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MARCH 17, 1984 45p



SAYLE

OF THE

CENTURY

Alexei alone, p20

- The Questions
- Van Halen
- Simple Minds
- Kajagoogoo
- Break Machine
- Jeffrey Daniel

Private Files



Pic by David Porter/Alpha

WHY ARE these men smiling? Why does a wee jot of success just before the male menopause give you the most appalling dress sense? How can *Phil Collins* laugh in such a carefree manner when there's more hair on *Eric Clapton's* chin than on his head? Why are these two rock 'n' roll doyens departing from Heathrow Airport together? Will people talk? Are they perhaps illegal aliens (goddit)? Will your thrusting, no-holds-barred, fearlessly investigative RM ever answer any of these questions? (Answers on a postcard c/o the floor of the Palace Cocktail Bar) . . .



by **JIMMY REID**

SITTING ROUND a pool of sick with the **League Of Gentlemen**, I lifted my head from between my knees and began to ponder some of life's inconsistencies.

For instance, why does **Sir Mike Read** call himself a DJ? And then there's the **Kajagoogoo** problem. The Kaja problem, you ask (well, you do if you're wearing a slim red leather tie). Well, it goes like this — why would four lusty young lads swap the boot polish and sweat of the SAS for the silly clothes and constructivist haircuts of the pop world? Must be something in the water up there in Leighton Buzzard.

See folks, this pop world is a bit strange, and it's up to people like me good self, Dr Death or Glory, to put you straight . . .

. . . and first up on the list. Why do people go to London's perty palace of leather 'n' rubber, **Skin 2?** Beats me (geddit), but I'm reliably informed that **Ultravox's Billy Currie** goes there to watch young ladies being whipped, and **Peter Godwin** goes because, well, he's gotta have **somewhere** to go . . .

. . . and going places once again (the places being sunkissed, girl blessed and rhyming with 'tropicana'), those kings of the suburban beat, **Wham**. 'T appears Wham's legal problems will be settled out of court and so they'll be entering the studio next week with clear heads and renewed optimism. Expect a single in May . . . and expect a super slim **George Michael** in future Wham publicity shots. The Hertfordshire hunk tells me he's very careful with his diet in the week preceding photo sessions . . .

. . . and coming (can I say coming, Sir Mike?) from the same stable, one **David** — open shirt — **Austin**. David has signed to EMI and will have a George Michael-produced single called 'Turn To Gold' released shortly. David, a handsome boy, assures me the single is brilliant. Seeing as he bought me two drinks I'd tend to agree with him. Oh, and he's writing a song for **Kiki Dee**. . . remember where you read it first . . .

. . . and accompanying Wham, Mr Austin and the Bushey Girls Choir to a lig for **Photostat** (who



CODGERS CORNER: Gals, here's a couple of likely lads to get ya frontage a humpin' and a heavin'. **Russell** is 23 and comes from Blackburn, his ambition is to be a TV presenter. A real Lancashire hotpot, eh??? **Gordon** is sweet 16 and hails from Wallsend, he says he's an ace with a bass, and we say he's an ace face! . . .

DREDD AND ALIVE: Meeting your hero is damned unsettling, so imagine what **Suggs** and **Chas of Madness** felt like when they met **Brett Ewins**. Brett, who? Well, actually he's the bloke who draws the **Judge Dredd** comic strip and is a particular hero of the boys . . .

they?) at the Hippodrome this week: **Phil Lynott**, **Philthy Phil**, **Tony** — soul boy — **Blackburn**, **Carol Kenyon**, swimmer **Duncan Goodhew** and the dregs of **Haircut 100** . . .

. . . at the risk of being decapitated next time I drink in Kilburn: **Kevin Rowland** has sacked his new band and is looking for musicians. Lor, I even hear he tried to poach his old mate **Stoker** from **General Public** . . .

. . . **Stan Campbell**, vocalist on the excellent 'Nelson Mandela' has left the **Special AKA** . . . **Gary Crowley** is not his replacement . . .

. . . Stop the press: There is no **Belle Stars** story this week . . .

. . . and stumbling up the stairs to the Wag Club last Monday, **Keef Richards**. Keef heard that the Wag was the only club the Belle Stars didn't go to and decided to give it a try. Keef is holidaying in London at the moment and has been seen out

with film director **Julien Temple**. Does this mean he is going to appear in the filmic version of 'Absolute Beginners'? More importantly what were Keef and London's only amiable Chelsea supporter, **Babs Charone**, discussing over dinner the other night? I think Babs should kiss and tell or at least buy me a pint next time we meet . . .

. . . "ever since I first wrote 'David Bowie rools' in the toilets of Catford infants, I've always had this urge to write, communicate, let it all hang out," quoth **David Sylvian** to a shocked world (actually lunchtime drinkers in the Dog And Ferret) last week. What does this mean? Davey's gonna write a book is what. Following hot on the heels of **Mick** — you need hands — **Karn's** sculpture, this seems to suggest that Lewisham council will be building a new Museum Of Modern Art down Catford way pretty soon. Place it next to the dog track . . .

. . . Shopping in Covent Garden this week: **Bedders of Madness**.

Queuing up in Cromwell Road's Sainsbury's: no biggy **Nicky Heyward** . . .

. . . Howard the hunk: What's up with our pretty young girls these days? Why have they stopped putting **Rudolph Valentino** posters on their walls? Why do they scream and shout over obscure St Albans milkman **Howard Jones**? They do? Yep, they do. Howie attended last week's **Thompson Twins** gig and the crowd went mad. **Marilyn** was at the same gig and only raised a titter. Are people mad? . . .

. . . After watching TOTP this week I've decided they are. Did ya see the caption for **Sade** in the chart run-down . . . ya did? Well, I hope she's going to be very happy singin' lead vocals with **Noddy Holder** in **Slade**. It wouldn't have happened if Sir Mike had been compering the show. As a matter of fact what is that 'I'm coming' bit in 'Your Love Is King' . . .? I think we should be told . . .



Ozzy 'sick'

OZZY OSBOURNE has postponed his 'So Tired' single... because drummer Carmine Appice has quit the group.

The single was to have come out on March 12 with two live tracks 'Forever' and 'Paranoid' on the B-side featuring Appice on drums.

But the drummer has left the group after falling out with the wild singer. "He left for medical reasons — he was making me sick," said Osbourne last week.

Ozzy has drafted in Tommy Aldridge on drums and new recordings of the live track with him playing have been sent over to Britain for the single, which now comes out on April 23.

Cliff's blast

CLIFF RICHARD has a new single 'Baby You're Dynamite' released this week.

And the singer appears in a series of reunion concerts with the Shadows at London's Wembley Arena and Birmingham NEC in July, but all the shows have sold out.



News

Spider's spin

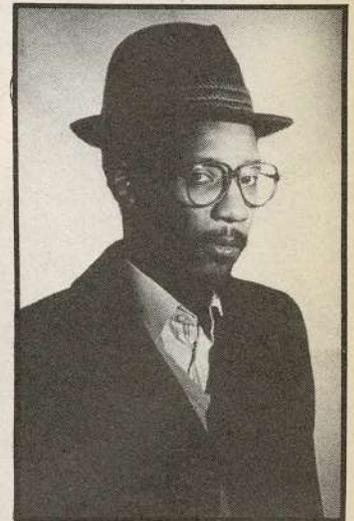
HEAVY METAL group Spider, in the charts with 'Here We Go Rock 'n' Roll', go out on the road this month.

They play Leicester University on March 20, Liverpool Royal Court 21, Edinburgh Playhouse 22, Newcastle Mayfair 23, Blackburn King George's Hall 24, Leeds Free Trade Hall 25, Bristol Colston Hall 26, Bournemouth Winter Gardens 27, London Hammersmith Odeon 28 and Ipswich Gaumont 29.

Cameo piece

AMERICAN FUNK band Cameo have a new single 'She's Strange' released on March 23.

The song is already in the import charts and is backed with 'Groove With You'.



Feeling Kwesi

REGGAE POET Linton Kwesi Johnson goes out on the road this month.

And he will be backed by Dennis Bovell's Dub Band, which is the first time the poet has been backed by a live group on stage.

Johnson appears at St Albans Civic Hall on March 24, Bristol Studio 25, London Lyceum 26, Birmingham Odeon 27, Leeds University 28 and Dublin SFX 29.

Thompsons single

THE THOMPSON TWINS bring out yet another single next week.

Tom, Joe and Alannah are releasing 'You Take Me Up' on March 23.

The single is another track from their 'Into The Gap' album and follows up their 'Doctor! Doctor!' hit.

On the B side is a brand new song 'Passion Planet'. Both songs

are written by the group and produced by Alex Sadkin.

And on the same date the Twins are bringing out a 12-inch version plus a picture disc in the form of their world globe logo.

The 12-inch version also features two tracks from the cassette version of their album. The numbers are taken from the side of dance mixes on the

cassette — they are 'Leopard Ray' and 'Down Tools'.

The Thompson Twins finish their tour in London at the end of the month, and they will have played to over 100,000 people. Then they go off to Europe, America and Japan for the spring, so they won't be recording material for a new album until later this year.

WELLER, WELLER, Weller! What have we here? RECORD MIRROR are giving away 10 Style Council packages consisting of an exclusive 'Fred Perry' styled T-shirt and an autographed copy of the fab album 'Cafe Bleu'. We also have 10 autographed copies of the album for runners up.

To win, all you have to do is answer the three questions, and post the coupon to: Style Council Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 20 correct entries opened on the closing date, Monday March 26, win.

Get Style Counsellled

1) Name Weller's keyboard playing partner in Style Council. Is it a) Mick Jagger..... b) Mick Talbot..... c) Mick Kershaw.....?

2) Name the double album retrospective of Paul Weller's previous band The Jam. Is it a) 'Bat Out Of Hell'..... b) 'Colour By Numbers'..... c) 'Snap!'.....?

3) Name Paul Weller's label which features Tracie and The Questions. Is it a) Respond..... b) Regard..... c) Retard.....?

Name

Address.....



SHALAMAR

DANCING IN THE STREETS

BRAND NEW 7" & EXTENDED 12" SINGLE

EXTENDED 12" DANCE REMIX BY JOHN "JELLYBEAN" BENITEZ

TAKEN FROM THE SOUNDTRACK ALBUM OF THE FORTHCOMING FILM 'FOOTLOOSE'





Scare monger

THOMAS DOLBY has decided on a follow-up to his 'Hyperactive' hit. He brings out 'I Scare Myself' on March 19.

Like its predecessor, the song comes from his 'The Flat Earth' album. It is backed by a new song 'Puppet Theatre'.

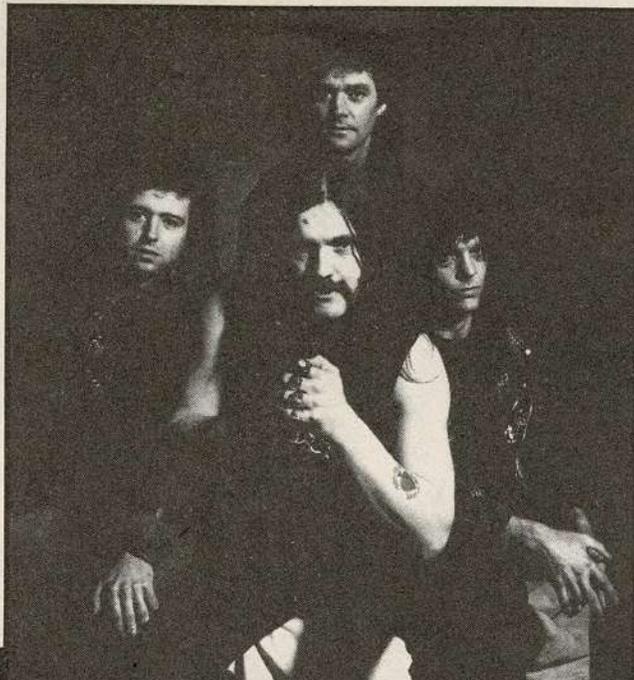
Dolby goes off to America next month for a tour and should be recording new material on his return.

Jeff'd in time

SOUL SINGER Jeffrey Osborne has his 'Stay With Me Tonight' single re-released on March 26.

And the 12-inch version of the single features the American club mix of the single with two Froggy mixes on the B side.

Osborne appears at London's Dominion Theatre on April 16.



MOTORHEAD: dishing the dirt

Philthy out — dirt in

MOTORHEAD DRUMMER Philthy Animal Taylor has left the group . . . leaving Lemmy to form a new four-piece

combo.

Taylor is being replaced by former Saxon drummer Pete Gill. But the split was amicable.

"Phil even helped to recruit his replacement," said a spokesman for the group.

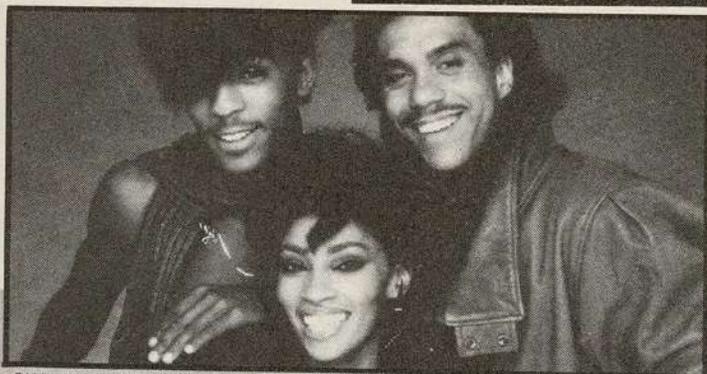
Meanwhile, Brian Robertson — who quit the group last year — is replaced by two guitarists, Phil Campbell and Wurzel.

Campbell comes from Wales

and was in Persian Risk, who supported Motorhead last year.

"The formulation of the new Motorhead will see Lemmy returning to the classic Motorhead roots — fast, loud and dirty," said the spokesman.

The new-look Motorhead are rehearsing for a new album which comes out in the summer. They will also play a one-off London show in May.



SHALAMAR RELEASE their last-ever single under the line-up of Howard Hewett, Jeffrey Daniel and Jody Watley next week.

The record is called 'Deadline USA' and is taken from the film soundtrack album 'Street Fleet'. It is released by MCA on March 19.

CBS also put out a Shalamar single this week. It is also performed by the original line-up, is entitled 'Dancing In The Sheets' and is from another film soundtrack 'Footloose'.

Karn/Murphy get together

JAPAN BASS player Mick Karn and Bauhaus singer Peter Murphy are working together.

They still haven't given themselves a group name, but it looks as if the liaison will be permanent.

It's not clear whether they will hire other musicians to form a group, or stay together as a duo. Nor is there any indication of the music they will be playing.

Gilmour dates

PINK FLOYD'S old guitarist David Gilmour has fixed up two London and two Irish shows following the release of his second solo album 'About Face'.

He plays Dublin Stadium March 31, Belfast Whitlaw Hall April 2 and London Hammersmith Odeon April 29 and 30.

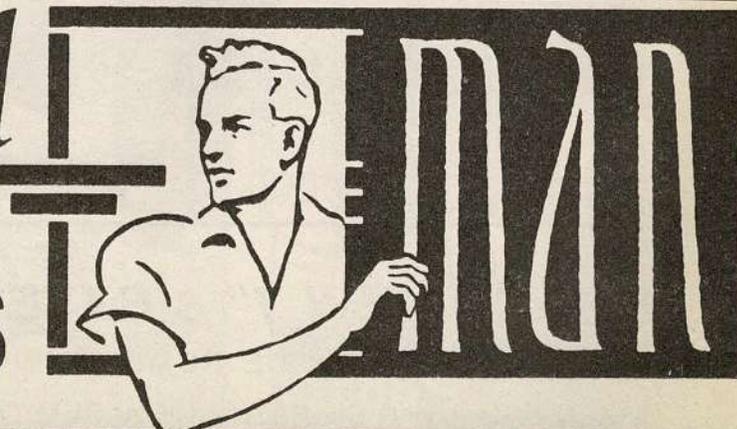
●FREDA PAYNE'S hit 'Band Of Gold' is re-issued this week along with '(You've Got Me) Dangling On A String' by Chairman Of The Board.

Illustrated

7 inch & 12 inch

HEAD OVER HEELS

Production by John Punter



Hugo Burnham

Robert Dean

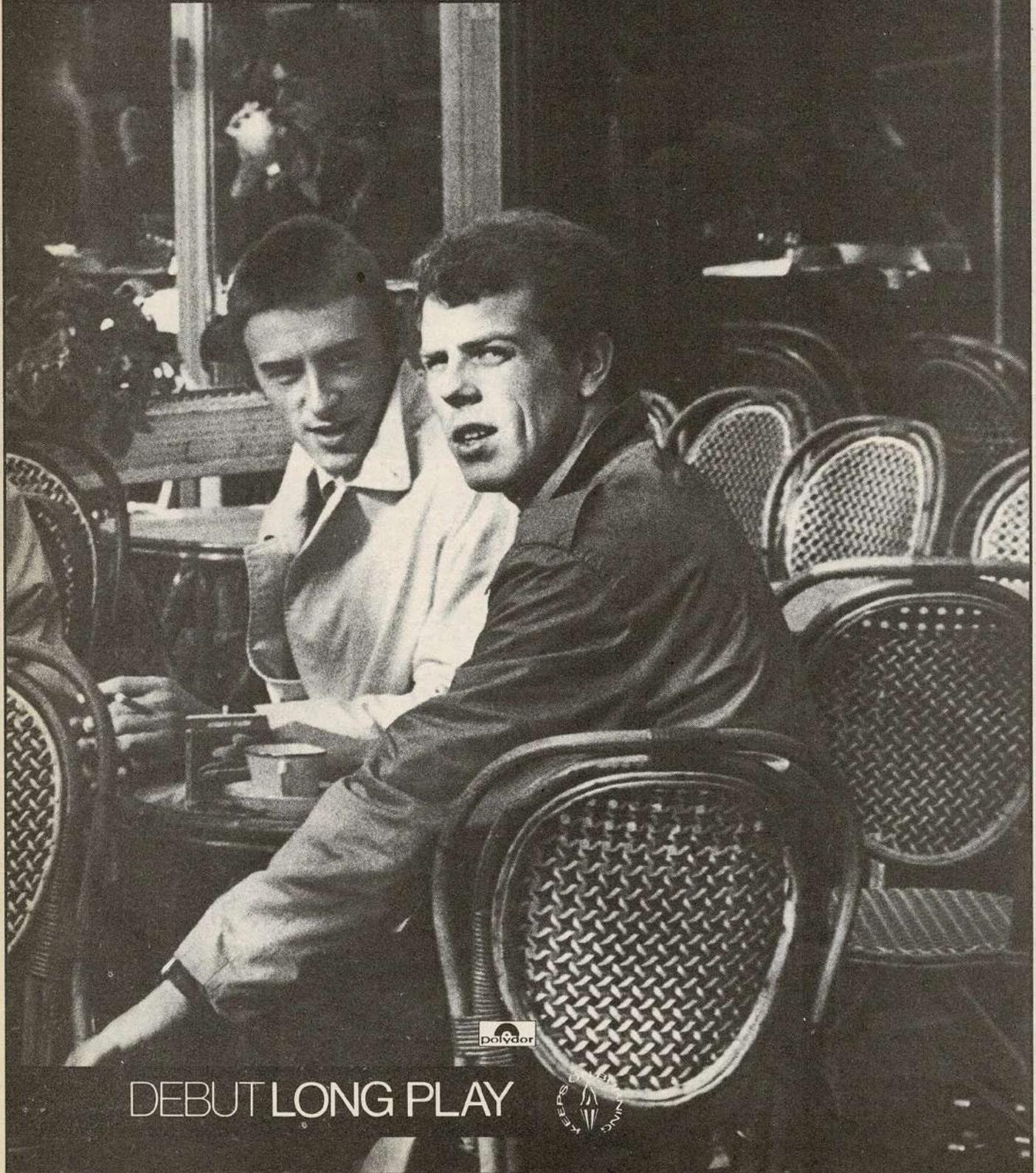
Phillip Foxman

Roger Mason

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DEBUT LONG PLAY



The Works ethic

LIVERPOOL GROUP The Icicle Works go out on the road this month for their first proper tour since their 'Love Is A Wonderful Colour' hit.

And the group, in the charts again with the re-release of their 'Birds Fly' single, bring out their debut album next week.

The LP is simply called 'The Icicle Works' and features both their singles among the 10 tracks. It comes out on March 23.

Live dates start at Keele University on March 16. Then Birmingham Tin Can Club 17, Cardiff New Ocean 18, Exeter Riverside Club 20, Bournemouth Moat House 21,



Bristol Polytechnic 22, Manchester Polytechnic 24, Glasgow Mayfair 25, Edinburgh Coasters 26, Bangor University 28, Leeds Warehouse 29, Sheffield Polytechnic 30, Liverpool

Royal Court 31, Redcar Coatham Bowl April 1, London Venue 3, Coventry General Wolfe 5 and Dublin TV Club 13.

Tickets for all the shows are on sale now.

Sector dates

SECTOR 27 have fixed up a series of dates at Huddersfield Polytechnic on March 15, Dudley JB's 16, Blackpool Bunter's 17, Folkestone Peter Piper's 22, Hereford Market Tavern 23, London Marquee 24 and London Rock Garden 6 and 7.

● THE SMITHS have added two more dates to their tour at Leicester De Montfort Hall on March 18 and Sheffield City Hall 19.

● REGGAE GROUP Misty In Roots play a show at London's Lyceum on March 18. A new album from the group is due in the summer.

GAP/BAND

New 7" & 12" Single

SOMEDAY

featuring Stevie Wonder
on backing vocals & harmonica

12" includes
OUTSTANDING*
(long version)

7" TE 5 · 12" TEX 5

News

AC/DC head Donington

AUSSIE ROCKERS AC/DC come back to Britain this summer to headline the massive Castle Donington festival on August 18.

It will be the first time the group have played in Britain since their last British tour which finished in October 1982.

The rest of the Donington bill has still to be finalised. But it will feature a total of six bands.

● **HOW TO BOOK:** Tickets cost £11 and are available by post from Wooltare Ltd., PO Box 123, Walsall, West Midlands. Cheques or postal orders should be made payable to Wooltare Ltd., and sent in with a SAE.

Tickets will also be available on the day from the festival site at £12. But AC/DC fan club members have been advised not to buy tickets until they get a letter from the club giving special membership ticket arrangements.

TV + Radio

FRIDAY: Hey ho, and away we go with another weekend's worth of pop 'n' nonsense, other than 'The Tube' (C4, 5.30pm), which is dead serious with Madness, The Smiths and Howard Jones gracing its studios. 'ORS' (BBC2, 7.05pm) has girl of the moment Sade (half Nigerian, say it Shardy) plus the Psychedelic Furs creaking into action. 'Whistle Test' (BBC2, 11.40pm) is rather more conservative. There's an exclusive interview with Dire Straits' Mark Knopfler plus music from Marillion and Swans Way.

SATURDAY'S kids will see Madness and the Icicle Works if they can get up early enough to watch 'Saturday Superstore' (BBC1, 9am). The 'Saturday Show' (ITV 10.30am) has Zu Zu Sharks and Rock Goddess. 'Hitsville USA' (Radio One, 1pm) is dubbed 'Let's Get Serious' and looks at Smokey Robinson's comeback plus Lionel Richie and Diana Ross. Gumbo's 'The Other Side Of The Tracks' (C4, 6.25pm) looks at the work of American producer Jerry Wexler plus the lovely Nena, Australian Crawl and De Barge. 'Sight And Sound In Concert' (BBC2/Radio One, 6.50pm) goes, er, progressive with Marillion.

SUNDAY caps it all, such as it was, with the 'Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.30pm). Guests this week are Ashley from Imagination, poet Roger McGeogh and Edwyn Collins pitting their wits against Snowy White, Green (aka Scritti Politti) and Rick P Jones from Swans Way.

Quo's last stand

STATUS QUO have added another date to their farewell tour, at London's Crystal Palace ground, Selhurst Park, on July 14.

The date comes after 4,000 Brighton fans sent the group a petition to play another show in the south because the group weren't playing their town.

And Quo also fixed up extra shows at Birmingham NEC on May 25 and Bridlington Spa on June 21.

● **HOW TO BOOK:** The Crystal Palace show runs from 4pm to 10.15pm and there will be guest acts. Tickets cost £9.50 and are available by post from JCP/Q Tour, PO Box 2AD, London W1A 2AD. Cheque or postal orders should be made payable to JCP/Q Tour and sent in with a SAE. And 40 days should be allowed for delivery.

Birmingham tickets are on sale direct from the NEC box office, or by post from Quarry Productions, PO Box 290, London SW1 V2DQ. Tickets cost £7.50 and £6.50, and cheques or postal orders should be made payable to FTMO and sent in with a SAE.

Bridlington tickets are available direct from the box office.

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VAN HALEN took a real plunge at the start of their career. To outdo the headlining act at Anaheim Stadium in America they parachuted on stage.

Since then, the heavy metal four piece have never looked back. All of their albums have gone platinum in the States and they've had a string of hit singles, but 'Jump' is their first major chart success over here.

Van Halen are singer David Lee Roth, a man who specialises in wearing tight Spandex trousers, Edward Van Halen, guitar, his brother Alex on drums and bass player Michael Anthony. Edward Van Halen was the man who provided the memorable guitar solo on Michael Jackson's 'Beat It' hit.

Van Halen are listed in the Guinness Book Of Records as the highest paid group in the world for their appearance at a 1983 Festival in California, and they boast that their stage shows are the biggest in the history of rock and roll.

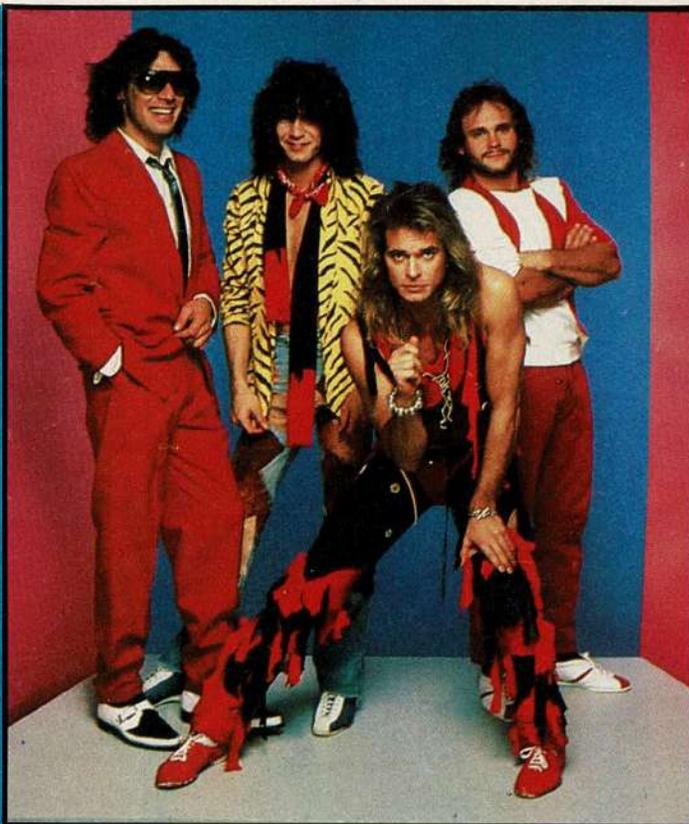
"You know how it is when you're in a car and you hear a good song and you just sort of accelerate?" asks David. "Take it four steps further and that's what we do for a living."

The Van Halen brothers were born in Holland but emigrated to the States in 1968. Their Dad wanted them to study classical piano, but they quickly picked up on rock and the band was formed. After seeing Van Halen play one night, a record company executive immediately offered them a contract and history was born.

"'Jump' is all about what everybody feels on a Friday or a Saturday night," says Michael Anthony. "You come home from work or school, jump in the car, pick up your girlfriend and have a good time. With Van Halen every night is a Saturday night."

Simply really, isn't it?

Robin Smith



One jump ahead

Christina

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P AWNS FOR THOUGHT

We're not puritans, say Kajagoogoo

IT'S ALMOST impossible to make Kajagoogoo angry. The wholesome lads were even prepared to forgive and forget when their hotel rooms were wrecked in Germany.

"It was done by a pretty big international rock group but I'm not going to name them," says Steve. "We'd just gone downstairs to the swimming pool and they must have bribed somebody to give them the keys to our rooms."

"When we came back there was stuff all over the place. Our rooms looked as though they'd been hit by a bomb. Of course we could have started a fight and thrown our weight around, but that's probably just what they wanted us to do."

"We just treated it as a silly incident and proved ourselves the stronger by keeping our cool. Maybe those people even respected us for it later on. That old thing of sex, drugs and rock 'n' roll seems to be dying out thank goodness, but I suppose a lot of the older bands just get jealous of new faces so they think they have to prove something."

"I think they thought it was some kind of initiation ceremony. Afterwards they tried to buy us drinks in the bar and they

couldn't wait to be friends. But that kind of lifestyle is not using music in a positive way, it's given music a bad reputation for years."

Strong words indeed and they're part of Kajagoogoo's changing image from a little girls' band to more serious thought merchants.

"When we start touring in May the screamers will be there but I hope the band is going to be accepted on a more mature level," says Nick. "The new album 'Islands' will be very varied with plenty of jazzy material, it's a real musical progression."

"Our single 'The Lion's Mouth', is all about the pitfalls in this business you have to avoid and the traps you can get caught up in if you're not careful."

"There's so much temptation in the music business. There are still so many vices to wreck your system, leaving you drained after a couple of years. There are a lot of dishonest hands around the corner just waiting to reach out and grab."

"What Kajagoogoo have done is follow a path we believe in rather than follow a course that

other people have dictated for us. The only way we're really going to change this world is to try and get people to open their hearts a bit more and be a bit more positive towards their fellow human beings."

PRACTISING WHAT he preaches, Nick, with Stuart and friends, including disc jockey Mike Read and David Grant, put on a charity concert at the London Dominion.

"We'd like to do some more work like that, but it's a question of time and organisation," says Stuart. "It would be great to do something like that right around the country but at the moment it's just not practicable. It's very difficult getting musicians all in the same place at the same time."

At the moment Kajagoogoo are limbering up for their tour which should be followed by dates in the States.

"This time we hope to make a bit of cash out of the tour," says Nick. "We really did lose a fortune on the last one, the cost became ridiculous."

"Basically we felt obliged to put on a really extravagant show. At that time it was just something that was expected of us," says Jez. "The lights will be effective but things will be more simple. We want to let our music breathe."

And, of course, it will be their first tour without Limahl. How did the Kajas view his first solo

single and emerging solo career I wonder?

"It was a good single but I think Limahl is just trying to be a bit too obvious about things," says Nick. "I'm not in contact with him at the moment."

Despite their clean cut image Kajagoogoo landed themselves in trouble over the video for 'The Lion's Mouth'. They had a scene with a gentleman brandishing a flame thrower but the BBC wanted it cut.

"They said it was encouraging children to play with matches," says Steve. "You have to be so careful about doing a video these days. There's a whole book of rules telling you what you're not allowed to put in."

DESPITE THE censorship of what must have been a very effective scene, Kajagoogoo say they support the ban on Frankie Goes To Hollywood.

"I would have banned that single," continues Nick. "I can't deny it's a great song but the lyrics could be considered as being offensive, there's no doubt about it."

"You have to think about the number of young kids and mums and dads who listen to the radio," says Steve. "If it upsets them then it shouldn't be played. I'm sure it would upset my mum if she heard it."

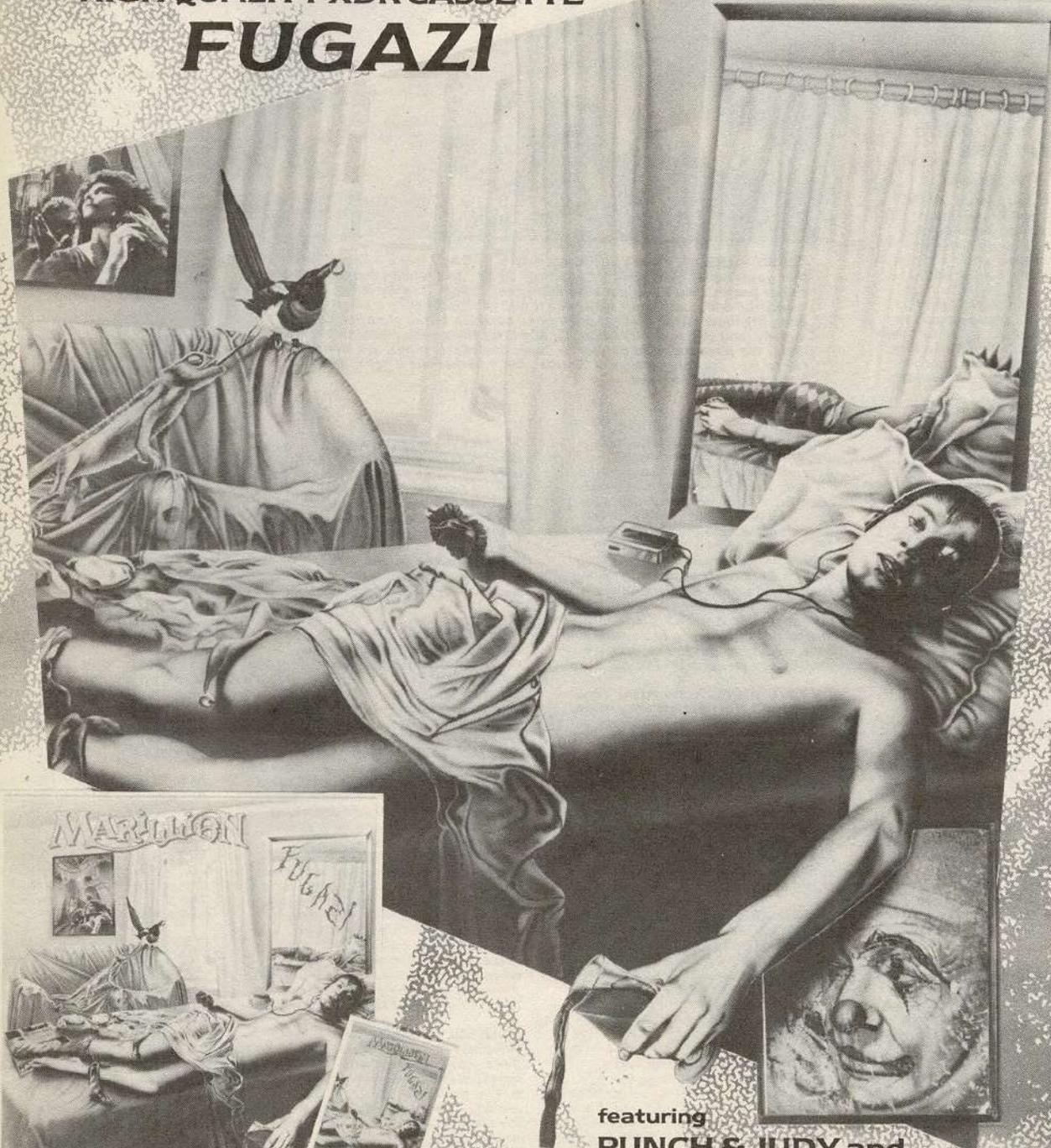
"We're not puritans, but you have to draw the line somewhere."

Robin Smith

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See 'Sight & Sound'
on MARCH 17

Singles



reviewed by Culture Club's ROY HAY

SINGLE OF THE WEEK

RUFUS & CHAKA KHAN 'Ain't Nobody' (Warner Bros) I heard this in America last June, and I went straight out and bought it the first week it was released, and I still play it at least three times a night and drive my wife mad 'cos I love it so much — and the 12" is even better than this! It's a wonderful record, probably my favourite American record of last year. If it gets the airplay, it could be a hit, like Shannon. It has got a strong melody for a disco record. I love it!

WOULD-BE SINGLE OF THE WEEK

CULTURE CLUB 'It's A Miracle' (Virgin) A great record by the greatest band! The 12" is good value for money — there's a great remix of 'Miss Me Blind' from America, which is personally my favourite track. This one has definitely got slightly better poptones to it — we all agreed it would be the next single — a democratic decision from a democratic band! It's not my personal all-time favourite Culture Club record, but I do think it's a very good pop song. If there were two singles of the week, of course...

THE COMPETITION

SHALAMAR 'Dancing in the Sheets' (CBS) I don't think it has the melody of their previous wonderful hits like 'Friends' and 'There It Is'. It's not produced by Leon Sylvers, so that would explain a lot. Howard Hewett is a great singer, one of my favourites in that pop 'n' b scene, and I'm very pleased they've been as successful as they have, but I've got a feeling it might be over for them. All that splitting, it's no good for bands, they need to be together and have the vibes all right, otherwise when you go into the studio you get a half effort. There's not much song content, it's very rambling.

JEFFREY DANIEL 'AC/DC' (Polydor) I actually like the bits where he's singing, the actual verses I really like. The rhythm structure's really interesting too, but I think it falls apart on the 'AC/DC' bit when the strange computer vocals come in. That's obviously Richard Stiggoe's influence there — I used to hate those things he used to do on Nationwide! I can't figure out the Andrew Lloyd Webber in that at all. Not enough of Jeffrey comes through. It won't be a hit, it's far too left field. I'd like to hear the song in there, they should have done it a bit straighter.

KIDS FROM AMERICA

RICK SPRINGFIELD 'Jessie's Girl' (RCA) I actually quite like this, although he's been the biggest hype this year so far. I suppose the record



DOLLY PARTON 'Here You Come Again' (RCA) There's a line in this that goes 'better than a body has a right to be', and folding out the full colour poster sleeve you get a good demonstration. It really is a wonderful song, you can't really like it but you do. There's a couple of Barry Manilow songs that are such good songs in terms of structure and melody, and this is one of them. I'd buy it for the poster meself, it's got class. We were trying to get her to cover one of our songs, we wanted her to do a country version of 'Karma', but whether she'll get round to it I don't know. It'd be great.

company can't understand how someone can be so massive in America and not here. Two weeks ago I'd have said this wouldn't be a hit here, but having seen that 'Jump' is now so high it could well be, which doesn't offend me that much. I quite like this sort of rock music. British people have slagged it off for a long time as Americans have slagged pop music, and what's happened now is you get 'Karma Chameleon' getting to number one in America. You might get this sort of thing going to number one here, which has got to be good, we should feed off each other a bit more.

CYNDI LAUPER 'Time After Time' (Portrait) I don't like her very much, she was in LA doing the Grammy presentation to us via satellite link, and I nearly fell off my stool when she came on the tele, I couldn't believe it was her. My God, I think she's so overrated. 'Girls Just Want To Have Fun' was obviously a brilliant pop song, but this has no appeal whatsoever, it's bloody awful. When I hears 'Girls' I thought ah, the Americans have caught onto this pop thing, they'll do it well, but this I hate.

TONI BASIL 'Do You Wanna Dance' (Virgin) Brilliant song — Barry Blue, of course. I quite like it, even if the production is a bit obvious to say the least. But I'm sure it'll be a hit. Love to see Barry Blue in action again — the man who ran away from the music business with lots of notes in his pocket.

MATTHEW WILDER 'The Kid's American' (Epic) I hate to be rude about him 'cos he was so sweet about us in one of his interviews, but this is awful. 'Break My Stride' was a really good pop song, this is a really bad pop song, and the title is so bad. Horrid horrid horrid. Very sorry Matthew, nothing personal, you understand!

FOGEY AIRWAVES JULIO IGLESIAS & WILLIE NELSON 'To All The Girls I've Loved Before' (Virgin) Where's Willie — we wanna know where Willie is! I was expecting him to leap in at any minute and he doesn't!

The only thing I ever want from Julio Iglesias is his diamond disc — he's the only performer ever to have had one 'cos he's sold millions and millions of records. This means nothing to me, it's just a record. I know I could sit down with George and write 30 songs just like this, but so what — it's the same old chords, the same old structures, absolutely nothing. But I still wanna know where Willie Nelson got to!

THE REST

DEPECHE MODE 'People Are People' (Mute) Another one from the pessimists of pop! The lyrical content's always a bit outrageous — 'we got along so awfully' — I really laughed the first time that came on. They always seem to have one of these lines that make me laugh and I can't take the record seriously from then on. The production's pretty groovy, there's plenty of things flying around. But ever since Vince left, they've been doing these serious lyrics and they always use very obvious words to say intelligent things, and this is a good example. I think I saw their first ever gig, 'cos I used to go down to Croc's in Rayleigh, where we did our first gig, and I've followed them ever since. They made it before we did and I was in the area and well aware of their success, and there was one stage when I'd just joined Culture Club and Vince left Depeche and I was tempted to join! But I had faith in Culture Club!

PALE FOUNTAINS 'Start A War' (Virgin) I thought it was a joke when it first came on, the mix is absolutely dreadful, I've never heard anything like it. You can't hear the vocal, the melody or anything, it's all smothered in reverb. The worst mix I've ever heard. When their first single came out, the two tracks on the B-Side I really liked, I thought they're really going to do the bossa nova 60s thing, but that's awful. Can't even hear the song it's produced so badly.

PARADISE 'We Can Work It Out' (Priority) I haven't-written enough number one songs yet to slag off Lennon/McCartney so the song's great,

guys! If I hadn't known the song, I would've sworn it was by Stevie Wonder, 'cos the way they've transformed it you can almost believe he wrote it, it fits so well in that vibe. I like it. But pick a good song... you have to be very bad to mess it up. Mind you, that 'Help' thing is bloody atrocious.

SIMPLE MINDS 'Up On The Catwalk' (Virgin) I had a bet with a Virgin employee that their album wouldn't come straight in at number one, and I lost. The thing I find about Simple Minds is you can almost sing any of their songs over the backing these days, the last three singles have all been in that same solid production, everything upfront, so there's no gaps. I find that a bit annoying in a way, I'm not a big fan of theirs, they're just OK to me. Jim Kerr's phrasing of lyrics, although it's very unique, is always very similar. There's no real melody, even in the music.

YES 'Leave It' (Atco) I loved 'Owner Of A Lonely Heart', I still can't believe we knocked it off the number one spot in America, 'cos it was such a brilliant record. The production on this is obviously astounding, as usual, Mr Horn at his best. I grew up a big fan of Yes, and apart from the absence of Steve Howe, they're exactly the same as when I used to listen to them. I think it's great they've come back with this new production thing. This isn't as good as 'Owner', but it's still interesting, better than the average run-of-the-mill record these days. Won't be a hit, though.

SIOUXSIE AND THE BANSHEES 'Swimming Horses' (Polydor/Wonderland) When it first came on I thought — Siouxsie and the Banshees, piano? Nah, it can't be. But it was. Haven't got much to say about this one. They're probably the sort of band that beat you up if you slag them off!

SHAKIN' STEVENS 'A Love Worth Waiting For' (Epic) Good try, I suppose. It's another cover version, probably. The production sounds quite good, and the pizzicato strings are fun, but after the last one with Bonnie and the strings on that, what is Shaky doing, we ask ourselves? I'm not very impressed, I wouldn't have thought this was Top 10 — it's too soft for him. I think if you're going to rock 'n' roll it should be like 'This Old House'.

SAD CAFE 'Why Do You Love Me Like You Do' (Charisma) Their last single was really good, and this is a bit like it, but is sounds a bit dated. This is the sort of sound they produce, and they seem to exist, somehow — a modest living, no doubt.

APB 'Danceability' (Albion) Actually, this isn't too bad. There was a batch of bands doing this sort of thing about a year ago — Set The Tone, those sort of bands doing the funk thing. This is another one in that vein. I thought I-Level were the best of that bunch. Not impressed though. The sort of thing Kid Jensen plays. Silly name, as well.

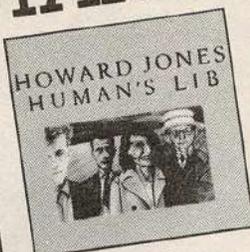
FIAT LUX 'Blue Emotion' (Polydor) I just know how this was going to sound by looking at the cover, I just don't know what to say about these sort of records, it's like there's no musical talent so they're trying to bluff their is. There's no concept of music, it's a basic study of rhythms and melody and nothing else. I can't listen to stuff like this any more.

ILLUSTRATED MAN 'Head Over Heels' (EMI) I didn't enjoy this very much, it's a bit of a mess. I thought with such an interesting line-up (Hugo Burnham, ex-Gang Of Four and Rob Dean, ex-Japan) they might produce something good. It didn't sound like any of these people had done anything before, which is really odd, 'cos they've apparently done so much. It's down to songs, people must concentrate more on songs. Sorry, Rob!

STAR CHOICES



Dire Straits
'Alchemy'
(double album) **£5.99**



Howard Jones
'Human's
Lib' **£4.49**



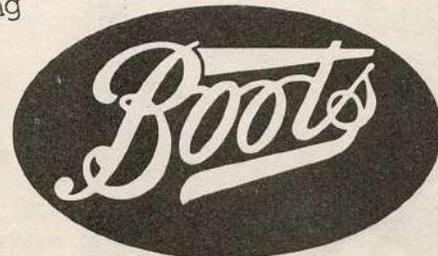
Madness
'Keep
Moving' **£4.49**



Queen
'The Works' **£4.49**

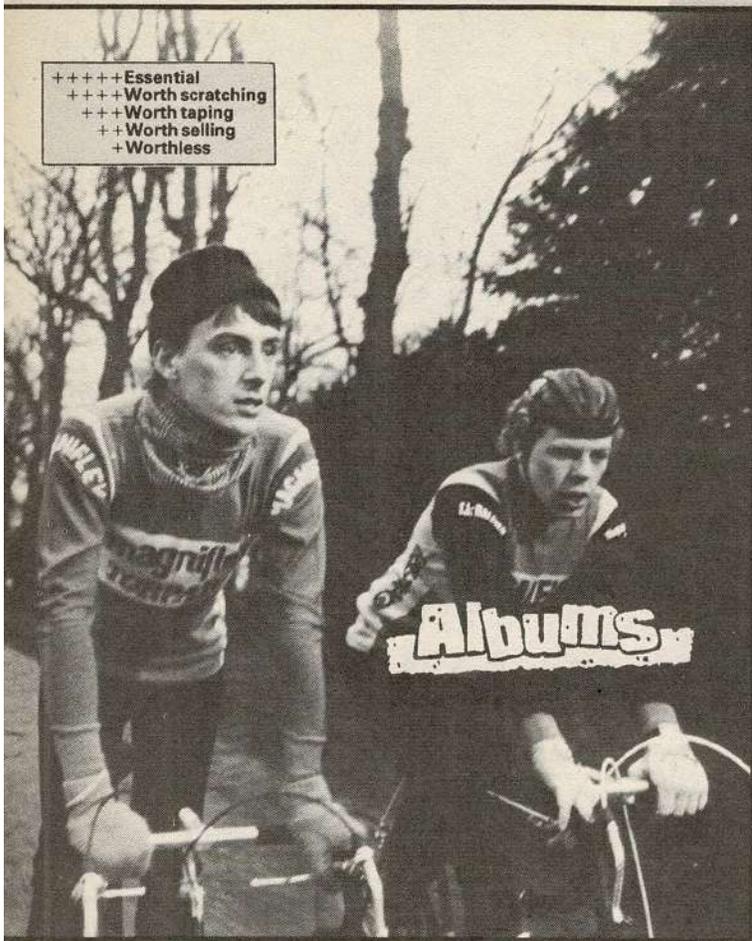
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THE BEST FOR LESS

++++ Essential
 +++ Worth scratching
 ++ Worth taping
 + Worth selling
 + Worthless



STYLE COUNCIL'S PAUL AND MICK: "On yer bike, Reid!"

No pop, no Style

THE STYLE COUNCIL 'Cafe Bleu' (Polydor TSCLP 1)

IT SEEMS that they just can't make up their minds down at the Cafe Bleu. Sure, they've decided that 'rock music is shit' and they've swapped their leather jackets for continental knitwear to prove the point.

But really, like the supremely smug and unfunny in-jokes that surround the Council's image, there is little substance to the music here.

That's not to say it doesn't look good; plenty of surface sheen, even a little charm, but in the final analysis 'Cafe Bleu' is too full of empty posturing and too short on good songs.

The Style Council have an idea of what is cool 'n' blue, but nowhere do they come near executing that idea.

They're all manifesto and no potatoes: To which end the Council run through blueprints for Dave Brubeck numbers, spin out tasty cinema intermission music — 'Blue Cafe' — and play Heaven 17 trying to be hard, black and everything that should fit onto the grooviest dancefloor with 'Strength Of Your Nature'.

On 'Mick's Blessings', and 'Council Meetin'" Mr Talbot tastefully plays Jimmy Smith while Mr Weller does the two step in his new mohair suit. Aaah the Scene 1963 . . . but not the scene in 1984.

'A Gospel' is just one more righteous rapper in an overworked field and 'Headstart For Happiness', one of the Council's finest songs, is ruined by PW moving it uptempo and throwing in Everything But the Kitchen Sink (not a Cherry Red duo).

And the winners . . . 'The Whole Point Of No Return' Weller sounding off about class inequality with a sparseness and directness that is brave and touching.

'Dropping Bombs On The Whitehouse' is jump to drink to and Mr Billy Chapman's sax to swoon to. 'You're The Best Thing', their most fully realised mix of lazy mood, jazzy reference and busy acoustic guitar. Weller sings, sighs and emphatically matches tender lyric to a warming music.

'Cafe Bleu' is no bad record, it's just that the Council are too full of (other people's) mood, too diverse, dilettante. Some might say that's exciting, experimental, but to me it smacks of musical tourism.

Paul Weller is a great songwriter, has wonderful taste in politics and suits. He's one of the few reasons for saying you love pop music. Next time he goes into the studio I hope he remembers that.+++

Jim 'Caveman' Reid

appearing on ch4's Tube this FRIDAY

THE QUESTIONS



TUESDAY SUNSHINE 4TRACK 12"

TUESDAY SUNSHINE jock mix & sass mix
 THE HOUSE THAT JACK BUILT NO ONE long version
 also on 7"

Burst balloons

NENA 'Nena' (Epic EPC 25925)
SORRY, MEIN little *apfel strudles*, but there isn't much to slap your *lederhosen* to on this. The bold sticker on the cover screaming that the album contains their one-off hit '99 Red Balloons' really says it all. Nena only has one good song in her system. Those little girl lost vocals become tiresome after a couple of tracks as she gamely tries to put some sparkle into tracks like 'Hangin' On You' and 'Just A Dream'.

Nena and the boys come across as a kind of third-rate Blondie. Not only that, but they write the worst lyrics since Abba. Sitting alone by the telephone and that kind of thing.



NENA: over-inflated?

Side two of this album is completely in German, the band humping and bumping their way through tracks like 'Kino' and 'Das Land Der Elefanten'. (I'd love to hear that one in English — I bet it would be fascinating).

There is nothing on this album to match their hit. It's a deflating experience. +

Robin Smith

SCORPIONS 'Love At First Sting' (EMI SHSP 24-0007-1)

FLESH CREEPING? You betcha. The Scorp can always be relied upon to brand each record with style, panache and quality, putting liquid fire into each and every groove. Time hasn't tarnished the Scorpions' immediate, no nonsense approach. There's still a sense of ageless vitality to the band, despite the years these old pros have been on the game.

'Love At First Sting' is a corking collection of near cataclysmic proportions — from the nerve tearing opening of 'Bad Boys Running Wild', the pulverising 'Rock You Like A Hurricane' and the last lingering delicious moments of 'Still Loving You.'

A classic album from a classic band. Don't waste your money on Nena, invest in the Scorpions instead. +++++

Robin Smith

VARIOUS ARTISTS 'Streetsounds 8' (Streetsounds STSND0008)

VARIOUS ARTISTS 'Dance Mix Volume 3' (Epic DM340/DM3)
STREETSOUNDS MAY well have set the standards for impeccable dance compilations but as any connoisseur of the Art of Noise will affirm — you're only as hot as your last chart topper. And the pack is catching up.

Streetsounds don't own the copyright to the simple but effective idea of licensing discs that hit the dancefloors rather than the charts and the unimaginative but efficient majors have not been slow in duplicating their formula.

While Epic's electro excursion stumbled over its crushing lack of quality product, the more straightforward disco/soul compilation, 'Dance Mix Volume 3' has succeeded in matching Streetsounds — at least in content if not in style.

Sharing a brace of tracks — by Billy Griffin and Lew Kiron — 'Streetsounds 8' and 'Dance Mix 3' are both averagely entertaining goodtime soundtracks.

Barbara Mason's 'Another Man' is the standout on an otherwise unspectacular Streetsounds offering while 'Dance Mix' probably offers better value by packing in two more tunes — 10 passable workouts including Jennife: Holliday, D-Train and Teddy Pendergrass, to Streetsounds' eight. Hipsters will plump for Streetsounds, value-for-money maniacs electing the less stylish but intrinsically similar Dance Mix. Both +++

Graham K

DIRE STRAITS 'Alchemy — Dire Straits Live' (Vertigo VERY 11)

"GOES ON a bit, dunnit?", moans RECORD MIRROR lensman Joe Shutter while lolling around on one of the desks and generally annoying the hard-working RM journalists.

I have to agree. Every song is dragged out to exploit every last ounce

of guitar riff ever known to the Straits' wizard axeman Mark Knopfler.

All four sides of this double album can produce only 10 tracks, and none is as good as the original. 'Private Investigations' is remarkably restrained, going on a little longer than the studio version which made the number one spot. But 'Sultans Of Swing' falls into that dreadful trap that ensnares many a group on a live album by going on and on with its ludicrous guitar embellishments that worked so well and concisely on the studio original.

Likewise 'Romeo And Juliet', 'Tunnel Of Love' and 'Once Upon A Time In The West' all get bogged down by totally unsubtle stage dynamics. Knopfler's gruff voice sounds even more muffled and uninspired than normal, and the songs simply lack any light and shade.

The additional keyboards and saxophone are presumably brought in to try and make the show more of an event, but simply bring out Knopfler's lack of writing skills. The first Dire Straits album had verve and nerve. Everything since then has been OK as a vehicle for his guitar skills, but otherwise pompous and overblown. This album simply draws attention to that fact. ++

Simon Hills

GLORIA GAYNOR 'I Am Gloria Gaynor' (Chrysalis CHR 1466)

A DOSE of manna for all us ace pace pundits! Don't get me wrong, but there's nothing I like better than a bit of Hi-NRG stompin', be it in Heaven or some damnable hellfire club; and the backroom guys favourite gal has certainly made up for her not-so-hot eponymous LP of a few months back.

'I am Gloria Gaynor', blasting off with with irresistible 'I Am What I Am', sets the danceability rating at Hi and never falters.

But you don't have to possess a zapata tache and faded 60s to enjoy Gloria — nope, she's happy to entertain all comers. Thanks G.G. — it's good to have you back! +++++

Graham K

ALEXEI SAYLE 'The Fish People Tapes' (Island IMA 9)

I COULD write a book about the wit and wisdom of Alexei Sayle, but I think I would probably run out of ideas after half a page.

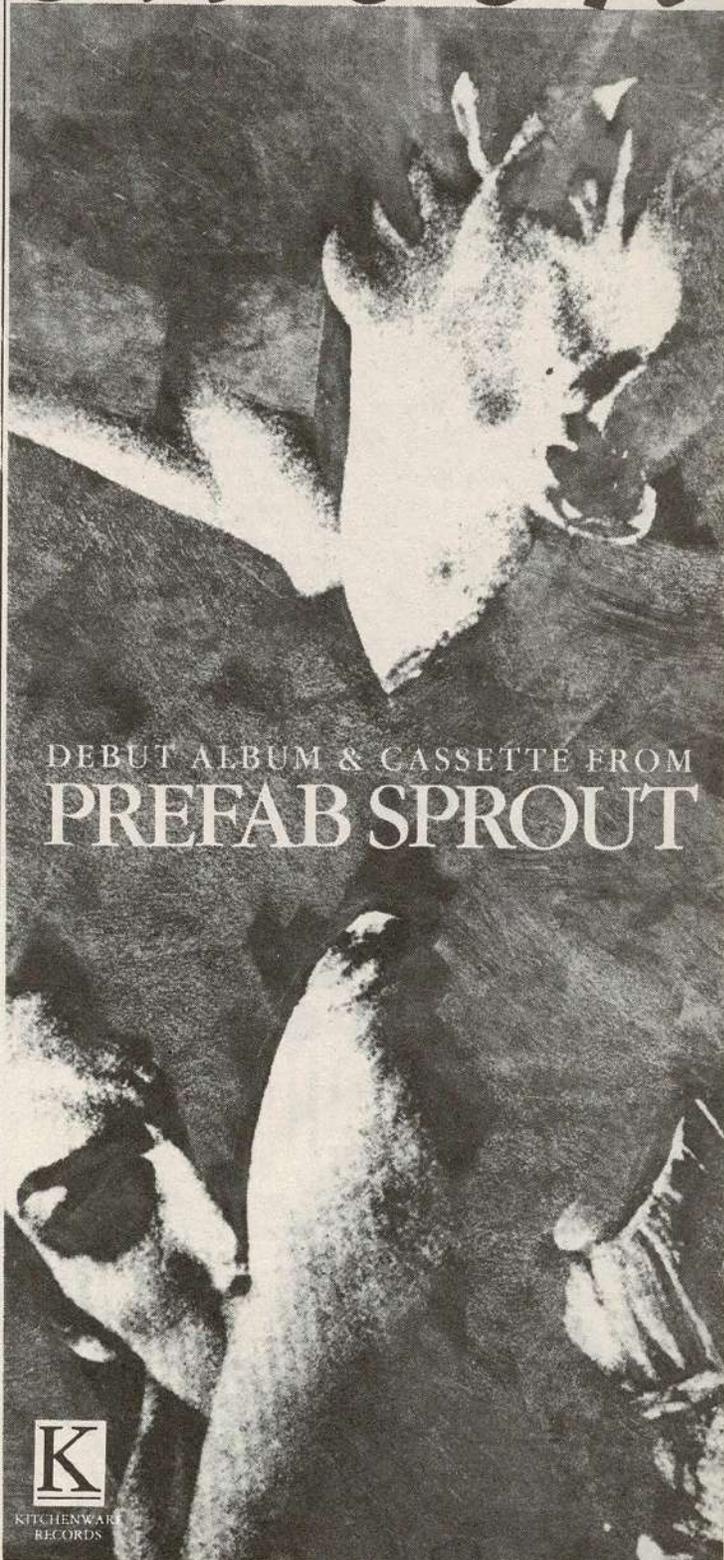
If you think that joke's bad, listen to the stuff Alexei serves up on this record. I would rather be force-fed with prune juice or be trapped in a lift with Jim Reid than listen to this again.

I can't even raise half a snigger over Alexei's ravings. All we have here is a miserable selection of dire comedy sketches and tedious songs, fleshed out with dirty words when the script really hits the ground with a thud.

I can only think that the sort of people who would give this a home are the type of morons who used to sit glued to 'Tiswas' or 'OTI'. +

Robin Smith

SWOON



DEBUT ALBUM & CASSETTE FROM
PREFAB SPROUT



KITCHENWARE RECORDS

SWOON



Gary Crowley

and the Little Box Of Horrors!

SEATED IN the back of a speeding sherbert dab (cab!), I was gazing out of the window watching the people going about their day-to-day business while little 'ol' me, with feet planted on an empty Magic Box of record tackle, tried hard to think about the matter in hand.

The quest! Yes, the continuing search for those magical boss waxings. I realised (and not a lot of people know this) that if my shiny black Beat Box wasn't fed real soon, he'd begin to get mighty angry and I and the world didn't like him when he was angry.

I quickly attempted to explain the problem to the affable rotund ex-teddy boy cab driver. He didn't really listen and merely said as long as I crossed his palm with silver he'd go as far as selling me his enchanting grandmother. I dipped my short arms into my long pockets and reluctantly paid him the readies and handed over instructions to go to the nearest Virgin Megastore.

Arriving in a Grandmaster Flash (very quickly!), I belted inside while he kept the engine running, combing every available rack, all brimming with mediocre records. Nothing caught my eye until my ear fell deeply in love with a rockin' row over the in-house system. I grabbed the counter assistant by the lapels and lifted him four feet off the ground. He blurted out 'Scritti Politti' and a wicked wonder toon called 'Wood Beez'.

I grabbed it, along with Galaxy's 'What Do I Do', and flew back to the awaiting cab. Horror! The Boogie Box had managed to escape from the motor (his little feet had obviously helped him) and was about to gobble

up an innocent bambino seated in a pushchair. Flinging myself on top of the hungry horror, I opened its mouth and rammed the tasty treats into the Box, who soon chewed, slurped and screamed out a hearty 'Good stuff'.

The horrified cabbie helped me carry the Box back on board and the mission continued. The next port of call was Stern's, the African record centre in the heart of London Town. I had a vague lead about a tropical concoction sung and strummed by UK hipsters African Connection, a value for money, four-track 12 inch, with a killer driller cut called 'C'est La Danse'. The hunch paid off — the Muscle Music Case lurved it!

But even though he seemed happy and contented, I was still shaking in my brogues. Those offerings were merely starters as far as he was concerned, and I realised it was only a matter of time before IT would be screaming for its main course: by that it meant long-players.

Shooting off to the local high street record shack, Giljays, I found the meat and potatoes in the Style Council's 'Cafe Bleu', James Brown's 'Roots Of A Revolution' and the Prefabs' 'Swoon', plus, for good measure, a couple of old Philadelphia solid compilations.

All were received with an open lid and appreciative burping noise!

Meanwhile, back inside the cab, the chunky Rhythm Box looked at me like only he can and I knew he was thinking overtime, about a slice of rock cake, a sweet with a difference that would round off this financial binge.

Beckoning the frightened, but still whistling cabbie, I told him to head for the nearest junk shop, which he



Star selection

WITH AN och and an eye, it's off up to the Scottish wilds we go, our star choice this week being supplied by jock rocker/porridge eater, wee Bobby Bluebell, mean geetar player with riff merchants the Bluebells. Listed below are the ones putting the wind up the Hodgens kilt, while his sporan moves to the groove.

- 1 TEXAS LULLABY, James King & The Lone Wolves
- 2 TEENAGE DREAM, T Rex
- 3 YOUR LOVE IS KING, Sade
- 4 MY EVER CHANGING MOODS, the Style Council
- 5 ROUGH JUSTICE, Bananarama
- 6 ARE YOU READY TO BE HEARTBROKEN, Lloyd Cole & The Connections
- 7 START A WAR, the Pale Fountains
- 8 OUT FOR THE COUNT, Orange Juice
- 9 NO MORE TEARS, Fruits Of Passion
- 10 99 RED BALLOONS, Nena

did pronto.

It was a real find as well, a record enthusiast's Aladdin's Cave, inside a pop treasure chest. I found time-forgotten gems like the Blackbyrds' 'Walking In Rhythm', Sam The Sham's 'Woolly Bully', Tony Fallo Band's 'Holdin' On' and one that would never go away, Beggar & Co's 'Somebody Help Me Out'.

As I left the happy, and better off for me, owner, and climbed back into the taxi alongside the Magic Box, I thought to myself, 'If only they knew!'

THE END

The saga continues, same mag, same place, next week.

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NOW LISTEN here ... It's time the tale was told of a young Scottish band criminally ignored by the chiefs of the nation's airwaves and shamefully dismissed by the music press as one of 'Weller's bands'.

Not a bunch of pimply young wimps singing of failed youth club romances, assisted by huge semi-acoustic guitars and boot lace ties, but an amiable five piece Edinburgh band with an exceptional singer in the shape of Paul Barry who, together with guitarist John Robinson, writes some of the best pop-funk around.

The Questions (for it is they) have been plugging away without success so far, but, with their infectious new single 'Tuesday Sunshine' about to break the band to a wider audience, they are set to lead the Respond assault on the charts in '84.

The Questions are still strongly committed to the idea of Respond, though they accept they've had more than their fair share of stick

because of it. "We were backlashed before we were anyone," says drummer Frank Mooney. "It was all so stupid because Respond never claimed to be the new thing in music, everyone else said that."

Paul Barry nods, "Respond is still potentially great but it'll take time," he says. "In a couple of years time it'll be one of the best musical sources in this country and I really believe that. It's still a hell of a lot better than anything else around at the moment."

Live, the Questions display an impressive confidence missing from their early recordings. It's rare to find a funk band whose forte is live work, as opposed to the well controlled confines of the studio, but you can see this for yourselves when the Questions support the Style Council on their current tour.

"The thing is we're not really great technical musicians so we find ourselves not concentrating on the studio, where precision counts. We're more interested in atmosphere, energy and excitement and where we can achieve that is onstage in front of our kind of crowd, especially younger people."

My feet and I will vouch for that! Having had the interesting experience of a trip in the Questions' tour bus, I ask them about the collection of tapes of American soul and funk classics which keep them amused between gigs.

"Most of the things we like are singles by people like Freda Payne and the O'Jays," says Paul. "I guess we're influenced more by black American music than anything else. We just listen to a lot of dance stuff — that 'White Lines' single by Melle Mel is great."

This has to be an improvement on all those Scottish bands who spent their late teens listening to endless albums by the Byrds and the Velvets and it meant that the Questions avoided the Scottish pop trap. As songwriters, Paul and John have had success — they wrote 'The House That Jack Built' for Tracie and plan to do more in the future.

"It's something we don't seem to be able to stop ourselves from doing, writing for other folk," says Paul. "It's something we're keen to do, especially outside of Respond, but the Questions come first."

INDEED THEY do, and the band has now taken Paul's sister Maureen and keyboards supremo Joe James into the line up full time. I ask Maureen how she copes working with her brother.

"I've only beaten him up once a week so I suppose we get on really well — don't we Paul?" she snarls. "She looks after me and keeps me away from all wild parties and women and things," counters her little brother.

The future looks decidedly rosy for the Questions if they get the breaks so far denied them. All they ask is that you listen to their records or pop along and check out one of their gigs. For what it's worth, (and that's a great deal) they've given me an inordinate amount of pleasure in the last 12 months, their last single 'Tear Soup' winning itself a top five placing in my records of '83.

If you're looking for an answer to the current pop stodge, you could do a lot worse than checking out the Questions.

Andy Strike

QUESTIONS TIME

alexei sayle

by
**JIMMY
REID**

WHEN A chap has the temerity to satirise some of life's most cherished institutions — light and bitter, brown ale, package holidays and fab Billy Joel records — he must deserve a real ear wiggin'. Alexei Sayle, comic, TV star ('OTT', 'The Young Ones'), film actor ('Gorky Park'), is the guilty party; 'Ullo John Gotta New Motor' the offending article. Since 'Ullo John' hit the airwaves, a lot of my mates have been moving decidedly uneasily amongst the spit and sawdust. I mean, what are all we stage Cockneys going to do now we've been found out? Emigrate to America? Resurrect Jack Warner speak? Alexei, a former darling of the Habitat and personal growth set, is about to go mainstream in a big way. But is he, I wonder, becoming as much a cliché as the list of subjects him and his fellow alternative comedians choose to fun up? It's up to Alexei, amiable and very Scouse, to do the talking . . .

THE WHOLE thing about the single was that it started life as a very minimal piece of material — a couple of lines. It was a sorta post 2-Tone character. I used to do this mod poet — it was quite out of its time really. It was a parody both of Cockney parlance — which was heavily around me — and its use in the media — 'The Sweeney', 'Minder', etc — it was about all that plus Cockneys."

Alexei Sayle in interview is not a particularly funny man, but, y'know, even yours truly has to take a holiday from wackiness and listen to Howard Jones LPs sometimes. I wonder if Alexei listens to Howard Jones LPs, or does he like pop music?

"I used to be a big Tamla fan. I know it's not a fashionable view anymore, but I've always thought music was disposable. The first LP I bought was the Four Tops . . . it didn't change my life. It didn't mean any more to me than the Donovan LP that I bought next. It was all a part of a wash. I'm interested in songs rather than performers.

"I find Madness quite interesting, just from a professional point of view, because they've been teenbeat idols and they're going for something different from that now."

Alexei, 'Time Out' would call you an alternative comedian — you must be sophisticated. Aren't all those alternative comedians

terribly clever BBC2 men to a titter — tame creatures who only satirise the 'media', 'the caring professions' and other tewibly wadical subjects?

"Probably, but alternative comedy is just a spurious link people make with me. I could make criticisms of other performers but it's not worth it. It's the question I'm most asked — so I just forget it — I've got no answer really."

Well, if we've decided that 'alternative' is simply the alternative to having a good time, what are you, Mr Sayle? There are those who say your show is 'political', so what's the material about? Light 'n' bitters do not '68 Guns' or even a revolution make.

"Largely about what I consider the most obvious thing to satirise these days. What I consider the most obvious injustice — which you can't fail to put pretentiously, really — you can call it class warfare if you want. That's what most of my material is about."

SEVEN AND The Ragged Tiger it ain't, but is there anything Alexei wouldn't joke about? The current plight of Spurs and Arsenal for instance?

"There's a lot of things that don't actually interest me. An enormous lot of things I don't find funny — concentration camps, for instance. I find all that Mel Brooks stuff highly objectionable — I always have done. I don't think there's anything funny about concentration camps and I don't think there ever will be."

So what does make Alexei laugh? (I offer to tell him the one about Graham K Smith and the

camiknicker, but . . .)

"Mates more than anything else. I've always found that with your mates or in social situations you have more of a laugh than when you're seeing a professional performer. In terms of performers, Rik Mayall is my favourite — we go around saying that about each other."

Is Alexei funny off stage? Does he go round Fulham Broadway muttering out-takes from the Steve Wright show . . . ?

"I get by. It's a bit like karate — if you're a karate expert the law forbids you to use your professional technique in social situations."

LET'S GET serious. If Alexei's humour hits at the bad cat establishment, etc, why does he appear on silly TV shows like OTT? As compromising as yours truly with an orange juice in his hand, innit?

"Erm, in a sense it is a compromise. 'Cos you have to do what's suitable for television and err, there's obviously greater restrictions. There's also more filters — there's the camera man, lighting man, director, editor, before it gets to the screen."

"I'm not interested in controversy. I had a fair amount of it on OTT. But I can't really be bothered because if you say something that is controversial on the telly because of all the filters it's out of your control really. It gets in the papers and that makes it all pointless. If I said the sort of things I say about the Royal Family in my live act — that they're parasites — if I said that on telly and there was a

storm about it, it would just make me another thing to fill up the front pages."

MAYBE, but you've been doing a bit of scribbling yourself, haven't you Alexei? There's that book 'Train To Hell', for instance . . .

"That started out with me trying to write a travel book — a kinda parody of Theroux — but half way through it turns into a murder story. It took me a couple of years to do it — from when I was asked to do it and it going on sale."

Records, TV, books . . . and of course there's your role in 'Gorky Park'.

"The casting woman was looking for a slavonic type. She was obviously good at her job 'cos she dug me up. It was filmed in Helsinki, which is a bit of a dump. It was very expensive so you felt a bit beleaguered."

"Staying in the Intercontinental Hotel made me feel a bit funny. You just hung around with the crew, who are like Fifties teddy boys with the attitude of a national service regiment. I was there for one and a half months . . . it was a bit like being on holiday."

OK Alexei, you're a radical chap, but you're in a pretty soft line of work. Is the fire of your humour merely academic or . . . ?

"Occasionally I have a real physical negative reaction. If I went to Stringfellows or something and I hated it, it would give me a headache."

But does light 'n' bitter ever give you a headache?

"I haven't had a light 'n' bitter for years. I drink either bitter or lager."



I T WAS a bit like meeting the Kids From Fame. There was I waiting at the stage door of the Victoria Theatre and there was he, pop's numero uno body popper and funny hair merchant, Jeffrey Daniel, surrounded by the young cast of the dancin' 'n' singin' extravaganza 'Starlight Express'.

Poppin' along the street like some amiable pop pied piper, Jeff leads me and the cast into a restaurant, where he talks about the Shalamar split, his solo single 'AC/DC', his part in the McCartney film 'Give My Regards To Broad Street' and the Andrew Lloyd Webber/Richard Stilgoe musical, 'Starlight Express', he is currently rehearsing for...

When did you leave Shalamar, and why?
"Mentally I left Shalamar last April, physically I left it in June. Because our LP wasn't out till July, the record company kept putting stories in the press saying that we were gonna sort things out.

"For instance we did our TOTP recording for 'Disappearing Act' in June, but because this wasn't shown till July or August, people thought we were still together.

"Solar (the group's record company) wouldn't allow Shalamar to be Shalamar. As successful as we were becoming and as experienced as we were becoming, they still wouldn't let us be ourselves.

"I said if you won't let me get totally involved with Shalamar, why not let me do something on my own? But they didn't want to let me do that either. They were telling me not to do one thing or the other — how can you live like that? That's why I left."

Fair enough, so what are you going to do with your solo career?

"What I wanna do is what I've done all my life. I've listened to all types of music throughout my life — people will freak out when I say I listen to Barry Manilow as well as Stevie Wonder. I was always influenced by total entertainers like Danny Kaye, Sammy Davis Jnr and the Marx Brothers. People like that — who sing, dance, play, everything.

"I think entertainment is designed to get people away from the serious side of life. I don't want people to look at me and say, 'He's deep, he's heavy, he's serious'. I want them to say, 'I enjoyed that, that was really refreshing'. That's the reaction I wanna get from people when I perform."

D O YOU think the single 'AC/DC' will do the business? "It's a lot different from what I was doing with Shalamar, but not a lot different from what I've always wanted to do. There's a whole new realm of technology outside of the world we were trapped in. I just find it hard for someone to want me to remain something I never was. I was never a soul slickster. I respect Smokey and Stevie, but I never wanted to be that. I wanted to be a total entertainer."

To which end Jeff will make a screen scream in Macca's 'Give My Regards To Broad Street', where Mr Daniel has a brief, if spectacular dancing role. How did he get on with the ancient Scouser?

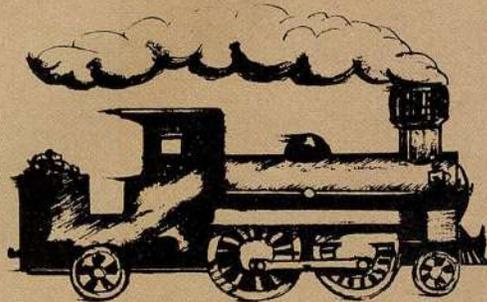
"Oh my God, I couldn't believe it. When I got there and met him he was acting like he grew up in my neighbourhood or something. He was taking me round the set, pointing things out to me. It was really great, he was so nice."

A ND NOW 'Starlight Express', from which the 'AC/DC' single comes. What role do you play Jeffrey?
"I play the role of Electra. It's a musical so I'm doing lots of singing and skating. The entire production's done on roller skates, 'cos we're portraying trains. I'm an electric train called Electra. There's a



Loco hero

(starring Jeffrey Daniel as the 8.45 from Brighton)



diesel engine called Greaseball, a steam engine called Rusty, Japanese bullet trains and a French train.

"It's a story of courage and faith and inner strength, because how can an old steam engine stand up against the electric train of the future?"

"It's done on the most amazing theatre set ever to be built. They had to go in, destroy the theatre, then totally rebuild it. The theatre is one entire set. You're not just gonna stare at the stage — you're

going to have to look over your head behind you. We're gonna skate round the orchestra pit, the balcony, everywhere..."

Cinema, stage, record ... Jeffrey Daniel has thrown off the shackles and is aiming for all-round impact. 'AC/DC' may not be the most adventurous start, but Jeff'll be writing new material with Jody Watley soon, perfecting his dance steps and just keeping on, keeping on. Just like the troupier he is...

Jim Reid

Help!

Bum idea

ABOUT A month ago, feeling really naffed off with the world, I decided to do something outrageous, and, although I don't really know why I did it, as my reputation is normally steady and reliable, I had a swastika tattooed on my backside.

Please don't laugh. I will be in serious trouble if my fiancée finds out. I'm desperate to get this tattoo removed. I went back to the tattoo artist who said I should have thought about that before getting it done in the first place. What can I do?

Pete, Swindon

● *Whether you're talking of hearts and flowers on your biceps, snakes and anchors across your torso or parrots on your pectorals, the answer is still the same. When it comes to removal, it ain't easy. At least you have some small consolation in the fact that, while you're branded with a negative symbol of the left-hand path, at least this isn't visible to one 'n all!*

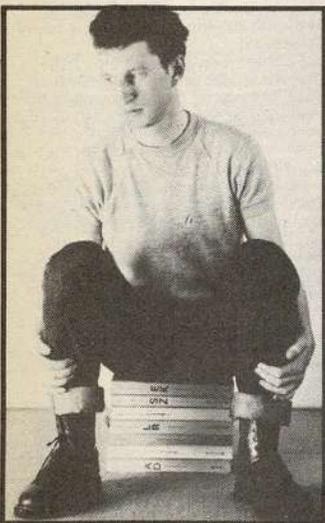
Unwanted tattoos are notoriously tough to vanquish but, if you want to set the wheels in motion, your best alternative is to see your GP, who can refer you on to a specialist dermatologist or plastic surgeon.

Skin grafting or the possibility of dermabrasion, an operation where the skin, and hopefully, the tattoo marks are rubbed away could be solutions.

Alternatively, you may just have to learn to live with it. Even someone steady and reliable needs to know they're not just plain boring. And if you can't remove the tattoo, you may even learn to laugh about it.

SINCE I was 13 I've had a crush on my teacher and that started all of three years ago. I'm sure this is love. Whenever I see him my heartbeat doubles and, when I speak to him, I shake like a leaf.

He knows how I feel and is trying to help by simply avoiding or ignoring me.



MY MATE and I are having a bet over which is the shortest ever album. Can you help us make up our minds?

Grant, South London

● The all time winner looks like 'Group Sex' by US punk band the Circle Jerks, (Frontier Records FLP 1002), 15 minutes exactly, closely followed by 'Devo Live', (Oved 1), 16 minutes 47 seconds, and 'Sneakers' from the Flaming Groovies (Line Records), 17 minutes 10 seconds. And, as far as recent releases go, it looks like 'Life & A Riot With Spy Vs Spy' (Utility Records, Util 1), by Bill Bragg, 15 minutes 49 seconds, takes the cake. But if anyone out there knows better?



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.

This just makes things worse. I can't stop thinking about him, and if my parents found out they'd kill me.

R, London

● *No they wouldn't. They'd probably say that this adoration from afar is a chronic case of infatuation pure and simple, just like the grand but unreciprocated passions they went through at a similar age. Your mum experienced it too, and so did your dad. You could well be astonished at the people they fell for in a big way. Film stars, the postman.....*

Those exciting knee tremblers are great at the time. They're all part of an increased awareness of your own sexuality, laced with a liberal splash of self-dramatisation, of course.

But infatuation is one-sided and so it fades and dies. Love involves two people and some give and take. When you find it you'll know it. Right now, you're just eyeing the window dressing.

SOME YEARS back I knew a girl who I got on with really well, but, as I left to change schools, we lost contact. Now it's been several years since we met, and I'd love to see her again.

My old school said they couldn't give me her address when I asked for this information. I've tried other ways to get in touch with her too, but it's come to nothing. She's on my mind all the time, and I must contact her. What do you suggest?

Vincent, Notts

● *As years pass, people change. And, sometimes even the closest of one-time friends who don't grow together find they've grown apart. Be realistic. You don't know her any more, do you? Your chances of finding the same person you knew long ago are pretty slim. Spending your time chasing a memory, rather than a flesh and blood person with real live faults as well as the things that make you love her, has to be a sheer waste of time.*

Once you've kicked your illusions in the head, what's left? You might have a lot to talk about and a lot in common if you did ever meet again!

The best way to find someone is to look for them. Developing your latent skill as a sleuth may take no more than a survey of current or not-so-distant telephone directories for the area where she used to live, courtesy of your nearest main reference library. Assuming she hasn't married and changed her name, you know her surname, after all.

Explore all possibilities. Did any friends, or friends of friends, keep in touch with the girl, or maybe with her parents?

And the simplest one? Write her a letter care of the old school and ask them to pass it on. Send more details here if all else fails and I'll investigate on your behalf.

REFLEX

NEW LP/HIGH QUALITY XDR CASSETTE

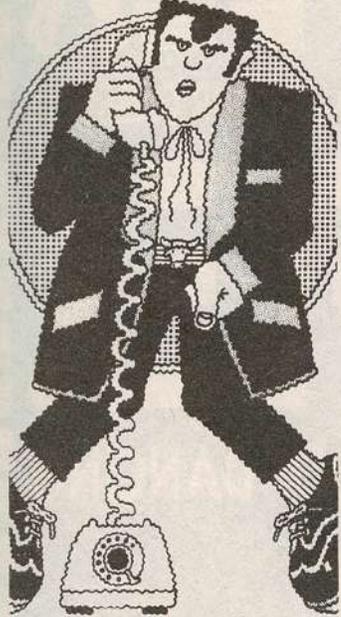
REFLEX

THE POLITICS OF DANCING



EMI

“Stevens is even shakin’ at 4 in the morning!”



All your favourite singles, 24 hours a day, 7 days a week.

4 different songs Monday to Friday, 5 at the weekends.

Records change at 8.00 a.m., 12 noon, 3 p.m., and 9.00 p.m. weekdays. Same at weekends, plus one more at 6.00 p.m.

London Discline available throughout the year.

Outside London, 24 hours a day except during the season's major cricket matches, when it's available at the end of play from 7.00 p.m. to 8.00 a.m.

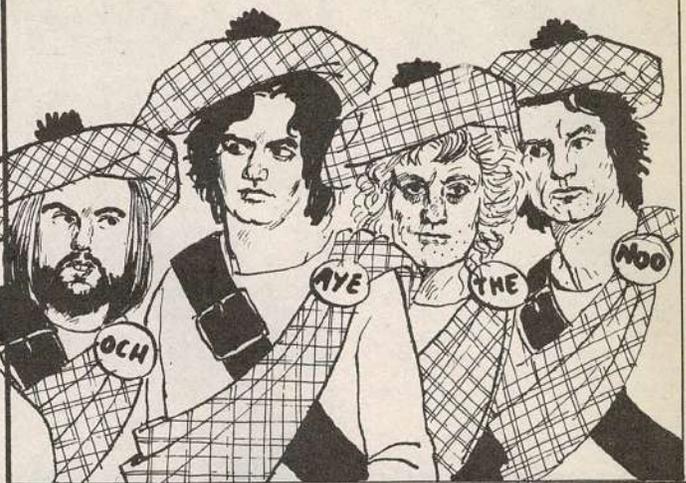
Records this week include:-

- 99 RED BALLOONS, Nena
- RELAX, Frankie Goes To Hollywood
- JOANNA, Kool And The Gang
- WOULDN'T IT BE GOOD, Nick Kershaw
- DOCTOR DOCTOR, Thompson Twins
- SOMEBODY'S WATCHING ME, Rockwell

**WOOLWORTH
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Chris Priestley

LOCH, STOCK 'N' BARREL

IS IT a coincidence that: Nik Kershaw sounds like Gary Numan on his new single; Slade rip off Big Country's bag-pipe sound; Yip Yip Coyote are like Bow Wow Wow; Reflex's lead singer sings not unlike David Bowie; Marc Almond's been listening to Peter Hamill and The Yardbirds; Fiction

Factory and Jim Kerr sound like Sparks' Russell Mael and Marillion like early Genesis?

So much for originality.

Gordon Wilson, Ipswich

● A case of familiarity breeding contempt, perhaps?

I HATE to be a big head, but 'Michael Caine' by Madness is not the first top 20 record to namecheck a Hollywood star in its title, since 'Bette Davis' Eyes' (Chartfile, Feb 25). Haysi Fantayzee's 'John Wayne Is Big Leggy' peaked at number 11 in August '82. Or is Alan Jones trying to tell us that Big John is not a Hollywood star? King Kurt's Underwear, Hertford, Herts ● Alan Jones has always assumed that Jim Reid was the biggest cowboy this side of the West Ham first team

WITH REFERENCE to Simon Hills' review of The Alarm's 'Declaration'. I really feel sorry for people who fail to see the importance of The Alarm's music. First of all, they don't sound like The Clash. Joe Strummer was

never capable of writing anything sensitive and that's exactly what The Alarm are capable of doing.

The Alarm's power lies in their passion and in their ability to convey that emotion (and compassion) to their audience. 'Declaration' is an album by a young band and they should be given credit for filling an open void in today's music.

Nancy, Fort Washington, PA, USA

● Filling a void? I hope they move over soon and let the rest of the chart rubbish fall down the tube

ALTHOUGH I admire Mark Phillips' guts in slagging off The Smiths, China Crisis, Swans Way, Simple Minds etc, (Mailman March 3), I think he may be in need of a lobotomy.

Anyone who claims to be a "music lover" should also be able to recognise talent. To call said bands talentless is therefore utterly insane. It is possible to market talentless bands on a popular image, but none of those bands mentioned have this formula. Instead, years of hard graft have given way to success and popularity by musical prowess and skill.

It is up to him if he doesn't like the bands concerned, but talent should be appreciated by any knowledgeable "music lover". Personally, I can't stand Musical Youth, but I don't write to Mailman slagging them off for being talentless!

Furthermore, does Phillips believe that David Jensen's audience is stupid? Nobody can be conned into liking something and I feel insulted by such remarks. I'm a great fan of Simple Minds, but it's got nothing to do with anyone else.

Why can't so called "music lovers" learn that their particular taste is not the be all and end all of the music world?

Steve, Dorset

● And now a word from RM's token educated reader. . .

IS IT me or do you have to be a university boffin to do the quizzes in RECORD MIRROR? For the X-Word, you need a PHD for the clues across and a BSc for the clues down.

Why don't you test them before putting them to print? If Jim 'drunko' Reid can do over half of them, then anybody can do them!

Deb, Tiptree, Essex

● If Jim can do ONE, King Kong could finish The Times crossword blindfolded!

WOULD YOU please give Jim Reid a good hard kick up the arse for his derogatory remarks about Mansfield in the Six Sed Red interview of March 3. He refers to Mansfield as being "home of a dodgy fourth division soccer team and a motorway service station". Well how wrong you are Mr Reid!!

May I ask, has Jim Reid ever been north of Watford? I found his remarks both unfair and an insult to this fair town. You southerners seem to think that London is the be all and end all of the world; and I have this to say to Cindy and Rick of Six Sed Red, if you didn't like it here why didn't you clear off somewhere else? Babs, Mansfield, Notts

● (below) Mansfield's high society enjoy a day on the golf course



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

X WORD

FIRST CORRECT entry out of the postbag wins a blockbusting £5 record token

ACROSS

- 1 What Wang Chung remember (5,4,4)
- 5 Gun or culture (4)
- 7 Boat rocker (7)
- 9 I Rasta produces label (6)
- 11 Billy isn't guilty (2,8,3)
- 13 Dexys leader (5)
- 14 Reason why Mick couldn't hold her (3,3,3)
- 17 Card game for The Jam (4)
- 18 Group or American city (7)
- 21 Crises country (5)
- 22 Group given The Works (5)
- 24 Add blood for Roxy LP (5)
- 26 Along with Kenny she made a lovely pair (5,6)
- 27 & 33 across Worn by Nick (4,3,3,1,4,3)
- 31 What Level 42 were doing in the light (8)
- 32 Scritti gave us some to remember (5)
- 35 See 27 across

- 26 He's singing The Lion's Mouth (5)
- 28 Continent or group (4)
- 29 Imagination's talk (4)
- 30 He's been drowning in a Sea Of Heartbreak (3)

LAST WEEK'S SOLUTION

ACROSS: 1 'Wonderland', 4 Bat Out Of, 7 'Where Is My Man', 8 'Jump', 11 Ebony, 12 David Joseph, 14 'Nobody Told Me', 16 Hell, 18 'Monument', 21 'Human Touch', 23 Shout, 24 Carmel, 25 Re-Flex, 29 Bruce, 30 Flat, 32 Sea, 33 Nik, 34 Dance, 35 'Easy', 37 Change, 39 Saxon, 40 Pretenders, 42 'Illegal Alien', 43 Slade.
 DOWN: 1 'White Flames', 2 'New Moon On Monday', 3 Anita, 5 Truth, 6 Cyndi Lauper, 9 Pearl, 10 Red, 13 Cope, 15 Mean, 17 'Street Dance', 19 Matt Bianco, 20 'Nocturne', 22 'Friends', 25 Lion, 27 'Slow Hand', 28 Aswad, 31 Kershaw, 36 'Alpha', 38 Ball, 41 Syd.

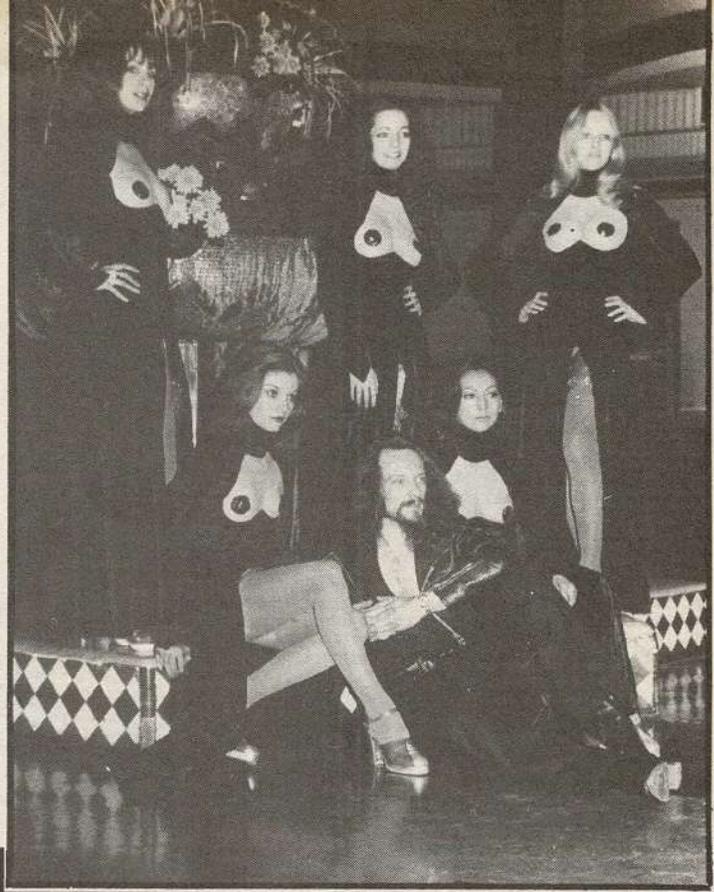
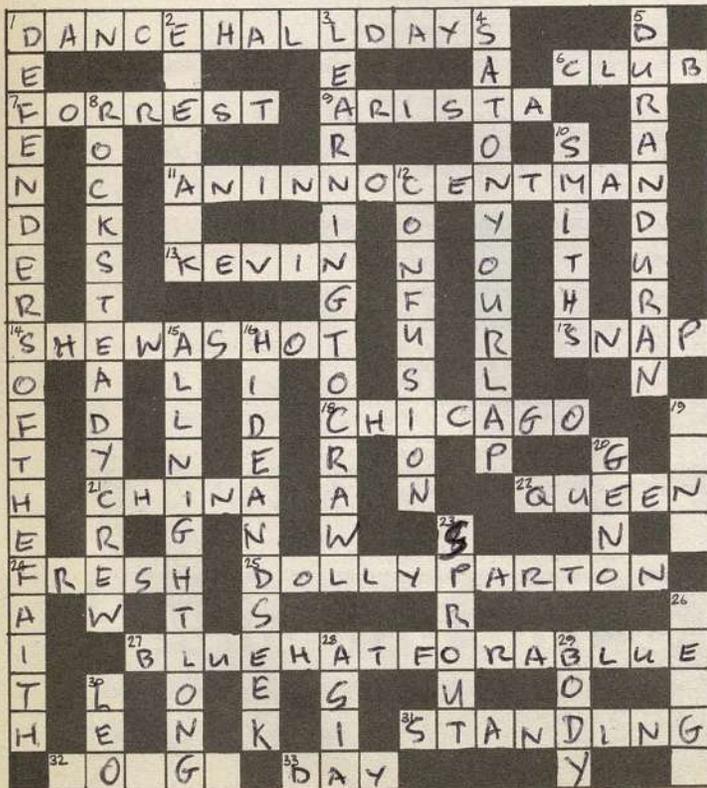
X-WORD WINNER (MARCH 3)
 Miss Y P Brown, 41 Carnarvon Road, Leyton, London, E10 6DW.

FGTH comp winners

WINNERS: Darren Munn, Walton-on-the-Naze, Essex; Sandra Moore, Liverpool, Merseyside; Chris Smith, Sheffield; Ian Wonnacot, Ottery St Mary, Devon; Michael Clarke, Langley Mill, Notts; Robin Loader, Wimborne, Dorset; C J Thompson, Chester; Mick Galliers, St Albans, Herts; Sharon Bennett, Erith, Kent; Joanne Fitzpatrick, Stockport.
 RUNNERS UP: Karen Newman, Yiewsley, Middx; Victor Hall, Chester le Street, Co. Durham; Jonathan Reed, Ilford, Essex; S Langstaff, Sheffield; Austin Feeney, Cambridge; Chris Treacy, Windsor, Berks; Martin Keenan, Belfast; Michael Moloney, Rochdale, Lancs; Matthew Bell, Harcourt, Leicester; Stevie Kelly, Motherwell; Elaine Cowan, Paisley, Scotland; Steve Cushing, Brackley, Northants; Paul Jenner, Chingford, E4; Susan Ilic, Gorton; Kate Themen, Stockport, Cheshire.
 ANSWERS: 1)c) Liverpool, 2)c) ABC, 3)b) Holly Johnson.

DOWN

- 1 How Judas Priest see themselves (9,2,3,5)
- 2 Fashion communication (3,4)
- 3 Chrissie's on her hands and knees (8,2,5)
- 4 Position Kate found herself in (3,2,4,3)
- 5 A new moon starts their week (5,5)
- 8 Hey You group from last year (10,4)
- 10 Morrissey's men (6)
- 12 New Order's state of mind (9)
- 15 Big hit for Lionel in '83 (3,5,4)
- 16 What Howard's playing (4,3,4)
- 19 He stands close to The Edge (4)
- 20 Sung by 13 across (4)
- 23 Prefab veg (6)



Pic by Andre Caillou

THIS WEEK'S quiz is about war. Judging by the picture above, maybe that should be WOARRGGHH! Anyway, you may have spotted old 'Top Of The Pops' warhorses Pan's People letting it all hang out but can you name the lucky man who charted with an album called 'War Child' in 1974?

TRIVIA QUIZ

- 1 Edwin Starr had a top three hit in 1970 with 'War' but what was his follow up protest called?
- 2 How many guns did the Alarm sing about last year?
- 3 Who sang about a nuclear device and the wizard of Aus?
- 4 Who sang about getting a gun in 1967 and scored a top 10 hit?
- 5 The man who scored a hit with 'Eighteen With A Bullet' also co-wrote 'Hitler Rap'. Who is he?
- 6 What was Tom Robinson's last hit before 'War Babies'?
- 7 What was the last hit by Blondie as a group?
- 8 The UK Subs had a top 30 hit with 'Warhead' in 1980. Who was their lead singer who had a solo hit in the same year?
- 9 Which heavy metal outfit sang about a bomber in 1979?
- 10 'Tin Soldier' was a hit for which group in 1967?
- 11 Who was armed and extremely dangerous in 1973?
- 12 Kate Bush's follow up to 'Babooshka' had a military slant. What was it?
- 13 Which film consisted of World War II footage set to Beatles music?
- 14 Which film theme provided Buffy St Marie with a hit in 1971?
- 15 What is Bob Seger's back up band called?
- 16 Chris Norman has currently released a single called 'Love Is A Battlefield'. With which group is he lead singer?
- 17 Which 2-Tone band had a hit with 'War Crimes'?
- 18 Two groups had a hit with 'Snoopy V The Red Baron'. Who were they?
- 19 Who raced with the devil to score a top 10 hit in 1987?
- 20 Which US soul band started their chart career with 'Low Rider'?
- 21 Who sang about the universal soldier?
- 22 Who did battle in the charts with the swords of a thousand men?
- 23 Who had a hit with 'The Trooper' last year?
- 24 Who claimed that war is over if you want it?
- 25 Which group provided the theme to 'Apocalypse Now'?

ANSWERS

1 Stop The War, 2 88, 3 Strangers, 4 Cat Stevens, 5 Pete Townshend, 6 Bully For You, 7 War Child, 8 Charlie Harper, 9 Motorhead, 10 Small Faces, 11 First Choice, 12 Army Dreamers, 13 The Police, 14 The Police, 15 The Police, 16 The Police, 17 The Police, 18 The Police, 19 The Police, 20 The Police, 21 The Police, 22 The Police, 23 The Police, 24 The Police, 25 The Police.

US Singles US Albums

- 1 1 JUMP, Van Halen, Warner Bros
- 2 2 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
- 3 5 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 4 3 99 LUFTBALLONS, Nena, Epic
- 5 9 FOOTLOOSE, Kenny Loggins, Columbia
- 6 4 THRILLER, Michael Jackson, Epic
- 7 7 I WANT A NEW DRUG, Huey Lewis and The News, Chrysalis
- 8 8 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 9 6 NOBODY TOLD ME, John Lennon, Polydor
- 10 12 NEW MOON ON MONDAY, Duran Duran, Capitol
- 11 14 GOT A HOLD ON ME, Christine McVie, Warner Bros
- 12 15 AUTOMATIC, Pointer Sisters, Planet
- 13 17 ADULT EDUCATION, Daryl Hall & John Oates, RCA
- 14 16 THE LANGUAGE OF LOVE, Dan Fogelberg, Full Moon/Epic
- 15 11 WRAPPED AROUND YOUR FINGER, The Police, A&M
- 16 10 KARMA CHAMELEON, Culture Club, Virgin/Epic
- 17 13 LET THE MUSIC PLAY, Shannon, Mirage
- 18 20 GIVE IT UP, K.C., Meca/Alpha
- 19 24 HOLD ME NOW, Thompson Twins, Arista
- 20 34 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 21 27 MISS ME BLIND, Culture Club, Virgin/Epic
- 22 28 BACK WHERE YOU BELONG, .38 Special, A&M
- 23 29 RUNNER, Manfred Mann's Earth Band, Arista
- 24 26 THE POLITICS OF DANCING, Re-Flex, Capitol
- 25 25 ALMOST OVER YOU, Sheena Easton, EMI-America
- 26 37 HELLO, Lionel Richie, Motown
- 27 30 LET'S STAY TOGETHER, Tina Turner, Capitol
- 28 35 RADIO GA GA, Queen, Capitol
- 29 31 NEW SONG, Howard Jones, Elektra
- 30 32 COME BACK AND STAY, Paul Young, Columbia
- 31 33 LIVIN' IN DESPERATE TIMES, Olivia Newton-John, MCA
- 32 38 GIRLS, Dwight Twilley, EMI-America
- 33 18 AN INNOCENT MAN, Billy Joel, Columbia
- 34 42 THEY DON'T KNOW, Tracey Ullman, MCA
- 35 19 JOANNA, Kool & The Gang, De-Lite
- 36 59 EAT IT, Weird Al Yankovic, Rock 'n' Roll
- 37 41 RED RED WINE, UB40, A&M
- 38 40 DON'T LET GO, Wang Chung, Geffen
- 39 49 LOVE SOMEBODY, Rick Springfield, RCA
- 40 45 TONIGHT, Kool & The Gang, De-Lite
- 41 46 LEAVE IT, Yes, Atco
- 42 43 THE KID'S AMERICAN, Matthew Wilder, Private
- 43 23 THIS WOMAN, Kenny Rogers, RCA
- 44 48 STRIP, Adam Ant, Epic
- 45 55 DON'T ANSWER ME, Alan Parsons Project, Arista
- 46 57 YOU MIGHT THINK, The Cars, Elektra
- 47 51 ONE IN A MILLION, The Romantics, Nemperor
- 48 50 REBEL YELL, Billy Idol, Chrysalis
- 49 52 HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia
- 50 21 YAH MO B THERE, James Ingram and Michael McDonald, Quest
- 51 22 THAT'S ALL, Genesis, Atlantic
- 52 67 A FINE DAY, Tony Carey, MCA
- 53 60 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias and Willie Nelson, Columbia
- 54 54 LOOKS THAT KILL, Motley Crue, Elektra
- 55 65 RUNAWAY, Bon Jovi, Mercury
- 56 38 TALKING IN YOUR SLEEP, The Romantics, Nemperor
- 57 39 OWNER OF A LONELY HEART, Yes, Atco
- 58 — HEAD OVER HEELS, The Go Go's, IRS
- 59 47 RUNNING WITH THE NIGHT, Lionel Richie, Motown
- 60 44 SHE WAS HOT, Rolling Stones, Rolling Stones



- 1 1 THRILLER, Michael Jackson, Epic
- 2 3 1984, Van Halen, Warner Bros
- 3 2 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 4 4 CAN'T SLOW DOWN, Lionel Richie, Motown
- 5 5 LEARNING TO CRAWL, The Pretenders, Sire
- 6 8 SPORTS, Huey Lewis & The News, Chrysalis
- 7 7 SYNCHRONICITY, The Police, A&M
- 8 6 AN INNOCENT MAN, Billy Joel, Columbia
- 9 21 FOOTLOOSE, Soundtrack, Columbia
- 10 10 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 11 13 TOUCH, Eurythmics, RCA
- 12 9 90125, Yes, Atco
- 13 11 MILK AND HONEY, John Lennon/Yoko Ono, Polydor
- 14 16 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 15 15 WINDOWS AND WALLS, Dan Fogelberg, Full Moon/Epic
- 16 12 UH-HUH, John Cougar Mellencamp, Riva
- 17 14 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 18 18 DEFENDERS OF THE FAITH, Judas Priest, Columbia
- 19 19 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 20 20 GENESIS, Genesis, Atlantic
- 21 17 ELIMINATOR, ZZ Top, Warner Bros
- 22 22 ROLL ON, Alabama, RCA
- 23 23 TOUR DE FORCE, .38 Special, A&M
- 24 26 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 25 27 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 26 33 CHRISTINE McVIE, Christine McVie, Warner Bros
- 27 24 IN HEAT, The Romantics, Nemperor
- 28 28 WHAT'S NEW, Linda Ronstadt, Asylum
- 29 39 FLASHDANCE, Soundtrack, Casablanca
- 30 32 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar
- 31 29 IN THE HEART, Kool & The Gang, De-Lite
- 32 31 THE BIG CHILL, Soundtrack, Motown
- 33 25 METAL HEALTH, Quiet Riot, Pasha/CBS
- 34 30 PYROMANIA, Def Leppard, Mercury
- 35 41 UNDER A BLOOD RED SKY, U2, Island
- 36 36 BUSY BODY, Luther Vandross, Epic
- 37 37 REBEL YELL, Billy Idol, Chrysalis
- 38 38 LET THE MUSIC PLAY, Shannon, Mirage
- 39 42 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 40 43 BREAK OUT, Pointer Sisters, Planet
- 41 44 SOMEWHERE IN AFRICA, Manfred Mann's Earth Band, Arista
- 42 35 TOO LOW FOR ZERO, Elton John, Geffen
- 43 34 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 44 — OFF THE WALL, Michael Jackson, Epic
- 45 40 I'M IN LOVE AGAIN, Patti LaBelle, Philadelphia International
- 46 48 IT'S YOUR NIGHT, James Ingram, Qwest
- 47 — LABOUR OF LOVE, UB40, A&M
- 48 46 BARK AT THE MOON, Ozzy Osbourne, CBS Associated
- 49 45 IN A SPECIAL WAY, DeBarge, Gordy
- 50 — JUNGLE, Dwight Twilley, EMI-America

Bullets 61-100

- 61 68 WE'RE GOING ALL THE WAY, Jeffrey Osborne, A&M
- 62 76 BORDERLINE, Madonna, Sire
- 64 70 HYPERACTIVE, Thomas Dolby, Capitol
- 66 86 NO MORE WORDS, Berlin, Geffen
- 67 72 CLUB MICHELLE, Eddie Money, Columbia
- 68 71 WALKING IN MY SLEEP, Roger Daltrey, Atlantic
- 69 — THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 70 74 WHITE HORSE, Laid Back, Sire
- 73 88 ILLEGAL ALIEN, Genesis, Atlantic
- 74 — SHOW ME, The Pretenders, Sire
- 75 90 SISTER CHRISTIAN, Night Ranger, MCA
- 76 80 WITHOUT YOU, David Bowie, EMI-America
- 77 84 THE SUN AND THE RAIN, Madness, Geffen
- 80 89 BABY COME BACK, Billy Rankin, A&M
- 81 — DANCING IN THE SHEETS, Shalamar, Columbia
- 85 — HUNTERS OF THE NIGHT, Mr Mister, RCA
- 87 — GIVE, Missing Persons, Capitol
- 89 — LOVE ME IN A SPECIAL WAY, DeBarge, Gordy
- 90 95 PERFECT COMBINATION, Stacy Lattisaw And Johnny Gill, Cotillion

Compiled by Billboard

Compiled by Billboard

NEXT WEEK

Siouxsie & The Banshees

Money-off Memorex tapes coupon

Look out for a major new chart competition!

Record Mirror Disco

1 1 BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, London 12in



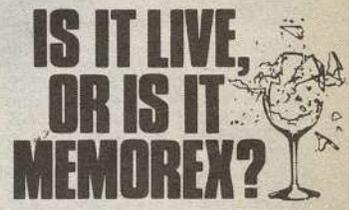
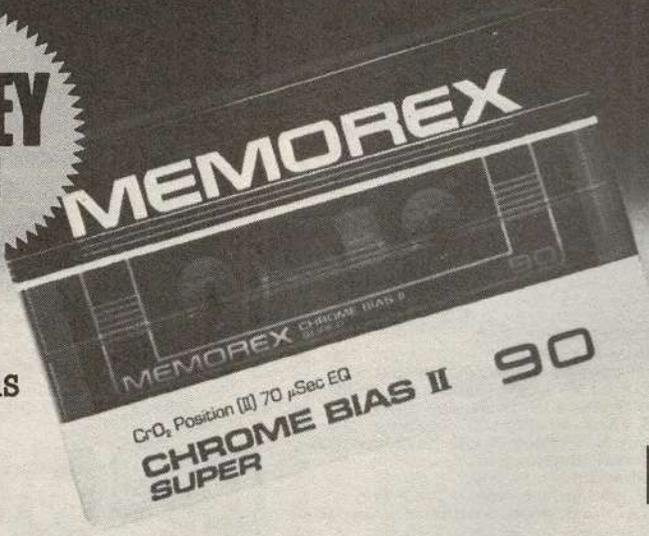
- 2 12 WHAT DO I DO?, Phil Fearon & Galaxy, Ensign 12in
- 3 11 DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 12in promo/US LP
- 4 8 HI, HOW YA DOIN'/HELP YOURSELF TO MY LOVE/TRIBECA/I'VE BEEN MISSIN' YOU/DO ME RIGHT, Kenny G, Arista LP
- 5 2 LET THE MUSIC PLAY/REMIX/DUB, Shannon, Club 12in
- 6 5 ON THE FLOOR (ROCK-IT), Tony Cook & The Party People, Half Moon 12in
- 7 4 SOMEBODY'S WATCHING ME, Rockwell, Motown 12in
- 8 17 IT'S ALL YOURS, Starpoint, US Elektra 12in
- 9 3 STREET DANCE/INSTRUMENTAL, Break Machine, Record Shack 12in
- 10 15 RENEGADES OF FUNK/RENEGADES CHANT, Afrika Bambaataa & Soul Sonic Force, Tommy Boy 12in
- 11 16 WHAT DO YOU WANT FROM ME/MELLOW AS A CELLO/15 ROUNDS/MONEY ON IT/YOUNG AND READY, Steve Arrington's Hall Of Fame, Atlantic LP
- 12 20 TAXI/WHERE IS LOVE, J. Blackfoot, Allegiance/Sound Town 12in
- 13 6 HOLIDAY, Madonna, Sire 12in
- 14 25 SHE'S STRANGE/GROOVE WITH YOU, Cameo, Casablanca 12in promo/Dutch LP
- 15 10 DON'T KNOCK IT (UNTIL YOU TRY IT)/PRIVATE PARTY (REMIXES), Bobby Nunn, Motown 12in
- 16 50 S.O.S., Matsubara, US D&D 12in
- 17 58 DON'T KEEP ME WAITING/DUB MIX/DUB INSTRUMENTAL, Tia Monae, US First Take 12in
- 18 13 SECRET LOVE, Evan Rogers, RCA 12in
- 19 18 TELL ME WHAT YOU WANT, Loose Ends, Virgin 12in
- 20 26 AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in
- 21 9 LOVIN' YOU, Status IV, Design Communications 12in
- 22 7 SHARE THE NIGHT, World Premiere, Epic 12in
- 23 34 COME BE WITH ME/LIGHT MY FIRE/KEEP GIVING ME LOVE/IS THIS WHAT HAPPENS TO A LOVE?, The Ronnie McNeir Experience, US Capitol mini-LP
- 24 22 FRESH (SCRATCH MIX)/FRESH, Tyrone Brunson, US BID 12in
- 25 23 HEY! DJ/INSTRUMENTAL, World's Famous Supreme Team, Charisma 12in
- 26 24 OUT OF SIGHT, Lefturno, MCA 12in
- 27 — LOVE HAS FINALLY COME AT LAST/TELL ME WHY, Bobby Womack, US Beverly Glen Music LP
- 28 29 LOLLIPOP LUV, Bryan Loren, Virgin 12in
- 29 21 YAH MO B THERE, James Ingram/Michael McDonald, Qwest 12in
- 30 41 LET ME SHOW YOU, Larry Wu, US Atlantic 12in
- 31 42 DEJA VU, AB's, Japanese Moon LP
- 32 30 STAY ON IN THE GROOVE, Rodney Franklin, CBS LP
- 33 64 OOH, I LIKE THE WAY IT FEELS, Toni Smith, Malaco 12in
- 34 57 BACK AT YA/CLUB MIX/INSTRUMENTAL, Kerr, US Tra San 12in
- 35 49 YOUR LOVE IS KING/SMOOTH OPERATOR, Sade, CBS 12in
- 36 33 (RETURN TO THE VALLEY OF) OUT COME THE FREAKS (REMIX)/(PREDOMINANTLY FUNK VERSION), Was (Not Was), Ze/Geffen 12in
- 37 37 (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Trans Q/S.O.U.N.D. 12in

- 38 — YOU'RE THE ONE FOR ME/DAYBREAK/A.M. (MEDLEY)/INSTRUMENTAL, Paul Hardcastle, Total Control Records 12in
- 39 39 ANOTHER MAN IS TWICE AS NICE, Tout Sweet, US Buzz Records 12in
- 40 — FLYING HIGH, Cloud One, US Heavenly Star Record Corp 12in
- 41 35 DANCE TO THE BEAT, T.C. Curtis, Hot Melt 12in white label
- 42 38 HAVE YOU GOT THE TIME (DISCO MIX), The Funkmasters, Master-Funk 12in
- 43 44 HUMP TO THE BUMP, Steve Arrington's Hall Of Fame, Atlantic 12in
- 44 — DON'T YOU WANT MY LOVIN'?, Michael Baker, Passion 12in
- 45 27 BABY I'M SCARED OF YOU/LOVE WARS/T.K.O., Womack & Womack, Elektra LP/12in promo
- 46 69 SLOW TONGUE, Millie Jackson, Sire LP
- 47 36 ENCORE, Cheryl Lynn, US Columbia 12in
- 48 59 DON'T WASTE YOUR TIME (REMIX), Yarbrough & Peoples, US Total Experience 12in
- 49 47 I WANTED YOUR LOVE, Luther Vandross, Epic LP/US 12in
- 50 51 STOP WHAT YOU'RE DOIN', The Chi-Lites, US Private 1 12in
- 51 74 GIVE ME TONIGHT/DUB VERSION, Shannon, US Emergency 12in/Club promo
- 52 — OUT OF SIGHT (REMIX), Lefturno, MCA 12in white label
- 53 76 I'VE GOT TO FIND A WAY, Zena Dejonay, US TVI 12in
- 54 19 JOYS OF LIFE (REMIX), David Joseph, Island 12in
- 55 — LOVE ME LIKE THIS, Real To Reel, US Arista 12in
- 56 81 BOY WHERE HAVE YOU BEEN, Roz Ryan, Streetwave 12in
- 57 — HELLO/ALL NIGHT LONG (ALL NIGHT) (INSTRUMENTAL), Lionel Richie, Motown 12in
- 58 28 I FEEL LIKE WALKING IN THE RAIN, Millie Jackson, Sire 12in
- 59 60 WHAT ABOUT MY LOVE?, Damaris, CBS 12in
- 60 31 JOANNA, Kool & The Gang, De-Lite 12in
- 61 — LONG ENOUGH/INSTRUMENTAL, The Last Poets, US Kee Wee 12in
- 62 53 PLANE LOVE (REMIX)/DUB, Jeffrey Osborne, US A&M 12in
- 63 66 DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway 12in
- 64 — AIN'T NO STOPPIN' (AIN'T NO WAY), McFadden & Whitehead, US Sutra 12in
- 65 75 WHITE HORSE (US MEGAMIX), Laid Back, Creole 12in
- 66 44 SWEET SOMEBODY/MY HEART'S DIVIDED, Shannon, Club LP
- 67 — ONE FOR THE TREBLE (FRESH), Davy DMX, US Tuff City 12in
- 68 — LOVE GONE BAD, Mavis Staples, US PhonoRecords 7in
- 69 48 YOU'RE A WINNER, Sharon Redd, Prelude 12in
- 70 — (IT'S A) DOGGIE BOOGIE BABY, Charles Earland, US Strut 12in
- 71 — FUNKY TAMBORIM/BELA BE BELA/DEEP COVE VIEW, Tania Maria, Concord Jazz Picante LP
- 72 — COTTAGE IN NEGRIL (EXTENDED REMIX), Tyrone Taylor, MCA 12in
- 73 73 MAGIC, Carl Anderson, US Epic 12in
- 74 — BEAT BOX, Art Of Noise, ZTT 12in
- 75 32 BAD TIMES (I CAN'T STAND IT), Captain Rapp, Becket 12in
- 76 54 THE SOUND OF MUSIC (X-TENDED REMIX), Dayton, Capitol 12in promo
- 77 — JAM ON IT, Newclaus, US Sunnyview 12in
- 78 77 I LOVE THE PIANO, Kasso, Banana 12in
- 79 85 FO-FI-FO/IT'S GETTING HOT IN HERE/FOREVERLASTING LOVE, Pieces Of A Dream, Elektra LP/12in promo
- 80 79 I'M GONNA GETCHA/L.A. MIX, Family Brown, US Buzz Records 12in
- 81 63 NEVER TOO LATE, Julius Brown, US West End 12in
- 82 — GIMMICK, Duces Wild, US Next Plateau 12in
- 83 80 KING OF THE BEAT, Pumpkin, US Profile 12in
- 84 — BABY DOLL, Matemen, US Mercury LP
- 85 — DANCING IN THE SHEETS, Shalamar, US Columbia 12in

Hi-NRG Disco

- 1 3 COUNTDOWN (HERE I COME), Kofi & The Lovetones, Electricity 12in
- 2 1 I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack 12in
- 3 2 HE'S A SAINT HE'S A SINNER, Miquel Brown, Record Shack 12in
- 4 6 THE MAN'S SO REAL, Mimi, Challenge 12in
- 5 7 LOVE TRAP (REMIX), Astaire, Passion 12in
- 6 15 COMING OUT OF HIDING, Pamela Stanley, US TSR 12in
- 7 — HIGH ENERGY, Evelyn Thomas, Record Shack 12in promo
- 8 4 EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto 12in
- 9 12 LOVE ON THE ROCKS (REMIX), Lama, Carere 12in
- 10 5 ROCKET TO YOUR HEART (REMIX), Lisa, Dutch BMC 12in
- 11 10 DANGER, Flirts, Canadian Unidisc 12in
- 12 30= EMERGENCY, Laura Pallas, Record Shack 12in
- 13 — NOTHING'S WORSE THAN BEING ALONE, Velvette, Electricity 12in
- 14 23 FOR ALL WE KNOW, Norma Lewis, ERC 12in
- 15 13 JUMP, Pointer Sisters, US Planet LP
- 16 24 GOT A DATE (REMIX), Dionne Warwick, Arista 12in
- 17 9 IN ORBIT, Yvonne Gidden, Electricity 12in
- 18 — I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore ERC 12in
- 19 18= DESIRE, Paul Parker, Passion 12in
- 20 11 YOU'RE A WINNER, Sharon Redd, Prelude 12in
- 21 29 RE-LIME-D (MEDLEY), Lime, Dutch Polydor 12in
- 22 17 SOUND OF MY HEART, Sleeping Lions, CBS 12in
- 23 8 LIFE IS THE REASON, Norma, ERC 12in
- 24 — JUST ANOTHER BROKEN HEART, Dorothy Moore, US Street King 12in
- 25 — HAPPINESS, Christopher Street, ERC 12in
- 26 30= I'VE GOT TO FIND A WAY, Zena Dejonay, US TVI 12in
- 27 30= BRING ON THE MEN, Wow, US MEMO 12in
- 28 — WHO'S YOUR BOYFRIEND, Eric, US MEMO 12in
- 29 26 TOUCH AND GO LOVER/LOVE NOW PLAY LATER, Carol Jiani, Streetwave 12in
- 30= — LOVE FIRE, Jimmy James, ERC 12in
- 30= — SOMEBODY TO LOVE, Café Society, Passion 12in white label

BOOTS AND MEMOREX MONEY OFF CHROME BIAS SUPER II C90 BLANK TAPE OFFER!



Attached to the cover of this week's marvellous RECORD MIRROR are two SPECIAL MONEY OFF VOUCHERS to be used to purchase the superb Memorex Chrome Bias Super II 90 blank tape. It couldn't be easier, all you have to do is take your special vouchers into any larger branch of Boots and use them to buy up to two Memorex Chrome 90 tapes – you pay

only £1.60 per tape with this special 25p voucher.

You can have up to two tapes at a special discount price but remember the offer closes April 30th so rush into your nearest large Boots store today!

NEXT WEEK – TWO MORE 25p MONEY OFFER VOUCHERS FOR MEMOREX CHROME BIAS SUPER II C90 CASSETTES AT BOOTS! KEEP BUILDING UP YOUR BLANK TAPE COLLECTION – KEEP READING RECORD MIRROR!



DiscoS

ODDS 'N' BODS

MARK BERRY, New York associate of **Arthur Baker** & **John Robie**, has alone been producing **Freeez** — in Farnham, of all funky places! — now thankfully without the unconvincing vocals of **John Rocca**. ... **Phil Fearon** & **Galaxy** has an extended Latin 'Carnival Remix' coming soon, the dub flip including bits of 'Dancing Tight'! ... **Alan Couthard** no less was responsible for the brilliant **Dayton** remix, due commercially this week, and indeed **Leturno's** remix, plus **Crusaders**, **Joe Sample/Wilton Felder** medley on the **Crusaders'** imminent new B-side (what a busy little megamixer he is!) ... **Foggy** has strung together a medley of **Jeffrey Osborne** oldies for the flip of his UK remix of 'Plane Love', but as I personally love the long intro of the beefier US remix and its powerful dub flip I'll be sticking with my import ... **Miquel Brown** confesses that the pacemaker keeping her heart ticking is tuned with a magnet to the right BPM — not 129, I hope! ... **Skyline Radio's** Saturday Hi-NRG show now uses the **Record Mirror** chart as **Radio One** let **Record Shack's** pluggers know that there was disapproval of the shop/label's sponsorship of the original format ... **Skyline's** Kent-based soul sister **Radio Atlantis**, soon to go seven days a week, needs presenters and in particular a good mixing DJ — send demo tapes to **Chris Ryder** at 3 Horsley Drive, New Addington, Croydon CR0 0QW ... **JFM 102.8FM** as suspected is only every afternoon/evening, and all day weekends ... **Carl Kingston** has forsaken a life on the ocean wave for a job nearer home, on **BBC Radio Humberside**, starting week nights 6-7pm early April, and is also at **Hull's Bali Hai** Fridays mainly ... **Lee Taylor**, sharing Hi-NRG Mondays at **London's Hippodrome** with **Colin Holsgrove**, is still after fair haired mixing showmen for prestige foreign work on 01-385 4345 ... **London's** newly voted fave gay DJ, **Norman Scott** so impressed 'em at **Busby's** in Charing Cross Road that he's doing the oldies night there every Wednesday now ... **Friday (16) Capital's** soul seller **Peter Young** plays his '60s oldies again at **Chadwell Heath's Regency Suite** (don't shout in his ear, OK?!), while **Eddie Gee**, **Steve Edwards** & **Ranking Jonathan** dub 'n funk **Loughborough University campus'** **Edward Herbert Building** in the **Charnwood Room** (60p including wine!), the same venue as **Eddie Gee's** afro night

next Wednesday (21) ... Saturday (17) **Chris Kaye** funks 'n reggaes **Tunbridge Wells Assembly Hall** (his agent for bookings is on 0892-46014), while **Dave Rawlings** looks for 'Miss Wonderful Wiggle' at **Basingstoke Martine's** ... Sunday (18) **Steve Dennis** 'anchors' the **Birmingham Powerhouse** alldayer ... **One Blood** have the strong catchy 'Get In Touch With Me' 92bpm soul-reggae jogger on **Ensign** promo ahead of release ... **Damaris**' UK 12in B-side as well as the instrumental has the dead slow 'Hooray For Love' from her lovely but down-tempo **Dionne Warwick**-like import LP — other import albums with slowies being the best tracks are by **D Train** (only the c120bpm 'I'll Do Anything' being brightly typical), **Tyrone Brunson**, and the **Roger**-produced **The Human Body** ... US based **Evan Rogers** turns out to be Italian, yet was briefly with **Dayton**, sang lead on **Heatwave's** most recent UK tour, and called himself **Otis Liggett** when covering 'Every Breath You Take'! ... **Lou Grant** is back, while **Channel 4** have finally seen the light and are about to re-screen the incomparable **Hill Street Blues** from episode one! ... **Boy George** and **Helen Terry's** new video tags were designed by **Capital DJ John Sachs**' mum (his dad's most famous role was in 'Fawcett Towers') — I've heard of the **Emmanuelles**, but **Mrs Manuel**??? ... I and I say **Rodigan** the conqueror! ... **Sunday's Hippodrome** high links kept me from my typewriter, so no time for more gossip ... **STAY FRESH!**

HOT VINYL

DENNIS EDWARDS featuring **Siedah Garrett**: 'Don't Look Any Further' (**Gordy TMTG 1334**) Extended for UK 12in (so now the intro's useful "drum-tapping" mixing cue comes twice), this incredibly soulful 95bpm semi-smoochy slow grinding groove has been a monster ever since the gruff voiced ex-Temptation's solo LP arrived on import, from which evidently the smoothly thrumming unemphatic 115bpm 'I Thought I Could Handle It' is flip.

PAUL HARDCASTLE: 'You're The One For Me/Daybreak/AM' (**Total Control Records TOCO 1**, via 01-724 1559) Recorded in his front room (with 2 year-old niece burbling at beginning and end!) by First Light's now solo keyboardist for the label he and old school chum **London DJ Steve Walsh** have jointly started, this excellent 0-117-0bpm medley of **D Train's** oldie with Paul's own two best First Light tunes has literally exploded overnight selling all the initial pressing. Elf-like **Kevin Henry** sings 'n scats a bit, while using two copies for terrific effect the



JAMES HAMILTON at the controls

starter, this 113-114 (break)-113/4bpm rewritten follow-on from you-know-what is certainly good, nostalgic, instantly familiar and sure to please many, but beware in your enthusiasm because it ain't the second coming (inst flip).

CYNDI LAUPER: 'Girls Just Want To Have Fun (Remix)' (**US Portrait 4R9-04971**) **Arthur Baker** has hardened this 120bpm pop hit into a great street credible dance track, the extended version A-side keeping Cyndi's vocal amidst new scratch, smurf and hip hop effects, while flipside on the instrumental 'Fun With V. Knutsn' and 'Xtra Fun' versions he really goes to town! The first two (not 'Xtra Fun') will flip her UK newie. You'll love it!

AWESOME FOURSOME: 'Funky Breakdown' (**US Partytime PT 107**) Stringfellow's **Peter Anthony** alerted me to these poppin' MCs, less fashionable than **Afrika Bambaataa** but much more fun, combining **Tarzan Yodels**, **Vincent Price** guffaws and the like into their **Arthur Baker**-produced scratching 114bpm marathon hip hopper, in four variations ('Funky Mixdown', 'Scratchy Breakdown', 'Bonus Breakdown' too).

KERR: 'Back At Ya' (**Greyhound GRPT-107**) Although I still prefer the powerfully driving simple 'For Those Who Like To Groove'-ish 113/4bpm instrumental of this **George Kerr** coprod/penned thudder, the chix rapped and sung now faster 114bpm vocal and 115bpm club mix have grown on me (and the public) too. Kinda nagging!

CULTURE CLUB: 'Miss Me Blind/It's A Miracle (US Remix)' (**Virgin VS 662-12**) The big attraction on 12in only is that their beeftily lurching 121/2bpm US hit very neatly and excitingly segues into an 121-121/2-121bpm megamix of their lighter textured new UK 7in before returning to 'Miss Me Blind' again. Excellent.

ANNE LESEAR: 'Take Him Back (Taxi)' (**US HCRC HC 7-31901**) On import 7in but due here soon hopefully on 12in, the 69-70bpm answer to 'Taxi' has the chap asking his cabbie to wait while he checks which apartment number he needs, only for Anne to tell the taxi to take him right back to the other side of town where he started from!

KEVIN DEYS: 'Distant Lover' (**US Jersey Connection JC-32015**) Dead slow and dreamy, the **Isley Brothers** produce a superb 21/4-43/2-42/2bpm revival of **Marvin Gaye's** oldie that's spine-tingling pure class all the way (edit-flip).

continues over

KENNY G: 'Hi, How Ya Doin'?' (**LP 'G Force' Arista 206 168**) **Tootin' 'n flutin'** **Kenny Gorelick** has been huge here for ages with this ultra catchy acappella-introed **Barry Johnson**-sung jiggly 113bpm shuffler, which like the rest of the set is driven by synthesised rhythms influenced by executive producer **Kashif**, the only other less good vocal being the 115bpm 'Do Me Right' while the 0-117/2bpm 'I've Been Missin' You', 106bpm 'Help Yourself To My Love', 107bpm 'Tribeca', 107bpm title track and 116bpm 'I Wanna Be Yours' jazz-funk instrumentals are all proven as hot to trot.

instrumental flip can be synced to produce an amazing phase!

CLOUD ONE: 'Flying High' (**US Heavenly Star Record Corp HS 1010**) **Peter Brown** & **Patrick Adams** revive the old 'Atmosphere Strut' synth sound (coincidentally it's **Luther V's** 'I Wanted Your Love' synth sound too!) on a dynamite dead simple and powerfully effective 116bpm instrumental with catchy smurf-ish scating, which really comes into its own on the clumsily started Part 2 (great out of **Paul Hardcastle**). Another **Matsubara**-like monster!

BOBBY WOMACK: 'Love Has Finally Come At Last' (**LP 'The Poet II' US Beverly Glen Music BG 10003**) Long awaited and no disappointment, the mainly mellow ultra soulful set has **Patti LaBelle** duetting on this wailing smoochy 35-71/2bpm singles hit, the "slower" 35/70-75bpm 'It Takes A Lot Of Strength To Say Goodbye' and **George Benson/Wilton Felder**-backed gorgeous 67/33/2-71-69bpm 'Through The Eyes Of A Child', other solo slowies being the 69/34/2bpm 'I Wish I Had Someone To Go Home To' and **Martin Luther King**-quoting 72/2bpm 'American Dream', the tempo rising for the 91-94bpm 'Surprise Surprise', 108-106bpm 'Tryin' To Get Over You' and snappy 111bpm 'Tell Me Why' (likely hottest dancer), while **Bobby's** inimitable voice even transcends the whipping fast 135bpm 'Who's Foolin' Who'. If you're seriously into soul, you've probably already got it by now!

REAL TO REEL: 'Love Me Like This' (**US Arista AD 1-9192**) **Leon F Sylvers** produced terrific lazily rolling 105bpm soul wailer with superb male vocal work over the chunkily blocked backing before the guys get to a great backchat break (nice out of **Yarborough & Peoples**), flipped by the less appealing slow 41/82bpm 'Taking The Long Way Home'.

McFADDEN & WHITEHEAD: 'Ain't No Stoppin' (Ain't No Way)' (**US Sutra SUD 021**) Potentially a stamped

DJ's DAY OUT

LAST SUNDAY saw **Steve Dennis** bring his DJ Convention south to join the **Disco Mix Club's** first anniversary celebration in a double boomer bash at **Peter Stringfellow's Hippodrome** in the heart of **London** ... and of course the venue was the big attraction for many of the 1000 who attended. Over-dark for much of the time, so you couldn't see who in fact was there, the Hippodrome finally came into its own when the fantastic laser and lights were demonstrated. This was what they wanted! Other than that there were few blindingly brilliant individual moments during the event but the whole thing added up to a jolly nice day out, most useful as always for meeting or re-meeting the faces behind the names that many of us know so well. Of the mixing demonstrations, **Sweden's Sanny Xenokottas** amazed everyone by looking for the perfect beat using scratching and especially a digital delay box of electronic tricks, culminated in 'The Message' played at 45rpm instead of 33/3rpm (it worked!) and a sudden chop into **Stade's** slow 'My Oh My'. Brilliant. Street credibility did materialise as well, thank goodness, as **Whodini** were a late addition to the bill, and, although the decks were too bouncily sprung for flawless scratching, **Grandmaster D** demonstrated his cutting technique not only one-handed but with his mouth on the record too! This hopefully shook up a few jocks! The actual disc jockey competition was disappointingly patchy (as a judge I can repeat that some contestants were scoring straight noughts from many on the panel), being won by **Mick McGinlay** who must be a wow at wedding gigs in **South Yorkshire**, while the questions set by **Phil Swann** & **Patrick Isherwood** for the Pop Quiz were gratifyingly tough (**Radio's Paul Gambaccini**, **Stuart Coleman** & **Janice Long** won). Of the one forum I caught, outstanding speakers were **Capital's Tony Hale** (I'm not crawling!) and the very witty **Tony Blackburn**, who everyone agreed would make a great after-dinner speaker. Professionally run by **Steve Dennis** and the **DMC's Tony Prince** for professional people (the comparatively high £15 entrance kept out the cowboys, and included an incredibly good buffet feed!), this show wasn't without its minor hiccups yet has to have been the best of its type certainly ever held in this country, if not the world. Yes, a nice day out!

TOUT SWEET ANOTHER MAN IS TWICE AS NICE

12 VIBE 2T 7 VIBE 2

BUZZ International

Distributed by Pinnacle

Disco

from page 29

LAWTON LAW: 'The Time Is Now' (US Style Sounds 081) Clarence Lawton's group recreate Martin Luther King's rallying 'I have a dream' before soulfully chanting chix do most of the wailing on this inspirational 115bpm canterer, reaching a boigg-ing break (which is expanded in Part 2).

JOHNNY BANKCHECK: 'The Runaway' (US MEMO Memo 1) Wonders never cease — boys' fave Bobby "O" goes hip hop to prod/pen an incredibly stark 109bpm box rapper, just about as minimalist yet effective as you can get with absolutely no trimmings over the bare electronic beat (but the differently textured 108 $\frac{1}{2}$ bpm inst flip has scratching and many overlays).

DOMINATRIX: 'The Dominatrix Sleeps Tonight' (US Streetwise SWRL 2220) The girls' answer to Frankie GTH has a fabulous title and fetish allusions but boils down less excitingly to a perky 112bpm electro hip hop with some deadpan spoken lines, the longer 112 $\frac{1}{2}$ bpm 'Dominant Mix' being best, plus there are the bonus 'Beat Me' (with "ow" cut in!) and acappella 'Chants' (including the "ow").

CITISPEAK Featuring JEANNE HARRIS: 'I Don't Need Your Handouts' (US Partytime PT-106) Already briefly mentioned but now hitting Stateside and hot out of Shannon, this flowing 0-118 $\frac{1}{2}$ bpm electro judderer is another of those tunefully wailed — though more fragile — crossover hip hop hits (inst flip).

IMPERIAL BROTHERS: 'We Come To Rock' (US Cutting Records CR-20) Not another Hashim, the poppin' MCs on this sparse 118bpm hip hop are less impressive than the more useful 'We Dub To Scratch' which has a funny little "cough" cut into it and synchs sensationally through Citispeak, while 'We Come To Dub' is the basic beat. Best for mixers.

Hi-NRG

NORMA LEWIS: 'For All We Know' (ERC ERCL 111) Now evidently ex-Shakatak, Norma goes the 'Can't Take My Eyes Off You'/'Memory'/'Evergreen' route on a Marvin Howell/Ellis Rich-produced gently pulsing 128bpm Carpenters revival (inst flip).

THE TECHNOS: 'Nighttime Heaven' (PRT 12TEC 1) Euro-flavoured quite p...chy 130bpm jerkily chugging chanter, the chick dominated duo's messier 132bpm 'Hype' B-side plugging a board game that's given me hours of pleasure already.

CAFE SOCIETY: 'Somebody To Love' (Passion PASH 1222) Chick-led South African band forcing the initially unrecognisable Jefferson Airplane oldie to toe the 129bpm electro drumbeat line (only on white label until full release in a fortnight).

PAUL PARKER: 'Desire' (Technique TECT 101) Ian Anthony Stevens debuts his new label with a beefily throbbing galloper in both a 135bpm Hi-Energy Mix and more interestingly 135/67 $\frac{1}{2}$ -

THE BOOGIE BOYS: 'Zodiac' (US Capitol V-8578) On almost a mini-LP, there's just the one version of this juddering 110 $\frac{1}{2}$ bpm MC popper but the possibly more interesting (and interestingly treated) 111bpm cut 'n scratch 'Break Dancer' hip hop instrumental has a Radio Mix, Club Mix, Bonus Beats (more exciting in their own right than usual) and a rapping 'Shake & Break' treatment that's rather 'Magic's Wand'.

GAP BAND: 'Someday' (Total Experience TEX 5) Phonogram's last gasp from the label (now with RCA) is a Stevie Wonder-dominated infectiously lurching 117bpm tribute to Martin Luther King (yet another), on mis-labelled 3-track 12in with the brassily whipping 127bpm 'Shake A Leg' and their all-time classic 98 $\frac{1}{2}$ bpm 'Outstanding' — the definitive "summer tempo"!

MICHAEL BAKER: 'Don't You Want My Lovin' (Passion PASH 1223) Light

135bpm Rock Mix (on white label through Passion as above).
CHRISTOPHER STREET: 'Happiness' (ERC ERCL 112) Not a chap but a significant address for those in the know, the singer of this Ian Levine-mixed lightly galloping 0-134bpm skitterer is actually a chick, impersonating Janis Joplin at the slow start (inst flip).

VIVIEN VEE: 'Eve Of Destruction' (Banana FRUIT 3T) Barry McGuire's catchpenny protest song oldie makes incongruous material for a 125bpm chugger, which maybe is why the funkily jolting 108bpm 'Destiny' shares A-side status.

KIM CARNES: 'You Make My Heart Beat Faster' (LP 'Café Racers' EMI America AML 7171061) Although reportedly too fast for UK Hi-NRG jox, it's worth pointing out that this 150bpm racer is high in the US Dance/Disco chart.

GAZUZU: 'Go Go Gorilla' (Ecstasy XTCT 6) Dire sub-Tight Fit-type 121bpm Eurodisco, which Boys Town jocks had taste enough to drop rapidly (double inst flip).

voiced soulster agonising over a cleanly striding 0-122-123-124-0bpm beat spiked by an effect that's disconcertingly like a dentist's drill (inst flip). The pressing quality could be better.

SPARQUE: 'Take Some Time' (US West End WES 22172) Typical electrobacked chix in a quite tuneful 113-112 $\frac{1}{2}$ -114bpm vocal version with Latin piano hinted amidst the beats, but the more instrumental 113 $\frac{1}{2}$ bpm Hip Hop Mix and 113bpm Big Beat Mix are dull on their own, plus there's a jolting sparse 121 $\frac{1}{2}$ bpm 'Islam Island'.

SHANNON: 'Sweet Somebody' (LP 'Let The Music Play' Club JABL 1) Apart from the two singles, the track coming through here is this delicate 108bpm jolter, while the 116bpm 'My Heart's Divided' is what you'd expect and the frantic 149bpm 'One Man' has some gay interest.

LADY D: 'You Got Me Runnin' (US Fleetwood FW 001) Old fashioned bass-snapped guitar-jittered 109(intro)-111-113-114-115bpm builder never reaching climactic relief although soulfully wailed through all the pent-up rhythm (dub flip).

CLOCKWORK: 'I'm Your Candy Girl' (US Private I 429-04968) Chix squawked simple 116bpm pop pounder (inst flip), kinda trite.

SLIM: 'Good To Go' (US T.T.E.D. TDE-3002) Slow lurching c104bpm bumpy jogger with a typical Washington DC beat but none too dynamic (inst flip). From the same source, **Trouble Funk** have a double LP on D.E.T.T. full of specialist DC rhythms, some "live".

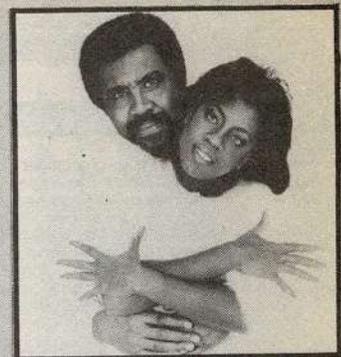
TIME BANDITS: 'I'm Only Shooting Love' (CBS TA 4218) Squeaky then gruff blue-eyed Dutch ebbing and flowing 0-117 $\frac{1}{2}$ -118bpm swaying shuffler, big for a few jocks on CBS's final mail-out.

RIKKI PATRICK: 'Night Moves' (CBS TA 4144) Michael Jackson-pitched ex-Sweet Sensation youngster eventually appearing after a loud old fashioned gimmicky intro on a brightly made pop-aimed 0-130bpm steady jerker, quite pleasant for what it is (dead slow flip).

JERMAINE STEWART: 'The Word Is Out' (10 Records TEN 1010) Just what the world needed, a black Marilyn getting needlessly het up over a ponderously clanking 0-116 $\frac{1}{2}$ bpm meanderer, going nowhere noisily (in three different versions).

INDEEP: 'The Record Keeps Spinning' (Beck BKSL 11) That producer Mike Cleveland should come up with something as original as 'Last Night A DJ' and then never progress beyond it has been a tragedy. Here it is again, 104bpm stylee.

SPENCER JONES: 'Head Over Heels' (Polo 12-POLO 31) Mike (Gary Glitter) Leander-prod dull throbbing slow 108bpm thudder by the sometimes



JIMMY RUFFIN & JACKSON MOORE: 'I'm Gonna Love You Forever' (ERC ERCL 109, via PRT) The Motown veteran teams with the Boys Town Gang's most recent girl for a tunefully pounding fast 134bpm flier, in both a Hi-NRG Mix and chorus-retaining semi-instrumental British Club Mix.

Jackson-pitched Brighton lad (107bpm inst flip).

BREAKERS

BUBBLING UNDER the Disco 85 are Stacey Branché 'Precious And Special' (US BouVier), Time Bandits 'I'm Only Shooting Love' (CBS), D Train 'I'll Do Anything' (US Prelude LP), Imperial Brothers 'We Come To Rock'/'We Dub To Scratch' (US Cutting Records), Peek 'Rhumba My Sensations (Club Mix)'/'Nasty Men Meet The Vibes' (US Supra), Clockwork 'I'm Your Candy Girl' (US Private I), Christine Léwin 'Juicy Fruit' (Kufé), John Rocca 'I Want It To Be Real' (Beggars Banquet), Warp 9 'No Man Is An Island' (US Prism), Oliver Sain 'Bus Stop' (US AVI LP/Contempo 7in), Anne Le Sear 'Take Him Back (Taxi)' (US HCRC 7in), Kevin Key 'Distant Lover' (US Jersey Connection), Inner Life 'No Way (Remix)' (US Personal), Major Harris 'I Want Your Love (Dub)' (US Pop Art), De De 'S&M (Sexy Music) Rated X' (US Clockwork).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (t/c/r for fade/cold/resonant ends) — Lionel Richie 31-62-0r, Phil Fearon 113/4f, Soul Sonic Force 114-acappella c, Scritti Politti 113c, Questions 127f, Spider 180-177-175-174f, China Crisis 0-141-0c, Icicle Works 53-228f, General Public 154/77-153r, Millie Jackson 0-43/86f, Hall & Oates 0-91f, Alan Parsons Project 114-115f.

NIGHTCLUB

POP JOX are playing: 1 (1) Frankie GTH, 2 (4) Rockwell, 3 (3) Shannon, 4 (7) Break Machine, 5 (2) Madonna, 6 (14) Julia & Co., 7 (17) Nena, 8 (35) Sade A/B, 9 (11) Michael Jackson, 10 (5) Matthew Wilder, 11 (13) Kool 'Joanna', 12 (12) Miquel Brown, 13 (8) Cyndi Lauper, 14 (10) Man Tran, 15 (27) George 22 (28) Millie Jackson 12in, 23 (23) Style Council, 24 (—) Matt Bianco, 25 (—) Twins, 19 (9) Gloria Gaynor, 20 (—) Lionel Richie 'Hello', 21 (18) Eartha Kitt, 22 (28) Millie Jackson 12in, 23 (23) Style Council, 24 (—) Matt Bianco, 25 (—) Keith & Darrell, 26 (26) JB's All Stars, 27 (16) Elbow Bones, 28 (25) Tony Cook, 29 (21) World Premiere, 30 (32) Nik Kershaw, 31 (24) Queen, 32 (—) The Smiths, 33 (38) John Rocca, 34 (—) Sharon Redd, 35 (—) Quando Quango, 36 (—) Hot Chocolate, 37 (37) Madness, 38 (—) Weather Girls, 39 (—) Laid Back, 40 (—) Status IV. I wonder whether future CBS releases will do so well in this chart without being mailed out for free to its compilers? They'll certainly still sell just the same, if not better! Who will the next record company be with guts enough to scrap their DJ mailing list?

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WEST PHILIPS — Sucker For A Pretty Face
THE IMPERIAL BROTHERS — We Come To Rock
MICHAEL BAKER — Don't You Want My Lovin'
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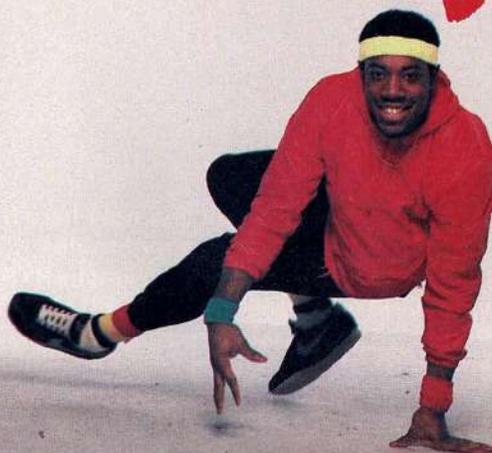
BREAKIN' BY

A gentleman's guide to the art of Electro Expressionism — BREAK!!! ... your hosts: Cortez, Lindsay and Lindell, the hit parade hippity-hopsters — BREAK MACHINE!

1 Warm-up time with Lindsay, doing the SPIDER

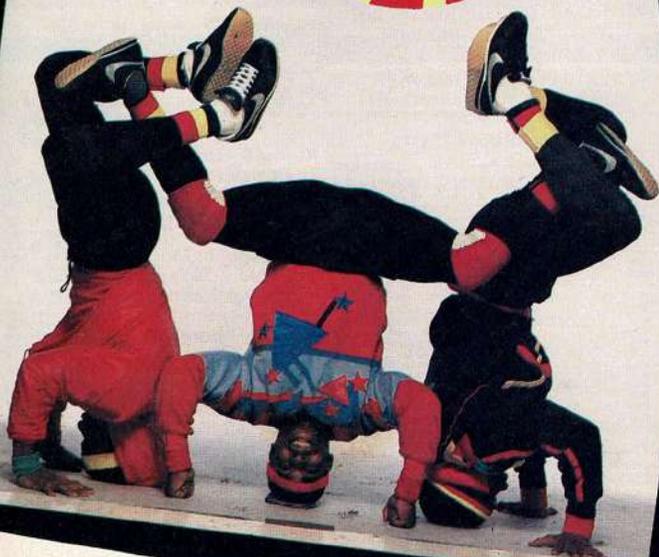


2 Lindell demonstrates the ultimate fancy FOOTWORK



8

Break Machine ... the definitive inverts



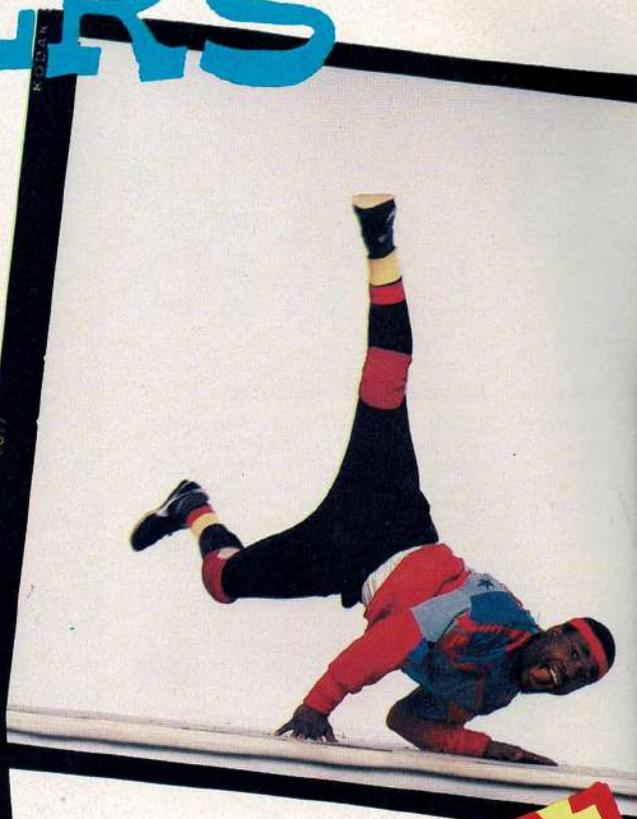
7 ... and contemplates his HEADSPIN!



NUMBERS

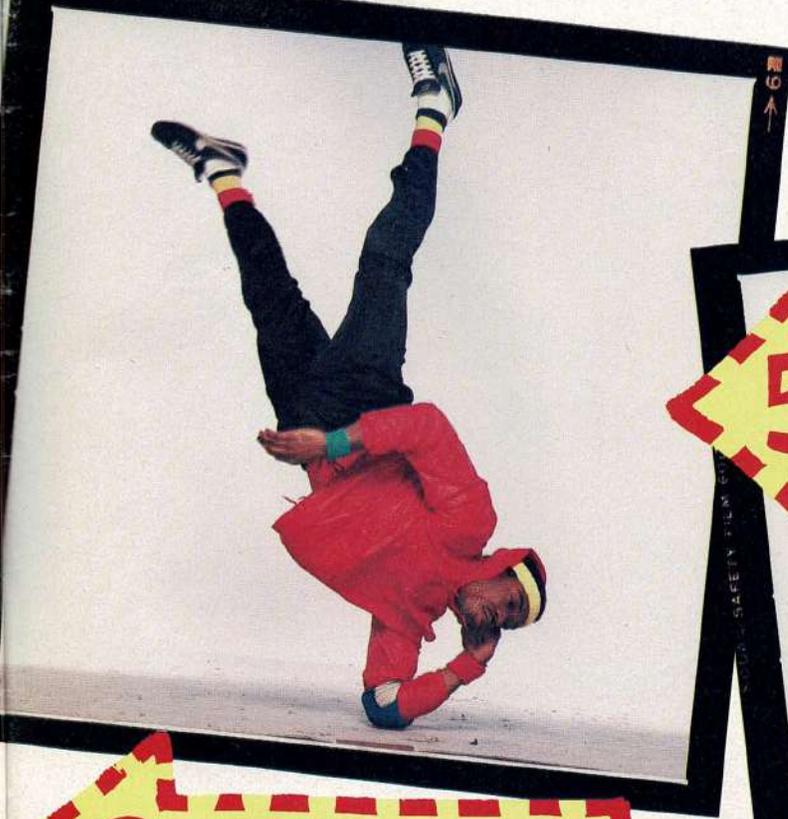
Undeterred, Lindsay puts his best foot . . . er, hand forward and GLIIDES!

3



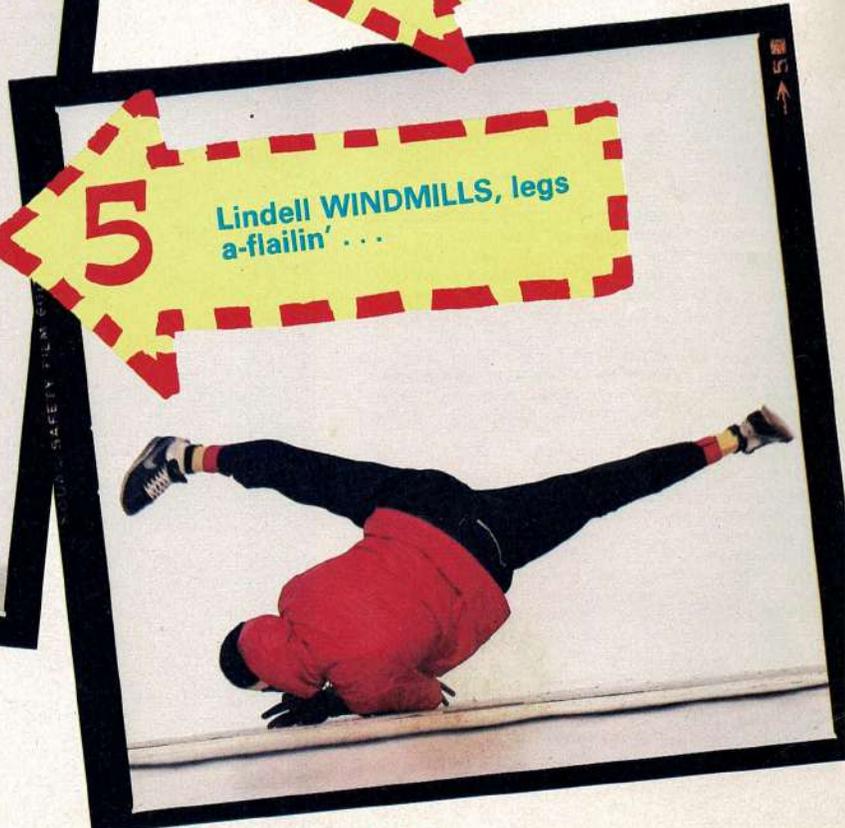
4 Cortez, grinnin' 'n spinnin' winds up while . . .

4



5 Lindell WINDMILLS, legs a-flailin' . . .

5



6 . . . gets the point with the ELBOW SPIN . . .

6

Simple Minds

Glasgow, Barrowlands Ballroom

BARROWLANDS, THOUGH tacky and well-worn, certainly has a sense of history about it. Twenty years ago, The Stones played here on a minuscule stage. Ten years ago it was the hunting ground of a notorious strangler known as 'Bible John', and because he was never caught, the place fell from grace. But now it, and The Minds, are back . . .

I suspect even the strangler himself would've found this show sufficiently rivetting to stop him chasing after virgin necks. It wasn't the usual support and main feature situation, more a healthy kicking package of everything that's good and uplifting about live music.

This was Glasgow's fourth night of treats, and an awful lot of Scots knew and actively appreciated Silent Running, who are turning into one cracking good combo. There's a pride and passion in their playing that hints at U2, the Minds and Big Country, but they are now forging a real identity of their own, thanks mainly to the strong presence and honeyed voice of frontman Peter Dinklage.

Squeals echoed when he removed his shirt, and when they played their brave new single 'Emotional Warfare'. Dispensers of spirited fare, SR are definitely in the vanguard of bands putting commitment back on the map.

And so to . . . The Minds In Glasgow: a Songs of Praise special . . . Could it have been anything less than a religious experience for the massed ranks of spiritually-starved Celts, arms up and hands outstretched, ready to receive succour from the Great God Kerr? And could he have done anything other than lap it right up?

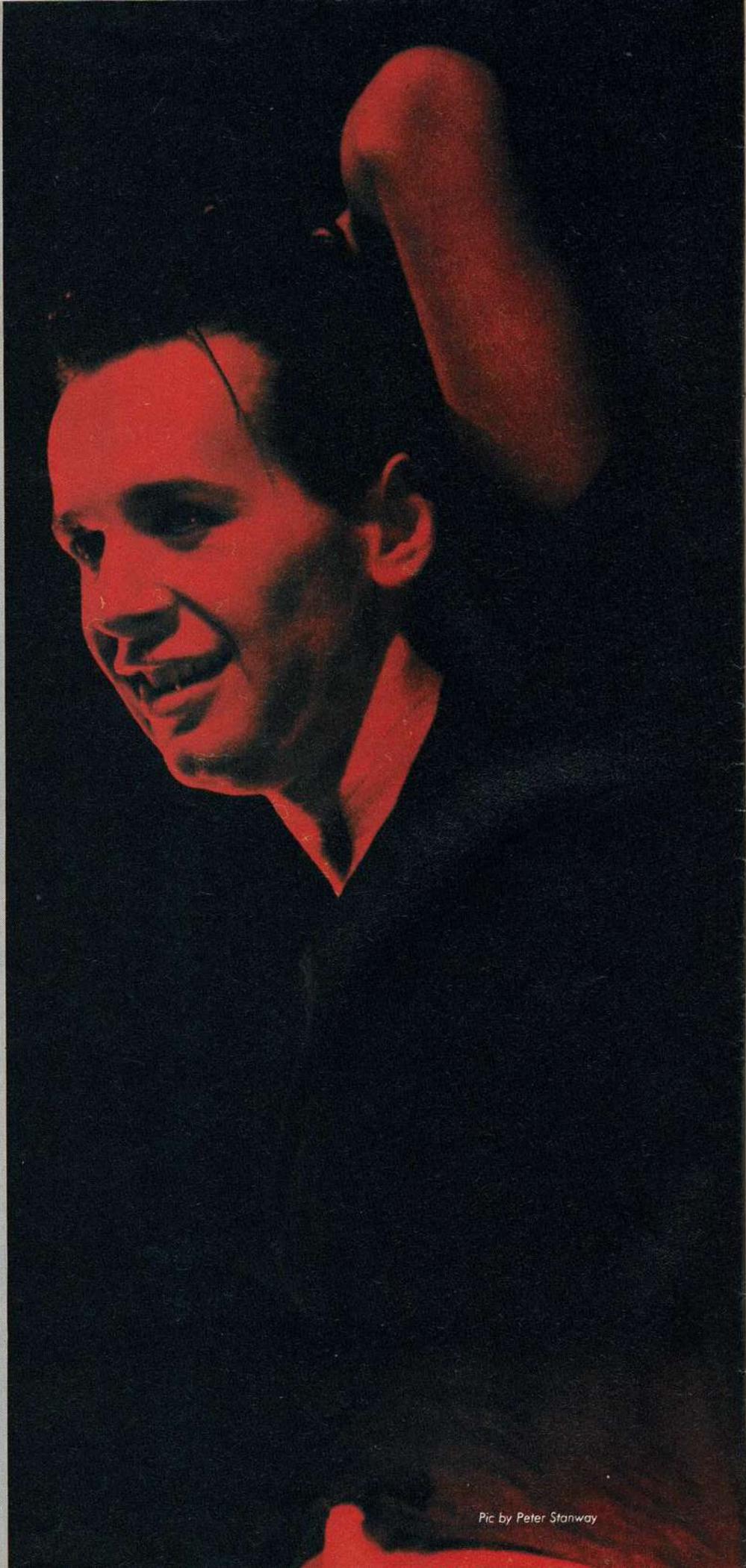
But Jesus, did he take the evangelic parallels to extremes, perching himself on a ten-foot high mike stand and adopting a crucifix pose . . . cue audience to react like a cross between the terraces at Celtic and the crowd scenes in 'Tommy'.

To match the raw-heart power of the new LP, the new gold live Minds is pure wall-of-sound, sacrificing the niceties to achieve total sway and swathe. It was almost two hours of total throb, of pulsating atmospheres into which was injected the familiar — 'Promised You A Miracle', 'The American' — and the fluidly fascinating — 'Up On The Catwalk', 'Book Of Brilliant Things'.

Jim Kerr leapt around the stage bathed in rich purpley-green light, making grand gestures and statements in the knowledge that he was backed up by consummate musicianship. Shame, then, that some of Mick McNeil and Charlie Burchill's more filigree work was lost in the mists of vibration and atmospherics.

It's difficult to criticise a band with such a power over themselves and their audience, but the Minds maybe do tend to take themselves a little seriously at times, venturing perilously close to the dividing line between great and grandiose. But still, in The End, Jim Kerr seemed one step nearer to sainthood . . .

Betty Page



Pic by Peter Stanway

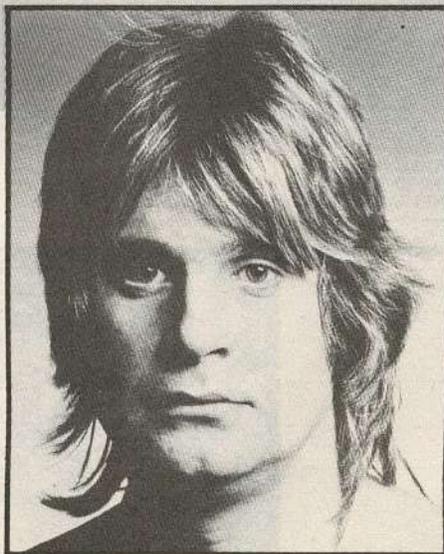
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 PROPAGANDA DR. MABUSE/Dr. Mabusse Der Spieler ZTT/Island ZTAS 2 Pic Bag; 12ZTAS 2 12" Pic Bag
 REAL LIFE SEND ME AN ANGEL/Like A Gun MCA 850 Pic Bag; MCAT 850 12" Pic Bag
 ROBERTSON/OLIFF HOO HA-RAH/Gigolo Noga PARA 001
 ROCK GODDESS I DIDN'T KNOW I LOVED YOU/Hell Hath No Fury A&M AM 185; AMX 185 12" inc extra track In The Night; AMP 185 Pic Disc
 ROOM 101 TOKYO NIGHTS/I'm Not Your Kind Norwood ERL S102
 RUDIE, Jennifer FOREVER LOVING YOU/CAROL CANDY: Huff Stylee Ruff Cutt RC 003 12" only
 RUDY & RHONDA & THE SWEAT BAND AEROBIC AFFAIR/Aerobic Around The World Cambra CMBT 08 12"
 RUFUS & CHAKA KHAN AIN'T NOBODY/Stop On By Warner Brothers RCK 1 Pic Bag; RCKT 1 12" Pic Bag inc extra track Don't Go To Strangers
 RYAN, Rox BOY WHERE HAVE YOU BEEN/Waiting For My Lover Streetwave KHANS; MKHAN 8 12"
 SCOOTER MINUTE BY MINUTE (RADIO EDIT)/Don't Stop Streetwave KHAN 8; MKHAN 8 12"
 SHALAMAR DEADLINE USA/Knock Me Off Me Feet MCAT 886 12" Pic Bag
 SHATTERED DREAMS, THE NOTHING VENTURED NOTHING GAINED/tba Epigram EPIGRAM 003
 SIMPLE MINDS UP ON THE CATWALK/A Brass Band In Africa Virgin VS 661 Pic Bag; VS 661-12 12" Pic Bag
 SOUND BARRIER, THE THE MORNINGTON CRESCENT/Bank Holiday Compact Organization ACT 11 Pic Bag
 STEVENS, Shakin' A LOVE WORTH WAITING FOR/As Long As I (Live) Epic A4291 Pic Bag
 STING-RAYS, THE ESCALATOR/Loose Lip Sync/ Escalator (Inst) Big Beat NB 95
 THOMAS, Jah CLEAN YOUR TEETH/ROBERT FRENCH: Where The Music Play Midnight Rock MR 022 12" only
 THREE DOG NIGHT IT'S A JUNGLE OUT THERE/Livin' It Up Lamborghini LMG 9 Pic Bag
 TWINS, THE THE BALLER DANCER/Heaven In Your Smile Carrere CAR 310 Pic Bag; CART 310 12" Pic Bag
 U TURN BIOLOGICAL EP Epigram EPIGRAM 001
 ULLMAN, Tracey MY GUY/Thinking Of Running Away Stiff BUYIT 197 12" Pic Bag
 UNKNOWN CASES, THE MASIMBA BELE/tba Rough Trade RTT 126 12"
 VARIOUS THE EPICGRAM EP Epigram EPIGRAM 002
 VIBRATORS, THE THE FLYING HOME/Flash Flash Flash Ram RAM 7007 Pic Bag; RAM 7007T 12" Pic Bag inc extra track MX America
 WAILER, Bunny ELECTRO RAP/Soul Rocking Party Solomonic SM 7021
 ZEE CONFUSION/Eyes Of A Gypsy Harvest HAR 5227 Pic Bag; 12HAR 5227 12"



OSBOURNE, Ozzy SO TIRED/Forever (Live) in double pack with WAITING FOR DARKNESS/Paranoid (Live) Epic DA4260 Gatefold Pic Sleeve; TA4260 12" Pic Bag

Plastic statistics

Singles 95
Albums 114

RM's definitive guide to THIS WEEK'S Releases

Continued page 36

Product Patrol

From page 35

—Albums—

AND ALSO THE TREES AND ALSO THE TREES Reflex FLEX 1

ASHRA NEW AGE OF EARTH Virgin OVED 45
 BLACK FLAG MY WAR SST SST 023
 BROOKS, Terry & Strange RAW POWER Psycho PSYCHO 21
 BROWN, Ruth ROCKIN' WITH RUTH Charly CRB 1069
 BROWN, Sandy (with Brian Lemon Trio) IN THE EVENING Hep HEP 2017
 CAPTAIN BEEFHEART BLUE JEANS AND MOONBEAMS Virgin OVED 19
 CHAMBERS, Paul/Cannonball Adderley EASE IT Affinity AFF 115
 CHARLES, Ray TELL THE TRUTH Charly CRB 1071
 CLANTON, Jimmy JUST A DREAM Ace CH 93
 CLIMAX BLUES BAND LOOSEN UP Charly CM 128
 CROSBY, Bing & Friends BING CROSBY & FRIENDS Megic CAWE 3 (Cassette)
 CROSSFIRE SEE YOU IN HELL Mausoleum SKULL 8314
 CUTLER, Ivor DANDRUFF Virgin OVED 33
 CUTLER, Ivor VELVET DONKEY Virgin OVED 34
 D.A.F. ALLES IST GUT Virgin OVED 59
 DAVID & JONATHAN LOVERS OF THE WORLD UNITE Charly CM 129
 DEVO DUTY NOW FOR THE FUTURE Virgin OVED 38
 DEVO FREEDOM OF CHOICE Virgin OVED 39
 DEVO Q. ARE WE NOT MEN A. WE ARE DEVO Virgin OVED 37/OVEDC 37
 **DIRE STRAITS ALCHEMY Vertigo/Phonogram VERY 11/VERYC 11/818243-2 (Compact disc)
 *DUVALL, Huelyn & The Tight Strings HUELYN DUVALL & THE TIGHT STRINGS White Label (Holland) WLP 8884
 EEK-A-MOUSE MICHIGAN & SMILEY LIVE AT REGGAE SUNSPASH Sunsplash RS 8914
 FARREN, Mick MONA Psycho PSYCHO 20
 FOXX, John THE GARDEN Metalbeat/Virgin OVED 47/OVEDC 47
 FOXX, John METAMATIC Metalbeat/Virgin OVED 46/OVEDC 46
 FROESE, Edgar AQUA Virgin OVED 20
 FROESE, Edgar EPSILON IN MALAYSIAN PALE Virgin OVED 22
 FROESE, Edgar STUNTMAN Virgin OVED 21
 GABRIEL, Peter PETER GABRIEL 2 Charisma/Virgin CHC 24/CHCMC 24
 GILLAN GLORY ROAD Virgin OVED 49/OVEDC 49
 GONG GAZEUSE Virgin OVED 18
 GONG RADIO GNOME PT 1 Virgin OVED 14
 GONG RADIO GNOME PT 2 Virgin OVED 15
 GONG SHAMAL Virgin OVED 17
 GONG YOU Virgin OVED 16
 GORL, Robert NIGHT FULL OF PASSION Mute STUMM 16
 GUITAR JUNIOR THE CRAWL Charly CRB 1068
 HACKETT, Steve CURED Charisma/Virgin CHC 21/CHCMC 21
 HAWKWIND PXR5 Charisma/Virgin CHC 25/CHCMC 25
 HERMAN, Woody THE BAND THAT PLAYS THE

BLUES Affinity AFS 1008
 HILLAGE, Steve GREEN Virgin OVED 30
 HILLAGE, Steve OPEN Virgin OVED 31
 HILLAGE, Steve MOTIVATION RADIO Virgin OVED 32
 HILLAGE, Steve FISH RISING Virgin OVED 28
 HILLAGE, Steve L Virgin OVED 29
 HUTTO, J.B. & The New Hawks SLIPPIN' & SLIDIN' Demon FIEND 17
 JO'BURG HAWK JO'BURG HAWK Charisma/Virgin CHC 20/CHCMC 20
 JOHNSON, Wilko SOLID SENDERS Virgin OVED 36
 KLUGH, Earl WISHFUL THINKING Capitol EST 240092-1/TC-EST 240092-4
 LEWIS, Jerry Lee THE WILD ONE AT THE HIGH SCHOOL HOP Charly CFM 517
 *LONDON SYMPHONY ORCHESTRA ORIGINAL SOUNDTRACK-KRULL (JAMES HORNER)Ades (France) ADE 2108/C 8302
 LOSS, Joe PARTY DANCE TIME EMI/Retrospect SH 107825-1/TC-SH 107825-4
 MAGAZINE REAL LIFE Virgin OVED 62
 MAHOTELLA QUEENS, The (And Other Great Stars) PHEZULU EGHUDENI Earthworks/Rough Trade ERT 1002
 MANIFOLD, Keith TIME Future Earth FER 020



MARILLION FUGAZI EMI EMC240085-1/TC-EMC 240085-4/EMCP 240085-0 (Limited edition Pic Disc)
 MARTIN, Juan ROMANCE EMI THIS 280037-1/TC-THIS 280037-4
 MARTHA & The Muffins METRO MUSIC Virgin OVED 54/OVEDC 54
 MEMBERS, The AT THE CHELSEA NIGHTCLUB Virgin OVED 44
 MENDELSSOHN, Felix & His Hawaiian Serenaders SERENADE TO HAWAII EMI Retrospect SH 107826-1/107826-4
 MIRRORS MIRRORS Aura AUL 725
 MONOCHROME SET STRANGE BOUTIQUE Virgin OVED 55
 MONOCHROME SET LOVE ZOMBIES Virgin OVED 56
 NOBEL ORCHESTRA, Ray RAY NOBEL ORCHESTRA FEATURING AL BOWLLY EMI Retrospect SH 107822-1/TC-SH 107822-4
 OXFORD SOUND, The FIRST CUT Waterfall WF 100
 PENETRATION MOVING TARGETS Virgin OVED 40

P.I.L. FLOWERS OF ROMANCE Virgin OVED 51/OVEDC 51
 P.I.L. PARIS IN THE SPRING Virgin OVED 50/OVEDC 50
 POSIT, John Pierre FLUTE D'AMOUR Ferroway JPPLP 300/ZCJPP 300
 REVILLOS, The REV UP Virgin OVED 53
 RODS THE RODS LIVE Music For Nations TMFN 16 (Cassette)
 RUTS, The GRIN AND BEAR IT Virgin OVED 57
 SAVAGE REPUBLIC TRAGIC FIGURES Sordide Sentimentale SSSLP 001
 SCHULZE, Klaus BLACK DANCE Virgin OVED 23
 SCHULZE, Klaus TIME WIND Virgin OVED 24
 SCORPIONS LOVE AT FIRST STING Harvest SHSP 240007-1/240007-4
 SEMPRINI CONCERT TOUR EMI/Retrospect SH 107828-1/TC-SH 107828-4
 SHAKIN' PYRAMIDS SKIN 'EM UP Virgin OVED 52
 SHANGRI-LAS, The '65 Charly CRM 2029
 SHORTER, Wayne SECOND GENESIS Affinity AFF 114
 SINATRA, Frank A SWINGIN' AFFAIR Capitol CAPS 260017-1/TC-CAPS 260017-4
 SINATRA, Frank WHERE ARE YOU? Capitol CAPS 260018-1/TC-SH 260018-4
 SKIDS DAYS IN EUROPA Virgin OVED 42
 SKIDS SCARED TO DANCE Virgin OVED 41
 SKIDS THE ABSOLUTE GAME Virgin OVED 43/OVEDC 43
 SLEDGE, Percy ANY DAY NOW Charly CRB 1078
 SOFT CELL THIS LAST NIGHT Some Bizarre/Phonogram BIZL 6/BIZLC 6
 TANGERINE DREAM PHAEDRA Virgin OVED 25/OVEDC 25
 TANGERINE DREAM RICHOCET Virgin OVED 26/OVEDC 26
 TANGERINE DREAM RUBYCON Virgin OVED 27/OVEDC 27
 TWINKLE BROTHERS, The LIVE AT REGGAE SUNSPASH Sunsplash RS 8907
 TWO SISTERS DESTINY Streetwave XKHAN 502
 VARIOUS BABY LOVE Ronco RONLP 11/CHRON 11
 *VARIOUS BOOGIE BLUES (Women Sing & Play The Boogie Woogie) Rosetta (USA) RR 1309
 VARIOUS EAST-WEST TRADING East-West Trading Company EWLP 1
 VARIOUS JUMPIN' THE BLUES Ace CH 94
 VARIOUS KNOTTY VISION Nighthawk 306
 *VARIOUS ROCK-ON-ROLL-ON White Label (Holland) WLP 8865
 VARIOUS RHYTHMS OF RESISTANCE Virgin OVED 58
 VARIOUS SHOES Kent KENT 015
 VARIOUS WHERE THE GIRLS ARE Kent KENT 016
 *WUNDERLICH, Klaus PORTRAIT Teldec (Germany) DP6 28507/CR4 28507 (2LP)
 *WUNDERLICH, Klaus MR HAMMOND Teldec (Germany) DP6 28006 (2LP)
 *WUNDERLICH, Klaus IN THE GLENN MILLER MOOD Teldec (Germany) AS6 23026/CT4 23026
 *WUNDERLICH, Klaus WUNDERLICH POPS 5 Teldec (Germany) AS6 22588/CT4 22588
 *WUNDERLICH, Klaus WUNDERLICH POPS 6 Teldec (Germany) AS6 23068/CT4 23068
 *WUNDERLICH, Klaus WUNDERLICH POPS 7 Teldec (Germany) AS6 23434/CT4 23434
 *WUNDERLICH, Klaus SOUTH AMERICAN HAMMOND ORGAN 1 Teldec (Germany) AS6 21027/CT4 21027
 *WUNDERLICH, Klaus SOUTH AMERICAN HAMMOND ORGAN 2 Teldec (Germany) AS6 21083/CT4 21083
 *WUNDERLICH, Klaus SOUTH AMERICAN HAMMOND ORGAN 3 Teldec (Germany) AS6 22594/CT4 22594
 *WUNDERLICH, Klaus POP PARTY VOLUME 1 Teldec (Germany) AS6 23802/CT4 23802
 XTC GO TOO Virgin OVED 81/OVEDC 81
 XTC WHITE MUSIC Virgin OVED 60/OVEDC 60

*Imports

IN YOUR NEWSAGENT NOW!
SOUNDS

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Small Ads

Personal

LONELY GUY 27, seeks female for lasting friendship. Birmingham area. Box No 4102.

LAUGHTER INCORPORATED Comedy, Humour Appreciation Society Box No 4103.

LONELY MALE 23, quiet but loving and passionate, seeks female for lasting relationship. Leeds/Yorkshire. Box No 4101.

SHEFFIELD SPOTTY Grot, I Love You, Podge Face.

FRIENDS/MARRIAGE: Postal intros all areas, ages. Write: ORION INTRODUCTIONS, Dept A3, Waltham Grimsby, DN37 0UJ.

MARILYN FANS, 20+, Please write to me. Box No 4100.

SHY GIRL 20 likes U2, Japan, Simple Minds, most music, seeks boyfriend, nice guy, good humoured. Glasgow area/surrounding. Photo appreciated. Box No 4099.

NORFOLK GUY 26, with car, wants to meet East Anglian girl 20+ who enjoys travelling, music, going out. Write now, all letters answered. Box No 4098.

PENPALS UK, Worldwide. Super lists £1. J. Crownder 14 Shorncliffe Road, Folkestone, Kent.

YOU LOOKING for love, romance, boyfriend, girlfriend. Whatever your preference. Please telephone or write for free details to: Feelings and Friends PO Box 278 London SW6. Tel: 01-385 5430.

FRENCH GIRL Jewish seeks penfriends. Box No 4103.

WORLDWIDE PEN-FRIENDS All ages. Details from John Scott. International Penfriends, 10 Rosyth Street, Glasgow.

PENPALS UK, Worldwide. Super lists £1. J. Crownder, 14 Shorncliffe Road, Folkestone, Kent.

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

FREE DETAILS ON "JUNIOR FILM-WORLD", (male teen film makers). Send for SAE. Or send £1 for magazine packed Big Mail. 45 Medway Avenue, Witham, Essex.

EARN ££££s RUNNING A PROFITABLE business from home. For free details of our many business guides send loose stamp to JR Enterprises, PO Box 249, Watford, WD1 7TB.

PENFRIENDS FROM FINLAND, Sweden and many other countries. Free details! PenFriend Service PL227, SF-20801 Turku 80, Finland.

PENPAL MAG for lonely people. Approval copy from:- Matchmaker, (A.44), Chorley, Lancs.

GO TO BED WITH YOUR FAVOURITE POPSTAR. Pillowcase printed with popstar photograph. Send crossed cheque/PO for £2.99+51p carriage. Boy George, Duran Duran, Kajagoogoo, Barry Manilow, Toyah, Cliff Richard, Police, Adam Ant, Rod Stewart, Bucks Fizz, many others. Send SAE for full list: Cathy Court, 451 Harlestone Road, Northampton.

FRIENDSHIP, ROMANCE, Penfriends — contact Nexus Messenger, Bridge Chambers, Bridge Street, Leatherhead, Surrey.

BODY POPPING, BREAKING, FLASH-DANCE Teach yourself. Loose stamp for details. Dance Publication, 136 Monkhill Lane, Pontefract WF8 1RT.

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

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PENFRIENDS USA. Make lasting friendships through correspondence, send age, interests. Free reply. Harmony, Box 89RM, Brooklyn, N.Y. 11235.

Records for Sale

COLCHESTER RECORD FAIR Saturday 17th March. Labour Club, Chapel Street North (next Tesco) 11am-4.30pm. Admission 40p (9.30am-£1).

EARLY ELVIS LP's EP's 78's H.M.V. R.C.A. SAE for list. Kelson, 64 Poplar Close, Monksdale, Bath, Avon.

RING 0273 722034 Now! Mammoth 50's, 60's, 70's deletions catalogue. Or SAE: Diskery 86/87 Western Road, Hove, Brighton.

FREE CATALOGUE! Originals, rarities, deletions. SAE: 24 Southwalk, Middleton, Sx.

SEND YOUR wants list 1,000's 45's in stock 57 to 84. All styles. Hermon 266 The Pastures, High Wycombe, Bucks HP13 6RS.

KATE BUSH — U.S. — Heights: UK Man: Gold 'Wow': Canada 7/12' mixture: All in picture covers £10.00 each. Many others Sell, swap Phone (0480) 57718.

GREG RECORDS, 126 Magdalen Street, Norwich (tel: 0603 619512) 20,000 albums, singles, cassettes, in stock. All types (1960-1984) at bargain prices. Visit our shop or send large SAE for lists. (Overseas 3 I.R.C.'s) ALSO RECORDS PURCHASED.

EX-CHART BARGAINS. SAE P. Irish, 41 St Chads Road, Sutton Coldfield, W. Mid.

PUNK/NEW WAVE singles and albums. SAE to Johnny, 18 Adelaide Road, Ipswich, Suffolk.

BOLAN. LIMITED Alloy LP/Champagne pic disc/Doves/Love LP. Many more. Rotherham 78811 after 5.30pm.

COLLECTORS ITEMS: Kim Wilde, Sheena Easton, Bonnie Tyler, Suzi Quatro, ONJ, Kate Bush, Judy Tzuke, Joan Armatrading. Send SAE and Specify artist for list. Rock Revelations. PO Box 151, Kingston, Surrey.

AMAZING COLLECTORS RECORDS!! 10,000 promos, picture discs. Test pressings. Limited Editions. Coloured Vinyls, ultrarare deletions, Foreign rarities from Japan, Europe, USA, — Fantast new list — Out now!! Queen, Kiss, Japan, Damned, Cure, Iron Maiden, Deep Purple, Sweet, Quo, T.Rex, Genesis, Kate Bush, Slade, Gillan. Massive selection of Heavy Metal, Punk, New wave — Early 60s & 70s rarities — and much more — Abba to Zappa!! Collec-

tors — Don't Miss this! Large SAE — (Dept S) R.S. Records, 9, Silver Street, Wiveliscombe, Somerset, TA4 1PG.

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Record Fairs

GLOUCESTER LEISURE CENTRE Saturday 24/3/84. Pre-Entry 11.30am-4pm 30p.

BOLTON RECORD Fair-Saturday 24th March (10.30-4) Bolton Sports Centre, Silverwell Street, Bolton, Lancs (0924 379192 for details).

LEEDS RECORD Fair Sunday 25th March (10.30-5) at Griffin Hotel, Boar Lane, Leeds (100 yds-Bus/Rail Stations — 25 dealers).

WYCOMBE NEWLANDS Club, Octagon Shopping Centre pre-entry 10am, £1. 11-3pm 30p. Saturday 17/3/84.

BASILDON RECORD Fair Sensational new!! Fair. Saturday 24th March — "Bullseye" Town Centre. 11am-4.30pm. Admission 50p (10am — £1). Stall enquiries (0692) 630046.

INTERNATIONAL 1960s record fair Sunday 8/4/84, 11am-5pm Charing Cross Hotel, Trafalgar Square (stalls £10) admittance £1. 0734 588070.

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For Sale

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DUSTY SPRINGFIELD material available. G.F.F. 1272 Christchurch Rd, Bournemouth BH7 6EA.

LED ZEPPELIN — Onstage action (1970/75) exclusive limited edition American photo book/Free poster. £4 (inc p+p). PO/Cheque available only from Howard Mylett, 64 Islingwood Street, Brighton, Sussex.

CUTTINGS: SEND SAE plus list of favourite artists to EB 9 Wesley Road, Willenhall, West Midlands WV12 5QT (NO Wham or Buck Fizz).

CUTTINGS: DURAN, MADNESS, RATS, STONES, etc. 25:£1. SAE Helen, 10 Charlton Road, Tetbury, Glos.

CUTTINGS: EVERYTHING FROM WHAM to ORANGE JUICE. SAE to: 17 Morven Grove, Kirkcaldy.

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RATES AND CONDITIONS

HEADINGS: Personal, Fan Clubs, Pen Friends, Situations Vacant, Records For Sale, For Sale, Instruments for Sale, Tutor, Special Notice, Records Wanted, Situations Wanted. Any other private trade announcements: 20p per word. If you want all your ads in bold letters: 30p per word. BOX NUMBERS. Allow two words for box number plus £1 service fee

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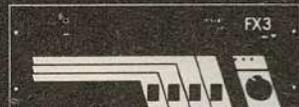
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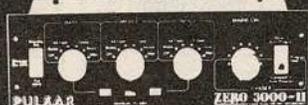
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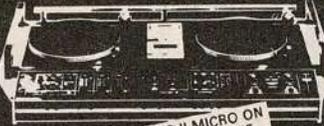
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Special Notices

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 KATE BUSH Fanzine 'Homeground' Issue 11 out now. £1.25 from 55 Whippenwell Way, Orpington, Kent.
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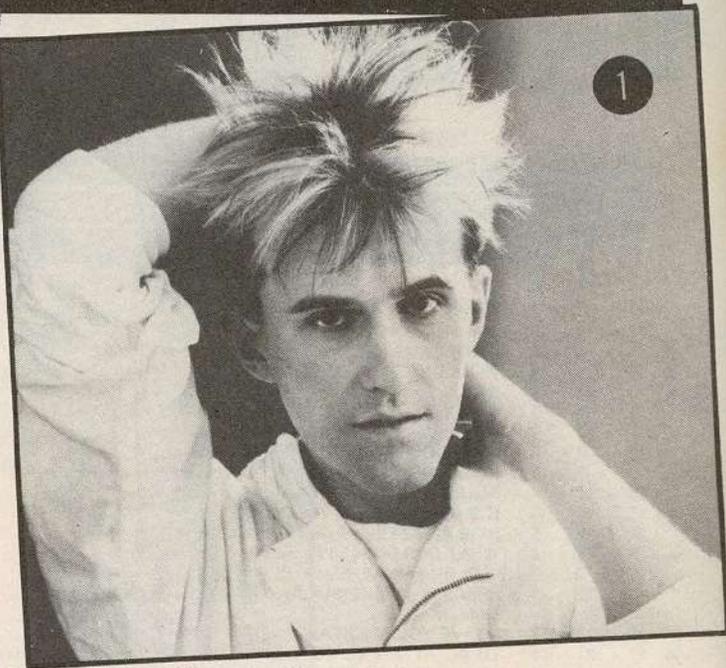
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Week ending March 17, 1984

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1	—		HUMAN'S LIB, Howard Jones, WEA WX1
2	1	4	INTO THE GAP, Thompson Twins, Arista ☆
3	3	28	AN INNOCENT MAN, Billy Joel, CBS ☆
4	4	66	THRILLER, Michael Jackson, Epic ☆
5	2	2	THE WORKS, Queen, EMI
6	5	3	THE SMITHS, Smiths, Rough Trade
7	8	21	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
8	6	17	TOUCH, Eurythmics, RCA ☆
9	10	2	HUMAN RACING, Nik Kershaw, MCA
10	9	5	SPARKLE IN THE RAIN, Simple Minds, Virgin □
11	19	18	OFF THE WALL, Michael Jackson, Epic ☆
12	11	33	THE CROSSING, Big Country, Mercury ☆
13	7	3	KEEP MOVING, Madness, Stiff ○
14	15	16	UNDER A BLOOD RED SKY, U2, Island ☆
15	17	7	1984, Van Halen, Warner Bros
16	14	7	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
17	12	34	NO PARLEZI, Paul Young, CBS ☆
18	23	10	IN THE HEART, Kool & The Gang, De-Lite
19	18	22	COLOUR BY NUMBERS, Culture Club, Virgin ☆
20	13	9	SOMETIMES WHEN WE TOUCH, Various, Ronco
21	—		ABOUT FACE, David Gilmour, Harvest SHSP24007
22	—		SWOON, Prefab Sprout, Kitchenware KWLP1
23	16	15	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
24	25	2	STREET SOUNDS CRUCIAL ELECTRO, Various, Streetsounds
25	24	3	AMMONIA AVENUE, Alan Parsons Project, Arista
26	22	2	STREET SOUNDS EDITION 8, Various, Streetsounds
27	20	4	DECLARATION, Alarm, IRS
28	31	5	HAUNTING MELODIES, Various, Nouveau Music
29	32	26	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
30	21	23	GENESIS, Genesis, Charisma/Virgin ☆
31	27	16	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
32	26	19	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
33	34	5	THE FLAT EARTH, Thomas Dolby, Parlophone
34	35	2	TEXAS FEVER, Orange Juice, Polydor
35	41	41	TOO LOW FOR ZERO, Elton John, Rocket ☆
36	37	17	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
37	43	34	QUEEN GREATEST HITS, Queen, EMI ☆
38	38	18	YENTL, Barbra Streisand, CBS □
39	30	20	STAGES, Elaine Paige, K-Tel ☆
40	50	17	THE BOP WON'T STOP, Shakin' Stevens, Epic □
41	29	6	SERENADE, Juan Martin, K-Tel
42	74	10	MAKIN' MOVIES, Dire Straits, Vertigo ☆
43	45	13	PORTRAIT, Diana Ross, Telstar □
44	36	6	SLIDE IT IN, Whitesnake, Liberty
45	71	12	WAR, U2, Island □
46	60	24	SNAP!, Jam, Polydor □
47	51	7	MILK AND HONEY — A HEART PLAY, John Lennon and Yoko Ono, Polydor □
48	44	37	FANTASTIC, Wham!, Innervision ☆
49	28	9	LEARNING TO CRAWL, Pretenders, Real □
50	58	21	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
51	39	39	SYNCHRONICITY, Police, A & M ☆
52	53	5	VICTIMS FOR THE FUTURE, Gary Moore, 10 Records
53	65	11	LOVE OVER GOLD, Dire Straits, Vertigo ☆
54	48	19	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, PROTV □
55	54	9	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
56	66	54	TRUE, Spandau Ballet, Chrysalis ☆
57	67	2	WORKOUT, Jane Fonda, CBS
58	42	10	WORKING WITH FIRE AND STEEL, China Crisis, Virgin ○
59	64	17	TRACK RECORD, Joan Armatrading, A & M □
60	46	6	CRUSADER, Saxon, Carrere
61	33	19	PIPES OF PEACE, Paul McCartney, Parlophone ☆
62	—		THE FISH PEOPLE TAPES, Alexei Sayle, Island IMA9
63	47	5	THE TUBE, Various, K-Tel
64	49	4	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
65	40	37	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
66	55	270	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
67	—		DIRE STRAITS, Dire Straits, Vertigo 9102021
68	61	5	ESP, Millie Jackson, Sire
69	86	2	LET THE MUSIC PLAY, Shannon, Club
70	70	6	NEW GOLD DREAM, Simple Minds, Virgin □
71	97	3	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
72	52	4	TOYAH TOYAH TOYAH, Toyah, K-Tel
73	95	4	LIONEL RICHIE, Lionel Richie, Motown □
74	59	3	LIVE AT THE GRAND OPERA HOUSE BELFAST, Van Morrison, Mercury
75	96	47	LET'S DANCE, David Bowie, EMI America ☆
76	56	3	WORLD SHUT YOUR MOUTH, Julian Cope, Mercury



HOWARD JONES: Libbing up to his promise

77	—		BOYS DON'T CRY, Cure, Fiction SPFLP26
78	79	74	REFLECTIONS, Various, CBS ○
79	72	16	BACK TO BACK, Status Quo, Vertigo □
80	—		G FORCE, Kenny G, Arista 206168
81	—		ON THE SUNNY SIDE OF THE STREET, Klaus Wunderlich, Polydor POLD5133
82	—		FADE TO GREY — THE SINGLES COLLECTION, Visage, Polydor POLD5117
83	78	123	RIO, Duran Duran, EMI ☆
84	57	9	LIVE AND DIRECT, Aswad, Island
85	92	2	PACIFIC STREET, Pale Fountains, Virgin
86	81	2	FORMULA 30, Various, Decca
87	—		SHAPE UP AND DANCE VOL 8, Suzanne Dando, Lifestyle LEG21
88	—		THE ATLANTIC YEARS 1973-1980, Roxy Music, EG EGPL54
89	—		FLASHDANCE, Original Soundtrack, Casablanca CANH5
90	—		VOICE OF THE HEART, Carpenters, A&M AMLX64954
91	84	24	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, PROTV □
92	73	2	MAKING HISTORY, Linton Kwesi Johnson, Island
93	—		LOVE SONGS, Barbra Streisand, CBS CBS10031
94	62	11	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
95	82	14	GREEN VELVET, Various, Ronco □
96	80	2	IN YOUR EYES, George Benson, Warner Bros
97	—		VENICE IN PERIL, Rondo Veneziano, Ferroway RON1
98	94	2	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
99	93	2	MR HEARTBREAK, Laurie Anderson, Warner Bros
100	89	18	UNDERCOVER, Rolling Stones, Rolling Stones ☆

Compiled by Gallup

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

Music Video

1	—	FOURPLAY EP, Whitesnake, PMI
2	2	VIDEO EP, Olivia Newton-John, PMI
3	7	TOYAH TOYAH TOYAH, Toyah, K Tel/Polygram
4	4	LIVE, Whitesnake, PMI
5	—	LIVE, Judas Priest, CBS/Fox
6	6	VIDEO SNAP, Jam, Polygram
7	9	DURAN DURAN, Duran Duran, PMI
8	11	LIVE, Phil Collins, PMI
9	12	FLASHDANCE, O.S.T., CIC
10	8	ZIGGY STARDUST, David Bowie, Thorn EMI
11	3	RAINBOW BRIDGE, Jimi Hendrix, Kace
12	14	VIDEO COLLECTION, Stranglers, PMI
13	5	SINGLES FILE, Kate Bush, PMI
14	18	LIVE, Saxon, Polygram
15	—	LIVE, Marvin Gaye, Videoform
16	17	LIVE, Crosby, Stills & Nash, CIC
17	10	SHADOW OF LIGHT, Bauhaus, Kace
18	13	LIVE, Meat Loaf, Videoform
19	19	PERVERTED BY LANGUAGE, The Fall, Rough Trade
20	—	IN CONCERT, Earth Wind & Fire, Videoform

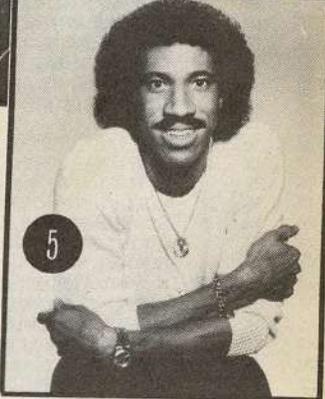
Compiled by MRIB

UK Singles

Week ending March 17, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

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		THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	1	7			99 RED BALLOONS, Nena, Epic ○
2	2	6			JOANNA, Kool And The Gang, De-Lite
3	5	8			STREET DANCE, Break Machine, Record Shack
4	4	8			WOULDN'T IT BE GOOD, Nik Kershaw, MCA
▲	5	25	2		HELLO, Lionel Richie, Motown
6	3	17			RELAX, Frankie Goes To Hollywood, ZTT/Island □
7	10	7			JUMP, Van Halen, Warner Bros
8	8	5			AN INNOCENT MAN, Billy Joel, CBS
9	6	7			SOMEBODY'S WATCHING ME, Rockwell, Motown
10	11	4			BOLERO/BARNUM (TORVILL & DEAN), Various, Safari
▲	11	36	3		IT'S RAINING MEN, Weather Girls, CBS
12	12	5			HIDE AND SEEK, Howard Jones, WEA
▲	13	27	2		WHAT DO I DO, Phil Fearon And Galaxy, Ensign
14	7	7			RUN RUNAWAY, Slade, RCA
15	19	3			BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, London
16	13	7			I GAVE YOU MY HEART (DIDN'T I), Hot Chocolate, Rak
▲	17	31	6		TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island
18	21	4			'ULLO JOHN GOTTA NEW MOTOR, Alexei Sayle, Island
19	9	7			DOCTOR DOCTOR, Thompson Twins, Arista ○
▲	20	37	5		YOUR LOVE IS KING, Sade, Epic
21	14	10			LET THE MUSIC PLAY, Shannon, Club
▲	22	38	3		ROBERT DE NIRO'S WAITING, Bananarama, London
23	15	7			GET OUT OF YOUR LAZY BED, Matt Bianco, WEA
24	32	3			MY GUY, Tracey Ullman, Stiff
25	18	10			BREAK MY STRIDE, Matthew Wilder, Epic
26	34	10			DANCE HALL DAYS, Wang Chung, Geffen
27	17	5			MY EVER CHANGING MOODS, Style Council, Polydor
28	16	6			RADIO GA GA, Queen, EMI ○
29	24	4			DOWN IN THE SUBWAY, Soft Cell, Some Bizzara
30	39	2			THE RENEGADES OF FUNK, Soul Sonic Force, Tommy Boy/Polydor
31	23	6			MORE MORE MORE, Carmel, London
32	20	10			GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait ○
33	22	6			MICHAEL CAINE, Madness, Stiff
34	28	8			THE POLITICS OF DANCING, Re-Flex, EMI
35	26	10			HOLIDAY, Madonna, Sire
36	33	5			FRAGGLE ROCK THEME, Fraggles, RCA
37	41	3			THE LION'S MOUTH, Kajagoogoo, EMI
38	29	6			THEME FROM THORN BIRDS, Henry Mancini, Warner Bros
39	30	8			WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade
40	40	4			HELP, Tina Turner, Capitol
41	47	4			OUT COME THE FREAKS, Was (Not Was), Geffen
▲	42	—			CHERRY OH BABY, UB40, Dep International DEP10
43	50	3			WOOD BEEZ, Scritti Politti, Virgin
▲	44	63	2		HANNA HANNA, China Crisis, Virgin
45	35	6			CRY AND BE FREE, Marilyn, Love
46	53	3			TUESDAY SUNSHINE, Questions, Respond
▲	47	—			LUCKY STAR, Madonna, Sire W9522
48	48	4			BREAKING POINT, Bourgie Bourgie, MCA
49	52	10			WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
50	49	8			YAH MO B THERE, James Ingram/Michael McDonald, Qwest
▲	51	—			BORROWED TIME, John Lennon And Yoko Ono, Polydor POSP701
52	58	5			HEY DJ, World's Famous Supreme Team, Charisma/Virgin
▲	53	64	2		BIRDS FLY (WHISPER TO A SCREAM), Icicle Works, Beggars Banquet
▲	54	81	2		TAXI, J Blackfoot, Allegiance
▲	55	67	3		I FEEL LIKE WALKING IN THE RAIN, Millie Jackson, Sire
56	59	4			WALKING IN MY SLEEP, Roger Daltrey, WEA International
57	60	2			HERE WE GO ROCK 'N' ROLL, Spider, A & M
▲	58	75	2		DON'T ANSWER ME, Alan Parsons Project, Arista
▲	59	80	2		BLUE EMOTION, Fiat Lux, Polydor
60	66	3			GENERAL PUBLIC, General Public, Virgin
61	51	3			CHASING FOR THE BREEZE, Aswad, Island

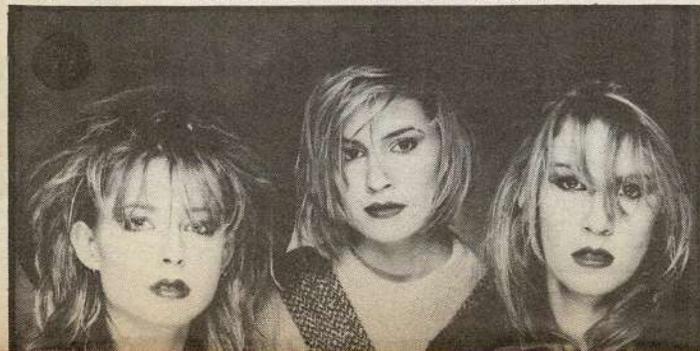
ICICLE WORKS escape from cold storage; LIONEL RICHIE rehearses for Madama Tussaud's; THE WEATHER GIRLS prepare for male-force winds

62	42	12			THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell ○
63	68	3			ADULT EDUCATION, Hall And Oates, RCA
▲	64	77	2		GHOST OF LOVE, Fiction Factory, CBS
▲	65	88	2		I DON'T KNOW WHAT IT IS BUT I LOVE IT, Chris Rea, Magnet
▲	66	—			DR MABUSE, Propaganda, ZTT/Island ZTAS2
67	43	6			ONE SMALL DAY, Ultravox, Chrysalis
▲	68	—			NELSON MANDELA, Special Aka, 2 Tone CHSTT26
▲	69	—			LOVE TIMES LOVE, Heavy Pettin', Polydor HEP3
70	45	7			NEW MOON ON MONDAY, Duran Duran, EMI
71	62	4			ONE STEP CLOSER (TO LOVE), George McCrae, President
72	46	9			HYPERACTIVE, Thomas Dolby, Parlophone
73	44	7			SOUL TRAIN, Swans Way, Exit
▲	74	—			THE WHODINI ELECTRO EP, Whodini, Jive JIVE61
75	74	18			THRILLER, Michael Jackson, Epic ○
▲	76	86	2		I'M FALLING, Bluebells, London
▲	77	—			THE GREATNESS AND PERFECTION OF LOVE, Julian Cope, Mercury MER155
78	70	2			ILLEGAL ALIEN, Genesis, Charisma/Virgin
▲	79	—			THAT'S THE WAY (I LIKE IT), Dead Or Alive, Epic A4271
▲	80	92	2		BURNING FLAME, Vitamin Z, Mercury
81	83	2			LET'S GROOVE (MEDLEY), Mirage, Passion
82	79	2			SLEEPLESS, King Crimson, EG
83	91	2			MICKEY'S MONKEY, Warren Mills, Jive
84	82	2			REBEL YELL, Billy Idol, Chrysalis
▲	85	—			JESSIE'S GIRL, Rick Springfield, RCA RICK2
▲	86	—			NIGHT OF THE HAWKS, Hawkwind, Flickknife 7FLEP104
87	78	4			OUT OF SIGHT, Lefturno, MCA
88	95	2			SELINA WOW WOW, Dee C Lee, CBS
▲	89	—			WHY DON'T WE SPEND THE NIGHT, Joe Fagin, Towerbell, TOW48
▲	90	100	2		WHITE HORSE, Laid Back, Creole
▲	91	—			BAD BOY, Quiet Riot, Epic A4250
▲	92	—			DANCING WITH THE REBELS, Cutting Edge, MCA MCA849
▲	93	—			2000 LIGHT YEARS FROM HOME, Danse Society, Society SOC7
▲	94	—			SOMETIMES, Shirley Bassey, Towerbell TOW51
▲	95	89	10		BLUE MONDAY, New Order, Factory
▲	96	—			JUICY FRUIT, Christine Lewins, Kufe 7EB002
▲	97	—			NIGHTTIME HEAVEN, Technos, PRT 7TEC1
▲	98	85	2		GETTING SO EXCITED, Bonnie Tyler, CBS
▲	99	—			HERE YOU COME AGAIN, Dolly Parton, RCA RCA395
100	84	2			DESIRE, Virgin Dance, Spartan

Compiled by Gallup

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

◀ BANANARAMA: they wanna be Bobby's girls



Chartfile

EVERY TIME I resolve to refrain from mentioning Michael Jackson he contrives to do something so extraordinary that it demands comment. Last week, in the afterglow of his Grammy triumphs, sales of Jackson's 'Thriller' LP accelerated significantly worldwide.

The increase was most marked in America, where the album was number one for the 32nd week, thus surpassing Fleetwood Mac's 'Rumours' (1977), Harry Belafonte's 'Calypso' (1956) and the original motion picture soundtrack 'South Pacific' (1958), all of which were dethroned after 31 weeks at number one. Since Billboard introduced its album chart back in 1945, only two LPs have stayed on top for longer than 'Thriller': the 1962 movie soundtrack 'West Side Story' (54 weeks) and the Broadway cast album 'South Pacific', a 69 week topper released in 1948. Even the more optimistic Epic executives reckon that one's beyond Jackson, but 'Thriller' is now the biggest selling album ever, and revised sales forecasts put its eventual tally at 35-36 million.

Meanwhile, Jackson's five-year-old 'Off The Wall' LP last week sprinted 57 places to number 19 in the UK chart. Though it's been selling well ever since 'Thriller' came out, 'Off The Wall' had been absent from the top 20 since September 1980. Its current resurgence can be explained by a shrewdly timed campaign of selective TV advertising by Epic. Coincidentally, 'Off The Wall'



MICHAEL JACKSON: nice jacket, but is it fire proof?

surged to number 53 on the US album chart last week — its highest position there since 1980...

I have always fondly imagined that Warren Mills was a furniture warehouse in the Midlands. Not so — it turns out to be a 13-year-old

signed to Jive Records. The young lad's barely adequate cover of Holland/Dozier/Holland's 'Mickey's Monkey' made its premier chart appearance last week. Though a mere stripling myself, I must point out that the definitive version of this classic song was committed to vinyl 21 years ago by the Miracles. Of more or less the same vintage is 'Do You Love Me', originally a US hit for the

Contours, which has recently been restored to the American charts in a new version by former Free guitarist Andy Fraser.

The song was written by none other than Berry Gordy, mentioned here last week in connection with son Kennedy Gordy (aka Rockwell,) whose 'Somebody's Watching Me' hit continues to climb the US chart. The re-appearance of 'Do You Love Me' was quite unexpected and has precipitated a situation whereby a father and son are, probably for the first time ever, credited as writers of simultaneous chart hits.

Incidentally, the only non-original on Rockwell's album is a remake of George Harrison's 'Taxman', which retains Harrison's original lyrics, including references to a certain Mr Wilson and Mr Heath. Those of you baffled by this should know that in 1966, when the song appeared on the Beatles' 'Revolver' LP, Messrs Wilson and Heath were, respectively, Prime Minister and leader of the opposition. Heath's eventual successor as top Tory, the much-loved Maggie Thatcher, has already been mentioned in more songs than all previous premiers put together, most memorably in the Beat's spiffing 'Stand Down, Margaret'...

Chartfile's favourite chart record of the moment is J Blackfoot's 'Taxi', quite one of the best soul ballads for many a moon. And in the tradition of the genre it has already prompted an answer in the form of Anne LeSear's 'Take Him Back (Taxi)'. Though I know nothing of Anne LeSear, I can reveal that J Blackfoot is John Colbert, who formerly fronted Stax recording act Soul Children who flourished in the mid-seventies after being formed as an outlet for the songs of Isaac Hayes and David Porter...

... AND THAT'S A FACT!

NONE OF the nine songs on Culture Club's introductory 'Kissing To Be Clever' LP included that title in their lyrics. However, on 'Miss Me Blind' from the band's current 'Colour By Numbers' album, George sings "I'm never really sure if you're just kissing to be clever"...Beatles' cash-ins continue unabated in the land of the Yankee dollar. Two particularly distasteful items: a John Lennon ashtray and an LP called 'Beatle Barkers' released by Passport Records. The record company say it "includes 12 Beatles classics sung entirely by dogs, cats, chicken, sheep and more!"...Duran Duran's John Taylor has a video of every James Bond movie ever made — which is a bit naughty since some of them have neither been shown on television or made available on video...The highest fee paid to any band for a single appearance is the \$1,500,000 earned by Van Halen for a three hour set as headliners on 'Heavy Metal Day' in the USA last summer...Chartfile's favourite American eccentrics Gadfly are preparing their latest gift to the world — a rockabilly remake of Michael Jackson's 'Thriller' LP. Meanwhile, 'Weird Al' Yankovic has a bit high in America with 'Eat It', a culinary remake of Jackson's 'Beat It'. Yankovic has previously lampooned Queen ('Another One Rides The Bus')...A fortnight ago, James Hamilton was putting the finishing touches to Record Mirror's disco chart in which Family Brown had a new entry at number 83 with 'I'm Gonna Getcha'. At exactly the same time in Nashville Billboard's country chart was unveiled. A new entry at number 83 was 'Repeat After Me' — by Family Brown. Eerie, huh?...Movie star Clint Eastwood's duet with T.G. Sheppard, 'Make My Day' is a hit in America and Canada. Meanwhile, London-based Jamaican toasters Clint Eastwood and General Saint have a surprise top 10 hit in Holland and Belgium with 'Stop That Train'...After Nena, George Kranz and the Scorpions' recent hits, expect chart placings for fellow Germans Propaganda and Peter Schilling, whose 'Major Tom' is about to be re-released again in a confusing array of languages and mixes. Don't miss it this time...Helen And The Horns' 'Freight Train' is being played on Radio 2...



KIM CARNES is not big leggy

'MICHAEL CAINE' is the first Hollywood star to be namechecked in the title of a top 20 hit since Kim Carnes immortalised 'Bette Davis Eyes' in 1981, I wrote a fortnight ago.

Since then several readers have written to say "whorrrabout 'John Wayne Is Big Leggy'?" What indeed, say I. True it was a number 11 hit last year, but Wayne is a former Hollywood star, being rather ill-equipped to make movies since his death five years ago. Technically therefore I was right. Incidentally, this week's chart finds more celebrities, past and present, named in the titles of hit songs than ever before. Apart from 'Michael Caine', there's 'Robert De Niro's Waiting', 'The Hitler Rap', 'Wood Beez (Pray Like Aretha Franklin)' and 'Nelson Mandela'.

GEORGE AND Andrew from Wham! sung about being 'Bad Boys', but it was the lovely Dee who got expelled from school.

"I got the blame for throwing a book across the classroom," she recalls.

"When I told the teacher it wasn't me, she called me a black bitch. I can take most things but I don't have to take that from anyone. Anyway, I punched her in the mouth or something and they expelled me."

Having worked with Wham! and the Style Council, Dee, or Dee C Lee as she now calls herself, has released her debut solo single, 'Selina Wow Wow', something Paul Weller pushed her into doing.

"I never really bothered about doing solo work," she says. "Then when I joined the Style Council, Paul kept saying 'you ought to do something on your own', so I thought, why not?"

Dee sees her first solo single as the end of her first set of goals: "I never thought I'd have done all this by the time I was 22. I don't know what else I'd like to do if the single takes off. I've always wanted to be a cool sex goddess but I can't carry it off. Like the other day a photographer told me to smoulder so I asked him for a box of matches. I can't seem to do it, I just laugh all the time!"

ANDY SIKKEN

