

Official Top Of The Pops chart

# RECORD

June 16, 1984 45p

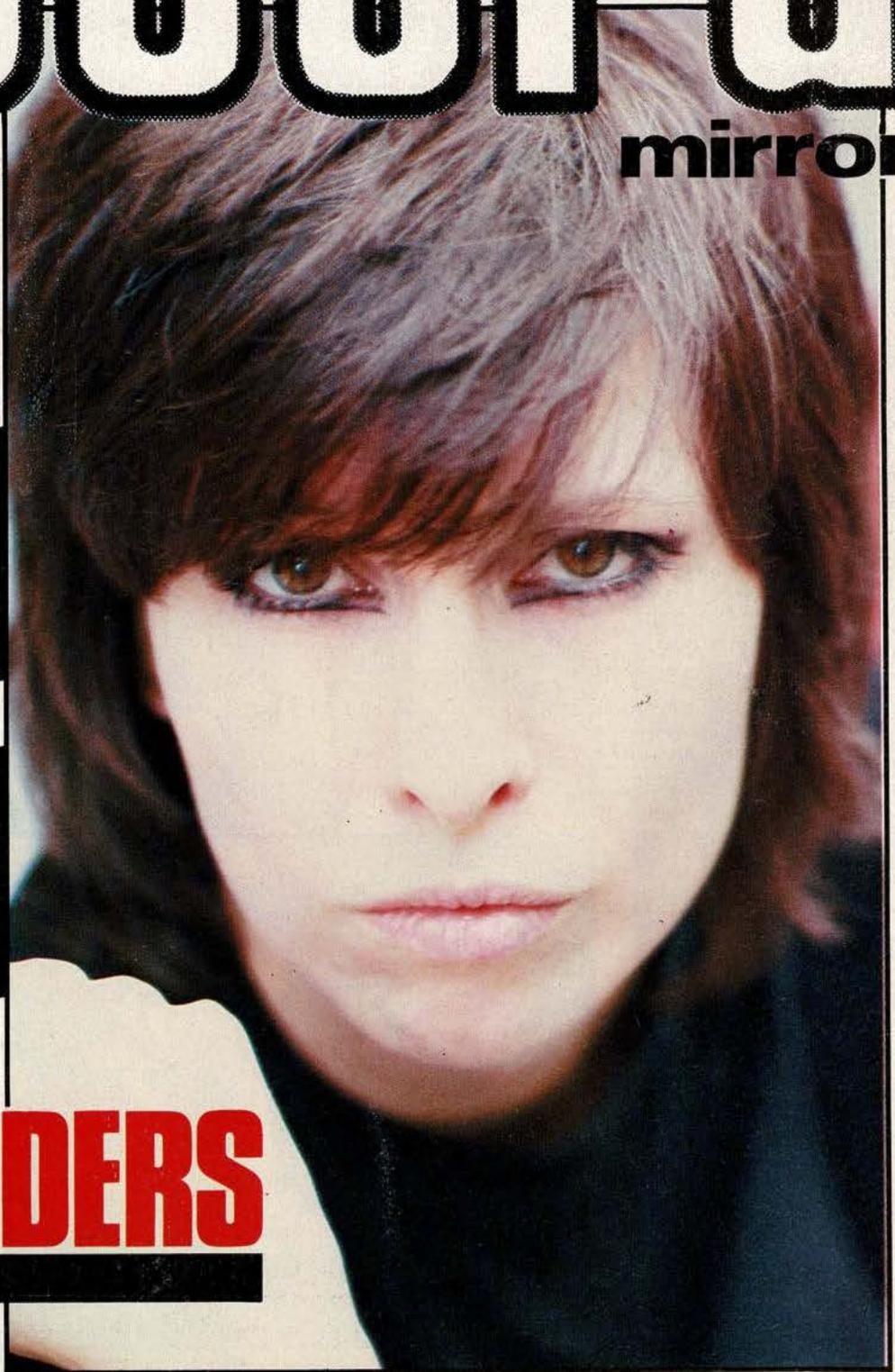
mirror



- ▶ BRONSKI BEAT
- ▶ BANANARAMA
- ▶ ASSOCIATES

- ▶ SISTER SLEDGE
- ▶ STEVIE WONDER
- ▶ NICK LOWE

# PRETENDERS





**F**IRST THE Jerries storm our charts with '99 Red Balloons' and 'Major Tom', and now the bally Dutch cap it all with the *Art Company*.

Their single 'Susanna' might be as flat as a two day old pint of Oranjeboom, but that hasn't stopped the Art Company leaving their clog marks all over the continent.

The single sold 10,000 copies after only three weeks on release in France and it's been number three in Greece and number one in Israel. The Art Company, who make the Flying Pickets seem as good looking as Duran Duran, are all Dutch session musicians. Meet Ferdi Lancee percussion and guitar, Nol Havens vocals, Ferd Berger guitar, Roel Jongenelen bass, Frans Baudoin keyboards, and Jos Dries drums.

They worked at Holland's leading Chateau Studio, before teaming up to form a band. At the moment, they're finishing an album which should be out in August.

Ah well, at least it makes a change from Max Bygraves singing 'Tulips From Amsterdam'.

**THE CLICHES OF ROCK JOURNALISM AND WHAT THEY REALLY MEAN**

- 1 **Boss** — instrument of capitalist oppression, not record, bass player etc
- 2 **Waxing** — what some girls do to their legs — not record
- 3 **Crucial** — 10.59pm, there's a queue at the bar and the landlord's just called 'time' — not a record
- 4 **Dansette** — machine only used in Wales and the Outer Hebrides
- 5 **'The Kids'** — in the case of most mags where this term is used, it refers to 30 year old Velvet Underground fans
- 6 **'Radical Departure'** — as in the next LP/single will be a 'radical departure' — term used by inarticulate artists to describe the inexcusably derivative
- 7 **'Influences'** — in the case of most modern pop people this means a systematic ripping off of Mr David Bowie's back catalogue
- 8 **'Style'** — the fashion eccentricities of the wealthy and/or over drugged; see: people wearing two hats, their mum's tea towel etc
- 9 **'Political'** — popster who has read two books
- 10 **'Intellectual'** — popster who has read three books



**G**ET POPSTERS to go out to Montreux for some ridiculous TV show and what d'you expect? I mean most of 'em think a trip to the White City is a journey into an ancient Inca temple, so how d'ya 'spect them to shape up on the continent? Look at 'em, a day away from Blighty and they're so homesick for our national brew that they all start walking 'round thinking they're teapots. Will ya take a look at that Jimmy Lea of Slade and the Rev Nicky Beggs. Blimey, it's worse than a set of footie fans in a Paris bar. No wonder Midge 'n' Chrissie 'n' Warren look so miffed. It's Butlins for you lot next year...



**T**HE WHOLE world's being Systemised. . . and for once it's not such a bad thing. We're dealing here with Mic ("Don't call me Michael") Murphy and David Frank, the electronic innovators who are the System. Robert Palmer fans read on, because these were the guys who wrote and recorded the original 'You Are In My System'.

They're chart-handed again now with 'I Wanna Make You Feel Good', another weighty floor-jammer, and report that they're much in demand as songwriters and producers right now. "We've just produced Person To Person, who have a couple of members from ABC. They heard our album, liked it and they want that kind of sound," says Mic. David continues; "When we get back home we're doing half of Angela Bofill's next album, and Evelyn King. We just did a tune with Chaka Khan, working with Arif Mardin, called 'This Is My Night', for her (nearly finished) album."



Fringe entertainment

Change ● Checks ● Cheek

# INDEX

Compiled by Jim Reid

**R**ECOGNISE THE chap with the grin and delicious Rupert Bear checks? Take a closer look, note that casual relaxed atmosphere, note the look of impending stardom. And then look again. Yup, it's none other than the wonderful *Holly Johnson* of the even more wonderful *Frankie Goes To Hollywood*. Here we see Holly playing bass for legendary Scouse cult band *Big In Japan*; his partners in crime at that time were Budgie (now Banshees); Ian Broudie (Care and Bunnymen producer); Bill Drummond (Bunnymen manager) and Jayne Casey. It's rumoured that Kenny Dalglish used to step in on penny whistle when the occasion demanded it. . .



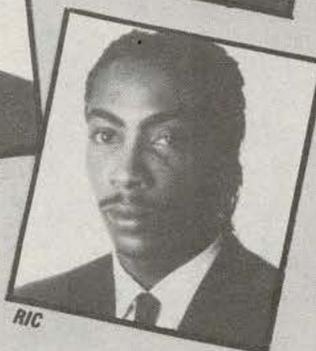
TIMMY



DEBRA



JEFF



RIC

**L**IKE THE man said, *Change* is gonna come — in fact it's here already as the New York funksters soar back to form with 'Change Of Heart'. Not to mention change of fortune, 'cos it's their first foray in the pop pack since Luther Vandross crooned stylishly on 'Searching' in 1980. "When you've got a singer like him, it's easy," says band spokesman Timmy Allen.

The lady is Debra Cooper, who's made it pretty easy herself with a slick contribution to the single and Top 40 album of the same name. And if the monster 12 does a hop up the hiplist in tandem with the SOS Band's new-old single, ace boardmen Jimmy Jam and Terry Lewis won't be whinin', because they produced the pair of 'em.



Pic by Bruce McGowan

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● COVER PIC BY JILL FURMANOVSKY

# News

## Reading on

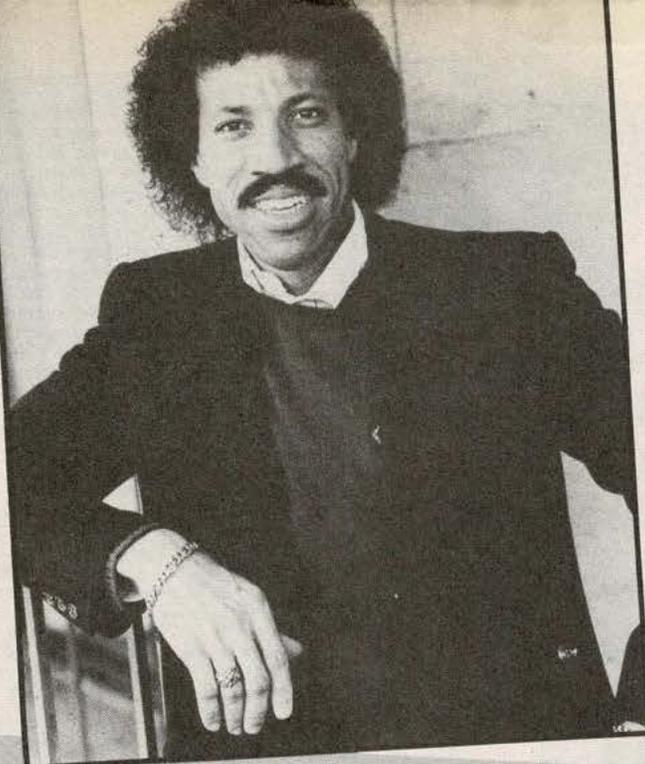
**T**HE ANNUAL Reading Festival will now go ahead. It won't, however, be in Reading but at Lilford Park between Oundle and Thrapston in Northamptonshire. No details of which acts will be appearing are available yet.

Ticket prices are also undecided at present, but the organisers have offered RM readers a special deal. Anybody who can send in an application for a weekend ticket before June 20 will only have to pay last year's price of £15.95. Cheques or postal orders only to NJF, PO Box 45Q, London W1A 45Q.

● **SMOKEY ROBINSON** has a single set for release at the beginning of July. 'And I Don't Love You' comes from Smokey's forthcoming album 'Essar' — the phonetic spelling of Mr Robinson's initials.

● **WAH!** RELEASES a long awaited single 'Come Back' on June 15. Wah! is now down to a nucleus of one, namely Pete Wylie, who has spent the last year and a half working on his forthcoming album 'A Word To The Wise Guy' which comes out on July 13.

● **SHALAMAR** have revealed their new line up. Founder member Howard Hewett will be joined by Micki Free and Delisa Davis.



**LIONEL RICHIE** releases his next single this week. 'Stuck On You' is taken from his smash hit album 'Can't Slow Down' which has sold well in excess of a million copies. The record, available in both seven and special 12-inch versions is the follow up to 'Hello' which confirmed Lionel as Motown's biggest star this side of the Atlantic. There are no plans for the great man to play any dates in the UK at present but a new album should be in the shops in October. 'Hello' stayed at pole position in the chart for six weeks.

## Queen tour for summer

**QUEEN ARE** set to play their first British dates for more than a year this summer. No dates have been confirmed but the group hope to do eight concerts sometime in August.

Queen's drummer Roger Taylor announced the forthcoming tour at the launch of his solo single 'Man On Fire' last week, when he confirmed that the band hope to play five nights at Wembley Arena, some shows at the Birmingham NEC, a couple at the Ingleston Sports Centre in Scotland and a show at Slane Castle in Ireland.

Freddie Mercury's long awaited solo album will be released in November. It will probably be titled 'Solo'.

● **WOMACK AND WOMACK** release their single 'Baby I'm Scared Of You' on June 22. The song is taken from their 'Love Wars' album, the title track of which has been in the charts for the last two months. Linda and Cecil have just finished their successful UK tour.

**ROD STEWART** follows his current hit single, 'Infatuation' with the release of an album on June 15. Entitled 'Camouflage' the album contains three cover versions including the classic Free song, 'Alright Now'. Also included is a version of Robert Palmer's 'Some Guys Have All The Luck', which Rod recently performed at the Montreux Pop Festival.

● **GREGORY ISAACS** was fined £1,500 in Jamaica last week for firearms possession. He'll be returning to the UK soon to record an album.

● **THE FLYING PICKETS** release a single 'So Close' on June 18.

● **MIKE OLDFIELD** teams up with Maggie Reilly again for his next single. 'To France' comes out on June 25 and tells the story of Mary Queen of Scots. A week later, Mike's album 'Discovery' is also released.

### MEGASTARS BY

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BLOCK LETTERS PLEASE



● **LONDON'S PREMIER** nightclubbers The Belle Stars return on June 18 with a single entitled '80's Romance'. This sees the Bellies reunited with producer Peter Collins who was responsible for the top five 'Sign Of The Times', a massive hit in Europe.

The 12-inch version of '80's Romance' features a larger than life remix by celebrated percussionist Luis Jargin. An album from the girls is due for release late in the summer.

The Belle Stars have recently returned from a successful European tour.

# FASHION

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# EDDY GOES FOR BROKE

ONE MAN hit machine Eddy Grant releases an album this week. 'Going For Broke' is Eddy's seventh album and includes the singles 'Till I Can't Love No More' and 'Romancing The Stone'.

Eddy is currently in Barbados preparing for his next world tour.



HELEN TERRY is to concentrate on her solo career in the future. However a spokeswoman for Culture Club denied that this means a split in the band, at least for the time being.

Helen, who is currently working with Boy George and Roy Hay on her debut solo album, has her sights set on a lucrative solo career, particularly in America where she became a great favourite on the recent Culture Club tour.

Helen will accompany the rest of the band on their forthcoming Japanese tour, and will decide on her future before plans to tour America again are finalised.

SIOUXSIE AND The Banshees have found a replacement guitarist following Robert Smith's decision to leave the band. The new boy is John Carruthers, guitarist with Sheffield group Clock DVA, and he joins the Banshees on the eve of their UK tour — just as Robert Smith did when he was drafted in to replace John McKay when he left the band.

Carruthers got the job after lengthy auditions in North London. He is expected to rejoin Clock DVA after the Banshees tour to prepare material for release later this year.



GRANDMASTER MELLE Mel and the Furious Five release a new single this week.

'Beat Street' is the first single Melle Mel has released since taking the Grandmaster title from Flash. It comes from the film of the same name, which opens in the UK sometime in July. As usual, the single comes in twelve

inch form only. ● NOT TO BE outdone by his former colleague Melle Mel, Grandmaster Flash releases a greatest hits album this week.

'Grandmaster's Greatest Messages' features 'White Lines' and 'The Message' and the cassette of the album includes two bonus tracks.

## TV + Radio

FRIDAY'S 'High Band' (C4, 6pm) features concert footage of lovable Brummies UB40. 'Eight Days A Week' (BBC2, 6.50pm) sees the last in the current series with Gary Kemp and Sandie Shaw casting a critical eye over Van Morrison's Dominion concert, and a book of photos by David Sylvian. They'll also be reviewing the new albums by Difford & Tilbrook, Tina Turner and that man Sylvian again.

SATURDAY kicks off bright and early with the 'Saturday Picture Show' (BBC1, 8.45am) with that dynamic duo Tom O'Connor and Marc Almond while 'No. 73' (ITV, 10.30am) has those cool cats Swans Way as special guests. Nick Beggs picks his favourite records on 'My Top Ten' (Radio 1, 1pm) wonder if he'll pick any Limahl records? 'Ear Say' (C4, 6pm) sees our

own Gal along with an exclusive Stevie Wonder interview, music from Alf, Difford and Tilbrook and Thomas Dolby. John Lydon gets interrogated and Dee Schneider of Twisted Sister reviews the singles. 'In Concert' (Radio 1, 6.30pm) showcases The Cult supported by Fatal Charm. 'Pop Quiz' (BBC 1, 6.10pm) has Gary Glitter and Paul Young captaining the two teams. Their charges are Annabel Lamb, Green, Drummie Zeb and Toyah.

SUNDAY has Paul Gambaccini looking back over the illustrious career of American group The Doors. (Radio 1, 4pm).

WEDNESDAY'S 'Razzmatazz' (ITV, 4.50pm) sees noisy Alistair joined by Junior to present the show while the music is provided by the lovable Bluebells, Bronski Beat and Clive Dunn, sorry tht shuld read Gary Glitter. There's also an interview with Suggs and Carl of Madness. Jonathan King continues his look at 'Entertainment USA' (BBC2, 9pm).

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# Gary Crowley



... joins the Jim Reid 'Posers For Peace' demo

**I**N A RATHER drunken stupor I was spread across my boudoir floor surrounded by millions of these little round plastic things. The decrepit record player had a disc stuck firmly in the grooves. I realised I'd have to rise to my feet, stagger over and change the record. Now facing me was the problem of which record? Because, there was quite a choice.

Over yonder lay the mighty Everything But The Girl long player 'Eden'. Ever since their Cherry Red debut 'Night & Day' (penned by Cole Porter, a top cat who Benny 'The Ball' Green waffles on about every Sunday afternoon on Radio 2), I've been deeply in love with Tracey Thorn's voice and peak-capped Ben Watt's subtle guitar playing. One of my greatest memories is seeing them singing and strumming with cool cat Paul Weller at an ICA Capital Rock week a few years back, tackling tunes like the Jam's 'English Rose' and Astrud Gilberto's 'Girl from Ipanema', then a clue to the new direction!

Anyway, if you're not aware of how wonderful 'Each and Every One'/'Laugh You Out Of House' is you're living in squaresville, baby. Waste no time in checking for their debut album, apparently they're raving about cuts like 'Bitter Sweet', 'Even So' and 'I Must Confess' down at the Cafe Bleu!

Lying next to that was something I thought I'd never ever see — the long, long awaited LP from Coventry hot shots the Specials, entitled rather appropriately 'In The Studio'. It's been well worth the wait. Once again General Jerry Dammers leads his merry band of Rude Boys into battle and boy do they weather the storm. Songs like

'Girlfriend', 'Housebound' and 'Racist Friend' are simply thrilling. In my 'Groovy Pop Combos' guide book they're right up there, leaving most of today's fair weather ensembles a long way behind. It's a peach.

**R**HYTHM AND Soul label Kent are keeping up the good work. When browsing at your local record shack you should always remember to check their release sheet otherwise you may miss out on lovely long players like 'Rare Soul', a musical gourmet's delight. Label soul brothers Inferno are also alongside in the charge of the Northern Soul Brigade, and they've just made available some scorching singles like JJ Barnes' 'Mr Real Humdinger' and the Suspicious' 'Our Love Is In The Pocket' — all tried and tested and finger lickin' good.

Actually, there's two singles piles in my room, the rubbish one nearly reaches the ceiling, which surely reflects the state of British

pop (today, as we know it) while the great one is merely a molehill. Still, in amongst them, sticking out are a few inspiring releases like the Frankie Goes To Hollywood bullet 'Two Tribes'. The fight of the century features Big Daddy Reagan versus Giant Haystacks Chernenko with the listener winning out. Also happening is the new Elvis Costello 45 'I Wanna Be Loved', originally covered by Ricky Nelson.

The Bluebells' new outing is an out and out stomper as well, entitled 'Young at Heart' (aren't we all). It's their follow-up to the gorgeous 'I'm Falling' and a taster of what to expect from their forthcoming debut LP 'Sisters'. They've been making scintillating records for a few years now and in my humble opinion, the chart is where they belong.

So, all that was left was the choice, after much thought and deliberation I decided to have a drunken jig to I-Level's brilliant shuffling dancer 'In the River'.

**O**UR CHART this week has been supplied by young dilettante Andrew Ridgeley, mean geetar player about town and poser extraordinaire with chart topping popsters Wham. These are the boss waxings currently blasting from the cassette player of Mr Ridgeley's sporty black Ford Capri...

- 1 HOT HOT HOT — Arrow
- 2 TURN TO GOLD — David Austin
- 3 IN THE MOOD — Glen Miller
- 4 LABELLED WITH LOVE — Squeeze
- 5 HANGIN' — Chic
- 6 LOVE ALL DAY — Nick Heyward
- 7 BOOGIE WONDERLAND — Earth Wind & Fire
- 8 DANCE AWAY — Roxy Music
- 9 CHANT NUMBER ONE — Spandau Ballet
- 10 GANGSTERS — Special AKA

NEW SINGLE



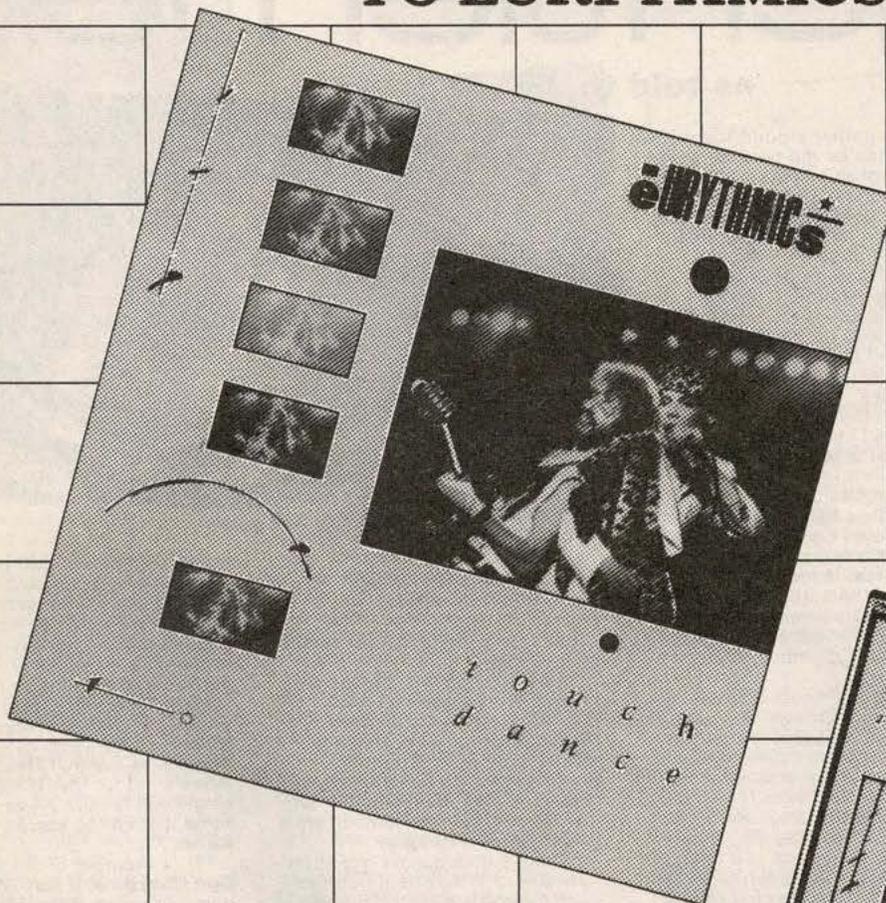
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# The League of Gentlemen

as told to JIM REID



**T**HE LEAGUE of Gentlemen were in America. Dressed in excessively loud check trousers, golfing shoes, baseball hats, Nikon cameras and Charles 'n' Di lapel badges, they set about exploring the lurid pleasures of New York's lower east side.

Naturally they entered a bar. "No, I don't want my beer poured from a frozen bottle, thank you very much," explained Sir Public House as some hapless Yankee tried to foist an inferior brew upon him.

The League Of Gentlemen were in sombre mood. As they sat wistfully debating the merits of light'n'bitter, pork pies and knocking people down on the left hand side of the road, a crowd

began to gather around them. Delighted by the peculiar antics of the English electro aristocracy, several sons of John Wayne began to gawp and holler in that touchingly 'native' way of theirs. "Awriite," they shouted. "Yahoo," they chorused.

Such appreciation, crude perhaps, was very touching. Sir Public House doffed his hat to the crowd and one particularly singular fellow approached him for a parlez.

"Hi, I'm Daryl Z Zibnikski from Skinny Red Leather Tie Weekly, the official organ of the American musicbiz."

"Eh gad," said Sir Public. "Take the wretched fella away." But Daryl wouldn't go away. Anxious to ingratiate himself with the world's most lauded roving bandits of the bottle, he began to read aloud his week's work. This was a mistake, but then so was Christopher Columbus, reasoned Lord Hip Hop...

"Awriite, let's rock and roll, let's move 'n' groove. Hot news in NYC is that **Hail and Oates** are currently working on their new LP with Lord Hip Hop's second cousin, **Arthur Baker**. The band plan a world tour between October '84 and May '85. They may visit Britain, that is if little of England is still considered part of the world. Ho ho, just my little jape.

"Crazy name, crazy guy dept: yup, it's **Ozzy Osbourne** again. Jeez, the double O has already been slung in prison and banned from Jacksonville on his current US tour. Last week he was



STRIPES WERE definitely out that season

banned from Baton Rouge, Louisiana. Holy smoke, with a record like that he'll soon be eligible for a job in the US secret service...

"Rack momentum: **Material** bassist **Bill Laswell** has just finished working on the new **Herbie Hancock** LP, which will be out in July, and is set to produce the next **Gil Scott Heron** 12 inch 'Re - Ron' - an awfully strong attack on our great leader **Ronald Reagan**.

"There's no business like show business or Hollywood, but he's busy making a record right now. Just little joke number two. And did someone say joke? Newcastle blond **Sting** will appear in a new movie, 'The Bride'.

"Even more ludicrous. Central TV are to show a two hour long documentary of pop group **Duran Duran**. The show will feature live concert footage and a documentary of their 1984 US tour. The film will also be shown in the US. Will there be any 'authentic' backstage scenes, I wonder? I should cocoa...

"Heh, some news from quaint little England. During the recording of new **Smiths'**

material ('William' will possibly be the next single) moptop guitarist **Johnny Marr** was accosted by **Marianne Faithfull**. Ms Faithfull begged the fringed strummer to write her a hit single. Johnny is currently attempting to do this...

"And talking of Liverpool, don't you just dig those crazee accents? Maan, I could listen all day. All this just to say that **Dead Or Alive's** vid for the 'What I Want' single will feature a live lion. Hope it's not too scared of **Mr Burns**...

"Nice moment of the week: **Boy George** and **Boy Marilyn** going to watch **Billy Joel's** Wembley show together...

"Finally a sad story of soca superstars **Arrow**. The 'Hot Hot Hot' boys were not too clever at getting their work permits for a small Brit tour and were turned away from Heathrow airport last week. The boys attempted to amble through customs with all their gear blithely telling officials they were over for a holiday in Birmingham."

"Colonials," muttered Lord Hip Hop. "They only want to talk about sex, money or trash." The League of Gentlemen were an extremely cultured assembly...

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# Singles



reviewed by  
**JESSI MCGUIRE**

**INDIANS IN MOSCOW 'Jack Pelter And His Sex-Change Chicken' (Kennick)** Never-ending novelty! A white vinyl record! Not as insane as 'Miranda', but in a more serious vein about hormones in chicken feed mutating farm chickens, so that male ones start laying eggs. Nothing gooey about this record; excellent lyrics as usual.

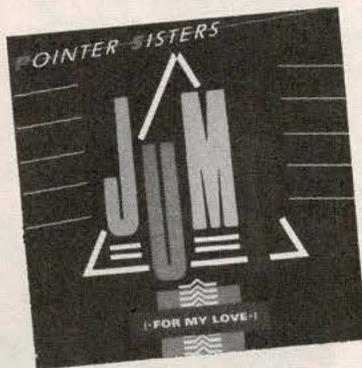
**THE BARRON KNIGHTS 'Churchill Rap' (Towerbell Records)** The almost inevitable answer to Mel Brook's 'Hitler Rap', using the same riff, and, according to the press release, supposed to be a reminder as to who really won the war. Infinitely inferior to 'Hitler Rap' unfortunately, and a wee bit embarrassing.

**RUFUS AND CHAKA KHAN 'One Million Kisses' (WEA)** New! From the woman who says Boy George doesn't sing properly; another record which serves to confirm that she's not much cop either! Tepid disco, saying nothing and sounding like a million and one other tepid disco records. Give me George's soulful wheezing any day, duckie...

**BOB MARLEY 'Waiting In Vain' (Island)** A pretty piece of posthumous lovers rock from the late-lamented master; a follow-up to 'One Love'. Perfect for these slow summer evenings with a glass of Ouzo and a slice of melon. Gorgeous!

**S** PITTING IMAGE 'Da Do Run Ron' (WEA) Ronnie Reagan was staying just up the road from me in residential Regents Park, so I turned the volume up full blast for him to hear this.

It's (apparently) Nancy singing the president's praises for his election campaign to the tune of the classic sixties hit 'Da Do Run Ron', and it's got a leather-clad Ronnie and Nancy on the sleeve. Brilliant. Not to be missed!



**JO DURIE 'Wimbledon Lawns' (Blue Hat Records)** A timely re-release of our top woman tennis player's only waxing, as she starts her run up to Wimbledon '84. But poor Jo sounds positively embarrassed on this, and it's obvious she's much happier clutching a tennis racquet, than making a racket with a microphone. Oh dearie me...

**SMOKEY ROBINSON 'And I Don't Love You' (Motown)** And Honey, I don't love you either. Smokey's capable of miles better than this, and he *certainly* doesn't need to rip-off the 'Thriller' bass-line. You can't take that fantastic voice away, though.

**JERMAINE STEWART 'Get Over It' (10 Records)** Jeffrey Daniel lookalike and Shalamar backing singer Jermaine says with great conviction that he'll get over it in time. I won't. Pass the Hedex.

**ALISON MOYET 'Love Resurrection' (CBS)** In spite of a hideous similarity with Justin Haywood in the chorus, Alf, sorry, Alison proves here that she's still the queen of the larger lady singers, with a cool bit of summer pop that ought to be a great hit.

**MATTHEW WILDER 'I Don't Speak The Language' (Epic)** Complian. The only nice thing I can say for this miserable bit of plastic, is that Wilder's voice makes me laugh. A losing Eurovision entry.



**THE POINTER SISTERS 'Jump' (Planet)** The sisters three obviously hold with the old tennis tip — 'never change a winning game...' — as this follow-up to the horrendously successful 'Automatic' is in a similar style to it. Not exactly my cup of rosie, but at least the middle sister sounds less like a bloke on this one

**BILLY JOEL 'Leave A Tender Moment Alone' (CBS)** Oh, nightmare! It's that ghastly little man with the oversized girlfriend again, straining for every note in this sickly ballad from his plundered album 'An Innocent Man'. He's guilty as hell...

**JEFFREY OSBORNE 'On The Wings Of Love' (A&M)** Hmmm. Haven't I heard this somewhere before...? Who knows. Who cares? It's horrific slop anyway. NOT recommended for diabetics.

**PAPA LEVI 'Bonnie And Clyde' (Island)** A beautiful reggaefied version of the old hit about the two gangsters who've made more money since their massacre by overzealous cops 50 years ago, than they ever did robbing banks.

**THE DOLLY DOTS 'Love Me Just A Little Bit More' (WEA)** The Dutch Toto Coelo in a Tamla flavoured song featuring a special guest appearance of a rip-off of the theme from 'Shaft'! A bit too 'Euro' sounding for my taste, but pleasant enough with black coffee and croissants in the morning, I suppose.



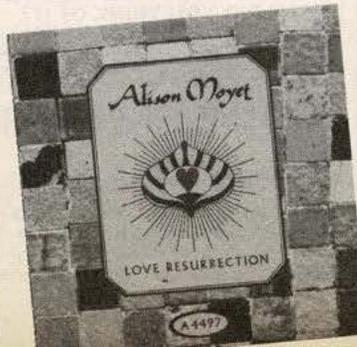
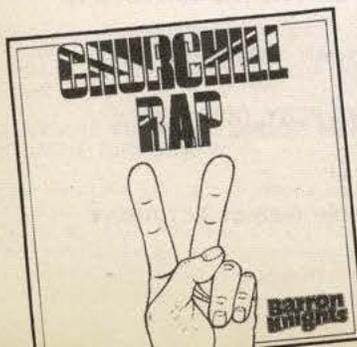
**HANOI ROCKS 'Up Around The Bend' (CBS)** Contrary to what the Rocks might think, the New York Dolls they ain't. Still, at least their music isn't stereotyped or humourless, and this is quite a wacky disc. A cross between ZZ Top and Big Country.

**REWARD 'It Must Be Love' (Impression)** Although hardly a prude, I rather took exception to being presented with the sick-making vision of some chick's fat thighs in fishnet tights on the sleeve of this record, and futilely hoped that the contents might balance this out, but alas... It's just another ho hum pop song with yet another singer who thinks he's Phil Lynott. The title of the B-side ('Not A Chance In Hell') rather says it all...

**DAVE STEWART AND BARBARA GASKIN 'I'm In A Different World' (Stiff)** From the duo who brought you the unforgettable 'It's My Party' comes a very pretty and mature bit of pop, which, if this world was fair, would be another hit for the cosmic couple, but it'll probably sink without trace. Far-out.

**THE BLUEBELLS 'Young At Heart' (London)** The band who had the utter temerity to use Billy Casper's immortal gesture from 'Kes' on the poster for one of their dreadful records, have brought out ANOTHER dreadful record! This sort of muzaky country music is really best left to those who can get away with it, like the Pale Fountains. But of course, they're far too clever to be hip...

**FASHION 'You In The Night' (CBS)** Soulful Spanish guitar, descending melancholy chords; what more could you ask for in a movie soundtrack? No joshing; seriously, this is a lovely record, but you can't help wondering if the lads in leather are joking when you hear strangely familiar Thin Lizzy type guitar breaks, considering the subject matter is almost identical to the epic Lizzy 'Still In Love With You'. I liked it.





# Cine-rama

## KEREN

### WHAT ARE YOUR FAVOURITE FILMS OF ALL TIME?

'Taxi Driver', 'Godfather', 'Mean Streets'

### WHAT ARE THE WORST FILMS YOU HAVE SEEN?

'Suburbia', 'Blue Hawaii'

### WHO ARE YOUR FAVOURITE ACTORS/ACTRESSES?

Sally Field, Jane Fonda, Robert de Niro, Al Pacino, Donald Sutherland

### WHAT WAS THE FIRST FILM YOU SAW AT THE CINEMA AND WHAT DID YOU THINK OF IT?

Probably 'The Sound Of Music', which I loved and saw seven times at least

### WHAT WAS THE LAST FILM YOU SAW AT THE CINEMA AND WHAT DID YOU THINK OF IT?

'Karate Kid' in LA. I really enjoyed it

### WHICH PART WOULD YOU LIKE TO PLAY, GIVEN THE CHANCE?

Olive in 'On The Buses'

### WHAT ARE YOUR CHILDHOOD MEMORIES OF SATURDAY MORNING PICTURES?

I always got a headache and felt sick. They were always boring, like Westerns

## SARAH

### WHAT ARE YOUR FAVOURITE FILMS OF ALL TIME?

'Dog Day Afternoon', (Al Pacino, John Cazale), 'The Godfather', 'Tootsie', 'Justice For All'

### WHAT ARE THE WORST FILMS YOU HAVE SEEN?

'Suburbia' (about LA Punks), 'The Outsiders'

### WHO ARE YOUR FAVOURITE ACTORS/ACTRESSES?

Robert de Niro, Al Pacino, Gene Hackman, Dustin Hoffman, William Hurt, Meryl Streep, Diane Keaton

### WHAT WAS THE FIRST FILM YOU SAW AT THE CINEMA AND WHAT DID YOU THINK OF IT?

'Mary Poppins', brilliant

### WHAT WAS THE LAST FILM YOU SAW AT THE CINEMA AND WHAT DID YOU THINK OF IT?

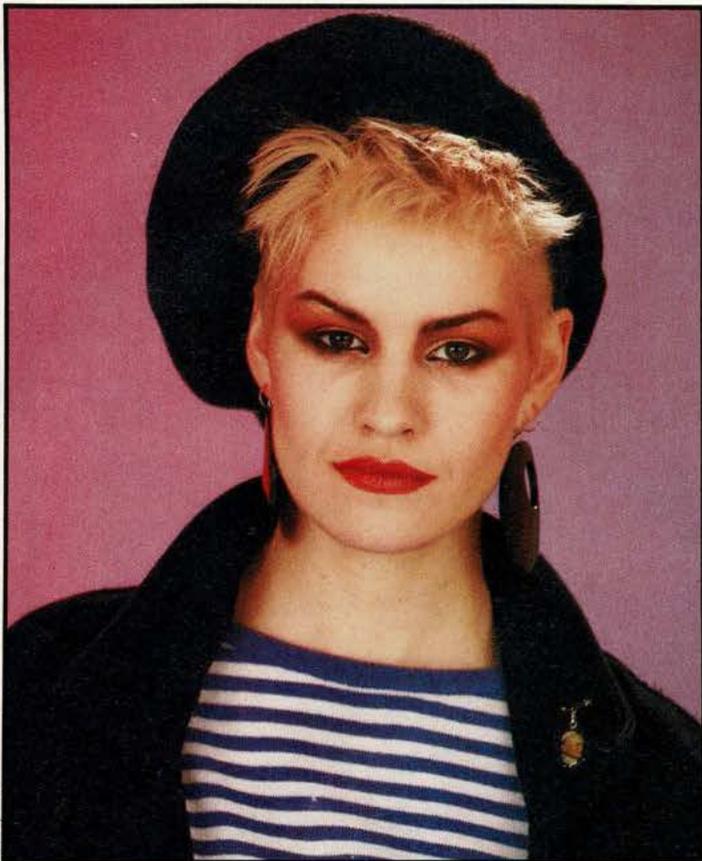
'Secret Places', enjoyable but not a classic, like a Channel 4 play; 'Dead Zone', good

### WHICH PART WOULD YOU LIKE TO PLAY, GIVEN THE CHANCE?

Dandy Nichols in 'Till Death Us Do Part'

### WHAT ARE YOUR CHILDHOOD MEMORIES OF SATURDAY MORNING PICTURES?

Getting my plaits pulled and fighting in the seats



Pic by LFI

## Celebrated film critics Bananarama hand out the Oscars

### SIOBHAN

**WHAT ARE YOUR FAVOURITE FILMS OF ALL TIME?**

'Jungle Book', 'Showboat'

**WHAT ARE THE WORST FILMS YOU HAVE SEEN?**

'Dead Man's Curve', 'Suburbia'

**WHO ARE YOUR FAVOURITE ACTORS/ACTRESSES?**

Robert de Niro (yawn), Dustin Hoffman, Meryl Streep, Bette Davis, Glenda Jackson

**WHAT WAS THE FIRST FILM YOU SAW AT THE CINEMA AND WHAT DID YOU THINK OF IT?**

'South Pacific'. I loved it. It was greatly enhanced by sampling my first ever choc-ice (during 'Happy Talk')

**WHAT WAS THE LAST FILM YOU SAW AT THE CINEMA AND WHAT DID YOU THINK OF IT?**

'Karate Kid' (preview in LA because they used 'Cruel Summer' as a soundtrack). Not that I'm biased you understand but it was the most enjoyable film I've seen for ages. A dead cert smash. Not to be missed

**WHAT ARE YOUR CHILDHOOD MEMORIES OF SATURDAY MORNING PICTURES?**

They were brill. I lived in Germany and all the English kids would be picked up by a bus to go to the English cinema so there was always a big gang of us. Stacks of sweets, noise and everyone cheered when the baddie got shot or whistled when the girl got kissed



## Howard's pearl

**W**OW! WE'RE giving away 15 Howard Jones packages consisting of an autographed copy of the 'Human's Lib' LP, a 'Pearl In The Shell' picture disc single and a poster.

To win, answer the three questions and post the coupon to: Howard Jones competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 15 entries opened on the closing date, Monday June 25, keep up with the Joneses.

- 1) Howard Jones' first hit was 'New Song'.  
a) True..... b) False.....
- 2) 'Human's Lib' is Howard's  
a) first..... b) second.....  
c) third..... album
- 3) His second single hit was  
a) 'What Is Life'..... b) 'What Is Love'..... c) 'What Is It' .....

Name .....

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*New 7" & 12" Single*

# I'M IN A DIFFERENT WORLD

*Dave Stewart  
&  
Barbara Gaskin*



**STPA**  
records  
7" Broken 7 12" Broken 7



Chrissie Hynde  
on marriage  
and motherhood



JIM KERR fresh from his whirlwind romance

Pics by Jill Furmanovsky

**S**ITTING ON a hotel balcony atop a lush Swiss hillside overlooking sunny Zurich and the mountains beyond, anything seems possible. Perhaps the Von Trapp family will come skipping through the pines, acting out the final scenes of *The Sound Of Music* just for us, or even wilder — perhaps you could meet someone, fall in love in a week, be parted for three months and then get married in another six days.

Sounds ridiculous doesn't it, but that's exactly what happened to my companion, newly wed Chrissie Hynde and Simple Minds' Jim Kerr, in what must have been the best kept secret romance in pop this year.

"It wasn't hard to keep it quiet because we were never seen together," explains Chrissie, pushing her fingers through that famous mop of dark hair and pointing out the various clocktowers on the landscape below. "We met in Australia in January when we were touring and I'd see Jim in the restaurant or in the hotel and we just kept bumping into each other, though neither of us was doing it on purpose.

"Eventually we started talking to each other and after a week it was still just 'hi' in the lift,

but there was something going on and one day we just looked at each other and said, 'where the hell did you come from?' because it was so obvious, like it had all been pre-arranged or something.

"It was quite a big surprise for both of us, and then I guess we had about a week where we realised how fond of each other we were getting and then I went to America and he went on to Europe — for three months."

Chrissie leans back in her chair and smiles at how strange it seems to an outsider like myself. When did you meet up again? "Well, then we saw each other in New York. He must have arrived on April 30th, and we saw each other between soundchecks and shows and we got married on May 5th. Kinda wild, huh?" She laughs out across the valley below.

"The funny thing is, it didn't seem mad at all somehow. We thought we'd get married in the hotel but then we thought no, let's go to the park, so we hired a horse drawn carriage and drove around the park and the sun came out.

"We sat there and this guy sat across from us and read this thing out and that was that. It sounds odd, but anything's possible over there in New York."

Zurich would have been a great place for a honeymoon, I suggest, but Chrissie and Jim are both too busy at present. Did they manage to get away for a few days?

"Well we flew to London the day after the wedding and then went to Glasgow on the 7th to see Jim's folks," explains Chrissie. "They were thrilled, they loved it 'cos when he got back from the Australian tour, they could tell that something wasn't quite right with their boy. The next day Jim had to start a tour and I had to come back out on the road."

**C**HRISSIE ADMITS to not having known very much about Simple Minds before meeting Jim, so I ask what they think of each other's music. There's a long pause before Chrissie spills the beans. "Well he made me promise not to listen to some of their albums, but the ones I've heard I think are brilliant," she says proudly, tugging at her Simple Minds sweat shirt.

Of course Jim Kerr is not the only person currently held high in Chrissie's affections.

Continued page 14

A meeting of

**MINDS**





From page 13

Next door to us, playing with her toys and mashing Kiwi fruit into a pulp, is sixteen month old Natalie, Chrissie's baby, the father being Ray Davies of The Kinks. How does she like being a mother?

"It's just one of the great things in life," she says. "But then of course it is because that's one of the things that life should be about isn't it? Having Natalie has improved my sense of humanity and it also adds more humour to each day having the baby around."

But isn't it difficult combining a successful group like The Pretenders with being a mother of a boisterous baby girl? "Well I breast fed her throughout the British tour which was a bit inconvenient, but if you can't make that kind of a concession for a year of your baby's life, then maybe you're just useless."

"Obviously some women can't do that because of their jobs, but I don't believe in bending my life around my career, I think you have to bend your career around your life."

This is undoubtedly something that Chrissie Hynde has managed to do exceptionally well, overcoming the deaths of James Honeyman Scott and Pete Farndon to rebuild The Pretenders with Martin Chambers and carry on writing some of the best pop/rock songs of our generation. Throughout her career, Chrissie Hynde has achieved things on her own terms in her own way. Not a short skirt or a pout in sight.

"Nah, I've never had any problem because of my sex," she says. "It's always come up, the 'woman in rock' thing and I just say, well it's not a man's field. I've certainly not played on it and it's never been an issue to me."

Does she wish there were more women in rock? "I don't really care," she sighs. "I think from my own personal satisfaction I'd like more women to do it because I love hearing good female vocals, I just love the sound. I'm not nuts about girls singing rock n' roll, not

## A meeting of

# MINDS



that American brand anyway. It just sounds awful."

Not that Chrissie goes out of her way to keep up with current trends in female voices. She acknowledges a liking for Carmel but asks "what's that?" when I mention Sade.

**T**HE PRETENDERS have often been criticised for degenerating into simply being a loud rock band at gigs, losing the sensitivity of Chrissie's songwriting talent. In the past, this was put down to the sloppiness of Pete Farndon, but Chrissie is quick to take her share of the blame.

"I probably wasn't very good. At a guess, that was a lot to do with it. Now I look forward to it more and enjoy it. I just get black moments of not self doubt exactly, but I wonder if it's worth anything to anybody and other times I think it's going to be a ball. I'm not very consistent in that respect."

How does she look back at The Pretenders mark one? She stares out into the afternoon sun and smiles. "Anyone would miss the early days when it was a lot more of a struggle," she says. "Winning all the little battles and little victories, that's all pretty much behind us I guess."

She's right of course. The Pretenders are huge, especially in America at the moment where they will be touring (with Simple

Minds) in the summer. New boys Malcolm Foster and Robbie McIntosh are firmly established and Martin Chambers stalks the streets of Zurich armed with his new video camera dressed in his wrap around shades and boxer boots.

How long will Chrissie manage to keep up being a mother, wife, woman and rock star, I ask, as she proudly shows me her wedding photos over tea. "Well, I'm more into it now than I was three or four years ago," she explains. "Now I'm more relaxed, I can enjoy seeing the world, staying in nice hotels. As long as I still want to write and play guitar and people still pay to see us, then I'll carry on, but when I don't dig it anymore then I'll stop."

The Pretenders are tied up with touring for most of this year but Chrissie hopes to start writing a new album for early 1985. Any other plans for this year?

"Well," she nods, "it'd be nice to see Jim Kerr again sometime..."

By Andy Strike



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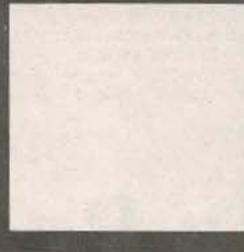
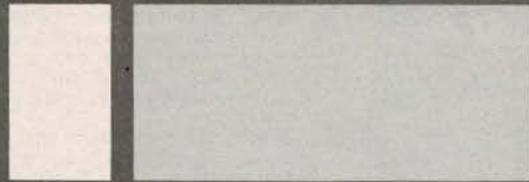
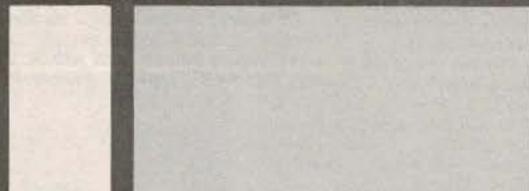
WITH THE

SPECIAL AKA



NEW  
ALBUM

NEW  
CASSETTE



# Albums

## Kid's stuff

**MICHAEL JACKSON 'Farewell My Summer Love' (Motown ZL72227)**

**MORE MOTOWN malarky!**

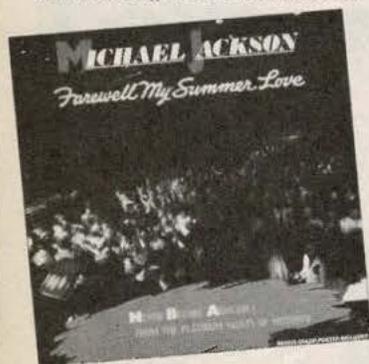
If 'Thriller' is the perfect fusion of black and white pop, then 'Farewell My Summer Love' is the perfect fusion of a bad idea and a piece of plastic. Miraculously, the people at Tamla have 'found' yet another batch of Wacko Jacko's dirty laundry and thrown it out on the line to dry. There aren't any complete songs on this LP — they've all been overdubbed with the most grotesque drums, guitars and keyboards — making this sound like a Stars On 45 jigsaw with not an ounce of authenticity or 'soul' in sight . . . . . in short, this is laboratory music. The title track is easily the best song. I love Michael Jackson as much as the next man, but this is a cheap and badly executed cash-in. ++

DYLAN JONES

**EDDY GRANT 'Going For Broke' (ICE LP 6001)**

BACK ON the Frontline, Eddy Grant discovered a winning formula. On 'Going For Broke' you can witness that formula growing stale: each song is an overweight synthetic pseudo-Caribbean stomp, featuring repetitive nonsense lyrics and, halfway through (cue glossy white axe and grin to match), THAT heavy metal guitar solo.

Eddy's out of touch — he pays lip service to Brixton and Harlem, but he's sitting pretty in a successful capitalist concern (check the 'thanks' list on the inner sleeve), and he don't live on



# Game for a laugh

**SHOXSIE AND THE BANSHEES 'Hyaena' (Polydor She hp1)**

**BANSHEES' ALBUMS** tend to take a bit of getting into these days with their sound symphonies outnumbering the songs on the whole. On 'Hyaena' this balance has been reversed to produce a record that contains some of the most melodic utterings from the band for a long time.

The non-compromising nature of our top gothic supergroup is still to be found on 'We Hunger' and the frenzied 'Blow The House Down', but there's an unusually tuneful accompaniment to Siouxsie's mature vocals on 'Running Town' and the superb 'Belladonna'.

Of course Smithy boy's packed his bags since this was recorded, but it won't matter too much because the Banshees have coped before with AWOL members. They'll bite their lip and head off laughing, hyaena like, into the future. +++++

ANDY STRIKE



the Frontline no more. Lucky ol' Eddy, sure, but what's he got to SAY to us? Nothing new. ++ 1/2

STEVEN GRAY

**VARIOUS ARTISTS 'UK Electro' (Streetsounds ELCTS 1984)**

HOT ON the heels of Electro 4, the latest in a long line of invariably excellent Streetsounds compilations, comes UK Electro which I'm sorry to say leaves vast amounts to be desired.

Without wishing to sound elitist, I prefer my reggae Jamaican and my electro American as on this showing electro 'Limey Stylee' lacks excitement, energy and strong rhythm.

On many of these tracks, and especially 'Real Time (Retrospective Dub)' by Zer-O, the keyboard style is pure mainstream disco overlaying pretty lightweight drum patterns. UK Electro on this showing remains in the 'little league' in the Electro ball game. I would advise

all concerned to refer back to the earliest of Afrika Bambaataa and start from scratch (no pun intended!) ++ 1/2

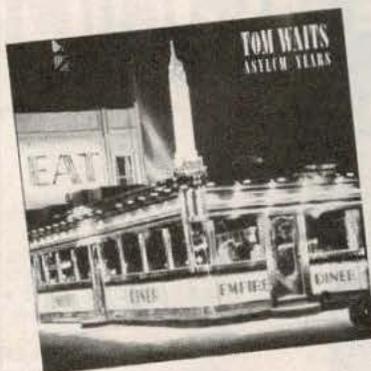
JOE SHUTTER

**NICK LOWE 'Nick Lowe And His Cowboy Outfit' (F-Beat ZL 70338)**

SO HE admits it at last! Nick Lowe is the cowboy who does bad things like riding around town stealing riffs but has a heart of gold and wins the girl in the end.

He's got such a deep-rooted love of good, old-time music that it's impossible to dislike Nick. Once again on 'Cowboy Outfit' you can write down the names of people whose lawyers might well be in touch soon — try Jerry Lee Lewis in the middle of 'Maureen', Duane Eddy on the instrumental twang 'Awesome' — but, odd a remark as it may seem, he really means no harm and the result is another affable and highly unoriginal album. +++ 1/2

PAUL SEXTON



**PATRICE RUSHEN 'Now' (Elektra 960 360-1)**

THE UNAVOIDABLE reaction to 'Feels So Real', Patrice Rushen's first single in about two years, is that for something that took so long it's a pretty slight piece of work. Now I'm trying to avoid that reaction to the whole LP.

It's not easy, though; in the first place Patrice is a vastly stylish and talented artist who sadly seems to believe that if she doesn't make people dance, she doesn't make people happy. But her predilection is for jazz and that's subordinated to the demands of the dancefloor. The first single is far more a groove than a song, so is 'Get Off (You Fascinate Me)' — neither really gets its teeth into a melody as she did with 'Forget Me Nots', and you remember what happened to that.

The one time the left-field, laid-back groove really works is on 'Perfect Love', which has just the right dosage of slinky irreverence and even a neat synth solo from Patrice down the middle.

Overall, two years' effort means you can't accuse her of Rushen in, but maybe she tried too hard this time. +++ 1/2

PAUL SEXTON

**TOM WAITS 'Asylum Years' (Asylum Records 960-321 1)**

BEING FAMILIAR with Tom Waits reputation, but not his music, I approached this weighty two LP compilation of his earlier work with both anticipation and trepidation. Yup, it is carefully studied pose — American lowlife dragged through 100 per cent proof — but what pose!

'Asylum Years' is beautifully pitted with Waits' snapshots, images of nightlife seen through the gentle mythology of cigarette haze, biting satires — 'Step Right Up' — and lonely hearts. And through it all there's words — great dirty, cascading chunks of bar room poetry — and more words.

What more can I say, the playing's great — sax, double bass, piano — and the delivery, well, that's the stuff of a man with real experience. One gripe, though, where's the liner notes, where's the list of musicians etc, a greenhorn like me would appreciate a little help. Still . . . +++++

JIM RYD

# Big Boss goof

**BRUCE SPRINGSTEEN 'Born In The USA' (CBS 86304)**

OUT COMES Bruce's new album and out come the warnings from my colleagues at RM. "Careful how you treat God, Strike!", and, "He deserves a fair hearing." Well, that's what he got and what did I get in return?

Three songs glorifying sexual harassment, three about growing up in the good ol' US and a couple about how the guys go out and knock their stupid heads together on a Friday night.

Needless to say, Bruce thinks this is all just great and belts out the aforementioned pearls of wisdom with his customary gusto. Springsteen and his excellent band have got it all off pat by now and I can see why the yanks love him, but show me a Brit into Bruce and I'll show you a misguided wally. ++

ANDY STRIKE





# BOB MARLEY

and the WAILERS

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—◆—  
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IN VAIN**  
—◆—

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# Mailman

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

TO THE two biggest egotistical, narcissists, otherwise known as Wham!

We have come to the conclusion, you, George should be hung, drawn and quartered, and Andy should be strapped in an electric chair and then have his nails pulled out.

Not only have you had the nerve to state rather foolishly that you can dethrone Duran but you, Andy Pandy have stolen JT's blond fringe.

Duran do not need to prance around semi-naked showing all they've got — in your case not a lot — in their videos to attract attention. Duran also do not need to shove shuttlecocks down their shorts to make them look like big boys.

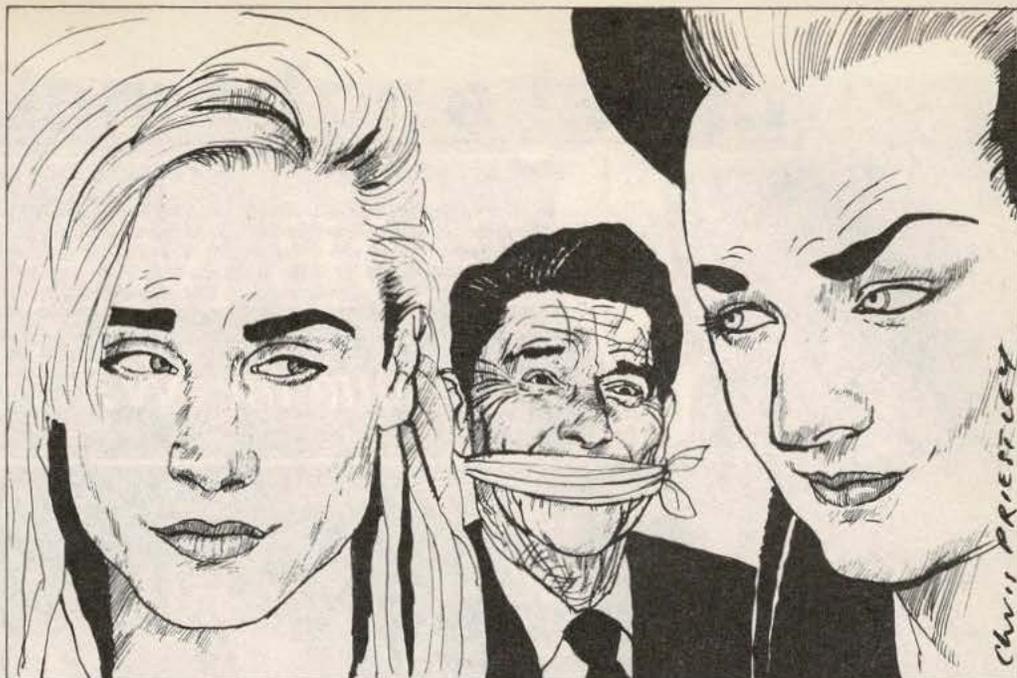
As for your over-cooked suntans, you look more like a burnt Sunday roast than mega stars. In future I think you should count the number of people in your fan club rather than the number of hairs on your legs, then you'll realise that you could multiply that number by 10 and still not have as many fans as Duran.

Nick Rhodes' Red Underpants Durannie 12706  
John Taylor's G-String Durannie 11539

● *And that's not all...*

DEAR GEORGE and Andrew, I felt compelled to write to enlighten you on a few points. How on Earth can you say that there is only room for two groups — Culture Club and Wham!? That's rubbish. There's room for everyone. Talk about hypocrites — how can you say Duran have become arrogant? All you do is swan off to exotic places for 11 months of the year — well that's fine for you, but as soon as DD do it they get slagged off for 'bumming around'.

You're very lucky, you've always had the media on your side. DD have had to overcome all the British media hatred and God knows they deserve to be tops. It's only because you've been



## Gripes 'n peace

THE LETTERS on this page have been so depressing over the past few weeks; people always complaining about someone or something. How about printing a happy note? In a world that is rather full of narrow mindedness and petty jealousy, it was great to learn this week that there are one or two things still left of value. I read with delight that Boy George and Marilyn have made up and are friends again. It was no secret they quarrelled bitterly over the past few months, to a point that there seemed no hope in

sight. So there had to be a lot of forgiving on both sides, but it has only gone to prove that the seal of their friendship was not broken. The great example they have set by healing their friendship I hope will be followed. In fact, perhaps they both should be made leaders of the United Nations and then maybe we would have real hope for world peace.

A happy reader of Record Mirror, Sue Williams, Reading  
● *But if they argue...*

away and Peter Powell likes you (bloody creep) that your single got to number one.

You want all the glory and none of the hard work, what you know about struggling in the biz could be written on the back of a postage stamp — with room to spare! I'd count your lucky stars if I were you and don't push your luck. The Sixties were remembered for the Beatles, the Seventies for the Bay City Rollers and the Eighties will be remembered for Duran Duran.

Why don't you stay asleep, and quietly Go-Go?

A tooth on Simon's zip, who hates big-headed people, Harlesden

● *Wrong! The sixties will be remembered for NHS orange juice, the seventies for lager and lime and the eighties for hangover cures*

DEAR ANDY Strike.

For your information, the reason the wonderful Go-Go's are strictly no no's in this country is because of narrow-minded bigots like you and almost non-existent radio airplay!

'Talk Show' is a real masterpiece, full of magnificent songs, brilliant musicianship, terrific singing, in fact, it has everything! The next time you get the opportunity to review a Go-Go's record make sure your brain

(?) isn't on 'Strike' at the time! Kathryn Dorme, Chalfont St Peter, Bucks

● *Andy Strike (below) is forced to review 'Talk Show' again*



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## ACROSS

- 1 Reflected by The Furs (6,5)
- 6 Home of The Rats (8)
- 9 Half boy half man (4,4)
- 10 What The Knack were singing about in 1979 (2,7)
- 12 Sung by Tom, Joe and Alannah (3,4,2,2)
- 14 Asked by Soft Cell in 1982 (4)
- 15 A complaint by Bananarama (5,7)
- 16 Recent Tracey Ullman hit (2,3)
- 18 Eagles hit from 1975 (4,4)
- 20 Is it a promise from Terri Wells? (3,2,6)
- 22 Female friend of David Bowie (5,4)
- 25 Doctors who wanted to love you a little bit more (4)
- 26 Duo having a romantic conflict (6,3,6)
- 29 Edwin Starr is paying tribute to him (4)
- 31 Sometime partner of Vangelis (3)
- 32 Stevie Wonder had a talking one (4)
- 33 & 34 across Supremes romance (4,4)
- 34 See 33 across
- 35 See 36 across
- 36 & 35 across Bed time hit for H<sub>2</sub>O (5,2,5)
- 37 A hit for BA and Maggie (4,2)

## DOWN

- 1 Chris De Burgh's position (3,2,3,4)
- 2 He's part of group who are Going Down Town Tonight (4,7)
- 3 What The Pickets and Yazoo have in common (4,3)
- 4 See 19 down
- 5 What The Council have (5)
- 7 Of Talking Heads and The Tom Tom Club (4,8)
- 8 Shalamar gave us one to remember (5)
- 11 The Clash wanted to Give 'Em Enough ---- (4)

- 13 Will was doing it with confidence (7)
- 17 Bunnymen singer (3,9)
- 19 & 4 down A hit for Ben and Tracey (4,3,5,3)
- 21 Sounds like Lennon was kept in the dark (6,4,2)
- 23 Rufus chart success (4,6)
- 24 Sad sounding LP from Ultravox (6)
- 27 It was sub-titled pray like Aretha Franklin (4,4)
- 28 Automatic sisters (7)
- 30 Jermaine Jackson label (6)
- 31 1982 Elton John LP (4,2)
- 32 Stars who gave us a Sign Of The Times (5)

## LAST WEEK'S SOLUTION

ACROSS: 1 'Junk Culture', 5 'The Works', 8 'Colour By Numbers', 10 The High, 12 'Name Of The Game', 14 Dion, 15 Ice, 17 Private, 18 Daryl, 20 Buster, 21 Bananarama, 22 Karma, 23 Bleu, 24 For Zero, 26 Clash, 27 A Night, 29 XTC, 30 Zoom, 31 Steve Severin, 32 Roof, 33 Laine, 34 Road, 35 Sire, 36 Men.

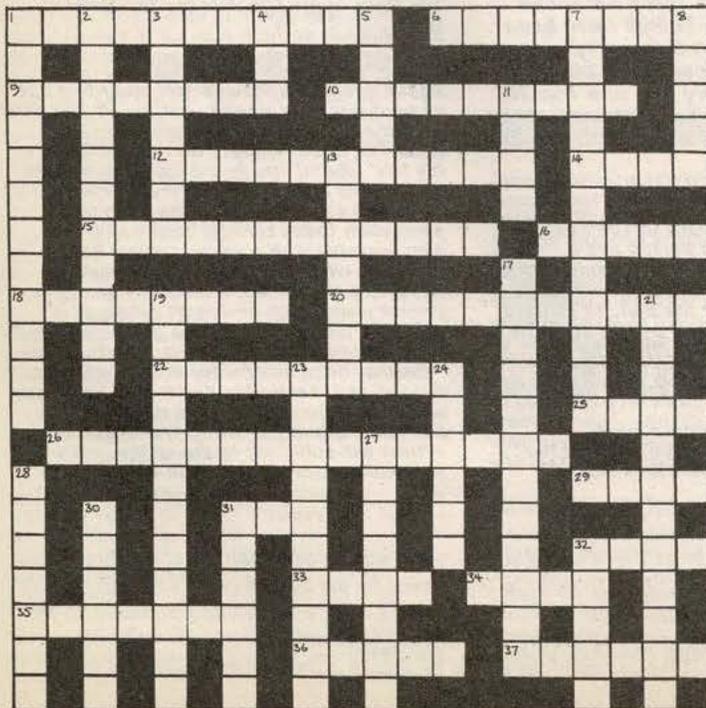
DOWN: 1 Jocelyn Brown, 2 Nelson Mandela, 3 'Club Tropicana', 4 Toyah, 5 'The Caterpillar', 6 'One Eyed Jacks', 7 Kid Creole, 9 'Searchin', 11 'Heartbreaker', 13 'The Lebanon', 16 'Ride A White Swan', 19 Depeche Mode, 20 Blancmange, 21 'Brown Sugar', 23 'Black Rose', 25 Bourgie, 28 Hotter.

X-WORD WINNER (June 9)  
Jim Harris, 130 Olive Road,  
Cricklewood, London NW2 6UU

## OMD comp winners

Neil Dunicliffe, Griffydham, Leics; Alan Chumbley, Polegate, E Sussex; Mr A J Back, Kings Lynn, Norfolk; George Scott, Fife; Andrew Dolphin, Port Stanley, Falklands; Robin Samanon, Luton, Beds; Andrew Morris, Birmingham B28; Nicola Ball, Glasgow G14; Marion Dodd, Sidcup, Kent; Craig Thompson, Sth Woodford E18.

ANSWERS: 1) c) 'Dazzle Ships', 2) b) Joan Of Arc, 3) c) Montserrat



MEET REG Smith, a man wild enough to eat punchballs. He opened his chart account in 1958 with 'Endless Sleep' and produced 12 other hit songs. Nowadays he's famous for another production job — a pop singing child. Name the child and Reg's more popular name to start our rock 'n' roll trivia quiz.

# TRIVIA QUIZ

- 1 Who left the Sunsets to pursue a solo career and become one of Britain's top pop stars?
- 2 In which year was Buddy Holly killed in a plane crash?
- 3 Which Elvis single went to number one when he died in 1977?
- 4 Who scored hits with 'When You Ask About Love' and 'Midnight Dynamos' in 1980?
- 5 On which album did David Bowie sing about a rock and roll suicide?
- 6 Name Bill Haley's backing group.
- 7 Who began a long chart career in 1974 with 'Hey Rock And Roll'?
- 8 Who claimed in 1975 that he had given rock and roll the best years of his life?
- 9 From which rock and roll artist did Chubby Checker adopt his name?
- 10 Who sang about a wonderful rock and roll winter in 1974?
- 11 Which HM outfit claimed rock and roll wasn't noise pollution?
- 12 Who had a hit titled simply 'Rock 'n' Roll' in 1981?
- 13 Chuck Berry scored his first number one in 1972. What was it called?
- 14 'Runaway Boys' was the first hit by which group of rock and rollers?
- 15 What was Elvis Presley's first UK number one?
- 16 Which rockabilly outfit scored a hit with a cover of Bowie's 'John I'm Only Dancing'?
- 17 Buddy Holly's 'Oh Boy' provided a number one hit for which group in the seventies?
- 18 Who had an instrumental hit with 'Red River Rock'?
- 19 Which British rock and roller scored 29 hits but never made number one?
- 20 Who began a long career with the song 'Move It'?

## ANSWERS

1) Billy Fury, 2) Cliff Richard, 3) Hurricane, 4) 'I'm Only Dancing', 5) 'John I'm Only Dancing', 6) The Kingsmen, 7) 'Johnny B Goode', 8) 'Johnny B Goode', 9) 'Johnny B Goode', 10) 'Johnny B Goode', 11) 'Johnny B Goode', 12) 'Johnny B Goode', 13) 'Johnny B Goode', 14) 'Johnny B Goode', 15) 'Johnny B Goode', 16) 'Johnny B Goode', 17) 'Johnny B Goode', 18) 'Johnny B Goode', 19) 'Johnny B Goode', 20) 'Johnny B Goode'.

**CAPITAL MUSIC FESTIVAL '84**  
PRESENTS

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UP UNTIL 1971, when he came of age, Stevie had to get by on just a few dollars pocket money a week. At the age of 21 he became entitled to all his past earnings which had been sitting in a trust, up till now preventing him buying his mother a new house. Stevie was amazed to discover that he was only due one million dollars, despite having sold more than thirty million dollars' worth of records since 1962. He had Motown Records investigated through the courts and found that they'd stuck to the letter of the contract . . . it was just a very poor contract and Motown paid very badly.

Part Two: 1967-1971

# The STEVIE WONDER SCRAPBOOK



Pic by SKR

ONE OF Motown's house songwriters in 1970 was their former secretary and sometime background vocalist Syreeta Wright. She and Stevie collaborated on his 'Signed, Sealed, Delivered' smash and when it sold two million copies the couple realised they had something in common — professionally and privately. In September 1970 they were married.

BY PAUL SEXTON



THE 'ALFIE' LP that Stevie released in America in 1968 as Eivets Rednow (reverse it and you'll get the idea) appeared on the Gordy label and was an instrumental set consisting of arrangements he'd put together for a planned collaboration with legendary jazz guitarist Wes Montgomery . . . who died in June 1968, before they could record together.

**A**T THE end of 1966, Stevie Wonder — still only 16 — is starting on his second five-year contract with Motown . . . and after a uncertain period a year or two earlier, he's consolidated his early success with three American Top 20 singles in '66. Things have been much more difficult in Britain, where despite being well received on his live appearances, he'd only had one Top 20 single and no chart albums. It's all about to change.

### SCHOOL AND STARDOM

In early '67 Wonder cracks the UK Top 20 with the optimistic 'A Place In The Sun'. By now he is maturing as a person and a performer, and showing a more adult attitude towards his education. At home he attends the Michigan School for the Blind in Lansing, Michigan; on the road (and by this stage he's already visiting places like Japan) he is accompanied by a tutor, Ted Hull, who speaks highly of him. After school hours, he studies music in Braille.

Summer '67 brings another huge international hit, 'I Was Made To Love Her'. "It kinda speaks of my first love to a girl

named Angie, who was a very beautiful woman," Stevie says later. In the States he's on a hot streak of hits and although some of them sink in Britain ('Shoo-Be-Doo-Be-Doo-Da-Day' for instance) he's now a recognised and lasting talent in the UK, especially when 'For Once In My Life' hits the top three in 1968.

### THE SOUL SOCIOLOGIST

By the age of 18, Stevie's still recording out-and-out pop/soul singles, but his albums start to hint at some social commentary ('God Bless The Child' appears on the 'For Once In My Life' album) and he's beginning to state publicly his already well-formed views. "The confusion existing among the younger generation today springs from a lack of encouragement. If a young person has someone who really cares — a parent, a relative, a clergyman, a teacher — and has a decent place to go and meet others of his age, he's well on the way to growing up with confidence in himself and his society."

Further huge hits follow with 'My Cherie Amour' and 'Yester-Me Yester-You Yesterday' and in 1970 comes the 'Signed, Sealed, Delivered' album, showing Wonder to be almost self-sufficient in the studio, writing with colleagues like his soon-to-be wife

There are many songs that I really love . . . the songs of Dinah Washington, Brook Benton, Ray Charles, I feel that there will never be an award great enough to give him. He has opened the door to so many hearts, made the bridge possible in the gap that was between many different kinds of music and I just hope that he receives whatever we can give him while he is still a part of this earth.

# DISCOGRAPHY

## SINGLES 1967-1971

	US	UK		
	Highest Pos	Wks on chart	Highest Pos	Wks on chart
Feb 67 Travelin' Man/ Hey Love	32	7	—	—
May 67 I Was Made To Love Her/Hold Me	2	15	5	15
Sep 67 I'm Wondering/ Every Time I See You I Go Wild	12	8	22	8
Mar 68 Shoo-Be-Doo- Be-Doo-Da-Day/ Why Don't You Lead Me To Love	9	13	46	4
Jun 68 Alfie/More Than A Dream (as Eivets Rednow)	66	6	Not released	
Sep 68 You Met Your Match/My Girl	35	7	—	—
Oct 68 For Once In My Life/Angie Girl	2	14	3	13
Jan 69 I Don't Know Why	39	7	14	11
Jan 69 My Cherie Amour	4	14	4	16
Sep 69 Yester-Me, Yester-You, Yesterday/ I'd Be A Fool Right Now	7	14	2	13
Jan 70 Never Had A Dream Come True/ Somebody Knows (Somebody Cares)	26	7	6	12
Jun 70 Signed, Sealed, Delivered, I'm Yours/ I'm More Than Happy (I'm Satisfied)	3	14	15	10
Sep 70 Heaven Help Us All/I Gotta Have A Song	9	11	29	11
Feb 71 We Can Work It Out/Never Dreamed You'd Leave In Summer	13	11	Not released	
May 71 We Can Work It Out/Don't Wonder Why	Not released		27	7
Jul 71 If You Really Love Me/Think Of Me As Your Soldier	8	14	Not released	
Jul 71 Never Dreamed You'd Leave In Summer/If You Really Love Me	Not released		—	—
Nov 71 What Christ- mas Means To Me/ Bedtime For Toys	—	—	Not released	

'Hold Me', the B-side of 'I Was Made To Love Her', charted in its own right on the Billboard Hot 100, reaching Number 90 with 6 weeks on the chart; and 'Never Dreamed You'd Leave In Summer', as the US flip of 'We Can Work It Out', was also listed separately for four weeks, reaching Number 78.

## ALBUMS 1967-1971

Aug 67 I Was Made To Love Her	45	13	—	—
Nov 67 Someday At Christmas	—	—	—	—
Mar 68 Greatest Hits	37	29	25	10
Nov 68 For Once In My Life	50	18	—	—
Nov 68 Alfie (as Eivets Rednow)	—	—	Not released	
Aug 69 My Cherie Amour	34	20	17	2
Mar 70 Live!	81	15	—	—
Aug 70 Signed, Sealed, Delivered	25	16	—	—
Oct 70 Live At The Talk Of The Town	Not released		—	—
Apr 71 Where I'm Coming From	62	27	—	—
Oct 71 Greatest Hits Volume 2	69	12	30	4

'Live at The Talk Of The Town' was a live recording of Stevie's UK show and a different album to 'Live!', released a few months earlier.



Pic By Universal/Pictorial

“I was brought up in a Baptist church, but I don't belong to any specific church. I believe that I speak to God any time that I want to. I respect all religions . . . the true religion in my mind is that we all are one.”

Syreeta Wright, producing himself and turning out mature soul observations like 'Heaven Help Us All' and a stirring version of Lennon and McCartney's 'We Can Work It Out'.

He's awarded the Show Business Inspiration Award for his "compelling achievements in the world of entertainment" by an organisation called Fight For Sight which promotes research and treatment of eye diseases. At the age of 20, he's beginning to threaten a far more profound breakthrough, and it's sensed by Berry Gordy, who says prophetically: "If you liked the boy, you'll love the man."

### COMING FROM THE SOUL

Stevie's now in the final year of his second Motown contract and increasingly dissatisfied with the label's 'machine' system. His last album on the contract is a real watershed. 'Where I'm Coming From' shows a transitional Stevie, still capable of the late-Sixties style with pop tunes such as 'If You Really Love Me', but now unafraid to put his

politics into songs, as on 'I Wanna Talk To You' and 'Take Up A Course In Happiness'. The LP also features the first in a never-ending line of stunning ballads, 'Something Out Of The Blue' and 'Never Dreamed You'd Leave In Summer'. But the change is too great for most of his audience to accept in one go, and the album is unsuccessful.

In May 1971 Stevie turns 21, inherits all his past earnings and tells Motown that from now on, he's going to do things his way. For several months he is without a contract; then comes news of a revolutionary deal under which Stevie sets up his own production company, publishing company, and hires his own team of assistants, legal and otherwise. With Syreeta, he moves to New York, to plot a new musical course and study music at the University of Southern California.

The results are more dramatic and exciting than anyone could have imagined . . . and we'll hear about that music of his mind in next week's clippings from the Stevie Wonder Scrapbook.

Next week: 1972-1978

**C**OULD IT be magic? 'Smalltown Boy', one of the first truly great British singles so far this year, is one of those latent subway records that evokes fast trains, city lights, strong coffee wafting from sweaty basements, muffled screams, choosing the lonely track and taking the tunnel that comes out of the squalor towards... who knows what?

'Smalltown Boy' is a modern day equivalent of 'We've Gotta Get Out Of This Place', 'Galveston' and 'Trains And Boats And Planes' all mixed up with Hot Butter's 'Popcorn'. Can't we just sit down (and talk it over)? It's a story of the lonely, kicked around boy, leaving town for the big city and the bigger life — but this time it isn't about the pain or alienation of the rebel rocker, the long-hair, the punk or the blitzed — this time it's a bit more important... for the smalltown lonely boy is gay.

Sunset people? Two thirds of Bronski Beat, Jimi Somerville and Steve Bronski, both hail from Glasgow, and it is Jimi who bleats away at the top of his voice, and who also writes most of the lyrics. Steve and third member Larry Steinbachek (southerner!) handle the majority of the keyboards.

Jimi, who's just turning 23, misspent his youth dancing the night away to Sylvester, Gloria Jones and queen bee Donna Summer — and it would be a tuneless drum that doesn't hear these references sprayed over the hit single.

**O**N THE damp Newcastle morning that I met the Bronskis, their single had just jumped 22 places to number 13, and they were suffering the after-effects of a premature celebration the previous night at Rockshots Disco, where apparently the Hi-Energy was the best in the country, the booze was cheap and the lager had hallucinatory qualities... and by all accounts a good time was had by all.

Alright, so the music's pretty damn fine — but when probed on their image and their thoughts on pop cousins Frankie, Marilyn etc, Larry (the terse one) is very outspoken: "Even before we formed a band, dressing up in that way wasn't part of our culture anyway, and the only difference money has made to us, is being able to afford nicer clothes — it's nice to be able to go into Flip and spend £20 rather than £3 which is all you can afford if you are on the dole. I'm sick of people mentioning Frankie Goes To Hollywood in all our interviews."

Jimi (the amiable one): "Music is more important than image to us. We like to look neat and tidy and presentable on stage, but not to a point where it's really contrived — we're not out to outrage people — we would rather they just listened to the music."

Larry: "I never think of myself as being fashionable."

Steve (the shy one): "Nor me."

They don't object to Frankie as such (they love the records), it's just the extreme angle of the image that irritates.

Are you deliberately non-glam?

Larry: "No we're not deliberately non-glam, we're just not glam people, we're just us."

Jimi: "I might buy some dreadlocks and frocks... no, but seriously, imagine me in leather — no thanks."

I think your non-outrageous image is very healthy. Steve: "Of course... we're just like all the other millions of gays in this country — it's just a few that dress up and everybody seems to think gays are all like that. It's about time people found out what other people are doing."

Larry: "I think it's quite funny, people thinking we're skinheads. Fascists we ain't."

Jimi: "We're just wild queens, not wee skinheads."

Do you admire Tom Robinson?

Jimi: "Oh yeah, why should anybody deny themselves, why should anyone let themselves down. If you mean it — say it. It takes a lot of nerve to do what he did."

Larry: "When I was first 'coming out' — I was a punk at the time — I went to this CND festival in Victoria Park, and Tom Robinson was playing. He did a really good set, and at the end he asked

# smalltown creed



Bronski Beat's love wars refereed by Dylan Jones

Pic by Steve Rapport

all the gays to sing along with 'Glad To Be Gay', which was great because I suddenly felt part of something. Up until then, in Southend, I felt totally isolated."

As Larry says, Jimi's voice is an instrument in itself. And what a voice — his extraordinary wail is a near perfect match for the mutant machine-gun electronics behind it. Whilst you read this, the Bronskis are recording their new single 'Tell Me Why' in New York with producer Mike Thorn, and it promises to have a harder edge and a wider sound than 'Smalltown Boy'. Especially if they can get their hands on the extra equipment they need.

The amount of exposure they're having at the moment is quite phenomenal, and on the surface they seem to be handling things marvellously. Although on one hand they say that the music is all-important, they also stress that getting the 'gay' message heard is of prime concern.

Are your parents proud of your success?

Jimi: "My mum's wild. She got up on stage with us in Glasgow — it was a real scream. She started hugging me and got a big cheer from the audience. It was amazing, really, really moving."

**B**EFORE THEY started the group last year, they had all had experience in the outside world: Jimi worked in a bakery, department store and paint factory, Steve trained as a knife-grinder and labourer and Larry worked for British Telecom. Their live shows have been limited, but varied — playing The Fridge, The Asylum, South Bank Poly, The Venue, Oxford

Road Show and The Camden Palace.

After having just played a blistering set in Dundee that they reckon was the best one they've ever played, they are jumping from Razzmatazz to TOTP and on the morning I was there, they blew out a Simon Bates phone-in because of the aforementioned binge.

So — does a gay blade cut deeper?

Larry: "Young people — if you're gay or straight, you should get up and try and do what you want to, and fight oppression."

Jimi: "We never thought of where this would take us. We've always had faith in what we do — we've been very positive about it, and that's helped enormously... And it's honest as well — if something is honest, it shines through."

None of them are particularly enamoured with the press, and think that most of the pop weeklies aren't political enough, with not enough thought and too much fact-file-fodder. But more anger is directed at the gay and bi-sexual people in the media who deliberately cover up their sexuality.

Jimi: "Those people are after an easy life. They should be proud of what they are — they're just scared. It all boils down to fear! They should own up. There's obviously something wrong with them."

Even though they want their music to stand on its own — the 'mere' fact that they're gay AND SAY SO is very, very important. Break down the doors!

Bronski Beat want rid of Thatcher, Reagan, Botha, oppression, sexist men and nuclear weapons. And they also want a reduction of the ticket prices at London Zoo... that's all.



> HEY...WOW...CRITICAL...FABEROONI...



**A**S HE reaches his mid-thirties, *Nick Lowe* is doing it by halves: half a man and half a cowboy.

Which means he probably used to wear a sheriff's badge and fire caps at next door's cat, same as everyone else, and definitely means he's about to ride from the sunset onto the radio with his new album 'Nick Lowe And His Cowboy Outfit'. Just the kind of conniving wordplay we ought to expect from a chap whose last LP 'The Abominable Showman' included songs like 'Time Wounds All Heels' and '(For Every Woman Who Ever Made A Fool Of A Man There's A Woman Made A) Man Of A Fool'.

"It just seemed like a good name, I couldn't understand why no one had ever used it before, it was one of those simple ones that's been overlooked. The Cowboy Outfit is just a new name, it's the same old band. What happened was, when we toured before it was called Nick Lowe And His Noise To Go . . . but when Paul Carrack's album came out," (produced by Nick The Knife), "Paul Carrack And The Noise To Go just didn't make any sense at all. So we dumped that.

"I was going to call the album 'Cowboy Outfit' because the kind of music on it is country rock, so it suited that. But it's the same band, Paul Carrack," (keyboards and brilliant voices), "Martin Belmont on guitar and Bobby Irwin on drums."

The single blazing a trail across the west, 'Half A Boy And Half A Man', is already Nick's most successful 45 since 'Cruel To Be Kind' an alarming five years ago, and he's got his fingers crossed for it. "It's notoriously hard to get a rock 'n' roll record into the charts," he says, "but it'd be nice to have a bit of a tickle at the charts because it's an easy one to play live!"

Lowe's currently overseeing another Paul Carrack album, the successor to '82's 'Suburban Voodoo', and in a roundabout way that explains why Nick has one song on his LP produced by that old Scullywag Elvis Costello.

"Paul has this great r'n'b croon, and he sounds best when he's doing songs that aren't of any consequence lyrically. I can write for him quite convincingly, but I'm not so good at sounding convincing at performing those songs myself. So I wrote this song for him called 'LAFS (Love At First Sight)', and we recorded it in a sort of Al Green, Memphis groove, the sort of stuff he was doing in the early seventies.

"It worked pretty successfully, we hadn't mixed it or anything. Anyway Elvis heard it and he thought it was a great song, to my amazement — I thought it was a good record with Paul's singing, but I didn't think it was a particularly good song. He said



'You ought to record it' and I said 'No, not for me'. He said 'What if I produce it, d'you fancy me having a go at producing it, and I'll put the kitchen sink on it.'"

**S**O NICK, the producer of Costello's first five albums, found himself on the other side of the glass. "He runs a tight ship, I had to be there on time and there was no question of any drink or anything in the studio. I decided to put myself in a real old-fashioned artist-producer arrangement where you just do exactly what the producer says, and on that level I think it's pretty successful. It's not my favourite track but it's quite good fun."

Does Nick find Elvis a moody guy to work with? "No more than most, and a lot less than some. I think he himself, because it made better press, hammed it up a bit, that moody image, because he looked so dodgy when he came out, it was quite a cool thing to come across with this real macho image, it didn't go with his visuals at all. He throws wobblers like a lot of other people, but I can think of some other people who've got far more of a Mister Nice Guy image who are absolute buggers in private."

The Cowboy Outfit are playing some dates here — there's the little business of a spot on Bob Dylan's bill at Wembley in early July — then they're off to the welcome territory of the States. "We're doing a couple of gigs on our own, then we're opening for Elvis on a tour, which will be good fun. I haven't done that since Rockpile opened for him with Mink DeVille in '77/'78. But we're going to Texas on our own, because it appears that

Elvis doesn't do a lot of business in Texas and we do quite well there."

Then there's the Carrack album to complete, plus a single with the Creation, a "psychedelic pop" band who charted here in 1966 with 'Making Time' and 'Painter Man', the latter "particularly nauseatingly" covered, as Nick says, by Boney M.

"People who ask me to record them are going for a sort of unsophisticated sound, which I sort of specialise in," he chuckles. "Making records is a very tedious process, I love listening to them when they're finished but actually recording them is really boring."

That probably just shattered all your dreams of becoming a producer . . . never mind, you can always dream of being a cowboy.

# LOWE LIFE

by PAUL SEXTON

# US Singles

- 1 1 TIME AFTER TIME, Cyndi Lauper, Portrait
- 2 4 THE REFLEX, Duran Duran, Capitol
- 3 2 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 4 3 OH, SHERRIE, Steve Perry, Columbia/CBS
- 5 5 SISTER CHRISTIAN, Night Ranger, MCA
- 6 6 THE HEART OF ROCK 'N' ROLL, Huey Lewis and The News, Chrysalis
- 7 9 SELF CONTROL, Laura Branigan, Atlantic
- 8 10 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 9 14 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 10 11 BORDERLINE, Madonna, Sire
- 11 18 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 12 8 BREAKDANCE, Irene Cara, Geffen/Network
- 13 15 IT'S A MIRACLE, Culture Club, Virgin/Epic
- 14 19 ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE, Reno/Wilson, Columbia/CBS
- 15 7 HELLO, Lionel Richie, Motown
- 16 17 YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M
- 17 36 WHEN DOVES CRY, Prince, Warner Brothers
- 18 13 I'LL WAIT, Van Halen, Warner Brothers
- 19 22 STAY THE NIGHT, Chicago, Full Moon/Warner Bros
- 20 23 RUN RUNAWAY, Slade, CBS Associated
- 21 12 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 22 24 WHO'S THAT GIRL, Eurythmics, RCA
- 23 25 LEGS, ZZ Top, Warner Brothers
- 24 26 MAGIC, The Cars, Elektra
- 25 27 MODERN DAY DELILAH, Van Stephenson, MCA
- 26 32 DOCTOR! DOCTOR!, Thompson Twins, Arista
- 27 28 INFATUATION, Rod Stewart, Warner Brothers
- 28 31 DANCE HALL DAYS, Wang Chung, Geffen
- 29 16 TO ALL THE GIRLS, Iglesias/Nelson, Columbia/CBS
- 30 20 DANCING IN THE SHEETS, Shalamar, Columbia/CBS
- 31 35 NO WAY OUT, Jefferson Starship, Grunt
- 32 49 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 33 33 WHAT IS LOVE?, Howard Jones, Elektra
- 34 39 DON'T WALK AWAY, Rick Springfield, RCA
- 35 38 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 36 21 THE LONGEST TIME, Billy Joel, CBS/Columbia
- 37 37 WHISPER TO A SCREAM (BIRDS FLY), Icicle Works, Arista
- 38 29 MY EVER CHANGING MOODS, Style Council, Geffen
- 39 30 LOVE WILL SHOW US HOW, Christine McVie, Warner Bros
- 40 47 BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 41 43 (OBSCENE) PHONE CALLER, Rockwell, Motown
- 42 45 PRIME TIME, The Alan Parsons Project, Arista
- 43 51 FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
- 44 50 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 45 57 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 46 53 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 47 34 ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 48 55 ROMANCING THE STONE, Eddie Grant, Portrait
- 49 58 ALIBIS, Sergio Mendes, A&M
- 50 1 I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins, Columbia
- 51 41 YOU MIGHT THINK, The Cars, Elektra
- 52 44 HEAD OVER HEELS, The Go-Go's, IRS
- 53 59 LOVE OF THE COMMON PEOPLE, Paul Young, Columbia
- 54 60 BOYS DO FALL IN LOVE, Robin Gibb, Mirage
- 55 48 DON'T WASTE YOUR TIME, Yarbrough & Peoples, Total Experience
- 56 40 MUSIC TIME, Styx, A&M
- 57 70 A LITTLE LOVE, Juice Newton, RCA
- 58 42 HOLD ME NOW, Thompson Twins, Arista
- 59 69 SHE DON'T KNOW ME, Bon Jovi, Mercury
- 60 72 10-9-8, Face To Face, Epic

# Bullets 61-100

- 62 79 THE FIRST DAY OF SUMMER, Tony Carey, MCA
- 65 78 STRANGERS IN A STRANGE WORLD, Burton & Jude, Atlantic
- 68 1 GHOST BUSTERS, Ray Parker Jr., Arista

- 70 87 THE LEBANON, Human League, Virgin/A&M
- 71 82 BRINGIN' ON THE HEARTBREAK, Def Leppard, Polygram
- 75 89 HOLD ME, Teddy Pendergrass with Whitney Houston, Asylum
- 77 1 TURN TO YOU, Go-Go's, IRS
- 79 1 THE MOMENT OF TRUTH, Survivor, Casablanca
- 80 85 TONIGHT IS WHAT IT MEANS TO BE YOUNG, Fire Inc, MCA
- 82 1 TAKING IT ALL TOO HARD, Genesis, Atlantic
- 84 1 BREAKAWAY, Tracey Ullman, MCA/Stiff
- 86 1 THE GLAMOROUS LIFE, Sheila E, Warner Bros
- 88 1 ROUND AND ROUND, Ratt, Atlantic
- 89 1 SOMEBODY ELSE'S GUY, Jocelyn Brown, Vinyl Dreams
- 90 1 TOO YOUNG TO FALL IN LOVE, Motley Crue, Elektra
- 91 1 A CHANCE FOR HEAVEN, Christopher Cross, Columbia
- 94 1 YOUNG THING, WILD DREAMS (ROCK ME), Red Rider, Capitol

Compiled by Billboard

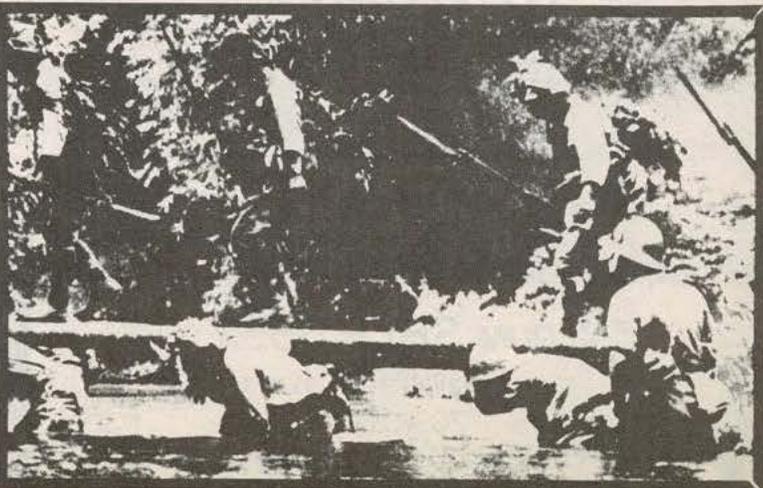
# US Albums

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

Compiled by Billboard

SOUNDS  
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# ON THE ROAD



# Grandmaster Flash and the Furious Five

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MESSAGE

WHITE  
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ALBUM SHLP 5552

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ZCSH 5552

\* Cassette features 2 bonus tracks



## Help!

### Leaving home on the dole

I'M 19 YEARS old, unemployed and have decided I'd like to leave home and get a flat. If I stay in my present situation, I feel I'll just rot.

But how do I go about finding a flat? Someone has said you've got to be working in order to find one.

Shaun, Reading  
 ● *Employment and a regular income above subsistence level give you a head start when it comes to finding a place of your own. Leaving home and landing on your own feet when you're claiming supplementary benefit isn't impossible. But it is extremely hard going.*

*If you did find a place of your own, through making contact with local information services, scanning the press and wearing out some shoe leather, the DHSS would be obliged to pay you around £26.80 a week, plus rent and rates. This sum works out at only £5.00 more in hand than you're getting from living at home, now. Technically, you could claim for items like furniture, but this would be a challenge and a half, and Social Security would probably try to dissuade you from moving.*

*Could you afford to move, financially? Emotionally, can you afford not to move? For information on the kind of*



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.

*accommodation likely to be available in your area, (a bedsit might be a more realistic alternative to a flat, initially); for the facts on what you can claim and how to do it and the opportunity to talk things over generally, why not get in touch with your local advice and information centre, No 5, 2, Sackville Street, Reading: (Tel: Reading 585858, Monday to Friday evening 7.30-10.00pm/24-hour ansafone).*

*Contact me again, either by letter with your address, or by telephone, and I can supply you with details of your nearest Unemployed Group, working for your rights.*

IS THERE any way you can find out where Tarot cards are available? I'm very interested in them.

Tara, UK

● *Tarot cards, the ancient 78 card pack incorporating the four suites found in traditional playing cards plus an extra 22 symbolic cards conveying archetypal meanings, are available in a number of designs, ancient and modern.*

*The origins of the Tarot, thought by some to contain the symbolism of ancient Egypt and by others to simply act as a stimulus for intuitive knowledge contained in your own head, are used primarily for fortune telling or divination. A selection of packs can usually be found in toy and games departments of major stores, (believe it or not), as well as in shops dealing with the mystical, and paranormal.*

WATCHING THE 'Old Grey Whistle Test' a few weeks back, one of the presenters mentioned a book on Dire Straits. I haven't seen it, so any ideas on where I can find a copy?

Debbie, St Helens

● *You can place an order for this saga of a South London band made good, written by Michael Oldfield and published by Sidgwick and Jackson, with any bookstore, if you can afford it. This one weighs in at a hefty £10.95 hardback, or £7.95, paperback. Can you persuade the school library to add it to the shelves?*

*Friends of the band who want to add your names to the bands free information service mailing list, simply write to the new contact address at Dire Straits, 10 Southwick Mews, London W2.*

## Young Free And Single

LET'S KICK off this week with a plea from Flying Pickets fan Francesca (20) from *Headly Down*, in Hampshire who wants to hear from other enthusiasts out there; closely followed by a request from Ian (17) in Wigan who wants penpals into Dead Or Alive, Prefab Sprout, Bowie, The Smiths and The The, anywhere in the UK, but preferably in *Liverpool*; hot on his heels comes Graham (22) currently young and single, but not so free, being detained at Her Majesty's pleasure in *Winchester* prison — he likes the countryside, motorbikes, animals, nature and just about any music and wants to hear from sympathetic girls. OK? Letters to one and all c/o 'YF&S', Help, Record Mirror, 40, Long Acre, London WC2. All replies are forwarded.

# Record Mirror Disco

- |    |    |   |    |    |   |
|----|----|---|----|----|---|
| 1  | 1  | CHANGE OF HEART, Change, WEA 12in   | 60 | 77 | IT'S GONNA BE SPECIAL (REMIX), Patti Austin, US Qwest 12in                  |
| 2  | 2  | THINKING OF YOU, Sister Sledge, Atlantic 12in   | 61 | 70 | CALIFORNIA/NO QUESTION ABOUT IT, Kent Jordan, US Columbia LP                |
| 3  | 7  | I WANNA MAKE YOU FEEL GOOD/PROMISES CAN BREAK, The System, Polydor 12in   | 62 | 46 | IT'S ALL YOURS, Starpoint, Elektra 12in                                     |
| 4  | 3  | DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, US CIM 12in   | 63 | 54 | HEAVEN SENT YOU, Stanley Clarke/Howard Hewett, StreetSounds LP/US Epic 12in |
| 5  | 8  | FEELS SO REAL (WON'T LET GO) (DUB), Patrice Rushen, Elektra 12in  | 64 | 71 | VENCEREMOS — WE WILL WIN, Working Week, Paladin 12in                        |
| 6  | 4  | AUTOMATIC (REMIX), Pointer Sisters, Planet 12in   | 65 | 58 | FOR YOUR LOVE/EXTENDED VERSION, The SOS Band, US Tabu 12in                  |
| 7  | 5  | SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway 12in  | 66 | 75 | SLIP AWAY, Skool Boyz, US Columbia 12in                                     |
| 8  | 6  | I'LL BE AROUND, Terri Wells, London 12in  | 67 | 84 | GLOT THE HOTS, Cuba Gooding, US Streetwise 12in                             |
| 9  | 9  | EMERGENCY (DIAL 999)(REMIX)/DUB MIX, Loose Ends, Virgin 12in  | 68 | 68 | TENDER LOVIN', Funk Deluxe, US Salsoul LP                                   |
| 10 | 10 | LOVE WARS (REMIX), Womack & Womack, Elektra 12in  | 69 | 65 | JAM ON IT, Newcleus, Sunnyview 12in   |
| 11 | 15 | DON'T LET NOBODY HOLD YOU DOWN/WEIGH ALL THE FACTS/TOUCH DOWN/DON'T WORRY, L.J. Reynolds, US Mercury LP               | 70 | 56 | YOU DID IT AGAIN/INTIMATE CONNECTION/GO FOR IT, Kleeer, Atlantic LP         |
| 12 | 12 | MIDNIGHT LOVER/READY FOR THE NIGHT/I WANTS MO' STUFF/ADONAI/TELL ME/BIG STRONG MAN, Margie Joseph, US Cotillion LP    | 71 | 72 | RIGHT PLACE RIGHT TIME, Denise LaSalle & Latimore, Malaco 12in              |
| 13 | 16 | JAMMIN' IN MANHATTAN, Tyziq, US Polydor LP/12in   | 72 | 61 | STATE OF LOVE (REMIX), Imagination, R&B 12in                                |
| 14 | 28 | TELL ME WHY, Bobby Womack, Motown 12in  | 73 | —  | TIME FLIES, The Kazu Matsui Project, US Lakeside LP                         |
| 15 | 17 | YOU ARE MY MELODY/WARM/TRUE LOVE/IT BURNS ME UP/SAY YOU LOVE ME AGAIN, Change, WEA LP                                 | 74 | —  | RENEGADES/PARTYLINE/WE CAN BRING IT BACK, Brass Construction, Capitol LP    |
| 16 | 38 | COME BACK LOVER, Fresh Band, US Are 'N Be 12in  | 75 | 55 | BABY DON'T BREAK YOUR BABY'S HEART, Kashif, Arista 12in                     |
| 17 | 11 | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in  | 76 | 69 | IT'S YOU THAT'S HAPPENING, Exquisite Taste, US Starline 12in                |
| 18 | 26 | EXTRAORDINARY GIRL, The O'Jays, US Philadelphia International 12in  | 77 | —  | STOP WHAT YOU'RE DOIN', Chi-Lites, US Private I 12in                        |
| 19 | 19 | COME TO ME (ONE WAY OR ANOTHER), Jermaine Jackson, Arista 12in  | 78 | 85 | CLOSE ENCOUNTERS OF THE FIRST KIND, Smokey Robinson, US Tamla LP            |
| 20 | 13 | I'LL BE AROUND/RIGHT OR WRONG, Detroit Spinners, Atlantic 12in  | 79 | 82 | CRAZY, Colorblind, US Capitol mini-LP                                       |
| 21 | 21 | I'M SOMEBODY ELSE'S GUY, Frederick 'MC Count' Linton, Fourth & Broadway 12in  | 80 | 53 | WHEN YOU'RE HOT YOU'RE HOT (REMIX), Ingram, Other End 12in                  |
| 22 | 27 | DON'T I EVER CROSS YOUR MIND SOMETIME, Barbara Mason, Streetwise 12in   | 81 | —  | YOU'RE THE BEST, The Emotions, US Red Label LP/12in remix                   |
| 23 | 24 | LET'S HEAR IT FOR THE BOY (REMIX), Deniece Williams, CBS 12in   | 82 | 85 | MAGIC TOUCH/WORK IT, Rose Royce, US Montage LP                              |
| 24 | 22 | STEPPIN' OUT/PHILLY TALK, George Howard, US TBA LP  | 83 | —  | GOTTA GIVE A LITTLE LOVE, Timmy Thomas, US Gold Mountain 12in               |
| 25 | 42 | I FOUND LOVIN'/DUB, Fatback, Master Mix 12in  | 84 | 79 | YOU'RE A WINNER/HANGIN' DOWNTOWN, Cameo, Club 12in                          |
| 26 | 41 | THIS TIME, Funk Deluxe, Streetwave 12in   | 85 | —  | FAREWELL MY SUMMER LOVE, Michael Jackson, Motown 12in                       |
| 27 | 35 | STAY WITH ME TONIGHT (US CLUB MIX), Jeffrey Osborne, A&M 12in   |    |    |   |
| 28 | 14 | SOMEBODY ELSE'S GUY (REMIXES), Jocelyn Brown, Fourth & Broadway 12in  |    |    |   |
| 29 | 18 | LOVE IS IN SEASON/TWO OF A KIND, Detroit Spinners, Atlantic LP  |    |    |   |
| 30 | 25 | ONE LOVE — PEOPLE GET READY, Bob Marley & The Wailers, Island 12in  |    |    |   |
| 31 | 29 | MR GROOVE/LADY YOU ARE, One Way, MCA 12in   |    |    |   |
| 32 | 32 | SUMMER FLING, The O'Jays, US Philadelphia Int LP  |    |    |   |
| 33 | 43 | LOVER OF MY DREAMS, Yvonne Gage, Belgian BMC 12in   |    |    |   |
| 34 | 39 | SHE'S STRANGE/CLUB MIX (REMIX), Cameo, Club 12in  |    |    |   |
| 35 | 23 | BREAK DANCE PARTY, Break Machine, Record Shack 12in   |    |    |   |
| 36 | 63 | GET OFF (YOU FASCINATE ME), Patrice Rushen, Elektra LP  |    |    |   |
| 37 | 30 | WHAT'S THE NAME OF YOUR GAME/HOLD ON, Jaki Graham, EMI 12in   |    |    |   |
| 38 | 33 | TELL ME I'M NOT DREAMIN', Jermaine & Michael Jackson, Arista LP   |    |    |   |
| 39 | 31 | DON'T GIVE ME UP, Harold Melvin & The Blue Notes, London 12in   |    |    |   |
| 40 | 20 | JUST BE GOOD TO ME, The SOS Band, Tabu 12in   |    |    |   |
| 41 | 60 | LOVIN' YOUR GOOD THING AWAY, Eleanor Grant, US Catawba 12in   |    |    |   |
| 42 | 34 | LAND OF HUNGER/DUB VERSION, The Earons, Island 12in   |    |    |   |
| 43 | 59 | WHEN YOU LOOK IN MY EYES/LIKE I WILL/I DIDN'T MEAN TO TURN YOU ON/FRAGILE ... HANDLE WITH CARE, Cherrelle, US Tabu LP |    |    |   |
| 44 | 50 | TOSSING AND TURNING, Windjammer, MCA 12in   |    |    |   |
| 45 | 44 | YOU'RE THE ONE FOR ME (MEDLEY), Paul Hardcastle, Total Control 12in   |    |    |   |
| 46 | 48 | LET ME DANCE WITH YOU (INSTRUMENTAL), El Chicano, US Columbia 12in  |    |    |   |
| 47 | 37 | DON'T WASTE YOUR TIME (REMIX), Yarbrough & Peoples, Total Experience 12in   |    |    |   |
| 48 | 67 | WHEN YOUR X WANTS YOU BACK, Surface, Dutch Rams Horn/US Salsoul 12in  |    |    |   |
| 49 | 36 | BREAK/NEXT TIME IT'S FOR REAL, Kleeer, Atlantic 12in  |    |    |   |
| 50 | 40 | KEEP IT COMIN'/YOU CAN'T HAVE MY LOVE, The Jones Girls, US Philadelphia International LP                              |    |    |   |
| 51 | 52 | ENCORE, Cheryl Lynn, US Columbia 12in   |    |    |   |
| 52 | 57 | PLANE LOVE (REMIX), Jeffrey Osborne, US A&M 12in  |    |    |   |
| 53 | 62 | BREAKIN' IN SPACE/INSTRUMENTAL, Key-Matic, US Radar 12in  |    |    |   |
| 54 | 49 | LOVE ME LIKE THIS, Real To Real, Arista 12in  |    |    |   |
| 55 | —  | JUST BE MY LOVE/YOU'VE GOT THAT MAGIC, Fatback, US Cotillion LP   |    |    |   |
| 56 | 66 | (YOU'RE MY) APHRODISIAC, Dennis Edwards, Gordy 12in   |    |    |   |
| 57 | 73 | STAY HERE WITH ME, Evan Rogers, RCA 12in  |    |    |   |
| 58 | 45 | LOVEQUAKE/FALL IN LOVE, Bobby King, Motown 12in   |    |    |   |
| 59 | 51 | EUROPEAN QUEEN/AFRICAN QUEEN/CARIBBEAN QUEEN, Billy Ocean, Jive 12in  |    |    |   |

# Hi-NRG Disco

- |    |    |  |
|----|----|--|
| 1  | 1  | HIGH ENERGY, Evelyn Thomas, Record Shack 12in                                |
| 2  | 3  | YOU THINK YOU'RE A MAN, Divine, Proto 12in white label                       |
| 3  | 2  | FRANTIC LOVE, Eastbound Expressway, Record Shack 12in                        |
| 4  | 7  | THE NEXT IN LINE, Eric Roberts, Electricity 12in                             |
| 5  | 4  | FALSE ALARM, Marsha Raven, Passion 12in/Dutch High Fashion remix             |
| 6  | 6  | DOCTOR'S ORDERS — COUCH COUGH, Maegan, Savoir Faire 12in/US Hot Tracks remix |
| 7  | 5  | I HEAR THUNDER, Seventh Avenue, Record Shack 12in white label                |
| 8  | 12 | WE ARE INVINCIBLE, 501's, ERC 12in   |
| 9  | 11 | BEELINE (REMIX), Miquel Brown, US TSR 12in                                   |
| 10 | 8  | WHEN YOU WALK IN THE ROOM, Ramming Speed, Proto 12in                         |
| 11 | 21 | I LOVE MEN, Eartha Kitt, Record Shack 12in white label                       |
| 12 | 14 | STRANGE DESIRE, Nicci Gable, Passion 12in                                    |
| 13 | 17 | ONE NIGHT ONLY, Scherrie Payne, US Megatone 12in                             |
| 14 | 13 | DETERMINATION/IT SHOULD HAVE BEEN ME, Jayne Edwards, US Profile 12in         |
| 15 | 9  | YOU TURNED MY BITTER INTO SWEET/CLASS-STYLE, Linda Lewis, Electricity 12in   |
| 16 | 30 | JUMP (REMIX), Pointer Sisters, Passion 12in                                  |
| 17 | 20 | LA SERENISSIMA (REMIX), Rondo Veneziano, Ferroway 12in                       |
| 18 | 18 | I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore, ERC 12in           |
| 19 | 28 | BREAK ME, Charade, Passion 12in  |
| 20 | 30 | GIVE ME BACK MY HEART, Norma Lewis, Passion 12in promo                       |
| 21 | 29 | COMING OUT OF HIDING, Pamela Stanley, Casablanca 12in                        |
| 22 | 22 | THE UPSTROKE/NAUGHTY MIX, Agents Aren't Aeroplanes, Proto 12in               |
| 23 | 10 | EMERGENCY, Laura Pallas, Record Shack 12in                                   |
| 24 | —  | BREAK ME INTO LITTLE PIECES, Hot Gossip, Fanfare 12in white label            |
| 25 | 19 | ALIVE WITH LOVE, Tina Fabrique, Electricity 12in                             |
| 26 | —  | HEARTBEAT — HEARTBREAK, Word of Mouth, Challenge 12in                        |
| 27 | 16 | NOTHING'S WORSE THAN BEING ALONE, Velvette, Electricity 12in                 |
| 28 | 15 | HEARTS ON FIRE (REMIX), Hush, Spirit 12in ERC 12in                           |
| 29 | 24 | AND DANCE, Billy Preston, ERC 12in   |
| 30 | —  | COLOR MY LOVE, Fun Fun, Dutch High Fashion 12in                              |

## Jeffrey Osborne

BY DEMAND! the follow-up to his chart smash "Stay With Me Tonight".....

## On The Wings Of Love

New 12" & 7" Single (OUT THIS WEEK)

12" Includes "PLANE LOVE" (US DUB MIX) as Bonus Track!



# PEABO BRYSON

NEW 7" SINGLE  
*IF EVER YOU'RE  
IN MY ARMS AGAIN*  
E 9 7 2 8

FROM THE ALBUM  
*STRAIGHT FROM  
THE HEART*  
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# Disco

**JAMES HAMILTON** is particularly careful out there!

## ODDS 'N' BODS

**STEVE HARVEY** looks like heading for New York to record with **The System**, while the track mentioned last week is finally being dusted down for eventual release by London... **Martha & The Muffins** revamped name change to **M+M** could cause confusion with the **M&M** monicker by which hot remixers **John Morales & Sergio Munzibai** are better known... **Arthur Baker's** remix of **Bruce Springsteen** evidently didn't come up to scratch and thus got junked... **Froggy's** megamix on **Horizon** the other Saturday of **Grand Groove Bunch/T. Ski Valley** seems to have been behind its being my biggest request later that night — doubtless news to disturb **Greg Edwards**, who would have been on **Capital** at the time... Monday afternoon **Horizon** and **JFM** both simultaneously played 'When Your X Wants You Back', by coincidence of course, stand-in **Dave Collins** on the latter then fatally pre-announcing his entire playlist for the next half hour (I joined all the dial tuners searching for novelty)... **Nick Lawrence** on **Horizon** is known with reason as 'The Pink Whale'... **Disco Mix Club's** June megamixes are an excellent **Queen & King Bowie** by **Alan Coulthard**, who combines with **Les Cokell** for some vintage Hi-NRG, **Les Adams** doing the neat floorfiller and joining **Simon Harris** for a topical 'Thrill Upon Thrill' **Michael Jackson/Yvonne Gege/Local Boy** blend that would be even better without so much of the actual 'Thriller'... **Jermaine & Michael Jackson** 'Tell Me I'm Not Dreamin' topped US Dance/Disco, and works like a dream in the hot tempo mix **Fatback** 'I Found Lovin'/'SOS Band 'Just Be Good To Me'/'Cherelle 'Like I Will'/'Change 'Change Of Heart'/'SOS Band 'For Your Love' (dub) **Jermaine & Michael/Jermaine Jackson** 'Come To Me'/'The System' 'I Wanna Make You Feel Good' (original)... **Adrian Dunbar** (Southampton Raffles) currently revives **Teena Marie** 'I Need

**WINDJAMMER: 'Tossing And Turning'** (MCA MCAT 897) Growing steadily on import LP and now rushed as a UK 12in, the Joe Jackson-managed New Orleans group's lushly textured 109%bpm swaying jogger has rich "new soul" vocals and remarkably a feel reminiscent of Tony Etoris's old 'I Can Prove It' (108bpm). The flip's starkly jerking vocodered 126bpm 'Dive Inside My Love' typifies the uneasily schizoid programming of the parent LP 'Windjammer II' (US MCA MCA-39021), although amidst the frantic rock-disco 'Anxiously Waiting' is another lovely soulfully wailed 106%bpm swayer and 'I'll Always Love You' a gentle 75bpm romancer with Isleys-style guitar. I guess it's all down to Mr Jackson's famous son and 'Beat It' that the current US market dictates such catch-all contents.

Your Lovin' and **Shalamar** 'I Owe You One', the latter "surprisingly good" with **The Earons** and both "hot tempo"... **Tom Wilson** (Edinburgh) takes **Womack & Womack** out of **Lionel Richie** 'Running With The Night', "made for each other" sez he (quite!)... **Mark Antony** (Edgbaston **Faces French**) perks up his mixing by using a drum machine and drum synth to lay down his own rhythm tracks "live"... **Shem Jensby** (Shepherds Bush), confused, wrongly assumes that printed promotional slipmats like the **Malcolm X** ones are superior to the shop-bought variety (nope, just snobbler!)... **Steve Davis** was spotted watching **Womack & Womack** at Southend **Cliffs Pavilion**, where **Essex Radio** soul jock **Dave Gregory** was last-minute guest MC after they'd enjoyed doing his Saturday 6-9 show — **Dave** also guests this Sat (16) at Harlow's heaving but aggro-free **Whispers** with **Kev Hill**, who gets punters asking where they can buy the "remix" when he uses two copies of **Sister Sledge** to synch back into the guitar intro out of the break and then set up an echo-type repetition on the verses... **Sister Sledge** (whose intro is also good through the **Maze** 'Joy And Pain' **acappella** outro) could be followed by yet another buzz about **Linda Clifford** 'Runaway Love' — **Big Phil Etagart** (01-864 3271) is after the superior remix, and also reminds us the great reggaefication of 'I'll Be Around' by **Otis Gayle** is still available on the 'Best Of Studio One, Vol 4' LP (at **Shepherds Bush's Peckings Studio One Store** in Askew Road, if nowhere else)... **Friday** (15) **Chris Hill** joins **Nicky Holloway** at **Tottenham's Valentino's** while **Jeff Young** joins **Colin Hudd** (wot, no charts?) at **Dartford Flicks**... **Saturday** (16) sees **John Dene** (having stopped the weekly trip to Newport **Tiffanys**) reuniting for a new regular "dimwit" night with **Nick Ratcliffe** at **Portsmouth's Ritz**, **London's Baz Fe**

**Jazz** joining **Rhythm Doc** for their fortnightly jazz/soul/electro/funk at **Coventry's Hand And Heart** in Gosford Street, and **Chris Dinnis** souling a one-off at **Bournemouth's Upstairs At Eric's**... **Sunday** (17) at **Birmingham's Powerhouse** 3pm allday stars **Steve Walsh**, **Tim Westwood**, **Baz Fe Jazz**, **Colin Curtis**, **Jonathan**, **Shaun Williams**, **Trevor M** etc... **Brass Construction** kick off their UK tour **Mon/Thu** (18/19) at **Watford Baileys**, **Thur** (21) **Tunbridge Wells Assembly Hall** (with the inevitable **Chris Kaye**)... **Brooklyn** mixing jock **Dan 'Danny Disc' Pucciarelli** has returned for his fifth UK season since 1980, this time at **Ernie Priestman's** two **Bunters** clubs in **Liverpool** and **Blackpool**, until July 2, during which time he'll again be mixing two special shows for airing by **Mike Shaft** on **Piccadilly**... **Invicta's Steve Devonne** a-go-go spins only a little hip hop amidst the soul **Fridays** at **Soho Ronnie Scott's Maze**... **Rita Gray & Alex Yearwood** have weekly **Thursday** funk (no trainers) at **Manchester Annabells** in **Wood Street** off **Deansgate**... **Ilford's** reorganised **The Villa 'Segue'** **Steve Goddard** soul-jazz **Wed**, **Larry Foster** disco party **Thur/Infront** funk **Fri**, **Robbie Collins** party **Sat**, **Kenny jazz-funk Sun** has revamped its restaurant as **Porky's** and charges for only one meal if two people order a full three-course feast and one can actually finish it!... **Steve Walsh** now does **Rayleigh's Pink Toothbrush** **Thur/Fri** (isn't Ilford on the way?)... **Peterborough's Grapevine** in **Queen Street** has "disco-dine" music to eat 'n' booze to, with **Duane Henson & Nick Graham's** alternative pop **Fri**, **Steve 'Hereward' Allen & Jerry Little's** soul **Sat**... **John DeSade** funks **Gillingham Joanna's Fri** with half-price booze all night... **John 'Nick' Osborne** is back in **Ilford** at **Oscars Fri** **Sat**... **Dennis Clarke** at **Wolverhampton's gay Fri/Sat Silver Webb Private Club** plays mostly **Hi-NRG** with pop-funk and chart hits for variety too... **Tricky Dicky Scanes** of **Soho's Record Cellar Hi-NRG** shop describes **Big Ben** (apropos the **Flirtations/Marsha Raven** 'Anglia Remix' rather than more recent escapades) as the guy with the biggest dong in **London** — how does he know?... **Earls Court Copacabana DJ Chris Lucas** is back at the **Shack** (behind the record counter)... **Rayners Lane's Record & Disco Centre** is offering big money (or part exchange) for your unwanted soul

oldies to help kick off a new department... **South Harrow** star **George Alexander** just caught up with 'Grease' — or at least his sister did, to judge from the hairstyle she's given him!... **Nicky A** (he's abbreviated his **Aravis** surname) proudly boasts the **Tudor Lodge** opposite the station is the only wine bar in **Romford** to play upfront black music on **Saturdays** (when there isn't an "R" in the month?)... **Phill Andrews**, funky **Derby Chamailles**, wonders if he's the only jock writing to us from the **East Midlands** — well, this particular week, yes **Phill!**... **Franklin Sinclair** reports from **Radcliffe Benny's** (pulling punters from 'funk-starved' **Blackpool**) that **Rikki Patrick**, "one baad dancer", and his whole family are regulars but his brothers prefer dancing to **Paul Hardcastle!**... **'Electro Boogie'**, the follow-up film to 'Breakin'! **Breakdance**, is already in production... **Heineken's** new "prehistoric movie" commercial is a monster!... **'Burundi Black'** briefly used out of context behind **Kenyan** scenes rather casts doubts on the authenticity of **Channel 4's** otherwise excellent 'Africa' series... **LET'S BE VERY CAREFUL OUT THERE!**

## HOT VINYL

**FATBACK: 'Just Be My Love'** (LP 'Phoenix' US Cotillion 90168-1) Although it has no one song as strong as 'I Found Lovin'', I can say after living with it on in-car cassette for the last fortnight that this as a set is extremely strong. Most intense of the three hot tempo goodies and best out of 'I Found Lovin'' is this 109bpm clopper, the gradually unfolding 0-107bpm 'You've Got That Magic' and 'Plane Love'-ish 111bpm 'The Drum Song' being the others, while 'I Love You So' is the 115bpm slowed-down 'Searching' style, 'Jump Up Baby, Jump Up!' a trite cheerful fast 122bpm romper and 'Call Out My Name' a good wailing 68bpm slowie. Easy to live with, indeed.

**L.J. REYNOLDS: 'Don't Let Nobody Hold You Down'** (Club JABX 4) Now on exceptionally good value 4-track 12in, the dramatic soulster's **Jones Girls**-backed terrific huskily wailed **Dennis Edwards**-ish 104bpm jittery jogger as anticipated exploded on import LP, from which also come the regionally possibly more popular **Philly-style** 118bpm 'Weigh All The Facts', supposedly "live" 127-126bpm 'Don't Worry', and slow rolling 0-68bpm 'Love Me All Over'. This guy sings soul — don't miss him!

**BARBARA MASON: 'Don't I Ever Cross Your Mind Sometime'** (Streetwave MKHAN 15) Beautiful on the radio if a bit tricky to get into the floor, this delightful 'Pillow Talk'-ish floating 115-116%bpm swinger nags away with little synth licks and soulful phrasing (inst/edit flip), the perfect lightweight summery soul record. Meanwhile the

continues over

## NIGHTCLUB

POP JOX are playing: 1 (1) **Pointer Sisters**, 2 (2) **Womack & Womack**, 3 (4) **Deniece Williams**, 4 (5) **Hazell Dean**, 5 (3) **Evelyn Thomas**, 6 (6) **Terri Wells**, 7 (7) **Break Machine**, 8 (8) **Jocelyn Brown**, 9 (12) **Wham!**, 10 (22) **Change**, 11 (20) **Sister Sledge**, 12 (11) **Jeffrey Osborne**, 13 (14) **Loose Ends**, 14 (10) **Rufus**, 15 (17) **The System**, 16 (40) **Trans-X**, 17 (9) **Duran Duran**, 18 (16) **The SOS Band**, 19 (23) **Melle Mel 'WL'**, 20 (—) **Bronski Beat**, 21 (21) **Miquel Brown 'SMM(R)'**, 22 (13) **Bob Marley 'OL'**, 23 (33) **Matt Bianco B/A**, 24 (29) **Style Council**, 25 (26) **Ultravox**, 26 (50) **Yvonne Gauge 'HH'**, 27 (46) **Cameo 'SS'**, 28 (15) **OMD**, 29 (—) **Bobby Womack**, 30 (—) **Patrice Rushen**, 31 (18) **Human League**, 32 (24) **Detroit Spinners A/B**, 33 (—) **Michael Jackson 'FMSL'**, 34 (—) **Parachute Club**, 35 (28) **Blancmange**, 36 (30) **Earons**, 37 (37) **Alisha**, 38 (36) **Nik Kershaw**, 39 (—) **Kashif**, 40 (—) **Madonna 'B'**.

# L.J. REYNOLDS

## NEW 7" SINGLE & 4 TRACK 12"

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

7": JAB5      JABX5:12



# Disco

from page 31

new Other End label has also issued it as part of an odd 6-track mini-LP 'Tied Up' (Other End OE BM-1), which as well as 'Another Man' has two lengths of the unremarkable lurching 107bpm 'All Of A Sudden Baby', the churning fast 125bpm title track (all sounding rather unfinished) and a nice slow 60bpm 'Winter Love' in her classic old 'Yes I'm Ready' style.

**BRASS CONSTRUCTION: 'Renegades' LP (Capitol EJ 2401601)** Randy's "walkin' the line" to infinity on their dependable new set (out here ahead of the States!), totally predictable but beefy with it, the sharply smacking 0-115-116bpm title track synching superbly as it happens between 'Holiday' and 'Haunted House' while other jiggling groovers are the 116-118bpm 'Fascinating You', 117-118bpm 'We Can Bring It Back', 118-119bpm 'Partyline' (probably the UK single), 123bpm 'Never Had A Girl' (the US single), 107/4bpm 'Dangerous', 120bpm 'International', fragmentary 0-104bpm 'What Is The Law?'. Ha chal

**THE KAZU MATSUI PROJECT** featuring **ROBBEN FORD: 'Time Flies' LP (Standing On The Outside US Lakeside LSI 30007)** Thankfully cheaper as now on an American label but otherwise shaping up as another AB'S 'Deja Vu', this jazzily-pitched atmosphere-laden 98-96½bpm cool slow vocal jagger stands out from a mournful and often rather "white" set on which otherwise singer Ford's guitar picks prettily the chick-cooed lightweight Spyro Gyra-ish 111-110bpm 'Sunset Memory'. London radio's already on 'Time Flies'.

**SHANNON: 'Sweet Somebody' (Club JABX 3)** Less commercial than her hip hoppers, this now extended 107bpm hot tempo lurcher nevertheless has a winsome little vocal — although once again the power's poured on more in the flip's infinitely preferable far beefier, electro, and really "hot" version, good between Fatback 'Just Be My Love' and Cameo's Club Mix.

**GRANDMASTER MELLE MEL & THE FURIOUS FIVE WITH MR. NESS & COWBOY: 'Beat Street' (Sugarhill SHL 9659)** The 12in release of the title track from the film soundtrack album of the same name, this scratching introed 0-104bpm rap judderer ain't no 'White Lines' but after silver screen exposure could cut through, and is flipped by the older tediously limp pseudo-"live" 0-104½bpm 'Internationally Known' vocal/instrumental.

**EXECUTIVE: 'Celebrate Your Love' (Personal 12PER 102)** Overdue UK release for an interesting "Luther-meets-Chic" 117-116½(break)-115-116bpm soul jolter that vari-mixes perfectly between 'I Wanted Your

## Hi-NRG

Hi-NRG — the next 10

- |    |    |   |
|----|----|---|
| 31 | 34 | I LOVE MEN, Cinema, Streetwave 12in                           |
| 32 | 23 | DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, US CIM 12in         |
| 33 | 36 | ROCKET TO YOUR HEART (REMIX), Lisa, Carrere 12in              |
| 34 | 26 | KEEP DANCING, Touch Of Class, US Next Plateau 12in            |
| 35 | 25 | THEY ONLY COME OUT AT NIGHT, Peter Brown, US Hot Tracks remix |
| 36 | —  | AUTOMATIC (REMIX), Pointer Sisters, Planet 12in               |
| 37 | 27 | NO MORE WORDS, Berlin, Mercury 12in                           |
| 38 | 30 | BREAKDANCE (REMIX), Irene Cara, US Hot Tracks remix           |
| 39 | —  | HEAVEN TO ME, Technique, ERC 12in                             |
| 40 | —  | LET'S HEAR IT FOR THE BOY (REMIX), Deniece Williams, CBS 12in |

Hi-NRG CHART positions may seem a bit inconsistent but several records despite gaining greatly in strength have been forced down in the generally bull-ish situation; those which still deserve a "bullet" to show increased action are numbers 3, 5, 7, 10, 14, 18, 29, 32. We can only list 'em in the order in which they fall once all the numbers have been totted up, and — using chart returns from about half the gay clubs in the country (including all the main trend-setters) — that's the way they fall this week!

**SEVENTH AVENUE: 'I Hear Thunder' (Record Shack SOHOT 22)** Ian Levine/Fiachra Trench-prod/penned powerfully pounding 134bpm sickly tenebrous gungy galloper in the spirit of Northern Soul ('Thunderdubbing' inst flip). I can see why other record companies are jealous about Ian's productions hogging the Hi-NRG chart — his stuff is so much better than theirs!

**MARSHA RAVEN: 'False Alarm' (Passion PASH 1229)** Ian Anthony Stephens-prod/penned strong beefily strutting 126bpm "high energy" thudder (inst flip), very prettily packaged, likely in the current climate to give the girl her first crossover hit.

**EARTHA KITT: 'I Love Men' (Record Shack SOHOT 21)** Jaques Morali-produced quite smoothly swaying tripper with rather a French flavour (not the Cinema song) in its vocal and instrumental 125bpm "original version" on one side, or a far raunchier totally re-recorded much more disco 124½bpm vocal and instrumental "dance remix" flip — in fact the latter instrumental has soul appeal (the song's not as strong as her last one).

**RONDO VENEZIANO: 'La Serenissima (Remix)' (Ferryway 12 RON 1)** The baroque string ensemble's first pseudo-classical instrumental hit speeded up and given a beefier 118bpm beat by the ubiquitous and

influential Ian Levine, for wide pop/MoR appeal.

**HOT GOSSIP: 'Break Me Into Little Pieces' (Fanfare HGT 1)** Ian Levine/Fiachra Trench-prod/penned (in their grandiose rather than Northern Soul style) 0-127bpm throber with cooing chick-backed respectable male vocal wailing away (inst flip), better than the dance group have done before but possibly not a crossover.

**VARIOUS: 'Passion Tracking Volume II' LP (Passion PADL 102)** Joining the previously reviewed PAUL PARKER 'Desire', CAFE SOCIETY 'Somebody To Love', FANTASIA 'Evergreen', ASTAIRE 'Love Trap' and NICCI GABLE 'Strange Desire' are also the also concurrently 12in promoted CHARADE 'Break Me', a thunderously introed reedy chick sung Moroder-ish 0-134½bpm synth speeder, and NORMA LEWIS 'Give Me Back My Heart', a standard 0-127bpm Hi-NRG canterer, while the remixed/extended old galloping 127-126bpm ARPEGGIO 'Love And Desire/Desire Suite' and rather staid chick-sung 120bpm ROMANCE 'Tie Me Down' are on twin-packed bonus 12in. There seems to be an awful lot of "Desire" under the elms!

**GINA LAMOUR: 'I Yi I Yi I (Like You Very Much)' (Calibre CABL 125)** Breathily sung ghostly coy 128bpm early '50s-type mock Italian novelty song (its probable origin).

'Love' and 'Good Times' (slightly slower inst flip), still potent.

**BOB MARLEY & THE WAILERS: 'Waiting In Vain' (Island 12IS 180)** Another but much better known oldie to follow the other one (literally, as at 79bpm it's a doddle to mix out of 'One Love'), flipped by a not overly useable Chad Jackson-sequenced 'Marley Mix Up' of 'Exodus/Positive Vibration/Pimpers Paradise/Punky Reggae Party' — I can see why he wanted to use the old promo 7in intro but it then lumbered him with an outdated rhythm. Cool down the pace!

**BAISER: 'Summer Breeze' (Malaco MAL 1224)** Belatedly adopted by the mafia long after release last summer, this classy cool chick-sung Kid Creole-ish sinuously jiggling slinker with chording piano and sassy brass used to work well with Elbow Bones and now has a chunkier 109½bpm new A-side minus the piano intro, or the original 109½bpm Celsius A-side as the flip's 'Long Canadian Hot Summer Mix'.

**RUFUS & CHAKA KHAN: 'One Million Kisses' (Warner Bros W9244T)** Smoothly pumping 126bpm canterer like a soulful Donna Summer, flipped by the "live" lurching joyously soaring singalong 120-117-116-117-115-117-0bpm 'Do You Love What You Feel' (likely to get most real soul play) and older jiggly rolling 0-189½bpm 'Any Old Sunday', all three confirming Chaka as the best lifer wailer in the business.

**JEFFREY OSBORNE: 'Plane Love' (US Dub Mix) (A—M AMX 198)** Oh dear, it's only the Larry Levan-mixed 112bpm instrumental dub (useful in itself) on 12in flip of two old radio ballads, 'On The Wings Of Love' and 'I'm Beggin'', whereas had A&M finally released the full proper US vocal remix it could have been another 'Ain't Nobody' — it's hung on in our chart for long enough.

**GENERAL CAINE: 'Where's The Beef?' (US Capitol V-8599)** Tenderloinz began the rush to cash-in on America's current catchphrase from the Wendy's Burgers commercial, and amongst the followers is this very 'P'unky Clinton-esque rambling 111bpm perky jitterer (inst flip), good with One Way, but so far rather hard to find here. Keep those bodies rolling, Rawhide!

**NEWCLEUS: 'Jam On Revenge' LP (US sunnyview SUN 4901)** Interestingly linked with spacey synth effects in concept style, the self-contained hip hop group's set (only with a Marvel Comic cover pic instead of a whole comic as reported) surprisingly is better for listening than dancing, fiskiest newies being a more instrumental 0-111½bpm Special Re-Mix of the "wikki wikki" title tune, and especially the catchphrase adapting 116½-0bpm 'Where's The Beat' with its 'Peter Gunn' bassline and flurrying rhythm. Good fun for smurf fans.

**SHAHID: '1984 (Future Shock)' (US Clockwork CW 80919)** Frighteningly dense bassy stark 101bpm hip hopper with scratching (best alone on the inst flip) and poppin' MCs over the effective simple beat, on a par with Spoonie Gee for specialist appreciation.

**HIT NUMBERS: Beats Per Minute** for last week's Top 75 entries on 7in (f/r for fade/resonant ends) — Spandau Ballet 136f, Scritti Politti 0-114f, The Damned 0-143-144-Or, Pretenders 0-64f, Working Week 131-130r, Tracie 0-52-Or, Patrice Rushen 104f, The System 112½f (Madness should have been 119/59½-123f).

# record

mirror

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Pic by Jill Furmanovsky

On the

# Water Front

Andy Strike goes for a paddle with the Waterboys

**V**ERY, VERY occasionally in this job, you stumble across a veritable crock of gold among the heaps of tarnished old tin that clank their weary way past your ear drums. You can never be too sure where the next one will come from, but it's a pretty good bet that it's not to be found in a young rock band who call their new album 'A Pagan Place' and extol the virtues of playing live and mysticism.

Right? Wrong! Because The Waterboys are here, and they're solid gold. Having just watched them win over an audience in the Volkshale, Zurich, despite blown up amps and the 'support band' tag, I'm convinced that Mike Scott and his band are going to be around for a long time.

Some hours later, Mike Scott sits quietly sipping Coke in a hotel room and tells me about his group. "The Waterboys is the group that I've wanted to have since I was about 12 years old. I really wanted to have a group that could fulfil my idea of what should be done in rock music and the gig you saw tonight was a fair indication of my ideas. I like changing the ends of songs and improvising because playing live, that word means something, it's a

variation on the word life so a gig where you take risks and there's spontaneity, that's got a lot to do with life."

Mike's ideas about The Waterboys leave him open to charges of being old fashioned and unhip, but he's glad that his band are so obviously unusual in today's music scene.

"We're backtracking maybe four years and starting afresh," he says. "We're rubbing out the years 1979-1984 which I consider to be particularly horrendous years for music and for the world in general. The band's still very much catching up with itself and getting set to head off into the future."

You'd be forgiven for having not heard of The Waterboys before. Their excellent debut single 'A Girl Called Johnny' and the recently released 'The Big Music' have failed to make Mike the pop star he would hate to be, but wouldn't he enjoy the odd hit or two?

"I can't really think in terms of hit singles," he says quietly. "It depends very much on the individual song. I don't like the thought of a lot of my songs being in the charts because that's a fairly vulgar place to be. I'd much rather have a successful LP first."

**T**HE WATERBOYS' new album, 'A Pagan Place' shows Mike Scott's exceptional

songwriting talent to its full. He takes his craft very seriously, even jotting down phrases as we walked by the lake in the balmy Zurich night a few hours earlier.

I ask Mike what sort of adolescence he had in his native Edinburgh and he delivers a message for those A level students among you.

"My teenage years were very idealistic. Punk rock affected me a lot even before I heard any of the music and I hated school. Schools really are shite, terrible things, but I did my full six years because I had nothing better to do and my musical life was based around school.

"The one thing I was interested in was English Literature, T. S. Eliot and all that, so that's what I did in the sixth year. Even what they teach you in English is crap though because you can learn more from just reading books and making notes yourself."

What sort of things does he read now, I wonder?

"I used to read a lot of second world war history, hence 'Red

Army Blues' (on the new album) but now I read about mysticism, magic, Arthurian legend and mythology and the reason I'm interested in all of that is because of what all those things point to, which is what life is about. It's made me a lot wiser."

**M**IKE SCOTT will probably never be the sort of young man that your little sister will pin on her wall, but at least you can trust him. He is unfashionably honest, admitting that he was into Bob Dylan at the age of 12, George Harrison was his favourite Beatle and he believes in reincarnation.

The Waterboys are not just another band. There's a feeling of impending success and an unusual self belief about them. You really should hear 'A Pagan Place' and see them when they tour Britain in July. They've been compared to everyone from U2 to Dylan but we should just be happy that they're The Waterboys. It's enough for the present.

# BIG MACK

or the return of the Associates

**N**OT MANY pop people say things like this: "I appreciate heart surgeons more than I do pop stars. I appreciate shop assistants who don't bother you when you go to buy a pair of jeans more than I do Paul Weller. Everybody should be striving for good manners more than being number one in the charts." Billy Mackenzie does.

Mackenzie is back with a new collection of Associates, back with a new single and back with a bang. The pacy swoops and dives of 'Those First Impressions' are his calling card, the spirit of release and adventure still his guiding light.

It's been two years since the last Associates release, the classic '18 Carat Love Affair'. Two years in which Mackenzie and partner-in-crime Alan Rankine parted company. Two years and only one dispatch from the most dramatic voice in pop — 'Ice Cream Factory'. What's been going on?

Obviously when a performer like Mackenzie hits productivity levels something akin to your average Tory minister for Employment, something must be going very wrong. Rumours abounded. The Associates had had an LP rejected by their record company, were in danger of outstripping Charlton Athletic to the bankruptcy court... Billy, just what have you been up to these last two years...?

"Working. I've not really stopped since Associates One keeled over. I was stopped by Warners 'cos I was spending too much money. I didn't see it like that — to develop the musical avenues we were going in I needed plenty of studio time. We never used rock 'n' roll bass lines in our music and production stems from bass and drums foremost. Our bass lines can be neo classical and funk at the next turn. They're very hard to produce. Every single part of our music has to be pieced together to be heard properly..."

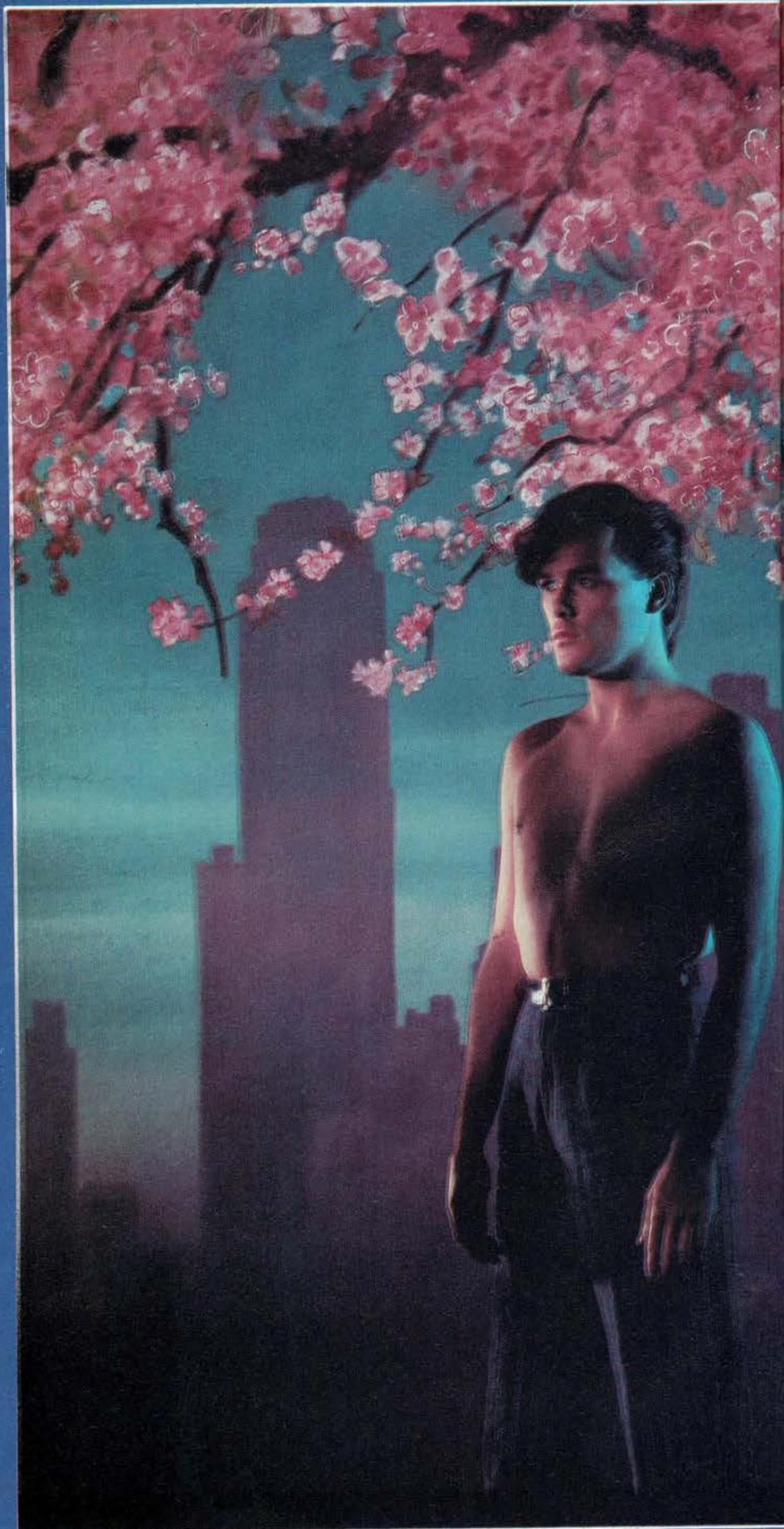
"Still, I think I've proved that it wasn't just lavish expense. This kind of music needs money spent on it for what it is. Something like Duran Duran for instance would be very easy to knock out."

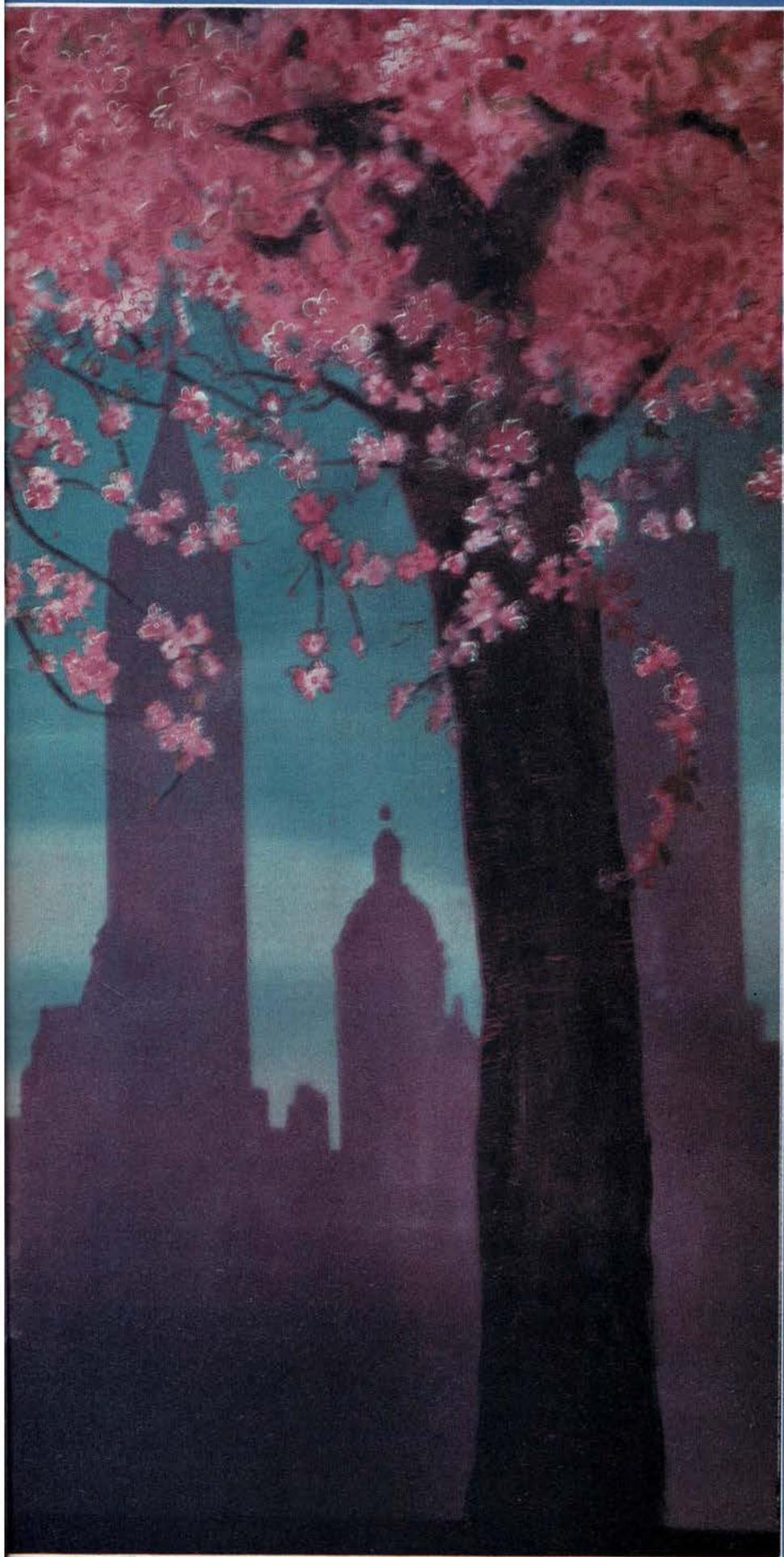
**A**TENTION TO detail, the pursuit of excellence — "To write a good song, a song with an authentic feeling, you've gotta go through a lot of rough and emotional experiences," — is important to Mackenzie. But the man isn't all work and no play.

"I've been up in Scotland a lot of the time. I've been going to quite a lot of horse racing. I've learnt to do Tai Chi. I've been appreciating old people. Meeting lots of people between sixty and seventy. They're a lot more interesting than people of our age. They have a wealth of emotional experience. They know how much you've gotta suffer in life..."

Does he ever see Alan Rankine? "Alan, no. It's a shame between us. We needed to split for musical progress. We'd used up most of our insight of one another — which used to produce interesting-ish results. A lot of me really likes Alan Rankine, but a lot of me can't bear the rubbish lifestyle we led. I've got an intense dislike for some of the people from that time."

"You get out of school and get a job in the musicbiz and there's more people you dislike than like. When you get older, you begin to





ask yourself what's it all about. You see it for what it is — you don't want glory you just want your independence and enough money to support it."

Despite his regrets about past debaucheries, Billy still has the highest regard for Mr Rankine's abilities.

"Hardly any band could accommodate Alan Rankine's talent. Alan could do anything musically and it would be good. At the moment he's working with people who don't warrant his talent. Musically he's got it.

"I never really understood him though, he was more for the money side of things — while I was for the adventure of things. I suppose it was the different way we were brought up."

**S**INCE THE departure of Rankine, Billy has carefully built a new band. Focused around old buddy Steve Reid — guitar — the rest of the new Associates are Ian Mackintosh, rhythm guitar, Roberto Soave, bass and L Howard Hughes, keyboards.

"It's like all my old pals from school who normally wouldn't be given a chance to express themselves," says Billy. "I like to see talent in people and bring out the best in them.

"Like Roberto our bass player had never been in a big studio before, and he was really nervous when we went in, but I was more nervous for him than he was. Howard Hughes and Steve Reid want to get their own projects together — and the clout the Associates have got in the business might just help them to do that."

With his hometown line-up safe and secure, Billy looks forward to a profitable future. There'll be an LP — 'Perhaps' — released in September, possibly a tour and ... "I'm really excited, we're going in to record our next LP in October — we've got three LPs' worth of stuff and I'm raring to go. I feel really great about it. That's what happens if you take two years off. People don't give themselves enough time to be happy, sad, perplexed, disgusted etc to write pop songs.

"In a couple of days I'm going back to Scotland to rehearse. We've got all the material rehearsed and it sounds really good. We've got enough songs to say what the Associates are supposed to be about — though I don't really know what that's supposed to be.

"I'd really like to tour with the stuff we've got. But I feel really horrible about money things. I'd like people to come along for 50p but people would think that anything that goes out for 50p must be a load of rubbish. People have a funny relationship with labels."

**W**ITH HIS own house in order, Billy turns his attention to the trials and tribulations of modern pop. "Pop's always chasing after the naivety of youth. But youth is running away from you as soon as you're emotionally crushed..."

"Some of the Associates' music has a sixties feel, but I hate the celebration of the sixties. The only thing free and with no sin on its soul is Motown.

"With so much modern pop, we're not dealing in authenticity but in the reproduction of a so-called 'golden age'. Because human beings have such a narrow emotional range, love or hate, nothing much is going to be original..."

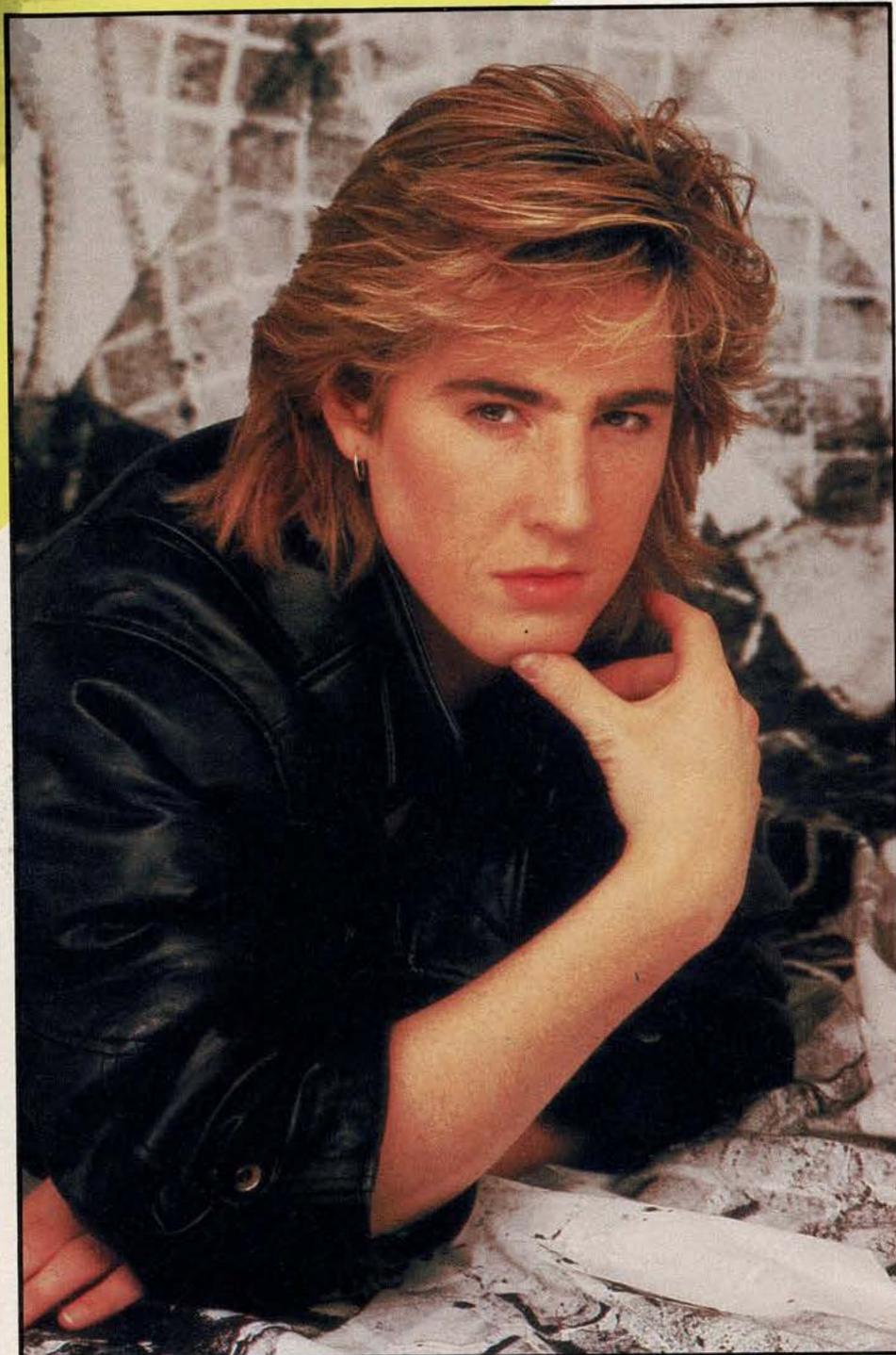
"All pop was, was a novelty, like things like robots. They were sixties novelties, very out of this world. People try to get out of this world but reality is hard enough. Reality is bad enough to control without taking drugs. It freaks me out if I can't buy a pair of shoes."

Mackenzie pauses, and my pen scribbles furiously in the wake of his train of thought. He turns on that impish grin and is off again...

"To me things are either black and white, I love it or I loathe it. I don't kinda like anything, I just enthuse or go 'rubbish'..."

"Sometimes I think I'm more like Telly Savalas, I don't know why, I just think we have the same way of looking at people..."

*Jim Reid*



DAVID AUSTIN: early Wham fan

# The MIDAS touch

**W**HEN HE was a wee babe, barely out of his nappies, David Austin met the producer and co-writer of his debut single 'Turn To Gold'. Yup, Davie was a bonny two year old when he first bumped into Wham's George Michael. . .

"I've known George from a really early age, we used to go to Cubs together, used to do Gang Shows and make up songs on his cassette in his bedroom. We dreamed of becoming popstars."

From those Cub Scout daydreams things got a shade more serious. . .

"I was in a group called The Executive when I was 14-15, with George and Andy and Paul Ridgely," (Andy's bro' and member of Physique). "The first song we recorded was called 'Rude Boys'. We were so naive, we did it in a sixteen track studio and thought we were going to get a deal with Go Feet (The Beat's label)."

With The Executive finished, and George and Andy working on their first pop soul missives, young Mr Austin packed his bags and did a stint singin' soul in the Far East with Dutch band Kudos. On his return to England, he demoed and haggled and finally signed to EMI. From whence. . . 'Turn To Gold' emerges.

Why did he pick Mr Michael to produce his first shot at chart stardom?

"Working with George is like doing our demos in The Executive. With George there is no hassle, if we disagree on something we just argue about it and then get on with it. We know how we both think. I listen to his ideas because he is a more advanced song writer. Still, George isn't working with me 'cos he's a friend, but because he likes the song."

**W**ELL, THAT friendship might make for comfy working conditions but David's debut is a touch too like early Wham for the boy's own good, and he knows it. . .

"I know I'm going to get a hammering from the press for 'Turn To Gold', but I know the direction my music's going to take. I suppose hanging around with Wham for a year when they did their LP did rub off on me a bit. But, the second single is going to be totally different. The next single 'This Boy Loves The Sun' will give me a stronger identity."

And helping David forge that stronger identity is Haircut 100 producer Bob Sargeant. When I met Mr A, he had his feet up behind the mixing desk and his mind set firmly on the future. . .

"I'd like to do the next single in the USA. My music hasn't got that much depth, I know exactly what I wanna hear. I listen for sounds — Bob is great like that. I don't need a trendy disco mix, I'm not a disco artist. I make records for radio. I'd like to make records like George Clinton or Eddie Murphy, but I can't do it. I can write good pop songs though."

Austin's will to pop, his sheer excitement at being out there scrapping for chart status and his appreciation of the crack, make him an engaging fellow. By his side, always, is a snazzy super eight camera which he uses to film every aspect of his career. Out in the studio is his mascot, a giant fibre glass pseudo Greek statue. . . and fresh in his memory is a choice selection of jobs that just weren't half the fun making pop records is. . .

"I was a lifeguard at Watford swimming pool but I was sacked for mucking around. I used to get George and Andy in for nothing and they used to get me into trouble. Then I was a door to door salesman for one week, but I only earned five pounds. I always wanted to be a beach bum, I'm really into the Californian look. Now would be the right time to do it, but I've got so many commitments I can't."

Jim Reid

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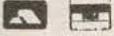
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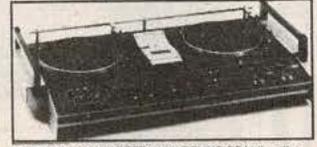
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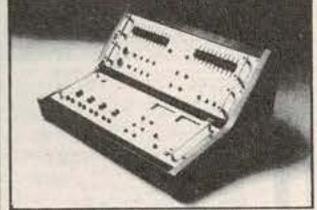


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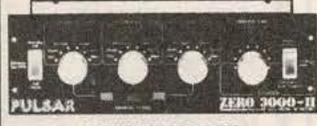
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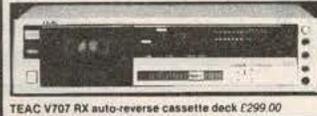
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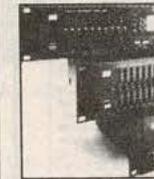
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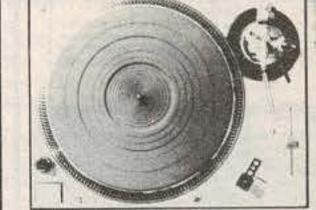


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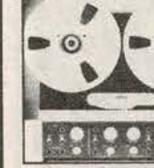


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# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending June 16, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	5	LEGEND, Bob Marley and the Wailers, Island ☆
2	—	—	BORN IN THE USA, Bruce Springsteen, CBS CBS86304
3	2	15	THE WORKS, Queen, EMI □
4	7	41	AN INNOCENT MAN, Billy Joel, CBS ☆
5	3	11	NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI ☆
6	5	34	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
7	9	14	HUMAN'S LIB, Howard Jones, WEA ☆
8	6	79	THRILLER, Michael Jackson, Epic ☆
9	8	4	THEN CAME ROCK 'N' ROLL, Various, EMI
10	4	4	HUNGRY FOR HITS, Various, K-Tel
11	12	2	LOST BOYS, Flying Pickets, 10 Records
12	11	4	DON'T STOP DANCING, Various, Telstar
13	10	9	FOOTLOOSE, Original Soundtrack, CBS □
14	—	—	EDEN, Everything But The Girl, Blanco Y Negro BYN2
15	—	—	HYAENA, Siouxsie And The Banshees, Wonderland SHEHP1
16	27	2	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
17	14	13	CAFE BLEU, Style Council, Polydor □
18	29	2	BREAK MACHINE, Break Machine, Record Shack
19	—	—	AMERICAN HEARTBEAT, Various, Epic EPC10045
20	20	6	MASTERPIECES — VERY BEST OF SKY, Sky, Telstar
21	13	4	MANGE TOUT, Blancmange, London
22	21	16	THE SMITHS, Smiths, Rough Trade
23	18	17	INTO THE GAP, Thompson Twins, Arista ☆
24	17	5	LAMENT, Ultravox, Chrysalis ○
25	23	15	HUMAN RACING, Nik Kershaw, MCA □
26	41	2	20 FAMILY FAVOURITES, Vera Lynn, EMI
27	16	6	LEGEND, Clannad, RCA
28	22	13	ALCHEMY, Dire Straits, Vertigo □
29	—	—	BREAKDANCE, Original Soundtrack, Polydor POLD5147
30	15	29	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
31	25	2	STREET SOUNDS ELECTRO 4, Various, Streetsounds
32	19	5	HYSTERIA, Human League, Virgin □
33	31	2	TOUCH DANCE, Eurythmics, RCA
34	—	—	STAY HUNGRY, Twisted Sister, Atlantic 7801561
35	24	5	MAN ON THE LINE, Chris De Burgh, A&M
36	28	7	BREAKOUT, Pointer Sisters, Planet
37	30	6	THE PROS AND CONS OF HITCHHIKING, Roger Waters, Harvest
38	26	6	OCEAN RAIN, Echo And The Bunnymen, Korova ○
39	32	6	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
40	33	10	AND I LOVE YOU SO, Howard Keel, Warwick □
41	43	54	TOO LOW FOR ZERO, Elton John, Rocket ☆
42	36	5	MIRROR MOVES, Psychedelic Furs, CBS
43	40	5	CHANGE OF HEART, Change, WEA
44	38	49	QUEEN GREATEST HITS, Queen, EMI ☆
45	44	10	GREATEST HITS, Marvin Gaye, Telstar □
46	35	31	OFF THE WALL, Michael Jackson, Epic ☆
47	42	28	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
48	48	8	OASIS, Oasis, WEA
49	34	39	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
50	53	47	NO PARLEZ, Paul Young, CBS ☆
51	46	35	COLOUR BY NUMBERS, Culture Club, Virgin ☆
52	50	8	BANANARAMA, Bananarama, London
53	47	29	UNDER A BLOOD RED SKY, U2, Island ☆
54	51	7	LOVE WARS, Womack And Womack, Elektra
55	64	11	BODY AND SOUL, Joe Jackson, A&M
56	39	6	THE TOP, Cure, Fiction □
57	99	2	HOW DO I LOVE THEE, Bryn Yemm, Lifestyle
58	55	9	AGAINST ALL ODDS, Original Soundtrack, Virgin
59	45	30	TOUCH, Eurythmics, RCA ☆
60	67	46	THE CROSSING, Big Country, Mercury ☆
61	52	8	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
62	88	2	BACKTRACKIN', Eric Clapton, Starblend
63	57	10	FACE VALUE, Phil Collins, Virgin ☆
64	37	3	ISLANDS, Kajagoogoo, EMI
65	63	282	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
66	54	4	FANTASTIC, Wham, Innervation ☆
67	68	2	KEEP MOVING, Madness, Stiff
68	71	4	MADONNA, Madonna, Warner Bros
69	—	—	TWILIGHT OF IDOLS, Fashion, Epic/Destijl 25909
70	90	3	BACK TO BACK, Status Quo, Vertigo
71	—	—	CREW CUTS, Various, Island IMA11
72	76	2	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
73	—	—	READY FOR A BATTLE, Rock Steady Crew, Charisma RSCLP1
73	—	—	NOW, Patrice Rushen, Elektra 9603601
75	73	31	YENTL, Barbra Streisand, CBS □



BRUCE SPRINGSTEEN cooks up another album — remixed by Kenwood!

76	62	6	ELIMINATOR, ZZ Top, Warner Bros
77	61	18	SPARKLE IN THE RAIN, Simple Minds, Virgin □
78	58	8	GRACE UNDER PRESSURE, Rush, Vertigo
79	94	2	TRUE, Spandau Ballet, Chrysalis ☆
80	60	3	FROM HER TO ETERNITY, Nick Cave And The Bad Seeds, Mute
81	49	13	FUGAZI, Marillion, EMI ○
82	—	—	EMERALD CLASSICS, Various, Stoic SRV1
83	81	23	IN THE HEART, Kool & The Gang, De-Lite ○
84	59	4	WOULD YA LIKE MORE SCRATCHIN', Malcolm McLaren, Charisma
85	95	2	LEARNING TO CRAWL, Pretenders, Real
86	91	3	STAGES, Elaine Paige, K-Tel ☆
87	83	2	RUSSIANS AND AMERICANS, Al Stewart, RCA
88	74	36	GENESIS, Genesis, Charisma ☆
89	—	—	20 REGGAE CLASSICS, Various, Trojan TRLS222
90	65	12	IT'S YOUR NIGHT, James Ingram, Warner Bros
91	—	—	THE STRANGER, Billy Joel, CBS CBS82311
92	—	—	LIONEL RICHIE, Lionel Richie, Motown STMA8037
93	93	2	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
94	72	8	THE POET II, Bobby Womack, Motown
95	70	4	CAFE CAROLINA, Don Williams, MCA
96	—	—	NO SENSE OF SIN, Lotus Eaters, Sylvan/ARISTA 206262
97	—	—	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar STAR2232
98	97	9	A LITTLE SPICE, Loose Ends, Virgin
99	—	—	DANCE MIX DANCE HITS VOL 4, Various, Epic DM4
100	—	—	A PAGAN PLACE, Waterboys, Ensign ENCL3

Compiled by Gallup

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# Music Video

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

Compiled by MRIB

# UK Singles

Week ending June 16, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	—	1	TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ZTAS3
2	1	4	WAKE ME UP BEFORE YOU GO GO, Wham, Epic
3	5	2	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
4	13	3	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit/London
5	9	9	HIGH ENERGY, Evelyn Thomas, Record Shack
6	3	5	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
7	8	4	PEARL IN THE SHELL, Howard Jones, WEA
8	12	4	SAD SONGS, Elton John, Rocket
9	2	7	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
10	10	3	HEAVEN KNOWS I'M MISERABLE NOW, Smiths, Rough Trade
11	16	30	RELAX, Frankie Goes To Hollywood, ZTT/Island
12	6	9	SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
13	7	4	YOU'RE THE BEST THING/BIG BOSS GROOVE, Style Council, Polydor
14	19	3	THINKING OF YOU, Sister Sledge, Cotillion
15	26	3	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
16	11	7	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
17	18	10	ONE BETTER DAY, Madness, Stiff
18	—	—	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA NIK4
19	4	8	THE REFLEX, Duran Duran, EMI ○
20	31	4	SUSANNA, Art Company, Epic
21	25	3	SO TIRED, Ozzy Osbourne, Epic
22	15	10	I WANT TO BREAK FREE, Queen, EMI ○
23	29	4	ROUGH JUSTICE, Bananarama, London
24	14	10	AUTOMATIC, Pointer Sisters, Planet
25	17	3	RED GUITAR, David Sylvian, Virgin
26	39	3	CHANGE OF HEART, Change, WEA
27	30	4	INFATUATION, Rod Stewart, Warner Bros
28	22	11	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin ○
29	23	8	LOVE WARS, Womack and Womack, Elektra
30	20	6	BREAK DANCE PARTY, Break Machine, Record Shack
31	37	3	LOVE ALL DAY, Nick Heyward, Arista
32	21	8	FOOTLOOSE, Kenny Loggins, CBS
33	43	2	ABSOLUTE, Scritti Politti, Virgin
34	24	10	ONE LOVE/PEOPLE GET READY, Bob Marley and the Wailers, Island
35	27	5	GOING DOWN TOWN TONIGHT, Status Quo, Vertigo
36	46	19	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill
37	34	4	DANCIN' IN THE DARK, Bruce Springsteen, CBS
38	36	4	WHEN AM I GOING TO MAKE A LIVING, Sade, Epic
39	—	—	TALKING LOUD AND CLEAR, Orchestral Manoeuvres, Virgin VS685
40	—	—	I WANNA BE LOVED, Elvis Costello and Attractions, F Beat XX35
41	28	10	LOCOMOTION, Orchestral Manoeuvres, Virgin
42	33	3	DAZZLE, Siouxsie and the Banshees, Wonderland
43	52	2	THANKS FOR THE NIGHT, Damned, Plus One
44	32	7	EACH AND EVERY ONE, Everything But The Girl, Blanco y Negro
45	54	4	PERFECT SKIN, Lloyd Cole and the Commotions, Polydor
46	—	—	BODY AND SOUL/TRAIN, Sisters of Mercy, Merciful RELMR029
47	38	10	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
48	35	7	I'LL BE AROUND, Terri Wells, Philly World
49	56	3	THIN LINE BETWEEN LOVE AND HATE, Pretenders, Real
50	42	9	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
51	72	2	FEEL'S SO REAL, Patrice Rushen, Elektra
52	—	—	THOSE FIRST IMPRESSIONS, Associates, WEA YZ6
53	41	6	LOVE LIES LOST, Helen Terry, Virgin
54	59	6	THE BOY WHO CAME BACK, Marc Almond, Some Bizarre
55	44	11	JUST BE GOOD TO ME, SOS Band, Tabu

## OFFICIAL TOP OF THE POPS/R... CHARTS

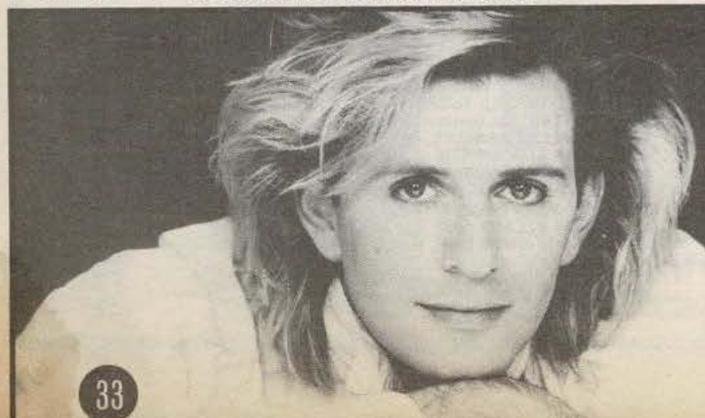


FRANKIE GOES TO HOLLYWOOD: Konnie and Ronnie relax and come together; MADNESS: a budding artist blooms; PATRICE: the Rushens are coming

56	70	3	BORDERLINE, Madonna, Sire
57	57	4	ILLUMINATIONS, Swansway, Exit
58	60	3	WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
59	68	3	(I LOVE YOU) WHEN YOU SLEEP, Tracie, Respond
60	47	15	HELLO, Lionel Richie, Motown □
61	62	12	AIN'T NOBODY, Rufus and Chaka Khan, Warner Bros
62	81	2	TIME AFTER TIME, Cyndi Lauper, Portrait
63	49	6	THE WIND BENEATH MY WINGS, Lee Greenwood, MCA
64	66	3	VENCEREMOS — WE WILL WIN, Working Week, Virgin
65	40	10	DON'T TELL ME, Blancmange, London
66	—	—	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol CL334
67	51	8	THE LONGEST TIME, Billy Joel, CBS
68	77	2	TELL ME WHY, Bobby Womack, Motown
69	71	3	WALK THROUGH THE FIRE, Peter Gabriel, Virgin
70	—	—	DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, Epic ZS404491
71	—	—	MAN ON FIRE, Roger Taylor, EMI EMI5478
72	64	3	TOO MUCH TROUBLE, Limahl, EMI
73	—	—	MAJOR TOM, Peter Schilling, WEA 9438
74	73	4	I WANNA MAKE YOU FEEL GOOD, System, Polydor
75	79	2	THE GHOST IN YOU, Psychedelic Furs, CBS
76	—	—	JAMMIN' IN AMERICA, Gap Band, Total Experience TE6
77	45	7	ROBIN (THE HOODED MAN), Clannad, RCA
78	88	4	AGADON, Black Lace, Flair
79	95	2	TONIGHT IS WHAT IT MEANS TO BE YOUNG, Jim Steinman and Fire Inc, MCA
80	89	2	DANCE ME UP, Gary Glitter, Arista
81	92	2	TELL ME IF YOU STILL CARE, SOS Band, Tabu
82	94	2	IN THE RIVER, I Level, Virgin
83	91	2	LATIN ELECTRICA, Latin Electrica, Nouveau Music
84	82	3	EUROPEAN QUEEN, Billy Ocean, Jive
85	—	—	MR GROOVE, One Way, MCA MCA890
86	—	—	I LOVE YOU SUZANNE, Lou Reed, RCA RCA417
87	—	—	WHAT I WANT, Dead or Alive, Epic A4510
88	84	2	WOOD BEEZ, Scritti Politti, Virgin
89	—	—	OH SHERRIE, Steve Perry, CBS A4342
90	—	—	RAT RACE, Hi Tension, Streetwave KHAN13
91	83	3	ANIMAL, Wasp, Music For Nation
92	—	—	THE BEST PART OF BREAKING UP, Roni Griffiths, Making Wave Surf 101
93	—	—	TOSSING AND TURNING, Windjammer, MCA MCA897
94	—	—	EYES WITHOUT A FACE, Billy Idol, Chrysalis IDOL3
95	87	3	EXTRAORDINARY GIRL, O'Jays, Philadelphia
96	76	2	YOU TAKE ME UP, Thompson Twins, Arista Twins
97	—	—	MURDER, New Order, Factory Benelux FBN 22
98	99	2	NO TIME TO STOP BELIEVING, Daisy Chain, ZE
99	—	—	DR MABUSE, Propaganda, ZTT/Island ZTAS2
100	—	—	BLUE MONDAY, New Order, Factory FAC 73

Compiled by Gallup

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



SCRITTI POLITTI: would laryngitis mean Green peace and a Save The Wal campaign?

# Chartfile

by ALAN JONES

**T**HE EURYTHMICS recently lodged a strong protest with their record label regarding the release of the 'Sweet Dreams' music video, which they allege falls well below the usual standard of their work.

Dave and Annie have, however, no such qualms about their latest LP chart entry 'Touch Dance', a collection of radically remixed tracks from 'Touch', redefined by John 'Jellybean' Benitez and Francois Kevorkian, which made an immediate impact on the chart last week.

The idea of re-thinking albums' finer moments for financial gain is still fairly novel: The Human League were first to do it, taking apart 'Dare' and re-assembling it as 'Love And Dancing', while masquerading as the League Unlimited Orchestra. Later UB40's 'Present Arms' LP re-surfaced as 'Present Arms In Dub'...

Gallup is still investigating the possibility of providing the British record industry with an official monthly Compact Disc chart. Meanwhile, Sony have stepped into the breach with their very own chart, measuring the relative popularity of compact discs in recent weeks. The first CD top 10 reads thus:

1 THRILLER — Michael Jackson; 2 ALCHEMY — Dire Straits; 3 TOUCH — Eurythmics; 4 CAN'T SLOW DOWN — Lionel Richie; 5 COMMAND PERFORMANCE — Marvin Gaye; 6 LOVE OVER GOLD — Dire Straits; 7 INTO THE GAP — Thompson Twins; 8 OFF THE WALL — Michael Jackson; 9 LIONEL RICHIE — Lionel Richie; 10 TRUE — Spandau Ballet

Motown grabs the plaudits with three discs in the top 10, including a 15 track Marvin Gaye album released exclusively on CD shortly before his death. Jackson's 'Thriller' is predictably

**NEW REGULATIONS** due to take effect later this month threaten to decimate Britain's 80 plus land-based pirate radio stations.

It's expected that a major crackdown will follow the introduction of new legislation allowing the seizure of broadcasting equipment. Only the wealthiest and craftiest will survive.

But while land-based pirates fight for their lives, there's a new arrival in the world of offshore pirates. After several weeks of tests, Radio Laser commenced official broadcasts on 27 May. Operating from the MV Communicator anchored in international waters off the coast of Essex, Laser broadcasts 20 hours a day (5am-7am) on 538 metres (558khz) in the medium wave band. The American-owned station is aiming for the widest possible audience with an all-hit format, comprising both contemporary music and oldies, with a guaranteed 56 minutes of music per hour of programming. The result is a fairly bland mish-mash of wall-to-wall hits, with little time for the deejays — four Yanks and a solitary Brit at present — to afford listeners anecdotal glimpses of life on the ocean wave, surely part of the charm of listening to offshore radio stations.

Laser is sited about five miles from Radio Caroline which officially welcomes the competition while stepping up its attempts to improve its own rather indifferent signal. And Laser is hoping to make use of its revolutionary dish aerials, something of an expensive white elephant so far, possibly to receive news bulletins beamed direct from America. Despite my reservations, Laser's arrival on the scene is more than welcome...



EURYTHMICS still have an eye on the charts

current top seller — indeed, it's the biggest selling compact disc in the format's short history, having sold upwards of 3,000 copies. That's pretty small beer compared to its 2,000,000 sales on LP and cassette, but compact disc sales should rise steeply later this year when the new Nimbus CD factory in Monmouthshire opens, bringing CD production to Great Britain for the first time...

**LONG OVERDUE:** That's the only way to describe Bobby Womack's singles chart debut last week with 'Tell Me Why'. Bobby made his premier American chart appearance back in 1962 as a member of the Valentinos, along with his four brothers. 'Looking

For A Love' was a modest pop hit, but soared to the top of the R&B chart. The Valentinos subsequently recorded 'It's All Over Now', written by Bobby and Cecil Womack, and internationally popularised by the Rolling Stones. Unfortunately they split the same year, 1964.

Bobby has gone on to win much acclaim as one of the most important and consistent performers in contemporary black music. Cecil has concentrated mostly on writing for other acts with his wife Linda, but they recently made their own mark on the chart with 'Love Wars'...

Australia's Real Life are number one in Germany with 'Send Me An Angel' and German band Nena were recently top in Australia with '99 Luftballons', but have now been dislodged by Kenny Loggins and 'Footloose'...

The Captain and Tennille are the only act to register separate US top 50 hits with both English and foreign language versions of

the same song. In April 1975, their first hit 'Love Will Keep Us Together' went all the way to number one. While it was still charted, they re-recorded the song in Spanish as 'Por Amor Viviremos'. It too charted, reaching number 49...

**UP AGAINST Van Halen's 'Jump', Cyndi Lauper had to be content with a number two chart placing for her introductory American hit, 'Girls Just Want To Have Fun'. Van Halen's follow-up 'I'll Wait' is floundering just outside the top 10, but Cyndi's 'Time After Time' last week dethroned Deniece Williams to give the wacky New Yorker a deserved number one.**

Ms Lauper thus becomes the only female singer to launch her American chart career with consecutive top two singles. Petula Clark had the previous best opening spell, courtesy of 'Downtown' and 'I Know A Place', number one and number three respectively in 1965...



CYNDI LAUPER still having fun

Pic by Brian Aris

# SISTER SLEDGE



**I**T'S BEEN a while, but the Sledge is off and running on the upward chart slopes again, thanks to the power of Caister.

It was at the soul weekender that Sister Sledge's 'Thinking Of You' was awakened from its five-year slumber.

When Bernard 'n' Nile (Edwards and Rodgers) came through with that '79 boss production, it rescued the Sledges from four years in division two following their summer '75 hit 'Mama Never Told Me'. So the '84 comeback is really their second as they clock up their 11th year on Atlantic.

*Paul Sexton*