

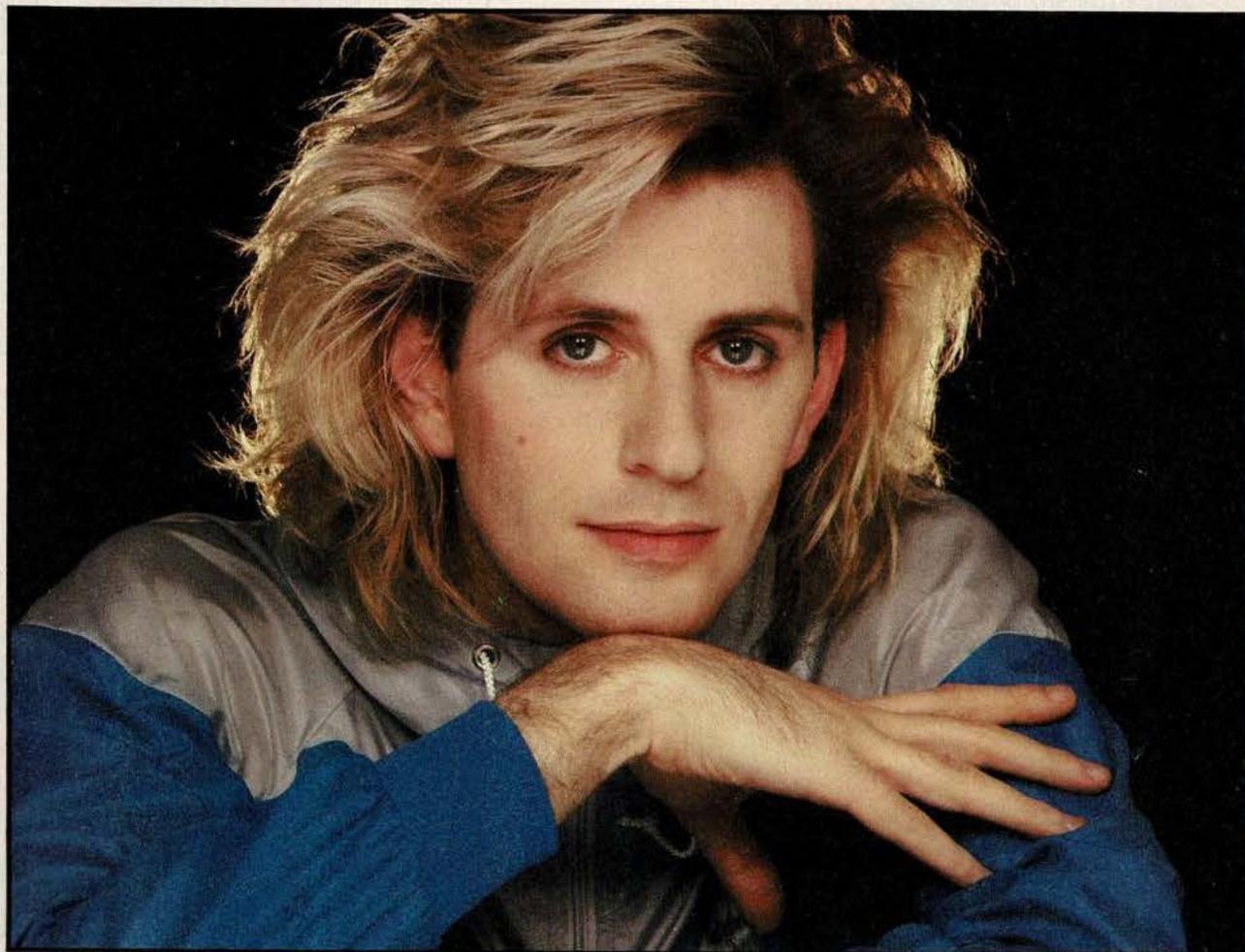
■ Official Top Of The Pops chart ■

RECORD

JUNE 9, 1984 45p

mirror

SCRITTI POLITTI



▶ THE STEVIE WONDER SCRAPBOOK ▶ FRANKIE POSTER
▶ ULTRAVOX ▶ NICK HEYWARD ▶ POINTER SISTERS ▶ EVELYN THOMAS ▶ HAZELL DEAN

Pics by Scope/Alan Ballard

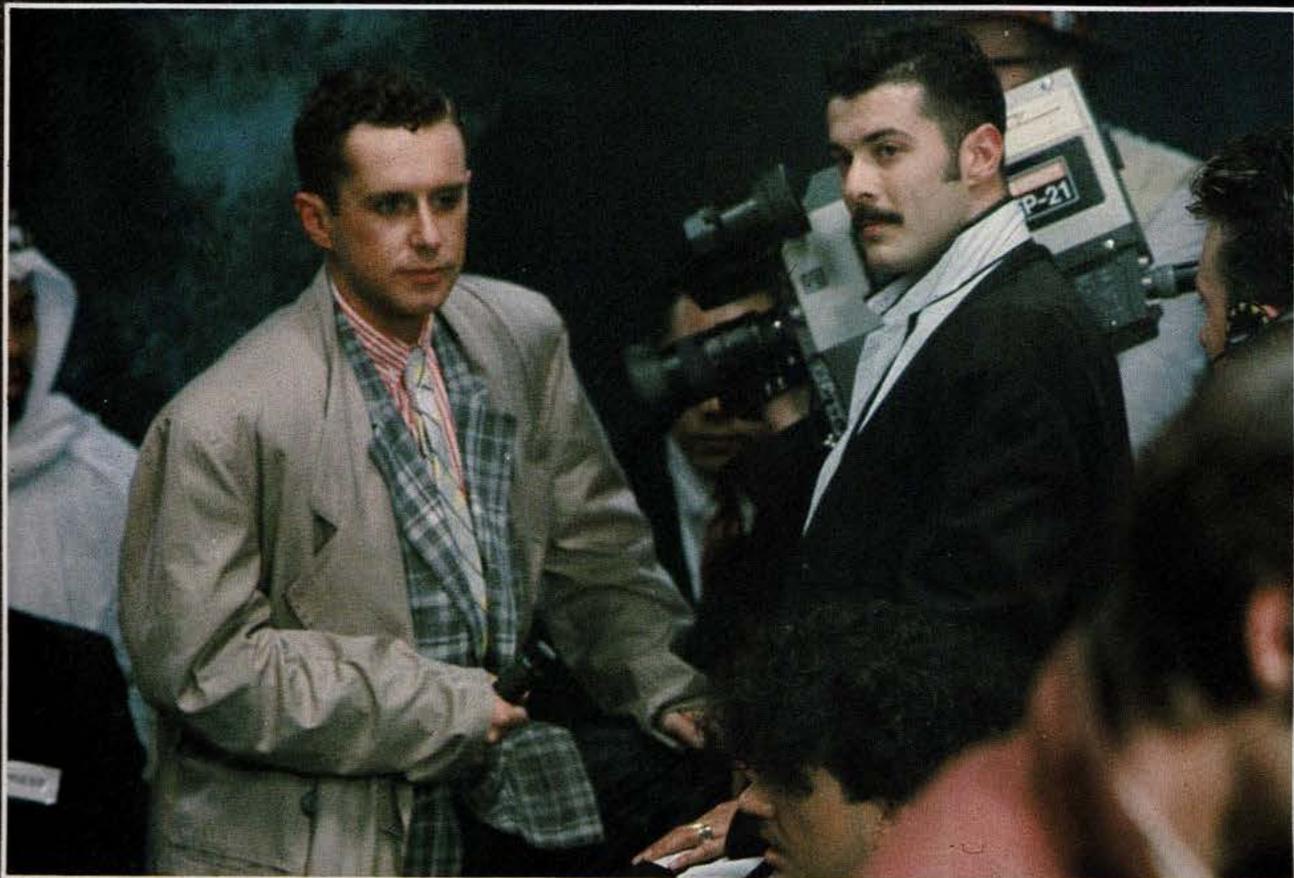


WOULDN'T IT be good if politicians fought their battles themselves rather than condemn other people to destruction and misery?

Wham! Thok! Biff! That's the theme of the new Frankie Goes To Hollywood video for 'Two Tribes'. In the right hand corner Ronald

'Big Daddy' Reagan steps out to grunt and grapple with Russian leader Konstantin 'The Bear' Chernenko as the world's press looks on. See poster on page 24.

Next week's contest: Maggie 'The Vixen' Thatcher versus Ken 'Slimy Newt' Livingstone.





Pic by Gabor Scott



IT'S NOT an easy life in the force. First they make you dress up like a bleedin' zebra crossing, then they make you repeat everything three times: ie hello, hello, hello — before letting you out on the street — where everybody thinks you're the lowliest of farm animals.

Like I said it's not easy, 'specially when you're given coppers like PC Lee John to share a beat with. Share! . . . the bloody show off won't stop prancing around like he was a member of the Keystone Cops or something.

And another thing, the other day I'm just about to arrest this bloke called *Cristos Tolera* for vagrancy and some blimmin' video director jumps out and says 'cut dahling, cut, you're ruining my film.' Only making a video for *Blue Rondo's* new single 'Masked Moods' weren't he? I dunno, a bloke likes to earn his living don't he. . ."



Bob's yer uncle

Force ● Farce ● Fracas

INDEX

Compiled by Jim Reid



WHEN US funksters *Starpoint* head studiowards to record a new album, the six-piece shouts as one: "This is a job for Job!". A dude called Lionel Job, in fact. "Lionel has produced all of our albums," says singer and guitarist Ernesto Phillips. "We're his favourite act."

Plenty of black beat buffs have held *Starpoint* dear for several years as well, and lately they've

hinted at a Brit breakthrough with 'It's All Yours' grazing the singles chart. They've never had a crossover pop hit back home, but as Ernesto demonstrates you don't always need one to sell a few copies.

"Our biggest record so far was 'Keep On It', the single sold around 200,000 and the album around the same." With figures like that to your credit, who needs crossovers?



THE BOOTHILL Foot-Tappers are the latest bandits of the bottle to foresake the saloon bar for the footlights and down home rockin' countrybilly.

A seven piece acoustic outfit — Chris, banjo, vocals; Kevin, guitar, vocals; Wendy May, vocals; Merrill, vocals; Marnie, washboard, vocals; Slim, accordion and Danny, drums — release their first single this week.

A country pickin' tale of female assertion, 'Get Your Feet Out Of My Shoes', is the barest bones of alehouse anarchy. With a five track 12 inch, the Boothills do have the songs to flesh out that beery promise. . .

Crazy names...

- Pookah Makes Three ●
- Baby Go Boom ●
- Indians In Moscow ●
- Hoorah Boys Hoorah ●
- Boys In Darkness ●
- G I Orange ●
- Die Toten Hosen ●
- Graham K Smith ●
- Icons Of Filth ●
- Johnny North And The Circular Roaders ●

...Crazy guys

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News



Sylvian's Brilliant

DAVID SYLVIAN releases his first solo album this month. He'll also be bringing out a book of his own photographs and staging an exhibition of his work in London.

David's album 'Brilliant Trees' will be out on June 25, hot on the heels of his smash hit single 'Red Guitar'. David's photograph book is called 'Perspectives' and will be out to coincide with an exhibition of his snaps at Hamiltons Gallery, 13 Carlos Place, London W1 on June 19. The exhibition runs for two weeks.

The book and exhibition document the pictures David has taken over the past three years using a Polaroid SX-70 camera.

Crewcial cuts

'CREW CUTS', a dance compilation album featuring tasty cuts of electro funk, will be out this week.

The album has six discomix length tracks and among the cuts are 'No Sell Out' by Malcolm X, 'Beatwave' by Warp 9 and 'Beatbox' by Art Of Noise.

Out of Juice?

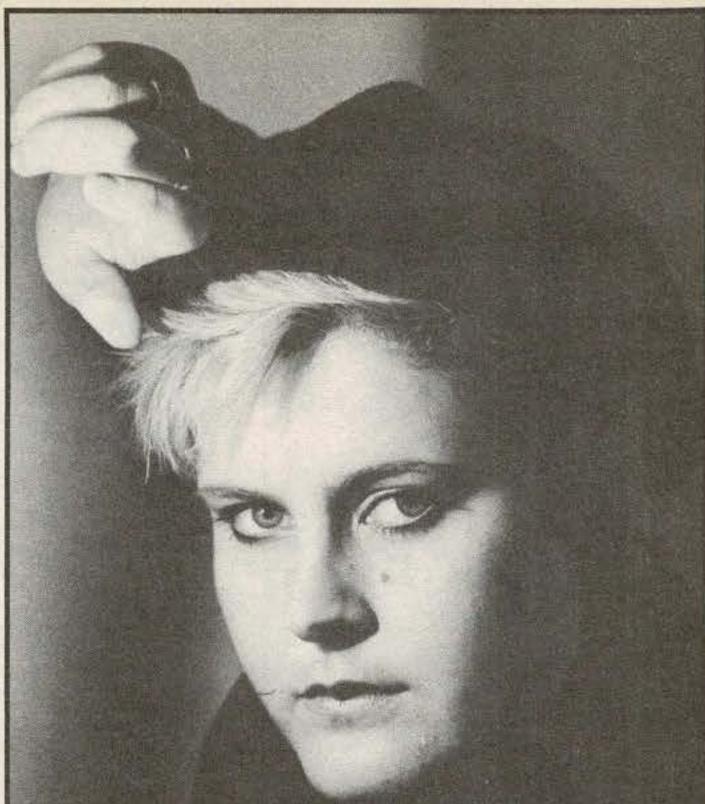
ZEKE MANYIKA, drummer with Orange Juice, releases his first solo single this month — but he won't be splitting up with Edwyn Collins.

'Heaven Help Us (Try)' will be out on June 15 and an album 'Call And Response' will be out in July. Zeke is featured on lead vocals and drums for the single, and guest musicians include Sylvia and the Sapphires and the Aswad horn section.

● TOM ROBINSON releases his new single 'Back In The Old Country' this week. The single was both written and produced by Tom, who is now busy finishing off his new album.



THE ARMOURY SHOW play a date at the York Marquee June 22. They will also be supporting the Psychedelic Furs on their forthcoming tour.



Alf's back

EX YAZOO singer, Alison Moyet, will be back in action this month. Alison, who partnered Vince Clarke, releases her debut solo single 'Love Resurrection' on June 11. The B side is 'Baby I Do'.

Both songs were written by Alison, Steve Jolly and Tony Swain. Swain and Jolly also produced the single. The seven inch version of the single will come in a picture sleeve and the 12 inch version will feature an extended version of 'Love Resurrection'.

Alf is now writing material for her solo album due for release later this year. She's also working out plans for a tour, and details should be known shortly.

Pic by Peter Anderson

MCD presents

PSYCHEDELIC FURS

Plus Special Guests **The ARMOURY SHOW**

HAMMERSMITH ODEON THEATRE
MONDAY 2nd JULY 7.30 p.m.

Tickets £4.00, £3.50 Available from B/O Tel: 01-748 4081/2
LTB, Premier, Keith Prowse (Credit Card 01-741 8989), Albemarle and Stargreen

CORONET WOOLWICH (formerly Odeon)
JOHN WILSON STREET Opposite Ferry

Greenwich Festival presents

IAN DURY

and The Music Students plus support

June 14 1984 at 7.30 p.m.
Tickets £4. £3

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Festival Box Office 25 Woolwich New Road SE18 Greenwich
Theatre Box Office Crooms Hill SE10 (Callers only) and all Ticket Shop outlets

extra show Sun 10th June

Ultravox

Set Movements 1984

Levi's

Plus Special Guests

MESSENGERS

ODEON THEATRE, HAMMERSMITH
WED 6th Thru SUN 10th JUNE 7.30 p.m.

Tickets £6.50 £6.00 £5.50 Available from B/O Tel: 01 748 4081,
LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle & Stargreen

Tull tour

JETHRO TULL, a band who make the Flying Pickets seem as young as Wham, play their first British tour for two years starting in August. They'll be strutting their stuff at Dundee Caird Hall August 30, Glasgow Apollo September 1, Newcastle City Hall 2, Manchester Apollo 3 and 4, Birmingham International Arena 6, Hammersmith Odeon 7 and 8.

All tickets are priced £5, £6 and £7 except Manchester where they are £6 and £7. Tickets are available from box offices and local agencies.

Pointer dates

THE POINTER Sisters play two London dates at the Hammersmith Odeon on July 15 and 16. Tickets priced £7.50, £6.50 and £5.50 are available from the box office and usual agents.



ROBERT SMITH

Smith quits

ROBERT SMITH has left Siouxsie and the Banshees. The split is said to be permanent and Robert has quit the group because he's been finding it impossible to be in his own band the Cure, at the same time as being a Banshee.

His publicist says that Robert is suffering from nervous strain and exhaustion and has been advised to rest following recent dates with the Cure in Europe.

Ironically, Smith leaves the Banshees on the eve of their major British concert tour. In 1979 and 1982 he was drafted in at the last minute to replace John McKay and John McGeoch respectively.

But the Banshees tour will still be going ahead. After frantic auditions and rehearsals in North London last week, the Banshees have recruited John Carruthers, the 25 year old guitarist with Sheffield band Clock DVA. As yet, it cannot be confirmed whether Carruthers will be joining the line up permanently.

Siouxsie and the Banshees release their new album 'Hyaena' on June 8.

Night Club

CULTURE CLUB will be the stars of the 'Midsummer Night Tube', a five hour music spectacular starting at 8pm on Channel Four, June 29.

Leslie Ash and Jools Holland will be covering the band as they make their first ever trip to Japan. Other attractions will include Paul Young, Frankie Goes To Hollywood, Sade, Echo and the Bunnymen and exclusive film of the Police in America.

And brace yourselves for a possible appearance by Labour leader Neil Kinnock.

Acceptable

GERMAN HEAVY metal band Accept and American outfit Y & T have been added to the bill at this year's Castle Donington Monsters Of Rock Festival on August 18. Accept and Y & T will be making Donington their first British appearance this year and there are no plans at the moment for full scale tours from either of them.

Accept should have a new single out to coincide with their appearance and Y & T will release their new album 'In Rock We Trust' on July 23.

Tickets for Castle Donington are £11 in advance or £12 on the day. They are available now from ticket agencies or by post from Wooltare Ltd, PO Box 123, Walsall, West Midlands. Cheques or postal orders should be crossed and made payable to Wooltare Ltd and don't forget to enclose a SAE.

● JIM STEINMAN'S Fire Incorporated, release their single 'Tonight Is What It Means To Be Young' this week. The song was both written and produced by Steinman and it's taken from the film 'Streets Of Fire' which will be released here in the late summer.

Take a bow...

FORMER Bow Wow Wow members Matthew Ashman, Dave Barbarossa and Lee Gorman have given details of their new band.

They're called the Chiefs Of Relief with Matthew as frontman on vocals and guitar, Dave Barbarossa on drums and Lee on bass. A new recruit, Duncan Greig, is featured on keyboards.

The band are planning to release a single and album soon and a tour is being lined up.

As yet, there are no details of their old playmate Annabella, but she's said to be searching for a producer.

FASTWAY, the group fronted by ex-Motorhead guitarist Fast Eddie Clarke, release a new single, 'All Fired Up' this week, and they will be playing Hammersmith Odeon July 20. Tickets are all priced £4.50 and are on sale now.

● HAZEL O'CONNOR has a new single out on June 8. It's called 'Just Good Friends' and it's taken from Hazel's forthcoming album 'Smile.'

Daryl aids Diana

DARYL HALL has been working with Diana Ross on her new album which is due out in the autumn. Daryl teamed up with Diana in a studio in New York for a song called 'Swept Away'. Daryl especially wrote the song for her and he's featured on background vocals. 'Swept Away' has been produced by legendary knob twiddler, Arthur Baker.

Dance Mix Dance Hits

F E A T U R I N G

MICHAEL JACKSON

Thriller (instrumental)

SADE

Smooth Operator

THE WEATHER GIRLS

It's Raining Men

PLUS · RODNEY FRANKLIN · PETER BROWN · TYRONE BRUNSON
LUTHER VANDROSS · THE JONES GIRLS · PET SHOP BOYS · CARL ANDERSON

MIXED BY ALAN COULTHARD OF DISCO MIX CLUB



On Album **Volume Four** & Cassette

News

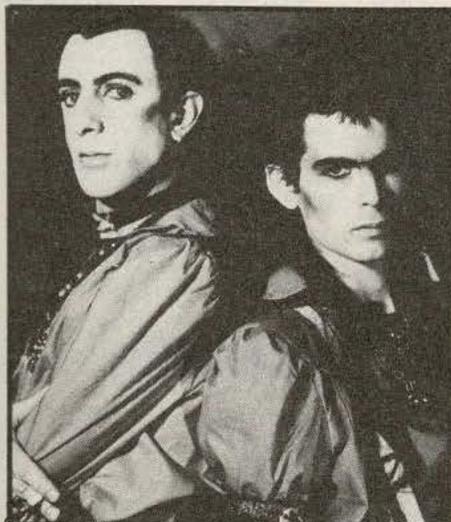


THE SPECIAL AKA release their long awaited album 'In The Studio' on June 15. The album features their hit single 'Nelson Mandela' plus a new version of 'War Crimes'. Other tracks include 'Bright Lights', 'Lonely Crowd' and 'Night On The Tiles.'

The album features Jerry Dammers on piano and organ, Stan Campbell and Rhoda Dakar on vocals, John Shipley guitar, Gary McManus bass, John Bradbury drums, Dick Cuthell horns, Andy Aderinto sax, and Rico Rodriguez trombone.

Over the past few months there has been considerable speculation about the cost of the album. Rumours say that 'In The Studio' has cost an astronomical £500,000, but the band say the actual cost is closer to £50,000.

● JB's All Stars, fronted by Special AKA drummer John Bradbury, release their new single 'Sign On The Dotted Line' this week. The single features Dee Sharpe, who was originally lead singer with Buzz.



TIK AND TOK, who have just released their new single 'Everything Will Change' play four dates this month at Middlesex and Herts Country Club June 12, Chippenham Goldiggers 13, Northampton College 16, London Venue 18.

The dynamic duo have also just completed work on their debut album 'Intolerance', which features guest artist Gary Numan.

● THE LOTUS EATERS release their new single 'Out On Your Own' on June 22. It's taken from their debut album 'No Sense Of Sin.'



Elvis says Goodbye

ELVIS COSTELLO and the Attractions have announced a full scale tour for the autumn. Elvis and the boys, who release their album 'Goodbye Cruel World' on June 18th, start off with three Irish dates at Belfast Ulster Hall September 27, Galway Leisure Land 28, and Dublin Stadium 29.

They will then play London Hammersmith Palais October 1, Brighton Top Rank 3, Oxford Apollo 4, Crawley Leisure Centre 6, Portsmouth Guildhall 7, London Hammersmith Palais 8, Cardiff University 10, St Austell Coliseum 11, Bournemouth Pavilion 13, Bristol Studio 14, London Hammersmith Palais 15, Leicester De Montfort Hall 17, Loughborough University 18, Liverpool Royal Court 19, Manchester Apollo 21, London Hammersmith Palais 22, Leeds University 23, Newcastle City Hall 25, Edinburgh Playhouse 26, Lancaster University 27, London Hammersmith Palais 29, Nottingham Rock City 30, Norwich U.E.A. 31, London Dominion November 2, 3.

Tickets go on sale at all venues from June 18.

Getting in the mode

DEPECHE MODE have decided to add two dates to their autumn sell out tour. They'll be playing Birmingham Odeon October 13, London Hammersmith Odeon November 3. Tickets go on sale from June 6.



DEAD OR Alive release an extended and re-recorded version of their 'What I Want' hit on June 11. The 12 inch single will be available in a special picture bag, featuring a new photograph not used on the ordinary seven inch version. We can hardly wait.

TV + Radio

FRIDAY'S 'High Band' (C4, 6pm) features the redoubtable talents of Phil Collins in an hour long video shot at Perkins Palace in Pasadena. 'Eight Days A Week' (BBC 2, 6.50 pm) has John Taylor and UB40's Robin Campbell discussing the new Special AKA album 'In The Studio', Bruce Springsteen's latest meisterwerk 'Born In The USA', and Howard Jones' video 'Like To Get To Know You.' If you didn't get a ticket to see Billy Joel's Wembley shows, don't worry. His concert from Wembley Arena will be broadcast simultaneously on Radio One and BBC1 at 9.25pm.

SATURDAY and it's time to switch on to the 'Saturday Picture Show' (BBC1, 8.45am) featuring Nik Kershaw, Status Quo, Little and Large and Maggie Philbin on the road to Scarborough. 'No 73' (ITV, 10.30am) sees the Smiths performing their latest single and Morrissey will probably have half of somebody's garden dangling from his back pocket. Silken voiced John Taylor reveals his all time favourite records in 'My Top Ten' (Radio One, 1pm); interrogating him will be owl-like Andy Peebles. 'Ear Say' (C4, 6pm) has an interview with Marc Almond, Nick Heyward performing and Gary Glitter reviewing the singles. 'Pop Quiz' (BBC1, 6.10pm) features John Taylor yet again, Biff from Saxon and Big Country's Stuart Adamson among the battling contestants. 'In Concert' (Radio One, 6.30pm) showcases poet Linton Kwesi Johnson supported by the Dub Band.

SUNDAY is where Steve Wright and Gary Davies forsake their roast beef to talk to the competitors in sporting events at Edinburgh's Meadowbank Stadium in 'Radio One Roadshow' (Radio One, 2pm). More relaxing is Paul Gambaccini (Radio One, 4pm) where he examines the career of Aretha Franklin.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.50pm) has Twisted Sister running rampant, David Austin and Frankie Goes To Hollywood. 'Entertainment USA' (BBC2, 9pm) has Jonathan King meeting Angela Rippon and John Williams — the man who made a bit of brass writing the 'Star Wars' theme.

-GAP BAND-

NEW SINGLE

'jamm'n' in america

12" (TE 6) FEATURES LONG VERSIONS OF THE CLASSICS

'BURN RUBBER ON ME'

'OOPS UPSIDE YOUR HEAD'

ALSO AVAILABLE ON 7" (TE 6)

Gary Crowley



CROWLEY ON the dog and bone... (Our House). If one was to take an ever-so-quick gander at my working (?) week, you'd soon realise that for me there's never really an average day, which is just the way I like it.

You see, I'm one of those cats who gets bored very, very easily and the main culprit is usually ROUTINE. As soon as I get used to something, that's it, so I have to do my best to keep things spiced up and moving.

Still, for me, the ideal launch for a sunshine day is to quickly leap out of my lazy bed and head straight for the bathroom and a cold shower. I usually run into trouble here though, because my little sister (a typical argumentative girl by the way!) has literally moved all of her belongings from her boudoir to the bathroom; she's never out of the bloomin' place, face forever in front of the mirror while a cloud of face powder hovers up above her.

After the obligatory pitched battle and a barrage of swear words (one in particular concerning sex and travel), I usually manage to get my feet in the door and have a quick rub down. Then it's off to the kitchen for a delicious bowl of muesli that's eaten as soon as you can say **THE KANDY KOLOURED TANGERINE FLAKE STREAMLINE BABY!**

After that, I'm on the phone for most of the morning, talking to anyone and everyone. Actually, to my humble life the ol' dog and bone is a Godsend and every time my finger goes into the dial I say thank you to Alexander Graham Bell and his little Buzby friends who have since kept up the good work.

For us phenomenal chin-waggers a phone call is sheer joy. My all time longest call (1½ hours!) took place one evening when I was attempting to persuade my long-suffering girl friend to pop round; needless to say, she eventually didn't!

It's also a continuous source of amazement to me how some people actually change as soon as they hold the receiver in their hand. My dad, for instance,

becomes a completely different person. I'm convinced he is scared of the thing, he just mutters and grumbles and can't wait to place the receiver down, while another dude (a shy retiring type) who goes by the handle of Steve, becomes the noisiest chatterbox ever, talking and talking to the point where you have to put the phone down on him!

The one and only thing I do hate about phones, is when they incessantly ring when you don't want them to, like late at night or when you're otherwise engaged. Apart from that they're wonderful.

VINALLY, THE Crowley cracker this week is a Pigbag-type dancer by the wonderfully named Konk, entitled 'Your Life'. It's a freak out groover, guaranteed to let the feet do the stalking. Currently available on import, it's just been picked up by Island. Get down on it.

THIS WEEK our chart has been supplied by the producer who's been twiddling the knobs of success for such jazzy young things as Everything But The Girl, Sade and Working Week. The man is, of course, the very talented Robin Millar. Listed below are the ten master blasters currently going down a storm with recording outlaw Robin:

- 1 **DON'T STOP** — Per Cussion
- 2 **YOU DON'T LOVE ME ANYMORE** — Ray Charles
- 3 **HIP HIP** — Hurrah
- 4 **NELSON MANDELA** — The Special AKA
- 5 **WAR CRIMES** — The Special AKA
- 6 **SUGAR HICCUP** — The Cocteau Twins
- 7 **I SCARE MYSELF** — Thomas Dolby
- 8 **ROBERT DE NIRO'S WAITING** — Bananarama
- 9 **I WANNA BE LOVED** — Elvis Costello
- 10 **CLOSEST THING TO HEAVEN** — The Kane Gang



Pic by Paul Slattery

THOMAS DOLBY: Robin Millar's numero 7 fave

PATRICE RUSHEN

NEW SINGLE FEELS SO REAL

AVAILABLE ON
7" E9742 & 12" E9742T

The League of gentlemen

as told to JIM REID



THE LEAGUE OF Gentlemen had invaded a traditional gossip column. God, was it boring! Sir Public House and the Marquis Good Bloke stood, mouths agape, hands shaking, waiting for their first round of drinks. None came.

They waved their hands and shouted for scantily clad girls, mouldy old music hall jokes and a copy of the Hendon Times. There was no reply. Instead an odious looking fellow — large red horn-rim glasses, Boys In Darkness sweat band, GI Orange sweat shirt, blue trousers, red shoes — approached them with stale gossip stories about fab combos like Screaming Lord Sutch, Freddie And The Dreamers and Billy Haley.

Then he stopped, rewound his Mickey Mouse and Pluto wristwatch and went into some spiel about the audio visual experience that was the new **Kajagoogoo** video.

This was enough. "Summon Commander Howyadoin' Hackman," said Sir Public House. "I like my gossip column laced

with booze, boobs and bountiful supplies of Cornish guinea-fowl. On with the show, and off with the clothes."

The Commander made a sprightly entrance; "My wife, my wife... I came home the other day and my wife was tied to setee with no clothes on. Do anything you want, she said, so I had a shave and went down the pub — haw haw."

Things were really moving. The Commander continued. "Then there's that saucy **Kate Garner** — she's only got herself a role as a cocaine sniffing terrorist in a French film. To comply with this demanding role Ms Garner has reportedly taken to sporting a skinhead haircut. Oi, oi.

"From the heady world of film, to the even headier world of multi media Welshman **Steve Strange**. The Maharajah Taffye's greatest fan had a birthday party at the Wag Club last week. Swapping sausage rolls and jokes about **Bobby Robson** were: **Glenn Gregory, Sarah and Siobhan Nanas, Unbiggy Nicky Heyward** in conversation with **Haircut Les Nemes** (the rumours start here), **Jo Dworniak, Marco Pirroni** the Welsh Coldstream Guards and yup two **Belle Stars, Jenny and Miranda**. I believe some people got drunk, I make no claims myself...

"None of that nightclub ne'er do welling for socialist songster **William Bragg**. Besides improving Labour's standing in the opinion polls, Mr Bragg has been doing a spot of recording. His next long player will be out in August. It's still going to be a fairly sparse affair, though I do hear some brass and percussion will be used.

"And while we're on the LP front a little birdie informs me that **David Bowie** is currently recording his next disc in Canada...

"And closer to home. **The Cure** had to cancel a recent gig in Amsterdam due to an equipment truck overturning. To dampen the



POET WILLIAM

disappointment of clog handed customers the band played an impromptu concert around a piano backstage...

"**Mr Paul Weller** won't be playing any concerts for at least a week — he's gone on holiday to Italy. The European Cup Final was last week, Paul...

"Good Lord all this travelling is affecting the old grey matter of some of our pop folk. Ex punk singer **John Lydon** is whiling his time away in sunny Pasadena, California, sitting by the pool and contemplating collecting vintage cars. **John and PIL** drummer **Martyn Atkins** have both recently bought a couple of giant 1950s yank cars. Martyn can drive, John can't...

"And if ya think that's soppo, have an earful of this one. May the sixth was declared official

Alarm Day in Los Angeles. Said barmy Los Angeles mayor **Tom Bradley** "the band have the power to inspire the youth of today to believe in themselves and set goals for achievement." The mayor is obviously mad, or maybe the Welsh minstrels really have something...

"Someone certainly about to have something is **Glen Tilbrook**, the ex **Squeeze** man was married to Pamela in Greenwich last Saturday...

"To sunny Brum, where the very wonderful **Gregory Isaacs**, welcomed **UB40** half way through his recent show. Also in attendance: **Musical Youth's Kelvin**, while in London **King Sunny Ade** and that man Tilbrook checked the cool ruler's runnings...

"Also in town the rather boastful **Mr Eek-A-Mouse**. The Mouse (seven feet tall) was last seen dancing with Ms **Cyndi Lauper** (just over five feet tall) at a record company reception.

"Finally, a meeting of megastars in Air Studios last week. Over here to work with **Elv Costello** was **Daryl Hall**. In the next studio was **Paul McCartney**. Being the gent he is, pipe smoking Macca commended the bronzed Mr Hall on his appearance. Aren't pop stars nice..."

"No, they're not," fumed Sir Public House. "Next week I want more dirt and scandal — a spot of incest perhaps." The League Of Gentlemen were a contrary circle.



THE PARISH council meeting could probably wait

MCP in association with DAVE WOODS presents

SI OUXSIE AND THE BANSHEES

ACADEMY THEATRE, BRIXTON

FRI-SAT 8th/9th JUNE 8.00p.m.

Tickets £5.00

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FRANKIE GIVES YOU THE WORLD!



**Frankie say! Take what you want... Frankie say! Life's a long pong...
Frankie say! We love you...**

The single **'Two Tribes'** on Zang Tumb Tuum records, featuring **annihilation, surrender, and war**. Hear the boys talk about packets and peace on **7"** and **12"**. Collect the **7"** piccy disc. And search out three separate posters in the **12"**. But most of all, say **War! Hide yourself.**

"Makes Spandau Ballet and Wham! seem completely soft"



ARMAGEDDON

SETTLE DOWN now, children. Don't do that, Simpkins. Now when you come back from playtime today, we're having a lecture in the assembly hall. The subject is "Nuclear Education" and the speaker is a gentleman called Mr Midge Ure.

He's chanced upon another way of making a living, has the Ultravox leader. And anyone who says pop stars don't influence the thinking of the young had better check this story. It's the one about the four-minute warning and the kids who thought it was really going to happen.

The video that hard-sells 'Dancing With Tears In My Eyes', Ultravox's largest hit record in three years, shows what happens when the biggest mushroom of them all goes up and old Midge rushes through the streets of panic to try and pack all his favourite activities into his final four minutes with his family. It turned out to be a can of worms if ever there was one.

"The reaction to the video has been incredible," Midge says. "I had two young mothers giving me a slagging, a real hard time because they've got kids of nine who weren't aware of the nuclear situation before and said 'Is there going to be a real explosion?'"

"It's good, though, because it's getting a young audience aware. It's just following the line of the song, that's what the song's about, it's very simple, I just thought of the last things you'd do, go home and be with your wife and children and try and get very drunk."

A telling indictment on society, you might say, with the nuclear debate raging about our ears, and how do children find out about it? From a rock band. Well, I guess some kids never thought much about Jesus until John Lennon said the Beatles were more popular than him.

But in any case, there must be plenty of people who haven't studied the lyrics at all, and for all they care 'Dancing With Tears' might be a song about someone with faulty contact lenses. Ure knows that the message doesn't always get through.

"People don't tend to listen to the lyrics, especially on the radio, they just pick out the hook line, the catchy bit and they'll sing that a few times. I know I do. So it's not until they go out and buy the album and scrutinise the lyrics that they find out what it's actually about. Or see the video."

IRONIC, ISN'T it, that a band who always rub people up the wrong way with their arty-farty abstract videos, should brew up even more controversy when they make a promo that follows the story in the song. But in any case Midge thinks people get

the wrong idea of the medium.

"People tend to take videos out of context, a video is simply a promotional vehicle to sell a record. You can (a) go on Top Of The Pops and let them present you the way they think you should be presented, or (b) you can make a video and hope that that gets on, and present yourself the way you want to be presented. And that's all it is — people make too much out of 'trying to be actors' and things."

And the way Ultravox seem to want to present themselves is as somewhat studious and unsmiling. Don't they ever yearn to really take their hair out of curlers for a change and get wacky, à la Thomas Dolby in 'Hyperactive' for instance?

"It's quite good that he can rib himself the way he does. I think there are people who do it much better than we possibly could. A lot of ours are very tongue-in-cheek but people take them incredibly seriously. But Madness do funny slapstick videos, they're the best at it so

an album track, it was too obvious to us in a way, it was instantly dismissed as a single. But all the European territories wanted to put out 'Dancing'. We wanted to release 'White China' off the album, which would have meant two videos, two budgets, two storyboards, and with the tour coming up we didn't have time."

That tour's already stopped off in Italy, Spain, Scandinavia, Germany and France. After the safe British ground's been covered, there's a short breather and then some more chipping away at a tough cookie. "We're off to America, to try and convince them we're not Germans. Most Americans think we're German until we speak, then they know I'm Scottish, but they tend to think Chris (Cross), who's a Londoner, is Australian. They tend to think anybody from London is Australian."

So if they get requests for an all-synth version of 'Down Under' that's why. The States have collectively been a tough nut for the band.



Pic by LFI

ULTRAVOX interview by PAUL SEXTON

we'll let them get on with it."

Are they fun to make? "It's fun putting the ideas together, but it's a long day, especially when you're standing in 50 miles an hour winds in the north of Scotland," (as they did on 'One Small Day'). "That isn't fun, and when we did 'Vienna' it wasn't fun because it was cold in Vienna as well, but things like 'The Thin Wall' and 'Reap The Wild Wind' especially, was good fun, that was a real Boys Own video, Spitfires and everything. But most of the time it's either very hard work or very boring."

Anyway, as a calculated promotional ploy, the current three minutes of film have helped give the band only their third top 10 single — the others, 'Vienna' and 'All Stood Still' both back in the mists of 1981 — and with a track they didn't want to release at all.

"The record company have proved they know what they're doing. We all thought it was

MEANWHILE, THERE'S some scratching of American executive heads as they try to decide on a single between 'One Small Day' and 'Dancing'. Rarc radio (say it with the accent and you'll get the picture) likes 'Day' but over here it was a case of the first single being totally eclipsed by the second. The net result, of course, is to put the 'Lament' album back on the right course.

Peruse that imposing all-black LP sleeve and you'll see the Voxes credited with producing themselves for the first time. Effectively, though, Midge was the man with the responsibility.

"I was dreading doing this album," he says. "It could have been horrific, fighting in the studio all the time, but everyone seemed to relax a little bit and let me get on with it. I'd sit at the desk

with the engineer and the two of us would just do most of the stuff, and they'd come in and listen to bits, like an almost finished mix, and throw their comments in and change a few bits and pieces. Whereas before, you'd have six people sitting around the desk all throwing in their tuppenceworth.

"I enjoy sitting behind the desk and doing all the groundwork, and they're not keen on it, they'd rather go and sit and watch television or go to the pub."

Must be the first time an album's been produced in the Pig and Whistle. And so almost by accident Ultravox return to the realms of the hit singles, with Midge Ure admitting that not everyone realises they're humming a little nuclear number. "There've been a lot of songs like that. Lots of little kids sang along to 'Relax'. You sing along until you realise what it's about, then you say 'oops'..."

OUT OF HERE



THE AGE of plunder? Absolute truth? Ukeleles on a funk record? . . . you are listening to a conversation with Green Gartside, Scritti Politti supremo, and man of many (often difficult) ideas.

Green gave up reading books when people started misinterpreting his views as pseudo intellectual and evasive, so he knows the pitfalls of appearing too diverse.

"It used to be interesting when people would say how catholic and eclectic their influences were and now it's cool to like Dollar, Coltrane and Gregory Isaacs at the same time and so eclecticism is professional and I find I hate it.

"Although I think purists make less interesting music, I find I sympathise with them a lot more than the self conscious. But having said that, I like everything from the Pointer Sisters to the Cocteau Twins."

Something's happened over the last four years when the black music roots syndrome came in — so you *had* to have been a staunch soul boy in 1974 or else your whole ethic was considered suspect.

"You're right — that attitude is absolute rubbish. I didn't like black music particularly 'till after punk. All that 'I loved Aretha when I was six' — I think that's a lot of shit. Maybe in many cases it's true — but then, so what?"

So what about punk? Green was at Leeds Polytechnic studying Fine Art when a gradual disenchantment with the course (owing to a gross lack of communication) coincided with the onslaught of punk, gigs by the Sex Pistols and The Clash in particular. These had a 'cataclysmic' effect on Green and the urge to make music eventually manifested itself in Scritti Politti.

ABSOLUTE', THE new single? "Absolute' is about the notion of the world of the absolute truth existing, somewhere . . . which I think is nonsense — that is explained in the record, sort of. It would be nice to have the time to talk about these things — but pop records certainly aren't the place to do it comprehensively.

"It's unfortunate but you have to rely on this nebulous thing of evoking ideas rather than pinning them down — you just put out records that have a certain atmosphere and a certain arsenal of language and hope that somehow the thing adds up to something interesting. But specifically, line by line you'd be hard pressed to do anything other than enjoy the way they sound.

"The cover for 'Absolute' was found when I was in New York. I was walking the streets when I stood in a doorway to shelter from the rain and I saw this picture in the window and thought, hey, that's wonderful. So I found out who owned the rights and bought it as quickly as I could. Now they've gone and ruined the symmetry of it by sticking the name of the group right in the middle."

What about the age of plunder?

"The age of plunder is one of the many things I've been misquoted on. What I meant about the age of plunder was to do with the Americans. They just don't understand the sense of why it's interesting to mess with different bits of pop history and mess around with different styles. They just think in terms of top 40, electro, jazz, etc. They can't cope with the idea of ukeleles on a funk record."

Surely 'Beat It' was an example of hybrid pop, even though it's only a mixture of two styles?

"I was going to sign with Epic in America and this guy Greg Dellar who looks after me, was also looking after Michael Jackson at the time — he told me a story about 'Beat It'. Well, in the States they only have white people taking records to white radio stations and down the corridor they have black people taking records to black

Green's are good for you says our Scritti Politti correspondent, Dylan Jones

stations. They took 'Beat It' to the white stations and they wouldn't play it for the first couple of weeks, and then they started to — saying that it was 'Beat It' featuring Eddie Van Halen and nobody mentioned the fact that it was by Michael Jackson — that went on for ages. It was a small step forward though.

"When our record comes out over there (on 12 inch) it's going to be put out very tentatively to see what happens. If we were to put out a 7 inch now, it would just cost a lot of money to make it work — because America's so corrupt it would just depend on which radio station you bought, and that would cost money. Our initial exposure will be deliberately low key."

WHAT DO you think of the fact that you've become a sex symbol? "Sex symbol!? You are joking? That's never been said to me before and I find it very unlikely."

Maybe so, but it's true. "I think that's awful — it's the perpetration of some kind of deceit, if not by me then by the machinery . . . it scares the shit out of me."

ABSOLUTELY THE GOOD MUSIC IS YEAH

The new album will include the two singles plus one other Arif Mardin production with some self-produced material and possible contributions from Trevor Horn, Langer & Winstanley . . . even an old track produced by Nile Rodgers might see the light of day if various contractual difficulties are worked out with Rough Trade, his former record company.

Apart from playing tennis and watching rugby, Green is keen for Scritti Politti to become more of a band and the ranks will soon be expanded to form a nucleus of himself, Fred Marr and David Gamson.

"The best feelings are the ones of mastery — the effects of philosophical and political ideas — when you grasp those you realise that they can change the whole way you see the world and by that token change the world completely.

"You have to make a special effort to really change the way you think about the world . . . but I actually still like music very much."

Absolutely.



THE SMITHS

I AM not a Smiths fan — listening to their new single 'Heaven Knows I'm Miserable Now' for me is like receiving a Buzzcock in a discreet brown paper parcel from a Manchester mail order company and discovering that the batteries are not included.

I was expecting their guitarist Johnny Marr — Beatle-cut now trimmed to a Sixties bouffant à la Small Faces — to make dull retrospective references to The Lovin' Spoonful and ramble on about how listening to Jim Morrison had changed his life. Instead he shared my hatred of today's faceless, synthetic popsters and convinced me that his group were intent on injecting something realistic and worthwhile into the top forty.

So what about the Thompson Twins, Johnny?

The Thompson Twins, Howard Jones, Nik Kershaw, are the epitome of what is wrong with either the music industry or the record buying public — everybody has got so used to safe, tidy music and unimaginative lyrics. When 'This Charming Man' was unleashed on the public it did sound really fresh and exciting. There are still a few artists who retain some musical integrity — Julian Cope and Echo and the Bunnymen for instance.

How did you develop that choppy but melodic guitar sound?

I used to listen to a lot of old Tamla Motown records with distinctive brass and piano parts and I try to adapt those to my guitar playing. The riff on 'Girl Afraid' for instance is one I always imagined as a heavy piano part.

Would you ever consider using the arsenal of electronics currently available to musicians in the making of a Smiths record?

No, we would never use a Linn-Drum or a drum machine. The only use a synthesiser would be to us would be for string parts and we'd rather use real strings — any other sound I try to achieve with the guitar. Having said that, I've just finished working on the guitar part for the new Quando Quango record which is totally electrofunk. Although their sound is totally alien to me I enjoyed the challenge.

Have you made much money from pop music?

Not as much as I'd like to — as soon as I get it I spend it — clothing is my second love next to music. I've also bought a beautiful white 1964 Rover 2.6 litre so I've been bombing up and down from Manchester to London.

How do you react to accusations of arrogance and conceit thrown at the Smiths?

It always surprises me. When we first started the group we were all sick of the way many groups would adopt a cool persona for interviews. Our interviews were always so embarrassingly honest and unpremeditated.

You've inspired legions of bearded youths in expensive shirts, black Levi's and suede chukka boots — fans are obviously an integral part of the Smiths organisation.

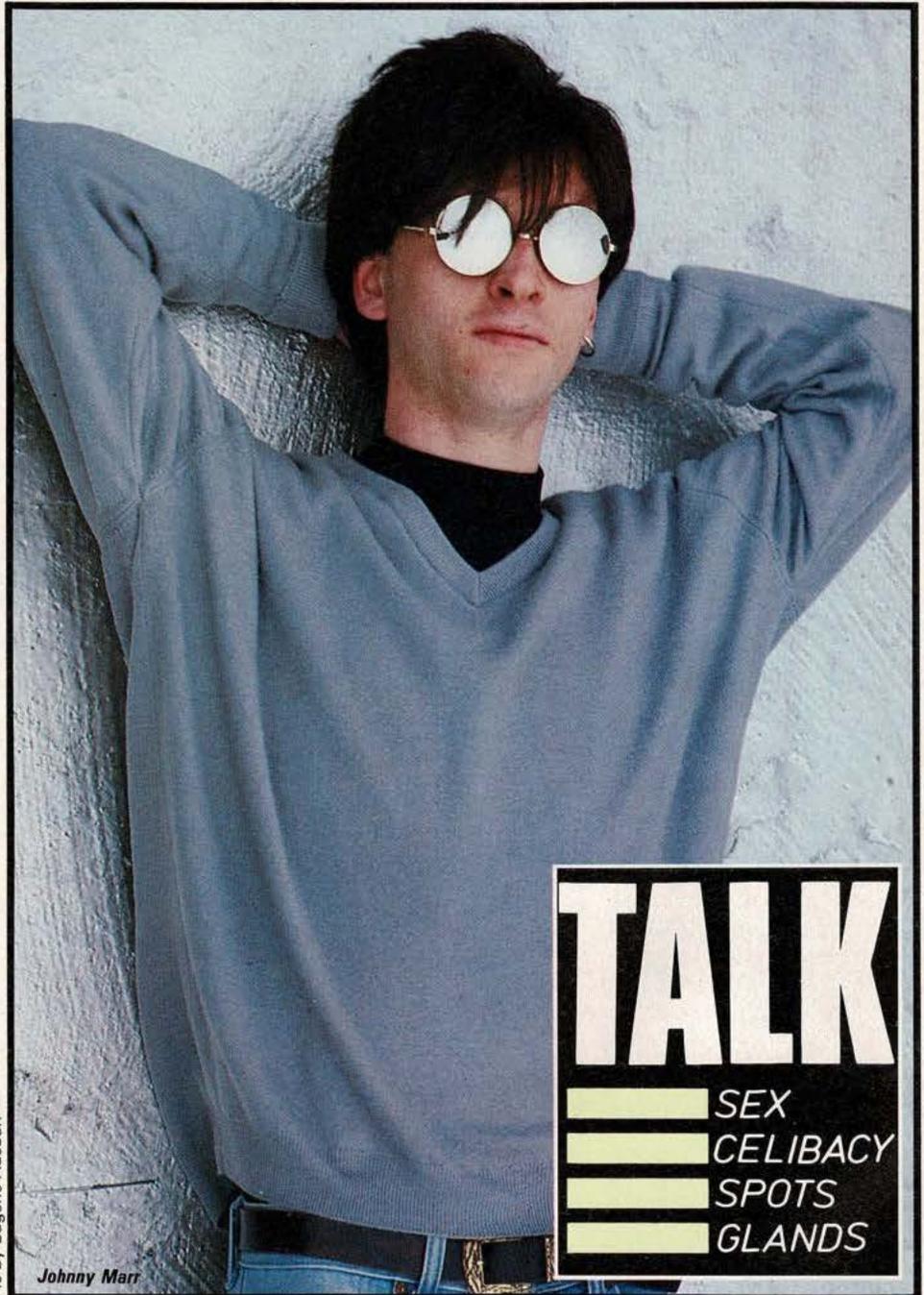
It's a good thing that in certain circles they can wear brooches and flowers and can be accepted as the normally dressed man without being attached to a gimmicky gender bending thing — ours is a more realistic style.

Why did you have your hair cut?

Everytime I try to grow my hair long I become riddled with spots!

I've noticed that Sade has criticised the Smiths in a couple of recent interviews.

I don't really think too much about her. I think



Pic by Eugene Adebarti

Johnny Marr

TALK

SEX
 CELIBACY
 SPOTS
 GLANDS

she'll come and go. I'd rather stick on a Billie Holiday record and hear the job done properly.

Did Morrissey tell Sandie Shaw to roll around on the floor when you performed 'Hand In Glove' on Top Of The Pops?

No, she was doing it with reference to Morrissey — the most obvious thing she could have done was to go on swinging flowers around her head or wearing national health glasses, but what she did was much more subtle than that.

How many of the Smiths are gay?

None of us are actually gay — Morrissey

doesn't participate in sex at the moment and hasn't done so for a while, he's had a lot of girlfriends in the past and quite a few men friends. The rest of the band, however, are all sex maniacs.

What's the worst thing that's happened to you since you formed the Smiths?

Definitely the horrendous Old Grey Whistle Test concert which I'm really ashamed of. The only consolation was imagining thousands of straight-laced families sitting down to their tea watching Morrissey singing 'Let me get my hands on your mammary glands!'

SIMON MILLS

O U T T H I S W E E K

DEAD

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NEW SINGLE

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B / S I D E U N A V A I L A B L E E L S E W H E R E

Singles



attacked by
JIM REID

FROM THE TOP TO THE BOTTOM . . .

"ARE WE living in a land where sex and horror are the new gods?" sing Holly and Paul above the most mutilated version of old Giorgio Moroder's disco direction you're ever likely to hear. 'Two Tribes' (ZTT) by **FRANKIE GOES TO HOLLYWOOD** is both extremely powerful and annoyingly cluttered. Having no direction, other than that of a discoid holocaust (the two Tribes are the two nuclear superpowers), 'Two Tribes' is Mr Trevor Horn's monster party piece. Forceful synthetic disco, Soviet requiem, playground waltzing and some very effective FGTH sloganeering. It's enormous; great globules of sound thrown together and woven into one giant whole. As a radio-borne '45 it's a terrifyingly effective piece of polemic; as a song in isolation . . . well, perhaps they all tried just a bit TOO hard. Still, no messin', this is the adventure of the week . . . While **ELVIS COSTELLO** — 'I Wanna Be Loved' (F Beat) — is surely marking time with his soft focus cover of a Ricky Nelson hit. Sweet natured crooning, lazy sax runs and the climb and fall of smooth synth washes just make it all a bit too 'easy' for my liking. Elvis is still king, he's just stopped walking on water. A recreation I'm sure the bacchanalian William MacKenzie is familiar with. Billy's back — **ASSOCIATES** 'Those First Impressions' (WEA) — with a so-so song and a swooping vocal

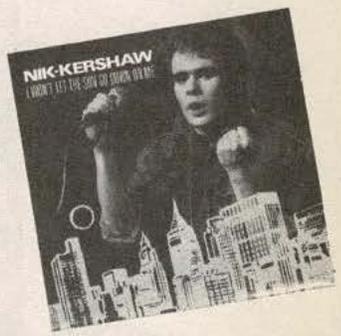


JACKSON 'Be My Number Two' (A&M) — in self pity. Out of beer, head in the gas oven, poor Joe goes all maudlin over a piece of piano driven pomposity well out of line with the heartache on offer. Must have been peeping at the sales prospects for **OMD's** 'Talkin Loud And Clear' (Virgin), which though gently summery lacks the bustle and vibrancy of 'Locomotion'. LP track not '45 . . .

performance. MacKenzie's voice is the instrument. It lifts this Martyn Ware produced song from the pretty to the powerful. Deft and deep. Let's hear more from the man. Something one could always say about **AL GREEN** 'Tired Of Being Alone' (PRT). It's a well known fact (see: Guinness Book Of Record Company Expense Accounts) that a great voice and a great song are just about all you need to make a great record . . . but oh, a great hairstyle, an expensive video, a great record sleeve that's what gives the product 'Rack Momentum'. Al Green had a lousy hairstyle, but he made better records than anyone currently in the top 40 and this is one of 'em. The B-side is 'Let's Stay Together'; what more do you want. Certainly not Bonnie Tyler with a razor blade strapped to her vocal chords, **TINA TURNER'S** 'What's Love Got To Do With It' (Capitol) is just that, plus the Thompson Twins play dimestore reggae. So many wrinkles creased over so little . . . and so many tears shed — **JOE**

WHITE SOCKS OR NO SOCKS . . .

AS MR Sexton quite rightly pointed out last week **SOUL** is back in the top 40 with a vengeance. This allied to the continued emergence of **ELECTRO** — jus' 'bout, the hottest, cheapest and most modern way to strut yo' stuff — bodes well for this week's



Rock Steady Crew

DEBUT ALBUM.

Includes Hit Singles (Hey You) The Rock Steady Crew & Uprock

RECLP1 On record or cassette.

Ready For Battle

G.I. ORANGE



feel. Pity then that some Indeeep style 'rapping' spoils the brew... talking of which 'Girls Got Soul' (PRT) by **INDEEP** is a cute piece of nonsense, but absolutely nothing to do with soul...

ORANGE MYSTERY BOYS

PART OF the musicbiz's current obsession with trying to up record sales is to invent silly names for pop groups and then find four young men — usually accountants from Cheam — to fit the name, but more importantly fit into the regulation 'snazzy' image. This is pop to order, and if someone says number 89, then, why, that must be **BOYS IN DARKNESS** whose 'Heart Of Darkness' (Parlophone) is one more piece of limp lettuce the world could do without. If they were pretty, there would be, say, one reason in a hundred for releasing this nonsense. **GI ORANGE** — 'Fight Away The Lover' (EMI) — are at least pretty. Let's just leave it at that. Likewise the answer to **FICTION FACTORY'S** question 'All Or Nothing' (CBS) is NOTHING. While **THE RESCUE'S** — 'Tell Me Now' (A&M) — willing vocals, busy guitar and synthy washout at least deserves this week's 'get out of no song' card. **EASTERN ALLIANCE** — 'Keys To The House' (Bronze) — teenagers going on 40, deserve nothing more than a quiet weekend at a rest home for disused music hacks. Did someone say hack?

dance floor delights... or does it? ... Shaking a track-suited leg with considerable dash — **THE VHB's** 'Beethoven's Fifth (Street Symphony)' (Streetwave), which, truth be told, sits more comfortably on 'Electro 4' than it does on 12in '45. Buy the LP. Sitting just a bit **too** comfortably is **BARBARA MASON** — 'Don't I Ever Cross Your Mind Sometime' (Streetwave) — a rather perfunctory follow up to 'Another Man', replete with breathy vocal and a score of synthy-keyboards fighting for hooklines. No such trouble for the **GAP BAND** usually, but 'Jammin' In America' (Total Experience) is a bitter disappointment, it's hollow banalities being re-emphasised by the excellent 'Burn Rubber/Oops' flip side. **KASHIF** is another artist noted for his excellence, but 'Baby Don't Break Your Baby's Heart' (Arista) is a mechanical heartbeat of blippety blips and a forced, and I mean **forced**, show of passion. Studio bound. Which certainly can't be said of **FUNK DELUXE** whose 'This Time' (Streetwave) has a tight 'n' feisty

Well **NIK KERSHAW** — with the re-issue of 'I Won't Let The Sun Go Down On Me' (MCA) — is a fairly inoffensive popster of that ilk. Still Nik's craft is no excuse for wearing such ridiculous stage clothes... You want the full stop; well bite on this. EMI/Parlophone may have signed over 40 bands in the last six months, but FGTH show more imagination in their single's **sleeve**, than the combined weight of EMI product released thus far this year. Fact.

ROCK: ALL FORMS OF CANNIBALISM ARE FOUND HERE?

ROCK BOYS love to play dirty, and in his time **LOU REED** played dirtier than most. Now with 'I Love You Suzanne' (RCA) he's **almost** happy. 'Strewth, that beat is so zappy Shakin' Stevens wouldn't be out of place twirling his strides in it. Backed by the sleazo classic 'Vicious'. Which is just what weekend decadents **FLESH 4-LULU** would love to be. Unfortunately dyed black hair and heavily intoned New York promises will not suffice. Take 'Subterraneans' (Polydor) back to the suburbs boys. And you can take the **DAMNED'S** 'Thanks For The Night' (Damned Records) any place you want, as long as you don't bring it round my yard. Spring chickens (almost) in '76, turkeys in '84. And in my book Heavy Metal is a perennial turkey. **SAXON** — 'Do It All For You' (Carrere) — could do with a sense

of humour and some looser trousers. While **ENGLAND** — 'London Story' (Jet Records) — make a boy want to sell his pie and mash stall and move to Brum. Pomp's answer to Chas 'n' Dave... really! Over in pacey Norwich the loom boom is going great guns, **GOTHIC GIRLS** — 'Glass Baby' (Backs) — would have been bad five years ago. Right credentials, wrong calling cards, **THE BLOW MONKEYS** — 'The Man From Russia' (RCA) — are ever so earnestly mediocre. Not calling on anyone are **THE EXPLORERS** 'Lorelei' (Virgin) — so pedestrian it'd get arrested for jaywalking in the Utah desert. Whereas **RUBBER RODEO'S** harmless mix of cowpoke and electro, 'The Hardest Thing' (Chomp) wouldn't get itself arrested in Glasgow on a Saturday night. Which brings me to **PLEASURE AND THE BEAST** 'God's Empty Chair' (Carrere) — FGTH without the sex, humour or, erm, music.



THE WATERBOYS



A

Pagan Place

New Album

Available On Record & Cassette
Contains

Church Not Made With Hands
All The Things She Gave Me
The Thrill Is Gone
Rags

Somebody Might Wave Back

The Big Music
Red Army ★ Blues
A Pagan Place



Quiet riot

EVERYTHING BUT THE GIRL 'Eden' (blanco y negro BYN 2) **ONE VOICE**, one guitar, 12 songs. The bare bones for most, but for *Everything But The Girl*, elegant sufficiency. Thus it seems inevitable that on first hearing, 'Eden' floats pleasantly if rather inconsequentially overhead; as relaxing as a good dose of *Quiet Life* tablets.

But everything in the garden is not roses; they have Thorns too. And this one is particularly barbed. Tracey's voice positively aches in a yearning, deliciously melancholy way. Her words are gentle but acidic. Ben Watt's guitar lulls you into a false sense of nostalgic security; it may be lazily languid mood musak, but it's laced with lyrics cast in the light of human experience and self-analysis.

There's not exactly a great breadth of style, mood or feel here. But better to be master of one trade and do it with style than try and be jack of all. So if you like to sway, smooch, get mellow'n'soothed while your thoughts are provoked, this is the one for your private moment. +++++

Betty Page

Albums

EURHYTHMICS 'Touch Dance' (RCA PG 70354) **IT'S REMIXED**, it's over 47 minutes long and it's cheap. If it was free, we might be talking.

You've got the idea in a roundabout sort of way, I trust: it's some of the non-singles from 'Touch' (yes, there were some) given new club clothing by either Francois Kevorkian or old Jellybean.

Maybe the idea is that you've worn such a hole in your original of 'Touch', you'll do anything for a new version. But be sure of this: if you'd never heard the original, this bastardised offspring wouldn't induce you to go anywhere near it.

The tracks, by the way, are 'The First Cut', 'Cool Blue' and the painfully plodding 'Paint A Rumour' — each in vocal and instrumental form — plus a vocal 'Regrets'. The wordless resprays in particular are so repetitive and irritating they're the sort of thing that breaks up happy marriages. Which is what Annie and Dave had until these mixing maniacs came along. ++

Paul Sexton

Friends, Romans, countrymen Lennox an ear!

THE ROCK STEADY CREW 'Ready For Battle' (Charisma RSCLP 1)

IN THEIR 15 minutes of marketability, you get the feeling that breakdance visuals (the myriad films, mainly) have a few more minutes of life; but breakdance records may well be into their last few seconds. These, I fear, may be the last knockings of the Rock Steady Crew.

'Up Rock', the follow up to 'Hey You', behaved just like a craze that was burning out, and the inevitable album does little to suggest either that there's life in this music style or life after it. Covering War's 'Me And Baby Brother', for example, smacks of desperation, not to mention desecration.

The inner sleeve at least has a useful glossary of terms of the trade, from which you will learn that "throw some jammies" does not have anything to do with hurling sandwiches about, but means a fist fight. The breakdancing community is, for the moment anyway, vital and quite refreshing, but that wonderful world just doesn't come through on vinyl. 'Digital Boogie' is a good example of the one-dimensional quality of the album; only 'She's Fresh' holds any musical interest with some nice acoustic guitar brushing and a pleasant vocal by the Crew's young lady. But without the dimension of sight, it's Rock Stodgy. ++½

Paul Sexton

SLADE 'Slade's Greats' (Polydor SLAD 1)

A CLASSIC compilation guaranteed to make the ducks fall off your living room wall and

leave cracks in the plaster. Tracing Slade's career from 1971 to 1976, the album truly captures their power and vitality during the halcyon glam and glitter days when Simon Le Bon was just a spotty schoolboy.

Just crank up the stereo and enjoy such cuts 'Mama Weer All Crazee Now', 'How Does It Feel' and 'Cum On Feel The Noize.' Entertainment guaranteed in every single note. +++++

Robin Smith

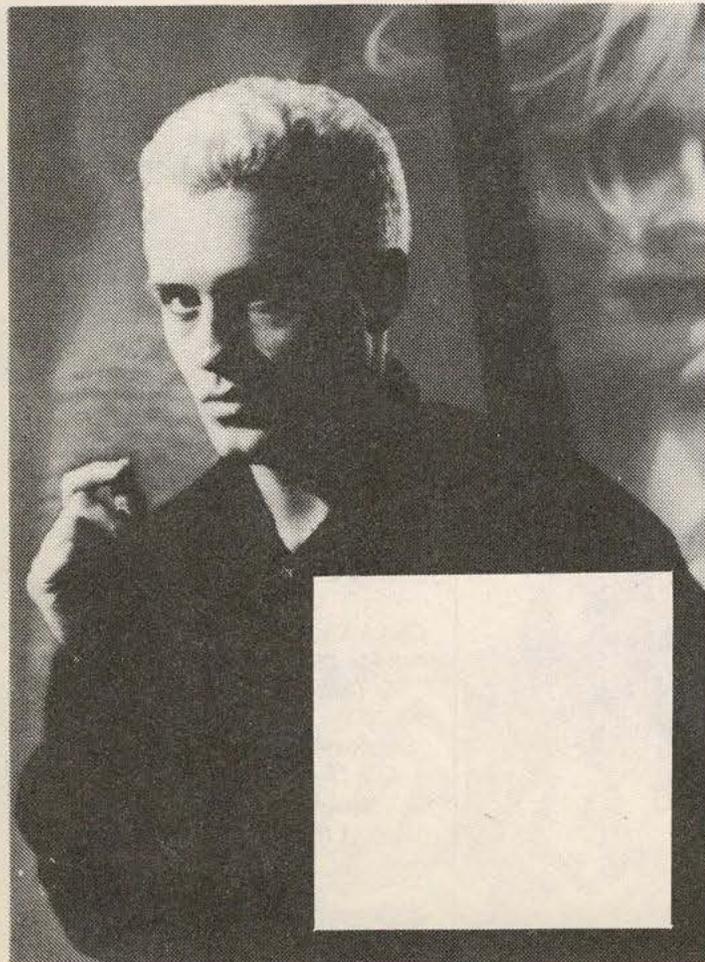
VARIOUS ARTISTS 'Dance Mix Dance Hits Volume Four' (Epic DM4)

EPIC HAVE the mixes... but Streetwave have the songs. And all the time that old Morgie's screaming off the tunes most people move to, then the 'Dance Mix' series must inevitably remain the poor relation. But that's not to say that package number four isn't splendidly and seamlessly mixed by Alan Coulthard.

The series is severely restricted by drawing only on CBS-and-family material, and even then Streetsounds beats them to the best tracks by the likes of the Jones Girls and Carl Anderson. Consequently each album contains some distinctly so-so tunes.

On the other hand... there's the (mainly) instrumental version of 'Thriller' to its credit, Sade's chic slick silk on 'Smooth Operator', and some mixing magic twist most tracks, most admirably from 'Thriller' into Anderson's 'Magic' and from large Luther's 'I Wanted Your Love' into Sade. Verdict: good technique on mixed material. +++½

Paul Sexton



X WORD

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

ACROSS

- 1 OMD's description of the USA perhaps (4,7)
- 5 What Queen have given us (3,5)
- 8 George's way of painting (6,2,6)
- 10 & 34 across Taken by Roxy Music in 1983 (3,4,4)
- 12 1977 Abba number one (4,2,3,4)
- 14 The Wanderer from 1962 (4)
- 15 Aussie house (3)
- 17 The eyes of Hall and Oates (7)
- 18 The Hall mentioned above (5)
- 20 Mr Bloodvessel (6)
- 21 They've had their fair share of Rough Justice (10)
- 22 Club chameleon (5)
- 23 Council cafe (4)
- 24 Elton John was Too Low . . . (3,4)
- 26 They heard London Calling (5)
- 27 Spent at the opera or on the town (1,5)
- 29 They were helped by Sgt Rock (1,1,1)
- 30 Supersonic hit for Fat Larry (4)
- 31 Sometime Banshee and Glove (5,7)
- 32 Blue Nile are taking a Walk Across The ---- Tops (4)
- 33 Denny who could be found in Wings (5)
- 34 See 10 across
- 35 Label in rise (4)
- 36 Found at work (3)

DOWN

- 1 She's singing about someone else's guy (7,5)
- 2 He's been captured in the charts (6,7)
- 3 Where George and Andy get free drinks (4,9)
- 4 Brave New World singer (5)
- 5 It crawled up the charts with The Cure (3,11)
- 6 Description of Spear Of Destiny (3,4,5)
- 7 A tropical gangster (3,6)

- 9 What Hazell Dean is doing (8)
- 11 Dionne Warwick hit from '82 (12)
- 13 It causes Hysteria (3,7)
- 16 What Marc Bolan wanted to do in 1970 (4,1,5,4)
- 19 Mute's finest (7,4)
- 20 Don't Tell Me it's . . . (10)
- 21 Stones classic for coffee time (5,5)
- 23 Thin Lizzy flower from 1979 (5,4)
- 25 Times two for Careless group (7)
- 28 It wasn't as cold as July for Stevie (6)

LAST WEEK'S SOLUTION

ACROSS: 1 'Fame And Fashion', 5 Ga Ga, 9 Oasis, 10 'Tonight', 11 'Strange Town', 12 Scare, 13 Oil, 14 'In The Heart', 16 EMI, 17 'Organisation', 20 'Let's Hear It For The Boy', 22 'Human's Lib', 24 On Fire, 27 'Grace Under Pressure', 30 'Stay With Me', 32 Echo, 33 Sandie Shaw, 34 'Hey You'.

DOWN: 1 'Footloose', 2 Musical Youth, 3 'Assassing', 4 Sting, 6 'Automatic', 7 And The Bunnymen, 8 Burns, 15 'Rio', 18 Skids, 19 Thin, 20 'Love Games', 21 House, 23 Noddy, 25 Marvin, 26 Lemmy, 28 Pete, 29 Rocky, 31 WEA.

X-WORD WINNER (MAY 26)
John Lawson, 3 Kent Wing, Raynham Hall, Fakenham, Norfolk NR21 7EW

X-WORD WINNER (JUNE 2)
Paul Cronin, 41 Dalmery Avenue, Margate, Kent

Hype comp winners

Andrew Sparke, Beverley, HU17 8ND; Angela Fowler, Clacton-on-Sea, Essex; Fiona McInnes, Dunkirk, Nottm; Mr P Saunders, Cornwall; Pete French, Faringdon, Oxon; Alyson Frost, Ipswich, Suffolk; Miss M Cottar, Dover, Kent; Linzy Colling, Darwan, Lancs; R Smith, London EC1; Derek Clerk, Renfrew, Scotland.

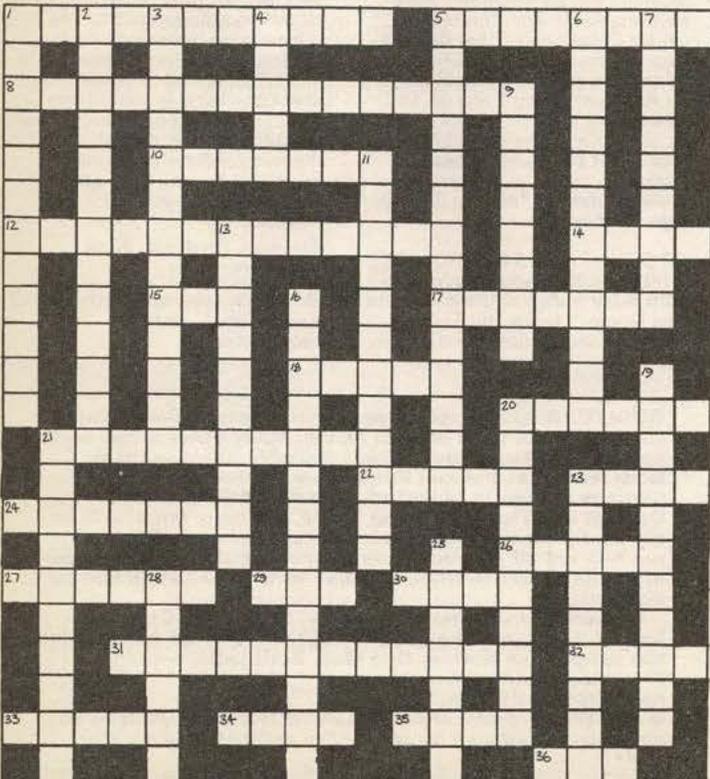
ANSWERS: 1) b) Bev Sage and Steve Fairnie, 2) b) Queen, 3) b) Peter Gabriel

TRIVIA QUIZ

- 1 Jona Lewie was a former member of this group who took 'Seaside Shuffle' into the charts. Who were they?
- 2 Which sixties girl group remembered walking in the sand?
- 3 Name Acker Bilk's UK and US number one of the early sixties.
- 4 Which Queen single ends with the song 'I Do Like To Be Beside The Seaside'?
- 5 Who scored a top three hit with 'Sandy'?
- 6 'Carl And The Passions/So Tough' and 'Friends' have been hit albums for which band?
- 7 Who was having fun on the beach in 1964?
- 8 Which sixties duo had a hit with Vera Lynn's 'White Cliffs Of Dover'?
- 9 Name the Queen song that takes its name from a Graham Greene book.
- 10 Who had a top 20 hit singing about a beach baby?
- 11 Who didn't want a holiday in the sun in 1977?
- 12 From which programme did the Four Bucketeers originate?
- 13 Who scored a top three hit with 'Money Honey'?
- 14 Who claimed a red light spelt danger in 1977?
- 15 'Holiday 80' has twice been a hit for which group?
- 16 Who sang about the 5-15 to Brighton in 1973?
- 17 'Rock Lobster' was a hit for which group in 1979?
- 18 The Beach Boys first hit 'Surfin' USA' was written by Brian Wilson and co-credited to which fifties rock and roller?
- 19 Otis Redding's biggest UK hit had a nautical flavour. What was it?
- 20 Gordon Giltrap's 'Heartsong' provides the theme to which BBC programme?
- 21 Who took a lovers holiday in 1980?
- 22 'Charlie Brown' and 'Yakety Yak' were hits for which group?
- 23 Who sang about being down on the beach in 1974?
- 24 The tide was high for which group in 1980?
- 25 Name Coast To Coast's top five hit of 1981.

Answers

1 Terry Dactyl & The Dinosaurs, 2 Shangri-La's, 3 'Stranger On The Shore', 4 'Seven Seas Of Rhye', 5 John Travolta, 6 Beach Boys, 7 Cliff Richard, 8 Righteous Brothers, 9 Brighton Rock, 10 First Class, 11 Sex Pistols, 12 Trawlers, 13 Bay City Rollers, 14 Billy Ocean, 15 Human League, 16 The Who, 17 B-52's, 18 Chuck Berry, 19 Dock Of The Bay, 20 Holiday, 21 Change, 22 Coasters, 23 Drivers, 24 Blondie, 25 (Do) The Hucklebuck.



Mailman

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

JUST WHO compiles your crosswords and quizzes — Benny from Crossroads? It was bad enough having to put up with missing answers, wrong answers and mis-spelling but now you have gone too far. I am referring to the clue for 29 across in the May 26th issue — 'Leaders of the Scottish chart invasion'.

I automatically went to write Big Country then realised that it wouldn't fit in. Next I thought Simple Minds but again it wouldn't fit in. Well this really had me puzzled now — Altered Images — no, perhaps Andy Stewart — no, the Pipe Band of the Scots Dragoons — no. So I carried on with the crossword and went back to the clue in question.

I could now see that the word began -l-e-. Oh no, I thought, it can't be — the Bluebells. That group who've had one minor hit and had most of their publicity when the lead singer was dating one of Bananarama — it can't be — but it was.

Don't worry, I'm not slagging off the Bluebells, in fact I quite liked that song but leaders of the Scottish chart invasion they certainly are not.

I'll forgive you this time and even I have to admit that your crossword is the best one around, not like some others with about 8 simple clues and huge squares. In fact yours can be very testing and I sometimes think that my only aim in life is to complete the RECORD MIRROR Crossword. **Och-Aye Taffy from somewhere in Wales or Scotland**

● **Benny says "But the gaffer told me so!"**

DO RECORD companies see the public as complete fools? The latest announcement from Respond Records is utterly ludicrous. Anybody with half a brain realises that the release date of Tracie's long forgotten debut



Let's crown the lot

WHY CAN'T Prince Charles and Princess Diana do the decent thing for mankind and organise a Prince's Trust Concert with all the biggies; Duran Duran, Shakin' Stevens, Nik Kershaw, Flying Pickets — you know, all that 'music' (?) snigger, snigger — and then of course accidentally let off an atom bomb. Not only would it get rid of the

forementioned wallies but also a load of prannies, oops, sorry fans, and of course we'll all be so heartbroken we might stop the champagne corks popping for, ooh, at least 30 seconds. Deb, Tiptree, Essex
● **30 seconds is a bit long! Couldn't we make a toast instead?**

LP has *not* been put back due to her being in America with The Style Council, (untrue, being as she was on a couple of live shows last week). It is for the simple reason that the pea-brained one's last slice of plastic dirge failed to chart and they are banking all hopes on her latest feeble effort. No hit single — No hit LP.

"It was written by Elvis Costello," squeals the stupid old trout at every conceivable opportunity. An added boost no doubt, Tracie, dear, but your best bet for success is within the elephant compound at London Zoo.

Tim White, Chelmsford, Essex
● **Why? Do they write better songs?**

MAY I suggest that the next time Kajagoogoo have an LP out that you get anyone to review it rather than that pathetic twit Andy Strike. He obviously must have been miles away when he reviewed 'Islands'. A long awaited brilliant LP showing that the Kajas can and do make some bloody good records. Nick and Stuart's religious beliefs shouldn't have anything to do with the review. I'm no Christian but that doesn't stop me enjoying good LPs and 'Islands' is certainly one of them. So Andy, why don't you go and take a long walk off a short pier, do all us Kaja fans a big favour. **Nick's lost beads, Hastings, Sussex**

● **Short pier, eh? Maybe he could Kaja-lift there!**

I'M SICK of record reviewers comparing Icehouse to everyone from Roxy Music to Ultravox. The new single 'Taking The Town' was ridiculously described as

"Wang Chung meets Japan!" in your magazine. Okay, I admit 'Hey Little Girl' was Roxy Music-influenced (so what?) but that was actually one of their more unoriginal songs.

If anyone is in any doubt, they should listen to one of their brilliant albums, then they will realise that Icehouse have their very own original and unique sound complemented by the very outstanding, versatile vocals of Iva Davies. The only reviewer that has actually said anything good about the band is Betty Page. At least she seems to listen to their records first and doesn't slag them immediately, like other British reviewers, who seem to hate anything even half Australian.

Stephen, Bradford, West Yorkshire

● **Nothing against anything half Australian — just the thoroughbreds**

QUALITY IS at last returning to our charts, (albums and singles) in the form of Soul music. Many other styles come and go but Black Music seems indestructable — thank God! Now that the real thing is permeating our Top 100, perhaps the white funksters such as Marilyn, Style Council and The Kane Gang (there are many more) will be shown up for what they are — totally vacuous. Their records are all veneer: smooth, slick, soulless productions and tuneful but emotionless lead singers. All style and no substance.

Welcome to the Womack family, SOS Band, Starpoint and all. Long may they assault our charts. And can we also see people like Aretha, One Way, Patti LaBelle and LJ Reynolds joining them please.

Keith Cross, Harlesden, London

● **Paul Weller (centre of picture) instructs the cappuccino cats on the art of suffering for soul — I've suffered, now it's your turn!**



Chris Priestley

LAST WEEK'S 45s

LAST WEEK'S LPs

1	4	2	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
2	3	5	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
3	1	6	THE REFLEX, Duran Duran, EMI
4	2	8	AUTOMATIC, Pointer Sisters, Planet
5	11	2	GROOVIN' (YOU'RE THE BEST THING/BIG BOSS GROOVE), The Style Council, Polydor
6	10	3	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
7	17	5	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
8	13	7	SEARCHIN', Hazell Dean, Proto
9	5	8	I WANT TO BREAK FREE, Queen, EMI
10	8	9	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin
11	26	7	HIGH ENERGY, Evelyn Thomas, Record Shack
12	6	7	ONE LOVE/PEOPLE GET READY, Bob Marley And The Wailers, Island
13	9	4	BREAK DANCE PARTY, Break Machine, Record Shack
14	7	6	FOOTLOOSE, Kenny Loggins, CBS
15	25	2	PEARL IN THE SHELL, Howard Jones, WEA
16	14	6	LOVE WARS, Womack And Womack, Elektra
17	21	28	RELAX, Frankie Goes To Hollywood, ZTT/Island
18	12	8	LOCOMOTION, OMD, Virgin
19	—	—	HEAVEN KNOWS I'M MISERABLE NOW, The Smiths, Rough Trade RT156
20	23	3	GOING DOWN TOWN TONIGHT, Status Quo, Vertigo/Phonogram
21	—	—	RED GUITAR, David Sylvian, Virgin VS633
22	49	2	SAD SONGS (ISAY SO MUCH), Elton John, Rocket/Phonogram
23	41	3	THINKING OF YOU, Sister Sledge, Cotillion/Atlantic
24	18	5	I'LL BE AROUND, Terri Wells, Philly World/London
25	19	8	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
26	15	8	DON'T TELL ME, Blancmange, London
27	20	7	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
28	34	2	DANCING IN THE DARK, Bruce Springsteen, CBS
29	—	—	SO TIRED, Ozzy Osbourne, Epic A4452
30	—	—	ONE BETTER DAY, Madness, Stiff BUY 201
31	28	5	EACH AND EVERY ONE, Everything But The Girl, blanco y negro
32	16	7	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records/Virgin
33	30	9	JUST BE GOOD TO ME, The SOS Band, Tabu/Epic
34	39	4	LOVE LIES LOST, Helen Terry, Virgin
35	—	—	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit/London BITE 1
36	22	5	THE LEBANON, Human League, Virgin
37	27	8	DANCING GIRLS, Nik Kershaw, MCA
38	—	—	DAZZLE, Siouxsie and The Banshees, Wonderland/Polydor SHE 7
39	29	13	HELLO, Lionel Richie, Motown
40	43	2	WHEN AM I GOING TO MAKE A LIVING, Sade, Epic
41	32	4	ASSASSINING, Marillion, EMI
42	45	2	INFATUATION, Rod Stewart, Warner Brothers
43	65	2	SUSANNA, The Art Company, Epic
44	63	2	ROUGH JUSTICE, Bananarama, London
45	—	—	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown TMC 1342
46	24	7	LOVE GAMES, Belle and The Devotions, CBS
47	35	6	THE LONGEST TIME, Billy Joel, CBS
48	46	3	DIGGI LOO — DIGGI LEY, The Herreys, MCA/Panther
49	31	9	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
50	56	4	THE WIND BENEATH MY WINGS, Lee Greenwood, MCA
51	33	11	I'M FALLING, The Bluebells, London
52	51	17	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
53	58	3	HALF A BOY AND HALF A MAN, Nick Lowe, F Beat
54	38	10	AIN'T NOBODY, Rufus and Chaka Khan, Warner Brothers
55	44	4	HIGH ON EMOTION, Chris de Burgh, A&M
56	60	2	THE BODY ELECTRIC, Rush, Vertigo/Phonogram
57	36	6	LOVE ME TENDER, Roland Rat (Superstar), Rodent/Magnet
58	—	—	CHANGE OF HEART, Change, WEA YZ7
59	42	5	ROBIN (THE HOODED MAN), Clannad, RCA
60	40	7	YOU DON'T LOVE ME, Marilyn, Love/Phonogram
61	—	—	LOVE ALL DAY, Nick Heyward, Arista HEY 125
62	47	4	WHAT PRESENCE? Orange Juice, Polydor
63	—	—	THE BOY WHO CAME BACK, Marc Almond, Some Bizzare BZS 23012
64	48	6	EMERGENCY (DIAL 999), Loose Ends, Virgin
65	37	7	IN THE HEART, Kool & The Gang, De Lite/Phonogram
66	50	5	DRAG ME DOWN, The Boomtown Rats, Mercury/Phonogram
67	53	5	MAJOR TOM (COMING HOME), Peter Schilling, PSP/WEA
68	—	—	TOO MUCH TROUBLE, Limahl, EMI LML 2
69	52	4	ROMANCING THE STONE, Eddy Grant, Ice
70	75	2	ILLUMINATIONS, Swans way, Balgier Phonogram
71	—	—	WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic A96
72	—	—	WALK THROUGH THE FIRE, Peter Gabriel, Virgin VS 689
73	67	3	STATE OF LOVE, Imagination, R&B
74	—	—	BORDERLINE, Madonna, Sire W9260
75	66	4	SWEETEST SWEETEST, Jermaine Jackson, Arista
76	69	6	PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD
77	61	3	PANAMA, Van Halen, Warner Brothers
78	71	2	PERFECT SKIN, Lloyd Cole and The Commotions, Polydor
79	—	—	THIN LINE BETWEEN LOVE AND HATE, Pretenders, Real ARE 22
80	—	—	(I LOVE YOU) WHEN YOU SLEEP, Tracie, Respond KOB 710
81	—	—	VENEREMOS — WE WILL WIN, Working Week, Paladin/Virgin VS 684
82	80	2	I WANNA MAKE YOU FEEL GOOD, The System, Polydor
83	98	2	PEACE ON EARTH, Snowy White, Towerbell
84	70	5	UPROCK, Rock Steady Crew, Chisma/Virgin
85	81	2	AIN'T NO STOPPIN' (AIN'T NO WAY), McFadden & Whitehead, Buddah
86	84	2	LOVE AND PRIDE, King, CBS
87	76	3	OCEAN DEEP/BABY YOU'RE DYNAMITE, Cliff Richard, EMI
88	62	7	SMALLTOWN CREED, The Kane Gang, Kitchenware/London
89	86	2	AGADON, Black Lace, Flair
90	—	—	BUILDING ON A STRONG FOUNDATION, The Questions, Respond KOB 709
91	—	—	SILVER, Echo and The Bunnymen, Korova KOW 34
92	92	2	MURDER/THIEVES LIKE US, New Order, Factory/Benelux
93	—	—	ANIMAL (F... K LIKE A BEAST), WASP, Music For Nations KUT 109
94	77	3	SPIRITWALKER, The Cult, Situation Two
95	—	—	EUROPEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive JIVE 56
96	78	4	SO MANY MEN, SO LITTLE TIME, Miquel Brown, Record Shack
97	88	2	BREAKDANCE, Irene Cara, Network/Epic
98	—	—	EXTRAORDINARY GIRL, The O'Jays, Philadelphia International
99	—	—	DR MABUSE, Propaganda, ZTT/Island
100	93	2	THE UPSTROKE, Agents Aren't Aeroplanes, Proto

1	1	3	LEGEND, Bob Marley and the Wailers, Island
2	3	13	THE WORKS, Queen, EMI
3	2	9	NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI
4	4	32	CAN'T SLOW DOWN, Michael Jackson, Epic
5	6	77	THRILLER, Michael Jackson, Epic
6	12	2	HUNGRY FOR HITS, Various, K-Tel
7	46	2	THEN CAME ROCK'N'ROLL, Various, EMI
8	7	7	FOOTLOOSE, Various, CBS
9	8	2	MANGE TOUT, Blancmange, London
10	9	39	AN INNOCENT MAN, Billy Joel, CBS
11	5	3	HYSTERIA, Human League, Virgin
12	19	2	DON'T STOP DANCING, Various, Telstar
13	18	12	HUMAN'S LIB, Howard Jones, WEA
14	10	15	INTO THE GAP, Thompson Twins, Arista
15	31	11	CAFE BLEU, Style Council, Polydor
16	16	4	LEGEND, Clannad, RCA
17	11	3	MAN ON THE LINE, Chris de Burgh, A&M
18	13	11	ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo
19	17	27	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
20	20	13	HUMAN RACING, Nik Kershaw, MCA
21	23	4	MASTERPIECES — THE VERY BEST OF SKY, Sky, Telstar
22	12	8	LAMENT, Ultravox, Chrysalis
23	15	3	AND I LOVE YOU SO, Howard Keel, Warwick
24	14	4	OCEAN RAIN, Echo And The Bunnymen, Korova
25	30	5	BREAKOUT, Pointer Sisters, Planet
26	26	4	THE PROS AND CONS OF HITCH HIKING, Roger Waters, Harvest
27	38	14	THE SMITHS, The Smiths, Rough Trade
28	27	29	OFF THE WALL, Michael Jackson, Epic
29	29	8	GREATEST HITS, Marvin Gaye, Telstar
30	28	3	MIRROR MOVES, The Psychedelic Furs, CBS
31	21	4	JUNK CULTURE, Orchestral Manoeuvres In The Dark, Virgin
32	24	6	OASIS, Oasis, WEA
33	32	33	COLOUR BY NUMBERS, Culture Club, Virgin
34	34	3	CHANGE OF HEART, Change, WEA
35	—	—	ISLANDS, Kajagoogoo, EMI KAJA 1
36	25	4	THE TOP, The Cure, Fiction
37	33	7	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS", Various, Virgin
38	48	47	QUEEN GREATEST HITS, Queen, EMI
39	35	28	TOUCH, Eurythmics, RCA
40	—	—	FROM HER TO ETERNITY, Nick Cave featuring The Bad Seeds, Mute STUMM 17
41	37	26	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin
42	41	37	LABOUR OF LOVE, UB40, DEP International/Virgin
43	40	27	U2 LIVE UNDER A BLOOD RED SKY, U2, Island
44	36	11	FUGAZI, Marillion, EMI
45	45	5	LOVE WARS, Womack & Womack, Elektra
46	42	4	STREET SOUNDS EDITION 9, Various, Street Sounds
47	39	6	GRACE UNDER PRESSURE, Rush, Vertigo/Phonogram
48	44	2	WOULD YA LIKE MORE SCRATCHIN'?, Malcolm McLaren, Charisma/Virgin
49	60	52	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
50	51	8	FACE VALUE, Phil Collins, Virgin
51	50	45	NO PARLEZ, Paul Young, CBS
52	43	21	IN THE HEART, Kool & The Gang, De-Lite
53	73	29	YENTL, Barbra Streisand, CBS
54	47	9	BODY AND SOUL, Joe Jackson, A&M
55	49	44	THE CROSSING, Big Country, Mercury/Phonogram
56	67	280	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
57	55	4	ELIMINATOR, ZZ Top, Warner Bros
58	54	6	THE POET II, Bobby Womack, Motown
59	56	3	1984, Van Halen, Warner Bros
60	57	4	DYNAMITE, Jermaine Jackson, Arista
61	63	18	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
62	59	6	BANANARAMA, Bananarama, London
63	91	6	ONE EYED JACKS, Spear of Destiny, Burning Rome/Epic
64	87	4	LOVE SONGS, Barbra Streisand, CBS
65	71	10	IT'S YOUR NIGHT, James Ingram, Warner Bros
66	58	6	HELLO, I MUST BE GOING!, Phil Collins, Virgin
67	53	3	LOVE YOU TILL TUESDAY, David Bowie, Deram
68	75	13	IN YOUR EYES, George Benson, Warner Brothers
69	64	5	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
70	61	7	A LITTLE SPICE, Loose Ends, Virgin
71	—	—	HUNKY DORY, David Bowie, RCA INTS 5064
72	89	2	LOVE OVER GOLD, Dire Straits, Vertigo
73	100	4	VENGEANCE, New Model Army, Abstract
74	—	—	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA INTS 5063
75	79	2	RIO, Duran Duran, EMI
76	65	2	CAFE CAROLINA, Don Williams, MCA
77	52	16	SPARKLE IN THE RAIN, Simple Minds, Virgin
78	—	—	STAGES, Elaine Paige, K Tel/WEA NE 1262
79	74	6	FAME AND FASHION, David Bowie, RCA
80	72	9	STREET SOUNDS ELECTRO 3, Various, Streetsounds
81	92	2	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
82	70	34	GENESIS, Genesis, Charisma/Virgin
83	—	—	BACK TO BACK, Status Quo/Virgin/Phonogram VERH 10
84	97	2	MADONNA, Madonna, Sire
85	83	7	WIRED TO THE MOON, Chris Rea, Magnet
86	81	4	THE SIMON AND GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
87	—	—	CHARIOTS OF FIRE, Vangelis, Polydor POLD 5160
88	—	—	LIVE AT THE ALBANY EMPIRE, The Flying Pickets, AVM AVMLP 0001
89	84	3	THE ROSE OF TRALEE & IRISH FAVOURITES, James Last and his Orchestra, Polydor
90	82	4	TOUCH SENSITIVE, Bruce Foxton, Arista
91	—	—	MAGICAL RING, Clannad, RCA
92	66	48	18 GREATEST HITS, Michael Jackson plus The Jackson 5, Telstar
93	62	10	VENICE IN PERIL, Rondo Veneziano, Ferroway
94	86	3	REFLECTIONS, Various, CBS
95	68	2	FANTASTIC, Wham!, Inner Vision
96	—	—	ESSENTIAL DISCO AND DANCE, Various, Nouveau Music NML 1010
97	—	—	GREATEST HITS, Rod Stewart, Warner Brothers K 56744
98	95	2	AS TIME GOES BY, Royal Philharmonic Orchestra, Telstar
99	88	5	HEAD OVER HEELS, Cocteau Twins, 4AD
100	69	15	LIONEL RICHIE, Lionel Richie, Motown

Compiled by Gallup

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

KAJAGOOGOO caught in wild celebration after their chart entry at 35



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

Compiled by Gallup

US Singles

- 1 2 TIME AFTER TIME, Cyndi Lauper, Portrait
- 2 1 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 3 4 OH SHERRIE, Steve Perry, Columbia/CBS
- 4 5 THE REFLEX, Duran Duran, Capitol
- 5 6 SISTER CHRISTIAN, Night Ranger, MCA
- 6 8 THE HEART OF ROCK'N'ROLL, Huey Lewis and The News, Chrysalis
- 7 3 HELLO, Lionel Richie, Motown
- 8 9 BREAKDANCE, Irene Cara, Geffen/Network
- 9 11 SELF CONTROL, Laura Branigan, Atlantic
- 10 14 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 11 12 BORDERLINE, Madonna, Sire
- 12 7 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 13 13 I'LL WAIT, Van Halen, Warner Bros
- 14 18 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 15 16 IT'S A MIRACLE, Culture Club, Virgin/Epic
- 16 10 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias/Willie Nelson, Columbia/CBS
- 17 20 YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M
- 18 23 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 19 22 ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE, Mike Reno & Anne Wilson, Col/CBS
- 20 17 DANCING IN THE SHEETS, Shalamar, Columbia/CBS
- 21 15 THE LONGEST TIME, Billy Joel, Columbia/CBS
- 22 26 STAY THE NIGHT, Chicago, Full Moon/Warner Bros
- 23 25 RUN, RUNAWAY, Slade, CBS Associated
- 24 27 WHO'S THAT GIRL, Eurythmics, RCA
- 25 36 LEGS, ZZ Top, Warner Bros
- 26 32 MAGIC, The Cars, Elektra
- 27 29 MODERN DAY DELILAH, Van Stephenson, MCA
- 28 35 INFATUATION, Rod Stewart, Warner Bros
- 29 30 MY EVER CHANGING MOODS, The Style Council, Geffen
- 30 34 LOVE WILL SHOW US HOW, Christine McVie, Warner Bros
- 31 33 DANCE HALL DAYS, Wang Chung, Geffen
- 32 44 DOCTOR! DOCTOR!, Thompson Twins, Arista
- 33 37 WHAT IS LOVE?, Howard Jones, Elektra
- 34 31 ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 35 41 NO WAY OUT, Jefferson Starship, Grunt
- 36 57 WHEN DOVES CRY, Prince, Warner Bros
- 37 38 WHISPER TO A SCREAM (BIRDS FLY), Icicle Works, Arista
- 38 39 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 39 47 DON'T WALK AWAY, Rick Springfield, RCA
- 40 40 MUSIC TIME, Styx, A&M
- 41 21 YOU MIGHT THINK, The Cars, Elektra
- 42 24 HOLD ME NOW, Thompson Twins, Arista
- 43 52 OBSCENE PHONE CALLER, Rockwell, Motown
- 44 19 HEAD OVER HEELS, The Go Go's, IRS
- 45 53 PRIME TIME, Alan Parsons Project, Arista
- 46 28 LOVE SOMEBODY, Rick Springfield, RCA
- 47 62 BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 48 50 DON'T WASTE YOUR TIME, Yarbrough & Peoples, Total Experience
- 49 — SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 50 65 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 51 58 FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
- 52 43 FOOTLOOSE, Kenny Loggins, Columbia/CBS
- 53 59 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 54 42 THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 55 64 ROMANCING THE STONE, Eddy Grant, Portrait
- 56 60 HEART DON'T LIE, Latoya Jackson, Private I
- 57 71 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 58 66 ALIBIS, Sergio Mendes, A&M
- 59 70 LOVE OF THE COMMON PEOPLE, Paul Young, Columbia
- 60 73 BOYS DO FALL IN LOVE, Robin Gibb, Mirage

Bullets 61-100

- 62 69 THE GHOST IN YOU, Psychedelic Furs, Columbia
- 69 83 SHE DON'T KNOW ME, Bon Jovi, Mercury
- 70 82 A LITTLE LOVE, Juice Newton, RCA

- 72 80 10-9-8, Face To Face, Epic
- 73 79 WHEN WE MAKE LOVE, Alabama, RCA
- 75 81 FREAKSHOW ON THE DANCE FLOOR, Bar-Kays, Mercury
- 76 88 SO YOU RAN, Orion The Hunter, Portrait
- 78 — STRANGERS IN A STRANGE WORLD, Jenny Burton & Patrick Jude, Atlantic
- 79 — THE FIRST DAY OF SUMMER, Tony Carey, MCA
- 80 85 GOTTA GIVE A LITTLE LOVE, Timmy Thomas, Gold Mountain
- 82 — BRINGIN' ON THE HEARTBREAK, Def Leppard, Mercury
- 85 90 TONIGHT IS WHAT IT MEANS TO BE YOUNG, Fire Inc., MCA
- 87 — THE LEBANON, Human League, A&M
- 88 95 JAM ON IT, Newcleus, Sunnyview
- 89 — HOLD ME, Teddy Pendergrass with Whitney Houston, Asylum

Compiled by Billboard

US Albums

- 1 1 FOOTLOOSE, Soundtrack, Columbia/CBS
- 2 2 CAN'T SLOW DOWN, Lionel Richie, Motown
- 3 3 SPORTS, Huey Lewis and The News, Chrysalis
- 4 4 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 5 5 HEARTBEAT CITY, The Cars, Elektra
- 6 8 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 7 9 LOVE AT FIRST STING, Scorpions, Mercury
- 8 6 THRILLER, Michael Jackson, Epic
- 9 7 1984, Van Halen, Warner Bros
- 10 10 GRACE UNDER PRESSURE, Rush, Mercury
- 11 11 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 12 13 STREET TALK, Steve Perry, Columbia/CBS
- 13 12 INTO THE GAP, Thompson Twins, Arista
- 14 15 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 15 19 ELIMINATOR, ZZ Top, Warner Bros
- 16 21 REBEL YELL, Billy Idol, Chrysalis
- 17 17 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 18 18 TALK SHOW, Go-Go's, IRS
- 19 14 UH-HUH, John Cougar Mellencamp, Riva
- 20 20 BODY AND SOUL, Joe Jackson, A&M
- 21 23 JERMAINE JACKSON, Jermaine Jackson, Arista
- 22 16 TOUCH, Eurythmics, RCA
- 23 25 BREAK OUT, The Pointer Sisters, Planet
- 24 22 AGAINST ALL ODDS, Soundtrack, Atlantic
- 25 24 LEARNING TO CRAWL, The Pretenders, Sire
- 26 26 HARD TO HOLD, Springfield, Gabriel, Parker, RCA
- 27 27 RECKONING, REM, IRS
- 28 32 LOVE LIFE, Berlin, Geffen
- 29 29 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 30 28 AMMONIA AVENUE, Alan Parsons Project, Arista
- 31 34 THE PROS AND CONS OF HITCH HIKING, Roger Waters, Columbia/CBS
- 32 33 ABOUT FACE, David Gilmour, Columbia/CBS
- 33 30 IN 3-D, Weird Al Yankovic, Rock 'n' Roll
- 34 35 ROLL ON, Alabama, RCA
- 35 38 MADONNA, Madonna, Sire
- 36 39 JULIO, Julio Iglesias, Columbia/CBS
- 37 36 SYNCHRONICITY, The Police, A&M
- 38 44 SELF CONTROL, Laura Branigan, Atlantic
- 39 31 90125, Yes, Atco
- 40 37 CAUGHT IN THE ACT-LIVE, Styx, A&M
- 41 — OUT OF THE CELLAR, Ratt, Atlantic
- 42 47 KEEP YOUR HANDS OFF MY POWER SUPPLY, Slade, CBS Associated
- 43 40 SHE'S STRANGE, Cameo, Atlanta Artists
- 44 — 17, Chicago, Full Moon/Warner Brothers
- 45 50 FUTURE SHOCK, Herbie Hancock, Columbia/CBS
- 46 — BREAKIN', Soundtrack, Polydor
- 47 — THE ICICLE WORKS, The Icicle Works, Arista
- 48 48 DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy
- 49 — IT'S MY LIFE, Talk Talk, EMI-America
- 50 43 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA

Compiled by Billboard

Ure onto a good 'un 'ere

COP THIS! We've got 15 packages containing an Ultravox sweatshirt, a copy of their 'Lament' album plus an autographed copy of their tour programme and exclusive cassette band interview to give away in an easy competition.

Answer the three questions and post the coupon to: Ultravox competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 15 entries opened on the closing date, Monday June 18, can get Ultra-happy.

- 1) Name the pop group Midge Ure had a number one hit with 'Forever And Ever' in 1976.
a) Slits..... b) Slick..... c) Slik.....
- 2) Name the original founder of Ultravox.
a) John Foxx..... b) Peter Wolf..... c) Jo Boxer.....
- 3) Name their current single smash.
a) 'Dancing Girls'..... b) 'Dancing With Tears In My Eyes'..... c) 'Break Dance Party'.....

Name

Address

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EVELYN THOMAS, the newly-crowned temporary high priestess of Hi-NRG, is in London recording an album with Ian Levine and Fiachra Trench, the men responsible for Miquel Brown's 'So Many Men — So Little Time'.

Evelyn first hit the charts in 1976 with 'Weak Spot', but had a lower than low profile until the single 'High Energy' took off to Heaven.

I arrived at 10am, milk bottle in hand, and even after only three hours sleep (she was working the night before) she is considerably better looking than her press pictures make her out to be.

An amiable and glossy woman, she is visibly enthusiastic about the upcoming LP — due for release in September: "It's a mixture of everything, with a bit of funk, some soul and some real ballads. There's just three Hi-NRG tracks on it. I love any type of music — I just hate things that are really tacky!"

After 'Weak Spot', she played in small clubs in Chicago and New York, travelled to Europe and mostly did cabaret, singing every Top 40 song that's ever charted.

She rates Nancy Wilson and her mother as her main influences in life — being strictly brought up, with a strong gospel background and some crafty grafting at the Purdue University, studying performing arts . . . so, the kids grow up. Grown up she is, as her young daughter proves — she's only 11 but she's teaching Evelyn to dance!

Dylan Jones



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Hi - NRG Gals

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HAZELL DEAN has a dark and guilty secret — she once sang on a Tony Blackburn record! But she can laugh about it now, as her single 'Searchin' nudges the top of the charts. 'Searchin' was originally played to death in gay clubs before crossing over into the mainstream market.

It's been quite a struggle for Hazell to break really big. Chelmsford born and bred, the 26-year-old singer played in a local band called the Vandals and a jazz outfit. For a while, she was featured in a group that boasted one Trevor Horn, before he became a household name.

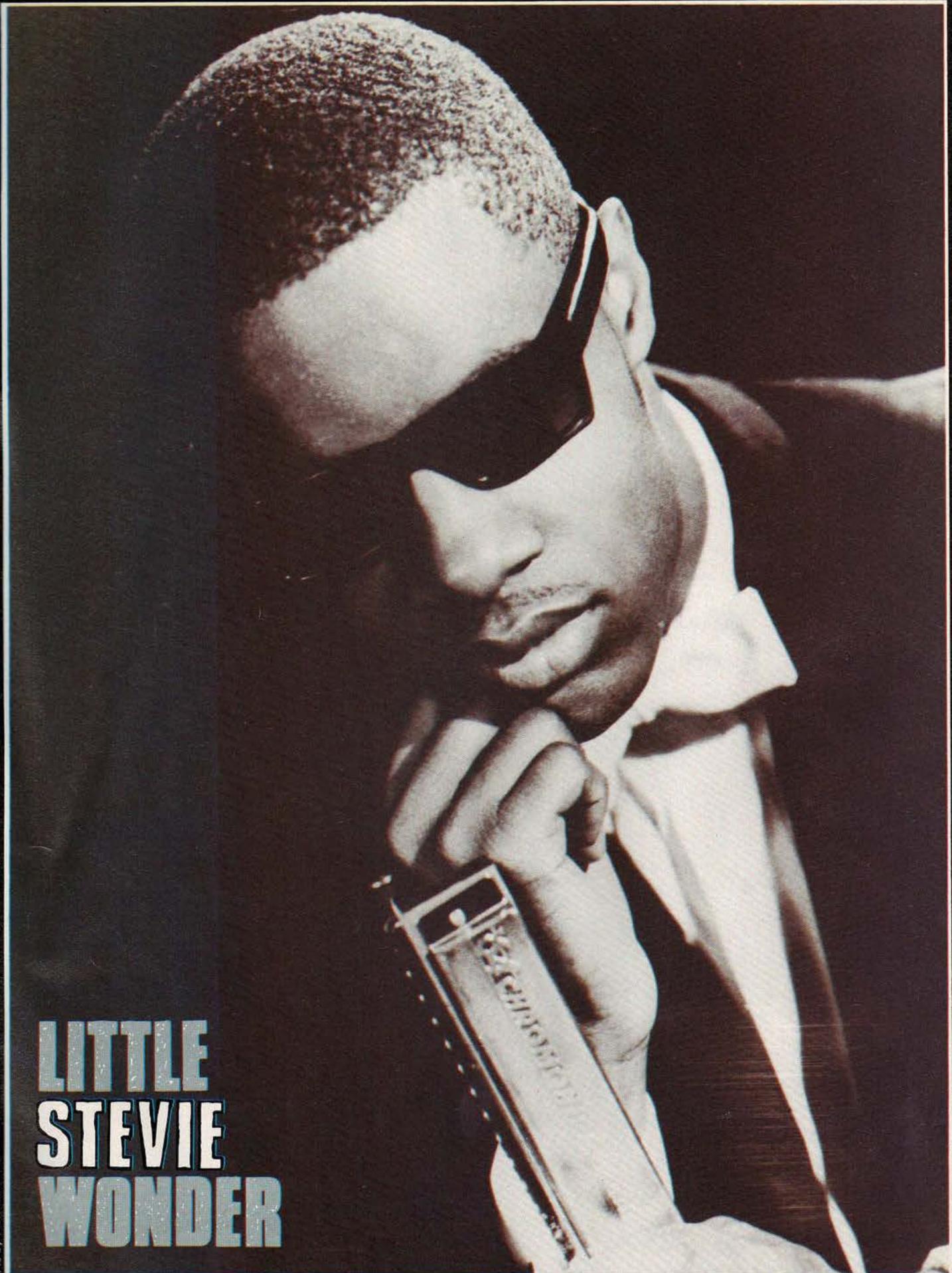
Hazell has also dabbled in the Eurovision Song Contest but only came fourth in the preliminary British heats one year. Nowadays Hazell writes songs for other people as well. A song called 'I Want You With Me' has been a Euro disco hit.

Hazell's now jetting off for a six week American tour, and a new single and an album should be out very soon. It looks like our Haze can stop searchin' for success and start enjoying it.

Robin Smith



FRANKIE
GOES TO HOLLYWOOD



**LITTLE
STEVIE
WONDER**

Pic by Pictorial Press

IN MARCH 1965, Stevie made his first live appearances in Britain, on a Motown Revue bill that also featured Smokey Robinson and the Miracles, Martha Reeves and the Vandellas . . . and Georgie Fame!

THE DRUMMER on Stevie's first American single 'I Call It Pretty Music' in 1962 was . . . Marvin Gaye, who was a session drummer at Motown at the time and also played drums on Smokey Robinson and the Miracles' early US hits.

Being blind is not a handicap really, there are many things you cannot do but many things you can do. We have certain pictures that we are able to draw . . . when you say blue, blue in my mind is a very fresh colour. Red is a very exciting colour, in black there is a very great deal of mystery, when I think of green I think of a very flat surface. Now I don't know if that's what it's about, but that's what I get.



Pic by Pictorial Press

Part One: 1962-1966

DISCOGRAPHY

SINGLES 1962-1966	US		UK	
	Highest Pos	Wks on chart	Highest Pos	Wks on chart
Aug 62 I Call It Pretty (But The Old People Call It The Blues) (Pts 1 & 2)	—	—	Not released	
Oct 62 Waterboy La La La La La	—	—	Not released	
Dec 62 Contract On Love/Sunset	—	—	Not released	
May 63 Fingertips Pt 2/Pt 1	1	15	—	—
Sep 63 Workout Stevie Workout/Money Talk	33	6	—	—
Jan 64 Castles In The Sand/Thank You For Loving Me (All The Way)	52	9	—	—
May 64 Hey Harmonica Man/This Little Girl	29	8	—	—
Sep 64 Happy Street/Sad Boy	—	—	Not released	
Mar 65 Kiss Me Baby/Tears In Vain	—	—	—	—
Aug 65 High Heel Sneakers/Music Talk	59	7	—	—
Nov 65 Uptight (Everything's Alright)/Purple Raindrops	3	14	14	10
Mar 66 Nothing's Too Good For My Baby/With A Child's Heart	20	7	—	—
Jun 66 Blowing In The Wind/Ain't That Asking For Trouble	9	10	36	5
Oct 66 A Place In The Sun/Sylvia	9	11	20	5
Nov 66 Someday At Christmas/The Miracles Of Christmas	—	—	Not released	

ALBUMS 1962-1966

May 63 Recorded Live — The 12-Year-Old-Genius	1	20	—	—
Jul 63 Tribute To Uncle Ray	—	—	—	—
Jul 63 The Jazz Soul Of Little Stevie	—	—	—	—
Dec 63 With A Song In My Heart	—	—	Not released	
June 64 Stevie At The Beach (UK Title Hey Harmonica Man)	—	—	—	—
May 66 Uptight	33	25	—	—
Dec 66 Down To Earth	92	7	—	—

NOTE: None of Stevie's albums in this period charted in the UK

STEVIE APPEARED in two feature films in 1964 — 'Muscle Beach Party' and 'Bikini Beach', two of the many beach movies released to cash in on the surfing craze. The movie starred Frankie Avalon and Annette Funicello.

The STEVIE WONDER

SCRAPBOOK

One of my teachers told me that I had three strikes against me. I was poor, black and blind. I should buckle down and try to forget about music. Realistically, there would be nothing for an uneducated blind man to do but make rugs and potholders.

STEVIE WONDER has spent 23 of his 34 years publicly performing the music of his mind . . . 23 years which started with just another precocious kid playing a harmonica and making a fast dollar, and ended with one of the most important and innovative musicians in the world. Over the next four weeks, the Stevie Wonder Scrapbook will aim to remind, and perhaps inform you of some of the facts, the friends, the sounds and the stories from the life of a black genius.

Part One: 1950-1966

It's 1953, and the three-year-old Stevland Morris is starting to play piano for the first time. Born in Saginaw, Michigan, on May 13, 1950, Stevland spends his youth growing up in West Detroit with his mother, his four brothers Larry, Milton, Calvin, Timothy, sister Renee and later his second father. Stevie spends hour after hour firmly stuck to the radio and receives toy instruments like a miniature harmonica and drum set with cardboard tops.

His mother helps him become a member of the Whitestone Baptist Church Choir, in which he sings lead and becomes a junior deacon. And the Lions Club charity, giving a party for blind children in the area, hears of Morris' enthusiasm for music and gives him a real drum kit, in addition to which a neighbour moves away and leaves Stevie the piano, helping him to imitate his idol, Ray Charles.

By **PAUL SEXTON**

His best friend in Detroit is John Glover, or "Junior" as Stevie calls him. By 1959 they've formed a little back porch duo called Steve and John. Around the same time in Detroit, an ex-boxer called Berry Gordy is writing hits like 'Reet Petite' and 'Lonely Teardrops' for Jackie Wilson, and forming a label called Hitsville USA which will later evolve into Tamla Motown. Among his early signings are Smokey Robinson and the Miracles — and it just so happens that Miracle Ronnie White is John Glover's cousin. . .

SIGNING ON

John pesters his cousin about the little blind kid who can play any instrument you like. One day White visits the Glover household and, what do you know, Stevie and John are there to perform. Ronnie is suitably impressed, takes Stevie to Hitsville on a guided tour where he meets Berry Gordy and ace songwriter Brian Holland. In 1961, at the age of 11, he signs a five year recording deal, and Little Stevie Wonder is born.

"Motown was a studio, out of nowhere," Stevie says of that time. "No one ever expected that there would be music coming out of Detroit, the Motown sound. I think it took everyone by surprise." Every day when school finished, he would rush over to the

Continued page 28

WHEN STEVIE was born, he was premature by a full month and had to be kept alive on an incubator. His blindness is thought to have been caused by the oxygen level in the incubator being too high . . . since in 1950 medical science wasn't sufficiently advanced to realise this danger.



EDWIN STARR, one of the most powerful and enduring of the sixties soul set, recalls working with Wonder during Stevie's earliest days. In 1963, Starr was recording for a Detroit-based rival of Motown, Ric-Tac Records.

"Stevie and I go back to 'Fingertips'. During those days there used to be a theatre in Detroit called the Fox Theatre. 'Fingertips' was recorded live there and I headlined a few times and worked with him when he was Little Stevie Wonder.

"He never had the aid of a blind dog, one of his brothers was always with him or someone like that. But when he appreciated someone he knew, he was very affectionate, he would constantly be feeling you, putting his hands to your face and so on. He was really hyper when he was young."

From page 27

Hitsville studio to hang out and before long, he was part of the Motown "family" of performers on the live Motown Reviews, wowing audiences with his precocious talent and harmonica playing. In August 1962 his first title single 'I Call It Pretty Music' is released in America — and flops, as do his next two releases.

TIPS FOR THE TOP

Berry Gordy realises that his 12-year-old property is much hotter live than on record — so he decides to put the two together. In May '63 the live harmonica instrumental 'Fingertips' is released . . . and by August the 12-year-old-genius has the Number One record in America, with the live album topping the LP charts. Little Stevie is suddenly Motown's biggest news.

'Fingertips' is released in Britain on the Oriole label and fails to chart, as do all Stevie's records from this period. But Britain

is still mesmerised by Merseyside, hardly an ideal climate for black r'n'b performers, and it's not until May '64 that Motown gets its first British hit with Mary Wells' 'My Guy'.

Back home, Stevie enjoys rave reviews on the Motown live bills, but Gordy attempts to round him out into a family entertainer with albums like the grotesquely MOR 'With A Song In My Heart' and a series of unsuccessful singles. In March '65 he comes to Britain for the first time and his live energy wins him many friends — but still that hit eludes him.

EVERYTHING IS ALRIGHT

In 1966 it's just plain Stevie Wonder and his song writing skills are beginning to mature as he helps co-write a song called 'Uptight'. In the States it's his first big crossover hit since 'Fingertips' and at last it breaks down the British door, reaching Number 14. Three more US hits follow in '66, including one of the first soul readings of a Bob Dylan song, 'Blowing In The Wind'. It's also one of Stevie's first



Success of his Fingertips

message songs and hints at much greater things to come. The 16-year-old's voice has broken, he isn't little any more — and next week we'll see how he consolidates that success and becomes Motown's most popular male singer around the world.

Next Week: 1967-1970

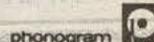
● **NEW SINGLE**

PAMALA STANLEY

**COMING OUT OF HIDING •
I DON'T WANT TO TALK ABOUT IT •**

12" • Extended version of both tracks PLUS instrumental version of 'COMING OUT OF HIDING' CANX 1020

7" • Available in Picture Sleeve CAN 1020



Help!

MY PROBLEM is a very personal one. It embarrasses me so I'd rather not send in my name and address or see it published. I'd like to send in more details but would need to know that your service is confidential.
Pete, Gloucester

● *I'm the only person who opens and reads the letters which come in to 'Help' each week, so confidentiality is assured. If a reader stresses that he or she doesn't want a letter published, then this wish is respected. Where people don't seem to mind seeing a reply in print, their letters are published, using a Christian name only. It helps if someone writes giving a name and address as that's the only way I can get back in touch. Anyone who'd rather talk it over can ring the number published on this page instead. This is on 24-hour ansafone if you want to leave a message out of office hours. As my number, 01 836 1147, is often busy, it's best to try again if you don't get through the first time.*

WHERE CAN I find out more about a career in journalism? This is a job I've always wanted to do.
Jenny, Lancs

● *A factsheet on careers and qualifications is yours for the price of an sae from the Training Department, Newspaper Society,*

I want to be a thespian

CURRENTLY I'M doing a business course and have just completed my first year. At the end of the second, I'd like to go on to a drama course at a polytechnic or university. However my parents are against this and would prefer to see me in a mundane and boring office job, and are unlikely to give me any support.

Can you send me any details about grants for a drama course? I'll be 18 by the time I leave the business course in two years time.
M, Staffordshire

● *While the majority of actors and actresses are permanently unemployed, a drama course at university or polytechnic can be a stepping stone into a spin-off career including teaching or therapy. I'm sending you some information on what's available, and for more you should write direct to National Council For Drama Training, 5 Tavistock Place, London WC1. (Tel: 01 387 3650). Also scan a copy of the UCCA handbook, which lists university courses, free from Universities Central Council On Admissions, PO Box 28, Cheltenham.*

Grants to drama school are usually given at the discretion of the local education authority, but places at university and polytechnic tend to come complete with a mandatory award. Check out 'Grants To Students — A Brief Guide', also free from Room 2/11, Department Of Education And Science, Elizabeth House, York Road, London SE1.

Ask colleges about the position on grants when you write for info on specific courses.

Whitefriars House, 6 Carmelite Street, London EC4. And for details of recognised courses, zap a line to National Council For The Training Of Journalists, Carlton House, Hemnall Street, Epping, Essex.

AFTER CATCHING chicken pox well over a year ago, I'm left with several deep and unsightly scars on my face and forehead. It may seem very childish and trivial but because of this, my appearance depresses

me. Is there any way I can improve the way these scars look?
Andrew, Willenhall

● *Time will work wonders. Eventually any redness in these scars will fade and although the indentations won't disappear completely they'll hardly be noticeable even to the person in your life most critical of your physical appearance — yourself. Maybe other readers will have some post-chicken pox tips to share with Andy. Let us know.*



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.

HAVING RECENTLY watched 'The Prisoner' series on television repeated from some years back, I'm interested in joining a group of aficionados which was mentioned in a documentary on the programmes. Any ideas?
R, Llanelli

● *More news on this group of amiable eccentrics from Roger Goodman, Six Of One Club, PO Box 61, Cirencester, Glos. Send an sae when you write.*

HOT SINGLE • HI TENSION • RAT RACE



Following the success of "Hi-Tension", "British Hustle" and "Autumn Love", Hi-Tension are back with a sensational new single - RAT RACE. Watch it go!

12" RAT RACE B/W A) IN THE DARK B) RAT RACE (Radio Edit) MKHAN 13
7" RAT RACE B/W IN THE DARK KHAN 13

BARBRA MASON • DON'T I EVER CROSS YOUR MIND SOMETIME

Controversial! It may have been, but 'Another Man' cracked the UK Charts. Barbra Mason's destined to do it again with her latest release - DON'T I EVER CROSS YOUR MIND SOMETIME. Watch her go!
12" DON'T I EVER CROSS YOUR MIND SOMETIME B/W A) DON'T I EVER CROSS YOUR MIND (Instrumental)

B) DON'T I EVER CROSS YOUR MIND SOMETIME (Radio Version) MKHAN 15

7" DON'T I EVER CROSS YOUR MIND SOMETIME (Radio Version) B/W DON'T I EVER CROSS YOUR MIND (Instrumental) KHAN 15



Disco

JAMES HAMILTON
is particularly
careful out there!

ODDS 'N' BODS

A NEW law coming into force on July 1st gives the Department of Trade & Industry power to confiscate not only pirate radio transmitters but also studio equipment without a court order, but there's a strongly hinted possibility that already well established stations supplying a strictly ethnic need will have less hassle — and may well end up being legalised in the long run... London's pirates, adding so much choice to the airwaves, seem to have reawakened interest in radio generally, to judge from the new demand for car stereo systems featuring lots of pre-set buttons... Oscar J Jennings reports that LWR 92.5FM has bigger transmitter now fitted, going 24hrs 7 days again — a pity they're merely duplicating the overground commercial stations... Tony Turner's daily Mon-Fri 3-6pm soul show on Radio Dublin is Ireland's first and only of its type, in which he tries to expose things that listeners haven't heard before (good lad)... Morgan Khan's latest venture is a very selective Street Dance record plugging service, only working two records at any one time (and they gotta be good)... CBS's current disco promotion tactics merely echo their long standing cynical disregard for DJs' needs (remember how they often released big name acts only on 7in when they were likely to sell anyway?): now they know that jocks will have to buy the hits, which as I said all along does make sense, they use independent pluggers to send out just the rubbish that needs to be worked — in a way, these pluggers (with DJ-ing backgrounds) are being disloyal to fellow jocks in taking on these records, as if we can't have everything from CBS why should we do them a favour in helping the stuff that isn't good enough to sell without us?... South Eastern Disco Assn SEDA have a 10th anniversary jamboree weekend at West Malling's Greenways on the A20, with a record fair in the afternoon and giant Superdisco evening on Saturday (9), disco equipment exhibition noon-6pm Sunday (10), followed by a private dinner (sorry I can't make it but I'm gigging near Newbury)... JA Publications, 8 Beverly Road, Canterbury, Kent, publish a very informative loose-leaf guide to DJ work in Norway, all the do's and don'ts/gigs and contacts, price £2.99... Alan James Jewell out in Hong Kong at the Hollywood Boulevard has remixed a local version of 'Let It Whip', sung presumably in Cantonese (quite a culture shock!), and megamixed an original artists Hi-NRG medley LP titled 'On The Boulevard' (Chrysalis 6.1120), containing current Hazell Dean, Laura Pallas etc... Bernie Lyons, playing Hi-NRG Thurs/Soul Fri at Dublin's Flamingo, has written a "BPM-finder" program for his Commodore 64 computer and will supply info from 35 Shanboley Road, Beaumont, Dublin 9, Ireland... Tony Cochrane has started an international video contact and exchange club so members can swap video material — £18 membership details from Video PALS, PO Box 124, Dundee DD1 9UQ, Scotland (phone 0382-644003)... Dartford Flicks reintroduce their famous Club Dancer competition on Fridays through July (however, Chris Hill's there this week!)... Arrow's soca classic 'Hot Hot Hot' has been re-released (AIR ARROX 1), but stupidly the 7in for radio is the same old edit which leaves out the "O-lay O-lay" chant line that's most likely to sell it... Detroit Spinners 'Love Is In Season', Womack & Womack 'Baby

PATRICE RUSHEN: 'Feels So Real (Won't Let Go)' (Elektra E9742T) Sneakily nagging and ultimately very powerful, this delicately sung but tough 104bpm repetitive swaying ticker despite DJ reaction here still has the cooler and sharper slightly less vocal Dub Version on the flip, now with a new instrumental too — try it in a long synch between Jocelyn Brown and Sun 'Legs'! Keeping to the same sparse electronic keyboards and bass sound, her whole very listenable LP 'Now' (960360-1) really only has one other dance killer, the burblingly toping 116bpm 'Get Off (You Fascinate Me)' with a good long break, plus the 109bpm 'Gotta Find It', 95½bpm 'Perfect Love', 106/53bpm 'To Each His Own', 42¼/84½bpm 'High In Me', 39½/79bpm 'My Love's Not Going Anywhere', 41½/83bpm 'Heartache Heartbreak', frantic 136½bpm 'Gone With The Night' and 151bpm 'Superstar' (the latter with such good lyrics the tempo is immaterial). She sure sings pretty.

I'm Scared Of You', Gilberto Gil 'Toda Menina Baiana', Shannon 'Sweet Somebody', Jeffrey Osborne 'Plane Love (US Remix)', are all due here soon from usual sources, while Island are releasing Run-DMC 'Rock Box', Konk 'Your Life', Fresh Band 'Come Back Lover' and hopefully Tony Bator 'Screamin'', the Bobby "O"-produced James Brown pastiche which built a buzz on the Continent over the last two years... Roni Griffith 'Breakin' Up' is also due in a "non-gay orientated remix" — huh?... Wang Chung 'Dance Hall Days'/'Don't Let Go' topped US Dance/Disco, Deniece Williams US Black Singles... Cameo evidently have another rap remix of 'She's Strange'... Phyllis Hyman guests on the new Whispers album's 'Suddenly', due soon... Patrice Rushen's main background vocalist is Roy Galloway, who backed Jeffrey Osborne's shows here... Shannon-type chix and heavy electro seem to be influencing much new US disco material on 12in (many now at 45rpm), but I feel we've already been through all that and are moving on... Grand Groove Bunch's old 102½-104-105bpm 'I Catch The Groove!' (inst flip of S.Ski Valley 'I Catch The Beat!'), evidently now also newly remixed, was oddly my top request and hottest hit at Mayfair Gullivers last weekend (it's absolutely superb out of Mary Jane Girls 'All Night Long' as previously mentioned) — could it be another Fatback?... Ruffin & Moore's 'Lo-NRG' remix is not now coming out (in fact mine's the only copy — offers of £50 or more!)... Denise LaSalle 'Come To Bed' should be 96½bpm... Womack & Womack not only did Des O'Connor's TV show but guested at Soho Bananas' first anniversary last Saturday, when I walked into Mayfair's Rockafellas late night eatery to find intrigue in incongruous mid-PA at 4.15am!... I then breakfasted with Lovely Previn (daughter of that TV salesman), who fiddles on Andde Leek's mournful Steve Harley-esque slow 41-82-0bpm treatment of Abba's 'Dancing Queen' (Fascination/A&M FAS 602), possibly useful for pop jocks... Steve Harvey has sitting in the can 'Is Nothing Gonna Change Your Mind?', a fabulous sophisticated long jazzy skipper so unlike his singles that for weeks after he gave me it amongst other things on a cassette I had presumed it was an old Stevie Wonder track he'd left at the start of one side — possibly the most impressive British soul production ever, so when will it ever reach vinyl?... Sayeeda, wow!... Fatback's brand new album, their first for Cotillion, due here next week, to judge from preview cassette is much stronger as a set than their last few, with at least four hot dancers and a wailing slowie — they're also appearing until this Saturday at Watford Baileys, where next week it's Jimmy James (who's currently working out with Mad Lizzie on TVam!)... Phil England goes OTT at Basingstoke Diamonds Thursday (7)... Pete Tong & Jeff Young shake Sheffield Park's Sheffield Arms on the A275 this Friday (8), when Mayfair Gullivers gives away a colour TV in a lucky ticket draw for those who arrive before midnight (thus spending more for longer at the bar!)... Rick Robinson has a "F-underwear" night at Lee Danielle's Saturday (9)...

Sunday (10) finds dodgy duplication with Sheffield Romeo & Juliets' alldayer (2-11pm) starring Colin Curtis, Jonathan, Simon Walsh, Steel City Gary Senior etc, Colin & Jonathan also joining Mike Shaft, Chad, Hewan & Richard Seating at Manchester Legends' alldayer (2-11pm), while down at Camberley's Cambridge Hotel the 7th anniversary of Franchies is celebrated by Messieurs Chris Brown & Johnnie Walker in "French" fancydress... Record Mirror's own radio & TV star Gary Crowley returns to South Harrow Bogarts with all his famous mates looking in every Tuesday again... Funk Masters Roger Jay & Graham Gee soul Forest Gate's Railway Tavern nightly except Sunday... JFM's afternoon drive time star Graham Gold ("have I got a good cause for you") is chuffed to be packing Tuesdays at Tottenham Rudolph's (behind the White Hart), and back on the Showstoppers team... Gary Oldis managed to move to the "very upmarket" Slix on the A19 at Dalton Piercy near Hartlepool... Nick Ratcliffe had a ball while the American fleet was in port at Pompey, all the black sailors heading for Portsmouth's Ritzy where he does Thur/Fri, overlapping funky Fri/Sat with Gary Ashman who confirms the joint's been jumping... Margie Joseph 'Midnight Lover' has the 'Holiday' rhythm and already gets 'em singing along — Greg Edwards did a great mix into it out of Tyzik 'live' on Capital's Best Disco show... Al Matthews played the African baddie in last Sunday's 'The Professional'... Rusty Egan's sister Tina Egan is making a record called 'High Level' for Red Bus, "really jazz-funky" sez Rust (which knowing him could mean anything)... Alan Dunbar (Southampton Raffles) reports that an Italian mixer record 'The Return Of Mr Disco' has yet another excellent Michael Jackson/Jacksons medley... Began Cecic confesses he originated the brilliant classic 'Bits & Pieces III' medley that 'Stars On 45' slavishly copied, so now the boot's on his other foot regarding his copy with Main Line of Alan Colthard's official Michael Jackson megamix, which as previously noted in this country has been restructured to comply with the Disco Mix Club's wishes... Steve Dennis at a recent Birmingham Powerhouse alldayer sneakily spun Yvonne Gage 'Haunted House' while showing the 'Thriller' video (from the dance part onwards), to great response — Yvonne may be hard to find now it's run into hopefully temporary plagiarism

problems... Andy Greg (Loughton Tempo Rico) on close examination of the LP sleeve sees that "Billie Jean is Greg Pillingaines", and that the lyrics printed for 'Lady In My Life' have an extra verse and chorus — so will there yet be an extended 12in?... Steve Guarnori of the excellent New Blackbeat fanzine (£3.75 for six issues from 101 Sevenaces, Orton, Peterborough, Cambs PE2 0XJ) has dreadful news for 'Hill Street Blues' fans — on Anglia TV, ahead of the rest, Lt. Howard Hunter has committed suicide because LaRue and Washington discovered he'd once accepted payola... "Time, as is its wont, moves relentlessly onward" — hey hey hey HEY, LET'S BE CAREFUL OUT THERE, HUH?

Correction

ON MAY 26 I said that Record Shack had sold a controlling share to IDS. In fact, IDS do not own any shares in Record Shack. I am sorry for any misunderstanding this has caused.

HOT VINYL

FATBACK: 'I Found Lovin' (Master Mix 12CBE 8401, via PRT) The UK remixed (0-105bpm A-side is a disappointment with a clumsily edited instrumental centre just as the tension and swing are building, but the 105bpm flip has (labelled in wrong order) a really useful instrumental dub and the original far superior — and essential — LP version of this terrific ever-building tension-filled hot tempo soul burner, smouldering away in London since last year until the pirates made it blaze!

BOBBY WOMACK: 'Tell Me Why' (Motown TMGT 1339) Finally on extended 12in, big brother Bobby's great chunkily rolling 111bpm gritty soul bubbler should follow Cecil & Linda chartwards, flipped by the Patti LaBelle/George Benson/Wilton Falder-backed searingly soulful 0-67/33½-71-69bpm 'Through The Eyes Of A Child' — quite a double-sider, not to be missed!

ELEANOR GRANT: 'Lovin' Your Good Thing Away' (US Catawba 429 05009) George Kerr-produced, M&M-mixed, this powerfully simple purposefully striding 110bpm 'Billie Jean'-ish pumper has a superb traditional soul vocal — the time honoured title idea being a nagging criticism that her man's cheatin' leaves him too shagged out for her! — dynamite with 'Automatic', 'Encore', 'Change etc (dub flip). Hey Jody, who's makin' love with your old lady while you're out makin' love?

STRAFE: 'Set It Off' (US Jus Born Records JB 001) Weirdly tugging rumbling slow c112bpm weaver with a 'White Lines'-ish feel as guys wander about over the stereophonic meandering backing, all very odd (inst flip).

GINO SOCCIO: 'Out Of My Life' (Dutch Atlantic 786 953-0) So soon, another even faster and more rock orientated 128bpm bouncer (inst flip).

continues over

NIGHTCLUB

POP JOX are playing: 1 (1) Pointer Sisters, 2 (4) Womack & Womack, 3 (5) Evelyn Thomas, 4 (11) Deniece Williams, 5 (8) Hazell Dean, 6 (2) Terri Wells, 7 (13) Break Machine, 8 (3) Jocelyn Brown, 9 (15) Duran Duran, 10 (6) Rufus, 11 (9) Jeffrey Osborne, 12 (42) Wham!, 13 (10) Bob Marley, 14 (12) Loose Ends, 15 (14) OMD, 16 (7) The SOS Band, 17 (—) The System, 18 (31) Human League, 19 (45) Imagination, 20 (32) Sister Sledge, 21 (26) Miquel Brown 'SMM(R)', 22 (—) Change, 23 (21) Melle Mel, 24 (30) Detroit Spinners 12in A/B, 25 (41) Yarbrough & Peoples, 26 (—) Ultravox, 27 (—) Agents AA, 28 (25) Blancmange, 29 (—) Style Council, 30 (—) Eronis, 31 (—) Queen, 32 (48) Thompson Twins, 33 (35) Matt Bianco, 34 (—) Laura Pallas, 35 (24) Paul Hardcastle, 36 (38) Nik Kershaw, 37 (39) Alisha, 38 (—) Paul Parker, 39 (37) Everything But The Girl, 40 (20) Trans-X, 41 (33) Sandie Shaw, 42 (34) Phil Collins, 43 (46) Irene Cara, 44 (—) Ramming Speed, 45 (—) Starpoint, 46 (16) Cameo, 47 (—) Real To Reel, 48 (50) New Order, 49 (—) Kenny Loggins, 50 (—) Yvonne Gage 'HH'.

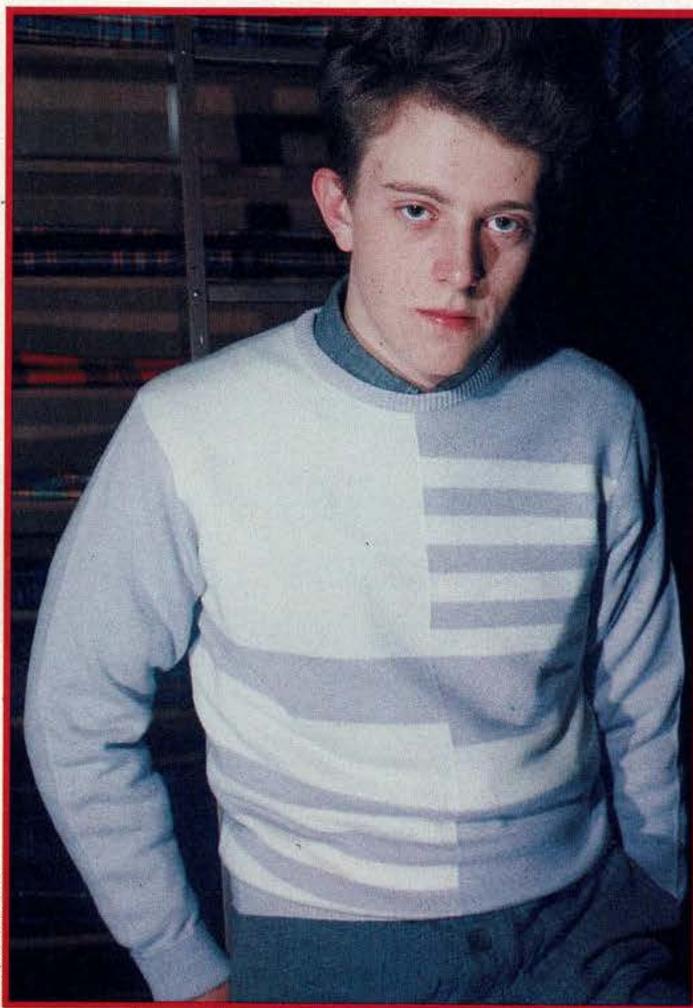
RECORD MIRROR pulls the wool

LAST YEAR, when the press caught hold of one end of the casual schtick, brand names were banded about like nobody's business — did you catch the *Hi-Tec*, *Ellesse* and *Tacchini* groove, or splice the dice with *Diadora*, *Nike*, *Fila* and . . . heaven forbid: **LACOSTE?! Fred Perry** where are you now? Someone will have to answer for all this!

With the passing of time it blew over — but the styles were changing and evolving all the time, especially in the 'terrace chic' stable, as the competition hotted up, the exposure slowly spread and the copying got quicker.

A LOT of people were "finding" sports and casual wear, mostly abroad (at international level) in such places as north Germany, Austria, Switzerland and Italy where unsuspecting shops stock different styles to those in the UK. Even in England there was an unquenchable thirst, the never ending search for the newest and cheapest — either in shops (check out *Armani* in St Albans) or on the backs of opposing supporters (check out *South Molton Street* on a Saturday morning).

The competition for new designs is as crucial to the Okay Johnny & Joey as it is to the allegiant firm. So the clothes are getting blanket coverage — we've had trainers, track-suits, T-shirts, the lot — even SWEATERS.



Pic by Joe Shutter

Barrie jumpers (plain £26.50/pattern £31) available all branches of the Scotch House

BASICALLY SWEATERS have all got a name on them — it's the left breast chicken in town! Over the last year or so the styles have shifted from intarsia (diamond), through lines and stripes to Mondrian and coloured blocks (from Bauhaus to our house). This style is best exemplified by the popular *Barrie* sweater — a lambswool baby that comes in both v-neck and crew neck, as well as a cardigan (the crew neck being slightly more popular) — Hey, cover it up and swing those chains! *Stuarts* in the Uxbridge Road was the first shop in London to stock this make, and consequently every other one soon followed suit — or sweater. *Stuarts* is one of the sharpest shops in London for casual type gear and is now thought of as rather a barometer of style — they have the power to dictate and are being championed for this. The prices of all c-type designer jumpers vary from shelf to shelf and from area to area, but expect to pay around £25 for the wraparound woolly of the moment . . . the *Barrie* (and maybe up to £35 for the cardigans). Chaps, perries and scallies might differ on principal, but mass-wise the *Pringle* sports is still popular and *Robe di Kappa*, *Burberry*, *Ballantyne*, *Lyle & Scott* and *John Laing* are still going strong — the less popular brands being *Pierre Cardin*, *Benetton* and *Le Coq Sportif* with *McGeorge* hovering around the bottom.

Regent Street is the womb of the loom and be sure to check out *Aquascutum*, *The Scotch House*, *The Scottish House* and *Burberrys* amongst others. The *Westway* and *Bloomsbury* in general is also good for the odd jump or two, plus all the places in Peckham, Elephant & Castle, Shepherds Bush and **MARKETS** — and most definitely *Brick Lane* (where the garments usually fell off the back of the sheep!).

So — wear your v-neck over your roll neck and handwash in the carwash as you tribe along in sweater steele! At the top end of the range don't forget to save up and score a *Versace Vanguard* or an *Armani Armada* and live to fight another day, because, tomorrow *Stuarts* are threatening to unleash a new label onto the market, which is going to dazzle the *Barrie* boys swathed in their multitudes and force an about turn of fashion. Jump to it! One question I leave you with: I keep being promised . . . but when, when, when is the Tank-Top coming back?!? Mash it UP!

Dylan Jones

JUMPERS



TORA! TORA! Tora! Nick Heyward will have to wait for a long time before he's invited back to appear on Japanese television. During one show he was nearly arrested for obscenity.

The trouble started when Nick thought he'd have a laugh by claiming that he could sing obscure Japanese folk songs and they let him perform.

"But I only know one word of Japanese, so I had to make some phrases up," explains Nick. "Apparently, what I started to sing was, 'I am a w**** I am an old w****'. Somehow I'd just stumbled across the words by chance.

"All the camera crew were grumbling and getting angry and the presenter went red in the face. I thought they were going to throw me out of the country for insulting the honour of their ancestors and all that.

"I did enjoy Japan though, apart from all that raw fish they eat. The gadgets there are superb, you can buy washing machines in every colour under the sun. In the hotels you can book girl masseuses who come into your room and trample all over your back. It's meant to relieve tension, but I didn't try it myself.

"Fortunately I missed out on the earthquakes in Japan. They'd reserved those for Echo And The Bunnymen, who had been there a couple of weeks before me."

It's good to have Tricky Nicky back safe and sound with his new single, 'Love All Day', a new album to be released shortly and tour dates in the pipeline.

"People ask me what I've been doing since my last single and it's all a bit of a blur," he says. "I spent a lot of time on the Sussex coast with old friends of the family and it was great.

"The months were just ticking nicely away but eventually I got down to some more work."

Nick claims that he's spent 40 hours in one stretch recording in the studio.

"I can go for days without a break. I never give up even when other people around me have dropped. I like to have fun by leaping over the piano and that kind of thing.

"The single just came to me. I suppose I must have written it in a couple of minutes. I can't understand how bands take weeks or months to write things, it spoils the heat of the moment.

"I can't analyse the single too much. It's just a summery sort of song. I didn't want to make a big statement out of it. It's just good pop.

"**L**OVE playing with words, I'm obsessed with it. I like to sit down and think how many words I can make of a word like pregnant. I've written a song called 'Birdcage Bullet' for the album, I really liked the sound of the title.

"I really don't want to sit down and talk about my music seriously for hours. I've read interviews with bands who do, and I'm sure they've sat down beforehand and carefully rehearsed what they're going to say. Then they go off and have a good laugh about it afterwards.

"I just like songs that capture a certain feeling. That's what it's all about. Sod all that intellectual stuff."

Nick's clutching a Bronski Beat single and says that he really likes the band.

"The vocals are great and the band are so fresh. I like Sade as well, because there is just nobody else like her. You can't compare her with anybody, because nobody else has her class. What a body as well, she's a tasty dream.

"Frankie Goes To Hollywood are great too. That whole stance against record company values is very good. I wonder if I should try something like that myself.

"I'm amazed that some bands just don't make it. There was that bloke Julian Cope with 'The Greatness And Perfection Of Love'. It was brilliant and it should have been number one."

NICK WANTS to get back on the road pretty soon. But he won't be going out with the extravagant brass section he had last year.

"I just want to start off by playing four or five clubs. I just want to get out there with my band and have a good blow. I love playing live now. I've got a great urge to communicate.

"I didn't like playing in America though. I did some clubs out there and there were all these old people at the back trying to be hip, acting as though they were real swingers.

"You should have read the write ups I got for my album 'North Of A Miracle'. The things they read into it really made me laugh. I'm not going back to America until they offer me a great wad of cash. There's got to be something wrong with a country where young girls get excited over a band full of old men like Foreigner."

Damn it all, Nicky. Not everybody can be as cute and good looking as you, you know.

"I'm sure there are lots of people in the streets better looking than the people you see in the charts," he says. "I have friends who are better looking than me. It's just that when you're in the public eye, attitudes towards you change."

FORMER HAIRCUT drummer Blair Cunningham has joined Nicky. Is this the start of a team up with his old comrades?

"No, Blair just left Haircut 100, did some work with Sade and then joined me.

"I read what Haircut 100 had to say about me last year and it was really funny when they slagged me off. I'm sure it was just a reaction to what happened; just a momentary frustrated reflex. I'm sure their views were also coloured by Mark Fox."

Nick undergoes savagery of a different kind these days from his pet dog Ben, a labrador only eight weeks old who chews everything.

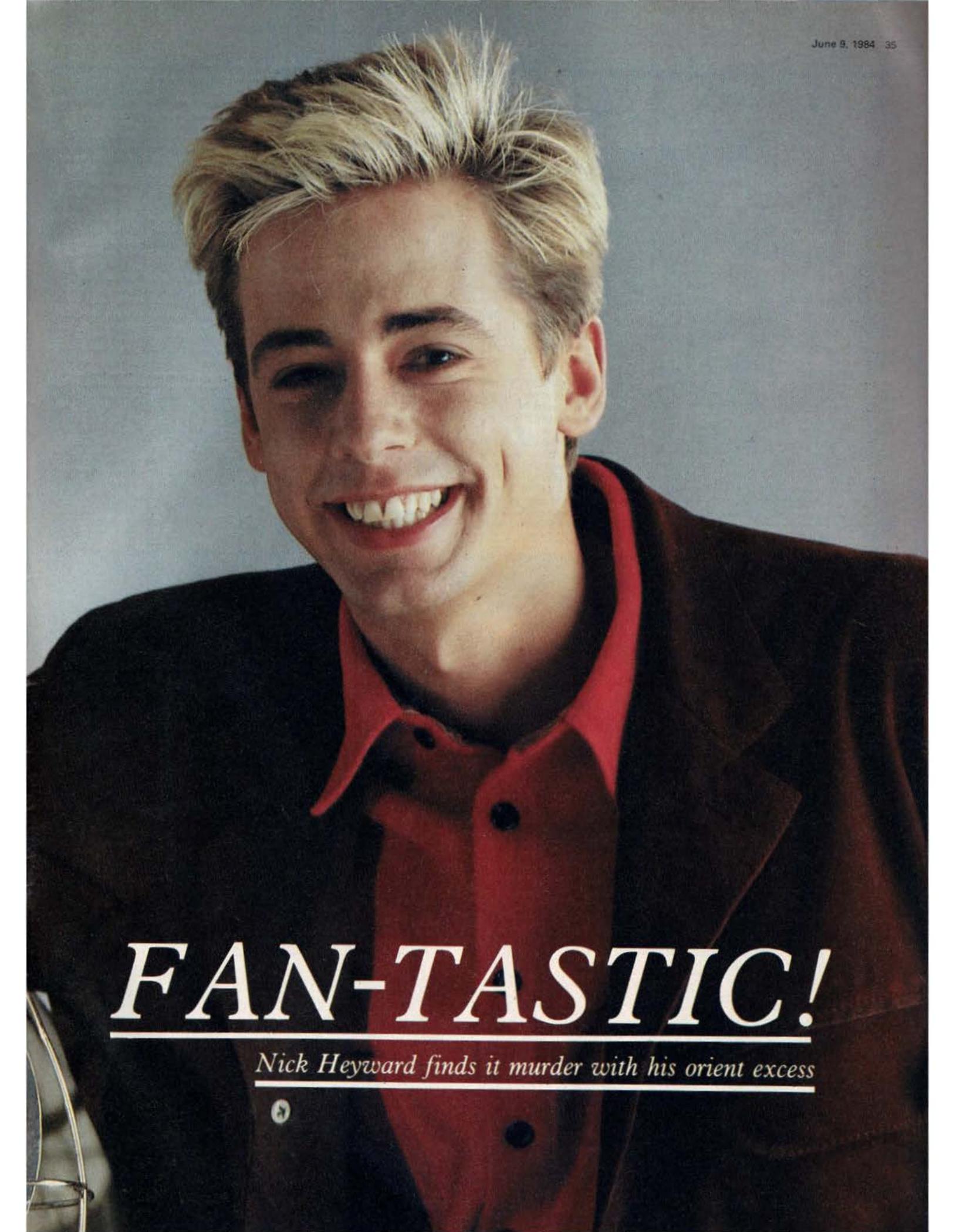
"He's featured in the video for 'Love All Day' and he did his part in one take," says Nick proudly.

"I'd like to appear in a film someday. I get scripts all the time, but they're usually weak and silly scripts for music films. I like old films like 'The Graduate'. The music meant something. These days all they do is tag on a soundtrack. 'Footloose' is awful.

"I want to appear in something meaningful and I'd do a lot better than Richard Gere."

ROBIN SMITH





FAN-TASTIC!

Nick Heyward finds it murder with his orient excess

VENTURE DOWN Swans way and you may be surprised at the changing moods you encounter. Could be as genteel as a Palm Court tea dance, as intense as a slow-burning fire, as rowdy as a knees-up down the local alehouse.

And to add to the confusion, there's 'Illuminations', the newly-charted single: sparse, direct, hauntingly different.

Swans way like to be different. They've recently completed a very happy and civilised tour of left-field venues, and had 'em dancing in the aisles, backed up onstage by cheery, beery seasoned pros of the BBC Midland and Radio 2 Orchestras.

Rob, he of the idiosyncratic vocals, explains this curious arrangement: "We used strings on 'Soul Train', and thought it'd be interesting to take them into clubs, that it'd be a very effective way of doing it. They've really been appreciated by audiences because you can see where the sound's coming from."

Rick, quietly-spoken double-bassist, continues: "Acoustic instruments are really physical and direct. They've really enjoyed it, it's totally different to what they're used to as musicians, and people have enjoyed seeing a performance."

All this was made possible by the sudden success of 'Soul Train'. Did that take them by surprise? Maggie, singer/percussionist and impossibly tall flame-haired vamp, says yes: "Seeing as everybody had been telling us how weird and uncommercial we were, we were very surprised."

Rob: "I was surprised how quickly it charted. It dashed in and dashed out, just popped its head round the corner."

Rick: "With this next one, in terms of calculating a record to follow up 'Soul Train', we could've released a Mk II when we were touring, but instead we've released 'Illuminations' after it's finished!"

Maggie: "The way we work is quite flexible, really. What we're doing now is good to be doing now, but it's not all we want to do."

Any clues as to what that might be? Rick: "Most of our first LP will be what we're playing live now, varying from a full band to a three piece, with strings and brass. The rest of it will probably be a bit sparser. Once that's finished, who knows? When we started, it was never based on an instrumentation or a line-up, it's been based on songs, that's the best way of doing it."

Maggie: "It's important for us to always be moving forward, doing things that are strong."

SWANS WAY have developed satisfyingly since that first gig, filmed by The Tube at a strip club in Handsworth. But they still get the jazz flak thrown. Rick: "A lot of people say we're nostalgic or jazz-based, or even Latin American, which we aren't. Any songs we did do that you could say had a feel that was jazzy, we don't do now."

Rob: "I don't know how anyone got the idea in the first place. Even the suits, although they're modern, people keep trying to make reference to the 40s and

50s. Why can't they be 1984 suits!"

Whatever the duds, they continue their good relationship with Channel 4. Their first Astoria show was filmed for an hour-long Swans way special to be screened later this year. Maggie: "It'll be partly live, partly interviews, plus some location filming in Virginia Water."

Oh, to have come this far, in 1984 suits, without a sequencer in sight: they must be the envy of many a blond-streaked synthpop combo. Does the lure of hi-tech not affect Swans way?

Rick: "I think technology can be a real burden to what we're doing at times. When we're in the studio, there's all this equipment that makes engineers' eyes light up, and all we want to do is go in and record a song as simply as we can."

Maggie: "We're doing this 'cos we feel it's good and strong and it works for us. If we wanted to we could virtually go and set up and do an acoustic show."

Rick: "It's to do with our characters, really. It suits us as people to work in direct, straightforward forms with the emphasis on songs. I would drive myself insane if I worked with a synth and all its variations of sound. I'd lose touch with what it was really about. We use things in a way that's natural to us, we don't use techniques; we do what we can."

With the release of their as yet untitled debut LP in July, Swans way will reach the conclusion of Period II; then on to Period III; the unknown. Expect the unexpected. . . Swans way could turn into a choir, an acapella trio, a funk orchestra. But the vibe will always be theirs.

Betty Page

SWANS WAY: Rick, Maggie and Rob throw enigmatic shapes against a suitably jazzy background. . .



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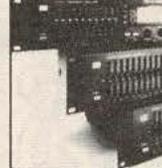
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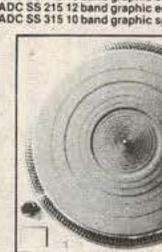
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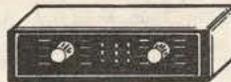
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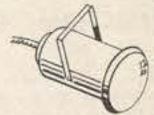


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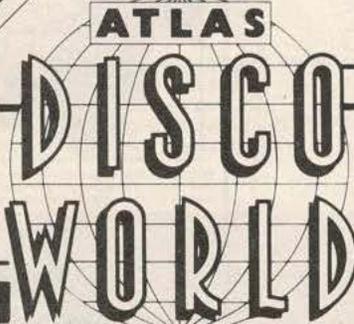
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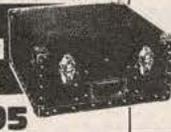


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UK Albums

Week ending June 9, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

6
27
35



MICHAEL JACKSON: someone in the world buys a Michael Jackson record every five seconds — I wish they'd stop him!

THIS WEEK		
LAST WEEK		
WEEKS ON CHART		

1	1	4	LEGEND, Bob Marley and the Wailers, Island ☆
2	2	14	THE WORKS, Queen, EMI □
3	3	10	NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI ☆
4	6	3	HUNGRY FOR HITS, Various, K-Tel
5	4	33	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
6	5	78	THRILLER, Michael Jackson, Epic ☆
7	10	40	AN INNOCENT MAN, Billy Joel, CBS ☆
8	7	3	THEN CAME ROCK'N'ROLL, Various, EMI
9	13	13	HUMAN'S LIB, Howard Jones, WEA ☆
10	8	8	FOOTLOOSE, Original Soundtrack, CBS □
11	12	3	DON'T STOP DANCING, Various, Telstar
12	—	—	LOST BOYS, Flying Pickets, 10 Records DIX4
13	9	3	MANGE TOUT, Blancmange, London
14	15	12	CAFE BLEU, Style Council, Polydor □
15	19	28	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
16	16	5	LEGEND, Clannad, RCA
17	22	9	LAMENT, Chrysalis ○
18	14	16	INTO THE GAP, Thompson Twins, Arista ☆
19	11	4	HYSTERIA, Human League, Virgin □
20	21	5	MASTERPIECES — VERY BEST OF SKY, Sky, Telstar
21	27	15	THE SMITHS, Smiths, Rough Trade
22	18	12	ALCHEMY, Dire Straits, Vertigo □
23	20	14	HUMAN RACING, Nik Kershaw, MCA □
24	17	4	MAN ON THE LINE, Chris De Burgh, A&M
25	—	—	STREET SOUNDS ELECTRO 4, Various, Streetsounds ELCST4
26	24	5	OCEAN RAIN, Echo And The Bunnymen, Korova ○
27	—	—	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown ZL72227
28	25	6	BREAKOUT, Pointer Sisters, Planet
29	—	—	BREAK MACHINE, Break Machine, Record Shack SOHOLP3
30	26	5	THE PROS AND CONS OF HITCHHIKING, Roger Waters, Harvest
31	—	—	TOUCH DANCE, Eurythmics, RCA PG70354
32	31	5	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
33	23	9	AND I LOVE YOU SO, Howard Keel, Warwick □
34	42	38	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
35	28	30	OFF THE WALL, Michael Jackson, Epic ☆
36	30	4	MIRROR MOVES, Psychedelic Furs, CBS
37	35	2	ISLANDS, Kajagoogoo, EMI
38	38	48	QUEEN GREATEST HITS, Queen, EMI ☆
39	36	5	THE TOP, Cure, Fiction □
40	34	4	CHANGE OF HEART, Change, WEA
41	—	—	20 FAMILY FAVOURITES, Vera Lynn, EMI EMTV28
42	41	27	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
43	49	53	TOO LOW FOR ZERO, Elton John, Rocket ☆
44	29	9	GREATEST HITS, Marvin Gaye, Telstar □
45	39	29	TOUCH, Eurythmics, RCA ☆
46	33	34	COLOUR BY NUMBERS, Culture Club, Virgin ☆
47	43	28	UNDER A BLOOD RED SKY, U2, Island ☆
48	32	7	OASIS, Oasis, WEA
49	44	12	FUGAZI, Marillion, EMI ○
50	62	7	BANANARAMA, Bananarama, London
51	45	6	LOVE WARS, Womack And Womack, Elektra
52	66	7	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
53	51	46	NO PARLEZ, Paul Young, CBS ☆
54	95	3	FANTASTIC, Wham, Innervision ☆
55	37	8	AGAINST ALL ODDS, Original Soundtrack, Virgin
56	69	6	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
57	50	9	FACE VALUE, Phil Collins, Virgin ☆
58	47	7	GRACE UNDER PRESSURE, Rush, Vertigo
59	48	3	WOULD YA LIKE MORE SCRATCHIN', Malcolm McLaren, Charisma
60	40	2	FROM HER TO ETERNITY, Nick Cave And The Bad Seeds, Mute
61	77	17	SPARKLE IN THE RAIN, Simple Minds, Virgin □
62	57	5	ELIMINATOR, ZZ Top, Warner Bros
63	56	281	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
64	54	10	BODY AND SOUL, Joe Jackson, A&M
65	85	11	IT'S YOUR NIGHT, James Ingram, Warner Bros
66	86	5	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
67	55	45	THE CROSSING, Big Country, Mercury ☆
68	—	—	KEEP MOVING, Madness, Stiff SEEZ53
69	46	5	STREET SOUNDS EDITION 9, Various, Streetsounds
70	76	3	CAFE CAROLINA, Don Williams, MCA
71	84	3	MADONNA, Madonna, Warner Bros
72	58	7	THE POET II, Bobby Womack, Motown
73	53	30	YENTL, Barbra Streisand, CBS □
74	82	35	GENESIS, Genesis, Charisma/Virgin ☆
75	59	4	1984, Van Halen, Warner Bros
76	—	—	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait PRT25792

77	72	3	LOVE OVER GOLD, Dire Straits, Vertigo ☆
78	—	—	SILVER, Cliff Richard, EMI CLIF1
79	71	2	HUNKY DORY, David Bowie, RCA International
80	67	4	LOVE YOU TILL TUESDAY, David Bowie, Deram
81	52	22	IN THE HEART, Kool & The Gang, De-Lite
82	81	3	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI ○
83	—	—	RUSSIANS AND AMERICANS, Al Stewart, RCA PL70307
84	—	—	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis CUX1452
85	75	3	RIO, Duran Duran, EMI ☆
86	63	7	ONE EYED JACKS, Spear Of Destiny, Epic/Burning Rome
87	61	19	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar □
88	—	—	BACKTRACKIN', Eric Clapton, Starblend ERIC1
89	—	—	SLADE'S GREATZ, Slade, Polydor SLAD1
90	83	2	BACK TO BACK, Status Quo, Vertigo
91	78	2	STAGES, Elaine Paige, K-Tel ☆
92	—	—	NEW SENSATION, Lou Reed, RCA PL84998
93	—	—	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
94	—	—	TRUE, Spandau Ballet, Chrysalis CDL1403 ☆
95	—	—	LEARNING TO CRAWL, Pretenders, Real WX2 ○
96	74	2	RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International
97	70	8	A LITTLE SPICE, Loose Ends, Virgin
98	73	5	VENGEANCE, New Model Army, Abstract
99	—	—	HOW DO I LOVE THEE, Bryn Yemm, Lifestyle LEG17
100	68	14	IN YOUR EYES, George Benson, Warner Bros ☆

Compiled by Gallup

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

Music Video

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

Compiled by MRIB

UK Singles

Week ending June 9, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	3	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
2	2	6	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
3	6	4	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
4	3	7	THE REFLEX, Duran Duran, EMI
5	—	—	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis SPAN3
6	8	8	SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
7	5	3	YOU'RE THE BEST THING/BIG BOSS GROOVE, The Style Council, Polydor
8	15	3	PEARL IN THE SHELL, Howard Jones, WEA
9	11	8	HIGH ENERGY, Evelyn Thomas, Record Shack
10	19	2	HEAVEN KNOWS I'M MISERABLE NOW, The Smiths, Rough Trade
11	7	6	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
12	22	3	SAD SONGS, Elton John, Rocket
13	35	2	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit/London
14	4	9	AUTOMATIC, Pointer Sisters, Planet
15	9	9	I WANT TO BREAK FREE, Queen, EMI
16	17	29	RELAX, Frankie Goes To Hollywood, ZTT/Island
17	21	2	RED GUITAR, David Sylvian, Virgin
18	30	9	ONE BETTER DAY, Madness, Stiff
19	23	2	THINKING OF YOU, Sister Sledge, Cotillion
20	13	5	BREAK DANCE PARTY, Break Machine, Record Shack
21	14	7	FOOTLOOSE, Kenny Loggins, CBS
22	10	10	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin
23	16	7	LOVE WARS, Womack And Womack, Elektra
24	12	9	ONE LOVE/PEOPLE GET READY, Bob Marley And The Wailers, Island
25	29	2	SO TIRED, Ozzy Osbourne, Epic
26	45	2	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
27	20	4	GOING DOWN TOWN TONIGHT, Status Quo, Vertigo
28	18	9	LOCOMOTION, Orchestral Manoeuvres, Virgin
29	44	3	ROUGH JUSTICE, Bananarama, London
30	42	3	INFATUATION, Rod Stewart, Warner Brothers
31	43	3	SUSANNA, The Art Company, Epic
32	31	6	EACH AND EVERY ONE, Everything But The Girl, blanco y negro
33	38	2	DAZZLE, Siouxsie and The Banshees, Wonderland
34	28	3	DANCIN' IN THE DARK, Bruce Springsteen, CBS
35	24	6	I'LL BE AROUND, Terri Wells, Philly World/London
36	40	3	WHEN AM I GOING TO MAKE A LIVING, Sade, Epic
37	61	2	LOVE ALL DAY, Nick Heyward, Arista
38	25	9	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
39	58	2	CHANGE OF HEART, Change, WEA
40	26	9	DON'T TELL ME, Blancmange, London
41	34	5	LOVE LIES LOST, Helen Terry, Virgin
42	27	8	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
43	—	—	ABSOLUTE, Scritti Politti, Virgin VS680
44	33	10	JUST BE GOOD TO ME, The SOS Band, Tabu
45	59	6	ROBIN (THE HOODED MAN), Clannad, RCA
46	52	18	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
47	39	14	HELLO, Lionel Richie, Motown
48	36	6	THE LEBANON, Human League, Virgin
49	50	5	THE WIND BENEATH MY WINGS, Lee Greenwood, MCA
50	37	9	DANCING GIRLS, Nik Kershaw, MCA
51	47	7	THE LONGEST TIME, Billy Joel, CBS
52	—	—	THANKS FOR THE NIGHT, Damned, Plus One DAMNED1
53	32	8	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records/Virgin
54	78	3	PERFECT SKIN, Lloyd Cole and The Commotions, Polydor
55	41	5	ASSASSING, Marillion, EMI
56	79	2	THIN LINE BETWEEN LOVE AND HATE, Pretenders, Real
57	70	3	ILLUMINATIONS, Swansway, Exit
58	48	4	DIGGI LOO DIGGI LEY, Herreys, MCA/Panther

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



SPANDAU BALLET: sofa, so good; **SIOUXSIE SIOUX** attempts a solo Japanese stranglehold; **DAVID SYLVIAN:** a man you can bank on — his shirt is full of big checks

59	62	5	THE BOY WHO CAME BACK, Marc Almond, Some Bizzare
60	71	2	WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
61	55	5	HIGH ON EMOTION, Chris de Burgh, A&M
62	54	11	AIN'T NOBODY, Rufus and Chaka Khan, Warner Brothers
63	53	4	HALF A MAN AND HALF A BOY, Nick Lowe, F Beat
64	68	2	TOO MUCH TROUBLE, Limahl, EMI
65	57	7	LOVE ME TENDER, Roland Rat Superstar, Magnet
66	81	2	VENCEREMOS — WE WILL WIN, Working Week, Virgin
67	49	10	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
68	80	2	(I LOVE YOU) WHEN YOU SLEEP, Tracie, Respond
69	46	8	LOVE GAMES, Belle and The Devotions, CBS
70	74	2	BORDERLINE, Madonna, Sire
71	72	2	WALK THROUGH THE FIRE, Peter Gabriel, Virgin
72	—	—	FEELS SO REAL, Patrice Rushen, Elektra E9742
73	82	3	I WANNA MAKE YOU FEEL GOOD, The System, Polydor
74	51	11	I'M FALLING, The Bluebells, London
75	56	3	THE BODY ELECTRIC, Rush, Vertigo
76	—	—	YOU TAKE ME UP, Thompson Twins, Arista
77	—	—	TWIN4
78	83	3	TELL ME WHY, Bobby Womack, Motown TMG1339
79	—	—	PEACE ON EARTH, Snowy White, Towerbell
80	—	—	THE GHOST IN YOU, Psychedelic Furs, CBS A4470
81	—	—	PEOPLE ARE PEOPLE, Depeche Mode, Mute 7BONG5
82	95	2	TIME AFTER TIME, Cyndi Lauper, Portrait A4290
83	94	2	EUROPEAN QUEEN, Billy Ocean, Jive
84	—	—	ANIMAL, Wasp, Music for Nation KUT109
85	87	4	WOOD BEEZ, Scritti Politti, Virgin VS657
86	90	2	OCEAN DEEP/BABY YOU'RE DYNAMITE, Cliff Richard, EMI
87	98	2	BUILDING ON A STRONG FOUNDATION, Questions, Respond
88	89	3	EXTRAORDINARY GIRL, O'Jays, Philadelphia International
89	—	—	AGADON, Black Lace, Flair
90	86	3	DANCE ME UP, Gary Glitter, Arista ARIST570
91	—	—	LOVE AND PRIDE, King, CBS
92	—	—	LATIN ELECTRICA, Latin Electrica, Nouveau Music NMS7
93	85	3	TELL ME IF YOU STILL CARE, SOS Band, Tabu A3927
94	—	—	AIN'T NO STOPPIN' (AIN'T NO WAY), McFadden & Whitehead Buddah
95	—	—	IN THE RIVER, I Level, Virgin VS681
96	97	3	TONIGHT IS WHAT IT MEANS TO BE YOU, Jim Steinman & Fire Inc, MCA MCA889
97	—	—	BREAKDANCE, Irene Cara, Epic
98	91	2	SIGN ON THE DOTTED LINE, JB's All Stars, RCA RCA408
99	—	—	SILVER, Echo and The Bunnymen, Korova
100	—	—	NO TIME TO STOP BELIEVING, Daisy Chain, ZE IS168
—	—	—	STREET DANCE, Break Machine, Record Shack, SOHO13

Compiled by Gallup

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

◀ THE SMITHS: another crisp effort from the golden wonders

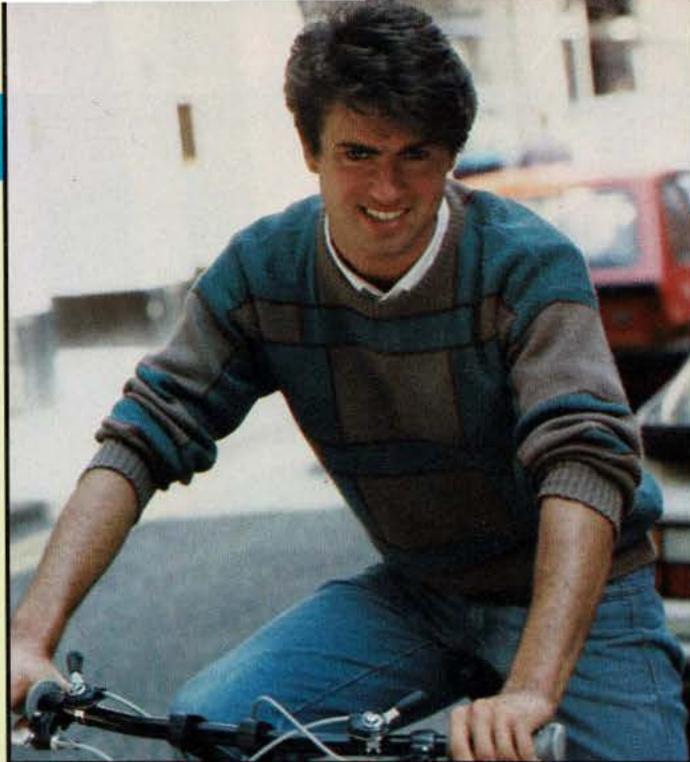


Chartfile

THE INEVITABLE collapse of Duran Duran's 'The Reflex' after a month on top allowed a grateful Wham! to net their first number one last week. Some distance in front of the unlucky Deniece Williams.

'Wake Me Up Before You Go Go' is Wham!'s debut Epic single after five substantial hits on the Inner Vision label. Andrew and George have previously threatened the chart summit on several occasions — 'Young Guns' got to number three, 'Bad Boys' number two, and 'Club Tropicana' number four. 'Wham Rap' stopped at number eight, and 'Club Fantastic' — a megamix of album tracks rubbished by Wham! whilst the duo were in dispute with Inner Vision — reached number 15. The subsequent lengthy layoff only served to whet their fans' appetite for 'Wake Me Up Before You Go Go', as inconsequential a piece of fluff as has topped the chart for many a day.

Meanwhile, Bob Marley and the Wailers' 'Legend' continues to lead the album chart by a



WHAM's GEORGE MICHAEL: riding high in the charts

formidable margin. Platinum within a fortnight of release, it has now sold over 500,000 copies, and is outpacing its nearest rival

by over six to one. 'Legend' is only the second reggae LP to reach number one. UB40's 'Labour Of Love' was the first...

Pic by Joe Bangay

by ALAN JONES

AND THAT'S A FACT!

LESS THAN a dozen acts have scored with self-titled singles, but Rusty Egan and Midge Ure were members of the Rich Kids in 1978 when they had their only hit with 'Rich Kids', AND Visage when they charted with 'Visage' three years later. . . Of the many hundreds of songs he's recorded, Cliff Richard's personal favourite is 'The Day I Met Marie'. . . Of Louis Armstrong's American hits, 'Mack The Knife', 'Hello Dolly' and 'Mame' were all subsequently covered — and charted — by Bobby Darin. No other recording acts have shared three hits. . . The first occasion on which Billboard combined sales of an English and a foreign language version of a recording to determine its chart position was in 1974, when Bobby Vinton's 'My Melody Of Love' was simultaneously released in English and Polish. The latter proved very popular with America's large Polish immigrant population, and was a cinch for Vinton who was born to Polish parents and spent eight years at a Polish school in America. The tune for 'My Melody Of Love' was set to different lyrics in Britain, and became a hit for Peters & Lee as 'Don't Stay Away Too Long'. . .

THE INDIVIDUAL Beatles twice managed to co-ordinate their solo careers to appear in the UK singles chart simultaneously. The first occasion was in 1971 when they were all in the charts for the period April 17-May 15. In 1975, their paths crossed for a single week — the first of the year, ending January 4th. . . Also in 1975, Kiss had two American hits — and both were 'Rock And Roll All Nite'. In May, their studio recording of the anthem crawled to number 68. Six months later they were back with a live version which climbed the chart rapidly, eventually peaking at number 12 early in 1976. . . In the early seventies, eight track cartridges were threatening to overtake cassettes as the natural successor to vinyl. But the miniaturisation of cassette units and the better quality reproduction they gave ultimately killed the eight track as a viable system. No cartridges have been manufactured in Britain since 1979. . .

IN JUST 18 months, Morgan Khan's 'Street Sounds' LPs have developed into the most eagerly anticipated and consistently successful series of dance music compilations since the heyday of Motown.

The prototype 'Street Sounds' LP — 'Street Sounds Edition 1' — was released in November 1982. It was well received, but failed to attain chart status. On reflection, Morgan Khan puts its failure down to the fact that it consisted entirely of tracks previously released in the UK with little additional mileage in them. 'Street Sounds Edition 2' was different; an upfront blend of hot imports and current domestic favourites which quickly captured the imagination of deejays and public alike, sprinting into the charts as soon as it was released. Since then, 'Street Sounds' has dominated the disco compilation scene, despite intense competition.

The original 'Street Sounds' series has been supplemented by more specialist compilations — 'Street Sounds Electro', 'Street Sounds Crucial Electro' and 'Street Sounds Hi-Energy'. Of the 16 'Street Sounds' LPs released to date only the first and 'Hi-Energy 2' have fallen short of the chart. Total sales are estimated at 500,000, with 'Street

Sounds Electro 3' the surprise pacemaker, standing just short of silver status, with 58,000 sales.

The series is about to be expanded in dramatic fashion, with a whole new range of titles exploring new specialist areas of dance music. First to hit the streets is 'Street Sounds UK Electro', a selection of previously unreleased Electro disco of British origin. This will be followed, though not necessarily in this order, by 'Street Sounds Number Ones' — a series of albums showcasing the disco chart toppers of individual years. The first LP concentrates on 1983, and subsequent volumes will work back in sequence — 'Street Sounds Afrika', which is self-explanatory, and 'Rebel Funk', a one-off comprising pioneering hard funk from the seventies. 'Street Sounds Remixes' will bring together previously unreleased remixes of popular dance tracks. Finally, 'Street Sounds Slowdown' is the working title for a series of five or six mellow jazz-orientated compilations slated for simultaneous release later this year. As you can see, this could get seriously out of hand, but before it does here's a recap of 'Street Sounds' triumphs to date:

TITLE	DATE ENTERED CHART	HST POS	WEEKS ON CHART
EDITION 1	—	—	—
EDITION 2	19 Feb 83	35	6
EDITION 3	23 Apr 83	21	5
EDITION 4	25 Jun 83	14	7
EDITION 5	13 Aug 83	16	8
EDITION 6	8 Oct 83	23	5
ELECTRO 1	22 Oct 83	18	7
EDITION 7	17 Dec 83	48	2
ELECTRO 2	7 Jan 84	49	7
HI-ENERGY 1	3 Mar 84	71	1
CRUCIAL ELECTRO	10 Mar 84	24	10
EDITION 8	10 Mar 84	22	7
ELECTRO 3	7 Apr 84	25	10*
HI-ENERGY 2	—	—	—
EDITION 9	12 May 84	22	5*
ELECTRO 4	2 Jun 84	—	1*

* STILL ON CHART AS AT 2 Jun



IF YOU thought you were listening to the sex change of the year the first time you heard 'Automatic', you weren't the only one. June Pointer's used to those remarks by now.

"A lot of people think that's Stevie Wonder singing on it. But there's no male vocal on the record at all."

So why did they decide to go crashing down the musical scale, abandoning nearly all the familiar Pointers vocal trademarks? "Well, you know what they say, we'll try anything once," says June. "We feel very versatile. I don't think anybody else could have done it and got away with it like the Pointer Sisters did. Instead of concentrating on a lot of highs, we concentrated on a lot of lows."

"The demo of the song had sort of a low voice on it, and when we heard it, we all swayed our eyes and looked at Ruth, and said 'It's for you, girl, you got it'. It was a good break for Ruth because she hadn't had a hit song. I feel really glad and excited for her. Before, I used to be the one that didn't sing any leads, but Richard Perry (he's produced all the Sisters' albums since 1978) gave us a different direction and a different style that reaches all types of people, and me and Anita were singing most of the leads."

"Ruth has a low range and there aren't too many low, modern songs that women are doing. They're usually worded for a man. But since we are a group, it's great that we all have hit songs."

If 'Automatic' is your formal introduction to the sisters three, or even if your acquaintance with them goes back as far as their previous biggest 'Slowhand' from the summer of '81, you might need to sit down when you discover that they've been recording since 1973. In those days there were four sisters, but Bonnie left in '77 to go solo on Motown (more on her progress in a minute).

It's heavily ironic that Bonnie left her sisters before they enjoyed any British success, and after her early hit on Motown she's faded into obscurity. What's the news, June? "I haven't seen her for a while, I heard that she was in the studio." Was there any ill-feeling about her departure? "I don't look at it as ill-feeling because I feel that everybody should have their opportunity in the world. She talked to us about it a long time before she went off. She's my sister, I love her and that's something nobody can take away."

Back here in Britain, the Pointers' promotional visit has been on-off-on-off like a faulty television. "We haven't forgotten about Britain," June assures me. "We'll be coming over at the end of June, beginning of July to play some dates."

Paul Sexton

the POINTER sisters