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RECORD

JULY 14, 1984 45p

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THERE'S A jam on the 'Party Line' — and for once we can't blame British Telecom. Address all complaints to Brass Construction.
Randy Muller's nine-man funk firm is back with the first hit from the new 'Renegades' album, their ninth since they crashed the scene in '76 with 'Movin' — and a re-issue of that seminal dancer would surely scare up some energy of its own.



HEAVEN HELP Us (Try) is the debut solo single by Orange Juice sticksman Zeke Manyika. A lazy piece of summer fun, 'Heaven Help Us (Try)' features the wonderful vocal talents of Sylvia and the Sapphires and the sprightly Aswad horn section. Expect an album, 'Call And Response', soon. And look out for OJ partner Edwyn Collins and Paul Quinn's wonderful 'Pale Blue Eyes' single even sooner.



'HIT PARADE' — by Harry Hammond and Gered Mankowitz (Plexus £6.95)
Two of rock's greatest photographers at their best. 'Hit Parade' is a well documented history of 35 years of pop snaps — from Johnnie Ray, Al Martino, Frankie Sinatra, to the more studied pose of Sheffield lads Heaven 17 going all Forties.
Complete with explanations of the approach towards each photograph and biographical sketches on the artists snapped, 'Hit Parade' is the ultimate coffee table pop book. And therein lies its main weakness. Too many of the pictures here are the studied work of record company commissions; few capture the artist in more natural surroundings.

Brass, heaven and the hit parade

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Compiled by Jim Reid



EXIT MADNESS, enter Jamie Rae... Yup, after being out Kajaed, out Reflexed and out Kershawed for the last year or so, Stiff Records present their very first teen idol, Jamie Rae. Jamie has all the right cred: 16, straight out of school and from a family of veritable Scots troupers.
Young Mr Rae's winsome profile first came into the public eye as the singer in a Channel Four film 'Living Apart Together', Stiff snapped him up pronto and the pleasant 'She's The One' is his debut single. We don't know what colour socks he wears...

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● COVER PIC by TOSHI

News



TROY TATE'S single 'Thomas' will be out on July 20. The song is taken from Troy's upcoming album 'Ticket To The Dark' which features bassist Pete Rizzo and keyboard player John Hurst.

A bonus track on the 12-inch version of 'Thomas', is 'Watcha Gonna Do Next'.

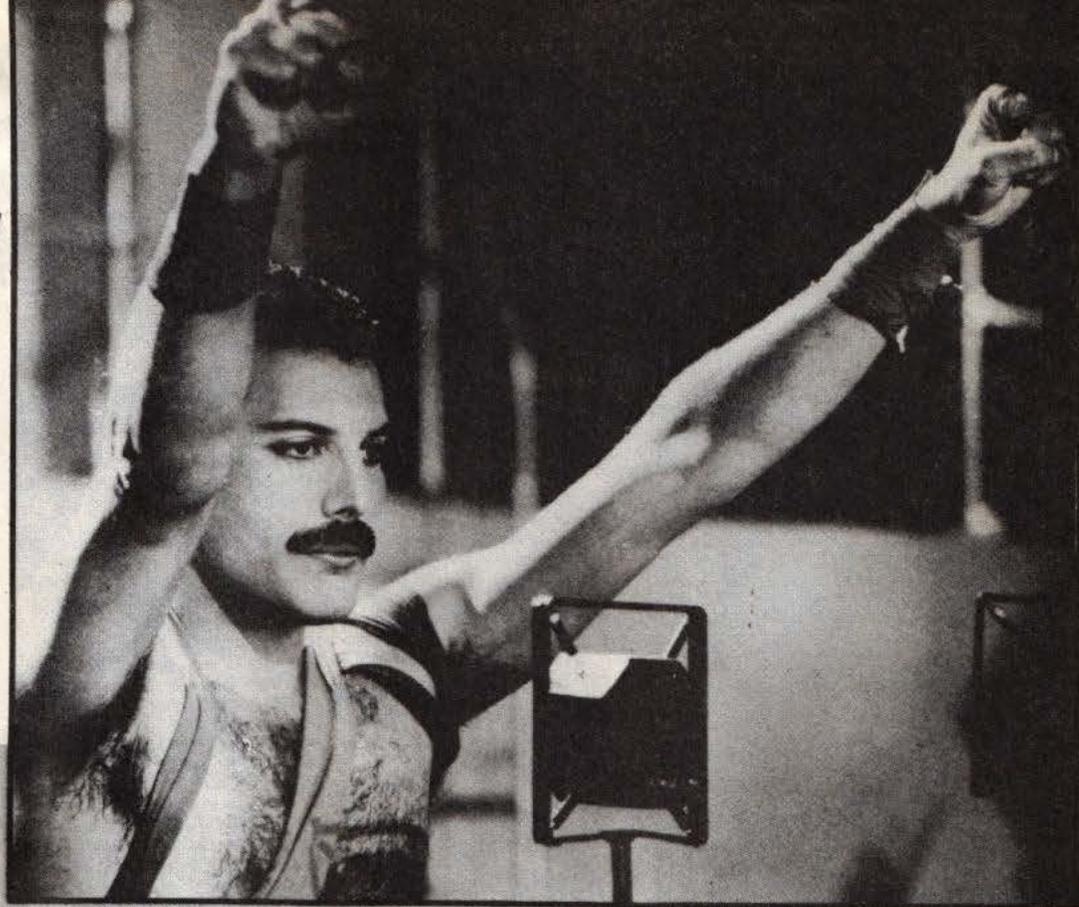
Getting a lot of Flack

ROBERTA FLACK, the acclaimed vocalist and songwriter, will be making a rare trip to Britain for a series of concerts. So far, the only confirmed date is at the London Barbican on October 17. Tickets are available from the box office and usual agents priced at £6, £7.50, £9 and £10.50. More dates should be known shortly.

Ms Flack is best known for her tear jerking hit 'First Time Ever I Saw Your Face'. She also teamed up with Peabo Bryson last year for the number two hit 'Tonight I Celebrate My Love'.

THE COLOURFIELD'S next single, out on July 13, will be 'Take', and not 'Stay' as previously announced. The B-side is 'Pushing Up The Daisies' and the 12-inch version also features a stupendous cover version of Noel Harrison's 1969 hit 'Windmills Of Your Mind'.

The Colourfield have been spending the last few months writing material for an album which they should start recording in August. They also plan to play live this autumn. Watch this space for details.



FREDDIE GOES GA-GA

AS EXCLUSIVELY revealed in RECORD MIRROR, Queen will be playing their first dates for over two years in the late summer.

The band will be kicking off with two shows at Dublin RDS Simmons Court on August 28, 29, followed by Birmingham NEC August 31, September 1, and London Wembley Arena September 4 and 5.

Tickets will be available over the counter from box offices or local agents from July 16 and they are also available by post now.

For the Dublin shows tickets priced £10.50 are available from the address already mentioned. For Birmingham, tickets priced £8 and £9 are available from S & G Promotions, PO Box 4NZ, London W1A

4NZ. Add a 50p booking fee to the cost of each ticket and enclose a SAE. Telephone credit card bookings for Birmingham can be made on (021) 780 2016.

For Wembley, tickets are available from DB Tickets, PL Box 4YJ, London W1A 4YJ. Again add a 50p booking charge per ticket and enclose a SAE. Cheques and crossed postal orders for all of the shows should be made payable to Harvey Goldsmith Entertainments Ltd.

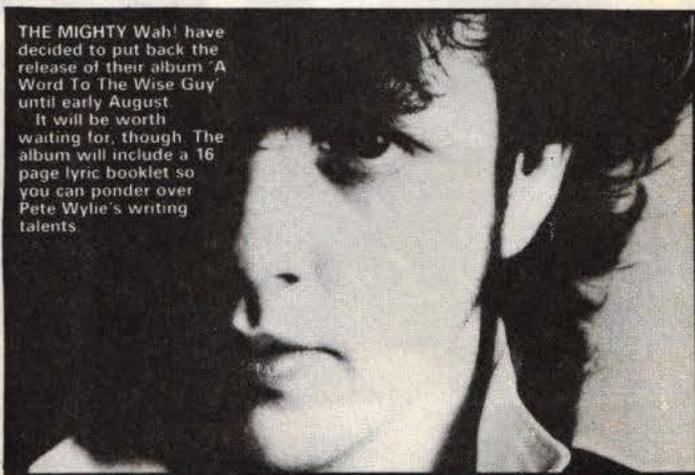
The dates will be part of a full scale European tour. Queen have built an elaborate stage set based around the futuristic design of their 'Radio Ga Ga' promotional video.

● **TEARS FOR FEARS** release their single 'Mother's Talk' on August 10. The dynamic duo have turned down an offer of appearing at Reading Festival on the Friday night, because they have other commitments.

● **THE TIME**, an acclaimed funk band who are featured in Prince's 'Purple Rain' film, release their third album 'Ice Cream Castle' on July 20. Tracks include 'My Drawers', 'Jungle Love' and the naughty 'If The Kid Can't Make You Come'.

THE MIGHTY WAH! have decided to put back the release of their album 'A Word To The Wise Guy' until early August.

It will be worth waiting for, though. The album will include a 16 page lyric booklet so you can ponder over Pete Dinklage's writing talents.



● **H2O DRUMMER** Kenny Dorman has been injured in a road accident just a few days before they were due to play Edinburgh. Kenny was knocked down by a car and taken to hospital with a broken arm, a cracked hip and extensive bruising. John Keenan from Scottish band Sugar Sugar is now helping the band out and they play two re-scheduled dates at Inverness Pharoahs Ice Rink August 2, Gourrock Bay Hotel 5.

● **HAZEL O'CONNOR'S** forthcoming album will be 'Smile', out in early August. Hazel and her brother Neil wrote most of the tracks.

● **CAROL LYNN Townes** releases '99½', a track from the hugely successful 'Breakdance' soundtrack album, on July 20. The B-side is another track from 'Breakdance' called 'Reckless', performed by Chris 'The Glove' Taylor and David Storrs.



Mari Wilson does it out

MARI WILSON will headline a benefit concert for the unemployed at Kirkby on July 15.

The concert, at Kirkby Town Football Stadium, Simons Wood Lane, Kirkby, is to raise funds for the town's unemployed centre which offers advice and hope during these troubled times.

The show begins at 1pm and other acts will include Cook Da Books, Personal Column, Lotus Eaters and Western Promise. Curvaceous Janice Long and John Peel will also be there.

● **RICK SPRINGFIELD**, the man who sings hits like 'Human Touch' and 'Jessie's Girl', now has an official fan club in Britain. For details write to Joanna Mills, 266 Appleton Avenue, Great Barr, Birmingham B43 5QD. The club aims to provide up to the minute news on Rick and supply merchandising items.

NAMES HAVE at last been announced for this year's Reading Festival, being held over August Bank Holiday at its new home in Lilford Park, Northamptonshire.

Organisers are currently negotiating with OMD or Public Image to headline on the Friday night, while old codgers Neil Young and Jethro Tull will be headlining on Saturday and Sunday night respectively.

Other acts booked to appear include Aztec Camera, the Bluebells, General Public, Ian Dury, Icehouse, Lloyd Cole and the Commotions, Thor, Nazareth, Hanoi Rocks, the Enid and Phil Lynott's Grand slam. The full running order has yet to be finalised.

Advanced weekend tickets cost £16.95 and the price includes VAT, camping and car park. Advance day tickets are £7.50 for Friday, £9 for Saturday and £8.50 for Sunday. The price of the advance day tickets does not include camping. Cheques or postal orders only should be sent to NJF/Festival, PO Box 450, London W1A 4SQ. Don't forget a SAE.

● **THE SYSTEM**, who notched up a top 75 hit with 'I Wanna Make You Feel Good', release their album 'X-Periment' on July 20. The System also write, produce and play synthesiser for a variety of artists including Scritti Politti and Chaka Khan.

GET OUT your buckets and spades because Chas And Dave start their traditional seaside resort tour this month, and they also release their single 'There In Your Eyes' on July 13.

You can see the little darlings at Blackpool Opera House July 15, Guernsey Beau Sejour Centre 17, Jersey Fort Regent Centre 18,19, Poole Arts Centre 21, Weymouth Pavilion 22, St Austell Coliseum 23, 24, Westcliff Cliffs Pavilion 26, 27, 28, 29, Margate Winter Gardens August 2, 3, 4, 5, Clacton Princes Theatre 6, Worthing Assembly Halls 8, Hastings White Rock Pavilion 9, 10, 11, 12, Southport Theatre 14.

● **FORMER SQUEEZE** keyboard player Don Snow has formed his own band The Catch, who release their single '25 Years' on July 16.

WACKY DUTCH band the Art Company follow up the smash hit success of 'Susanna' with a single 'Get It Out Of Your Head' on July 16. Their album of the same name is available this week.



HEAVY METAL guitarist Gary Moore releases his single 'Empty Rooms' on July 30. A limited number of the singles will include a tasteful full colour picture of Gary — just the thing for replacing your tattered pictures of Simon Le Bon.

● **EX-BUZZCOCK** Pete Shelley plays a one off date at the Brixton Fringe on July 14. It's a prelude to the headlining show at the London Lyceum that Pete is planning for August, followed by a major tour in the autumn.

● **FREEEZ** RELEASE their album 'Anti Freeez' this week. The album includes four tracks from their 'Southern Freeez' album brought bang up to date by Paul O'Duffy, and one unreleased track 'Fly By Night'.



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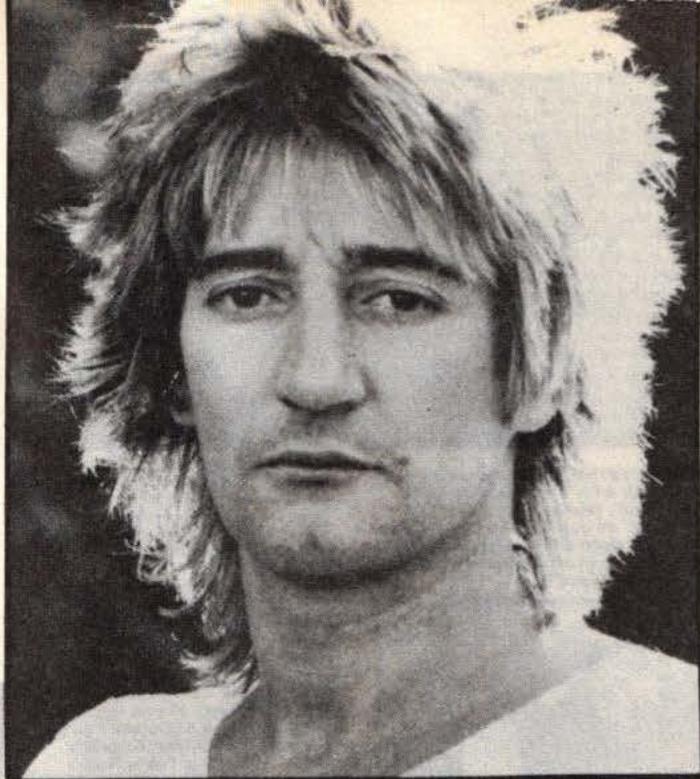
News



MARTHA JOHNSON and **Mark Ganes**, former ringleaders of **Martha and the Muffins**, have teamed up to form a new band called **M + M**. Their first single is 'Black Stations/White Stations', taken from their forthcoming 'Mystery Walk' album, due out in August.

● **TALK TALK** release their single 'Dum Dum Girl' on July 16. Taken from their album 'It's My Life', the 12-inch version of the single will include two different mixes and a special version of their previous single 'Such A Shame', re-mixed by New York producer Steve Thompson.

RUBBER RODEO, the much talked about zany American band, play a string of dates this month. You can lasso 'em at London Camden Palace July 17, London Dingwalls 20, Brighton Escape 22, Harlesden Mean Fiddler 24, Manchester Gallery 25.



ROD HAS ALL THE LUCK

ROD STEWART releases his single 'Some Guys Have All The Luck' on July 20 ... and the B-side is his classic 1978 hit 'I Was Only Joking'. 'Some Guys Have All The Luck', which has also been a hit for **Robert Palmer**, is taken from Rod's 'Camouflage' album which has just gone gold. The 12-inch version of the single will feature 'The Killing Of Georgie' as a bonus track.

● **JAZZ FUNK** band **Morrissey Mullen** release the single 'One Step' this week. The 12-inch features a club mix of 'One Step' on the A-side and the seven inch version of the same song on the B-side.



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THURSDAY and life doesn't have to end after 'Top Of The Pops', because 'Arena Special — Beat This — A Hip Hop History' (BBC 2, 8pm) features **Soul Sonic Force**, New York DJ **Gary Byrd** and **Malcolm McLaren** in its look at the story of the black American street culture which has become an international phenomenon.

FRIDAY'S 'High Band' (C4, 6pm) features **Siouxsie and the Banshees** recorded live at the Royal Albert Hall last October. Songs include 'Israel', 'Spellbound' and 'Helter Skelter'. You have been warned.

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.45am) has the **Flying Pickets** (held over from last week) and **Les Dawson**. What a terrifying combination. 'No 73' (ITV, 10.30am) features heavy metal mayhem merchant **Thor** flexing his muscles. **Mark King**, bass player with **Level 42**, chooses his all time favourites in 'My Top Ten' (Radio 1, 1pm). 'Saturday Live' (Radio 1, 4pm) has **Richard Skinner** teaming up with 'Tube' gal **Muriel Gray** for a look at what's happening in the wacky world of modern music. 'Ear Say' (C4, 6pm) has **Blancmange** feeling fruity and an interview with **Barry Manilow**. **Janice Long** features **Silent Running** and **Jacko** in her show (Radio 1, 7.30pm).

WEDNESDAY'S 'Razzmatazz' is a compilation show featuring **Jools Holland** and the boy every mum wants to cuddle, **Nik Kershaw**.



MATT BIANCO'S latest single is 'Whose Side Are You On' released on July 13. This, the follow up to their hit 'Sneakin' Out The Back Door' was written by vocalist **Mark Reilly** and keyboard player **Danny White**. It was produced by **Peter Collins**.

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BOOTHILL FOOT TAPPERS: getting high on bluegrass

Tapper Dancing

THE CRACKIN', thigh slappin' and motivatin' sound of the moment just has to be the Boothill Foot Tappers' five track 12-inch 'Get Your Feet Out Of My Shoes'. Countrybilly, bluegrass, Curtis Mayfield acappella and Thatcher hating, the Boothill's debut vinyl excursion is a return to basics; a bucketful of fun and a nice smack in the face for the cult of silly names, pretty boys and tax-loss pop.

The Boothills are a magnificent seven strong; Kevin guitar and vocals, Marnie washboard and vocals, Merril vocals, Wendy vocals, Danny drums, Slim accordion and Chris banjo and vocals.

Merril: "Wendy and me saw Chris and Kevin playing together at the Clarendon in Hammersmith, and thought they were really good, we just liked the idea of getting drunk and doing it. It just picked up from there, playing pubs and recruiting band members."

Your music mixes a lot of traditional American country and folk, right? Kevin: "I went to the USA for a while, I was living in New Orleans and I came across the 'Bluegrass' section in a record shop and I just started investigating it. We're starting from rock 'n' roll and working backwards. A lot of American bluegrass comes from Irish and Scottish folk music. What we're doing is more an instrumental busk. It's cheap and easy."

Jim Reid

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BLANC CHECK

What do Ilie Nastase, an Indian singer and Abba have in common? Answer: Blancmange.
Story: Eleanor Levy

WHEN YOU'VE fondled a tennis superstar's rackets, made Paris dance and survived incarceration by Dutch customs officials, you can sit back and finally say "I have achieved something in life; I am a whole person".

Blancmange are whole people. Or, in Neil Arthur's statuesque case, two whole people. They make nice pop records too.

All these exciting things happened on their recent European jaunt, as Stephen Luscombe explains. (Neil is also expected, but has not yet arrived).

"We got on this plane in Paris after doing a really good concert. We'd woken up with hangovers so decided to have champagne for breakfast ... a little treat, you know. Who should suddenly walk by but Ilie Nastase with a huge armful of tennis rackets.

"We got on the ramp going up to the plane and there he is again, right in front of us. Neil was a bit gone by this time and started caressing the tennis rackets. A security guard who was standing there had the strangest look on his face."

If that wasn't enough, at the other end of the journey, the two were locked up because Stephen had forgotten that you sometimes need a ticket when travelling to other countries by plane. Still, it's all part of life's rich pattern and at least makes you experienced, knowledgeable ... and what else, Stephen?

"Knackered," he smiles wearily.

BLANCMANGE HAVE finished touring and are recharging their batteries. Holidays soon, but first they are about to embark on a long overdue piece of cultural cross-breeding with Indian singer Asha Bhosle.

"Asha and her sister are megastars in India," Stephen explains, "and when they come over here you've no idea of their status, you just meet them as people. She's lovely. Comes round to make the tea, singing away. And she'd never seen a synthesiser before."

He is planning a four track EP with her, with Neil writing the lyrics and Vince Clarke providing some programming. An interesting mixture of talents, and Stephen's enthusiasm for the project is infectious.

"I'm quite nervous actually because we've no real idea of what form it's going to take.

"How many Asians are there in this country?" he asks, warming to his subject, "two million or so? And who, except Monsoon and a couple of others, have included them in popular music? This might fail and I'm not making any big claims about it, but it's just my little contribution.

"Britain is a multi-cultural country and the place wouldn't be Britain if it wasn't for all the different people who have come in over the centuries. There's so much ignorance of our history and what we are and have been."

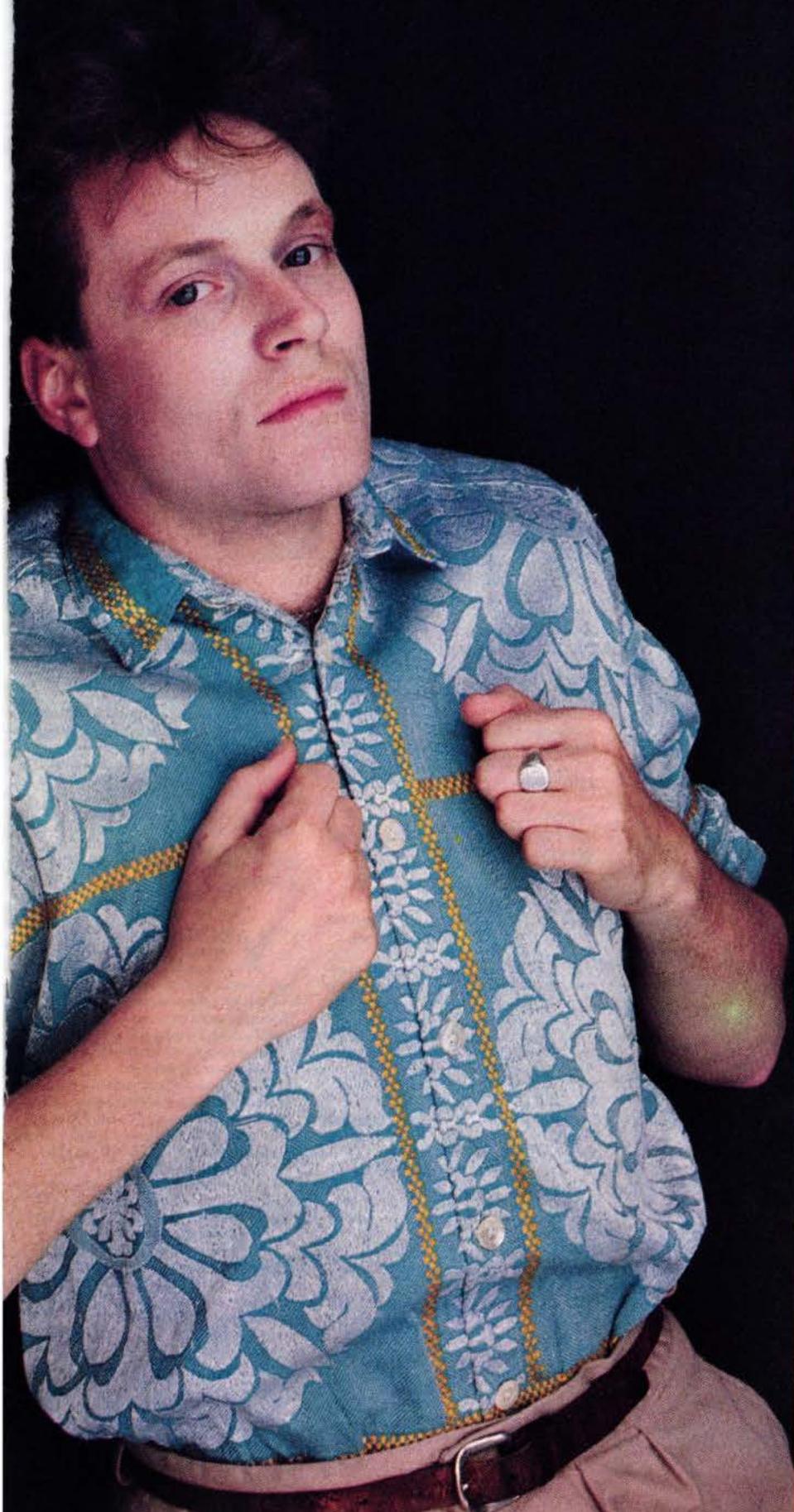
BUT HOW do Abba fit into all this? Blancmange's new single is, after all, a cover of 'The Day Before You Came'.

"Oh it's just a lovely song," Stephen says with a benign smile, "and we like Abba anyway. We saw them on the television recently and they were doing 'I Have A Dream' — the one with all the kids on it. You just melt when you hear it. It's complete slush, but it's wonderful slush. Beautifully constructed.

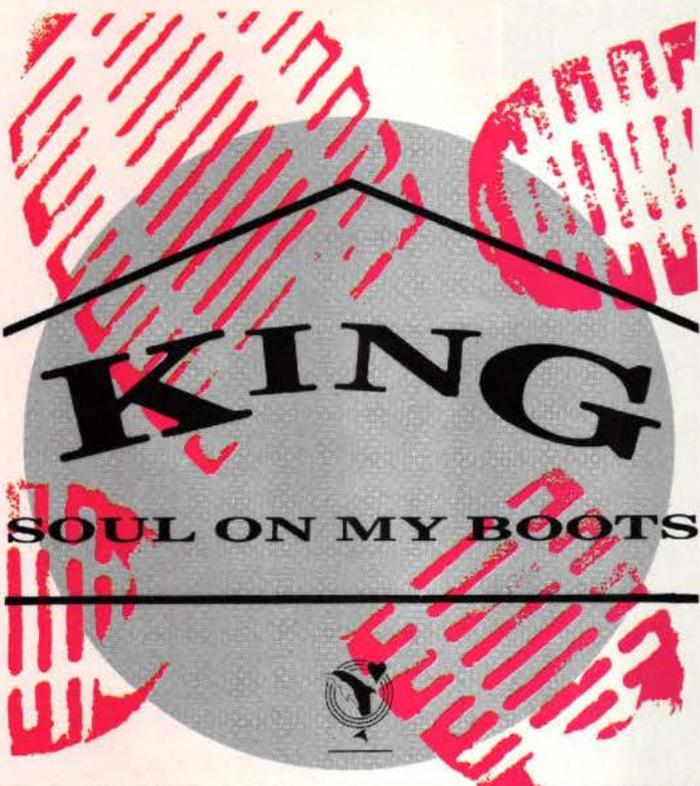
"We were in Tenerife a couple of Christmases ago having a holiday and lying by the swimming pool listening to the double set of hits through headphones. Me, Neil and all these others were lying there and 'The Day Before You Came' came on. We all went "wooo-oooh" and all these Germans lying around couldn't understand it at all."

The duo wanted Abba in the video but couldn't arrange filming for a time when

Continues over



Pic by Tosh



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& MULTISTORY B SIDE



Pic by Toshi

From page 9

they were free, much to Stephen's disappointment. "I'd love to meet them. I was really looking forward to it and getting together a long list of people to get autographs for." There are plans to intersperse the Blancmange version of the video with Abba's own though, so all is not lost.

EVENTUALLY, NEIL arrives laden down with carrier bags containing clothes for... The Video. The conversation turns to household objects, for Stephen is well known for possessing some strange ones.

He dives into the subject with unbridled relish, mentioning his fossils, jewellery and a painting by a friend called Trojan. "It's of a man sitting on a tube train with no clothes on and a big pair of stack heels. The woman next to him has all this hair and she's all twisted."

Neil joins in. Less enthusiastic than his partner, he has what is generally termed a 'dry wit'.

"I've got a coco de mere from the Seychelles," he reveals. "It's a double coconut and is quite a sensual shape. It only grows on one island in the world. It can't get anywhere else because it's too heavy to float."

"I've got a collection of those semi-circular domes with snow in them." Stephen apparently has one too, with Madonna suspended in the middle of it.

"When we last went to Cologne," he says, "we went to the cathedral and there was a shop selling 3-D cards of Jesus

winking on the cross. We rushed in there like a couple of kids, it was unbelievable. And he moved... Jesus was going like this..." (he winks).

"No he didn't," says Neil in a dull voice sounding like a long-suffering school teacher.

"Well, the one I saw was big and..." Stephen tries to defend himself.

"No it didn't," Neil is determined.

"Oh stop spoiling it!" Stephen answers, pretending to be hurt.

YOU SHOULDN'T say things that are fantasy," chastises Neil with a self-satisfied smirk and continues, "I'd like to have an Aztec temple in my room."

Stephen pounces delightedly. "Now stop the fantasy Neil!" 30 all. Arthur to serve.

"I've got a big palm plant called Hans which I'm very fond of. I wouldn't like to lose that. It's about as tall as me, and green. Well, they're all green really, plants, aren't they?"

"And I've got a favourite pan. A small one with a blue lid on it and a bakerlite handle that I do my baked beans in."

"Cooking!" exclaims Stephen, "my collection of cookery books. I knew there was something else."

Which brings the conversation to an appetising close, with Neil and Stephen going off to Belgium and hoping that they can make 'The Day Before You Came' the hit that Abba deserved, but never achieved themselves.



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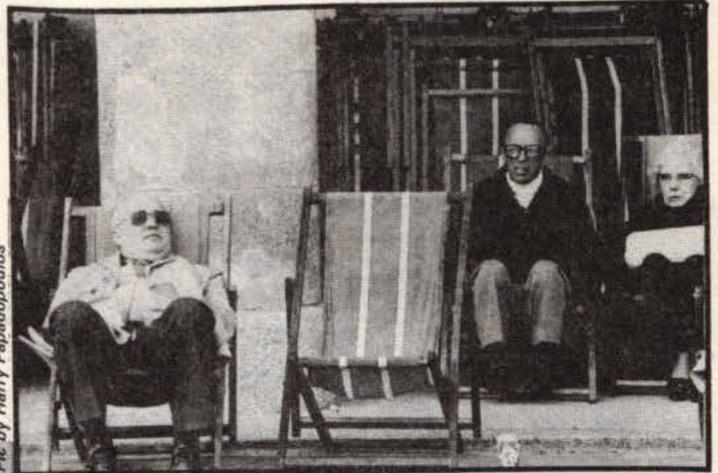
IT'S USUALLY around this time of year that yours truly starts suffering from extreme withdrawal symptoms — you know the sort of thing, watery eyes, severe bouts of irritation etc, etc.

Don't get me wrong, I'm not a hay fever sufferer like millions of other poor old Brits, no, it's plain jealousy on my part, aimed at all the lucky guys and gals jetting off in search of paradise, whether it be Bognor Regis or Benidorm.

You see, I know I'm fortunate to have a job (one that I enjoy as well) but I cannot help feeling left out while practically everyone around me happily packs their suitcases with suntan lotion, tea bags, swimming suits and baked beans, while I look on with those sad brown eyes of mine, commitment being the stumbling block in me joining the search for sun, sea and sex (I mean sand!).

Actually, I hope to pay a visit to Ibiza over the next few weeks, with an 'Ear Say' film crew. You know, the archetypal British boy on his summer holiday and all the encounters that go with it. While researching the trip I saw a repeat of the BBC2 '40 Minutes' special on the British abroad. It was first shown two years ago and has since been repeated.

To describe it as brilliant would sum it up perfectly, it captures the British abroad to a tee; the girls lovingly being chased by Spanish lechers, the daughter arguing with her mum about going out clubbing it, the food and the wine and the subsequent colourful throwing up of both. There is also a great scene where a courier tells of a true Brit in a drunken stupor losing his teeth out of an hotel window!



Pic by Harry Papadopoulos

GUYS 'N' gals in boppin' Bournemouth save cool cat Crowley a deckchair

The mind boggles!

THE MORE I think about it, the more I reckon the British abroad are a pretty disgusting race, living up to the image no end. A friend was telling me that various resorts possess crack fighting police units who scour the towns at closing time dealing with troublesome British gangs. Sounds like New York at night to me.

I hope to avoid all that, I'm more interested in what's going to be the next continental disco smasheroonie, that's what I'm going to track down. Last year we stooped to the bottom with 'Dolce Vita', the year

before that, everyone was doing the birdie dance. I hope to return this summer with the record everybody buys on returning home, the song you heard so many times during those halcyon drunken nights. Stay tuned to this column for the results...

One the Spanish-British glorified cattle market could be going for is ... the Crowley Cracker this week. A mighty mid-summer dance floor stomper entitled 'Dr Beat', it's a groovers' delight, catchy and chunky from beginning to end. Made by the Miami Sound Machine, it's currently available from your local hip record shack, so amigos, investigate like now!

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IF 'LOVE Wars' was the definitive soul album of 1983, Womack And Womack's new single release 'Baby I'm Scared Of You' is surely destined to become the most powerful soul single of 1984. A heady cocktail of obscure love references and variable solid rhythms, backed by a melody so strong and familiar you feel sure it has been borrowed from some vintage soul classic.

Linda explains the lyrics: "Before I met Cecil," (pronounced Ceecil), "the only men I had known were the ones who would say that they loved you and then all of a sudden would vanish like a magician's disappearing act. When Cecil and I began to get serious about each other it was so powerful it actually began to scare and frighten me."

One of the unique aspects of a Womack album, be it 'Love Wars' or brother Bobby's 'The Poet', is the lengthy list of sleeve credits, 90 per cent of which seem to involve various other Womacks. I asked Cecil if this family involvement was merely gratuitous.

"Not at all. Every one of the Womack

family — and there are literally hundreds — is musically talented in one way or another."

Cecil and Linda meanwhile have already contributed to the continuation of the Womack line no less than seven times, the youngest of which, only nine weeks old, is asleep on Linda's knee while she leafs through a copy of a teeny pop magazine. I ask what she thinks of our pop music charts.

"Well, we lurve Culture Club. 'Black Money' is a real beautiful song and Helen (Terry) has a great voice. Apart from Boy George and Duran Duran we have never heard any of these guys."

WERE YOU surprised when 'Love Wars' received such universal critical acclaim and became such a big selling album?

"When you have been in this business as long as we have, you are well aware of your own capabilities. We always knew we could make our own album, we had a lot of ideas that the artists we worked with were hesitant to try out. It was just a question of time. We took pains to perfect every song on 'Love Wars', and when you take such trouble with an album its success is not

really a big surprise. 'Love Wars' is even big in Russia!"

Many of the songs on the album are concerned with love and seemingly with Cecil and Linda's own relationship. I asked Cecil what the track 'TKO' referred to.

"TKO stands for Technical Knock Out. It's a term used in boxing, when a fighter is stunned by a punch but is still standing. That is how I felt when I met Linda. Most of the songs on the album are miniature soap operas — situations which everyone can relate to."

Why do you think that so much black music is making the British Top 30?

"I think that there has been a change round; a lot of white kids are now listening to soul music and I know that in the States many of the black kids are getting into groups like Duran Duran. The hip hop thing is still big in America of course, and a lot of young blacks are growing up believing that beat box music is some kinda soul. I think that is sad.

"My roots are in gospel, since the age of four I was singing in church with my family and soul music was the natural progression for me. But now there are not so many kids going to church, they are dancing on the streets instead. I hope that our record has helped a lot of kids to start listening to soul music again."

It's a KNOCKOUT!

Womack And Womack swop punchlines with Simon Mills



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MY IMAGINATION

EVEN SHY and retiring Michael Jackson ventures out if Yes are in town. At one of their American shows he disguised himself with a false beard to see the veteran group, who have been going nearly as long as Status Quo.

"I understand he came along with Tatum O'Neal on his arm," says Yes bassist Chris Squire. "I've liked him since he was a wee young thing, doing 'ABC' and all that. He didn't come backstage to see us after the show, though. His success seems to have meant that he's become paranoid. I hope he's able to come to terms with himself later on."

Having Jacko in the audience is just one of the many triumphs Yes have scored so far this year. Apart from their 57 date sell out tour across the States followed by further festival appearances later this summer, Chris claims that a humble Yes roadie was responsible for teaming up Frankie Goes To Hollywood with producer Trevor Horn! Clever Trevor also worked with Yes on their album '90125', which includes their new single 'It Can Happen.'

"We were in the studio with Trevor when one of our crew was watching 'The Tube' and they had Frankie Goes To Hollywood on," explains Chris. "He called us in and Trevor became very excited when he saw those nubile girls Frankie had. He was so agitated that his glasses steamed up and he thought of producing the group. He was ever so disappointed when they turned up to meet him but they didn't bring the girls as well."

"I like Frankie and I like the Thompson Twins as well. There's a lot of meaning and thought in what they're singing about, which is good."

"I've met Nick Beggs of Kajagoogoo. He's the dearest young chap you could ever hope to meet but I'm a bit suspicious of anybody who wants to air their views on religion like that. It's all a bit pious to me."

"I do wish Kajagoogoo would get back with Limahl. They had it all when they were together and then they blew it. Nobody has done well out of the line up. You tell them from me that they should get back together as quickly as possible."

WELL, A reformation has done wonders for Yes. Original members Chris, vocalist Jon Anderson, and keyboard player Tony Kaye were joined by drummer Alan White and guitarist Trevor Rabin. A sprightly 29, Trevor is the youngest member of the band. He put them back on the right track with the recent hit single 'Owner Of A Lonely Heart.'

But Trevor's career with Yes was very nearly over before it really began after a freak accident with a large lady.

'Our roadie discovered Frankie'



Pic by Joe Shutter

TREVOR RABIN and Chris Squire in totally irrelevant wacky hospital pose

Yes in late bid for credibility

Shock report from our man in Brussels 'Dr' Robin Smith

She came hurtling down a water chute in a swimming pool and landed on poor Trevor. He suffered serious internal injuries and had to have his spleen removed.

"I nearly died," he says. "They called my wife and said it was touch and go. They pumped so much morphine into me that I was out of my head. I was writing lots of songs in my mind, but I can hardly remember any of them. They didn't know what to do with me, so they said they'd have to cut me open and poke around. I had 27 stitches."

JON ANDERSON, Accrington's answer to Nik Kershaw, also came a cropper when he fell down the hole in the centre of Yes' oval raised stage. He was caught by the road manager but knocked himself out. Undeterred, he staggered back on stage to finish the show. All this probably explains why Chris Squire likes to dress up as a doctor so that he can check that his partners are healthy.

Yes have now been going for around 17 years, weathering the storms created by punk, new wave, Duran Duran, Spandau Ballet and Culture Club. They've just been given an award for phenomenal ticket sales at Madison Square Garden. What's the formula for success, Chris?

"Always have something to aim at and new places to go. I know the bigger bands become it might seem that they're becoming a corporation like ICI, but they should never lose their hunger to get out there and rock."

"It's really funny, because these days we're playing to two generations of people. We have the screaming kids and the people who have been with us from way back. They're the sort of people who were young hippies back in 1970 when they first came to our shows. Now they're smart young accountants and they'll probably have children of their own. So if we're going for another 20 years they'll come along to our shows as well. It makes you think, doesn't it?"

And Yes should be pulling 'em in for quite some time to come judging by the extravaganza I saw in Brussels. If you're off to see the band in Britain you're in for a fine evening. They have a monster laser show and wait till you hear the death defying versions of 'It Can Happen' and 'Owner Of A Lonely Heart.'

"We're not a boring old farts band," says Trevor Rabin. "To me, a lot of music is very sterile today. It's almost as if it's being produced by computers and the soul has gone away."

"Certain bands I know of use a lot of tapes on stage, so going to see one of their concerts is like going to a mime show. Yes play good exciting music. We want people to come out, get down and paarrty."

Singles



Reviewed by
ANDY TAYLOR
of **DURAN DURAN**

A FLOCK OF SEAGULLS 'The More You Love' (Jive) It's really good, the best thing they've done, because it's getting away from all that electro stuff they were into. They were really big in America when we weren't, but people's opinions over here are a lot different. It's a good song so there's no reason why it shouldn't be a hit, I suppose.

THE BLUE NILE 'Tinsel Town In The Rain' (Virgin) This is quite an achievement for only their second single, it's quite nice. There's nothing that jumps out at you but I love the strings, more bands should use them. I don't know if it'll be a hit because I'm lousy at picking them. I think they'll develop into quite a big band.

KING 'Soul On My Boots' (CBS) This is really nice, the bass player's good. It could be a hit and they've got quite a good image. The old long hair's coming back, like mine, and it's important to have a good image without being too fabricated. The only thing is, they shouldn't wear Doctor Martens. I've never had a pair of them.

TIM POPE 'I Want To Be A Tree' (Fiction) Tim Pope of video fame, is he that famous? It defies all counterpoint, this song, and sounds like the sort of record one has to take strange substances to get into. I think it's brilliant, anyone who's got the nerve to sing 'I Want To Be A Tree'. I bet it'll have a great video. It's so banal that it's funny, everyone should have a copy and play it when they get depressed. It'll be a massive hit.

THE REST
NONA HENDRYX 'Heart Of A Woman' (RCA) Well, this isn't off her latest album which is strange. I quite like it, but she's never really had a hit here and this isn't English enough, chaps. As with a lot of these records there are a lot

SINGLE OF THE WEEK

EVERYTHING BUT THE GIRL 'Mine' (blanco y negro) It's brilliant, isn't it? I like all this jazz based stuff that's happening now because it's good for people to get into that level of musicianship and also make it commercial at the same time. It's getting away from quick, cheap and nasty. It's a great song and she's got a really good voice and phrases the words really well. This is one of the best singles I've heard for a long time and it should be a big hit if they've finished their exams and want to do a bit of promotion.



of American touches about them. She's got much better stuff on her album so maybe this is an attempt to get her that hit.

BLANCMANGE 'The Day Before You Came' (London)

The beginning is great but then . . . It sounds almost comical and I like Neil Arthur's sense of humour, but it sounds a bit stupid in the music. It's an Abba song but it doesn't sound like one. I don't like the vocal but obviously it'll be a hit. Strange!

JOHN LENNON 'I'm Stepping Out' (Polydor) It'll be a hit, it's quite poppy. There's still a sparse amount of genius but it's not as good as his last one. It's not the best thing to talk about, dead people, but I think they should just let him be remembered for the great things he's done because he's not here now to make these records sound the way they should.

APB 'What Kind Of Girl' (Albion) The A-side isn't as good as the B-side. It sounds a bit like Haircut One Hundred. We're guilty of the same thing, namely white boys playing funk, but it takes a long time to develop and get the groove. They're a good band but it hasn't got a hookline so it'll probably not be a hit.

KILLING JOKE 'A New Day' (EG) If it actually had a start, a middle, and an end, we might have played it right through. The rhythm track's good, I like all the tom toms and stuff, but it doesn't seem to go anywhere. They'll probably beat us up now but I did like a couple of their records. We've got a roadie who's mad about Killing Joke but he won't go to any of their gigs because you get spat on.

THE FARMERS BOYS 'In The Country' (EMI) There's a free postcard with this about 'the joys of cress' and they should run a competition for what it's about because I for one don't

ALMOST SINGLE OF THE WEEK

THE ROLLING STONES 'Brown Sugar' (EMI) Why? One must ask oneself why they've re-released it. When you put it on, even though it's from 1971, it still sticks out a mile because it's such a great song. They're great, you can't really knock them. 'Under Cover' was great as well and it'll be interesting to see if this is a hit.

understand it. It's an old Cliff Richard song and I suppose your mum might buy it. It's got to be a hit but the arrangement should be more away from the original. Their first and should be their last hit. Are they a comedy act?

O'JAYS 'Summer Fling' (Philadelphia Records) It starts out good but then it gets all schmaltzy in the middle and I hate all that. I don't like MOR really, it's for older people basically and no doubt it'll be huge in America.

SUNSET GUN 'Be Thankful' (CBS) Shoot yourself! Another group from Scotland. What is happening up there? It says on the sleeve that it's pure cabaret — say no more!

ZZ TOP 'Legs' (Warner Bros) It doesn't sound like ZZ Top because there's a synthesiser on it which isn't quite right somehow. I really like some of the stuff they've done, but it's actually more powerful than this. They're supposed to be a big group, big guys with big beards but they're definitely going for commercial success with this one. They're a rock and roll band, and that's the way I like them.

SPIDER 'Breakaway' (A&M) Well, now that Status Quo have gone, I suppose we need a head thrashing gang and Spider serve that purpose quite adequately. What we have to do here is pay particular attention to the sleeve which says "you can win Sniffa's guitar!" First of all though, you have to buy the record and I don't think you should because it's probably bad for your health. It certainly made me ill.

CHRISTOPHER CROSS 'A Chance For Heaven' (Warner Bros) I like to think of myself as a



fair but cruel man, and this sucks! It really does, though I liked the theme from 'Arthur' that he did. This one is just that repetitive American MOR crap that we get subjected to over here and it's not fair. Mind you, he's not done bad considering he was a roadie with Fleetwood Mac. They should leave him and his records in America.

JOOLS HOLLAND 'Black Beauty' (IRS) Honky Tonk! It's more like wheel tappers and shunters' music. All he needs is the cloth cap and bell. I really disagree with this one completely and I think he should stick to 'The Tube'. I think he's a good TV presenter, better than he is a musician, and this record proves it.

VICIOUS PINK 'Cccan't You See' (Parlophone) It's like electro disco, three years out of date. The 'ccc' bit is our trick, well Nile's anyway. This isn't a very good one at all.

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Albums



He ain't heavy ... he's my ...

JACKSONS 'Victory' (Epic EPC 86303)
AN APPROPRIATE kick off to the Jacksons 49 date tour — The perfect seamless stadium rock-disco album; not a chance taken, not a project co-ordinator, technical director or accountancy corp left unturned.

'Victory' is a smooth collaboration between the Jacksons' just perfect dance-pop sensibility and the mighty leviathan that is LA rock ... sweet, sanitised ... everything coming up awright!

On these terms, 'Victory' is a strong record, easy late night listening, pleasant freeway cruisin'. As a summation of the Jacksons' current standing — it's non-mover; safe, tried and well tested.

Indeed, the record is such an unwieldy combination of writing and production credits, that one wonders if the Jacksons — as a unit — really exist anymore ... everybody's got their Portastudio to play with. Everyone's got a

favourite member of Toto to go write with.

Still, here's what you're gonna get ... 'Torture', airbrushed repetitious synthesised rhythms, fidgety lead guitar; 'Wait', 'Resurrection Shuffle'/'Maneater'-like; 'One More Chance', Randy Jackson's tour-de-force, slow churning late night groovin'; 'Be Not Always', MJ quivering and shaking, acoustic guitar, harp and viola making it soft and gentle; 'State Of Shock', very mid-Seventies guitar patterns; 'We Can Change The World', oh yeah...; 'The Hurt', multi-layered, subtle 'n' insistent groove; 'Body', practically the same drum pattern as 'Wanna Be Startin' Somethin'', but then if Michael's gotta rip something off...

There you have it; if 'Victory' lacks soul or passion it simply exudes studio class'n'polish. If you want an easy 40 minutes, look no further.+++

JIM REID

Would bees

BLUE RONDO 'Bees Knees And Chicken Elbows' (Virgin V2311)

ALBUMS WHICH make too frequent use of whistles to jolt them into life should usually be discarded with the morning's rubbish. Blue Rondo, though, here manage to exorcise such excesses in the first track and then settle down to a lively, if patchy, mix of samba rhythms, funk and slow, jazzy crooning.

Play loud, and another in the long line of apocalyptic songs like 'And Then The Rain Came' does manage to bring forth some sort of muscle-moving energy.

Despite a couple of lacklustre tracks ('Smoking Dynamite', 'Manifesto') in which the production fails to produce anything to excite, when the dreaded Latin whistles return for the final 'Are You Satisfied', Blue Rondo have all but won you over. Hear it for the smooth, dinner jacket cool of 'Masked Moods' alone.+++½

ELEANOR LEVY

D TRAIN 'Something's On Your Mind' (Prelude PRSLP 6001)

NO DULL dance dross, D Train — and that's often thanks entirely to the superior, warm tones of James Williams who keeps the locomotive on the rails with his experienced vocals. This time producer Hubert Eaves and Williams himself don't always come through with material that spits energy like 'You're The One For Me' or 'Music' but Williams The Voice usually manages to

LATOYA JACKSON 'Heart Don't Lie' (Epic EPC25992)

"SMELLY" — THAT'S Quincy Jones' nickname for Michael Jackson ... and not because the World's Biggest Star has a problem his friends won't tell him about, it's due to his ability to smell a melody a mile away.

Judging by this effort, LaToya needs a whole packet of tunes to chew on, as I couldn't sniff one classic cut on this unexceptional excursion. It's not so much bad as bland, 'Think Twice'

conjure something from it.

D Train's music has a sort of colourless charm which allows it to straddle both soul and pop genres, from the dark and dancing 'Treasure Your Pleasure' to the light and pensive 'So Far Away', a Carole King song, of all things, from her 'Tapestry' LP.

The recent US r'n'b title track smash exudes a rich, enveloping aura if you give it enough time, and 'You're The Reason' is a ballad of real poise and grace. All of which adds up to the fact that James Williams is one of the most underrated soul vocalists on the circuit and even if the album doesn't smack you between the eyes at the hop it's still worth your time.+++

PAUL SEXTON

KASHIF 'Send Me Your Love' (Arista 206 350)

THE LUKEWARM pop response to Kashif's 'Baby Don't Break Your Baby's Heart' suggested that his quarter of an hour as soul's new young saviour may have expired. But his second album is more a

reassurance than a confirmation; this boy has a few more ideas in his head yet and more than a few big friends to help him with them. In his sleeve notes Kashif says "I was going to scat also but I figured I should study what you did first," and he's talking to Al Jarreau about his fine voice paintings on 'Edgartown Groove'.

Then he can boast some "guitar solo features" by George Benson and various instrumentation by Kenny G on the vocal version of 'I've Been Missing You', a tune written by the two Ks and previously recorded by Mr G.

Kashif manages a summery, almost tropical flavour in slowies like 'Are You The Woman' and the title track, and although the album is, overall, a touch less dance-angled than his first, it's musically more interesting and that kind of expansion deserves a hand.+++½

PAUL SEXTON

WINDJAMMER 'Windjammer II' (MCA MCF 3231)

WITH SURPRISING regularity, a

soul record will come along from a band that's never really bent your ear before, and radiate such class that you'll fancy they've been doing it for years. Enter Windjammer with 'Tossing And Turning'.

Kevin McLin's six-piece New Orleans team are mostly college music majors, as it happens, but that alone didn't qualify them for such a fine soul-stirrer as their current single. Now here comes the album advertising quite a lot more of the same.

Carl Dennis' light, deft vocals give the band a subtle soulfulness of the DeBarge type, especially on pieces like 'Anxiously Waiting' and their Black Top 20 Ballad 'Live Without Your Love'. Elsewhere they show a capability for moving it with the best of them, chiefly on 'You're Out The Box' and the frantically-paced 'Sneak Attack' but even these have a certain gentleness of touch which give the songs more brains than most on the floor.++++

PAUL SEXTON

Rotten to the core

PUBLIC IMAGE 'This Is What You Want ... This Is What You Get' (Virgin V2309)

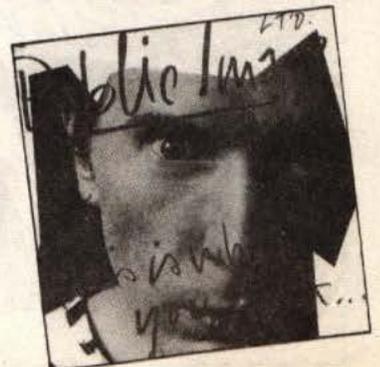
YOU DIDN'T expect an easy ride from Johnny boy, did you? 'This Is What You Want...' is a damned perplexing album; at its best it's a well tasty dislocation of dance rhythms; at its worst, an irritating cacophony of misdirected ideas.

PIL's musical attack relies on a clever use of repetition, an oblique sense of the wrong rhythms in the RIGHT place. Thus, on 'Bad Life', simple bass and drum patterns are slowly pulled into the stormy weather being conjured up by

some crazy sax breaking and manic Lydon wailing.

In contrast, 'The Pardon' pushes repetition to monotony and 'Where Are You' is enough to drive a man to lager. The standout is the instrumental, 'The Order Of Death', a doomy sense of dark, dank, mysterious movement which is totally there. A lot of the rest isn't ... but then if PIL are going to throw in a few chancers, I think they deserve your patience. At least.+++½

JIM REID



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SLASH



Albums

from page 20

Purple haze

PRINCE AND THE REVOLUTION 'Music From The Motion Picture Purple Rain' (Warner Bros 925110-1)
YOU NEVER know where you are with Prince. Or who he is, for that matter. Which is about all that you can be sure of. For an instant, 'When Doves Cry' sounds alarmingly like Thin Lizzy, before it turns into the most deadly sex to kiss the charts in an age. More like the unearthly ravings of an undead Little Richard. Most of his rhythms come from rock, of sorts, but stretched and squeezed into unfamiliar shapes. Curious poses, indeed! He stirs the murky depths like soul sounds, but he's not so easy to love.

'Let's Go Crazy' and 'Baby I'm A Star' are pretty self-explanatory. 'Take Me With U', and 'I Would Die For U' make generous offers that those of an insecure or sensible disposition will probably refuse. 'Darling Nikki' is good perverse fun, although Tony Blackburn probably won't be playing it.

So Prince is all alone. Will you keep his company? You would if you were me!

This LP won't make you a better or wiser person, and it offers little comfort for the darkest hours. But it might thrill and amuse you occasionally. And which would you prefer, from a record?+++++

MARK CORDERY

State of Tok

TIK AND TOK 'Intolerance' (Survival SUR LP 008)

STAP ME... I thought my biro was going to melt as I wrote this review listening to the saucy moans on 'A Date With The Palm Sisters'. It almost makes Frankie Goes To Hollywood seem like boy scouts.

The masters of tease and sleaze have come up with an album of epic proportions. They spit through 'Screen Me I'm Yours', bite hard with 'Show Me Something Real' and scare you something stupid on the title track and 'Vile Bodies' — not to be listened to when you're alone at midnight, unless you're feeling wicked.

'Intolerance' is the next best thing to seeing the little devils live.+++++

ROBIN SMITH

BLACK UHURU 'Anthem' (Island Records ILPS 9773)

NOW, THIS is a heavy, heavy monster sound: like two dinosaurs mating on a miked-up trampoline. Michael Rose's vocals float like a butterfly and sting like a bee above a hard and determined radical reggae that continues to outshine the genre's current exponents.

This remix of last year's 'Anthem' — confusing, isn't it? — features an extra track, 'Solidarity', and comes courtesy of Paul 'Groucho' Smykle, whose talents were also employed on the 'Dub Factor' album.

Your feet cannot ignore it.+++++

STEVEN GRAY

WALL OF VOODOO 'Granma's House' (IRS IRSA 7048)

THE COVER, title and group name suggest more bone-rattling psychobilly, but this is a posthumous collection of self-consciously 'modern' pop, which at its most irritating (the frantic, jittery 'Call Box') sounds like the

abominable M.

Stanard Ridgway's determinedly quirky vocals had me spitting at the turntable, but welcome relief was provided by two instrumentals, and some fat, twangy guitar on 'Call Of The West'. And the genuinely oddball 'Mexican Radio' deserves classic status.

Half good, half bad. So the soft mark:++½

STEVEN GRAY

THE ART COMPANY 'Susanna' (CBS 26027)

THANK GOD I'm British. If this is a sample of what they have to listen to in Holland, then perhaps it's not so bad over here after all. Ten jolly Euro tunes, many of which just sound like variations of the quite awful 'Susanna'.

You won't be shuffling your clogs to this, I can assure you.++
ROBIN SMITH

ROGER GLOVER 'Mask' (21 Records POLD 5139)

MAYBE THE heatwave has affected my brain, but I quite like all this. I was expecting a boring introspective album from the enigmatic ex-Deep Purple and Rainbow bass player, but Glover has firmly fixed his sights on classy American orientated rock. Songs like 'The Mask' and 'Fake It' would do even Hall and Oates proud.++++

ROBIN SMITH

ORIGINAL SOUNDTRACK 'Indiana Jones And The Temple Of Doom' (Polydor POLH 8)

A JOHN Williams film-score-by-numbers, featuring hurrying strings, pompous horns, and thunderous drums — epic, baby, EPIC! They're supposed to evoke the feel of a bygone era, when heroes were heroes, films were escapist fantasies, and their soundtracks were *bloody awful*.

If this is parody, the joke's on the bernard who buys it. Cut!½

STEVEN GRAY

A

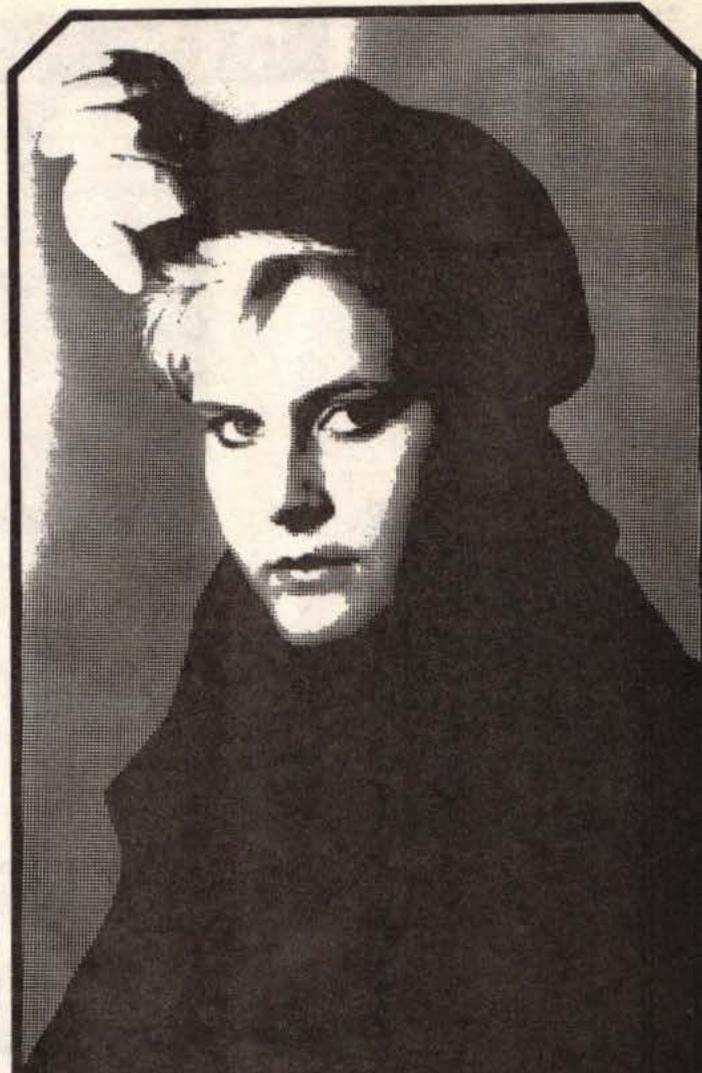
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ATTENTION SQUARE-eyed cathode ray victims — freeze your weary frames and put down that remote control. At last — the answer to the TV-od'd pop fan's dreams — a magazine devoted entirely to music video!

Yes, it's called Vid, and it'll provide the ultimate consumer's guide to what's happening in the world of pop visuals. As well as previews of pop promos and reviews of commercially available videos, it'll be crammed full of news, gossip, interviews and charts, all presented in an alarmingly contemporary, stylish and entertaining manner.

This awesomely colourful bundle of fun will be given away absolutely free with RECORD MIRROR every month — first retina-singing issue out on July 28! Every eye-deal home should have one!



Alison Moyet

THE HITS SINGLE

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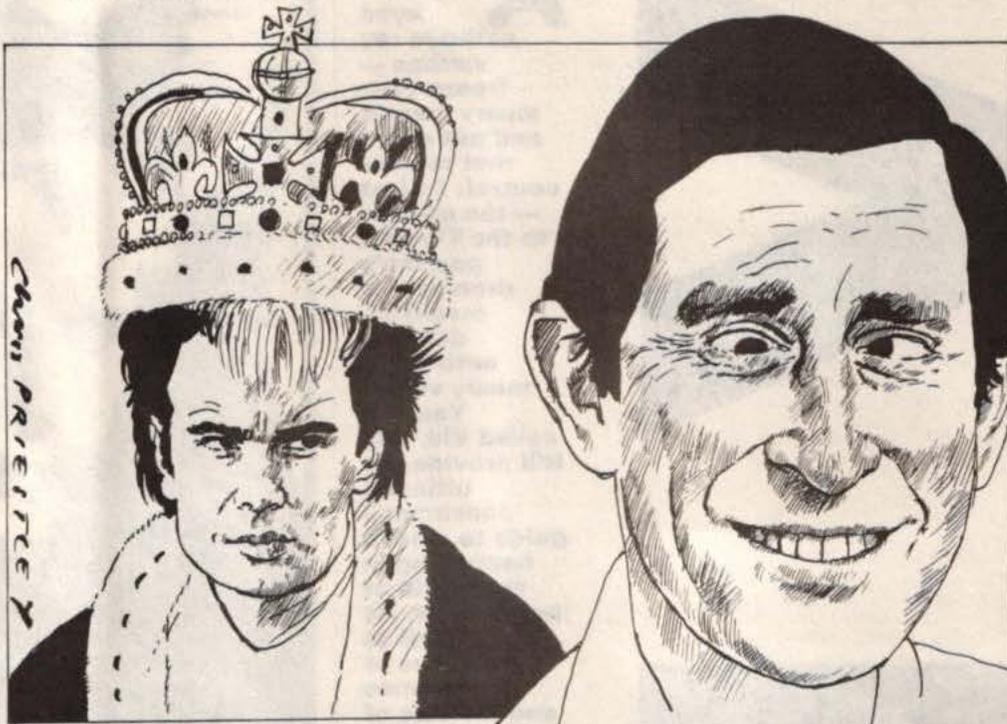




ARE YOU OUT OF YOUR TREE TOO...

I WANT TO BE A TREE
 NEW SONG ON SEVEN AND TWELVE INCH
TIM POPE
 Fiction

Mailman Prince Nik?



DEAR HYWEL Watkins (Tredegar) and Matt (Tipton), (Mailman June 30).

I agree Culture Club, Duran, Spandau and Wham! have had their reign on the pop throne. I also agree that the present rulers are Frankie Goes To Hollywood. But, may I remind you that if it wasn't for Mike Read they would never have made it.

Now make way for the next king of the pop throne, Prince Kershaw. Nik's dark glasses, Notts

● Mike Read not only got FGTH to number one, he also founded the Beatles, scored the winning goal in last year's Cup Final and very probably built the pyramids too. What a guy!

AT A time when the level of unemployment in this country is so high, I find it amazing that someone like Andy Strike is managing to hold down a job with your paper. His present task appears to be reviewing new album releases. Following his comments on Bruce Springsteen's superb new release 'Born In The USA', I suggest that he be dismissed forthwith.

I suppose it was foolish to expect a decent review from someone who obviously only has ears for the music of the naive and unintelligent. He obviously spends too much time listening to crap like Culture Club, Spandau Ballet, Duran Duran, disco music and morons who just pose with synthesisers.

Albums such as 'Born To Run', 'Darkness On The Edge Of Town' and 'The River' are classics and 'Born In The USA' is no exception as its chart entry position of number two proves.

According to Andy Strike it also means that there are an awful lot of Americans holidaying in this country at the moment and if this is the case then I haven't seen them.

There is no doubt in my mind that Mr Strike, by criticising Springsteen, is heading for a rendezvous with thousands of other so called music journalists who in the past have slagged off other American rock legends eg

Elvis Presley, Bob Dylan, John Fogerty, Jimi Hendrix ... on the scrapheap.

Jim Finney (English through and through)

PS I hope you have the courage to print this letter, but if you don't I would be very grateful if Andy Strike could send a personal reply. Bearing in mind the salary he earns, he can pay for the stamp.

● I'm afraid he can't. We keep Andy in a cage and feed him peanuts

I'M SICK of Jim Reid talking about busty blondes all the time. No girl in their right minds would look twice at him. He is an ugly specimen. In fact, he is horrible.

If I owned RECORD MIRROR, I'd only feature tall, blond beautiful men.

(Vampire) Princess Lachenhaus II of the North

● Jim's not that ugly. He has two large warts on his forehead and an extra eye, but apart from that he's quite nice



SIOUXSIE "DEVOID of any talent whatsoever"?

For your information, Richard Simmonds (Mailman June 30), Siouxsie and the Banshees are the most original and innovative group that Britain has and the excellent review of 'Hyaena' afforded by Andy Strike was well deserved.

Bruce Springsteen however, produces hackneyed, innocuous, unadulterated drivel. His music has as much guts as a disembowelled cat and as much originality as Christmas Day falling on December 25th every year!!

Siouxsie's eye-liner, London NW10

● *But I bet Bruce looks even more sexy than Siouxsie does in fishnets and suspenders. His music may be lousy, but God... those legs*

READING THROUGH your album reviews today, I was appalled by what Betty Page had written about Spandau Ballet's brilliant new album 'Parade'. I found it exciting, powerful and altogether a musical masterpiece. There is not one track on it which is 'bland' or 'tedious'.

Gary Kemp has excelled himself with this album and I am only sorry that Betty can't appreciate good music.

So please, don't be put off by this review because I can assure you that it would be money well spent if you bought 'Parade'.
L H, Stourbridge, West Midlands
● *Thank you Mrs Kemp, Gary will be sending your cheque in the next post*

I FELT compelled to write to you after reading the interview with Susanne/Joanne of the Human League in RECORD MIRROR.

Regarding the making of the cover for their new album, 'Hysteria', they paid £4,500 for specially built lettering, £800 a day for a make up artist, and by the time the photographer's fee was included the total sum came to about seven or eight thousand pounds!!!! And the result? A photograph they did not like and was not used.

It is shocking that so much money went 'down the drain' when it could have gone to a charity to aid the victims of the Lebanon, (especially the children), that they named their recent single after.

I WOULD like to say something about Duran Duran. I don't understand why they've got so many fans. I really think they're bad. Simon Le Bon can't sing, his voice goes up and down and I really don't think they're the sweetest and nicest band. They are so girlish! 'Specially Nick Rhodes. I wonder when he'll start to wear dresses!! And Simon Le Bon... UGH!! He is so ugly! And if he really believes he's sexy, I think he better stay inside and never come out again! Anti-Duran Duran lover, Karina Villadsen, Denmark
● *Duran Duran (left) relax in their dressing rooms before a show*

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

Actions speak louder than words!

Jesse, Tetbury, Gloucestershire
● *Actions speak louder than words... but covers sell the product*

I CAN understand, to a degree, the pique expressed by your June 16 singles reviewer, Jessi McGuire, over the latest Billy Joel single, as the 'Innocent Man' album has now been thoroughly milked dry by CBS.

However, the personal insults to wee Billy were unnecessary as Joel freely admits he is not a good-looker and the raw energy he generated in his Wembley Arena performances proved conclusively that good music does not have to emanate from good-lookers.

'Goodnight Saigon' and 'Allentown', particularly stood out as superb songs with a depth of significance that could never creep out of the brains of the pretty boys, Wham! or Duran Duran, or the likes of Marilyn or Boy George.

As for Jessi McGuire's catty remark about the gorgeous Christie Brinkley, do I detect the underlying reason for the slugging of Joel and his single, namely that poor little Jessi is somewhat lacking in the mammary department!!!!
Yours cuttingly, Malcolm The Knife
● *Jessi's work has always been chest the job!*

LAST WEEK I watched 'Ear Say' because Roger Taylor of Queen was on it. Your favourite son, Gary (I've got a lot of mouth) Crowley tried to be a clever dick by (unsuccessfully) trying to suss out old Rog.

Gary, young lad, if you want to do interviews stick to your little discos and leave subjects like rock to the experts. Springsteen's music "boring", what a joke!

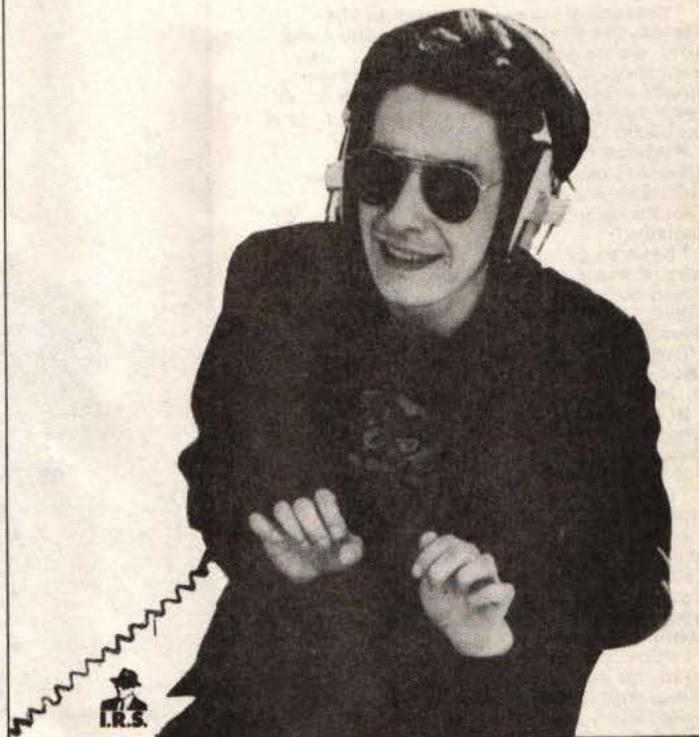
See you on tour Roger!
Lez the loon, Stevenage
● *Gazza has just committed ceremonial hara-kiri at the strength of your biting wit and incisive commentary. Thank you*

I AM writing to say what a great bunch of people Tracie And The Soul Squad are. Their Glasgow gig was brilliant, Tracie is really down to earth and not arrogant as she is always made out to be. The rest of the group are really friendly too.

They are constantly being slagged by your writers and readers, so I wish everyone would lay off them.

Tricia and Maria McLeash, Glasgow
● *Andy Strike has just burst into tears at the realisation that after all these months of eulogising Tracie in print, no-one's been listening!*

You've seen him on **The Tube**....You've seen him on **Razzamatazz**....Probably the most modest person in **The World**....Comes out with probably the best single in **The Universe** ever.....Limited issue in **Black Vinyl**....
"BLACK BEAUTY"...What more can you say?...Not a lot!



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MUSIC WEEK
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OUT EVERY WEDNESDAY

IT MAY be a hot muggy afternoon in Central London, and Billy Idol may have laryngitis, but nothing's going to make him slow down or shut up. Now resident in the USA, he's over here for a few days on a promotional visit; I meet him for the fifth interview of the day, by which time he's blowing a full head of steam.

"Yesterday I went platinum in the States, the first solo album's gone gold now, we've got a top 10 single . . . But here there's only 12,000 copies of the single actually pressed. 'Eyes Without A Face' has got every chance — they play it on Radio One."

Perhaps it's because the UK is a different market. Isn't his music more suited to America and Europe?
"Australia's not Europe. Nor is Japan. Or Canada."

I have to give in there. What I meant was, these days New Wave rock goes down better in those countries than here. "Well, what's Culture Club, then? What's Duran Duran, what's Kajagoogoo?"

Not rock. Most of it's softer, laid back. "But this country's a heavy metal country as well — it's not all soft rock."

It's compartmentalised — people buy what they think they like, and New Wave rock doesn't seem to be it at the moment. But Billy's had enough of this exchange:

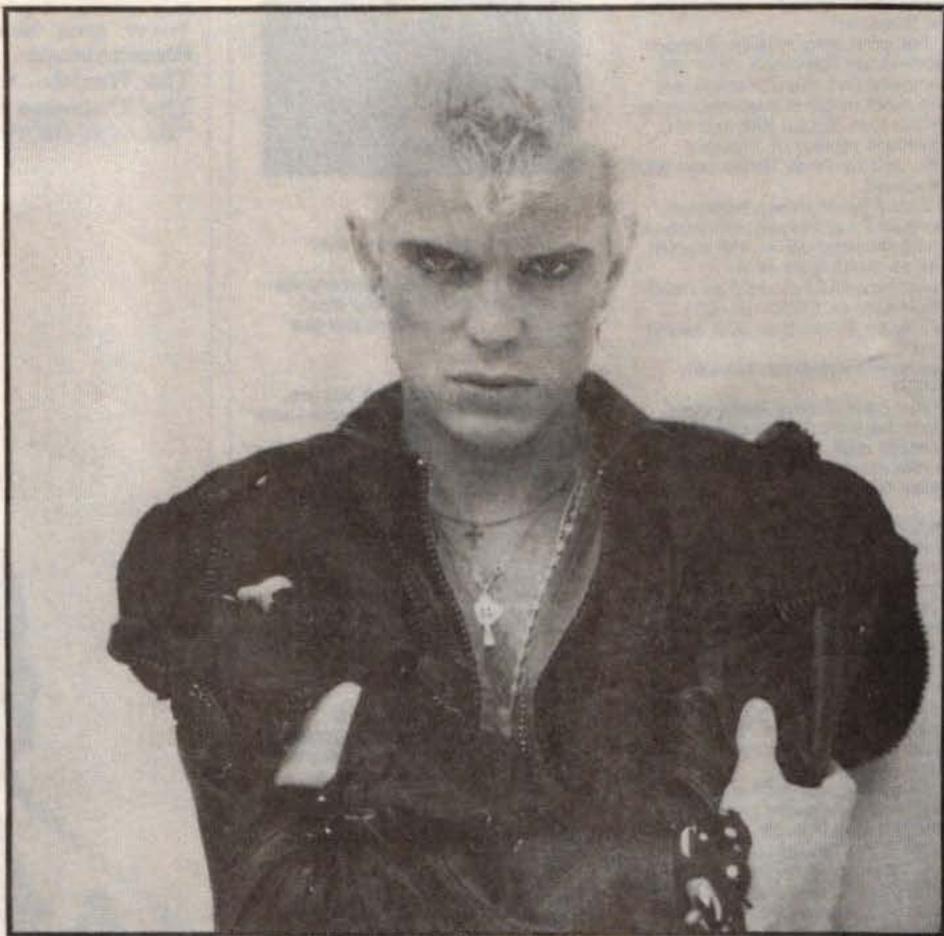
"Bollocks to compartmentalisation! This is a rock 'n' roll place. Who gave me the chance to first make records? England. Who made the first three Generation X singles top 30 without radio play? England. Do you think these people are so radically different that they ain't gonna like it now?"

I think that seven years is a long time. I know for sure that the charts aren't the same. And doesn't he think his music has changed at all?

"I believe it's a lot more personal, and a lot more to do with people's individual emotions, and obviously society as a whole . . ."

Mmm. So what was he after when he split Generation X? "I wanted to do Generation X music that wasn't only music you listen to, or see at a concert, but that could be played at a rock disco, where people could dance to it. Generation X would have kept going if there was a group to keep going, but I don't think there was."

IT IS true that Billy's new songs lend themselves to 12-inch disco mixes. He owes his current status in America partly to the fact that he was 'big in the clubs' with dancefloor favourites like 'White Wedding', and partly to popular MTV videos like 'Dancing With Myself'. The latter seems to be a particular favourite of Mr Idol's; he believes it pointed out the direction of his solo



Idol on parade

work. It certainly seems to keep cropping up on re-releases and B-sides.

"That's not my fault," he rails, "I'd never have put it out again here." Here we go again . . . Billy jabs his fore-finger at my cassette recorder aggressively. He's obviously an Angry Young Man. Doesn't he ever feel the need to say something political in his songs?

"'Rebel Yell' has got political undertones, if you think about it."

No, but specifically. Like the Clash. "That's the Clash. I'm Billy Idol. I've seen too many fans of mine bottled by skinheads just 'cause they're dancing to my music to want to get involved in

political violence."

Violence? Who mentioned violence? I would have thought scenes like that would make him want to take a stand, or at least make comment. But at the moment, the only thing Billy's making his big stand about is his record company. How constructive . . .

"I'm a really heavy bastard punk-rocker!" asserts Billy, "I mean it, man! I'm really vicious. When it comes to a fight, I'll do *anything* if people push me."

I think you really told 'em that time, Billy.

Steven Gray

A NEW 7" & 3 TRACK 12" SINGLE

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FROM THE LP 'MILK AND HONEY'

THE COLOUR FIELD



NEW RECORD

12 INCH VERSION INCLUDES EXTRA TRACK


Chrysalis

IN THE heat of last year's long hot summer, a gang of Geordies began planning their first step towards shaking the world.

In a cramped, sweaty Newcastle rehearsal studio, I stumbled upon this canny crew, unleashing a tirade of gutsy tunes that would transform the city into one of the hottest spots on the map.

One of the highlights of that set was a ballad entitled 'Closest Thing To Heaven', the third of a mighty impressive trio of Kane Gang singles. If the plans work and talent gets its just reward, it will become a summer soundtrack for those about to fall in and out of love from Brighton to Scarborough.

Dave Brewis, Paul Woods and Martin Bramer began by dabbling in different styles from Bacharach to XTC and mod imitations. Three years ago all that came to an end when Dave and Martin wrote what was to be their debut Kitchenware 45 'Brother Brother'.

"That was the first song we'd ever written that we were happy with," recalls Martin. "We realised that it was the sort of material we should be doing." Paul was then drafted in to sing top lip to Martin's bottom lip, and with Dave playing the music and wearing the strides, the combo were now suitably all mouth and trousers.

Today, the band are still part of the Kitchenware stable though they sensibly realise that the days of heaped praise on the collective efforts of acts such as themselves, the Daintees and Prefab Sprout are over.

"Months ago, a conscious decision was made," continues Martin, "that each Kitchenware article was going to be the last. As a general policy, we wanted to avoid being lumped together as musically the acts have little in common. Also, it's important now for us as an organisation that each band starts having some commercial success, so we can continue to be taken seriously by the record companies we go through. It's a sad but true fact of life that without success, any credibility we might have will soon run out."

WHAT KITCHENWARE acts do have in common though is their birthplace and Geordie pride. Their second single 'Small Town Creed' celebrated the down-to-earth integrity of their kind and pointed an accusing finger at the south's shallow hipsters. Isn't that taking northern pride a little too far, Martin?

"It's not meant to be taken like that, but more as a plea for people not to be ashamed. I definitely didn't write the lyrics intending to say northerners are better people, but we do tend to have a slight inferiority complex up here. There's no denying though that there's an unjust poverty gap between the north and the south which doesn't help matters. You only have to look at the higher



Pic by Paul Slattery

Introducing the sound of Sam and Dave meeting James Bolam and Rodney Bewes, as made by the Kane Gang. And they're still the lads most likely to, says Pedro . . .

percentage of right wing MPs in the south to realise this government's not going to pump any money into areas that relentlessly elect Labour candidates."

Clearly the Kane Gang are not a group to turn a blind eye to what's around them.

"If this record is a hit, and we found ourselves on Top of the Pops with 10 million people watching, it would be running through my mind to wear a 'Support The Miners' T-shirt. At the same time you know that there's a good chance they won't let you, or if they did, they might never ask you back again. What should you do? Seize the opportunity or wait until you're established enough to do as you please?"

"There was this cartoon in the Guardian the other day of this person who had compromised his way to becoming the head of the department, and once he had got there, he forgot all the beliefs that had driven him in the first place. The more successful you get in this business, the easier it is for that sort of thing to happen to you, though I'm sure that will never happen to us."

SO WHAT sort of points or issues do you wish to bring out in your lyrics?
"I'm not writing with the intention

of changing the world, but because it's something that I feel strongly enough to want to sing about. I can't help but feel for a lot of other people's situations. That's why I like lyrics like Brother D's 'How We Gonna Make The Black Nation Rise? Agitate, Educate And Organise' or people like Gil Scott Heron. That's the sort of thing that gets through to me."

A debut LP, tentatively named 'The Bad And Low Down World Of The Kane Gang Volume One', is set for release later in the year. Musically, it will be reflective of the standards set by the singles, with that unmistakable influence of black American dance music.

Being white, the Kane Gang have received their fair share of black music imitator accusations, though it seems to me that there's an incredible amount of snobbery surrounding the debate that only blacks can make soul music.

"Without doubt, there's a hell of a lot of innate contradictions and prejudices in what people call soul. Like the soul papers include Sade in their charts and coverage but exclude the Style Council, and I read a letter in RECORD MIRROR the other week saying how good it was to see the likes of Sister Sledge and the Pointer Sisters showing up the likes of the Kane Gang, the Style Council and Marilyn for the imitators that they are. Surely people should just judge the records and not the performers.

WE'D LOVE to write songs for the likes of Randy Crawford or Teddy Pendergrass and work with producers like Quincy Jones or Jimmy Jam and Terry Lewis," (SOS Band and Change). "Although they're all black Americans, I don't think there's a sense of snobbery attached to me liking them because I certainly don't blindly accept all that they're coming out with from America.

"I went and bought the Bobby Womack album but I just don't like it. The vocals are brilliant but they're all on the same level and it's all too overproduced for my taste. As for some of the lyrics that these major soul artists get away with, well I'm sure that the rock press wouldn't let British acts get away with it."

So what British artists do you rate? Say you were the Alf Ramsey of music, who would you include in your British soul squad?

"I think Paul Young's good, whereas Kevin Rowland seems to interpret soul as getting the whole of your band to run forward to the front of the stage at the same time. His is more of an academic approach to what is soul, with all those overt and showy soul leanings having more to do with cabaret.

"Weller has a good stab at it but there seems to be something missing for me. People might say the same about us but I'd deny that with my dying breath. 'Long Hot Summer' was a classic example of a good song that didn't quite carry it off. Maybe he should get an American producer."

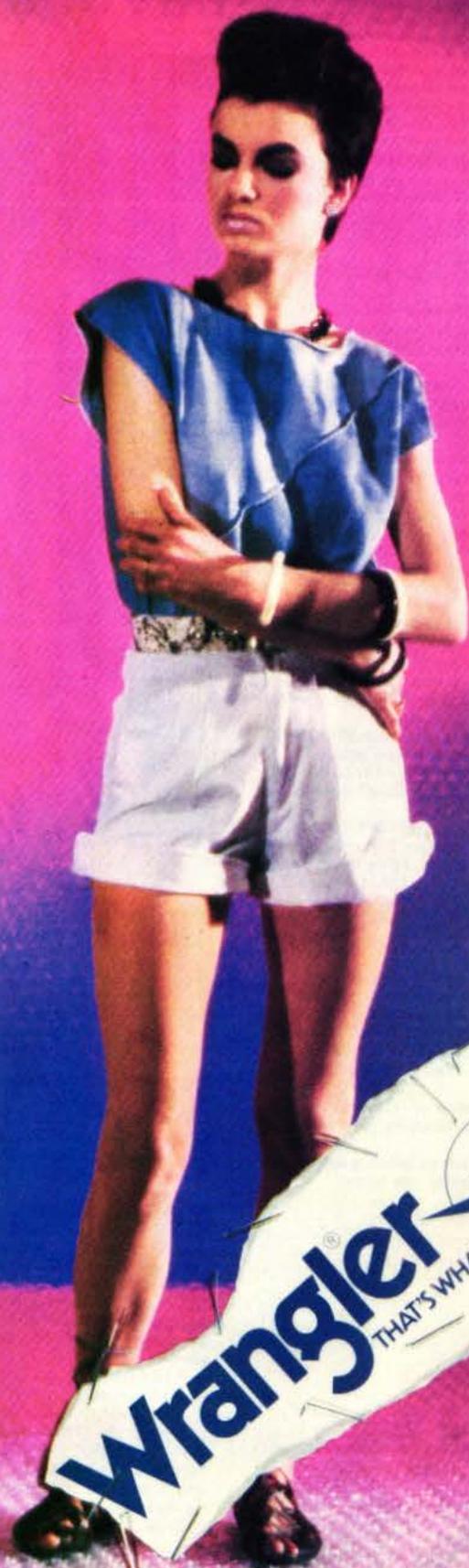
KANE



AND ABLE

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





Wrangler
THAT'S WHAT'S GOING ON

NIGEL PLANER is looking quite good really. Straight jeans, training shoes, neat hair, not a whiff of patchouli oil in the air. But then Nigel, playing Nigel, is not what we're interested in. Nigel as Neil — y'know Neil of 'The Young Ones' (cue tedious take-offs of last night's show) — is what we're talking about.

Neil is big news at the moment, a sort of totem for fab wacky BBC2/Channel 4 alternative comedy, if you know what I mean. And he has a single out on WEA; a cover of Traffic's 'Hole In My Shoe', predictably, unlike the TV character, a hoot it ain't.

Neil's been growing his hair for a while now. "Neil started as a character a long time ago," says Nigel. "It was just a little part of my act. Then I turned it into a 20 minute spot at the Comic Strip and Comedy Store.

"I started my character from a 'Fistful Of Travellers Cheques,' (unfunny edition of Comic Strip Presents) "at about the same time as I started doing Neil. He was a character from the same show as Neil, probably a better character."

How much of Neil does Nigel take from his own character?

"Yeah, there is a lot of me in it. I'm older than Neil is and he's not an ex-hippie but somebody who thinks hippie is the most fashionable thing to do.

"When I was 18 I had long hair. Then by 1974 I had short dyed green hair. I used to do punk rock plays at the Roundhouse. I used to do the music for it."

Aah, so you're a frustrated musician?

"No. When I was at university between 18 and 21 I was in quite a lot of bands, but I'm not a frustrated musician. I became aware of the fact that I was useless years ago. I can sing though — Neil can't. I used to go to sessions years ago — but I can't play or write songs."

IS 'HOLE' in your record collection?

"No, it's not. Somebody suggested it and it seemed to work so well. Dave Stewart's put a lot into it, there's loads of musical jokes there and clever little details. He's got a very good musical sense of humour.

"Most of the records in my collection have been scratched and ruined by too much communal living. I've got a lot of record covers and a lot of records without covers, but they don't seem to match.

"I have a tendency towards AOR, I like Stevie Wonder, Van Morrison, Robert Palmer, Al Jarreau and Marvin Gaye. I like listening to singers who really sing hard. I think there's something good about the Questions — there's definitely something there. I used to really like Scritti, but I'm not too keen on their new stuff.

"Neil's record collection is completely different, he's got stuff like the Incredible String Band, Third Ear Band and Dr Strangely Strange who are his favourite band. It's great now he's signed to WEA, he can go through their back catalogue — Yes and Crosby, Stills, Nash And Young."

I thought the last series of 'The Young Ones' was strong on characters, but weak on gags. Do you agree?

"No. I thought the scripts were a lot better this time. In the first series we were



Flower power goes to Nigel Planer's head

YOUNG

Neil and Vyv are comic stripped by Jim Reid

struggling with the scripts a little bit. We had to make them work, make little alterations. But with the second series the script was translated onto the screen almost word for word. Perhaps some of the tension wasn't there, but for us actors it was a lot easier."

WHY AREN'T you doing a third series?

"If the characters started becoming likeable, it would be a disaster. That's why we are not doing a third series. We wanted to create four characters and show how unlikeable people are — how awful young people could be. So much is focused on young people but they're never really shown as horrible as they are.

"Still the fans do like our characters despite our attempts to make them horrible."

Neil's not horrible though is he?

"Neil asks for everything he gets from the others. All that self pity, you'd just have to treat him badly if you lived with him. His niggling little complaints all the time just undermine people."

If you had to be one of 'The Young Ones'

who would you be?

"Mike is probably the happiest, he's oblivious to the fact that everybody thinks he's a w****r. Vyv thinks he's happy, but he's always on edge."

Is there much competition between you 'alternative' comedian types?

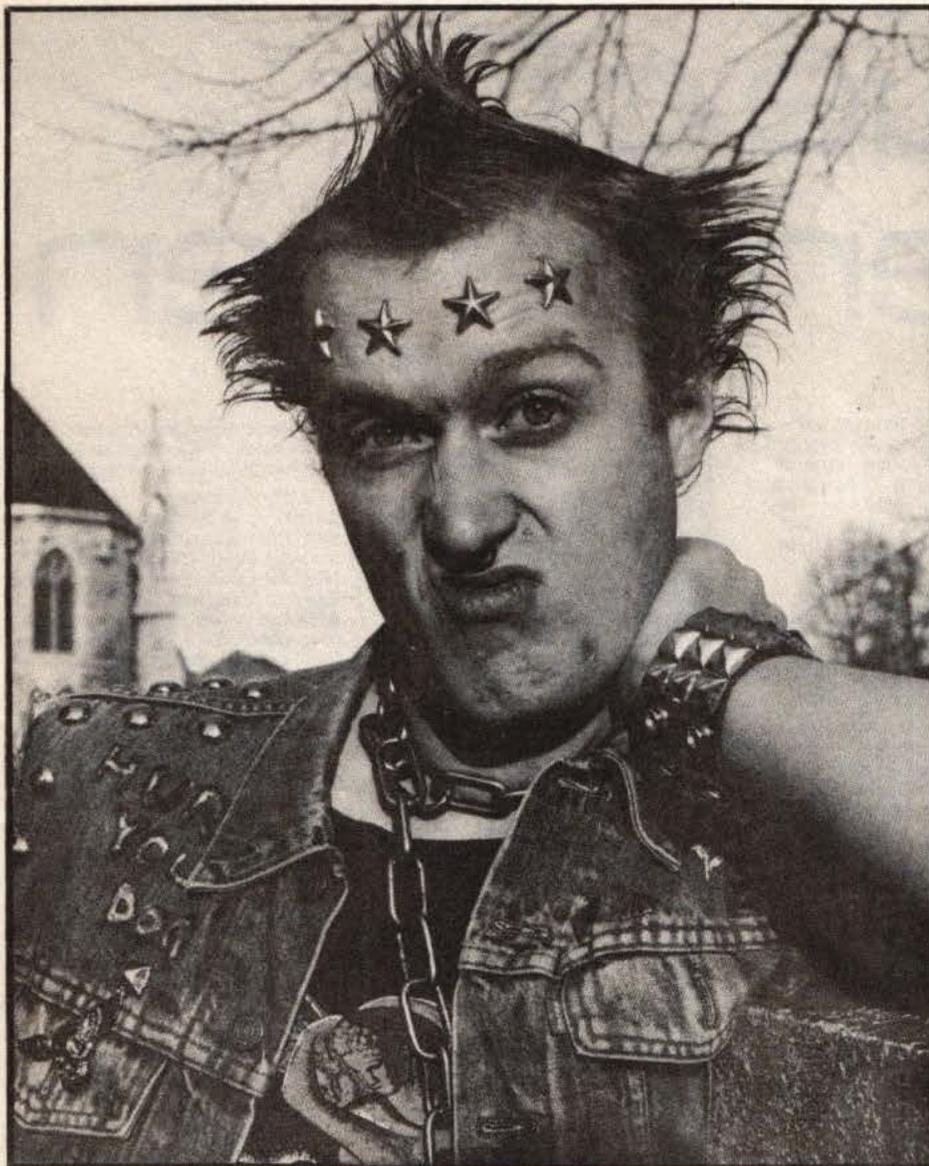
"It's less now than it used to be. To start with it was bad news. If you've all been working at something then suddenly people start showing an interest, everybody's clamouring to get a bit of the action. There's competition now, but it's a lot more diplomatic, not so aggressive."

Where does Nigel expect the next wave of comedians to come from?

"Who can tell, everything's subject to the political situation, things come out, not because six great individuals happen to meet, but because of the absence of something else."

"Monty Python followed on from 'Beyond The Fringe' just two years after. Maybe someone will follow on from our groundwork and do it in a more businesslike manner and achieve something far greater."

NEIL



ADRIAN EDMONSON before and after growing young

Health specs perched on the end of his nose, he is quiet and restrained with a neat line in understatement. His expression switches in a moment from earnest seriousness to a lopsided leering grin. His ambition is to appear on 'Coronation Street'.

"I was offered a part once," he explains, "for Gail Tilsley's friend when Brian went abroad. I was too busy though." The part eventually went to Graham Fellows (Jilted John) and Adrian is obviously still deeply upset by the experience.

The man also has aspirations to be a 'rock star', and is forming his own band to make what he calls "good-time music" with an R&B feel. His own musical taste includes Aretha Franklin, Wilson Pickett and Chuck Berry.

In the meantime, work continues on the next series of the 'Comic Strip'. A horror movie, an exposé of tape stealing in the music business and a sensitive insight into a group of anarchists are promised.

"Anarchists who turn cannibal," Adrian elaborates. "I don't know why."

Of the work on the 'Comic Strip', he is faintly dismissive.

"I think it's the only way I can get any work. No-one offers me normal jobs. Well, they hardly offer me anything actually."

WITH OTHER regulars from the team, he is working on a film but the only comment he will make on it is that it is "not unlike Kenny Everett... funny in other words."

Following this, there are plans for '20th Century Coyote' to start working again, with a tour planned for later this year. One idea causing particular excitement for Adrian is a sketch featuring him and Rik as 'The Dangerous Brothers'. These run an escort agency and one day get an order to take out Bob Monkhouse.

Despite all these other plans, it is the spectre of Vyvyan that is forever with him.

"It's, umm, a bit of a bore," he smiles lazily, and says he won't be making any more 'Young Ones' shows.

So it looks as if Adrian Edmonson will continue to shower his public with characters; but which one is the REAL man?

"Nobody ever acts themselves," he answers sweetly, "...except Val Doonican."

GUNS

and Eleanor Levy

HE MAY have left the character of Vyvyan from 'The Young Ones' behind him, but Adrian Edmonson is finding he's a man in demand.

With adverts for Nat West and 'lovable' Nik Kershaw, a starring role in Tracey Ullman's latest video and the third series of 'The Comic Strip' under construction, it all adds up to a busy, but increasingly comfortable, lifestyle. "I earn enough," he smirks, "to keep me happy."

Although best known for Vyvyan and his various 'Comic Strip' characters, Adrian first came to prominence as one half of the comedy team '20th Century Coyote' with fellow 'Young One' Rik Mayall. After meeting at Manchester University in 1976, they moved down to London to become involved in the alternative cabaret scene, from which both 'The Young Ones' and the 'Comic Strip' were to emerge.

Originally from Bradford, Adrian now lives in Hackney in north London. With messy blond hair and a pair of pink plastic National



The League of gentlemen

as told to JIM REID



THE LEAGUE OF Gentlemen were dancing to the **Bluebells**. "And they can take their high road, and do what they bally want with it," said Sir Public House, trying to execute that well known highland fling, the **Rod Stewart**-and-any-leggy-blond-who-happens-to-be-at-the-airport.

The Maharajah Taffye looked perplexed. "I thought you said the Ireland Games," he wailed, waving his shillelagh, whistling 'Danny Boy', and finishing off a pint of Guinness.

"Be quiet you silly celt," replied The Marquis Good Bloke between mouthfuls of haggis and paté de foie gras. Foreign travel didn't suit the League Of Gentlemen; stuck in the wilds of Scotland they contemplated the strange ways of all those unfortunate enough to be born within earshot of **Billy Connolly**.

"Is there anything worn under the kilt?" asked the Maharajah in all innocence. "No, it's all in working order," quipped Sir Public, turning to a native and shouting: "You can do what the hell you want with yours but I'm tossing my own."

Cabers were very dear to Sir Public House; so was his Scottish gillie Jock Strap IV, the latest in a line of well known Caledonian surgical appliances and standing music hall jokes.

Jock was a strange fellow, part man, part whiskey, he lived in a twilight world of pink elephants, **Cocteau Twins** LPs and the **Tommy Docherty/English Dictionary**. "Errgh, Sir Public would you be minding a stop in a wee inn, I've a thirst I'm needing to kill."

Sir Public ignored the touch of the Flora Macdonalds and lead

our party into the nearest bar. Here ranged around the landlord were a group of locals, none of them were drinking. "I bought a round last week," said one. "No, it was my turn last week," said another. "But I gave you a light last week," the first replied.

The League were watching that well known Scottish ritual 'Buying A Round Of Drinks', a game that requires the not inconsiderable feat of getting legless on fifty pence.

"These people should be in charge of the economy," mused Sir Public as he downed his first snorter, and turned round to listen to Jock's party piece — the pop world on ten bottles of whiskey. It was difficult to fit the pop world on ten bottles of whiskey but Jock tried. Oh how he tried...

"Ermmggh listen a ma story gents, it starts off at the Electric Ballroom in London where a'm watching those lovely McBluebells wow an audience that includes **Sarah**, **Keren** and **Siobhan** from well known cocktail **Bananarama**. Y'see I was so overcome by drink that I fell off ma bar stool, rolled onto the floor and fell into a strange dream. Nae pink elephants, nae Scottish goalkeepers jus' loads and loads of popstars.

"It was frightening, fust of all I saw all these pund notes floating around the saintly head of **Michael Jackson**. T'appears Mikey boy is giving away his £5 million fee for the Jacksons tour. What is this thing called 'Charity', I wonder. Must be a guid lark to be in.

"N' talking of guid larks, someone from **Blancmange** popped up in ma wee nightmare to tell me the group are holding a party at their manager's house where everybody goes out into the garden and picks strawberries and raspberries. A'm not going if there's nae drink...

"It wor at this point that things started getting really scary, ya know, jus' like that time in the pub when everyone turns to you and says, 'it's your round, son'. Well not quite that bad, but well, very 'Star Wars'.

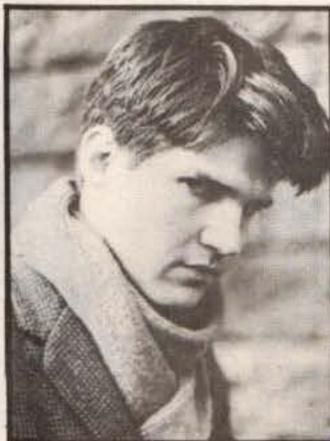
"See, I was in Vienna with **Yes** and we're going along to the gig when the local council tell us we can't use our special lasers for the show because they think they contain death rays. I mean their music makes me die, but the lasers, give over. Worse was to follow, **Jimmy Page** came and



NICKY: Seaside frolics



SARAH: Lochin' good



LLOYD: Smithin' about

jammed on stage...

"Also pretty frightening was the debut gig for **Nick Heyward's**

new band down in Brighton the other week. It was kept so secret that hardly anyone turned up...

"Unfortunately plenty o' people turned up at the **Nona Hendryx** party that was drumming along in ma wee heed: **Mick Jagger**, **Nick Rhodes**, **Frankie, Lene** and **Errol of Imagination**, **Steve Strange** with **Katie Rabett** in tow, **Ultravox's Billy Currie** and tennis player **Rosie Casals**...

"Mind, that was nothing to the noise that greeted the arrival of **Pretenders** drummer **Martin Chambers** and his wife **Tracey's** baby last week. The bairn, **Francesca**, was born on July 1...

"After all that noise, a touch of humour crept into my nocturnal wanderings, my, it was almost like an old 'Carry On' film, when merry japester **Kenneth Williams** burst on the scene and announced that he was going to make a record for blanco y negro. More fun than **EBTG**, I'd wager...

"After the laughter came the old **Cliff Richard** songs. 'We're all going on a summer holiday' — together, sang three characters looking suspiciously like **Marilyn**, **Boy George** and **Phillip Salon**...

"Marilyn also turned up at a pitcher exhibition for Circus artist **John Maybury**. Also giving it a bit of the Augustus John's were **Kate Garner** and **Paul Caplin**...

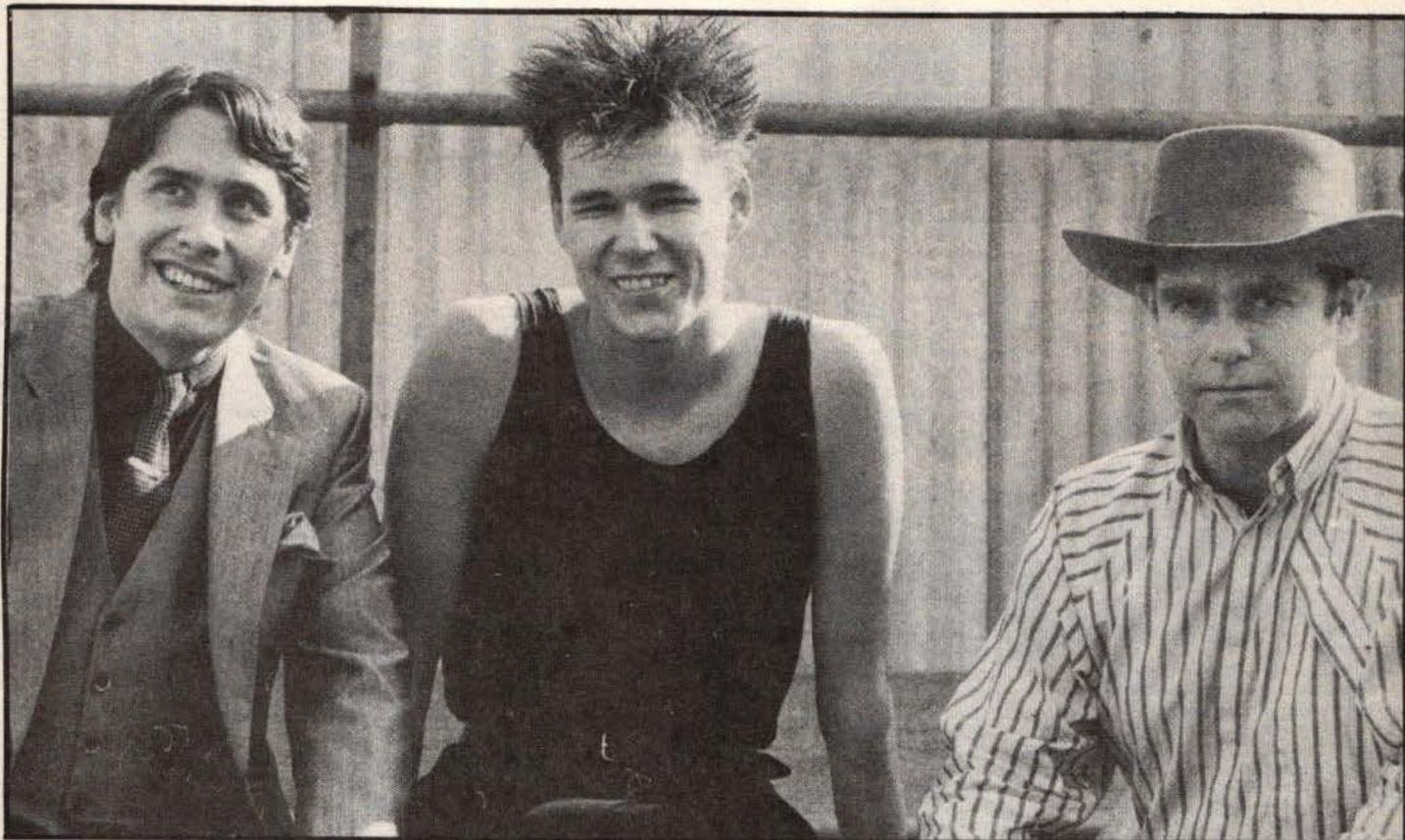
"Turning up for the gig that **Lloyd Cole** kindly played in ma imagination last week were **Clare Grogan** and ex **RECORD MIRROR** scribbler **Morrissey**. Young Stevie was well eager to meet Lloyd and the two got on like the proverbial Scot and a bottle of heavy...

"I wa jus' beginning to sleep contentedly when I was alerted to the fact that **Duranie Andy Taylor** has had his house burgled twice in the last three weeks. The band are recording their new single in London at the moment and threaten Irish music lovers with a visit next year.

"An' I jus' discovered it wasn't the standard of the haggis that was keepin' young **Nicky Rhodes** off the wild an' heathen party scene of late. Nah, he's been locked in a sweaty studio for a couple weeks with pop veteran **Steve Harley**...

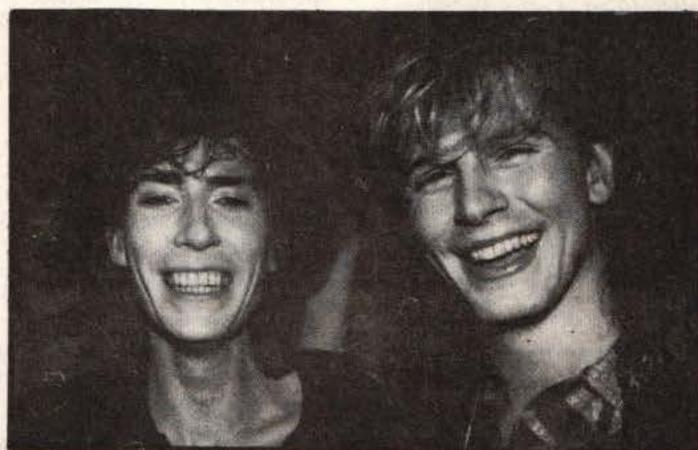
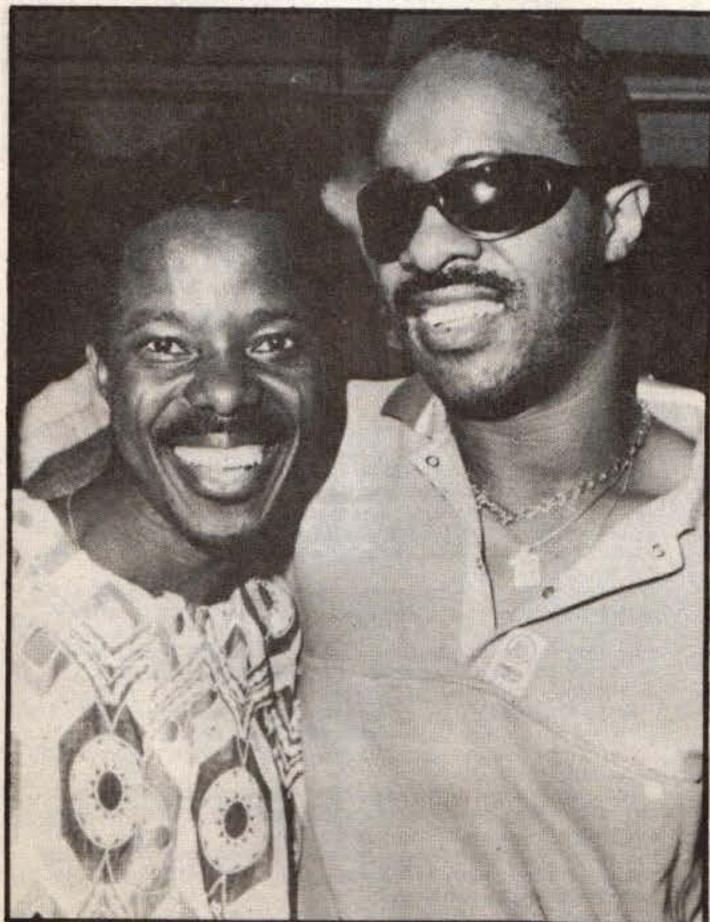
"The noo, 'Oh Flower Of Scotland', **Dennis Law**, **Moir Anderson**, **Muriel Gray**, British Caledonian ... give me another drink."

The League Of Gentlemen took more than a passing interest in Scottish civilisation.



Pic by Justin Thomas

AN EXTRACT from 'Highland Travels', Sir Public House's soon to be published diary: "While journeying through the beautiful Celtic countryside one is bombarded by a frightening cacophony of sounds. These are the battle cries of the lesser spotted Sauchiehall Street drunk, a creature well known to London tube travellers. 'One wee dram,' they cry or 'see you Jimmy, you wanna a good gubbin the noo'. Listening to such sounds reminded me of the nights I'd spent with Reid and the nation's pop fraternity. Guzzling large amounts of bubbly we'd carouse the night away in the company of Mick Jagger, Nona Hendryx, Jools Holland, Elton John, Stuart Adamson, Richard Butler, John Taylor, Sunny Ade and Stevie Wonder. On reflection I think I prefer the lesser spotted Sauchiehall Street drunk."



Pic by Justin Thomas



Pic by Justin Thomas

Help!

Full flush

WEEKS AGO, I saw a television programme about laser technology being used to treat people's faces. I need to know more about it as I suffer from blushing.

I inherited this from my parents and have been blushing since I was 11. I'm 18 now and want to be cured. What can I do?
David, Midlands

● *Limited exposure to argon laser light can cause permanent facial birth marks to lighten and even fade away. But this sophisticated treatment, pioneered in Britain at the Royal Southants Hospital, wouldn't work on blushing, which is, after all, only a temporary rush of blood to the face, caused by a combination of self-consciousness and a lack of self-confidence in certain social situations.*

Peak time for blushers, and that means just about everyone in the world, is after puberty, the years when your body, chock a block with busy hormones, is growing to sexual maturity and your emotions are working overtime too.

What makes you blush? Talking to girls? Blue jokes? As the months and years march on, and you're generally more comfortable about yourself in relation to other people, you won't blush half as much, if at all.

For now, it may be a small consolation to know that when your face feels like a volcano, no-one else notices as much as you do. Other people are often remarkably unobservant and probably much more interested in how they're looking themselves.

Some blushers find that trying mind over matter and thinking cool thoughts really does help when the blush flush is about to be triggered.

COULD YOU please tell me of anywhere I could take up a course in massage? I'm a



I'm a sex flop

I'VE BEEN going out with my present girlfriend for the past four months but our first attempt at sex was a total disaster. I ejaculated before I entered her and just lost my erection. Although she was very understanding and still wants to go out with me, this has made me very depressed and nervous.

Do you think the fact that we'd both been drinking heavily at a party could have anything to do with it?
Pete, Suffolk

● *You could have hit the nail on the head. Tiredness, nervousness, sheer inexperience, and drinking too much alcohol are all factors which can play their part in undermining your sex life temporarily. Booze may be a confidence booster but have you ever heard of brewers droop?*

It's good to know that your girlfriend, at least, has kept this one-off experience in perspective. Don't rush things, lay off the booze and when you try again just let things happen naturally, apart from remembering the contraception, that is...

CAN YOU please help me out concerning the group Nena? Is there an official fan club? I've never seen an address published anywhere.
Lee, Salford

● *Droves of Nena fans who've sought this closely guarded information and failed can be forgiven for thinking you've been moving in the realms of secret agents and invisible ink. But all can now be revealed. Write to Nena, PO Box 360560, 1000, Berlin 26. Shhh! And don't forget the international reply coupon.*

partially disabled person suffering from a disability which at times causes great physical tension.

While I've been for a few massages myself just for fun I've found that this really does relax the parts of my body that need it. I feel most strongly that, if there's a course I can follow which will enable me to become a fully qualified masseur, this would be a very big way in which I could help other, more severely handicapped people.

Andy Moxley, Winchester

● *Massage — the manipulation of the soft tissue of the body — has toning, relaxing and generally therapeutic effects and a vital part to play in the stimulation and maintenance of fitness and health.*

For information on training



leading to a recognised diploma, contact the Northern Institute Of Massage, 100 Waterloo Road, Blackpool FY4 1AW, (Tel: Blackpool 403548), or the Andrew Still College Of Osteopathy And Natural Therapeutics, c/o Lynn Bridgeford, Garden Flat, 18 Ceylon Road, London W14. (Tel: 01-603 0652).

Massage books describing

everyday techniques for fun and lasting value include 'The Massage Book', George Downing, Penguin, 'The Art Of Sensual Massage' by Inkeles, Gordon, Allen & Unwin, 'Massage: The Touching Way To Sensual Health' by Constance Young, Bantam, New York, and others which you'll find in your library or bookshop.

WHAT ON earth was happening at the Hanoi Rocks concert at Leas Cliffe Hall in Folkestone, at least as far as merchandising goes? I bought a T-shirt, which, naturally enough, I assumed to be the 1984 version, only to find 1983 emblazoned across the back when I got home! What happens now?
P B Kent

● *You're not alone. Irate rumblings about similar happenings at earlier gigs on the tour have been heard. According to official merchandisers Concert Publishing who supplied those long hot summer dates, current shirts, complete with the regular band cartoon logo sold out early at Folkestone and so the 1983 'sunrise' version was sold instead.*

While I'm told that the reason for the last minute sales of elderly produce was explained to all-comers at Folkestone, I honestly can't believe that this was so in the sheer commercial argy-bargy of the scene.

What's the answer? If you bought 1983 material under the impression that it was the more updated 1984 variety, you have every right to a replacement or a refund.

Simply return your T-shirt, unwashed and unworn, along with your refund/replacement request, to Concert Publishing, 166/198 Liverpool Road, London N1.

IS THERE a fan club or anywhere I can write to Junior in the UK? I've been a fan since I heard 'Running' on the Mercury label.

Pete, Swindon

● *There's good news for Junior fans, folks. A new single release, this time on the London label, is imminent.*

Meanwhile, for full fax on the boy and free information, write to manager Keith Harris c/o 35 Courtney Road, London SW19.

Junior himself (or his sister), tries to reply to all letters.

MY FATHER has recently died, leaving my mum and me. The house is already bought and she isn't working.

We have information on a widow's pension but I've heard that she can claim other benefits as there will be no money coming into the house.

What can we claim? I'm 16 and will be going to college in September.

Rachel, UK

● *Provided your mother has less than £3,000 in savings she can claim supplementary benefit, and also qualifies for free prescriptions and housing benefit to help with rates payments.*

If you are living at home and in full time education under 'A' level standard, she can also claim supplementary benefit for you too.

Ask her to check out the full facts with any consumer advice bureau or citizens' rights office in your area. See 'phone book.

She can also contact the Citizens Rights hotline on 01-405 5942, any weekday afternoon, from 2.30pm-5.30pm. As you can imagine, this line is pretty busy, so it may be necessary to keep trying to get through.

FOR AGES now I've been trying to buy a pair of the welder's goggle type of glasses worn by Tom Bailey, Pete Burns and Chris Cross of Ultravox but have been unlucky. Any ideas?

Gary, Gwynedd

● *You won't half get a surprise if you try welding in the ski-spex worn by the handsome threesome! This four-eyed finery sported by the team turns out to be three pairs of reflecting ski-goggles, which, sez Chris Cross, you can buy from any ski shop. He did — in a handy emporium located in Kensington High Street, as a matter of fact. Maybe there's a rock 'n snow place nearer home?*



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.



IS THERE any way you can give me some details of the Buddy Holly painting and drawing competition being organised by Paul McCartney?

R T Glamorgan

● *Yes. In brief, entries are welcomed from allcomers to send along a portrait of the late great Buddy Holly in ink, oils, water colours or any other arty medium to Aspel And Co, London Weekend Television, London SE99 6YW. Closing date July 21. Entries, sad to say, are non-returnable and should be no larger than 36" by 36". First prize is £1,000 and the seven best entries will be incorporated into an MCA limited edition of 10 Holly singles to be released in respect for the anniversary of Buddy's death in the first week of September this year.*

Matt Bianco

NEW SINGLE



Whose side
are you on***

AVAILABLE ON 7" YZ9
AND 12" YZ9T

Young Free And Single

THIS WEEK the girls get pride of place with *Samantha (19)* from East London, into Bowie and the Furs seeking friends for outrageous clubbing; hot on her heels comes *Floss* who lives near Chelmsford, likes Queen, Simple Minds, Level 42, everything new, and wants to write to nutty people; and closing us down for now is *Jane (21)* living in Birmingham and interested in contacting other girls who appreciate Hi-NRG sounds, Bronski Beat, Divine and Dead Or Alive. Letters to 'YF&S', Help, Record Mirror, 40, Long Acre, London WC2. This is a free and confidential service. All replies are sent on.



Pic by Tony Mottram

doing it the **SR** way

HERE ARE three things that Silent Running aren't: (a) a pop band; (b) the new U2; (c) the next Simple Minds. Saying exactly what they are isn't quite as easy. Just when it seemed like they were destined to be the archetypal slow-burning albums band with a hardcore live following, they go and get a single ('Young Hearts') nudging at our jolly Top 75.

Not that it'll help anyone pin the band down, as vocalist/spokesman Peter Gamble reveals: "The most difficult thing for us is picking a single that's typical, 'cos there's so much diversity in what we do. We want to do what's best for a song, not do it just to be a single."

Silent Running's career so far has been quite chequered, but now they're heading on a course of their own choice. They began with a big EMI deal, fresh from

numerous Peter Powell sessions, tipped as the lads most likely to form Northern Ireland, and suffered from diving into London with their eyes shut.

A sugary first single almost catapulted them into teenydom. Peter: "We had a bit of a false start — we were naive and did things the wrong way. We made mistakes and it took us a while to adjust to the music biz. We had this idea we had to say yes to everything, so we did and it didn't work. Now we do it our own way."

Their LP 'Shades Of Liberty' holds the torch for their new way; it doesn't quite capture the vigour of their stage presence, although it's harder and livelier than most. "Our approach is upfront and hopefully accessible," says Peter. "Some of our stuff sounded too nice before, it had no raw edges. We want to develop our own sound now."

Coincidence has played a large part in the development of the SR

sound. Viz getting Minds producer Peter Walsh to do their LP, subsequently meeting the Wee Men and doing the support slot on their recent mega UK tour. They even ended up recording in the same Dublin studio as U2. Such coincidences can't help them in the search for their own identity.

ONE DEFINITE thing they have in common with the Minds and U2 is an ability to stir an audience. Is there some secret thing about Scottish and Irish bands that English ones just don't have?

"They're mad!" reveals Peter. "It's the Celtic blood, plenty of alcohol and a fiery temperament. We go onstage and try to excite people. It seems to be an instinct certain bands have: the Minds have it, that vibrant sort of feeling, I like that. We want to promote ourselves as a live band, but ultimately, to me, sitting in

your back room writing a song is the most important thing."

Even though they've now managed their first chart entry, Silent Running have got themselves a bad boys tag for their headstrong behaviour.

"Other bands have come over from Northern Ireland and lost what made them good. You shouldn't have to fit into the business, you have to push your luck to a certain extent."

Has it been a fight all the way? "To actually go and do what you want is the most difficult thing. The reason we're here is that we've always done what we believe is right, otherwise we'd still be playing clubs in Belfast. You should be more in control of your own destiny. It's amazing the difference it makes working with the right people, the young and hungry ones. That's why we feel so confident and strong about everything at the moment."

Betty Page

**BIG COUNTRY,
'THE SUMMER OF
'84 CONCERT',
WEMBLEY STADIUM**

THERE ARE 72,000 people at Wembley Stadium, and most of them seem to be in the Special Enclosure bar, which makes getting a drink a task of the most hazardous nature. So we get several in at once.

I'm supposed to be reviewing Paul Young, but the same sore throat that caused him to miss 'The Tube' has also caused his withdrawal from today's 'extravaganza'.

Big Country have stepped in as last minute replacements, but as I make my way to my seat, I see they're having trouble winning the heart of the crowd.

The kids in the seats next to me are so unimpressed they're having an elbow-fight. Natalie (11) likes Nik Kershaw, but got here too late. Nicholas (12) has seen Big Country before, at the Hammersmith Odeon, and preferred the atmosphere there.

The big video screen up above shows more detail, but you can watch TV at home (and anyone who can afford a ticket for this can afford to rent a video).

But then, you can never underestimate the perverse need of the average Joe to stand for 10 hours in the company of X thousand other sunstroke victims. . . The band start up with 'In A Big Country', and get a mildly excited reaction from the crowd, who start waving peace-signs at the stage. It's like Woodstock with short hair.

The sound is a mesh of metallic guitar-noise, which doesn't even achieve a high enough decibel count to excite with sheer volume. Big Country skip about frantically, flashing white socks, trying to fill the stage and *come over* against the odds. But as Nick points out, fierce sunshine makes stagelights redundant, and does nothing for atmosphere.

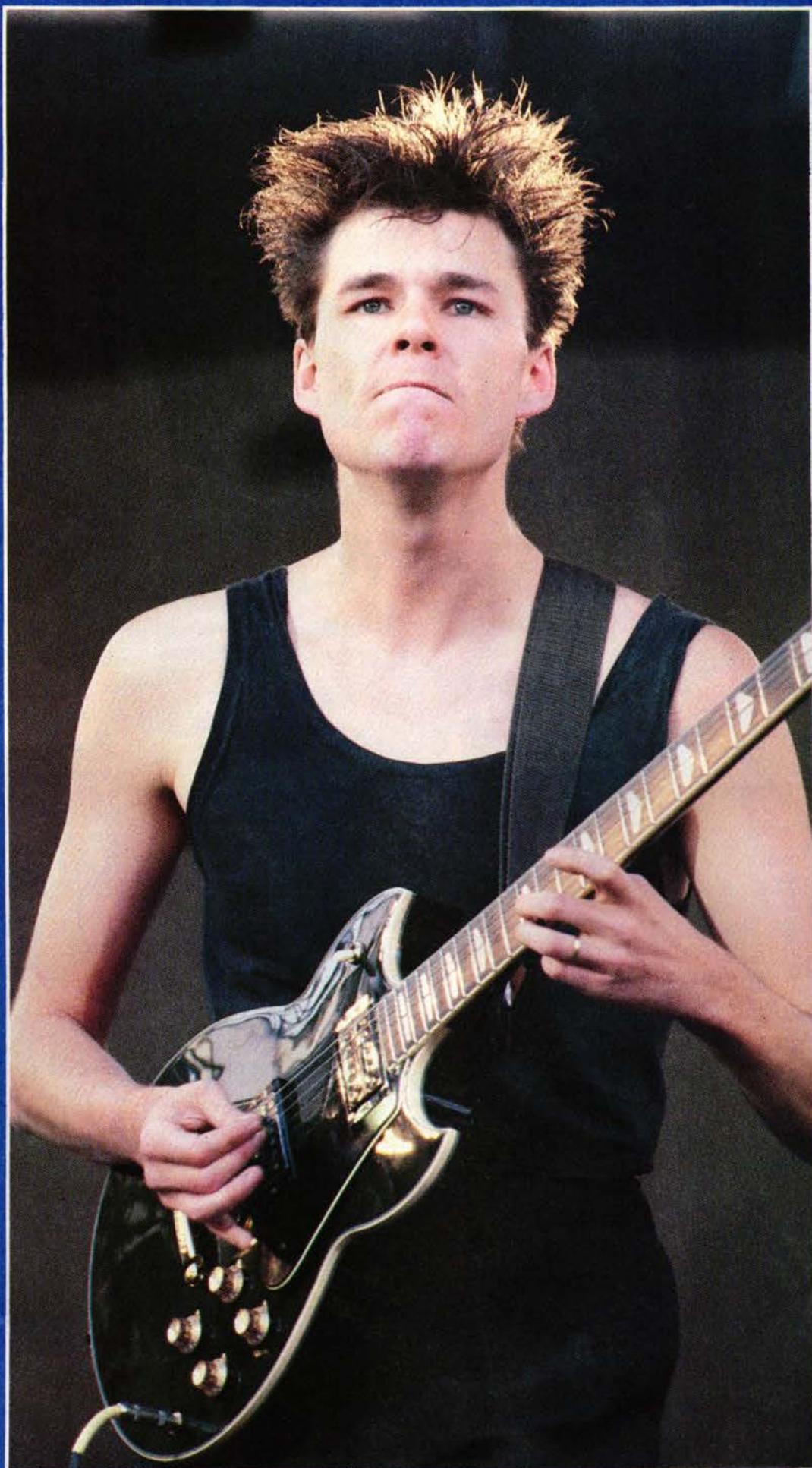
Instead, we get to look at a drab, dirty black stagemouth, backed by what appear to be giant vertical strips of pastel-shaded toilet paper. I can see that even the cavernous, bouncer-plagued Odeon would be a better friend to a group than this place.

Smokey Robinson's 'Tracks Of My Tears' gets a good reception, partly because the group do it justice, but mostly because it means the set is closing, and Elton John will soon be onstage. It's a pity there are no prizes for trying hard. . .

Nick and Natalie come to show me their collection. They've got some of the people I've seen, plus Judie Tzuke, Bronski Beat, and . . . Brian Tilsley!? I steal a guest list which shows they missed Jermaine Stewart, Pamela Stephenson and Simon Le Bon. An American named Tom reads it over my shoulder. What did he think of the show? "It was a party!"

A party? My advice to Big Country is, save your stadium-rocking for the USA, where they seem to appreciate it. *A party!*? Next time they throw one like this, I hope I'm with Paul Young. Somewhere else!

STEVEN GRAY





Melle mouthed

'WHITE LINES (Don't Don't Do It)' is finally a top 20 hit. One of the biggest 'bubbling under' pot-pourris ever, it has spent 23 weeks in the RM100. A vehement anti-drug anthem, it takes a stance and stamps where others fear to tread and has stood up to constant deck-play in clubs. DYLAN JONES spoke to MELLE MEL.

DRUGS ARE pollution. If you feel bad you go have a drink, or maybe take some drugs, and all that is, is slow suicide! When you go out to parties, smoke a little, drink a little ... you're just polluting your body."

Snort, cavort and do the dork. Start with the record then rap it up and start again.

'A million magic crystals,
Painted pure and white,
A multi-million dollars,
Almost overnight,
Twice as sweet as sugar,
Twice as bitter as salt,
And if you get hooked baby,
It's nobody else's fault
— so don't do it.'

Mr Melle Mel is a minor manito back in the Bronx. He has taken the place of Grandmaster Flash as the principal dude around Sugarhill, since Flash's departure for pastures new.

"Flash split the company 'cause he wanted more money, so we ended up in court," Mel explains. "But in the end nobody won, and the real losers were the audience. We still hang out together, but it ain't like it used to be — but that's the way life is."

Grandmaster Flash and the Furious Five had been together since 1976, and under the guiding fingers of Sylvia Robinson became nobility in urban contemporary music during the late Seventies. Since the split with Flash, Mel has handled his personal career with such precision, that he is now being rewarded by having two of his odes in the UK Top 60 — the other being the main title from the movie 'Beat Street'.

WHAT DID he think of the film?: "I think the film could've been better, a lot better. Though Harry Belafonte had his heart in the right place. He wasn't out to exploit anybody. I think the love story between the boy and the girl works against the rest of the movie. The whole film revolves around them and one guy's death. The scene that I feature heavily in is the eulogy scene, which is basically a funeral, and a funeral ain't exactly prime-time exciting viewing.

"Our track had been lying around for ages and we were supposed to do the movie, so we funk'd it up a bit and made a proper song out of it. I think it worked. But the rest of it, huh! — I mean I didn't wanna see two kids fall in love, I wanted to see dancing!"

So how bad is the drug scene in New York at the moment?: "Well it ain't worse, but it ain't any better — it's just still there. I live in the Village and that used to be real rough and

full of drugs. But now they cleaned it up and it ain't no more. But all that happens is that everybody moves around the corner — it's like a vicious circle and won't get no better."

Melle Mel has become even more outraged and fervent in his views upon the world. He is steadily becoming more determined in his music, though realising that politically, what will be, will be.

"Music is better than politics. When you have something truthful and honest, it's easy to project the idea all around with music — not as a weapon, but as a lesson. Rapping has turned very serious, which is really the way it should be. We started rapping for a joke, a good time, but then realised that there are more important things to sing about. I aim to give advice and messages through my records.

"Musically there ain't no big changes, it's just street rhythms, and I don't mind the music being absorbed into pop, because that just means we get more exposure for our self-expression. Music is a much, much better way of communication than politics. When a politician tries to help people, he has to do a lot of things to get that message across. In a record it's more simple. Whenever the government sets out to do something, it always short-changes the public, whilst the money gets spent on weapons. Anybody who wants to yield that sort of power is dangerous.

"Nuclear power as a tool for power and energy for people to survive is OK — and it could never have been a weapon but for men. If you give a gun to a man who don't know how to use it, that's cool because he treats it like a toy. But give it to a man with an urge to kill, and that's a crazy, insane man. Power is really just another word for hurting people."

HAPPY, THIS man ain't, and anybody thinking that his views were restricted to the tough city life of a Bronx-bad-boy, drugs, girls, survival and studs and leather, would be very wrong. He's got an opinion about everything, and as he says himself: "The time for triviality is gone."

In the year of Jesse Jackson, the year when he tried unsuccessfully to ride the road of the Democratic nominee, what does Melle Mel think of him?

"Basically I just did the record and I ain't never met the guy. He's a cool dude as a person, but I think in his political moves he's gone too far. He didn't stand a chance of beating Reagan 'cause Reagan's got more money. Jackson's been doing a lot for people, and he's well respected — but the worrying

thing is that he's doing all these good moves in the name of politics, and one day his propaganda is gonna start to work against him.

"He should give up trying to be President and just concentrate on helping people. All these nuclear subs and ships they got, they're just floating tubs in a big pool and it don't matter who is in charge of them. All these men are just little characters, running a system that ignores people. They got 96 billion dollars and they ain't gonna spend much of it on welfare."

WOULD YOU like to see Jackson become President? "The people don't need it — they don't need a President, let alone a black one. You have to be interested in war to want to become President.

"Even little Jimmy Carter, who was basically a civil rights person, after so many years as President he just looked like a worn out dummy because he was brow beaten — they made him look inept. When you're a President you have to deal with all the other aspects that you haven't got the capacity to handle. The strain showed on his face because he had too much power."

So what's the solution? "There is no solution. Maybe 50 years ago there could've been — now we just gotta sit around and wait, because something's going to happen."

His non-stop rap sometimes touches on religion, and in some of his political references he proves that his raps on record aren't sham. "All over the world we are getting people killing for God and that is sick, I mean look at Iraq and Iran. These people have gotta sit down and think about what they're doing and STOP THESE BOMBS.

"The US back somebody, the USSR back somebody — everybody's backing someone else and it's getting into such a mess. Poor people's lives are bombed out anyway. Most people aren't alive because they ain't never been heard of. They're the walking dead, no purpose, no money, no job and no future — they don't do nothin' 'cause they ain't allowed. There's just all these demi-gods running around and killing people in the name of God — you can't do that. If everyone believed in God there'd be no need for killin'."

Phew — not exactly the stuff that Power-Pop is made of. He's aware, he's concerned and apparently honest. His new LP has the provisional title of 'The Truth' and holds some songs that deal directly with WWII, which he says will be heavier and more forceful than anything he's done before: DO IT!

DO YOU believe this woman? Her name is Sheila Escovedo, trade name Sheila E, and you'll be hearing a lot of her new single 'The Glamorous Life', co-produced by Prince. "No, he didn't co-produce it," she says.

Read the small print and you'll see credits go to Sheila E and the Starr Company, widely recognised to be one of Prince's less-than-bashful pseudonyms. Well, here's Sheila's version of the story and you make up your own mind how much water you think this holds. "Prince wasn't really involved on the album. The Starr Company is a band of musicians from Minneapolis." Say, what do you know, that's where Prince comes from.

So who are these guys? "Well, they actually like to keep unknown, they're not well known at all." All a bit mysterious, isn't it? "That's what everyone says. Prince had his foot in there but he wasn't as involved as people said." But you see, inspector, what makes me suspicious is that old Princey's pulled this sort of stunt before, when he hid behind the name Jamie Starr to produce albums by some more old pals like the Time and Vanity 6.

But one thing that isn't in doubt is the true identity of Sheila E herself — that's one she can't keep secret, because Sheila Escovedo has been a well-known percussionist on the session scene for several years. Have a rummage through old George Duke albums like 'Follow The



SHEILA E

Glamour girl

Rainbow', 'Master Of The Game' and 'Brazilian Love Affair', for instance, and you'll find her there playing things like timbales, bongos and finger chimes.

"I've played a lot of kinds of music. I used to play a lot of Latin, jazz, fusion and r'n'b. I always wanted to play this type of music, I just never got a chance to record it. I guess I'll go in this direction for a while."

THAT DIRECTION is the same one Prince is headed in, with 'The Glamorous Life' showing off that same insistent funk sound. But why the name change? "E stands for anything that starts with the letter 'e', like exciting, excellent, Vitamin E... it keeps people interested, it gives them something to talk about. And it's a lot easier to say."

Sheila's father is Santana's Pete 'Coke' Escovedo, a well-known musician in his own right who had a lot to do with her musical enlightenment. "I was born in Oakland, and I really haven't moved out, I live between Oakland and LA. I've been playing since I was small, when I was about 10 I started playing the violin and I got a couple of scholarships for that but I turned them down because I wanted to play in my father's band and go to South America."

That she did, then returned to hit the session circuit with people like George Duke, as mentioned, plus Herbie Hancock, Alfonso Johnson and Billy Cobham. Now she's headed for funkier things and, apart from her own 'Glamorous Life' album, also plays on Prince's new film soundtrack 'Purple Rain'. "We might be playing at the premier this month," says Sheila. "It's a good movie, it's a full-length motion picture about Prince's life story, what he's gone through growing up, what he's doing now."

Will she be going in for kinky lyrics like her friend? "He writes from experience, I guess you could say. I don't go into that sexual thing as much, that's already been done by Vanity. I give you just enough."

Such as: a song on her album called 'Next Time Wipe The Lipstick Off Your Collar'. "All I'm asking is a little decency and class and just to be treated right, instead of which he comes home with lipstick on his collar."

Paul Sexton

Grandmaster Flash & The Furious Five



Grandmaster Flash and The Furious Five: GREATEST MESSAGES

GREATEST MESSAGES

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SCORPIO & IT'S NASTY (GENIUS OF LOVE)

SugarHills



ROBBIE VINCENT is surely a legend in his own lifetime — someone who is admired and respected by not just thousands of eager hot-to-trot feet, not just by the late risers and soul buffs on a Saturday lunchtime, not just by the media and the jocks themselves, but, it seems, by just about everyone. If Robbie Vincent doesn't play it, then a lot of people just won't like it. He is an authority on soul music and doesn't mince words when it comes to the pieces of plastic he's most famous for . . . he knows his stuff.

"I like all types of music, I really do. There isn't any form of music that I really dislike, it just so happens that I love soul. Soul music, just like any other kind has its good and its bad patches — I don't think last year was particularly wonderful, but right at the end came the Womack And Womack LP which has really set the pace for this year, which hasn't been at all bad so far. As for British groups, I think anything produced in this country is a good move and the Loose Ends LP is an encouraging sign for the future."

When pushed to talk on other forms of music, Robbie is surprisingly open-minded — something that the press has not promoted. "Fascination' by the Human League was one of the great singles of last year — it had real R&B roots in it — I could just imagine Sly Stone covering it — great!"

He started off his DJ trek by playing The Faces, Slade, Little Feat, Steely Dan and The Eagles because he wasn't allowed to play anything else, but eventually he got the free rein and started FUNKING IT UP: "The soul music I played maybe 10 or 12 years ago was very unpopular at the time."

ONE OF the things that the mighty media have picked up on is Vincent's hatred of Electro, but this seems not to be the case: "I don't hate Electro at all, it's just another form of Black Music, which can't be bad. The thing that is bad is that all those small obscure studios and labels in the States who used to send me many, many soul records have now got it into their heads to make nothing but Electro — which can be infuriating as there hasn't been a new Electro record in ages. They're all very similar."

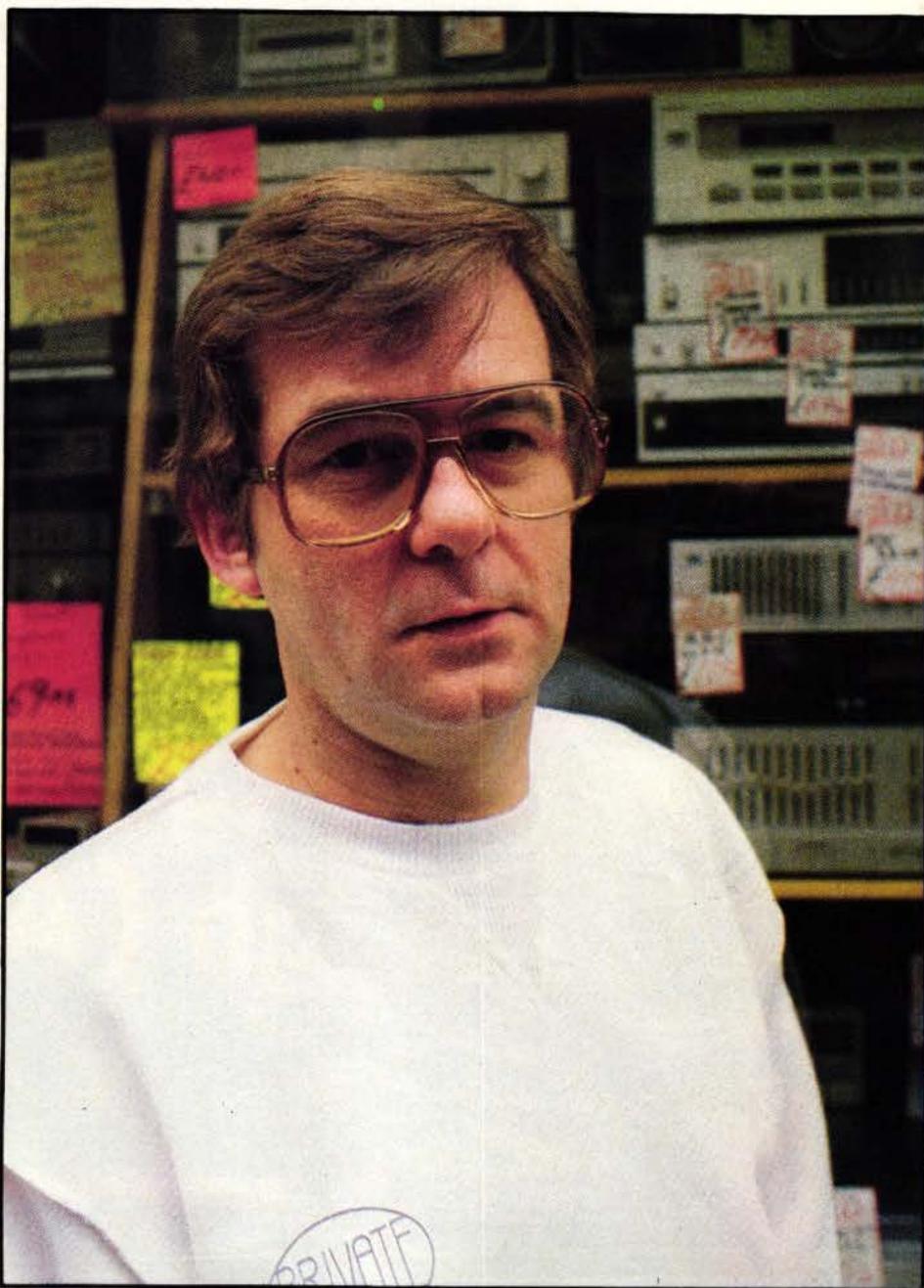
"Electro has been absorbed by many types of music, mainly soul, and there have been some fine crossover releases recently."

Paladin Records have had a lot of (justifiable) coverage in the past months, what did Robbie think of it all? "The new British jazz co-op scene? — well I like it, in fact I've been playing the Working Week single ('Venceremos') for some weeks now — it's good but it's not as good as the B-side of the Blue Rondo single ('Samba No Pe') — that is really hot."

"As I said, any form of music is valid, there's too much segregation involved. I don't get much time to listen to other types of music as I'm always checking out the new releases and imports, that is, when I'm not gigging. But when I'm in the car I button-press like mad, and change from channel to channel, maybe picking up on some jazz, some top 40, reggae, a rock tune — whatever."

Robbie rates the recent spate of Maze gigs in the last few years as the best events for a long time, again proving that music exists outside of the top 40. He says that it's not that important being the first person to get and play a record — but it's important to pick the best of the new releases and PLAY A LOT OF NEW RECORDS! "Sometimes you're wrong in your choice of records. I've been wrong lots of times."

London's West End is the haunt of many aspiring DJs but Robbie's never played there and never intends to, saying that there's just no soul (people, not music). "It's too drifty — where I play, either people travel hundreds of miles to get there, or else they live there."



Pic by Joe Shutter

HIT THE DECKS

ROBBIE VINCENT by DYLAN JONES

OPENING EARS, just what R.V.'s all about. He's no inclination to become a producer, as he knows his own limitations. "Why should I? I haven't the time!" He's got a successful phone-in chat-show in the afternoons on Radio London and openly suggests that a lot of other people know just as much about music as he does.

"I don't like doing interviews and I've striven for years and years to stay away from that side of things, something which I think I've achieved fairly successfully. People often think I'm arrogant, but it's quite the opposite, I'm a very, very private person."

His tastes span from Graham Central

Station and Dennis Edwards to Rufus and Tania Maria, and he occasionally still listens to the odd Steely Dan or Little Feat tune. And if you don't own a copy of 'Cut Across Shorty' by Eddie Cochran, well . . . Robbie does!

Asked for his all-time top five records, he (obviously) couldn't do it — but he did give me a clue or two. If you're a regular listener (Radio London — Saturday 11.30am-2pm or Radio One — Sunday 9-11pm), then you probably already know. And if you don't, then you'll just have to tune-in, won't you?!

"The music is much more important than I am or ever will be. It's the music, not the personalities that are important."

Happy man, happy radio.

Belfast
Banbridge

hbridge
ygee B 3
gh (A 51)



IN IRELAND, they're very fond of little people. And as if to prove the point, tonight in the Dublin stadium 2,000 youngsters are doing their best to go ape crazy for Nik Kershaw. Not that it's easy at first as the ageing local security men, more used to controlling the country's boxing bouts than screaming girls, do their best to prevent mass hysteria from setting in.

By the time Nik and the band play 'I Won't Let The Sun Go Down On Me' for the second time, it's all too much for some and they choke back the tears between verses of the most successful singalong pop song since 'Shangalang'. After the gig, the girls (and boys) beg to be let backstage to meet the man they all claim to love and even resort to attempting to convince us that they are on the 'special' guest list — nudge nudge, wink wink!

Escaping from the stadium without being torn to shreds is no easy feat, as two gun-wielding Irish soldiers escort us to the bus before the kids hammer at the window and scream themselves hoarse.

"YES IT'S a bit crazy," says Nik after a much needed night's kip. "Last year nobody knew who I was and now I can't get out of buildings. It is a bit scary, like in Liverpool they smashed the windows, tore the wing mirrors off and were actually on top of the roof. Sooner or later someone's going to get hurt and that's what worries me.

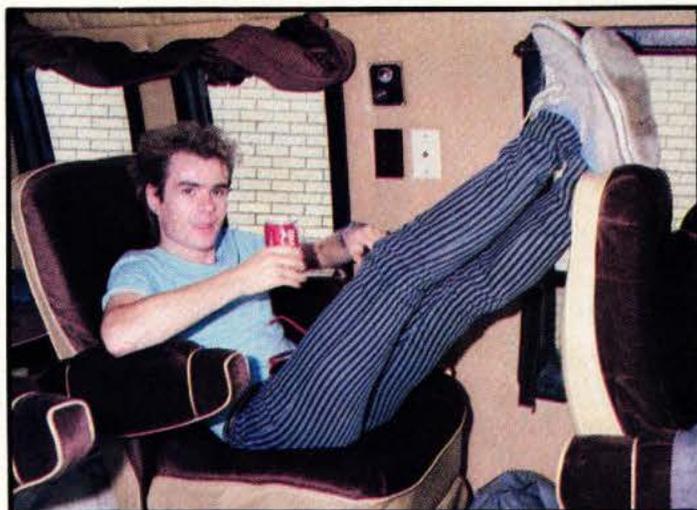
"The reaction over here's been similar to Liverpool, probably because they're all Irish there as well. Basically they're nuts here, they're starved as far as live bands go but I wanted to come over here because it's a big hunk of the British Isles and they've got every right to see me."

Nik has taken a lot of stick about his audience which, in the UK at least, is made up largely of teenage girls. So how does he feel about being every colleen's dreamboat?

"No disrespect to the kids here," he says. "Sometimes when you're playing to an older audience you get the feeling they're getting the point a bit more. It's just silly things like you do a guitar solo and think, maybe someone out there appreciated that, but the audience is getting older even in the UK."

THERE'S NO doubting the man's skill as a musician as he swaps riffs and solos with the band. Nik considers himself a guitarist first and foremost and very impressive he is at it too. Perhaps as time goes by, a wider audience will come to appreciate him more for his music than for being cute, but for the moment he's stuck with the image that has helped make him successful if not totally satisfied.

"It's my own fault really," admits Nik. "I wasn't experienced enough to know any better



NIK adopts 'casual' pose



Pics by Eugene Adebart

ANXIOUS GIRLS hope for a glimpse of a Record Mirror writer

NIK'S KNACK

A devastating catalogue of teenage dementia and custard pies featuring Nik Kershaw. By Andy Strike

because up until the end of last year, all I'd done was play guitar and write songs. When you first start making it, everybody gets paranoid about losing that foothold and you end up doing five TV shows a week and doing all the papers you can get your hands on. These days I don't worry so much about things like wearing clothes nobody else has got. I'm back to jeans and a T-shirt."

BRIGHTISH AND earlyish next morning we're into the bus via a few determined Dublin autograph hunters and off for the drive to Belfast.

"We've done a lot of driving over here," says Nik. "The countryside's beautiful, and there's lots of old castles all over the place. The people are really

friendly and they can't do enough for us."

He's right on both counts as we motor through Dunleer, Dundalk, Killeen and over the hills to Newry and Belfast. It's incredible that a city in such a beautiful setting can be the centre of so much hate. The RUC cruise the streets as we enter our barbed wire surrounded hotel, through yet another sea of smiling girls who manage to mistake guitarist Keith Airey for Nik and don't even notice the man himself only feet away from them.

Outside the Maysfield leisure centre, the crowds are already gathering for a glimpse of their hero. "I really do love him," explains a rather distraught young lady at the stage door. "He's so cuddly, can you get me in to see him?" Once more the

boys are in evidence as well as the girls as several Belfast skinheads clamber onto the roof with as much vigour and excitement as the girls below. Not that skinheads are new to Nik, as he explains.

"I was a skinhead when I was their age because it was a prerequisite of being a Slade fan. I had the Sta prest trousers and the tasse shoes and I supported Chelsea. This was when I was 13 or 14 and I can't imagine what I must have looked like because I perfected the skinhead walk and everything. How on earth you try to walk around looking hard when you're thirteen and only five feet tall, I really don't know but that's what I tried to do. Every kid tries to belong to a group which is a shame really because it stifles your individuality."

TONIGHT IS the last night of Nik's tour and this means that the road crew do very silly things in an attempt to put Nik and the band off. For their part, the band Keith, Tim, Dennis and Mark are loving every minute of it, and they don't seem to mind too much when the custard pies start flying and one brave roadie abseils on to the stage from the roof high above.

Even an exotic contraceptive (a rarity in these parts of course) placed delicately onto Nik's microphone, fails to put him off as he leads the crowd through a deafening chorus of 'I Won't Let The Sun Go Down On Me'.

"It's not my favourite song actually," Nik confesses back at the hotel. "I got pretty sick of it the first time around but I don't mind playing it live because it's good fun, it's like a party song but listening to it on record in the cold light of day it sounds a bit twee to me. It's about the bomb

actually but probably nobody knows it because my lyrics are a bit ambiguous.

"It doesn't matter though, if all it is to people is a good tune then fine and if they want to look deeper and find out what it's about then I like there to be

something there. My songs are protest songs but obviously not in the way Frankie does it."

BELFAST IS very grateful when bands put aside the media overkill and actually come over to see things for themselves. The kids outside the gig and the hotel go out of their way just to say thanks to Nik.

Tomorrow we're all off home and Nik will take a short breather before starting work on his next album. Whether or not he manages to get across to a wider audience in Britain remains to be seen, as he gradually weans himself off of the teen treadmill. There's no doubt he possesses the musical muscle to do so but longevity is at a premium in this business and Nik wouldn't be the first performer to burn himself out early on.

"People have only had six months of Nik Kershaw to cotton on to," he says. "Quite a lot of them have got the wrong idea."



YOU TAKE your life in your hands if you visit Brian and Josie of Vicious Pink. Not only do they own this cute baby alligator called Charles, but Brian also has a monitor lizard, two lobsters and a tank full of monster fish called snakeheads. These grow up to five feet long and enjoy a juicy steak or two.

Vicious Pink certainly didn't choose their name for nothing and they're hoping to eat up the charts

with their new single, 'CCCan't You See'.

Josie got together with Brian and his unusual collection of pets back in 1981. In those days they were known as Vicious Pink Phenomena and Soft Cell mate David Ball produced their notorious 'Je T'Aime' single. Josie's suggestive vocals and rather erotic routines in mini skirts meant they received nearly as many bans as Frankie Goes To Hollywood.

Undeterred, Vicious Pink are

planning more shows and they want to have dancers on stage too.

"It's our job to be entertainers," says Josie, whose legs are nearly as tall as the Eiffel Tower. "The more we can do, the more exciting it's going to be."

Vicious Pink are also working on their new album, in between finding time to feed all those hungry mouths at home. When you're feeding an alligator you've got to make it snappy.

Robin Smith

US Singles

US Albums

- 1 1 **WHEN DOVES CRY**, Prince, Warner Brothers
- 2 2 **DANCING IN THE DARK**, Bruce Springsteen, Columbia/CBS
- 3 3 **JUMP (FOR MY LOVE)**, Pointer Sisters, Planet
- 4 6 **EYES WITHOUT A FACE**, Billy Idol, Chrysalis
- 5 5 **THE REFLEX**, Duran Duran, Capitol
- 6 4 **SELF CONTROL**, Laura Branigan, Atlantic
- 7 8 **ALMOST PARADISE . . . LOVE THEME FROM FOOTLOOSE**, Mike Reno & Ann Wilson, Columbia/CBS
- 8 19 **GHOST BUSTERS**, Ray Parker Jr, Arista
- 9 9 **THE HEART OF ROCK 'N' ROLL**, Huey Lewis And The News, Chrysalis
- 10 10 **LEGS**, ZZ Top, Warner Brothers
- 11 14 **INFATUATION**, Rod Stewart, Warner Brothers
- 12 12 **MAGIC**, The Cars, Elektra
- 13 13 **DOCTOR! DOCTOR!**, Thompson Twins, Arista
- 14 7 **TIME AFTER TIME**, Cyndi Lauper, Portrait
- 15 21 **STATE OF SHOCK**, Jacksons/Mick Jagger, Epic
- 16 17 **SAD SONGS (SAY SO MUCH)**, Elton John, Geffen
- 17 20 **BREAKIN' . . . THERE'S NO STOPPING US**, Ollie & Jerry, Polydor
- 18 16 **DANCE HALL DAYS**, Wang Chung, Geffen
- 19 15 **BORDERLINE**, Madonna, Sire
- 20 24 **I CAN DREAM ABOUT YOU**, Dan Hartman, MCA
- 21 33 **STUCK ON YOU**, Lionel Richie, Motown
- 22 11 **LET'S HEAR IT FOR THE BOY**, Deniece Williams, Columbia/CBS
- 23 27 **WHAT'S LOVE GOT TO DO WITH IT**, Tina Turner, Capitol
- 24 25 **NO WAY OUT**, Jefferson Starship, Grunt
- 25 32 **IF EVER YOU'RE IN MY ARMS AGAIN**, Peabo Bryson, Elektra
- 26 26 **DON'T WALK AWAY**, Rick Springfield, RCA
- 27 31 **PANAMA**, Van Halen, Warner Brothers
- 28 28 **I'M FREE (HEAVEN HELPS THE MAN)**, Kenny Loggins, Columbia/CBS
- 29 30 **SUNGLASSES AT NIGHT**, Cory Hart, EMI-America
- 30 34 **ROMANCING THE STONE**, Eddy Grant, Portrait
- 31 36 **SHE'S MINE**, Steve Perry, Columbia/CBS
- 32 23 **STAY THE NIGHT**, Chicago, Full Moon/Warner Bros
- 33 43 **ROUND AND ROUND**, Ratt, Atlantic
- 34 22 **MODERN DAY DELILAH**, Van Stephenson, MCA
- 35 37 **ALIBIS**, Sergio Mendes, A&M
- 36 42 **THE FIRST DAY OF SUMMER**, Tony Carey, MCA
- 37 45 **SEXY GIRL**, Glenn Frey, MCA
- 38 40 **BOYS (DO FALL IN LOVE)**, Robin Gibb, Mirage
- 39 51 **ROCK ME TONITE**, Billy Squier, Capitol
- 40 46 **TURN TO YOU**, Go-Go's, IRS
- 41 18 **OH, SHERRIE**, Steve Perry, Columbia/CBS
- 42 47 **10-9-8**, Face To Face, Epic
- 43 29 **SISTER CHRISTIAN**, Night Ranger, Camel/MCA
- 44 44 **A LITTLE LOVE**, Juice Newton, Capitol
- 45 60 **MISSING YOU**, John Waite, EMI-America
- 46 56 **THE GLAMOROUS LIFE**, Sheila E, Warner Brothers
- 47 35 **IT'S A MIRACLE**, Culture Club, Virgin/Epic
- 48 50 **SHE DON'T KNOW ME**, Bon Jovi, Mercury
- 49 64 **THE WARRIOR**, Scandal with Patti Smith, Columbia/CBS
- 50 55 **HOLD ME**, Teddy Pendergrass with Whitney Houston, Asylum
- 51 57 **IT CAN HAPPEN**, Yes, Atco
- 52 41 **WHO'S THAT GIRL**, Eurythmics, RCA
- 53 59 **TAKING IT ALL TOO HARD**, Genesis, Atlantic
- 54 72 **LEAVE A TENDER MOMENT ALONE**, Billy Joel, Columbia
- 55 38 **FAREWELL MY SUMMER LOVE**, Michael Jackson, Motown
- 56 — **LIGHTS OUT**, Peter Wolf, EMI-America
- 57 49 **(OBSCENE) PHONE CALLER**, Rockwell, Motown
- 58 39 **PRIME TIME**, The Alan Parsons Project, Arista
- 59 48 **YOU CAN'T GET WHAT YOU WANT**, Joe Jackson, A&M
- 60 85 **ALL OF YOU**, Julio Iglesias & Diana Ross, Columbia/CBS

- 1 1 **BORN IN THE USA**, Bruce Springsteen, Columbia/CBS
- 2 2 **SPORTS**, Huey Lewis And The News, Chrysalis
- 3 4 **HEARTBEAT CITY**, The Cars, Elektra
- 4 3 **FOOTLOOSE**, Soundtrack, Columbia/CBS
- 5 5 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 6 9 **REBEL YELL**, Billy Idol, Chrysalis
- 7 7 **1984**, Van Halen, Warner Bros
- 8 10 **SEVEN AND THE RAGGED TIGER**, Duran Duran, Capitol
- 9 11 **BREAKIN'**, Soundtrack, Polydor
- 10 13 **ELIMINATOR**, ZZ Top, Warner Brothers



- 11 — **PURPLE RAIN**, Prince and the Revolution, Warner Brothers
- 12 6 **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
- 13 8 **LOVE AT FIRST STING**, Scorpions, Mercury
- 14 12 **THRILLER**, Michael Jackson, Epic
- 15 20 **OUT OF THE CELLAR**, Ratt, Atlantic
- 16 21 **BEAT STREET**, Soundtrack, Atlantic
- 17 17 **BREAK OUT**, Pointer Sisters, Planet
- 18 18 **MADONNA**, Madonna, Sire
- 19 19 **STREET TALK**, Steve Perry, Columbia/CBS
- 20 15 **MIDNIGHT MADNESS**, Night Ranger, Camel/MCA
- 21 14 **AN INNOCENT MAN**, Billy Joel, Columbia/CBS
- 22 34 **CAMOUFLAGE**, Rod Stewart, Warner Bros
- 23 24 **INTO THE GAP**, Thompson Twins, Arista
- 24 29 **PRIVATE DANCER**, Tina Turner, Capitol
- 25 26 **SELF CONTROL**, Laura Branigan, Atlantic
- 26 27 **LET'S HEAR IT FOR THE BOY**, Deniece Williams, Columbia/CBS
- 27 16 **COLOUR BY NUMBERS**, Culture Club, Virgin/Epic
- 28 28 **BODY AND SOUL**, Joe Jackson, A&M
- 29 — **GHOSTBUSTERS**, Soundtrack, Arista
- 30 32 **POINTS ON THE CURVE**, Wang Chung, Geffen
- 31 37 **COULDN'T STAND THE WEATHER**, Stevie Ray Vaughan & Double Trouble, Epic
- 32 32 **GRACE UNDER PRESSURE**, Rush, Mercury
- 33 38 **NUCLEAR FURNITURE**, Jefferson Starship, Grunt
- 34 23 **JERMAINE JACKSON**, Jermaine Jackson, Arista
- 35 35 **THE PROS & CONS OF HITCH-HIKING**, Roger Waters, Columbia/CBS
- 36 30 **UH-HUH**, John Cougar Mellencamp, Riva
- 37 25 **17**, Chicago, Full Moon/Warner Brothers
- 38 49 **STREETS OF FIRE**, Soundtrack, MCA
- 39 31 **TALK SHOW**, Go-Go's, IRS
- 40 36 **TOUCH**, Eurythmics, RCA
- 41 — **GOODBYE CRUEL WORLD**, Elvis Costello & The Attractions, Columbia/CBS
- 42 44 **INDIANA JONES & THE TEMPLE OF DOOM**, Soundtrack, Polydor
- 43 43 **MIRROR MOVES**, Psychedelic Furs, Columbia/CBS
- 44 41 **SHOUT AT THE DEVIL**, Motley Crue, Elektra
- 45 — **LOVE LANGUAGE**, Teddy Pendergrass, Asylum
- 46 46 **FAREWELL MY SUMMER LOVE**, Michael Jackson, Motown
- 47 45 **LEARNING TO CRAWL**, The Pretenders, Sire
- 48 33 **KEEP YOUR HANDS OFF MY POWER SUPPLY**, Slade, CBS Associated
- 49 — **NOW**, Patrice Rushen, Elektra
- 50 42 **RECKONING**, REM, IRS

Bullets 61-100

- 64 80 **MY, OH MY**, Slade, CBS Associated
- 65 78 **BLACK STATIONS/WHITE STATIONS**, M+M, RCA
- 66 68 **JAM ON IT**, Newcleus, Sunnyview
- 67 77 **HIGH ON EMOTION**, Chris De Burgh, A&M
- 72 — **WHEN YOU CLOSE YOUR EYES**, Night Ranger, Camel/MCA
- 73 86 **STILL LOVING YOU**, Scorpions, Mercury
- 74 79 **NOW IT'S MY TURN**, Berlin, Geffen
- 75 — **17**, Rick James, Gordy
- 76 — **TWO SIDES OF LOVE**, Sammy Hagar, Geffen
- 77 91 **99½**, Carol Lynn Townes, Polydor
- 79 84 **FEELS SO REAL (WON'T LET GO)**, Patrice Rushen, Elektra
- 84 90 **I DIDN'T MEAN TO TURN YOU ON**, Cherrelle, Tabu
- 87 — **YOU'RE THE BEST THING**, The Style Council, Geffen
- 89 — **HAPPY ENDING**, Joe Jackson, A&M
- 90 94 **DON'T DO ME**, Randy Bell, Epic

Compiled by Billboard

Compiled by Billboard

X WORD

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

ACROSS

- 1 So says Michael Schenker (4,4,5,3)
- 5 Susanna's company (3)
- 7 The leader of the gang from '73 (4,7)
- 10 What Wah! hope to do (4,4)
- 12 She was a hit for Thin Lizzy in 1978 (7)
- 13 1983 Fleetwood Mac hit (7,7)
- 14 House Of The Rising Sun group (7)
- 16 He had 1974 number one Annie's song (4,6)
- 18 Group that always seem to be in a hurry (4)
- 20 Shelter or Fountains (4)
- 22 Blondie's letters (7)
- 26 A Smith by any other name (6,4)
- 27 Motown group who thought Heaven Must Have Sent You (6)
- 28 & 39 across The latest from 7 across (5,2,2)
- 29 Group that wanted us to Come Dancing in 1983 (5)
- 31 They took Africa into the charts (4)
- 32 Wishbone tree (3)
- 34 Ben and Tracey's long player (4)
- 36 Group found on Islands (10)
- 37 Member of the Velvet Underground who will be remembered for being a Chelsea girl (4)
- 38 Madness are singing of a better one (3)
- 39 See 28 across
- 40 Group found in The River (1,5)

- 8 Elton's label (6)
- 8 Nag Lil and find vocalist (6)
- 9 The angels wanted to wear Elvis's (3,5)
- 11 He was Born In The USA as if we didn't know (5,11)
- 15 Tacky hit from Lionel (5,2,3)
- 17 Reason for the darkness surrounding Bauhaus (3,4,4,3)
- 19 Family Thinking Of You (6,6)
- 21 The Council's big boss (6)
- 23 1979 hit from the Knack (2,7)
- 24 What OMD are doing loud and clear (7)
- 25 Found aboard the Soul Train (8)
- 30 She won the 1982 Eurovision song contest with A Little Peace (6)
- 33 When is she going to make a living? (4)
- 35 Lowe or Rhodes (4)

LAST WEEK'S SOLUTION

ACROSS: 1 'From Here To Eternity', 7 Rufus, 8 'Dear Prudence', 11 'Ulster', 12 'One Love', 15 'Whistle Down The Wind', 17 Mull, 18 'Break Dance Party', 21 Twisted, 22 Toyah, 24 'Milk And Alcohol', 26 Grace, 28 'Give It Up', 30 Mobile, 31 'Dog Eat Dog', 33 East, 35 Village People, 36 'It's Hard'.
 DOWN: 1 'Farewell My Summer Love', 2 'Off The Wall' 3 'Hysteria', 4 'Red Guitar', 5 Radio, 6 Dance, 9 Al Stewart, 10 ELO, 13 Van, 14 One Nation, 16 Weather Girls, 19 Toto Coelo, 20 Strange, 23 Lloyd Cole, 25 Dave Dee, 27 Longest, 29 'The Top', 32 Day, 34 Bad.

X-WORD WINNER (JUNE 30)
 Julian Tittle, 4 Queenwood, Cyncoed, Cardiff

Ultravox Comp Winners

Kate Webber, Saffron Walden, Essex;
 Stephen Harrison, Sunderland, Tyne & Wear;
 Simon Hardman, Wythenshawe, M/C 23;
 Lorna Cameron, London SW11; James Jessop, Catford SE5; Iain Coy, Grantham, Lincs; Alison Forder, Benfleet, Essex;
 Gwyneth Jones, Bootle, Merseyside; Steven Franklin, Barking, Essex; Lydia, Ruislip, Middx; Martin Evans, W Glam; Trevor Boddy, York; Miss S Holman, Purley, Surrey;
 S A Upfold, Dumbarton; Michael Simson, Ely, Cambs.

ANSWERS: 1) c) Silk, 2) a) John Foxx, 3) b) 'Dancing With Tears In My Eyes'.



WHILE MICHAEL (left) and Randy Jackson sort out some new partners for Michael's solo album, can you name the song both Michael (1972) and Bobby Day (1958) hit the top 30 with to start our bird brained Trivia Quiz?

TRIVIA QUIZ

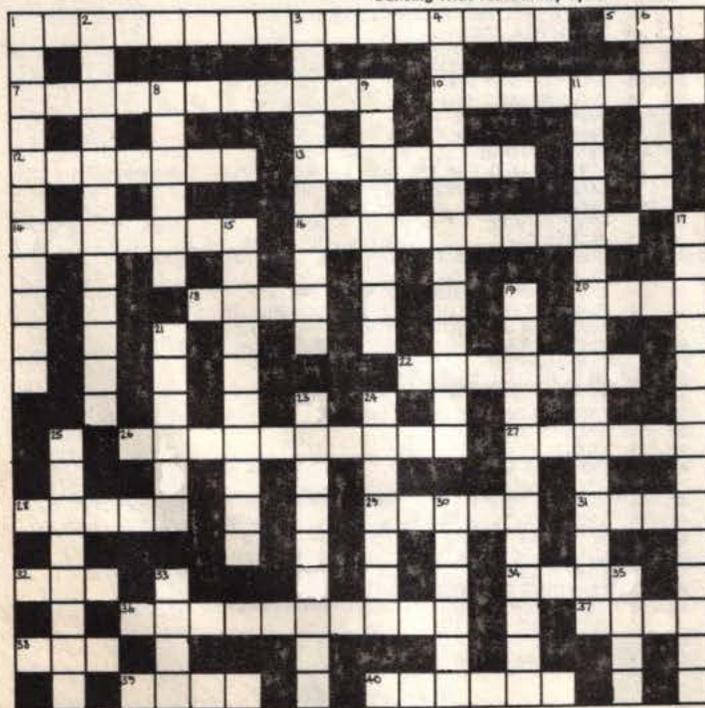
- 1 Which group used a dove as the logo for their albums, singles and tours last year?
- 2 Which Beatle sang 'Blackbird' on their 'White Album'?
- 3 Which footballer was sung about by the Cockerel Chorus?
- 4 What sort of birds did the Beach Boys see over the mountain?
- 5 'The Funky Chicken' was a dance craze begun by which soul artist?
- 6 'Bird Of Paradise' was a hit for which ex-Thin Lizzy member?
- 7 David Crosby and Chris Hillman were members of which US group?
- 8 What sort of dog did the Everly Brothers sing about?
- 9 'Disco Duck' was a big hit for which US DJ?



- 10 Which Rolling Stone was a member of a group called the Birds?
- 11 Who recorded a concept album based on Paul Gallico's book 'The Snow Goose'?
- 12 'Night Owl' was an album by which artist?
- 13 Which disco outfit released a single called 'Fly Robin Fly'?
- 14 Which famous US guitarist and farmer wanted to fly like an eagle?
- 15 Which member of the Beatles suffered from 'cold turkey' in 1969?
- 16 Who sang about 'birds of a feather'?
- 17 'The Long Run' was an album by which group?
- 18 Who sang about 'duck for the oyster'?
- 19 Which rock and roll star performed the duck walk on stage?
- 20 Who had a hit this year with 'Soul Train'?
- 21 Who released an album called 'The Raven'?
- 22 Which T Rex single had a 20 week chart run but failed to get to number one?
- 23 Who originally had a hit with 'I Can Help'?
- 24 Which Stiff artist had a hit with 'Bird Song'?
- 25 Who scored a number one with 'Pretty Flamingo'?

ANSWERS

1 Ride A White Swan, 2 Billy Swan, 3 Rick Dees, 4 Bluebirds, 5 Spandau Ballet, 6 Paul McCartney, 7 Cyril (Knowles) of Tottenham Hotspur, 8 Bluebirds, 9 Furus Thomas, 6 Snowy White, 7 The Byrds, 8 Bird Dog, 9 Rick Dees, 10 Ronnie Wood, 11 Killing Carnal, 12 Gerry Rafferty, 13 Silver Convention, 14 Steve Miller, 15 John Lennon, 16 Killing Joke, 17 The Eagles, 18 Malcolm McClaren, 19 Chuck Berry, 20 Swansway, 21 Stranglers, 22 Joke, 23 The Rolling Stones, 24 Paul McCartney, 25 Manfred Mann.



UK Albums

Week ending July 14, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

| | | | |
|----|----|-----|----------------------------------------------------------------|
| 1 | 1 | 9 | LEGEND, Bob Marley and the Wailers, Island ☆ ✓ |
| 2 | 2 | 2 | PARADE, Spandau Ballet, Chrysalis |
| 3 | 3 | 3 | BREAKING HEARTS, Elton John, Rocket □ |
| 4 | 7 | 38 | CAN'T SLOW DOWN, Lionel Richie, Motown ☆ |
| 5 | 8 | 19 | HUMAN RACING, Nik Kershaw, MCA □ |
| 6 | 6 | 45 | AN INNOCENT MAN, Billy Joel, CBS ☆ |
| 7 | 5 | 5 | AMERICAN HEARTBEAT, Various, Epic |
| 8 | 9 | 5 | BREAKDANCE, Original Soundtrack, Polydor ○ |
| 9 | 12 | 11 | BREAKOUT, Pointer Sisters, Planet ○ |
| 10 | 11 | 83 | THRILLER, Michael Jackson, Epic ☆ ✓ |
| 11 | 4 | 2 | BRILLIANT TREES, David Sylvian, Virgin |
| 12 | 10 | 2 | GOODBYE CRUEL WORLD, Elvis Costello, F Beat |
| 13 | 14 | 18 | HUMAN'S LIB, Howard Jones, WEA ☆ |
| 14 | 13 | 19 | THE WORKS, Queen, EMI □ |
| 15 | 16 | 15 | NOW THAT'S WHAT I CALL MUSIC II, Various, EMI/Virgin ☆ ✓ |
| 16 | 19 | 3 | PRIVATE DANCER, Tina Turner, Capitol |
| 17 | 15 | 2 | DISCOVERY, Mike Oldfield, Virgin |
| 18 | 26 | 21 | INTO THE GAP, Thompson Twins, Arista ☆ |
| 19 | 17 | 6 | FAREWELL MY SUMMER LOVE, Michael Jackson, Motown □ |
| 20 | 18 | 5 | BORN IN THE USA, Bruce Springsteen, CBS |
| 21 | 22 | 13 | FOOTLOOSE, Original Soundtrack, CBS □ |
| 22 | 23 | 10 | JUNK CULTURE, Orchestral Manoeuvres, Virgin ○ |
| 23 | 28 | 2 | REWIND, Rolling Stones, Rolling Stones |
| 24 | 25 | 9 | HYSTERIA, Human League, Virgin □ |
| 25 | 32 | 3 | SHE'S SO UNUSUAL, Cyndi Lauper, Portrait |
| 26 | 20 | 4 | CAMOUFLAGE, Rod Stewart, Warner Bros ○ |
| 27 | 21 | 8 | THEN CAME ROCK'N'ROLL, Various, EMI |
| 28 | 36 | 14 | LAMENT, Ultravox, Chrysalis ○ |
| 29 | 33 | 6 | BACKTRACKIN', Eric Clapton, Starblend |
| 30 | 54 | 2 | BEAT STREET, Original Soundtrack, Atlantic |
| 31 | 31 | 6 | BREAK MACHINE, Break Machine, Record Shack |
| 32 | 24 | 6 | LOST BOYS, Flying Pickets, 10 Records |
| 33 | 52 | 10 | OCEAN RAIN, Echo And The Bunnymen, Korova ○ |
| 34 | 34 | 5 | EDEN, Everything But The Girl, Blanco Y Negro |
| 35 | 41 | 5 | EMERALD CLASSICS, Various, Stoic |
| 36 | 29 | 7 | CAFE BLEU, Style Council, Polydor □ |
| 37 | 39 | 20 | THE SMITHS, Smiths, Rough Trade |
| 38 | 53 | 39 | COLOUR BY NUMBERS, Culture Club, Virgin ☆ |
| 39 | 40 | 33 | SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆ ✓ |
| 40 | 37 | 17 | ALCHEMY, Dire Straits, Vertigo □ |
| 41 | 64 | 51 | NO PARLEZ, Paul Young, CBS ☆ ✓ |
| 42 | 35 | 4 | HEARTBEATS, Barbara Dickson, Epic |
| 43 | 30 | 2 | STRANGE FRONTIER, Roger Taylor, EMI |
| 44 | 49 | 58 | TOO LOW FOR ZERO, Elton John, Rocket ☆ |
| 45 | 27 | 10 | MASTERPIECES — VERY BEST OF SKY, Sky, Telstar |
| 46 | 38 | 8 | HUNGRY FOR HITS, Various, K-Tel □ |
| 47 | — | 1 | DIFFORD AND TILBROOK, Difford and Tilbrook, A&M AMLX64985 |
| 48 | 50 | 32 | NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆ |
| 49 | 59 | 286 | BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆ |
| 50 | — | 1 | MINUTES, Elkie Brooks, A&M AMLX68565 |
| 51 | 65 | 33 | UNDER A BLOOD RED SKY, U2, Island ☆ |
| 52 | 73 | 50 | THE CROSSING, Big Country, Mercury |
| 53 | 43 | 8 | DON'T STOP DANCING, Various, Telstar |
| 54 | 42 | 53 | QUEEN GREATEST HITS, Queen, EMI ☆ ✓ |
| 55 | 70 | 34 | TOUCH, Eurythmics, RCA ☆ |
| 56 | 60 | 43 | LABOUR OF LOVE, UB40, DEP International/Virgin ☆ |
| 57 | — | 1 | 20 ORIGINAL GREATS, Cliff Richard and The Shadows, EMI CRS1 |
| 58 | 76 | 4 | BROKEN DREAMS, Various, Starblend |
| 59 | — | 1 | STREET TALK, Steve Perry, CBS CBS25967 |
| 60 | 55 | 9 | CHANGE OF HEART, Change, WEA |
| 61 | 63 | 9 | MAN ON THE LINE, Chris De Burgh, A&M |
| 62 | 46 | 8 | MANGE TOUT, Blancmange, London |
| 63 | 69 | 8 | FANTASTIC, Wham, Innervision |
| 64 | 44 | 4 | ROCK WILL NEVER DIE, Michael Schenker Group, Chrysalis |
| 65 | 62 | 35 | OFF THE WALL, Michael Jackson, Epic ☆ |
| 66 | 75 | 2 | ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA |
| 67 | 45 | 10 | THE PROS AND CONS OF HITCHHIKING, Roger Waters, Harvest |
| 68 | 78 | 10 | LEGEND, Clannad, RCA |
| 69 | 58 | 14 | FACE VALUE, Phil Collins, Virgin ☆ |
| 70 | 83 | 14 | GREATEST HITS, Marvin Gaye, Telstar □ |
| 71 | 66 | 4 | GREATEST MESSAGES, Grandmaster Flash & Furious Five, Sugarhill |
| 72 | 56 | 6 | KEEP MOVING, Madness, Stiff |
| 73 | 67 | 11 | LOVE WARS, Womack And Womack, Elektra |
| 74 | 47 | 5 | HYAENA, Siouxsie And The Banshees, Wonderland |



ELTON JOHN: "I've got a bigger bust than Joan Collins but less knockers!"

| | | | |
|-----|----|----|----------------------------------------------------------------------|
| 75 | 81 | 3 | STREETOUNDS UK ELECTRO, Various, Streetsounds |
| 76 | — | 1 | 1984, Van Halen, Warner Bros 9239851 |
| 77 | 92 | 2 | ELIMINATOR, ZZ Top, Warner Bros ○ |
| 78 | — | 1 | 18 GREATEST HITS, Michael Jackson & Jackson Five, Telstar STAR2232 ☆ |
| 79 | 91 | 2 | THE ATLANTIC YEARS 1973-1980, Roxy Music, EG □ |
| 80 | 82 | 6 | TRUE, Spandau Ballet, Chrysalis ☆ ✓ |
| 81 | 80 | 14 | AND I LOVE YOU SO, Howard Keel, Warwick □ |
| 82 | 94 | 3 | RIO, Duran Duran, EMI ☆ |
| 83 | 88 | 2 | GENESIS, Genesis, Charisma ☆ |
| 84 | 71 | 12 | OASIS, Oasis, WEA |
| 85 | 61 | 6 | STREET SOUNDS ELECTRO 4, Various, Streetsounds |
| 86 | — | 1 | LOVE SONGS, Barbra Streisand, CBS CBS100 ☆ |
| 87 | 85 | 22 | SPARKLE IN THE RAIN, Simple Minds, Virgin □ |
| 88 | 84 | 5 | LIONEL RICHIE, Lionel Richie, Motown ☆ |
| 89 | — | 1 | 90125, Yes, Atco 790125 ○ |
| 90 | 95 | 8 | MADONNA, Madonna, Warner Bros |
| 91 | 79 | 12 | GRACE UNDER PRESSURE, Rush, Vertigo |
| 92 | 68 | 12 | HELLO, I MUST BE GOING, Phil Collins, Virgin ☆ |
| 93 | 51 | 2 | THE THEMES ALBUM, Various, K-Tel □ |
| 94 | — | 1 | LOVE OVER GOLD, Dire Straits, Vertigo 635910 ☆ ✓ |
| 95 | 90 | 9 | MIRROR MOVES, Psychedelic Furs, CBS |
| 96 | — | 1 | THE TOP, Cure, Fiction, FIXS9 ○ |
| 97 | — | 1 | MAKING MOVIES, Dire Straits, Vertigo, 635903 ☆ |
| 98 | — | 1 | FUGAZI, Marillion, EMI MRL1 ○ |
| 99 | 48 | 4 | IN THE STUDIO, Special Aka, 2 Tone |
| 100 | 74 | 5 | STAY HUNGRY, Twisted Sister, Atlantic |

Compiled by Gallup

☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (50,000 sales)

Music Video

| | | |
|----|----|----------------------------------------------------|
| 1 | 3 | LEGEND, Bob Marley, Island |
| 2 | 1 | THE MAKING OF THRILLER, Michael Jackson, Vestron |
| 3 | 2 | SERIOUS MOONLIGHT, David Bowie, Videoform |
| 4 | — | UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin |
| 5 | — | LOVE AT THE GREEK, Neil Diamond, Vestron |
| 6 | 6 | THAT'S THE WAY IT IS, Elvis Presley, MGM/UA |
| 7 | — | YOU CAN DO IT, Breakdance, K-Tel |
| 8 | 5 | ALCHEMY LIVE, Dire Straits, Polygram |
| 9 | 4 | A KISS ACROSS THE OCEAN, Culture Club, Virgin |
| 10 | 9 | ALL THOSE WASTED YEARS, Hanoi Rocks, Polygram |
| 11 | 7 | LIVE, Big Country, Polygram |
| 12 | 12 | THE COMPLETE BEATLES, MGM/UA |
| 13 | 8 | READY STEADY GO! VOLUME II, PMI |
| 14 | 11 | THE VIDEO, Chris De Burgh, A&M |
| 15 | 18 | LIVE, Judas Priest, CBS/Fox |
| 16 | — | ROCK 'N' SOUL LIVE, Hall & Oates, RCA/Columbia |
| 17 | 15 | LIVE AT DONINGTON CASTLE, Whitesnake, PMI |
| 18 | — | NOW THAT'S WHAT I CALL MUSIC VIDEO II, Virgin/PMI |
| 19 | — | DURAN DURAN, PMI |
| 20 | 16 | BENATAR, Pat Benatar, RCA/Columbia |

Compiled by Video Week

UK Singles

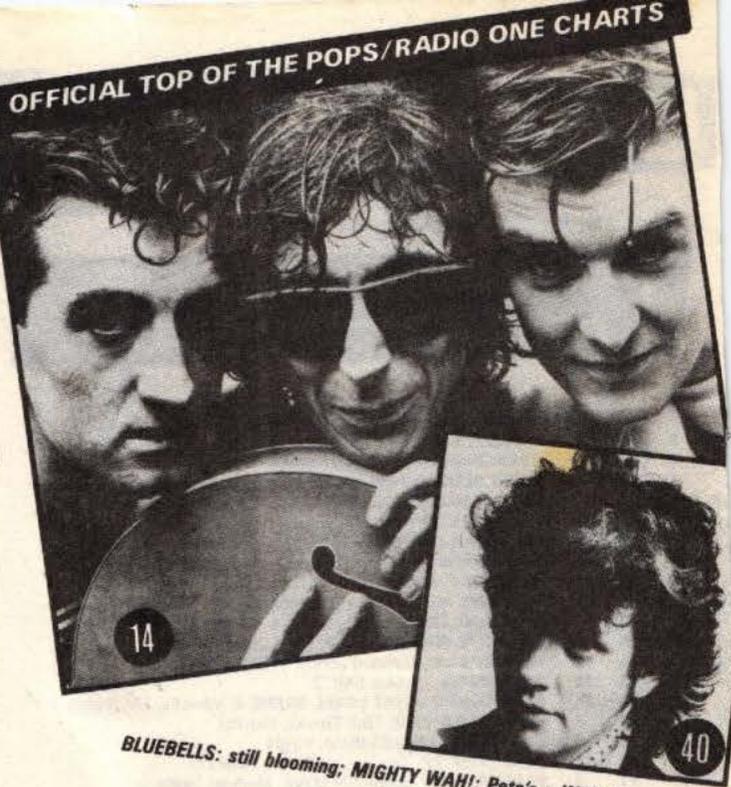
Week ending July 14, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

| | | | |
|----|----|----|---------------------------------------------------------------------------------------|
| 1 | 1 | 5 | TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island □ |
| 2 | 2 | 34 | RELAX, Frankie Goes To Hollywood, ZTT/Island ☆ |
| 3 | 4 | 5 | TIME AFTER TIME, Cyndi Lauper, Portrait |
| 4 | 3 | 5 | I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA |
| 5 | — | 1 | HOLE IN MY SHOE, Neil, WEA |
| 6 | 5 | 4 | BREAKIN' ... THERE'S NO STOPPING US, Ollie And Jerry, Polydor |
| 7 | 6 | 4 | JUMP (FOR MY LOVE), Pointer Sisters, Planet |
| 8 | 21 | 3 | WHEN DOVES CRY, Prince, Warner Bros |
| 9 | 10 | 23 | WHITE LINES (DON'T DON'T DO IT), Grandmaster And Melle Mel, Sugarhill |
| 10 | 18 | 5 | WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol |
| 11 | 28 | 2 | SISTER OF MERCY, Thompson Twins, Arista |
| 12 | 7 | 7 | SMALLTOWN BOY, Bronski Beat, Forbidden Fruit |
| 13 | 14 | 4 | LOVE RESURRECTION, Alison Moyet, CBS |
| 14 | 20 | 4 | YOUNG AT HEART, Bluebells, London |
| 15 | 11 | 5 | TALKING LOUD AND CLEAR, Orchestral Manoeuvres, Virgin |
| 16 | 8 | 7 | FAREWELL MY SUMMER LOVE, Michael Jackson, Motown |
| 17 | 12 | 4 | STUCK ON YOU, Lionel Richie, Motown |
| 18 | 9 | 8 | WAKE ME UP BEFORE YOU GO GO, Wham, Epic |
| 19 | 13 | 9 | THINKING OF YOU, Sister Sledge, Cotillion |
| 20 | 37 | 2 | STATE OF SHOCK, Jacksons, Epic |
| 21 | 16 | 3 | LIFE ON YOUR OWN, Human League, Virgin |
| 22 | 32 | 2 | LAMENT, Ultravox, Chrysalis |
| 23 | 15 | 8 | SAD SONGS, Elton John, Rocket |
| 24 | 17 | 6 | ABSOLUTE, Scritti Politti, Virgin |
| 25 | 23 | 13 | HIGH ENERGY, Evelyn Thomas, Record Shack |
| 26 | — | 1 | SEVEN SEAS, Echo And The Bunnymen, Korova KOW35 |
| 27 | 19 | 7 | CHANGE OF HEART, Change, WEA |
| 28 | — | 1 | EVERYBODY'S LAUGHING, Phil Fearon And Galaxy, Ensign ENY514 |
| 29 | 36 | 3 | SWEET SOMEBODY, Shannon, Club |
| 30 | 22 | 8 | SUSANNA, Art Company, Epic |
| 31 | 29 | 4 | LEAVE A TENDER MOMENT ALONE, Billy Joel, CBS |
| 32 | 26 | 6 | PERFECT SKIN, Lloyd Cole And The Commotions, Polydor |
| 33 | 45 | 2 | DOWN ON THE STREET, Shakatak, Polydor |
| 34 | 31 | 4 | WAITING IN VAIN, Bob Marley And The Wailers, Island |
| 35 | 24 | 6 | ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis |
| 36 | 25 | 4 | DANCE ME UP, Gary Glitter, Arista |
| 37 | 27 | 5 | I WANNA BE LOVED/TURNING THE TOWN RED, Elvis Costello And The Attractions, F Beat ○ |
| 38 | — | 1 | YOU THINK YOU'RE A MAN, Divine, Proto ENA118 |
| 39 | 30 | 7 | SO TIRED, Ozzy Osbourne, Epic |
| 40 | 42 | 3 | COME BACK, Mighty Wah!, Beggars Banquet |
| 41 | 43 | 4 | ON THE WINGS OF LOVE, Jeffrey Osbourne, A&M |
| 42 | 56 | 2 | CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware |
| 43 | 52 | 3 | TOSSING AND TURNING, Windjammer, MCA |
| 44 | 34 | 13 | SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto |
| 45 | 47 | 3 | BEAT STREET BREAKDOWN, Grandmaster Melle Mel And The Furious Five, Atlantic/Sugarhill |
| 46 | 48 | 3 | EYES WITHOUT A FACE, Billy Idol, Chrysalis |
| 47 | 35 | 7 | HEAVEN KNOWS I'M MISERABLE NOW, Smiths, Rough Trade |
| 48 | 54 | 3 | JUST FOR OLD TIMES SAKE, Foster And Allen, Ritz |
| 49 | 55 | 3 | AGADOO, Black Lace, Flair |
| 50 | 65 | 2 | I LOVE MEN, Eartha Kitt, Record Shack |
| 51 | 38 | 11 | LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS |
| 52 | 33 | 8 | PEARL IN THE SHELL, Howard Jones, WEA |
| 53 | 40 | 12 | THE REFLEX, Duran Duran, EMI ○ |
| 54 | 46 | 5 | THOSE FIRST IMPRESSIONS, Associates, WEA |
| 55 | 53 | 3 | DON'T LET NOBODY HOLD YOU DOWN, L J Reynolds, Club |
| 56 | 39 | 9 | DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis |
| 57 | 67 | 2 | PARTYLINE, Brass Construction, Capitol |



BLUEBELLS: still blooming; MIGHTY WAH!: Pete's a Wylie fox



| | | | |
|----|----|----|-----------------------------------------------------------------------|
| 58 | 74 | 2 | ALL OF YOU, Julio Iglesias and Diana Ross, CBS |
| 59 | 44 | 11 | I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis |
| 60 | 41 | 8 | YOU'RE THE BEST THING/BIG BOSS GROOVE, Style Council, Polydor |
| 61 | 59 | 3 | TO FRANCE, Mike Oldfield & Maggie Reilly, Virgin |
| 62 | 75 | 2 | SELF CONTROL, Laura Branigan, Atlantic |
| 63 | 61 | 2 | UP AROUND THE BEND, Hanoi Rocks, CBS |
| 64 | 50 | 14 | I WANT TO BREAK FREE, Queen, EMI ○ |
| 65 | — | 1 | BREAK DANCE PARTY, Break Machine, Record Shack SOHO20 |
| 66 | 62 | 14 | AUTOMATIC, Pointer Sisters, Planet |
| 67 | — | 1 | MEDLEY/LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA428 |
| 68 | — | 1 | THE MORE YOU LIVE THE MORE YOU LOVE, A Flock Of Seagulls, Jive JIVE62 |
| 69 | 63 | 3 | THE BEST PART OF BREAKING UP, Roni Griffiths, Making Waves |
| 70 | 72 | 2 | BE MY NUMBER TWO, Joe Jackson, A&M |
| 71 | — | 1 | 80s ROMANCE, Belle Stars, Stiff |
| 72 | 58 | 4 | I FOUND LOVIN', Fatback Band, Master Mix |
| 73 | — | 1 | GET YOUR FEET OUT OF MY SHOES, Boothill Foot Tappers, Gol Discs |
| 74 | 49 | 7 | ONE BETTER DAY, Madness, Stiff |
| 75 | 57 | 4 | WHEN YOUR EX WANTS YOU BACK, Surface, Salsoul |

THE NEXT 25

| | | | |
|-----|-----|---|----------------------------------------------------------------|
| 76 | — | — | BODY AND SOUL/TRAIN, Sisters Of Mercy, Merciful REL MR029 |
| 77 | 80 | — | TURN TO GOLD, David Austin, Parlophone |
| 78 | 99= | — | THE HEART OF ROCK 'N' ROLL, Huey Lewis And The News, Chrysalis |
| 79 | 85 | — | BACK IN THE OLD COUNTRY, Tom Robinson, Castaway |
| 80 | 83 | — | JAMMIN' IN THE MANHATTAN, Tyzik, Polydor |
| 81 | — | — | GUARDIAN ANGEL, Nino De Angelo, Carrere CAR335 |
| 82 | 86 | — | CHOOSE ME (RESCUE ME), Loose Ends, Virgin |
| 83 | 79 | — | LOVER OF MY DREAMS, Yvonne Gage, Pinnacle |
| 84 | 73 | — | BABY I'M SCARED OF YOU, Womack & Womack, Elektra |
| 85 | — | — | STUCK ON YOU, Trevor Walters, Sanity IS002 |
| 86 | 98 | — | HOT HOT HOT, Arrow, Chrysalis |
| 87 | 99= | — | WAIT, Wang Chung, Geffen |
| 88 | 87 | — | IN THE GHETTO, Nick Cave And The Bad Seeds, Mute |
| 89 | — | — | MY MALE CURIOSITY, Kid Creole And The Coconuts, Virgin VS690 |
| 90 | — | — | AND I DON'T LOVE YOU, Smokey Robinson, Motown TMG1344 |
| 91 | 89 | — | THUNDER ON THE TUNDRA, Thor, Ultra Noise |
| 92 | — | — | IT CAN HAPPEN, Yes, ATCO B9745 |
| 93 | — | — | VIDEO, Jeff Lynne, Virgin VS695 |
| 94 | 93 | — | BLUE MONDAY, New Order, Factory |
| 95 | — | — | HEAVEN KNOWS (FEELS SO GOOD), Jaki Graham, EMI JAK12 |
| 96 | 78 | — | AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros |
| 97 | 92 | — | YOUNG HEARTS, Silent Running, Parlophone |
| 98 | 91 | — | STEEL TOWN, Red Guitars, Self Drive |
| 99 | — | — | SUMMER GROOVE, Tony Jackson, Cedar CAG1 |
| 100 | — | — | BROWN SUGAR, Rolling Stones, Rolling Stones SUGAR1 |

Compiled by Gallup

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

◀ WINDJAMMER: still restless



Chartfile

FOLLOWING a week in which they graced the small screen on five separate occasions, it's perhaps understandable that **Frankie Goes To Hollywood** managed to tighten their already vice-like grip on the top of the singles chart last week, with 'Relax' moving up a notch to number two, while 'Two Tribes' held steady at number one.

After close examination of more than 30 years of British charts, I could come up with only four direct parallels with Frankie's top two takeover.

● On August 3 1957, and again two weeks later, **Elvis Presley's** 'All Shook Up' and 'Teddy Bear' were ranked at number one and number two respectively.

● For three weeks from December 14 1963, the **Beatles** were on top with 'I Want To Hold Your Hand', while the record it dethroned, 'She Loves You', was at number two.



TINA TURNER: a real revived over-45

● The **Beatles** also held the top two places in the chart for a three week spell commencing on December 30 1967. This time, their twin-pack EP 'Magical Mystery Tour' lined up immediately behind the chart-topping 'Hello Goodbye'.

● On January 31 1981, less than two months after his death, **John Lennon's** 'Imagine' and 'Woman' filled the top two chart berths.

Though not directly comparable with Frankie's achievements, the following are also worthy of mention.

● On March 23 1963, and again the following week, **Cliff Richard And The Shadows** were in pole position with 'Summer Holiday'. The Shadows, this time without Cliff, were also at number two with 'Foot Tapper'.

● On September 7 1974, **The Osmonds**, with **Donny** as focal point, were number one with 'Love Me For A Reason'. Donny was also at number two, this time in a duet 'I'm Leaving It All Up To You', with sister **Marie**.

● **John Travolta and Olivia Newton-John's** 'Summer Nights' was number one for seven long weeks in 1978. Just before it vacated the top spot — on November 4 1978, to be precise — Travolta's solo effort 'Sandy' eased up to number two.

● On January 10 1981, **John Lennon** ruled the roost with 'Imagine', whilst 'Happy Xmas (War Is Over)' credited to **John & Yoko/The Plastic Ono Band And The Harlem Community Choir** was at number two.

Before moving on, a warning that **Trevor Horn** has been feverishly beaver away at Sarm Studios to keep the 'Two Tribes' variants flowing. The recently released 'Carnage (Two Tribes)' has been relegated to a supporting role on a new 12-inch picture disc which gives top billing to a 'heavy' remix of 'War (Hide Yourself)'...

A recent but short-lived album chart visitor was '20 Reggae Classics', an intelligent compilation of landmarks in Jamaican music drawn from the period 1967 to 1974.

Though it boasts only eight hits, the album includes such influential recordings as 'Rudy, A Message To You' (Dandy Livingstone), the **Melodians'** 'Rivers Of Babylon' and **Winston Groovy's** 'Please Don't Make Me Cry' — all of which have subsequently become massive pop hits via interpretations by the **Specials**, **Boney M** and **UB40**, respectively.

Since its release a month ago, '20 Reggae Classics' has sold over 4,000 copies and its brief chart tenure was the first by any album on the **Trojan Records** label since **John Holt's** 'A Thousand Volts Of Holt' in 1975. Trojan hopes to have a second volume out before the end of the year.

by **ALAN JONES**

PICKWICK RECORDS recently issued the handsomely-packaged 'Chart Action Volume 3', another diverse collection featuring the original versions of 75 top 10 hits. Though a couple of cuts date back to 1974, it's largely a compilation of eighties hits, with such recent delights as **Snowy White's** 'Bird Of Paradise', and **New Edition's** year-old chart topper 'Candy Girl'. To buy all the tracks here on singles would cost over £100, so even if you have reservations over a few of them this four album set offers remarkable value at £6.99.

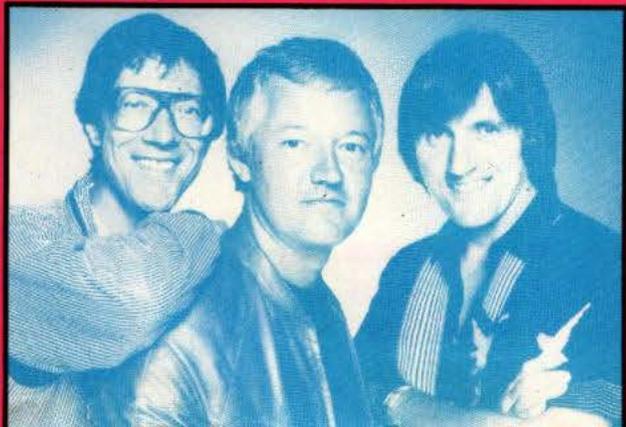
From the same source comes 'River Deep — Mountain High', a straight reissue of the historic **Ike And Tina Turner** album produced by **Phil Spector**. Though 18 years have elapsed since critics first raved about it, it's as fresh and exciting now as it was then. Set against Spector's timeless 'Wall Of Sound', Tina's vocals reach rarely equalled peaks of excellence. The title track alone is worth far more than the album's giveaway price of £1.49, whilst 'A Love Like Yours', 'Hold On Baby' and Ike's 'A Fool In Love' are almost in the same super league. It's an album which aficionados of Tina's 'Private Dancer' LP should investigate without further delay.

FINALLY, **PICKWICK'S** 'Scoop 33' range of mini-albums retailing at 99p has rapidly expanded to 45 titles. The most impressive of the recent releases consist of some hand-picked gems from Trojan's embarrassingly rich catalogue of reggae masters. 'Reggae Chartbusters' brings together a half dozen top 10 hits including 'Double Barrel' by **Dave And Ansil Collins** and **Ken Boothe's** 'Everything I Own', two of the select band of reggae recordings to reach number one. The vastly-underrated **Desmond Dekker** gets a 'mini-album' to himself comprising his three largest hits — 'The Israelites', 'It Mek' and 'You Can Get It If You Really Want It' — and their B-sides. The unfortunate Dekker was recently declared bankrupt in London with a deficiency of £15,044. He has not been paid any royalties on his old hits since 1976, and unfortunately buying this fine record won't help him. But don't blame Pickwick — the problem stems from the fine print in Dekker's dealings with his manager **Leslie Kong** who died in 1971.

...AND THAT'S A FACT

BRUCE SPRINGSTEEN first entered the recording studio in 1966, as a 16-year-old. He was a member of the **Castles** who recorded the unreleased 'That's What You Get'... **King Sunny Ade**, whose latest album 'Aura' includes a harmonica solo by **Stevie Wonder**, used to be one of the world's most fanatical **Jim Reeves** fans! That's why many of Ade's songs feature pedal steel guitar... **Queen's** 'Radio Ga Ga' has so far topped the charts in 17 countries... The greatest takeover of the top of the singles chart by women occurred on May 17, 1975. Only **Mud's** 'Oh Boy' (number two) prevented women from making a clean sweep of the top five. Top of the stack was **Tammy Wynette** with 'Stand By Your Man' and **Minnie Riperton** was at number three with 'Loving You', **Susan Cadogan's** gentle reggae hit 'Hurt So Good' was number four and in fifth place was Welsh songstress **Tammy Jones** with her only hit 'Let Me Try Again'... **The Shadows** have had more instrumental hits than any other act — 26. But it may be something of a surprise to learn that they also had five vocal hits: 'Mary Anne' and 'Don't Make My Baby Blue' (1965), 'The Dreams I Dream' and 'I Met A Girl' (1966) and 'Let Me Be The One' (1975). The first three and 17 other examples of the Shads' vocal talents can be heard on the recent EMI album release 'The Shadows Vocals'. It's a surprisingly diverse collection of songs covering country, folk, rock, pop and sixties beat music, and proves that had they not become one of the most accomplished and popular instrumental combos of their time, the Shadows could just as easily have been a top-ranked vocal group... After 36 weeks on the US album chart, the **Lionel Richie** LP has sold over five million copies to become **Motown's** all-time best-seller... **Rufus & Chaka Khan's** 'Ain't Nobody' finally disappeared from **RM's** disco chart a fortnight ago, after a 38 week residency. This equals the record established in 1979 by, believe it or not, **David 'American Werewolf In London' Naughton** and his single 'Makin' It'...

THE SHADOWS: instrumental on their vocal hits





RECORD MIRROR

PRINCE