

Official Top Of The Pops chart

RECORD

AUGUST 4, 1984 45p

mirror

CULTURE CLUB

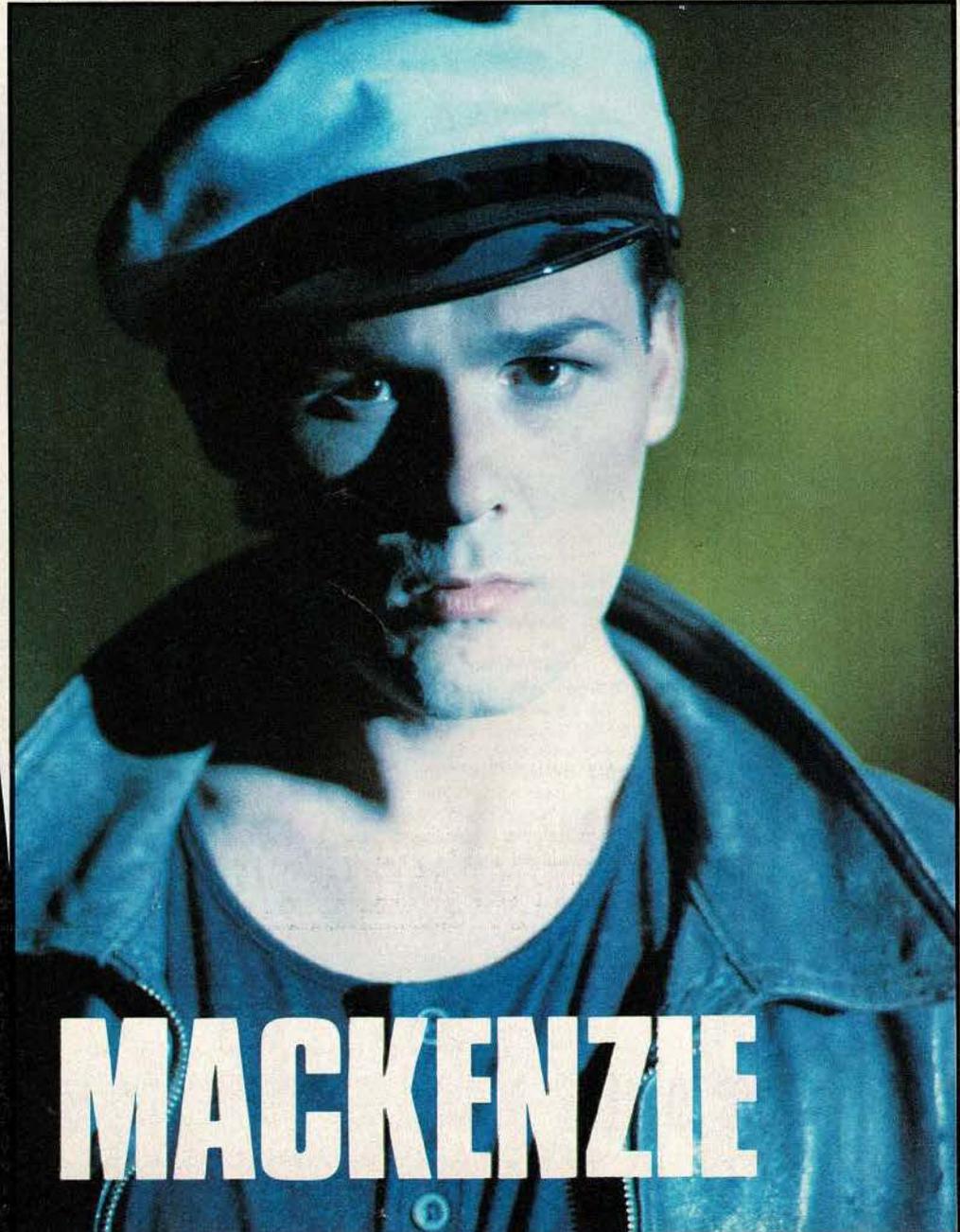
ANIMAL NIGHTLIFE

WORKING WEEK

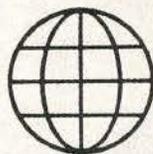
STAR TREK

OZZY OSBOURNE

CAPTAIN SENSIBLE



BILLY MACKENZIE



"SISTERS"
THE BLUEBELLS

NEW LP AND CHROME CASSETTE
INCLUDING THE HIT SINGLES "I'M FALLING" and "YOUNG AT HEART".



THIS SUMMER, mighty *Katherine Hamnett's* slogan T-shirts have sold in vast quantities, as well as sparking off countless imitations (including the Frankie mutants). Well, we got to the bottom of it and found out that all this 'Big word on T-shirts' lark started way back in 1966. Here are three crazy cats modelling groovy Sixties sportswear designed by Scandinavian designer SVEND—note the bruiser in the middle wearing a pair of slogan boxer shorts!



HIC HOP anybody? 'Give Me Fever' is the title for six nights of funk and soul at the ICA sponsored by the people who bring you Harp Lager. It starts on Tuesday August 7 with a Streetsounds electro evening, and ends on Sunday August 12 with the very wonderful *Honeymoon Killers*.

Highlights include the August 8 appearance of *Onward International*, the DJ-ing talents of Paladin boss *Paul Murphy*, and the August 9 appearance of *Alix Sharkey's* band *Out*. Promising South London pop soulsters *Garage* top the bill on August 10, while *the Questions* headline RECORD MIRROR night on August 11. Gary Crowley, Jim Reid and Graham K Smith will be bossing the turntables in that inimitable RM style. If you can only go on one night make it August 11...remember it's a date, mate.

The ICA is on the Mall, London SW1.

Big words in question

INDEX

Compiled by Jim Reid

DISCOVERED BUSKING in Milwaukee by Chrissie Hynde, the *Violent Femmes* are vocalist Gordon Gano, Brian Ritchie on bass and Victor Delorenzo on drums and trancephone—a one-headed floor tom, covered with a metal washbasin.

With roots very firmly in the sound of Tom Verlaine and the Velvet Underground, the *Violent Femmes* offer an all-guitar, all-real noise sans all things synthetic. Their album is the joyously titled 'Hallowed Ground'; the single—as rampant a piece of acoustic thumping as you can find—called 'Gone Daddy Gone'. At their recent sell out show at London's Venue they took their clothes off and brought the house down. These men will go far.

JUST AS the slow coach magazines begin to tell their readers what electro is, just as the breaksploitation films make your local ABC a place to avoid, so one of the great electro records of last year comes onto the shelves again. 'Hip Hop, Be Bop' by *Man Parrish* was the hottest ghetto blaster in Lewisham shopping centre last summer. We don't see *Break Machine* taking its place...



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● BILLY MACKENZIE cover pic by EUGENE ADEBARI

News

Visage of love glove



VISAGE ARE back with a new single this month, after a two year break from the charts. 'Love Glove' will be out on August 17. Contractual problems meant they were delayed in bringing anything out since 'Pleasure Boys' in February '82.

Visage feature Steve Strange, Rusty Egan, Andy Barnett and Steve and Gary Barnacle. Their album 'Beat Boy' will be out in September, featuring guest appearances by that dusky temptress Marsha Raven.

Steve Strange is currently in Egypt filming scenes for a Visage documentary which will be released on a video cassette around the time that 'Beat Boy' comes out.



SADE TO REMEMBER

SENSUAL SADE, the girl with velvet vocal chords, begins her first major tour in October.

She'll be playing Newcastle City Hall October 23, Edinburgh Playhouse 24, Belfast Whitla Hall 26, Dublin Stadium 27, Bristol Colston Hall 29, Brighton Dome 30, Oxford Apollo November 1, Birmingham Odeon 2, Manchester Apollo 4, Nottingham Royal Centre 5, Sheffield City Hall 6, Hammersmith Odeon 8. Box offices are open now.

● **EX RAINBOW** and Michael Schenker group vocalist Graham Bonnet, releases his single 'Island In The Sun' this week. Graham has put together a band called Alcatraz and they've recorded an album together called 'No Parole From Rock 'n' Roll'. Festival dates are planned for the summer.

SHEILA CHANDRA, the girl with emerald eyes, releases her album 'Quiet' on August 17. It's her second solo album since leaving Monsoon.



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CULTURE CLUB and the Human League's Phil Oakey are featured on the 'Electric Dreams' soundtrack album out on August 6.

The soundtrack is from the film of the same name out in late August or early September which tells the story of a man, a woman and the computer that comes between them. Steve Barron, the man responsible for Michael Jackson's Billie Jean video, is the director.

Culture Club are featured doing two tracks, 'The Dream' and 'Love Is Love'. Boy George and Phil Pickett also wrote the title track for legendary star P.P. Arnold. Phil Oakey teams up with Giorgio Moroder for the track 'Together In Electric Dreams' and Helen Terry sings 'Now You're Mine'.

● **HOT NEW** act Sideway Look release their debut single 'Tell Me Tonight' on August 6. The five piece band come from Coatbridge in Scotland. They will be playing the Club De France in their home town on August 10 and the London Rock Garden August 18.

● **'NOW THAT'S** What I Call Music 3', the latest in the series of chart hit compilation albums, is out this week. Featured tracks on the album include 'Two Tribes', 'The Reflex' and 'Wake Me Up Before You Go Go'.

British kisses

KISS, featuring new guitarist Mark St John, will be playing 14 British dates in the autumn.

Make your eardrums tremble at Brighton Centre September 30, Southampton Gaumont October 1, St Austell Cornwall Coliseum 2, Manchester Apollo 4, Glasgow Apollo 5, Edinburgh Playhouse 6, Newcastle City Hall 7.8, Leicester De Montfort Hall 10, Ipswich Gaumont 11, Stafford Bingley Hall 12, Leeds Queens Hall 13, 14, London Wembley Arena 14, 15.

Tickets are priced £7 and £6 except for St Austell, Leicester, Stafford and Leeds where they are £7 and Ipswich where they are £7.50 and £6.50. Box offices at all venues open on August 3 except for Wembley, Stafford and Leeds where there are special booking arrangements.

Tickets for Wembley priced £7.30 and £6.30 (price includes 30p booking fee) are available by post from Kiss Concerts, PO Box 77, London SW4 9LH. Make cheques and postal orders payable to Kennedy Street Enterprises and enclose a SAE. Tickets will be available from the Wembley box office from August 8 and they will also be available from Keith Prowse, Premier Box Office, London Theatre Bookings and Albemarle.

For Stafford, tickets priced £7 are available from Kiss Concerts, PO Box 4, Altrincham, Cheshire, WA14 2JQ. Make cheques payable to Kennedy Street Enterprises and enclose a SAE. Tickets will also be available from August 3 from record shops in the area.

For Leeds, tickets priced £7 are again available from Kiss Concerts, PO Box 4, Altrincham, Cheshire, WA14 2JQ. Make cheques payable to Kennedy Street Enterprises and enclose a SAE. From August 3 tickets will be available from local record shops.

Country live

BIG COUNTRY will be bouncing back into action with a tour in October. They'll be playing Glasgow Apollo October 7, Edinburgh Playhouse 8, Newcastle City Hall 9, Manchester Apollo 11, Liverpool Royal Court 12, Nottingham Royal Concert Hall 13, Birmingham Odeon 15, St Austell Cornwall Coliseum 16, Bournemouth International Centre 17, Hammersmith Odeon 19, 20.

The band are scheduling a single for release in August and they will also be featured in Channel 4's 'Play At Home Series' on August 5. The band are currently in Sweden working on their second album with Steve Lillywhite and this will be out shortly before the tour begins.

● **THE POINTER** Sisters follow up their single 'Jump' with 'I Need You' out this week. Taken from their 'Break Out' album, the B-side is the Pointers old hit 'Slow Hand'.

The Sisters should be re-scheduling their cancelled British dates soon.

● **IRON MAIDEN'S** first single for more than a year will be '2 Minutes To Midnight' out on August 6. The B-side is 'Rainbow's Gold', and the 12-inch version of the single carries the extra track 'Mission from 'Arry'.



HERE'S YOUR chance to be featured on a single. The Truth, fronted by ex Nine Below Zero vocalist Dennis Greaves, will be recording a live five track EP at London's 100 Club on August 2, and if you go along your screams could be immortalised on vinyl.

Renowned for not messing around in the studio, the band will be releasing '5 Live' on August 20 and they're lining up an album and tour for the autumn.

● THIRTEEN AT Midnight bring out their single 'Time Is Tight' this week. Available in seven and 12-inch versions, the 12-inch has heavily extended mixes on both sides.

The group have a number of TV appearances lined up in the next few weeks.

● KRAFTWERK re-release their Top 20 hit 'Tour De France' this week. The special 12-inch single features the German and French mix of 'Tour De France' plus the original seven inch mix. 'Tour De France' is featured in the dance movie 'Breakdance'.

● FUNK BAND Kleer have lined up a couple of rare British dates in September. They'll be playing Nottingham Rock City September 2, Hammersmith Odeon 6. The band's next single will be 'Intimate Connection'.

Star flight

THE BELLE Stars are down to a three piece outfit following the departure of Jennie, Stella, Clare and Judy.

Miranda, Sarah Jane and Lesley will continue as the Belle Stars and there should be some fresh material from them in the autumn.

Despite stories that the split was caused by frustration and rows, a spokesman said that there was no animosity between them and the gals are still all really good chums. Jennie is pursuing a solo career, Clare should be doing session work and Stella wants to get involved in television. Judy is said to be planning on leaving the music business all together.



HOWARD JONES will be playing four major dates in the winter. He'll be appearing at Brighton Conference Centre December 16, London Royal Albert Hall 17, Birmingham NEC 18, Glasgow Apollo 20.

Tickets for the Brighton, Birmingham and Glasgow shows are priced £6 and £5 and they are available from box offices and usual agents. Tickets for the London show are £7, £6 and £5 and you can buy them from Keith Prowse, Premier, LTB or Stargreen ticket agencies. They can also be ordered by mail from PO Box 281, London N15 5LW and add a 30p booking fee to the cost of each ticket. Cheques should be made payable to Howard Jones Concerts and enclose a SAE. Allow four weeks for delivery.

Howard is currently on tour in America supporting the Eurythmics. After the States he will be playing Japan and Australia. He plans to record his second album later this year.

● MATT BIANCO release their debut album 'Whose Side Are You On' on August 10.

The album features 10 original songs, including their hits 'Get Out Your Lazy Bed' and 'Sneaking Out The Back Door'. The cassette version of the album features two extra tracks — 'The Other Side' and 'Big Rosie'.

● KENNY G releases a special version of his hit 'Hi, How Ya Doin' this week. The disc will be in the shape of a saxophone. The B-side of this single will be 'Help Yourself To My Love'.

● THE CULT release their single 'Go West (Crazy Spinning Circles)' this week. A 12-inch version features the extra track 'Brothers Grimm'.

BREAK MACHINE

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News



FORMER SECRET Affair frontman Ian Page, releases his single 'Unity Street' on August 6. The single was recorded with Ian's new band **Bob** who include the G-Force Horns. Ian is presently setting up some live dates and his album will be out later in the year.

On the Tube

PAULA YATES will be back with the 'The Tube' when it starts a new series on October 5.

Paula will be presenting the show with her old pal Jools Holland and this series will run for 28 weeks.

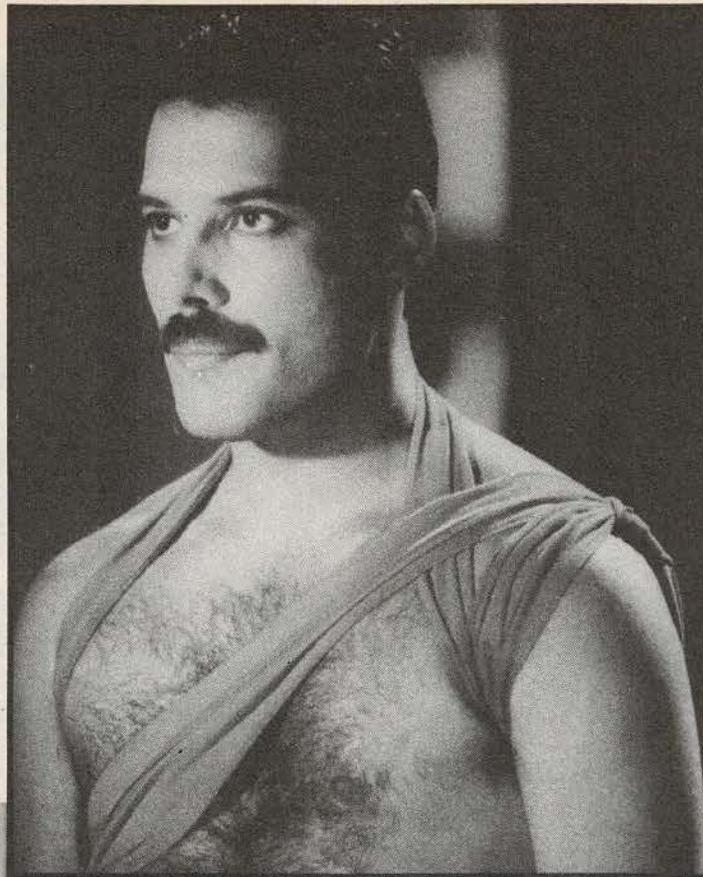
"I'm thrilled at the prospect of being able to work again with Jools and producer Malcolm Garrie," an excited Paula told RECORD MIRROR this week.

ECHO AND The Bunnymen have added three dates to their tour. Watch 'em hop at Nottingham Rock City September 19, Hammersmith Odeon October 17 and 18. Tickets for Nottingham are £4 and at Hammersmith they are £4.50 and £5.

● **SPIDER HAVE** been forced to cancel several dates on their current tour and these will be re-scheduled as soon as possible.

Vocalist Col Harkness has been ordered to rest after his vocal chords became upset by the smoke machines the band use.

● **ANOTHER VINTAGE** single from Michael Jackson is out this week. It's 'Girl You're So Together' and the B-side is 'Touch The One You Love'. The 12-inch version features the classic Jackson tracks 'Ben' and 'Ain't No Sunshine'.



MERCURY KILLS

FREDDIE MERCURY'S first solo single looks like being 'Love Kills' which is featured on the soundtrack album from the 1984 version of Fritz Lang's classic silent science fiction film 'Metropolis'.

Although there still isn't definite confirmation that Freddie will be releasing the track as a single in the next month or so, a spokesman said it was "more than likely".

Giorgio Moroder, the composer/arranger who worked on numerous hits for Donna Summer, is the man responsible for re-releasing 'Metropolis'. He's added a rock soundtrack and the film will be given its world premiere in Paris on August 7. Freddie himself should be in attendance.

The black and white film was first seen in 1927 and had a massive cast. Queen have been fans of the film for a long time and used clips from 'Metropolis' in their lavish promotional video for 'Radio Ga Ga'. This video will shortly be available on Queen's new video EP 'The Works'. The stage set for their tour is inspired by 'Metropolis'.

THE CHARMING Alien Sex Fiend release their single 'Dead And Buried' on August 17. A picture disc will be available and the 12-inch version of the single will include the extra track 'Ignore The Machine Dub'. ASF are lining up a tour and details will be known soon.

● **JEFFREY OSBORNE** releases a special cassette single this week. The single features his top 30 hit 'On The Wings Of Love' with 'I'm Beggin', the US club mix of 'Plane Love' and Jeffrey's special soul mix. It will be available for the normal price of a 12-inch single and features over 23 minutes of music.

TV + Radio

SATURDAY'S 'Saturday Picture Show' (BBC1, 8.45pm) has *Captain Sensible* looming around, so make sure you eat up all your Weetabix. *Annabel Lamb* chooses her favourite records in 'My Top Ten' (Radio 1, 1pm) and 'Ear Say' (C4, 6pm) shows you how to look snappy in a feature on clothes designer *Anthony Price*. *Sade* will be in the studio performing some choice toons. *Gary Numan* is featured in 'In Concert' (Radio 1, 6.30pm) with a show recorded at Hammersmith Odeon. Janice Long's guests in her show (Radio 1, 7.30pm) are the *Lotus Eaters* and the *Outcasts*.

SUNDAY and Paul Gambaccini examines the life and times of *Michael Jackson* in 'Paul Gambaccini' (Radio 1, 4pm). Gambo examines Jacko's career in minute detail.

MONDAY finds *Gary Davies* joining up with the 'Radio One Roadshow' (11am) for the start of a week of live broadcasts from the South Coast. Tune in girls and let your hearts melt.



DAVID SYLVIAN, the man who makes Betty Page go wobbly at the knees, unveils his single 'The Ink In The Well' on August 6. The single features the delicate flugelhorn of Kenny Wheeler with Danny Thompson on double bass and Phil Palmer on guitar. On the B-side you can groove along to an instrumental version of 'Weathered Wall'.

Limited editions of the 12-inch version of the single will feature a glorious 24 by 36 inch poster of Sylvian, while editions of the seven-inch will have a picture of David taken by his girlfriend Yuka Fujii and side flaps opening up to display the picture featured with the 12-incher.

DER KOMMISSAR RETURNS...

FALCO

J U N G E R O E M E R



NEW 7" & 12" SINGLE
OUT THIS WEEK.

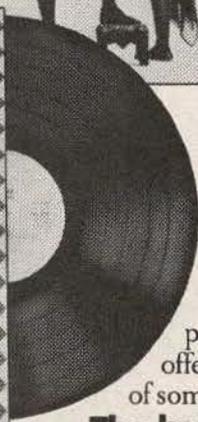
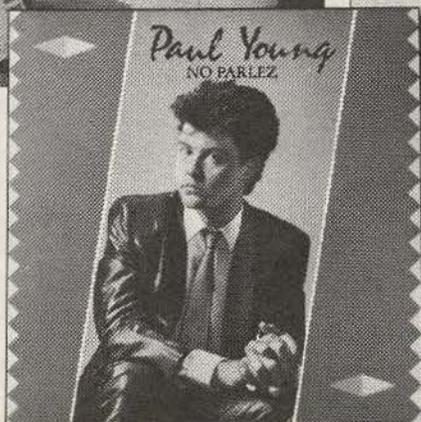
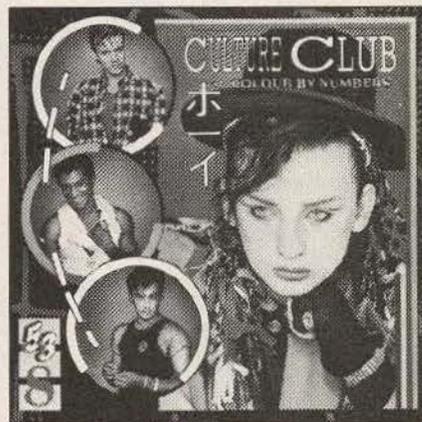
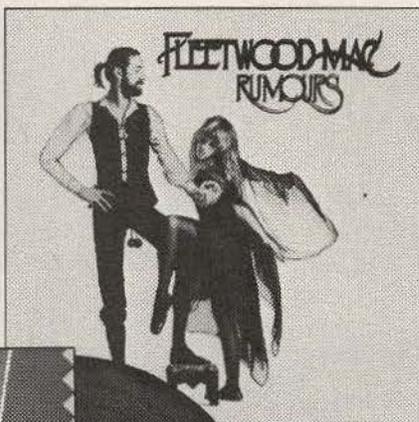
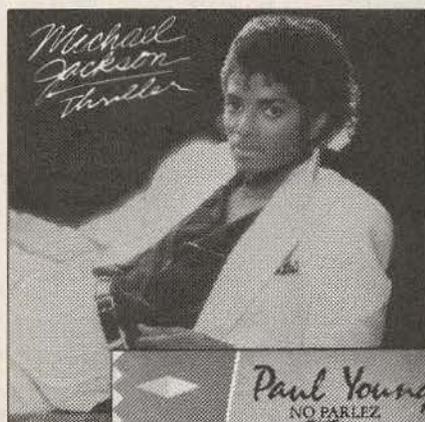


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Gary Crowley

DISCERNING READER, picture the scene: it's late Saturday nite and I've literally just returned home after a night out with the chaps, and late tomorrow evening I leave for my long awaited jaunt to Ibiza and not a single item is packed. Panic!

After much hazy thought and deliberation, I decide to knuckle down to it and comb my wardrobe for the bare essentials, like my army surplus shorts. I know I shouldn't really wear them with my knees but come on, be fair, it's going to be Hot Hot Hot!

Everything but the kitchen sink goes into the suitcase and then I start thinking of in-flight entertainment. Staring at me from the heap I call a bookshelf, is a wonderful book of photographs entitled 'Pop People'. It features the timeless pix of one ace lensman called Harry Hammond, everyone from the Fab Four to Francis Albert Sinatra to fast and finger clickin' Billy Fury. An essential buy from Sidgwick & Jackson at £7.95. That'll supply hours of fun, and promptly falls into the back.

It's then that my ears begin to twitch and I begin to sweat about keeping them musically fed for the next few days. I cross towards my record and cassette tower and begin to compile the definitive holiday Walkman master blaster

cassette... here's just some of the ones that made it...

'Friends Again' EP (Phonogram). Simply groovy baby, crisp and bootiful, it reached the parts you didn't even know existed. Cruisin' sounds aimed directly at the heart, just listen to lullaby number two and try to disagree.

Claudio Roditi/Kenia 'Red On Red' (Green Street). This sort of music (jazzy latin grooves) used to leave me cold, and I must admit some of it still does, but some connect like nothing else around. Talk about swinging on a star when listening to the marvellous Kenia sing the sweet, infectious 'Madalena'.

Miami Sound Machine 'Dr Beat' (Epic). Currently topping every import chart, this is the hottest dance floor smasher around, guaranteed to make even the most outright square tap his feet.

The Adventures 'Another Silent Day' (Chrysalis). A scorching debut from an ensemble to watch and listen out for, this is a shuffling rhythm, utilising some interesting influences. Investigate.

Screamin' Tony Baxter 'Get Up Offa That Thing (James Who?)' (Fourth and Broadway). This could be James Brown year! A hard slice of JB style street funk, this is one to sweat buckets by and a taster of what to expect from the **Brown/Bambaataa** amalgamation, which I'm lucky



GAL 'N' ELT *ligging outrageously in St Trop. Dunit make ya sick?*

enough to already have heard. Entitled **Unity** it is simply the hardest funk excursion I've heard for ages. Just you wait!

Paul Quinn/Edwyn Collins 'Pale Blue Eyes' (Swamplands). I know for a fact this'll enlighten and delight me as we're coming into land, a little off the beaten track maybe, but this is just so warm and rich it really stands out from the crowd. Hear, like now!

George Michael 'Careless Whispers' (Epic). Bang goes my credibility! I can see it now, sent to Coventry by the cappuccino cats and ostracised by all my supposed pals and gals, all

because the boy just loves this record! Hold on though, why am I apologising, I like it!!!

Apart from those cool cuts, others that made the boss tape were things like old Philly Busters such as **Billy Paul 'Me and Mrs Jones'** (that record can make me cry!), as well as some mighty old **Jam B-sides**, classics like **'Liza Radley'** and **'So Sad About Us'**, plus old DJ Peter Young (Capital Radio) footage and Pete Tong Jem Radio shows, of course.

I retired to my four poster an excited little club boy, dreaming of the summer holiday that was about to begin.

the ADVENTURES

DEBUT SINGLE

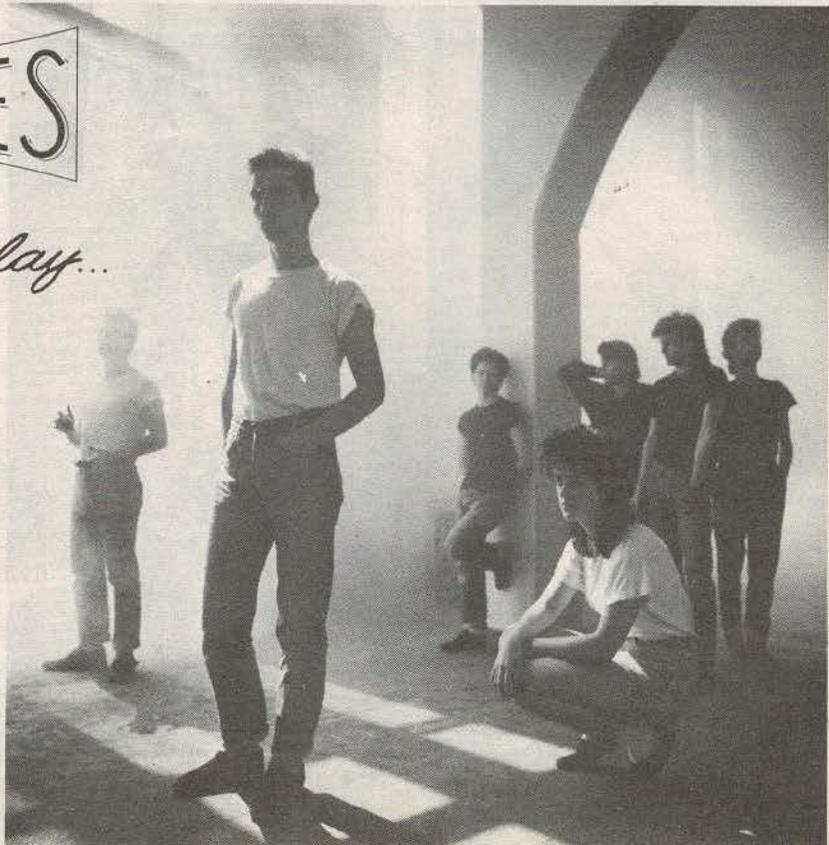
Another silent day...



SEVEN AND TWELVE INCH
VERSION

CHS 2000

CHS 12 2000

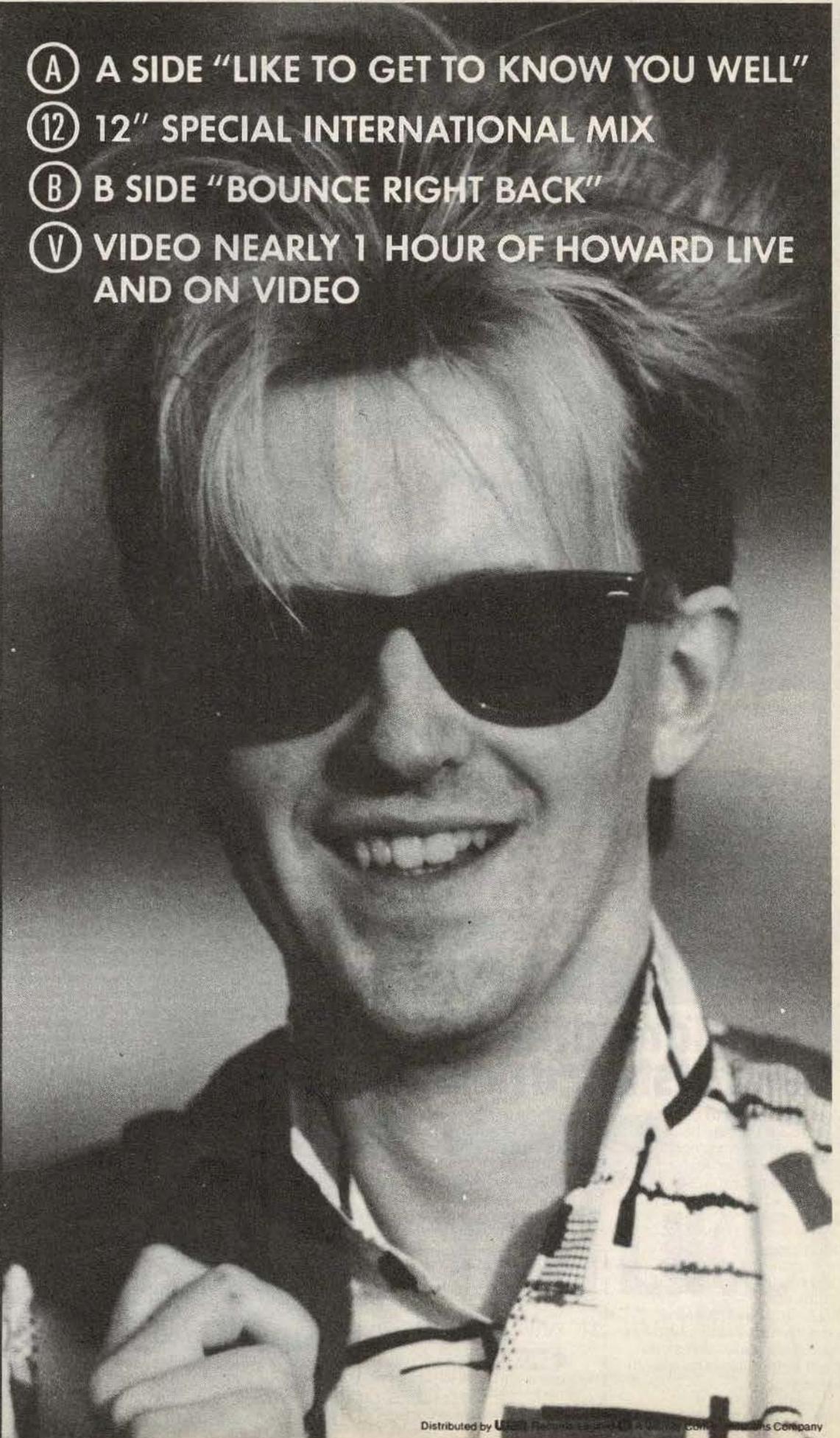


Chrysalis

From Ooh Cha Cha to eternity...

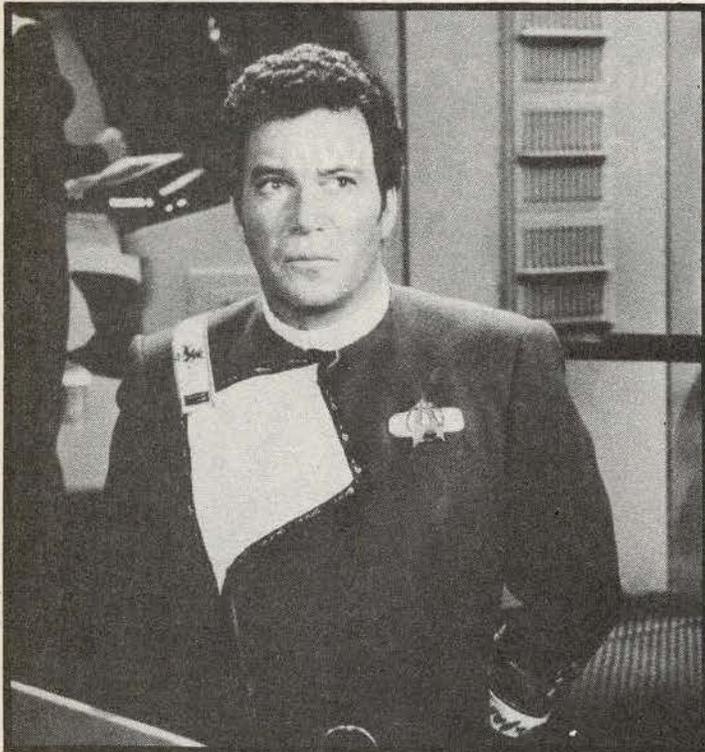
HOWARD JONES

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SPOCKIT

The Star Trek space hop's still hip . . .
intergalactic review by Eleanor Levy



'Star Trek III: The 'Search For Spock' (Paramount)

"THE DEATH of Spock is like an open wound." With these hushed words, Admiral James T Kirk sets the scene for the latest phase of 'The Human Adventure'.

Captain (formerly Science Officer) Spock of the Star Ship Enterprise is dead — sacrificing himself in a cloud of radiation at the climax of 'Star Trek II: The Wrath of Kahn' to save his crew. His epitaph: "The needs of the many outweigh the needs of the one."

But on the surface of the newly created planet Genesis where his body rests, there are signs of life that shouldn't be there. And in Dr 'Bones' McCoy — a strange personality shift that has him acting like his dead colleague.

Such is the situation in which 'Star Trek III: The Search For Spock' unfolds. Prompted by a visit from Spock's father, Admiral Kirk and his trusty team (Sulu, Chekov, Scotty, McCoy and Uhura back at base), hijack the soon to be scrapped Enterprise to return to the now forbidden planet of Genesis to reclaim Spock's body and return it to his home on Vulcan.

There, body and mind (at present trapped in the brain of the unfortunate McCoy) will merge and enable Spock's immortal soul to break free.

Such philosophical debating permeating the film adds a fine balance to the traditional 'Star Trek' humour and tack. While there may not be any lines in the class of the TV series (of the "My God they've stolen Spock's brain!" variety), from Kirk's first commanding "one quarter impulse power Mr Sulu," your stomach does a little turn and you know you're back among old friends.

Kirk may be pasty-faced, the Russian Chekov may sound like a Jewish mama (warp factor seven, but to you . . . six), and Scotty look pregnant, but the ageing adds to, rather than detracts from, the comfortableness of the film. The adventure IS human, and funny, exciting and sad — all at the same time.

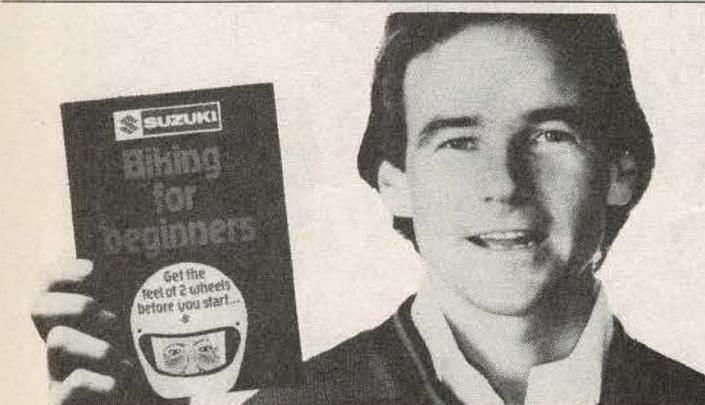
For where 'Star Trek' wins over all the pretenders to the SF blockbuster throne is that the impressive gadgetry (you too can make a nuclear reactor out of two Squeazy bottles and some sticky-back plastic), effects and even plots, are secondary to the characters and the way they react together.

And 'Star Trek' always has that great advantage of familiarity. The audience grew, or are still growing, with Uhura, Chekov et al. So when the Klingons (hiss) turn up as a dangerous obstacle to Kirk's plans, you already know how vicious and evil they are — with the warts, Neanderthal features and nasty gruff voices only confirming the view.

Above all though, 'The Search For Spock' is FUN. Packed full of surprises, it sees Dr McCoy getting drunk and picking up strange aliens in bars, people dying when you don't expect them to, people living who are not supposed to.

And through it all, despite his general absence in front of camera, the 'Spock Charisma Effect' works on, ever present, overseeing all the thrill-packed action and searing emotion.

'Star Trek III: The Search For Spock' has tears, cheers and Vulcan sex. It's a little flabby and a little slow to get off the ground, but once it's airborne it positively soars with all the power of trans-warp drive. Don't wait for the video, beam down to your local Odeon tomorrow. The Human Adventure goes on . . .



'If only I'd read this book before I started riding'

Barry Sheene

When I first took to the road, bikes were a bit on the basic side.

For a start, they were much harder to ride — suspension, brakes and handling were nowhere as advanced as they are today.

And no way was there anything around that was as interesting and as helpful as Suzuki's new publication: 'Biking for Beginners'.

This handy paperback is loaded with information on bikes and roadcraft; it also gives you plenty of helpful hints on how to pass your test.

Although 'Biking for Beginners' is completely free, it's

actually worth hard cash to you. Inside is a coupon that can save you £4 when you join the AA Rider Club for motorcyclists.

Post the coupon for starters and begin as you mean to go on.

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Like it?... You'll love it.

A 4621



FEET RESTING lethargically on a copy of neil's 'Hole In My Shoe', Billy Mackenzie's mind is on higher things.

"When I was eight," he explains, "I used to get this feeling that something was coming out of my body. That there were rockets taking off outside my window and that I was getting taken up with them. It was dead weird.

"When I was 16, this same feeling was accompanied by a great buzzing in my head as if it was going to explode. My eardrums reverberated and I thought I was going a wee bit off my rocker."

It then turned out that one of Billy's brothers, who just happened to look stunningly like him, had experienced the same phenomena. Curiouser and curiouser.

"Then I met somebody, and she'd been reading all about spiritualism and astral travel," he continues. "It was written in this book all about people coming out of themselves at night. The buzzing was the body holding onto the spirit and there was a struggle between the spirit going out and coming back in.

"There are thudding noises and that's your spirit coming back. I read it and went 'God.'" As, no doubt, any sensible person should.

A new confident Billy is the result (not that he was ever particularly retiring), free from the fear of impending insanity . . . just.

"I've felt partially insane at some periods of my life," he admits, "but only because I've been surrounded by what I consider boring people; people who bore me to death, bore me to insanity. That's what happened when I came down to London."

Now, though, Billy is safe back in his native Dundee. 'Waiting For The Love Boat' is the new single, following hot on the heels of 'Those First Impressions', which saw the welcome return of the Associates after a two year absence. Two years that have given the man with the fingernails-down-the-blackboard voice time to contemplate life, the universe and . . . everything.

ART

"I FIND art insulting sometimes because it's egocentric. I don't find someone wanting to know the truth of the matter egocentric, but I believe anyone who's good at anything is just a good mimic. Genius doesn't exist.

"I enjoy music 24 hours a day. I even enjoy it when I'm sleeping, I dream about writing songs or singing them. It's very NICE. It's lovely. Music shouldn't be a hard thing to do, it should be a very flowing thing. It shouldn't be clever, it shouldn't be pretentious, it should just be very naturally enjoyable.

"I think the Associates are relatively 'interesting'. I know the



Pics by Eugene Adebari

music's quite colourful and the colouration in it is seen through a child's eyes. A lot of the sounds I'm using now are ones I remember from the Beach Boys or Dave Berry. So the music was shaped when I was six or seven and stored there and now it's coming out."

TRUTH

"I JUST really want the Associates music to be truthful. Not conforming to anything, but filled with humility, a sense of understanding, perception, hilarity and of the ridiculous. I even want it to have good manners. It comes across to whoever wants to interpret it that way. I think Nat King Cole has good manners," (Long pause for thoughts to arrange themselves). "Dare' had good manners. That was quite a mannerable album.

"First and foremost, though, I've got to be proud of what I do. It doesn't matter if it sells that much but it's got to be of a certain standard. 'First Impressions' reached that standard as a song. I don't do anything unless I think it's good; unless it's truthful."

LOVE

"ONE THING that's certain is that people need to entertain themselves and they go to ridiculous lengths to do it. Emotional smoke screens. Some might like Yves Saint Laurent and some might like Top Shop but that doesn't mean the people who buy Yves Saint Laurent are better than those who buy stuff in Top Shop, there's just varying degrees of what people are like. Essentially they're all the same. They just want to be loved and cherished and adored."

FAITH

"IF PEOPLE adhered to the 10 Commandments then everything would be OK. It's a perfect guideline.

"I don't look at the little bits in detail. I never look at small print, just things down to basics. The 10 Commandments is just a universal safety code designed to look after idiots like us.

"Do I believe in God? I believe in 'good', so if God means good then that's OK by me."

The Associates' new album is 'Perhaps' and will emerge in September. Until then, Billy retires to the 'sanity' of Dundee. A strange one, his permanent half-smile and sparkling eyes make you never quite sure whether he's deadly earnest or secretly having a quiet chuckle to himself. Socrates or Tommy Cooper? A thinker or a wag? THAT is the question.

Eleanor Levy

ASSOCIATED COMPANY

ON THE Waterfront: Bill gets highly nautical in the vid for 'Waiting For The Love Boat'





I Love The Nightlife

by Jim Reid

OH CRUEL world! Three near hit singles these days and you're down on the mat with the bums, the tax loss silly name bands and last autumn's Morris dancing revival.

Animal Nightlife, once the toast of London night time, release their first single for a year this week. A year in which they've lost a record contract, gained a new one, shed their numbers and decided to keep on keepin' on till the world sees the error of its ways.

Nightlife, now a pruned five piece — Andy Polaris, Billy Chapman, Flid, Len Chignoli and Paul Waller — are set for business.

'Mr Solitaire', their Island Records debut, is a slow pop smoocher, punctuated by sharp brass and just the Bermondsey side of deep south samba.

Things are looking up and when I met Messrs Polaris and Chapman they are only too eager to tell the tale of how Nightlife spent a year on the mat and came back to land the big punch.

It all started when the band left Innervation Records last summer...

"That was a downer at the time," says a resolute Mr Polaris. "We weren't pleased with what was going on at all. We began to realise what was going wrong with the band but it took us a long time to sort out.

"Anyway, although things didn't work out at Innervation I'm really glad that we went through all that, it gave us a lot more experience.

"When we signed to Island we were really pleased, but the excitement's different, some of the fascination has gone out of it."

NIGHTLIFE'S "YEAR off" hasn't been wasted. Drummer Paul has been working with promising young funk band Black Britain, Billy has been saxing with the Style Council — live and on record — everyone has been writing, consolidating and waiting...

"It's done us a lot of good," says Andy.

"It's good to have a year off. Good to see bands like Everything But The Girl in the charts — there have been a lot of triumphs this year that have convinced us that we can do it.

"When we see our early TV appearances on video, I think the ideas are good, but the music is bad. It's like a punk Manhattan Transfer. Still, we were attempting something then and I think we paved the way for quite a lot of other people. Now we know exactly what we've got to do."

So does Mr Billy Chapman, late of Style Council sax berth. How did he come to figure in Paul Weller's plans?

"He was looking for a sax player to do some tracks for his LP and I was available at the

time," says Billy.

"He phoned up and I went down to the studio. It was odd touring with the Style Council though; coming from a band that was going through hard times straight into a top 10 band."

STILL, AS Billy finishes his stint in the Council, Weller temporarily joins the ranks of the Nightlife boys. Paul sings backing vocals on the 'Mr Solitaire' single.

"Paul and David Joseph sing backing vocals," says Andy. "It just seemed like a good idea. His voice sounds completely different on our record, he's such a good singer. I think he enjoyed working with us, it's good working for other people. Some people thought we were just using Paul as a selling point, but he was just returning a favour. David Joseph was great as well."

Working with Weller and Joseph is a far cry from Andy's other occupation. As times got tough and pennies got short he decided to get out his calculator, put on his grooviest accent and become a doorman at London's trendy Wag Club.

"I've got a very realistic approach to things," he says. "I see a lot of groups going down the Wag and they give me dirty looks 'cos I'm working there. I know they've got no money, but they are too proud to work — it makes me sick. It's still a big ego trip for a lot of them, but I know what I'm doing."

ANDY'S ATTITUDE is typical of a group that's off the ropes and ready for a scrap. Realistic and righteous they still have time to keep to the socialistic principles of card carrying manager Steve Lewis. Nightlife have donated 10 per cent of their initial record company advance to the striking miners...

"We were going to do that benefit with the Style Council as well," says Andy. "But there just wasn't time which is a shame. We're still carrying a torch for anyone who's ever been in Animal Nightlife. It's still the same ideals."

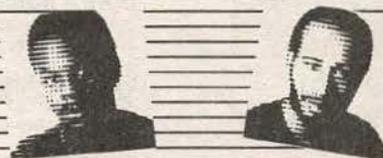
"If you don't believe in yourself," says Billy, "if you rely on other people's opinions, you just fall by the wayside. We've got belief and now we've got experience."

Nightlife are alive, well and fighting fit. In September they go in to record their debut LP with American wunderkind Michael Brauer — "Old stuff, re-vamped and tighter plus a lot of new stuff. It's got to be brilliant — and it will be." — after the LP's released they'll tour.

It's a new start for Animal Nightlife. A second chance that they're ready to seize.

"The excitement now is different," says Andy. "We've been through the process but we've still got a lot to work for; instruments to be mastered; goals to aim for."

CHANGE



NEW SINGLE ON 7" & 12"

YOU ARE MY MELODY

7" YZ 14 12" YZ 14 T



FROM THE ALBUM

CHANGE OF HEART

Ⓢ WX5

Ⓢ WX5C

Singles



Reviewed by
STEVEN GRAY

CHEAP SHOTS

FRIENDS AGAIN 'Lullaby No 2, Love On Board' EP (Phonogram) This MUST be some other people.

PETER WOLF 'Lights Out' (EMI) Remember 'Freeze Frame' by the J Geils Band? Yeah? Remember their vocalist? No? Well, you won't remember this, either.

ANIMAL NIGHTLIFE 'Mr Solitaire' (Island) I woke up when it finished.

ALCATRAZZ 'Island In The Sun' (RCA) Graham Bonnet is back! Singing about Alcatraz!... Why?

COYOTE SISTERS 'Straight From Your Heart (Into Your Life)' (Morocco) Average slush. A pretty face might sell it, but the Coyote Sisters don't sound that promising, do they?

3D 'Break The Fix(ation)' (RAK) Great single, lads! (Thanks for the T-shirt).

CHRIS DE BURGH 'I Love The Night' (A&M) This is single of the week! No, I'm lying. It's typical de Burgh: very dramatic, very terrible.

VOICE OF AUTHORITY 'Very Big In America Right Now' (Cherry Red) Science friction. You could get hernias to something worse.

SHRIEKBACK 'Hand On My Heart' (Arista) Does nothing for my groin.

I LEVEL 'Our Song' (Virgin) Upbeat, poppy. Good-ish, even.

THE ADVENTURES 'Another Silent Day' (Chrysalis) Liked the yo-he-ho intro and the jangly guitar. But not much else.

SECOND IMAGE 'Sing And Shout' (MCA) Underwater bass drowns the rest.

DATA 'Blow' (Illuminated) Dancefloor favourite — I just gave up dancing. Sexy — I just gave up sex.

SUZI QUATRO 'I Go Wild' (RAK) Times change, don't they?... Don't they?

SINGLE OF THE WEEK

THERE IS NO single of the week. And as for the rest... oh boy, I'm surrounded by vinyl with a deadline in sight and do I need a drink!

BIG SHOTS

HOWARD JONES 'Like To Get To Know You Well' (WEA) If he tried to shake MY hand whilst singing this, I'd bop him on the beak. Gabbled vocals, instantly forgettable music. People keep telling me I look like Howard Jones. Bastards.

DIANA ROSS 'Reach Out And Touch' (Motown) Re-issued because it's been chosen as the Olympics' song. Great stuff, but another time, another place.

POINTER SISTERS 'I Need You' (Planet) The third from the 'Break Out' LP which spawned their last two hits. It's boring, but it'll probably be another.

KID CREOLE AND THE COCONUTS 'Don't Take My Coconuts' (Ze) From a forthcoming 'The Best Of...'. It isn't.

RICHARD 'DIMPLES' FIELDS 'Your Wife Is Cheatin' On Us' (RCA) Apart from the Michael Jackson breathlessness, this is a real smooth job. Yeuch.

NICK LOWE 'L.A.F.S.' (F-beat) Produced by Elvis Costello, and sounding like one of his B-sides.

ROGER TAYLOR 'Strange Frontier' (EMI) The man who gave us 'Radio Ga Ga' has difficulty choosing between heavy metal and atmospherics. Tough choice. Tough luck.

THE CHURCH 'It's No Reason' (Carriere) Nearly the Only Ones vocally. But not nearly anywhere else.

CAROL LYNN TOWNES '99 1/2' (Polydor) From 'Breakdance'. Let me explain breakdancing to you... What d'you mean, it's old hat? It's old hat.

JENNY BURTON AND PATRICK JUDE 'Strangers In A Strange World' (Atlantic) Love theme from 'Beat Street'. Like all other love themes, everywhere.

M&M 'Black Stations/White Stations' (RCA) Funky. With a message. Dull.

TWO MINDS CRACK 'The Hunger And The Greed' (Sedition) Make that three. Nah, I got carried away there — it's pretty catchy really.

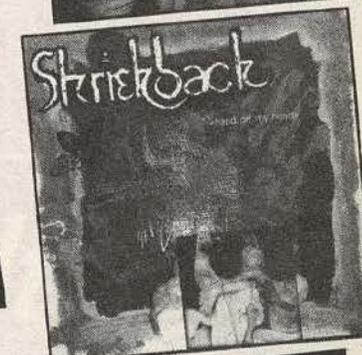
BELLE AND THE DEVOTIONS 'All The Way Up' (CBS) Don't tempt me.

WOLF AND WOLF 'Don't Take The Candy' (Morocco) Sheep in wolves' clothing.

A BIGGER SPLASH 'I Don't Believe A Word' (A&M) I don't blame you. Hey, calypso! Hey, bartender!

THANKS A LOT!

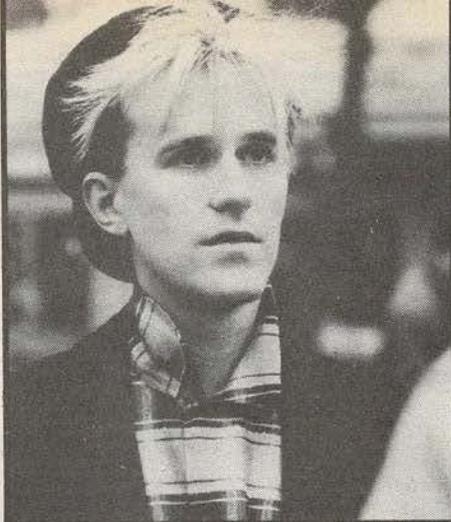
HOWARD JONES
LIKE TO GET TO KNOW YOU WELL
IK ZOU JE GRAAG WAT BETER LEREN KENNEN
ME GUSTARIA CONOCERTE BIEN
ICH MÖCHTE EUCH BESSER KENNENLERNEN
おまえを知りつくしたい
SAREBBE BELLO CONOSCERVI BENE
BABELLA NA EIMAI
PIO KONTA 'SOM
J'AIMERAIS MIEUX VOUS CONNATRE
SKULE VILJA LARA KÄNNA ER BÄTTRE



Wowie Howie!

COP THIS! We've got five Howard Jones packages to give away in an easy competition. Each package contains the new Howard Jones VHS video — featuring promos, live footage and revealing backstage material, lasting an hour — and a 12-inch copy of his latest single 'Like To Get To Know You'. There are 20 runners up prizes of the single.

To win, answer the three questions and post the coupon to: RECORD MIRROR Howard Jones Competition, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. First 25 correct entries opened on the closing date Monday August 13, win.



HOWARD

TRACEY

Ace Trace!

BEDAZZLED! We've got 15 Tracey Ullman packages to give away in an easy competition. Each package contains a bottle of suntan lotion, a set of three sunglasses (drinking glasses with 'Sun' written on them) and a copy of Tracey's latest hit 'Sunglasses'. Neat, huh!

To win, answer the three questions and post the coupon to: RECORD MIRROR Tracey Ullman Competition, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. First 15 correct entries opened on the closing date Monday August 13, get the goodies.



- 1) Howard Jones' first hit was 'New Song'
a) True..... b) False.....?
- 2) Howard's first album was called
a) 'Human League'..... b) 'Human's Lib'.....
c) 'Human Being'.....?
- 3) Howard Jones' second hit single was
a) 'What Is It?'..... b) 'What Is Love?'.....
c) 'What The Hell'.....?

Name

Address

- 1) Tracey's first hit was 'Breakaway'
a) True..... b) False.....?
- 2) Tracey appeared in which comedy series
a) 'Three Of A Kind'..... b) 'Soap'.....
c) 'Cheers'.....?
- 3) Tracey adapted which Madness song for a hit? a) 'Embarrassment'.....b) 'My Girl'.....
c) 'One Step Beyond'.....?

Name

Address

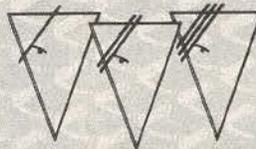
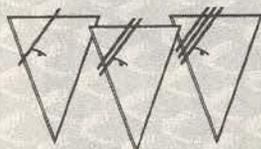
POINTER SISTERS

I NEED YOU

B/W SLOW HAND

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12" FEATURES SPECIAL REMIX EXCLUSIVE TO THE UK
AND BONUS TRACK 'SO EXCITED' (REMIX)



'BREAK OUT'
ALBUM & CASSETTE
INCLUDES
I NEED YOU
JUMP (FOR MY LOVE)
AUTOMATIC



The League of Gentlemen

as told to JIM REID



THE LEAGUE of Gentlemen were moving into the heady world of magazine publishing.

Hunched round the cramped offices of the West Hendon joke factory, they worked furiously on the first issue of SiD, a magazine devoted to the hallowed memory of the Lord God **Sidney James**.

"Eh gad, I've dropped my castanets," said Sir Public House, drifting into prime time ITV comedysese. "I've got a big one," said Lord Hip Hop, holding onto his slide rule and directing the production of SiD.

The Maharajah bent double over his typewriter, removed his green visor, and launched himself into an article on the evolution of Sidney James' famous laugh.

In the background endless 'Carry On' videos played a nostalgic paean to beerguts, Benidorm and the **Barbara Windsor** way of life, while a blow-up doll of Sid James leered at passing brewery drays. If this wasn't nirvana it was a darned sight better than a wet Wednesday in Watford.

As a debate raged on the respective merits of **Kenneth Williams** and **Shirley Williams**, as typewriters clicked in the harmonious union of print and paper, the League remained blissfully unaware of the alien presence in their midst. As they worked, a hideous apparition slowly appeared before their eyes.

Dressed in an outsize yellow and pink suit, spats, rakish yellow and black flat cap and a multi coloured old seaside guest house tie, was the ghost of music hall comedians past — The Cheeky Chappy My Mother In Law, My Mother In Law.

"Halloo halloa," said the Cheeky Chappy, squirting the raucous assembly with his plastic rose

button-hole. "Step this way for merriment, mirth, mindbending lyrical gymnastics and the meaning of life as told by **Max Miller** to **Mrs Mills**. First up on the mirthical merry-go-round is a tale of two popsters who know their punch lines from their ley lines, **Mick Jagger** and **David Bowie**. The gruesome grappers were spotted partying at the White Trash club in London last Saturday — in fact the club was kept open an hour longer so **Michael Phillip** could dance with night time celebrity **Miss Binnie**. Reminds me of the drunk, the can of Ralgex and the New Barnet brass band, but this is a family paper . . ."

"Won't be for much longer if this blessed idiot is allowed his way," said Sir Public, glowering at the Cheeky Chappy, but it was too late . . .

"Talkin' of twosomes, and I could tell ya a few stories about honeymoon couples, what about svelte **Elt John** and **George Michael**," snapped the Cheeky Chappy.

"The two Hertfordshire boys met up last week, when Georgie boy left **Wham's** South of France studio to spend a weekend at Mr John's nearby villa. Elton will be teaming up with **Gary Crowley** on the Magic Box radio show in a couple of weeks. Anything could happen, as the actress said to the Bishop . . .

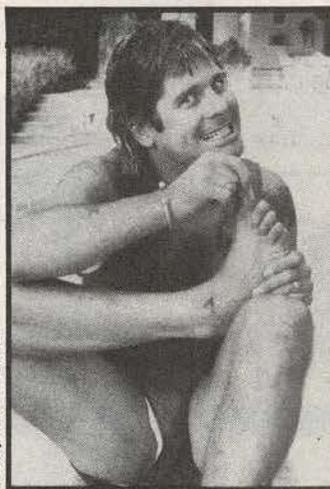
"On a more sordid note, members of the **Questions** and **Tracie's** backing band the **Soul Squad** could be found drinking cans of Kestrel and listening to unspeakable independent records at the party of RM hack **Andrew Strike** last weekend. Mr Strike comes from the Isle of Wight. The world is not perfect . . .

"You want sordid? Well, this is even worse. Imagine Lemmy in his swimming trunks will ya. Well add a trusty bullet belt and that's the sight poor LA poolside pundits got the other week when the big L went paddling with **A Flock Of Seagulls**."

"Ye gods," squirmed Lord Hip Hop, "reminds me of the great hippo of the Limpopo. Horrible."

"Did someone say Horrible?" continued the check suited master of bawdy and banter. "Well listen to the fate of **Ozzy Osbourne**. Poor ol' Oz has his hands and feet covered in a nasty skin disease called eczema, and has to cover said appendages in cream and plastic bin liners when he goes to bed. If that wasn't bad enough the poor chap had to suffer being interviewed by **Robin 'steak and chips' Smith**."

"The last word from this



Pic by Joe Shutter

OZZY: itchin'



BAZ: twitchin'



ELT: Whammin'

quarter is that master of the studio, **Nile Rodgers**, might be producing the double O's next long player. Seems a touch silly to me, but then have you heard the one about the Scotsman, the wallet and the five cans of Safeways lager . . .?

"**Manilow** species of animal (geddit). **Barry Barry** made quite a little fuss when he was interviewed for **Earsay** recently. The ugly one demanded to be made up, was refused, and then insisted on looking through the camera lens to see what sort of angle the Earsay camera crew were getting on him. Barry means nothing in Bermondsey . . .

"Hold the presses, nurses attend to Robin Smith's blood pressure, arch 'futurist' losers **Tik and Tok** are to tour America with **Duran Duran**. I gather if they are well behaved they won't have to carry **Si Le Bon's** suitcases."

"Talkin' of the double D's (despicable 'n' deplorable) Duran drummer **Roger Taylor** (the one with a smidgeon of dress sense) married Italian sweetheart **Giovanna Cantone** in Naples last week. Now that Rog's getting a pizza the action, I wonder if he'll be spaghetti more than he bargained for . . ."

"Went to Italy once," said Gourmand K Gourmand. "I ate Tuscany."

"Shut up fatso," shouted the most rude Cheeky Chappie as he set about some more punning 'n' funning. "A cautionary tale of recordbiz fatcats or who are you **Intaferon** with. Chrysalis groovsters Intaferon have had their 'Baby Pain' single delayed so long by their record company, that last week they decided to take matters into their own hands."

"They sent each head of department at Chrysalis a T-shirt with 'Whatever happened to Baby Pain' written on one side and 'Intaferon think I'm a c**t written on the other. The record will now be released mid-August . . ."

Bossa the cool notes, **Working Week**, are currently looking for a permanent female singer and a more popwise direction. They are currently recording an LP and strange tales reach me about **Simon Boothe**, acoustic guitars and native electro . . ."

"Native electro," screamed the Maharajah, "I'll give you native electro, what about folk music, traditional pork pie hurling and the history of British comedy? What about Sid James?"

With this, the League left the Cheeky Chappie and got back to their beloved organ. SiD was very important to the League of Gentlemen.



AN EXTRACT from 'Couples Yachy Dah', the Maharajah Taffye's guide to love and happiness: "Boyo, this couples business is blacker to me than the Merthyr pit or an afternoon spent in the Pontypridd scrum, Boyo. I mean what on earth possessed Eric Clapton to put his arm around Bob Dylan or Tony Hadley to share a drink with John Taylor? Now I can understand Alannah Currie and Jones The Haircut getting all friendly, plenty of artistic empathy between 'em wouldn't you say? Nik and Jay Aston are clearly just blinded by love or is it just that he's found someone who's actually smaller than him? Who knows, this couples business is a strange thing, Boyo."



Pic by George Chin



Pic by Alan Davidson



Pic by LFI

Albums

Beaten to death

VARIOUS ARTISTS 'Crucial Electro 2' (Street Sounds)
AND THE beat goes on and on and on. The Chambers Dictionary definition of the word 'Crucial' is as follows — "Testing or Decisive". Talk about misnomer!

Three of the tracks here have been included on previous Electro albums so someone somewhere is spreading the beat pretty damn thin, my friends. Just who buys these records remains something of a mystery. The body poppers and grubby backed breakers who inhabit the nation's shopping centres probably couldn't tell the eight tracks apart anymore than I can (the excellent 'Let The Music Play' by Shannon being the exception).

As a technical backroom exercise, these records are great, but as an artefact worth blowing your sponds on — no way. The sleeve of this record declares, "Electro Is Aural Sex". I agree totally, they're both a pain in the ear and somewhat wide of the mark.++

ANDY STRIKE

THE LAST POETS 'The Last Poets' (Celluloid CAL 208)
AT ITS sharpest edge, the art of rap cuts through language to create powerful images from bald, stark word rhythms. The Last Poets were always at the sharpest edge, and herein lies some of the roots of rap. What we have here is the long

Blooming great

THE BLUEBELLS 'Sisters' (London LON LP 1)
THE BLUEBELLS bring to pop the bright eyed charm of the Revox and mop top. The spirit of pop innocence. Whether this is a learned performance — and there's no doubting Robert Hodgden's pop vocabulary — or whether it's just something to do with the Glasgow tap water, is no matter.

Bluebells' music, live and on record, is infused with the wide eyed fun of the youth club disco — fresh, funny and sometimes fabulous (or if we're being truthful FAB).

This all works very well on singles, but 40 minutes of strummin', grinnin', and speilin' is a different proposition.

'Sisters' sees the Bluebells stretching that charm, getting sad eyed at one turn, mournful at another, yet still maintaining the essential up and thrust of their

original intention. It's a creditable achievement.

There are failures though; 'Everybody's Somebody's Fool' lacks the crispness of the live shows; the almost Northern soul stomp of the Alan Shacklock produced 'Learn To Love' is more incongruous than a teetotal Jock at a Barmitzvah, and 'South Atlantic Way' is a fine sentiment messily executed.

In the main though, 'Sisters' is a tasty patchwork of guitar pop deliciously dragged through C&W, folk and West Coast rock influences.

The best singles are here, plus the restrained boogie of 'Syracuse University'; the tear jerking trad folk of the excellent 'Patriot's Game'; the sad strings of 'Will She Always Be Waiting', and the quick fire rock of 'Red Guitars'. All this, a harmonica and Lord Bluebell of Bermondsey.++++

JIM REID

awaited re-issue of the Last Poets' 1970 debut album and pretty troublesome stuff it is too, scattering Afro-American percussion and words, words, words, spat with venom and sweetness and anguish.

The Last Poets didn't come to party, they came to burn the house down, with radical politics, social criticism and anger: 'On The Subway', a chilling, pitiless

numbering of the boss; 'New York, New York' just dirt, dirt, dirt; 'Niggers Are Scared Of Revolution', indictment and incitement over the most furious and impassioned word play. Poetry it is; and as rap becomes more and more the stuff of street 'romanticism', I'd advise any young pretender with the beat on his box to look this way. And fast++++

JIM REID

THE SKATALITES 'Return Of The Big Guns' (Island ILPS 9975)

THEY CALL it Jamaican Jazz; its driving force comes from the ska and rock steady of the Sixties, its horn solos from the be-bop and swing of more stately eras. The Skatalites play Jamaican Jazz now. Reformed in 1983 for the Sunsplash festival they've released an LP, though less jaunty than the side-stepping days of 'Guns Of Navarone', of soulful maturity. Rich, aged and slightly mournful, 'Return Of The Big Guns' is an album to savour on a hazy summer day. No pressures, no demands — just easy. 'Reasoning' is the perfect example; rock steady beat, lazy sax runs, a sad maturity and a trumpet crying slowly. Get cool and splash it big.++++

JIM REID

THE ORIGINAL CAST 'Starlight Express' (Polydor LNER 1)

'STARLIGHT EXPRESS' is a hit London show in which lots of bright things troll about on roller skates looking happy and pretty free. 'Starlight Express' is also a really boring album. A recording of a show that bases most of its appeal on visuals. If this is a fair representation of the music, you can see why.

Tinny 'rock' guitar, too many flat 'actor' voices and inane clever-clever lyrics, means there's not a lot going for it really — and no tasty picture of Jeffrey Daniel on the cover either.+

ELEANOR LEVY

FLOY JOY



AVAILABLE IN 7" AND
EXTENDED 12"
PRODUCED BY DON WAS
VS 683

FLOY JOY ARE:
SHAUN WARD
CARROLL THOMPSON
MIKE WARD

Virgin

BURN DOWN A RHYTHM.

HOME

BRING A HYBRID INTO YOUR



Video Music 2

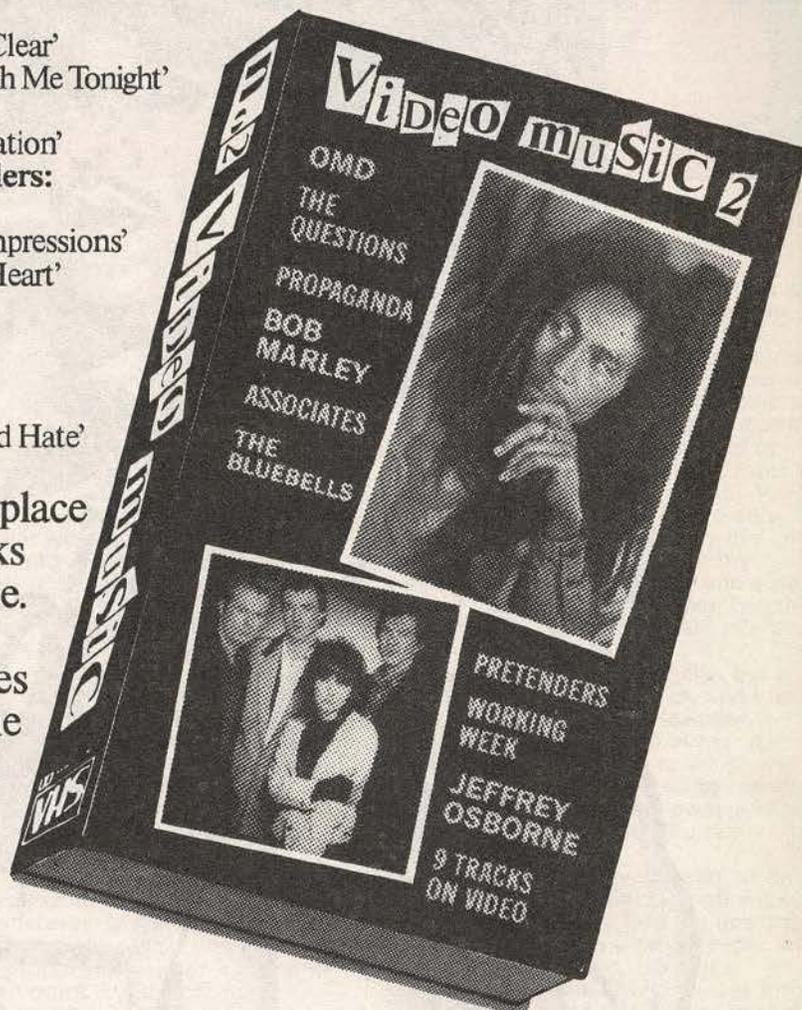
OMD: 'Talking Loud and Clear'
Jeffrey Osborne: 'Stay With Me Tonight'
The Questions:
 'Building on a Strong Foundation'
Bob Marley and the Wailers:
 'Waiting In Vain'
Associates: 'Those First Impressions'
The Bluebells: 'Young at Heart'
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he way he was.....



A H, NOW those were the days ... Popping out for a Chinese takeaway, visiting friends in Fitzroy Square and forgetting to put Jon Moss' jumper in the dry cleaners.

A few years ago Boy George was just like the rest of us mortals struggling to make a buck. Let's travel back to November 1981, when we interviewed an unknown George O'Dowd, and see what life was like before membership in Culture Club meant gold cards all round.

Have you got nostalgic tears in your eyes, George?

" I ALWAYS set my alarm for seven, thinking that I'll get up early and do my make-up and look really nice, then I wake up feeling grotty, punch the alarm clock and go back to sleep.

I usually get up at 10 or 11, though sometimes I get up at two! I put the fire on and listen to the band's tapes, then I go downstairs for a wash and have a gargle with salt water, for my voice. I come back up and, if it's not a dressing-up day, just bung all my clothes on. I keep warm; I remember what my mum used to tell me — "Even Marc Bolan would wear a parka if it was cold."

If I *am* putting make-up on, I go out and get a cup of coffee from the cafe down the road, then take it back, have a shave — I hate shaving — then start. The foundation and eyebrows take the longest; it takes about half an hour to get the eyebrows perfect. The rest just takes about 10 minutes. I mess about for an hour; it's not the getting ready that takes so much time, I'm just really dizzy in the mornings.

Then I go to the shop — the Foundry, in Ganton Street — and open up. Well actually Alison, who works there, opens up at 10 o'clock. I arrive later and see how things are going. I usually spend an hour in the workshop over the road, where the clothes are made up, to see what they're doing, and I phone up the band.

What *do* I do in the day? I always run

around; I visit people, like Mark who's a painter, or a journalist friend (!), or I do PR for the shop. I don't do much modelling these days, though I used to: the first thing I ever did was a Rick Wakeman video, which was real fun because I had to push him down an escalator and be generally abusive to him, and I enjoyed that. Then I did a still ad for Pils lager, then a TV ad for the TSB which was shown in Scotland for about six months. I did an ad for British Airways, which was on TV the day of the royal wedding — my mum saw it! I was a punk rocker with red spikey hair, and as I walked into Stringfellows I looked up at this plane in the sky. I did Foster Grants glasses, too, and a lot of face photography. I've been on the cover of Donna, Stern (both German) and Avenue (Dutch).

But so what? I don't really want to be famous in that way; I'd rather annoy people than have them all over me, pampering me. All these new romantic groups have done nothing to change things, not like the Sex Pistols and punk did. I don't want to be a sexless, untouchable commodity like Steve Strange. Look at Adam Ant; the reason he's so successful, more than Spandau Ballet or whatever, is that he *has* slogged around. I don't believe that you get anything without working for it, or rather you achieve more if you work for it.

At about ten to six I leave the shop, and go to the pub for a drink with Peter, the boss. He always buys the drinks; I don't mind buying someone a drink, but I'm really averse to buying rounds for people. Slap-on-the-back crap, I hate it. I have a St Clemens (orange juice and lemonade), then go back to Goodge Street. John usually comes round at about six, then we go off to Goldhawk Road and rehearse for about three hours with the band. Me, John, Mikey and Roy Hay. We have loads of rows, as all the best bands do. We finish at about 11, then John takes Mikey home and we leave the equipment at Mikey's. We drop Roy at Tottenham Court Road, then John

and I go round to Jem's — Jem and Jick, these two friends of ours in Fitzroy Square. We watch TV and all that.

Do I miss going out? No. I used to go out all the time, and have a lot of fun, but when I met Malcolm (McLaren) I realised that I hadn't really been doing very much. Also, I wanted to get out of that scene, because a lot of the people in it had this attitude that you were better than everyone else if you dressed up, and I don't believe that. I mean, most of my real friends are pretty normal. Well, what's normal anyway? There's only about five or six people I really like and communicate with, apart from my parents and my five brothers and sister, whom I love all the time. A big, healthy Irish family! I go and see them every Sunday.

I go out at night occasionally, but I don't feel the need to go out, and I feel better for not going out. Healthier.

Eating? Oh, I usually go out for a Chinese meal with John, or we phone Jem and Jick from rehearsal to see what they want, then get a take-away and take it round. I eat a lot, I've got a really big appetite.

I go to bed at one, two, three, or four o'clock — I take my make-up off with moisturiser, wash my face, go upstairs and write down on a piece of paper what I've got to do the next day, if it's anything important. Then I always forget it, anyway, like 'see this person or that person, put John's jumper in the dry cleaners' — when I get up I forget the piece of paper. I listen to old records, lying in bed, trying to get ideas for my singing.

I usually fall asleep with music on, with the fire on — wake up with the eiderdown on fire! I did that the other night actually, kicked the cover off onto the electric fire. I have terrible dreams: giant lipsticks chasing me down the high street, and women wanting their boyfriends back.

I have to force myself to go to sleep, otherwise I lie awake for hours and worry about things."



MAXIXE, BOSSA and Samba!! The second jazz-buzz is upon us — oh yus. The first one came just six short months ago when DJ Paul Murphy, Art Blakey, the sweltering Jazz Room at the Electric Ballroom et al were busy being sanctioned by the media right, left and centre. Onward International, the Annie Whitehead Band, Kalima, LDJ, Aldeoni... and Working Week's haunting 'Venceremos' carving a niche for themselves in the gilt-edged world of grand illusion: all this meant that JAZZ WAS HOT!!

The second buzz is now here, and comprises their new single 'Storm Of Light,' highlighting the vocal chords of former Sixties siren Julie Tippetts; the new 10 minute video promo for 'Venceremos' (going out into cinemas as a short with Steve Barron's musical 'Electric Dreams') and an erratic spate of gigs in and around London.

Strange as it may seem, most of Working Week's initial press was slanted towards a 'jazz movement' that concerned itself more with jazz dancing, rather than the music. Now that people have calmed down a bit and realised that there's more to this 'movement' than meets the eye, it's ripe time for the unique and enthralling talents of Simon Booth and Working Week to shine through and prove just what a virtuous band they really are.

Before embarking on the mammoth task of forming Working Week, Simon Booth had been involved in "all sorts of fairly awful bands" — one of which was the Industrial Seagulls. He then progressed to being the "floating member" in Scritti Politti — "I spent a lot of time in bands where they spent most of the time talking about what they were doing — rather than doing it — moody angry young man stuff. Even the college I went to was full of Rik Mayalls."

A SELF-MONICKERED "stropy little militant", Simon went to work in Mole Jazz in Kings Cross and suddenly saw the light. "That was the most important thing that happened to me, and through working there I started thinking about mixing jazz with pop... listening to lots of Sixties stuff like Astrud Gilberto, Ramsey Lewis and Stan Getz. Then I recorded 'View From A Room' with Weekend, and that's how I met Larry. He turned up at the studio and we thought he was the accountant come to collect the MU fees — we were absolutely terrified! Then when 'View From A Room' came out, we were being heralded as part of the new jazz craze."

Larry is Larry Stabbins the staff sax player and amateur rock climber. He started playing clarinet when he was eight, tenor sax when he was 11, and from the age of 12 he was in countless numbers of bands, including playing with celebrated jazz musician Keith Tippetts at the tender age of 16. He had two years going up and down the M1 playing with soul bands, two years in holiday camps, cabaret, summer seasons and spent the five years previous to Weekend playing free jazz. "Then Harry Beckett (now regular Working Week trumpet player) asked me to guest on the Weekend single" — and Bob's your uncle: Weekend and Working Week were on their way.

Simon: "Weekend did a tour of Europe supporting the Virgin Prunes, the original gothics, and we played to a bunch of European punks who were just bigots... and at the time, people were saying that we were spineless apolitical wimp-rock. They hated us."

Larry: "I've played on the road for over seven years and played to some very hostile audiences, but I've never actually felt so physically threatened as I did on that tour. And all we were doing was playing sweet melodic pop music."

Simon: "It just goes to show how radical Weekend were, because at the time, punk was the new orthodoxy and we were being treated exactly the same way the Sex Pistols were when they first started."

WEEKEND DISBANDED, and after a brief stint with Strawberry Switchblade Simon began getting Working Week together, sparked off by Paul Murphy's germinating jazz nights at North London's Electric Ballroom. Here he witnessed hundreds of nimble-footed black kids from all over the capital, moving and galloping around to the mercurial sounds of impossibly intricate jazz.

Simon: "Jazz is infinite — the influence of jazz goes into Rock 'n' Roll, Motown, R&B. Jazz covers the whole breadth and range of human emotions. What's interesting about Working Week is that we are quite unashamedly happy to engage in the whole plethora of pop music strategies — to broaden the area of jazz."

"Jazz just isn't for middle-class white lefties or post 1968 hipsters... it's for everyone. The gig that we did at South Hill Park in Bracknell was, in many ways, what Working Week are all about. There were 200 real hard North Kent soul boys and Caister boys who'd all come down to see Tania Maria, but a lot of them knew all our stuff and cheered and generally had a good time. Then there were the trendy i-D and Face readers and all the old jazzers."

WELCOME TO THE

Working week



Larry: "After our first set they had to shut the doors because the place was so full. It was a great atmosphere."

Simon: "Wham! fans are the people we want. I think that given time, those people will begin to like it. When you see Wham! on stage it's all pre-packaged. The first time you see them it's good because they're exactly like you imagined them to be — same clothes, same hair, Top Of The Pops lighting... and that's it, you've seen it all."

"With a band like us, all our gigs are different, all our solos are different and there's more sense of audience engagement. To me it's just what punk rock was all about, which was a reaction to stadium rock and pre-packaged culture. Avant garde jazzers were doing the same thing. It was saying to you: stop being complacent and get involved, and if you're angry, then scream. Live jazz is some of the most exciting and creative music in the world — ever. You're seeing people communicating REAL emotion."

The Weeks have recently finished some demos of a song with the provisional title 'The Battle'. What it is, is ACOUSTIC ELECTRO — a contradiction in terms, yes — but a heavy heavy monster sound regardless.

The track is hard spelled H.A.R.D. and the

final mix will use both Julie Tippetts and rapping Jalal, the first Last Poet. First though, they are still in pursuit of a permanent vocalist. Have they had any flak from older established jazzers because of their flirtations with pop and other forms of music?

Larry: "As I've always been involved with the avant garde in jazz, a lot of the older more conventional musicians don't like the sort of music I've been playing — but quite a lot of them have changed completely since they've heard this lot. They seem to be incredibly interested in Working Week."

Simon: "Someone like Harry Beckett is a real old timer, and I mean he's played with Mingus and been around for 30 years."

Larry: "There's no way that we could get any flak from the established jazz gents because the credentials of a lot of the people in the band are too good."

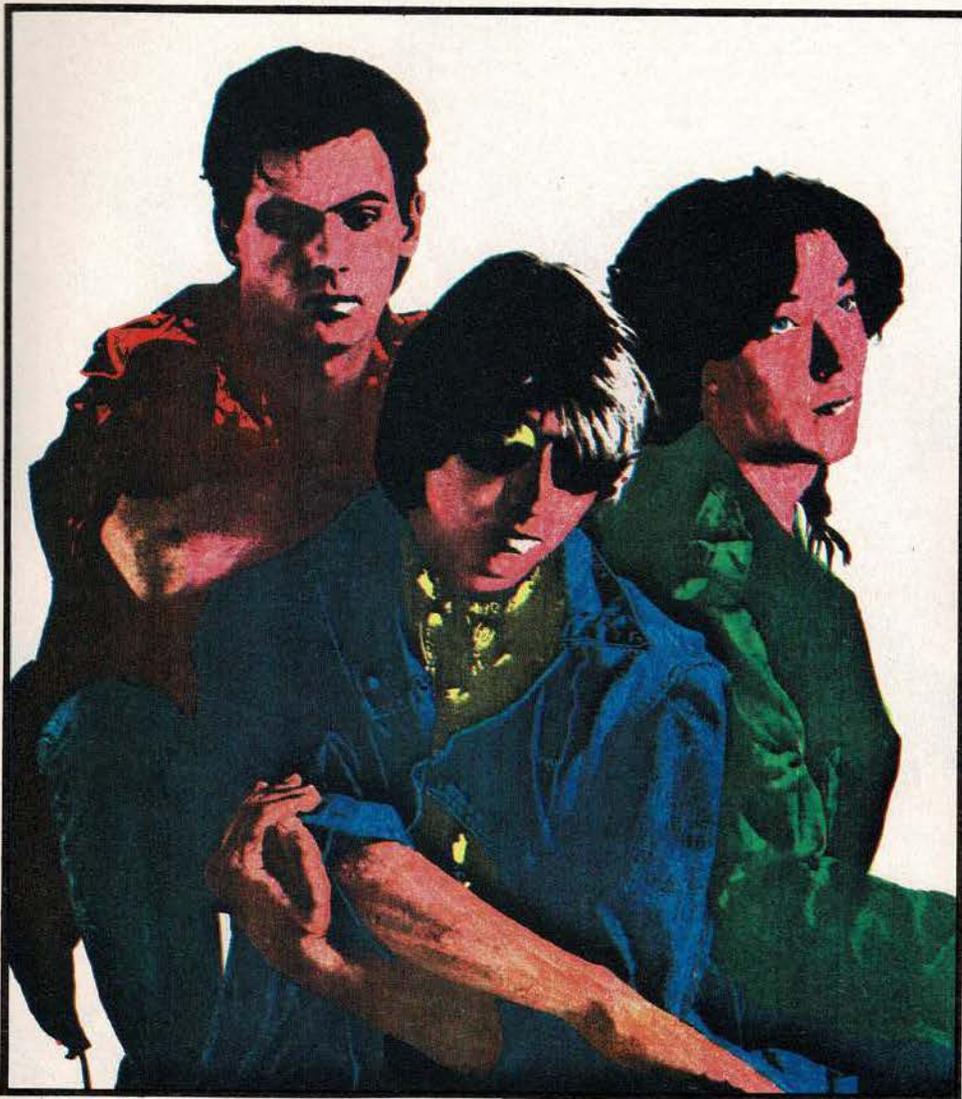
SIX DAYS before this interview, Simon Booth and I were sitting in the upstairs bar at the Electric Ballroom at the after-gig bash for Blue Rondo's latest recital. He was vehemently attacking the London fashion 'scene' and the argument deteriorated into a tennis match of verbalism. Six days later I picked up the subject.

"I'm not anti-fashion at all. I spend loads of money on clothes and I like dressing up. There's just whole areas of the London fashion scene that I hate and loathe. People tend to slip into a comfortable, ghetto-ised mentality, an elitist sophisticated culture — but a lot of it's just shit. Most of it's worse than your average East End disco. At least people there talk, dance and get off with each other. It's stupid to like music because it's fashionable. It's just a sheepish attitude."

"The first time we went down the Wag Club they wouldn't let us in because we weren't fashionable enough. At the time the place was full of young kids trying to look like jazz musicians, and here was Larry, a real jazz musician and they wouldn't let him in. After Rip Rig And Panic split up a lot of people thought that jazz was over, that it was no longer trendy. Then out of the blue Everything But The Girl, Sade and Paul Weller start bringing it back."

Larry: "This band don't play pure jazz and I'm not really interested in what's jazz and what isn't. Duke Ellington never called his work jazz, he called it music. I want this band to continue to take risks, in life in general. That's why I go rock climbing."

Dylan Jones



SAD SONGS SAY SO MUCH

YES, IT'S them again. Like a thorn in the chart's flesh, sticking in the rump end of the top 100, Talk Talk have returned. The pesky threesome always manage it, coming back after constant critical lashing and public misunderstanding.

This time they're rearing their ugly heads (their words, not mine) with 'Dum Dum Girl', which has absolutely nothing to do with bullets or stupid women. And it's certainly going to do nothing to discourage the image of mainman Mark Hollis as a bit of a misery guts.

'It's My Life', the album, seemed to send reviewers reeling into a downward spiral of despondency. Does Mark enjoy making people feel depressed? "I don't think I make people feel miserable, I really don't," he counters. "I don't think it's about misery... it's soul, that's where it all comes from. It's sad because that's what soul music is. You look at Otis Redding's 'Try A Little Tenderness' and 'I've Been Loving You Too Long', it's all love, innit? It's got to be.

"'Dum Dum Girl' isn't miserable, I just think of it as an anti-prostitution song, that's what it is. I think the songs have got to be sung with feeling, so they've got to be written with feeling."

So Talk Talk seem irrevocably stuck with a doomy image. Are they really so terribly misunderstood? "I don't even know if it matters any more if people misunderstand us," says Mark, determinedly. "We don't really care. This three years since we signed with EMI has been a wising-up process. We've met people along the way who've actually realised what we're talking about, so we work with them. Like with Tim Pope and the videos, he's a good old boy, he understands where we're at. And with the records what matters is that we make what we think is a good record."

SUCH A shame, as the song goes. Doesn't it just stick in the craw a teensy bit, Mark? "It is a shame a lot of people out there don't actually understand what the music's about. I just don't think we've got time to worry about it any more. Who gives a toss, as Shakespeare once said..." Profound, Mark, profound...

"What we're trying to do is put a load of different areas of music together. But what that means is that we don't know what the market is for that material. To me, the best music takes as little as it can from as many different areas as it can, 'cos nothing's original. That's why it's difficult

for people to know where we're at 'cos we do take from a wider area."

And there's always been this little problem of image. TT now avoid the issue by using distinctively surrealistic illustrations on all their artwork. So what on earth can Joe Public think when he looks at them? Mark: "I don't think many of them ever see us. We use illustrations because it says a lot more about the music than having us three on the front, smiling. I'm aware of the anonymity thing, which I think is wrong. I'm aware that people should think 'I like that record, and he's all right', but that's not what music should base itself on."

Never mind. They seem to be getting through to somebody, somewhere, adhering to the simple formula of making records for the sake of it. "I think Eno's been doing it for years," Mark says, in their defence.

THE WAY Mark works these days is heavily influenced by Luke Reinhardt's classic novel, 'The Dice Man', all about a chap who put his entire life in the hands of a pair of dice. Talk Talk's video for their previous single 'Such A Shame' was done with Mark playing different roles as dictated by dice, in a very

spontaneous way. Had he ever thought of extending the dice influence into the writing of songs?

"In actual fact, there was a little bit of that in 'Shame', one line comes from the book, about trembling hands. I thought the imagery was good and I liked the way it related to the book directly."

Ah, there's more to these boys than meets the die (groan). But Mark still likes the songs to say it all. In America that's all they seem to worry about; not only have TT soared to the top of the US Dance Charts recently, but they also make a fair showing in yer actual Top 100 an' all. So what do they call 'em in the States?

Mark: "New wave. I like that, it's just like being called contemporary. That's fine, it dates you to a period rather than a type. 'Pop band' is such a horrible description. To me it means bland, disposable, instant, not very long lasting. We're an albums band, I only worked it out today — it's because we don't release our best tracks as singles!"

So Talk Talk are not a pop band, OK? And I think a man who honestly feels that smashing a tambourine to smithereens onstage is the ultimate statement has to be believed.

Betty Page

THERE'S A Sting in this tale . . . the tale of two London lads who've managed to stop the Frankenstein monster.

Right, let's see if we can't unravel that Times crossword style opening. Check the bottom of the chart, and the top of the airplay guide, and see A Bigger Splash making a smaller puddle with 'I Don't Believe A Word (Innocent Bystanders)', the 45 produced by Policeman of this and every other parish, Gordon Sumner.

OK so far? Now the Frankenstein bit, and for that explanation over to the half of the Splash that sings lead vocals, Ray Edwards. "Sting's taking a break from filming 'Frankenstein' with Jennifer Beals," Ray explains. "And he's very keen on our second song as well, he'll probably be producing that."

It all points to a breakdown of law and order in the Police camp — Sting himself is s'posed to be inventing his monster until early next year, and what's more, Stewart Copeland's taken, if you believe the daily comics, to hanging out with a bunch of four-foot-tall nomadic pygmies in Africa. Either he's chanced upon some brilliant new session musicians or this means there ain't no Police records on the horizon.

"I can't comment on that," says Ray cagily. "I can't talk about the Police, I'm sure they'll be doing something very soon." We'll obviously have to take him in for further questioning.

In the meantime, the story of how Splashers Ray and Paul Baverstock (he of the lead and rhythm guitars), came to meet Sting in't first place. "We were doing a gig at Westfield College," Ray recalls, "which is just down the road from where he has one of his 10 mansions. Someone told him we were better than alright, so he came down to see us and he liked it very much. We talked about getting together and we were free, and the Police weren't doing much. It was great."

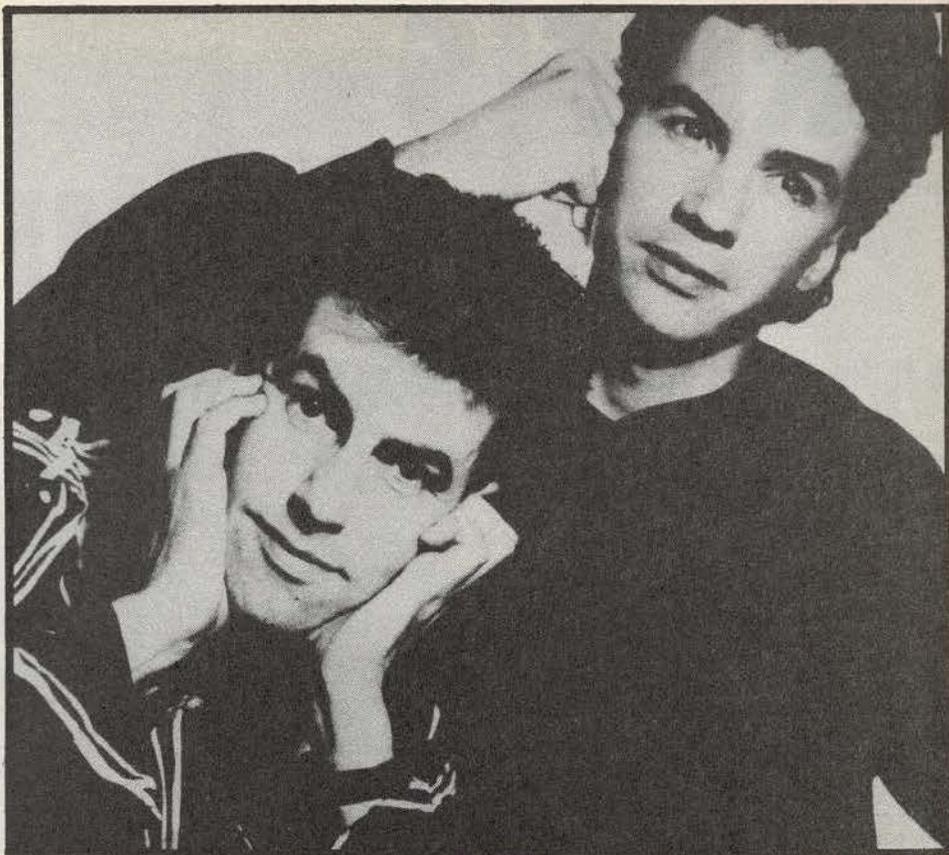
Back then, ABS were giving their roadies a run for their money, gigging a great deal. "We've got a large following in London," says Edwards, "and we did a lot of work there. We haven't played live for about nine months, but before that we were playing every night of the week for two years, you could see us in the gig guides all the time." A case of playing all your matches at home, since Ray's from Eltham and Paul from Sydenham. "Then we took time off to learn how to make records. And I've been brushing up on my computer technology."

As a hobby, or as part of the band? "Oh, to go with the music, definitely," Ray says. "You know, when you write a song, you don't always have a horn player there with you, and anyway it's too expensive. It's much easier to be able to work with computers."

RAY AND Paul go back a long way together. "We met at a very early age, we were about 13, that's when we started pinching each other's drummers. We've been hanging out together ever since. We were in a band that came together at school, and we broke up from lack of finance. Then I met this bloke called Joshua," (that's Joshua Al-Tufo to you, direct from tropical Tonga), "he was about 55 years old, and he's got this very ethnic approach to music. I worked with him for about two years, and I brought Paul in to help out. That's how we got our influences."

Influences which, to judge from all the vinyl signs, are less than a million miles from those of the Police themselves. "The Police's influences come from the Caribbean," Ray reckons. "They're not dissimilar. But you could say that Bob Marley is similar to the Police, there's still a big difference."

Now they've bagged a big name to help them on their way, the phrase "fame by association" is much in use with A Bigger Splash. Don't they mind? "No, that wouldn't upset me, because hopefully the record stands up for itself. If the product was weak, I



STUNG

Paul Sexton cops A Bigger Splash



THE SPLASHERS: hoping for a Sumner hit (goddit?)

would be upset. But listen to the B-side, we did that ourselves."

EXACTLY HOW much of 'I Don't Believe A Word' is Splash and how much Sting? "There's a sequencer part that goes through it, that's his. He made changes, the same as any producer does. He helped a lot, but it's not a Trevor Horn — Frankie Goes To Hollywood situation, it's not like father and son. If the Pinkees were produced by Trevor Horn, I don't think they'd have much joy afterwards. ABC never did much after Trevor Horn produced them. You can't tell how good a producer is until afterwards."

The next single 'I Call Out To You In The Night', is all set, and the LP's going to be called 'African Sentimental', as much a part of the plan as a return to the road, very soon. "Things are starting to happen in the States, too," Ray reports. "We're 'Screamer Of The Week' at one station in Long Island, and the record's not even out there yet."

Ray, who reckons that A Bigger Splash would have made a good in-house band at Island Records (you can almost see the pond signs in his eyes), has his own way of describing what they do. "'African Sentimental' is an apt description of our music. It's African country and western."

BRIEF S

DYLAN JONES DOES THE BOXER BEAT

ENCOUNTER!

WHO WEARS short-shorts? Well you wouldn't catch Barry McGuigan dead in most of the boxer shorts available today, or would you? Who *does* wear short-shorts? As spring finally gives way to summer, and people start shedding their clothes willy nilly, the problem of what to wear instead of those lime-green leather high-band waisters becomes a major difficulty.

How about an anorak with bondage strides, jockey tops and pyjama bottoms with platform boots, yellow glitter socks and maroon culottes? No? Well, how about a pair of boxer shorts?

The Americans were the first people to take them seriously, but now they are creating a storm over here, as people get used to the idea of being a bit flash under the belt.

Here is a short consumer guide to all that's brief and beautiful in the world below the waist and above the knee. . . and remember, they come in small, medium, large and EXTRA LARGE!

As for the shorts themselves, probably the two places to go to find the best tailored boxer shorts in London are Paul Smith and Crolla. Crolla (35 Dover St, W1), has a selection of over 30 patterns, and the cotton ones retail at £11, whilst the silk cuts are £17.

They are both made from shirting fabrics and include pastel paisley, forget-me-nots, violets and flowers of all descriptions. . . they have even started making a silk shirt short that is made up of three or four different patterns (they'll make you a pair to your own specifications!).

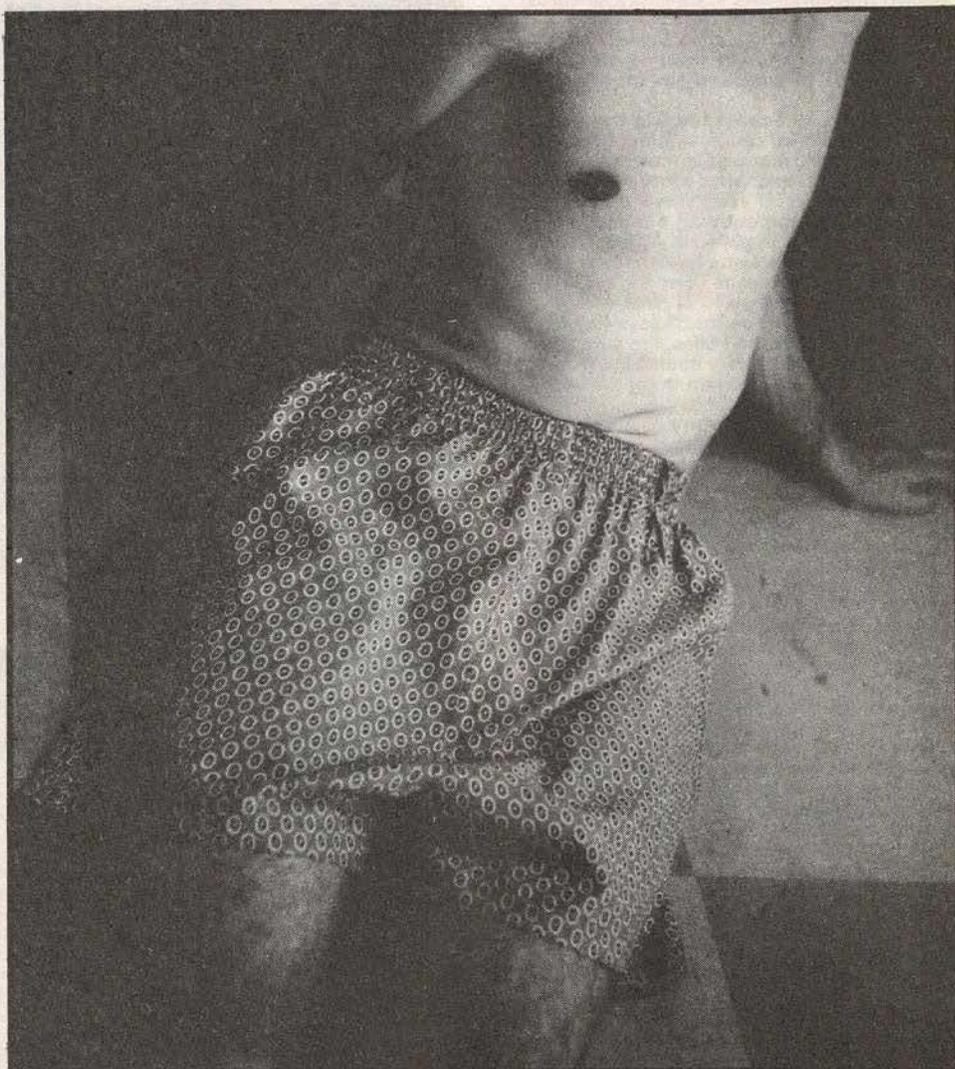
Since the polka-dot was popular earlier this year, they are selling a lot of spots and stripes, especially to girls who are wearing them baggy, as over-garments.

Paul Smith (44 Floral St, WC2/23 Avery Row, W1) stock over 40 designer-made shorts, ranging from the £11 cotton, to the £21 swimming trunk, £23 100 per cent linen and £25 silk. All are Italian made, have elasticated tops, and span hunting designs, pastel waves, African prints, polka dots and lots of near-pinstripe lines. They recently sold out of their summer stock due to an unprecedented demand, but have now replaced them with these more exciting designs, including a lot of black and white.

Jones (71 & 129 Kings Road, SW3) also stock Paul Smith shorts, as well as an interesting selection of other accessories, especially belts.

Harrods (Knightsbridge, SW1), apart from selling an odd one-off bow tie print (£7.95), sells a superb lot of Sunspel shorts: £8.50 cotton: nautical, jungle scenes and primary colours, with a very leafy pair and the perfect tennis short — covered in strawberries! Also £12.50 silk in plain colours, silk HOM at £23.50 and the cheaper Bonsoir range at £5.95.

Selfridges (Oxford Street, W1) also hold Sunspel cotton shreddies, but in different patterns including a GROSS amount of



YES, IF you sported boxer shorts, you could look an awful lot healthier than our specimen. Please send food parcels c/o wimps dept, RM . . .

paisley. Both printed and woven designs are reduced to £3.60 during the summer sale: PAISLEY PAVES THE WAY.

Marks & Spencer (Oxford Street, W1) have an expanding range, polyester and cotton at £2.75 (often favoured by TV researchers), but on the whole the collection remains unremarkable, although the red and grey horizontal bands are a good purchase. . . around a dozen variations.

Fiorucci (Brompton Road, SW1/Kings Road, SW3) have cut back on their line, but still retain a custom-built African/jungle print short retailing at £10. . . definitely one for Kew Gardens.

Other handy shops for a quick cover-up are Combined Services Supply (44 Market Row, SW2) — £1.95 for casual daywear. . . and Campus Store (109A Kings Road, SW3) — £11.95 for Hawaiian nightmares!

Further up the Kings Road towards Worlds End lies 20th Century Box where the

cream of London's second-hand shorts can be bought, mostly khaki or gurka bags.

Apart from the places above. . . where most people seem to buy most of their shorts, is from markets, and for around £1.50 you can end up with some pretty outrageous underwear — try Chapel Market, Shepherds Bush, Berwick Street, Brixton and Bermondsey markets.

And just when you think you've sampled all of the *recherché* undergarments of the capital. . . think again and trot along to Bazaar (4 South Molton Street, W1) where you will find the most expensive boxer shorts this side of Epsom Downs — they retail at £85 and come in two designs, Pollock and Grey Honeycombe — both designed by Jean Paul Gaultier. . . probably the only excuse you'll ever have to dress like Superman, and wear your pants outside your trousers!

Beware.

ANIMAL NIGHTLIFE
Mr Solitaire
The New Single

Razor Sharp.



Mailman

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

DEAR NIK Kershaw: after reading the article on you in the July 14 issue, I'd just like to point out to you that you do have fans who appreciate you for your talent and not your looks. It's just that the silly screaming teenyboppers who go to your concerts because they think you're cute make all the noise and get noticed. Believe me Nik, we love the music; forget the critics—they're just failed musicians, jealous of your success. Keep up the good work for the minority of music lovers' sake!

Kate Kenzie, Welwyn Garden City, Herts

● *S'pose it's all those diminished chords*

HI AGAIN! This is your loyal pal the 'Bedmite in Green's bed'. Remember? Good, alertness, that's what we like to see.

I'd like to say 'ta very mooch' for revealing my letter (issue July 21) to the RM public. But even though I appreciate all you've done for me, I do however require your assistance in clearing up a little mess. Well, when you published my little letter you didn't put my home town or my real name. I'm finding it incredibly difficult to convince my chums that it was yours truly who actually appeared courtesy of your horrendously wondrous selves. (Grovel).

If you don't come to my aid, I may as well stick my head in the food mixer. (Mind blending thought—Ed).

Please, confirm that it really was me who put pen to paper and proclaimed my aches 'n' desires for the wickedly sexy Green. OK babes?

Anon

● *We thought that mite bug you*

DO YOU know what the next Duran Duran record is going to be called? It will be similar to the recent Human League single and entitled, 'The Le Bon-an'!

Paul, Middlesex

● *Next!*



Decadent daze

THE FRANKIE Goes To Hollywood backlash starts here . . .

Oh don't you all love the package; decadence, politics etc — pity none of it rings true. George is right, they are wrong. Speaking as a Patsie/'gay' . . . (sorry), it would be lovely to see Divine, Lime, Bobby O, Jessica Williams, Sylvester, Charade and others in the pop charts. They have all produced good exciting dance music which deserves success. Frankie does not. The content is cheap and amateur. Bronski Beat are five times more worthy.

Let's hear it for the boy — Divine I mean. When he hits 'Top Of The Pops' singing 'You Think You're A Man?' you'll understand what wonderful tack is, (and excellent dance music).

To your pathetic reviewer, Bobby O and Divine were doing stuff like 'Blue Monday' before New Order thought of going to their local disco. Would you ask one of Frankie or New Order to dance? . . . I wouldn't!!

Gethin, Cardiff

● *Only if it's the Gay Gordon*

SO, ANDY Taylor, it's nice of you to give Jools Holland your seal of approval as a TV presenter; 'good' you call him. The fact that he is THE personality of this decade and of many more to come (please Ronnie), seems completely to have escaped you.

However, your appraisal of his musical talents left me somewhat dumbfounded. I seem to remember an interview conducted by aforesaid Jools at a certain continental chateau with a certain bunch of pretentious philistines masquerading as musicians. Said interview was screened on that wondrous creation 'The Tube'.

How I smiled at the sight of Jools temporarily let loose on those ivories in the midst of all those lounge-lizards. The man proved his genius in no uncertain terms.

Now, I thought, the Great British public will realise that Sir Jools has more talent in his left-hand little finger than Duran Duran (for yes, it was they) can ever hope to amass between the five of them.

Now, now Andy, jealousy is not a nice emotion . . .

Despairing for the taste of the nation, Staffs

● *Sort of Jools crown, eh?*

JUST FELT like giving you my list of most wonderful people and my list of complete prats:

Most wonderful

1. Dave Vanian
2. The rest of the Damned
3. Dracula
4. Nick Marsh

Prats

1. Jim Reid
2. Jim Reid
3. Jim Reid
4. Jim Reid

Don't attempt to slag off the Damned or Flesh For Lulu again, Jimmy boy, or else you'll move rather quickly to home six feet below ground level. Get the message?

The voluptuous vampire, coffin no 109

● *Jim says you're bats*

PLEASE WILL you stop making silly jokes about Kirk Brandon's ears.

It's not funny, (it never has been either) and what's more the 'joke' is now 2½ years old.

Please just give it a rest.

The sole campaigner for sensible journalism

● *Don't get in a flap*

HAS ANYONE HERE SEEN KELLY

Yes she's in the Top 10 Hi-NRG Disco chart and
about to 'BREAKOUT' into the National Dance
and Radio charts

KELLY MARIE

NEW SINGLE

BREAKOUT

PRODUCED BY IAN ANTHONY STEPHENS

7 inch PLUS 14 12 inch PLUS 14



RECORDED & MANAGED & DISTRIBUTED BY PRECISION RECORDS & TAPES LTD.

Chubbins

Record Mirror Disco

- | | | | |
|-------|---|-------|---|
| 1 4 | TODAY'S YOUR LUCKY DAY/DUB, Harold Melvin & The Blue Notes, London 12in | 58 75 | NO FAVORS/DUB VERSION, Temper, US MCA 12in |
| 2 13 | JUST THE WAY YOU LIKE IT, The SOS Band, US Tabu 12in | 59 — | YOUR TOUCH, Bonnie Pointer, US Private 1 12in |
| 3 3 | EVERYBODY'S LAUGHING, Phil Fearon & Galaxy, Ensign 12in | 60 51 | TIME FLIES, The Kazu Mitsui Project, US Lakeside LP |
| 4 1 | DR BEAT, Miami Sound Machine, US Epic 12in | 61 50 | YOU'RE MY CHOICE TONIGHT (CHOOSE ME), Teddy Pendergrass, Asylum LP |
| 5 5 | TOSSING AND TURNING (REMIX), Windjammer, MCA 12in | 62 57 | YOU'RE THE BEST, The Emotions, US Red Label LP/12in remix |
| 6 2 | I FOUND LOVIN'/DUB/REMIX, Fatback, Master Mix 12in | 63 52 | SLIP AWAY, Skool Boyz, US Columbia 12in |
| 7 7 | WHEN DOVES CRY/17 DAYS, Prince, Warner Bros 12in | 64 — | MADALENA, Claudio Roditi, US Green Street LP |
| 8 8 | CHANGE OF HEART, Change, WEA 12in | 65 62 | YOU'VE GOT THAT MAGIC/JUST BE MY LOVE/I LOVE YOU SO/THE DRUM SONG, Fatback, Cotillion LP |
| 9 18 | AIN'T NO SUNSHINE, Siyuca, London 12in | 66 64 | GIVE ME THE MUSIC (MEDLEY)/SWEET SOMEBODY (NEW SWEET DUB VERSION), Shannon, Club 12in |
| 10 6 | DOWN ON THE STREET/HOLDING ON, Shakatak, Polydor 12in | 67 — | BEAT STREET/INTERNATIONALLY KNOWN, Grandmaster Melle Mel & The Furious Five with Mr Ness & Cowboy, Sugarhill 12in |
| 11 20 | LADY SHINE (SHINE ON)/INSTRUMENTAL, T.H.S. The Horne Section, US 4th & Broadway 12in | 68 69 | YOUR LOVE'S GOT A HOLD ON ME/TRUST ME, Lillo Thomas, US Capitol 12in |
| 12 9 | INTERNATIONAL/FASCINATING YOU/RENEGADES/DANGEROUS, Brass Construction, Capitol LP | 69 55 | LOVE IS IN SEASON, Detroit Spinners, Atlantic 12in |
| 13 15 | BLACK STATIONS/WHITE STATIONS (REMIX), M+M, RCA 12in | 70 66 | SUMMER BREEZE, Baiser, Malaco 12in |
| 14 23 | GUILTY/INSTRUMENTAL, Paul Hardcastle, Total Control Records 12in | 71 67 | HEAVEN KNOWS (FEELS SO GOOD), Jaki Graham, EMI 12in |
| 15 28 | 17, Rick James, US Motown 12in | 72 72 | SIMPLE, Johnny Mathis, US Columbia 12in |
| 16 12 | WHITE LINES, Grandmaster Melle Mel, Sugarhill 12in | 73 74 | LESSON TWO (THE JAMES BROWN MASTERMIX), Double Dee & Steinski, US Double Dee & Steinski Records 12in/cassette promo |
| 17 31 | FINDERS KEEPERS/NEVER/I'M GONNA PUT A SPELL ON YOU/YOU'RE MY EVERYTHING/I CAN SEE ME LOVING YOU, Leon Bryant, US De-Lite LP | 74 71 | MAGIC TOUCH, Rose Royce, US Montage LP |
| 18 10 | BREAKIN'... THERE'S NO STOPPING US (CLUB MIX), Ollie & Jerry, Polydor 12in | 75 95 | SUMMER LAMENT, Ken Muramatsu, Japanese CBS Sony LP |
| 19 19 | I DON'T WANT NOBODY ELSE/NOTHIN' LIKE A SLOW DANCE/HEARTBREAKER, Skool Boyz, US Columbia LP | 76 — | LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA 12in |
| 20 11 | JAMMIN' IN MANHATTAN, Tyzik, Polydor 12in | 77 58 | TENDER LOVIN', Funk Deluxe, Dutch Rams Horn 12in |
| 21 25 | SHE'S STRANGE ('ROOM 123' RAP VERSION), Cameo, US Atlanta Artists 12in | 78 68 | KEEP ON TRYIN', Sizzie, US Sutra 12in |
| 22 14 | YOU ARE MY MELODY/WARM/SAY YOU LOVE ME AGAIN, Change, WEA LP | 79 81 | TOUR DE FRANCE (REMIX)/FRENCH VERSION, Kraftwerk, US Warner Bros 12in |
| 23 35 | SUMMER GROOVE, Tony Jackson, Cedar 12in | 80 — | CAPT ROCK TO THE FUTURE SHOCK, Captain Rock, US NIA 12in |
| 24 16 | MASTERMIND TURNTABLE MIX/CHOOSE ME (RESCUE ME) (REMIX), Loose Ends, Virgin 12in twin-pack | 81 — | HUMAN BEAT BOX, Disco 3, US Sutra 12in |
| 25 21 | SWEET SOMEBODY (DUB)/REMIX, Shannon, Club 12in | 82 70 | C'EST LA VIE/DARK AND LONELY NIGHTS/DON'T SAY NO, Beau Williams, US Capitol LP |
| 26 17 | THINKING OF YOU, Sister Sledge, Atlantic 12in | 83 — | RUNNIN' AROUND, The Chi-Lites, US Private 1 LP |
| 27 54 | EASIER SAID THAN DONE/FOR TONIGHT/STAY WITH ME/DO YOU REALLY LOVE ME, Bryan Loren, US Philly World LP | 84 — | FAST LIFE/A.M./P.M., Dr Jeckyll & Mr Hyde, US Profile 12in |
| 28 — | ETERNALLY GRATEFUL, Janet Kay, Local Records 12in | 85 76 | THE GROOVE, Donald D, US Elektra 12in |
| 29 22 | PARTYLINE, Brass Construction, Capitol 12in | | |
| 30 53 | DON'T TURN YOUR BACK ON MY LOVE/JAZZY LADY, Richard 'Dimples' Fields, US RCA LP | | |
| 31 63 | ABELE DANCE, Manu Dibango, US Celluloid 12in | | |
| 32 36 | DUB UNDERWORLD/CLUB UNDERWORLD, Cerrone, US Personal 12in | | |
| 33 23 | HOT-HOT-HOT, Arrow, AIR 12in/Cooltempo remixes | | |
| 34 38 | I WANT SOMEBODY TONIGHT (SHOO BE DO BOP)/I OWE IT TO MYSELF/I CAN'T GET YOU OFF MY MIND, Prime Time, US Total Experience LP | | |
| 35 33 | CATCH THE BEAT (SCRATCH THE BEAT)/CATCH THE GROOVE, T. Ski Valley/Grand-Groove Bunch, Belgian BMC/US Grand Groove 12in | | |
| 36 47 | GET UP OFFA THAT THING (JAMES WHO?), Screamin' Tony Baxter, 4th & Broadway 12in | | |
| 37 37 | YOU'RE NEVER TOO YOUNG/SOUND OF SUMMER, The Cool Notes, Abstract Dance Records 12in promo | | |
| 38 44 | GET UP OFFA THAT THING/GET UP I FEEL LIKE BEING A SEX MACHINE, James Brown, Polydor 12in | | |
| 39 26 | WHEN YOUR "EX" WANTS YOU BACK, Surface, Salsoul 12in | | |
| 40 27 | MUSIC IS THE ANSWER (DUB VERSION), Colonel Abrams, JS Streetwise 12in | | |
| 41 34 | LOVER OF MY DREAMS, Yvonne Gage, Pinnacle 12in | | |
| 42 42 | YOU, ME AND HE/SWEET FOR YOU AND ME, Mtume, US Epic 12in | | |
| 43 24 | TELL ME WHY, Bobby Womack, Motown 12in | | |
| 44 — | YOU KEEP ME COMING BACK (REMIX), Brothers Johnson, US A&M 12in | | |
| 45 41 | PASS THE PAPER/OVERDRIVE, Direct Drive, DDR 12in | | |
| 46 30 | BABY I'M SCARED OF YOU, Womack & Womack, Elektra 12in | | |
| 47 49 | YOUR LIFE, Konk, 4th & Broadway 12in | | |
| 48 39 | CHOCOLATE CITY, Orlando Johnson & Trance, Belgian Channel 12in | | |
| 49 45 | IT'S GONNA BE SPECIAL/RHYTHM OF THE STREET (REMIXES), Patti Austin, Qwest 12in | | |
| 50 65 | KEEPING SECRETS, Switch, US Total Experience LP | | |
| 51 84 | LIPSERVICE, Beatmaster, Tommy Boy 12in | | |
| 52 46 | ENCORE, Cheryl Lynn, US Columbia 12in | | |
| 53 48 | PLANE LOVE (REMIX), Jeffrey Osborne, US A&M 12in | | |
| 54 59 | FEEL THE HEAT/INSTANT LOVE/IT FEELS SO GOOD (WITH YOU)/BLOODSTONE'S PARTY, Bloodstone, US T-Neck LP | | |
| 55 32 | MR GROOVE/LADY YOU ARE, One Way, MCA 12in | | |
| 56 40 | OOH LOVE/VE BEEN MISSIN' YOU/EDGARTOWN GROOVE/SEND ME YOUR LOVE, Kashif, Arista LP | | |
| 57 — | WHEN YOU LOOK IN MY EYES/LIKE I WILL/WHO'S IT GONNA BE, Cherrelle, US Tabu LP | | |

Hi-NRG Disco

- | | |
|-------|--|
| 1 2 | CAUGHT IN THE ACT, Earlene Bentley, Record Shack 12in |
| 2 2 | YOU THINK YOU'RE A MAN/REMIX, Divine, Proto 12in |
| 3 6 | HIM, Simone, Electricity 12in |
| 4 5 | I LOVE MEN (DANCE REMIX), Eartha Kitt, Record Shack 12in |
| 5 9 | MASQUERADE, Evelyn Thomas, Record Shack 12in |
| 6 3 | I HEAR THUNDER, Seventh Avenue, Record Shack 12in |
| 7 4 | FALSE ALARM/REMIX, Marsha Raven, Passion 12in |
| 8 6 | BREAKOUT, Kelly Marie, Calibre 12in |
| 9 7 | BREAK ME INTO LITTLE PIECES, Hot Gossip, Fanfare 12in |
| 10 11 | WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto 12in |
| 11 15 | INVITATION, Life Force, Polo 12in |
| 12 10 | BREAK ME/Hi NRG REMIX, Charade featuring Norma Lewis, Passion 12in |
| 13 12 | FRANTIC LOVE, Eastbound Expressway, Record Shack 12in |
| 14 17 | JUMP (FOR MY LOVE)(REMIX), Pointer Sisters, Planet 12in/US Hot Tracks re-remix |
| 15 16 | GOTTA HAVE YOUR LOVE, Velvette, Electricity 12in |
| 16 18 | BEELINE (REMIX), Miquel Brown, US TSR 12in |
| 17 13 | GIVE ME BACK MY HEART, Norma Lewis, Passion LP/12in promo |
| 18 19 | THE NEXT IN LINE, Eric Roberts, Electricity 12in |
| 19 20 | TWO TRIBES/WAR (REMIX)/CARNAGE, Frankie Goes To Hollywood, ZTT 12in |
| 20 14 | HIGH ENERGY, Evelyn Thomas, Record Shack 12in/US TSR remix |
| 21 30 | EASY LOVE, Vikki Benson, Bronze 12in |
| 22 21 | LET HER FEEL IT, Simplicious, US Philly World 12in |
| 23 — | KEEP IT UP, Betty Valentino, Design Communication 12in |
| 24 — | YOU CRY, Sense, French Sneak Preview 12in |
| 25 27 | SELF CONTROL, Laura Branigan, Atlantic 12in |
| 26 — | TAKE IT UP/MY LOVE, Lime, Dutch Polydor LP |
| 27 24 | OUT OF MY LIFE, Gino Soccio, Dutch Atlantic 12in |
| 28 28 | COLOR MY LOVE, Fun Fun, Dutch High Fashion 12in |
| 29 — | INVISIBLE LOVE (REMIX), Lisa, US Moby Dick 12in |
| 30 26 | SATISFACTION, Laura Branigan, Atlantic LP |

JERMAINE JACKSON NEW 7" & 3-TRACK 12" SINGLE

REMIXED BY JELLYBEAN BENITEZ
12" ALSO INCLUDES REMIX OF
"COME TO ME (ONE WAY OR ANOTHER)"

Dynamite

ARISTA

Help!

Culture clubbed

MY DAUGHTER ordered one Culture Club profile pack from a London address last November, but is still waiting for part of this material, including photos and an album of Culture Club talking, which cost £4.99 altogether. We did receive the two wall posters included in this pack in February but at the time of writing to you are still waiting for the rest of the goods. A letter sent by this firm earlier this year was signed "Multi Cultural Club", but that's all I can tell you about them. Can you help?

Mrs C, London

● *Your long wait is well 'n truly over. A quick telephone call to the man with the rest of your mailout, Graham Cook of ET Productions, means that a duplicate pack, including those giant wall posters, should be with you by the time you read this column.*

ET has handled a backlog of 54,000 Culture Club profile packs, clearing orders left after an affiliated company, Scanlite Ltd, went bust a few months ago, so it isn't too surprising that one or two customers have slipped through the net.

Anyone else owed goods dating from Scanlite, write direct to ET Productions, 1 Dyers Buildings, Holborn, London EC1, or contact 'Help' and we'll pass on details on your behalf.

Wedge Music, George O'Dowd's management company, currently making a total takeover bid to completely run the fan club once more, remarks that your note shouldn't have been signed "Multi Cultural Club". The fan club itself is based at PO Box 40, Ruislip, HA4 7ND.

MY DAD has done some research into our family tree and has managed to trace it back as far as my great grandparents. Now we need to fill a couple of gaps as some of our family come from Scotland. We're unsure of how to go further. Any ideas?

Patrick, Chatham

● *The Scottish register of births, marriages and deaths, useful to anyone trying to check out his or*

I can't grow up

HOW CAN I show my mother, in some way, that I'm growing up? I'm 17 years old, but she still treats me like a child.

Phil, Dorset

● *Some parents, and that means dads too, do find it hard to accept that the years have flown by and, instead of a small child, they now have a young and individualistic adult living with them. To gently ease your mother away from treating you like a child, simply start taking some responsibility around the house if you can and do more things for yourself which you've relied on your mum and dad to do for you in the past. When you act like an adult, they'll have no choice but to treat you like one. Honest!*

her ancestry in Scotland, is the most likely starting point for your researches back in time. Get in touch at the General Register Office, New Register House, West Register Street, Edinburgh. (Tel: 031-556-3952).

Some of the records stored go back as far as the 14th century. But you have to make a personal visit to search for information.

The Register Of Births Marriages and Deaths in England goes back to 1837, and can supply a free information booklet to anyone interested, detailing facilities. Contact Register Of Births Marriages And Deaths, St Catherine's House, 10 Kingsway, London WC2. (Tel: 01-242-0262). Records go back to 1837, but earlier facts can be found in parish registers throughout the land.

A free booklet for searchers and more general information can be yours for the price of an aae from Society of Genealogists, 14 Charterhouse Buildings, London EC1M 7BA. (Tel: 01-251-8799).

PLEASE GIVE me some information on how I can go about publishing my poems. I've written many over the years and would like to see them in print.

My manuscripts have been accepted by a few places I've contacted, but I can't afford to pay them £7 a poem, and was wondering if there is any alternative.

Tracey, Wirral

● *The golden rule which every young poet or would-be literary lion should follow is never to part with a penny to any so-called publisher. There are a group of sharks called 'Vanity' publishers who prey on the hopes, dreams and aspirations of young poets by*

offering to include their work in an anthology for a fee but these people are just wasting your time, at the same time as lining their own pockets. If such an anthology ever sees the light of day no-one, except the writers, who'll be of disastrously varying quality, will ever see it anyway. These books are not published for general sale, and this isn't so surprising as their main content is of no literary merit whatsoever.

There is a genuine market for the poet with some small specialist poetry magazines, for example. And many general magazine publishers welcome contributions from poets too. Check out who wants what in the 'Writers' And Artists' Yearbook 1984', (A&C Black), which includes a useful section on poetry. More information is available from The Poetry Society, 21 Earls Court Square, London SW5. (Tel: 01-373-7681).

I WAS unable to get to see Yes at either Wembley or the NEC as the concerts were both sell outs. What I do want, though, is to find a programme and some T-shirts. When I contacted NEC, they couldn't help. Can you? Dave, Shropshire



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.

● *I can point you in the right direction! That leads to official tour merchandisers First Flame, who don't have a mail order operation at the moment, but may be able to get something together on postal T-shirts, badges and the rest if there is sufficient demand. The gear will be back in this country for a short time before being despatched to the States where Yes will play later this year. Write to First Flame, 5c Ashburn Gardens, London SW7.*

Fans who'd like one of those 100 per cent cotton fleece Yes baggy sweatshirts (price £25) which were sold on UK dates should contact Cross River Ltd, 250 Kings Road, London SW3.

At £25 at throw, Cross River will be happy to take your order for this expensive but top quality garment.

Young Free And Single

LET'S KICK off the contact box with a plea from Dave (20) in Wigan, an unattached punk seeking preferably female friends into Echo, Damned, Siouxsie, Pistols, and the Young Ones; and girls, Lawrence (22) who lives not far from that grand old arena at Wembley is interested in hearing from people who like soul and disco in the London area; last but not least comes Michael (14) from Liverpool who wants to hear from girls or guys who like Frankie Goes To Hollywood, in the UK or anywhere else in Europe or the World, the Galaxy, the Universe, Space.

Jeffrey Osborne

On The Wings Of Love

LIMITED EDITION 4 TRACK CASSETTE

1. On The Wings Of Love
2. I'm Beggin'
3. Plane Love (U.S. Remix)
4. The Jeffrey Osborne Soul Mix

CASSETTE SINGLE OUT THIS WEEK



Disco

JAMES HAMILTON
starts from scratch

ODDS 'N' BODS

LENNY HENRY's long threatened "Katanga" is finally due next month on *Chrysalis*, coinciding with his new TV series... *Horizon* and *Skyline* are still broadcasting to London, and *Dread Broadcasting Corp* 93.9FM even re-emerged on Friday, while some West London wallys called *Radio Duck* keep over-modulating on 94.4FM... **Paul Burnett** is sitting in (without any outrageous chat about nipples and 24-inches though!) for **Tony Blackburn** on *BBC Radio London*... **Simon Harris** (Walthamstow *Charlie Chans Tues*) makes a monthly megamix for **Gary Crowley's** *Magic Box* show on *Capital 95.8Fm*, last Saturday's "electro" blinder being worthy of **Double Dee & Steinski** — and he promises something "very special" on this month's *Disco Mix Club* too!... **Art Of Noise's** US LP/7in hit "Close (To The Edit)" is the same as the UK issued "Beat Box (Diversion Two)" remix... **Vicious Pink** Phenomena "CCCan't You See" is due again in a speeded up harder **Tony Mansfield** remix with English vocals/new dub/mastermix with drums on one channel, vocal & keyboards the other (for panned mono separation)/effect/original B-side coupling — all on the one 12in (look for *Parlophone 12RA 6074*)... **Chart File's** Alan "Sherlock" Jones reckons the straight jazz instrumental "Comfort And Joy" mysteriously promoted as by **Mark One** is really **Mark Knopfer** of *Dire Straits!*... **The Cool Notes**, held back by still only being on promo, have an evidently "blinding" remix due commercially... **Morgan Khan** has a remix of **Rose Royce** "Magic Touch" due on *Streetwave*, while "Street Sounds 10" will include **Change** "Change Of Heart" **Fatback** "I Found Lovin'", **Arrow** "Hot-Hot-Hot" (Remix), **Funk Deluxe** "Tender Lovin'", **Kashif** "I've Been Missin' You"... **Froggy's** remix of **Kenny G** (now also on shaped picture disc 7in) is evidently intended to play at both ultra high and soft volume without distortion... **Rayners Lane's** **Record & Disco Centre** already have the **Jacksons** "State Of Shock" as one end of a shrink-wrapped 12in "lucky dip" ten-pack at £2.99, the only way they can shift it!... **Kelly Marie** objects to becoming just "Kelly" and has reverted to her old name, while **Marsha Raven** is sucking her teeth over a cash-in "US Remix" of her old "I Like Plastic"... **ERC's** promo-only medley 12in of "Prime Cuts" from their "Greatest Hi-NRG Hits" LP is cheekily linked by the "High Energy" rhytm riff — mind you, if he released the 12in commercially **Marvin Howell** might even have a hit, for once!... **Mark Clark** (Wokingham **Mark One Records**)



PETE TONG (left) is responsible for the "Pedro Edit" versions of much material released here via *Polydor/London*, but now inspired by "Dallas" his label credits read "Peedar", while other *Phonogram* releases bear the legend "Young & Strong" which refers to the razorblade work of **Jeff Young** (right). Together as a DJ team, the duo can be relied upon to be a highlight of any Caister-type event and are seen here in action at the *Sheffield Arms* (in *Sussex* on the A275) — where Pete's guest this Friday is **Chris Brown**, known off the record as "Old Smoothie"!

has the hits for the new **Arnold Schwarzenegger** "work-out" LP sleeve — he guesses gay clubs'll love the cover as a poster... **Prince** is now top of the US *Black LP*, *Black 45*, *Dance/Disco* and *Pop 45* charts (and could have dethroned **Brucie** as *Pop LP* by now) — this kid is hot!... **Jocelyn Brown's** UK released "Too Through" is indeed an oldie, originally credited to the **Bad Girls** on **Began Cecik's** *BC* label... **Philippe Wynne**, who died July 14, as well as lead vocalist on the **Detroit Spinner's** classic '70s hits was of course latterly a **P-Funk All Star**... **Roger Dynamite** should now be back (but sitting down) at *Gt Yarmouth Tiffanys* after some particularly hairy surgery... **Friday (3)** **Colin Hudd** hosts a "1980 tribal reunion" at *Dartford Flicks*, **Robbie Vincent** waves banners across the water from *Southend Zero 6*... **Saturday (4)** the **Broken Glass Street Crew** break dance around *Liverpool* with a lunchtime kids' show at the **Coconut Grove**, then evening gigs at **Gatsby's**, **Litherland Clouds** and the **Grove** again... **Saturday** also sees **Chris Hill & Big Tom Holland** kick off a month-long celebration at *Canvey Goldmine* with "12 Years Of Soul & Jazz" before reaching the official 12th birthday party on **Saturday 25th** — **Chris Hill & Froggy** head the **Caister Roadshow '84** at *Great Yarmouth Tiffanys* next **Thursday (9)**... **Harp Lager Rock Week** at *London's Institute of Contemporary Arts* in *The Mall* (by the steps from *Lower Regent Street*) kicks off **Tuesday (7)** with **Mastermind**, **Maurice**, **Greg Wilson**, break dancers and more at a **Streetsounds/Streetwave** night, **Paul Murphy** presenting **Onward International** and

Kalmia live on **Wed (8)**, while **Record Mirror's** own **Gary Crowley**, **Jim Reid & Graham Smith** play *DJ on the Sat (11)* pop night... **Chris Stewart**, who late the other *Friday* night sounded despondent about sluggish reaction to great new records at his regular gig, finally got away with "no reggae at all" at *Hackney Dougie's* for his "best night ever" — good on ya!... **Steve Glover** (*Bournemouth Zig Zag*) just got married, sold his flat, bought a much more expensive house — and the mortgage rate went up!... **Paul 'Frenchie' French** (*Dunfermline Night Magic*), thanks for the "drink" — but you know, staples make holes in a tea bag!... **James B Sicking** repeats his **Howard Hunter** role as an admiral in "Star Trek III"... **YO!**

HOT VINYL

CHANGE: 'You Are My Melody' (WEA YZ 14T) Smoothly souled by **Rick Brennan** and much more placid than the nervy intense "Change Of Heart", this **Jimmy Jam Harris & Terry Lewis**-prod/penned slickly ticking 110bpm wriggler nevertheless slips in under the skin to become just as compulsive in a more traditional way. Commercial copies will be flipped by the old "Glow Of Love" (Luther-sung) and "Hold Tight".

RUFUS & CHAKA: 'Do You Love What You Feel' (MCA MCAT 892) Sensible reissue (in a "Special US Disco Mix" — whatever significance that has) of the **Quincy Jones**-prod/Hawk **Wolinski**-penned steadily jolting 120bpm jittery side-to-side kicker that was the last, early 1980, US hit of the group's

classic period (jumbled brassy c114bpm "Dancin' Mood" flip).

PHIL FEARON & GALAXY: 'Everybody's Laughing (Sangria Mix)' (*Ensign XENY 514*) So hot off the press that **Phil** himself was touting only an acetate around the radio stations last weekend, this overdubbed and re-edited 116-115-116-115-116bpm remix has many extra breaks and added "bup doo bup" repetitions — and not to be too cynical is mainly a marketing ploy to boost its chart placing. You can almost hear the tape edits whiz by!

BONNIE POINTER: 'Your Touch' (US Private 1 429 04996) With a separately banded dead slow intro, this **Jeffrey Bowen**-produced gently hustling 118-117-118bpm melodic swayer is all rather "I Will Survive" as **Bonnie** unhurriedly croons around a long instrumental break (mixed by **Martinelli & Todd**, with an odd 0-117bpm dub), likely to get gay/MoR attention too.

JOHNNY 'GUITAR' WATSON: 'Strike On Computers' (US Valley Vue VV 1269) The mush mouthed mutha is back 'n rappin' — rather sensibly, against computers taking over human jobs — to a mean 'n moody 0-105bpm bass line that's a slowed down "Bad Mama Jama", loose 'n greasy (guitar-picked inst flip), great stuff.

PRINCE AND THE REVOLUTION: 'Purple Rain' LP (Warner Bros 925 110-1) Although less innovative than **Jimi Hendrix**, in so successfully melding flamboyant black (and ambiguously sexual) raunch with universally acceptable rock formats **Prince** can arguably be hailed as his first true successor. I've been driving around with this new soundtrack set for several weeks and find it really exciting — for listening to. There's nothing on it for traditional soul/funk fans (although even they should enjoy the airplay!), but rock jocks are already into the storming 138-139bpm "Baby I'm A Star", "preacher"-intreed 0-196-0bpm "Let's Go Crazy" (next single), **Vanity 6**-intreed 132-0bpm "Computer Blue", while the jauntily catchy 120-125bpm "Take Me With You" and mournful slow Lennon-esque title track have strong pop appeal.

SHEILA E.: 'The Glamorous Life' LP (Warner Bros 925 107-1) **Miss Escovedo** is another co-produced by **Prince**, punchy sockers with his typical non-rocky trademark (though less searing than her sizzling title track single) being the 117½bpm "Oliver's House" and 120½bpm "Shortberry Strawberry". These albums repay home (or in-car) listening and hang together better as sets than most "soul" LPs.

PAUL BROWN: 'Time After Time' (*Carrere CART 311*) **Alpine Grant**-produced delightful little 105bpm swinger smokily sung in similar style to such fashionable acts as **Animal Nightlife** yet hidden away on the flip of a minor sloppily recorded 0-105bpm party jitterer, "We're Havin' Fun". For f's sake, flip it!

Continues over

T.H.S.

THE HORNE SECTION

THE MOST SOUGHT AFTER IMPORT OF THE SUMMER • NOW RUSH RELEASED DUE TO POPULAR DEMAND

"LADY SHINE (SHINE ON)"

Disco

From page 33

THE TIME: 'Ice Cream Castle' LP (Warner Bros 925 109-1) The group of Prince co-produced freaksters (who once included Jimmy Jam & Terry Lewis) will mean most to ears already attuned to the less rocky Prince sound, as on the rap-127-129-132bpm 'The Bird' (lovingly rooted in the early '60s dance craze), 119-0bpm 'Jungle Love', 0-120-0bpm 'My Drawers', (0-116)½-0bpm 'Ice Cream Castles', but soul fans should enjoy the again non-airplay slow sensuously weaving 64-73-75½-0bpm 'If The Kid Can't Make You Come' (and hear also the drifting conversational mood piece 'Chili Sauce').

RICHARD JON SMITH: 'Dance With Me' (Jive JIVE 769) Low key quietly plopping 99/49½bpm semi-smooth revival of the oft-recorded Orleans oldie, kinda classy with jazzy sax and lush harmonies (Lo-NRG lurching 112bpm 'Jump For You' flip).

TINA TURNER: 'What's Love Got To Do With It' (Capitol 12CL 334) Discovered late in the day on remixed 12in (with a long undanceable intro), the slinky 97bpm pop smash deserves more soul support as the lady's in superb subtle voice (OK, no jokes about it being Bonnie Tyler's!).

MICHAEL JACKSON: 'Girl You're So Together' (Motown TMGT 1355) Naggily familiar and obviously dated 98bpm pop jiggler with cloying lyrics, so short that on 12in it's joined by the inconsistent c76bpm 'Touch The One You Love', flipped by his classic 68/34-0bpm 'Ben' (a love song to a rat!) and plaintive 77-75-0bpm contemporary cover of Bill Withers' 'Ain't No Sunshine' — a smart move, that.

THE LATEST: 'Starting Over' (Souled Out SOULED 1-T, via 01-866 3787) Quietly satisfying somewhat dated by pleasant guy and gal wailed steadily rolling 113bpm bomb bomb bomber with synth twiddles and a rap out of the break (inst flip), a slow burner while on import.

DAN HARTMAN: 'I Can Dream About You' (MCA MCAT 895) From the 'Blade Runner'-ish upcoming 'Streets Of Fire' flick, this cool clear 112½bpm tapper follows the Hall & Oates format, blue-eyed pop AOR, nice of its type.

KID CREOLE & THE COCONUTS: 'My Male Curiosity' (Virgin VS690-12) Remixed from the 'Against All Odds' soundtrack (hence temporary label change), this jittery tunefully swaying 115bpm little tripper is pretty typical and could work with Phil Fearon for pop crowds, but haven't they rather blown it here now? To counteract this,

NIGHTCLUB

POP JOX are playing: 1 (2) Pointer Sisters, 2 (1) Frankie GTH 'TT/W', 3 (3) Ollie & Jerry, 4 (4) Melle Mel 'WL', 5 (7) Phil Fearon, 6 (15) Shakatak, 7 (11) Divine, 8 (9) Prince, 9 (5) Sister Sledge 'TOY', 10 (6) Change 'COH', 11 (13) Brass Construction 'P', 12 (36) Windjammer, 13 (8) Frankie GTH 'R', 14 (26) Tina Turner, 15 (16) Shannon, 16 (58) Arrow, 17 (10) Evelyn Thomas, 18 (12) Wham!, 19 (18) Fatback, 20 (24) Womack & Womack 'Baby', 21 (17) Nik Kershaw, 22 (60) Patti Austin 'ROTS', 23 (32) Bob Marley, 24 (-) Sivuca, 25 (14) Bronski Beat, 26 (28) Band Of Gold, 27 (25) Tzizik, 28 (27) Roni Griffith, 29 (50) Melle Mel 'BS', 30 (-) M. M., 31 (29) Eartha Kitt, 32 (22) Bobby Womack, 33 (51) Yvonne Gage 'LOMD', 34 (-) Neil, 35 (-) Harold Melvin, 36 (-) Patto, 37 (33) Patrice Rushen, 38 (-) Heroes, 39 (23) Yvonne Gage 'HH', 40 (19) Lionel Richie, 41 (39) MegaChics, 42 (37) LJ Reynolds, 43 (-) Konk, 44 (-) Blancmange, 45 (55) Hazell Dean 'WID', 46 (57) Laura Branigan 'SC', 47 (-) Sister Sledge 'Lost In Music', 48 (-) Change 'YAMM', 49 (-) Sundance, 50 (40) Detroit Spinners.

Hi-NRG BREAKERS: Phyllis Nelson 'Somewhere In The City' (Carrere), C. Shore 'Once Is Not Enough' (US Oh My!), Prince 'When Doves Cry' (Warner Bros), Norma Lewis 'Maybe This Time (Re-mix)' (ERC), Eddy & The Soul Band 'Shaft' (Dutch Philips).

Island have a 3-track 12in of the 99bpm 'Don't Take My Coconuts' (Island 12IS 190), 103bpm 'If You Wanna Be Happy' and 103bpm 'Going Places (Remix)', all sounding equally passé.

ARTHUR BAKER: 'Breaker's Revenge' (US Atlantic 0-86931) From 'Beat Street', the angrily busy c120bpm hip hop jitterer egged on by James Brown-ish yelps is now on 12in flipped by a really exciting dub and an instrumental 'Jazzy Breakdown', with emphasised doodling piano amidst the fierce beats.

JUICY: 'Beat Street Strut' (US Atlantic 0-86943) Due here next week (A9655T), the Deodato-produced and played friskily bounding fluid 122½bpm strutting simple chanter from 'Beat Street' has been usefully opened up by remixer David (son of Harry?) Belafonte, with an instrumental flip emphasising the bass line.

SPECIAL REQUEST: 'Take It To The Max' (US Tommy Boy TB 844) Fast though unenergetic skittering 128bpm electro with a noise like a giant clomping about upstairs, chix 'n chaps squeakily chanting the catchy Vocal, trumpet tootling the Latin Hip Hop Mix, but it's the longer dubwise Bugger Mix that's getting most specialist action!

SYNCBEAT: 'Music' (Streetwave MKHAN 18) Greg Wilson-remixed commendably tuneful 119½-118½bpm electro instrumental with background afro-ish chanting and a cut-up "diabolical sound" break on the Dance Mix (plainer 120bpm Original Mix and 'More Music').

TRIPLE BEAT ALLIANCE: 'Street People (Of London Town)' (Fresh N'Bad Records FNB 1T) Simple little beat box based 112bpm hip hop judderer intermittently plugging such London DJs as George Power in so odd a Cockney accent it's almost phonetic (dub flip). I can imagine those not mentioned are unlikely to buy it!

REATHLE BEAN & THE DOONESBURY BREAK CREW: 'Rap Master Ronnie' (US Silver Screen Records SSR 115) Out a while but hard to find, this follows a long tradition with a clever impersonation of Ronnie & Nancy Reagan attempting to rap in a mildly funny 101bpm hip hop context, getting everything wrong. Best for listening, it's Senator Bobby updated!

WEST STREET MOB: 'I Can't Stop' (Sugarhill SHL 135) While we await 'Mosquito', this violently scratched and bumped 119bpm "party" rapper (inst flip) makes a useful lyrical follow-on from Ollie & Jerry.

WILLEDEN DODGERS: 'Gunsmoke Breakout' (Jive Electro JIVE T 67) Jive's in-house producer/engineer duo Pete 'Q' Harris & Nigel Green mix up Andean flute, spaghetti western whistling, afro chanting and the kitchen sink in a busily jittering 120bpm instrumental aimed at the Break Machine market (in 2 Mixes).

ROGER: 'In The Mix' (Warner Bros W0236T) Usual zapp 'n yowl vocoder noises set to an empty 0-127bpm tempo that'll work with Prince and sounds like fun, but unless break dancers dig it could be too fast for funk fans here (edit flip).

RUN-D.M.C.: 'Rock Box' (Fourth & Broadway 12BRW 8) The rapping hip hop crew get accompanied by Van Halen-type rock guitar — fine, but the plodding 100bpm beat just isn't exciting enough (two different dubs).

BILL LASWELL: 'Worksong' (Dutch Magadis MEGA 128332) Bassily burbling 95½bpm instrumental meanderer with fruity brass — it's "real music" with a jazzy slant, ultimately hypnotic and more for head nodders than dancers, distributed here now by Rough Trade.

LIGHTNIN' ROD with JIMI HENDRIX: 'Doriella Du Fontaine' (Celluloid CART 332) You may have read about, even heard, the Last Poets who pioneered protest street rap 15 or so years ago — well, from 1968, this previously unreleased now Bill Laswell-remixed 103-100-0-100bpm story song teams their vocalist Jalal with the drums/organ or Buddy Miles and guitar/bass of none other than Jimi Hendrix! While the result may not be hip hop by modern standards, it's a fascinating precursor of P'funk (inst flip).

SUGAR HILL GANG: 'Livin' In The Fast Lane' (Sugarhill SHL 134) Jiggly buoyant 110bpm rap with partying chix on the chorus, nothing different (inst flip).

BROKEN GLASS: 'Style Of The Street' (Steetwave MKHAN 17) Mancunian rappers over busy 123bpm electro beats, even busier 121bpm Original Mix, 119½bpm 'Streetbeat' dub, freaky 124bpm 'Streetstyle', remixed by New York's Craig Bevan after Merseyside's Greg Wilson had had a go.

FOUR CORNERS OF THE EARTH: 'Fresh Cut' (Jungle Rhythm SWET 1, via The Cartel) Four treatments of the same pretty tedious instrumental 110½bpm scratcher, UK originated

with Mastermind evidently involved. How about some tune too?

FOREVEREATION: 'B.E.D. '34' (Streetwave MKHAN 19) Greg Wilson-remixed very thin sounding 113bpm hip hop with freakily cut scraps of dialogue, paired with the equally thin 124bpm 'U People' and flipped by their Original Mixes.

JONZUN CREW: 'Time Is Running Out' (US Tommy Boy TB 845) Hip hop meets Prince in a jittery fast c126bpm lurcher (in three mixes).

FEATURING SEXY LADY: 'Beef Box' (US 4-Sight Records 1-84-FS-1) Fast spacey c130bpm electro jitters with topical guy/gal rap, good of its type (inst/scratch dub flip).

I.R.T. (Interboro Rhythm Team): 'Made In The U.S.A. (American XTC)' (US RCA Victor PW-13852) More juddering c115bpm hip hop, powerfully mixed like — but less inspired than — 'Watch The Closing Doors' (edit/dub flip).

MIDWAY: 'Set It Out' (US Personal P49811) Powerfully jittering c119½bpm electro backbeater with vocal in D Train/Hot Streak style (in 5 versions!).

THE MICHAEL ZAGER BAND: 'Shot In The Dark' (US Mosaic 429 05046) Pleasant enough bumbling c119bpm bouncer with a "one shot — that's all it took" refrain but little that really cuts through (breakdown mix/acappella flip).

SUNDANCE: 'Montego Bay/Montego Suite' (Passion PASH 1231) Bobby Bloom's jolly oldie updated — no, backdated to a chugging 0-115bpm Boney M formula that pop jox predictably like.

SECOND IMAGE: 'Sing And Shout' (MCA MCAT 882) Over-produced (by Christopher Heaton) ponderous and far from compulsive 114½bpm judderer desperately trying to sound like a heavy duty dancer (114bpm inst flip).

RAY PARKER JR: 'Ghostbusters' (US Arista AS1-9212) US smash theme from the Dan Aykroyd/Bill Murray/Sigourney Weaver film, though oddly not that strong a song, it's a perkily chugging 0-114½bpm strutter on 7in only (inst flip) in the Prince-ish rock-funk grey crossover style, reminiscent at times of Sweet's 'Blockbuster'!

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (fr/c for fade/resonant/cold ends) — Queen 0-82-0-83½-Of, Hazell Dean 131f, Rod Stewart 126f, Tracey Ullman 123/61½f, Paul Hardcastle 0-116f, Sivuca 183-190-191f, Shriekback 118-119f, The Colourfield 116-117-118-Or, M+M 120½f, Captain Sensible (0-) 135½f, Arrow 120c... and, jumping the gun with a foregone conclusion, George Michael 76½f!

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DIS-A-PIA-ING-ACT

"DIS IS my wife," says a wizened American behind a pair of checked slacks. "Dat's a great video," say two more wizened Americans as they discuss the current state of the pop promo.

"Dat's a mighty fine spread of food and drink," say I; so I take a seat and watch the Pia Zadora press conference.

Pia has brought her designer leather trousers and 'hi how ya doin's' along to London to promote three mighty artistic productions; a single with Jermaine Jackson, 'When The Rain Begins To Fall', an album with the Royal Philharmonic Orchestra and a crazy youth film, 'The Voyage Of The Rock Aliens'.

Small, and amazingly still very slim though four months pregnant, Pia wanders round little clusters of Fleet Street hacks delivering the wisdom on imminent motherhood, Jermaine Jackson and the British bobby.

While I tackle my tenth king size prawn, a man in a habana cigar goes over and turns the video machine on. And there's Pia roaring around on a motorcycle as she duets with Jermaine on 'When The Rain Begins To Fall'.

"I was falling off the motorbike and I didn't even know I was pregnant," she says and then goes on to extol the virtues of vid

director Bob 'Beat It' Giraldi, while old men with American Express cards murmur 'great video'.

Actually the video is no great shakes — sorta Roman gladiators on 500cc motorbikes — but Pia's new film 'The Voyage Of The Rock Aliens' is a right hoot.

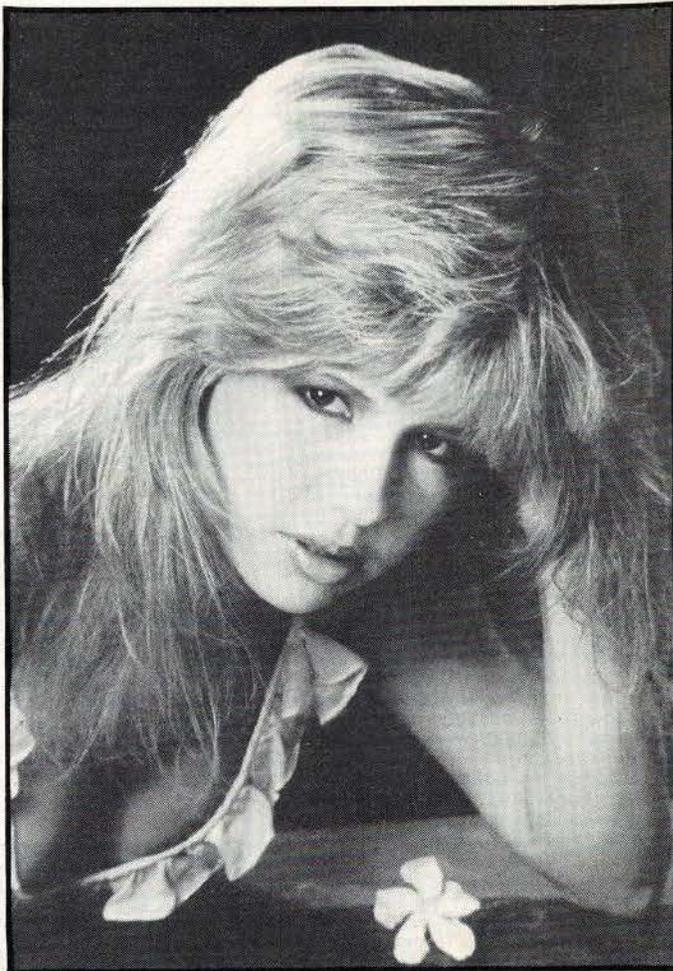
A cross between a Fifties youth flick, a Fifties sci-fi 'B' film and 'Star Wars' on a budget, 'The Voyage Of The Rock Aliens' is the most ludicrous reel of celluloid that ever crept out of the trashcan.

Pia is a stagestruck singer, her hunky boyfriend is leader of the local band but won't let her sing with them... and the 'Rock Aliens'? They orbit the earth in a spaceship built like a Flying V guitar and in spacesuits that make them dead ringers for the Gary Numan band.

And the story, well shucks, you don't want to know about that... just get along to the one and nines... this will pop your corn.

... And the London Philharmonic Orchestra? Well Pia's doing an album of old standards with a 96 piece orchestra, a bunch of jazz musicians and her own sweet voice. Sounds ridiculous? Well, not to her management, they confidently expect the album to break Pia into the all round entertainer category. Just Zadorable.

Jim Reid



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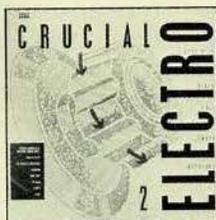
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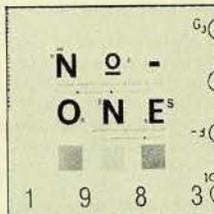
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AFTER YOU'VE been on the road for nine months playing to three million people across the world, it's good to get away from it all. Ozzy Osbourne has hired a villa for the summer in picturesque Antibes, down in the South of France.

"It's just like Beverly Hills, but I don't go down to the beach very often," he says. "It's like Blackpool down there. Unless you're up at the crack of dawn to stake your claim, you might as well forget it."

"But the women walking around on the sand are really something. My God, I've seen some wonderful sights. I go out with my binoculars quite a bit."

"It's very expensive staying here. The people here pretend they don't understand English, but when it comes to money they're well sussed. Christ, when I saw the prices here. I thought I'd be better off in Britain being milked for tax. I try not to go to the tourist areas where the real rip-offs are. I like to sit in quiet bars up in the hills."

"A lot of people know me around here. I don't want to spend all my time sitting on a beach signing autographs. I want to try and forget the business for a bit. Just sit by the pool and wander around."

Not that Ozzy would ever find it easy to blend into the background with the lurid tattoos all over his body and bright red singlet and shorts. This afternoon he's enjoying himself by sitting in his favourite bar a few minutes drive from the villa. He sinks glasses of Pernod like some people drink orange juice and washes it all down with a beer or three.

"If I'm not back by seven each evening, Sharon my wife smacks me around the head and asks where I've been. We've had some furious rows throwing the cutlery and plates all over the place. It's all good fun really though. It helps to relieve the tension."

Ozzy's going to be on time tonight though. Pete the chauffeur gives him a lift back to the holiday home in the Mercedes. What a lovely place it is. Pleasant rooms look over an immaculately kept garden shaded by trees and kept cool by sea breezes.

"I never saw the ocean until I was 14," continues Ozzy. "I came from a family of six so we were always poor. My parents did the best they could, but with all those mouths to feed it was hard. My mum's coming over from England to see us. We're going to give her a great time."

"I enjoy it here, but I can hardly wait to get back home. My wife has bought a house in Hampstead which I haven't even seen yet. We used to live in Stafford where I'm from, but it's out in the wilds so it's difficult to travel anywhere."

"By the way, don't drink the water here, it's awful, if you take a swig you get the shits for weeks!"

"There's a lot of thieving going on down here as well. People stay too long, run out of money and turn to burglary for a living. I've got a neat little toy I keep under the bed and if anybody comes in they get it between the eyes. I think that if anybody comes into your place uninvited, you have the right to deal with them."

OZZY'S ON holiday with his wife and manager Sharon and their baby daughter Aimée. Ozzy's going to be a dad again in about ten weeks.

"One of my greatest ambitions is for my kids to go to university and get a degree. To have the chance that I never had. When I was younger I was in prison for three months. I had a lot of fines that kept on mounting up and they locked me away. Some of the sights I saw there I'll never forget. Everybody should have a proper education and be taught self respect so they stay clean."

Elton John is staying just down the road from Ozzy, on holiday with Renata in San Tropez, and Ozzy's planning a get together. Wham! are also nearby recording their album. But Ozzy's going to give them a miss.

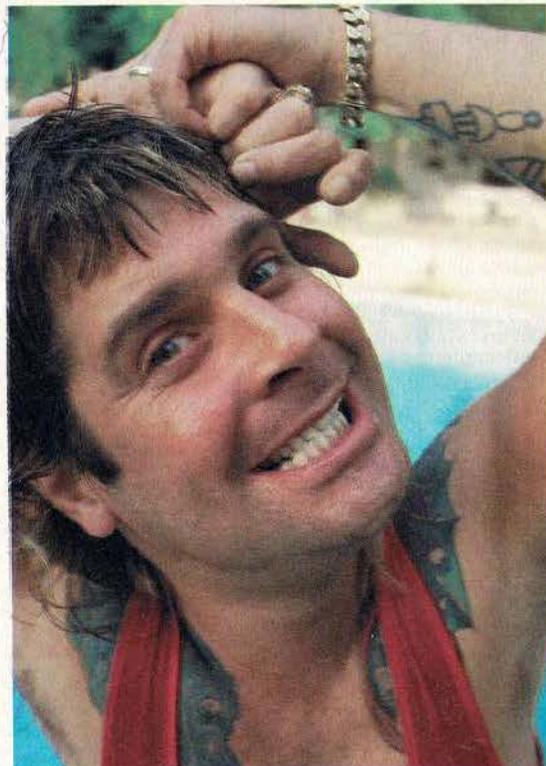
"Elton's voice is absolutely fantastic. He sings for hours and it just never cracks up. He told me he drinks a mixture of wine, vinegar and honey. I tried it myself but it just made me puke up."

In the afternoons up at the villa, Ozzy likes to relax with Duran Duran and Billy Idol blasting out of the stereo.

"Billy Idol's got a great voice and he's a great talent, there's so much power in him. His album is one of the best I've heard in a long time. I really rate Duran too. That single 'Reflex' is great and the video is superb. They're much better than Spandau. I reckon Spandau are well and truly ****d but I see Duran going on for 15 years."

OZZY SAYS he's proud that his single 'So Tired' did so well, but he's bitter that it didn't go even higher. He reckons there's a great prejudice against heavy metal music.

"Radio stations are run by old men who think that heavy metal is just for clods. But it's become a respectable art now. It should take its rightful place alongside country and western music or whatever. It's a shame that some people are still determined to piss all over it. With more airplay I could have been number one. I could have a bit of honour in my own country. I'm proud to be an



MAD DOGS & ENGLISHMEN

By Robin Smith

Englishman.

"Some people said I was crazy doing a ballad but I've done them before. I'm a sensitive emotional person and I like that side of my character to show through."

Ozzy doesn't know what his next single is likely to be, but hopefully he'll have a little something out for Donington. Ozzy will be flying in and out pretty sharpish to avoid the tax man.

Ozzy's also off to South America to play a massive 10 day festival in Rio De Janiero where Queen are also appearing. He'll also be making his debut in Puerto Rico.

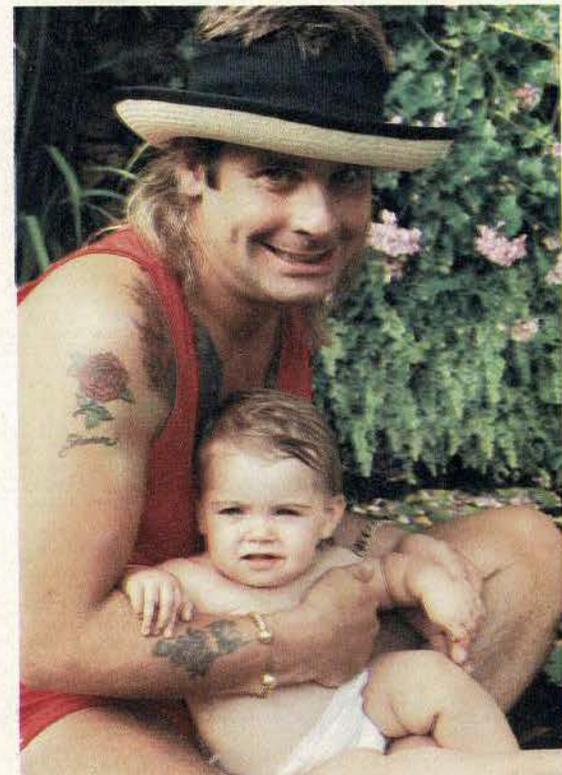
It's a place so wild that bands go on protected from audiences by wire mesh in front of the stage. Puerto Rican fans have the charming habit of throwing knives and bottles at the stage or anything else that comes to hand.

"I think I'm really going to enjoy it down there," says Ozzy. "They're my kind of people, absolutely crazy!"

When he gets enough time, Ozzy says that he's planning to write all his exploits in a book. Since his career has now spanned over 13 years, there should be plenty to write about.

"It will have everything about me. To sell a book today it seems that you've got to have lots of sex and drugs but mine won't be a fantasy. I've done and tried just about everything."

"I won't be afraid to name names either because there's such a lot of shit in this business. When I write the book I'll do it properly. There'll be lots of red faces and lots of writs flying around."



OZZY with daughter Aimée



Pics by Joe Shutter



FLOCK OF SEAGULLS: money squawks

IF YOU want to see A Flock Of Seagulls flying around Britain again, buy lots of copies of their new single 'The More You Love'.

"The sooner we get a top twenty hit, the sooner we'll be here," says singer Mike Score. "Frankly, it's not good economic sense to tour Britain because it costs so much. If the single turns into something we can promote really strongly, we'll back it as soon as we can."

And their tour should be something to look forward to. The band have just finished designing their new stage set and it's being built in America. The centre piece is a huge letter A surrounded by huge projection screens and elaborate lighting. The band are off to rehearse with it in Philadelphia, and they're as excited as kids with new toys.

"In Britain you sell a quarter of a million and in America you sell a million, so it makes good economic sense to go there," continues Mike. "I'm not just in this business for the money, but I can't deny that it's important."

"I saw an interview with the Police's manager Miles Copeland," says drummer Ali Score. "He said that rock groups become like small businesses. You have to take care of your finances in order to survive, or you just go under."

AFTER TWO years of being almost constantly on the road, AFOS have put enough by to take a break, and that's why we haven't heard from them for quite some time.

"We just sat on the beach collecting our thoughts," says Mike. "I think we're the sort of band who don't have to be in the public eye all the time. Look at Slade. They

Gulls just want to have fun

By Robin Smith

disappeared for five years and then came steaming back. That's the way to do it."

After the hols, AFOS recorded their forthcoming album 'The Story Of A Young Heart' out in a country studio.

"The single is about having time to reflect on emotions and the album is a kind of concept," says Mike. "Everybody has a young heart with hopes and expectations."

"The album is like the chapters of a book, interesting snippets from somebody's life," chips in Ali.

"I think there's been a return to traditional songwriting," continues Mike. "I like the sort of songs that provoke an emotional response. I'm sure that's why 'Wishing' was such a great success, it touched people."

AFOS SAY they're trying to tone down the science fiction influences which inspired some of their earlier work. But ever since they spotted a UFO near Southport they still scour the skies, particularly on these clear summer nights. The UFO swept overhead while they were driving through a lonely forest and it glowed brightly for a few moments before disappearing.

"Apparently it happens quite often in that region," says Ali. "A friend of ours who's into UFOs says they see them all the time up there. They fly in from the coast and go there because it's a forested area and there aren't many people."

AFOS have been brought down to earth with the thought of how much work they've got to do. They'll be playing America, Japan, and Australia, and hope to slot in some British dates in between. They also want to do the soundtrack for a musical, but so far nobody has come up with any offers.

One thing Mike won't have to worry about during AFOS' hectic schedule is coping with his eccentric hairstyle. He's grown it out and sports rakish locks now.

"It was costing me a fortune in hairspray but it was very effective and everybody talked about it," he says.

"I just wanted a change. After all Bowie wouldn't have survived if he had looked like Ziggy Stardust all the time, so I just wanted to look different as well.

"I'm into looking like a rock and roll star now, not like somebody from outer space."

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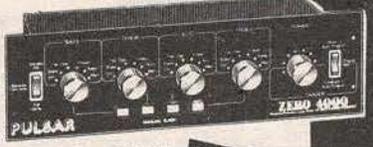
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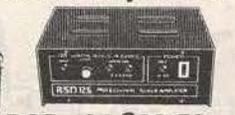


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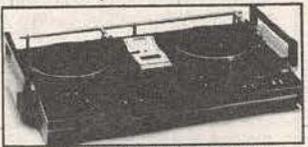
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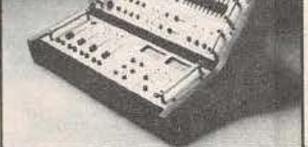
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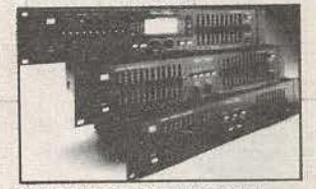


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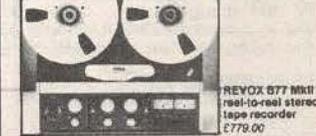
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ACROSS

- 1 Condition you'll find the Jacksons in (5,2,5)
- 5 Label or airline (6)
- 9 Friend of the Art Company (7)
- 10 Request from Gary Glitter (5,2,2)
- 12 & 31 across Deniece can be heard singing this in Flashdance (4,4,2,3,3,3)
- 15 U2's favourite month (7)
- 17 Suzi Quatro's demon from '73 (7)
- 20 Alison's bringing back romance (4,12)
- 22 Status Quo wanted to break them in 1974 (5)
- 26 Wishful Thinking took them into the charts (5,6)
- 27 Wham's guns go for it (5)
- 29 See 18 down
- 30 Politti group (7)
- 31 See 12 across
- 33 Sounds as if we'll get no more from Genesis (5,3)
- 34 Nik Kershaw label (1,1,1)
- 39 It's guarded by Roger Taylor (7,8)
- 40 See 8 down

19 Dire Straits caught in the act (7)

- 21 A group of seagulls (5)
- 23 In 1967 they could be found in Itchycoo Park (5,5)
- 24 & 36 down Papa had a brand new one (3,3)
- 25 Diana's latest partner (5)
- 28 Singer of 20 across (5)
- 32 No sax can give you this heavy metal group (5)
- 35 Along with Keith and Greg he made up ELP (4)
- 36 See 24 down
- 37 & 38 down Good times had by Kool and the Gang (3,3)
- 38 See 37 down

LAST WEEK'S SOLUTION

ACROSS: 1 'Down On The Street', 8 'Sweet Somebody', 10 Stones, 11 Deep Purple, 13 'I Won't Let The Sun Go', 16 Yes, 17 'Down On Me', 19 Lido, 20 Borrowed Time, 23 Annie, 24 Bluebells, 27 Koo, 28 Bronski, 29 Irene Cara, 30 Gage, 31 Too Late.

DOWN: 1 Discovery, 2 'When Doves Cry', 3 'On The Wings Of Love', 4 Thompson, 5 Red, 6 Spandau Ballet, 7 Tossing and Turning, 9 ZTT, 12 Sting, 14 Low, 15 Evelyn Thomas, 18 Pete Dinklage, 20 Breakout, 21 The Model, 22 Melle Mel, 25 Do I Do, 26 F beat.

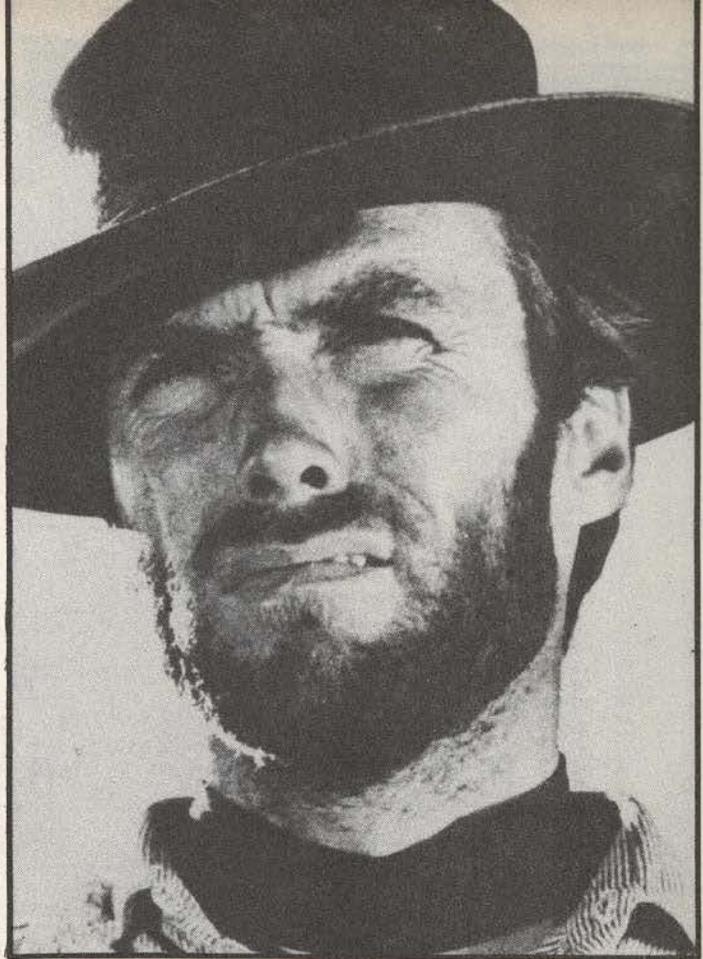
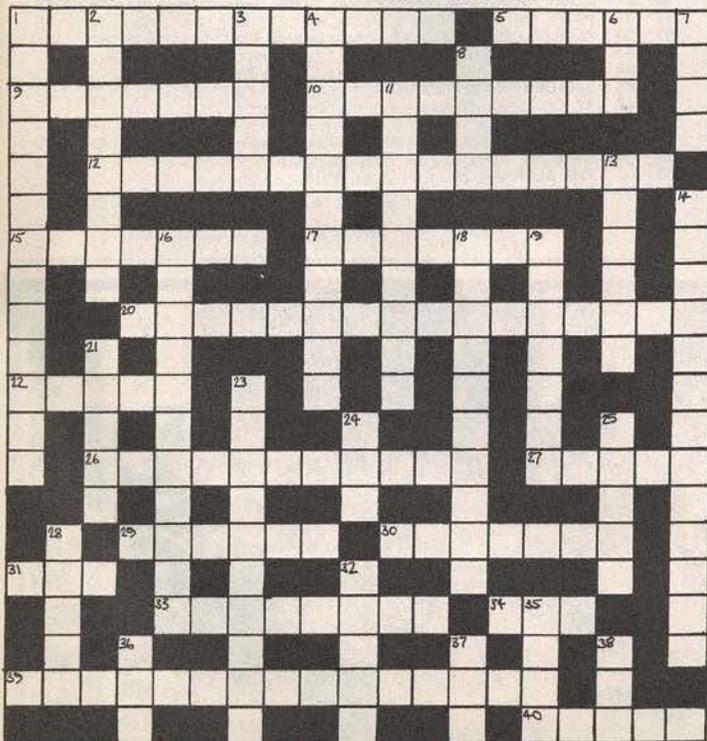
DOWN

- 1 Relation of the Thompson Twins (6,2,5)
- 2 Sung by Green (8)
- 3 Queen film soundtrack (5)
- 4 Played by Howard Jones (4,3,4)
- 6 Band or empty space (3)
- 7 Wet footed singer (4)
- 8 & 40 across Orchestra leader found on Video (4,5)
- 11 Sometime partner of Crosby, Stills and Nash (4,5)
- 13 Rockit man (6)
- 14 What Sister Sledge are doing (8,2,3)
- 16 Smalltown boys (7,4)
- 18 & 29 across Reason for The Fun Boy Three's silence (3,4,3,6)

Gary Glitter comp winners

Mr Marcus Paredes, St Albans, Herts; Moira Leckie, Marchburn, Prestwick; Melanie Norman, Barnstaple, Devon; G Rowe, Aylesbury, Bucks; Mr Angus Anderson, Glasgow; Mr P Hird, Milton Keynes; Mr P Donnelly, Harold Hill, Essex; Mr Waylan Honour, Headington, Oxford; S Clay, Hollingwood, Chesterfield; Mr Nigel Aldridge, London W14 0DY; J O Peters, London SW9; Ms K Kendall, Selly Park, Birmingham; Mr Carl Surry, Whetstone, London N20; Mr Andy Chamberlain, Winchmore Hill, London; Yvette Sampson, Hillsborough, Sheffield; G Stevens, Swindon, Wilts; D Martin, Redruth, Cornwall; B Keenan, Dorchester, Dorset; Mr Dean Stocks, Broadstairs, Kent; Mr R Bennett, Abingdon, Oxon; Ms Julia Brockwell, West Ealing, London W13; Mr S D Thomas, London SW2; Mr Tony Clowsley, Watford, Herts; S R Platt, Epsom, Surrey; K Weller, London SE19.

ANSWERS: 1)a) 'Rock & Roll (Parts 1 & 2)', 2)a) Glitter Band, 3)a) true.



MEET THE man with no name. You can call him Clint Eastwood. The title theme to one of his films hit number one in 1968. Can you name the film and the orchestra leader to start our cowboys and indians quiz?

TRIVIA QUIZ

- 1 'Apache' and 'Geronimo' were hits for which group?
- 2 Which US rock band taking their name from a red indian tribe had a hit with 'Dry County'?
- 3 'Wig-Wam Bam' was a hit for which Seventies band?
- 4 Who had a hit this year with 'Miranda'?
- 5 Who had a hit with 'Indian Reservation' in 1970?
- 6 Which Iron Maiden hit was about the plight of red indians in the past?
- 7 Which red indian singer had a hit with the theme from 'Soldier Blue'?
- 8 Which rock and roll artist claimed he was a gun slinger?
- 9 Who sang about a rhinestone cowboy?
- 10 Who claimed 'John Wayne Is Big Leggy'?
- 11 Which two cats have had a chart hit with 'I Shot The Sheriff'?
- 12 Who found it hard to be a cowboy in Rochdale?
- 13 From which film did Nilsson's hit 'Everybody's Talkin'' originate?
- 14 Who partners Clint Eastwood the reggae singer?
- 15 'Dream Of The West' was a hit this year for which group?
- 16 From which ELO album does the song 'Wild West Hero' originate?
- 17 Who had a top five hit with 'Standing In The Road'?
- 18 Who had a hit in the Sixties with 'Little Arrows'?
- 19 'My Last Night With You' and 'A Touch Too Much' were the only hits by which group?
- 20 Who sang about a poison arrow in 1982?
- 21 Which group sang about a cowboy called 'Rocky Racoon'?
- 22 'Taxi' was hit this year for which US artist?
- 23 Which Elton John album was a celebration of the days of the 'Wild West'?
- 24 Which sensation seeking group of the Seventies recorded a song called 'Tomahawk Kid'?
- 25 Who accompanied Malcolm McLaren on his 1982 hit 'Buffalo Gals'?

ANSWERS

1 The Shadows, 2 Blackfoot, 3 Sweet, 4 Indians In Moscow, 5 Don Fardon, 6 Run To The Hills, 7 Buffy St Marie, 8 Bo Diddley, 9 Glen Campbell, 10 Hayes Fantazee, 11 Eric Clapton & Light Of The World, 12 Mike Harding, 13 Midnight Cowboy, 14 General Saint, 15 Yip Yip Coyote, 16 Out Of The Blue, 17 Blackfoot Sue, 18 Leapy Lee, 19 Arrows, 20 ABC, 21 The Beatles, 22 J Blackfoot, 23 'Tumbleweed Connection', 24 Sensational Alex Harvey Band, 25 World's Famous Supreme Team.

US Singles

- 1 1 WHEN DOVES CRY, Prince, Warner Brothers
- 2 2 GHOSTBUSTERS, Ray Parker Jr., Arista
- 3 4 STATE OF SHOCK, Jacksons/Mick Jagger, Epic
- 4 3 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 5 9 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 6 6 INFATUATION, Rod Stewart, Warner Brothers
- 7 7 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 8 15 STUCK ON YOU, Lionel Richie, Motown
- 9 11 BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 10 13 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 11 5 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 12 8 LEGGS, ZZ Top, Warner Brothers
- 13 10 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 14 14 DOCTOR! DOCTOR!, Thompson Twins, Arista
- 15 18 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 16 20 PANAMA, Van Halen, Warner Brothers
- 17 19 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 18 12 ALMOST PARADISE, Reno/Wilson, Columbia/CBS
- 19 23 ROUND AND ROUND, Ratt, Atlantic
- 20 16 MAGIC, The Cars, Elektra
- 21 17 SELF CONTROL, Laura Branigan, Atlantic
- 22 22 I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins, Columbia/CBS
- 23 29 MISSING YOU, John Waite, EMI-America
- 24 25 SHE'S MINE, Steve Perry, Columbia/CBS
- 25 30 SEXY GIRL, Glenn Frey, MCA
- 26 32 ROCK ME TONITE, Billy Squier, Capitol
- 27 26 ROMANCING THE STONE, Eddy Grant, Portrait
- 28 34 LIGHTS OUT, Peter Wolf, EMI-America
- 29 35 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 30 31 ALIBIS, Sergio Mendes, A&M
- 31 36 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 32 33 TURN TO YOU, Go-Go's, IRS
- 33 37 THE WARRIOR, Scandal with Patti Smith, Asylum
- 34 39 SHE BOP, Cyndi Lauper, Portrait
- 35 21 THE REFLEX, Duran Duran, Capitol
- 36 42 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia/CBS
- 37 44 DYNAMITE, Jermaine Jackson, Arista
- 38 38 10-9-8, Face To Face, Epic
- 39 41 LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia/CBS
- 40 45 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 41 24 DANCE HALL DAYS, Wang Chung, Geffen
- 42 47 MY, OH MY, Slade, CBS Associated
- 43 55 CRUEL SUMMER, Bananarama, London
- 44 49 RIGHT BY YOUR SIDE, Eurythmics, RCA
- 45 — LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 46 46 HOLD ME, Teddy Pendergrass with Whitney Houston, Asylum
- 47 51 17, Rick James, Gordy
- 48 48 TWO SIDES OF LOVE, Sammy Hagar, Geffen
- 49 27 THE HEART OF ROCK 'N' ROLL, Huey Lewis And The News, Chrysalis
- 50 28 NO WAY OUT, Jefferson Starship, Grunt
- 51 — DRIVE, The Cars, Elektra
- 52 40 BOYS (DO FALL IN LOVE), Robin Gibb, Mirage
- 53 58 HIGH ON EMOTION, Chris De Burgh, A&M
- 54 43 THE FIRST DAY OF SUMMER, Tony Carey, MCA
- 55 68 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 56 52 BORDERLINE, Madonna, Sire
- 57 80 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 58 70 GO INSANE, Lindsey Buckingham, Elektra
- 59 53 TIME AFTER TIME, Cyndi Lauper, Portrait
- 60 66 HAPPY ENDING, Joe Jackson, A&M

- 78 83 THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions, Columbia
- 80 85 YOU WERE MADE FOR ME, Irene Cara, Geffen/Network
- 82 86 I SEND A MESSAGE, Inxs, Atco
- 83 — WHAT THE BIG GIRLS DO, Van Stephenson, MCA
- 85 90 STRAIGHT FROM THE HEART, Coyote Sisters, Morocco
- 86 — CLEANIN' UP THE TOWN, Bus Boys, Arista
- 87 — I'M SO EXCITED, Pointer Sisters, Planet
- 88 — BEAT STREET, Grandmaster Melle Mel and the Furious Five, Atlantic
- 94 — SHE LOVES MY CAR, Ronnie Milsap, RCA

Compiled by Billboard

US Albums

- 1 2 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 1 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 3 SPORTS, Huey Lewis And The News, Chrysalis
- 4 7 VICTORY, Jacksons, Epic
- 5 5 CAN'T SLOW DOWN, Lionel Richie, Motown
- 6 4 HEARTBEAT CITY, The Cars, Elektra
- 7 11 OUT OF THE CELLAR, Ratt, Atlantic
- 8 19 GHOSTBUSTERS, Soundtrack, Arista
- 9 8 BREAKIN', Soundtrack, Polydor
- 10 10 1984, Van Halen, Warner Bros
- 11 6 REBEL YELL, Billy Idol, Chrysalis
- 12 12 ELIMINATOR, ZZ Top, Warner Brothers
- 13 18 PRIVATE DANCER, Tina Turner, Capitol
- 14 9 FOOTLOOSE, Soundtrack, Columbia/CBS
- 15 15 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 16 16 BREAK OUT, Pointer Sisters, Planet
- 17 13 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 18 14 BEAT STREET, Soundtrack, Atlantic
- 19 17 LOVE AT FIRST STING, Scorpions, Mercury
- 20 21 CAMOUFLAGE, Rod Stewart, Warner Bros
- 21 29 BREAKING HEARTS, Elton John, Geffen
- 22 22 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 23 23 INTO THE GAP, Thompson Twins, Arista
- 24 25 SELF CONTROL, Laura Branigan, Atlantic
- 25 26 MADONNA, Madonna, Sire
- 26 27 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 27 24 STREET TALK, Steve Perry, Columbia/CBS
- 28 28 NUCLEAR FURNITURE, Jefferson Starship, Grunt
- 29 20 THRILLER, Michael Jackson, Epic
- 30 39 THE LAST IN LINE, Dio, Warner Brothers
- 31 41 STAY HUNGRY, Twisted Sister, Atlantic
- 32 33 STREETS OF FIRE, Soundtrack, MCA
- 33 32 JERMAINE JACKSON, Jermaine Jackson, Arista
- 34 36 TALK SHOW, Go-Go's, IRS
- 35 35 GOODBYE CRUEL WORLD, Elvis Costello & The Attractions, Columbia/CBS
- 36 48 NO BRAKES, John Waite, EMI-America
- 37 31 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan & Double Trouble, Epic
- 38 38 LOVE LANGUAGE, Teddy Pendergrass, Asylum
- 39 37 BODY AND SOUL, Joe Jackson, A&M
- 40 40 NOW, Patrice Rushen, Elektra
- 41 30 POINTS ON THE CURVE, Wang Chung, Geffen
- 42 44 SHOUT AT THE DEVIL, Mötley Crüe, Elektra
- 43 34 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 44 43 GRACE UNDER PRESSURE, Rush, Mercury
- 45 42 17, Chicago, Full Moon/Warner Brothers
- 46 56 SLIDE IT IN, Whitesnake, Geffen
- 47 47 STRAIGHT FROM THE HEART, Peabo Bryson, Elektra
- 48 46 UH-HUH, John Cougar Mellencamp, Riva
- 49 — THE ALLNIGHTER, Glen Frey, MCA
- 50 50 BON JOVI, Bon Jovi, Mercury

Compiled by Billboard

Bullets 61-100

- 61 — HARD HABIT TO BREAK, Chicago, Full Moon
- 62 — THE LUCKY ONE, Laura Branigan, Atlantic
- 74 77 IT'S A HARD LIFE, Queen, Mercury

SOUNDS

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Week ending August 4, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



THE MIGHTY WAH!s PETE WYLIE: a film star at last!

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM	ARTIST	RECORD LABEL
1	1	12		LEGEND	Bob Marley and the Wailers	Island ☆
2	2	2		DIAMOND LIFE	Sade	Epic
3	5	6		PRIVATE DANCER	Tina Turner	Capitol
4	3	41		CAN'T SLOW DOWN	Lionel Richie	Motown ☆
5	11	22		THE WORKS	Queen	EMI □
6	6	48		AN INNOCENT MAN	Billy Joel	CBS ☆
7	4	5		PARADE	Spandau Ballet	Chrysalis
8	8	86		THRILLER	Michael Jackson	Epic ☆
9	12	22		HUMAN RACING	Nik Kershaw	MCA □
10	15	14		BREAKOUT	Pointer Sisters	Planet ○
11	16	24		INTO THE GAP	Thompson Twins	Arista ☆
12	7	2		PRIMITIVE	Neil Diamond	CBS
13	9	3		VICTORY	Jacksons	Epic □
14	13	8		BREAKDANCE	Original Soundtrack	Polydor ○
15	14	6		BREAKING HEARTS	Elton John	Rocket □
16	18	6		SHE'S SO UNUSUAL	Cyndi Lauper	Portrait ☆
17	17	8		AMERICAN HEARTBEAT	Various	Epic
18	22	3		PURPLE RAIN	Prince And The Revolution	Warner Bros
19	10	3		THE LAST IN LINE	Dio	Vertigo
20	20	21		HUMAN'S LIB	Howard Jones	WEA ☆
21	24	13		OCEAN RAIN	Echo And The Bunnymen	Korova ○
22	19	18		NOW THAT'S WHAT I CALL MUSIC 2	Various	EMI/Virgin ☆
23	21	5		DISCOVERY	Mike Oldfield	Virgin ○
24	—	1		STARLIGHT EXPRESS	Original Cast	Starlight/PO LNER1
25	36	16		FOOTLOOSE	Original Soundtrack	CBS □
26	25	8		BORN IN THE USA	Bruce Springsteen	CBS
27	28	7		CAMOUFLAGE	Rod Stewart	Warner Bros ○
28	—	1		A WORD TO THE WISE GUY	Wah, Beggars Banquet	BEGA54
29	23	5		BRILLIANT TREES	David Sylvian	Virgin ○
30	32	20		ALCHEMY	Dire Straits	Vertigo □
31	27	5		REWIND (1971-1984)	Rolling Stones	Rolling Stones
32	31	17		LAMENT	Ultravox	Chrysalis ○
33	34	5		BEAT STREET	Original Soundtrack	Atlantic
34	40	56		QUEEN GREATEST HITS	Queen	EMI ☆
35	30	13		JUNK CULTURE	Orchestral Manoeuvres	Virgin ○
36	39	9		FAREWELL MY SUMMER LOVE	Michael Jackson	Motown □
37	29	12		HYSTERIA	Human League	Virgin □
38	29	12		BACKTRACKIN'	Eric Clapton	Starblend
39	45	36		SEVEN AND THE RAGGED TIGER	Duran Duran	EMI ☆
40	26	5		GOODBYE CRUEL WORLD	Elvis Costello	F Beat
41	42	54		NO PARLEZ	Paul Young	CBS ☆
42	50	11		MANGE TOUT	Blancmange	London
43	47	9		LOST BOYS	Flying Pickets	10 Records
44	44	20		CAFE BLEU	Style Council	Polydor □
45	38	289		BAT OUT OF HELL	Meat Loaf	Epic/Cleveland ☆
46	70	11		FANTASTIC	Wham	Innervision ☆
47	60	42		COLOUR BY NUMBERS	Culture Club	Virgin ☆
48	37	11		THEN CAME ROCK 'N' ROLL	Various	EMI □
49	55	2		BREAKDANCE—YOU CAN DO IT	Various	K-Tel
50	43	8		EDEN	Everything But The Girl	Blanco Y Negro
51	41	7		GREATEST MESSAGES	Grandmaster Flash & Furious Five	Sugarhill
52	53	36		UNDER A BLOOD RED SKY	U2	Island ☆
53	62	23		THE SMITHS	The Smiths	Rough Trade
54	52	61		TOO LOW FOR ZERO	Elton John	Rocket ☆
55	35	4		MINUTES	Eddie Brooks	A&M
56	63	35		NOW THAT'S WHAT I CALL MUSIC	Various	EMI/Virgin ☆
57	51	11		HUNGRY FOR HITS	Various	K-Tel □
58	69	12		CHANGE OF HEART	Change	WEA
59	49	3		WIPEOUT — 20 INSTRUMENTAL GREATS	Various	Impression
60	65	38		OFF THE WALL	Michael Jackson	Epic ☆
61	46	4		20 ORIGINAL GREATS	Cliff Richard And The Shadows	EMI
62	80	17		GREATEST HITS	Marvin Gaye	Telstar □
63	—	1		RIO	Duran Duran	EMI EMC3411 ☆
64	54	9		BREAK MACHINE	Break Machine	Record Shack
65	78	5		GENESIS	Genesis	Charisma ☆
66	82	5		ELIMINATOR	ZZ Top	Warner Bros ○
67	67	37		TOUCH	Eurythmics	RCA ☆
68	61	13		MASTERPIECES — VERY BEST OF SKY	Sky	Telstar □
69	58	7		BROKEN DREAMS	Various	Starblend
70	75	12		MAN ON THE LINE	Chris De Burgh	A&M
71	—	1		CONDITION CRITICAL	Quiet Riot	Epic EPC26075
72	71	53		THE CROSSING	Big Country	Mercury
73	57	8		EMERALD CLASSICS	Various	Stoic
74	74	15		HELLO I MUST BE GOING	Phil Collins	Virgin ☆
75	59	7		HEARTBEATS	Barbara Dickson	Epic
76	56	11		DON'T STOP DANCING	Various	Telstar
77	97	3		THE SIMON & GARFUNKEL COLLECTION	Simon & Garfunkel	CBS ☆

78	96	13	LEGEND	Clannad	RCA
79	48	46	LABOUR OF LOVE	UB40	DEP International/Virgin ☆
80	68	9	STREET SOUNDS ELECTRO 4	Various	Streetsounds
81	89	9	SPARKLE IN THE RAIN	Simple Minds	Virgin □
82	83	4	90125	Yes	Atco ○
83	—	1	LIVE AT THE NEC	Status Quo	Vertigo EUR 8189471
84	64	17	FACE VALUE	Phil Collins	Virgin
85	—	1	FUGAZI	Marillion	EMI MRL1
86	76	2	LOVE OVER GOLD	Dire Straits	Vertigo ☆
87	99	3	GREATEST HITS	Rod Stewart	Riva ☆
88	66	9	TRUE	Spandau Ballet	Chrysalis ☆
89	—	1	INTOLERANCE	Tik and Tok	Survival SURLP008
90	—	1	BACK TO BACK	Status Quo	Vertigo VERH10 □
91	—	1	REFLECTIONS	Various	CBS CBS10034 ☆
92	—	1	LET THE MUSIC PLAY	Shannon	Club JABL1
93	—	1	DURAN DURAN	Duran Duran	EMI EMC3372 ☆
94	100	3	LET THE MUSIC SKRATCH	Various	Streetwork
95	—	1	TRACK RECORD	Joan Armatrading	A&M JA2001
96	—	1	LOVE SONGS	Barbra Streisand	CBS CBS10031 ☆
97	98	2	WAR	U2	Island □
98	92	8	LIONEL RICHIE	Lionel Richie	Motown ☆
99	88	3	ROCKABILLY PSYCHOSIS	Various	Chiswick
100	—	1	CHARIOTS OF FIRE	Vangelis	Polydor POLD5160 ☆

Compiled by Gallup

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

Music Video

1	2	A HARD DAY'S NIGHT	The Beatles	Vestron
2	6	YOU CAN DO IT!	Breakdance	K-Tel/Polygram
3	1	LEGEND	Bob Marley	Island
4	3	LOVE AT THE GREEK	Neil Diamond	Vestron
5	4	THE MAKING OF THRILLER	Michael Jackson	Vestron
6	5	UNDER A BLOOD RED SKY	LIVE AT REDROCK	U2, Virgin
7	7	SERIOUS MOONLIGHT	David Bowie	Videoform
8	8	SERIOUS MOONLIGHT	David Bowie	import — Media
9	12	LIVE IN CONCERT	Dio	Polygram
10	13	THAT'S THE WAY IT IS	Elvis Presley	MGM/UA
11	16	AMERICAN HEARTBEAT	CBS/Fox	
12	—	LIKE TO GET TO KNOW YOU WELL	Howard Jones	Warners
13	9	CAUGHT IN THE ACT LIVE	Styx	A&M/PVG
14	15	LIVE IN TORONTO	Motorhead	Avatar
15	14	ALCHEMY LIVE	Dire Straits	Polygram
16	—	ROCK WILL NEVER DIE	Michael Schenker Group	Hendring
17	21	NOW, THAT'S WHAT I CALL MUSIC VIDEO II	Virgin/PMI	
18	18	DURAN DURAN	PMI	
19	11	A KISS ACROSS THE OCEAN	Culture Club	Virgin
20	10	LIVE	Big Country	Polygram

Compiled by Video Week

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending August 4, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	8	TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ☆
2	2	4	HOLE IN MY SHOE, Neil, WEA ○
3	3	37	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
4	4	6	WHEN DOVES CRY, Prince, Warner Bros
5	5	8	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
6	23	2	IT'S A HARD LIFE, Queen, EMI
7	7	26	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill ○
8	6	8	TIME AFTER TIME, Cyndi Lauper, Portrait ○
9	15	5	DOWN ON THE STREET, Shakatak, Polydor
10	12	4	EVERYBODY'S LAUGHING, Phil Fearon and Galaxy, Ensign
11	8	7	YOUNG AT HEART, Bluebells, London
12	—	1	CARELESS WHISPER, George Michael, Epic A4603
13	35	2	WHATEVER I DO (WHEREVER I GO) Hazell Dean, Proto
14	10	7	LOVE RESURRECTION, Alison Moyet, CBS
15	18	5	CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware
16	17	4	YOU THINK YOU'RE A MAN, Divine, Proto
17	9	8	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA ○
18	21	6	EYES WITHOUT A FACE, Billy Idol, Chrysalis
19	38	6	AGADOO, Black Lace, Flair
20	31	7	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
21	33	6	TOSSING AND TURNING, Windjammer, MCA
22	22	3	THE DAY BEFORE YOU CAME, Blancmange, London
23	11	7	JUMP (FOR MY LOVE), Pointer Sisters, Planet
24	20	6	COME BACK, Mighty Wah!, Beggars Banquet
25	34	5	SELF CONTROL, Laura Branigan, Atlantic
26	16	4	SEVEN SEAS, Echo And The Bunnymen, Korova
27	13	5	SISTER OF MERCY, Thompson Twins, Arista
28	14	7	BREAKIN' ... THERE'S NO STOPPING US, Ollie And Jerry, Polydor
29	19	5	STATE OF SHOCK, Jacksons, Epic
30	28	11	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
31	26	10	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
32	42	2	SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Bros
33	27	7	STUCK ON YOU, Lionel Richie, Motown
34	24	8	TALKING LOUD AND CLEAR, Orchestral Manoeuvres, Virgin
35	25	6	SWEET SOMEBODY, Shannon, Club
36	51	2	SUNGLASSES, Tracey Ullman, Stiff
37	29	10	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
38	30	12	THINKING OF YOU, Sister Sledge, Cotillion
39	41	4	LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
40	32	5	LAMENT, Ultravox, Chrysalis
41	36	11	SAD SONGS, Elton John, Rocket
42	44	6	BEAT STREET BREAKDOWN, Grandmaster Melle Mel & The Furious Five, Atlantic/Sugar Hill
43	53	4	THE MORE YOU LIVE THE MORE YOU LOVE, A Flock Of Seagulls, Jive
44	55	3	STUCK ON YOU, Trevor Walters, Sanity
45	—	1	JUST THE WAY YOU LIKE IT, SOS Band, Tavu A4621
46	71	2	BLACK STATIONS WHITE STATIONS, M And M, RCA
47	39	9	ABSOLUTE, Scritti Politti, Virgin
48	49	6	TO FRANCE, Mike Oldfield & Maggie Reilly, Virgin
49	—	1	NERVOUS SHAKEDOWN, AC/DC, Atlantic A9651
50	82	1	IN THE COUNTRY, Farmer's Boys, EMI
51	—	1	99½, Carol Lynn Townes Etc, Polydor POSP693
52	67	2	HAND ON MY HEART, Shriekback, Arista
53	40	16	HIGH ENERGY, Evelyn Thomas, Record Shack
54	43	5	ALL OF YOU, Julio Iglesias And Diana Ross, CBS
55	60	2	GUILTY, Paul Hardcastle, Total Control
56	61	2	AIN'T NO SUNSHINE, Sivuca, London
57	63	3	GUARDIAN ANGEL, Nino De Angelo, Carrere



QUEEN'S FREDDIE MERCURY: it's tough at the top; WHAM!'s GEORGE MICHAEL: young gun, in with a bullet; LAURA BRANIGAN: another disciplined performance!

58	73	2	THERE ARE MORE SNAKES THAN LADDERS, Captain Sensible, A&M
59	—	1	THE FRIENDS AGAIN EP, Friends Again, Mercury FAEP1
60	45	10	CHANGE OF HEART, Change, WEA
61	75	2	HOT HOT HOT, Arrow, Cooltempo
62	37	6	LIFE ON YOUR OWN, Human League, Virgin
63	—	1	BANANA BANANA, King Kurt, Stiff BUY206
64	48	7	LEAVE A TENDER MOMENT ALONE, Billy Joel, CBS
65	92	1	SUMMER HOLIDAY, Kevin The Gerbil, Magnet
66	50	9	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
67	54	7	WAITING IN VAIN, Bob Marley & The Wailers, Island
68	46	11	SUSANNA, Art Company, Epic
69	47	6	JUST FOR OLD TIMES' SAKE, Foster And Allen, Ritz
70	—	1	TODAY'S YOUR LUCKY DAY, Harold Melvin & The Blue Notes
71	59	3	CHOOSE ME (RESCUE ME), Loose Ends, Virgin
72	68	3	TURN TO GOLD, David Austin, Parlophone
73	—	1	HARDROCK, Herbie Hancock, CBS A4616
74	76	1	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
75	—	1	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS A4319

THE NEXT 25

76	77		DON'T BELIEVE A WORD, A Bigger Splash, A&M
77	81		DUM DUM GIRL, Talk Talk, EMI
78	65		SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
79	56		A NEW DAY, Killing Joke, EG
80	62		MINE, Everything But The Girl, Blanco Y Negro
81	52		A HARD DAY'S NIGHT, Beatles, Parlophone
82	70		TAKE, Colour Field, Chrysalis
83	58		BROWN SUGAR, Rolling Stones, Rolling Stones
84	83		EASE ON DOWN THE ROAD, Diana Ross And Michael Jackson, MCA
85			YOU'RE THE BEST THING/BIG BOSS GROOVE, Style Council, Polydor TSC6
86			AUTOMATIC, Pointer Sisters, Planet RPS105
87			PALE BLUE EYES, Paul Quinn And Edwyn Collins, Swamplands SWP1
88	64		GET YOUR FEET OUT OF MY SHOES, Boothill Foot Tappers, Go! Discs
89			WHOSE SIDE ARE YOU ON, Matt Bianco, WEA YZ9
90	87		VIDEO, Jeff Lynne, Virgin
91	80		HEAVEN KNOWS (FEELS SO GOOD), Jaki Graham, EMI
92	78		CAUGHT IN THE ACT, Earlene Bentley, Record Shack
93	88		MY MALE CURIOSITY, Kid Creole And The Coconuts, Virgin
94			WHAT IS LIFE, Black Uhuru, Island
95	93		JAM ON IT, Newcleus, Sunnyview
96			CCCAN'T YOU SEE, Vicious Pink R6074
97			STORM OF LIGHT, Working Week, Virgin VS703
98	85		PLANET ROCK, Afrika Bambaata, 21/Polydor
99	86		TOUCHE D'AMOUR, Chris Rea, Magnet
100	94		THERE IN YOUR EYES, Chas And Dave, Rockney

Compiled by Gallup

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



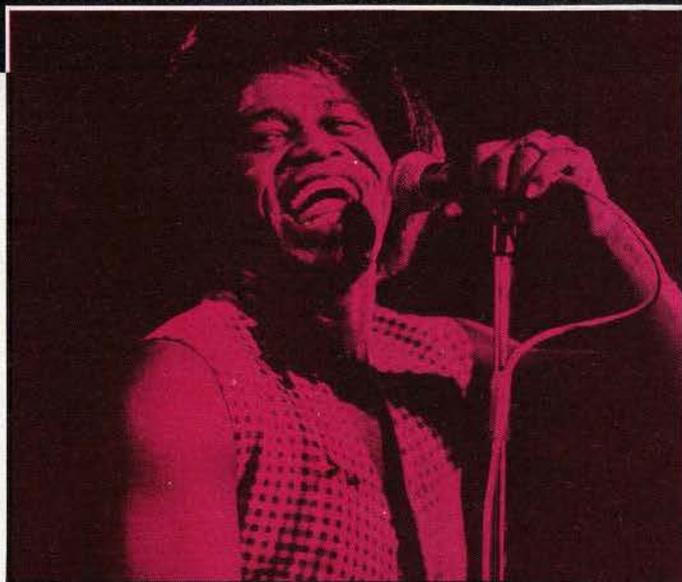
THE FARMER'S BOYS: yokel lads made good

Chartfile

by ALAN JONES

THE JAMES BROWN revival continues: while the man himself is currently recording with **Arthur Baker and Afrika Bambaataa**, and several of his original recordings are currently featured in **RECORD MIRROR'S** disco chart, there's increasing recognition of James Brown's monumental talent from other recording acts.

That this is so was demonstrated last week when no less than three newly-released singles were 'covers' of songs originally written and recorded by Brown. **Screamin' Tony Baxter's** two year old version of 'Get Up Offa That Thing' finally got its UK release via Fourth & Broadway, and is already challenging for chart honours, but the other two 'covers' are rather less accessible. **The Flying Lizards'** eccentric reading of pop classics is the nearest vinyl equivalent to the expressionless Ministry of Defence spokesman **Ian**



JAMES BROWN: endurance

MacDonald (remember him during the Falklands fiasco?). Their version of 'Sex Machine' achieves the impossible, rendering it devoid of all emotion, but remains sufficiently cute to stand an outside chance of being a left-field hit. Lastly, San Francisco's mysterious **The Residents**, who retain complete anonymity after ten years as a recording act, have re-worked 'It's A Man's, Man's, Man's World'. They've also devoted half of their latest album 'George And James' to a medley of Brown's hits, using the other side for their tribute to the music of **George Gershwin**. Apparently the album is the first of 17 in the Residents' American Composer Series. It will ultimately draw from the compositions of more than twenty writers, but don't hold your breath—the Residents don't expect to reach their goal until the year 2000...

'The First Live Recordings' brings **Elvis Presley's** haul of posthumous hit albums in the Eighties to 17, which means he's now tied with **David Bowie** for most charted albums in the decade. The majority of titles by both artists are mid-priced albums of old material resurrected by RCA, though 'The First Live Recordings' has previously only been available as a bootleg. It's a wretched album, comprising, as its title suggests, early Presley performances recorded in 1955 and 1956 for radio station KWKH, in Shreveport.

Jim Reeves is rarely mentioned in **RECORD MIRROR** these days, but this week thousands of faithful fans were mourning the twentieth anniversary of his death in a plane crash.

The demise of 'Gentleman Jim'—who was, ironically, a thoroughly disagreeable man—did not trigger an immediate wave of record-buying of the type that occurred when **John Lennon** and **Elvis Presley** died. But, over a period of eight weeks after his death, Reeves' albums slowly started to make inroads into the chart (then a top twenty only) until, on 24 September, they accounted for eight places—40% of the chart. Never before or since has one act captured such a

percentage of the chart, and, whatever you think of his music—I try not to—that's an incredible

accomplishment. Here's a recap of the entire album chart on that historic day: 1 (1) **A HARD DAY'S NIGHT**—The Beatles, 2 (3) **MOONLIGHT & ROSES**—Jim Reeves, 3 (2) **THE ROLLING STONES**, 4 (7) **FIVE FACES OF MANFRED MANN**, 5 (5) **THE BACHELORS AND SIXTEEN GREAT SONGS**, 6 (4) **WONDERFUL LIFE**—Cliff Richard, 7 (6) **GENTLEMAN JIM**—Jim Reeves, 8 (8) **WEST SIDE STORY**—Original Soundtrack, 9 (9) **KISSIN' COUSINS**—Elvis Presley, 10 (10) **WITH THE BEATLES**, 11 (11) **A TOUCH OF VELVET**—Jim Reeves, 12 (13) **GOD BE WITH YOU**—Jim Reeves, 13 (16) **DANCE WITH THE SHADOWS**, 14 (20) **IN DREAMS**—Roy Orbison, 15 (—) **INTERNATIONAL JIM**—Jim Reeves, 16 (14) **THE COUNTRY SIDE OF JIM REEVES**, 17 (18) **BUDDY HOLLY SHOWCASE**, 18 (—) **WE THANK THEE**—Jim Reeves, 19 (12) **GOOD OL' COUNTRY**—Jim Reeves, 20 (—) **THE FREEWHEELIN' BOB DYLAN**.

THE LATEST addition to the Guinness range of chart research books is 'Hits Of The '60s' (£5.99) compiled, as are all of this series, by Jo and Tim Rice, Mike Read and Paul Gambaccini.

Copiously illustrated with pictures of hitmakers major and minor, it chronicles every single, album and EP (a four-track alternative to singles and albums which was particularly popular in the Sixties and had its own chart for much of the period) to have registered on the charts during that extraordinary decade. Chart data on singles and albums of the Sixties has previously been available in Guinness's 'Hit Singles' and 'Hit Albums' volumes covering the whole of history, but listing the hits of the Sixties in isolation evokes the feeling of the decade far more powerfully, and allows easy comparisons between, say, **Elvis** and **The Beatles** during that timespan. As far as albums are concerned, though the way the information is presented differs significantly from the 'Hit Albums' book, with separate entries for every occasion on which an album has re-entered the chart. Albums have formerly been restricted to a single line entry which totals together all of their appearances in the chart.

The section of the book dealing with EPs is most fascinating, as the chart had previously not been researched in any detail. The EP chart was more than a reflection of singles and albums activity, with some very strange records proving very popular, not least two EPs by **Paddy Roberts**—'Strictly For Grown Ups' and 'Paddy Roberts Strikes Again'—which rode the chart for a total of 90 weeks, including 21 at number one. This despite the fact that the South African singer never had a hit single and managed only six weeks on the LP charts.

The authors have also made numerous statistical analyses of the information they have collected, and provide short summaries of the main trends for each year. And they've allowed themselves a brief moment of self-indulgence to list their ten favourite records of the Sixties.

ON 7 JANUARY, a large portion of Chartfile was turned over to a chronological listing of platinum singles. It included all singles certified as such in the UK, plus others which for various reasons have not been certified, but which can reasonably be supposed to have sold a million. The only additions to that list are of course the two **Frankie Goes To Hollywood** singles, whilst **Emile Ford's** 'What Do You Want To Make Those Eyes At Me For' can be discounted, as the platinum disc it earned was very probably for **WORLD** sales.

It seems, then, that 39 singles have reached the magic million mark. Attempting to change the chronological listing into one which purported to be a league table arranged in descending order of sales was not an easy task. My own researches, newly augmented by data kindly supplied by **EMI**, **PolyGram**, **Island** and **Virgin**, plus sales information gathered by **Professor Barry Lacey** of **Sounds**, and some guesswork resulted in the following table, which, if not 100% accurate, is as close as it is possible to get at present.

- 1 **MULL OF KINTYRE/GIRLS' SCHOOL** — Wings
- 2 **RIVERS OF BABYLON/BROWN GIRL IN THE RING** — Boney M
- 3 **YOU'RE THE ONE THAT I WANT** — John Travolta/Olivia Newton-John
- 4 **SHE LOVES YOU** — The Beatles
- 5 **I WANT TO HOLD YOUR HAND** — The Beatles
- 6 **MARY'S BOY CHILD — OH MY LORD (Medley)** — Boney M
- 7 **TEARS** — Ken Dodd
- 8 **CAN'T BUY ME LOVE** — The Beatles
- 9 **SUMMER NIGHTS** — John Travolta/Olivia Newton-John
- 10 **WHITE CHRISTMAS** — Bing Crosby
- 11 **ROCK AROUND THE CLOCK** — Bill Haley & His Comets
- 12 **RELAX** — Frankie Goes To Hollywood
- 13 **I FEEL FINE** — The Beatles
- 14 **DON'T YOU WANT ME?** — Human League 100
- 15 **KARMA CHAMELEON** — Culture Club
- 16 **THE CARNIVAL IS OVER** — The Seekers
- 17 **WE CAN WORK IT OUT** — The Beatles
- 18 **SAVE YOUR KISSES FOR ME** — The Brotherhood Of Man
- 19 **YMCA** — Village People
- 20 **BOHEMIAN RHAPSODY** — Queen
- 21 **IT'S NOW OR NEVER** — Elvis Presley
- 22 **DIANA** — Paul Anka
- 23 **RELEASE ME** — Engelbert Humperdinck
- 24 **HEART OF GLASS** — Blondie
- 25 **MARY'S BOY CHILD** — Harry Belafonte
- 26 **THE LAST WALTZ** — Engelbert Humperdinck
- 27 **GREEN, GREEN GRASS OF HOME** — Tom Jones
- 28 **IMAGINE** — John Lennon
- 29 **MERRY XMAS EVERYBODY** — Slade
- 30 **COME ON EILEEN** — Dexy's Midnight Runners
- 31 **DON'T GIVE UP ON US** — David Soul
- 32 **BRIGHT EYES** — Art Garfunkel
- 33 **STRANGER ON THE SHORE** — Mr Acker Bilk
- 34 **I REMEMBER YOU** — Frank Ifield
- 35 **THE YOUNG ONES** — Cliff Richard & The Shadows
- 36 **TWO TRIBES** — Frankie Goes To Hollywood
- 37 **I LOVE YOU, LOVE ME LOVE** — Gary Glitter
- 38 **EYE LEVEL/DISTANT HILLS** — The Simon Park Orchestra
- 39 **ANOTHER BRICK IN THE WALL (PART II)** — Pink Floyd

CAPTAIN SENSIBLE

RECORD MIRROR

