

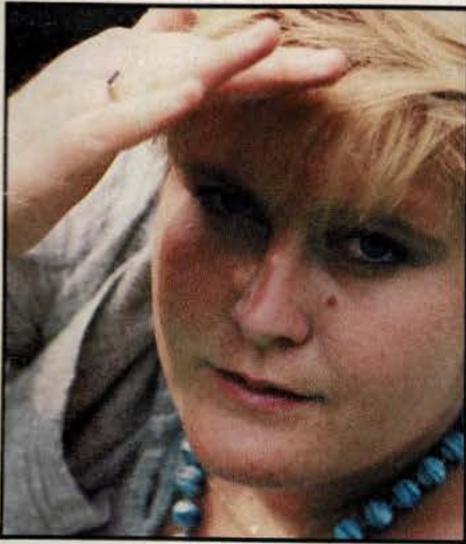
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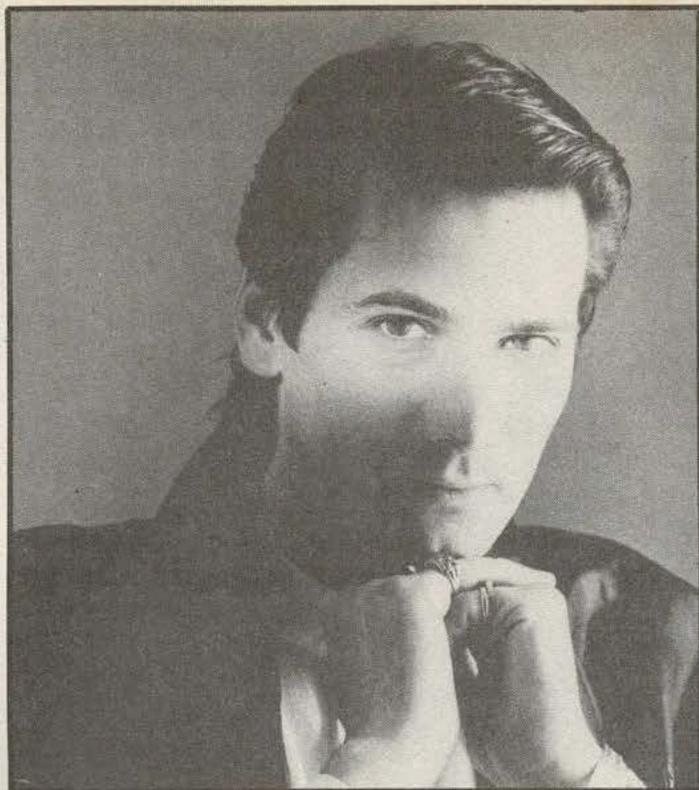
• REFORMATION •

SPANDAU BALLET · PARADE

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includes the hit single
"only when you leave"

Chrysalis





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HAVING TROUBLE lifting this week's stupendously exciting issue? That's because, at 72 pages, it's our biggest ever issue. To help out, the management are offering a colourful set of wheels and a handle as an optional extra.



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News

Bunnies go to the races

ECHO AND The Bunnymen will headline a late summer festival in York. The festival, held at York Racecourse on September 22, will also feature **Spear Of Destiny**, the **Sisters Of Mercy**, the **Redskins** and the **Chameleons**. The **Damned** should also be putting in an appearance.

The organisers, **Yes Music of York**, say they want to make the festival an annual event and they're arranging side shows, exhibitions and video shows. They're also hoping to have television and radio coverage of the festival.

York Racecourse seats 25,000 people and 80 per cent of the crowd area is under cover, so there's no need to worry about showers.

Tickets priced £9.50 are available from local record shops and by post from **Yes Music**, Bolan House, 19 Front Street, Acomb, York YO2 3BW. Cheques or postal orders should be made payable to **Yes Music** and don't forget to enclose a SAE.

● **KID CREOLE** and the **Coconuts** release the single 'My Male Curiosity' on July 2. It's the song featured in the 'Against All Odds' film soundtrack which has already provided a hit for **Phil Collins**. The **Kid** and his **Coconuts** also perform in the film during a nightclub scene.

Kid Creole, who's also known as **August Darnell**, will be in England this month recording a television special.

EDWYN COLLINS of **Orange Juice** and **Paul Quinn** of **Bourgie Bourgie** are to team up for a single. The result of this great meeting of minds will be 'Pale Blue Eyes' out on July 13. The song is their version of the old **Velvet Underground** classic.

'Pale Blue Eyes' is featured in the soundtrack of a film called 'Punk Rock Hotel' scheduled to be completed by October.

● **FRANKIE GOES To Hollywood** release a special re-mixed version of their controversial 'Two Tribes' single this week. Doubtless **Ronnie Reagan** and **Nancy** will be getting down to it at the Whitehouse.

● **SPIDER HAVE** made a couple of amendments to their massive summer tour. They'll be playing **Dumfries Oasis** on July 15 instead of **Ayr Pavilion** and they'll now be playing **Liverpool Bier Keller** on August 8, instead of **Oxford City Supporters Club**.

● **PERKY 'TUBE'** presenter **Jools Holland** releases his single 'Black Beauty' on July 2. **Jools** will be



SHADES OF THE SIXTIES

TRACEY ULLMAN releases a single next month... and it will be another cover version.

'Sunglasses', out on July 9, is a version of the old Sixties song recorded by **Sandy Posey**.

Tracey will be spending most of the summer recording her second album scheduled for release in September. She's just back from appearances in the States and Europe but there's little time for a break. She's going to have to find time to film a period comedy for **Channel Four** which will be shown later this year.

popping up on several TV shows to promote his new epic.

● **RE-FLEX** have their single 'Couldn't Stand A Day' out on July 2. The group have just finished a six week American tour with the **Thompson Twins** and are now playing dates around Europe.

● **QUEEN'S NEW** single 'It's A Hard Life' will be out on July 16. It's

EX SQUEEZE duo **Chris Difford** and **Glenn Tilbrook**, release their album stunningly titled 'Difford and Tilbrook' on July 2. The 10 songs featured on the album include their current single 'Love's Crashing Waves' and 'Picking Up The Pieces'.

The dynamic duo are planning a tour for the autumn.

another track from their album 'The Works'.

● **DIRE STRAITS** bass player, **John Illsley**, releases his solo album 'Never Told A Soul' on June 29. Among the guest musicians joining **John** on the album, are **Joan Armatrading's** guitarist **Phil Palmer**.

Full Quo-ta

STATUS QUO have set the rest of the bill for their last ever live show at **Milton Keynes Bowl** on July 21.

In addition to their previously announced guests **Marillion**, **Quo** will be joined by **Gary Glitter**, **Scots** heavy metal band **Nazareth** and new American outfit **Jason** and the **Scorchers**.

The mighty **Glitter** is currently revelling in the success of his 'Dance Me Up' hit single and he'll be going into the studio in the autumn to record a new album. **Nazareth** are making their first British appearance for three years. **Jason** and the **Scorchers** hail from **Nashville** and their single 'Absolutely Sweet Marie' is creating a lot of interest.

Tickets for **Milton Keynes** are priced £10 and are available at ticket agencies throughout the country, or by post from **MCP Limited**, PO Box 124, **Walsall**, West Midlands. Cheques or postal orders should be made payable to **MCP Ltd** and enclose a **SAE**. Tickets on the day at **Milton Keynes** will cost £12.



TORCH SONG, the three piece band who have worked with **Haysi Fantasyze's Kate Garner**, release their debut album 'Wish Thing' on July 2. The clever trio have their own recording studio and produced the album themselves.



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News



NEIL OF 'The Young Ones', who's also known as actor Nigel Planer, releases his debut single next month. 'Hole In My Shoe' will be out on July 6 and it's his special version of the classic old Traffic hit from the Sixties. The B-side is called 'Hurdy Gurdy Mushroom Man' and a 12-inch version of the single is also threatened.

Wet look

HOTLY TIPPED new band the Waterboys, jump off the deep end and play a selection of dates next month. You can see 'em at Brighton Escape Club July 1, Cardiff Bogey's 2, Preston Clouds 6, Sheffield Leadmill 7, Hull Spring Street Theatre 8, Manchester Gallery 9, Newcastle Tiffanys 11, Aberdeen Nite Club 14, Dundee Fat Sam's 15, Leeds Warehouse 17, Derby Blue Note 18, Coventry Dog and Trumpet 19, Birmingham Tin Can 20, Retford Porterhouse 21, London Marquee 22.



Pic by Joe Shutter

Diamonds are a girl's

SENSUOUS SADE releases her debut album next month. 'Diamond Life' will be out on July 9 and it will be available as a compact disc the same day.

'Diamond Life' contains Sade's two hit singles 'Your Love Is King' and 'When Am I Going To Make A Living', while other songs include 'Smooth Operator' and 'Frankie'.



THE ROLLING STONES release a compilation album this week and they'll also be blowing the dust off their classic single 'Brown Sugar'.

'Rewind 1971-1984' is a 12 track record (14 on cassette) featuring such classics as 'Start Me Up' and 'Tumbling Dice'. 'Brown Sugar' will be re-released on July 2 in a full colour picture bag. It has been unavailable for six years.

A limited edition picture disc, based on the Andy Warhol designed 'Sticky Fingers' sleeve, will be available from July 9.

Rumours that the Stones are doing a benefit for the miners are unfounded says their publicist Alan Edwards.

TV + Radio

FRIDAY finds John Craven chatting to chart topping duo Wham! in 'Newsround Extra' (BBC 1, 4.55pm). They're one of the groups featured in a special 'Newsround' survey to find out if fan clubs offer good value for money. Later on, you should prepare yourself with a stiff drink and a plate of ham sandwiches, because it will be time for 'The Midsummer Night's Tube' (C4, 8pm). Five hours of music and frolic including Paul Young and Alison Moyet live in the studio, a report on Culture Club in Japan, Frankie Goes To Hollywood, the Police in Georgia and much more.

SATURDAY and if you haven't had enough from the night before, tune in to the 'Saturday Picture Show' (BBC 1, 8.45am) with Gary Glitter, Keith Harris, Orville and Cuddles the Monkey! 'No 73' (ITV, 10.30am) also features Gary Glitter along with Specimen. Another feast of music is provided by the 'Summer of '84 Concert' (Radio 1, 1pm). Nine hours worth will be broadcast live from Wembley Stadium where Elton John tops the bill supported by Wang Chung, Kool And The Gang, Nik Kershaw and Paul Young. If you can drag yourself away from all that, 'Ear Say' (C4, 6pm) features a couple of numbers by Elvis Costello and the Attractions plus an interview with August Darnell aka Kid Creole. 'Pop Quiz' (BBC 1, 6.10pm) has Thomas Dolby, Shakin' Stevens and Freemans Catalogue girl Lulu, amongst the contestants battling it out.

SUNDAY has 'Rockschool' (BBC 1, 1.25pm) and this week, the programme will be taking a look at bass guitar and drum techniques with John Taylor amongst the guests. Paul Gambaccini looks at the career of The Who in 'Paul Gambaccini' (Radio 1, 4pm).

WEDNESDAY'S 'Razzmatazz' (ITV, 4.50pm) features Berlin and those lovable rogues Twisted Sister.

CHANGE, high in the charts with 'Change Of Heart', will be playing a selection of dates in July. They kick off at Southport Theatre July 10 followed by shows at Luton Pink Elephant 11, Slough Fulcrum Centre 12, Nottingham Rock City 13, Croydon Fairfield Halls 15, Manchester Hacienda 18, Birmingham Odeon 19, Tunbridge Wells Assembly Halls 20, Hammersmith Odeon 21, Poole Arts Centre 22.

More news on page 12

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Portrait

WARNING: DO not read this feature if you like Culture Club, Wham!, Duran Duran, the Thompson Twins, Echo And The Bunnymen or the Smiths.

Pete Wylie, the man with the golden throat and the acid tongue has returned with the Mighty Wah! Riding on the back of his hot new single 'Come Back', he's gunning for just about every other act in the charts.

"Wham! make me ill," he says. "It's not just the music but the whole industry that surrounds them. All those poor kids in expensive shorts and shirts trying to be healthy. You go into a club and everybody looks as if they've been spreading Bisto gravy over their legs to make themselves brown.

"I saw Boy George on the 'Terry Wogan Show' and he spent half an hour telling everybody how clever he is. The bloke is quite sharp but he's no Bamber Gascoigne and I can't see how anybody thinks they look good because they wear their Granny's tablecloth over their head.

"In 10 years time nobody is going to remember the records we're hearing in the charts now. As Boy George says it's music for housewives. It's disposable and it's designed to melt people's brains. I don't think anybody is going to remember the Thompson Twins at the end of the decade. The only bands to have left their mark will be the Mighty Wah! and about three others.

"With groups like Duran Duran it all comes down to business interests. You have to remember that a lot of men have a lot of money invested in them. They get strangled.

"The Smiths are nonsense. Morrissey just writes negative songs about depression. Elvis Costello once said that people get the groups and music they deserve."

Pete says that he doesn't even have much time for his fellow Scousers Echo And The Bunnymen — and I always thought Liverpool bands were quite close to each other.

"I think I was away for the Crystal Day thing," he continues. "It wasn't really for the people, it was just a publicity exercise for the band. It should have been done with a lot more commitment if they were going to do it properly.

"There really isn't any difference between Echo And The Bunnymen and Kajagoogoo, it's just that you need 'O' levels to appreciate that Echo And The Bunnymen are crap.

"It seems to me that a lot of bands couldn't exist without their producers. Imagine if you had a producers' convention in Switzerland and on the way back the plane crashed into the side of a mountain and they were all killed. The record business might cease to exist.

"I'M CONVINCED that a lot of producers are kept in work because of the drugs they supply. I saw one producer with a well known group bring out a load of cocaine. It was so white and snowy it looked like a scene from 'Raiders Of The Lost Ark', where they've found the pot of treasure."

Although he has a machine gun mouth, Pete says he has a soft spot for Frankie Goes To Hollywood. He once shared a house with Paul Rutherford in Toxteth.

"We were quite close — well not that close. He had a flat in the back of a house where I lived. He shared it with a girl, but it was a platonic friendship. In those days he wanted to grow his hair like a Rasta and join the Slits.

"We used to jam together up at Eric's. If the stage was clear we used to get up there and perform a version of Patti Smith's 'Gloria'. Some of the old Frankie stuff is really great and I liked them when they were a garage band.

"Frankie are protesting in a positive way. They've taken statements away from the miserable overcoat brigade and been entertaining about it all."

The charts may have missed out on Wylie and the Mighty Wah! for over a year now, but 'Come Back' looks like surpassing even 'Story Of The Blues'. Pete says that one of the reasons he's been away for so long was the wranglings with his old record company.



SAY WAH!

In which Pete Wylie insults just about everyone and Robin Smith looks on in silence

"It was as if they were making cornflake packets and they were trying to make us into the cornflakes to fill them," he says. "We had a sort of war of attrition with the company. One guy in particular was very sensitive about being wound up.

"We'd take a song to the record company and they'd say 'your voice isn't loud enough' and they'd remix it without us being there. If we had a video meeting we'd tell the film crew the sort of things we were after, but after we'd gone the record company would try and change it all. In the end I thought they were trying to make us just suitable material for the 'Sooty Show'.

"We finally got out of the deal. I got a phone call at 12 o'clock one night telling me it was all over. I was so relieved and happy that I started to write more stuff than I had done for months."

The results can be heard on the Mighty Wah!'s soon to be released album 'A Word To The Wise Guy' featuring Pete and friends including vocalist Josie Jones. Pete's tipping her for major stardom.

"The title is against some of these smug southern bastards and their attitude towards Liverpool and the north," says Pete. "It's like we're two nations, there's exploitation in the north everywhere.

"I think the miners are heroes to stand up for their cause. But what they stand for and the things they're trying to do are constantly

being manipulated and changed by the press. If we had about three weeks I could tell you all about politics and what I think about Britain today.

"Come Back' was partly inspired by a survey I read which said that 60 or 70 per cent of Liverpudlians wanted to leave the city. If that attitude really does exist then it appalls me.

"The album covers lots of things. I'm very pleased with it because we've covered a lot of ground. Somebody once said that I couldn't decide whether I wanted to be Neil Young, Frank Sinatra or Joe Strummer.

"That's the way I like it, I want to do everything and stretch myself. I met up with Joe Strummer when we were editing the video. He was out on the street and I went out for a chat. I always think that watching the Clash is as uplifting as hearing that your favourite uncle is going to make a complete recovery from a serious illness.

"We need that feeling of being uplifted back in the charts again. I hear so much that just totally underwhelms me. I'm not trying to be cynical, I'm just trying to be honest."

Pete's planning his answer to Echo And The Bunnymen's Crystal Day. He wants to arrange an 'Eternal Party' where he'll be in action with other acts on the Eternal label. He'll try the idea out on Liverpool and then take it around the country if it's a success.

"I want to run it like a TV show," he says. "I want to have three stages, so that as soon as one thing finishes another one can start. I'll be doing a solo acoustic thing and a thing with backing tapes."

PETE WOULD also like to do a musical and he's also considered being in a play about a reformed punk injured in a car crash.

"From being a punk he's become a respectable accountant," says Pete. "As he lies in a coma he has a chance to evaluate his career."

And a pretty good job Pete would probably make of it as well. He's looking pretty theatrical these days, with rakish long hair. He's also put on a bit of weight.

"I'm fed up with seeing skinny people in the charts," he says. "It's time for a more wholesome look. I want to grow my hair about as long as Bob Marley's was so I can lash people in the front row at concerts with it.

"When we went to America somebody described me as a 'swaggering poet ruffian': that's one of my favourite things that's been written about me. I don't look so cute these days though, and when I smile my face falls to pieces.

"I'm into being a sex symbol though. They talk about sex symbols in the charts today, but they're not really sexy. It's holding hands, let's go round to my mum's for tea, watery sex. Not sex how it should be — tall, rebellious and proud. I've got this old drape coat that I look great in. I haven't gone out of my way to cultivate an image though. I just wear stuff that makes me feel comfortable.

"I did a photo session once where they tried to make me look arty. They put so much make up on my face that I looked like a Pakistani."

A man who likes his style in black and white and his beer strong, Pete decided to use Liverpool's Anglican Cathedral for most of his video. Somehow I don't think he'll ever leave the place, no matter how rich and famous he might become.

"I've been away from the charts for 15 months but I've got no fears about the future," he says. "One of the other reasons I've been away is because I felt I didn't have to prove anything, that the feeling would still be strong when I came back.

"When Limahl left Kajagoogoo he had to release a single quickly otherwise everybody would have forgotten about him. I don't have to do that.

"I have three things in mind with music. It should be inspiring, broaden horizons and entertain. I have a card at home which says 'things of quality have no fear of time.' That really sums it all up."



Dee Snider's

GUIDE

to outrageous behaviour

1 AT THE hotel we stay at I like walking on the ledge outside my window, which is seven floors up, and going for a stroll. Once, my manager had the room next to me and the band had all the top rooms, so instead of going out into the hall, I liked to go out on the ledge and come in through the window. At three in the morning, after a gig, I wanted to see my manager Pooms (his name is Mark Puma). What I didn't know was that he checked out that morning. So I climbed along the ledge, put my head through the window and shouted "Pooms! Pooms!". I'm staring at this Greek guy who doesn't speak any English, who goes "Aaaaaahhhh!" Later on I got a call saying "Dee ... did you just go for a walk on the ledge? There's a Greek guy here who thinks someone is trying to kill him."

2 I WAS with the band, my road manager was driving, and I was in the back seat. The traffic was bumper to bumper, when suddenly my road manager breaks wind and the pong is staggering. It was a cold day but we're hanging out of the window, gasping for air. Anyway the smell clears and a little later this elderly gentleman gets out of his car and comes up to us and says to our road manager: "Excuse me, what kind of dog is that you have in the back?" It turned out he was a dog breeder. You should have seen his face when he realised it wasn't a dog but a human being.

3 YOU KNOW how comedians get heckled, well I always stand up on a chair and heckle. There's this amusement park in LA where this comedian has a puppet called Percy The Pelican, who's always incredibly rude to the audience. He'll say: "Hello little girl! Oh, who's that big fat guy with you?" So he started on me, he said: "Hey hairy! What are you, an aborigine?" So I say "I'm a rock singer" and he says "Yeah, you look like you came out from under a rock!" And this is a puppet! Then he says "I'm not starting until you say hello" and I yell out "Helloooooo!!!!" Actually before the rock singer part he said "What do you do?" and I said "I'm a pelican hunter". He shut up for a minute.

4 I'VE BEEN in jail three times, just overnight. It's not a cool place to be. Once when this guy tried to run me off the road and I cracked him in the head with a tyre-iron. I got arrested for assault although he tried to kill me. It was self-defence.

5 MY FAMILY invented this dance called 'The Worm', where you just wriggle around on the floor. My wife and I had a very formal wedding, limousines, everything. You know the song 'Shout'? That came on and my wife and I just started doing The Worm. I was wearing a white tuxedo, she had a \$3,000 dollar dress — and we got everybody on the floor doing this dance, all 300 guests. Even my mother and grandmother.

6 THE BAND used to have this house in a real expensive area in Long Island, before we were famous. In the lease there was a clause that said they had to be able to show the house in the last month. We said "no problem", but could they come after 12 noon. Three times they arrived at 9am. The last time I got up, I still had all my make-up on, I put on just a pair of pants and put me eight-foot



TWISTED SISTER's lead singer gives us the shock treatment

boa constrictor round my neck, opened the door and said "Can I help you?" and they said "Aaahh, no thank you!" and ran away.

7 THERE WAS this gang war between Twisted Sister and a group of fans who unknowingly stole the battery from my car. They came in and asked us to give them a boost. I found out it was from my car but I wasn't sure if it was worthy of being killed for. My old drummer, he's not in the band now because he's an asshole, hit this guy's girlfriend and I thought "Oh no". So these 25 guys came with bats and pipes, they didn't know we were Twisted Sister, they just knew someone's girlfriend got hit. Our drummer ended up in hospital and their car was rolled into the river.

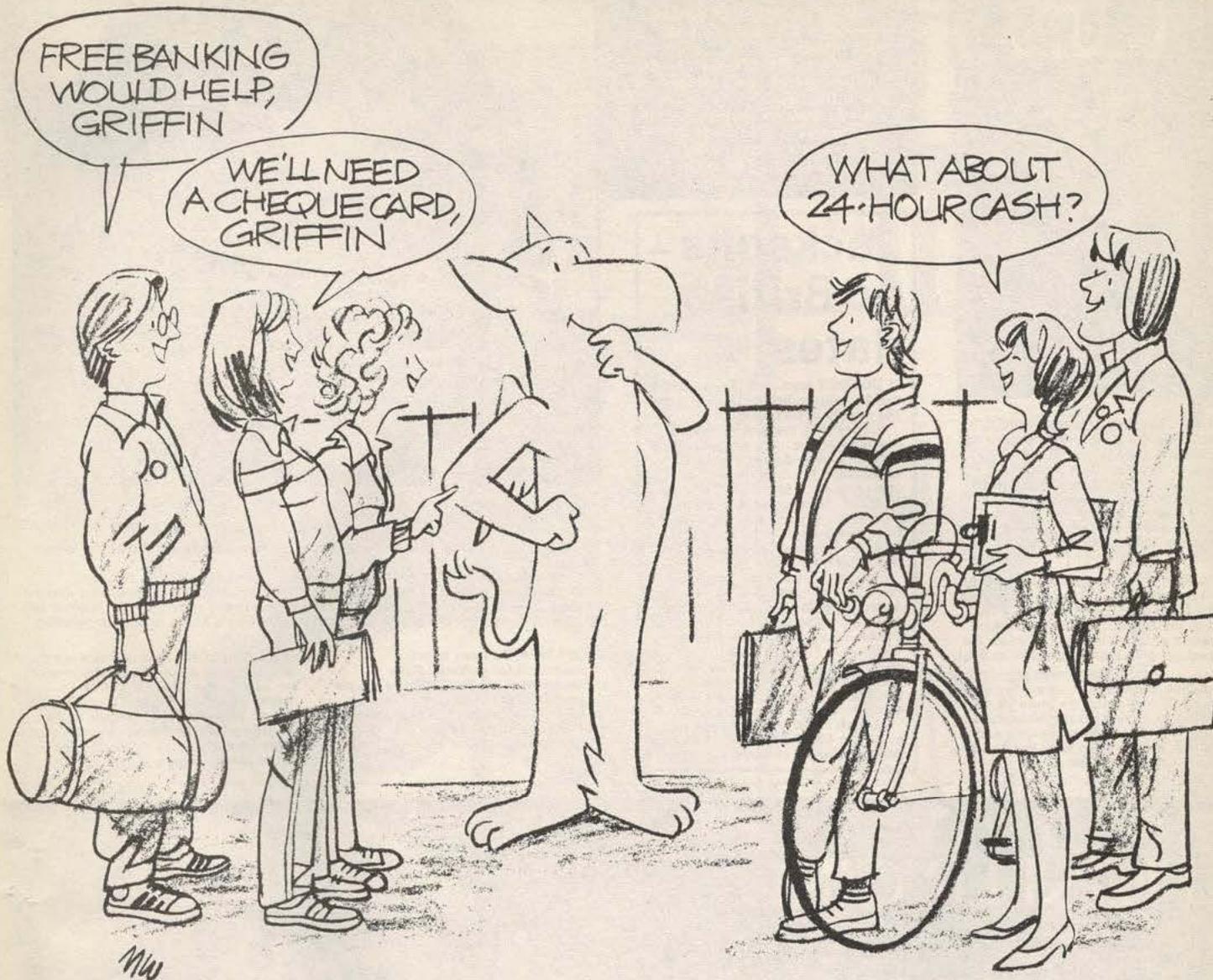
8 I WAS in an area I wasn't familiar with, driving after a gig, still with my make-up on, and I went the wrong way up a road. There was no way back, so I was cruising into Greenberg, New York, this little hick town, in my Hot Rod. Suddenly I see five police cars

having a little chat as they often do at three in the morning. I had no licence, it'd been revoked for speeding, and this full face of make-up. You should have seen their faces when they looked at me. I said "Musician — just part of a stage act..."

9 GOING ON stage in a transparent outfit that became clear when I sweated up. I was naked underneath, that was pretty outrageous. The manager said to me: "You've got a lot of guts, the way you went out there". I said "What do you mean?" He explained. I burned the outfit.

10 I OFTEN jump into the audience, but one time I got carried away and I swam into the crowd, like you do swimming, and I thought they'd support me. But human nature says when you're confronted by 185lbs and six feet of hair and body you get the f... out of the way, and they did, they moved like lightning. They weren't there when I needed them.

Paul Sexton



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News



THOR, THE heavy metal maniac who blows up hot water bottles as part of his stage act, releases his single 'Thunder On The Tundra' this week. The 12-inch features an extended version of the song. The first 5,000 copies of the ordinary single will come complete with a sew on Thor patch.

● A FLOCK of Seagulls have decided to take off again, releasing the single 'The More You Live The More You Love' on July 6. The 12-inch version contain an extra mix of the track. No news yet on a Seagulls album or tour.

● NONA HENDRYX releases her single 'Heart Of A Woman' on June 29. Nona will be appearing on the Midsummer Night's Tube on the same day, and she can also be seen with her band at the London Dominion July 4.

GEORGE MICHAEL of Wham! releases his first solo single next month.

'Careless Whisper' will be out on July 23 but it doesn't mean the beginning of a split with Andrew. 'Careless Whisper' is due to be featured on the boys' album, which they're jetting off to record in the South of France soon.

Jacksons - no British dates

IT DOESN'T look as if the Jacksons will be touring Britain until at least the middle of next year.

Stories that the lads might be playing here as early as January or February were discounted by a spokesman for their record company, who told RECORD MIRROR: "If they were playing here that early I'm sure we would have heard about it by now. It looks as if they will be here in the middle of next year."

Meanwhile, the Jacksons have been limbering up for their American dates. In July they'll be playing Kansas City, Missouri, Dallas, Texas, and Jacksonville Stadium in Florida. Their equipment weighs 375 tons and their 115 ft long specially built stage is so big that it won't fit into Madison Square Garden.

At each show the Jacksons will be giving 400 tickets away free to underprivileged children.



PRINCE RELEASES his album 'Purple Rain' on July 6 featuring the single 'When Doves Cry'.

'Purple Rain' is Prince's first album for over 18 months and it's also the soundtrack for the film of the same name. The film is set for summertime release in America and it's an autobiography with Prince in the starring role. Directed by Al Magnoli, much of the action is shot around Prince's home town, Minneapolis.

● **GIRLSCHOOL** have found a replacement for guitarist Kelly Johnson who left the line up a couple of months ago. She's Chris Bonacci who came to England 14 months ago from Australia, where she played with Sweet Jayne, another all girl group.

● **HAIRCUT ONE Hundred** release their long awaited album 'Paint And Paint' on July 6. The album features 11 tracks including 'Prime Time' and 'So Tired'. Tricky Nicky's old pals will be playing a date at Exeter University on June 29 and expect news of some more shows shortly.

PIONEER GIRL

YIP YIP COYOTE

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Gary Crowley

IN MOMENTS of deep reflection, I like to think of myself as a pretty easy going type of guy!! You know, a bit of the Cary Grant type . . . smooth, sophisticated, adaptable to every situation. Well almost . . .

There is one particular thing in this life of mine I hate and can't tolerate, let alone enjoy, and that is shopping. Whether it be buying a bar of Imperial Leather soap or the latest Benetton number, I find it all pretty traumatic.

For some strange and peculiar reason, as soon as I step into a shop I suffer from withdrawal symptoms and start heading for the way I came in. Maybe this all has something to do with the way shop assistants seem to treat me, but I just find them so off-putting. I don't know if it's the way I walk or the way my trousers hang(!) but the

This week our top ten has been supplied by the Boy George of Heavy Metal, that outrageous Metal Mutha, Dee Snider of Twisted Sister.

These are the waxings currently being drilled into his lugholes:-

- 1 WHOLE LOTTA LOVE, Led Zeppelin
- 2 SCHOOLS OUT, Alice Cooper
- 3 TOUCH TOO MUCH, AC/DC
- 4 MAMA WE'RE ALL CRAZEE NOW, Slade
- 5 PARANOID, Black Sabbath
- 6 FRIDAY ON MY MIND, Easybeats
- 7 ALL THE YOUNG DUDES, Mott The Hoople
- 8 JEEPSTER, T Rex
- 9 DENIM & LEATHER, Saxon
- 10 ACE OF SPADES, Motorhead



Pic by Gabor Scott

GARY CROWLEY: "I have nightmares about this"

majority still treat me like a thieving school boy.

I can remember way back during my 'approved' school days, when we were only allowed in the local sweet shop two at a time the owner still watched like a hawk.

It seems to me that nothing has changed. I hate being pounced on before I have even had a chance to inspect the goods. "Can I help you?" and, "Would you like to try that one on, Sir?" are just some of the things I don't want to hear, especially when I have a phobia about shops and I'm indecisive to a 'T'.

Department stores are another nightmare . . . Why is it that whatever I am looking for, be it a garden gnome or a pair of strides, I always seem to end up with a beetroot face wondering amongst 'Bras 'n' Briefs' in the ladies lingerie department.

I wouldn't mind but I don't wear a bra!! This is my cue for a speedy exit. I take my

life in my hands and battle against the herds of housewives and mad mothers driving their turbo charged prams erratically, and always at me.

Ideally, I wish I was amongst the rich like the Queen or Michael Jackson and be able to shop at Harrods in the middle of the night for those essential nick-nacks well away from the hustle and the bustle. Oh well, we can all dream!!

By now you must have the impression that I detest shops of all sorts but believe it or not, record shops are paradise for me. There is nothing I like better than spending hours on end searching through vinyl tackles.

Only last week, I discovered a gem from a Scottish dynamic duo called April Showers. Consisting of composer/muso Jonathan and Sweet Beatrice on lead vocals. Their peach of a 45 is 'Abandon Ship', I say all hands on record decks and rescue it fast.

Until next week guys . . .

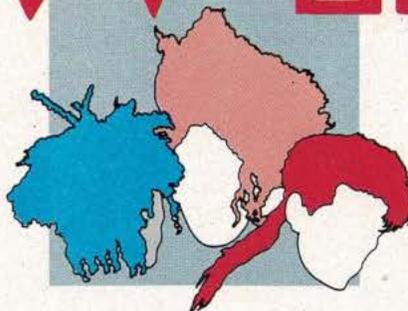
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ARISTA



Is this the new Barbra Streisand?

(Alison Moyet denies everything)

ALISON MOYET has a new record label, new songs, and a new, improved bank balance. She has not, though, got a new image, despite rumours that new record label CBS were grooming her to be the next Barbra Streisand.

This remoulding included stories that she would be dropping the 'Alf' tag in favour of the more sophisticated 'Alison'. In fact, 'Alf' is to be the title of her first solo album, currently being recorded and due for release in November.

So, with images of fuzzy perms and nasal implants abounding I meet the woman herself on a sunny day in downtown Kilburn. What is all this about Barbra Streisand, then?

"Do I look like Barbra Streisand?" she laughs. "It was all just a joke to take the mickey out of everyone. It's like those reports of CBS giving me £4 million ... but if they decide they don't like my stuff they only have to give me £50! It's all a bit silly really."

But CBS ARE obviously willing to back their investment (whatever the real figure was). Like whisking Alison off to film the video for 'Love Resurrection' in Israel, costing a cool £17,000.

"They spent all that money," she says drily, "and everyone thought the shot of me by the Dead Sea was taken in the studio."

But what does she feel like with "all that money" behind her? I mean, to CBS, Alison Moyet is just another consumer product to sustain their profits, isn't she? Alison doesn't argue too strenuously.

"They've put money into me and they obviously want to make sure there is some return on it. I don't think that any record company is different in that respect. With Mute (Yazoo's label) they would only release exactly the sort of music they liked, but they still work as a money-making thing." But isn't she even scared her life is being mapped out for her?

"Yeah," she answers, "I get very irate about it. You record something, then you promote it and then you record something else. It just goes round forever. But then, I did have it really easy with Mute."

"I know CBS aren't going to be so lenient, but it's only to be expected. If they've put money into an act, they're not going to let it sit around on its arse all day doing nothing. I knew that when I signed."

ALISON DOES not act like a person who has been seduced by the glamorous side of the music business. Her down-to-earth attitude seems at odds with the demands the success of Yazoo made on her. No more so than when she won the best female singer in the British Rock and Pop awards.

"The year I won that, you couldn't get near me for the people coming around to talk to me. The next year, I went to give an award and was shoved a few tables back, watching them all walk by. I'd say hello to the same people who'd loved me the year before and they'd just pass by on their way to the loo or to congratulate that year's winner."

In retrospect though, does she regret the split of Yazoo? Alison shakes her head with conviction.

"No, not at all. Me and Vince weren't actually socially compatible anyway. I haven't seen him since the final day in the studio for our last album, about a year and a half ago."

"There were personal differences, but they were all musically related. We're just totally different types of people, and it does help if you've got something strong to base a successful working relationship on. I miss the fact there isn't someone there to feed back on and laugh to nervously to cover up the fact you're embarrassed, but other than that, no, I don't miss it."

"To me the music was a compromise and I'm sure it was to Vince too. We could have carried on if I'd been prepared to do all the promotion and all the interviews; just do everything other than the recording, which I really didn't go for. If I was going to do something it was going to be something I believed in 100 per cent."

WITH THE release of 'Love Resurrection', though, Alison still seems to be working very much within the synthesiser/pop style of Yazoo. Does she believe 100 per cent in what she's doing now?

"Ummm, I believe 100 per cent that it's getting in the right direction," she answers after a moment's hesitation. "It does take time. It's like a learning process. I'm still very much in the dark about what I want to do in the long run."

"Basically, the sort of thing I was doing before Yazoo was for 50 year old black men, and no matter how hard I might try, I will never be a 50 year old black man. I know most of my limitations. If I was to carry on doing that I'd become one of those people to whom I'd say, 'Why are you doing that? You don't know what you're singing about or the real feeling behind it.' Besides which I want to look forward, not back."

Alison is now busy finishing her album. Writing the songs was a big problem because it takes her so long. "They are normally written in five minutes and then take six months to get finished," she explains. Despite this, her songwriting was as much to do with Yazoo's success as her singing. What were her favourite songs?

"'Winter Kills', 'Ode To Boy', 'Midnight' and 'Anyone'". She answers so quickly it seems obvious she's been asked the question a lot.

"I haven't actually, but I've been sitting here thinking why nobody's ever asked me that one. My songs tended to get lost along the way somewhere." What about 'Nobody's Diary'? That didn't surely?

"Oh, I hate that song," she says quickly. "I wrote it when I was 15 or 16 and I see it as very naive. It's not the lyrical content so much, although the words do seem a bit twee, but that I wrote it at a certain time which now means nothing to me. I've forgotten any emotion I might have felt about it. It just irks me actually."

SOMETHING THAT must have irked her was 'Only You' getting to number one ... only sung by the Flying Pickets, instead of Yazoo.

"I preferred the original," Alison says. "Obviously it makes you a bit sick when it was the first thing we became known for and you feel it belongs to you. I don't think it made Vince sick though." Perhaps because he wrote it and got all the royalties? She laughs. "No, I don't think so."

"When you think of a song as yours and someone else adopts it as the one they do for their encore ... as THEIR song, it just doesn't seem right. You think 'no, that's mine!'. Besides, I thought the version was very similar, except theirs went bom bom bom instead of bing bong bing."

Alison Moyet still gets nervous at interviews. She also admits that the only time she really listens to the radio is when one of her records is out and she might hear herself on it. As one of the few 'stars' whose success is down to their natural talent rather than their slick media image or producer's skill, it would be a travesty if CBS DID try to foist some sort of glamorous 'mystique' onto her.

Alison is, though, obviously capable of taking care of any of that. In her own words: "I'm normal, I get spots, I get the shits when I have curry, know what I mean?" Absolutely.



By Eleanor Levy

Singles



Reviewed by
ANDY STRIKE

ACE SERVERS

THE NIGHTINGALES 'The Crunch' (Vindaloo) The world's greatest pub band (in the finest sense of the word) return with a scritch scratching verbal onslaught from lovable mighty mouth Robert Lloyd. A thoroughly English record and great value as well. Buy it!

APRIL SHOWERS 'Abandon Ship' (Chrysalis) Whether or not the world needs another wimpy duo is debatable, but this isn't at all bad as it happens. Cutesy vocals and a rolling acoustic backing succeed in making a record of mild originality in this week's pile.

YIP YIP COYOTE 'Pioneer Girl' (IRS) Wacky westerners return with their best effort to date. Fifi's pure voice, great guitars and a general good time feel give this a head start this week. King Kurt without the custard, Haysi without the anorexia — a hit!

VIOLENT FEMMES 'Gone Daddy Gone' (Rough Trade) America's best buskers whip up a storm on this one. Patrick Moore would love the crazy xylophone solo. The Fire Engines meet Jonathan Richman; now that can't be bad, can it? Not a hit of course, but a cracker nonetheless.

DETROIT SPINNERS 'Love Is In Season' (Atlantic) Classy, bouncy ballad with the normal excellent vocals, and I don't mind the soul revival if it's all as good as this one. The sort of record some of you play late at night holding hands on the sofa. I must try it sometime.

NICK CAVE 'In The Ghetto' (Mute) Nick proves that he can really sing on this cover of the old

SINGLES CHAMPION

THE KANE GANG 'Closest Thing To Heaven' (Kitchenware) A bit of a surprise as The Kane Gang venture successfully into Hall & Oates territory. Kitchenware must need a hit by now, and this is the one to do it for them. A classy well constructed song that grows and grows.

Elvis hit. A sedate affair for the wild Aussie but the lyrics fit in with the Cave persona perfectly.

WEAK SERVERS

MARSHA RAVEN 'False Alarm' (Passion) Suitable Boystown backing for whatever one does to these sorts of record. I don't do much actually but then each to his own. Mind you, this diddy da synth line's had more mileage than the space shuttle by now. Can we have a new riff please?

DIVINE 'You Think You're A Man' (Proto) Oh come on! I can turn a blind eye to ripping off 'Blue Monday' once, but not twice. The outrageous (YAWN) Divine stamps and sneers about being abused by horrid men. Methinks you Boystown fans are being shortchanged here.

BRASS CONSTRUCTION 'Partyline' (Capitol) Good time sound that'll have the wallys whooping it up on 'Top Of The Pops'. Not to be taken seriously of course, but I could 'get down' to this after the odd Vimto or two. Black Lace for hipsters.

X 'Wild Thing' (Elektra) Yes, that 'Wild Thing', in which trendy LA punk band do their best to start earning a living. If this was Girlschool or Suzi Quatro everyone would slag it off, but watch the piggies run to say it's great. Huge production job makes it worth a smile for, mmmm, 30 seconds maybe.

23 SKIDOO 'Language' (Illuminated) A poor follow up to the magnificent 'Coup' due to Skidoo's tendency to let Sketch do the business on his own. They're at their best when crashing their two distinct styles together, there's no room for back seats in their collaboration.

AND ALMOST THE TREES 'The Secret Sea' (Reflex) An almost interesting backing track from friends of The Cure, but I'm not too sure about the vocals. There are a thousand bands around like this and they're all the same.

BOB DYLAN 'Jokerman' (CBS) Sneaky re-release to cash in on Dylan's gigs in Britain. It's pleasant enough but if I have to listen to him I prefer his rawer songs and playing. Nice bass line though.

ABRASIVE WHEELS 'The Prisoner' (Clay) Power punk that's a harmless thrash with some nice touches. As old hat as anything this week but there's life in the old dog yet and this record even manages to sound quite fresh.

ELKIE BROOKS 'Minutes' (A&M) Elkie's attempt to do a Bonnie Tyler but without the aid of a Jim Steinman production, as with most aging female vocalists these days. There's no doubt she's got a great voice but this is strictly for the fans. 'Pearl's A Singer' it ain't.

PLAY DEAD 'Isabel' (Clay) Great wedges of searing guitar make this one worth listening to, though 12-inches of it gets a bit much. Not much of a song but play it loud and it'll get your granny out of bed in the morning.

LOOSE ENDS 'Choose Me' (Virgin) Smoochy disco track with lovely vocals and a silky smooth production. Even had me dancing in the bathroom (not a pretty sight). Another settee hand holder I suppose.

A RACKET

THOMPSON TWINS 'Sisters Of Mercy' (Arista) Odious Airfix popsters return with their usual



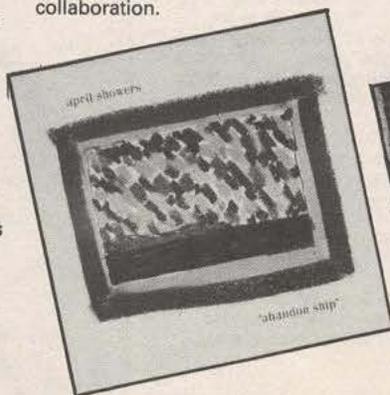
reworking of past commercial glories. All wrapped up in the usual big production job which fills any gaps. What an awful group they are. This will be a huge hit, you'll write to complain about me and none of us will be any the wiser.

ICEHOUSE 'Don't Believe Anymore' (Chrysalis) The Mike Yarwood's of rock ease their way through the usual impressions of Bowie, Kershaw, Butler, Sylvian etc. Saved by a nice sax break but it's all a bit grandiose for us country boys. Mind you, ice houses are fascinating things. Get a book on them with the money you save on not buying this record.

BELOUIS SOME 'Target Practice' (EMI) Oh God! Another one of those bloody Bowie imitators. Come on music persons, can't you see how stupid this is all getting. Oh for an original thought and an interesting sound. Re-cycle immediately.

SILENT RUNNING 'Young Hearts' (EMI) Latest in a long line of 'when we were young' ditties. When I was young, pop didn't take itself too seriously and the only people making records like this were over 30. Speaking of which . . .

THE ALAN PARSONS PROJECT 'Prime Time' (Arista) Laid back until it almost topples over cracking its ageing head on the floor. I didn't think people still went for this kind of stuff until I saw hoards of Roger Waters fans on the tube last week. A sorry crowd, a sorry record.



**NEXT
WEEK**

**Terry Hall, Dead or Alive
& the Jacksons**

VAC K SPINS

N E W S I N G L E

STATE OF SHOCK

FEATURING LEAD VOCALS BY
MICHAEL JACKSON & *MICK JAGGER



*MICK JAGGER APPEARS COURTESY OF EMI RECORDS LTD

BLAND SPANDS

SPANAU BALLET 'Parade' (Chrysalis/Reformation CDL 1473)
OH, HONESTLY Gal, I really desperately wanted to embrace this with open arms and an open mind. . . 'Parade' is intensely likeable, but that's its main problem. It's far far too nice. If y'all thought 'True' showed dangerous signs of cabaret time, then this confirms all our worst fears, plunging in where even ABC feared to tread. I felt quite tempted by the Steely Danish 'With The Pride' and neat turn of melody in 'Round And Round' but absolutely gave up on the anodyne 'Revenge For Love' and 'Nature Of The Beast'. It seems that the more capable they become as musicians the lighter tinnier and blander their songs become.

And how's this for spectacularly uninspired lyrics: "And when you sing to me/the sho-bee-doo's you sing so well" (from 'I'll Fly For You'), and "Hey, hey, hey/I'm on the breadline/You're on the answer phone". Oh, come off it Gal. Someone break his heart again, quick. Actually this makes me quite angry because I know they're capable of producing something with muscle. Sorry, but this is bland, tedious, softly accessible pop rock for housewives with no depth, no feel, no soul. Definitely no soul. If this is what they wanted to be all along, good for them. But such soft underbellies I can live without.++



BETTY PAGE

Film break

ORIGINAL MOTION PICTURE SOUNDTRACK 'Beat Street' (Atlantic 780 154-1)
 HERE WE go, Harry Belafonte and the Furious Five . . . well, not quite, but this latest breakdance boom flick is produced by old Harry and the soundtrack *doesn't* include a breakin' version of 'The Banana Boat Song'.

What it *does* include is one or two numbers that actually do work outside the context of the film, and that's one or two more than usual with a soundtrack album. Grandmaster Melle Mel and the FF kick off with a pretty furious rap attack on 'Beat Street Breakdown' and if it behaves like 'White Lines' then we'll see it in the Top 40 by Christmas '85.

In the meantime, producers and writers of the moment The System sound nice and tight on 'Baptize The Beat', Af Bam and his Soul Sonics are on fair form with 'Frantic Situation' — and after that you're stretching it a bit.+++

PAUL SEXTON



followed by several years of increasingly old-hat funk follow-ons, then a very competent return to form with last year's 'Attitudes' and a pretty slick London show to boot. This time Randy Muller and his eight workmates have their inspiration levels draining again.

Not that 'Renegades' is a bad album, and if there hadn't been an 'Attitudes' then we'd probably be hailing this as fine stuff. But it doesn't go anywhere at all that the last album doesn't go, and one LP was just the right size for this amount of ideas.+++

PAUL SEXTON

BRASS CONSTRUCTION 'Renegades' (Capitol EH 244 0160 1)
 WHERE THERE'S Brass, there's muck. Sorry fellas, I couldn't resist it.

It's not always true, of course, but these Construction workers certainly have a fitful efficiency record. A dynamite debut

THE ROLLING STONES 'Rewind (1971-1984)' (Rolling Stones Records CUN 1)
 AS WITH most 'best of' records, all the material here is tried and tested, from 'Brown Sugar' through to 'Undercover'. Compilations do present a problem, however, as songs from different periods seldom sit well

together. With 'Rewind', the problem has been sidestepped using the 'party album' trick of grouping straightahead rock songs on one side, and placing the slowies on the other; the idea being that you leap about and drink warm beer to side one, and slump around cradling the vermouth to side two.

The thing is . . . do people actually *go* to parties like that anymore?+++

STEVEN GRAY



ROGER TAYLOR 'Strange Frontier' (EMI EJ 24 0137 1)
 IF I was a rich and successful drummer with Queen I reckon I'd be content to hang around the pool during my time off, rather than spend weeks in a recording studio.

Roger Taylor isn't a lazy person but the results of his latest solo album are pretty bland. It's a curious concoction indeed and to

my sharp ears it blends Ultravox and Bowie together with heavy rumblings of Springsteen. Rog does like to stretch his work as well. Get a load of 'Beautiful Dreams' or 'It's An Illusion'.

He probably had a whale of a time but I remain unconvinced.+

ROBIN SMITH

MIKE OLDFIELD 'Discovery' (Virgin V2308)

HERE WE go again. Same old strangled guitar and same old Maggie Reilly with the piercing voice that makes me want to strangle something in approximately 15 seconds. Time was when Oldfield's music used to raise the hairs on my neck but now all I get is a sick feeling somewhere in the pit of my stomach.

'Discovery' should really have been called 'The Tedious Tunes Of A Professional Old Hack Volume 4' as Mike and his jolly friends thrash their way through squelchy songs and tiresome instrumental.

Ah well, perhaps I shouldn't be too harsh. Royalties from his work started the Virgin empire years ago, and without him perhaps there would be no Virgin Airlines today.+

ROBIN SMITH

VARIOUS ARTISTS 'Crew Cuts' (Island IMA11)

EVERY TIME I try and be cynical about hip hop, I fail miserably. Yes, OK, I'll submit again and jump with Island onto the Electro bandwagon in time for a summer of beatbox parties.

The six mega discomixes on this mini-elpee rank in authority pretty much thus: 'No Sell Out', Malcolm X, as essential and provocative a slice of beat meat as you're likely to get this year; 'Beat Box', Art Of Noise, root cause of a myriad more hip hoppers and Hi-NRGenes, exceptionally crewcial; 'Techno Freqs', Junie Morrison's self-mocking Wikki-style robotic funster; 'Crazy Cuts', Grandmixer D. St.'s slice of good (old-fashioned?! scratchin'); Warp 9's 'Beatwave', regulo 5 electro, warm enough but not exactly sizzling; Nuance's 'Take A Chance', all chirruping chix and a little bit of a wimp-out in this contest.

Chuck in an attractively clever cover and bargain price, and it's really got to be.+++

BETTY PAGE

Continues on page 22

Hi ho Sylvian

DAVID SYLVIAN 'Brilliant Trees' (Virgin V2290)
 YES, *SUCH* a sensitive young man, and he manages yet again to pull it off without so much as ruffling his cool. And yes, Japanophiles everywhere, the excruciating wait has been totally worthwhile. Did I swoon or did I melt . . . although the structure and content of Sylv's lyrics and songs has hardly changed since the 'Tin Drum' heyday, the textures surrounding them certainly have: they've thickened, deepened, matured into splendidly sensual arrangements courtesy a legion of seasoned talents such as John Hassell, Holger Czukay, Riuichi Sakamoto and, natch, Jansen and Barbieri.

It's all oh-so-fragile but meaty at the same time, obviously occasionally un peu pretentious, but very painstakingly crafted and built up with great care and affection.

Just give me the dreamy, languid 'Weathered Wall' and floatingly poignant Oriental atmospheres of 'Brilliant Trees' and a darkened room (and perhaps a darkened man to boot) and I could wallow indefinitely. . . sigh. . .+++++ BETTY PAGE



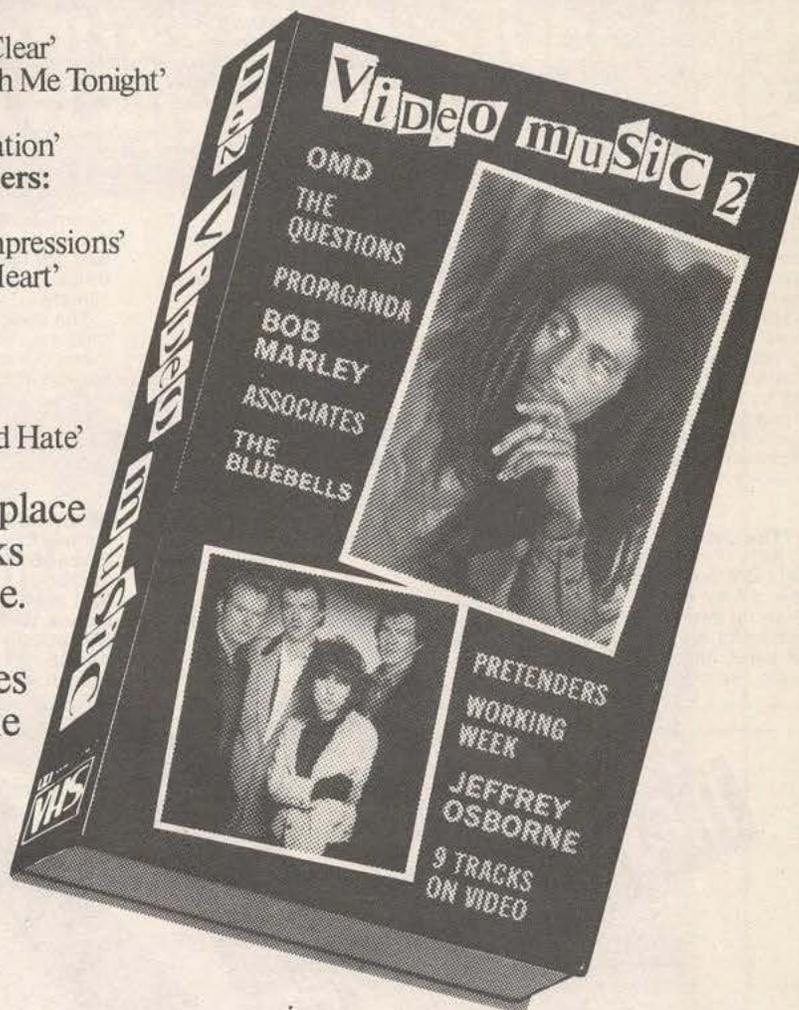
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Albums

Icicle works

ICEHOUSE 'Sidewalk' (Chrysalis CHR 1458)
 YES, NINE out of 10 Record Mirror hacks refuse to believe that this isn't a Music for Pleasure LP featuring hit trax by Simple Minds, David Bowie, Roxy Music and Ultravox!

Cheeky Fairlight maestro Iva Davies is up to his old tricks again, shamelessly plundering from his fave raves, distilling those influences down and brewing up his own cool concoction. Actually, for the first few listens, this floats gossamer-like overhead, just an innocuous, pleasant background throb.

Sometimes there are moments of pure Icehousian perfection, as in the spine-tingling 'Don't Believe Anymore', bursting with melancholy power, which is essentially Iva rather than Iva playing games. Me, I welcome it with open arms and excuse his outrageous behaviour. For being so deliciously contrary, with dignity.++++

BETTY PAGE

INXS 'The Swing' (Mercury MERL 39)

THIS ALBUM was recorded and mixed in a total of nine studios, an unnatural emphasis on production for a young non-puppet band, implying a desperate search for that certain

The main Attraction

ELVIS COSTELLO AND THE ATTRACTIONS 'Goodbye Cruel World' (F-Beat Z470317)

A BITTER-SWEET title for a bitter-sweet album, but one laced perfectly with Costello's inevitable humour. 'Goodbye Cruel World' is Elvis at his most biting, musically and lyrically. Even the cover is worth sticking on the wall just for itself.

And the songs? 'Room With No Number' combines bouncy pop backing with deceptively black lyrics. 'I Wanna Be Loved' has THE coolest sax solo, while 'The Deportees Club' just drives on and on like a frantic roller-coaster. . . tightly controlled but on the verge of careering off in all directions at any moment. The whole thing is finished off with the quiet venom of 'Peace On Earth'; the heavy irony of the lyrics staying with you till long after the album has finished. Sad, depressing, but brilliant.+++++

ELEANOR LEVY



elusive . . . something.

The result? It sounds BIGGER than it is: mannered vocals, relentless growling bass, tripping guitar, kazoo sax, keyboard washes, sound FX, and those drums like packing-cases falling downstairs. Cluttered and irrelevant, the production belies the fragility of the material. (There aren't any songs.)

You wait for choruses and hooks to bail you out. They don't. Eventually you look forward to the sound the needle makes, bumping in the run-off groove. Then you know it's over.++

STEVEN GRAY

THE GUN CLUB 'The Las Vegas Story' (Animal Records CHR 1477)

Would-be voodoo trash-thrash transplanted from the Miami

swamplands to the Las Vegas desert in a gamble that doesn't pay off: looks like inspiration dried up with the change of climate.

The track titles are the best things on offer here, and two of these belong to non-songs (a spoken introduction, and two minutes of sound effects).

Music to crash the hearse to. +1/2

STEVEN GRAY

FRANK SINATRA 'Songs For Young Lovers' (EMI ED2600741) 'Swing Easy' (EMI ED2600811) 'Come Fly With Me' (EMI ED2600951) 'Come Dance With Me' (EMI ED2600801)

YEARS BEFORE he became an embittered 'Send in the Clowns'

singing Reaganite, handsome Frankie S was the First Teenager. Thousands swooned, and ever since, hundreds have attempted to copy. Martin Fry, Tony Hadley and David Bowie (to name but three) have all tried to emulate the effortless Voice (not to mention the Look — those suits!) but compared with the real thing, somehow they all sound a little strained.

From the swinging travelogue of 'Come Fly With Me' (around the world in three minutes!) to the wistful 'My Funny Valentine' (Rodgers and Hart done to perfection), this is how Sinatra will be remembered. Listen to 'I Get A Kick Out Of You' and you realise that nobody could sing Cole Porter better. Accept no less.+++++

SIMON HINDE

THE KANE GANG

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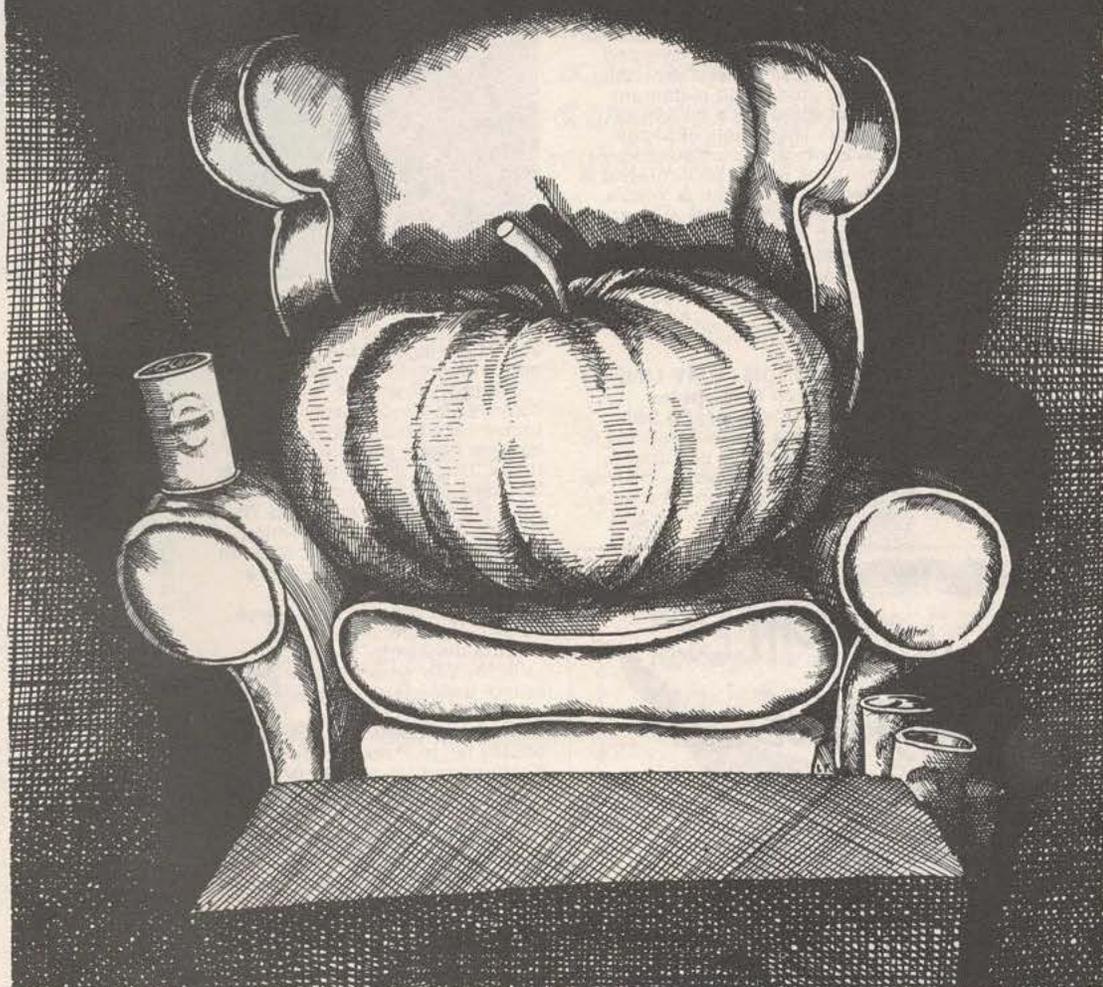
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4

tube

The Midsummer Night's Tube goes on really, really late.



8.00pm on Friday, June 29 to 1.00am on Saturday, June 30.

Live in Studio Paul Young and the Royal Family, Frankie Goes to Hollywood, Alison Moyet, Nona Hendryx, Howard Jones. **On Film** Jools in Jamaica, Bryan Ferry, The Cramps, Culture Club in Japan, Echo and the Bunnymen. **In Concert** Hall and Oates, B.B. King and Sade, The Police. Live guests, phone-ins, competitions. Spitting Image and much more. All on Channel 4.

So much going on, it won't all fit into Friday night.

tube

4

Try your favourite band on for size.

There's a load of music T-shirts on the racks at HMV. Everything from the Cocteau Twins to the Thompson Twins. They all come in at around 3.99. And here's just a few of the huge selection you'll find at HMV.

U2 Under a Blood Red Sky
Duran Duran The Reflex
Frankie Goes to Hollywood War Hide Yourself

Culture Club Karma Chameleon
AC/DC Tour Shirt
Wham! Choose Wham (Extra Large)



Big Country Barrowland
Japan Oil on Canvas
Spandau Ballet Only When You Leave

Pink Floyd Marching Hammers
Rolling Stones Tongue
Frankie Goes to Hollywood Arm the Unemployed



Duran Duran Seven and the Ragged Tiger
Bob Marley The Legend
The Alarm The Chant Has Just Begun
Kiss World Tour

Frankie Goes to Hollywood Relax (Extra Large)
Simple Minds Tour De Monde
Police Synchronicity
The Cure The Top
Nik Kershaw Face

ALL OFFERS SUBJECT TO AVAILABILITY.



The largest selection on record.



MELLOW, SLINKY, sexy, subtle, spunky . . . I could go on, I've got a whole list here. A list of ravings and ramblings about the new Kleer single 'Next Time It's For Real'. For months it's been sitting up as one of the primest, meatiest cuts on the 'Intimate Connection' LP. Now it's out on its own and you shouldn't wait for that 2am feeling before you spin it.

And there I am telling all this to Kleer quarterback Woody Cunningham, and fast as I'm dishing out the prizes he's passing them on to producer Eumir Deodato. He *likes* this man. A lot. "I can't even think of a superlative for the guy," Woody says. "I'm serious, he's too beautiful. If the world was like Eumir there would be no need for war or anything like that."

"We were in such awe of him, you think of the people he's worked with, from Frank Sinatra to Earth, Wind And Fire. Everytime he's opening his mouth and reminiscing, it's about someone really famous." Woody omits to mention that Deodato was also the fella that revived the fortunes of Kool And The Gang back in the late seventies, but come, Mr Cunningham, thanksgiving is over for today — let's talk Kleer.

BEFORE THE stunningly mature 'Connection' album, the four-piece funksters with the 'F' grade in spelling were best known for two heavyweight dance fighters, 'Keep Your Body Working' and 'Get Tough'. Woody and synth player Norman Durham had been around a good while even then.

"We've been to Britain before, we backed up Monti Rock in Disco Tex and the Sex-O-Lettes, we played the Baileys circuit, and we've been in other parts of Europe backing up the Tymes. We were constantly getting good feedback, and the strength of Kleer is in live shows, not records."

Woody and Norman went on to a band called Pipeline. "We were a rock band, and with the prejudices that do exist in the music business, they didn't think it would be acceptable for a quote-unquote 'black group' to be playing rock music. So we had to change our sound."

Work with Sylvester and Two Tons Of Fun (now the Weather Girls) followed, then the Kleer project with Richard Lee and Paul Crutchfield, the line-up that survives now. "Kleer was signed to Atlantic, they thought Kleer was a cute little name, it's the disco era, let's capitalise — but the radio couldn't put 'Keep Your Body Working' down, so they told us to go in and do the album."

And with such recognition of talent a Kleer-cut bunch of soul swingers got the green light and came stronger than ever in '84. Hit it: huh-huh, huh-huh, next time it's for real . . .

PAUL SEXTON



KLEER

s i g h t e d !

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12" AM X 201 +

AM STEREO

L I S T E N



Ultravox

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HELLO HELLO! I'M BACK AGAIN!

Gary Glitter, the leader of the gang, returns. Paul Sexton listens

ROUND TABLE, Time Of Your Life, Pop Quiz, Gardener's Question Time ... OK, scrub the last one but you can't argue that Gary Glitter has been comin' at ya via every available medium of late. "I'm doing everything at the moment," he admits. "A friend of mine told me this morning he even got me on his electric razor."

And even if the sequins are starting to look just a bit wrinkled these days, Gazza's got good reason for sporting his highest profile in ages. His latest handclapping shouting stomping storming waxing 'Dance Me Up' is his truest chart shot for a long while.

He's got new record projects coming out of his ears, as you'll discover, and to top it off, he's just back from his first ever American tour.

"It was excellent," says Gary. "We only did the East Coast, up to Chicago. Paul Young followed us, he did the same circuit and he's got about half my road crew."

There's a GG compilation album just released out there — but it sure has taken a long time for the man to cross the ocean. "Yeah, 25 years later. It takes them a little while to catch up."

"I only ever had two singles released over there, 'Rock And Roll Parts 1 & 2' which was huge (he's right: a US number seven in the summer of '72) and 'I Didn't Know I Loved You'.

"I've had 'I'm The Leader Of The Gang' covered by Brownsville Station, 'Do You Wanna Touch Me' by Joan Jett and 'I Didn't Know I Loved You' by Planet Patrol. That was funny, they didn't seem to make much of the basic part of the hook, but it's smashing, a white song getting covered by a black act. They're getting more liberal about that."

In particular the Joan Jett hit must have raked in a dollar or five for the glittering one.

"I haven't got it yet," he says. "You know how long it takes with royalties. But yes, it should pay off the national debt." Or just the Glitter debt would do, remembering the financial pickle he's been in and out of.

GARY'S GOT all kinds of album projects in mind. "I'd like to do one with the Glitter Band. I've never done that, because usually Mike Leander (his co-songwriter) plays all the instruments." The band includes no fewer than four of the original members. "Then I'd like to do a live album, and a collection of pop type songs, and we're thinking of writing a rock type opera."

Enough to keep him going for some time; meanwhile Gaz's live show still pulls 'em in and he has no hesitation or reluctance in playing all his glittering greats from the Seventies, although he must have performed them all more times than he can say.

"It's a hell of a privilege, it takes years to build them up. All the songs are crowd participation numbers anyway. I'm the same, if I went to see the Who I'd feel cheated if they didn't do the hits, wouldn't you?"

So back to 'Dance Me Up', scarcely a Glittering prize compared to the glam of a dozen years ago, but a record he swears by all the same. "It felt good," Gary says. "Apart from anything else it's such a great title. All my titles have got you or me or I in them."

"It was already a backing track, that was done while I was in the States, then we came back and give it a bit of sparkle." And it's being helped on its way by a very unusually-shaped stand-up picture disc — another reason why this particular GG is still worth a bit of a flutter. Gary feigns indignation at my calling it a strange object.

"That's very rude, it's a picture of me," he says. "But I won't tell you where the hole is."

DO YOU WANNA TOUCH HIM?

REMEMBER HIM this way. We've got 25 Gary Glitter packages, consisting of a special Gary shaped picture disc of his smash hit 'Dance Me Up' and a signed photo of the man who makes the charts sparkle, to give away in a simple competition.

To win, answer the three questions and post the coupon to: Gary Glitter Competition, RECORD MIRROR, Morgan-Grampian plc, 30 Calderwood Street, Woolwich, London SE18. First 25 entries opened on the closing date, Monday July 9, get the goodies.

1) Gary's first hit was a) 'Rock & Roll (Parts 1 & 2)'..... b) 'My Coo-Ca-Choo'..... c) 'Stardust'.....

2) Gary's backing group is called a) Glitter Band..... b) Gary's Gang..... c) Sparks.....

3) Gary Glitter has had three number ones. a) true..... b) false.....

Name

Address.....

.....

DEAD

OR ALIVE

WHAT



I WANT

CHART SINGLE NOW A REMIXED 7" AND DANCE MIX 12"

CRAZY CUTS

HAIRCUT ONE Hundred may not have had too much to smile about recently, but they had to while making a TV commercial.

"We did it in Spain," explains Graham Jones. "It was for Polaroid cameras, and we were at this villa up in the mountains with a pool and lemon trees. We had to mime to 30 seconds of one of our songs and then jump up smiling and shout 'Viva!' which was the name of the camera."

The Haircuts were slightly bemused however when they discovered that they couldn't have a free camera for their own use. "They did offer us one each," explains Mark. "But it uses this special film which only works in very hot countries, so it was pretty useless for over here."

Talking to the band, it's hard to imagine that this cheerful bunch are the same young men who've had more than their fair share of traumas in the last couple of years, being virtually dismissed when Nick Heyward packed his duffle bag. Strange really because the Haircut sound is still intact, relying as it always has done, more on the quirky brass arrangements of Phil Smith than on some grinning, bug eyed, overgrown 12-year-old.

The latest shock to their collective system has been the departure of drummer Blair



HAIRCUT 100 smarten up for RM

Cunningham, but the Haircuts are unruffled. "It was all quite a long time ago really," says Mark. "Blair left in January but people have only just realised it because it's being used a bit at the

moment to promote Nick's single."

Still, the band haven't time to sit and worry about the past. 'Two Up Two Down', the new single, is filling the airwaves at

the moment and the new album 'Paint And Paint' will be out in early July. How do they think they've changed?

"Basically we're a much better band," says Phil. "The new album's much more polished and a bit harder than our earlier stuff because that's how we sound live."

"We've changed for the better," agrees Mark. "Nobody's come along and suggested we put on leathers and display our bosoms, or phone up Trevor Horn to put together a synth line for us. We never felt we needed to change radically or start again, we're developing naturally."

Having had a sneak preview of the new album, I can tell you that the boys are in fine form. They're a good funk/pop band who are having a devil of a job casting off their past.

"It's just really weird," says Les Nemes. "A couple of years ago we couldn't put a foot wrong and now just because one member's left — suddenly we're a bunch of bastards."

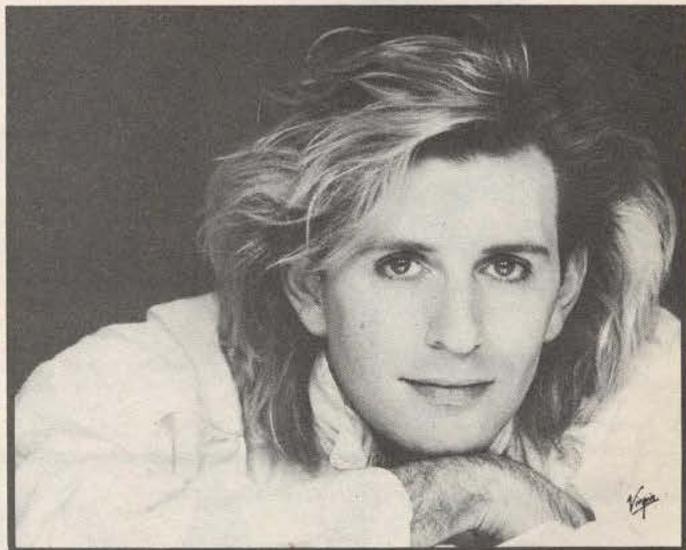
"It's annoying that people don't give us a chance," adds Graham. "There's so much going on in the music but all that gets passed by and we get attacked because of our past. What will the lads do if 'Two Up Two Down' becomes a big hit? Mark's eyes light up.

"We'll do every TV show and play every town in England," he says.

ANDY STRIKE

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TWILIGHT OF IDOLS



Featuring 'You In The Night'



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Mailman

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

THIS GOES to the people who wrote in last week condemning Wham! for things they've supposedly said. If Nick Rhodes thinks George and Andy are 'egotistical' and Simon Le Bon isn't, he doesn't know what the word means. Simon Le Bon struts around on stage like a peacock thinking he's God's gift, but does that have anything to do with his voice and DD's music? As for the shuttles, I put that down to plain jealousy.

Others go on to say that Wham! are narrow-minded bigots, but they all ought to take a look at themselves. The way they wrote their letters it seems they like only one style of music ie: Duran Duran, and that's it. They ought to listen (and take in) all styles of music, and then keep their criticisms to themselves and remember that something they might detest, someone else might think is great.

How many groups get at each other and comment on how good they are? I would say quite a large percentage of them. That's the music world and these people should realise Wham! are not the only ones who say or do things people don't agree with. Fed up with red underpants, tooth in Simon's zip and K D
 ● One really can't imagine Nick Rhodes wearing red underpants unless they were hand-tooled by Andy Warhol, darlings

PLEASE ALLOW me a little space to defend myself and to terminate the petty arguing which followed my recent letter in RM concerning Green and Marilyn.

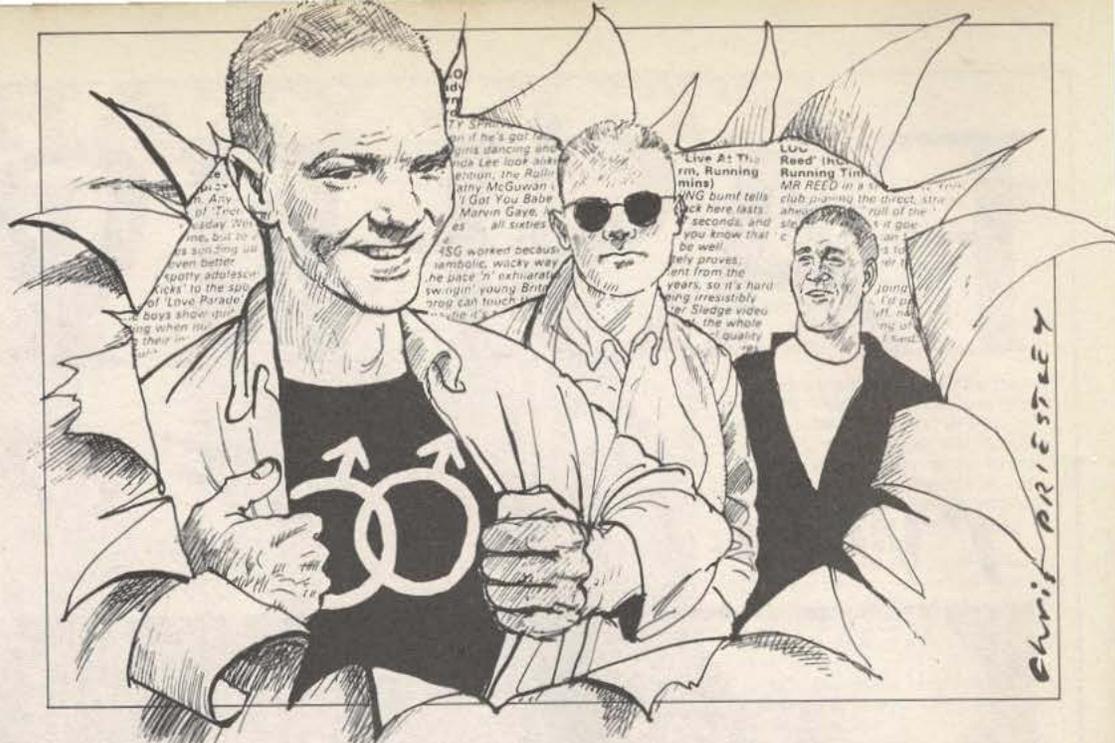
If 'Mazda's sexy voice' had taken the time to actually READ my letter, he/she would have realised that I was not 'slagging off' Marilyn in order to praise Green, I was merely indicating where Marilyn's influences lie, (and very good taste he has too), and informing the unaware that Green was around long before Marilyn.



WHILE READING Andy Strike's 'review' of the new Bruce Springsteen album, I started to get a bit narked. After all, I appreciate the fact that not everyone might think Bruce is the greatest singer-songwriter, and I also understand that not everyone would like the new masterpiece, but do you not think a REVIEW would be more in order than some ugly prat slagging him off? His review is not even accurate. I decided to stop getting angry when my eyes wandered to the top of the page and I saw the review of Siouxie's new album.

Miss Siouxie, who is clearly devoid of any talent whatsoever, is the one who should be getting the bad review. It is quite obvious that Mr Strike has got a little confused and has put the wrong review in the wrong place. Could the editor please correct the mistake?
 Richard Simmonds, London NW10
 ● Yes, Bruce would look infinitely better in fishnet tights and thigh-length boots

Siouxie (left) and Bruce (right) stand in awe of the lead vocalist of new band The Sewing Machine — a real Singer!



Let's hear it for the boys

DEAR JIMI, Steve and Larry of Bronski Beat, you are obviously one of the most exciting bands to have "come out" in 1984. It's very fulfilling to find honesty getting back into pop music. The honesty I refer to is about sexuality and your support to the gay and bi-sexual.

I am lucky to have had a chance to see the video, which features Jimi Somerville, called 'Framed Youth' at the recent Gay Youth Movement's spring festival in London. The video deals with breaking the chains of sexual oppression. As for myself, I can strongly relate to the song 'Small Town Boy', as I am bi-sexual and live isolated from others like myself.

This band deserves the acclaim they're receiving. They must be the best thing since Tom Robinson, and as for all you phoney popsters, and I care to name names: Boy George, Marilyn, Limahl, Peter Burns etc, you make the gay/bi-sexual populace undeservingly seem unintelligent.

Bronski are proud and that alone gives me pride! Bronski have one advantage in British pop — they have a voice. So all you straight mates, not all gay people are bitching gender benders.

From "A small town boy", R V Nouveau, Lincs
 ● Yup, honesty is the best policy, but it does help if you can pen a mean toon to boot: Just you wait for their version of 'I Feel Love' . . . whizz!

I am not concerned, as Sue Williams is, with who is more beautiful, as that, although blatantly obvious, is irrelevant.

I have contributed several letters over the past few years to RM, and regard them as bits of fun (with a message), not to be taken so seriously. You know what they say, 'The truth offends': glad to have offended you!
 Selma, Osterley, Middx

● I think this contest might be settled if we could see Green and Marilyn in red underpants

SO WHAM! think that there's only room at the top for them and Culture Club? It's obvious that the sun's gone to their heads as well as their legs. I'm afraid that they'll have to stay at number two along with Duran, Spandau and Queen, because of course, 'Plastic man George' forgot one very important band. I'm talking about the brilliant Frankie Goes To Hollywood, of course.

If they think that 'Wake Me Up' and 'Bad Boys' can even compete with singles such as 'Relax' and 'Two Tribes', then I'm sorry, but they're sadly missing something upstairs. In fact, I don't know how they can compete with Duran or

Queen, perhaps they should join the number three place with Bucks Fizz and Bananarama!

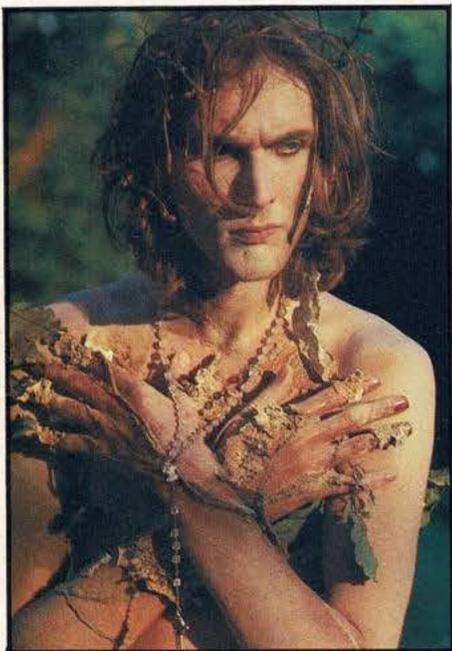
Anyway, what does Andrew Ridgeley do except smile?
 Hywel Watkins, Tredegar, South Wales

● Ummm . . . we give up

DEDICATED TO George Michael, Andrew Ridgeley, George O'Dowd, Simon Le Bon and all other pretenders to the current pop throne: RELAX! Need I say more?

Love and daggers, (fancy a beer?)
 Matt, Tipton

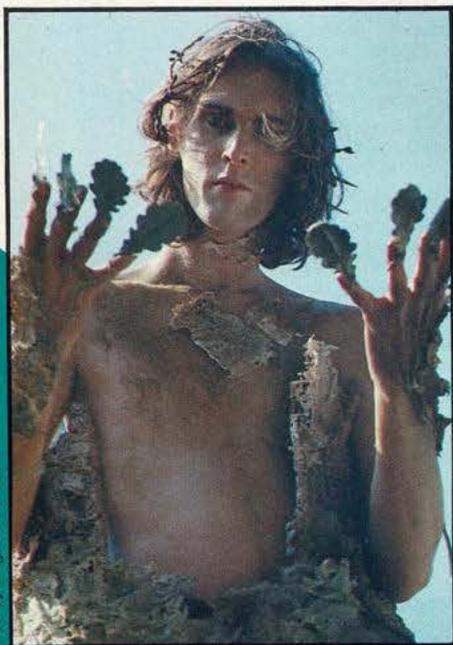
● Well, y'can't argue with going gold in two weeks, can you?



LEAF

it out mate!

HERE'S A man going back to his roots. Video director *Tim Pope* — Style Council, Soft Cell, Banshees, Cure etc — steps into the limelight for the video of HIS first single 'I'm A Tree'. Young, tree and single Tim oaks for a hit, but firs, he'll not willow in despear (tree) if it all goes wrong . . . A case of too much acid rain methinks.





CHINA

THE MAIN thing about China is not to be with middle-aged Australian tourists who prefer hamburgers to Chinese food, like I was. They spent all day moaning about not being able to use chopsticks and all night ordering hamburgers. The amazing thing is all these couples you see who've just discovered they're allowed to kiss and hold hands in public, it's like Snoggers Alley, some new sport they've invented.

Also, keep your eyes out for anything that looks like roast suckling pigs, because they're probably dogs. They've got a book called 50 Ways To Wok Your Dog.

NEW YORK

THE BEST thing to do if you're a visitor is just to go out and walk around — not in Harlem or in Central Park after dark — but it's one of the few major cities where you can walk around. The first time, you just can't believe you're there, you think it's a detective story. You walk around for the first few days saying "Bloody hell, a yellow taxi! A police car!"

DEE VALLEY

NORTH WALES is not far from where we live, and when we used to feel like a day out, we'd take our cassettes of Glenn Miller and go for a drive around North Wales. My mum and auntie share one of those terrible English holiday homes there that the Welsh nationalists fervently try to burn down.

BANGKOK

IF YOU go to Bangkok, don't mention to music journalists that you've been to the red light area, because they spend the rest of the interview talking about it. (*Robin Smith is now hiding under the desk.*)

FRENCH CANADA

THE QUEBEC area is a French speaking region. Being English, it's quite a strange cultural phenomenon, because it looks like the USA, with the skyscrapers and the large cars, the money's got our Queen's head on it, and then they all walk around talking bloody French! It's very confusing. The trick is to make the point of being very English, because if the French think you're an English-speaking Canadian they won't talk to you. We call everybody garkon

LOS ANGELES

MY WIFE'S from LA so I've spent quite a lot of time there. People either love America or hate it, and I love it (Andy: I hate it!) It's a 24-hour country, even the TV runs all night. LA and New York are the most cosmopolitan cities in America. You really need to hire a car to go around in. Oh, and Disneyland is brilliant! We thought it was going to be really tacky, but we ended up going around all the rides saying 'This is brilliant!' We stayed there about 10 hours without getting bored.

VENICE

ABOUT THE same time Andy did his Chinese trip, I did a European trip, and I particularly loved Venice. Actually it's really disgusting, the plaster's all falling off and the canals stink. But that's the charm of it, if it was Hollywoodised it'd lose its charm. I heard a story that Paul McCartney did a benefit concert to save the Square and when they took all the equipment away, the ground had sunk three inches.

MONTSERRAT

THAT'S A place you wouldn't expect OMD to go and record an album. We're a band that works fast, and it's so laid back that we spent the first week gradually slowing down. It wasn't full of tourists, just islanders, and they're so friendly, you couldn't walk 100 yards without somebody waving at you (Andy: with a machete!)

PARIS

WHAT CAN I say about Paris? It's a very romantic place, I went there with my wife, the streets are great with all the trees. It was almost spring when we went — you know, Springtime In Paris ...

REGGIO EMILIA

WELCOME TO Italy. I can recommend Reggio Emilia to anyone. What you do is, drive up in a bus, stop to ask directions and suddenly 12 policemen surround you toting machine guns. That's what happened to us. They thought we were the Red Brigade and they were itching to pull the trigger. They piled into the bus and we were really nervous. Eventually they saw our picture in an Italian magazine, and we said "See — we're a pop group — not terrorists!" And the police chief said "Aah, Enola Gay..."

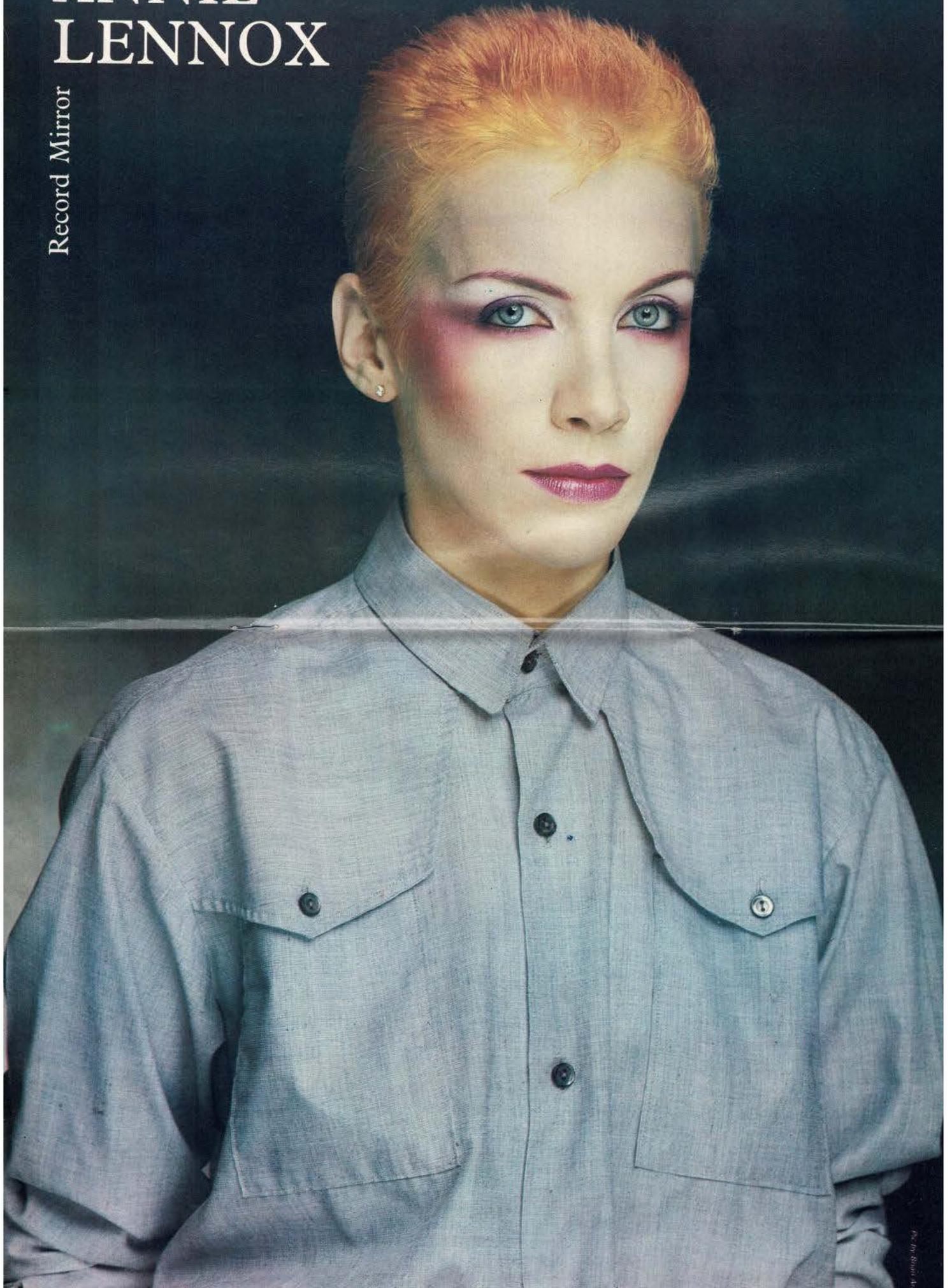
Around the world



with OMD

ANNIE LENNOX

Record Mirror



FOR A man who has the name of his band, the Commotions, to live up to, Lloyd Cole seems quietly assured that whether their debut single 'Perfect Skin' intrudes on the naughty forty or not, any of the fuss that's been made about them is well deserved.

Described in some quarters as the Country and Western record that Lou Reed never made, it bears the best qualities of both those styles without ever sounding second hand and second best. Stylised, subtle, wistful and wonderful, it's a fine first step forward along pop's daunting path of success, yet Lloyd Cole has already set his own objectives firmly in his sight.

"It may seem premature saying this now when hardly anyone has heard of us," he explains, "but the last thing I want is blind adulation. The other night, when I introduced a song, the crowd cheered and jumped up and down, and we hadn't played a note of it. I'd rather people

decided for themselves what's good or bad. All this blind adulation that you get — it just serves no purpose whatsoever."

In accordance with this view, Lloyd Cole bears no sympathy for the rock and roll circus he has chosen to work within. I ask him

what sort of things annoy him and he explains how nothing makes him angry.

"Hearing Kirk Brandon shouting 'Liberator' in what he hopes is such a

serious and uplifting manner, when to me it simply sounds like a bunch of rock and rollers, just makes me laugh. It's like the girls in the Human League singing the words to 'The Lebanon'. It just sets itself up. Without wishing to sound smug or self important, some of the things that do annoy me are rugby team mentalities, lads' night out, and people playing down their own intelligence, as if it's hip to be thick. The truth is thick people get walked all over. Look at all the uneducated people that voted for this Government. Without them, this Government wouldn't even be in, and they'll be the ones to suffer."

Strong words for a man whose lyrics have up till now dealt with more traditional issues such as his admiration for a girl named Louise, rather than his disdain for a maiden named Maggie. Surely a case of saying one thing and doing another?

"Well, take a book like 'Gulliver's Travels'. When Jonathan Swift wrote that no one took it for being political. Now, I'm sure if I could do something that worked as well as that, I'd be the first. As it happens I've never yet had the ability or inclination to be thought of as a converter of people. I'd rather they converted themselves."

Lloyd Cole's first recollections of his musical conversion came at the age of eleven when he, "went ga-ga over T-Rex, for no particular reason other than the girl I liked at the time was always sticking pictures of Marc Bolan on her wall." Since

then other glam gods such as Bowie or Alice Cooper have been in and out of favour, but Bolan's natural warmth has rested in his heart. Today, he rates Morrissey for his attitude, Tom Waits for his music and Joan Didion — Joan who??

"She writes these great novels about the American lifestyle. You know, what it's like having your third husband, an analyst and having to worry about sending the kids to holiday camp. She's got this really acid, vitriolic style of writing."

As a self described book worm, literature holds a high place in his heart, and once the conversation turns to lyrics, he's transformed into an expert answering his specialist subject on Mastermind.

"I look at some of the lyrics today and I honestly believe they're unfinished. They're just so bad. Take that Spandau Ballet record at the moment. It says, 'give a little passion to a stranger'. What a cliché! That's so worthless. It's got another line that says 'You're killing me too much'. That's even worse! That's incorrect English! Some people should realise they can't write lyrics and get someone like Bernie Taupin to do the job for them. At least Elton John can recognise his own faults."

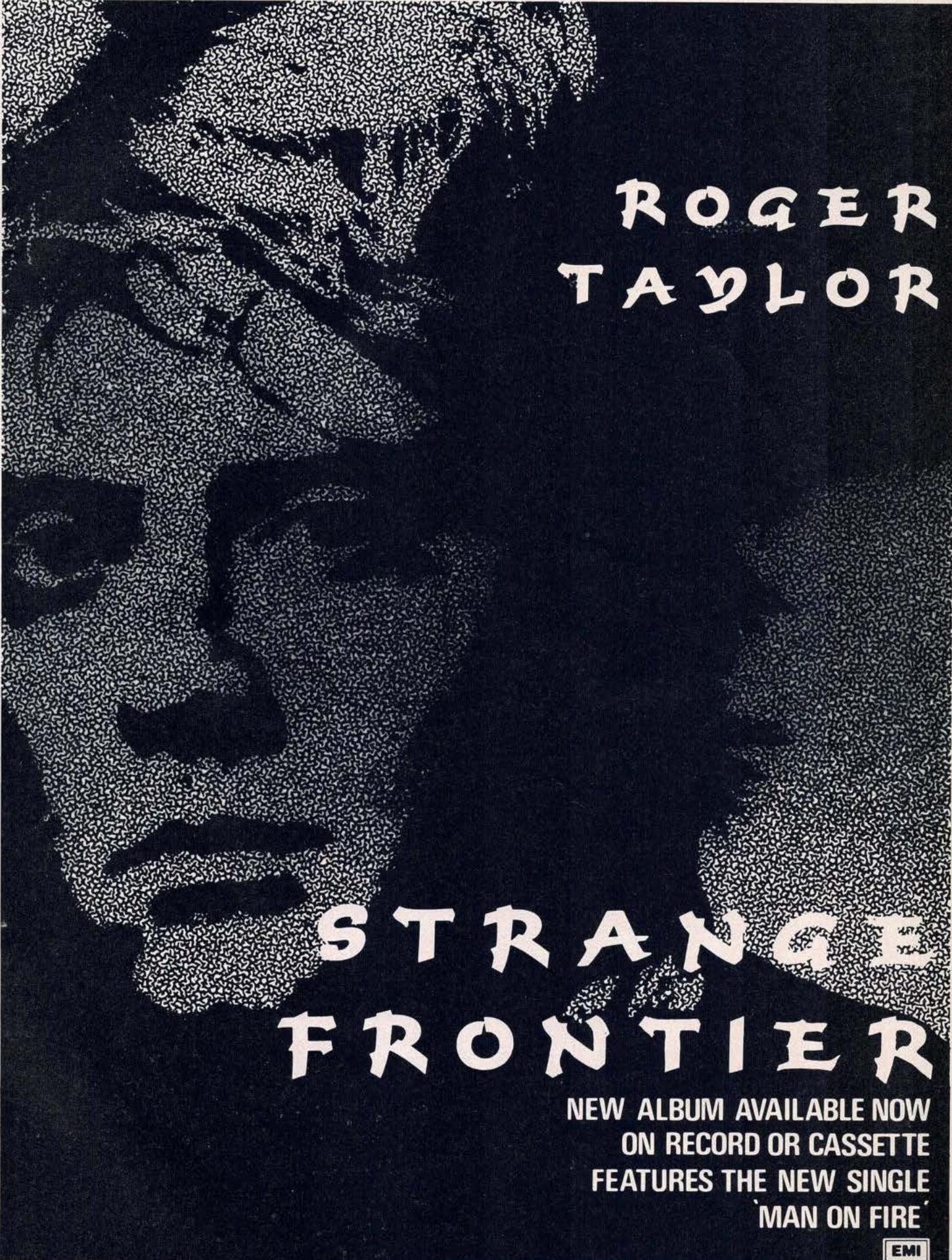
Outspoken and direct, Lloyd Cole offers a lot for the future. It may be premature but 'Forest Fire', the follow-up and second string in his bow, sounds mighty and is evidence that hollow vessels don't always make the loudest noises — or even the biggest commotions.

Pedro



LLOYD COLE

Doing the LO-COMMOTION



ROGER
TAYLOR

STRANGE
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NEW ALBUM AVAILABLE NOW
ON RECORD OR CASSETTE
FEATURES THE NEW SINGLE
'MAN ON FIRE'

EMI

Record Mirror



Tony Hadley

T U R N E R

Tina

Private Dancer

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AND CASSETTE
OUT NOW**

**FEATURES
THE SMASH HITS
"LET'S STAY TOGETHER"
AND "HELP"
AND INCLUDES
THE NEW SINGLE
"WHAT'S LOVE GOT TO
DO WITH IT."**





WE'VE HAD chartsters in drag, dressed as dummies, scarecrows and penguins, but it's left to *Madness* to extend pop's thespian repertoire to vagrants.

Their video for 'One Better Day', far from being nutty, tells the sad story of the down-and-outs who frequent the infamous dossers' domain Arlington House in Camden Town. A subject doubtless close to the Nutty Boys' noses, if not their hearts.

Tramping the streets of NW1 in sympathy are guest vagabonds *Mike Barson* (he flew over from Amsterdam especially for the shoot), and *Suggs'* wife *Bette Bright* as extra special bag lady.

Pics by Clare Muller



▲
LEE, CHAS, Mark and Woody slip comfortably into unshaven, deadbeat pose

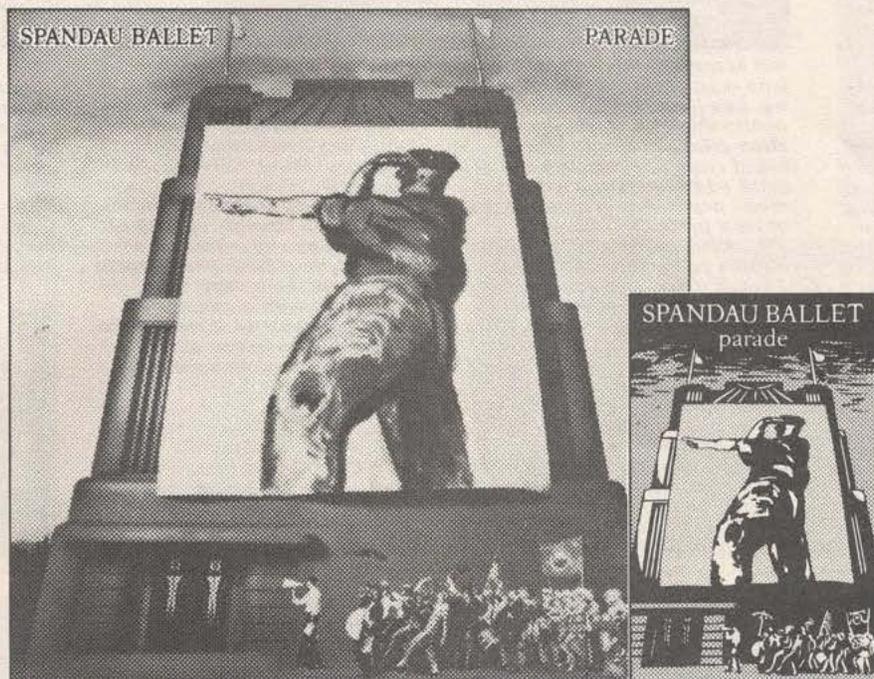
◀
SUGGS AND missus show off the latest hard times look

▶
LEE CHOOSES an unusual busking position in Camden tube station

▼
"BLIMEY, YOU lot have hit rock bottom since I left," observes *Mike Barson*



Just out



Spandau Ballet:  £4.49
 Parade 

Just in

WHSMITH



  Price correct at time of going to press. Subject to availability where you see this sign. 

Help!

The write stuff

EVER SINCE I was 12-years-old I've been writing lyrics to songs and poems, and dreamed that one day they might be published. I'm still writing.

I've heard that it is very hard to have anything published without music, and that chances of getting anywhere are one in a million. Any suggestions?

Tina, London

● *First of all decide whether you're writing poetry, which will stand alone, without needing music, or song lyrics, or both.*

If you're a poet rather than a songwriter, there are still plenty of opportunities to be published — mostly in small specialist poetry magazines, although some women's magazines, for example, do still publish poetry. For more information on placing your poetry, and advice, get in touch with The Poetry Society, 21 Earls Court Square, London SW5. (Tel: 01-373 7861). The current 'Writers And Artists Yearbook', (invaluable to any writer), lists magazines which are looking for poetry, and includes a useful chapter on 'Markets For Verse'. Publisher, A&C Black, price £4.50.

If you are a lyricist rather than a poet then your only opportunity to become part of a songwriting team is to find your other half — the one who writes the music! If you're determined enough you

There is nothing like a Dane

AFTER VISITING Denmark six months ago I've fallen in love with the Scandinavian country, climate and people and would dearly love to move there for a while. So far my only experience of breaking away was when I was a bluecoat at a holiday camp one summer season! How can I find out more about the country and the procedure for getting a job, even a temporary one in Denmark?

Lee, Harrow

● *As you're a native of an EEC member country, there's nothing to stop you from going to Denmark and looking for work, although, as in the UK, jobs are few and far between. If you have no knowledge of the language however, your chances of finding anything other than strictly unskilled work are limited.*

But, you can visit Denmark for up to 3 months, without a visa, and call in at the local offices of the Danish state employment service in the area you're visiting.

These services can help British people check out work. For a list of regional offices write, with an international reply coupon, to the Arbejdsdirektorat, Adelgade 13, DK 1304, Copenhagen, K. Meanwhile, the visa section of the Danish Embassy will answer your other questions on visas and work and the embassy can also provide you with a list of newspapers where you could advertise for a job: Danish Embassy, 55 Sloane Street, London SW1X 9SR, (Tel: 01-235 1255). General guidelines to the country can be mailed on request, from the Danish Tourist Board, Sceptre House, 169 Regent Street, London W1R 8PY. (Tel: 01-734 2637).

will eventually find someone else who is at least willing to give it a try. One legendary songwriting partnership of the past decade, Elton John and Bernie Taupin found each other through the small ad columns of a national music paper. Ads in music shops or local press can also work.

An alternative route to tracking down a co-composer is to join BASCA, (the British Academy Of Songwriters, Composers And Authors), 148 Charing Cross Road, London WC2B 0LB. (Tel: 01-240 2823). BASCA, which publishes a quarterly magazine and gives members a great deal of free advice and information on the practicalities and legalities of writing songs, also keeps a collaborators list which can fix up lyricists with composers. Even at this stage in your career, you could join BASCA as an associate

member.

A free leaflet, and a list of music publishers, (price £1), is available direct from the Music Publishers Association, 7th Floor, Kingsway House, 103 Kingsway, London WC2B 6QX).

Both young poets and lyricists in limbo are strongly advised to avoid paying any individual or company to publish your work in a proposed 'anthology' or to supply you with music, for a price. A number of sharks lurk in the small ad columns of the music press and many other magazines.

HOW DO I get in touch with someone who just gives you a box number to contact them? Please can you help?
J, Thamesmead

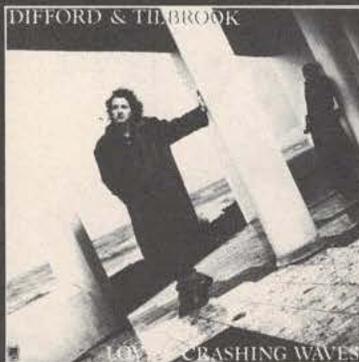
● *If the box number is carried in the advertisement section of a magazine or newspaper, simply write to the number at the address of the publication itself. The magazine has the full address of the individual or company which has placed the ad and will automatically forward your letter. If you're experiencing problems with a box advertiser, contact the*

ANY IDEAS on where I can join a Mari Wilson appreciation society?

She's just about my favourite female singer.
Rob, Harrow

● *There's no fan club as such, but Mari enthusiasts seeking esoteric information can put pen to paper and write for fax to Compact Records, 31 Riding House Street, London W1.*

COOL FOR CATS
UP THE JUNCTION
PULLING MUSSELS (FROM THE SHELL)
LABELLED WITH LOVE
BLACK COFFEE IN BED
LOVE'S CRASHING WAVES



DIFFORD & TILBROOK
THEIR FIRST SINGLE AND LATEST SMASH
FROM THEIR FORTHCOMING ALBUM 'DIFFORD & TILBROOK'



advertisement manager quickly.

Some businesses use Post Office box numbers as a convenient collection point for mail, and sometimes as an equally convenient cover for a less than open operation. On request, the Post Office receiving this mail is obliged to tell you who or what is behind the box number, although you may have to put your questions in writing, to the Head Postmaster of the area concerned. Anyone who has a consumer problem and would like help in tracking down the identity of a PO box number holder can also contact 'Help' for a speedy reply.

A TRICKY problem. A friend in Canada has recorded a tape of pop videos and sent it to me. As the TV system is different out there I can't play the tape on a British machine. Is there



I'm reaching for the stars

DO a show for Stoke Mandeville Hospital Radio which includes competitions where I give out small prizes. What I really need is signed pictures of pop stars or even records to give away as I just can't afford to pay for them. Can anyone in the music business help? I have written to a couple of addresses without success.

Martin Kinch, Bicester

● *C'mon music business, why not give Martin and his captive audience a break? Any prizes and pics donated will be going to an excellent home, after all. He's also interested in cassette messages from DJs and personalities. While Stoke Mandeville hospital tends to get its fair share of publicity, the hospital radio station could do with a few more records to play courtesy of generous record companies. Send it to Martin Kinch, Stoke Mandeville Hospital Radio, Stoke Mandeville Hospital, Aylesbury, Buckinghamshire.*

any way of viewing US or Canadian tapes over here?

Dave, Bracknell

● *As you're talking about bootlegs, (tut! tut!), it's just as well you haven't revealed your true location or identity. But, for you, and everyone else with generous friends in the habit of putting strictly pre-recorded videos into the international mail here's a brief rundown on TV system compatibility or lack of it and what you can do about it.*

Worldwide, there are three main television standards — the PAL system, used in the UK and most of Europe except France; Secam, found in France, the Middle East and Asia, and NTSC, common to Canada, America and Japan. The systems simply don't mix.

A solution is hard to come by. The price of having your existing equipment converted to take NTSC video cassettes is

prohibitive, so the only possibility is to scan the video press for tips on where to buy a new or secondhand triple playback machine which will also burn a big hole in your pocket.

Fans of legal pre-recorded videos should have no problem in finding an equivalent copy in the UK.



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

Young Free And Single

IF YOU'RE between 12 and 14, you can help us stem the never ending tide of Scandinavian penpals who keep writing to us. Simply get in touch and names and addresses will be yours: Into David Bowie, videos, animals and travelling, although not necessarily in that order? Steve (22) from Tonbridge wants to find new friends. Here's another one for the girls too from Fajri (23) who lives in exotic Casablanca, somewhere in Morocco and is ready 'n willing to put pen to paper. Letters c/o 'YF&S' at 'Help', Record Mirror, 40 Long Acre, London WC2.

M

MESSENGERS

NEW SINGLE

AVAILABLE

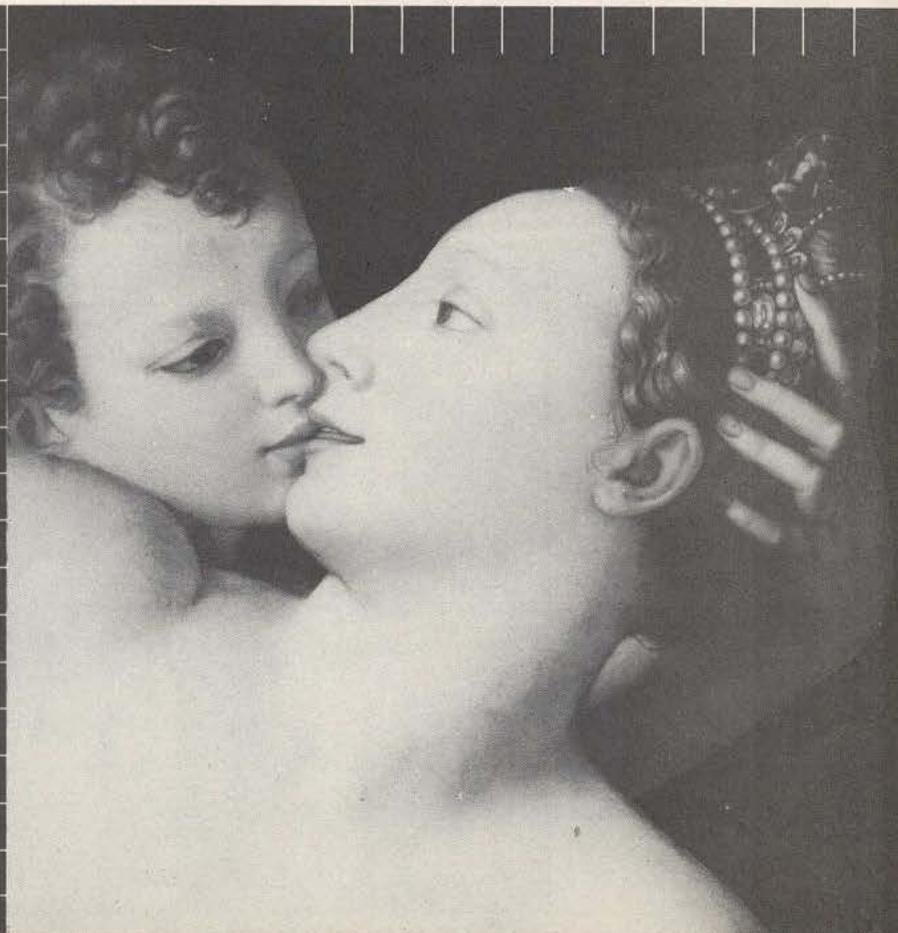
ON 7" AND 12"



MUSICFEST

AS FEATURED ON THE ULTRAVOX
SET MOVEMENT TOUR 1984

G R E A T I N S T I T U T I O N S



The League of gentlemen



THE LEAGUE Of Gentlemen were at the seaside.

Hankies knotted and trouser legs rolled up, they looked the very picture of the working man at play.

"Dash it all," said Sir Public House. "It's one thing donating a chap's drinking money to the Sir Tommy Steele School For Boys With Overdeveloped Accents, but I'll be damned if I'm making a fool of meself just to help young Hornrim with his book."

Ogilvy Hornrim was the League Of Gentlemen's academic advisor. He was a retiring young man with a touch of the Bamber Gascoignes and the strange habit of staying at home and reading when the pubs were open. Hornrim was currently employed writing a paper on the 'Victorian Working Class At Play', to which end the League were gamely setting about imitating said bacchanalian brothers of the proletariat.

It was not easy. Back into time, even before Spurs last beat West Ham or Marc Almond had a top 10 hit, they bravely marched. Maharajah Taffye wore longjohn swimwear, the Marquis Good Bloke sported a handlebar moustache and Sir Public House rapidly made his way through the Des O'Connor joke book 1875.

It was hard going. First a bumpy charabanc trip along the coast, then a game of beach cricket, followed by a spirited enactment of the Zulu wars and Lord Palmerston's shelling of recalcitrant foreign ports. And now, worst of all, an ugly confrontation with their boarding house landlady.

Hornrim had hired the formidable actress Topsy O'Dearme to play the part of the landlady and she was going great guns.

"Gen'lmen, please refrain from using ya foul language in me

as told to **JIM REID**

'umble guesthouse, bejasus," she said, half of Anglo-American Tobacco Inc hanging out of her mouth.

"Ya've bin drinking, ain't ya? Well listen 'ere an' listen good, I won't abide drinkin' in me 'ouse."

Sir Public House began to shake, droplets of sweat running from his handkerchiefed head to his parched mouth.

"Marm please, just one snifter before bed, please," he said. Topsy rose to her feet, a not inconsiderable feat, and stared the good Sir down.

"Lissen ere', no one goes a bed before I tells me bedtime stories."

The League Of Gentlemen feared the worst. And that's what they got, a load of old codswallop about pop stars and their funny ways . . .

"Once upon a time there were five young lads called **Duran Duran**. Clean-living boys, they were, to be sure — they all bathed every day, and four of them spent a fortune on talcum powder . . . Anyway, one fine day they all took it into their blow-dried heads that they wanted to be in the fillums, so MGM slipped them a couple of million punts — that'd be pounds to youse, gentlemen — and left them to it. They came up with a grand fillum of themselves playing to the screaming colleens in Birmingham, Toronto and even San Francisco, where colleens are scarce and even the Marlboro man rides sidesaddle. They decided to put out a live LP of it all, too . . ."

Her audience stifled yawns and dreamed wistfully of foaming tankards, but the voluble biddy droned on.

"But then, some folk say that the pictures is finished. It's all the videos these days — the **Bluebells** have got **Stratford "Softly Softly" Johns, Molly "Flash cleans floor fast and nooo messing!" Weir and Clare "daddy wouldn't buy me a bow-wow" Grogan** in theirs . . .

"And those ole troupers the **Damned** are trying to persuade **Roman Polanski** to direct *their* next one. Hope it's more exciting than 'Tess' . . .

"**Helen Terry** (now that's a fine figure of a woman, bejasus) has been recording in LA with **Giorgio Moroder**. Careful now, girlie, he produced **Sparks** and **Debbie Harry**, and that was the last that was ever seen of them in Brigadoon's hit parade . . .

"**Madness** and **Feargal's** single goes under a working title of 'Listen To Your Father' . . .

"Now here's a tale of a lad who's got so much blarney that the stone kissed him. Mighty mouth **Pete Wylie** of **Wah!** wanted to subtitle his 'Come Back' ditty "the thoughts of **Chairman Dickins**" — the original lyric of the song being a plea from Wylie's old record company WEA for him to return to them: "Come back," ran the chairman's lines, "even **Aztec Camera** have hit singles, come back . . ." But the mighty chairman refused to allow his former pawn to lampoon him

thus . . .

"The **Fun Boy Three's** greatest hits elpee will be released this summer. And by the by, what's happened to the **Colourfield's** 'Windmills Of Your Mind' single, with Bunnyman **Peter de Freitas** on drums? Put it out, boys, we need cheering up . . ."

The League of Gentlemen were bound to agree. By now the great mystic Taffye had long since departed for the Maharajadom of Nod, and Sir Public House was beginning to see things crawling from the flock-covered walls . . .

"Sure, it's not an easy life running a quality establishment like me own, gents. Many's the day when I dream of being taken away from it all by a knight in a shining Anthony Price suit — **Paul Young**, say. He'd take me to the Albert Hall and introduce me to **Bonnie Prince Charlie** and **Lady Di** and it's a grand ould time we'd be having. Still and all, though, in me heart of hearts I know that all I'd find in the backstage bar would be **Leeo John** screeching like a banshee and slipping ice-cubes down everyone's shirts. Oh, there'd probably be **Sade** chatting to one of **Toto Coelo**, and even **Robert Elms**, the budding young Irish novelist, locked in a literary debate with the man from the Daily Star's pop column, but that's just the stuff of dreams to a working woman like meself . . .

"Still, perhaps he'll arrive in his Datsun 280 Turbo and take me off to a **Thompson Twins'** party. I hear they hired a big posh place



THE WINKLES had produced their normal effect

in the country and invited everyone who's helped them become superstars — even the man who makes sure their synthesisers aren't plugged in before they go on stage . . .

"It's sure to be more fun than **Steve Strange** and **Rusty Egan's** Midsummer Night Ball. At the eleventh hour they couldn't get a licence for their chosen venue, and had to trundle the entourage off to Busby's. Associate **Billy Mackenzie** and rapping coiffeur **James Cuts** did PAs, but the whole event was judged a washout by the glittering assembly of nonentities there assembled . . .

"Tis to be hoped that things go with more of a swing when Go! Discs mastermind **Andy "Ronald" MacDonald** weds **Pauline Black's** manager, **Juliet de Vie**, next month. For the pair are making their wedding reception a gig (ah, rock romance!) with **Billy Bragg** and the **Boot Hill Foot-Tappers** performing. If I haven't a wake on that weekend, perhaps the happy couple will put me on the guest list . . .

"Did I mention Giorgio Moroder a minute ago?"

Her question was met by a chorus of unashamed snores, and a glassy stare from Sir Public House, before whose rheumy, bloodshot eyes an army of pink elephants and **Boys In Darkness** picture discs were now cavorting over the faded Axminster.

"I'm sure I did. Well, the old dago has been writing a song with **Phil Oakey**, who wants all and sundry to address him as Phillip nowadays. If his name's increasing with his girth, we'll soon be calling him by his full name of Phillip Aloysius Moog Catherall Digitally Recorded Oakey . . . Well, the tune's called 'Together In Electric Dreams', and it's from the fillum 'Electric Dreams' that Mrs **O'Dowd's** boy has been writing songs for too. The picture's about the new eternal triangle — a man, a woman and a computer . . ."

"**I-Level** played their first ever show at the Wag Club last week. Sade and Steve Strange were there — funny how these names come back time and time again, isn't it? Like salmon and cucumber sandwiches, they'll be repeating on you time after time. Where was I? Ah yes, little **Nick Heyward** was there, and so were several of **Haircut 100**. At separate tables mind . . ."

"Those poor old **JoBoxers** are having a difficult time, the unfortunate dears. There they were with their belongings all packed in hankies on the end of sticks, ready to take themselves and their ukeleles to CBS Records, and then their owners RCA decide to cut up rough.

Would youse be interested in **Blancmange** at all? I hear that they're re-recording their version of **Abba's** 'The Day Before You Came' as a single, and the two ould dears **Ma Frieda** and **Goody Agnetha** may be popping up in the video . . .

Even foghorns have their moments of quietude, and so it was that Topsy laid her tedious stories to rest. The League Of Gentlemen were prepared to go to hell and back to further the cause of academic research.

LONDON AGAINST RACISM

RALLY

SATURDAY 30th JUNE

SPEAKERS: Ken Livingstone, Tony Benn MP, Darcus Howe, Nazareen Subhan, Unmesh Desai, Bishop of Stepney and others. 12–2pm

EXHIBITIONS, FILMS, THEATRE, STALLS, POETRY, CRECHE, REFRESHMENTS, ANTI-RACIST COMPUTER GAME, CELEBRITIES, SPITTING IMAGE. (2–5.30pm)

MUSIC: Ian Dury and the Music Students, De Danann, Hi-Life International, Matumbi, Frank Chickens, Curiosity, Telephone Boxes, Poets Pepsi Poet, Mamood Jamal (5.30pm onwards)

MIDDAY–MIDNIGHT COUNTY HALL / JUBILEE GARDENS

FOR FURTHER DETAILS CONTACT ROOM 686A COUNTY HALL TELEPHONE 01-633 4273/4270



SUMMER VIDEO SELECTION

FAR BE IT from your illustrious RM to suggest that you should ensconce yourselves in front of the box during these lazy days of summer, but here is the latest helping of music video reviews to help you decide which to visually consume. As usual, all full length videos will be priced around the £20 mark, and video EPs around the £15 mark. Check with your local dealers... and happy fast forwarding...



BOB MARLEY 'Legend' (Island Video, Running Time approx 60 mins)

I DON'T know about all this 'Marley as saviour to a race and spiritual leader to millions' etc, but he sure could write and sing a fine tune and that's how I'll remember him.

And here they are, all the hits and more, from the sensitive 'No Woman No Cry' to the acoustic 'Redemption Song', putting Marley's talent under the spotlight. The best thing about the video compilation is the diversity of locations, from familiar promos such as 'Buffalo Soldier' to Old Grey Whistle Test versions of 'Stir It Up'.

The music is intercut with pearls of wisdom from the great man which are not easy to understand first time round. This doesn't matter though, because you'll play this video more than once — I guarantee it.****

Andy Strike

VARIOUS ARTISTS 'Ready Steady Go — 2' (Picture Music International, Running Time approx 60 mins)

DUSTY SPRINGFIELD asking John Lennon if he's got false teeth; shop girls dancing and miming in a Brenda Lee look alike competition; the Rolling Stones and Cathy McGowan camping it up to 'I Got You Babe'. The Beach Boys, Marvin Gaye, Martha Reeves... all sixties life is found here.

RSG worked because in its shambolic, wacky way it mirrored the pace 'n' exhilaration of swingin' young Britain. No pop prog can touch that now — maybe it's because pop has lost its youth, lost its place — maybe TV people aren't that clever

THE VERITABLE barrage of musicvid releases continues unabated this month. PolyGram Video offer quite a variety, with 'Program For Progress', a 40-minute 'self-contained audio-visual package' by metal gurus Test Department; 'Dio Live In Concert'; 'Lords Of The New Church Live' and 'Breakdance — You Can Do It', an hour-long K-Tel instructional tape interspersed with clips from 'Breakdance — The Movie', all designed for the body poppin' beginner!... BBC Video proffer 'Eric Clapton On Whistle Test' and Tom Robinson greatest hits vid '2-4-6-8'... Vestron Video have 'The Christine McVie Concert' and 'The Beatles' legendary 'A Hard Day's Night' flick out on July 6 after overturning an EMI court appeal... Videoform Music release 'The Band Reunion Concert' and 'Johnny Winter Live' for you nostalgists... PMI have 'The David Gilmour Concert', filmed at Hammersmith Odeon last April... Virgin Vision offer the much-vaunted 'U2 Live At Red Rock', beloved of 'The Tube', plus 'Utopia', a 26 minute sampler of award-winning Rundgren promos from his forthcoming epee 'Oblivion', and 'Bill Wyman', a half hour of the Stonesman's promos, including 'Si, Je Suis Un Rock Star'... and from A&M Video, there's 'Styx — Caught In The Act', your fave pomp rockers live, plus lots of yummy 'conceptual footage'...!

anymore. Whatever, take those shots of Freddie and the Dreamers — the craziest guys ever — and treasure 'em.****

Jim Reid

SISTER SLEDGE 'Live At The Forum' (Videoform, Running Time approx 50 mins)

THE ACCOMPANYING bumpf tells you that the first track here lasts five minutes and 77 seconds, and from that point on you know that all is not going to be well.

So it unfortunately proves; they've been absent from the charts for some years, so it's hard to see anyone being irresistibly attracted to a Sister Sledge video. Quite apart from that, the whole thing is of poor technical quality — muddy sound, misty pictures, rather like those American videos you sometimes get on TOTP.

In the studio, Bernard Edwards and Nile Rodgers may have been able to work the Sledge girls into slick and stylish singers, but live, it's cabaret all the way, even down to inviting people from the audience and singing 'soulfully' at them.

The seven tracks include about 13 minutes of 'We Are Family' — by the end of which you're wishing you were an only child.**

Paul Sexton

UNDERTONES 'The Undertones' (Palace Video, Running Time approx 20 mins)

A VERITABLE gem. Any excuse to listen to the likes of 'Teenage Kicks' and 'Wednesday Week' again is fine by me, but to watch The Undertones sending up the video age is even better.

From the spotty adolescence of

'Teenage Kicks' to the spotty maturity of 'Love Parade', Feargal and the boys show quite a talent for acting when not simply



playing their instruments. The giant Subbuteo sequence in 'My Perfect Cousin' is simply brilliant.

The overall impression gained from watching this video is one of regret that The Undertones split up. Still, let's be thankful they existed at all and left this epitaph for us.****

Andy Strike

MARVIN GAYE 'Greatest Hits' (Videoform Music, Running Time approx 55 mins)

IT SAYS greatest hits, but it is, in fact, Marvin live in Amsterdam. From the tailored flares and jumbo collars I'd guess we're watching Gaye in about 1975 — and boy is he singing for his supper.

It's real smooth nite club stuff, dancing gals, bouncing showbiz

****Unmissable: a visual feast
 ****Eminently screenable
 ***Fast forward or rent
 **Low viewing figures
 *Blank tape

platitudes. Marvin does sing those hits, though '24 great tracks' does not in my book include a bunch of dodgy medleys. I smell a cash-in; if you want the real Marvin on video — wait.**

Jim Reid

MODERN ROMANCE 'Tokyo Live' (Palace Video, Running Time approx 61 mins)

MONEY FOR old rope in the land of the rising Yen, as Modern Romance take their flabby cabaret to the sweet'n'sour chicken-in-a-basket brigade who, understandably, love every dull moment of it.

Wading their way through cover versions of 'We Are Family' and 'Dance To The Music', Modern Romance come across as the perfect band to book for your parents' silver wedding anniversary. There's nothing to offend, provoke or please about them; they're safer than the pill!

Strictly for export only.½

Andy Strike

LOU REED 'A Night With Lou Reed' (RCA Columbia Pictures, Running Time approx 60 mins)

MR REED in a small New York club playing the direct, straight ahead rock 'n' roll of the big city sleazoid. Fine as it goes — live concert footage can be fun — yet I prefer my videos to stretch and paw at form.

And if I were going to buy a Lou Reed video, I'd prefer archive stuff, vintage stuff, not the competent working of a performer past his best. As I said, fine as it goes...***

Jim Reid

HANOI ROCKS '... all those wasted years' (Palace Video, Running Time approx 55 mins)

WHEN I was at school with Hanoi Rocks' drummer, Razzle, I often wondered how he would channel his unique talent of debauchery and more debauchery into life's gentle rhythms.

Well, here he is with his Finnish pals playing live at the Marquee to the hordes of converted glam rockers who inhabit dark corners of Hammersmith on a Thursday night.

New York Dolls meet the Rolling Stones meet the Sex Pistols and for fifteen minutes it's quite entertaining. The visuals are limited, obviously, intercut with the occasional short interview, but glam rockers everywhere will love it.***

Andy Strike

WEST SIDE STORY



IT'S 1957 on the west side of New York. And the pulse of life races through the veins of the city, through the back alleys and local drug store where the young guns gather, waiting for a piece of the action.

But guess what — NOTHING'S CHANGED.

Leonard Bernstein and Stephen Sondheim's musical adaptation of Arthur Laurent's 'West Side Story', now back on the London stage, is as relevant today as it was when it first burst onto Broadway 27 years ago.

Two rival gangs — the Jets and the Sharks — battle for street supremacy, goaded into hatred and fear by life in a poverty-stricken suburb, where the streets are littered with social clichés.

You see, the Jets are the young Americans, born and bred, whereas the Sharks are Puerto Rican immigrants, fighting to establish a community for themselves in a strange land, where the good things in life are hard to come by. The local police aren't on your side and jobs are scarce.

"My dad's going out of business because of the PR's," explains a young Jet, airing a popular xenophobic myth still dragged out today to account for unemployment.

"Who says so?"
"He does."

However, the theme for this invigorating musical isn't street violence, it's a love story — a twentieth century Romeo and Juliet. Tony, a founder and now



reluctant member of the Jets, meets Maria, the sister of opposition leader Bernardo, at a local dance. It's love at first sight, but their romance creates even greater friction between the two groups.

The tension mounts, building for the 'rumble' (street fight), and in true Shakespearian style the blood starts to flow.

This current production at Her Majesty's Theatre, keeps the excellent choreography devised by dance genius Jerome Robbins for the original stage and film scores. Perhaps the sets are the only aspect of it that has been improved upon, although it retains its simple authenticity and style.

The excitement and tension is infectious, and the music and dancing superb. Classics like 'Tonight', 'America' and 'I Feel Pretty' have lost none of their

vibrance and class over the years. It's life, romance, pathos, humour and tragedy brought together on a New York Street.

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Most current song and dance extravaganzas fail as the story line is little more than an excuse for getting the latest fancy and fashionable footwork onto the stage or screen, accompanied by a suitably hip soundtrack. 'West Side Story' stands up in its own right, with the dancing expressing the pent-up emotions and feelings of a generation.

You've seen 'Breakdance', 'Beat Street' or 'Footloose' — don't miss the real thing.

Diane Cross

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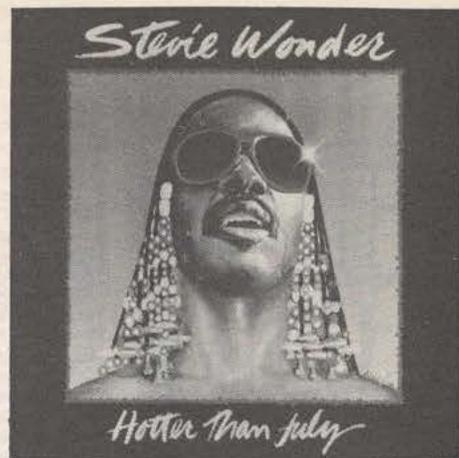
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The STEVIE WONDER SCRAPBOOK



Part Four: 1979-1984

By PAUL SEXTON

IN LATE 1977, just a year after the release of the epic 'Songs In The Key Of Life', the music papers are full of the news that Stevie Wonder's next album, a documentary film soundtrack, will be out early the next year. No such luck...

'PLANTS' FAILS TO ROOT

In fact it's *two* years later, in October 1979, that the double 'Journey Through The Secret Life Of Plants' finally sees the light. Stevie's only main credited output during the preceding three years has been a turgid tribute to Berry Gordy Sr called 'Pops We Love You', recorded with Diana Ross, Marvin Gaye and Smokey Robinson and released early in 1979. The single flops and later in the year, despite the endless months of fine tuning, Wonder finds great hesitation and unease about his 'Plants' project.

The film is based on a book by American author Peter Tompkins and biologist Christopher Bird which investigates the plant's ability to feel and sense. Stevie is approached by producer Michael Braun to provide one musical segment on the project as early as 1974. He becomes free to work on it late in '76 and it burgeons into a double album project.

"It may throw some people because it's not what they expect of me. I think my fans will accept it but I'm not totally sure," says Stevie at the time of its release, and although 'Plants' achieves respectable chart placings and offers up one big US hit single, 'Send One Your Love', the film is never given a general release and few people fully understand the soundtrack, which is largely instrumental, musically complex and far from Stevie's soul roots.

ANOTHER MUSIC PICNIC

Stevie stands by his work in the face of many cries of "self-indulgent", saying: "It was something I had to do and something I think I was right to do. Musically I had things to express." But he recognises that there is a need for him to return to the mainstream and *quickly*: this time he really can't risk another three-year album. A year later, a new studio album is ready, Stevie's played six sellout nights at Wembley Arena and once again everything's 'Hotter Than July'.

Earlier in 1981, he becomes more of a public figure for the first time in years as he makes unannounced guest appearances at London shows by Teddy Pendergrass and Marvin Gaye. Once again a story breaks that Wonder will play in Britain, the stories have been wrong many

The 'Journey Through The Secret Life Of Plants' album was originally intended to be issued in a perfumed sleeve... but the plan had to be abandoned when it was found that the perfume, secretly prepared for Stevie by an American chemist, destroyed vinyl!

DISCOGRAPHY

SINGLES 1979-1984

	Highest Pos	Wks on chart US	Highest Pos	Wks on chart UK
Feb 79 Pops We Love You (A Tribute To Father)/instrumental (with Diana Ross, Marvin Gaye and Smokey Robinson)	59	8	66	5
Oct 79 Send One Your Love/instrumental	4	18	52	3
Jan 80 Black Orchid/Blame It On The Sun	Not released	63	3	
Feb 80 Outside My Window/Same Old Story	52	7	52	4
Sep 80 Masterblaster (Jammin')/Masterblaster (Dub)	5	23	2	10
Dec 80 I Ain't Gonna Stand For It/Knocks Me Off My Feet	11	19	10	10
Feb 81 Lately/If It's Magic	64	7	3	13
Jul 81 Happy Birthday/Singalong Version	Not released	2	11	
Aug 81 Did I Hear You Say You Love Me/As If You Read My Mind	—	—	Not released	
Jan 82 That Girl/All I Do	4	18	39	6
Apr 82 Ebony And Ivory (with Paul McCartney)/Rainclouds (McCartney)	1	19	1	10
May 82 Do I Do/Rocket Love	13	14	10	7
Sep 82 Ribbon In The Sky/Black Orchid (UK: Secret Life Of Plants)	54	7	45	4
Jan 83 Frontline/Instrumental	—	—	94	2

ALBUMS 1979-1984

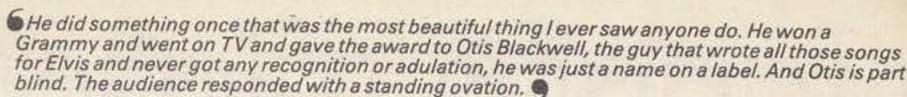
Oct 79 Stevie Wonder's Journey Through The Secret Life Of Plants	4	22	8	15
Nov 80 Hotter Than July	3	40	2	55
May 82 Stevie Wonder's Original Musiquarium 1	4	28	8	17

times before, but this time he arrives in September for his only European dates, his first UK appearances in six years and Wembley goes wild. The 'Hotter Than July Music Picnic' really cooks, with Diana Ross and Marvin Gaye joining Stevie on stage for the last night of the run. 'Masterblaster (Jammin')', his tribute single to his friend and soul mate Bob Marley, becomes an immediate transatlantic smash and the album is released in November to reviews almost on a level with those for 'Key Of Life'. More hits follow from the album with 'I Ain't Gonna Stand For It', 'Lately' and 'Happy Birthday'.

A NEW CAMPAIGN

This last hit celebrates the life of Martin Luther King and puts forward publicly Wonder's belief that King's birthday should become a national holiday in America. From now on, this kind of socio-political campaigning will play a big part in Stevie's life and hamper his record output even more.

He scores the first number one of his British career with 'Ebony And Ivory', his duet with Paul McCartney, and contributes to Gary Byrd's huge rap hit 'The Crown'. Apart from these peripherals, Stevie fans are rationed to just four new songs from the man over the next four years. The four — 'Do I Do', 'Ribbon In The Sky', 'That Girl' and 'Frontline' — are all gems, 'That Girl' in particular reaching the standard of his very finest work. The new material appears on 'Stevie Wonder's Original Musiquarium 1', a double album resume of his best Seventies' recordings — the problem being which to leave out.

He did something once that was the most beautiful thing I ever saw anyone do. He won a Grammy and went on TV and gave the award to Otis Blackwell, the guy that wrote all those songs for Elvis and never got any recognition or adulation, he was just a name on a label. And Otis is part blind. The audience responded with a standing ovation. 

Edwin Starr



DIANA ROSS, MARVIN GAYE and Stevie onstage, Wembley 1981

Pic by Justin Thomas



TEDDY PENDERGRASS and guest Stevie

Now we await Stevie's new set, again more than three years in the making and due any time ... but our impatience should be tempered with the knowledge that he's made perhaps his finest achievement ever in the last year outside the sphere of music. Last October, the United States Senate voted overwhelmingly to make the third Monday of every January a national American holiday in memory of Dr Martin Luther King. It's thanks largely to Wonder's indefatigable rallying, birthday concerts and so on, and shows the true character of a real giant in music and

life.

At a King birthday concert in 1982, Stevie introduced 'Happy Birthday' by referring to the forthcoming vote and to Senator Jesse Helms, who had opposed the bill and publicly cast doubt on Dr King's character. His name was greeted with loud booing. Stevie Wonder replied: "Every minute you allow yourself to hate, you've wasted one minute God has given you to love." Amen.

Turn to page 66 for Stevie live

Despite his enormous and lasting popularity in Britain, Stevie's never scored a Number One single here, apart from his 'Ebony And Ivory' duet with Paul McCartney. In fact no one's ever had more hits without topping the chart. His 34 UK hits include four Number Twos and 14 Top Tens, and he's charted every year since 1966 apart from 1978 — when he didn't release any records!

In America, Stevie's chart record is more representative. Joel Whitburn's 'Top Pop Annual' lists him as the sixth most successful chart artist of all time, behind Elvis, The Beatles, James Brown, Pat Boone and Fats Domino, and Wonder's 46 Hot 100 appearances include six Number Ones, two Number Twos and 23 Top Ten hits.

Record Mirror Disco

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 1 | CHANGE OF HEART, Change, WEA 12in | 61 | 54 | STAY HERE WITH ME, Evan Rogers, RCA 12in |
| 2 | 4 | I FOUND LOVIN'/DUB, Fatback, Master Mix 12in | 62 | 30 | COME BACK LOVER, Fresh Band, US Are 'N Be 12in |
| 3 | 2 | FEELS SO REAL (WON'T LET GO) (DUB), Patrice Rushen, Elektra 12in | 63 | 53 | KEEP IT COMIN'/YOU CAN'T HAVE MY LOVE/AH AH AH AH, Jones Girls, US Philadelphia International LP |
| 4 | 3 | THINKING OF YOU, Sister Sledge, Atlantic 12in | 64 | 55 | I WANNA MAKE YOU FEEL GOOD/PROMISES CAN BREAK (REMIXES), The System, Polydor 12in |
| 5 | 7 | TELL ME WHY, Bobby Womack, Motown 12in | 65 | — | CLOSE TO ME/SWEET LOVE/FALL IN LOVE/MIDNIGHT SHINE, Bobby King, Motown LP |
| 6 | 12 | INTERNATIONAL/RENEGADES/DANGEROUS/FASCINATING YOU, Brass Construction, Capitol LP | 66 | 66 | AND I DON'T LOVE YOU, Smokey Robinson, Motown 12in |
| 7 | 5 | I WANNA MAKE YOU FEEL GOOD/PROMISES CAN BREAK, The System, Polydor 12in | 67 | — | HOT HOT HOT, Arrow, AIR 12in |
| 8 | 11 | DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, US CIM 12in | 68 | 70 | YOU'RE THE BEST, The Emotions, US Red Label LP/12in remix |
| 9 | 6 | DON'T LET NOBODY HOLD YOU DOWN/WEIGH ALL THE FACTS, L.J. Reynolds, Club 12in | 69 | 43 | HEAVEN SENT YOU, Stanley Clarke/Howard Hewett, StreetSounds LP/US Epic 12in |
| 10 | 9 | JAMMIN' IN MANHATTAN, Tzyk, Polydor 12in | 70 | — | HOLDING ON/DOWN ON THE STREET, Shakatak, Polydor 12in promo |
| 11 | 20 | WHEN YOUR "EX" WANTS YOU BACK, Surface, Salsoul 12in | 71 | 74 | CLOSE ENCOUNTERS OF THE FIRST KIND, Smokey Robinson, US Tamla LP |
| 12 | 15 | YOU ARE MY MELODY/WARM, Change, WEA LP | 72 | — | RAT RACE, Hi-Tension, Streetwave 12in |
| 13 | 8 | READY FOR THE NIGHT/MIDNIGHT LOVER/BIG STRONG MAN/I WANTS MO' STUFF/ADONAI, Margie Joseph, US Cotillion LP | 73 | — | SUMMER GROOVE, Tony Jackson, Cedar 12in |
| 14 | 44 | BREAKIN'... THERE'S NO STOPPING US (CLUB MIX), Ollie & Jerry, Polydor 12in | 74 | 69 | RIGHT PLACE RIGHT TIME, Denise LaSalle & Latimore, Malaco 12in |
| 15 | 14 | TOSSING AND TURNING, Windjammer, MCA 12in | 75 | — | STUCK ON YOU, Trevor Walters, I&S Production 12in |
| 16 | 27 | SLIP AWAY, Skool Boyz, US Columbia 12in | 76 | 80 | (YOU'RE MY) APHRODISIAC, Dennis Edwards, Gordy 12in |
| 17 | 25 | DON'T I EVER CROSS YOUR MIND SOMETIME, Barbara Mason, Streetwave 12in | 77 | — | LET'S RISE/BLUE CITY JAM/YOU REALLY TURN ME ON, Billy Mitchell, US PAUSA LP |
| 18 | 10 | AUTOMATIC (REMIX), Pointer Sisters, Planet 12in | 78 | — | SUNSET SERENADE/SUMMER LAMENT, Ken Muramatsu, Japanese CBS Sony LP |
| 19 | 16 | MR GROOVE/LADY YOU ARE, One Way, MCA 12in | 79 | — | FUNKY BREAKDOWN, Awesome Foursome, US Partytime 12in |
| 20 | 31 | I'M SOMEBODY ELSE'S GUY, Frederick 'MC Count' Linton, US Vinyl Dreams 12in | 80 | 52 | IT'S GONNA BE SPECIAL (REMIX), Patti Austin, US Qwest 12in |
| 21 | 23 | WHEN YOU LOOK IN MY EYES/LIKE I WILL/I DIDN'T MEAN TO TURN YOU ON/WHO'S IT GONNA BE/FRAGILE... HANDLE WITH CARE, Cherrelle, US Tabu LP | 81 | 58 | NO QUESTION ABOUT IT/CALIFORNIA, Kent Jordan, US Columbia LP |
| 22 | 17 | COME TO ME (ONE WAY OR ANOTHER), Jermaine Jackson, Arista 12in | 82 | — | IN THE HEAT (OF THE NIGHT) (DUB), Klinte Jones, US Oh My! 12in |
| 23 | 26 | LOVIN' YOUR GOOD THING AWAY, Eleanor Grant, US Catawba 12in | 83 | — | YOUR LIFE, Konk, Fourth & Broadway 12in |
| 24 | 19 | LOVE WARS (REMIX), Womack & Womack, Elektra 12in | 84 | — | FAST LIFE/INSTRUMENTAL, Dr Jeckyll & Mr Hyde, US Profile 12in |
| 25 | 18 | SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway 12in | 85 | — | LET HER FEEL IT, Simplicious, US Philly World 12in |
| 26 | 22 | EMERGENCY (DIAL 999)(REMIX)/DUB MIX, Loose Ends, Virgin 12in | | | |
| 27 | 13 | I'LL BE AROUND, Terri Wells, London 12in | | | |
| 28 | 34 | LOVE IS IN SEASON, Detroit Spinners, Atlantic 12in | | | |
| 29 | 56 | GET OFF (YOU FASCINATE ME)/GOTTA FIND IT, Patrice Rushen, Elektra LP | | | |
| 30 | 46 | SWEET SOMEBODY (DUB)/REMIX, Shannon, Club 12in | | | |
| 31 | 39 | THIS TIME, Funk Deluxe, Streetwave 12in | | | |
| 32 | 21 | LOVER OF MY DREAMS, Yvonne Gage, Pinnacle 12in | | | |
| 33 | 32 | TELL ME I'M NOT DREAMIN', Jermaine & Michael Jackson, Arista LP | | | |
| 34 | 50 | BABY I'M SCARED OF YOU, Womack & Womack, Elektra 12in | | | |
| 35 | 29 | SUMMER FLING, The O'Jays, US Philadelphia International LP | | | |
| 36 | — | PARTYLINE/NEVER HAD A GIRL, Brass Construction, Capitol 12in | | | |
| 37 | 33 | NEXT TIME IT'S FOR REAL/BREAK, Kleer, Atlantic 12in | | | |
| 38 | 60 | FINDERS KEEPERS/ARE YOU READY (UNTIL TONIGHT)/I'M GONNA PUT A SPELL ON YOU/NEVER, Leon Bryant, US De-Lite LP | | | |
| 39 | 42 | BABY DON'T BREAK YOUR BABY'S HEART, Kashif, Arista 12in | | | |
| 40 | 28 | LET'S HEAR IT FOR THE BOY (REMIX), Deniece Williams, CBS 12in | | | |
| 41 | 24 | EXTRAORDINARY GIRL, The O'Jays, US Philadelphia International 12in | | | |
| 42 | 37 | PLANE LOVE (REMIX), Jeffrey Osborne, US A&M 12in | | | |
| 43 | — | IN THE RIVER, I Level, Virgin 12in | | | |
| 44 | 47 | TENDER LOVIN', Funk Deluxe, US Salsoul LP | | | |
| 45 | — | CATCH THE BEAT (SCRATCH THE BEAT)/CATCH THE GROOVE, T.Ski Valley/Grand Groove Bunch, Belgian BMC/US Grand Groove 12in | | | |
| 46 | 41 | EUROPEAN QUEEN, Billy Ocean, Jive 12in | | | |
| 47 | 79 | WHITE LINES, Grandmaster Melle Mel, Sugarhill 12in | | | |
| 48 | 35 | SOMEBODY ELSE'S GUY (REMIXES), Jocelyn Brown, Fourth & Broadway 12in | | | |
| 49 | — | DR BEAT, Miami Sound Machine, US Epic 12in | | | |
| 50 | 62 | TIME FLIES/SUNSET MEMORY, The Kazu Matsui Project, US Lakeside LP | | | |
| 51 | 82 | THE HIP HOP BEAT, The Rapologists, Billy Boy Records 12in | | | |
| 52 | 72 | INTIMATE CONNECTION/GO FOR IT, Kleer, Atlantic LP | | | |
| 53 | 40 | I'LL BE AROUND/RIGHT OR WRONG, Detroit Spinners, Atlantic 12in | | | |
| 54 | 36 | JUST BE MY LOVE/YOU'VE GOT THAT MAGIC/I LOVE YOU SO, Fatback, Cotillion LP | | | |
| 55 | 59 | BREAKIN' IN SPACE/INSTRUMENTAL, Key-Matic, US Radar 12in | | | |
| 56 | 49 | LET ME DANCE WITH YOU/INSTRUMENTAL, El Chicano, US Columbia 12in | | | |
| 57 | 77 | NADINE/I COULD GIVE YOU MORE, Marcus Miller, Warner Bros LP | | | |
| 58 | — | YOU'RE MY CHOICE TONIGHT (CHOOSE ME)/HOT LOVE, Teddy Pendergrass, Asylum LP | | | |
| 59 | 51 | ENCORE, Cheryl Lynn, US Columbia 12in | | | |
| 60 | 61 | WAITING IN VAIN, Bob Marley & The Wailers, Island 12in | | | |
| | | | 51 | 1 | YOU THINK YOU'RE A MAN, Divine, Proto 12in |
| | | | 52 | 2 | HIGH ENERGY, Evelyn Thomas, Record Shack 12in |
| | | | 53 | 6 | I HEAR THUNDER, Seventh Avenue, Record Shack 12in |
| | | | 54 | 3 | FALSE ALARM, Marsha Raven, Passion 12in |
| | | | 55 | 8 | I LOVE MEN (DANCE REMIX), Eartha Kitt, Record Shack 12in |
| | | | 56 | 5 | FRANTIC LOVE, Eastbound Expressway, Record Shack 12in |
| | | | 57 | 7 | BREAK ME/GIVE ME BACK MY HEART, Charade/Norma Lewis, Passion LP/12in promo |
| | | | 58 | 10 | BREAK ME INTO LITTLE PIECES/INSTRUMENTAL, Hot Gossip, Fanfare 12in |
| | | | 59 | 9 | BEELINE (REMIX), Miquel Brown, US TSR 12in |
| | | | 60 | 4 | THE NEXT IN LINE, Eric Roberts, Electricity 12in |
| | | | 61 | 12 | DOCTOR'S ORDERS — COUGH COUGH, Maegan, Savoir Faire 12in/US Hot Tracks remix |
| | | | 62 | 29 | TWO TRIBES, Frankie Goes To Hollywood, ZTT 12in |
| | | | 63 | 15 | STRANGE DESIRE, Nicci Gable, Passion 12in |
| | | | 64 | 23 | COMING OUT OF HIDING, Pamala Stanley, Casablanca 12in |
| | | | 65 | 14 | DETERMINATION/IT SHOULD HAVE BEEN ME, Jayne Edwards, RCA 12in |
| | | | 66 | 17 | LA SERENISSIMA (REMIX), Rondo Veneziano, Ferroway 12in |
| | | | 67 | 13 | JUMP (REMIX), Pointer Sisters, Planet 12in |
| | | | 68 | 11 | WE ARE INVINCIBLE, 501's, ERC 12in |
| | | | 69 | 35 | COLOR MY LOVE, Fun, Dutch High Fashion 12in |
| | | | 70 | 20 | NO MORE WORDS, Berlin, Mercury 12in |
| | | | 71 | 18 | DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, US CIM 12in |
| | | | 72 | — | CAUGHT IN THE ACT, Earlene Bentley, Record Shack 12in white label |
| | | | 73 | 30 | LET HER FEEL IT, Simplicious, US Philly World 12in |
| | | | 74 | 21 | YOU TURNED MY BITTER INTO SWEET/CLASS-STYLE, Linda Lewis, Electricity 12in |
| | | | 75 | 19 | WHEN YOU WALK IN THE ROOM, Ramming Speed, Proto 12in |
| | | | 76 | 28 | ROCKET TO YOUR HEART (REMIX), Lisa, Carrere 12in |
| | | | 77 | 16 | ONE NIGHT ONLY, Scherrie Payne, US Megatone 12in |
| | | | 78 | 36 | SEVEN DAYS, Total Experience, ERC 12in |
| | | | 79 | 24 | HEARTBEAT — HEARTBREAK, Word of Mouth, Challenge 12in |
| | | | 80 | 30 | SMALLTOWN BOY, Bronski Beat, Forbidden Fruit 12in |

Hi-NRG Disco

- | | | |
|----|----|--|
| 1 | 1 | YOU THINK YOU'RE A MAN, Divine, Proto 12in |
| 2 | 2 | HIGH ENERGY, Evelyn Thomas, Record Shack 12in |
| 3 | 6 | I HEAR THUNDER, Seventh Avenue, Record Shack 12in |
| 4 | 3 | FALSE ALARM, Marsha Raven, Passion 12in |
| 5 | 8 | I LOVE MEN (DANCE REMIX), Eartha Kitt, Record Shack 12in |
| 6 | 5 | FRANTIC LOVE, Eastbound Expressway, Record Shack 12in |
| 7 | 7 | BREAK ME/GIVE ME BACK MY HEART, Charade/Norma Lewis, Passion LP/12in promo |
| 8 | 10 | BREAK ME INTO LITTLE PIECES/INSTRUMENTAL, Hot Gossip, Fanfare 12in |
| 9 | 9 | BEELINE (REMIX), Miquel Brown, US TSR 12in |
| 10 | 4 | THE NEXT IN LINE, Eric Roberts, Electricity 12in |
| 11 | 12 | DOCTOR'S ORDERS — COUGH COUGH, Maegan, Savoir Faire 12in/US Hot Tracks remix |
| 12 | 29 | TWO TRIBES, Frankie Goes To Hollywood, ZTT 12in |
| 13 | 15 | STRANGE DESIRE, Nicci Gable, Passion 12in |
| 14 | 23 | COMING OUT OF HIDING, Pamala Stanley, Casablanca 12in |
| 15 | 14 | DETERMINATION/IT SHOULD HAVE BEEN ME, Jayne Edwards, RCA 12in |
| 16 | 17 | LA SERENISSIMA (REMIX), Rondo Veneziano, Ferroway 12in |
| 17 | 13 | JUMP (REMIX), Pointer Sisters, Planet 12in |
| 18 | 11 | WE ARE INVINCIBLE, 501's, ERC 12in |
| 19 | 35 | COLOR MY LOVE, Fun, Dutch High Fashion 12in |
| 20 | 20 | NO MORE WORDS, Berlin, Mercury 12in |
| 21 | 18 | DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, US CIM 12in |
| 22 | — | CAUGHT IN THE ACT, Earlene Bentley, Record Shack 12in white label |
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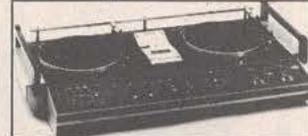
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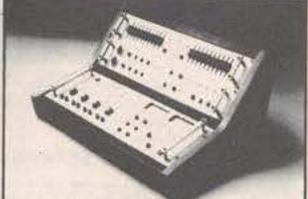
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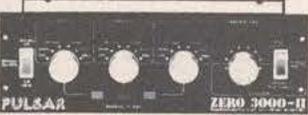
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ELTON JOHN, QUEEN'S HALL, LEEDS

PHEW, WHAT a scorcher! It's 8.30pm in what doubles up as a car park during the day, and a mixed crowd from teenies to forties awaits its hero patiently.

Suddenly Elton ambles on stage, hands in pocket, boater pulled down over one eye and yellow tail coat flapping behind him. He sits gingerly behind the large white piano and WHAM! Off we go for two hours of the freshest greatest hits revue I've ever witnessed.

For a while, it seems Elton's rock and roll roots will swamp him as Davey Johnson's heavy heavy guitar leads the way through 'Hercules', but an extended version of 'Rocket Man' brings it all back into control as Elton leans forward on his stool until you're convinced he must fall and crack his chin somewhere around middle C.

"We'll play a few old songs for you tonight," announces Elton to the roar of the partisans. The man's back catalogue is so vast that closet fans such as myself are constantly amazed at the number of classic hits which simply slip the memory as the years pass by. 'The Bitch Is Back' and 'Don't Let The Sun Go

Down On Me' being two distant examples.

By now the heat is bringing the St John's Ambulance brigade into action and Elton announces his current hit 'Sad Songs'. The first corker of the set follows as a veritable showstopper version of 'Benny And The Jets' hammers out from the flashing stage.

Elton's obviously loving every minute of it as he throws his piano stool away, chucks water over the sizzling audience and treats us to the sort of display of rock and roll and boogie woogie piano that makes you wish you'd listened to your parents when they tried to get you lessons as a kid.

Elton's solo climaxes with the man on his knees, snarling at the keys and booming out the riff from 'Close Encounters...' as the amazing lighting display makes even us hardened gig goers gasp. In case he's offended anyone with his over the top solo, Elton is left alone to soothe us with 'Sorry Seems To Be The Hardest Word' followed by a rare trip back to the present for the climax of 'Kiss The Bride' (Renata taking family snaps from the wings) and, of course, 'I'm Still Standing', a miracle in this heat.

The first encore of 'Your Song' lulls us into

a false sense of security before Davey Johnson tears out the riff to 'Saturday Night's Alright For Fighting' and Elton bounds around the stage ending up standing on his piano, stripping off slowly and tossing his glittering jacket into the frantic clutches of the crowd, before joining the rest of the band for a Status Quo style line up at the front of the stage.

To top it all, Elton crawls on all fours under the piano and lies on his back for the piano solo.

More water drenches the crowd (including a direct hit on our own Joe Shutter), as Elton finishes with 'Yellow Brick Road' and the song to which I received my first ever kiss, 'Crocodile Rock'.

This was the first two hour gig I've been to which hasn't bored me stupid half way through. Elton John is a complete entertainer and if he's happy simply playing a greatest hits set, then that's fine by me. He won't be crying when he gets to Wembley for the second time this year on Saturday.

ANDY STRIKE

SOMEWHERE IN darkest Soho, the Sisters Of Mercy are holding court. The fellows who brought you such sensitive ballads as 'Anaconda', 'Reptile House' or the current tune 'Body And Soul', are in London to record a session for John Peel and have deigned to open themselves up to the scrutiny of the press.

Well, not literally of course, but with all this record company blurb of "squalid little nightclubs" and strange nocturnal doings by the Sisters, anything could happen. So what is all this doom and decadence then?

"Well," answers guitarist Wayne Hussey, late of Dead Or Alive and looking like a refugee from Woodstock, "I play badminton a lot, Mark milks cows and Craig watches television. Craig's the decadent one really. He's a bad influence on us."

Such repartee is the stuff Sisters Of Mercy are made of. Like when singer Andrew Eldritch is asked about their live performances.

"Oh they're very sexy," he answers in a bored monotone, "and we try not to play in daylight that's for sure!" Pretty wild, eh?

A talkative soul is Andrew. Acting like an elongated Artful Dodger, he obviously believes in never giving a serious answer when a 'wacky' one will do. One thing the Sisters are serious about, though, is that they are not labelled a 'gothic punk' or 'Batcave' band.



SISTERS OF MERCY: doubtless an immense inspiration to the Thompson Twins (courtesy *Obscure Reference Ed*)

BAD HABITS

Asked to describe their sound Andrew smiles enigmatically from behind his shades: "It's great," (pause for impact of words to sink in) "it's Sisters music."

And there is a definitive Sisters style too, one which their fans find hard to follow because the band keep on their toes, throwing them "wobblers" now and again to remain one step ahead.

WE HAVE no other clothes," they explain as Andrew sits wasted and elegant in an all-black little number incorporating the latest in knee-cap ventilation. More striking though is guitarist Gary Marx, wearing a sensitive green and yellow paisley print thing with frilly cuffs. It is probably the ugliest shirt ever made. Spandau Ballet? Phooey!

All of which it seems, is appreciated everywhere apart from Bournemouth.

"The only people in the audience when we played there were a jazz funk band, a couple of widows, a retard and a dog. The west country is a sort of strange place for us... except Plymouth. Plymouth is OK."

Sisters Of Mercy are preparing to record their first album since signing their Merciful Release label to WEA earlier this year. Megastardom is sure to follow "Well, you have to have those things," they say, "it's all a matter of consequence of what you're doing."

A crazy bunch are Sisters Of Mercy.

Eleanor Levy



ARISTA

Disco

JAMES HAMILTON
starts from scratch!

ODDS 'N' BODS

JULY'S ISSUE sees the DJ's-only (currently 1,300 subscribers) **Disco Mix Club** graduate from cassette to vinyl, the mixes on one album and preview excerpts on another — which will make the mixes really easy to use at last ... **Kenny G** 'Hi How Ya Doin'?' is evidently due again in yet another new remix, flipped by a live version ... **Lionel Richie's** next LP will finally be preceded in August by the 12in coupling of 'Love Will Find A Way' / 'Penny Lover' — nothing like leaving the best till last, huh?! ... **'Beat Street'**, volume one of the movie's soundtrack LPs, is now out here (Atlantic 780 154-1), as belatedly is the **Fatback** 'Phoenix' LP (Cotillion 790 168-1) — this latter totally overshadowed here by their older 'I Found Lovin'' hit, the remix of which was by **Master Mix** label co-owner **Lewis Hayes**, who happens to be son of the late jazz saxist **Tubby Hayes** ... **Marsha Raven's** Dutch remix is now on her UK flip, while **Evelyn Thomas** has been remixed (with a remixed instrumental flip) on US TSR 12in ... **Ian Levine** is back in the studio with **Barbara Pennington**, who's been kicking her heels in Chicago since he recorded her last in '78 ... **Laser's** aerial was hit by lightning even as I typed last week's copy, but is back in action again pumping out exciting all-hit radio on 558MW, where you're truly "never more than a minute away from music" — unlike on **Horizon**, for instance, which these days seems to be wall to wall advertisements and tedious telephone numbers ... **DBC** (Dread Broadcasting Corp) has moved to 94FM — actually they say it's 93.9 — and although not full time they were certainly pumping out reggae, soul and intelligent jazz oldies from Thursday onwards last week in "North-West Central" London, to become my favoured listening at the time (as maybe you can guess, recent theft means I now listen to new **Blaupunkt** Toronto with auto-search electronic tuning, which can be — and is — removed whenever I park!) ... **Worthing** And **Brighton Commercial Radio WABC** 102.7FM has a soul show Sundays 11am-5pm with the likes of **Paul Bentley**, **Andy King**, **Paul Clark**, **Mick Fuller** ... **Jon Guy** plays "quality daytime music" during his Saturday 2-7am dawn shift on **Stockport/South Manchester** pirate **KFM** (what wavelenght?) ... **Gary Mathews** on **Dublin Community Radio DCR Stereo** 105FM does a Friday 9-11pm soul and dance music show — only weekly though, unlike rival **Tony Turner's** daily slot on **Radio Dublin** ... **Paul DeKane** (Hull **Romeo's & Juliet's**) mixes a



PHIL FEARON & GALAXY: 'Everybody's Laughing' (Ensign 12ENY 514) Starting with chix and percussion before the now typical beat beefs up, this latest frothy 115bpm shuffle 'n kick swinger has steel drums and some sizzling trumpet — by none other than Tom Browne, who's featured on one of the flip's more immediate instrumental versions, the other featuring Brass Construction keyboardist Randy Muller, although a flute seems most dominant on his. Megamixers will have a field day combining all three treatments!

special weekly 'Tasty Mixer' for the Friday edition of **Carl Kingdon's** 6-7pm **Electric Wireless Show** on **BBC Radio Humberside** 96.9FM/1485MW ... **Dartford Flicks** are managing another protege of **Colin Hudd** to rival his earlier legendary discovery the appalling **Ian Moore**, who thought he could dance: this new guy thinks he can sing, under the name of **Hughie Chunder!** ... **O'Bryan** 'Lovellite' topped US 'Black' 45s with **Prince** 'When Doves Cry' looking almost certain to have replaced it by the time you read this ... **'Electric Breakdance'**, a K-tel compiled US LP (Dominion UN 2320) could be useful even at import prices as it has **Newcleus** 'Jam On It', **Melle Mel** 'White Lines', **D Train** 'You're The One For Me', **Twilight 22** 'Electric Kingdom', **GLOBE & Whiz Kid** 'Play That Beat Mr DJ', **Whodini** 'Magic's Wand', **Run-DMC** 'It's Like That', **Double Vision** 'Clock On The Wall', **BT & The City Slickers** 'Rockit' — the trouble is, as this package exemplifies, the USA is so late in latching onto electro hip hop — now largely due to the 'Breakdance'-type films and **Shannon** hits — that there will be no stimulus for producers there to develop the sound they've been making for ages, while here this lack of freshness has already made hip hop sound predictable to ears that tuned into it from the outset ... **Adrian Dunbar** (Southampton **Raffles**) sees something similar happening to **Hi-NRG** with a glut of UK product swamping the chart as small labels board the bandwagon in the (misguided?) hope it'll make them money: he thinks "fast disco" could be a passing fad with the general public and hopes **Hi-NRG** will soon return underground, and mainly on import ... **Norman Scott** (Harringey **Bolts**) got criticised by some first (and last) time

visitors from **Heaven** for playing "too much **Hi-NRG** music": **Norman** in turn predicts now **Hi-NRG** has crossed over that the gays will be searching for something new to identify with — he also says that his Wednesday oldies night at **Charing Cross Road Busbys** is attracting 800 weekly, ironically more than double the number at the **Monday Bang** gay night there ... **Rick Robinson** (Lee **Danielle's** Fri/Sat, **Penge McCormacks** Sun) has added a Thursday oldies night at **Bermundsey Dockhead's** **Swan & Sugarloaf**, where he'll be keeping to "credible" '66-'80 shades of soul ... **Trevor 'Redeye' Hughes**, back in action around **Telford**, reports **Shropshire's** current biggies are the 18 month old **Tin Tin** 'Kiss Me (US Remix)' (WEA Curve), 3 year old **Animal Magnet** 'Welcome To The Monkey House' (EMI) and of course 5 year old **Sister Sledge** — the first two of course have a reputation in the Midlands already, but are also now huge for **Nick Davies** on his Sunday "alternative" nights at **Watford's New Penny** (where with an enlarged stage **Mr Harris** is after guest PAs on **Watford 22003**) ... **Adrian Allen** at **South Shields' ancient Chelsea Cat** scores with oldies of a funkier hue, **Freeez** 'Southern Freeez' and **Bobby Rush** 'Wanna Do The Do' (he'd welcome offers of the latter in better nick than his on **Boldon 364895**) ... **Kevin Hill** (Harlow **Whispers**) is one of those reviving **Linda Clifford** 'Runaway Love' (Curton/US promo remix), but **John Dene** (Bishopsgate **BB's** Mon-Fri, **Portsmouth Ritzy** Sat) reckons **Johnny Bristol** 'Love No Longer Has A Hold On Me' (Ariola **Hansa**) could be the next 'Thinking Of You' ... **John DeSade** goes right against the grain this Sunday (1) reviving nothing but **Beatles** at **Leydown King Henry's Club** — mummy, what's a Beatle? ...

Ian Reading, an oldie of a different ilk, celebrates his birthday Thursday (28) at **Southend Zero 6 International** ... Friday (29) **Chris Hill** souls **Tottenham Valentinos**, **Robbie Vincent** souls **Dartford Flicks** with **Jaki Graham**, **Chris Dinnis** souls **Taunton Kingstons**, **JFM's Graham** Gold funks **Southgate Pink Elephant** early before returning to **Mayfair Gullivers** (with yours truly) to host a **Shannon** PA and hand over a hi-fi in our "arrive before midnight" lucky draw ... **Chris Kaye** does **Southborough Royal Victoria Hall** Fri (29), **Tonbridge Angel Centre** Sat (30) — cor, 'Angel', we know about her, don't we boys?! ... **Divine** plays **Edinburgh Fire Island** Sunday (1), when **Shannon** starts touring at **Nottingham Rock City's** 3pm alldayer (with **Jonathan**, **Shaun Williams**, **Colin Curtis**, **Baz Fe Jazz**, the usual crew) before visiting **London's Venue** Mon (2), **Luton Pink Elephant** Wed (4) ... **Pete Haigh** hopes his **Monday Funk & Soul Club** at "funk starved" **Blackpool's Secrets** will get the support he has in **Wigan** and **Lancaster** ... **Steel City Gary Senior** is now slipping in some electro and lovers rock on Tuesdays at **Chesterfield Fascination** ... **Gary Hallwood** souls Wednesdays at **Watford's Levi** pub in **St Albans** Road (free admission) ... **Big Phil Etagart** is also free at **Hackney Follies** (Victoria Park) on Saturdays, and re-starts his "history of soul" on Sundays at **Greenford Barbarellas** following its grand re-opening next Thursday (5) — where the rest of the team is **Chris 'Tequila' Paul** Wed/Fri, **Darryl Le Moody** Thur/Sat ... **Steve Bryant** runs a fax 'n info crammed fanzine **Souled Out**, similar to **New Blackbeat** but published only every 4-5 months so less current in its news, good for trivia freaks at 65p or £1.95 three issues (UK rates) from 141 **Pembroke Road**, **Seven Kings, Ilford**, **Essex IG3 8PF** ... **Richard 'Dimples' Fields** has produced for his new label **RCA** a Boston girlie group called **Ouch!** doing a revival of the late great **Linda Jones** classic 'Hypnotized' ... **Manhattan Transfer's** next LP will be all straight jazz with much new material created by scat pioneer **Jon Hendricks**, of the '50s **Lambert, Hendricks & Ross** group who remain so influential (the **Ross** was our own **Annie Ross**) ... **Chuck Jackson**, the ex-**Independents** singer and producing partner of **Marvin Yancy** rather than the veteran solo soul star, turns out to be the **Reverend Jesse Jackson's** brother! ... **Gary Glitter's** new hit was helped by possibly the best picture-disc yet, a die-cut upright figure (with the very small 33/1rpm disc bit forming just the centre part) ... **Chris Britton** (0442-41700) after four years finally left **Watford Baileys** to freelance again and would love sensible offers of a "party nite"-type gig within the **Home Counties** ... **Colchester** sounds a dangerous place to visit if you're black — ask **Second Image**, and be warned, and **LET'S BE CAREFUL OUT THERE, HUH?**

Continued page 60

WARP

9

NO MAN IS AN ISLAND
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Disco

HOT VINYL

T. SKI VALLEY: 'Catch The Beat (Scratch The Beat)' (Belgian BMC 3597) So, a new "scratch" version does exist of this approximately four years old weaving funky summer tempo rap classic, which never went out of date and now thanks to pirate plays and dancefloor reaction in London at least looks all set to be the next Fatback-type "sleeper" smash! Remixed by Pascal B with some effective scratching and a bit of phasing near the end, it's now a faster 106½-108-109-106½bpm while the instrumental flip is 103-104½-105bpm — however, still just as powerful remains the original 'Catch The Beat!' (US Grand Groove 7701) at 105(intro)-103-104-105-103bpm and especially the Grand Groove Bunch credited 102½-104-105bpm 'Catch The Groove!' instrumental flip, which latter is terrific out of Mary Jane Girls 'All Night Long' or with such hot tempo hits as indeed 'I Found Lovin''. Catch the beat, indeed!

DETROIT SPINNERS: 'Love Is In Season' (Atlantic A9649T) This is the

Hi-NRG

EARLENE BENTLEY: 'Caught In The Act' (Record Shack SOHT 23) And the beat goes on... another ruthlessly efficient Ian Levine/FI Trench-prod/penned grittily wailed shuffling and jittering 128½bpm high energy charger with a steam engine backbeat and pulverising vocal (phased inst dub flip).

JAYNE EDWARDS: 'Determination' (RCA RCAT 412) Producer Rick Gianatos adds a 'Let's All Chant' handclap rhythm to this Levine & Trench custom-penned huskily wailed 132bpm "northern soul" galloper, which remains much hotter Hi-NRG than the official A-side's 0-125bpm

hit, finally on 12in here, a gorgeous mellow gentle 101bpm swayer in traditional soul vocal group style with bass voice playing a key rôle to melt summer holidaymakers' hearts, flipped by their classic old swaying 100-105bpm 'Could It Be I'm Falling In Love' and episodic slow 'Living A Little Laughing A Little'.

BRASS CONSTRUCTION: 'Partyline' (Capitol 12CL 335) Although 'international' has exploded as the album's hit, this infectious flowing 117-

revival of Yvonne Fair's 'It Should Have Been Me'.

POINTER SISTERS: 'Jump (For My Love)' (Planet RPST 106) Jumping the gun nationally already, as with 'Automatic' the 12in of this high energy bouncer is a substantially different 133bpm remix (inst flip).

HOT GOSSIP: 'Break Me Into Little Pieces' (Fanfare HG T1) Finished commercial pressings now have a somewhat beefed and speeded up 0-129bpm remix of this chap-sung Levine & Trench-prod/penned freely flowing classically tinged canterer (0-127bpm inst flip).

118-119bpm chant could have Kool-type appeal on 3-track 12in with their US single 'Walkin' The Line'-type jittery 122¼-123bpm 'Never Had A Girl' and older excellent value synth-penned catchily socking 121-122bpm 'I Do Love You'. Most people are buying the LP though.

PRINCE: 'When Doves Cry' (Warner Bros W9286T) As with the Womacks it'll be radio that breaks this adventurous very stark odd 0-126-0bpm rock-tinged lurcher, full of empty knocking beats (like billiard balls) behind his muttering and yelping — it's literally shot to the top Stateside — while initially here discos will find the flip's staccato jolting 0-114bpm '17 Days' easier to get into. Early copies are twin-packed with the old '1999'/'DMSR' on 12in and cassette.

KLINTE JONES: 'In The Heat (Of The Night)' (US Oh My! OM 4009) Ignored on release until thankfully some jocks charted it, this chirruping chix accompanied electro burbled staccato clipped 117bpm jitterer is less interesting than its organ-led 116½bpm instrumental flip, which is absolutely stunning mixed between Jermaine Jackson 'Come To Me' and Ollie & Jerry. You have to try it!

TREVOR WALTERS: 'Stuck On You' (I&S Production IST 002, via IDS) Timely reissue and reversal of last year's release, so that now the great soulful 79bpm lovers rock version of Lionel's current hit is A-side and the previously successful 96bpm 'Penny Lover' flip — both are excellent, with 'Stuck On You' actually far better for dancing than the bland country-pop original.

TONY JACKSON: 'Summer Groove' (Cedar 12CAG 1, via PRT) Fading in through jet 'plane effects, the ex-Ritz singer hits one of the those corny but effective happy jiggle-along swinging 115bpm summer grooves that Phil Fearon has made his own (edit/inst flip), and familiarity has helped him immediately.

YVONNE GAGE: 'Lover Of My Dreams' (Pinnacle PIN 102T) More satisfying for strict soul purists than 'Haunted House', a good steadily chugging 107½bpm backbeat wailer with



WOMACK & WOMACK: 'Baby I'm Scared Of You' (Elektra E9733T) Always the soul purists' fave and now with its way to pop success paved by the more accessible 'Love Wars', this all the same remains tricky to get into even if you know the floor will be grooving to it before the end: Lindal-ed, it's a fabulous subtly ultra-soulful tugging 104/52-105-106-109-110bpm builder tightening up as it intensifies (ambiguous 119/59½bpm 'A.P.B.' flip), an Ashford & Simpson for the '80s.

weaving vocal lines and a catchy synth twiddle through the chunky rhythm drive (chorus retaining inst flit).

KASHIF: 'Send Me Your Love' LP (US Arista AL8 8205) Mixed reactions so far to this set, most interesting possibly being 'Ooh Love', a tense little (0-112½bpm) chugger, while 'That's How It Goes' is a typical tight pent-up 117½bpm ticker, the George Benson guitar-picked 'I've Been Missin' You' a disjointed 117½bpm jitterer (not mellow enough), 'Call Me Tonight' a drily jolting 117½bpm instrumental, slowies being the tender 0-79bpm 'Are You The Woman', aching 87bpm title track, drifting 0-41½bpm 'Love Has No End', while Al Jarreau helps scat the ambiguously speeding 158/79bpm 'Edgartown Groove' and his current single here is 116bpm. Has it been too long coming?

JOCELYN BROWN: 'Hands Off' (US Urban Rock Records UR 4444) Chunky c121bpm burbler with her recognisably good voice — recorded pre-'Guy' — let down by an undistinctive arrangement and song (in four versions).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (fr for fade/resonant ends) — Pointer Sisters 134f, Lionel Richie 0-32½-Or, Ollie & Jerry 116½f, Bob Marley 79f, Gary Glitter 115½f, Billy Joel 108-112f, The Bluebells (0-114½f, Alison Moyet 122f, Fatback 105f, Surface 123f, Jeffrey Osborne 0-35/70-69-Or, Gap Band 135f, Fire Inc 0-142f, Human League 0-124f.

Hi-NRG DISCO — the next 20!

- 31 33 HEAVEN TO ME, *Technique, ERC 12in*
- 32 25 THE UPSTROKE, *Agents Aren't Aeroplanes, Proto 12in*
- 33 — OUT OF MY LIFE, *Gino Soccio, Dutch Atlantic 12in*
- 34 26 KEEP DANCING, *Touch Of Class, US Next Plateau 12in*
- 35 — SATISFACTION, *Laura Branigan, US Atlantic LP*
- 36 — GUILTY, *Hotline, US MEMO 12in*
- 37 39 I LOVE MEN, *Cinema, Streetwave 12in*
- 38 20 THEY ONLY COME OUT AT NIGHT, *Peter Brown, US Hot Tracks remix*
- 39 — SEARCHIN', *Hazell Dean, Proto 12in*
- 40 38 LET'S HEAR IT FOR THE BOY (REMIX), *Deniece Williams, CBS 12in*
- 41 — GET UP ACTION, *Digital Emotion, Carrere 12in*
- 42 — GONE WITH THE NIGHT, *Patrice Rushen, Elektra LP*
- 43 40 BREAKDANCE (REMIX), *Irene Cara, Epic 12in/US Hot Tracks remix*
- 44 32 AUTOMATIC (REMIX), *Pointer Sisters, Planet 12in*
- 45 — YOU GOT TO MOVE IT ON, *Rofa, Belgian Infinity 12in*
- 46 — GREASED LIGHTNING, *Robert John, US Mosaic 12in*
- 47 — BREAKOUT, *Kelly Marie, PRT 12in promo*
- 48 — MAGIC MAN, *Wow, US MEMO 12in*
- 49 — GO GO YELLOW SCREEN/HUMANITY, *Digital Emotion, Dutch Break LP*
- 50 — UNDER THE COVER OF DARKNESS, *Alicia Bridges, US Second Wave 12in*

NIGHTCLUB

POP JOX are playing: 1 (7) Sister Sledge, 2 (2) Deniece Williams, 3 (5) Evelyn Thomas, 4 (10) Change, 5 (1) Pointer Sisters 'A', 6 (16) Wham!, 7 (3) Womack & Womack 'LW', 8 (4) Hazell Dean, 9 (16) Frankie GTH 'TT/W', 10 (9) Jocelyn Brown, 11 (8) Terri Wells, 12 (14) Melle Mel 'WL', 13 (15) The System, 14 (13) Bobby Womack, 15 (38) Patrice Rushen, 16 (23) Yvonne Gage, 17 (12) Loose Ends 'E', 18 (26) Frankie GTH 'R', 19 (25) Michael Jackson, 20 (22) Spandau Ballet, 21 (17) Rufus 'AN', 22 (27) Bronski Beat,

23 (20) Jeffrey Osborne 'SWMT', 24 (11) Break Machine, 25 (—) Pointer Sisters 'J', 26 (19) The SOS Band 'JBGTM', 27 (24) One Way A/B, 28 (31) Roni Griffith, 29 (35) Ollie & Jerry, 30 (50) Detroit Spinners 'BA/WOR', 31 (42) Cameo 'SS', 32 (21) Duran Duran, 33 (18) Bob Marley 'OL', 34 (32) Divine, 35 (—) LJ Reynolds, 36 (—) Pamela Stanley, 37 (33) OMD 'L', 38 (—) Nik Kershaw, 39 (34) Parachute Club, 40 (—) Maegan, 41 (37) Style Council, 42 (—) Eartha Kitt, 43 (45) Earons, 44 (41) Howard Jones, 45 (—) Lionel Richie.

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Echo & The Bunnygirl



LES: "Well they said come in a penguin"

LIFE HAS been getting a bit of a drag for Mac. In the video for Echo And The Bunnymen's new single 'Seven Seas', directed by Anton Corbijn, he slips into a blonde wig and heavy make-up. Not to be outdone, bass player Les dresses up as a penguin and guitarist Will puts on a fish suit as the band jaunt around various ports of the world.

"People have always missed the humour in Echo And The Bunnymen because we've been too subtle in the past," says Mac, who's wanted to dress up ever since he saw Bowie do it for 'Hunky Dory'.



IAN McCULLOCH: "So what did you think I wore under my overcoat?"



THE LADS wonder whether they should have taken the job with ZZ Top



For the girl and boy with Everything

EVERYTHING BUT The Girl are not known for excessive bouts of public wackiness. No biting off pigeon's heads or frolicking about in goopy substances a la King Kurt for them.

In fact, Tracey Thorn and Ben Watt, who make up the duo, have a reputation for being perhaps a little unfriendly (to journalists), morose and, ahem, boring. Which just goes to show you shouldn't believe everything you hear because Everything But The Girl really aren't THAT bad.

Certainly they make it clear when they think you've said something stupid (like when I dismissed the cover of their album as "pleasant", only to find that Tracey's best friend had designed it), but they are hardly the *enfants terribles* I'd expected.

Tracey and Ben believe that their supposedly negative attitude to the press has just been blown out of proportion to make 'a good story'.

"I think they dislike us more than we dislike them," says Tracey ruefully. "You've just got to ignore it and rise above it... be noble!"

So, after too many days already spent promoting their debut album 'Eden', the duo can hardly contain their boredom with yet another interview.

"We've given the same answers to the same questions all week," they say, and to make the job of finding out about them even harder, turn their noses up when asked about their background, quickly bringing the subject back to the music. But at least in their case the music is worth it.

IT'S OVER two years since solo artists Ben Watt and Tracey Thorn met at Hull University, found they were signed to the same record label (Cherry Red) and teamed up to form Everything But The Girl. They released one single (the Cole Porter classic 'Night And Day') and then saw EBTG take a backseat while Tracey and Ben helped out on other people's projects. Most notable of these was Tracey's hypnotic performance of 'Paris Match', providing the outstanding track on the Style Council's 'Cafe Bleu' album. This took only one afternoon and there are no plans to repeat the collaboration.

With the release of 'Each And Every One' in May, EBTG reappeared, proving that a good song can succeed on its own merits.

"It's a thrill knowing you're in the charts and you haven't done stupid things to get there," says Tracey, "like giving away free records or wriggling your bum at the camera on 'Top Of The Pops'." (They treat the prospect of going on with the mildest enthusiasm.)

"And it's brilliant to see people still playing the record without all that rubbish," adds Ben. "It just gives you faith in your own music."

'Each And Every One' was taken from 'Eden', which is still giving a welcome breath of fresh air to a chart laden with identikit synth sounds and improbable haricuts; the new 45 is 'Mine', destined, I hope, to do the same.

'Eden' was generally received as an exciting and different sound, ranging from labels of 'new jazz' along with artists like Sade and Carmel, to one

review deciding it was a bossa nova album.

"Obviously with limited space the press like to say something coherent," says Ben, "but next time someone says 'Eden' is a bossa nova LP they're lying." So how would they describe themselves then? "It's up to the music papers to limit us to a certain style," he answers, thus ending any conversation on that subject.

WHATEVER THE type of music EBTG play, its appeal lies as much in what they sing about as how they sing it.

"An LP isn't just trying to say something," Tracey explains. "It's valid just for itself. But at the same time, I have a lot of things I want to say and I hope some of it comes across."

"The best thing is if someone writes to you and says you've said something they've always wanted to. Then you have had some sort of perception about something a lot of people feel and you're not just writing about yourself."

"If you can express some kind of dissatisfaction or moods which otherwise remain unarticulated you're doing something valuable."

"The songs on 'Eden' are about people's lives," she continues, "and how personal things are also political. To sing about men and women (the bluesy 'Even So') or someone getting killed in war ('Soft Touch') is very personal, but it's political too on a general level, just by the way our society is organised."

"Our politics are very much rooted in the music," adds Ben, "we generate thought about the way people are presented, for example, the simple stereotyping that occurs."

Tracey nods in agreement. "Our attitude is generally presented as just awkward so and sos who don't like getting into the whole pop star bit, but to us the only way to combat things like sexism in the music business is just not to play the game."

"I could put on loads of make-up and have me on the cover of the album, but it would be using me to sell the record and I'd hate that... although it probably wouldn't work in my case anyway! It's just succumbing to the game, isn't it?"

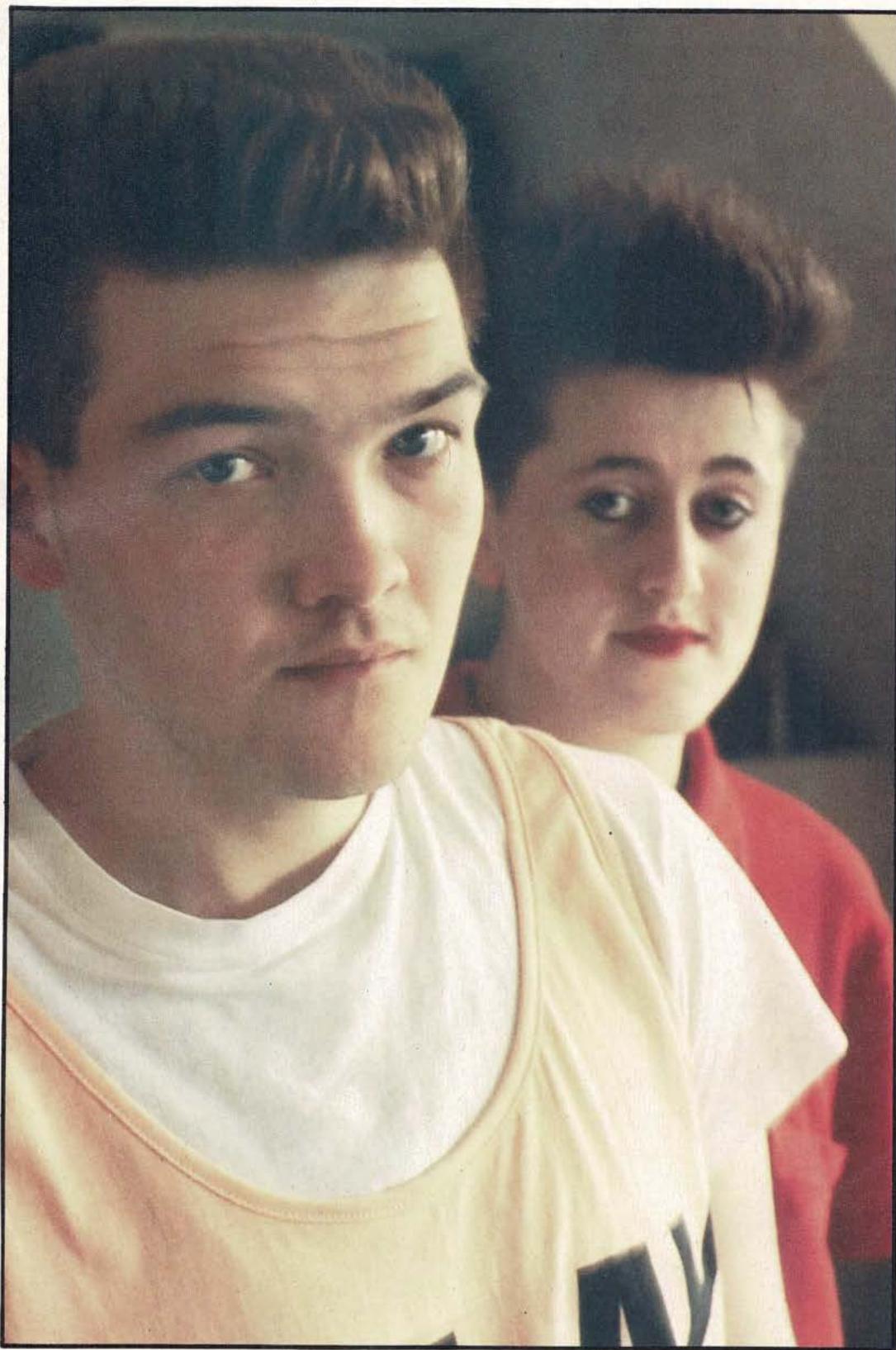
NOT "SUCCUMBING to the game" is obviously Everything But The Girl's priority. Which is also where their greatest problem lies, though they probably don't see it like that.

By taking such a stance, they leave themselves wide open to attack. To say you're not interested in selling your music is a convenient excuse in the event of no-one buying it.

Yet, EBTG seem to mean it when they say they're not interested in "succumbing" to anything. With one hit single under their belts and the release of the follow-up, instead of attending the hated photosessions or doing the rounds of 'Razzmatazz' or 'Cheggers Plays Pop', Tracey and Ben fly off to Greece for a holiday.

Everything But The Girl are irritating if they don't fit into your plans. But for me, if it means more albums like 'Eden', then I really couldn't care.

Eleanor Levy





stevie wonder

STEVIE WONDER &
WONDERLOVE, NEC,
BIRMINGHAM

WONDERFUL, WONDERFUL wonder when. Mr Wonder is one of *the* major black musical heavyweights of our time, and since 'Music Of My Mind' back in the early seventies, he has been a constant source of surprise, melody and social dialogue . . . without Marvin Gaye and Stevie Wonder there would have been no 'Message', no 'White Lines' and probably no 'Nelson Mandela'.

This was Stevie's first British concert in ages . . . an age where black music has taken a hold of the British charts — but still an age where a Ray-Ban casualty gains more press coverage than an imprisoned African Leader . . . so it goes.

Five rows from the front, in a sea of predominantly white faces, I saw Stevie Wonder emerge from the darkness and start 'rapping' with the audience.

He starts off by doing parodies of Country & Western and Blues songs, and almost unbelievably hovers on the edge of cabaret . . . but he then settles down to 'Superwoman' and 'All In Love Is Fair' about which Stevie says: "I wrote this song about my love — she broke my heart so I wanted to break her jaw."

The slower songs such as these and 'You & I' and 'Don't You Worry 'Bout A Thing' excel over much of the obligatory funk tunes, and when Wonder starts indulging in tedious comedy routines and dodgy audience participation, the show has a tendency to fall flat.

After this initial selection of slower material he makes the mistake of doing a sixties Motown Medley of 'Fingertips' / 'Uptight' / 'My Cherie Amour' / 'I Was Made To Love Her' / 'Signed Sealed Delivered' etc. . . . but whilst this was the musical nadir of the night, it provoked the grandest audience reaction.

And just as you think that the showbiz has overridden the drive, Stevie starts cutting a rug and the 13-piece band suddenly takes off into GROOVADELIC SYSTEMATED OVERFUNK!

'Sir Duke', 'I Wish' and 'Isn't She Lovely' bang the nail home, and consecutively let us know why Stevie Wonder is so famous — those three songs from the inspirational 'Songs In The Key Of Life' truly elevated the evening and from then on it was impossible not to be spirited away in both mind and feet — GYRATE!

He then went from strength to strength belting out 'Sunshine', the predictable 'Superstition' and 'Master Blaster' and 'Do I Do'. The London audience will surely revel in this, as the Brummie one did — but the gross cabaret routines at the beginning of the show have GOT to go . . . and as this might be his last ever visit to this country, he should let the music speak for itself: HOTTER THAN JULY!

Dylan Jones

US Singles

- 1 1 THE REFLEX, Duran Duran, Capitol
- 2 4 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 3 8 WHEN DOVES CRY, Prince, Warner Brothers
- 4 5 SELF CONTROL, Laura Branigan, Atlantic
- 5 7 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 6 6 THE HEART OF ROCK 'N' ROLL, Huey Lewis and The News, Chrysalis
- 7 2 TIME AFTER TIME, Cyndi Lauper, Portrait
- 8 10 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 9 3 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 10 12 ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE, Mike Reno & Ann Wilson, Columbia/CBS
- 11 9 OH, SHERRIE, Steve Perry, Columbia/CBS
- 12 11 BORDERLINE, Madonna, Sire
- 13 19 LEGS, ZZ Top, Warner Brothers
- 14 13 IT'S A MIRACLE, Culture Club, Virgin/Epic
- 15 20 MAGIC, The Cars, Elektra
- 16 16 STAY THE NIGHT, Chicago, Full Moon/Warner Bros
- 17 22 DOCTOR! DOCTOR!, Thompson Twins, Arista
- 18 23 INFATUATION, Rod Stewart, Warner Brothers
- 19 25 DANCE HALL DAYS, Wang Chung, Geffen
- 20 26 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 21 21 WHO'S THAT GIRL, Eurythmics, RCA
- 22 24 MODERN DAY DELILAH, Van Stephenson, MCA
- 23 14 SISTER CHRISTIAN, Night Ranger, Camel/MCA
- 24 15 YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M
- 25 30 BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 26 28 NO WAY OUT, Jefferson Starship, Grunt
- 27 29 DON'T WALK AWAY, Rick Springfield, RCA
- 28 31 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 29 46 GHOST BUSTERS, Ray Parker Jr, Arista
- 30 — STATE OF SHOCK, Jacksons, Epic
- 31 35 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 32 37 I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins, Columbia/CBS
- 33 36 SUNGLASSES AT NIGHT, Cory Hart, EMI-America
- 34 38 PRIME TIME, The Alan Parsons Project, Arista
- 35 39 (OBSCENE) PHONE CALLER, Rockwell, Motown
- 36 41 ROMANCING THE STONE, Eddy Grant, Portrait
- 37 42 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 38 40 FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
- 39 52 PANAMA, Van Halen, Warner Brothers
- 40 18 HELLO, Lionel Richie, Motown
- 41 45 ALIBIS, Sergio Mendes, A&M
- 42 17 BREAKDANCE, Irene Cara, Geffen/Network
- 43 27 RUN, RUNAWAY, Slade, CBS Associated
- 44 48 BOYS (DO FALL IN LOVE), Robin Gibb, Mirage
- 45 47 LOVE OF THE COMMON PEOPLE, Paul Young, CBS
- 46 49 A LITTLE LOVE, Juice Newton, Capitol
- 47 53 THE FIRST DAY OF SUMMER, Tony Carey, MCA
- 48 34 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 49 72 STUCK ON YOU, Lionel Richie, Motown
- 50 54 SHE DON'T KNOW ME, Bon Jovi, Mercury
- 51 55 10-9-8, Face To Face, Epic
- 52 58 TURN TO YOU, Go-Go's, IRS
- 53 — SHE'S MINE, Steve Perry, Columbia
- 54 56 STRANGERS IN A STRANGE WORLD, Jenny Burton & Patrick Jude, Atlantic
- 55 33 WHAT IS LOVE?, Howard Jones, Elektra
- 56 68 ROUND AND ROUND, Ratt, Atlantic
- 57 32 I'LL WAIT, Van Halen, Warner Bros
- 58 62 SO YOU RAN, Orion The Hunter, Portrait
- 59 44 DANCING IN THE SHEETS, Shalamar, Columbia/CBS
- 60 67 HOLD ME, Teddy Pendergrass with Whitney Houston, Asylum

Bullets 61-100

- 61 65 BRINGIN' ON THE HEARTBREAK, Def Leppard, Mercury
- 63 — SEXY GIRL, Glenn Fry, MCA
- 65 69 TAKING IT ALL TOO HARD, Genesis, Atlantic

- 66 70 THE MOMENT OF TRUTH, Survivor, Casablanca
- 68 85 IT CAN HAPPEN, Yes, Atco
- 69 74 JAM ON IT, Newcleus, Sunnyview
- 71 76 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 73 79 YOUNG THING, WILD DREAMS (ROCK ME), Red Rider, Capitol
- 74 89 MISSING YOU, John Waite, EMI/America
- 77 — THE WARRIOR, Scandal W/Patti Smith, Columbia
- 82 — BLACK STALLIONS/WHITE STALLIONS, M+M, RCA
- 83 — I LOST ON JEOPARDY, 'Weird Al' Yankovic, Rock 'n' Roll
- 84 — NOW IT'S MY TURN, Berlin, Geffen
- 87 — HIGH ON EMOTION, Chris De Burgh, A&M
- 88 — THIN LINE BETWEEN LOVE AND HATE, Pretenders, Sire
- 89 — FEELS SO REAL, Patrice Rushen, Elektra
- 91 — SUCH A SHAME, Talk Talk, EMI-America

Compiled by Billboard

US Albums

- 1 2 SPORTS, Huey Lewis & The News, Chrysalis
- 2 1 FOOTLOOSE, Soundtrack, Columbia/CBS
- 3 9 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 4 3 CAN'T SLOW DOWN, Lionel Richie, Motown
- 5 5 HEARTBEAT CITY, The Cars, Elektra
- 6 4 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 7 7 1984, Van Halen, Warner Bros
- 8 8 THRILLER, Michael Jackson, Epic
- 9 6 LOVE AT FIRST STING, Scorpions, Mercury
- 10 10 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 11 14 REBEL YELL, Billy Idol, Chrysalis
- 12 12 STREET TALK, Steve Perry, Columbia/CBS
- 13 11 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 14 13 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 15 15 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 16 18 BREAKIN', Soundtrack, Polydor
- 17 17 BREAK OUT, Pointer Sisters, Planet
- 18 20 ELIMINATOR, ZZ Top, Warner Brothers
- 19 19 JERMAINE JACKSON, Jermaine Jackson, Arista
- 20 22 MADONNA, Madonna, Sire
- 21 16 GRACE UNDER PRESSURE, Rush, Mercury
- 22 25 OUT OF THE CELLAR, Ratt, Atlantic
- 23 35 BEAT STREET, Soundtrack, Atlantic
- 24 23 INTO THE GAP, Thompson Twins, Arista
- 25 26 17, Chicago, Full Moon/Warner Brothers
- 26 28 SELF CONTROL, Laura Branigan, Atlantic
- 27 27 RECKONING, REM, IRS
- 28 30 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 29 21 BODY AND SOUL, Joe Jackson, A&M
- 30 24 UH-HUH, John Cougar Mellencamp, Riva
- 31 29 TALK SHOW, Go-Go's, IRS
- 32 33 TOUCH, Eurythmics, RCA
- 33 34 KEEP YOUR HANDS OFF MY POWER SUPPLY, Slade, CBS Associated
- 34 38 POINTS ON THE CURVE, Wang Chung, Geffen
- 35 31 THE PROS & CONS OF HITCH-HIKING, Roger Waters, Columbia/CBS
- 36 57 PRIVATE DANCER, Tina Turner, Capitol
- 37 37 LEARNING TO CRAWL, The Pretenders, Sire
- 38 39 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 39 45 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
- 40 43 THE ICICLE WORKS, The Icicle Works, Arista
- 41 41 WHAT'S NEW, Linda Ronstadt, Asylum
- 42 42 IT'S MY LIFE, Talk Talk, EMI-America
- 43 36 JULIO, Julio Iglesias, Columbia/CBS
- 44 46 MIRROR MOVES, Psychedelic Furs, Columbia/CBS
- 45 32 ABOUT FACE, David Gilmour, Columbia/CBS
- 46 — INDIANA JONES & THE TEMPLE OF DOOM, Soundtrack, Polydor
- 47 40 AGAINST ALL ODDS, Soundtrack, Atlantic
- 48 — FAREWELL MY SUMMER LOVE, Michael Jackson, MCA
- 49 75 NUCLEAR FURNITURE, Jefferson Starship, RCA
- 50 50 FUTURE SHOCK, Herbie Hancock, Columbia/CBS

Compiled by Billboard

in your newsagents now

SOUNDS

SHEER RELIEF



X WORD

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

ACROSS

- 1 Peter Gabriel's burning command (4,7,3,4)
- 7 Advice from Will Powers could lead to this (7,4,10)
- 8 Group you could find Drowning in Berlin in 1982 (7)
- 9 Direction of a miracle for Nick (5)
- 11 Group that wanted Power and Glory in 1983 (5)
- 12 Madness label but not for long (5)
- 13 What The Bunynmen see at night (7,4)
- 15 It's followed Gold (4,4,3,5)
- 17 Piece of celluloid that inspired Duran Duran (5,2,4)
- 18 Clash single from 1982 (4,3,6)
- 20 Label in Nik Kershaw's mac (1,1,1)
- 22 Level 42 live it up when it goes down (3)
- 23 He's been Romancing The Stone (4,5)
- 25 What 1981 was for Elvis (4,4,3,3,5)
- 27 Group who were Dancing Tight in 1983 (6)
- 28 & 28 down Chart superstar (6,3)
- 29 Motorhead leader (5)
- 30 What Swansway are lighting up the charts with (13)

- 16 Nik wants you to bring them on (7,5)
- 19 They hurt Sad Cafe (8)
- 21 Vacant or flamingo (6)
- 24 Continent or group (4)
- 26 The eyes of Abba or Roxy Music (5)
- 28 See 28 across

LAST WEEK'S SOLUTION

ACROSS: 1 'Sad Songs', 4 'That's The Way', 8 Tina Turner, 9 'The Gap', 10 Shy, 11 Frankie Goes To, 13 'Driving In My Car', 15 Andy, 16 'In The City', 17 'Red Red Wine', 19 Electro, 21 Mick Jones, 24 'Right Now', 26 Stray, 27 Stool, 31 Shag, 32 'Smalltown Boy', 35 'Looking At Midnight', 37 Echo, 38 Susanne Sulley.

DOWN: 1 'So Tired', 2 'Dancin' In The Dark', 3 'Out Of Time', 4 Terri, 5 Steve, 6 'Hearts and Bones', 7 'Alchemy', 12 Kenny Loggins, 14 Glittering, 17 Ran, 18 Cats, 20 Eurythmics, 22 Cool, 23 Hollywood, 25 Bobby, 28 Taxi, 29 Stride, 30 Wells, 33 Spns, 34 Karn, 36 Ted.

X-WORD WINNER (JUNE 16)
Anne Martin, 83 Holmdale Road, Chislehurst, Kent BR7 6BY

Blancmange Comp Winners

Barry Mason, Brighton, E Sussex; M Thomas, Chester, Cheshire; Gail Marshall, Bishopbriggs G64; Bryan Cottenden, Blackpool, Lancs; Carolyn Sims, Northallerton, N Yorks; David Brenton, St Austell, Cornwall; Mark Page, Bournemouth, Dorset; Michael Tighe, Daventry; Maria Bonham, Dunstable, Beds; J P Macmillan, Glasgow G12; Helen Flintham, Lincoln; Angela Rowbotham, Palmers Green N 13; Carl Wilson, Matlock, Derbys; Steve Prior, Trowbridge, Wilts; Greg Bird, Harlow, Essex; Gary Jones, Leytonstone E11; Julie Alexander, Oxford; Jacqui Keavey, Walthamstow E17; Miss M Fother, Leighton Buzzard, Beds; M McLaren, Nr Ilchester, Somerset; Chris Beaumont, Barnsley, S Yorks; Phil Allitt, Banbury, Oxon; David Rose, Nr Manningtree, Essex; Angus Johnson, Hampstead, London NW6; Catherine Page, Hythe, Kent.

ANSWERS: 1 b) 'Don't Tell Me', 2) a) Neil Arthur, 3) a) Stephen Luscombe

DOWN

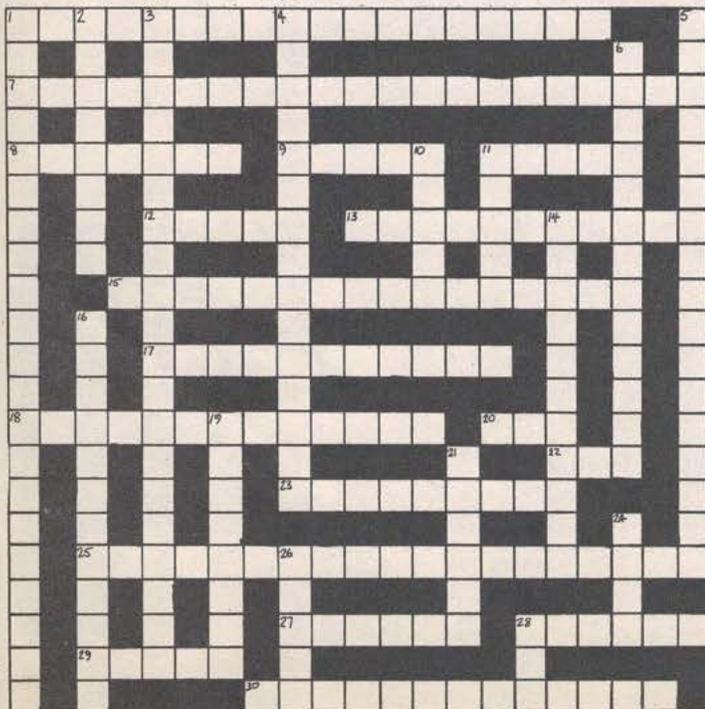
- 1 It's all George asks (4,2,2,5,3,2,2)
- 2 Description of The Flying Pickets (4,4)
- 3 Final fling for Soft Cell (4,5,2,5)
- 4 Simon and his friends are all members (5,2,3,5)
- 5 Talking Heads communication (8,2,7)
- 6 How Billy Joel sees himself (2,8,3)
- 10 Greeting from Lionel (5)
- 11 Joy Division LP (5)
- 14 Flash message bringer (5,6)



MEET JIM McLean and the Stray Cats. See anyone you know? This is from the film 'Stardust' and the group are (left to right) Keith Moon, Dave Edmunds, David Essex — who scored a hit with 'Silver Dream Machine' in 1980 — and Paul Nicholas. Can you name their first chart entries in their various real life personas to start our treasure trove Trivia Quiz?

TRIVIA QUIZ

- 1 'Relax', in the charts at present, is a platinum disc. How many singles need to be sold to qualify for this?
- 2 Who had hits with 'I Wonder' and 'Then He Kissed Me'?
- 3 From which album does Bowie's 'Golden Years' originate?
- 4 Who advised Ruby not to take her love to town?
- 5 Shirley & Co and Moments & Whatnauts both recorded for which now defunct record label?
- 6 Who sang about making up again in 1978?
- 7 Who had a hit with a cover of the Rolling Stones' 'Ruby Tuesday'?
- 8 Who had a hit with 'Pearl's A Singer' and an album called 'Pearls'?
- 9 In what year did David Soul have a number one with 'Silver Lady'?
- 10 Who scored a hit twice with a cover of Neil Young's 'After The Goldrush'?
- 11 Who sang about a girl that loved like diamond?
- 12 How many singles sold does a gold disc indicate?
- 13 Who had hits with 'Lonely Boy' and 'Never Let Her Slip Away'?
- 14 'Golden Brown' was the Stranglers' biggest hit but what was their first?
- 15 Which Bowie album features a track called '1984'?
- 16 Whose first hit was 'Cracklin' Rosie'?
- 17 Golden Earring had a worldwide hit with 'Radar Love'. From which country do they originate?
- 18 Who had a hit with 'Diamond Smiles'?
- 19 Shirley Bassey has sung the theme to two James Bond films. What were they?
- 20 Which member of Motorhead was in Hawkwind when they had a hit with 'Silver Machine'?
- 21 'Silver Star' was a hit for the Four Seasons minus their usual lead singer. Who is he?
- 22 Name Bob Seger's backing band.
- 23 Who had a top 10 hit with 'Get Up And Boogie'?
- 24 'New Gold Dream' was a hit album for which group?
- 25 How many singles does a silver disc indicate?



ANSWERS
 1 One million, 2 The Crystals, 3 'Station To Station', 4 Kenny Rogers & The First Edition, 5 All Nicholas Reggae Like It Used To Be, 6 Scorpions but we'll let you have 'I Hear You Knocking', David Essex, 'Rock On' and Paul Nicholas 'Reggae Like It Used To Be', 7 The Who, Dave Edmunds, 'Sabra Dance' as Love
 8 Boomtown Rats, 9 Goldfinger, and Diamonds Are Forever, 20 Lemmy, 21 Frankie Valli, 22 Platinum, 6 Goldie, 7 Melanie, 8 Elkie Brooks, 9 1977, 10 Prelude, 11 Spandau Ballet, 12 Hall
 13 One million, 2 The Crystals, 3 'Station To Station', 4 Kenny Rogers & The First Edition, 5 All Nicholas Reggae Like It Used To Be, 6 Scorpions but we'll let you have 'I Hear You Knocking', David Essex, 'Rock On' and Paul Nicholas 'Reggae Like It Used To Be', 7 The Who, Dave Edmunds, 'Sabra Dance' as Love
 8 Boomtown Rats, 9 Goldfinger, and Diamonds Are Forever, 20 Lemmy, 21 Frankie Valli, 22 Platinum, 6 Goldie, 7 Melanie, 8 Elkie Brooks, 9 1977, 10 Prelude, 11 Spandau Ballet, 12 Hall

UK Albums

Week ending June 23, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

16



TINA TURNER: *hay today, gown tomorrow!*

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
1	1	7		LEGEND, Bob Marley and the Wailers, Island ☆
2	—	—		BREAKING HEARTS, Elton John, Rocket HISP25
3	2	43		AN INNOCENT MAN, Billy Joel, CBS ☆
4	7	3		AMERICAN HEARTBEAT, Various, Epic
5	6	36		CAN'T SLOW DOWN, Lionel Richie, Motown ☆
6	13	3		BREAKDANCE, Original Soundtrack, Polydor
7	3	3		BORN IN THE USA, Bruce Springsteen, CBS
8	4	17		THE WORKS, Queen, EMI □
9	9	4		FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
10	8	2		CAMOUFLAGE, Rod Stewart, Warner Bros
11	12	81		THRILLER, Michael Jackson, Epic ☆
12	5	6		THEN CAME ROCK'N'ROLL, Various, EMI
13	11	16		HUMAN'S LIB, Howard Jones, WEA ☆
14	10	13		NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI ☆
15	23	17		HUMAN RACING, Nik Kershaw, MCA □
16	—	—		PRIVATE DANCER, Tina Turner, Capitol TINA1
17	32	9		BREAKOUT, Pointer Sisters, Planet
18	19	11		FOOTLOOSE, Original Soundtrack, CBS □
19	18	15		CAFE BLEU, Style Council, Polydor □
20	14	4		LOST BOYS, Flying Pickets, 10 Records
21	17	4		BREAK MACHINE, Break Machine, Record Shack
22	16	3		EDEN, Everything But The Girl, Blanco Y Negro
23	21	2		HEARTBEATS, Barbara Dickson, Epic
24	15	8		MASTERPIECES — VERY BEST OF SKY, Sky, Telstar
25	29	19		INTO THE GAP, Thompson Twins, Arista ☆
26	25	18		THE SMITHS, Smiths, Rough Trade
27	30	7		HYSTERIA, Human League, Virgin □
28	20	6		HUNGRY FOR HITS, Various, K-Tel
29	24	2		ROCK WILL NEVER DIE, Michael Schenker Group, Chrysalis
30	45	8		JUNK CULTURE, Orchestral Manoeuvres, Virgin □
31	37	4		BACKTRACKIN', Eric Clapton, Starblend
32	22	6		DON'T STOP DANCING, Various, Telstar
33	27	15		ALCHEMY, Dire Straits, Vertigo □
34	33	7		LAMENT, Ultravox, Chrysalis □
35	28	31		SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
36	49	4		TOUCH DANCE, Eurythmics, RCA
37	—	—		SHE'S SO UNUSUAL, Cyndi Lauper, Portrait PRT25792
38	47	3		EMERALD CLASSICS, Various, Stiff
39	36	6		MANGE TOUT, Blancmange, London
40	59	7		CHANGE OF HEART, Change, WEA
41	50	33		OFF THE WALL, Michael Jackson, Epic ☆
42	34	2		IN THE STUDIO, Special Aka, 2 Tone
43	38	56		TOO LOW FOR ZERO, Elton John, Rocket ☆
44	26	3		HYAENA, Siouxsie And The Banshees, Wonderland
45	51	3		STAY HUNGRY, Twisted Sister, Atlantic
46	40	51		QUEEN GREATEST HITS, Queen, EMI ☆
47	44	8		THE PROS AND CONS OF HITCHHIKING, Roger Waters, Harvest
48	74	37		COLOUR BY NUMBERS, Culture Club, Virgin ☆
49	35	8		LEGEND, Clannad, RCA
50	79	4		KEEP MOVING, Madness, Stiff
51	57	41		LABOUR OF LOVE, UB40, DEP International/Virgin ☆
52	53	31		UNDER A BLOOD RED SKY, U2, Island ☆
53	63	10		HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
54	54	12		FACE VALUE, Phil Collins, Virgin ☆
55	46	3		THE STRANGER, Billy Joel, CBS
56	60	2		BROKEN DREAMS, Various, Starblend
57	39	4		STREET SOUNDS ELECTRO 4, Various, Streetsounds
58	41	7		MAN ON THE LINE, Chris De Burgh, A&M
59	55	49		NO PARLEZ, Paul Young, CBS ☆
60	—	—		STREETSONDS UK ELECTRO, Various, Streetsounds ELCST1984
61	52	30		NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
62	77	2		GREATEST MESSAGES, Grandmaster Flash & Furious 5, Sugarhill
63	76	48		THE CROSSING, Big Country, Mercury ☆
64	—	—		FAR FROM THE HURTING KIND, Tracie, Respond RRL502
65	84	10		BANANARAMA, Bananarama, London
66	48	10		OASIS, Oasis, WEA
67	65	2		THE NYLON CURTAIN, Billy Joel, CBS
68	42	12		AND I LOVE YOU SO, Howard Keel, Warwick □
69	58	12		GREATEST HITS, Marvin Gaye, Telstar □
70	75	32		TOUCH, Eurythmics, RCA ☆
71	66	9		LOVE WARS, Womack And Womack, Elektra
72	61	284		BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
73	72	4		TRUE, Spandau Ballet, Chrysalis ☆
74	70	20		SPARKLE IN THE RAIN, Simple Minds, Virgin □
75	68	8		THE TOP, Cure, Fiction □
76	56	8		OCEAN RAIN, Echo And The Bunnymen, Korova □

77	91	13	BODY AND SOUL, Joe Jackson, A&M
78	73	33	YENTL, Barbra Streisand, CBS □
79	67	6	MADONNA, Madonna, Warner Bros
80	69	6	FANTASTIC, Wham, Innervision ☆
81	62	7	MIRROR MOVES, Psychedelic Furs, CBS
82	31	4	20 FAMILY FAVOURITES, Vera Lynn, EMI
83	—	—	SYNCHRONICITY, Police, A&M AMLX63765
84	95	15	FUGAZI, Marillion, EMI □
85	87	3	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
86	94	3	LIONEL RICHIE, Lionel Richie, Motown
87	—	—	RIO, Duran Duran, EMI EMC3411
88	80	2	52ND STREET, Billy Joel, CBS
89	92	5	STAGES, Elaine Paige, K-Tel ☆
90	—	—	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M AMLX64940
91	81	3	CREW CUTS, Various, Island
92	82	3	NOW, Patrice Rushen, Elektra
93	83	2	REFLECTIONS, Various, CBS
94	—	—	RENEGADES, Brass Construction, Capitol EJ2401601
95	84	2	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
96	—	—	MAMMA, Luciano Pavarotti & H Mancini, Decca 4119591
97	—	—	LEARNING TO CRAWL, Pretenders, Real WX2
98	88	2	VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
99	78	10	GRACE UNDER PRESSURE, Rush, Vertigo
100	—	—	CIVILIZED MAN, Joe Cocker, Capitol EJ2401391

Compiled by Gallup

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

Music Video

1	1	SERIOUS MOONLIGHT, David Bowie, Videoform
2	2	MAKING MICHAEL JACKSON'S THRILLER, Michael Jackson, Vestron
3	3	LEGEND, Bob Marley, Island
4	5	THAT'S THE WAY IT IS, Elvis Presley, MGM/UA
5	4	A KISS ACROSS THE OCEAN, Culture Club, Virgin
6	—	ALL THOSE WASTED YEARS, Hanoi Rocks, Kace International
7	6	ALCHEMY LIVE, Dire Straits, Polygram
8	7	LIVE, Big Country, Polygram
9	14	SWEET DREAMS, Eurythmics, RCA/Columbia
10	8	READY STEADY GO! VOL II, Various, PMI
11	—	THE UNDERTONES VIDEO EP, PMI
12	17	ROCK 'N' SOUL LIVE, Hall & Oates, RCA/Columbia
13	10	LOVE YOU TILL TUESDAY, David Bowie, Polygram
14	16	REUNION CONCERT, Everly Brothers, MGM/UA
15	9	DURAN DURAN, PMI
16	7	NOW THAT'S WHAT I CALL MUSIC VIDEO II, Various, Virgin/PMI
17	12	BENATAR, Pat Benatar, RCA/Columbia
18	24	DOLLY IN LONDON, Dolly Parton, RCA/Columbia
19	—	THE VIDEO, Chris De Burgh, A&M
20	—	NOCTURNE, Siouxsie & The Banshees, Polygram

Compiled by Video Week

UK Singles

Week ending June 23, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	3	TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ☐
2	4	3	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
3	5	32	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
4	3	5	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
5	2	6	WAKE ME UP BEFORE YOU GO GO, Wham, Epic
6	24	2	JUMP (FOR MY LOVE), Pointer Sisters, Planet
7	8	5	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
8	35	2	BREAKIN' ... THERE'S NO STOPPING US, Ollie and Jerry, Polydor
9	7	6	SAD SONGS, Elton John, Rocket
10	36	4	TIME AFTER TIME, Cyndi Lauper, Portrait
11	11	5	THINKING OF YOU, Sister Sledge, Cotillion
12	21	21	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill
13	12	6	SUSANNA, Art Company, Epic
14	9	11	HIGH ENERGY, Evelyn Thomas, Record Shack
15	23	3	TALKING LOUD AND CLEAR, Orchestral Manoeuvres, Virgin
16	6	4	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
17	19	5	CHANGE OF HEART, Change, WEA
18	34	2	STUCK ON YOU, Lionel Richie, Motown
19	22	4	ABSOLUTE, Scritti Politti, Virgin
20	13	5	HEAVEN KNOWS I'M MISERABLE NOW, Smiths, Rough Trade
21	20	5	SO TIRED, Ozzy Osbourne, Epic
22	10	6	PEARL IN THE SHELL, Howard Jones, WEA
23	14	7	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
24	15	11	SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
25	29	3	I WANNA BE LOVED/TURNING THE TOWN RED, Elvis Costello and the Attractions, F Beat
26	16	9	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
27	48	4	DANCE ME UP, Gary Glitter, Arista
28	55	2	LOVE RESURRECTION, Alison Moyet, CBS
29	—	—	LIFE ON YOUR OWN, Human League, Virgin VS688
30	40	6	PERFECT SKIN, Lloyd Cole and the Commotions, Polydor
31	49	2	LEAVE A TENDER MOMENT ALONE, Billy Joel, CBS
32	17	6	YOU'RE THE BEST THING/BIG BOSS GROOVE, Style Council, Polydor
33	41	2	WAITING IN VAIN, Bob Marley and the Wailers, Island
34	18	9	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
35	27	10	THE REFLEX, Duran Duran, EMI ○
36	54	2	YOUNG AT HEART, Bluebells, London
37	31	5	LOVE ALL DAY, Nick Heyward, Arista
38	25	12	ONE BETTER DAY, Madness, Stiff
39	30	6	INFATUATION, Rod Stewart, Warner Bros
40	50	3	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
41	28	12	I WANT TO BREAK FREE, Queen, EMI ○
42	26	6	ROUGH JUSTICE, Bananarama, London
43	44	3	THOSE FIRST IMPRESSIONS, Associates, WEA
44	—	—	WHEN DOVES CRY, Prince, Warner Bros W9286
45	38	6	DANCING IN THE DARK, Bruce Springsteen, CBS
46	—	—	SWEET SOMEBODY, Shannon, Club JAB 3
47	69	2	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
48	32	12	AUTOMATIC, Pointer Sisters, Planet
49	60	2	I FOUND LOVIN', Fatback Band, Master Mix
50	45	3	DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, Epic
51	39	13	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin ○
52	65	2	WHEN YOUR EX WANTS YOU BACK, Surface, Salsoul
53	78	2	COME BACK, Mighty Wah!, Beggars Banquet
54	37	8	BREAK DANCE PARTY, Break Machine, Record Shack
55	77	2	DON'T LET NOBODY HOLD YOU DOWN, L J Reynolds, Club
56	79	2	BEAT, STREET BREAKDOWN, Grandmaster and Melle Mel etc, Sugarhill

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

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CYNDI LAUPER: it's a Cyn to tell a lie; DIFFORD AND TILBROOK: still cool for cats; RICHIE: who's buyin' all that final Lionel vinyl?

57	86	2	LOVE'S CRASHING WAVES, Difford and Tilbrook, A&M
58	59	5	WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
59	33	5	RED GUITAR, David Sylvian, Virgin
60	67	4	TELL ME WHY, Bobby Womack, Motown
61	42	10	LOVE WARS, Womack and Womack, Elektra
62	80	3	TOSSING AND TURNING, Windjammer, MCA
63	—	—	TO FRANCE, Mike Oldfield & Maggie Reilly, Virgin VS686
64	73	3	JAMMIN' IN AMERICA, Gap Band, Total Experience
65	47	12	ONE LOVE/PEOPLE GET READY, Bob Marley and the Wailers, Island
66	87	6	AGADOO, Black Lace, Flair
67	74	4	TONIGHT IS WHAT IT MEANS TO BE YOUNG, Jim Steinman & Fire Inc, MCA
68	53	3	BODY AND SOUL/TRAIN, Sisters of Mercy, Merciful Release/WEA
69	82	3	THE BEST PART OF BREAKING UP, Roni Griffiths, Making Waves
70	52	8	THE BOY WHO CAME BACK, Marc Almond, Some Bizarre
71	76	3	EYES WITHOUT A FACE, Billy Idol, Chrysalis
72	—	—	BABY I'M SCARED OF YOU, Womack and Womack, Elektra E9733
73	43	10	FOOTLOOSE, Kenny Loggins, CBS
74	96	2	JUST FOR OLD TIMES' SAKE, Foster and Allen, Ritzy
75	46	4	THANKS FOR THE NIGHT, Damned, Plus One
76	88	2	UP AROUND THE BEND, Hanoi Rocks, CBS
77	56	4	FEELS SO REAL (WON'T LET GO), Patrice Rushen, Elektra
78	58	5	BORDERLINE, Madonna, Sire
79	92	2	BACK IN THE OLD COUNTRY, Tom Robinson, Castaway
80	68	4	THE GHOST IN YOU, Psychedelic Furs, CBS
81	—	—	PARTYLINE, Brass Construction, Capitol CL335
82	—	—	'80's ROMANCE, Belle Stars, Stiff BUY200
83	66	3	MAN ON FIRE, Roger Taylor, EMI
84	—	—	IN THE GHETTO, Nick Cave and the Bad Seeds, MUTE 7MUTE032
85	—	—	GET YOUR FEET OUT OF MY SHOES, Boothill Foot Tappers, Go! Discs TAP1
86	98	2	ONE MILLION KISSES, Rufus and Chaka Khan, Warner Bros
87	84	3	MR GROOVE, One Way, MCA
88	—	—	ALL OF YOU, Julio Iglesias and Diana Ross, CBS A4522
89	83	3	RAT RACE, Hi Tension, Streetwave
90	90	2	DISSIDENTS, Thomas Dolby, Parlophone
91	100	2	BE MY NUMBER TWO, Joe Jackson, A&M
92	99	4	LATIN ELECTRICA, Latin Electrica, Pinnacle
93	—	—	LOVER OF MY DREAMS, Yvonne Gage, Pinnacle
94	61	6	ILLUMINATIONS, Swansway, Exit
95	89	5	ANIMAL, Wasp, Music for Nation
96	—	—	SO CLOSE, Flying Pickets, 10 Records TEN24
96	—	—	I FEEL FREE, Mark King, Polydor Mk1
98	75	2	THE LEBANON, Human League, Virgin
99	—	—	AND I DON'T LOVE YOU, Smokey Robinson, Motown TMG1344
100	—	—	TURN TO GOLD, David Austin, Parlophone R6068

Compiled by Gallup

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

◀ JEFFREY OSBORNE scores with Bobby Robson's new wing formation



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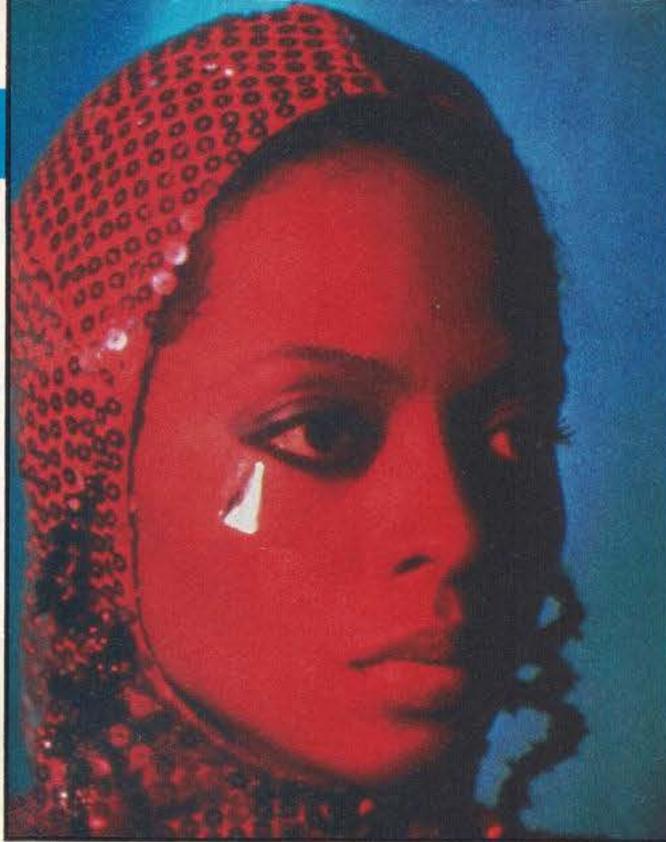
Chartfile

by ALAN JONES

WITH 'Two Tribes' carving a formidable lead at the top of the singles chart, and 'Relax' climbing another six rungs last week, it was another landmark in the short and explosive history of Frankie Goes To Hollywood.

The Frankies became the first act to have two simultaneous top five hits since John Lennon posthumously occupied berths one and four on February 7 1981, with 'Woman' and 'Imagine'. Combined sales of 'Relax' and 'Two Tribes' have now passed two million, with the latter already accounting for around 700,000. That it will quickly emulate 'Relax' by reaching platinum status is inevitable.

It registered the largest single week sales total since the Human League's 'Don't You Want Me'. Already top of the overall and 12-inch singles chart, 'Two Tribes' completed the hat-trick last week by surging to the top of the unpublished seven-inch chart. But it's in the larger format that Frankie's superiority is most pronounced, with the margin over second placed Bronski Beat a yawning seven to one. Indeed, 'Two Tribes' has already become the second most successful 12-inch of all-time behind 'Blue Monday', and ahead of 'Karma Chameleon', 'Don't You Want Me' and 'Relax'.



DIANA ROSS: needs a little help from her friends

Frankie's across-the-board domination of the singles charts is equalled by the continuing superiority of Bob Marley's 'Legend', number one in the album, LP and cassette charts since its debut. The awesome sales clout of these two records means that for the first time ever Island Records acts — Marley is on Island proper, and Frankie

Goes To Hollywood are signed to the associated Zang Tuum Tumb — are top of all six charts...

Diana Ross is undoubtedly a talented lady, but her apparent inability to distinguish good material from bad has frequently plunged her post-Supremes career into unnecessary decline.

The self-managed and temperamental superstar has a well-established and loyal core of supporters, but of the 11 solo hits she's placed on the charts in the last three years, only four have reached the top 40. It's a fair assumption, therefore, that her insipid duet with Julio Iglesias — hot here and in America — was born out of desperation: Even so, there's no denying it has put her back in the spotlight, and more importantly, the charts.

Interestingly, Ross has now had hit duets with four different partners, equalling the record set 10 years ago by Marvin Gaye. Gaye's partners were Mary Wells (1964), Kim Weston (1967), Tammi Terrell (1968) and, of course, Diana Ross (1974). Marvin and Diana cut a whole album together whence came the hit

singles 'You Are Everything' and 'Stop, Look, Listen'. It was Gaye's last duet, and Diana's first. Her subsequent partners — Michael Jackson, Lionel Richie and Julio — have all had solo chart toppers — as has Gaye, so there's no doubting her shrewd judgement.

In the last 20 years Ross has charted not only in duets, but as a member of the Supremes, with the Supremes and the Temptations, in a quartet with Gaye, Stevie Wonder and Smokey Robinson and solo, appearing on a grand total of 60 hits.

Only Elvis Presley (with whom she expressed an interest in recording in 1970) Cliff Richard (of whom she said "Who?") and Paul McCartney — her preferred partner for the last year or so — have sung on more hits.

Ross is now laying down a couple of tracks with Daryl Hall, who's been occupying himself recently by accompanying Elvis Costello on 'The Only Flame In Town'...

Chartfile's favourite title of 1984? Glad you asked. With fully half the year to go, I doubt that anything will better Bull Moose Moore's current US single 'Get Off The Table Mabel (The Two Dollars Is For The Beer)'. A similar but less subtle title is the NY Perverts' 'Sex For Sale — Change Given If You Don't Have A Quarter'. The longest and most pretentious title of the year has to be the flipside of Prince's current release, which bears the ungainly handle of '17 Days (the rain will come down, then U will have 2 choose. If U believe, look 2 the dawn, and U shall never lose'...

The Flying Pickets have completed a hat trick of hits with 'So Close'. Like 'Only You' and '(When You're) Young And In Love', it comes from their 'Lost Boys' album and is rendered without instrumental accompaniment. The Pickets thus become the first act to have more than two acapella hits. The Master Singers struck twice in 1966 with 'The Highway Code' and 'The Weather Forecast', and Prelude had separate chart entries in 1974 and 1982 with two different versions of 'After The Goldrush'...

... AND THAT'S A FACT!

THE ONE-HIT wonder with the longest chart life is Wink Martindale. His solitary hit, the sentimental monologue 'Deck Of Cards', was a hit in 1959, 1960, 1963 and 1973, spending a total of 41 weeks in the hit parade... British duo Chad (Stuart) and Jeremy (Clyde) never had a hit here, but their gentle folk-rock brought them a string of 11 hits in America between 1964 and 1966... The variable 'Spitting Image' came to the end of its run in fine style last week, with the familiar Police toon 'Every Breath You Take' set to new lyrics by Sting... Notable vocal groups the Commodores and Manfred Mann both opened their careers with instrumentals. The Shadows — who went on to have more instrumental hits than any other group — recorded two unsuccessful vocal singles before finding their passport to stardom by staying mute... 'Dancing In The Dark' is easily Bruce Springsteen's most successful American single. His only previous top 10 entry was 1980's 'Hungry Heart', which stopped at number five... Tommy James made his first record, 'Hanky Panky', at the age of 13 in 1961. He could barely give it away then, but four years later it was picked up by a radio station in Pittsburgh which played it incessantly. It soon topped the local charts. Early in 1966, it spread out nationally, surging to number one, and selling over a million copies. James went on to have a further 31 hits, both solo and with the Shondelles, but only one more US number one; the 1968 classic 'Crimson And Clover'... The video of 'Making Michael Jackson's Thriller' has now sold upwards of 138,000 copies in the UK, and an even million worldwide... Meanwhile, 'Thriller' producer Quincy Jones is in Los Angeles, producing the new Frank Sinatra album... The population of Sweden is barely eight million, but the country has had two million selling singles. Both were in the days of the 78rpm single, with 1952's 'Flottarkarlek' by Snoddaf the country's all-time champ. In recent years singles have declined considerably in Sweden as sales of albums soar ahead, and 'Flottarkarlek' is unlikely ever to be surpassed.

RADIO CAROLINE recently celebrated two decades of frequently interrupted transmissions by broadcasting a top 500, compiled from individual top 10's submitted by 9,200 of their listeners.

John Lennon's 'Imagine' took the honours whilst Led Zeppelin's 'Stairway To Heaven' grabbed second place ahead of 'All You Need Is Love' by the Beatles. The rest of the top 10: 4 'Caroline' — The Fortunes; 5 'Riders On The Storm' — The Doors; 6 'Layla' — Derek & The Dominoes; 7 'Nights In White Satin' — The Moody Blues; 8 'All Along The Watchtower' — Jimi Hendrix; 9 'Radar Love' — Golden Earring; 10 'Firebird' — Lynyrd Skynyrd.

In association with Radio Caroline, Chartfile will supply a list of the top 100 records to readers on receipt of a stamped addressed envelope. The full list of five hundred will only be available from Caroline. Details of how to obtain it will be announced over the air shortly, so if you're interested tune to 312 metres (963 Khz).



RECORD MIRROR

JOANNE

HUMAN LEAGUE