

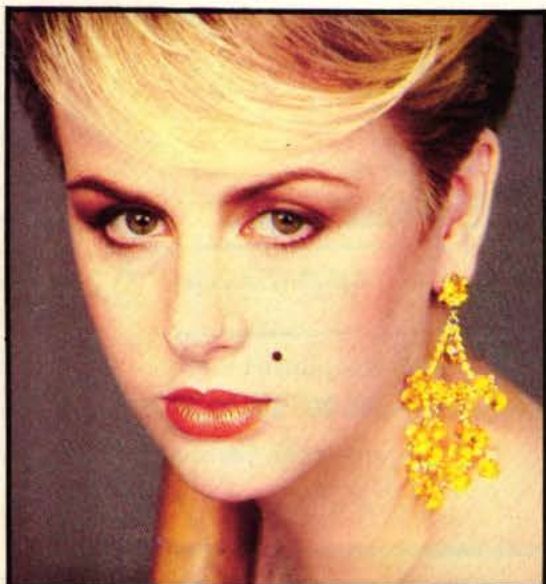
Official Top Of The Pops chart

RECORD

JUNE 23, 1984 45p

mirror

HUMAN LEAGUE



▶ BLUEBELLS ▶ FRANKIE GOES TO HOLLYWOOD ▶ CULTURE CLUB
▶ BEATLES ▶ DIFFORD + TILBROOK ▶ STEVIE WONDER ▶ VIDEO SPECTACULAR

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WASHING
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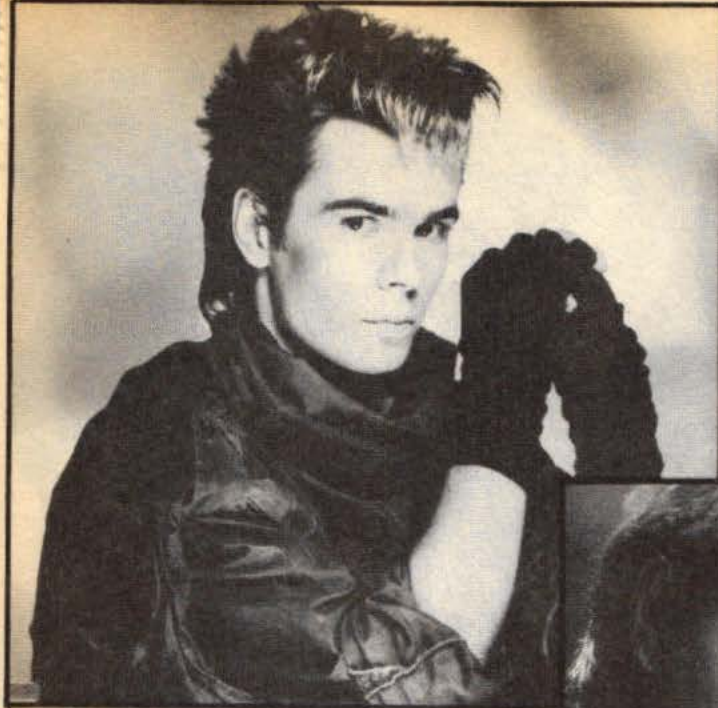
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STRENGTH, COULD these two sensitive chappies be related? Not possible is it, blow waved shy tech Niky couldn't have anything to do with that acned, check shirted pub rocker now could he? Well yup, he could. Cos they is both that little apostle of boiler suit chic *Nik Kershaw*. The acned version of Nik used to play geetar for the world famous 'Reg Webb' band, then one day he discovered Valderma . . .



More 'n he can imagine

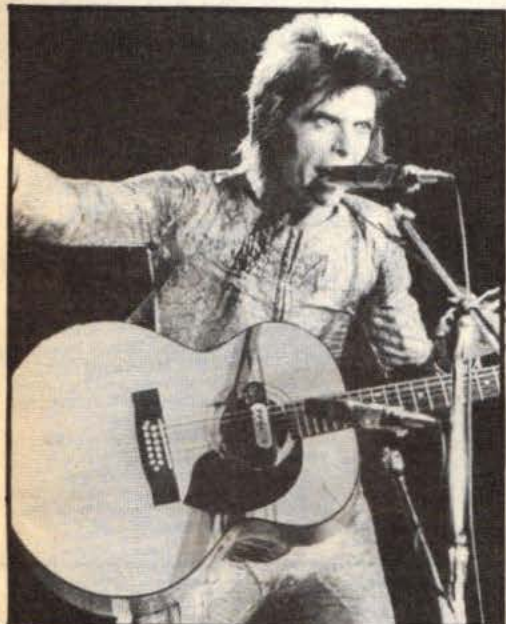
The Nik-ers Experience

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Compiled by Jim Reid



Pic by Dick Barratt



'DAVID BOWIE BLACK BOOK' — Miles (Omnibus Press £6.95) Any book on Bowie just has to be very **BIG** on pictures. 'David Bowie Black Book' is; and is a good book for it. Flicking from back to front — the harsh faced peroxide Bowie, Scary Monsters Bowie, soulie Bowie, Ziggy Bowie, hippy Bowie, Mannish Boy, Mod Bowie — is like running down a list of all the fashion changes these past twenty years. As always Bowie was first on and first off any passing ship. The text and discography are useful guides, but really the pictures say it all. The constant change, innovation . . . and theft all captured by the roving lens. Excellent.

IT'S A MESS, 'Public Enemy Number One' by the *Sid Presley Experience* is a bloody mess. Great chunks of beefy guitar, wailing sirens, gnashing teeth and bursting pimples. Like really ferocious! The Experience, y'know the experience, are from south London, number four — the brothers Coyne, Chris bass, Pete vocals, Kev Murphy drums and Del Bartle guitar — and cause a row wherever they go. You have been warned . . .

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News



GARY GLITTER will be slipping into his new corset to play some dates starting this month. The old campaigner can be seen at Birmingham Aston University June 30, Newton Abbott Seale Hayne Agricultural College July 6, London Hammersmith Palais 8, Margate Winter Gardens 9, Bristol Studios 10, Crawley Leisure Centre 13, Cornwall St Austell Coliseum 14.

Miner event

UB40 and the Flying Pickets will be playing a concert to benefit the striking miners at Leicester De Montfort Hall July 6. Tickets are £7.50 and a limited edition of commemorative T shirts will be available on the day.

As we went to press, it could not be confirmed whether Arthur Scargill would be along to sing his legendary version of 'Show Me The Way To Go Home'.

● **THE JACKSONS** long awaited album 'Victory' is all set for release on July 2. Apart from the team up with Mick Jagger on 'State Of Shock', already reported in **RECORD MIRROR**, other tracks include 'Change The World' and 'The Hurt'. There are still no details of any British tour dates from the lads, but it looks like they'll be beginning their world tour in Lexington, Kentucky at the end of this month.

● **WANG CHUNG's** eagerly awaited new single is 'Wait,' out on June 25. They are amongst the stars at the 'Summer of '84 Concert' at Wembley Arena June 30.



BALLET OUT ON PARADE

SPANDAU BALLET will release their new album this month.

'Parade' will be out on June 25 featuring their current single 'Only When You Leave' and seven other brand new tracks all written by Gary Kemp. The album was recorded at Musikland Studios in Munich during the spring and was produced by Swain and Jolley and the band themselves.

The album will be available in a gatefold sleeve featuring a giant picture of the hunky lads, plus a few assorted celebrities.

The Spands are in London at the moment rehearsing for live shows in the late summer. No British dates are as yet confirmed. They're also planning a trip to Japan and Hong Kong to shoot a video and appear on local television.



THE THOMPSON TWINS, who have just returned from a gruelling five month world tour, release a single 'Sister Of Mercy' on June 29, followed by a special cassette single on July 6. The B side of the single is 'Out Of

The Gap' a re-worked version of their popular toon 'The Gap'. The special cassette single features four tracks — 'Out Of The Gap', 'Still Water', 'Sister Of Mercy' and 'Funeral Dance.'

'Still Water' and 'Funeral Dance' are new compositions by the Thompson Twins written during the American leg of their tour.

● **ORANGE JUICE** play a short string of dates this month. The cutesome Caledonians can be seen getting on down at London Hammersmith Palais June 21, Brighton Pavilion 22, Birmingham Odeon 24, Middlesborough Town Hall 25, Reading University 26. Their Palais show will be filmed for a television special.

● **'IT CAN HAPPEN'** by Yes is out on July 6. Produced by Trevor Horn, it's taken from their top selling '90125' album.

Yes are currently limbering up for the British leg of their tour and say there are still some tickets available for the Wembley show on July 12.

● **IRON MAIDEN** have added a couple of dates to their autumn tour which starts in September. They'll be playing a second night at Newcastle City Hall on September 16, followed by Cardiff St David's Hall October 7. Tickets for both gigs are on sale now.

The album 'Powerslave' will be released before the tour.

Iron Maiden are also putting together a book on their life and times which should be in the shops in the next couple of months.



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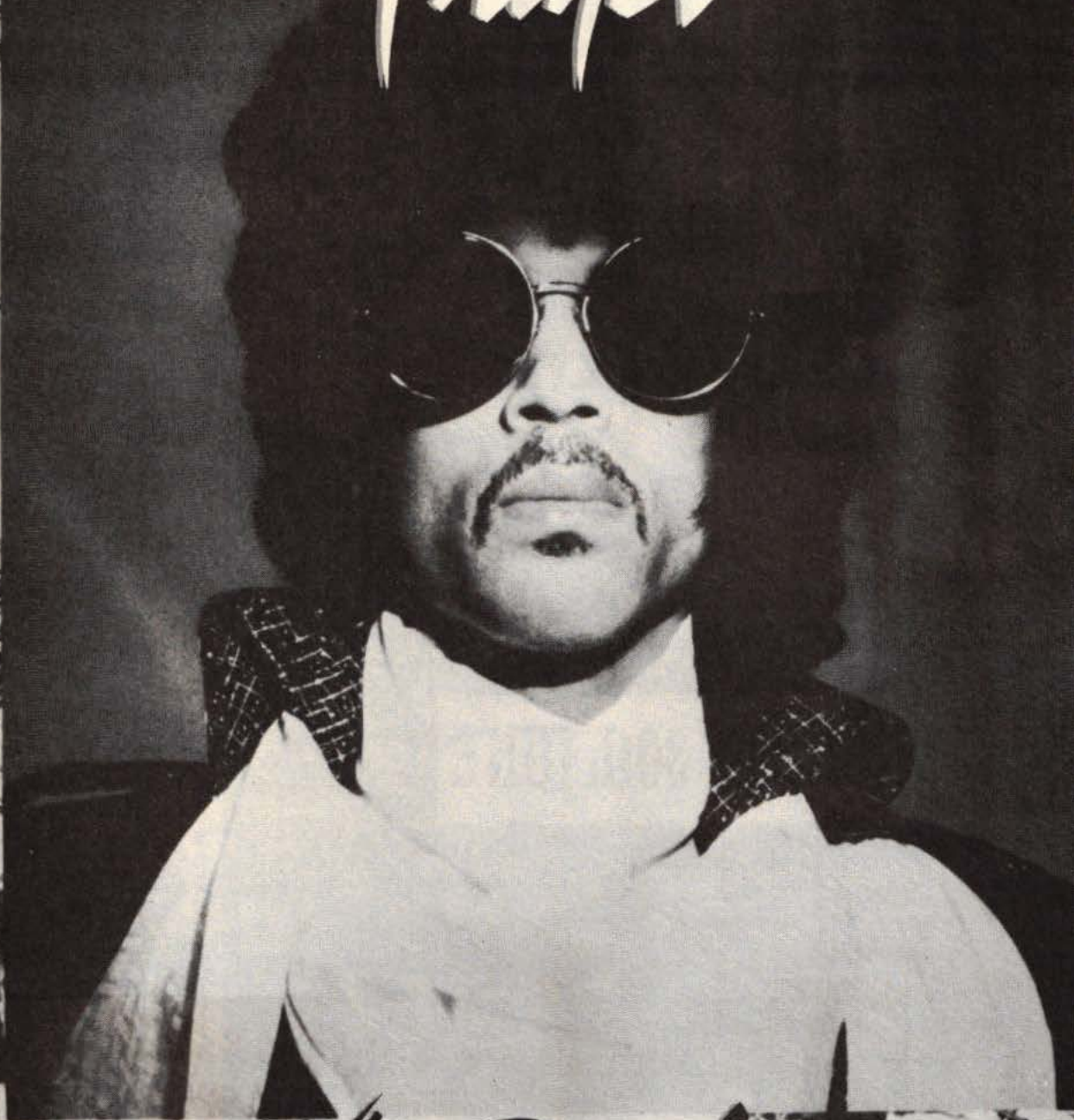
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News

Ozzy enters the Castle



HEAVY METAL madman Ozzy Osbourne has been added to the bill at this year's Castle Donington Monsters of Rock Festival on August 18. The full line up now reads: AC/DC, Van Halen, Ozzy Osbourne, Gary Moore, Motley Crue, Y & T and Accept.

Tickets are still available for the show priced at £11 in advance or £12 on the day. By post they are available from Wooltare Ltd, PO Box 123, Walsall, West Midlands. Make cheques or postal orders payable to Wooltare Ltd and enclose a SAE.

● **SPIDER**, one of the world's most hardworking heavy metal bands, will be playing a massive tour starting next month. Their single 'Breakaway' will be released to coincide with this, and you can win a Washburn guitar by entering a free competition attached to the single sleeve.

Spider's hectic schedule runs; Hull Tower July 4, Nottingham Zhivago's 5, Scarborough Victoria's 6, Leeds Bierkeller 8, Bradford Palm Cove 9, Sunderland Barbary Coast 10, Whitehaven Whitehouse 11, Middlesborough Town Hall 12, Glasgow Venue 13, Wishaw Heathery Bar 14, Ayr Pavilion 15, Edinburgh Nite Club 16, Carlisle Stars and Stripes 17, Newcastle Tiffans 18, Manchester Gallery 19, Cleethorpes Winter Gardens 20, Peterborough Key Theatre 22, Cambridge Sea Cadet Hall 23, Newark Palace Theatre 24, Norwich St Andrews Hall 25, Colchester Wood's Centre 26, Tunbridge Wells Assembly Hall 27, Brighton Pavilion 28, Oxford City Supporters Rock Club 29, Thatcham Silks 30, Swansea Marine Nite Spot 31, Cardiff New Ocean August 1, London Lyceum 2, Bournemouth Blue Bird Rock Club 4, Bristol Granary 5, Blackpool Bier Keller 7, Oxford City Supporters Rock Club 8, Preston Clouds 9.

● **TRACIE** plays a short string of dates this month at Preston Clouds June 19, Birmingham Snobs 20, Dumfries Oasis 21, Glasgow Night Moves 22. The gal will also be playing some more dates in July. Details soon.

● **KING KURT** headline an all day open air concert at the Isle Of Wight College of Art and Technology in Newport on July 30. The fun starts at 2.30pm and other bands include Quiet Life, Family Of Noise, Waltons and the Jets. Tickets (price £2.50) are available from the students union office and local record shops.

● **THE BLUEBELLS** have added Egham Royal Holloway College June 22, Hull Spring Street Theatre 24, Derby Bluenote 25, Warwick University 28, Loughborough University 29, Blackpool Bierkeller 30, Whitehaven Solway Theatre July 1 to their tour.



ECHO AND the Bunnymen release a special double pack EP on July 6 and they will be touring in September.

The package, which will also be available as a 12-inch single, features 'Seven Seas' from their recent 'Ocean Rain' album, a unique version of the Beatles' 'All You Need Is Love' recorded in Liverpool Cathedral and acoustic versions of 'Villiers Terrace', 'Stars Are Stars' and 'Killing Moon'. Also included is the Bunnymen's soundtrack to their Channel Four documentary 'Life At Brian's', which will be part of the forthcoming 'Play At Home' series beginning next month.

Echo and the Bunnymen kick off their tour at Leicester De Montfort Hall on September 17, followed by dates at Nottingham Rock City 18, Brighton Centre 20, Hammersmith Palais 24, 25, Southend Cliffs Pavilion 26, Guildford Civic Hall 27, Gloucester Leisure Centre 28, Crawley Leisure Centre 29, Ipswich Gaumont October 1, Portsmouth Guildhall 2, Oxford Apollo 3, Birmingham Odeon 5, 6, Liverpool Grafton Room 7, Liverpool Philharmonic 8, Bristol Colston Hall 9, Newcastle City Hall 11, Edinburgh Playhouse 12, Glasgow Barrowland 13, Lancaster University 14. More dates, including a major festival appearance, should be announced shortly. Tickets are on sale now at box offices and usual agents.



League life

THE HUMAN League release the single 'Life On Your Own' on June 18.

It's the second single to be taken from their current album 'Hysteria' and the b-side is a previously unreleased composition 'The World Tonight'. The 12-inch features an extended version of 'Life On Your Own'.

● **VETERAN POPSTER** Alvin Stardust begins a short tour next month. You can see him at Windsor Blazers July 1, Skegness Embassy Centre 5, Middlesborough Town Hall 6, Ramsgate Granville Theatre 11, Portsmouth Guildhall Square 12, Tunbridge Assembly Hall 13, Hunstanton Princess Theatre 15, Watford Baileys 16-21 inclusive, Farnworth Blighties 27, 28.

TV + Radio

FRIDAY's 'High Band' (C4, 6pm) features ABC and the likely lads will be melting your hearts on songs like 'The Look Of Love' and 'Tears Are Not Enough'. Aah. Keep matchsticks between your eyelids to stay awake for 'Tube Extra' (C4, 1am) which features an exclusive preview of Frankie Goes To Hollywood's 'Two Tribes' video where Chernenko and Reagan fight to the death. The preview will be followed by a discussion chaired by Muriel Gray.

SATURDAY and 'No 73' (ITV, 10.30am) has wacky new band Out Bar Squeek. Jon Moss of Culture Club reflects on

his all time favourite songs in 'My Top Ten' (Radio One, 1pm). 'Ear Say' (C4, 6pm) has Spandau Ballet in the studio and Roger Taylor of Queen is scheduled to review the singles. 'Pop Quiz' (BBC, 6.10pm) features Andrew Ridgeley of Wham, Bruce Foxton and Bobby Bluebell among the mighty contestants.

SUNDAY has Paul Gambaccini (Radio One, 4pm) examining the career of the late and great Bob Marley. Gambo has selected some classic tracks and traces the many musical milestones of the man's career.

WEDNESDAY's 'Razzmatazz' (ITV, 4.50 pm) is co-presented by Robin Gibb whose teeth are enough to put anybody off their tea. Also featured are Jools Holland, Nik Kershaw and an interview with Iva Davies of Icehouse.

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The League of Gentlemen

as told to JIM REID



THE LEAGUE of Gentlemen were baffled. Mouths agape, trousers around their ankles, they stood in dumb admiration before the cleverest man in the world, the Rt Honourable Smarmy Wiseacre. It was a terrifying sight.

Sir Public House held onto a bottle of Grouse whiskey, The Marquis Good Bloke held onto the bible, and in his drunken ineptitude, the Maharajah Taffye held onto his future, when really he was just searching for a Walls pork sausage. It was a familiar scene for the Rt Hon Smarmy Wiseacre; used to the intellectual domination of all he met, he wandered through life with a barely concealed disdain. In short, he was bored.

Plans to harness his brain to the proposed British space ship, 'Margaretta Falklandia', had been shelved, the job translating **Echo and the Bunnymen's** lyrics into Serbo Croat finished, chances of a place on **The Style Council's** Euro-Cultural education board practically non-existent.

Smarmy needed a challenge. So it was that he turned upon the League Of Gentlemen. Sickened by their self-appointed role as ambassadors of art, connoisseurs of culture and defenders of the perfectly pulled pint, he determined to teach them a lesson.

"Scum," he muttered. "Come and kneel down before my magnificence, you are about to be educated." Sir Public House sank to his knees, The Marquis Good Bloke held his hands over his ears and the Maharajah Taffye offered a small prayer to the Lord God Arthur Scargill.

Smarmy Wiseacre's lesson began: "Set up a small experiment in human behaviour at a little reception called Do Do's at Busby's last week. The event, a

'Seventies Soul' party hosted by **Vaughn Toulouse**, was the perfect opportunity to observe pop people, in their natural environment: ie at the bar, drink in hand, boring all and sundry about their latest 'product'.

Marilyn, Bananarama, Kirk Brandon and Frankie Goes To Hollywood were there. **Paul Weller** was somewhere else — on the dance floor all on his own. Question: did any of the above named popsters possess a copy of *Blues And Soul* at anytime during the mid-seventies . . . ?

"Or indeed do any of them possess a pair of false tits? Interesting psychological proposition, and one that Mr **Steven Morrissey** of the **Smiths** wanted to confront. Stepping where Freud didn't even dare to peek, Steven sent Rough Trade minions in search of a pair of false tits before a recent gig in Glasgow. Stevie wanted to flash his falsies on stage whilst he sang the immortal lines 'let me get my hands on your mammary glands'. Fortunately, no false tits could be found . . .

"More disturbing psychological disorders on the South Bank last week, where the **Redskins** contribution to a GLC sponsored 'Jobs For A Change' gig was interrupted by a bunch of sieg heiling skinheads. The medical term is 'moron'.

"No medicine for **Iron Maiden** singer **Bruce Dickenson**, just a case of dodge the taxman. Bruce is living in New York at the moment in an attempt to avoid his evil clutches. Whilst in NYC Bruce dropped in on a **Scorpions** gig.

Talking of which, Scorp's guitarist **Rudolf Schenker** is the proud sponsor of two unfortunate South American youngsters. Rudi sends the poor blighters a small amount of money each month, writes to them, and hopes to meet them when the Scorpions tour S. America later this year . . .

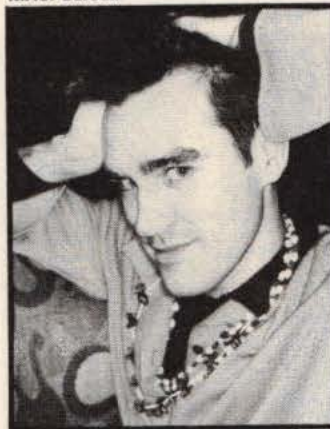
"And while we're in the Americas, I think it's about time you lot had a geography lesson — the world doesn't end at West Hendon Broadway, you know. For instance, would you believe that failed pomp rockers **ABC** think that recording their next LP in Los Angeles and drafting in a big name producer will make them funkier? Preposterous.

"Likewise the video for the new **Echo and the Bunnymen** single 'Seven Seas' where **Mac** dresses as an Amsterdam whore, **Les** as a penguin and **Will** as a fish.

"Pity Mac wasn't dressed in drag when he tried to burst in,



MAC: burstin'



MORRISSEY: falsifyin'



IRON MAIDEN: dodgin'

uninvited, to a private party last week. Mr McCulloch was steadfastly refused entry into **R Elms'** flares 'n' kipper ties Woodstock revival . . . So were the **Grateful Dead, Jefferson Starship** and a lot of bad jokes lost somewhere along the Edgware Road . . .

"Talking of Woodstock and all that, **Nigel Planer** (**Neil** of the **Young Ones**), has his debut single — a cover of **Traffic's** 'Hole In My Shoe' — released on WEA July 6 . . .

"While **Heaven 17** will have a new single in September (that's one year after their last) and an album in October.

Enough of this. Let's hear it for art. **Boy George** was so knocked out by our own **Chris Priestley's** cartoon on him in RM that he's commissioned the young lad to do another one.

"I liked the cartoon," said George. "I've got a sense of humour, unlike **Frankie Goes To Hollywood**."

"And they don't get artier than **Steve 'n' Rusty**. Bouncing straight back after their departure from the Camden Palace, the dynamic duo are to hold a Midsummer Night's Party at Diorama, 14 Peto Place, London NW1 on Thurs June 21. (That's today for those of you without a calendar) . . .

"And still talking dates, **The Bluebells** would like to apologise for the cancellation of their Electric Ballroom gig last week. All tickets will be valid for the rearranged show on July 5.

"Fellow Scot **Edwyn Collins** isn't gigging at the moment; he was spotted shopping in Flip just down the road from RM. Guess he just couldn't summon up enough courage to go and see **Robin Smith**.

"Sources close to Fred's Cafe, Mornington Crescent, lead me to believe that the **Madness** — **Feargal Sharkey** collaboration single is a real winner and that the NW1 boys may be taking their great talents and appealing footwear to Virgin Records . . .

"**Mick Jagger** has no great talent but what little he has he was willing to share with **Trevor Horn**. Micky approached Trev to produce his solo LP but Mr Horn insisted that **Art Of Noise/Beatbox** genius **J J Jeczalik** was the only other musician he would use on the record so Jagger plumped for **Rodgers and Edwards** . . .

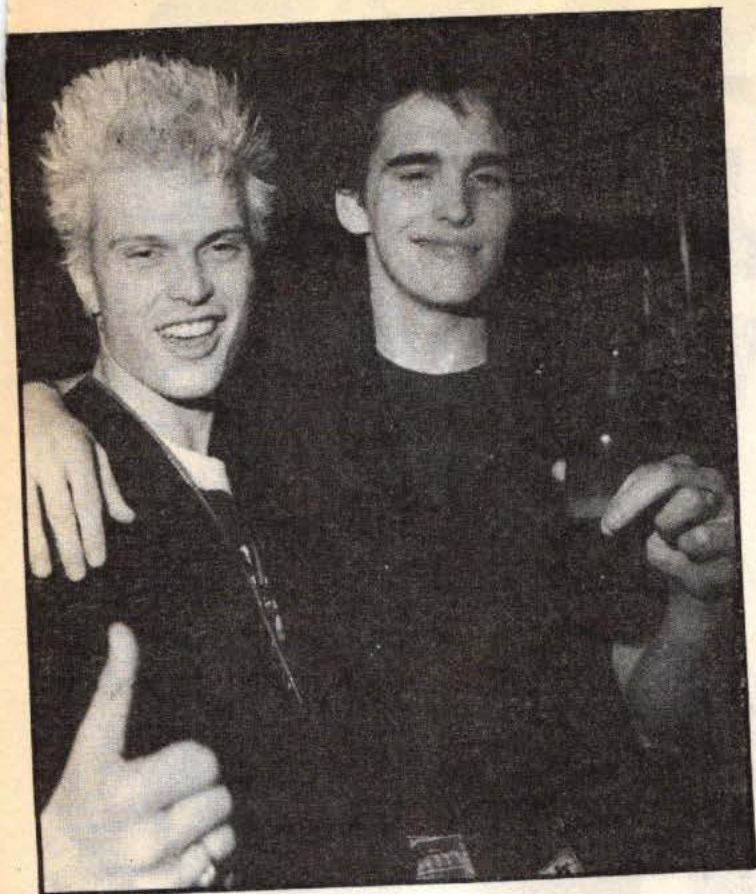
"Right, that should be enough to get your feeble minds racing . . ."

"Not quite," answered Sir Public House. "Claptrap such as that is not enough to fell this noble collection. What about the **Roger Taylor** to marry **Giovanna Cantone** story? What about news of **Simon Le Bon's** new girlfriend **Yasmin Johnson**? That's the stuff that brain rot is made of." The League of Gentlemen were a resolute bunch.

Pic by Paul Slattery

Pic by Joe Shutter

Pic by P. Terrason



FILM HEART throb Matt Dillon immediately blows his cool by hanging onto the nearest pop star who happens to be around. When the popster is Billy Idol, well boy, are you in trouble . . . Whereas the extremely sussed Jermaine Stewart does his career prospects no harm by draping a long arm round the wonderful Holly of FGTH. Rock 'n' Roll: it's not who you know — it's who you have your photograph taken with . . .

Pic by Andy Earl



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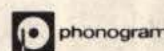


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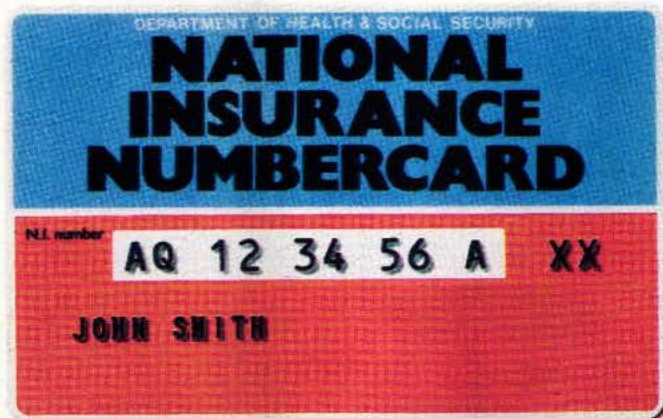
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and Social Security.



Godley & Creme:
the men behind
the video tasties
tell their
sordid tale
to Robin Smith



'Girls On Film' — Duran Duran

EXPOSED!

YOU TOO can make a video using a thousand broomsticks and Christmas tree holders. Watch the Police's video for 'Wrapped Around Your Finger', blazing candles and all, to find out how.

Kevin Godley and Lol Creme were the men behind that video and they're now so successful that they have to turn down five or six offers to direct videos each week. They were responsible for directing 'Girls On Film' for Duran Duran, and their most recent epic is Frankie Goes To Hollywood's 'Two Tribes'. Actors playing Ronald Reagan and Russian Premier Chernenko battle it out in the arena, while the world's press look on.

"It's violent and bloody but that's the way we wanted it," says Kevin. "There are going to be objections to it, but we're not just doing videos to please 'Top Of The Pops' anymore. There are a lot of other outlets."

Godley and Creme also didn't mind a bit about the prudish flak that greeted them for 'Girls On Film'.

"We weren't worried at all," says Lol. "It was lovely and sexy with plenty of beautiful bodies all over the place. What could be wrong with that?"

On average it takes Godley and Creme 10 days to shoot a video. First of all, they meet up with the act to kick around ideas and what kind of approach to take.

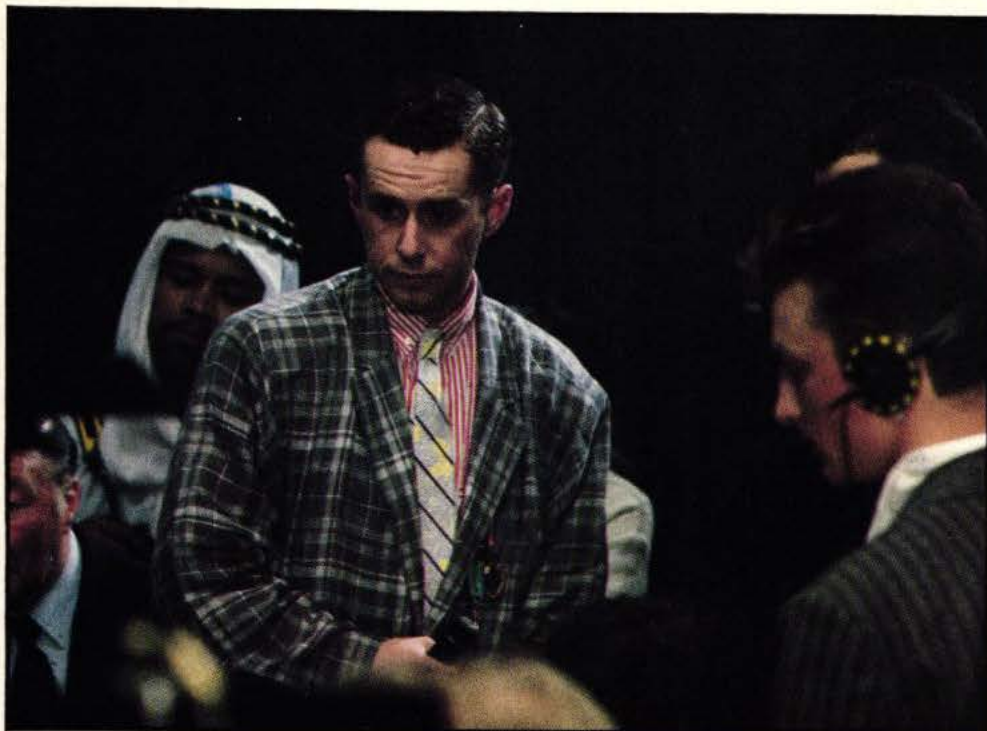
"We immerse ourselves in what the band is all about," continues Kevin. "We like to get to know them and play their singles at home. From there an idea will come for what we're going to do."

Usually, Godley and Creme work from a storyboard, a series of rough sketches mapping out the action. The sets they want are built up by a specialist company, and then it's lights and action.

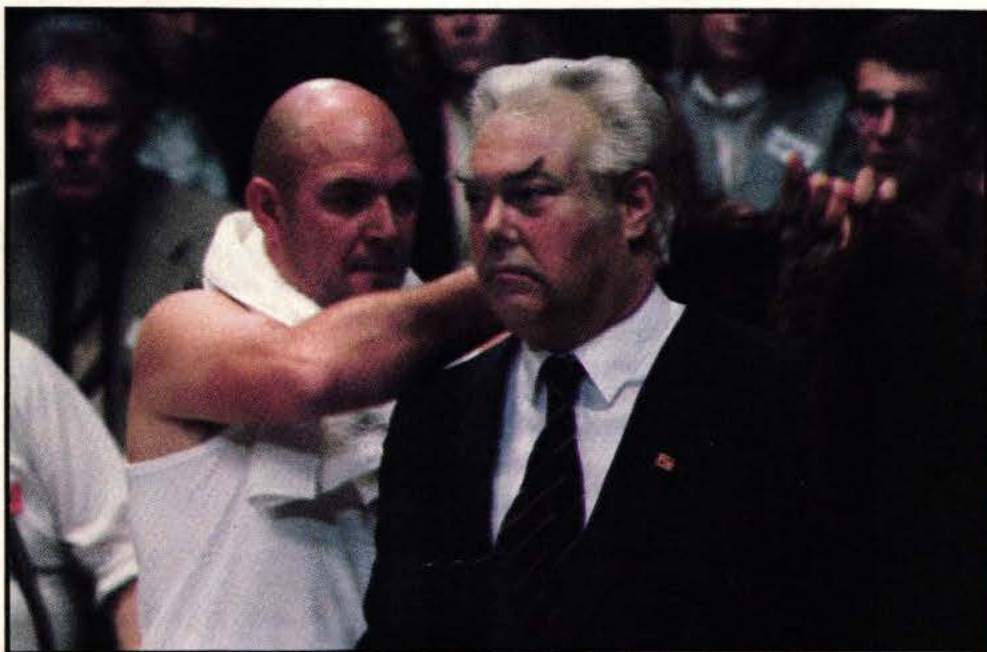
"We always try to work so that everything is arranged and will run smoothly on the day of the shoot," says Lol. "I don't know how directors



'Mind Of A Toy' — Visage



'Two Tribes' — Frankie Goes To Hollywood



Pic by Scope/Alan Ballard

Pic by Scope/Alan Ballard

who work on their own keep their sanity. There are a hundred problems nagging at you, but at least we're able to share them."

When they came to film 'Synchronicity II' for the Police, a wind machine they'd booked wasn't delivered on time. They were due to start filming at 10am but had to kick their heels until two in the afternoon.

Godley and Creme say it's virtually impossible to put a cost on their videos. It largely depends on the differing requirements from bands.

"When we started you could make a video for around £4,000, but now it's gone way way beyond that," says Kevin.

The dynamic duo wanted to be involved in film ever since they can remember. At school, Kevin's first effort was an eight millimetre film about Dracula. He auditioned for a hunchback and along came Lol. The pair have been inseparable ever since. Music has also been a big part of their lives. They were both in 10cc and when they left they broke into the video market by making a film to go with their single 'An Englishman In New York.'

"We just went to our record company and asked if we could have some money to make a film and they agreed," explains Kevin.

"It was a dream come true for us," says Lol. "We had always wanted to get involved with film but the longer we were involved with music the more our ambition seemed to be slipping away from us."

After 'An Englishman In New York' the offers started rolling in. One of their early triumphs was Visage's 'Fade To Grey'.

"We really have to believe in the bands we're working with or we won't do them a video," says Kevin. "I will admit that in the past we have done a couple of videos just for the money, but they weren't up to high standards. We don't want to do anything like that again."

They're currently kicking some ideas around with Trevor Horn which might result in a video and an album, and soon, they're going to embark on their first feature film, 'Hooverville'.

"It's set at the time of the Wall Street Crash in 1929," says Lol. "People were so poor that they lived in shanty towns on rubbish tips. We've been sent a marvellous script, the kind of thing we've been looking for for years."

"The thing about film making is that you can indulge your fantasies," says Kevin. "Your dreams can become real. I can't think of any better way of passing the time."



PRODIGAL SONS

The goodbye guys, Difford and Tilbrook, return... by Andy Strike

Chris Difford (right) and Glen Tilbrook

Pic by Joe Shutter



SUCCESSFUL BANDS do not grow on trees these days. To split one up purposely, you'd have to be either very stupid or have enormous confidence in your ability to rise phoenix-like from the ashes at some later date.

Chris Difford and Glen Tilbrook did exactly this and lived to tell the tale. Are you sitting comfortably?

"There were various reasons for disbanding Squeeze," croaks the famous deep voice of Chris Difford. "The lackadaisical attitude of us all towards the last album and our general mode for recording and touring had reached its conclusion. It was very difficult to admit that because of the success of Squeeze. It would have been easy to say 'OK, we'll do Madison Square Garden next week', but Glen and I both thought independently that we should wind things down."

And that's exactly what they did. They never stopped writing together though, and even had time to put together a musical, 'Labelled With Love' which was "pretty good" according to Glen, and write and produce some tracks for Grandmaster Flash/Melle Mel.

Chris and Glen didn't have to worry about their future too much. They know they are talented songwriters and they know, too, that this is becoming a rare attribute in today's techno pop. Do they consider the songwriter to be a bit of a dying breed?

"No, not at all," says Glen. "There just happens to be a fashion for music to be a certain way at the moment. Generally the focus is on production rather than songwriting which is a bit unfortunate, I don't think it's generally an inspiring time."

Chris and Glen have just released their new single 'Loves Crashing Waves', to be followed shortly by a new album. The songs and the voices have that unmistakable Difford & Tilbrook stamp but there's a new maturity about the songs.

"Yes, at this point it's quite important to make a break from the past," says Glen. "I view Squeeze with the affection you'd feel for a

kid brother but I don't feel any affinity with quite a few of the songs because your viewpoint changes as you get older. I'm not a great fan of 'Cool For Cats' or 'Slap And Tickle'; all those lads songs, they're a bit naive."

Chris leans forward. "That's the real reason we split up Squeeze, so I wouldn't have to sing 'Cool For Cats' anymore," he grins.

In the past, Chris and Glen's songwriting talent has been compared to everyone from Lennon & McCartney to Rodgers & Hart but the boys are bemused by it all.

"We had three albums out before anyone noticed our songwriting at all," says Glen. "Then it got out of hand and it only took one press handout to mention Lennon & McCartney and they all go on about it. We're very keen to stamp that comparison out."

Sitting relaxed in a dingy office, Chris and Glen have that unmistakable air of an inseparable duo and songwriting team. It's difficult to imagine them going solo or teaming up with anyone else. Would they like to work with other songwriters?

"Most good songwriting teams in the past, when they've gone in different directions, they've failed miserably for the most part," muses Chris.

"I never think about it," says Glen. "I think what we've got is unique. We've never had to work at what we do very hard. We do work hard at the actual songwriting but it's something that's intuitive between us. It would be a great mistake to ever take that understanding for granted."

Difford & Tilbrook will be touring here in late summer with a sprinkling of old songs and a lot of new ones. If you go along expecting to hear Squeeze you'll be disappointed for the most part. If you want to hear the results of 18 months work by two of our best songwriters then you'll probably love it.

Glen's hair is a bit longer and they're both a little older and wiser, but they're always worth listening to.

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Arcade, Market Place.



Singles



Reviewed by
ALAN MARKE

JACKSONS 'State Of Shock' (Epic) With vocals shared by the two Micks, Jackson and Jagger, this laboured old rocker will leave you in a total state of shock. No excuses, this is plain awful.

JOHN ROCCA 'I Want It To Be Real' (Beggars Banquet) Standard Arthur Baker electro nonsense from last year, re-released because the boy Freeez is popular in the New York disco orientated rock clubs. For people who can't dance.

GRANDMASTER MELLE MEL & THE FURIOUS FIVE 'Beat Street' (12" PRT, 7" WEA) Title track from the forthcoming 'Beat Street' film is basically 'Message II', with Melle Mel giving a history lesson on how hip-hoppers have suffered since the Roman Empire. For Saturday morning breakers.

SHANNON 'Sweet Somebody' (Club/Phonogram) Nice, catchy disco ditty, not as strong as 'Let The Music Play' but sure to be a casual hit. Sleeve's almost trendy as well.

SURFACE 'When Your 'Ex' Wants You Back' (Salsoul) Corny club hit. Great title, but that's all.

SHAKATAK 'Down On The Street' (Polydor) The suburbs' answer to Man Tran return with a half decent attempt to get hip to the streets. Could be big in wine bars.

FOUR TOPS 'Your Song' (Calibre) Old soulsters never die, they just keep changing labels. This song is written by Cecil Womack and hopefully he has forgotten about it.

WOMACK & WOMACK 'Baby I'm Scared Of You' (Elektra) Cecil Womack and wife follow up

BEST OF THE BATCH

PRINCE 'When Doves Cry' (WEA) Starts off like a heavy metal dirge, then develops into a delightful hard-hitting electro ballad! The prince of soft-porn disco moves on, leaving others behind.

their Love War with another blinder, that unfortunately only really gets going on the 12-inch. Better still, buy the LP.

CASIOPEA 'The Soundgraphy' (Sonet) I'm told that their 20 quid import LPs are great but this single from Japan's leading funksters is pure James Last. But if you like Shakatak it may be your cup of tea.

LIONEL RICHIE 'Stuck On You' (Motown) Slushy ballad with most unbelievably corny lyrics, midnight train and all. Can't imagine who buys his singles because surely they have the LP. Hopefully this video will be as sick as the last one.

HUMAN LEAGUE 'Life On Your Own' (Virgin) More like the old League than their last PiL-inspired effort. Not a 'Don't You Want Me' but nice all the same. I wonder if the girls will have thought of a new dance for 'Top Of The Pops'?

THE BELLE STARS '80's Romance' (Stiff) The girls have left the '80's and gone back to the '60's along with stable-mate Tracey Ullman, but they lack her humour and her videos. Horrible record.

WAH! 'Come Back' (Beggars Banquet) Now the Mighty Wah!, Wylie and Co., are back after a nasty experience with WEA records with a tune that has as many hooks as 'Story Of The Blues', but none of the style. Still, it should do well.

SHRIEKBACK 'Hand On My Heart' (Arista) Old, arty, rock boys attempt funk yet again and fail miserably. A Janice Long record if ever I heard one.

THE FLYING PICKETS 'So Close' (10/Virgin) What on earth does a Flying Picket fan do at night? Anyway, the agitprop barbershop boys consistently deliver the goods, and give the Women's Institute something new to hum.

ANTHONY MOORE 'Industrial Drums' (Parlophone) God knows who young Anthony is, but I wish he knew what this record was. Early Stones meets Soweto while a worried man goes on about the evils of the capitalist system. Talking of which, one of the worst excesses of Thatcher's Britain must be EMI's sleeves. This one is again bloody awful.

RED GUITARS 'Steel Town' (Self-Drive Records) Great sleeve from a good guitar based band. The song's not bad either.

ZEKE MANYIKA 'Heaven Help Us (Try)' (Polydor) Fine first solo effort from Zeke, the drummer with Orange Juice, and much better than Edwyn's recent output. Fun Funkrock.

OUT BAR SQUEEK 'Disco Eddie' (EMI) Coati Mundi comes to London, via Wakefield, and produces a pile of rubbish. Beware of sleeve!

THE LOTUS EATERS 'Out On Your Own' (Arista) Wimps with terrible haircuts seem to make records that cleverly provoke no reaction at all.

BANK ROBBERS 'Problem Page' (EMI) Funny song from Northern Ireland's answer to the Boomtown Rats. Will sink without trace.

WEST INDIAN TOURING TEAM 'West Indians Are Back In Town' (Island) Brilliant calypso debut from Clive Lloyd's mighty men. Dodgy lyrics from Lance Percival (never trust a honky!). The b-side is a gem about skipper Lloyd. Essential purchase for cricket fans.

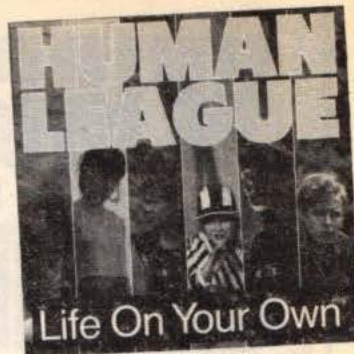
THE FALL 'Oh! Brother' (Beggars Banquet) As usual I haven't a clue what this is about, but it sounds like The Fall. Mark Smith is the man who forgot time. When he dies he will become a legend.

I START COUNTING 'Letters To A Friend' (Mute) Syd Barrett meets Depeche Mode and produces childish record. Is this the new age of electro acid pop? In fact, I quite like it.

WINDJAMMER 'Tossing & Turning' (MCA) Sugary, summer dance sound that may tickle your taste buds while you cruise about looking for a MacDonald.

JAYNE EDWARDS 'It Should Have Been Me' (RCA) It should have been a hit. Jayne's last record ('I Got It'), that is. This cover of the Motown classic gets a good Gospel work-out but is not a patch on the original.

RENEE & RENATO 'Only You' (Hollywood) Classic killer cut from the Little & Large of the morning show. Can't wait to see them on the telly.



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WHSMITH



Albums

Elt relegated

ELTON JOHN 'Breaking Hearts' (Rocket HISP 25)

GOD, THIS is dull. Strange how a man of Reg's character could turn his hands to such a boring record.

The past couple of years have seen a clutch of memorable singles, but this album does little to capitalise on them. Reg and his old partner Bernie Taupin might be a traditional pair of songwriters, but that's no excuse to substitute tired old songs for a few vital new ideas. Unfortunately that's what has happened with this album.

Most of 'Breaking Hearts' is composed of Taupin's by now over-familiar cowboy songs. Reg does his best with the material but everybody else sounds very disinterested.

I know Reg has his marriage to arrange and all that, but he should have done a lot better. +

ROBIN SMITH

ROD STEWART 'Camouflage' (WEA 925 095-1)

THERE'S SOMETHING sad about pop stars who can't grow up either gracefully or privately. Rod Stewart didn't need to make this record, which means he actually wanted to. And that's even sadder, for this is so bad that it had been made by another who hadn't revelled quite so much in their fame and fortune as Rodney, you'd probably feel embarrassed for them.

Soppy love song follows arthritic groin-grinder follows love song and the whole thing splurges on like a particularly dull edition of 'Dynasty' — all tired gloss and hackneyed cliches, with not even Joan Collins to spice it up a bit. The production is tinny, the arrangements bland, and even the cover is dull.

'Camouflage' is probably the worst album in the world. It's not even worth +

ELEANOR LEVY

TINA TURNER 'Private Dancer' (Capitol EJ 24 0152 1)

'LET'S STAY Together' was Tina Turner returning at her best; sharp production courtesy of the British Electric Foundation combined neatly with a blistering performance from the woman

Jerry's junk culture

THE SPECIAL AKA 'In The Studio' (Two Tone CHR TT 5008)

GUNG-HO MEGA DAMMERAMA! Jerry Dammers returns to the fold and delivers the long-awaited Specials album and it's the most important thing that Mr Gummars has released since 'Ghost Town'. It contains a mixture of latin, calypso and reggae plus funk and all kinds of junk.

'Lonely Crowd', 'Girlfriend', 'Night On The Tiles' and 'Alcohol' are four of the greatest songs you'll hear all year: FACT!

Although the album isn't exactly a barrel of laughs, it's certain to worm its way into the hearts of millions for its solid plaintive tunes. This is an essential purchase never perfect but always intriguing, the best long player so far this year, and will echo from the sidewalks of New York to the terraces of Old Trafford — an inspiration to us all — WIZZARD!!+++++

DYLAN JONES



who can make Ozzy Osbourne sound precious.

One single doth not an album make. On 'Private Dancer' Turner's instructions seem to have been "scream your butt off baby" or some equally tired 'rock 'n roll' cliché. And that's basically all this album is, with only the aforementioned single and a hectic cover of Bowie's '1984' having anything approaching life in them.

Screaming as loud as you can does not mean you are 'soulful', it just gives you high blood pressure and a very sore head. Tina Turner has a wonderful voice, it's just a shame this album succeeds so well in hiding it. ++

ELEANOR LEVY

GRANDMASTER FLASH AND THE FURIOUS FIVE 'Greatest Messages' (Sugarhill SHLP 5552)

THE IDEA of a Grandmaster Flash album always struck me as twopence short of a bob. So much the sound of the mighty 12-

inch; singles like 'Adventures On The Wheels Of Steel', 'It's Nasty', 'The Messages' and 'White Lines' were always the perfect proposition for any night spent under the flashing lights.

So, what could be better than an LP of their finest 45's . . . well nothing, 'cepting that only the four tracks mentioned above were really great and that 'It's Nasty' is not even included on the vinyl version of this collection (it is on the tape). And their finest moment 'The Message' is presented here in its truncated, rather puny 7-inch format. A scandal.

'Greatest Messages' contains the best and worst of Flash. The best was always there for you to grab on 12-inch, the worst, well it's a reminder of how clichéd and studied the art of rap became. ++ + 1/2

JIM REID

FASHION 'Twilight Of Idols' (Epic/De Stijl EPC 25909)

IN WHICH we ask how boys who gird their loins in black leather and thus appear so totally brazen and butch can possibly, beneath the layers, be such big softies? Expect out'n'out raunch and you'll only get it in the form of Darby's carefully crafted guitar — it's heavy, not metal — when it's not being soft and Spanish, that is.

Eno makes music for airports, Fashion make music for boudoirs: seductive, filmic ('You In The Night', 'Twilight Of Idols'); warm and throbbing ('Trader', 'Hurricane'); sinewy, tactile and teasing ('Hit Girl', 'Slow Down'). They're subtly but strongly putting sex'n'sass back into rock but retain their very own finely-



honed sensurround sound, sophisticated and sensual. I think they really push the boundaries between heavy and rock and pop and funk; they really are a mutant breed. Because I'm biased +++ + 1/2

BETTY PAGE

TWISTED SISTER 'Stay Hungry' (Atlantic K780156-1)

THE ENDEARINGLY grotesque Twisted Sister, are, to the nappy generation, what Jobriath was to ours and Dee Snider has surely got to be Alice Cooper's older, fatter brother. People think that four-year-olds like teddy bears, but what they probably like is Twisted Sister.

For you more academic ones, some of the song titles are 'I Wanna Rock', 'Burn In Hell' and 'We're Not Gonna Take It', which is apparently about teenage rebellion. My, my — I'm still hungry and I hope you are too. No stars or five stars

DYLAN JONES

Win a big Mac video

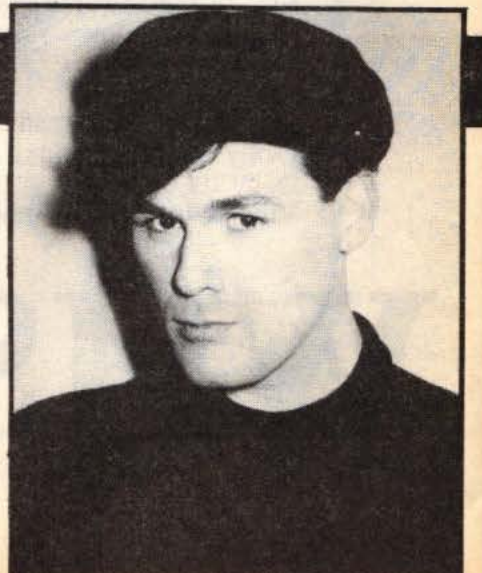
CHECK THIS! We've got five fab Billy Mackenzie packages consisting of a VHS video of his latest single 'Those First Impressions', a 12-inch record and a poster to give away in an easy competition. The next 10 get the single and the poster.

To win, answer the three questions and post the coupon to: Associates Competition, RECORD MIRROR, PO BOX 16, Harlow, Essex. First 15 entries opened on the closing date, Monday July 2, get the goodies.

- 1) Name the Associates' first hit single
a) 'Party Fears One' 'Party Fears Two' 'Party Fears Three'
- 2) Name Billy's ex-partner a) Alan Rankine b) Rankin' Roger c) J Arthur Rank
- 3) Name the Associates' second hit single: 'Club Country' 'Culture Club' 'Tufty Club'

Name

Address



STRAIGHT FROM THE START THIS IS 80's ROMANCE



New Single
from the
BELLE STARS

Help!

Naughty boy

WHAT I'VE brought upon myself is all my own fault, but I need to talk to someone. For over a year now, I've been engaged to a really beautiful girl but I've been very unfaithful to her, sleeping around with other girls. Now I regret it very much and feel ill all the time. I get chest pains, feel weak and sweat a lot. My doctor said I was very unfit when I saw him, as I couldn't tell him about the reason why.

I've read that stress is a serious illness and believe this is what's causing these symptoms. Is there anything I can do? I feel so sorry about what I've done to my girlfriend.

R, UK

● *Suffering from stress is being under pressure and feeling it. And the physical signs of stress can include the tendency to sweat for no good reason, frequent indigestion, cramps and muscle spasms, constant tiredness and lack of appetite, as well as high blood pressure, headaches, breathlessness, fidgeting a lot, constipation or diarrhoea and insomnia.*

Mental symptoms include constant irritability, a lack of interest in life, feelings of being unable to cope, guilt and self-hatred and a difficulty in simply letting go and having a laugh.

I wasn't man enough either

I WAS interested to read the recent letter from Anon, UK, (May 12), regarding his lack of sexual development at nearly 20 years of age. I know how screwed up he must feel as I have the same problem and have been receiving hormone treatment for nearly three years.

I went to my GP who referred me to a hormone specialist and gave me all the facts and information about why I needed the treatment, how long it lasts and what the effects will be.

In my case I needed testosterone because I failed to go through puberty and had no testicles. The treatment helped me by lowering my voice, and producing more body hair. I also had an operation, purely cosmetic, to implant artificial testicles.

Several of these factors together may indicate that you're a victim of stress, which, although not an illness in itself, is seen as a major cause of heart disease or cancer, for example.

Simply being alive can be stressful but some situations build up extra pressure and tension. Divorce or the end of a relationship, a change of job, being made redundant, a death in the family, involvement in a road accident, or even a holiday, all score high marks in the stress stakes.

If you think you're making yourself ill through sheer guilt and worry, you're probably right, although it could be worth returning to your doctor or getting a second opinion if the pain and sweating continues.

How do you stop feeling guilty?

Simply remove the cause of that vicious circle of guilt and self-hatred and stop sleeping around. Take a look at your lifestyle and your relationship with your girlfriend and try ways of combating stress in your life by simply unwinding at the end of the day.

Listening to peaceful (or loud) music, whatever works for you; playing a sport or practising a relaxation exercise each day are all ways of fighting stress. As space is tight, I'll send you details of basic relaxation exercises, which anyone can do, if you write again, with an address.

An excellent escape from the stress of the day is 'Just Relax', price £3.95, plus 35p postage and packaging, from Matthew Manning Cassettes Ltd, 39

I know how much support Anon must need: if he would like to write to me I'd be very pleased, so that we can share experiences. Chris, Stroud

● *Thanks for taking the time to write, Chris. The chance to talk things over or simply write to someone who shares or has lived with a similar problem or difficulty can be invaluable. It's good to know that other people have survived an experience and managed to stay sane and happy. Best of all, it's good to know you're not alone.*

So, if you're reading this Anon, either ring me or write again, this time with a name, (a Christian name alone will do), and an address, and I'll send you the letter from Chris which includes his full name and address. He'd really like to hear from you.

Abbeygate, Bury St Edmunds, Suffolk IP33 1LW.

CAN ANYONE out there help? My name is Slawek and I live in Poland. I'd very much like to write to anyone interested



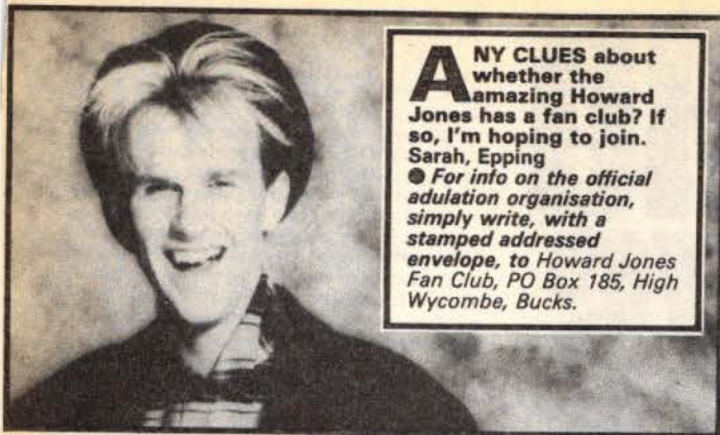
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ANY CLUES about whether the amazing Howard Jones has a fan club? If so, I'm hoping to join. Sarah, Epping

● For info on the official adulation organisation, simply write, with a stamped addressed envelope, to Howard Jones Fan Club, PO Box 185, High Wycombe, Bucks.

in new wave and rock music, and exchanging records. Slawek, Poland

● Any takers? You could keep an interested Pole in touch with the contemporary music scene in return for an insight into quite a different culture. Write to Slawek c/o 'Help' and all letters will be

IS THERE any way I can get hold of a tour programme or merchandise for the recent Billy Joel shows at Wembley? Pete, Scotland

● All Joel T-shirts and programmes have been returned to the States. But for details of transatlantic mail order possibilities, write, with an international reply coupon to Root Beer Rags Ltd, 375 No Broadway, 208 Jericho, New York 11753, USA.

posted to him.

MY PARENTS are interested in alternative kinds of healing as well as the usual Western types of treatment and would like to change to a qualified medical doctor who is also interested in techniques like meditation and relaxation. Is this possible?

Viv, Harrow

● Many GPs and medically qualified people are beginning to accept the concept of holistic medicine; that is, healing of the whole person, and are interested in positive techniques which can complement their work.

There may be a GP in your area who is a member of the British Holistic Medical Association, 179 Gloucester Place, London NW1 6DZ. (Tel: 01-262 5299). Write for information.

CAN YOU tell me where Tik and Tok get their clothes? Also, is there an address where fans can send for info on the duo?

Ben, Rainham

● That hi-tech haute couture, as worn by T and T, is created by Tok's girlfriend, Jane Kahn who runs Kahniverous at the Great Gear Market, 85 Kings Road, London SW6. More fax from Survival Records, PO Box 337, London W5 4XG.



TIK AND TOK: style counsel



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01 836 1147.

Young Free And Single

ANY BRITISH bike enthusiasts out there? Sabbath, Floyd and Scorpions enthusiast Jo (20) from Brownhills, (Near Walsall), wants to hear from you; meanwhile Steve (16) who lives in Northampton and likes Ultravox, U2 and Simple Minds is feeling pretty lonely and would like new friends or penpals girls; and last but not least, Stevie (19) recently back in Southend after a long time away is looking for mates for gigs, discos and laughs. Letters c/o 'YF&S' at 'Help', Record Mirror, 40 Long Acre, London WC2.

ICEHOUSE

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"SIDEWALK"

12" VERSION INCLUDES THE EXTRA TRACK "DANCE ON"

COOL 4

Chrysalis

COOLX 4



ON AUGUST 16 1960 the Beatles' first journey to Hamburg began. This was the trip that was to convert John Lennon, aged 19, Paul McCartney, aged 18 and George Harrison, aged 17 into world beaters.

The Hamburg Experience, as they later called it, was to teach them not only to hurl themselves full-bloodedly into making a great show; it was to teach them survival, and introduce them to stimulants in the form of pep pills.

The Indra club, which they played almost immediately on their arrival, was a small and seedy basement. The audience was only about half a dozen strong, but the opportunistic promoter who had booked them, Bruno Koschmider, was scarcely a man with whom Liverpool teenagers would argue.

He had a limp, a crooked nose, and all the authority that came with having fought in the war with the German Panzer Divisions.

The Indra had previously been used as a strip club, and had a tiny, cramped stage. The Beatles' performance was stifled, and when a woman in the flat above the club complained to the police about the noise, Koschmider decided that the energy of the group would be better used in his much larger Kaiserkeller club.

In Germany there was no admission charge but patrons had to buy drink, and plenty of it, which had a boisterous effect on many of them, resulting in fights. Here was born the full-blooded, almost animal-like rock 'n' roll in John Lennon.

The contract called for the Beatles to perform from eight in the evening until two in the morning, with the occasional 15 minute break. What this amounted to was about six sets of 45 minutes each.

The schedule taxed the group's repertoire to its limit, and the chance of varying from set to set was minimal. It was little wonder that they tired of 'Roll Over Beethoven', 'Be Bop-A-Lula' and 'Long Tall Sally'.

For a group of teenagers fresh from Liverpool, the violence as the waiters jostled with drunken customers, gangsters and prostitutes in the audience, and the hilarious language barrier made it all larger than life. Customers who got out of hand were often threatened by the bouncers with coshes and flick knives.

John said later: "I grew up in Hamburg, not Liverpool." But the key to the Beatles' endurance lay in their first serious use of stimulants, in the form of pep pills.

HAMBURG WAS a hard baptism but there were side benefits. The young teenage girls, who went to the clubs and the Reeperbahn cafés looking for men, were attracted by the five good-looking, comparatively innocent young British lads.

One girl, particularly, was to make an indelible impression on the Beatles, especially on Stuart Sutcliffe and John. Astrid Kirchherr, born in 1938, the daughter of a sales director of Ford Motors in West Germany, was at first sight the least likely fan to visit the tacky Kaiserkeller club in which the Beatles played seven nights a week.

When the Beatles arrived in Hamburg she was 22, with an air of cool, independent assertiveness that perfectly matched her riveting good looks. Her cropped blonde hair, pure white skin, and big expressive eyes put John in mind of his goddess, Brigitte Bardot.

Astrid's effect on the Beatles was enormous. She was to invest them with style and point them in a direction that would stir the world.

Today Astrid remains in the Hamburg she loves, her memories of Stuart and John indelibly etched in her mind. She carries her attachments to them both, for both John and Stuart gave her their guitar plectrums which she wears in her pierced right ear, as earrings.

Her reflections on John and Stuart as 20-year-olds, and the interaction of the Beatles before their meteoric rise to fame, are tempered with her visible love for the two. "When I first met him," she says, "John had

HARD DAYS NIGHT

PILLS, BOOZE & GIRLS — a devastating account of lewdness and degeneracy featuring the Beatles.

Extracts from 'John Winston Lennon Volume 1 1940-1966' by Ray Coleman.

this knowledge of everything that surrounded him, because he had particularly high intelligence. But he didn't have much experience, and he was so *nosey*. He wanted to keep finding out everything. He had an innocence and didn't stop investigating, asking questions — about art, about clothes, about the German people, who fascinated him. Of course, he would take the mickey out of us: 'Bloody Krauts', and all that. But I thought of him as a gentle, sentimental boy who was in such a hurry to find out about everything. Stuart was the same, but really he had a deeper natural intelligence than John. When they were together, it was very powerful for them both."

Stuart, the first to have his hair cut and styled by Astrid, faced John's scorn when, one night, he arrived at the club for work with what later became known as the Beatle haircut.

John was the last Beatle to succumb to the Beatle cut. Only drummer Pete Best declined, retaining his quiff and teddy boy aura that attracted the girls. "John was the same with the collarless jackets which I designed and Stuart was the first to wear," recalls Astrid. "They all laughed when Stuart went in wearing one, and John always said he fancied my leather pants and jacket. But it took all of them to adopt the jacket before John could be bothered. He was defiant about clothes and appearances. He didn't like to be led, you know — for someone else to have thought of something before him."

Beatles mythology says that the five young men on their Hamburg trip wallowed in a sea of orgies and carried on as depraved sex maniacs, drug addicts, and alcoholics. Astrid, who was closer to the group than anyone, says adamantly that the stories are inaccurate, and have grown over the years into sheer fantasy.

"The Beatles were five sweet, innocent young men, and they couldn't believe girls were falling in love with them. Yes, they had

the occasional affairs, but definitely there was nothing wild about their behaviour."

Alone among the Beatles, John would trudge to the Hamburg post office every week to send back to Cynthia the £35 he eventually earned at the Star-Club. "I couldn't believe what he was doing," says Henry Henroid, one of the club's booking agents who often walked with John to the post office. "I said, 'If you do this every week, what do you live on?'"

"He said, 'Oh I can earn a few marks by playing for this stripper round the back street in the afternoons.' It was incredible — very responsible behaviour for a boy of that age. All the musicians seemed to booze their money away. John had to get it back to Liverpool quickly."

Routine for the Beatles during their first Hamburg visit was totally bound up with work. They would collapse into bed around dawn after all-night sessions, sleeping until midday.

John's postcards and letters to Aunt Mimi would be conventional, and tell nothing of the exhausting test that was Hamburg. He told her nothing of money problems, either; the £100 a week they expected fizzled into more like £15 a week each, says Paul McCartney. "They were always broke, always," says Astrid.

John did indeed grow up in Hamburg, but the experience was to be more valuable to him than profitable. Word about the lively British teenagers' energetic appearances at the Kaiserkeller, and their indefatigable improvement in the face of the demon promoter Koschmider, soon spread around the tough city.

Peter Eckhorn, a reputable promoter who ran the rival, bigger Top Ten club, invited the band over to watch another British act, Tony Sheridan, who worked as a solo singer.

UNKOWN TO John and the other Beatles, Koschmider had a friend who told him the fateful truth: the Beatles had appeared on stage with Tony Sheridan in a jam-session, which was strictly forbidden under the terms of Koschmider's iron-fisted contract.

He also feared that, like Tony Sheridan before them, the Beatles intended to leave the Kaiserkeller for the more sophisticated surroundings of the Top Ten club.

Koschmider struck back at the Beatles for their truancy in a devastating way. He called the police. George Harrison, aged 17, was arrested and jailed for a day for being under age while working in a foreign country, and deported home. Paul and Pete Best were ordered by Koschmider to leave, after allegedly causing a small fire to some sacks by using candles in their tacky digs behind the cinema screen in the club. John Lennon, unscathed but broken by the anti-climax of it all, wended his way home alone, leaving Stuart to the comfort of Astrid's home.

John was penniless. The dreams of riches had been illusory. They had not made nearly so much money as expected, and what Deutschmarks they had earned had gone on clothes, beer, fags, and food. Dejectedly, he had drifted across on the ferry from the Hook of Holland to Harwich and by train to Lime Street Station and taxi home to Menlove Avenue.

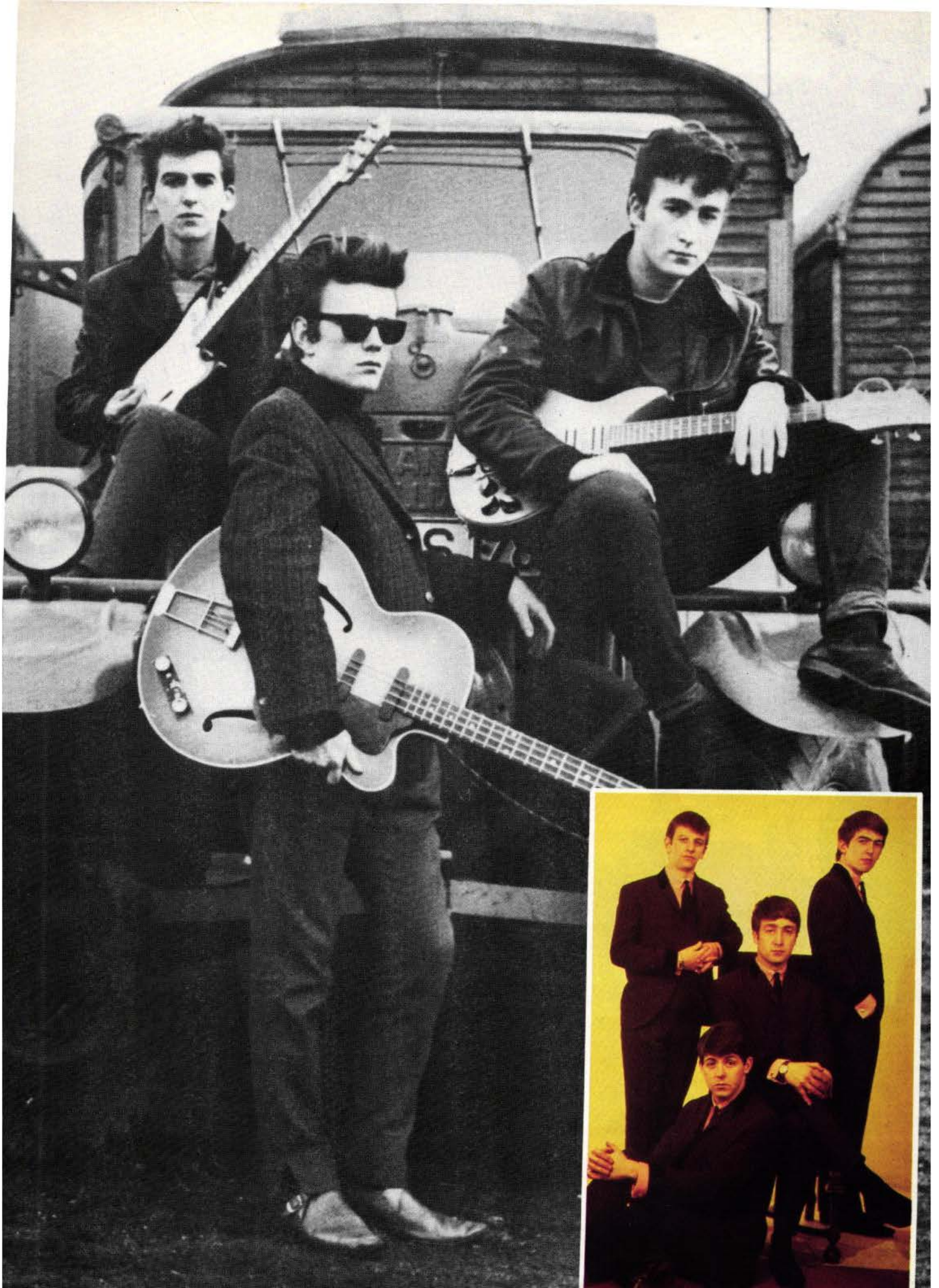
Cynthia was at once pleased and sad at his return. Mimi, once more vindicated by the unlucky turn of events, had the additional irritation of having to pay his cab fare. "What happened to the £100 a week you mentioned?" she asked John.

John's reply was to typify his sharp retorts as the Beatles story got into its stride later. "Spent it all, Mimi."

He was contrite, recalls Mimi, but with all her spirit she respected the streak in him that was to strike terror into the hearts of those who asked him "damned stupid questions".

"Once his mind was set on something," says Mimi, "nobody and nothing could shake him. He was down but not out."

'John Winston Lennon Volume 1 1940-1966' is published by Sidgwick and Jackson on June 28, price £9.95.





HUMAN LEAGUE

A tale of two girls (and a boy)
by Betty Page

ONCE UPON a time there were two girls who liked Gary Numan a lot, danced to electrodisco in black and left school to join a pop group. They sang and danced with the pop group, providing a refreshing natural counterpoint to the male domination of the time; it was no coincidence that the group went on to have heap big success.

Some two years later, change has come to Susanne Sulley and Joanne Catherall. They've come through it all with their down-to-earth, bubbly personalities intact; what's blossomed is their self-confidence, sophistication, awareness and ability to communicate. They are very able spokeswomen for the Human League as a whole; feminine but gritty. Jo Callis came to the interview too; he could hardly get a word in edgewise. . .

THE LEAGUE Vs THE PRESS

It's been a long time, the silence has been deafening. Did they expect the worst from the massed pens of the music press?

Joanne: "I thought, because of our attitude to the papers and that we don't talk to a lot of people, they'd pick on us, get the boot in, but I was pleasantly surprised."

Susanne: "We started off by saying we weren't going to do certain things, so it was no good this time saying we'll do it all, compromise. You stick to your guns. . . I've always liked doing interviews, though, 'cos I've got a big mouth and I like to talk. But I don't know, do the words you speak make any difference? The music might, the songs you sing might, but the words might not."

HYSTERIA: THE GREAT WAIT

Joanne: "You'd have thought everybody would've got bored waiting this amount of time. If you have loads of singles out interest is kept up. But I felt 'cos we only had the two before 'The Lebanon' most people would've forgotten and we would just be starting afresh again, as though we were a new group trying to build everything up."

What was it like for you two during the long silence, what did you do?

Susanne: "We sat in the studio for about a year. . . It got to the stage with me where I thought it's not going to get finished. . . it was out of our control, that was the hardest thing. I thought soon we're going to get so fed up someone's going to say I can't stand waiting a lifetime to get a record finished, I'm off to do this. . . and that's when I started to get frightened."

. . . All of a sudden, someone said to the papers that the new album was due out in November. And we were thinking what are they talking about, it's not finished! It was really scary."

Joanne: "It was really odd 'cos we'd been able to go about for so long not getting harassed, then all of a sudden Radio One started playing 'Love Action' and 'Sound Of The Crowd' again and we'd be walking up Oxford Street with all these people asking for autographs."

Susanne: "The relief at getting it finished was something else. . . I said for months that the happiest day of my life would be when I got that piece of black vinyl in my hand. I remember the day we did TOTP, we stood in the dressing room and Joanne was lacing my dress up and I said I'm just totally relieved we're on vinyl."

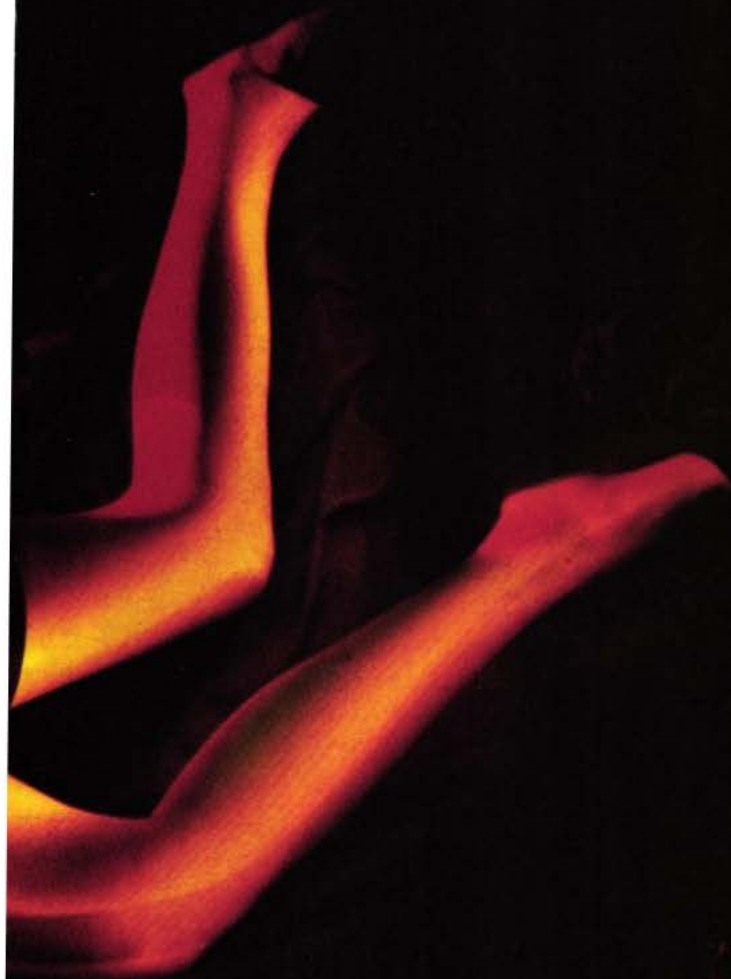
CANDID CAMERAS

The Human League are notorious for their pickiness when it comes to photos. How come the cover for 'Hysteria' was such a rush job?

Susanne: "The plan was to get it all done so that when the album came out we wouldn't have to worry about it, but the photos were scrapped 'cos they were terrible."

Joanne: "We'd actually had lettering made in mirrored glass, a twelve foot high 'Human League' which we all stood in front of. It cost about £4,500 to have it built. We paid for a make up artist which cost £800 for the day, and with the photographer's fee it

Continued page 26



From page 25

came to about seven or eight thousand we'd paid out. But we just looked at the photos and thought oh my God, we can't use them." Susanne: "We're so fussy about photos, we all like different things. It's murder taking group photos, it gets to the stage when you can't think of any more different positions for six people."

LEBANESE LUNACY

Susanne: "We went to Germany last week to do 'The Lebanon' on their version of TOTP. We arrived and it was a bombed Lebanese street they'd reconstructed in the studio — without telling us." Joanne: "They'd spent two days building this huge set. They'd got a house with the front ripped off, all the furniture scattered about, a burned out car..."

Susanne: "Barbed wire and Arabic writing, with the synths on petrol cans... They even asked if they could use smoke and have a fire in the middle..."

Joanne: "We said oh sorry, but we don't feel we could do this here, and of course they wanted to do it the way they wanted."

"... We didn't want to look as if we were saying we know exactly what's going on in The Lebanon, we know how the people feel, 'cos we don't. We wanted to say we are aware in some form of what's going on there, but we're just a pop group performing our song. It's just outrageous to think anybody knows the way the people there feel, the constant terror and pressure under which they live."

"I for one was certain 'The Lebanon' wouldn't get played on Radio One. I think a lot of people didn't want a song with that title in their homes. Even though it was played a lot on the radio I think people turned off when they heard it. I'd have done that if it'd been me, I never ever had time for political songs 'cos my attitude was pop musicians should be there for pleasure, why are they always trying to inflict their views on us, if we want to hear that we'll watch 'News At Ten'."

Susanne: "It does work sometimes, like with that Nelson Mandela song, it actually gets across to people who don't realise it, especially when it's a good record as well."

Joanne: "But most people don't even know that Nelson Mandela is a real person. I think lyrics are really important, I think people like to read things into lyrics as long as they don't think you're making a big point. But if it's right upfront like 'The Lebanon', this is what is actually happening now in 1984, it's like that's reality and it scares people and they have to have an escape. We just wanted people to sit back and think 'surely this is not right'."

DOCILE FEMALES? US?

Joanne: "Me and Susanne did quite a few interviews with just the two of us around 'Mirror Man', and they were all exactly the same..."

Susanne: "It was 'the girls always stay in Sheffield and do their Hoovering and go to the Asda and do the shopping, that's all they're interested in...'"

Joanne: "The big thing was, these two girls, even though they look quite glamorous on TV, are really normal girls who do ordinary things like going shopping and their biggest thrill in life is buying themselves a new dress. I got really paranoid about it and said I'm not talking to anyone with just Susanne now 'cos they come along and treat us like pretty little ornaments."

Susanne: "A lot of people seem to have this impression that because Joanne and me don't write the songs, we have less to do with the group and we're not as important, we're less involved, that we only come in when we have to do TOTP and photos. But we all put equal amounts in."

WE'RE ONLY HUMAN...

The new League 45 is 'Life On Your Own': it's exceptionally beaty and accessible and will doubtless prove much more commercially successful than 'The Lebanon'. The video's fun this time, with the band dressed up as mannequins, Jo Callis in drag, and Ian Burden as a shop window dummy "looking like Tom O'Connor ready for bed," as Susanne put it. They could've put this one out as the first single, but that would almost have been too easy...

Susanne: "It's like you get set in your ways, groups do tend to, but to reach a wider audience you do need to release extremes."

Joanne: "It is an extreme with 'The Lebanon' and this one, 'cos that was so hard and this is so soft."

Susanne: "But it reaches two different lots of people. I saw this chart in a paper recently and number one was Twisted Sister, two was Whitesnake, three was Hanoi Rocks and we were at number four! That proved if we can get to the heavy metal people and the sappy mums and dads with the next one, how many more people do we need to reach?"

Joanne: "That's our frustrated heavy metal guitarist."

Susanne: "Our Deep Purple person. No, Rolling Stones really, isn't it, Jo? He's Keith Richards in disguise."

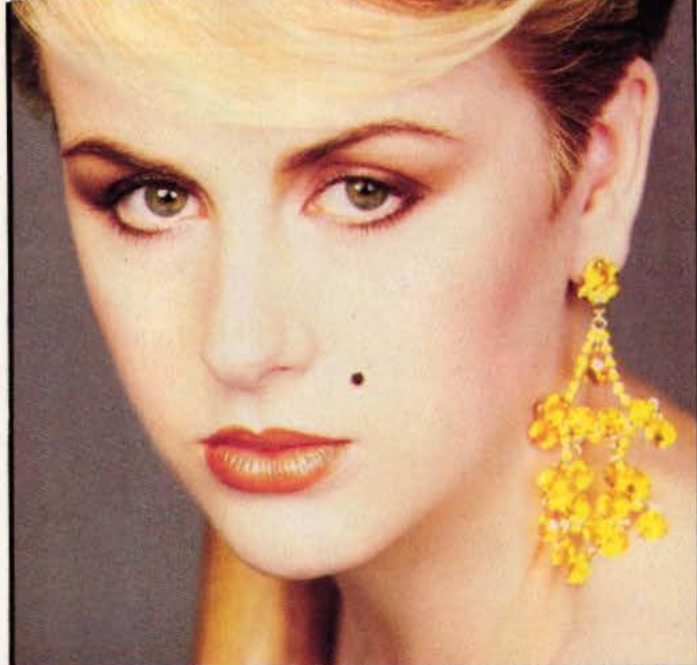
Jo: "Well, the last Rolling Stones record had the guitar bit from 'Fascination' on it, more or less, which came from the Stones to start off with! I like that, I find that really interesting. You think someone might've ripped something off from one of your records when you've ripped it off one of theirs in the first place!"

Joanne: "I was listening to the radio the other day and they played this old record, and it sounded exactly like the backing vocals in 'Louise'. It was something like the Emotions or Al Green..."

Susanne: "The solo bit in 'Louise' is 'Just My Imagination' to a t."

Jo: "... actually, it's off another Rolling Stones record!"

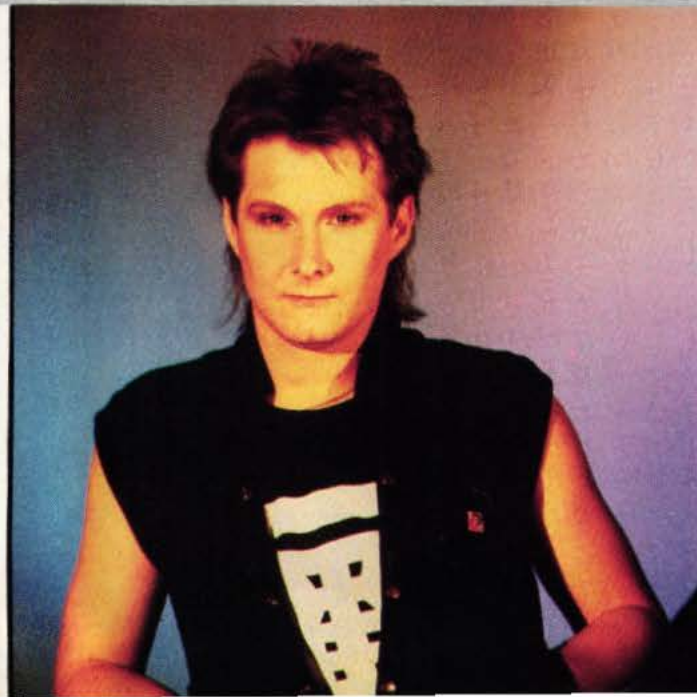
Susanne: "Well, if everybody buys it just to check...!"



SUSANNE



JOANNE



JO

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Michael Jackson.....	Thriller.....	£4.99	Various.....	Then Came Rock 'n' Roll.....	£5.99
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Human League.....	Hysteria.....	£4.49			
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Lionel Richie.....	Can't Slow Down.....	£4.99			



THE BEST FOR LESS

Part Three: 1972-1978

IN PART TWO, we left Stevie at the end of 1971 on his way to New York where he's about to undergo a kind of second musical education. But the first development is a sad one . . . as his marriage to Syreeta breaks up after just 18 months. They go on working and recording together.

MUSIC OF HIS MIND

Walter Carlos and Robert Moog are developing the synthesiser as a new musical tool and Stevie Wonder wants a piece of the action. He's introduced to synth wizards Robert Margoueff and Malcolm Cecil by Ritchie Havens and soon begins to learn from the duo's giant Tonto synthesiser. Armed with this new knowledge and equipment, Stevie sets up at Electric Ladyland studios and spends a quarter of a million dollars of his own money recording 'Music Of My Mind', on which he plays almost every instrument himself.

The album is released in March 1972 to ecstatic reviews. Its chart progress is hindered somewhat by its lack of hit single material, but the whole sound and style of 'Music Of My Mind' go deeper than Stevie ever has before . . . deeper than perhaps any contemporary musician has gone, and with songs like 'Superwoman' and 'Love Having You Around' he goes beyond the boundaries of mere soul music into a global celebration of an album. The pattern is set.

DOING IT BY THE TALKING BOOK

He's hit a rich seam and Stevie's next album 'Talking Book' comes out just eight months after 'Music'. It's another triumph, more mature than his last and, this time, spawning two US number one singles, 'Superstition' and 'You Are The Sunshine Of My Life', the latter going on to become one of the most-recorded ballads of all time. Once again it's almost all Stevie's own work, but features important contributions from Jeff Beck, and then relatively-unknown musicians like Ray Parker Jr, David Sanborn, Jim Gilstrap and Deniece Williams, with Jim and Niecy both later joining Wonderlove, Stevie's backing group.

Wonder's now started a run of nine consecutive American Top 20 hits including an astonishing five number ones. The hot streak continues with yet another masterpiece of an album, 'Innervisions', released just nine months after 'Talking Book', and for the first time giving Stevie a simultaneous US and UK release date. Just three days later, on August 6 1973, Stevie and his drummer are being driven to Raleigh, North Carolina for a date on his tour when the car collides with a lumber truck. A log smashes through the windscreen, striking Wonder head on.

He's taken unconscious to hospital in Carolina, suffering from a brain contusion, or bruise on the brain. He is comatose for four days and semi-comatose for another week. No one is prepared to say that he will recover, let alone play music again.

Seven weeks later, Stevie walks out on stage at Elton John's Madison Square Garden show to jam on 'Honky Tonk Woman'. He suffers from headaches for a while, but the musical genius has been given a reprieve.

GRAMMYS AND MORE GROOVES

Less than a year later, 'Fulfillingness' First Finale' is released and gives him his first number one album since the introductory '12 Year Old Genius' set an incredible 11 years before. 'FFF' yields another US number one single, 'You Haven't Done Nothin'', said to be written about former President Richard Nixon. Stevie's back on the rails with his personal life as well as his health: he marries another former secretary, Yolanda, and in April 1975 they have a baby girl called Aisha Zakia, whose name combines the African words for strength and intelligence. She is soon to star on 'Isn't She Lovely'.



APRIL 1975: Stevie and Yolanda marry

Pic by Chuck Pollin

● In 1964, Stevie was supported on an American tour by the Rolling Stones, then just breaking in the States. Eight years later, the Stones went on tour, supported by . . . Stevie Wonder, who played the shows despite being urged against it. He said: "I want to reach people, and there's so many people you can reach by listening to another kind of music besides what is considered your only kind of music."

● Between 1974 and 1977 Stevie won 14 Grammys, including three for Best Albums of the Year with 'Innervisions', 'Fulfillingness' First Finale' and 'Songs In The Key Of Life'. The Best Song Of The Year award in 1974 went to a number written but never recorded by Wonder — 'Tell Me Something Good' by Rufus featuring Chaka Khan.

● In 1975, Stevie agreed with Motown Records what is generally agreed to be the best contract ever negotiated for an artist. His lawyer spent six weeks haggling over the terms, which included: a guaranteed income of \$13 million over the next seven years; a royalty cut on record sales of more than 20 per cent; the freedom to choose which of his songs should be released as singles.

'Fulfillingness' helps him to another huge clutch of Grammy awards, and this time features help from such as Minnie Riperton and, on the number one 'Nothin'', the Jackson Five. But the LP marks the end of Stevie's "regular" schedule.

SONGS IN THE KEY OF SUCCESS

Two whole years are spent between the summers of '74 and '76 on his next project. The release is on and off so many times that eventually, even Stevie takes to wearing a T-shirt promising "We're almost finished". The fans' patience is tried just a little . . . until they hear the almost unbelievable results. 'Songs In The Key Of Life', a double album and bonus single, is his greatest glory — both in chart terms (it enters the American chart at number one and stays there for three months) and musical terms.

The man's made his most profound musical statement ever and now locks himself away again to spend the best part of the next three years working on another. Next week we'll see how, for once, Stevie Wonder plants a seed that doesn't grow, but recovers to stay right at the top and achieve an amazing triumph for freedom.

DISCOGRAPHY

SINGLES 1972-1978

	US	UK
	Highest Pos	Highest Pos
	Wks on chart	Wks on chart
Jan 72 If You Really Love Me/Think Of Me As Your Soldier	Not released	20 7
Apr 72 Superwoman/ I Love Every Little Thing About You	33 11	— —
Aug 72 Keep On Running/Evil	90 3	Not released
Oct 72 Superstition/ You've Got It Bad Girl	1 16	11 9
Feb 83 You Are The Sunshine Of My Life/ Tuesday Heartbreak	1 17	7 11
Jul 73 Higher Ground/ Too High	4 14	29 5
Oct 73 Living For The City/Visions	8 17	15 9
Mar 74 Don't You Worry 'Bout A Thing/Blame It On The Sun	16 15	— —
Apr 74 He's Misstra Know-It-All/You Can't Judge A Book By Its Cover	Not released	10 9
Jul 74 You Haven't Done Nothing/Big Brother	1 19	30 5
Oct 74 Boogie On Reggae Woman/ Seems So Long	3 17	12 8
Nov 76 I Wish/You And I	1 17	5 10
Mar 77 Sir Duke/He's Misstra Know-It-All	1 17	2 9
Aug 77 Another Star/ Creepin'	32 10	29 5
Nov 77 As/Contusion	36 14	— —

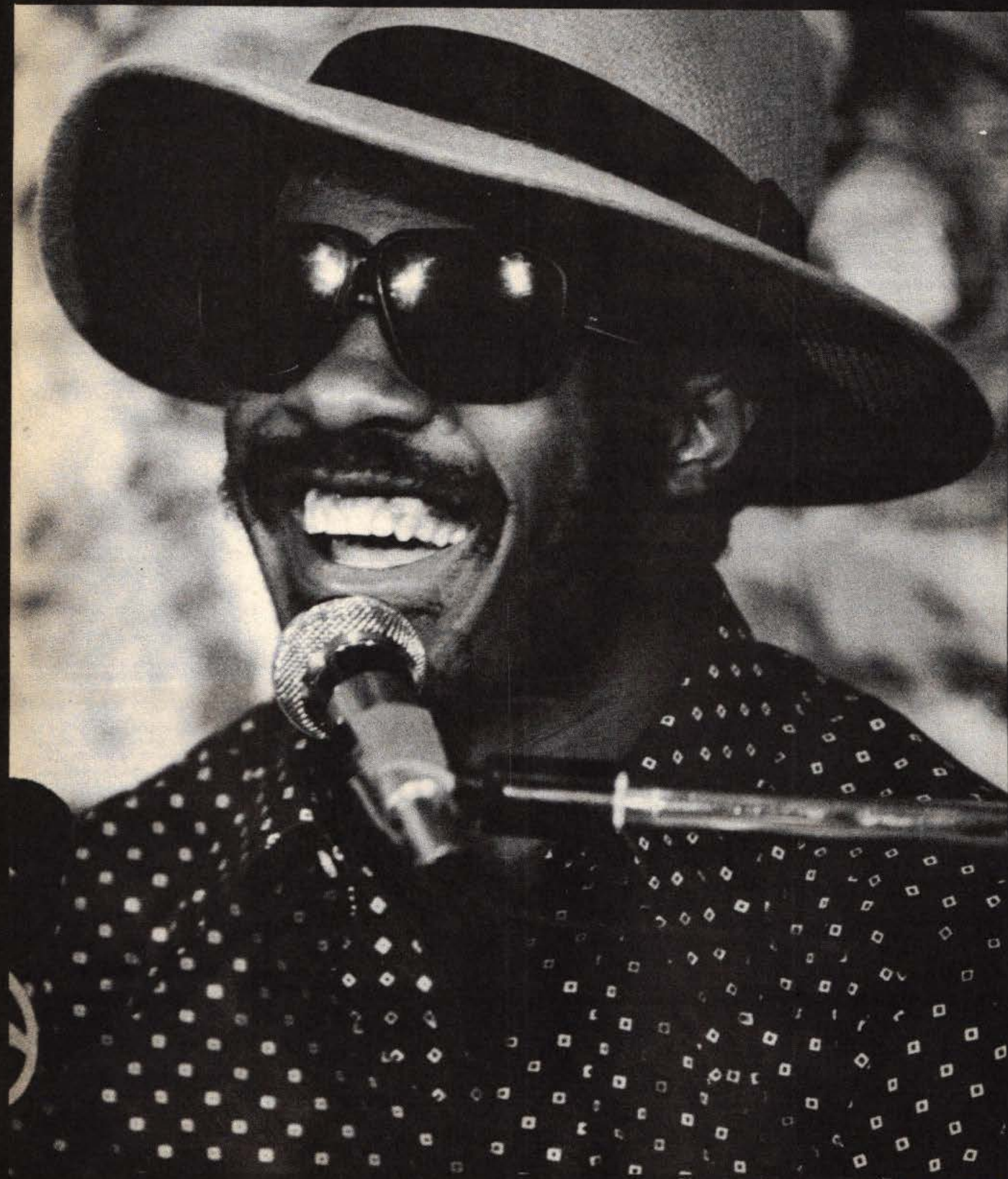
ALBUMS 1972/1978

Mar 72 Music Of My Mind	21 35	— —
Nov 72 Talking Book	3 109	16 48
Aug 73 Innervisions	4 89	8 55
Jul 74 Fulfillingness' First Finale	1 65	5 16
Oct 76 Songs In The Key Of Life	1 80	2 54

NOTE: "Weeks on chart" are aggregate totals of all chart runs

The
**STEVIE
WONDER**

SCRAPBOOK



Pic by Chuck Pulin

Next week: 1979-1984



Gary Crowley

bath the other day (no it wasn't my birthday!), contemplating the effect that the computer age was going to have on little ol' me. Up until now it hasn't really infiltrated my day to day existence, but if the media are to be believed I'm in the middle of a bloomin' revolution. Still, being the ignorant oik that I am, I have to admit that what I know about computers could be written on the back of a micro chip in CAPITAL letters.

Even a game of space invaders is a trauma to me, unlike the young ones currently growing up, as computers are already an integral part of the school curriculum, with homes right across the country acquiring them at an astonishing rate.

SO FOR cats like me, a frightening future lies ahead. The more I ponder on it, the only answer seems to be a return to the 'Good Life'.

Yes, when the time is right I'll

collect together all the important things in my life, my signed Michael Jackson photo, my fantastic school report for the year of 1978, my wayfinder shoes with the handy compass in the heel (they'll come in useful) and I'm strapping my Dansette to my back and heading for the hills. I'll find myself a treehouse deep in the heart of a forest and roam around all day hunting and trapping to my heart's content, my Walkman blasting out a non-stop diet of solid muscle music.

Oh, I'd be a solitary sad figure, probably ridiculed by the outside world, but I'll be a happy man believe you me

Finally, the Crowley Cracker Award this week goes to the Mighty WAHL, back on the chart trail with a rousing rocker quite appropriately entitled 'Come Back'. Pete Wylie is still the captain of the ship. For another instalment from the ongoing 'Story Of The Blues' saga it's a must.

POP PREACHER Gazza here, once again delivering to you from my pulpit on the dance floor a weekly sermon on the meaning of life. You know the sort of thing, why are we all here, where are we all going and what does it all mean? Actually, I found myself in the

THIS WEEK our Top Ten has been supplied by hipster/flipster Nicky Heyward, the Rickenbacker guitar hero currently brightening up our charts with his new 45 'Love All Day'. Listed below are the pop pixie's current fave-raves.

Pic by LFI

- 1 SOUNDS FROM THE STREETS, The Jam
- 2 YOUNG AT HEART, The Bluebells
- 3 LOVE RIDER, War
- 4 PERFECT SKIN, Lloyd Cole and the Commotions
- 5 PICK UP THE PIECES, Average White Band
- 6 HARD WORK, John Handy
- 7 PAINT YOURSELF A RAINBOW, Suede Crocodile
- 8 WHAT DIFFERENCE DOES IT MAKE, The Smiths
- 9 PRAY FOR AMERICA, Birdcage Bullet
- 10 NEVER GONNA GIVE YOU UP, Barry White



record mirror

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THE NEW SINGLE

PARTYLINE
FROM THE ALBUM
Renegades



US Singles

- | | | |
|----|----|-------------------------------------------------------------------------|
| 1 | 1 | THE REFLEX, Duran Duran, Capitol |
| 2 | 1 | TIME AFTER TIME, Cyndi Lauper, Portrait |
| 3 | 3 | LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS |
| 4 | 9 | DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS |
| 5 | 7 | SELF CONTROL, Laura Branigan, Atlantic |
| 6 | 6 | THE HEART OF ROCK 'N' ROLL, Huey Lewis and The News, Chrysalis |
| 7 | 8 | JUMP (FOR MY LOVE), Pointer Sisters, Planet |
| 8 | 17 | WHEN DOVES CRY, Prince, Warner Brothers |
| 9 | 4 | OH, SHERRIE, Steve Perry, Columbia/CBS |
| 10 | 11 | EYES WITHOUT A FACE, Billy Idol, Chrysalis |
| 11 | 10 | BORDERLINE, Madonna, Sire |
| 12 | 14 | ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE, Reno/Wilson, Columbia/CBS |
| 13 | 13 | IT'S A MIRACLE, Culture Club, Virgin/Epic |
| 14 | 5 | SISTER CHRISTIAN, Night Ranger, MCA |
| 15 | 16 | YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M |
| 16 | 19 | STAY THE NIGHT, Chicago, Full Moon/Warner Bros |
| 17 | 12 | BREAKDANCE, Irene Cara, Geffen/Network |
| 18 | 15 | HELLO, Lionel Richie, Motown |
| 19 | 23 | LEGS, ZZ Top, Warner Brothers |
| 20 | 24 | MAGIC, The Cars, Elektra |
| 21 | 22 | WHO'S THAT GIRL, Eurythmics, RCA |
| 22 | 26 | DOCTOR! DOCTOR!, Thompson Twins, Arista |
| 23 | 27 | INFATUATION, Rod Stewart, Warner Brothers |
| 24 | 25 | MODERN DAY DELILAH, Van Stephenson, MCA |
| 25 | 28 | DANCE HALL DAYS, Wang Chung, Geffen |
| 26 | 32 | SAD SONGS (SAY SO MUCH), Elton John, Geffen |
| 27 | 20 | RUN RUNAWAY, Slade, CBS Associated |
| 28 | 31 | NO WAY OUT, Jefferson Starship, Grunt |
| 29 | 34 | DON'T WALK AWAY, Rick Springfield, RCA |
| 30 | 40 | BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor |
| 31 | 35 | I CAN DREAM ABOUT YOU, Dan Hartman, MCA |
| 32 | 18 | I'LL WAIT, Van Halen, Warner Brothers |
| 33 | 33 | WHAT IS LOVE?, Howard Jones, Elektra |
| 34 | 21 | AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic |
| 35 | 45 | WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol |
| 36 | 44 | SUNGLASSES AT NIGHT, Corey Hart, EMI-America |
| 37 | 50 | I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins, Columbia |
| 38 | 42 | PRIME TIME, The Alan Parsons Project, Arista |
| 39 | 41 | (OBSCENE) PHONE CALLER, Rockwell, Motown |
| 40 | 43 | FAREWELL MY SUMMER LOVE, Michael Jackson, Motown |
| 41 | 48 | ROMANCING THE STONE, Eddie Grant, Portrait |
| 42 | 46 | IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra |
| 43 | 29 | TO ALL THE GIRLS, Iglesias/Nelson, Columbia/CBS |
| 44 | 30 | DANCING IN THE SHEETS, Shalamar, Columbia/CBS |
| 45 | 49 | ALIBIS, Sergio Mendes, A&M |
| 46 | 68 | GHOST BUSTERS, Ray Parker Jr., Arista |
| 47 | 53 | LOVE OF THE COMMON PEOPLE, Paul Young, Columbia CBS |
| 48 | 54 | BOYS DO FALL IN LOVE, Robin Gibb, Mirage |
| 49 | 57 | A LITTLE LOVE, Juice Newton, RCA |
| 50 | 37 | WHISPER TO A SCREAM (BIRDS FLY), Icicle Works, Arista |
| 51 | 36 | THE LONGEST TIME, Billy Joel, CBS/Columbia |
| 52 | — | PANAMA, Van Halen, Warner Bros |
| 53 | 62 | THE FIRST DAY OF SUMMER, Tony Carey, MCA |
| 54 | 59 | SHE DON'T KNOW ME, Bon Jovi, Mercury |
| 55 | 60 | 10-9-8, Face To Face, Epic |
| 56 | 65 | STRANGERS IN A STRANGE WORLD, Burton & Jude, Atlantic |
| 57 | 38 | MY EVER CHANGING MOODS, Style Council, Geffen |
| 58 | 77 | TURN TO YOU, Go-Go's, IRS |
| 59 | 61 | THE GHOST IN YOU, Psychedelic Furs, Columbia |
| 60 | 47 | ROCK YOU LIKE A HURRICANE, Scorpions, Mercury |

Bullets 61-100

- | | | |
|----|----|---------------------------------------------------|
| 62 | 67 | SO YOU RUN, Orion The Hunter, Portrait |
| 64 | 70 | THE LEBANON, Human League, Virgin/A&M |
| 65 | 71 | BRINGIN' ON THE HEARTBREAK, Def Leppard, Polygram |

- | | | |
|----|----|---------------------------------------------------------|
| 67 | 75 | HOLD ME, Teddy Pendergrass with Whitney Houston, Asylum |
| 68 | 88 | ROUND AND ROUND, Ratt, Atlantic |
| 69 | 82 | TAKING IT ALL TOO HARD, Genesis, Atlantic |
| 70 | 79 | THE MOMENT OF TRUTH, Survivor, Casablanca |
| 72 | — | STUCK ON YOU, Lionel Richie, Motown |
| 73 | 84 | BREAKAWAY, Tracey Ullman, MCA/Stiff |
| 74 | 87 | JAM ON IT, Newcleus, Sunnyview |
| 76 | 86 | THE GLAMOROUS LIFE, Sheila E, Warner Bros |
| 77 | 89 | SOMEBODY ELSE'S GUY, Jocelyn Brown, Vinyl Dreams |
| 79 | 94 | YOUNG THING, WILD DREAMS (ROCK ME), Red Rider, Capitol |
| 81 | 91 | A CHANCE FOR HEAVEN, Christopher Cross, Columbia |
| 85 | — | IT CAN HAPPEN, Yes, Atco |
| 88 | — | SIMPLE, Johnny Mathis, Columbia |
| 89 | — | MISSING YOU, John Waite, EMI-America |
| 95 | — | SO, CENTRAL RAIN (I'M SORRY), REM, IRS |

Compiled by Billboard

US Albums

- | | | |
|----|----|---------------------------------------------------------------|
| 1 | 1 | FOOTLOOSE, Soundtrack, Columbia/CBS |
| 2 | 2 | SPORTS, Huey Lewis & The News, Chrysalis |
| 3 | 3 | CAN'T SLOW DOWN, Lionel Richie, Motown |
| 4 | 4 | SHE'S SO UNUSUAL, Cyndi Lauper, Portrait |
| 5 | 5 | HEARTBEAT CITY, The Cars, Elektra |
| 6 | 6 | LOVE AT FIRST STING, Scorpions, Mercury |
| 7 | 9 | 1984, Van Halen, Warner Bros |
| 8 | 8 | THRILLER, Michael Jackson, Epic |
| 9 | — | BORN IN THE USA, Bruce Springsteen, Columbia |
| 10 | 10 | SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol |
| 11 | 7 | COLOUR BY NUMBERS, Culture Club, Virgin/Epic |
| 12 | 12 | STREET TALK, Steve Perry, Columbia/CBS |
| 13 | 13 | AN INNOCENT MAN, Billy Joel, Columbia/CBS |
| 14 | 16 | REBEL YELL, Billy Idol, Chrysalis |
| 15 | 15 | MIDNIGHT MADNESS, Night Ranger, Camel/MCA |
| 16 | 11 | GRACE UNDER PRESSURE, Rush, Mercury |
| 17 | 18 | BREAK OUT, Pointer Sisters, Planet |
| 18 | 23 | BREAKIN', Soundtrack, Polydor |
| 19 | 19 | JERMAINE JACKSON, Jermaine Jackson, Arista |
| 20 | 17 | ELIMINATOR, ZZ Top, Warner Bros |
| 21 | 20 | BODY AND SOUL, Joe Jackson, A&M |
| 22 | 24 | MADONNA, Madonna, Sire |
| 23 | 14 | INTO THE GAP, Thompson Twins, Arista |
| 24 | 22 | UH-HUH, John Cougar Mellencamp, Riva |
| 25 | 25 | OUT OF THE CELLAR, Ratt, Atlantic |
| 26 | 30 | 17, Chicago, Full Moon/Warner Brothers |
| 27 | 27 | RECKONING, REM, IRS |
| 28 | 33 | SELF CONTROL, Laura Branigan, Atlantic |
| 29 | 21 | TALK SHOW, Go-Go's, IRS |
| 30 | 40 | LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS |
| 31 | 31 | THE PROS AND CONS OF HITCH HIKING, Roger Waters, Columbia/CBS |
| 32 | 32 | ABOUT FACE, David Gilmour, Columbia/CBS |
| 33 | 26 | TOUCH, Eurythmics, RCA |
| 34 | 35 | KEEP YOUR HANDS OFF MY POWER SUPPLY, Slade, CBS Associated |
| 35 | 53 | BEAT STREET, Soundtrack, Atlantic |
| 36 | 36 | JULIO, Julio Iglesias, Columbia/CBS |
| 37 | 29 | LEARNING TO CRAWL, The Pretenders, Sire |
| 38 | 41 | POINTS ON THE CURVE, Wang Chung, Geffen |
| 39 | 34 | SHOUT AT THE DEVIL, Motley Crue, Elektra |
| 40 | 37 | AGAINST ALL ODDS, Soundtrack, Atlantic |
| 41 | 46 | WHAT'S NEW, Linda Ronstadt, Asylum |
| 42 | 42 | IT'S MY LIFE, Talk Talk, EMI-America |
| 43 | 44 | THE ICICLE WORKS, The Icicle Works, Arista |
| 44 | 28 | LOVE LIFE, Berlin, Geffen |
| 45 | 55 | NO PARKING ON THE DANCE FLOOR, Midnight Star, WEA |
| 46 | 47 | MIRROR MOVES, Psychedelic Furs, Columbia/CBS |
| 47 | 39 | HARD TO HOLD, Springfield, Gabriel, Parker, RCA |
| 48 | 38 | AMMONIA AVENUE, Alan Parsons Project, Arista |
| 49 | 43 | ROLL ON, Alabama, RCA |
| 50 | 45 | FUTURE SHOCK, Herbie Hancock, Columbia/CBS |

Compiled by Billboard

WARP 9

NO MAN IS AN ISLAND
THE HEAT IS ON-COME
AVAILABLE ON 7" & 12"
JOIN THE CELEBRATION!

FOURTH & BROADWAY



Disco

JAMES HAMILTON
is particularly
careful out there!

ODDS 'N' BODS

OBVIOUSLY SOMEONE doesn't want **Jermaine Jackson** to have a hit: instead of reactivating the still climbing 'Come To Me' as an A-side, **Arista** are scheduling it again as 12in flip of another as yet undecided new plug side — and if you're assuming it has to be his sure-fire 'Tell Me I'm Not Dreamin' brotherly duet with **Michael** then be prepared for a shock, 'cos **THAT** 'll be on the B-side too! ... **Chris Hill**'s big northern soul — sorry, jazz bossa nova — discovery at **Caister**, the early '70s **Sivucca** 'Ain't No Sunshine' is being put out through **Polygram** soon (**Tracey Thorn** fans will dig) ... June 1979 saw **Anita Ward** 'Ring My Bell' atop the national chart with **McFadden & Whitehead** 'Ain't No Stoppin' Us Now', **Sister Sledge** 'We Are Family' and **Earth Wind & Fire** 'Boogie Wonderland' all close behind in the Top 10 — never again was the "Caister effect" more keenly felt ... **Frankie Goes To Hollywood** has received a surprisingly cautious initial response from chart-returning pop jox, who seem more inspired to resurrect 'Relax'! ... **Shannon**'s new 12in in the States plays safe (?) with the 116bpm continuation of her established formula, 'My Heart's Divided' (US **Mirage** 0-96937) ... **Tom Wilson**, helping out on **Radio Forth**'s soul show with **Graham Jackson**, was inspired to call several urban contemporary radio stations in the States for their current charts, and much to his surprise all but **WRKS** (KISS-fm) said yes — so now at around 11.15pm every Tuesday, listeners within range of Edinburgh can hear the likes of **Charlie Casanova** of New York's **WBLS**, **Graham Armstrong** of Chicago's **WGCI**, **Dan Shannon** of Oakland's **KDIA**, live on the 'phone! ... **Rayners Lane Record & Disco Centre** soul seller **Jerry Green** has his own 9-11pm Monday show on



THE SYSTEM made a motorway dash after two other gigs to fit in an appearance at Dartford's Flicks, where vocalist **Mc Murphy** later enthused "The audience were far more in tune with what we are about than any of the other venues we visited". That should make any other DJs they visited really feel like plugging their next record, right?

Horizon 102.5fm ... I'm getting a bit bored by London's soul pirates actually, but over on the **Medium Wave** at 558kHz the all pop-zappy **Laser** boasts "you're never more than a minute away from music" — kick out the jams! ... **Streetwave/StreetSounds** boss **Morgan Khan** starts a monthly hip hop/electro/HI-NRG guest spot this Friday (22) at 9pm on **Dave Brown**'s soul show over **BBC Radio Medway** 96.7fm/290mw ... **Chrysalis Records**, with new developments in the dance field

looming, are looking for an experienced dance/disco plugger with good current DJ contacts (call the A&R Dept on 01-408 2355) ... Mail Order or personal shoppers spending more than £75 at the **Derek James Disco Centre** in Frim before Monday July 9 will be eligible to win a flight in **Concorde** including a low-level fly past at the **Brands Hatch** air display on July 22 ... **DJ Andy Turvey** has organised for Gloucestershire builders **Robert Hitchins Homes** a county-wide disco dancing championship with finals this Saturday (23) in **Pittville Park** at **Cheltenham**'s weekend **Madsummer's Daze Festival** — mmm, sounds exciting! ... **Big Phil Etagart** (**Greenford Barbarellas**) makes a "hot tempo" mixer out of the old **Lale Schilrin** 'Jaws' at 33 1/3rpm by playing it (in short doses) at 33 1/3rpm! ... **Graham Gold** (**Mayfair Gullivers**) does a great logical mix between **El Chicano** 'Let Me Dance With You' and **Cameo** 'Let Me Groove With You' ... **Gary Hallwood** (**Quainton Chequers mobiles**) has come up with an "orgasmix" of **Jane Birkin** 'Je T'Aime'/'**Yvonne Elliman** 'Love Me'/'**Mtume** 'Juicy Fruit'/'**Mary Jane Girls** 'All Night Long'/'**Donna Summer** 'Love To Love You Baby', all

vari-speeded to 96bpm! ... **Rusty Egan** is bubbling about his 'Beat Boy' on the next **Visage** LP (probably on 12in later), white hip hop with yowling but melodic 'Rock Box' guitar and touches of 'Relax' meeting 'Rockit' — **Marsha Raven** guests on the mellow rock-disco 'Questions' while some of the album is surprisingly jazzy with **Pastorius**-style bass and great sax (though you'll have to wait a while) ... **Nate Nelson**, ex-**Flemingos** but best known here in person as a latter day **Platter** from '65-'82 (and a New York pal of mine 20 years ago), sadly died aged 52 of heart disease on June 1 ... **Brass Construction** continue their tour at **Nottingham Rock City** Fri (22), **Glastonbury Festival** Sat (4pm), followed later by **Stevie Wonder**!, **Rayleigh Pink Toothbrush** also Sat (midnight), and three nights at **London's Venue Sun/Mon/Tues** (24-26) ... **Thursday** (21) **Kenny Hume** starts weekly soul/funk at **Wimbledon Nelson**'s ... **Friday** (22) **Chris Hill** souls **Southend Zero 6**, **Jeff Young**'s souls **Tottenham Valentino**'s, **Divine Party**'s at **Harringey Bolts** ... **Saturday** (23) **Record Mirror**'s chirrupy **Gary Crowley** bossa nova's **Sheffield Park's Sheffield Arms** in **Sussex** ... **Sunday** (24) **Shango** (minus **Bill Laswell** but plus **Grandmizer D.ST**) funk a one-off at the **Camden Palace** ... **Monday** (25) **Chris Hill** souls **Bermondsey Dockhead**'s **Swan & Sugarloaf** ... **Tuesday** (26) **Essex Radio**'s "live on-air scratcher" **Dave Gregory** hits **Harlow Whispers** — his scratch is from **Orlando Johnson & Trance** 'Chocolate City' (US Channel) ... **DJ Stesh** mixes hip hop Tuesdays at the new **Sunderland Genevieve**s night of **Newcastle-based** moveable club **The Sidewalk** ... **Steve Cochran** is normally at **Palms** fun pub next to **Rayleigh's Pink Toothbrush** but does **Hi-NRG** Tuesdays in the latter ... **Danny Searle** has "alternative/Hi-NRG funk" **Wednesdays** (jeans allowed) at **Southampton's Riverside Nightclub** (ex-**Floater**) ... **Poole's Manner's Wharf** has **Hi-NRG** Wed/Fri with **Andy Bianchi**, upfront funk **Tues/Thur** with **Ken 'B' Brudenell**, both combining Sat ... **Darren Fogel**, no longer at **Thackeray**'s, souls **Saturdays** at **Earls Court's La Vie En Rose 2** (wine & buffet included for £3) ... **Franchie** (yet another) after two years in **Leicester** at **Isabella**'s and then **Coasters** is now at **Baccus International**'s extravagantly lit **Night-Magic** laser disco in **Dunfermline** ... **Stuart McNiff** not so surprisingly uses the stage name **Stuart Alexander** at **Bathgate Rice**'s (where **Thurs** seems most soulful) ... **Steve Ogley** is now apparently full time at **Lowestoft Wherry Hotel's Park Avenue** Disco ... **Alan Costa** at **Brighton's New Tootsies** explains it's on the site of the old **Bonsoir Club** ... **'Mad Mike' Gill**, mixing hip hop/pop at **Redcar Leos** pub-disco, brags he's the guy with the biggest song in **Cleveland**! ... **Bruce Harper** has a fan, or a press agent, in one **Colin Niblett** who never stops going on about how marvy the former is at **Stafford's Top Of The World**,

continues over

NIGHTCLUB

POP JOX are playing 1 (1) **Pointer Sisters**, 2 (3) **Deniece Williams**, 3 (2) **Womack & Womack**, 4 (4) **Hazel Dean**, 5 (5) **Evelyn Thomas**, 6 (9) **Wham!**, 7 (11) **Sister Sledge**, 8 (6) **Terri Wells**, 9 (8) **Jocelyn Brown**, 10 (10) **Change**, 11 (7) **Break Machine**, 12 (13) **Loose Ends**, 'E', 13 (29) **Bobby Womack**, 14 (19) **Melle Mel** 'WL', 15 (15) **The System**, 16 (—) **Frankie GTH** 'TT', 17 (14) **Rufus** 'AN', 18 (22) **Bob Marley** 'OL', 19 (18) **The SOS Band**, 20 (12) **Jeffrey Osborne**, 21 (17) **Duran Duran**, 22 (—) **Spandau Ballet**, 23 (26) **Yvonne Gage** 'HH', 24 (—) **One Way A/B**, 25 (33) **Michael Jackson**, 26 (re) **Frankie GTH** 'R', 27 (20) **Bronski Beat**, 28 (—) **Bob Marley** 'WIV', 29 (39) **Kashif**, 30 (re) **Irene Cara**, 31 (re) **Roni Griffith**, 32 (—) **Divine**, 33 (28) **OMD** 'L', 34 (34) **Parachute Club**, 35 (—) **Ollie & Jerry**, 36 (16) **Trans-X**, 37 (24) **Style Council**, 38 (30) **Patrice Rushen**, 39 (40) **Madonna**, 40 (re) **Kenny G**, 41 (—) **Howard Jones**, 42 (27) **Cameo** 'SS', 43 (—) **Dennis Edwards**, 44 (—) **Scritti Politti**, 45 (36) **Earons**, 46 (—) **Smokey Robinson** 12in, 47 (—) **Daisy Chain**, 48 (—) **O'Jays**, 49 (re) **Bobby King**, 50 (32) **Detroit Spinners** A/B

L.J. REYNOLDS

NEW 7" SINGLE & 4 TRACK 12"

DON'T LET NOBODY HOLD YOU DOWN
DON'T WORRY WEIGH ALL THE FACTS LOVE ME ALL OVER

7": JAB5 [QR CODE] JABX5:12



Disco

from page 33

mixing Hi-NRG "to a T" ... Phil England (Slough) reports the resident jock at a West Country club he recently played staggered him by spinning nothing but oldies of the **Dae Hartman/Sylvester/Edwin Starr** 130bpm ilk for a solid three hours — he'll never complain about slow movement in the **Nightclub** chart again! ... **Rob Harknett** (Harlow) after complex computations comes to the conclusion "perhaps my lot are just a little bit Hi-NRG but mainly Wallis'!" ... **Jonathan Guy** (061-273 1038), about to graduate from university, is after a Manchester area club in which to "purvey the funk" ... **Yugoslavian Sacha Vitorovich** and **Swiss Kevin Sebastian's** new big production **Roxy Horror Wedding Show** cabaret act is about to hit London's smarter nitespots, and they remind us that their **Strawz** cocktail video bar in South Molton Street is where the elite meet (and we're talkin' B-I-G stars there) ... **Eddy Grant** 'Romancing The Stone' evidently is from an **Indiana Jones**-type film of the same name, on which (to judge from its trailer) **Eddy's** own video was closely based ... I suddenly received an **masse** last Thursday (June 14) all the records mailed me between 21-25 May! ... **Sergeant Phil Esterhaus**, or rather the late **Michael Conrad**, was horribly prophetic with his "It's a grave situation indeed" — **HEY, LET'S BE CAREFUL OUT THERE, HUH?**

HOT VINYL

TYZIK: 'Jammin' In Manhattan' (Polydor POSPX 692) Trumpeter Jeff Tyzik scrapes the sky with searing sax support and vocodered title lines in the electrofied 114bpm logical follow-on from 'Funkin' For Jamaica (NY), real jazz-funk (emphasis on both words), already a monster. His beat box backed 131bpm attack on Benny Golson's 'Killer Joe' is flip.

LEON BRYANT: 'Finders Keepers' LP (US De-Lite DSR 8507) Gruff suave soulster with the week's hottest set, and the hottest cut is the great Dennis Edwards/LJ Reynolds-type 94bpm title track, while also 94bpm is the more freely rolling and soulful 'Never' (more detailed review next week).

SURFACE: 'When You X Wants You Back' (Salsoul SALT 106) Flute tooted acappella-introed chick sung cleanly tripping 122bpm trotter with much airy space and an attractive lift (inst/aca flip), now really taking off and cute enough to click.

KONK: 'Your Life' (Fourth & Broadway 12BRW 7) Liquid Liquid-type chanting brassy ominous odd 119bpm New York new wave punk funk with

DJ TOP 10

- MASTERMIND ROADSHOW** pioneered the scratchin' 'n rappin', cuttin' 'n struttin' hip hop package idea in London, the crew currently consisting of **Herbie, Dave, Max, KC, CJ, DA, Jam** and **Mocho Moore**. Listening to the early American "mastermix" records they originally assumed that all the mixing was done live, without tape edits; and thus set up an elaborate multi-deck system on which several jocks worked simultaneously to build up their own marathon quick-cut megamixes. It wasn't until they'd got their technique down pat that they realised this is not how the records are remixed! Catch 'em if you can, and you'll hear—
- 1 **IT'S YOURS**, T.L.A. Rock & Jazzy J, US Partytime
 - 2 **HERE COMES THAT BEAT!**, Pumpkin & The Profile All-Stars, US Profile
 - 3 **RUN-D.M.C.** (various), Run-D.M.C., US Profile LP
 - 4 **HIP HOP ON WAX** — VOLUME 1, DJ Chuck Chill Out, US Vintertainment
 - 5 **HUMAN BEAT BOX**, Disco 3, US Sutra
 - 6 **THE HIP HOP BEAT**, The Raplogists, Billy Boy Records
 - 7 **BEAT STREET** (various), Soundtrack, US Atlantic LP
 - 8 **CAVERN**, Liquid Liquid, US 99 Records EP
 - 9 **UNDER FIRE/A.J. SCRATCH**, Kurtis Blow, US Mercury
 - 10 **BEAT BOX** (original), Art Of Noise, ZTT

particularly useful rattling percussion, here slightly faster and in only three different versions, impressing some quite unlikely people ... but then it is very 'White Lines' without the words.

SHAKATAK: 'Down On The Street' (Polydor POSPX 688) Trickily introed before a 'Good Times' bass bumps in, this repetitive 113bpm loper is flipped by a different tinnier mix and the far preferable lushly jogging Mary Jane Girls-ish 94bpm 'Holding On', already teasingly promoted on 7in and certainly their best in yonks.

RUDDY THOMAS: 'Tonight Is The Night' (Diamond C International DCD 004) Curtis Simon's label strikes again with another deadly weaving sinuous 81bpm reggae-soul killer, beautifully teased and wailed rather than just "sung", full of crossover class (dub flip) — do hear it.

CARROLL THOMPSON & TREVOR WALTERS: 'Love Won't Let Me Wait' (Sanity IST 004, via IDS) The Major Harris classic revamped in a lovely different gently pulsing 71bpm lovers soul duet treatment (jazzy guitar inst flip), an ace smoocher.

LOOSE ENDS: 'Choose Me (Rescue Me)' (Virgin VS 697-12) Solo sax-introed chick-cooed very gentle 107bpm swayer, newly remixed though more a pleasant mood than an actual song so unlikely to cross over (snappier inst dub flip).

LIPSTICK: 'Rain Song' (US Music Merchant MM 101) Presumably Brian & Eddie Holland's latest venture (they co-penned, Brian produced), this lightly skipping 113bpm breathy Emotions/Jones Girls-ish trotter is far from their old Motown/Invictus material but could quietly hook you.

MIAMI SOUND MACHINE: 'Dr. Beat' (US Epic 49-05023) Excitingly gimmicky for mixers, an infectious rumbling and jiggling jittery 117.5bpm groove with jerky female vocal helping the drive (inst flip).

WEST STREET MOB FEATURING CHERYL THE PEARL & JOE ROBINSON JR: 'I Can't Stop' (US Sugarhill SH 32002) 'Break Dancin' — Electric Boogie' style scratching on a beefier more resonant 119bpm bumper with chanting chix and continuous party noises (inst flip), spirited good time hip hop.

DISCO 3: 'Fat Boys' (US Sutra SUD 024) Kurtis Blow-produced fat boys doing a slow ponderous stark 100bpm hip hop rap judderer (inst flip), with the big difference that one of them is a 'Human Beat Box' making his incredible noises on the 97-99bpm track of that name (and evidently on a recent 'Ear Say' to wild acclaim!). Definitely odd.

KENNY BECK: 'The One' (US Oh My! Records OM 4007) Mechanically backed stark hot tempo 112bpm jitterer in four different versions jerkily souled and rapped in gruff then squeaky familiar style — like C.O.D. backing 'Plane Love'! Try the 'Semi-Dub'.

CERCLE OF NEW YORK: 'Prancer Dancer' (French DMRecords 742613) Quite good gruffly rap-sung chunkily jittering 120bpm jerker with scratchy guitar in Nile Rodgers style ... no coincidence, as the actual A-side is an accurate 121bpm 'Meddley Chic' neatly blending Chic's oldies and newies, well known and less so (hear, it first).

JIMMY CASTOR: 'Amazon' (US Dream DG 707) Synth chording 113bpm jerky rhythm box shuffler with chant vocals and gimmicky title line, far from his best but the freakier and harder dub (of four versions) is great for mixers between Brass Construction 'Renegades' and Miami Sound Machine.

ZEKE MANYIKA: 'Heaven Help Us (Try)' (Polydor/EOSA ZMX 1) Orange Juice's black percussionist with an interestingly insidious vocal 118bpm afro-funk fusion more for 'new dance' spots, while the flip's 126bpm 'Everywhere I Go' is getting some specialist afro interest.

L.T.D.: 'Stop On By' (Pinnacle VIBE5T) Jeffrey Osborne's old mob with replacement singers Leslie Wilson (ex-New Birth) and Andra Ray cranking out a slinky 110bpm funk roller, flip to the radio ballad 'For You'.

Hi-NRG

RICHIE: 'Be Your Own Woman' (Challenge TAL 9) Chris Lucas/Garry Hughes-produced squeakily whinnying Sylvester-ish 133bpm skipping bouncer with throbbing tom toms halfway, all very spare, and an instrumental 'TV Mix' flip to drag out the theme (if you haven't already got the message).

HILLMORE KING: 'Keep On Dancin' (Pinnacle PIN 103T) Soulfully croaked and not particularly 'Hi-NRG' slick sparse 129bpm choogler, but it does have that old dapping 'Contact'/'Instant Replay' rhythm at the start and on the beefier instrumental flip, which could be useful.

FANTASTIQUE: 'Mama Told Me' (Carrere CART 317) Carrere on the ball as ever: another long-gone Eurodisco oldie ghashy at that, a 128.4bpm Boney M-sing-'Funkytown'.

BEATMASTER: 'Lipservice' (Tommy Boy/Island 12IS 187) Keith LeBlanc's latest crashing stark 107bpm hip hop drum judderer full of smurfs, kazooos, chanting chaps (inst flip), a bit specialist for now.

LIONEL RICHIE: 'Stuck On You' (Motown TMGT 1341) No, neither 'Penny Lover' nor even 'Love Will Find A Way' — instead it's another country-styled 0-32.5-0bpm crawler, on 12in with the older lurching 0-89.5bpm 'Round And Round', brassily trotting 120bpm 'Tell Me'.

GAP BAND: 'Jammin' In America' (Total Experience TEX 6) Phonogram's last gasp pop-aimed past 'la la la' -singalong 135bpm 'I Want To Be In America'-type skitterer, flipped in desperation by long versions of the old 117bpm 'Burn Rubber On Me' and 105-103-102-104bpm 'Oops'.

DR JECKYLL & MR HYDE: 'Fast Life' (US Profile PRO-7048) Kurtis Blow-produced slow tugging typical c104bpm rap with a social commentary, and the more staccato c99bpm 'A.M./P.M.' on the same side (ditto inst flip).

RICHARD 'DIMPLES' FIELDS: 'Your Wife Is Cheatin' On Us' (US RCA Victor PD-13831) Lightly loping c125bpm clopper melodically like 'Summertime' (inst flip).

DAVID ASTRI: 'Dancing Digits' (US Award Records DA 2510) Canterin c119bpm hip hop instrumental with sundry breaking glass type effects, rhythmically different at least, with the beefier c116bpm 'Option 'B'', and its LP mix on the flip, in clear vinyl.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (flr for fade/resonant ends) — **Frankie GTH** 0-130r, **Nik Kershaw** 105f, **OMD** 123f, **Elvis Costello** 42-84f, **Sisters Of Mercy** 60.5-121-60.5f, **Associates** 137f, **Cyndi Lauper** 32.5-64.5f, **Tina Turner** 98/49f, **Bobby Womack** 111f, **Roger Taylor** 144-143-0r, **Psychedelic Furs** 122.5f.

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WOMACK

Dominion Theatre, London

THE COUPLE in front of me are going jus' plain crazee. Up on their feet, they lead a merry dash to the front of the Dominion stage where Womack and Womack squeeze the last drips out of a sweaty soul revue that just has to spell CLASS.

Womack and Womack do everything right. They just don't have enough songs. Beautiful playing — The Crusaders' Joe Sample is guesting tonight — and clever delivery are not enough when each song is stretched through the whole gamut of time-filling showbiz devices. This is totally unnecessary when the Womacks are so adept at hitting timeless soul grooves.

That aside, when the duo hit the highlights of their current LP: 'Baby I'm Scared Of You', 'TKO', 'APB' and of course 'Love Wars', the surrender is inevitable.

It's an old-fashioned thing: crafted soul, built on one family's heritage, not the latest NYC studio techniques.

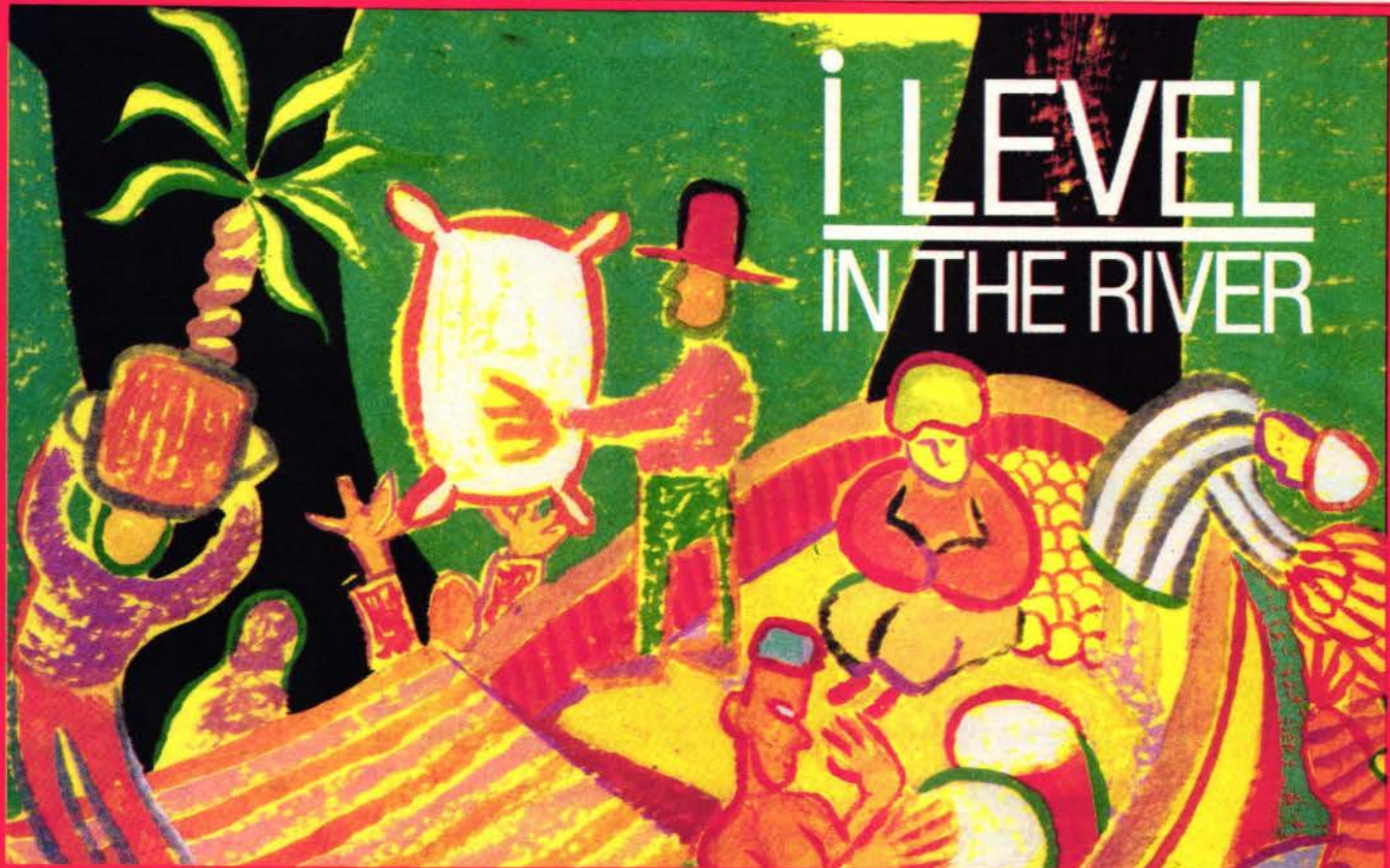
This music comes with the deep truth of experience. Pity then about the homilies to good ol' fashioned showbiz entertainment. The Womacks don't need it.

Jim Reid



WOMACK

Pics by Barry Plummer



new single

7" and 4 track 12"

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THE BLUEBELLS by appointment to Her Royal Highness Princess Anne. It's got a ring to it, hasn't it? And it came true when the boys appeared on a royal edition of *Pebble Mill At One* recently.

"We were really nervous," admits singer Ken McCluskey. "I'd been taught how to greet the Bishop of Motherwell when I was at school, but not Princess Anne."

"But she was really cheeky," says Bobby Bluebell. "She goes, 'you don't get paid much, do you?' cos we had on these scruffy clothes and she asked Ken why we started the band. He jokingly asked if she'd ever heard of unemployment and she looked up to the sky, thought for a moment and said 'yes'. She was being as jokey and sarcastic as we were, she was brilliant."

The Princess evidently took a shine to the Glaswegian popsters, even encouraging them to break protocol, as Ken explains. "After the show at the BBC luncheon there's supposed to be an order of merit and she's supposed to eat first, then the Lord Mayor, right down to us. She got hers and told me and David to get stuck in so we grabbed a plate, helped ourselves to wine and everyone was frowning at us thinking how dare those upstarts eat before us. I think she liked the fact that we acted normally, while everyone else was bowing and stuff."

IDON'T KNOW, one hit single and these boys are mixing in the highest circles. What do the folks back home think of their new found fame?

"The first day we went to our local pub after being on *Top Of The Pops*, it took 10 minutes before anyone would talk to us again," says Bobby. "They're wary of talking to you in case their friends think they're just ligging."

Ken agrees. "Also in Glasgow, you're really cool if you're in a band for years and you just slog away at it. As soon as

you're on *Top Of The Pops*, you're uncool."

Uncool in the pubs perhaps, but in Paddy's market, the local cheap clothes stalls of Glasgow, Bobby has found some monetary advantage in being even more of a local hero than he was before 'I'm Falling' was such a hit. With true Scottish relish he tells me of his bargain buys.

"I was in this shop at the market and this guy asked me if I was in the Bluebells," he says. "I said 'yes' and he goes 'great record, son, great record, do you want anything?' There was this shirt for 30 pence and he gave it to me for 15 pence and said I could have discount on anything. I bought a suit there for 50 pence once, but I was going out with Siobhan (Bananarama) at the time and she wouldn't let me wear it."

CLOTHES SEEM to take up a lot of the Bluebells time, or at least the thought of getting them washed does. They've been working solidly for four months now, and the night I met them they were down to their last shirts and worse — Ken's down to his last pair of underpants!

This situation is not helped by the fact that the girl fans who crowd into the dressing room after the show, seem intent on removing any piece of Bluebell wear they can lay their hands on. New boy Craig Gannon cowers in a corner as a lively young lass rips the t-shirt off his back, adding to his troubles which already include acute shyness, ulcers in the mouth and a curious scar on his nose, caused I am told by his attempt to shave off a stubborn hair.

Bluebells fans are a loyal breed though, as Bobby explains. "From the very beginning we've always had screaming girls at our gigs. Some of them come miles to see us and since the hit single we've noticed lads following us around the country. Our fans are great and we know who the real ones

are, it's the ones who just want to get off with you that are really embarrassing."

Though the Aylesbury crowd is enthusiastic, it's by no means the largest the Bluebells will play to on their current tour. But they half expected it as Bobby explains.

"We find a huge difference between the north and south," he says. "Even north of Birmingham there's a marked difference in the crowds. I think it must be jazz funk territory down here in the south cos nobody seems to know us. It's not just in pop though that there's this difference. Up north they're really into football and it's all Labour voters, whereas down here in the south people just sit in watching telly and vote Tory. It's a very marked difference."

NORTH, SOUTH, east or west it's nice to see and hear the Bluebells in good spirits all set to release the next in a long line of fine pop singles. 'Young At Heart' is a joyous celebration of everything the Bluebells stand for, complete with blistering violin.

Of course there's much more to this band than pop songs and screaming girls, as old fans know very well. The Bluebells have always had room on their records for their more thought provoking material. Songs such as 'The Patriot Game' and 'South Atlantic Way' are not what you'd expect if you took them at face value.

"It's better to just slip those songs onto b-sides or do them live," says Ken. "And we find a lot of our fans like those songs more than the singles. We don't make a big point of it because then we'd be like the Alarm or someone. We don't write songs about kicking walls down, our songs are about people and family situations."

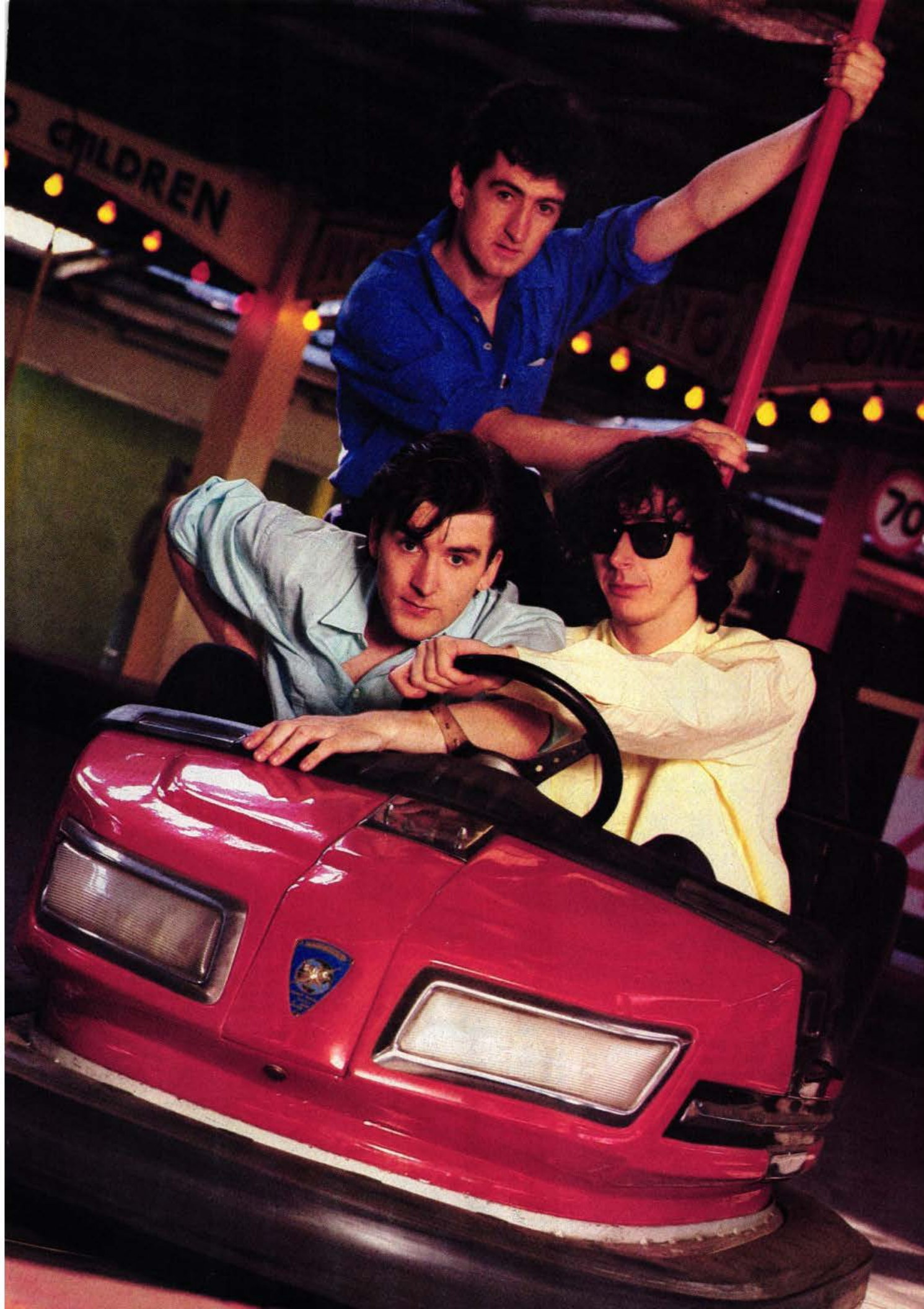
"We'll always do those types of songs," says Bobby. "It can get a bit boring writing about a 'Sugar Bridge',

continues over

fairs,
please



THE BLUEBELLS
take a day out with
ANDY STRIKE





and you can't sing 10 songs like 'Cath' in one night. We've got a bit of everything in our set and that's why it stays fresh for us."

THE BLUEBELLS have a down to earth quality — the results of spending several years without much success. They're realists and they want to be pop stars.

"There are too many bands trying to be arty at the moment," complains Bobby. "Pop music has to be a business and it has to be art at the same time. I don't want to live in Glasgow and be a cult figure or undiscovered genius or something. We want to sell records, have an audience, be entertainers, that's the whole point."

So how do you like the business?

"I like it a lot," grins Bobby. "I get a

fairs, please

from page 36

real pride out of writing a good song, singing it well and hearing it recorded. It's all very immediate, not like having a job and getting a gold watch after 30 years. We get our rewards right now, whereas someone like my father put boilers in ships for over 30 years on the night shift. I really appreciate everything he's done but I'd never do that."

At least Bobby will have his records in years to come. His father has memories and the haunting sight of his empty ship yard, immortalised on the cover of the new single.

"When he saw the pictures for the cover, I thought he was going to cry or something," says Bobby. "We had them done by the Govan Ferry and he worked at Fairfields which was down there."

Now that the Bluebells have finally got a foothold in the successful end of the music scene they're determined to hang on. A new album in July will finally shake off their topsy turvey past and dumbfound a few of their critics in the process.

They are a band that cares about the songs and work more than image, and if they can have a few laughs along the way then all the better.

X WORD

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

ACROSS

- 1 They say so much (4,6)
- 4 Dead Or Alive like it (5,3,5)
- 8 She wanted us to stay together (4,6)
- 9 The Twins have moved into it (3,3)
- 10 Bananarama's boy (3)
- 11 & 23 down ZTT hitsters (7,4,2,9)
- 13 How Madness passed their time in 1982 (7,2,2,3)
- 15 The Partridge in XTC (4)
- 16 Where The Jam made their debut (2,3,4)
- 17 UB40's drink (3,3,4)
- 19 Streetsounds' music (7)
- 21 Clash guitarist (4,5)
- 24 Creatures' deadline (5,3)
- 26 & 18 down They did their own strut (5,4)
- 27 The Kid's pigeon (5)
- 31 Jonathan King in his 1972 Loop Di Love disguise (4)
- 32 Friend Of Bronski Beat (9,3)
- 35 What Imagination were doing in 1983 (7,2,8)
- 37 Beach for Martha and the Muffins (4)
- 38 Joanne's human partner (7,6)

- 5 Mr Norman from The Ballet (5)
- 6 Paul Simon put them together for his latest LP (6,3,5)
- 7 Dire Straits LP that may turn into gold (7)
- 12 Footloose person (5,7)
- 14 Prize for Jim Kerr (10)
- 17 Animal LP of Paul McCartney (3)
- 18 See 26 across
- 20 Dave and Annie collectively (10)
- 22 How it feels for cats (4)
- 23 See 11 across
- 25 A Bluebell (5)
- 28 Joni had a big yellow one (4)
- 29 Matthew Wilder didn't want to break his (6)
- 30 See 4 down
- 33 They went with fascination for Simple Minds (4)
- 34 Sensitive man from Japan (4)
- 36 Mr Nugent the motor city madman (3)

LAST WEEK'S SOLUTION

ACROSS: 1 'Mirror Moves', 6 Boomtown, 9 Nick Lowe, 10 'My Sharona', 12 'You Take Me Up', 14 What, 15 'Rough Justice', 16 'My Guy', 18 'Lyn' Eyes', 20 'I'll Be Around', 22 'China Girl', 25 Hook, 26 Womack and Womack, 29 Gaye, 31 Jon, 32 Book, 33 Baby, 34 Love, 35 To Sleep, 36 Dream, 37 Hold Me.
 DOWN: 1 'Man On The Line', 2 Rick Parfitt, 3 'Only You', 4 One, 5 Style, 7 Tina Weymouth, 8 Night, 11 Rope, 13 Kissing, 17 Ian McCulloch, 19 Each And Every, 21 'Nobody Told Me', 23 'Ain't Nobody', 24 'Lament', 27 'Wood Beez', 28 Pointer, 30 Arista, 31 'Jump Up', 32 Belle.

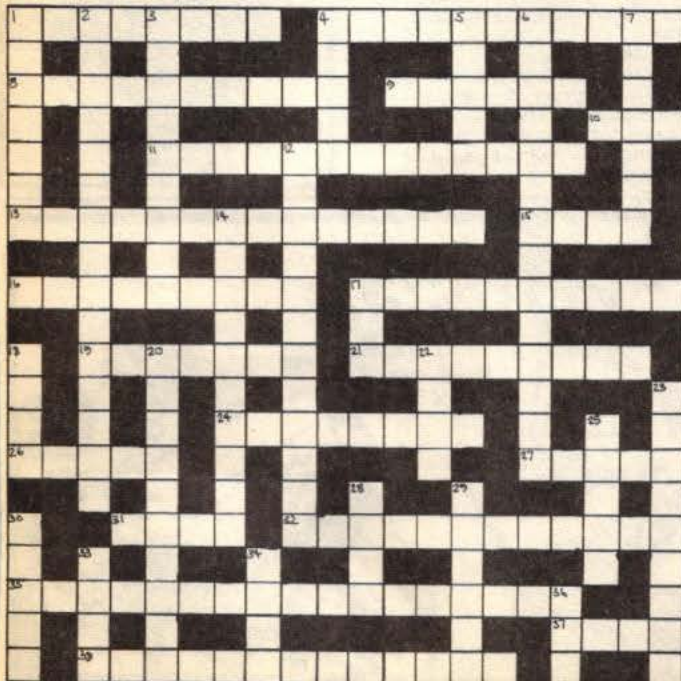
DOWN

- 1 How Ozzy feels (2,5)
- 2 Bruce does it so we can't see him (6,2,3,4)
- 3 The Rolling Stones and Chris Farlowe had the same problem (3,2,4)
- 4 & 30 down She'll be around (5,5)

Marley comp winners

WINNERS: Miss Cas Mockler, Cheshunt, Herts; Donald Milne, Redditch, Worcs; C Douglas, Rushden, Northants; Glyn Richardson, Huddersfield, W Yorks; Ian McGeary, Oldham, Lancs.
 RUNNERS UP: Louise Simpson, Peebles, Scotland; Mrs S Williams, Newquay, Cornwall; Jack Haynes, Swinton, M/C; Lesley Gray, Sharpness, Glos; Joseph Doerr, Poplar, London E14; Mr J O'Shea, Reading, Berks; David Gray, Ayrshire, Scotland; Howe, Shepperton, Middx; L Holland, Ebbw Vale, Gwent; Paulette Dennis, Edmonton; Mr P Francis, Sheldon, B'Ham; Martin Lyons, Cardiff, S Wales; Kay Slomer, Hextable, Kent; Mr C Trulock, St Albans, Herts; Mr S R Walker, Hucknall, Notts; Denise Berrill, Selly Oak, B'Ham; Paul Hewitt, Hurstpierpoint, Sussex; Richard Mitchell, Brockley SE4; Mr P Jackson, London E2; Charles Partick, Selby, Yorks.

ANSWERS: 1) b) Jamaica, 2) a) True, 3) a) Eric Clapton



TRIVIA QUIZ

- 1 Which group had hits with 'Rhapsody' and 'Down The Hall'?
- 2 Name the film that starred Cliff Richard driving an old London bus to Greece.
- 3 With which old Eddie Cochran song did the Who score a hit in 1970?
- 4 'Summer In The City' was a hit for the Lovin' Spoonful in 1966. Who was their lead singer?
- 5 'I Will Return' was a top five hit for which group in 1971?
- 6 Name the instrumental hit scored by Edgar Winter in 1973.
- 7 Who sang about a 'Winter Melody' and from which album did it originate?
- 8 A disco version of the theme of the film 'Summer Of 42' provided a hit for whom in 1975?
- 9 'Summer Madness' was a joint A-side with which Kool & The Gang hit?
- 10 A singer with 'Crossroads' connections scored a hit with 'The Summer Of My Life'. Who was he?
- 11 Which song from a musical gave the Fun Boy Three a hit in 1982?
- 12 Who had a top five hit with 'I Will' in 1977?
- 13 Mungo Jerry have scored two number ones. One was 'In The Summertime'. Name the other.
- 14 The title theme from a BBC programme provided a hit for Mike Batt in 1975. What was it?
- 15 Two songs from 'Grease' made number one in the UK. One was 'Summer Nights'. What was the other?
- 16 Who sang about their Autumn Almanac?
- 17 'Summerlove Sensation' provided which group with their fourth hit?
- 18 From which album did Justin Hayward's 'Forever Autumn' originate?
- 19 Who sang about a wonderful rock and roll winter?
- 20 The Style Council scored a hit last year with 'Long Hot Summer'. Which group was member Mick Talbot formerly with?
- 21 Who has scored hits with 'Summer (The First Time)' and 'Honey'?
- 22 Who sang about the summer breeze?
- 23 David Essex scored a top 10 hit with a tale about which season?
- 24 'Summer Night City' was Abba's follow up to which number one single?
- 25 Who sang about having fun all summer long?

ANSWERS

1 The Four Seasons, 2 Summer Holiday, 3 Summertime Blues, 4 John Sebastian, 5 Springsteen, 6 'Rhapsody', 7 Donna Summer, 8 Four Seasons Of Love, 9 Jones & Jones, 10 'You're The One That I Want', 11 'Summertime', 12 Baby Jump, 13 'Baby Jump', 14 'Summer In The City', 15 'Summer Madness', 16 The Kinks, 17 Bay City Rollers, 18 'Mr O' The World', 19 'Wizards', 20 The Motion Picture, 21 Bobby Goldsboro, 22 The Isley Brothers, 23 'Winter', 24 'Take A Chance On Me', 25 The Beach Boys.

The Cure comp winners

WINNER: Lesley Galvin, W Croydon.
 RUNNERS UP: Chris Smith, Sheffield 8; Sandra Schromberg, Gosport, Hants; Steve Ratsey, Cosham, Hants; Alan Whybrow, Ebbw Vale Gwent; William Thackray, Croydon, Surrey; Keith Murray, Bridlington, N Humberside; Austin Feeney, Cambridge; Katie Bradshaw, Blackpool, Lancs; Mr N Thomas, Cardiff; Ashley Latter, Prestwich; Andy Ridings, Lincoln; Christine Baigent, Nr Basingstoke, Hants; Janice McLeannan, Monkstown, N Ireland; Jo Garcia, Sawbridgeworth, Herts; S N Bingham, Chester, W Sussex; Clare Sykes, Wigton, Cumbria; Alison O'Neill, Pickering, N Yorks; Stephen Rocksey, Stoke-on-Trent, Staffs; Graham Lake, Barnstaple, Devon; Caroline Schofield, Nr Belper, Derbys; Rebecca Oliver, Stockwell, SWS; Kevan Pearce, Ipswich, Suffolk; Mr N D'Souza, Sheffield 8; Jo Blackburn, Harpenden, Herts; Garry McCreadie, Corby, Northants; James Booth, Leigh-on-Sea, Essex; Barbara Ritson, London NWS; D Fulton, Mid-Lothian; Angus Johnson, London NWS; Victor Hall, Co Durham; Andrew Stevens, Dover, Kent; Nickolas Bennett, Anglesey, N Wales; Allyson Thomas, Swansea; S Murray, Widnes, Cheshire; Mark Taylor, Stirling; Karl Franklin, Gt Bar, B'Ham; Andi Thorpe, Hertford, Herts; Laura Freeman, London SW19; Stewart Hatrick, Shetland Isles; Charlotte Burgon, Nottingham; Carrie Wright, Basingstoke, Hants; M A Horton, Canterbury, Kent; B Dearman, Leicester; John Bateman, Leicester; John Bateman, Chigwell, Essex; Matthew Johnson, Newbury, Berks; M Berry, Tonbridge, Kent; Juliean Crake, Jersey, CI; Lisa Mann, Bedford; Carl Brookes, Skelmersdale, Lancs.

ANSWERS: 1) c) Siouxsie and the Banshees, 2) a) 'Love Cats', 3) a) Larva of insects.

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Mailman

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

REGARDING MORRISSEY'S bum as a sex symbol. His face isn't much but his bum isn't anything! Looking at the piccy of said posterior in the May 26 issue — I'd give 0/5 for the fit of his jeans, 0/5 for general shape, and 1/10 for gropability (and I'm feeling generous). This gives the grand total of 1/20 (sniggers all round).

Deb, Tiptree, Essex
● Now, now, Morrissey's got a very nice bum. Pert, firm, neatly hugged by comfy trousers. Sigh! (salivating Mailwoman)

OH DEAR, what is the world coming to?
I switched on the radio today to hear Peter Powell positively drooling over the lead vocalists of a certain (boring) controversial band.

You could hear him licking his lips as he exclaimed over the "biggie" he was about to play (with?).

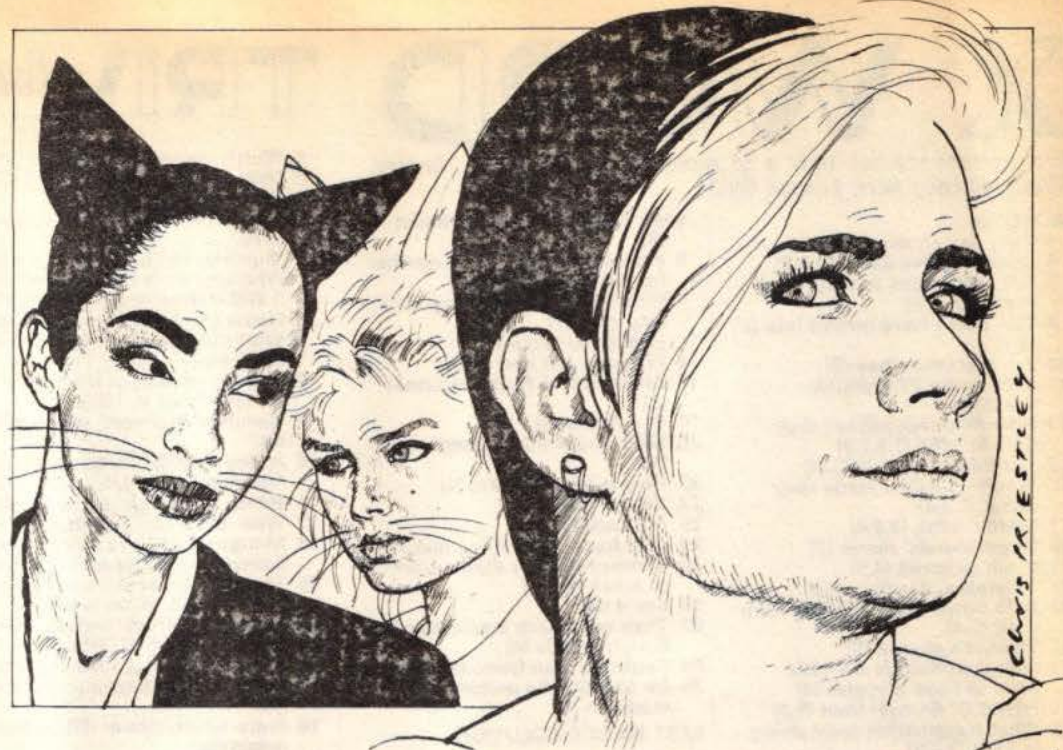
I was quite disgusted to be frank(i) with you. I mean I'm used to Gary Davies gibbering like he's on heat, but Peter Powell acting like a sex-starved rabbit — Never!

Nancy Reagan's left falsie
● Does this mean they listen to Radio One in the White House? No wonder the Russians want to drop a bomb on it

MR JIM REID
I see you're at it again, saying unkind things about Tina Turner. Her new single is one of her best to date, and it's bound to make the charts.

I'm getting very angry Reid, and if you say anything else about Tina I'll come gunning for you. Next time it's a cold-steel-up-the-private-parts job, so beware.
Martin Pickles, Nelson, Lancs
● Jim always was our young blade

I ASK you. I'm fed up of reading columns and columns of petty bitching and slagging off from immature fanatics with IQs in single figures. Why don't they



Let's hear it for the girls

IN THE sixties we had a lot of great British girl singers like Cilla, Dusty Springfield and Lulu. The seventies brought us Maggie Bell, but who have we got in the eighties? The blonde hair and pout of Kim Wilde, the cool, sophisticated beauty of Sade and the endearing girl-next-door quality of Tracie.

None of them though, seem to have a range of over half an octave, are devoid of any emotion and only manage to produce weak, reedy squeals. The three cats

miaowing outside my window last night sounded better!

Kim's fading fast — I hope the others follow suit. If Helen Terry gets right away from the detrimental influences of Culture Club, she could put the 'Great' back into Britain's song-birds.

Xavier Klein, Harlesden, London
● Fine, as long as it's not the 'grate' back into Britain!

just take it easy and exercise a little mental restraint, even if it does mean no more Mailman section.

Why can't we have intelligent, constructive criticism written by people like my brother?

You, Mr Mailman, are just as bad if not worse for printing such garbage in the first place. And by the way, there's a kick in the nuts for the first pillock who slags me off for anything I've just written.
Rolf, Sheffield

● Playing on your didgeridoo for all these finally got to you eh, Rolf?

KIRK MATTHEWS from Canvey Island: though you are largely

correct in saying that Radio Two belongs to the "granny/housewife" brigade, you should compare the musical output of the David Hamilton show to that of Steve Wright. Radio Two, through Hamilton and Ray Moore (miles funnier than Steve Wright and without using gimmicks) are playing Wham!, Howard Jones, Nik Kershaw and many others — in fact, everything except Duran Duran!

Dave, Colchester
● Which is all very well, but are Radio Two DJs as disgustingly good looking as those at Radio One (sarcastic snigger)? Mike Read (right) in regulation Radio One mohair suit



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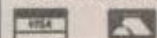


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UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending June 23, 1984



ROD STEWART: do you still think he's sexy?

			THIS WEEK
			LAST WEEK
			WEEKS ON CHART

1	1	6	LEGEND, Bob Marley and the Wailers, Island ☆
2	4	42	AN INNOCENT MAN, Billy Joel, CBS ☆
3	2	2	BORN IN THE USA, Bruce Springsteen, CBS
4	3	16	THE WORKS, Queen, EMI □
5	9	5	THEN CAME ROCK'N'ROLL, Various, EMI
6	6	35	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
7	19	2	AMERICAN HEARTBEAT, Various, Epic
8	—	—	CAMOUFLAGE, Rod Stewart, Warner Bros 9250951
9	16	3	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
10	5	12	NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI ☆
11	7	15	HUMAN'S LIB, Howard Jones, WEA ☆
12	8	80	THRILLER, Michael Jackson, Epic ☆
13	29	2	BREAKDANCE, Original Soundtrack, Polydor
14	11	3	LOST BOYS, Flying Pickets, 10 Records
15	20	7	MASTERPIECES — VERY BEST OF SKY, Sky, Telstar
16	14	2	EDEN, Everything But The Girl, Blanco Y Negro
17	18	3	BREAK MACHINE, Break Machine, Record Shack
18	17	14	CAFE BLEU, Style Council, Polydor □
19	13	10	FOOTLOOSE, Original Soundtrack, CBS □
20	10	5	HUNGRY FOR HITS, Various, K-Tel
21	—	—	HEARTBEATS, Barbara Dickson, Epic EPC25706
22	12	5	DON'T STOP DANCING, Various, Telstar
23	25	16	HUMAN RACING, Nik Kershaw, MCA □
24	—	—	ROCK WILL NEVER DIE, Michael Schenker Group, Chrysalis CUX1470
25	22	17	THE SMITHS, Smiths, Rough Trade
26	15	2	HYAENA, Siouxsie And The Banshees, Wonderland
27	28	14	ALCHEMY, Dire Straits, Vertigo □
28	30	30	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
29	23	18	INTO THE GAP, Thompson Twins, Arista ☆
30	32	6	HYSTERIA, Human League, Virgin □
31	26	3	20 FAMILY FAVOURITES, Vera Lynn, EMI
32	36	8	BREAKOUT, Pointer Sisters, Planet
33	24	6	LAMENT, Ultravox, Chrysalis □
34	—	—	IN THE STUDIO, Special Aka, 2 Tone CHRTT5008
35	27	7	LEGEND, Clannad, RCA
36	21	5	MANGE TOUT, Blancmange, London
37	62	3	BACKTRACKIN', Eric Clapton, Starblend
38	41	55	TOO LOW FOR ZERO, Elton John, Rocket ☆
39	31	3	STREET SOUNDS ELECTRO 4, Various, Streetsounds
40	44	50	QUEEN GREATEST HITS, Queen, EMI ☆
41	35	6	MAN ON THE LINE, Chris De Burgh, A&M
42	40	11	AND I LOVE YOU SO, Howard Keel, Warwick □
43	—	—	THE THEMES ALBUM, Various, K-Tel ONE1257
44	37	7	THE PROS AND CONS OF HITCHHIKING, Roger Waters, Harvest
45	39	7	JUNK CULTURE, Orchestral Manoeuvres, Virgin □
46	91	2	THE STRANGER, Billy Joel, CBS
47	82	2	EMERALD CLASSICS, Various, Stoic
48	48	9	OASIS, Oasis, WEA
49	33	3	TOUCH DANCE, Eurythmics, RCA
50	46	32	OFF THE WALL, Michael Jackson, Epic ☆
51	34	2	STAY HUNGRY, Twisted Sister, Atlantic
52	47	29	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
53	53	30	UNDER A BLOOD RED SKY, U2, Island ☆
54	63	11	FACE VALUE, Phil Collins, Virgin ☆
55	50	48	NO PARLEZ, Paul Young, CBS ☆
56	38	7	OCEAN RAIN, Echo And The Bunnymen, Korova □
57	49	40	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
58	45	11	GREATEST HITS, Marvin Gaye, Telstar □
59	43	6	CHANGE OF HEART, Change, WEA
60	—	—	BROKEN DREAMS, Various, Starblend SLTD1
61	65	283	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
62	42	6	MIRROR MOVES, Psychedelic Furs, CBS
63	61	9	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
64	52	9	BANANARAMA, Bananarama, London
65	—	—	THE NYLON CURTAIN, Billy Joel, CBS, CBS85959
66	54	8	LOVE WARS, Womack And Womack, Elektra
67	68	5	MADONNA, Madonna, Warner Bros
68	56	7	THE TOP, Cure, Fiction □
69	66	5	FANTASTIC, Wham, Innervision ☆
70	77	19	SPARKLE IN THE RAIN, Simple Minds, Virgin □
71	70	4	BACK TO BACK, Status Quo, Vertigo
72	79	3	TRUE, Spandau Ballet, Chrysalis ☆
73	75	32	YENTL, Barbra Streisand, CBS □
74	51	36	COLOUR BY NUMBERS, Culture Club, Virgin ☆
75	59	31	TOUCH, Eurythmics, RCA ☆
76	60	47	THE CROSSING, Big Country, Mercury ☆

77	—	—	GREATEST MESSAGES, Grandmaster Flash & Furious 5, Sugarhill SHLP552
78	78	9	GRACE UNDER PRESSURE, Rush, Vertigo
79	67	3	KEEP MOVING, Madness, Stiff
80	—	—	52ND STREET, Billy Joel, CBS CBS83181
81	71	2	CREW CUTS, Various, Island
82	73	2	NOW, Patrice Rushen, Elektra
83	—	—	REFLECTIONS, Various, CBS CBS10034
84	—	—	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS CBS10029
85	—	—	LOVE SONGS, Barbra Streisand, CBS CBS10031
86	76	7	ELIMINATOR, ZZ Top, Warner Bros
87	97	2	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
88	—	—	VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar STAR2239
89	—	—	GLASS HOUSES, Billy Joel, CBS CBS86108
90	—	—	IN YOUR EYES, George Benson, Warner Bros 9237441
91	55	12	BODY AND SOUL, Joe Jackson, A&M
92	86	4	STAGES, Elaine Paige, K-Tel ☆
93	—	—	THE ROSE OF TRALEE, James Last, Polydor POLD5131
94	92	2	LIONEL RICHIE, Lionel Richie, Motown
95	81	14	FUGAZI, Marillion, EMI □
96	58	10	AGAINST ALL ODDS, Original Soundtrack, Virgin
98	—	—	PIANO MAN, Billy Joel, CBS CBS32002
99	—	—	1984, Van Halen, Warner Bros 9239851
100	90	13	IT'S YOUR NIGHT, James Ingram, Warner Bros

Compiled by Gallup

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

Music Video

1	2	SERIOUS MOONLIGHT, David Bowie, Videoform
2	1	MAKING MICHAEL JACKSON'S THRILLER, Michael Jackson, Vestron
3	3	LEGEND, Bob Marley, Island
4	11	A KISS ACROSS THE OCEAN, Culture Club, Virgin
5	4	THAT'S THE WAY IT IS, Elvis Presley, MGM/UA
6	5	ALCHEMY LIVE, Dire Straits, Polygram
7	6	LIVE, Big Country, Polygram
8	15	READY STEADY GO! VOL II, Various, PMI
9	—	DURAN DURAN, PMI
10	8	LOVE YOU TILL TUESDAY, David Bowie, Polygram
11	7	NOW THAT'S WHAT I CALL MUSIC VOLUME II, Various, PMI/Virgin
12	9	BENATAR, Pat Benatar, RCA/Columbia
13	—	A NIGHT WITH LOU REED, Lou Reed, RCA/Columbia
14	18	SWEET DREAMS, Eurythmics, RCA/Columbia
15	—	LIVE, Whitesnake, PMI
16	12	REUNION CONCERT, Everly Brothers, MGM/UA
17	16	ROCK 'N' SOUL LIVE, Hall & Oates, RCA/Columbia
18	—	GREATEST FLIX, Queen, PMI
19	14	LIVE, Judas Priest, PMI
20	—	READY STEADY GO! VOLUME 1, PMI

Compiled by Video Week

UK Singles

Week ending June 23, 1984

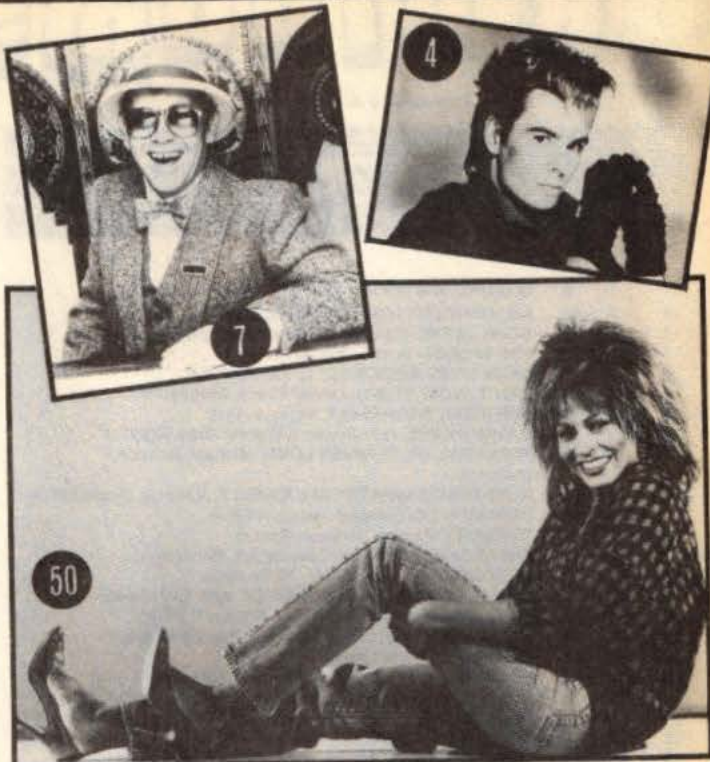
THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	2	TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island
2	2	5	WAKE ME UP BEFORE YOU GO GO, Wham, Epic
3	4	4	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit/London
4	18	2	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
5	11	31	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
6	3	3	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
7	8	5	SAD SONGS, Elton John, Rocket
8	15	4	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
9	5	10	HIGH ENERGY, Evelyn Thomas, Record Shack
10	7	5	PEARL IN THE SHELL, Howard Jones, WEA
11	14	4	THINKING OF YOU, Sister Sledge, Cotillion
12	20	5	SUSANNA, Art Company, Epic
13	10	4	HEAVEN KNOWS I'M MISERABLE NOW, Smiths, Rough Trade
14	6	6	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
15	12	10	SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
16	9	8	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
17	13	5	YOU'RE THE BEST THING/BIG BOSS GROOVE, Style Council, Polydor
18	16	8	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
19	26	4	CHANGE OF HEART, Change, WEA
20	21	4	SO TIRED, Ozzy Osbourne, Epic
21	36	20	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill
22	33	3	ABSOLUTE, Scritti Politti, Virgin
23	39	2	TALKING LOUD AND CLEAR, Orchestral Manoeuvres, Virgin
24	—	—	JUMP (FOR YOUR LOVE), Pointer Sisters, Planet RPS106
25	17	11	ONE BETTER DAY, Madness, Stiff
26	23	5	ROUGH JUSTICE, Bananarama, London
27	19	9	THE REFLEX, Duran Duran, EMI ○
28	22	11	I WANT TO BREAK FREE, Queen, EMI ○
29	40	2	I WANNA BE LOVED, Elvis Costello and Attractions, F Beat
30	27	5	INFATUATION, Rod Stewart, Warner Bros
31	31	4	LOVE ALL DAY, Nick Heyward, Arista
32	24	11	AUTOMATIC, Pointer Sisters, Planet
33	25	4	RED GUITAR, David Sylvian, Virgin
34	—	—	STUCK ON YOU, Lionel Richie, Motown TMG1341
35	—	—	BREAKIN'... THERE'S NO STOPPING US, Ollie and Jerry, Polydor POSP690
36	62	3	TIME AFTER TIME, Cyndi Lauper, Portrait
37	30	7	BREAK DANCE PARTY, Break Machine, Record Shack
38	37	5	DANCING IN THE DARK, Bruce Springsteen, CBS
39	28	12	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin ○
40	45	5	PERFECT SKIN, Lloyd Cole and the Commotions, Polydor
41	—	—	WAITING IN VAIN, Bob Marley and the Wailers, Island IS180
42	29	9	LOVE WARS, Womack and Womack, Elektra
43	32	9	FOOTLOOSE, Kenny Loggins, CBS
44	52	2	THOSE FIRST IMPRESSIONS, Associates, WEA
45	70	2	DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, Epic
46	43	3	THANKS FOR THE NIGHT, Damned, Plus One
47	34	11	ONE LOVE/PEOPLE GET READY, Bob Marley and the Wailers, Island
48	80	3	DANCE ME UP, Gary Glitter, Arista
49	—	—	LEAVE ME A TENDER MOMENT ALONE, Billy Joel, CBS A4521
50	66	2	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
51	35	6	GOING DOWN TOWN TONIGHT, Status Quo, Vertigo
52	54	7	THE BOY WHO CAME BACK, Marc Almond, Some Bizzare
53	46	2	BODY AND SOUL/TRAIN, Sisters of Mercy, Merciful Release/WEA
54	—	—	YOUNG AT HEART, Bluebells, London LON49
55	—	—	LOVE RESURRECTION, Alison Moyet, CBS A4497

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



NIK KERSHAW: afraid of the Twilight Zone?; ELTON JOHN: another lamentable effort?; TINA TURNER: floored by success

56	51	3	FEELS SO REAL, Patrice Rushen, Elektra
57	38	5	WHEN AM I GOING TO MAKE A LIVING, Sade, Epic
58	56	4	BORDERLINE, Madonna, Sire
59	58	4	WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
60	—	—	I'VE FOUND LOVIN', Fatback Band, Master Mix CHE8401
61	57	5	ILLUMINATIONS, Swansway, Exit
62	44	8	EACH AND EVERY ONE, Everything But The Girl, Blanco y Negro
63	41	11	LOCOMOTION, Orchestral Manoeuvres, Virgin
64	49	4	THIN LINE BETWEEN LOVE AND HATE, Pretenders, Real
65	—	—	WHEN YOUR EX WANTS YOU BACK, Surface, Salsoul
66	71	2	MAN ON FIRE, Roger Taylor, EMI
67	68	3	TELL ME WHY, Bobby Womack, Motown
68	75	3	THE GHOST IN YOU, Psychedelic Furs, CBS
69	—	—	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M AM198
70	63	7	THE WIND BENEATH MY WINGS, Lee Greenwood, MCA
71	59	4	(I LOVE YOU) WHEN YOU SLEEP, Tracie, Respond
72	47	11	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
73	76	2	JAMMIN' IN AMERICA, Gap Band, Total Experience
74	79	3	TONIGHT IS WHAT IT MEANS TO BE YOUNG, Jim Steinman and Fire Inc, MCA
75	—	—	THE LEBANON, Human League, Virgin
76	94	2	EYES WITHOUT A FACE, Billy Idol, Chrysalis
77	—	—	DON'T LET NOBODY HOLD YOU DOWN, L J Reynolds, Club JABS
78	—	—	COME BACK, Wah, Beggars Banquet BEG111
79	—	—	BEAT STREET, Grandmaster and Melle Mel, Sugarhill
80	93	2	TOSSING AND TURNING, Windjammer, MCA
81	82	3	IN THE RIVER, I Level, Virgin
82	92	2	THE BEST PART OF BREAKING UP, Roni Griffiths, Making Waves
83	90	2	RAT RACE, Hi Tension, Streetwave
84	85	2	MR GROOVE, One Way, MCA
85	73	2	MAJOR TOM, Peter Schilling, WEA
86	—	—	LOVE'S CRASHING WAVES, Difford and Tilbrook, A&M AM19
87	78	5	AGADON, Black Lace, Flair
88	—	—	UP AROUND THE BEND, Hanoi Rocks, CBS A4513
89	91	4	ANIMAL, W.A.S.P., Music for Nation
90	—	—	DISSIDENTS, Thomas Dolby, Parlophone R6071
91	81	3	TELL ME IF YOU STILL CARE, SOS Band, Tabu
92	—	—	BACK IN THE OLD COUNTRY, Tom Robinson, Castaway TR1
93	—	—	OH BROTHER, Fall, Beggars Banquet BEG110
94	87	2	WHAT I WANT, Dead Or Alive, Epic
95	—	—	I'M FALLING, Bluebells, London
96	—	—	JUST FOR OLD TIMES' SAKE, Foster and Allen, Ritz RITZ066
97	88	3	WOOD BEEZ, Scritti Politti, Virgin
98	—	—	ONE MILLION KISSES, Rufus and Chaka Khan, Warner Bros W9244
99	83	3	LATIN ELECTRICA, Latin Electrica, Nouveau Music
100	—	—	BE MY NUMBER TWO, Joe Jackson, A&M AM200

Compiled by Gallup

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

◀ ORCHESTRAL MANOEUVRES: another conversation piece



Chartfile

CERTIFIED SILVER a mere two days after release, and gold five days later, **Frankie Goes To Hollywood's** second sensational single, 'Two Tribes' made short work of **Wham!** last week to clinch a chart-topping debut.

The last record to gain pole position on its first week in the chart was **Duran Duran's** 'Is There Something I Should Know', in March 1983. And, amongst the elite band of artists who've had a record go into the chart at number one, none has turned the trick as early in their career as **Frankie Goes To Hollywood**.

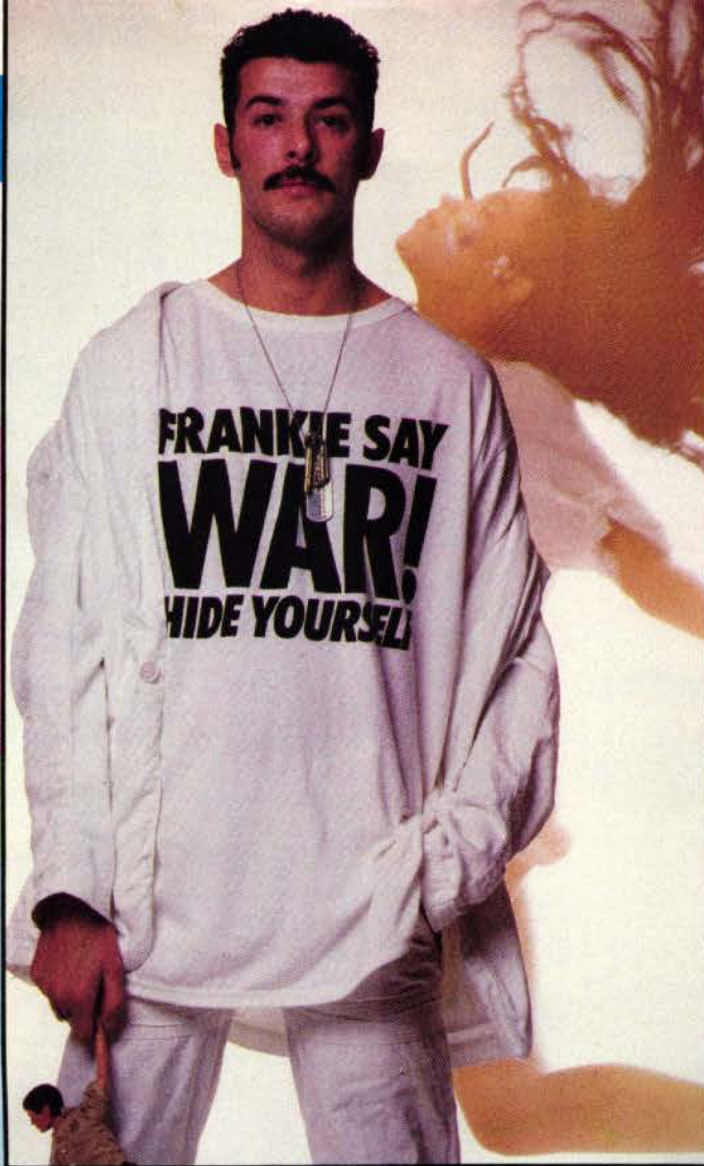
The **Beatles**, **Cliff** and **Elvis** were all veterans by the time they accomplished the feat and even the previous record holder, **Gary Glitter**, had had five hits before 'I Love You, Love Me Love' stormed to instant chart honours in 1973.

Regular readers will recall that **Frankie Goes To Hollywood's** previous single — 'Relax', as if you need reminding — reached the top on its 12th week in the charts, equalling the longest ever gestation period of any number one.

In the whole of chart history only **Gerry And The Pacemakers** (1963) and **Mungo Jerry** (1970-71) have reached the chart summit on their first two attempts. The latter failed at the third fence when 'Baby Jump' stalled at number five, but **Gerry** and the **Pacemakers** went on to secure three number ones from three releases courtesy of 'How Do You Do It?', 'I Like It' and 'You'll Never Walk Alone'.

FGTH have already covered the **Pacemakers' 'Ferry Cross The Mersey'**; time will tell whether they are able to improve on their city elders' unique introductory sequence of number ones.

Though **Big Ron** was in Britain when it was released, the **Reagan-**



FGTH's PAUL RUTHERFORD: Liverpool's new chart Pacemakers?

like voice on 'Two Tribes' was provided by **Chris Barry** who regularly impersonates the President on ITV's 'Spitting Image'. And advice about what to do in the event of a nuclear attack

comes from 57-year-old actor **Patrick Allen**, who's also seen regularly on TV — invariably leaping out of a helicopter to open another **Barratt Showhome**. Allen earns the dubious honour of

by ALAN JONES

becoming the only expatriate of the Central African Republic of Malawi to figure on a number one record!

'Relax' was doing OK before 'Two Tribes' came out, but it's perked up even more now. At the present rate of progress, it will overhaul **Human League's** 'Don't You Want Me' and **Culture Club's** 'Karma Chameleon' within three weeks to become the best-selling single of the eighties — and the 10th ranked single of all-time.

'Relax' first entered the chart last November, and has been there ever since. Its 33 weeks of continuous chart service is inferior to fewer than a dozen singles. 'Release Me' by **Engelbert Humperdinck** leads the way, having clocked up an uninterrupted chart run of 56 weeks in 1967/68. Then comes **Acker Bilk's** 'Stranger On The Shore' (55 weeks), followed by **Frank Sinatra's** 'My Way' (42 weeks), **Boney M's** double-header 'Rivers Of Babylon/Brown Girl In The Ring' (40 weeks), 'Tie A Yellow Ribbon' by **Dawn** and 'I Love You Because' by **Jim Reeves** (both 39 weeks), 'Blue Monday' by **New Order** and **Andy Stewart's** 'A Scottish Soldier' (38 weeks apiece). Finally, and most at risk to 'Relax' are 'I Believe' by **Frankie Laine** (36 weeks), 'I Pretend' by **Des O'Connor** (36 weeks) and **Middle Of The Road's** 'Chirpy Chirpy Cheep Cheep', a 34 weeker.

Many of these records returned to the charts after a short pause, including 'Blue Monday', which finally seemed to have run its course when it bowed out on 26 May. Last week, however, it was back again to improve its cumulative weeks on chart to 57 — the same as **Bill Haley's** 'Rock Around The Clock'. Only 'Amazing Grace' by **Judy Collins** (67 weeks) and **Frank Sinatra's** 'My Way' now outrank it.

... AND THAT'S A FACT!

THE NEW Pretenders' hit, 'Thin Line Between Love And Hate', was originally recorded by the the **Persuaders** in 1971. It sold over a million copies in America, though it reached only number 15 in the chart... Using a points system to establish the relative popularity of the thousands of acts to enter the US Hot 100 in the rock (post-1955) era, **Elvis Presley** and the **Beatles** predictably occupy the first two positions. However, third place is claimed by **James Brown**. Using the top 40 only, **Brown** plummets to 21st position, with **Stevie Wonder** moving into berth number three... **George Lucas** and **Steven Spielberg's** latest cinematic epic 'Indiana Jones' (no relation) includes a mandarin (Chinese) version of 'Anything Goes'... **Wham!**'s 'Wake Me Up Before You Go Go' is, in all probability, the first number one to be recorded in Pittsburgh... **Michael Jackson's** across-the-board popularity introduced many American whites to the delights of 'black' music for the first time. As a result, it's estimated that 50% of sales of R&B/soul records in America last year were to whites. That's the highest level ever, and tops the 1982 figure by 14%. By way of contrast, black Americans continue to ignore almost all white acts... **Def Leppard** are trying to persuade the master of Wagnerian excess, **Jim Steinman**, to produce their next album. Meanwhile, Steinman's latest client is **Billy Squier**... **The Animals'** 'House Of The Rising Sun' won its place in chart history by becoming the first number one record to break the four minute barrier. Less well-known is the fact that the session at which it was

recorded lasted a mere 20 minutes!... **Twenty Beatles** singles sold over a million copies in America... The **Plymouth Barracuda** car advert which is tagged onto the **Barracudas'** 1980 hit 'Summer Fun' dates back to 1966... 'Thinking Of You' is, somewhat belatedly, the fourth major hit single lifted from **Sister Sledge's** five-year-old 'We Are Family' album. 'He's The Greatest Dancer', 'We Are Family' and 'Lost In Music' — with 'Thinking Of You' on the B-side — were all top 20 hits in 1979... I'd have thought the 'The Best Of The Guess Who' would, at best, be a one-sided vinyl epitaph is a five album boxed set... **Dolly Parton** reckons her obsession with material possessions stems from her poverty-stricken childhood. At the last count, **Big D's** wardrobe included over 2000 pairs of shoes and nearly 350 wigs... Before **Dave Stewart** recruited **Colin Blunstone** for the 1981 hit 'What Becomes Of The Broken Hearted', he offered both **Robert Wyatt** and **Green** (**Scrutti Politti**) the chance to sing lead. Stewart later teamed with **Barbara Gaskin** for the number one 'It's My Party', and the duo's latest offering is a tasty remake of the **Four Tops'** 1968 hit 'I'm In A Different World'... **Nicole's** 1982 Eurovision winning 'A Little Peace' was recently the subject of a court case in Berlin. Composer **Ralph Siegel** was found guilty of plagiarising 'Alle Liebe Dieser Erde', written in 1973 by **Otto Demmler** for **Julio Iglesias**. The court heard that 17 of the 32 notes in each of the songs' choruses were identical, and others were similar. Siegel stands to lose up to £90,000 in royalties plus court costs if an appeal fails.



OK, OK, so it's not as bad as their botched-up version of Lady Di, but *La George's* waxwork looks rather more like Mari Wilson doing an impersonation of the Boy; they just haven't quite captured the coquettish angle of his nose, dahlings.

George unveiled his Dexter Wong-clad 'wax portrait' on the eve of his 23rd birthday; it'll be displayed in the 'Heroes' exhibit at Madame Tussaud's, in a special setting featuring lighting effects, non-stop 'Karma Chameleon' and a specially recorded message from George himself. Aha! So that's what they mean by a boss waxing!