

TRACIE DENNIS EDWARDS ICICLE WORKS DAYTON THE BEATLES

Hewson

# record

APRIL 7, 1984 45p

mirror

**SPECIAL  
AKA**

*Jerry rips  
it up, p12*

**SPRAY  
CAN  
CULTURE**

*-an arts supplement*



# Private Files



**A** RCHIVE ARCHIE here with a little bit o' fun for you. Remember those days when it was the height of fashion to walk down the road in ya ma's tea towel, ya do . . . ? Well wipe that mascara from your eyes an' feast yasel' on this lovely couple. Yup, it's those prime movers of the men-in-frock pop patrol, Boy George and Marilyn. In our picture (circa 1980) George and Marilyn patiently await the arrival of Fred the dustman and pose for passing street photographers. Aaah, way back when . . . you could get away with anything.



Pic by Justin Thomas

**T**HE ORIGINAL descendants of the League Of Gentlemen lived in caves and drank the blood of used dinosaurs. But well, as things slowly evolved over the centuries, the League got a bit more civilised. They started wearing proper clothes, attending bear baiting competitions and partaking of their mead in Thameside hostelrys. By the time the good earth had reached 1982 things were radically different. I know it's only a short blip in the history of drinking, but for one whole year the League forsook beer mugs for dainty little champagne glasses and the like. Of course it couldn't last, but I thought it'd be a nice treat for the world to see that wine drinking team circa 1982. Pictured in their full Bacchanalian glory are: Steve Norman, Roger Taylor, Steve Strange and Nick Rhodes.



by JIM REID

**B**IN AN interesting week. Monday — arrested for traditional post pub rituals ("Well, if it's good enough for Lassie, it's good enough for me, officer"). Tuesday — translation of the Gary Crowley radio show for baffled American students. Wednesday — 'God and Nick Beggs', a lecture for the Raynes Park Ecumenical Society. Thursday — 'Throwing the pork pie at the faded New Romantic competition'. Friday — 'The Ship', 'The London Hospital Tavern', 'Samsons', 'The World Turned Upside Down'... the lost weekend begins here...  
... Woke up looking at the stars and feeling like somebody had been playing mixed doubles inside my head. I needed a drink, I needed a holiday in the sun, I

needed a 16-year-old girl with 46in legs... but most of all I needed stories...  
... I got to my feet and stumbled towards a dustbin frantically searchin' through scraps of paper, cat food tins and used Private Files jokes for a clue, a pointer, anything... et voila, on the back of an old cigarette: 'Boy George and Mormons' shock.  
I reached in my pocket, dragged out a 10 pence bit and headed for the nearest phone box to talk to my contact... "Yup, it's true," he said. "Culture Club records have been taken out of Utah's Mormon Brigham Young University bookstore and destroyed. Officials at the University claim that George promotes homosexuality and transvestism and they don't want that sort of thing." Of course the land of mass murderers and psychopathic politicians would find it a bit hard to cope with a harmless bloke in a frock, wouldn't it...?  
... and whilst in America, a passing stool pigeon informs me that Echo And The Bunnymen tickets were swapping hands for 50 dollars on their recent tour in the land of herpes 'n' howyadoin'. Must be something wrong with the water out there...  
... And a floating message in a bottle from the sunny 'n' saucy Canary Islands tells me that lovely Sade is holidaying there this week, in an attempt to escape the annual Harringay housewives' knees up down the Torch Song And Elm Tree...  
... And news from the junior

cappuccino bar indicates that Private Files have young popster Tracie Young is to get engaged this summer. Don't expect her to get married for four or five years, though. For more hot poop turn to page 34...  
... and talkin' of glamorous gals... our own rubber 'n' leather temptress Betty Page will be setting the Radio One airwaves alight with her spiky wit this weekend. Bet appears in the last 'Great Rock 'N' Roll Trivia Quiz' on Sunday at 4.30 along with Martin Rushent, Feargal Sharkey, Steve Levine, Ian Page and Mark O'Toole of Frankie Goes To Hollywood...  
**S**STONE ME! It's finally happened. Someone's succumbed to the charms of Eurythmic Dave Stewart. Handsome Dave has just got engaged to soul belter Nona Hendryx...  
... and my TV spy 'Hi, How Ya Doin', Howie' tells me of a rather spiffin' partee for kiddie pop prog Razzmatazz last week. Sipping plonko El Newcastle and making 'We Love Razzmatazz' style jingles were Tina Turner, Marilyn, Imagination, Cap'n Sensible, Annabel Lamb, Re-Flex, Feargal Sharkey, Dee C Lee, Heywoode, Fashion, Haircut 100, the Belle Stars, Fish, Holly Johnson, Kirk Brandon and many more far too insignificant to mention...  
... auditioning for cable TV show 'Music Box' this week: Stella Belle Star...

... Bananarama intend to tour in September... and not just Britain, don't you know. The girls are planning to stop over in Europe, America and everywhere... they will be supported by groovy new band the Adventures...  
... And also packing his bags for foreign climes: the lovely Marilyn. Mal is going down under (don't snigger) for a couple of weeks to stun chat shows and generally show the Aussies how to behave...  
... Can it be true that it only took three days for John Keeble to complete the drum parts on the currently being recorded Spandau album...?  
... Americans: can they walk and chew gum at the same time? After recent news regarding Ms Joan Jett I doubt it. Can you believe this: March 25, 1984 has been declared official Joan Jett day in New York State and the City of Long Beach...  
... Newcastle's finest, Prefab Sprout, are more than keen to have ace US studio wizard and Scritti producer Arif Mardin work on their next record...  
... Big Countryman Stu Adamson likes nothing better than zipping down to the space mountain in Disneyland when he is in America...  
... and finally my onerous task of dispensing tittle tattle, gossip and drinking stories to the pop world, will, from next week, be shared with those rum chaps the League Of Gentlemen (see picture)...

# News



**BLANCMANGE**, who release their new single 'Don't Tell Me' this week, will be touring in May. They'll be playing York University May 7, Leicester University 8, Newcastle City Hall 10, Birmingham Odeon 13, Hanley Victoria Hall 14, Norwich University Of East Anglia 15, Liverpool Royal Court 16, Leeds University 18, Oxford Polytechnic 19, Bristol Studio 20, Nottingham Rock City 22, Hammersmith Palais 24, Brighton Dome 25, Plymouth Skating Rink 27, Guildford Civic Hall 28, Dunstable Queensway Hall 30. The band have also completed their second album 'Mange Tout' but no definite release date has been confirmed.

## Stone love

**EDDY GRANT** releases his new single on April 27. It's called 'Romancing The Stone' and the B side is 'My Turn To Love You', taken from Eddie's live album 'Eddy Grant At The Notting Hill Carnival'.

'Romancing The Stone' is taken from Eddie's forthcoming new album 'Going For Broke'.

## Mode mix up

**DEPECHE MODE** release a special limited version of their current hit 'People Are People' this week. The A side features a radical re-mix of 'People Are People' by Adrian Sherwood of On-U Sound while the B side features the seven inch mix of 'People Are People' and 'In Your Memory'.

**LOOK LIVELY!** This week you can win a choice package from Dead Or Alive. It contains a 12 inch picture disc of their hit single '(That's The Way) I Like It' and a Dead Or Alive T-shirt.

Answer the three questions and post the coupon to: Dead Or Alive Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 12 correct entries opened on the closing date, Monday April 16, win.

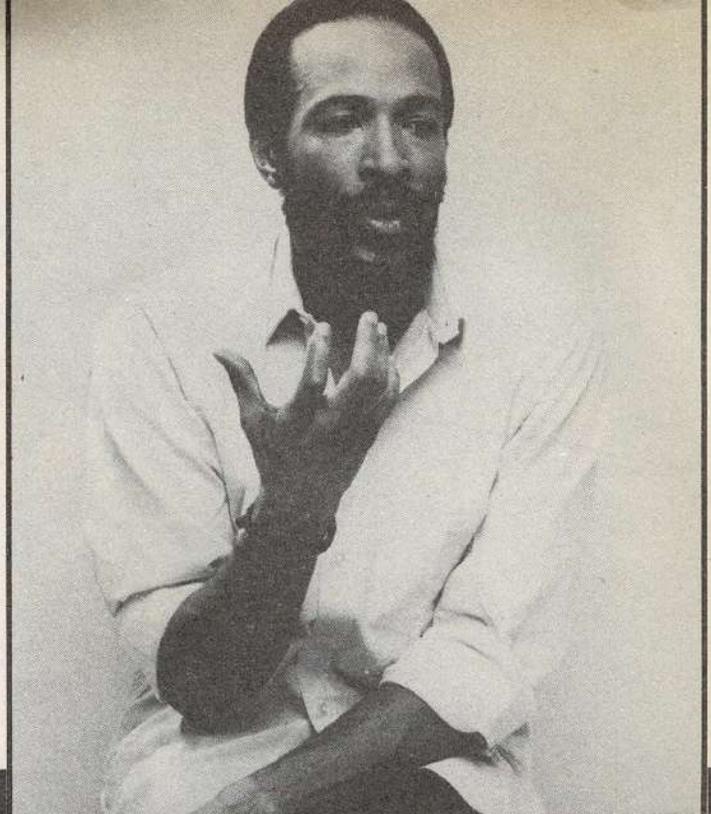
# Hi ho Silver line up

**ECHO AND The Bunnymen** release their new single 'Silver' on April 13, followed by a special concert in their home town Liverpool next month.

'Silver' was recorded in Paris and Liverpool and the B side, 'Angels And Devils', was recorded in San Francisco during their recent American tour. A 12 inch version of the single will feature an additional extended version of 'Silver'.

**Echo And The Bunnymen** will be playing a show at Liverpool King George's Hall on May 12. The concert rounds off a 'Crystal Day' of events in the city which they've arranged. Delights include a bicycle race, a return trip on the Mersey and a visit to the local Anglican Cathedral for a recital by the Cathedral Boys Choir!

Tickets for the day priced £6.30 are only available by postal application from PO Box 281, London N15 5LW. Cheques and postal orders should be made out to Echo And The Bunnymen. Enclose a first class stamp with your name and address but do NOT enclose a stamped addressed envelope. Allow four weeks for delivery.



# Gaye shot by father

**MARVIN GAYE** is dead. He was shot by his father. Police said that his father picked up a gun and fired at Marvin during an argument. He was rushed to hospital in Los Angeles but died in intensive care five minutes after admission. His father gave himself up peacefully.

Gaye was shot just hours before his 45th birthday. His career spanned 30 years and originally he was a drummer. His first big hit was 'I Heard It Through The Grapevine' and his most recent biggest British hit was 'Sexual Healing', in 1982. Turn to page 31 for an appreciation by James Hamilton.

## UB40 swamped

**UB40** want to apologise for the delay in writing to fan club members. They say that since the success of 'Red Red Wine' they've been swamped with applications to join, as well as coping with letters from existing members.

**UB40** are now updating their fan club and letters will now be dealt with promptly and a little extra surprise included with the usual fan club correspondence.

For new members, the **UB40 Fan Club** can be reached at PO Box 117, Birmingham, B5 5RD.

## H2O split

**H2O BASSIST** Colin Ferguson has decided to leave the band. Ferguson was with the band for three years and his departure is said to be amicable and happened purely for personal reasons.

**H2O** are now auditioning for a new bass player before their nationwide tour in May and June, co-inciding with the release of their first album, 'Faith'. Meanwhile, their new single 'Who'll Stop The Rain' will be out on April 20.

## Grand slam

**GRANDMASTER FLASH** and Melle Mel release their long awaited follow up to 'White Lines' this week. It's 'Jesse', which charts the rise of presidential election candidate Jesse Jackson.

The single is available in both seven inch and 12 inch versions. The 12 inch version will have a picture bag with the lyrics printed on it.

**Grandmaster Flash** is currently on an extensive European tour but he'll be playing two nights at the London Venue on April 8, 9.



- 1) Who first had a hit with '(That's The Way) I Like It'? Was it a) KC And The Sunshine Band ... b) The Weather Girls ... c) Weather Report ... ?
- 2) Dead Or Alive's last single was called a) 'I'd Do Something' ... b) 'I'd Do Nothing' ... c) 'I'd Do Anything' ... ?
- 3) Pete Burns comes from a) Reading ... b) Liverpool ... c) Peru ... ?

Name .....

Address .....

.....

.....

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# WOOLWORTH

AND WOOLCO

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# News

● **THE FARMER'S BOYS**, who release their new single 'Apparently' on April 9, will be playing London Electric Ballroom April 26 and Ipswich Gaumont 27.

● **QUEENSRYCHE** WILL be supporting Dio on their tour in September. The Seattle based heavy metal band are currently working on their debut album.

● **THE KANE GANG**, who are part of the ultra hip Kitchenware label, release their new single 'Small Town Creed' on April 6. A 12 inch version of the single will include the bonus track '1,000,000 Chickens Can't Be Wrong.'

● **WAS (NOT WAS)** release a compilation album of some of their best tunes on April 9. '(The Woodwork) Squeaks' features the original version of their classic 'Out Come the Freaks' with 'Tell Me That I'm Dreaming' and 'Where Did Your Heart Go.'

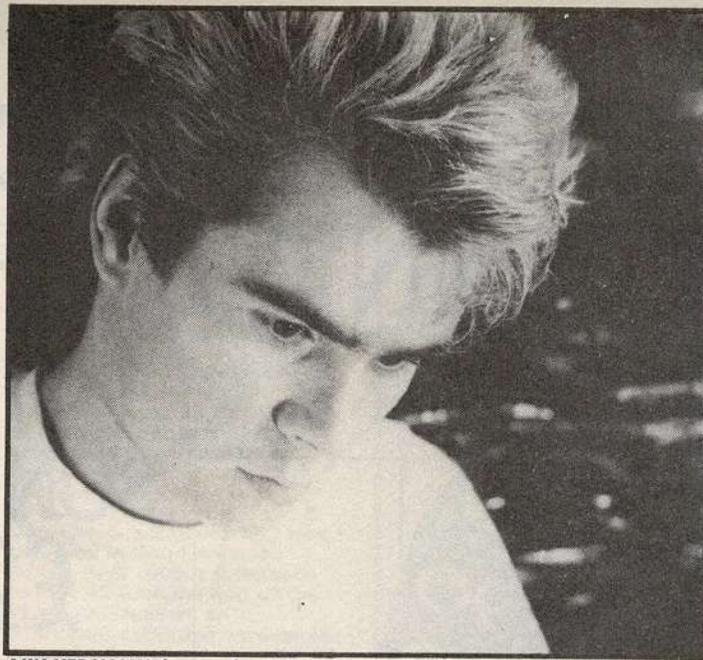
Other tracks on the album include 'Wheel Me Out' and 'Hello Operator.'

● **ULTRAVOX** GAVE out the wrong dates last week for their London shows.

They'll be playing Hammersmith Odeon from June 6 to June 9 inclusive, and not from June 7 to June 10 as previously announced.

● **SWANS WAY** have altered a date on their tour. The Birmingham show will now take place on April 26 at the Power House and not on May 8 at the Gay Tower as previously advertised.

● **DEAD OR ALIVE** bring out a picture disc version of their '(That's The Way) I Like It' single this week. The disc features a picture of Pete Burns on the A side with a photo of the whole group on the B side. Sounds lovely, doesn't it?



**NIK KERSHAW**: he needs tunes

## Scream to a whisper

**NIK KERSHAW** was forced to cancel three dates last week, when he was struck down by laryngitis. Nik had to blow out the shows on doctor's advice. "After he came off stage at the Bristol Colston Hall there was no voice left," a spokesman for the small but perfectly formed Kershaw told

**RECORD MIRROR** this week. "We took him straight down to London to see an eminent throat specialist and he warned us that the entire tour could be in jeopardy if Nik didn't rest his voice completely for several days."

Nik's date at Edinburgh Playhouse has been re-scheduled for April 21, while his date at Chippenham Goldiggers will now take place on April 23. The Leeds University date he was also forced to cancel should be re-scheduled shortly. Tickets for the cancelled shows will be valid for the new concerts.



**LEO SAYER**, the only pop star who's smaller than Nik Kershaw, begins a mammoth tour next month taking in more than 40 dates.

Leo's hectic schedule starts at Coventry Apollo Theatre on May 24, followed by Oxford Apollo 25, Cardiff St David's Hall 26, Bristol Colston Hall 27, Brighton Centre 28, London Dominion 29, Leicester De Montfort Hall 31, Manchester Apollo June 2, Glasgow Apollo 3, Aberdeen Capital Theatre 4, Edinburgh Playhouse 5, Newcastle City Hall 6, Middlesbrough Town Hall 7, Bridlington Spa Hall 8, Doncaster Gaumont 9, Llandudno Arcadia 10, Harrogate Centre 12, Kendal South Lakeland Leisure Centre 13, Derby Assembly Rooms 14, Ipswich Gaumont 15, Crawley Leisure Centre 16, Croydon Fairfield Halls 17, Reading Hexagon 18, Portsmouth Guildhall 20, Bournemouth Winter Gardens 21, 22, 23, Eastbourne Congress Theatre 24, Dartford Orchard 25, Boston Haven Theatre 26, Hatfield Forum 27, St Austell Cornwall Coliseum 29, 30, Paignton Festival Theatre July 1, Norwich Royal Theatre 3, 4, Southport Theatre 5, 6, 7, Blackpool Opera House Theatre 8, Southend Cliffs Pavilion 10, Northampton Dergate 11, Margate Winter Gardens 12, 13, 14, Hastings White Rock Pavilion 15, Isle Of Man Palace Lido 17, 18, 19.

Tickets are on sale now. Outside London most tickets will be priced at £7, £6, and £5 — but check your local press for full details. Tickets for London are priced £8.50, £7.50 and £6.50. They are on sale now.

It makes  
your ears rock.  
And  
your eyes roll.

Laserwave is a new laser light concert featuring tracks by David Bowie, The Police, Lene Lovich.

You can see it Wednesday to Sunday at 7.30pm. (Extra shows Fridays and Saturdays at 9.00pm.) at the Laserium at the London Planetarium, Marylebone Road, London NW1. Ring 01-486 2242 (24hrs) for details.

**The Laserium at the Planetarium.**

## Gang's farewell four

● **GANG OF FOUR** will be playing a short farewell tour this month before splitting up. You can see them at Nottingham Rock City April 11, Leeds Warehouse 12, Manchester Hacienda 13, London Hammersmith Palais 15. Tickets are on sale now at all usual outlets.

## SOUL ON SOUND ISSUE 29 OUT NOW!

D.J. TONY JENKINS PRESENTS 60 MINUTES OF ENTERTAINMENT FOR JAZZ FUNK & SOUL FANS, FEATURING INTERVIEWS WITH DENNIS EDWARDS, SHANNON & NAT AUGUSTIN ALONG WITH ALL THE PRE-RELEASE JAZZ-FUNK & SOUL TRACKS.

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**THE SMITHS** will have a new single out in mid May and they're also featured on a single released by legendary sixties popster Sandie Shaw this month.

The Smiths' single is a new track 'Heaven Knows I'm Miserable Now'. Sandie's song 'Hand In Glove' will be out on April 13 and features the Smiths as guest backing musicians. This song, and the B side 'I Don't Owe You Anything', have also been written by Smiths members Morrissey and Johnny Marr.

● **TONI BASIL** releases her second album 'Toni Basil' on April 9. The album has nine new tracks.

● **MATT BIANCO** follow the success of 'Get Out Your Lazy Bed' with a new single 'Sneakin' Out The Back Door' on April 6. The B side is an irresistible instrumental called 'Matt's Mood'.

### Summer's love

**DONNA SUMMER** releases her new single 'Love Has A Mind Of Its Own' on April 13. A 12 inch version of the single features an extended version of the track and disco mix of 'She Works Hard For The Money'.



**MARILYN:** doggedly determined

## Loveless Marilyn

**MARILYN RELEASES** his follow up single to 'Cry And Be Free' this month. It's 'You Don't Love Me', which will be out on April 13.

The B side is called 'Raining Again' and both tracks were written by the lad himself. A

12 inch version of the single will also be available, which will feature an extended dance mix on the A side.

At the moment Marilyn is on a promotional tour in Australia.

### Single Pickets

**THE FLYING PICKETS** release their new single 'When You're Young And In Love' on April 9.

This follow up to 'Only You', which topped the charts for five weeks over Christmas, is an acappella version of the 1967 Motown hit for the Marvelettes. The B side, 'Monica Engineer', is written by Pickets' member Rick Lloyd.

The band are now putting the finishing touches to their new album which should be out in May, to coincide with their previously announced tour.



### Hendryx lives

**SENSUOUS NONA Hendryx**, the girl who's tipped to walk down the aisle with Eurythmics star Dave Stewart, releases her new single 'I Sweat (Going Through The Motion)' this week. Well, it all helps with the mortgage, doesn't it?

THE TIME IS RIGHT: THE PLACE IS SET

# BLANCMANGE



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# TV + Radio

**FRIDAY'S** 'Tube' (C4, 5.30pm) features hunky Paul Young. You can also munch your fish and chips and sing along to a rare live performance from Joe Jackson.

**SATURDAY** and you can stagger out of bed to watch 'Saturday Superstore' (BBC 1, 9am). It features Blancmange playing their new single and answering the phones. How do they stand so much pressure that early in the morning? At a more respectable hour, 'The Saturday Show' (ITV, 10.30) features the Thompson Twins' spanking new video for their current hit 'You Take Me Up' and in the chair will be comedian Eric Morecombe. Well, what with Neil Kinnock in the Tracey Ullman video, a lot more oldsters are going to start wanting a slice of the action. 'Annie In Conversation' (Radio One, 1pm) features veteran disc jockey Annie Nightingale in conversation with ex Who singer Roger Daltrey and that popular man of the moment Paul Young. In the evening 'Ear Say' (C4, 6.30pm) has our warm and very wonderful Gary Crowley and a slim line Dave Gahan of Depeche Mode doing the singles. Chaka Khan will be in the studio and there's an interview with Kinks stalwart Ray Davies and a feature on Northern Soul and Hi-NRG.

**SUNDAY'S** 'Great Rock 'N' Roll Trivia Quiz' (Radio One, 4.30pm) features David Jensen with his guests, who include Martin Rushent, former Secret Affair mainman Ian Page, ace producer Steve Levine and RM's Betty Page. Hold on to the edge of your seats as they battle it out.

**MONDAY** sees soul singer Dionne Warwick in 'Pebble Mill At One' (BBC 1, 1pm). The game old gal will be performing three numbers, 'I'll Never Love This Way Again', 'All The Love In The World' and 'Heartbreaker'.

**TUESDAY** features ace reggae artist Yellowman and dub poet Mutabaruka in 'Black On Black' (C4, 11.10pm).

**WEDNESDAY** has Razzmatazz (ITV, 4.50pm) featuring Clare Grogan in her new role as presenter and featured are the Thompson Twins, Culture Club, the Eurythmics and Re-Flex.



# Gary Crowley

gets out of bed

**YES, IT'S** nearly arrived folks and, to be perfectly honest, I can't wait for it. The excitement began a week ago when every watch 'n' clock across the country had to be turned an hour forward and it suddenly hit me that British Summer Time was on its way.

Now I don't know about you but I've become fed up and very bored with these endless cold, dark nights — waking up in the morning and having to crawl from my cosy warm bed and continuously wearing the same imitation sheepskin overcoat.

On pottering around my room, emptying my crammed drawers, I rediscovered many relics from last year's long hot summer.

Shorts, sunglasses, T-shirts, plimsolls, swimming trunks, etc.

Even though I can't afford an Andrew Ridgeley iron-on suntan, and really don't possess a body that'll do it justice, I still like nothing better than to wear the minimum and bust loose with a place in the sun!

'S funny, 'cos living in the city can sometimes be well depressing during those harsh winter months, yet when the sun comes out to play you just can't beat it. Being in the local park on a lazy hazy cool Sunday afternoon, with your ghetto blaster blowin' up a storm, cannot be rivalled in my book. Stroll on sunshine, that's what I say.....



JAMES KING AND THE LONE WOLVES: Promising debut

Pic by Hilary Parson



Gap Band pic by Steve Rappoport

**BACK TO** harsh reality and all hands on record decks — there are quite a few peaches to be bought at the moment. The combination of the Gap Band and Little Stevie Wonder (still blowin' his harmonica), for instance, is one you mustn't ignore. And their Martin Luther King tribute 'Someday' is simply thrilling.

Also soulful but plentiful are two import 12-inches which should be available from your local hip record shack. One with spirit is Jocelyn Brown's slice of heartache, 'Somebody Else's Guy' while the other is the Last Poets' screamin' attack, 'Long Enough'. The purchase of both will fleece your pockets but you'll be a wiser, groovier person at the end of your sunshine day. You're advised to take a chance.

Pop's meant to mean popular but nowadays if the charts are anything to go by it usually means pap. Succeeding on both pop and quality levels is the latest infectious release from cool bop and swing daddy-o's, Matt the Bianco. A friend (!) of mine

recently dared to compare them to Modern Romance which made me mighty angry, 'cos it seems to me that this sharp bunch love and respect the influences they're messin' with, and 'Sneakin' Out The Back Door' is proof.

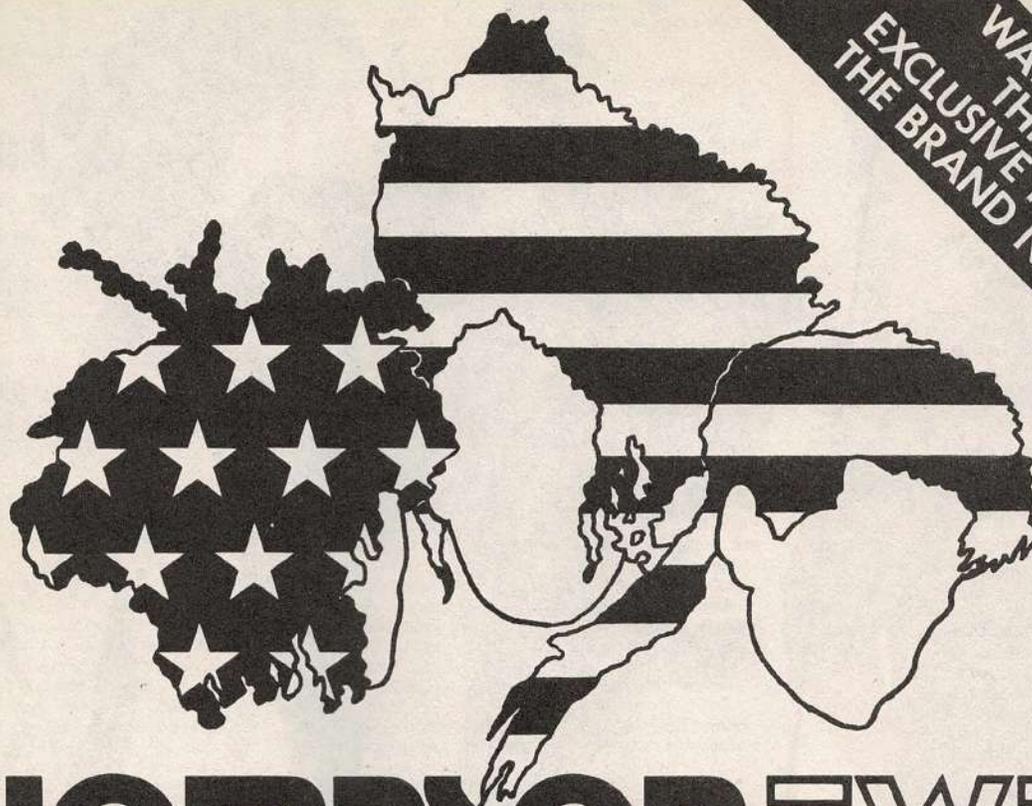
Scotland has always been a heavy metal stronghold and finally the post-Postcard wave of twee groups have started to harden up, replacing charming blow-away ditties with riff-roarin' rockers. A new outfit to check (shirt) for are James King And The Lone Wolves, whose promising debut 'Texas Lullaby' has just been released, while a good buddy of mine recently caught Lloyd Cole And The Commotions (brilliant names these, doncha fink?) in rehearsal and hasn't stopped raving about them since.

Vinylly, the Crowley Cracker Award this week goes to South London ensemble One Blood, whose enchanting waxing 'Get In Touch With Me', is currently skankin' its way up the nation's charts. Investigate, y'all.

# IS THIS WHAT YOU PROMISED ME?

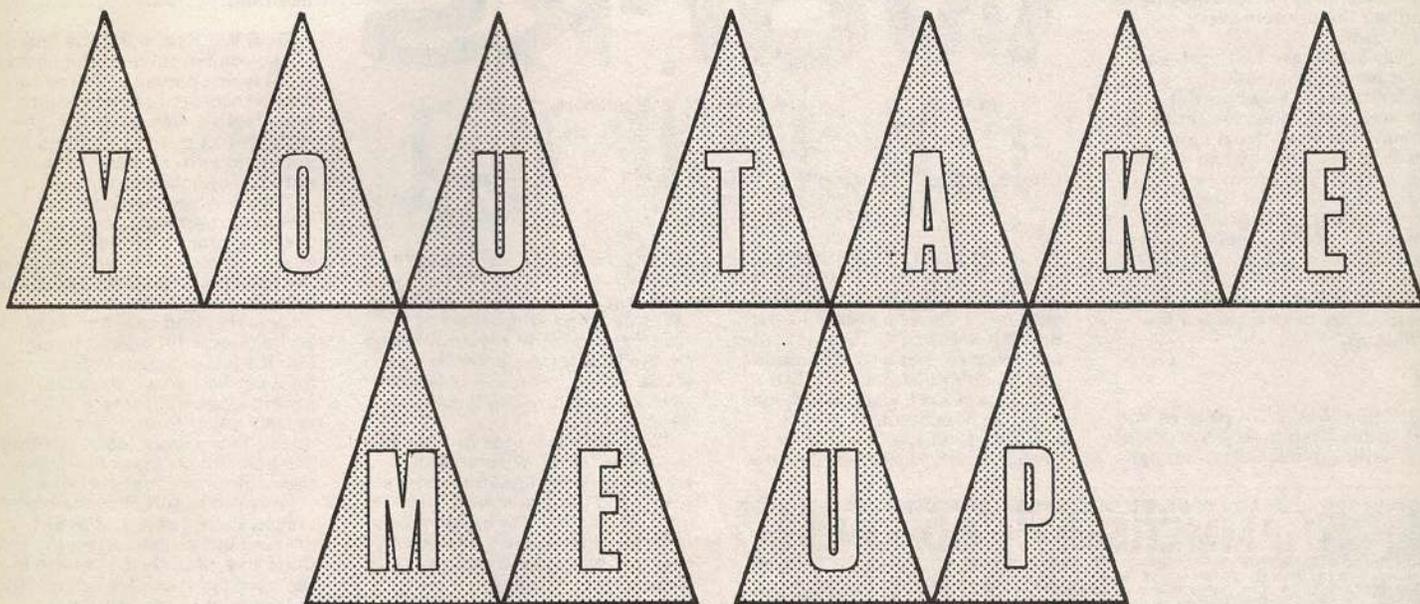


# HOORAH! BOYS HOORAH!



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THE BRAND NEW VIDEO

# THOMPSON TWINS



## U.S. 12" REMIX

STRICTLY LIMITED EDITION  
OUT THIS WEEK

ARISTA

**T**HE ICICLE WORKS have just returned from knocking them dead in America. Well, over the Atlantic actually, as singer Iain McNabb explains. "We were on the plane coming back and this bloke who was sitting in front of me just died. They have to leave them in their seats, they're not allowed to move them so he was a bit ripe by the time we got to London."

Iain, Chris Layhe and Chas Sharrock enjoyed their first trip to the States immensely, but drummer Chas had problems when the band decided to try their hand at ten pin bowling. "I threw the bowl across the next lane," he laughs. "Also, I threw the thing backwards because my fingers got stuck. There are still ten people in hospital, apparently."

The Icicle Works have just released their debut album along with the re-released 'Birds Fly' as a follow-up to the glorious 'Love Is A Wonderful Colour' which lit up the charts at the end of last year. It's a strange album with a wide range of material varying greatly between the singles and the less instant songs, a 'pot pourri', as Iain calls it.

"There's a bit of punk on the album, bits of psychedelia and bits of Frank Sinatra as well," he tells me, and here lies The Icicle Works' problem. They are determined not to step aboard the 'bizmobile' of new clothes, new haircuts, 'baby I love you' lyrics, but they do have hit singles and we the punters seem confused.

"We've always had problems with people not really understanding what sort of band we are," says Iain thoughtfully. "Bands like The Alarm have a ready made audience for them, but with us we've got people who write us off for being another wimp pop group because we put out a Phil Spector type record, and we've got people who say we're something else. We don't have one audience and that has caused us quite a few problems."

**T**HE ICICLE WORKS have had more than their fair share of criticism because in an age

# works outing

of instant gratification where you change TV channels until you find something you like, or make up your mind about a record in the first ten seconds — they demand and deserve that you take time and trouble to simply LISTEN!

"We wouldn't want to be one of those bands whose album goes in at number two," says Chris. "That's really bad because

afterwards you're just riding on your name."

Having watched the band's gig at Cardiff the night before our chat, I tell them of my admiration for the sound they produce on stage. After all, there's only three of them and they don't use backing tapes.

"Yes, it's like a wall of sound," says Iain. "When we started it was all very minimal but now we've got this big sound." The man responsible for much of this sound is undoubtedly the quiet spoken Chas, who transforms himself from a slight five foot two inch Liverpudlian to an almighty powerhouse of a drummer on stage.

"This band demands that sort of drumming," blushes Chas. "I've been in other bands where you just keep the beat and it's really boring. We experiment a bit, get away from the cliches."

Iain's lyrics have come in for a fair bit of stick for 'not making sense' and other such pointless criticisms. I mean, if you want bland and cutesy lyrics, there are plenty around, aren't there?

"Some of the lyrics are pretty 'Beefheart' and nonsense," says Iain. "The titles come first, all the music I've loved from the past

has had brilliant titles, it's like a whole world of imagination is captured in one song and I really like that."

**A**S WE sit around the large wooden table in the cottage which serves as home for bands recording at the remote Rockfield studios in Wales, The Icicle Works put the wind up me yet again with stories of the notorious Rockfield ghost.

"When we were doing the album, our manager was up in the attic room and the first couple of nights he was dragging bricks across the floor," says Iain. "I legged it upstairs in my underpants and saw him doing it so I dismissed it all and thought, OK, it's just nonsense. Then when he went home two days later, the noises were still there and I wasn't going to run upstairs again. There were loads of things like vacuum cleaners switching themselves on, that sort of stuff."

I have to report that the night I stayed there I saw and heard nothing but an owl, even though Chris thoughtfully locked me in the haunted room for ten minutes with no lights. Wacky these Liverpudlians, aren't they?

As the light fades again and London beckons (I wouldn't risk two nights at Rockfield), Iain tells me of his hopes for the future. "I'd like people to realise what sort of group we are and stop trying to pigeonhole us," he says. "I really admire bands who refuse to compromise and I'd like to see us carry on for a long time by avoiding the mainstream. We'll never be flavour of the month, but hopefully we'll be around a damn sight longer than all those bands who are."

Andy Strike



THE ICICLE WORKS: fly boys

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**"IT'S REALLY important now that the public are aware that Steve Levine, record producer, is making an album!"**

This man is nothing if not assertive, enthusiastic and eager. He peppers his conversation with superlatives such as "brilliant" and generally exhausts one with his energy. Steve Levine, producer of hits for David Grant, Jimmy The Hoover and Culture Club, is becoming an artiste himself after a long wait.

Steve left school at 17 and became an engineer at CBS. He got the sack because he started making records when the studio wasn't being used in the evenings. He released a single on his own label which "bombed abysmally" but had a sufficiently good production to attract the attention of EMI. There he worked with such luminaries as the Angelic Upstarts before being introduced to Jon Moss and George O' Dowd.

He produced some "brilliant" demos for the fledgling Club in January '82, which EMI foolishly turned down. Enter Virgin: and you know the rest. "All this time I'd been building up ideas of doing a solo LP," explains sprightly Steve. "I'm a songwriter, I have emotions and ideas as well as bands do, so I wanted to do something separate. I think it makes me a better producer as well. It's very hard work being both producer and artist, I'm very aware of the dangers — that's why I'm not singing on the tracks. I didn't want to fall into that trap of self-indulgence."

Under the banner 'Produced by Steve Levine' ("the best way to describe it — I wanted to be sensible and not call it 'The Mauve Ashtray' or something," says Steve) there's a smooth and smoochy natty aereal single 'Believin' It All' and elpee 'Across The Board'.

"The single's written by myself and George," reveals Steve after another high-powered telephone call.

"We're all very fond of reggae and I'd wanted to do a reggae song. I'd just been to Jamaica recording with the Melody Makers and I came back with loads of ideas — it's such a brilliant place, I felt very inspired. Mikey Craig played bass on it — he's a brilliant reggae bassist — and Rita Marley's doing backing vocals. That really is a seal of approval. She thought 'Do You Really Want To Hurt Me' was fantastic — and that's the ultimate. John Alder, who used to be

guitarist with The Jags, sings lead vocals and I play keyboards and drums."

**A**S THE title suggests, the album ranges widely across musical tastes, Steve not restricting himself to any specific style or sound. "One track is very classical sounding — it combines a section of my favourite classical music with vocal sounds instead of orchestral instruments. It sounds incredibly different and fresh. Then First Light's singer Derek Green does another song I co-wrote with George, which is a smooth, soulful club track. And I'm doing one with David Grant which'll be nothing like his normal style.

"I can go from strength to strength 'cos I don't have any guidelines, but there will be a continuity with the LP, it won't sound like K-Tel because there's a theme of sound and style of production."

He's also taking this opportunity to strike a blow for new technology: "I'm trying to prove that machines and human beings go very well together and don't sound like robots. The problem is that when you say you're using a Fairlight people instantly think it'll be a robotic dance/disco track. Machines have been given a bad name by being used badly — they can be as soulful as anything else. The B-side of the single is a good example — 99% of it is done on a Fairlight, but it sounds like an LA jazz session! I'm trying to make it to a high standard technically — it's all going to be digitally recorded on my new Sony Digital machine — £160,000 worth of hardware — that's my house in the country! I strongly believe that's where the future of recording lies. The difference is quite stunning — like listening to the worst pre-recorded cassette and then hearing the master."

Why does Steve think more producers don't venture into vinyl in their own right? "One reason is because a lot of producers aren't involved in the other side of making records — they like to sit at the console, but they aren't that technical. I tend to be involved in the physical making of a record right from the start. It's my hobby as well as my career — I love making records, I never get tired of coming to the studios. I've still got that hunger, and if you lose that, you lose the thing that made you good."

Betty Page

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STEVE LEVINE: knob-twiddler to the stars

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Virgin

# Politics & Dancing

by Jim Reid

**JERRY DAMMERS** doesn't do things the easy way, he's an awkward cuss. That's what makes him special. As head man with the Specials AKA he's presided over one of the most intriguing stories in recent pop history and lived to tell the tale . . . From the heady days of 2-Tone hysteria, through a painful split, to a re-emerging Specials attack fronted by the year's most noble 45, 'Nelson Mandela'.

Throughout the trials and tribulations — the most notable being the forthcoming Specials LP which has taken three years and a rumoured £500,000 to record — Dammers has kept his rocksteady musical vision unswayed by the expediences of an industry impatient for success. It hasn't been easy. Since the original Specials line up split, Dammers has struggled with a shifting pool of musicians and a distinct lack of commercial success. Excellent singles like 'The Boiler' and 'War Crimes' were just a little too real for a pop climate fed on Bounty bar adverts, videos and funny haircuts. And then there was that album — tentatively (and ironically) titled 'In The Studio', the third Specials LP has been an exercise in financial suicide unparalleled since Arsenal signed Charlie Nicholas.

And yet, with the LP finished and 'Nelson Mandela's' joyous mix of soca pop shooting up the charts it seems that the story may have a happy ending for Mr. Dammers and the Specials AKA.

Certainly Dammers, behind his legendary reticence, seems a pretty happy man when I meet him for this interview. Although the band do still have problems — notably vocalist Stan Campbell's seemingly daily decision to quit, then rejoin the group — Dammers' resolve to win through, spread the word and invade the dance floor, seems stronger than ever . . . And no stronger than on the sentiments of the current 45. Why Nelson Mandela . . . ?

"I went to his sixtieth birthday concert at Alexandra Palace — I hadn't really heard of Nelson Mandela before. Funnily enough there was a

song being played there called 'Mandela' which is on the LP of the concert — 'African Sounds'. It's a completely different song from ours, though I wrote our song in solidarity with it.

"I don't think I actually heard the song on the day, but it just inspired me to write a song — it's such a musical sounding name. I tend to write songs in my sleep a bit. I just wake up and it's there . . . y'know.

The record mentions Nelson Mandela but it's more than that. It's about feeling frustrated and guilty that no-one's doing anything for South Africa. The record's not going to do very much, but if it just makes people think for one moment it will have done something.

The thing is, although South African people have gotta find their own liberation it would be made much easier for them if the outside world would lend a hand a bit. But the outside world tends to ignore it . . .

**NELSON MANDELA** has been in prison for 22 years. His crime? . . . leading The African National Congress, a force for African liberation. Dammers can't understand how other English people can seemingly condone a regime that does this to people just because of the colour of their skin. . . .

"I saw Elton John on the telly saying that he was gonna play in South Africa, that really makes me sick. He may not realise it, but by going over there he's giving the South African government a real one up. It's a great propaganda exercise for them when people like him go and play there.

"I think it's pathetic that they don't realise. It's the same with the rugby team going over there. It's all very well saying you shouldn't bring politics into sport, but it's just not true, those people are being used as a propaganda exercise."

Jerry's beliefs are so strong that they've even taken him to the nation's biggest mental home — the Houses of Parliament.

"I went to the Houses of Parliament last week 'cos Anti Apartheid were doing a lobby. I had to meet someone from ANC and present him with a record. Anyway, when I was there Fenner Brockway

(venerable old socialist) made a really great speech. It was a kinda historical speech, he said that if the South African government doesn't do anything within the next five years, the United Nations should put together an army and go and overthrow the government. They've just got away with it for 65 years, it's disgusting. They are no better than the Nazis."

Such life and death issues inevitably make pop music seem unimportant, trivial. Yet I wonder, in retrospect, whether Jerry feels 2-Tone's spirited stand for racial unity made any impact?

"Not as much as it might have done. I think there's a lot of confusion about the whole skinhead revival and 2-Tone — people associate skinheads with racism. Yet though 2-Tone was skinhead sort of music it was preaching the opposite message. There would probably have been a skinhead revival anyway—I think 2-Tone helped to make it less right-wing. Helped to diffuse it."

**WHILST** the problems of the world are often the subject matter for Dammers' songs, the man himself has been beset with problems of his own over the last three years.

Up until recently he's had no settled line-up to finish off an album that began three years ago. Indeed, I've heard rumours that some of the forthcoming LP was started even before the first ever Specials LP — released in 1979 — saw the light of day.

"Some of it was, some of the backing tracks. Some of the rhythm tracks were done with Horace still in the band and a couple of 'em. I think it's 'Racist Friend' and 'Bright Lights' are tracks that Brad did on his own while the original Specials were still going. Yet it's quite hard if you've just got a rhythm track to turn it into a song. In retrospect I'd like to get the songs, finished as songs, before we go into the studio."

Won't an album recorded over such a long period of time lack continuity?

"Not really, people seem to be making a big deal out of this. I don't understand what all the fuss is really. I think if people think you're gonna churn out LPs at the rate of

Continued page 14

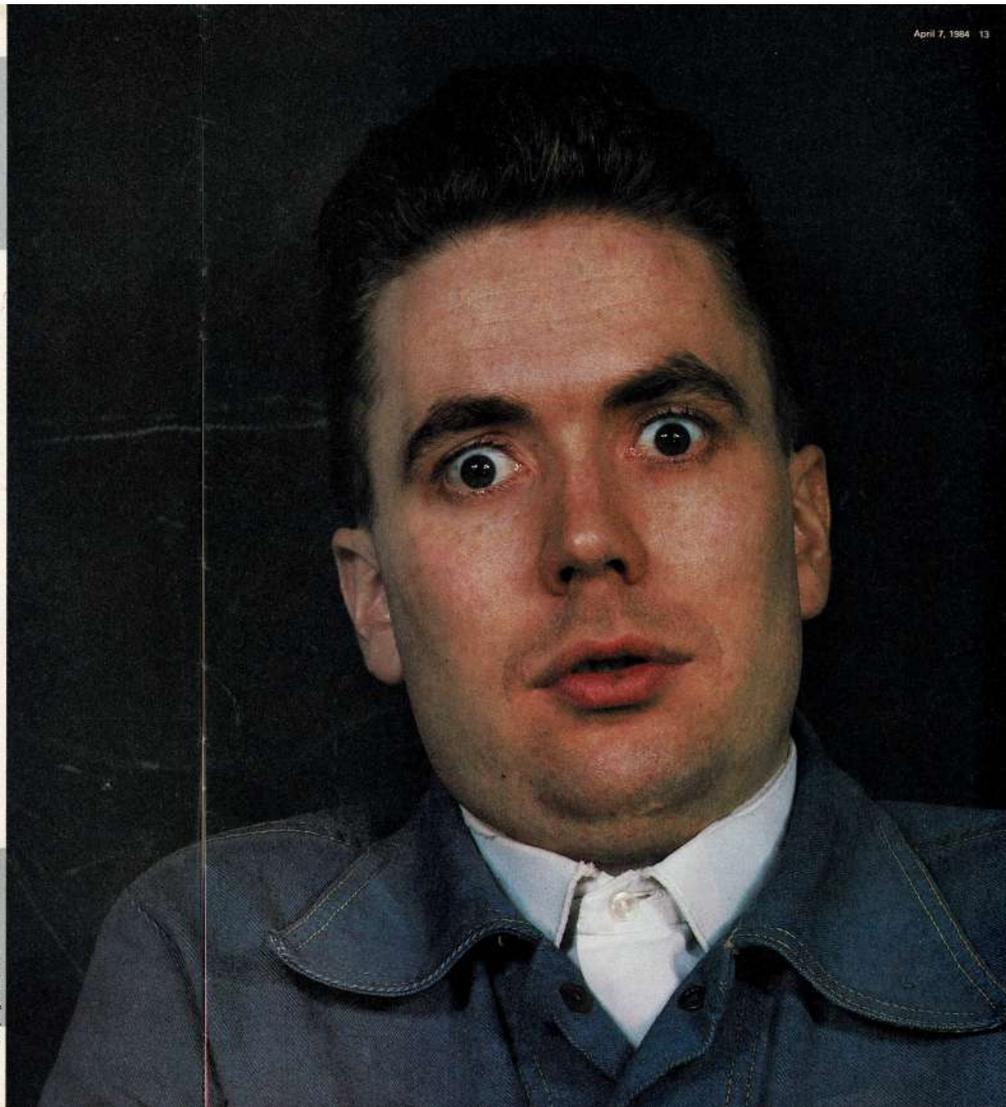


Photo: Eugene Schuber

## From page 12

one a year for ever that's just ridiculous. I wouldn't even wanna do that.

"You have to realise that the first Specials LP took two years before it was made. We were playing for two and a half years before the public ever got to hear about the Specials. This band, after the original one broke up, has had to go back to square one. Start all over again."

Jerry says the new LP will be a mix of funk, reggae, jazz and African music. And also a mix of ideas from all the members of the Special AKA. As with the original line-up it's still Mr Dammers' job to marshall the disparate talents at his disposal. Yet unlike the original line-up, the current band have not been allowed to develop through constant gigging.

Indeed, for a man whose initial success was based round a corkin' live set, Mr Dammers is somewhat reluctant to tread the boards again. Partly, I feel, through fear of failure, partly through an aversion to large tours and dirty concert halls . . . and partly as a result of Jerry's new musical philosophy.

"I wish I could say we'd tour, but unfortunately I can't promise anything like that at the moment. I hate to admit it, but the LP has been quite a studio production job (*you surprise me, JD!*) and it'd be very difficult to translate live.

"It's funny really, 'cos to me most of what's happening in music is in the discos anyway. I hardly ever go to gigs and when I do I don't really like the set-up, especially in big places.

"I'd love to play in a pub but there would be so much attention from the press and everything that everyone would get too nervous. We did the 'Switch' TV show to an audience of twenty people and we were really nervous."

**J**ERRY'S INTEREST in certain strands of contemporary pop confirms his attitudes about playing live.

"I like listening to the black pirate radio stations, Invicta and stuff like that. Last night I recorded the electro top thirty. That's all like black punk music in a way, a drum machine's so easy to master.

"I think today it's not really the musicians who are important, the musicians who work in the studio — but the real musicians of today are the DJs, playing the speakers if you like.

"I'd much prefer to go and listen to Paul Murphy (ace latin jazz DJ) than go and see a group. There's a couple of bands that I like — Onward International, Working Week — but I'd only go and see them in small venues.

"The great thing with electro is that the musicians are anonymous, the DJs and mixers are the stars. If I could I'd prefer to be anonymous as a musician."

But, of course, Jerry can't. As ever the Special AKA mainman, I wonder if he, the arch perfectionist, is in danger

of getting obsessed with his own music?

"That's why we got Elvis Costello in to produce the single. I respect him and he respects my opinions and although we worked together he was like an outside ear. I'm a real perfectionist and I get really finicky with the most minute details whereas he's efficient and very workmanlike."

And also outside of the Special AKA workload there are the other groups Jerry chooses to sign to 2-Tone. The Higsons and The Apollinaires were the most recent (failed) ventures.

"I was disappointed, I thought some of those records were really good. I still like 'The Feeling's Gone' and 'Tear The Whole Thing Down'. I don't think I did a particularly good production job on 'The Feeling's Gone'. I thought that was a really good song. I still believe in that song, maybe someone should do a cover version of it."

**D**AMMERS IS one of the few genuine talents on the pop scene, and after the frustrations of the last few

years it's a wonder that talent hasn't withered away. But Jerry, gap toothed smile an' all, is still driven by the desire to make the Specials something very special. He may not be enamoured of the commercial side of the music business, the need to show your face and shift some product, but his belief in his band and his ideals has not diminished.

"Someone I know saw 'The Specials will never die' written on a train. The name is really the only thing that's held everyone together. There's that standard that is the Specials, a certain standard of music that you can't go below. That's what keeps it going, you could call it something else but maybe you'd drop those standards a bit.

"Also with the ideals the Specials stood for — to me it would be a defeat of those ideals if the band was destroyed."

In an ugly world, Jerry Dammers and the Special AKA are a thing of beauty.

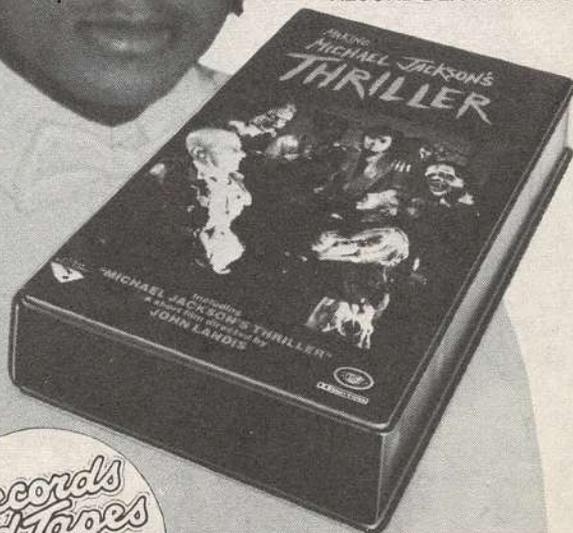


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**B**OYS JUST want to have fun. Yes folks, behind those frocks and curlers it really is mega band Queen searching for Street credibility.

The lads decided to slip into something outrageous to film the video for their new single 'I Want To Break Free'. They're all Coronation Street fans, so Freddie decided to play pint pulling Bet Lynch, Brian May rolled up to become Hilda Ogden, John Deacon nicked his granny's best hat to become Ena Sharples and Roger Taylor became smouldering sex bomb Suzie Birchall.

"We wanted to film a sequence to go with the line 'I Want To Break Free' so we thought of people trying to get out of mundane situations like 'Coronation Street'." Queen's manager Paul Prenter told us this week.

And very nice Queen look too. But Freddie, dear, couldn't you have shaved your legs?

Robin Smith



Pics by LFI

week two of our astounding competition!

# CHART BULLET

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OFFICIAL TOP OF THE POPS/RADIO ONE CHART

THIS WEEK

NEXT WEEK

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

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New 7" and 12" single

## WHO'S FOOLING WHO



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# NEXT WEEK

in RECORD MIRROR

# OMD

IF YOU thought Orchestral Manoeuvres In The Dark were just a couple of bores who look like bank clerks, clap your eyes on next week's RECORD MIRROR. On a no-expenses-spared trip we tracked 'em down to Belgium, where they talked about money, sex and Elton John's wife.

## ROCK GODDESS

## GEORGE BENSON

## CAPTAIN SENSIBLE

# ■ Ultravox *Lament*



The new album on record and cassette. Limited edition sleeve. Cassette includes bonus extended versions of "One Small Day" and "Lament."

# Singles

**MATT BIANCO 'Sneakin' Out The Backdoor' (WEA)**

**Paddy:** Didn't like it... I know these records are *editable* — I don't think that constitutes a good dance track.

**RM:** Is that just a reflection of using drum machines?

**Paddy:** Yeah, but the thing is I don't like putting machines, drum machines or synthesizers down as if there's something inherently wrong with them, there isn't. It's just too bland.

**RM:** But is it a hit?

**Paddy:** A hit? God knows, what do I know about hits!

**RM:** Wendy? ... sorry, I can't translate a shake of the head.

**Wendy:** NO!

**OMD 'Locomotion' (Virgin)**

**RM:** First of all, who is it?

**Paddy:** It's Orchestral Manoeuvres In The Dark, I could tell from his voice. But the bassline right from the beginning is Freda Payne's 'Band Of Gold'. The trouble with them is that I always put them down but then after about three weeks I really like them... like 'Souvenir'. The chorus is OK, but... no. Probably a hit, though! A hit like 'Couldn't Bear To Be Special'!

**RM:** Wendy?

**Paddy:** Wendy's really not that fond of music.

**TRACIE 'Soul's On Fire' (Respond)**

**RM:** Comments?

**Paddy:** I'm starting to feel as if we're the only group using a drummer... I know we haven't got one at the moment! ...

They've just switched the drum machine on and started writing round it. The bit in the chorus is so clumsily welded to the rest.

**RM:** A Paul Weller song.

**Paddy:** Is it? ... no, no, no... I don't even know if that's a hit. It just washes over me... I don't even *hate* it. It's just so *dull*. Boring. An insult to the ears.

**RM:** I think that'll do nicely...

**QUEEN 'I Want To Break Free' (EMI)**

**RM:** Do your worst...

**Martin:** From the man who gave us 'Fat Bottomed Girls' and 'I Want To Ride My Bicycle' another gem... I went off them when David Bowie left 'em!

**Paddy:** I'll put on my serious hat and say... they have an awful lot in common with Abba in that they try to be all things to all people — that song is them trying to reach for 'Every Breath You Take' type of territory, a kind of traditionally based song that's supposed to be very simple and will appeal to everyone.

**RM:** A hit?

**Paddy:** A hit, definitely.

**Martin:** Yup... Freddie's the boy for me!

**RM:** ... and Wendy nods sagely.

**Paddy:** It's not 'Bohemian Rhapsody' is it, Smitty?

**JOE JACKSON 'Happy Ending' (A&M)**

**Paddy:** No, that does nothing for me at all — the best thing he's done is an acappella version of 'Is



reviewed by **PREFAB SPROUT** — Martin McAloon, Paddy McAloon & Wendy Smith  
Captured for posterity by **Graham K.**

She Really Going Out With Him', that was very good. But if I don't like somebody's voice then that's it... and I don't like his songs. The voice... awful, affected.

**Wendy:** Like yours.

**LOTUS EATERS 'Set Me Apart' (Arista)**

**Paddy:** I don't know what to say... Oh God (looking at sleeve)... what a gorgeous haircut! My God look at them! ... look at *that!*

**Martin:** I'll just say that their last single... which wasn't a hit... called 'You Think You're Something Special'... which had nothing to do with 'Couldn't Bear To Be Special'... I thought was a great song and should have been a hit, and as that took more than one listen I *might* get to like this one.

**Paddy:** Talk about giving people ammunition when you say you're wimps... but 'setting yourself apart from other boys'... I mean, for God's sake.

**Martin:** ... Also I saw them on TV and they've got a great drummer and if he wants to join the band... we're without one!

**SHANNON 'Give Me Tonight' (Phonogram)**

**Paddy:** It's got to be someone like Gloria Gaynor, Thelma Houston, Sharon Redd... or even The Assembly.

**RM:** It's Shannon.

**Paddy:** Shannon? Who's Shannon? I couldn't make it to the chorus... I couldn't stand that dit dit style of synth — those one note lines, the electro drums, the whole bit — it does absolutely nothing for me.

**BLANCMANGE 'Don't Tell Me' (London)**

**Paddy:** I just get the feeling that they start with a drum machine, and I'm not sure that's the best form of inspiration. I've *never* thought that writing a dance record was synonymous with setting up a *rhythm* that was the same all the way through. That was metronomically accurate. None of these things have any *pull* in them, or push when it gets to the next part of the song.

**RM:** No sense of tension and release.

**Paddy:** Exactly, tension and release — that's what it hasn't got. People who do it well like

**HOLGER CZUKAY 'The Photo Song' (Virgin)**

**Paddy:** Well, Can have always been a very influential German band... Ha bloody Ha! These guys are kidding the world — they can't write songs, can't write tunes, can't write words. They're not like the Sprouts, we're far too wimpy — we *actually believe* in things like not putting down the first thing that comes into your head, so goddamned old-fashioned.

**RM:** This doesn't even succeed on a whimsical level.

**Paddy:** That's right, that is truly *twoe*. That is a typical Virgin Records idea of flinging enough against a wall till something sticks.

(Wendy McTwee likes the cover!)

**ALISHA 'All Night Passion' (4th & Broadway)**

**Paddy:** Sounds like she's been listening to the S.O.S. Band's 'Be Good To Me'. The chord sequence is exactly the same and the tune is very similar. That's all I can say. That record had the distinction of being the only one to have used the Linn Drum clap function played with the toes!

**RM:** Instead of a kitten walking across a piano you've now got a kitten walking across a Linn Drum!

**Paddy:** Yes, an interesting studio effect — smear the Linn Drum with Kit-E-Kat then set the cat loose — it sounds like an Eno project!

**STEPHANIE LAWRENCE 'Only He Has The Power To Move Me' (Polydor)**

**Paddy:** Andrew Lloyd Webber! He is astonishing. This guy... I don't even know where to begin. First of all Stephanie Lawrence sounds like Barbra Streisand with a cheapo backing. My moment has come when I can tell the world what I think about him and I'm lost for words. He's awful. He's so secondhand. He's working

**THE KANE GANG 'Small Town Creed' (Kitchenware)**

**Paddy:** I have to make this Record Of The Week, definitely. Because it does *trash everything else so far, except Luther's voice!* I know it's a totally different market from the Sprouts, it's not song orientated...

**RM:** It's groove orientated.

**Paddy:** ... which is something I'm not very good at 'cos I don't dance. I don't understand that groove mentality, it's totally alien to me. I go more on their intentions. Record Of The Week... and that's got absolutely nothing to do with the brilliant production job that Dave Brewis did on 'Swoon'.



Pic by Paul Slattery



**LUTHER VANDROSS 'I Wanted Your Love' (Epic)**

**Paddy:** *The best voice we've heard all day . . . and if he wants to join the Sprouts — I'd seriously love him to produce us, and failing that I'd love him to cover 'Elegance'. That isn't the best of songs but just to hear the way he sings . . . it's always good. I like the line about . . . 'his friend phoned up and told him he'd just won a million dollars and a trip around the world, so forget that girl'. Not as good as 'Never Too Much'.*

**RM:** *So, Wendy, imagine yourself in Newcastle Tiffanys at midnight . . . would you get up and strut your stuff to that?*

**Paddy:** *Martin would. He'd strut his stuff!*

**Wendy:** *I don't dance.*

**Paddy:** *Wendy would as well.*

**Wendy:** *If I was forced.*

in the theatrical tradition which I do admire so much, yet his things are so . . . (SNAP! McAloon snaps the record in two!) Oh God, I didn't even mean to do that — that just shows how durable his talent is. He *must* know there's no depth to anything he's doing. He's got no viewpoint, there's no character to his music, no idiosyncrasy. He's *got* to know this is twelfth rate . . . twentieth rate, a shadow of a shadow of a shadow of a record. It's even made on cheap plastic.

**SHILLELAGH SISTERS 'Give Me My Freedom' (CBS)**

**Paddy:** I haven't even the heart to damn it. It is an *awful* record, an *atrocious* record. 'Give me my freedom' . . . isn't that what record reviewers always say . . . why am I locked in this room?

**RE-FLEX 'Praying To The Beat' (EMI)**

**Paddy:** 'We're all moving like machinery' . . . these guys who use clever machines in the studio then only have the imagination to actually write lyrics about them — any human being who sees some sort of modernist virtue in . . . (SNAP! The Re-Flex disc fails the McAloon bendy test) . . . they think this makes them very, very groovy. They want a kicking . . . you can tell they're just *old men*.  
**RM:** They are without doubt the worst group, ever.

**Paddy:** That's great. They're just people looking for an angle to make a fortune.

**KOOL AND THE GANG 'In The Heart' (De-Lite)**

**Paddy:** Nothing whatsoever to say about it . . . so bland it's untrue. Massive hit!

**VAN MORRISON 'Dweller On The Threshold' (Phonogram)**

**Paddy:** I like that . . . I've only liked a few things of his but I like the *idea* of him.

**ROCKWELL 'Obscene Phone Caller' (Motown)**

**Martin:** From the man who's dad brought us everything — nothing!  
**Paddy:** I can't really be bothered waiting for it but I'm sure he must have roped in somebody famous to rescue it about three inches into that twelve inch. It isn't good enough to be Berry Gordy's son.

**PERSONAL COLUMN 'Strictly Confidential' (Stiff)**

**Paddy:** Go on Mart — Martin "music ended for me after 'The Devil Has All The Best Tunes'" McAloon . . .

**Martin:** It's pub rock for John Peel — it's just good pub rock.

**Paddy:** It isn't even that, it's bland pub rock.

**Paddy:** No redeeming virtues there at all . . . what do you think, shorty?

**Wendy:** I think it's brilliant.

# TALKTALK SUCH A SHAME

LIMITED EDITION 7" SINGLE  
AVAILABLE WITH  
FREE 3 TRACK SINGLE  
'THE TALK TALK DEMOS'  
AND COLOUR POSTER

12 INCH ALSO AVAILABLE

TAKEN FROM THE RECORD/CASSETTE  
'IT'S MY LIFE'  
.....



# Albums

## Red Laurie, Yellow Laurie

**LAURIE ANDERSON 'Mister Heartbreak' (Warner Bros 925 0771)**

**EXTRAORDINARY** what arty people get up to in the studio these days, all those knobs to play with, dear. Actually it can't be that extraordinary, 'cos an old square like me can even 'get into' some of this — the Gabriel co-produced 'Excellent Birds' or the William Burroughs intoned 'Shakey's Night' being particularly worthy of attention.

Ms Anderson does have a gift for matching the wordy wanderings of her imagination to evocative, interesting soundtracks, but too much here is overlong, drawn out and squeezed until the arts lab quakes.+++ Jim Reid

**YELLOWMAN 'King Yellowman' (CBS 25922)**

**IT'S THE** return of Mister Modesty in his latest guise, namely 'King' Yellowman. Despite reggae's inherent chauvinism, due mainly to the nature of Rasta Culture, the music has produced some of the tenderest of love songs. Is it too much to expect a morsel of the same tenderness from Yellowman? 'Fraid so, as this LP consists of more of the same tried and tested formula.

With lines such as 'when it comes to girls, me get them with ease', we get 'King' Yellowman doing his 'King Of Comedy' routine. Yellowman is a dab-hand at the deadpan toast. 'God make man, man make money, Satan make woman fe go rob man money', is another interesting insight into the workings of the Yellowman brain.

Toasting Yellowman stylee merely becomes trashcan fodder when ranked alongside the likes of I-Roy, U-Roy or the mighty Big Youth. An unfair comparison

# ULTRABASIC . . .

**ULTRAVOX 'Lament' (Chrysalis CDL 1459)**

**WHEN YOUR** first reaction is "Already?" it's no healthy start. When the releases seem to get closer together it means the band are finding it more and more difficult to really surprise you. That's where Ultravox come in: another year, another album BUT . . . never-diminishing effort and sincerity and just enough new ideas to see them through.

Confronted with titles like 'A Friend I Call Desire' — staple Ultravox sentiments, you'd say — it's easy to cast a thought to the doubtless-forthcoming toy-artmovie that'll go with it, and chuckle at just how arty and farty it seems. But they really mean it in the nicest possible way and pleasingly often on 'Lament', so you're able to shake off the so-thoughtful words and just listen to a good bit of tune. It nearly happened on 'One Small Day' — it does on 'Dancing With Tears In My Eyes'.

There's a metallic thrash about that first single that comes back several times, but the return to instruments you actually have to play, not just program, is welcome. But the synths are still there in profusion and they lend a familiar mysticism to 'White China', while 'Man Of Two Worlds' comes over the deepest cut.

'Lament' gets the benefit of the doubt, but I wonder whether that doubt will let people listen as long and hard as they need to.+++½

Paul Sexton

perhaps, but when so much raving occurs on Yellowman's behalf and he elevates his Art onto an unjustified plane, I think the comparison between 'King' Yellowman with some of the true and deserving 'Kings' is justified.+ Joe Shutter

**BLACK FLAG 'My War' (SST 023)**

**IN CASE** you hadn't noticed, there's a new attitude creeping up on us where suddenly it's become very cool to rave about mediocre American guitar bands. Latest in a long line, Black Flag release their first record for a couple of years and a thousand pleasure trip-seeking journalists proclaim it FAB!

To be honest, it's OK. OK if you still want to live in a musical age when the Dead Kennedys' 'Holiday In Cambodia' ruled the waves (airwaves that is) and bad production and screeching vocals were the new order of the day.

'My War' is a montage of angst and fuzzy guitar reminiscent of Black Sabbath in places and epitomised by 'Beat My Head Against the Wall' on side one, accompanied by lengthy symphonies with fuzzy guitar on

side two. Yeah, it's OK, but then so are at least twenty albums released this week.

Henry Rollins screams his tortured soul all the way to the trendy bank, Greg Ginn plays Mick Ronson circa Bowie's 'Man Who Sold The World' and America remains the abyss of taste with a handful of exceptions. Ah well, there goes my trip to the States.+++½ Andy Strike

**BARCLAY JAMES HARVEST 'Victims Of Circumstance' (Polydor POLD 5135)**

**I CAN'T** really think of sufficient words to describe the sheer awfulness of this record. From beginning to end, it's pure unremitting boredom. Snivelling vocals whine above turgid mid seventies pomp rock ideas that Barclay James Harvest never had the guts to grow out of. This record is so limp it makes China Crisis sound like Led Zeppelin. It's not even worth one star.

Robin Smith

**STARPOINT 'It's All Yours' (Elektra Import 9 60353-1)**

**THE SECOND** division of current,

competent American funk bands features some strong contenders just now. But on this latest showing, Starpoint are roughly Leeds United standard: some past glories, the promise of good things returning, but going nowhere special for now.

Their main selling point must be the strident pipes of lead singer Renee Diggs, who occasionally sounds like Teena Marie in full flow. But this set — for which the word 'slick' is accurate but not necessarily complimentary — has very few ideas of its own. It's got the same idea as 'Love Come Down' on its title track, it beefs up Bill Withers' original ideas for a meaty 'Use Me' and there are crocodile tears all over 'Am I Still The One'.

But 'Send Me A Letter' manages quite a convincing reggae riff and standard workouts like 'Breakout' will doubtless serve their purpose. All the same, no promotion until next season at the earliest.+++ Paul Sexton

**BRONZ 'Taken By Storm' (Bronze Bron 547)**

**ANY OLD** iron? I reckon this bunch have about as much chance of making it as a three legged horse winning the Derby. Bronz are a heavy metal five piece from the West Country, specialising in tawdry Foreigner and Toto impressions with just the odd touch of Iron Maiden and Def Leppard thrown in.

Songs range from the awful 'Send Down An Angel' and 'Heat Of The Night' to the Godawful 'Loneliness Is Mine'. It would be difficult to find a rustier album so far this year.+ Robin Smith

**VAN MORRISON 'Live At The Grand Opera House Belfast' (Mercury MERL 36)**

**A RECORD** as ponderous as the title, really. The LP draws its material from Morrison's later (poorer) work, and as such has little impact. Van Morrison is a fine singer, but far better to delve into the vault than pick up this album, which is really only of interest to the aficionados.

The songs are meandering and



rendered a little woolly by the live recordings, which takes away the bite which always cut through on much of his studio work.++  
Simon Hills

**CENTRAL LINE 'Choice' (Mercury Merl 33)**

CENTRAL LINE made a good record once. 'Walking Into Sunshine' I seem to remember it was called. And they've been trying to build a career on it ever since...

Central Line are a careerist, old-fashioned Britfunk band. 'Choice' is an old-fashioned Britfunk record. While the Phil Fearsons of this world have tempered their trad-funk leanings for the juicier pastures of the chart, poor old Central Line still find themselves churning out workaday efforts like this — all very capable and efficient but a million miles away from brandishing a hit tune. The only way Central Line seem able to brush the dirty thirty is by sacrificing a pure classic like 'Nature Boy' on the altar of the funky beat. Perhaps they should just record covers from now on... or not record at all!++

Graham K

**LINTON KWESI JOHNSON 'Making History' (Island ILPS 9770)**

TO BE cruel, Linton Kwesi Johnson plays Arts Council reggae — all worthy causes and clean-sounding musicianship, but lip service to the real thing.

To be fair, the sound he creates is warm and atmospheric while the lyrics tackle subjects that most artists are scared to approach in case their careers get damaged.

There's no doubt that Linton's words come from the heart — 'Reggae Fi Dada', about his father's death, is embarrassing because it lets out so much the listener feels like a voyeur on a personal event — but I suspect not the soul. The words make an impact on the converted, but are passive rather than active — they are to be sat down and listened to rather than be danced to or even talked about.

The sound is clean and insidiously attractive, and the intentions are pure. But the record has an inherent feeling of a smugness that belongs in



**DeBARGE 'In A Special Way' (Gordy ZL 72004)**

LORDY, MISTER Gordy, your funk family DeBARGE sure need a big British boost. So far the impression is that if I stood outside RM Mansions selling 'em at a penny a time, I'd have trouble shifting DeBARGE records. But now their second album finally gets granted UK parole, things deserve to change.

'Funk family' is all wrong anyway, really; what they practise is a sort of light, tuneful r'n'b pop, with young Eldra DeBARGE at the vocal helm. Once you've satisfied yourself he's a fella, even with those distinctly feminine tones, you're ready for some delicate motifs like those on 'Time Will Reveal' and 'Love Me In A Special Way'.

They're fonder of melody than most any other black band around and it manifests itself both fast ('Be My Lady', 'I Give Up On You') and slow ('Stay With Me', 'Queen Of My Heart'). And by the end, Eldra gets really excited and lets sis Bunny DeBARGE in on the lead vocal for the tender 'A Dream'. They play with great deftness and British ears should start hearing it. Until then, meet me outside RM Mansions and we'll do some bartering.++++

Paul Sexton

magnolia coloured flats with Habitat chairs and theatre posters rather than your average SE14 abode.+++  
Simon Hills

NEW SINGLE

SNEAKING OUT THE BACK DOOR

Matt Bianco

7" YZ3 12" YZ3T

Distributed by wea Records Ltd  
A Warner Communications Co.

**DOIN' THE BOX BEAT**

**VARIOUS ARTISTS 'Streetsounds Electro 3' (Streetsounds ELCST 3)**

DESPITE DOUBTS over the continuing appeal of yet another pure electro selection, those good ole boys down Acton way have once more delved deep into NY's hive of electro indies and come up trumps.

The future of such a specialist area obviously depends entirely on the strength of the individual tracks pouring out of the low-rent Stateside studios, and while crossover electro funkars have recently become fewer and fewer there are happily still some vital vinyl moments hitting the decks.

How Streetsounds manage to hunt out some of these obscure gems beats me, let's just be thankful that they do!

Kicking off with Divine Sounds' 'Dollar Bill', Electro 3 harks back to the heady days of rap before launching into more regular beat box fare with the Imperial Brothers' 'We Come To Rock'. The whole Wikki Wikki scenario of 'Jam On It' is as irritating as it was on first hearing, but the Boogie Boys' 'Zodiac' is much more like it — gimmicky Tarzan cries previewing a masterful mix of pounding rhythm machine and Fairlight effects.

Encroaching on Beat Box territory, Pumpkin's 'King Of The Beat' is a muuuuuderous drum box pattern, the Davy DMX tune following in a similarly hefty manner before '3' closes with the more poppy 'Fresh' from the Fresh 3 MCs.

Yet another winner.++++

Graham K

**TONY 'SOUL**

**BOY'**

**BLACKBURN'S**

**CURRENT**

**BOSS WAXINGS**

- 1 **JOCELYN BROWN**, Somebody Else's Guy, Vinyl Dreams US Import
- 2 **YARBROUGH AND PEOPLES**, Be A Winner, Total Experience US Import
- 3 **BOBBY KING**, Love Quake, Motown
- 4 **REAL TO REEL**, Love Me Like This, Arista US Import
- 5 **PHIL FEARON & GALAXY**, What Do I Do Carnival Mix, Ensign
- 6 **ZENA DEJONAY**, I've Got To Find A Way, Calibre
- 7 **THE SPINNERS**, Right Or Wrong, Atlantic US Import
- 8 **RUFUS & CHAKA KHAN**, Ain't Nobody, Warners
- 9 **J. BLACKFOOT**, Taxi, Allegiance
- 10 **MICHAEL JACKSON**, PYT, Epic



Hear Uncle Tone on Radio London, 9am-12noon, weekdays

**THE LOVE YOU MAKE by Peter Brown and Steven Gaines (£2.95, Pan Books)**

**W**HILE THE very mention of yet another literary inquest into the mangled corpse that was the Beatles would usually elicit nothing more than seen-it-all-before groans 'n' yawns, I do beg you to pause a moment to give this latest tome at least a cursory once over.

The 'Time' magazine compliment that this is 'the best backstage Beatles book so far' may sound like just more empty media plaudits but it is in fact true! Peter Brown started his association with the Moptops way back in the 'Pool where he managed one of the Epstein family's NEMS record stores and as the Beatle bandwagon began to roll he was quickly assimilated into the body of Brian Epstein's business battalion.

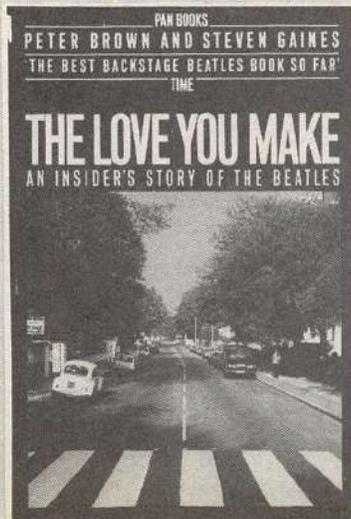
Witnessing peak after peak of Beatlemania from Shea Stadium to 'Sergeant Pepper' and beyond, Brown eventually became administrative director of Apple before seeing the seeds of discontent being sown during the making of the White Album and finally destroying the band two years later.

Written in conjunction with American pop writer Steven Gaines, 'The Love You Make' is literally difficult to put down — the Second Greatest Story Ever Told unfolding in a series of easily digestible and often highly entertaining chapters, Brown dealing out the facts at the expense of personal niceties. At three quid for 400 pages of closely typed information, it's not only a great read but a bargain too!

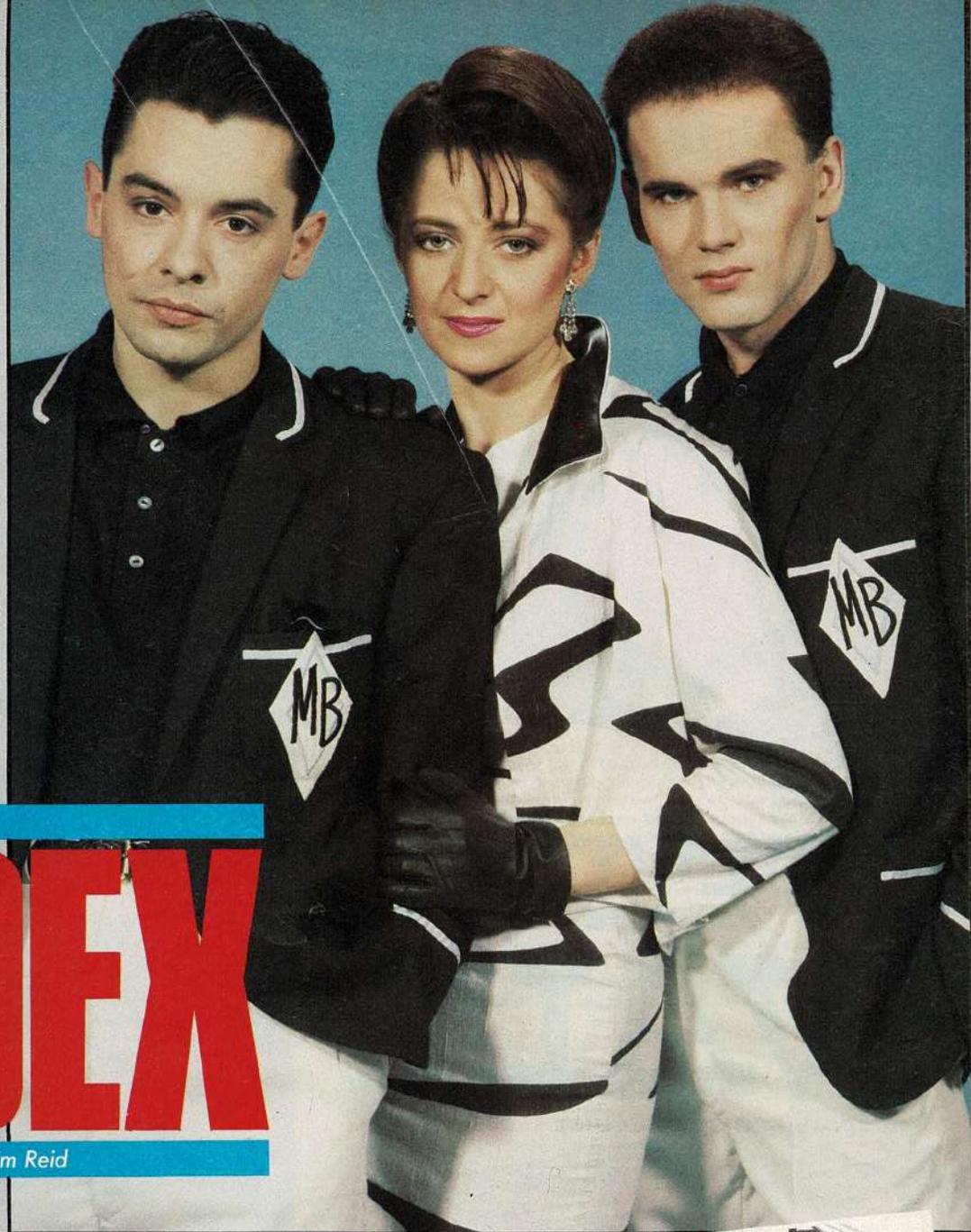
GKS



**P**ATTI LABELLE and the B52s? Sounds about as likely as Henry Mancini conducting Killing Joke. But it's happening: Patti's on the coming-in-summer El Pea by 52-er Fred Schneider. "I don't do things for shock value, I did it because Fred's a friend of mine and I like the song." Thus Patti follows her ex-LaBelle colleague Nona Hendryx into the future; but on her new single 'If Only You Knew', already a massive r'n'b hit Stateswise, she's drenched in two decades of soul, as she is on her current duet with Bobby Womack 'Love Has Finally Come At Last'. 'If Only You Knew' is almost literally from the old school. "It was recorded three and a half years ago," she says. "When it became a hit I was without a record deal. It's a wonderful position to be in, it gives you more bargaining power." Consequently she's about to sign a new deal; meanwhile the 'I'm In Love Again' album has seen USA light of day and a little gem it is too. She's opened a boutique called LaBelle Amis as insurance against the business, appeared in a musical play called 'Your Arm's Too Short To Box With God' with Al Green too. "I never look at the charts, too many times I did that and got my feelings hurt," she says. You can look now, Patti.



**M**ATT'LL DO nicely. Mark, Danny and Basia of be-boppin', hoppin' 'n swingin' specialists Matt Bianco show their new look to a fashion hungry pop world. Note those crazy collegiate blazers and those spiffin' cricket trousers, sort of Harvard meets Eton, if you know what I mean. These pop people, sooo conceptual. Oooh and they've got a marvy single out this week, called 'Sneakin' Out The Back Door'... and that's just where we came in.



# INDEX

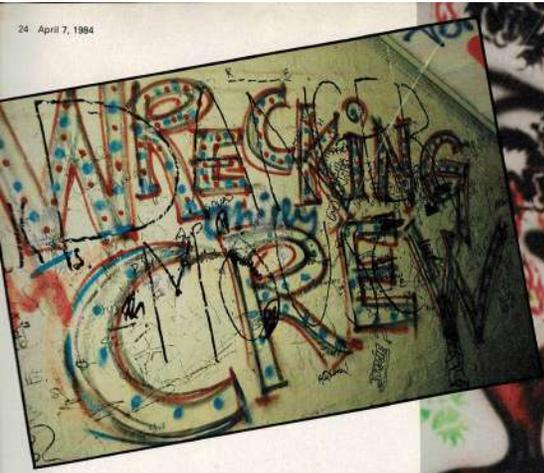
A vinyl directory compiled by Jim Reid



**T**HEY'VE DONE it again! Those wonderful chaps at Kent Records, NW5, have dug deep into the annals of soul/disco history to produce 'Movin' On Up', an album of relatively unknown mid-seventies disco killers. Charting the wonderfully lush Philly influenced disco of the time, 'Movin' On Up' is proof positive that not everybody left their soul at home when they swapped those loafers for a pair of plastic sandals. Disco at its most soulful — and George Clinton, the Dells, Four Tops and Love Unlimited Orchestra to boot.

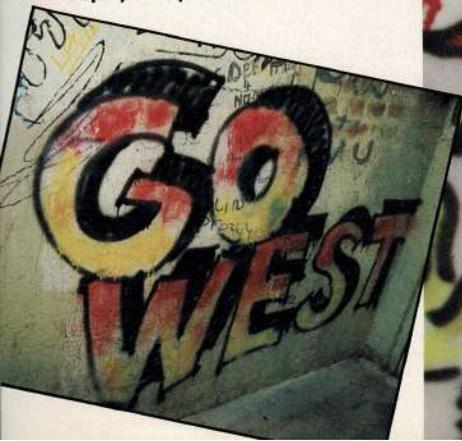


**I**LLUSTRATED MAN are a second league super group of sorts. They comprise Aussies Philip Foxman (vocals, bass and formerly an actor) and Roger Mason (keyboards and ex Gary Numan) and Brits Robert Dean (guitars and ex Japan), plus Hugo Burnham (drummer, ex Gang Of Four and ABC part-time drummer). And the music? Well, it's a meatier version of the prevailing dance pop trend. The first single's called 'Head Over Heels', it's out now and all we can say pop pickers is tattoo you...

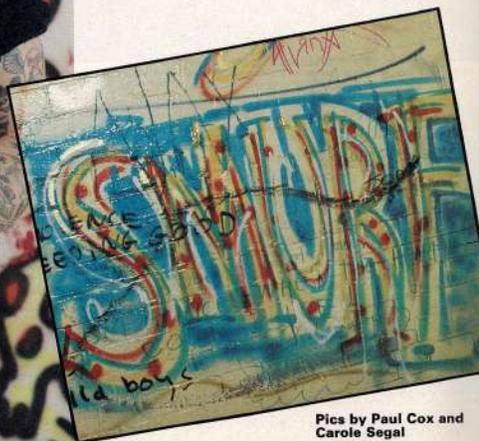


# OFF THE WALL

a spray can spectacular

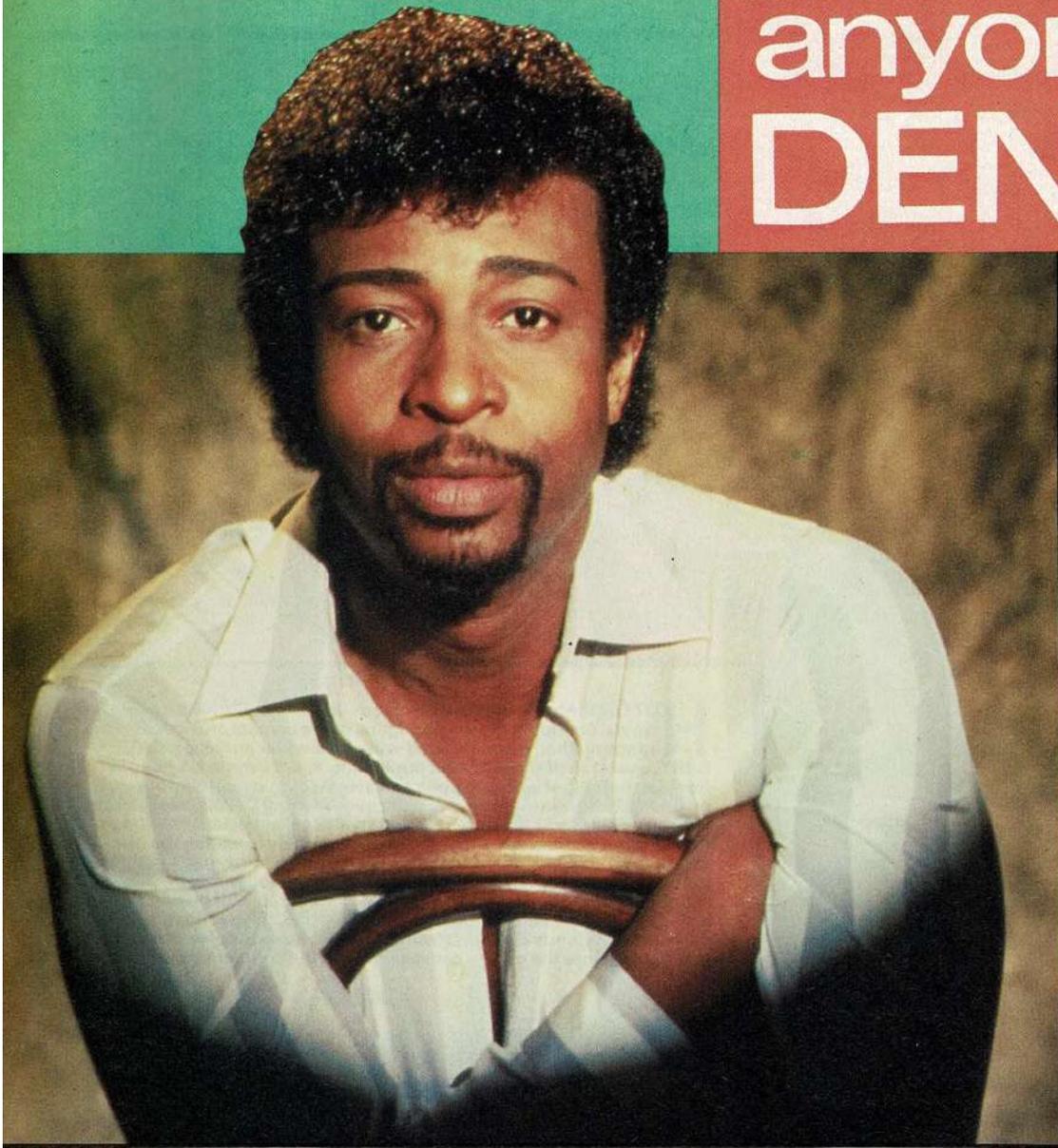


**H**OT ON the heels of the Art world deification of the New York graffiti crews, our home grown hooligans of the aerosol are now eagerly adapting their formerly illicit work for a wider audience. DAVE BABY, a veteran of the scrawled punk ethic, spent time in NY happily hopping twist the hard core punk and arty fashion crowds before returning to become embroiled in the ever-moving CIRCUS club. Now concerned with creating one-offs and special commissions (starting with a Kensington Market cafe) Dave has been resolutely branding the hoardings of London Town with his trademark — a prancing horny imp — while perfecting his personal graffiti, a much-tattooed body. Caught in the act, Dave demonstrates his technique of mixing straight graffiti with stencilled symbols from the depths of Hades. Pictured also are various anonymous creations from the council estates of North London. How long before the gallery canvas replaces the concrete stairwell? *Graham K*



Pics by Paul Cox and Carole Segal

# anyone for DENNIS?



DENNIS EDWARDS: don't let the bear-like growl fool you — this man cries to his own ballads.

**I**T WAS very nearly the combination of the year. Dennis Edwards and Chaka Khan. But hold on: Dennis Edwards and Siedah Garrett — maybe it still is the combination of the year.

With Chaka screaming 'Ain't Nobody' to the higher chart ground it always deserved and with Mr Edwards roaring in close pursuit, it does make you wonder about that duet. But along came Siedah Garrett and the song comes true — don't look any further.

"I wanted to record it with Chaka, but it was over the Christmas period and she couldn't do it. This girl had done a demo of the song and it was so good, I decided to use it."

So come on Dennis, say say about Siedah. "Oh, she's a very energetic young singer, I can't say too much about her because people are trying to sign her. How old? She's young, about 23 — is that still young? She could probably become a giant." I compliment Dennis for

bothering to credit the lady on the label and not trying to hog all the limelight himself, especially as 'Don't Look' is his first solo release. "That was my idea," he says. "When you get to know me, you'll see I give everybody credit."

So what makes a guy with one of the most authoritative growls in soul up and leave the job as lead singer with a bunch of r'n'b legends and venture into the big wide solo world? Edwards makes it clear that after 15 years — some meaty, some extremely lean — with the Temptations, the challenge wasn't there anymore. Nor were the hours in the day.

"I left the group around October, after I'd hooked up with the Temptations/Four Tops tour," he recounts, interrupting himself to add: "That was really great, just seeing all the Tempts and Four Tops on stage at the same time was unreal." That 'TNT' tour (Tempts and Tops) came out of the Motown M25 TV spectacular and went great guns from US coast to US coast. Talk persists of the show coming here, but in

Tamla tradition — believe it when you're actually there.

**B**UT WE were sidetracked; you were saying, Dennis? "It got a little hectic concentrating on doing the tour, the Temptations album and my album also." But all was clearly not well, otherwise he wouldn't have cut the ties that bind. "I left for what you might say creative reasons," he says, alluding to the influence wielded in Tempts' hierarchy by founder members — and we're talking about Detroit, 1961 — Otis Williams and Melvin Franklin.

"They deserve the say-so, it's Otis and Melvin's group. When you're a legend, you're supposed to get a hit every time, and a lot of times it didn't happen. No break-up is like peaches and cream, but I can't hate the guys. The Temptations' career was profitable," he says, and the past tense doesn't go unnoticed, although he continues: "I think they'll go on making good music. I'll go back to them if they want me, that's the kind of guy I am."

But the remark is unspecific. "At the moment I like making music myself," Edwards chuckles.

He approached the solo sojourn with some trepidation. "You always have that dream, at the back of your mind you always wonder if you can cut it or not. But it's scary leaving a legend."

But then, I point out, it must have been pretty scary joining that legend in the first place. The Tempts had already had four solid years of million-sellers when Edwards replaced David Ruffin as lead singer in 1968. "Oh, I'm still dreaming about that one. I'm a little guy out of the Detroit ghetto, and I replace David Ruffin in the Temptations."

He didn't make a bad start, either. His first vocal lead, 'Cloud Nine' was a transatlantic smash and their seventh American top tenner. There were other great moments too: 'I Can't Get Next To You', 'Run Away Child, Running Wild', 'Psychedelic Shack' and of course 'Papa Was A Rollin' Stone', in which that Edwards bark of "It was the third of September . . ." will live forever.

**T**HERE WERE the meagre years of the late seventies, too, when the Tempts unsuccessfully tried to loosen the Motown stranglehold. Atlantic Records did them no favours at all, neither did their choice of material, and back they slid to Motor City for one or two distinctly underrated albums like 'Power' and 'Surface Thrills'. But ask Dennis to name his favourite Tempts record and you'll get a shock. A nasty one, too.

"My favourite is 'I've Never Been To Me'," he says, referring to their version of the Charlene bawler, from their disappointing 'Reunion' album in 1982. Their version is possibly the worst Temptations track of all time, featuring a stupendously bum note by Edwards as its finale. But Dennis clearly feels otherwise.

"That song said what I really wanted to say to myself," he says. "Sometimes I sit down and listen to my ballads and they make me cry."

There's nothing like self-appreciation, but Edwards has kind words for most people he works with, including producer/writer Dennis Lambert. "He's a great producer. He took me from being a hoarse, maybe rock singer to someone that maybe the ladies like."

The new Teddy Pendergrass? Well, don't write off the old one yet, but the title fits him pretty well all the same.

Paul Sexton

# X WORD

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

**ACROSS**

- 1 Sugar Samba from Julia (7,4)
- 4 Spandau label (9)
- 7 Question from Alexei (4,4,5,3,5)
- 10 Wham man (6,7)
- 12 Vacation for Madonna (7)
- 14 Part of Elvis's Armed Forces (7,4)
- 16 See 9 down
- 18 Home for Madness (3,5)
- 20 Prefab Sprout long player (5)
- 22 Daddy Cool and Boy From New York City were among their biggest hits (5)
- 23 Kids that featured Midge Ure (4)
- 24 Group bringing us some Tuesday Sunshine (9)
- 28 You'll hear them from a whisper to a scream (6,5)
- 29 Education for Hall and Oates (5)
- 32 OMD hit from 1983 (7,11)
- 37 What Tina needs (4)
- 38 See 21 down
- 39 It's now an old one (3,4)
- 40 Phil and the League heard their sound (5)

**DOWN**

- 1 Group on the Breaking Point (7,7)
- 2 Big Apple group (10)
- 3 An Everly brother (3)
- 4 What Chrissie's learning to do (5)
- 5 Found Up On The Catwalk (6,5)
- 6 Hardest word for Elton to say (5)
- 8 He's greeting us from the charts (6,6)
- 9 & 16 across No more from Genesis (5,3)
- 11 This Laine is no relation to Denny (4)
- 12 1983 hit for the Rocksteady Crew (3,3)
- 13 She was a lady who sang the blues (5,4)
- 15 Friend of Toto (7)
- 17 Not a truthful single from the Twins (4)

- 19 Without love Be Bop Deluxe were like ---- In The Night (5)
- 21 & 38 across Question asked by Bob Marley in 1978 (2,4,4)
- 25 Roger Daltrey's been walking in his (5)
- 26 What Bauhaus were doing from the inside (7)
- 27 Group of four (4)
- 30 Leading independent hitsters (5)
- 31 Sonny's former partner (4)
- 32 What the Kemp brothers do in the dark (4)
- 33 The Muffins' beach (4)
- 34 Lennon's turkey (4)
- 35 Colourless day for Madness (4)
- 36 Anne turns into number one singer (4)

**LAST WEEK'S SOLUTION**

ACROSS: 1 Van Halen, 3 Dire Straits, 8 China Crisis, 12 Bridge, 13 Madonna, 14 Call Me, 15 Saturday, 17 One Small Day, 18 Pelican, 20 Modern, 21 Heart, 22 Summer Nights, 23 Passion, 25 Kim Wilde, 28 Thomas Dolby, 30 Sun, 31 Don't, 32 Come Back And Stay, 33 Sire. DOWN: 1 Victims Of The Future, 2 Alarm, 4 It's Raining Men, 5 This Charming Man, 6 Angel, 7 Slade, 9 Into The Gap, 10 Red Balloons, 11 Sing, 12 Brass, 16 Rip It Up, 19 Break, 22 Still, 24 Answer, 26 Danger, 27 Touch, 29 Biko, 30 Sade, 31 Days

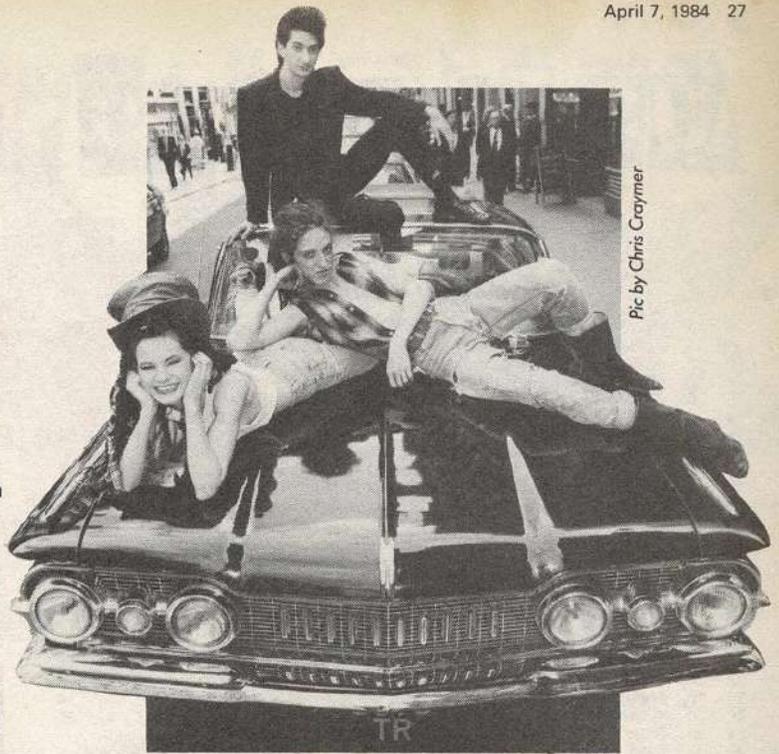
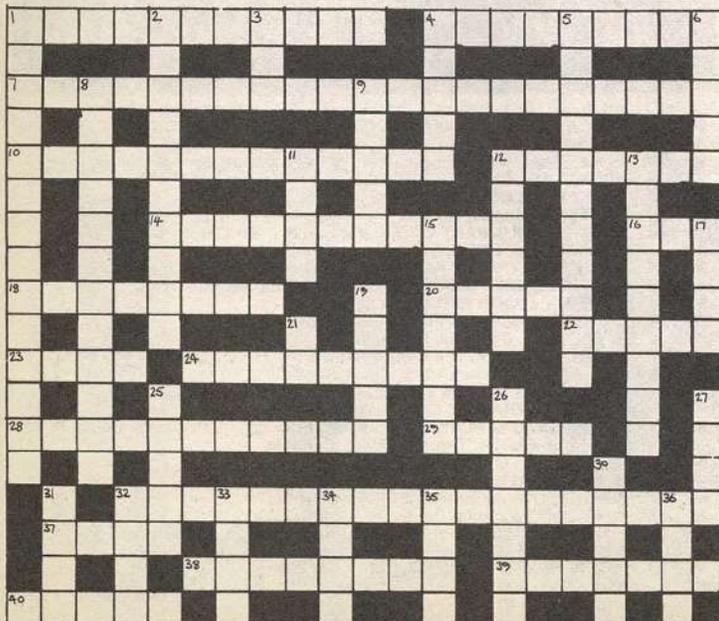
**LAST WEEK'S X-WORD WINNER**

Kim Plaisted, 15 Bedhampton Road, Havant, Hants.

**Flashdance comp winners**

John Holland, Belfast; Mr John Emslie, London SE11; Eddie May, Thorpe Bay, Essex; S Creed, Southgate, N14; Rose Cox, Blackley; Patrick Seery, Canterbury; John Davis, Fife, Scotland; Michael Medicott, Liverpool 8; Ian Barr, Steaford, Lincs; Rosalynne Chard, Swindon, Wilts; Steven Caucutt, S Harrow, Middx; Philip Liatson, Timperley, Cheshire.

ANSWERS: 1 (b) Michael Sembello; 2 (c) Jennifer Beals; 3 (b) Irene Cara



Pic by Chris Craymer

*THIS WEEK'S awe-inspiring trivia quiz is all about the correct preparation of quails in French nouvelle cuisine. How do you pluck them? What is the best sauce? Which types of wine complement them? Don't fancy that? ... well, try these car-related teasers instead. Start by naming the auto-handed trio above.*

## TRIVIA QUIZ

- 1 Name the US band led by Ric Ocasek who initiated the picture disc craze in the UK.
- 2 In which make of car did Madness appear in the video for 'Driving In My Car'?
- 3 Who sang about a little red Corvette?
- 4 From which album does Bowie's 'Drive In Saturday' originate?
- 5 Who scored a top 20 hit with 'Forget About You' in 1978?
- 6 Who sang about motorways and wished they had a grey Cortina?
- 7 Jonathan Richman had a hit with 'Roadrunner' in 1977. What were his back up group called?
- 8 Who had fun on the autobahn in 1975?
- 9 Gary Numan has scored only one hit in the US. What was it?
- 10 Driver ... had a hit in 1978
- 11 Who thought he was a zerox machine and had car trouble in 1981?
- 12 Who began their chart career with 'Car Wash'?
- 13 Who sang about life in the fast lane?
- 14 On which album did Meat Loaf see paradise by the dashboard light?
- 15 Which sixties group were gasoline alley bred?
- 16 Which jazz funkier provides the theme to the TV series 'Taxi'?
- 17 On which album did the Beatles say 'Baby you can drive my car'?
- 18 Which group have had hits with 'The Saints Are Coming' and 'Animation'?
- 19 Who rode a funky moped in 1975?
- 20 Chris Spedding's chart career extends to one hit. What was it?
- 21 Who was travelling on wheels of steel in 1980?
- 22 Who had a phone number written on the back of their hand in 1979?
- 23 Who was rolling down the highway in 1975?
- 24 Who released an album called 'Gasoline Alley' in 1970 which was the first of 15 chart albums?
- 25 Who had a silver dream machine in 1980?

## ANSWERS

1 The Cars; 2 Morris Minor; 3 Prince; 4 Aladdin Sane; 5 The Motors; 6 Tom Robinson; 7 The Modern Lovers; 8 Kraftwerk; 9 Cars; 10 67; 11 Adam Ant; 12 Rose Royce; 13 The Eagles; 14 Sat Out Of Hell; 15 The Hollies; 16 Bob James; 17 Rubber Soul; 18 The Shids; 19 Jasper Carrott; 20 Motor Biking; 21 Saxon; 22 The Jags; 23 Bachmann Turner Overdrive; 24 Rod Stewart; 25 David Essex.

PICTURE: Haysi Fantasyze

# US Singles

# US Albums

- 1 1 FOOTLOOSE, Kenny Loggins, Columbia
- 2 2 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 3 7 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 4 4 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 5 3 JUMP, Van Halen, Warner Bros
- 6 8 AUTOMATIC, Pointer Sisters, Planet
- 7 10 MISS ME BLIND, Culture Club, Virgin/Epic
- 8 9 ADULT EDUCATION, Daryl Hall & John Oates, RCA
- 9 5 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
- 10 13 HELLO, Lionel Richie, Motown
- 11 12 HOLD ME NOW, Thompson Twins, Arista
- 12 6 I WANT A NEW DRUG, Huey Lewis & The News, Chrysalis
- 13 14 EAT IT, Weird Al Yankovic, Rock 'n' Roll
- 14 11 99 LUFTBALLONS, Nena, Epic
- 15 25 THEY DON'T KNOW, Tracey Ullman, MCA
- 16 19 RADIO GA GA, Queen, Capitol
- 17 21 GIRLS, Dwight Twilley, EMI-America
- 18 16 GOT A HOLD ON ME, Christine McVie, Warner Bros
- 19 28 YOU MIGHT THINK, The Cars, Elektra
- 20 26 LOVE SOMEBODY, Rick Springfield, RCA
- 21 12 THE LANGUAGE OF LOVE, Dan Fogelberg, Full Moon/Epic
- 22 24 COME BACK AND STAY, Paul Young, Columbia
- 23 15 THRILLER, Michael Jackson, Epic
- 24 30 TONIGHT, Kool & The Gang, De-Lite
- 25 29 DON'T ANSWER ME, Alan Parsons Project, Arista
- 26 22 GIVE IT UP, KC, Meca/Alpha
- 27 36 HEAD OVER HEELS, The Go Go's, IRS
- 28 32 LEAVE IT, Yes, Atco
- 29 35 THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 30 23 RUNNER, Manfred Mann's Earth Band, Arista
- 31 39 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias and Willie Nelson, Columbia
- 32 38 A FINE FINE DAY, Tony Carey, MCA
- 33 37 THE KID'S AMERICAN, Matthew Wilder, Private
- 34 34 RED RED WINE, UB40, A&M
- 35 42 HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia
- 36 20 BACK WHERE YOU BELONG, .38 Special, A&M
- 37 40 ONE IN A MILLION, The Romantics, Nempcor
- 38 44 SHOW ME, The Pretenders, Sire
- 39 43 NO MORE WORDS, Berlin, Geffen
- 40 47 THE LONGEST TIME, Billy Joel, Columbia
- 41 49 BREAKDANCE, Irene Cara, Geffen/Network
- 42 45 RUNAWAY, Bon Jovi, Mercury
- 43 18 NEW MOON ON MONDAY, Duran Duran, Capitol
- 44 31 LET'S STAY TOGETHER, Tina Turner, Capitol
- 45 66 DANCING IN THE SHEETS, Shalamar, Columbia
- 46 50 BORDERLINE, Madonna, Sire
- 47 — OH SHERRIE, Steve Perry, Columbia
- 48 53 SISTER CHRISTIAN, Night Ranger, MCA
- 49 52 WE'RE GOING ALL THE WAY, Jeffrey Osborne, A&M
- 50 54 ILLEGAL ALIEN, Genesis, Atlantic
- 51 59 CATCH ME I'M FALLING, Real Life, MCA/Curb
- 52 65 IT'S MY LIFE, Talk Talk, EMI-America
- 53 27 NEW SONG, Howard Jones, Elektra
- 54 60 WHITE HORSE, Laid Back, Sire
- 55 33 NOBODY TOLD ME, John Lennon, Polydor
- 56 — LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia
- 57 67 LOVE ME IN A SPECIAL WAY, DeBarge, Gordy
- 58 76 ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 59 71 GIVE ME TONIGHT, Shannon, Mirage/Emergency
- 60 68 BABY COME BACK, Billy Rankin, A&M

- 1 1 THRILLER, Michael Jackson, Epic
- 2 3 FOOTLOOSE, Soundtrack, Columbia
- 3 2 1984, Van Halen, Warner Bros
- 4 4 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 5 5 CAN'T SLOW DOWN, Lionel Richie, Motown
- 6 6 SPORTS, Huey Lewis & The News, Chrysalis
- 7 8 TOUCH, Eurythmics, RCA
- 8 7 LEARNING TO CRAWL, The Pretenders, Sire
- 9 9 SYNCHRONICITY, The Police, A&M
- 10 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 11 16 LOVE AT FIRST STING, Scorpions, Mercury
- 12 12 UH-HUH, John Cougar Mellencamp, Riva
- 13 11 AN INNOCENT MAN, Billy Joel, Columbia
- 14 13 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 15 15 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 16 14 90125, Yes, Atco
- 17 17 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 18 33 AMMONIA AVENUE, Alan Parsons Project, Arista
- 19 19 WINDOWS AND WALLS, Dan Fogelberg, Full Moon/Epic
- 20 20 ELIMINATOR, ZZ Top, Warner Bros
- 21 21 ROLL ON, Alabama, RCA
- 22 39 INTO THE GAP, Thompson Twins, Arista
- 23 23 TOUR DE FORCE, .38 Special, A&M



# Bullets 61-100

- 64 82 I'M STEPPIN' OUT, John Lennon, Polydor
- 65 74 HUNTERS OF THE NIGHT, Mr Mister, RCA
- 67 — RUN, RUNAWAY, Slade, CBS Associated
- 68 73 GIVE, Missing Persons, Capitol
- 71 85 COMMUNICATION, Spandau Ballet, Chrysalis
- 76 80 WHEN THE LADY SMILES, Golden Earring, 21 Recs/Polygram
- 77 — OLYMPIA, Sergio Mendes, A&M
- 78 81 PERFECT COMBINATION, Stacy Lattisaw and Johnny Gill, Cotillon
- 79 93 WOULDN'T IT BE GOOD, Nik Kershaw, MCA
- 80 — SHE'S STRANGE, Cameo, Atlanta Artists
- 84 — RELAX, Frankie Goes To Hollywood, Island
- 85 — SAIL AWAY, The Temptations, Gordy
- 89 — THERE'S NO EASY WAY, James Ingram, Qwest
- 90 — BLUE LIGHT, David Gilmour, Columbia
- 92 — MY EVER CHANGING MOODS, The Style Council, Polydor
- 93 — HANDS ACROSS THE SEA, Modern English, Sire
- 95 — JUMMY LOVES MARYANN, Josie Cotton, Elektra

- 24 18 MILK AND HONEY, John Lennon/Yoko Ono, Polydor
- 25 27 THE WORKS, Queen, Capitol
- 26 35 IN 3-D, Weird Al Yankovic, Rock 'n' Roll
- 27 31 BREAK OUT, Pointer Sisters, Planet
- 28 30 99 LUFTBALLONS, Nena, Epic
- 29 22 GENESIS, Genesis, Atlantic
- 30 24 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 31 — AGAINST ALL ODDS, Soundtrack, Atlantic
- 32 25 DEFENDERS OF THE FAITH, Judas Priest, Columbia
- 33 28 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 34 34 UNDER A BLOOD RED SKY, U2, Island
- 35 26 CHRISTINE McVIE, Christine McVie, Warner Bros
- 36 36 REBEL YELL, Billy Idol, Chrysalis
- 37 — HEARTBEAT CITY, The Cars, Elektra
- 38 38 FLASHDANCE, Soundtrack, Casablanca
- 39 29 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar
- 40 — SHE'S SO STRANGE, Cameo, Atlanta
- 41 32 LET THE MUSIC PLAY, Shannon, Mirage
- 42 45 THE FLAT EARTH, Thomas Dolby, Capitol
- 43 44 LABOUR OF LOVE, UB40, A&M
- 44 46 OFF THE WALL, Michael Jackson, Epic
- 45 47 JUNGLE, Dwight Twilley, EMI-America
- 46 42 WHAT'S NEW, Linda Ronstadt, Asylum
- 47 49 FUTURE SHOCK, Herbie Hancock, Columbia
- 48 — ABOUT FACE, David Gilmour, Columbia
- 49 37 IN THE HEART, Kool & The Gang, De-Lite
- 50 — BON JOVI, Bon Jovi, Mercury

# Record Mirror Disco

- |    |    |  |    |    |  |
|----|----|--|----|----|--|
| 1  | 3  | SHE'S STRANGE/GROOVE WITH YOU, Cameo, Club 12in  | 60 | —  | ALL NIGHT LONG (SOCA)/CLUB SOCA MIX, Gloria Ifill, Trindisc 12in   |
| 2  | 1  | DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 12in   | 61 | 35 | LET ME SHOW YOU, Larry Wu, US Atlantic 12in  |
| 3  | 5  | YOU'RE THE ONE FOR ME/DAYBREAK/A.M. (MEDLEY)/INSTRUMENTAL, Paul Hardcastle, Total Control Records 12in             | 62 | 64 | (IT'S A) DOGGIE BOOGIE BABY, Charles Earland, US Strut 12in  |
| 4  | 15 | WHAT DO I DO? (CARNIVAL MIX)/(PINA COLADA MIX-IN-DUB), Phil Fearon & Galaxy, Ensign 12in                           | 63 | 69 | I'VE GOT TO FIND A WAY, Zena Dejonay, US TVI 12in  |
| 5  | 4  | BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, London 12in  | 64 | 62 | RIGHT PLACE RIGHT TIME, Denise LaSalle/Latimore, US Malaco LP  |
| 6  | 9  | HI, HOW YA DOIN'/?I'VE BEEN MISSIN' YOU/HELP YOURSELF TO MY LOVE/ Kenny G, Arista LP                               | 65 | 70 | WHEN YOU'RE FAR AWAY (REMIX), Gladys Knight & The Pips, US Columbia 12in   |
| 7  | 10 | S.O.S., Matsubara, US D&D 12in   | 66 | 67 | SLOW TONGUE/E.S.P., Millie Jackson, Sire LP  |
| 8  | 7  | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in   | 67 | 61 | I FEEL LIKE WALKING IN THE RAIN/SEXERCISE, Millie Jackson, Sire 12in   |
| 9  | 2  | WHAT DO I DO?, Phil Fearon & Galaxy, Ensign 12in   | 68 | —  | KEEP IT COMIN', Jones Girls, US Philadelphia International 7in   |
| 10 | 6  | TAXI, J. Blackfoot, Allegiance/Sound Town 12in   | 69 | —  | BREAKIN' DOWN (REMIX), Julia & Company, London promo acetate   |
| 11 | 14 | TELL ME WHY/LOVE HAS FINALLY COME AT LAST/THROUGH THE EYES OF A CHILD, Bobby Womack, US Beverly Glen Music LP      | 70 | 44 | TELL ME WHAT YOU WANT, Loose Ends, Virgin 12in   |
| 12 | 26 | GET IN TOUCH WITH ME (US MIX), One Blood, Ensign 12in  | 71 | —  | NEW LOVE, Rose Royce, US Montage 12in  |
| 13 | 16 | LOVE ME LIKE THIS, Real To Reel, US Arista 12in  | 72 | —  | PLANE LOVE (UK REMIX)/THE JEFFREY OSBORNE SOUL MIX/STAY WITH ME TONIGHT (US CLUB MIX), Jeffrey Osborne, A&M 12in |
| 14 | 8  | IT'S ALL YOURS, Starpoint, US Elektra 12in   | 73 | —  | LOVEQUAKE, Bobby King, Motown 12in   |
| 15 | 34 | DON'T KEEP ME WAITING/DUB MIX/DUB INSTRUMENTAL, Tia Monae, US First Take 12in                                      | 74 | 66 | SHE'S STRANGE (CLUB MIX REMIX), Cameo, US Atlanta Artists 12in   |
| 16 | 20 | LET THE MUSIC PLAY/DUB/REMIX, Shannon, Club 12in   | 75 | —  | FUNKY BREAKDOWN/FUNKY MIXDOWN, Awesome Foursome, US Partytime 12in   |
| 17 | 30 | YOUR LOVE IS KING/SMOOTH OPERATOR/SNAKE BITE, Sade, CBS 12in   | 76 | 75 | I'M GONNA GETCHA/L.A. MIX, Family Brown, US Buzz Records 12in  |
| 18 | 19 | OUT OF SIGHT (REMIX), Leftumo, MCA 12in  | 77 | 52 | JAM ON IT, Newcleus, US Sunnyview 12in   |
| 19 | —  | LOVE IS IN SEASON/RIGHT OR WRONG/TWO OF A KIND, Detroit Spinners, Atlantic LP                                      | 78 | 76 | ONE FOR THE TREBLE (FRESH), Davy DMX, US Tuff City 12in  |
| 20 | 25 | THE SOUND OF MUSIC (X-TENDED REMIX), Dayton, Capitol 12in  | 79 | —  | GET IN TOUCH WITH ME, Collage, US Solar 12in   |
| 21 | 28 | GIVE ME TONIGHT/DUB VERSION, Shannon, Club 12in  | 80 | 83 | CELEBRATE YOUR LOVE, Executive, US Oh My! Records 12in   |
| 22 | 27 | PLANE LOVE (REMIX), Jeffrey Osborne, US A&M 12in   | 81 | 45 | KEEP IT ALIVE/ON & ON/DON'T MAKE ME WAIT/TIME TO WIN, Carl Anderson, US Epic LP                                  |
| 23 | 11 | BACK AT YA/INSTRUMENTAL/CLUB MIX, Kerr, Greyhound 12in   | 82 | 78 | WHITE HORSE (US MEGAMIX), Laid Back, Creole 12in   |
| 24 | —  | MEGA STREET, Crusaders, MCA 12in   | 83 | 79 | I LOVE THE PIANO, Kasso, Banana 12in   |
| 25 | 55 | SOMEBODY ELSE'S GUY/DUB, Jocelyn Brown, US Vinyl Dreams 12in   | 84 | —  | HEAVEN SENT YOU, Stanley Clarke/Howard Hewett, Dutch Epic LP   |
| 26 | 48 | BREAK/YOU DID IT AGAIN/NEXT TIME IT'S FOR REAL/TONIGHT/GO FOR IT/ INTIMATE CONNECTION, Kleer, Atlantic LP          | 85 | —  | I TREASURE YOUR PLEASURE, D Train, US Prelude LP   |
| 27 | 38 | DON'T WASTE YOUR TIME (REMIX), Yarbrough & Peoples, US Total Experience 12in                                       |    |    |  |
| 28 | 18 | STOP WHAT YOU'RE DOIN', The Chi-Lites, US Private I 12in   |    |    |  |
| 29 | 43 | DEJA VU, AB'S, Streetwave 12in   |    |    |  |
| 30 | 17 | STREET DANCE/INSTRUMENTAL, Break Machine, Record Shack 12in  |    |    |  |
| 31 | 12 | RENEGADES OF FUNK/RENEGADES CHANT/INSTRUMENTAL, Afrika Bambaataa & Soul Sonic Force, Tommy Boy 12in                |    |    |  |
| 32 | 50 | HELLO/ALL NIGHT LONG (ALL NIGHT) (INSTRUMENTAL), Lionel Richie, Motown 12in  |    |    |  |
| 33 | —  | CHANGE OF HEART, Change, US Atlantic RFC LP  |    |    |  |
| 34 | 13 | COME BE WITH ME/LIGHT MY FIRE, The Ronnie McNeir Experience, US Capitol mini-LP                                    |    |    |  |
| 35 | 53 | SOMEDAY/OUTSTANDING, Gap Band, Total Experience 12in   |    |    |  |
| 36 | 31 | ENCORE, Cheryl Lynn, US Columbia 12in  |    |    |  |
| 37 | 21 | FLYING HIGH, Cloud One, US Heavenly Star Record Corp 12in  |    |    |  |
| 38 | 22 | ON THE FLOOR (ROCK-IT), Tony Cook & The Party People, Half Moon 12in   |    |    |  |
| 39 | 42 | OOH, I LIKE THE WAY IT FEELS, Toni Smith, Malaco 12in  |    |    |  |
| 40 | 40 | I WANTED YOUR LOVE, Luther Vandross, Epic LP/US 12in   |    |    |  |
| 41 | 41 | SECRET LOVE, Evan Rogers, RCA 12in   |    |    |  |
| 42 | 23 | HAVE YOU GOT THE TIME (DISCO MIX), The Funkmasters, Master-Funk 12in   |    |    |  |
| 43 | 29 | AIN'T NO STOPPIN' (AIN'T NO WAY), McFadden & Whitehead, US Sutra 12in  |    |    |  |
| 44 | 58 | LOVE ON/DON'T WANT NOBODY, The Dells, US Private I LP  |    |    |  |
| 45 | 84 | NO SELL OUT (REMIX), Malcolm X/Keith LeBlanc, Tommy Boy/Island 12in  |    |    |  |
| 46 | 24 | P.Y.T. (PRETTY YOUNG THING)/THRILLER (INSTRUMENTAL), Michael Jackson, Epic 12in                                    |    |    |  |
| 47 | 39 | ANOTHER MAN IS TWICE AS NICE, Tout Sweet, Buzz International 12in  |    |    |  |
| 48 | 47 | SWEET SOMEBODY, Shannon, Club LP   |    |    |  |
| 49 | 56 | COTTAGE IN NEGRIL (EXTENDED REMIX), Tyrone Taylor, MCA 12in  |    |    |  |
| 50 | 33 | SOMEBODY'S WATCHING ME, Rockwell, Motown 12in  |    |    |  |
| 51 | 60 | LUCKY STAR, Madonna, Sire 12in   |    |    |  |
| 52 | 54 | YAH MO B THERE, James Ingram/Michael McDonald, Qwest 12in  |    |    |  |
| 53 | 37 | (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Trans Q/ S.O.U.N.D. 12in                                     |    |    |  |
| 54 | —  | AUTOMATIC (REMIX), Pointer Sisters, Planet 12in  |    |    |  |
| 55 | 80 | SATISFY ME LOVER/BREAKOUT/USE ME, Starpoint, US Elektra LP   |    |    |  |
| 56 | 72 | TURN IT AROUND (INSTRUMENTAL), Gino Soccio, US Atlantic 12in   |    |    |  |
| 57 | 32 | DANCE TO THE BEAT/DUB BEAT, T.C. Curtis, Hot Melt 12in   |    |    |  |
| 58 | 51 | (RETURN TO THE VALLEY OF) OUT COME THE FREAKS (REMIX)/ (PREDOMINANTLY FUNK VERSION), Was (Not Was), Ze/Geffen 12in |    |    |  |
| 59 | 71 | TAKE SOME TIME, Sparque, US West End 12in  |    |    |  |

# Hi-ENERGY Disco

- |    |    |  |
|----|----|--|
| 1  | 2  | HIGH ENERGY, Evelyn Thomas, Record Shack 12in                                |
| 2  | 1  | COUNTDOWN (HERE I COME), Kofi & The Lovetones, Electricity 12in              |
| 3  | 3  | NOTHING'S WORSE THAN BEING ALONE, Velvette, Electricity 12in                 |
| 4  | 9  | DESIRE (HI-ENERGY MIX), Paul Parker, Technique 12in                          |
| 5  | 5  | I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack 12in/US TVI remix      |
| 6  | 4  | COMING OUT OF HIDING, Pamela Stanley, US TSR 12in                            |
| 7  | 10 | WHEN YOU WALK IN THE ROOM, Ramming Speed, Proto 12in white label             |
| 8  | 11 | I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore, ERC 12in           |
| 9  | 6  | EMERGENCY, Laura Pallas, Record Shack 12in                                   |
| 10 | 12 | ROCKET TO YOUR HEART (REMIX), Lisa, Dutch BMC 12in                           |
| 11 | 13 | SOMEBODY TO LOVE, Café Society, Passion 12in white label                     |
| 12 | 21 | THE UPSTROKE/Hi-ENERGY MIX, Agents Aren't Aeroplanes, Proto 12in white label |
| 13 | 15 | HAPPINESS, Christopher Street, ERC 12in                                      |
| 14 | 25 | YOU TURNED MY BITTER INTO SWEET, Linda Lewis, Electricity 12in               |
| 15 | 14 | FOR ALL WE KNOW, Norma Lewis, ERC 12in                                       |
| 16 | 7  | LOVE TRAP (REMIX), Astaire, Passion 12in                                     |
| 17 | 8  | THE MAN'S SO REAL, Mimi, Challenge 12in/remix                                |
| 18 | 20 | I LOVE MEN, Cinema, US Promise 12in  |
| 19 | 16 | JUMP, Pointer Sisters, US Hot Tracks LP                                      |
| 20 | 28 | TIE ME DOWN, Romance, Passion 12in white label                               |
| 21 | 22 | IN ORBIT, Yvonne Gidden, Electricity 12in                                    |
| 22 | 26 | ALIVE WITH LOVE, Tina Fabrique, US Prism 12in                                |
| 23 | 17 | EVERGREEN/JEALOUS LOVE, Hazel Dean, Proto 12in                               |
| 24 | 24 | LOVE FIRE, Jimmy James, ERC 12in   |
| 25 | 27 | JUST ANOTHER BROKEN HEART, Dorothy Moore, US Streetking 12in                 |
| 26 | 18 | WHO'S YOUR BOYFRIEND, Eric, US MEMO 12in                                     |
| 27 | —  | AFTER THE FALL, Kathy Wilson, US BMO 12in                                    |
| 28 | —  | ONE NIGHT ONLY, Sherrie Payne, US Megatone 12in                              |
| 29 | 29 | HE'S A SAINT HE'S A SINNER, Miquel Brown, Record Shack 12in                  |
| 30 | 19 | LOVE ON THE ROCKS (REMIX), Lama, Carrere 12in                                |

SOUNDS  
IN YOUR NEWSAGENTS NOW!



# UPTIGHT 'N' OUTA-SITE!

# Help!



**M**Y MATE ordered a Culture Club profile pack from a firm called Scanlite Ltd of West Flat Industrial Estate, Hickmans Road, Birkenhead, last autumn. He paid £4.99 by Transcash through the Post Office, but didn't get his goods. Can you find out what's happening? Other people may be in the same boat.

**B, Cambridgeshire**

● *Sad to say, Scanlite went bust earlier this year and its affairs are now in the hands of Liverpool's Official Receiver. On the face of it, this is bad news for hundreds of people who ordered pop star posters, lampshades or profile packs. For, when a company goes kaput, the consumer is unlikely to get back more than a few pence of money lost, if that. But in this case, not everyone has lost out.*

*For starters, there's a strong rumour that £6,000 worth of cheques and postal orders were simply thrown away prior to Scanlite's demise. This means that some pop fans who paid for goods by postal order should simply go along to their local post office with their counterfoils, ask the GPO to trace the fate of their money, and, if their postal order hasn't been cashed, stake a refund claim from there.*

*Scanlite has a special arrangement with the Post Office over all Transcash transactions, and those who paid by this method, and haven't done so already, are advised to write with*

# Become a Nu-man

**I**'M ONLY 23, but, over the past few years, my hair has been thinning out quite noticeably, and is receding at the front. This isn't imagination. My father had exactly the same problem at my age.

The idea of having a hair transplant appeals to me and I'm wondering how I can find out more about it. Unfortunately I'm put off a bit by tall tales I've heard about unscrupulous private companies offering this kind of service, so I want to find someone reputable.

**Terry, Manchester**

● *It's well worth avoiding the backstreet commercial cowboys, often operating without medically trained staff and capable of causing long term damage to hair roots through less than skilful thatch arrangements.*

*Hair transplantation is a delicate surgical operation involving the removal of minuscule skin plugs or grafts, each containing healthy living hair roots from a donor site elsewhere on the head, and implantation where needed. It isn't suitable for all types of baldness and, in any case, no reputable surgeon would normally undertake the operation on someone less than 30 years of age. It takes that long for an individual pattern of baldness to be obvious.*

*To contact a hair and scalp specialist, or trichologist, in your area for more information, write to the Institute Of Trichologists, 228, Stockwell Road, Brixton, London SW9 9SU.*

**full info and proof of payment to Money Mart Ltd, PO Box 512, London W12 9DQ.**

*Money Mart has arranged with the Post Office to fulfill all outstanding Transcash orders placed with Scanlite, we're told. So ask your friend to drop them a line.*

**A** FRIEND tells me there's a useful guide to vacation work abroad published by some kind of central education exchange organisation. Any ideas?

**Kay, Worthing**

● *OK. Fresh in the bookstores, from the Central Bureau For Educational Visits And Exchanges, which exists to help international contacts and co-operation, is the 1984 edition of a handy tome, simply entitled 'Working Holidays', compiled by Hilary Sewell, price £2.95.*

*Opportunities, both paid and voluntary, for cooks, couriers, counsellors, nurses, secretaries, fruit pickers, ditch diggers, teachers and a spectrum of other job possibilities all over the globe, from Finland to India, are listed in this guide. Ask your school library to get a copy, or order direct from the Central Bureau For Educational Visits And Exchanges at Seymour Mews House, Seymour Mews, London W1H 9PE. (Tel: 01-486 5101). Postage is free.*

**H**ELLO! I'm an asthmatic 20-year-old and have heard that some kind of national association has been set up. Any ideas on where I can find an address?

**Mike, Epsom**

● *Sure thing. For a free information pack, and, if you're interested, details of your nearest self-help group, write to the Asthma Society, St Thomas' Hospital, Lambeth Palace Road, London SE1 7EH. There are 80 locally based groups throughout Britain, and the society will keep you up to date with latest research into asthma.*

**F**OR ABOUT a year I've been interested in a girl who lives across the road from me. She looks at me and I look at her, but neither of us has the nerve to speak.

I've tried to talk to her brother, who is in the army, about her, but he said I should forget it as she's a dragon! I don't know what to do next.

**Andy, Bristol**

● *Sooner or later someone has to make a move to break the spell, and it might as well be you. Summoning the energy and courage to catch her eye across the street, simply smile and say hello — it won't require any more effort or soul-searching than it took to write those few words. Despite her brother's comment, she sounds like a pretty shy dragon to me.*



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.

**A**BOUT 18 months ago, I had my front teeth smashed up in a fight. Unfortunately, I didn't have a regular dentist at the time, and the one I saw didn't really explain about capping or repairing my teeth. So I just had them taken out.

My problems started there, as the set of dentures he made up for me were terrible. They looked too big and just felt generally uncomfortable. What do you suggest I do now? People on television denture ads always seem to have natural looking false teeth.

**C, Romford**

● *See another dentist! There are plenty to choose from listed in your local Yellow Pages. Explain the problems you've been experiencing with your current set of dentures and take them along too so the new dentist can see how they fit.*

*Usually dentists are in business to make sure you keep your teeth, so it's surprising to hear your broken gnashers were simply whipped out. That's all over now. It should be fairly easy to equip you with new teeth you'll feel comfortable wearing.*

## Young Free And Single

ANYONE, ANYWHERE, any age, any time — that's who *Andrew* (17), from *Malmesbury*, Wiltshire, wants to hear from as he's unemployed and bored. Meanwhile, *Adam Ant*, SLF and Human League fan, *Iain* (15), who lives in *Motherwell*, Scotland, and, last but not least, *Helen* (18), from *South London*, who likes *Michael Jackson*, *Thompson Twins*, *Diana Ross*, *UB40* and *The Police*, also want to hear from people anywhere in the UK or worldwide.

Send 'em your letters to 'Young, Free And Single', Help, Record Mirror, 40 Long Acre, London WC2. All mail is sent on. And, if you too want to be featured in this slot, remember it's a strictly free service.

# "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 8.00a.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:-

- HELLO, Lionel Richie
- IT'S RAINING MEN, Weather Girls
- ROBERT DE NIRO'S WAITING, Bananarama
- IT'S A MIRACLE, Culture Club
- WHAT DO I DO, Phil Fearon And Galaxy

## WOOLWORTH DISCLINE

### DIAL 160

British TELECOM Guidelines

# Disco

by JAMES HAMILTON

## ODDS 'N' BODS

**SUNDAY NIGHT** found London's **Horizon Radio** responding to the news with continuous **Marvin Gaye** music while **Radio Invicta** prattled on in obvious ignorance until they managed to slot a brief tribute into their schedule: however, given a few hours preparation, it was **Capital's Roger Scott** on Monday afternoon who played a neatly edited virtually chronological 25 minute medley of all Marvin's milestone records. . . I only met **Marvin Gaye** once, when **Smookey Robinson** introduced us backstage at the **Brooklyn Fox** during a **Murray The K** show in '64: on the same bill were the **Supremes**, **Temptations**, **Ronettes**, **Little Anthony & The Imperials**, **Millie Small**, **Dusty Springfield**, **Searchers** and a whole host more Merseybeat groups, plus a full feature movie, all in rotation four shows a day for a week — ah, memories! . . . **Capital's** Saturday night soul DJ **Phil Allen** is about to upset his most loyal listener, but **Tony Monson** does an expanded disco sales chart show Sundays 8-10pm on **Horizon Radio** stereo 102.5FM, now going daily 7am-1am (more at weekends). . . **Oscar J Jennings** has left **Skyline** for weekday evenings 6-8pm drive time on **London Weekend Radio** 92.5FM — or **LWR** as it's known, being on air 7 days a week! . . . **Chris Hill**, **Carol** and myself had a great trip to **Cumbria**, gorging again at the world famous **Sharrow Bay Hotel** on **Ullswater**, but it was a pity the crowd at **Ernie & Kathleen Priestman's** lavishly lit **Old Hall** in **Egremont** hadn't been kept more up to date musically — however, the night got really good, the lighting (including four flying saucers on tracks and a £21,000 laser) would rival anything bar the **Hippodrome**, and **Judy Hutchinson** made a lovely tall dancing partner! . . . **Chris Paul** (South Harrow **Bogarts**) has been using **The Champs** 'Tequila' as a crowd wind-up for years and keeps having to buy replacements as he sells his copies — I wonder, did **Chris Hill** get one off him? . . . **Chris Brown** is threatening to play a live **Tom Jones** medley of '60s **Wilson Pickett**-type things at **Caister** this weekend (I told you it was getting like **Northern Soul**), which may be what scared punters off from the now cancelled **Showstoppers** trip to **Jersey**. . . **Jeffrey Osborne** has added an extra London date at **Hammersmith Odeon** on April 27. . . **Slave** wind up their UK tour Sunday (8) at **Glasgow Zanzibar's** monster funk all-dayer, Monday (9) at **Bradford Caesar's** Palace — meanwhile **Grandmaster Flash & The Furious Five** and **Davy DMX** cut it up Sun/Mon (8/9) at London's **Venue** before heading next weekend to **Nottingham's Rock**

# MARVIN GAYE

2nd April 1939-1st April 1984

**THE NEWS** echoed the shooting of **Sam Cooke** in 1964, but the circumstances had the ring of true Greek tragedy: **Marvin Gaye** was shot on the eve of his 45th birthday "in self defence" by his own father, the Reverend **Marvin Gaye Sr.**... the father in whose Washington DC church the young **Marvin** had gained his early musical grounding.

For two years from 1955 **Marvin** was in the **Don Covay**-led local doo-wop group **The Rainbows**, who scored a regional hit with **'Mary Lee'** (**Red Robin/Pilgrim**), before forming a splinter group **The Marquees** who recorded on **OKeh** (as a result of fellow former **Rainbow** **Billy Stewart's** involvement with **Bo Diddley** on the label).

In 1959 **Harvey Fuqua**, who had been a judge when **Marvin** won a high school singing contest, recruited the **Marquees** to become his reformed **Moonglows** — **Marvin** singing lead on **'Mama Cuchi'** (**Chess**). Settling in **Detroit**, **Harvey** married **Gwen Gordy** (whose **Anna** label pre-dated **Motown**) and **Marvin** married **Anna Gordy**, so it's not too surprising to find the fortunes of **Harvey** and **Marvin** becoming closely entwined with those of big brother **Berry Gordy Jr**.

Although his solo debut in 1961 was an album of standards, **'The Soulful Moods Of Marvin Gaye'**, in an attempt by **Berry** to diversify the still fledgling **Tamla** label, **Marvin** finally started his hit singles streak in the autumn of 1962 with the then typically percussive **'Stubborn Kind Of Fellow'**, produced by **William Stevenson** and backed (in their own vinyl debut) by **Martha & The Vandellas**.

Only this last Saturday on **Radio 1's** **'Hitsville USA'** series, **Marvin** observed that he had worked with everyone in the **Motown** family ("except perhaps the **Elgins**"), and indeed in true family spirit his chief role early on had been that of drummer on many sessions with the **Miracles** and others! To move on apace, he was of course also used as the (not entirely willing?) partner of first **Mary Wells** and then **Kim Weston**, **Tammi Terrell** and **Diana Ross** in a series of successful duets which, in this country especially, did much to undermine his own identity.

Also, with **William Stevenson** he wrote and produced for such "outside" acts as the **Artistics** (on **OKeh** — an earlier loyalty?), while for **Motown's** subsidiary **Soul** label his finest production in 1969 was the **Originals'** sublime smoocher **'Baby I'm For Real'**.

In the meantime as a gospel influenced soul singer with an intimately caressing vocal style, his biggest US hits had been **'Pride And Joy'** (summer '63), **'How Sweet It Is'** (**Xmas '64**) and **'I Heard It Through The Grapevine'** (**Xmas '68**)... this latter unreleased for many months after its recording in a disagreement probably over **Marvin's**

Pic by Joe Bangay



unhappiness at the emphasis then placed on his duet hits. However, once finally out, **'Grapevine'** became the **Motown** company's biggest ever hit at that time and paved the way for **Marvin** to take greater control of his own recording destiny.

The result was a watershed not only for **Marvin** or **Motown** but for soul as a whole, the moody introspective self-produced concept album **'What's Going On'** and its spring '71 title track smash, built up from layers of gently drifting amorphous sound. This approach continued through the sexual **'Let's Get It On'** (summer '73), rhythmic **'Got To Give It Up'** (spring '77) and was triumphantly reorchestrated for electronic instruments on autumn 1982's climactic **'Sexual Healing'**.

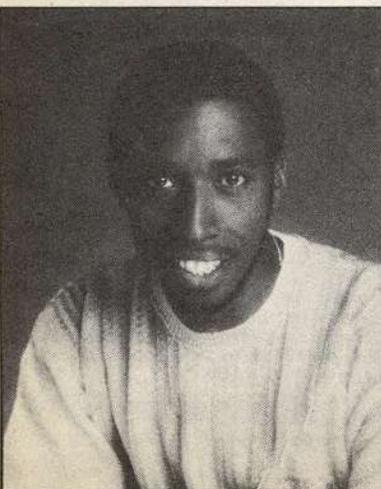
However, between times, **Marvin's** personal life had driven him to depression, and he had finally split with **Motown** to record for **CBS**. Working with **Harvey Fuqua** as advisor and recording in **Belgium**, **Marvin Gaye's** bold experiment with **'Sexual Healing'** had given his career a much needed boost. Now in a sad full circle of fate, his life has been taken away by the man who gave it. The joy he gave others will live on...

**City** (Fri 13), **Aylesbury Friars** (Sat 14)... hip **HOP!**... **Motown** again got **Bobby Womack** for Britain, while **London** have the **Philly World** label from which first product (already promo-ed ahead even of US release) in two weeks will be **Harold Melvin & The Blue Notes** **'Don't Give Me Up'**, a blandly predictable 119bpm "soul" swayer over bumping **M&M**-mixed **Nick Martinelli** electronics, and a revival by **Terri Wells** of the mafia's fave **D. Spinners** oldie!... **Collage's** **'Get In Touch'** LP is available here (Solar 96-0240-1), if you can't find their 12in original... **Gary Crowley's** front door to your living room, **Channel 4's**

**'Earsay'** has theme music by **Ian Levine & Fiachra Trench** which as **'Frantic Love'** by **Eastbound Expressway** is due soon on guess which boys town label... I wonder what would happen if the **Hi-NRG** chart didn't mention anything until it was on full commercial release?... **Earlene Bentley** Saturday (7) plays **Edinburgh Fire Island**, where **Laura Pallas** will be lucky ever to have a hit... **Southampton's Warehouse** has metamorphosed into the hi-tech **Raffles** featuring general music, though **Adrian Dunbar** makes Saturday a non-stop dance night and as from **Monday** April 16 starts a new weekly

branch of **Bolts** for the boys... **LWR's** Sunday noon-2pm jazz doc, **Bob Jones** souls **Royston's The Bull** Thursday (5)... **Invicta's Darren Fogel & Skyline's Patrick French** soul **West Norwood's Norwood Suite** Fridays (£1 off if you show this mention!)... **Horizon's Gilles Peterson** joins **Paul Oakenfold** Fridays to funk under-18s at **Wallington Public Hall's Candy Box**, and **Peter Smedley** Sundays to jazz-samba **Sutton Christies** wine bar (**Surrey**)... **Essex Radio's** soul DJ **Dave Gregory** funks **Southend's** revamped and laser-lit **TOTS** Tuesdays...

continues over



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# Disco

from page 31

## HOT VINYL

**CHANGE 'Change Of Heart LP (US Atlantic/RFC 80151-1)** Sure to top the disco chart in double quick time, the dynamic ultra-nagging 107½bpm title track jitters like Yarbrough & Peoples singing 'She's Strange', produced by masters of the current hot tempo Jimmy Jam Harris & Terry Lewis... and the last part is true, fact! **HOT!** Rarely has a record excited me and my dancers so much (though on current form even if out here it probably wouldn't cross over until Christmas, snigger snigger!). Other toned down Jimmy Jam tracks are the 110bpm 'You Are My Melody', 109bpm 'Warm', slow 72/36bpm 'Say You Love Me Again', current group leader Timmy Allen handling the Kashif-ish 113bpm 'Lovely Lady', slowed-down 'Searching'-like 107bpm 'True Love' (144½bpm at 45rpm!), more mundane 122bpm 'Got My Eyes On You', 111bpm 'It Burns Me Up'.

**DETROIT SPINNERS: 'Love Is In Season' (LP 'Cross Fire' Atlantic 780 150-1)** Already creating a Cameo-sized buzz on advance 7in (where unbelievably it's only on the B-side), this Leon Sylvers III-produced gorgeous gently swaying 101½bpm soul satisfying vocal delight will obviously be massive at Caister this weekend and could revive the Harvey Fuqua-founded veteran group's fortunes yet again. The 7in A-side's rolling 114bpm 'Right Or Wrong' with its old ('Twine Time?') bassline, lushly pushing 112bpm 'Two Of A Kind', chunkily current 111bpm 'Not Just Another Lover' are other good dancers, along with the 122bpm 'Keep On Keepin' On', 0-108bpm 'All Your Love' 65½bpm 'Secrets', 65bpm 'Our Time For Love', and now mandatory fast ugly 144bpm title track — but this is the season for 'Love Is In Season'!

**STANLEY CLARKE: 'Heaven Sent You' (LP 'Time Exposure' Dutch Epic 25486)** Much of the set is listenable but undanceable dexterity 'n flash from the bassist/synthetist, who luckily for this one truly terrific soulful mellow (0-102bpm) swaying jogger has recruited as vocalist Shalamar main man Howard Hewett, who's never sounded so convincing. A must! The recently 12-inched jaggedly funky instrumental 122bpm 'Are You Ready' and gently loping vocal 109bpm 'Future Shock' (not Curtis/Herbie's) are OK too, though it's Howard's hit.

**KOOL & THE GANG: 'When You Say You Love Somebody In The Heart' (De-Lite DEX 17)** Admittedly Koool's most commercial ever, 'Joanna' was oddly unpopular with UK soul jocks

# TWENTY YEARS ON...

**T**HIS WEEK in 1964 *The Beatles* achieved the still unequalled feat of having the top five singles in the *Billboard* US Hot 100 ('Can't Buy Me Love', 'Twist And Shout', 'She Loves You', 'I Want To Hold Your Hand', 'Please Please Me'). However, of far greater significance to black music fans were all the soul hits which in those days crossed over as a matter of course into the US pop chart — a subject I keep going on about! — but if you need convincing just check through these, from w/e April 4, 1964: Betty Everett 'Shoop Shoop Song', Temptations 'The Way You Do The Things You Do', Marvin Gaye 'You're A Wonderful One', Tommy Tucker 'Hi-Heel Sneakers', Bobby Bland 'Ain't Nothing You Can Do', Chuck Berry 'Nadine', Dean & Jean 'Hey Jean Hey Dean', Chubby Checker 'Hey Bobba Needle', Ray Charles 'My Heart Cries For You', Lenny Welch 'Ebb Tide', Ray Charles 'Baby Don't You Cry', Mary Wells 'My Guy' (its chart debut at 50), Major Lance 'The Matador', Soul Sisters 'I Can't Stand It', Marvelettes 'He's A Good Guy', Little Stevie Wonder 'Castles In The Sand', Miracles 'The Man In You', Impressions 'I'm So Proud', Shirelles 'Sha La La', Vibrations 'My Girl Sloopy', Anna King & Bobby Byrd

'Baby Baby Baby', Irma Thomas 'Wish Someone Would Care', Jerry Butler 'Giving Up On Love', Ruby & The Romantics 'Our Everlasting Love', Coasters 'T Ain't Nothin' To Me', Tymes 'To Each His Own', Tams 'You Lied To Your Daddy', Gloria Lynne 'I Should Care', Freddie Scott 'Where Does Love Go', Contours 'Can You Do It', King Curtis 'Soul Serenade', Tams 'It's All Right', Ben E. King 'That's When It Hurts', Otis Redding 'Come To Me', Baby Washington 'I Can't Wait Until I See My Baby's Face', Gloria Lynne 'Be Anything (But Be Mine)', Chuck Jackson 'Hand It Over', BB King 'How Blue Can You Get', Ronettes 'The Best Part Of Breakin' Up'... fair makes your mouth water, huh? Those were the ones that I marked at the time as having a soul sensibility (they were also the ones that I got), but they omit Louis Armstrong 'Hello Dolly' and Danny Williams 'White On White'! The 'British Invasion' opened the US chart to black acts as white Americans were thrown into confusion, but under not dissimilar circumstances the US Hot 100 of w/e March 31 1984 could only field 21 black crossovers to 1964's impressive 39.

and now this equally strong very similar 105½bpm follow-up (which always stood out on their also ignored album) is flipped by a totally rock-orientated 120bpm remix of 'Tonight' and the slow 0-35/70bpm 'September Love'.

**BOBBY KING: 'Lovequake' (Motown TMGT 1335)** Possibly over-rapid UK release for the rumblingly introed blandly swaying pleasant 0-109½bpm soul wailer (here with a different as yet unheard flip), current experience showing that specialist soul needs a long build up of exposure to then sell.

**FUNK DELUXE: 'This Time' (Dutch Rams Horn Records RHR 3321)** Randy Muller-prod/penned rambling chick squawked (0-114½bpm) burbling smacker with infectious juddering undertow, like a cross between Brass Construction 'Walkin' The Line' and Skyy 'Show Me The Way', sure to get feet twitching though too untidy to be an actual "song" (inst dub flip).

**TENDERLOINZ: 'Where's The Beef?' (US Next Plateau NP 50020)** Wendy's burger restaurants get a label for this fast zappy 127bpm fast food frolic, electro with vocoder and guys 'n gals whipping up a shake on the ridiculously infectious vocal, although the C-Bank-ish instrumental flip is a better mixer (I actually ran bits through 'Jingo'). Stupid and trite, and I like it a lot!

**JO JO: 'Jackson Rd' (US LaRue Records LO-1003)** Nothing to do with Michael, a nice deliberately jolting slow 99bpm Shakatak-ish piano groove bumping along some disjointed squeaky vocal lines (alternative more fragmented Dance flip). Kinda sneaky!

**YES: 'Leave It (Hello, Goodbye Mix)' (Atco B9787T)** Disbelieve if you dare, but this Trevor Horn-produced (0-104bpm) instrumental 12in version is exactly like Yarbrough & Peoples, with

useful percussion for the last half (0-50-100bpm vocal 7in version/acappella flip). You've been warned!

**KRYSTOL: 'Nobody's Gonna Get This Lovin' But You' (US Epic 49-04982)** Leon Sylvers III-produced Trevor Horn-influenced slow juddering 101bpm Yarbrough & Peoples-type jerky jogger, with Evelyn King-pitched presumably female vocal or possibly more useful instrumental flip (unlabelled as such — it's the 5:26 version).

**PROTON PLUS: 'Pay Up' (Yew Wood UWOOD 2)** Post-Kandidate/pre-Galaxy vintage Phill Fearon (as he's spelt here), a bright but jerkily disjointed 128-126-124-125bpm burbling Britfunk already showing the direction he had yet to fully realise (edit/inst flip), out again now for only a month before this label loses the rights.

**JEFFREY OSBORNE: 'Stay With Me Tonight' (A&M AMX 188)** Tedious 120bpm clopper re-released to tie in with his London shows, on 3-track 12in with a Froggy-mixed flip containing a sadly de-gutted/censored UK radio version of the (in its US remix) usually mind-destroying 112bpm 'Plane Love', and a neatly spliced series of excerpts from 'New Love' (99) 'I Really Don't Need No Light' (107) 'Don't You Get So Mad' (116-114) 'Stay With Me Tonight' (119bpm). Now, had A&M allowed a properly mixed running synch between just 'Light' and 'Plane Love' (both Hawk Wolinski-penned), that really would have been something!

**ROSE ROYCE: 'New Love' (US Montage MS 620)** Blandly burbling c114½bpm loper, nice enough if none too incisive (edit/dub flip), although I'm told it grows on one.

**BAR-KAYS: 'Dance, Party, Etc' (LP 'Dangerous' US Mercury 818478-1 M-1)** Powerfully effective if production line funk, this almost self-satirising 109bpm chant goes well with Sun 'Dance Let's Shake It Tonight', Zapp 'Dance Floor', Kurtis Blow 'Party Time' and other US Air Force Base party pleasers, others being the 113bpm 'Sexomatic', 117bpm 'Loose Talk', 125bpm 'Dirty

Dancer', 130bpm title track, the whipping 130bpm 'Freakshow On The Dance Floor' being on 12in with the yearning soulful slow 34/68bpm 'Lovers Should Never Fall In Love', which is getting smooth attention along with the 73bpm 'Make Believe Lover'.

**HIT NUMBERS: Beats Per Minute** for last week's Top 75 entries on 7in (f/c for fade/cold/resonant ends) — Thompson Twins 104½f, Michael Jackson 126f, Rufus 104f, Cameo 108½f, Cliff Richard 117f, Beatles 174-169-170-Or, Gap Band 117f, Psychedelic Furs 137f, The Alarm 33-133f, ZZ Top 0-100½c, Thomas Dolby 54¾/109½-Or, Shalamar 195f, Yes 0-50-100c, Julian Cope 146/73/146f.

## NIGHTCLUB

POP JOX are playing: 1 (2) Julia & Co, 2 (1) Phil Fearon, 3 (8) Lionel Richie A/B/C, 4 (6) Weather Girls, 5 (7) Break Machine, 6 (3) Shannon 'LTMP', 7 (4) Frankie GTH, 8 (9) Rockwell, 9 (15) Kool 'J', 10 (31) Shannon 'GMT', 11 (—) Cameo, 12 (5) Madonna 'H', 13 (16) Bananarama, 14 (18) Culture Club, 15 (13) Afrika Bambaataa, 16 (12) Tony Cook, 17 (—) Dennis Edwards, 18 (21) The Special AK, 19 (11) Sade, 20 (—) Madonna 'LS', 21 (20) World's Famous Supreme Team, 22 (10) Nena, 23 (27) Lefturno, 24 (26) Millie Jackson 12in, 25 (14) George Kranz, 26 (23) Van Halen, 27 (34) Michael Jackson 'PYT', 28 (—) UB40, 29 (37) Whodini 'MW', 30 (28) Was (Not Was), 31 (—) Tyrone Taylor, 32 (—) Evan Rogers, 33 (—) The SOS Band, 34 (19) Wang Chung, 35 (36) Cyndi Lauper 'Girls'/Remix, 36 (re) The Smiths, 37 (—) J. Blackfoot, 38 (—) Gap Band, 39 (—) Depeche Mode, 40 (—) Scritti Politti.

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PHIL FEARON — What Do I Do! (Carnival mix)	TASTE OF HONEY — Ladies Of The 80's	
MAURLINE — Somebody's Watching Me/Thriller	LEON WARE — Rockin' You Eternally	
FUNK DELUXE — This Time	KINGSMAN DAZZ — Dazz	
EXECUTIVE — Celebrate Your Love	SISTER SLEDGE — We Are Family (inc. Thinking Of You)	
FORCE MD'S — Let Me Love You	WAR — Beat Of The Music Band	
MATSUOKA — SOS	BLUE MAGIC — Magic Number	
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**I**F YOU thought Dayton was something you started doing when you were about 14, listen here! We're dancing to a new 'Sound Of Music' in its remixed form, courtesy of Alan Coulthard, and it's wild enough to make Julie Andrews' hair fall out.

Spokesman for the Ohio mob — Dayton's the name of a place there — is Rahni Harris, lead singer, producer and all-round clever dick. Especially as he had a big dance hit on his own exactly five Christmases back with 'Six Million Steps'.

At heart he's a real gospel groover, as we'll hear in a minute, but first, Rahni old sport, how come 'Feel The Music' was just about the jolly finest r'n'b album of '83?

"Well, on the last one, there were just too many people involved, there were one hundred cooks in the kitchen. I didn't have enough room to breathe. There were only two songs I had full control over." (One of 'em was 'Hot Fun In The Summertime', the set's action single). "This time, I had the chance to do what I had to do."

What he had to do was an LP where every track, bar none, is really lickety-spit, no packing, no fillers. "I'm very concerned about putting together good stuff, eight singles. You find with a lot of artists that they're not music people, they're more into the gimmick or the obsession of doing one big hit and putting a load of fillers on the album. Back in the seventies, you could put one hit on an album and it would turn gold. You can't do that anymore."

Wasn't it pretty tempting just to tell everyone else to get the hell out and let him run the show? "It was really tough not to. I went as far as saying I would not be involved, period, if I couldn't have the freedom." The gamble worked and the Harris Home of Hits was founded.

o h h a p p y



**DAYTON**

**T**HE BASIS of Dayton came from another mob called Sun, who used to include Shawn Sandridge and Chris Jones in their number. "The line-up has changed," Rahni says. "Now they have a drummer and a female vocalist. They needed a lead vocal, and they'd been trying to get me to sing for the past two years. I love producing records and if I sing I'm more comfortable singing gospel, that's what I'm made of. But I gave it a shot and it seemed to work out."

Rahni's been producing a new Capitol group called Colourblind, in his soul shoes, but this gospel thang threatens to take hold of him. "I'm the pastor of a church in Harford, Connecticut, and we have a choir called the Greater Works Ministry Choir. It's only been organised about six months and I already have about 70 voices, and it could get bigger." Woah there, Rahni, they're just building a place to fit you all in. "We only take about 15 of them on the road."

So when it isn't Dayton, it'll be Colourblind, and when it isn't Colourblind, it'll be Lord-praising time. "I plan to have my own gospel label, that's what I've wanted to do all my life."

Paul Sexton

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# Tracie

BITCH

BITCH

BITCH

BITCH

BITCH

BITCH

**B**EHIND TRACIE'S innocent blue eyes and sweet smile lies an acid tongue.

"I read an article claiming that Nena was the first really feminine star in the charts for ages," says Tracie. "How can she be feminine and sexy when she's got the whole of the New Forest growing in her armpits? I couldn't believe it when she lifted up her arms and there was all that black bristly stuff, it was horrible."

Tracie, who's back in action with her new single, 'Soul's On Fire', is also unimpressed by girl popsters Carmel, Tracey Ullman and Sade.

"When I hear a Tracey Ullman record I just want to hibernate. She's a good comedienne, but when she opens her mouth and tries to sing she sounds like a six year old kid screaming its head off."

"She's ruined that song by Madness. I have their version and when I put it on it makes me cry because they put so much emotion and feeling into it. But now she's gone and wrecked it. Her version stinks, it really does."

Is your blood boiling? Hang on a minute and wait for what Tracie has to say about Carmel and Sade.

"Carmel has a flat, monotonous and boring voice. Anybody could sing like her simply by shutting off the back of their throat and gurgling. I don't think she has much style or presence and watching her could easily send me to sleep. She's getting by because there's meant to be a new jazz boom which is supposed to be trendy and hip."

"I've been disappointed by Sade. There was this big build up and aura behind her even before she did anything. Now she's being hailed as the second Billie Holliday or Aretha Franklin but I don't think she's very spectacular."

Nobody seems to be sacred in Tracie's book. She also takes a swipe at Simon 'Chubs' Le Bon.

"That man has such a high opinion of himself. I would love to go over to him, tweak him on the face and ask why his nose is so big and fat and ugly."

"I actually used to like Duran Duran but now their stuff is awful. 'Seven And The Ragged Tiger' is a dreadful record. When I was in the HMV shop in Southampton they were playing it and I had to go out because it was making me scream. We even missed the Style Council video because I didn't want to be there a moment longer."

"John Taylor also has terrible taste in women. Fancy going out with a page three girl."

**A**H WELL, at least Tracie has a kind word or two to say about Nik Kershaw.

"I really love his single, the guitar work on the record sounds like a brass section meeting bagpipes. It's unusual and great. He's also one of the few people I know who's smaller than me. When I met him he was very sweet, a real gentleman. I wanted to give him a cuddle."

"I'm not really that hard, you know. Underneath this hard cynical exterior I'm

Hell hath no fury like a woman's scorn — just listen to Tracie

## NENA

*'She's got the whole of the New Forest growing in her armpits'*

## TRACEY ULLMAN

*'She sounds like a six year old kid screaming its head off'*

## CARMEL

*'She has a flat, monotonous and boring voice'*

## SADE

*'I don't think she's very spectacular'*

## SIMON LE BON

*'His nose is so big and fat and ugly'*



But she's very nice really, says **ROBIN SMITH**

quite a nice person really. I just believe that you should be totally honest and open if you've an opinion to express."

Yes indeed, I can vouch that Tracie really is a nice person. When I did the first ever interview with her last year, we had a slight difference of opinion — and because she thought she might have upset me, Tracie says that she nearly sent me a single red rose in a box.

Tracie's mum loves her too. Back home Mrs Young keeps a scrapbook on her darling daughter and one of Tracie's silver discs is on the living room wall.

"She's trying to sell the house at the moment and when buyers come around they're very impressed. They look at the disc and say 'ere, are you really Tracie's mum? Cor, I bet you're really proud of her."

Sometimes Tracie misses not having a stable home life. She's spent her last two birthdays on the road, sipping wine in dingy dressing rooms. At the moment she's finishing off her debut album 'Far From The Hurting Kind' at Uncle Paul Weller's Solid Bond studio in London.

Tracie's also planning her first headlining tour for May.

"The album is really varied," she says. "Elvis Costello has even written me a song called '(I Love You) When You Sleep'. I was up at a studio in Newcastle and he came across and said 'Can I write you a song?'. You could have knocked me right off my chair."

"There's a really nice ballad on the album called 'Spring, Summer, Autumn'. Paul wanted me to do it with acoustic guitar, but I insisted we do it with piano."

**I** CO-wrote my single 'Soul's On Fire' with Paul. I heard the Style Council doing the chorus and I liked it so much that I asked if I could have the song. Paul said I could if I wrote the rest of it.

"I think it's a pretty dancey sort of single. I would like to write some more of my own material. Paul doesn't tell me what to do, I'm not on a string. If he comes up with an idea I don't like, I reject it."

It's been about a year since Tracie signed to Paul Weller's Respond label. Is she satisfied with the company's progress? It must be said that most of the acts have been smouldering in the charts rather than setting them alight. Vaughn Toulouse seems to have disappeared without trace along with A Crazy, and the Questions are still searching for that elusive hit.

"Last year, the Respond label was a bit of an experiment," says Tracie. "A lot was expected of us and in some ways we're still growing up in public. Things that happen too quickly can finish just as quickly. Respond is going to last and last."

For the moment, Tracie says she's content to develop her formidable talents as a singer, rather than become a film or television personality.

"I haven't coldly mapped out my future. I'm not going to be calculating and box myself in."



## Mailman

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

WHATEVER'S HAPPENED to the League of Gentlemen??? Just as me and my mates had invested in some nice new brocade waistcoats and plus fours look what happens — Jim Reid's band of upper class electro boogie barprops are no more to be seen!

It's about time RM realised the worth of this quality collection of inebriated gentlemen and restored them to the right and proper place — scouring the dives and hives of our despicable pop aristocracy, digging up the hot poop poor old Reidy so often misses.

**'Lord' Lucan and the Mayfair Malcontents**

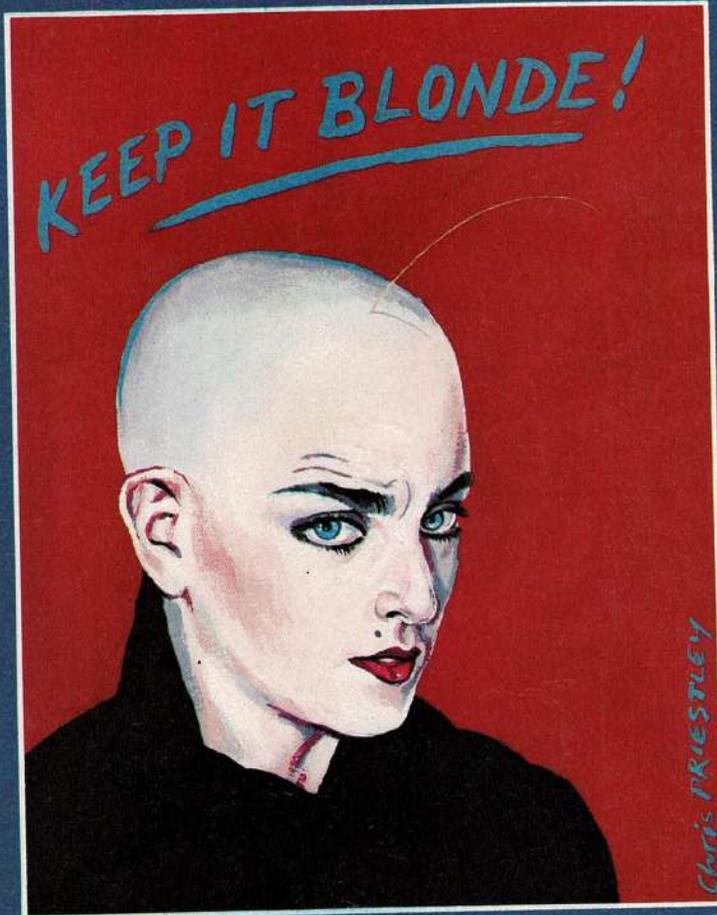
● *Fear not. The leery League have not been idle during their sabbatical from the Private Files pages. Their time has been amply filled on important sociological work — namely a detailed thesis on every public hostelry from Berkeley Square to Upton Park — and are now keen to resume their former muck-raking duties. We wish them well*

WHAT A disgusting sight. I opened my copy of RECORD MIRROR on Saturday morning to see a half naked Robin Smith feeding grapes to the Weather Girls. All I can say is that I've seen better muscles on a stick insect and his pale skin really put me off my porridge.

Why the hell couldn't you have pictured the Weather Girls on their own, naked instead? I'm not ashamed to admit I love big women. The bigger the better in my case. Let's see some more of those luscious gals, please.

**John Stark, Birmingham**  
● *The Weather Girls naked? We couldn't produce a page big enough to do them justice*

AFTER YET another bad review in RM of a Cliff Richard record by that idiot Reid, I'd just like to know why, if all of Cliff's records were so awful, his silver tour was completely packed out for 6 weeks, why his forthcoming tour with the Shadows has already been sold out and why his singles



## Never say dye

**DON'T DO it, Madonna!** I read in RECORD MIRROR last week that Madonna is thinking of changing her image and she even wants to go back to her natural hair colour. All I can say is please, please just stay the way you are. I love the way Madonna looks and I think she's much better looking than Marilyn Monroe.

I have a picture of Madonna on my bedroom wall and when I look at it and think she might change, the thought makes me cringe. After all, look what happened to Debbie Harry when she changed her hair colour. Please stay blonde and beautiful, Madonna.

**Simon Harris, London**

● *The Madonna Preservation Society starts this week. Send a cheque for £50, 400 luncheon vouchers, or two crates of Norseman lager, to Mailman Enterprises, 40 Long Acre, London WC2*

always hit the charts? Mr Reid doesn't know what he's talking about — Cliff's 25 years at the top proves that.

**Christine Ridgway, Newport**

● *Oh dear. We appear to have arrived at the 'How dare you criticise...' section*

**HOW DARE** Green of Scritti Politti go around criticising and slagging off bands like Simple Minds and Big Country saying, "They appeal to the young middle class English schoolboy who comes home from school and likes to hear his guitar sound and his overblown romantic lyrics." Plenty of girls like these bands as well and you don't have to be middle class. I especially like Jim Kerr and Morrissey because they haven't got big conks like Green.

**Sarah Keating, Leicester**

● *Perhaps Green is just green with envy*

A FEW weeks ago you interviewed Alexei Sayle, who had the bare-faced cheek to whinge about Mel Brooks, saying that he found nothing funny about concentration camps. Well, correct me if I'm wrong but isn't Sayle's pitiful "act" a witless procession of crude obscenities and vulgar political innuendos? Isn't he pathetic and embarrassing? How dare he criticise Mr Brooks, whose record, a powerful fusion of street-wise funk and hilarious one-liners, is leaping up the charts leaving Sayle behind.

**Wheeler Oakman, Lingfield, Norwich**

● *And now... praise*

JUST FINISHED reading the Singles Reviews by Roy Hay. Up until now I'd always thought your 'star reviewers' didn't know what they were talking about. Either they were too nice about everything (Phil Fearon) or over critical (Morrissey) or they just didn't know what they were talking about (Marilyn).

I've listened to every record Roy Hay reviewed — being a DJ I have to, really — and I must say I am in total agreement with everything he had to say, especially about Cyndi Lauper and Matthew Wilder's follow-ups, which I agree are both very, very weak records. His choice for single of the week — 'Ain't Nobody' — was spot-on too. You should get him on the staff, he seems to know more than most of you lot put together.

**Lloyd Baker Jr, Denmark**

● *Don't worry, we here at the RM Cost Effectiveness HQ are currently working on a wizard scheme whereby our pages are filled with artistes interviewing each other, sponsored by Sony Walkman. Meanwhile, we can become tax exiles*

## Ap-paul-ing thought

HAVING JUST read the Paul Weller Manifesto in RM, I'd like to ask two questions. One: who the hell does Weller think he is? And two: if he wants to talk politics and cause revolutions by shutting pubs, why doesn't he just clear off and become a politician?

I admired what the Jam stood for in the beginning, when they blasted out of the punk scene looking and sounding like a real classy act, the songs asking you to think of the subjects for yourself. Paul Weller at that time spoke out about the things he thought strongly about, never did he preach.

Since the demise of the Jam,

Weller has built up a vast following, basically encouraging the mod movement. Wearing the 'right clothes' at the 'right time', creating the situation where the followers of fashion (dedicated or otherwise) will go out and buy Style Council records because they have been brainwashed.

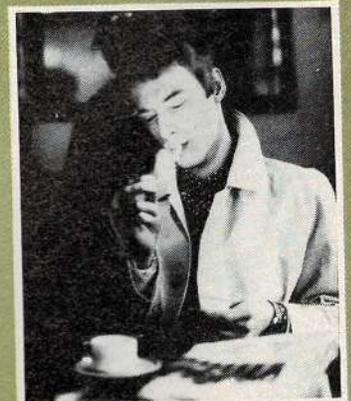
If Weller could see the situation and realised that his fans take his words as gospel he would know how responsible he is for the Style Council following. Just how long will it be before he starts telling them what they should do? Stick to the music Paul and let the fans think for themselves, unless you think that you'd do a better

job than the so called 'boring' politicians.

On the subject of rock music, he says that it's all boring, clichéd, negative and doesn't say anything. The clown prince of eighties mod-dom should look at his own music and try to see it from the other side. How bands like Marillion and U2 say nothing in a boring and negative way is beyond me.

**Chairman of the Music For Music's Sake Campaign, Aylesbury, Bucks.**

● *Weller as Prime Minister? Perish the thought. If he closed down the pubs, life would be worse than under Maggie*



*Does this man look like Harold Wilson?*

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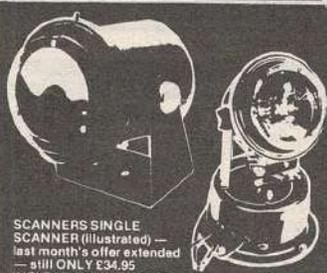


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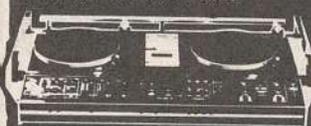
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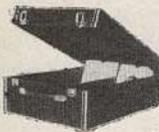
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**ESTABLISHED PROFESSIONAL stereo** for sale, **ELECTROVOICE, H/H, CITRONIC OPTIKENETICS PULSAR**, and many other leading makes. Further details, including comprehensive list **NOW** available. Tel: Rustington (09062) 72052, Sussex.

## Equipment Wanted

**USED EQUIPMENT** required. 01-455 6409.

**WE BUY** all branded, used disco equipment. 01-354 2254.

## For Hire

**DISCO EQUIPMENT, PA systems, lighting/hire** and sale ring Newham Audio Service, 01-534 4064.

**QUALITY DISCO + Lights Hire** from £13.00, 368 9852 (Brochure).

**DISCO EQUIPMENT** delivered, collected. 01-455 6409.

## Jingles

**MARCH MADNESS** Tapezone Productions offer you this great chance to have your very own acapellas. 4 words at the March Madness price of £28.00. Your name or Radio Station, for further details: Tapezone Productions, 20 Stuart Road, Reigate, Surrey. A demo tape is available at £1.50.

## Tuition

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## Situations Vacant

**DISC JOCKEYS** male/female required, without equipment, for London pubs. Beginner considered. Accommodation available if required. Mervyn Thomas 01-965 2991.

**LYRIC WRITERS** required by Recording Company. Details SAE (S.A.E.) Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Walsall, Midlands.

**NORTH LONDON MOR DJs** required without equipment. 01-455 6409 after 2pm.

**EMPLOYMENT OPPORTUNITIES.** Full-time, part-time. Experience unnecessary. "Careers in Pop Music", "Careers in Radio", "How to Become a Successful DJ" (includes hundreds of addresses) £1.75 each. All three £4.25. Dept 12, Hamilton House Publishing, Brixworth, Northampton.

## DJs

**HIGH-ENERGY** mixing DJ requires residency/bookings Huddersfield Leeds Yorkshire area. Excellent High-Energy record collection for details. Please write Box No 4114.

**NEWTON RADIO** Production Ltd, Broadcast standard studios. Demos — Full programmes. Tel. Kevin Pyrah, 01-878 8366. Visa, Access, American Express.

## DJs Wanted

**EXPERIENCED RELIABLE** DJs required for pub work in Dartford area. Must have enthusiastic and lively personality. No equipment necessary but large varied record collection essential. Write with full details to Box No 4108.

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**IDEA REQUIRES TOP DISC JOCKEYS** for Norway, Denmark and Germany. All our main DJs are programmed months ahead. Work is coming in faster than we can supply. Send pictures, details, references to our London branch. "IDEA", PO Box 168, London N13 4AY.

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## DJ REQUIRED

For leading discotheque situated in Poole. Must possess extrovert personality with comprehensive record collection. Experience in promotional activities essential. Send full details with demonstration tape to:  
Box No 4111

## Situations Wanted

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**MOBILE DISCO** Company require more regular work, professional and highly recommended. Reasonable rates. Telephone: 01-368 2921.

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**CLOUD 9** — 01-368 7447.

**DAVE JANSEN** — 01-690 7636.

## Musical Services

**LYRICS WANTED** by Music Publishing House, 11 St Albans Avenue, London W4.

**ABSOLUTELY FREE** "Twenty Songwriting Questions Answered" explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association (RM) Limerick, Ireland.



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or SEND any quantity by post with SAE for cash to Record Tape & Video Exchange (MO1) Ltd, 38 Notting Hill Gate, London W11 (None returned once sent — we decide fair price). **LARGE QUANTITIES COLLECTED — PHONE 01-727 3538. SPECIAL OFFER — SEND £20 FOR 100 USED LPS/12" SINGLES OR 500 USED 7" SINGLES (NOS. APPROX. — OUR SELECTION)**

All shops open 10-8 EVERY day of the year for many 1000's of cheap used/unused record, tape & video bargains (wholesale discounts available) **RARITIES** are bought, sold, exchanged **UPSTAIRS** at 38 Notting Hill Gate, W11.

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**SHY MALE** seeks nice quiet shy girlfriend, looks unimportant, all letters answered. Liverpool Northwest, Box No 4112.

**HAPPY BIRTHDAY** Stephen, Lots Of Love Always, Tisha and Claire. XX.

**"RUTH. RED** Red Wine, I'll always Love you Forever".

**CONGRATULATIONS ABBA** you took a Chance On Waterloo and ten years on, it's as good as new. Love Greg Martinez.

**GEMINI MALE** 34 seeks female, London. Box No 4115.

**BODY POPPING**, Street Dance, Flashdance. Teach yourself. SAE details Dance Publications, 136 Monkhill Lane, Pontefract.

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

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

## Records for Sale

**EX-CHART SINGLES** cheap. SAE 57 Wheathead Lane, Keighley, W. Yorkshire.

**HUNDREDS OF** ex-chart singles, all groups, SAE, Steve, 100 Baldwin Webb, Donnington, Telford, Shropshire.

**SINGLES FROM** only 25p. SAE for lists. A.C. Rees, 37 Kent Row, Llanion Park, Pembroke Dock, Dyfed.

**RARITIES C. VINYLs** 7"/12" singles/albums lots different. SAE Vanda 38 Oberon Drive, Shirley, Solihull, W. Mids.

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**LARGE CATALOGUE** singles LPs 1957-1983. Large SAE 4 Hampden Road, Caversham, Reading, Berks.

**MAMMOTH CATALOGUE!** 50s-80s. SAE Backtrack, 34 Baker Street, Brighton. 0273 722034.

**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.

**GREGS 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.

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## Record Fairs

**BRISTOL — SATURDAY** April 14th, Transport House, Victoria Street, 11am-5pm admission 40p (10am — £1).

**MANCHESTER RECORD FAIR SATURDAY** 7th April, 10am-5.30pm Piccadilly Plaza Exhibition Hall, York Street, City Centre. 50 stalls fully booked. Admission 50/25p.

**INTERNATIONAL 1960s Fair** Sunday 8/4/84. Charing Cross Hotel, Trafalgar Square, Charing Cross Tube. 11am-5pm. Admittance £1. 100 stalls, Motown, Apple, Immediate, Blues, Psychedelic, Ska, Underground, Merseybeat, Instrumentals. An Annual event! 0734-588070.

**SOUTHEAST RECORD FAIR**, Saturday 7th April, Balmoral Community Centre, Salisbury Avenue, Westcliffe, 12 noon. 4.30pm admission 50p (11am — £1).

**SHEFFIELD RECORD FAIR** Saturday 7th April (10.30-4) at Students Union Building, Sheffield Polytechnic, Pond St, Sheffield (next door bus/rail stations). Ring (0924 379191 details).

## RECORD COLLECTORS FAIR SUNDAY APRIL 8th

SIDCUP, KENT AT THE MARLOWE ROOMS

Opposite Sidcup Railway Station. Buses stop outside. By car — A2 or A20 then take A222 or A221 and follow station signs.

40 STALLS Bar 1200-1400 hrs. Early preview — 11.00-12.00 — £1.50 Or bring this advert — IT'S A QUID! 12.00-17.00 — 50p — Details 0924 714067

REFRESHMENTS AVAILABLE ALL DAY (Accompanied children FREE) 100's of Thousands of Records OF ALL KINDS!!! CRYSTAL PALACE RECORD FAIR. SUNDAY APRIL 22nd

**SALISBURY RECORD FAIR** Saturday 7th April, St. Edmunds House, Bedwin St, 10.30-12 £1. 12-4pm 30p.

**CHINGFORD RECORD** Fair enquiries please ring 523 0242.

**EDINBURGH — SATURDAY** April 7th, Assembly Rooms, George Street. 11am-5pm admission 40p (10am — £1).

**GLASGOW — FRIDAY** April 6th, McClellan Galleries, Sauchiehall Street, 11am-7pm 40p (10am — £1).

## Records Wanted

**ABSOLUTELY ALL YOUR LPs** Singles and cassettes (pre-recorded or used blanks) bought or exchanged. 1p-£2.50 each paid (more for video-cassettes and rarities) **NONE REFUSED!!** Bring ANY quantity in ANY condition to Record, Tape & Video Exchange (MO1) Ltd, 38 Notting Hill Gate, London W11 (shop open 7 days, 10-8; tel. 01-727 3539). Or SEND any quantity by post with SAE for cash — none returned once sent; we decide fair price.

## For Sale

**CUTTINGS POLICE**. Ullman, Quo, Beat, Duran, Halen, Pretenders, many more plus items on film TV artists. SAE Hilary Kirton 41, Moor Lane East, South Shields.

**CUTTINGS (PHOTOCOPIES)**. 2,000 bands. SAE Ian Moody, 46 Grange Road, Orpington, Kent. Tel: Farnborough 51811.

**FREE CATALOGUE** of books, posters, photos, badges, t-shirts state interests. large SAE to Harlequin 68 St. Petersburg, Stockport.

## Wanted

**"LETS GET Together Again"** Glitter Band. Phone 041-423 1001 after 6pm. **ANY COLOUR** or black and white photos of Marillion in concert especially at Edin Playhouse or Reading. Send proofs to Box No 4113.

**ART NOUVEAU** single "Fear Machine/Animal Instincts" Ring 0253 724674 after 7pm.

## Special Notices

**CONGRATULATIONS ABBA**: Dear Agnetha, Frida, Benny and Bjorn, many congratulations for your 'Tenth Anniversary' of your Eurovision win with "Waterloo" on April 4th 1974. With countless hits which include: Nine No 1 singles and nine No 1 LPs who can't agree you're Fantastic!! Love Alan and Friends.

**ABBA — TACK** for 10 Ar Av Harlig Musik, Love Sara.

**CONGRATULATIONS ABBA**. 10 years since "Waterloo" and still "As Good As New". Best Wishes, Gill.

**ABBA CONGRATULATIONS** on ten successful years, thankyou for the great music. With Love always Sean and Jeanette.

**BOLAN PARTY** Northampton Saturday May 12th. 7-12pm. Tickets £2.00 from Martin, 33 Booth Lane North, Northampton.

**RADIO LASER**, the full story plus Radio Caroline and all the offshore radio news and list of souvenirs. Send £3.00 subscription or SAE to Caroline Movement, Dept R, BCM-BRFM, London WC1.

## Belated Birthday Greetings

**TONY BANKS**. Happy Birthday on the 27th. Love and Kisses Shonie in Hascombe.

## Penfriends

**MARILYN FAN**, female, 18, wants to write to other fans. Any age, male or female. 57 Greenwood Rd, Pontardawe, Swansea SA8 4NL.

## Fan Clubs

**ICICLE WORKS**. Send SAE to Electric Ice (Overseas) Ltd, P.O. Box 162, Liverpool L69 2LH.

**ROLLING STONES** Official Fan Club. Super collectors kit. SAE (Dept R) PO Box 200 Lorbarton, Surrey KT6 4LN.

### 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 full letters 30p per word. BOX NUMBERS: Allow two words for box number plus £1 service fee.

### PLEASE MAKE SURE WHEN SENDING PAYMENT IN ANSWER TO CLASSIFIED ADVERTISEMENTS YOU SEND ONLY CHEQUES OR CROSSED POSTAL ORDERS AND ALWAYS RETAIN THE COUNTERFOILS AS PROOF OF REMITTANCE

SEMI DISPLAY (Minimum 3cms) £6.00 Single Column Centimetre. Advertisements must be received at least 8 days prior to issue date.

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Please write ad in BLOCK CAPITALS

(SEMI-DISPLAY MIN 3 CMS)

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Number of weeks (1,2, or 3 weeks, etc.).....

Commencing issue dated.....

I enclose cheque/postal order for.....

NAME AND ADDRESS WHEN INCLUDED IN ADVERT MUST BE PAID FOR

NAME..... ADDRESS.....

# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending April 7, 1984

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
1	1	24		CAN'T SLOW DOWN, Lionel Richie, Motown ☆
2	2	4		HUMAN'S LIB, Howard Jones, WEA □
3	—	—		NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin NOW2
4	4	69		THRILLER, Michael Jackson, Epic ☆
5	5	31		AN INNOCENT MAN, Billy Joel, CBS ☆
6	6	7		INTO THE GAP, Thompson Twins, Arista ☆
7	3	3		ALCHEMY, Dire Straits, Vertigo □
8	7	3		CAFÉ BLEU, Style Council, Polydor □
9	18	25		COLOUR BY NUMBERS, Culture Club, Virgin ☆
10	13	10		THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
11	11	5		HUMAN RACING, Nik Kershaw, MCA ○
12	9	6		THE SMITHS, Smiths, Rough Trade
13	15	20		TOUCH, Eurythmics, RCA ☆
14	17	8		SPARKLE IN THE RAIN, Simple Minds, Virgin □
15	10	5		THE WORKS, Queen, EMI
16	14	21		OFF THE WALL, Michael Jackson, Epic ☆
17	16	19		LABOUR OF LOVE, UB40, DEP International/Virgin ☆
18	8	3		FUGAZI, Marillion, EMI ○
19	19	19		UNDER A BLOOD RED SKY, U2, Island ☆
20	38	23		STAGES, Elaine Paige, K-Tel ☆
21	67	21		YENTL, Barbra Streisand, CBS □
22	—	—		BODY AND SOUL, Joe Jackson, A&M AMLX65000
23	23	37		NO PARLEZ!, Paul Young, CBS ☆
24	22	36		THE CROSSING, Big Country, Mercury ☆
25	—	—		STREET SOUNDS ELECTRO 3, Various, Streetsounds ELCST3
26	21	3		THE ROSE OF TRALEE, James Last, Polydor
27	27	6		KEEP MOVING, Madness, Stiff □
28	—	—		SILVER, Cliff Richard, EMI CLIF1
29	20	3		THE DRUM IS EVERYTHING, Carmel, London
30	24	2		THE ICICLE WORKS, Icicle Works, Beggars Banquet
31	25	10		1984, Van Halen, Warner Bros
32	29	12		SOMETIMES WHEN WE TOUCH, Various, Ronco
33	26	13		IN THE HEART, Kool & The Gang, De-Lite ○
34	12	2		THIS LAST NIGHT IN SODOM, Soft Cell, Some Bizzare
35	55	44		TOO LOW FOR ZERO, Elton John, Rocket ☆
36	28	18		NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
37	39	7		LIONEL RICHIE, Lionel Richie, Motown □
38	36	8		THE FLAT EARTH, Thomas Dolby, Parlophone
39	42	4		SWOON, Prefab Sprout, Kitchenware
40	30	2		THREE OF A PERFECT PAIR, King Crimson, EG
41	52	10		MILK AND HONEY — A HEART PLAY, John Lennon and Yoko Ono, Polydor
42	95	5		IN YOUR EYES, George Benson, Warner Bros ☆
43	44	20		THE BOP WON'T STOP, Shakin' Stevens, Epic □
44	84	2		IT'S YOUR NIGHTLY, James Ingram, Warner Bros
45	31	3		NENA, Nena, Epic
46	—	—		GHETTO BLASTER, Crusaders, MCA MCF3176
47	40	26		GENESIS, Genesis, Charisma ☆
48	46	7		DECLARATION, Alarm, IRS
49	33	6		AMMONIA AVENUE, Alan Parsons Project, Arista
50	35	2		ROBERTA FLACK'S GREATEST HITS, Roberta Flack, K-Tel
51	34	39		QUEEN GREATEST HITS, Queen, EMI ☆
52	32	3		LOVE AT FIRST STING, Scorpions, Harvest
53	48	4		ABOUT FACE, David Gilmour, Harvest
54	—	—		ALWAYS & FOREVER — THE COLLECTION, Various, Impression LPIMP4
55	51	19		SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
56	47	5		STREET SOUNDS CRUCIAL ELECTRO, Various, Streetsounds
57	54	16		PORTRAIT, Diana Ross, Telstar □
58	37	8		HAUNTING MELODIES, Various, Nouveau Music
59	63	3		BABY LOVE, Various, Ronco
60	49	272		BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
61	64	4		LOVE SONGS, Barbra Streisand, CBS ☆
62	41	17		QUICK STEP & SIDE KICK, Thompson Twins, Arista □
63	66	22		PIPES OF PEACE, Paul McCartney, Parlophone ☆
64	98	9		SERENADE, Juan Martin, K-Tel
65	45	40		18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
66	80	3		MADONNA, Madonna, Warner Bros
67	62	27		THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, PROTV
68	82	2		REFLECTIONS, Various, CBS
69	59	24		ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
70	43	2		VENICE IN PERIL, Rondo Veneziano, Ferroway
71	—	—		I CAN HELP, Elvis Presley, RCA PL89287
72	57	14		LOVE OVER GOLD, Dire Straits, Vertigo ☆
73	—	—		IMAGINATIONS, Various, CBS CBS10044
74	61	57		TRUE, Spandau Ballet, Chrysalis ☆
75	—	—		DREAMS AND THEMES, Various, Ronco RONLP10



JOE JACKSON attempts Kid Creole pose no 94, but fails miserably

76	77	5	LET THE MUSIC PLAY, Shannon, Club
77	74	5	WORKOUT, Jane Fonda, CBS □
78	85	4	G FORCE, Kenny G, Arista
79	73	5	STREET SOUNDS EDITION 8, Various, Streetsounds
80	71	12	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
81	58	2	THE ESSENTIAL JEAN MICHEL JARRE, Jean Michel Jarre, PROTV
82	56	40	FANTASTIC, Wham!, Innervision ☆
83	50	42	SYNCHRONICITY, Police, A & M ☆
84	60	2	CLIMATE OF HUNTER, Scott Walker, Virgin
85	—	—	WAR, U2, Island ILPS9733
86	90	2	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
87	72	4	THE FISH PEOPLE TAPES, Alexei Sayle, Island
88	—	—	MACK AND MABEL, Original Cast, MCA MCL1728
89	79	13	WORKING WITH FIRE AND STEEL, China Crisis, Virgin ○
90	—	—	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA RCALP6063
91	70	25	SNAP!, Jam, Polydor □
92	53	19	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
93	87	3	90125, Yes, ATCO ○
94	76	12	LEARNING TO CRAWL, Pretenders, Real ○
95	65	13	MAKIN' MOVIES, Dire Straits, Vertigo ☆
96	—	—	ROUGH JUSTICE, Spider, A&M AMLX68563
97	83	17	GREEN VELVET, Various, Ronco □
98	—	—	LIVE AND DIRECT, Aswad, Island IMA6
99	—	—	THE ATLANTIC YEARS 1973-1980, Roxy Music EG EGPL54
100	92	20	TRACK RECORD, Joan Armatrading, A & M □

Compiled by Gallup

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

# Music Video

1	1	FLASHDANCE, O.S.T., CIC
2	—	ALCHEMY LIVE, Dire Straits, Polygram
3	5	VIDEO EP, Marillion, PMI
4	3	LIVE, Judas Priest, CBS/Fox
5	2	TOYAH TOYAH TOYAH, Toyah, K Tel/Polygram
6	10	HOT SUMMER NIGHT, Donna Summer, Polygram
7	4	DURAN DURAN, Duran Duran, PMI
8	6	FOURPLAY EP, Whitesnake, PMI
9	9	VIDEO EP, Olivia Newton-John, PMI
10	7	VIDEO COLLECTION, Stranglers, PMI
11	8	LIVE, Phil Collins, PMI
12	14	BEST OF, Blondie, Chrysalis
13	12	VIDEO SNAP, Jam, Polygram
14	18	SINGLES FILE, Kate Bush, PMI
15	—	VIDEO EP, David Bowie, PMI
16	13	LIVE, Whitesnake, PMI
17	15	ZIGGY STARDUST, David Bowie, Thorn EMI
18	19	IN CONCERT, Earth Wind & Fire, Videofarm
19	16	YOUNG MEN, Joy Division, Ikon
20	11	LIVE, Marvin Gaye, Videofarm

Compiled by MRIB



# THE BEATLES SONG HIT LIST

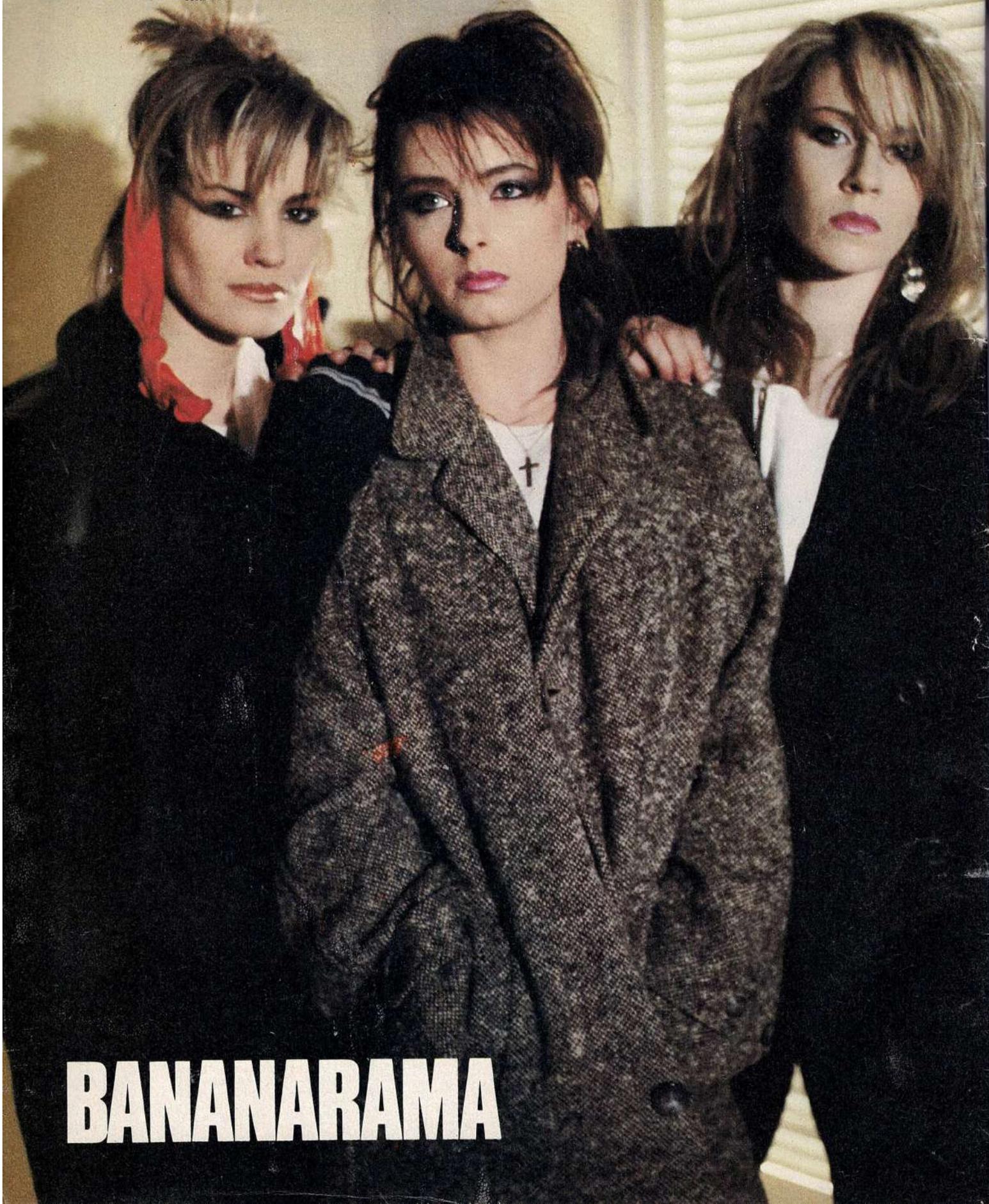
a Chartfile special by ALAN JONES

Date entered Chart	Title — Artist	HST POS	Weeks on chart				
1 11 Oct 62	LOVE ME DO — Beatles	1	18	90 3 Nov 73	HELEN WHEELS — Wings (M)	12	12
2 17 Jan 63	PLEASE PLEASE ME — Beatles	2	18	91 24 Nov 73	MIND GAMES — John Lennon (L)	26	9
3 18 Apr 63	FROM ME TO YOU — Beatles	1	21	92 2 Mar 74	JET — Wings (M)	7	9
4 2 May 63	DO YOU WANT TO KNOW A SECRET — Billy J Kramer	2	15	93 6 Jul 74	BAND ON THE RUN — Wings (M)	3	11
5 1 Aug 63	BAD TO ME — Billy J Kramer	1	14	94 27 Jul 74	PLEASE PLEASE ME (Live) — David Cassidy	16	6
6 29 Aug 63	SHE LOVES YOU — Beatles	1	33	95 5 Oct 74	LEAVE IT — Mike McGear (M)	36	4
7 12 Sep 63	HELLO LITTLE GIRL — Fourmost	9	17	96 19 Oct 74	WHATEVER GETS YOU THROUGH THE NIGHT — John Lennon (L)	36	4
8 17 Oct 63	LOVE OF THE LOVED — Cilla Black	35	6	97 9 Nov 74	JUNIOR'S FARM — Wings (M)	16	10
9 7 Nov 63	I'LL KEEP YOU SATISFIED — Billy J Kramer	4	13	98 23 Nov 74	LUCY IN THE SKY... — Elton John Band	10	10
10 14 Nov 63	I WANNA BE YOUR MAN — Rolling Stones	12	16	99 21 Dec 74	DING DONG — George Harrison (H)	38	5
11 5 Dec 63	I WANT TO HOLD YOUR HAND — Beatles	1	22	(84) 4 Jan 75	HAPPY XMAS (WAR IS OVER) — John & Yoko (L/Ono)	48	1
12 26 Dec 63	I'M IN LOVE — Fourmost	17	12	100 8 Feb 75	NUMBER NINE DREAM — John Lennon (L)	23	8
13 9 Jan 64	ALL MY LOVING — Dowlands	33	7	101 31 May 75	LISTEN TO WHAT THE MAN SAID — Wings (M)	6	8
14 12 Mar 64	WORLD WITHOUT LOVE — Peter & Gordon	1	14	102 2 Aug 75	FAME — David Bowie (L/Bowie/Alomar)	17	8
15 26 Mar 64	CAN'T BUY ME LOVE — Beatles	1	15	103 11 Oct 75	YOU — George Harrison (H)	38	5
16 30 Apr 64	CAN'T BUY ME LOVE — Ella Fitzgerald	34	5	104 18 Oct 75	LETTING GO — Wings (M)	41	3
17 4 Jun 64	NOBODY I KNOW — Peter & Gordon	10	11	105 1 Nov 75	IMAGINE — John Lennon (L)	6	11
18 11 Jun 64	LIKE DREAMERS DO — Applejacks	20	11	106 6 Mar 76	HERE THERE & EVERYWHERE — Emmylou Harris	30	6
19 16 Jul 64	A HARD DAY'S NIGHT — Beatles	1	13	107 13 Mar 76	YESTERDAY — Beatles	8	7
20 23 Jul 64	FROM A WINDOW — Billy J Kramer	10	8	(54) 27 Mar 76	HEY JUDE — Beatles	12	7
21 6 Aug 64	IT'S FOR YOU — Cilla Black	7	10	(39) 27 Mar 76	PAPERBACK WRITER — Beatles	23	5
22 20 Aug 64	I SHOULD HAVE KNOWN BETTER — Naturals	24	9	(42) 3 Apr 76	PENNY LANE/STRAWBERRY FIELDS		
23 3 Dec 64	I FEEL FINE — Beatles	1	14		FOREVER — Beatles	32	3
24 15 Apr 65	TICKET TO RIDE — Beatles	1	12	(61) 3 Apr 76	GET BACK — Beatles	28	5
25 29 Jul 65	HELPI — Beatles	1	14	(25) 10 Apr 76	HELPI — Beatles	37	3
26 23 Sep 65	YOU'VE GOT TO HIDE YOUR LOVE AWAY — Silkie	28	6	108 15 May 76	SILLY LOVE SONGS — Wings (M)	2	11
27 30 Sep 65	THAT MEANS A LOT — P J Proby	30	6	109 10 Jul 76	BACK IN THE U.S.S.R. — Beatles	19	6
28 21 Oct 65	YESTERDAY — Matt Monro	8	12	110 31 Jul 76	HERE COMES THE SUN — Steve Harley (H)	10	7
29 4 Nov 65	YESTERDAY — Marianne Faithfull	36	4	111 7 Aug 76	LET 'EM IN — Wings (M)	2	10
30 9 Dec 65	DAY TRIPPER/WE CAN WORK IT OUT — Beatles	1	12	112 7 Aug 76	IT'S ONLY LOVE — Bryan Ferry (on EP 'Extended Play')	4	10
31 9 Dec 65	IF I NEEDED SOMEONE — Hollies (H)	20	9	113 20 Nov 76	GET BACK — Rod Stewart	11	9
32 23 Dec 65	A HARD DAY'S NIGHT — Peter Sellers	14	7	114 27 Nov 76	WE CAN WORK IT OUT — Four Seasons	34	4
33 13 Jan 66	GIRL — St Louis Union	11	10	115 19 Feb 77	MAYBE I'M AMAZED — Wings (M)	28	5
34 13 Jan 66	MICHELLE — David & Jonathan	11	6	116 30 Apr 77	LET 'EM IN — Billy Paul (M)	26	5
35 13 Jan 66	MICHELLE — Overlanders	1	10	117 21 May 77	ALL MY LOVING — Simon May (Medley with We'll Gather Lilacs)	49	2
36 3 Feb 66	GIRL — Truth	27	6	118 12 Nov 77	DISCOBEATLEMANIA — D.B.M. (L,M,H)	45	3
37 24 Feb 66	WOMAN — Peter & Gordon (M — as B Webb)	28	7	119 19 Nov 77	MULL OF KINTYRE — Wings (M/Laine)	1	17
38 10 Mar 66	NOWHERE MAN — Three Good Reasons	47	3	120 1 Apr 78	WITH A LITTLE LUCK — Wings (M)	5	9
39 16 Jun 66	PAPERBACK WRITER — Beatles	1	11	121 1 Jul 78	I'VE HAD ENOUGH — Wings (M)	42	7
40 11 Aug 66	YELLOW SUBMARINE/ELEANOR RIGBY — Beatles	1	13	122 9 Sep 78	LONDON TOWN — Wings (M/Laine)	60	4
41 11 Aug 66	GOT TO GET YOU INTO MY LIFE — Cliff Bennett	6	11	123 7 Oct 78	SGT. PEPPER/WITH A LITTLE HELP FROM MY FRIENDS — Beatles	63	3
42 23 Feb 67	PENNY LANE/STRAWBERRY FIELDS			124 7 Oct 78	GOT TO GET YOU INTO MY LIFE — Earth, Wind & Fire	33	7
43 23 Mar 67	FOREVER — Beatles	2	11	125 6 Jan 79	EVERY NIGHT — Phoebe Snow (M)	37	7
44 29 Jun 67	DAY TRIPPER — Otis Redding	43	6	126 10 Mar 79	BLOW AWAY — George Harrison (H)	51	5
45 29 Jun 67	WITH A LITTLE HELP... — Joe Brown	32	4	127 7 Apr 79	GOODNIGHT TONIGHT — Wings (M)	5	10
46 12 Jul 67	WITH A LITTLE HELP... — Young Idea	10	6	128 16 Jun 79	OLD SIAM, SIR — Wings (M)	35	6
47 19 Jul 67	ALL YOU NEED IS LOVE — Beatles	1	13	129 18 Aug 79	I WANNA BE YOUR MAN — Rezillos	71	2
48 29 Nov 67	WHEN I'M 64 — Kenny Ball	43	2	130 1 Sep 79	GETTING CLOSER — Wings (M)	60	3
49 13 Dec 67	HELLO GOODBYE — Beatles	1	12	131 24 Nov 79	I WANNA HOLD YOUR HAND — Dollar	9	14
50 20 Dec 67	MAGICAL MYSTERY TOUR (EP) — Beatles (L,M,H,S)	2	12	132 1 Dec 79	WONDERFUL CHRISTMASTIME — Wings (M)	6	8
51 13 Mar 68	YESTERDAY — Ray Charles	44	4	133 19 Apr 80	COMING UP — Paul McCartney (M)	2	9
52 20 Mar 68	STEP INSIDE LOVE — Cilla Black	8	9	134 21 Jun 80	WATERFALLS — Paul McCartney (M)	9	8
53 31 Jul 68	LADY MADONNA — Beatles	1	8	135 26 Jul 80	GIRLFRIEND — Michael Jackson (M)	41	5
54 4 Sep 68	ELEANOR RIGBY — Ray Charles	36	9	136 8 Nov 80	(JUST LIKE) STARTING OVER — John Lennon (L)	1	15
55 2 Oct 68	HEY JUDE — Beatles	1	16	(84) 20 Dec 80	HAPPY XMAS (WAR IS OVER) — John & Yoko (L/Ono)	2	9
56 4 Dec 68	WITH A LITTLE HELP... — Joe Cocker	1	13	(105) 27 Dec 80	IMAGINE — John Lennon (L)	1	13
57 18 Dec 68	OB-LA-DI, OB-LA-DA — Marmalade	1	20	137 24 Jan 81	WOMAN — John Lennon (L)	1	11
58 8 Jan 69	OB-LA-DI, OB-LA-DA — Bedlocks	20	7	(63) 24 Jan 81	GIVE PEACE A CHANCE — Plastic Ono Band	33	5
59 2 Apr 69	HEY JUDE — Wilson Pickett	16	9	138 21 Feb 81	JEALOUS GUY — Roxy Music (L)	1	11
60 9 Apr 69	GOODBYE — Mary Hopkin	2	14	139 21 Mar 81	I SAW HER STANDING THERE — Elton John Band/John Lennon	40	4
61 23 Apr 69	BADGE — Cream (H/Eric Clapton)	18	10	140 4 Apr 81	WATCHING THE WHEELS — John Lennon (L)	30	6
62 4 Jun 69	GET BACK — Beatles	1	17	141 18 Apr 81	STARS ON 45 — Starsound (L,M,H, others)	2	14
63 9 Jul 69	BALLAD OF JOHN & YOKO — Beatles	1	14	142 23 May 81	ALL THOSE YEARS AGO — George Harrison (H)	13	7
64 25 Oct 69	GIVE PEACE A CHANCE — Plastic Ono Band	2	13	143 31 Oct 81	IT'S ONLY LOVE — Gary 'US' Bonds	43	3
65 1 Nov 69	GOLDEN SLUMBERS/CARRY THAT WEIGHT — Trash	35	3	(84) 19 Dec 81	HAPPY XMAS (WAR IS OVER) — John & Yoko (L/Ono)	28	5
66 8 Nov 69	COLD TURKEY — Plastic Ono Band (L)	14	8	144 30 Jan 82	IMAGINE — Randy Crawford (L)	60	2
67 10 Jan 70	SOMETHING/COME TOGETHER — Beatles (H/L,M)	4	12	145 10 Apr 82	EBONY & IVORY — Paul McCartney/Stevie Wonder (M)	1	10
68 21 Feb 70	COME AND GET IT — Badfinger	4	11	146 5 Jun 82	BEATLES MOVIE MEDLEY — Beatles	10	9
69 14 Mar 70	INSTANT KARMA — John, Yoko & P.O.B. (L)	5	9	147 3 Jul 82	TAKE IT AWAY — Paul McCartney (M)	15	10
70 20 Jun 70	LET IT BE — Beatles	2	10	148 9 Oct 82	TUG OF WAR — Paul McCartney (M)	53	3
71 25 Jul 70	SOMETHING — Shirley Bassey (H)	4	22	(1) 16 Oct 82	LOVE ME DO — Beatles	4	7
72 2 Jan 71	THE LONG AND WINDING ROAD — Ray Morgan	32	6	149 20 Nov 82	LOVE — John Lennon (L)	41	8
73 23 Jan 71	THE FOOL ON THE HILL — Shirley Bassey	48	1	(84) 25 Dec 82	HAPPY XMAS (WAR IS OVER) — John & Yoko (L/Ono)	56	3
74 27 Feb 71	MY SWEET LORD — George Harrison (H)	1	17	(3) 23 Apr 83	PLEASE PLEASE ME — Beatles	29	4
75 20 Mar 71	ANOTHER DAY — Paul McCartney (M/LM)	2	12	(6) 3 Sep 83	FROM ME TO YOU — Beatles	40	4
76 17 Apr 71	POWER TO THE PEOPLE — John Lennon/P.O.B. (L)	7	9	150 1 Oct 83	SHE LOVES YOU — Beatles	45	3
77 15 May 71	IT DON'T COME EASY — Ringo Starr (S)	4	11	151 15 Oct 83	DEAR PRUDENCE — Siouxsie & The Banshees	3	8
78 14 Aug 71	WE CAN WORK IT OUT — Stevie Wonder	27	7	(11) 26 Nov 83	SAY SAY SAY — Paul McCartney/Michael Jackson (M/Michael Jackson)	2	15
79 28 Aug 71	BANGLA DESH — George Harrison (H)	10	9	152 17 Dec 83	I WANT TO HOLD YOUR HAND — Beatles	62	3
80 26 Feb 72	BACK SEAT OF MY CAR — Paul & Linda McCartney (M)	39	5	(84) 24 Dec 83	PIPES OF PEACE — Paul McCartney (M)	1	12
81 11 Mar 72	GIVE IRELAND BACK... — Wings (M)	16	8	153 21 Jan 84	HAPPY XMAS (WAR IS OVER) — John & Yoko (L/Ono)	92	1
82 1 Apr 72	WHAT IS LIFE — Olivia Newton-John (H)	16	8	154 25 Feb 84	NOBODY TOLD ME — John Lennon (L)	6	6
83 27 May 72	BACK OFF BOOGALOO — Ringo Starr (S)	2	10	155 24 Mar 84	HELP — Tina Turner	40	6*
(60) 28 Oct 72	MARY HAD A LITTLE LAMB — Wings (M/LM)	9	11	156 24 Mar 84	BORROWED TIME — John Lennon (L)	33	3*
84 9 Dec 72	BADGE — Cream (H/Eric Clapton)	42	4	(15) 31 Mar 84	WE CAN WORK IT OUT — Paradise	81	2*
85 9 Dec 72	HAPPY XMAS (WAR IS OVER) — John & Yoko (L/Ono)	4	8		CAN'T BUY ME LOVE — Beatles	53	1*
86 7 Apr 73	HI HI HI/C MOON — Wings (M/LM)	5	13				
87 2 Jun 73	MY LOVE — Wings (M)	9	11				
88 9 Jun 73	GIVE ME LOVE — George Harrison (H)	8	10				
89 27 Oct 73	LIVE AND LET DIE — Wings (M/LM)	9	14				
	PHOTOGRAPH — Ringo Starr (S/H)	8	13				

NOTE: All songs written by John Lennon and Paul McCartney unless otherwise indicated by initials in brackets after artist. L = song written by John Lennon, M = Paul McCartney, LM = Linda McCartney, LM = Linda McCartney, H = George Harrison and S = Ringo Starr. Records which charted more than once are cross-referenced to their original chart entry by the number in brackets in the left hand column. \* Indicates record in chart at 31 March.

more Beatles fax next week!

**record**  
mirror



**BANANARAMA**