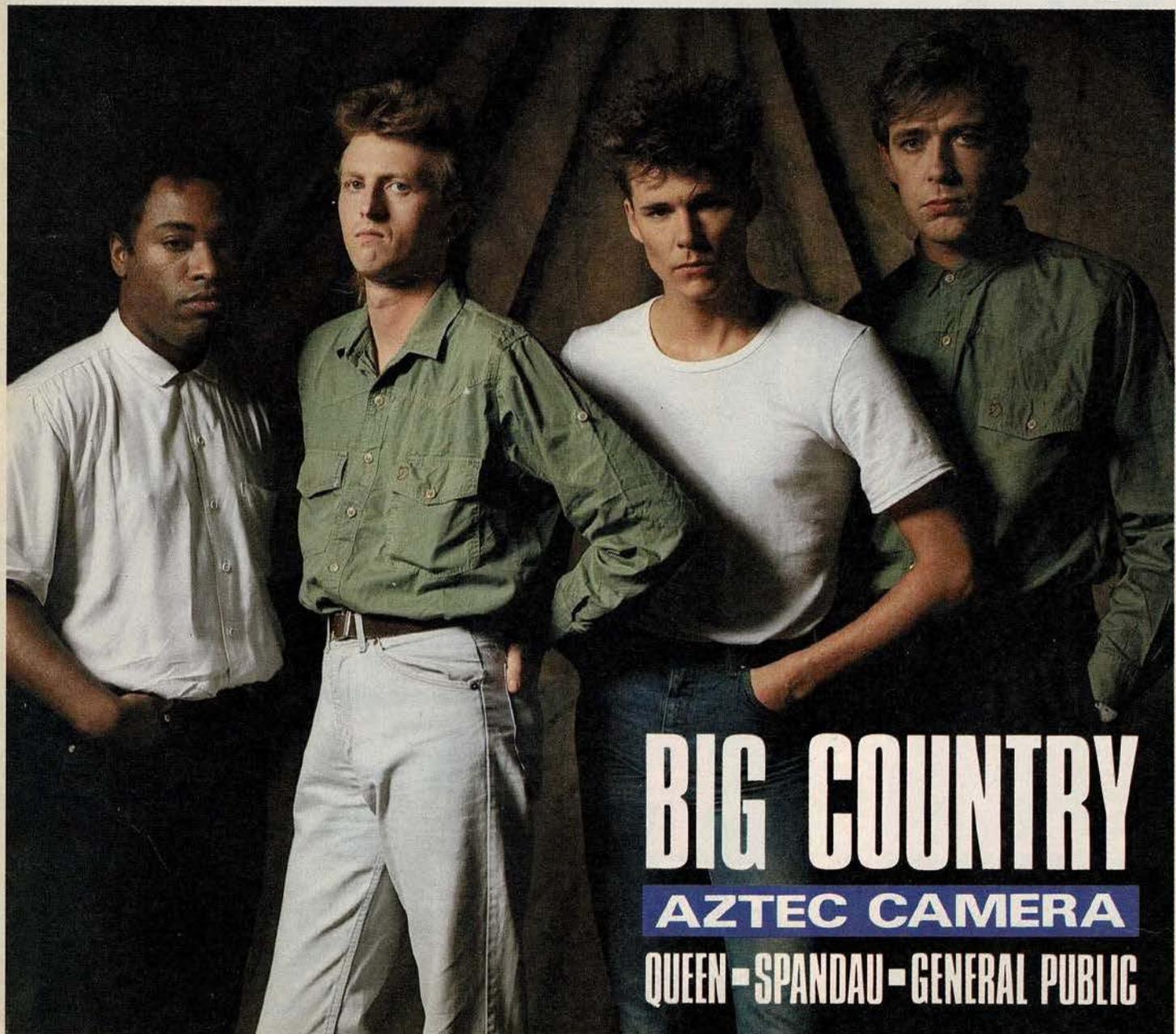


OFFICIAL TOP OF THE POPS CHART

RECORD

SEPTEMBER 15, 1984 45p

mirror



BIG COUNTRY

AZTEC CAMERA

QUEEN - SPANDAU - GENERAL PUBLIC



THE BRIGHT lights of Raynes Park Broadway can wait. The gleaming thoroughfares of Colindale haven't got a look in. When it comes to the sights of London there's only one place *Alphaville* want to be.

"We really want to go to Trafalgar Square," says vocalist with the chart chasing Krauts, Marian Gold. "When we were looking for a name for our project back in Germany we came across Nelson. For Germans this name is strange, in fact it can mean two words. Anyway while we are here I really want to see Nelson's Column."

Marian, Bernhard Lloyd and Frank Mertens formed *Alphaville* three years ago.

Influenced by Kraftwerk, Yello, OMD and Dep Mode, they slaved over their demos until, with the aid of English producer Colin Pearson, they secured a record deal. "Big In Japan" is their first single and it's already hit number one in the Fatherland and elsewhere. "That was a really strange feeling," says Marian. "We started with no expectations at all and when we entered the charts it was like a dream."



THEIR SECRET'S out! Jimmy Jam and Terry Lewis, we know how you do it. And who betrayed you? None other than your latest protegee, *Cherrelle*.

The former Cheryl Norton, who's been turned into a certified heart-beater and toe-tapper thanks to the Jam-Lewis creation 'I Didn't Mean To Turn You On', tells the tale of just how these guys perfect the hit recipe. The recipe that's done big business for the SOS Band, Gladys Knight, Cheryl Lynn and Change.

"As a team they're so together, all they do is think about music. One deals with the music track and one with the lyrics. They have a book with about 400 titles in it. When they're trying to figure out what they're going to do next, they look in the book and say 'Hmm, number four'. That's when they've found that a song is out of the range of Gladys Knight, say, or Cheryl Lynn. So they decide on a title and about five minutes later, they've written a song! I said what is this, the Hit Book?"

The boys certainly haven't done badly for a lady who had to eke out her record business activities by working in a bank. "The record company picked the guys out, but they had already listened to a demo tape of mine and they wanted to work with me. I owe Jimmy and Terry everything," says Cherrelle.



HELEN McCOOKERYBOOK is a very silly name. Singles about choo choo trains and covers of old Doris Day numbers are not exactly the work of extreme gravity. Yet young Helen is a touch miffed by her lightweight image . . .

"I think when people interview me," she explains, "they expect me to be more stupid than I am. They're surprised when they find

out that I'm not and that's why the conversation turns to politics . . . I could write more 'serious' or political songs but it's much easier to put strong views into your music when you've had a bit of success . . ."

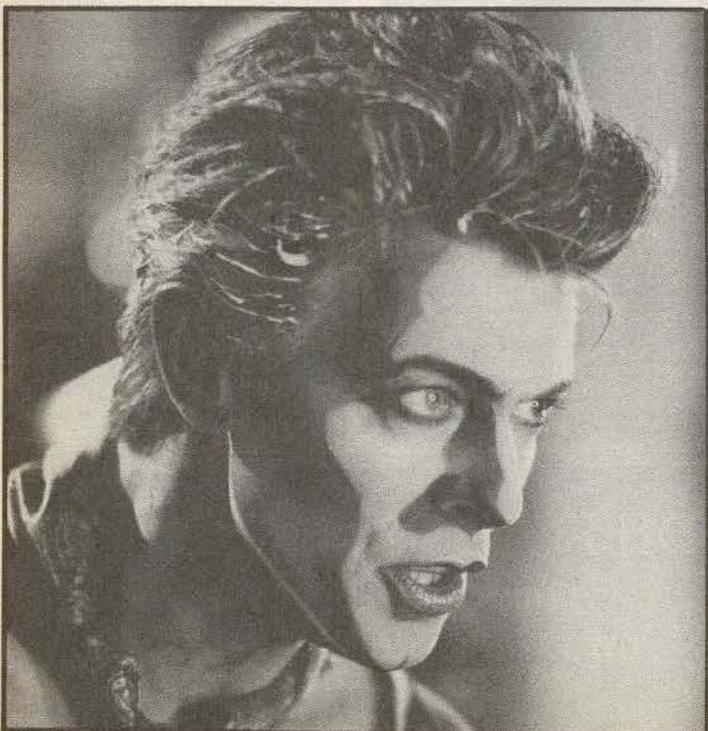
Helen And The Horns' second single is called 'Footsteps At My Door', . . . and no, it's not about the Nicaraguan civil war . . .



Cookery ● Karate ● Special Kay

INDEX

Compiled by Jim Reid



'THE KARATE KID' (Columbia Pictures 1984, cert PG)

SWEET AMERICAN kid picked on by Karate-kicking bullies, yearns to get even. In so doing he gains true knowledge, the girl of his dreams, and the corniest plot imaginable.

With music including Bananarama and the Gang Of Four and direction courtesy of the man who brought you 'Rocky', 'The Karate Kid' churns out yet another in the long line of underdog-makes-good films, owing more to the schlock sentimentality of the 'Fame' TV series than any martial arts film of the Bruce Lee variety.

Although there's a finely tuned performance as the boy's mystical instructor from Noriyuki 'Pat' Morita (best known as Arnold in 'Happy Days'), a film that's supposedly about the ascendancy of mental discipline and maturity over mindless aggression, ends up glorifying every crunching kick in the groin.



YOU KNOW about Janet and John books . . . what about Janet and John records? We speak of 'Eternally Grateful', the very agreeable dance tune moving plenty feet just now, and deduced close to being a hit for Janet Kay. She wrote and recorded the song with a guy called John Collins and they've paid pennies aplenty to get it out on their own label, Local Records. It certainly isn't 'Silly Games', isn't even reggae at all, but then Janet's into more than that now — like acting in 'No Problem' on Channel Four as a member of the Black Theatre Co-op. There'll be more 'No Problem' next year, and in the meantime she's appearing in the touring play 'Redemption Song'.

LOOKING LIKE someone who's had a touch too much of the sun, David Bowie produces yet another stunning facade to hide behind for his video for 'Blue Jean'. Note the camomile lotion on those 'sensitive' regions of the face — and the neck scarf ready to be unwrapped and placed on the head for added protection.

The plot and concept of the video are Bowie's own, but directional credit goes to Julien Temple, with a 20 minute version of it being prepared as you read this.



Thigh and dry

- 4 NEWS
- 6 TV & RADIO
- 8 A DAY WITH PHIL FEARON
- 10 LIVING IN A BIG COUNTRY
- 12 STEVE STRANGE'S CLUB GUIDE
- 13 GARY CROWLEY
- 14 SINGLES
- 15 ALBUMS
- 16 LEAGUE OF GENTLEMEN
- 18 GENERAL PUBLIC
- 20 IN THE FRAME — AZTEC CAMERA
- 22 QUEEN LIVE
- 23 PUZZLES
- 24 HELP
- 25 DISCO CHARTS
- 26 US CHARTS
- 27 JAMES HAMILTON
- 29 HAIRCUTS — GETTING SHORT
- 30 GLOBETROTTING SPANDAU BALLET
- 32 MAILMAN
- 37 UK CHARTS
- 39 CHARTFILE

News

Busting out

DOLLY PARTON has an album out. It's the soundtrack from the film 'Rhinestone' in which she stars with the perfectly proportioned Sylvester Stallone. The album is mainly Dolly's own compositions and features several duets between her and Stallone. The film opens here in the autumn.

● **ROMAN HOLIDAY** return from a recent stint in Japan to play Dingwalls in London on September 20 — their first British date since becoming a five-piece. An album is planned featuring 'One Foot Back In Your Door' — written for the film 'Teachers' which stars Nick Nolte and includes such luminaries as Freddie Mercury and ZZ Top on the soundtrack.

● **MODERN ROMANCE** are set to re-emerge from behind their smiles and fringes with a single 'That's What Friends Are For'. The 12 inch features an extra dub version of the track. Produced by Tony Visconti, it comes from the band's forthcoming album for RCA.

● **GARY MOORE** moves into action again on October 1 with a new live maxie album. Called 'We Want Moore' it comes in a gate-fold sleeve and features tracks performed, as only Gary can, on his recent world tour.

● **CLIFF RICHARD** and youngest member of the Jackson family Janet have teamed up for a single. 'Two To The Power' is available on both seven and 12 inch formats, the big one featuring an extra track 'Don't Mess Up This Good Thing'.

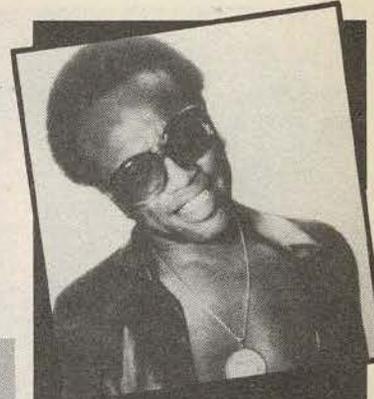


SYNCHRONISED ACTION

THE POLICE are set to go into the studio just before Christmas to finish work on a live album. Stewart Copeland this week told **RECORD MIRROR**: "The theory is that I'm going into the studio in December to mix a live album. OK — I'm ready, if they get the other two to show up ... I'll show up". Rumours that the group were to split have been rife since the three members started concentrating on individual projects. If the live album comes off (and it has already been recorded) it will be the first release from the group since their monumentally successful 'Synchronicity' album last year. There are still no plans however, for any new Police material in the near future. The Police release their 'Synchronicity Concert' live video on September 27, filmed during the group's last American tour and directed by Godfrey and Creme.

● **HAIRY BUT** talented Frank Zappa has confirmed a third night at the Hammersmith Odeon after selling out the first two. The new date is on September 25 and will tie in with Zappa's first rock album for two and a half years.

● **BOUNCING BOHEMIANS** Lloyd Cole And The Commotions have made two changes to their UK tour announced last week. The show at Coventry Polytechnic that was originally set for October 4 has now been moved forward to October 3. And the Glasgow date will be at the Apollo on October 16.



SOUL KING Bobby Womack brings out a new single on Motown this week. Available on seven inch only, 'Surprise Surprise' comes from his successful 'Poet II' album. A 12 inch may follow later. Meanwhile, EMI release a compilation of Bobby's work from the late Sixties and Seventies. Called 'Somebody Special', Bobby Womack will be in Britain later this month for a short series of concerts, as announced in **RECORD MIRROR** two weeks ago.

Red Wonder

STEVIE WONDER follows up his number one single with a new album this week. 'The Woman In Red' is the soundtrack for a new Gene Wilder film. Stevie provides the eight tracks including 'I Just Called To Say I Love You' which has now sold over 650,000 in three weeks, and two duets with Dionne Warwick. Dionne also has one solo — penned by Wonder — called 'Moments Aren't Moments'. The film opens in Britain on October 12.

● **REIGNING REGGAE** kings Clint Eastwood and General Saint are releasing their first single this year, 'Last Plane (One Way Ticket)'. The duo have also announced extra dates to their British tour. The additions are: Pink Toothbrush, Rayleigh September 25, Lyceum London 26 and University of Exeter October 12. Tickets are on sale now and more dates are to follow.

● **BACK IN** the charts again with his version of 'Rikki Don't Lose That Number', Tom Robinson is set to release a new album called 'Hope And Glory'. It features the current single plus Tom's two last hits 'War Baby' and 'Atmospherics'. Tom and his band the Crew take their 'Back In The Old Country' show (featured in this year's Edinburgh Festival) around the country from September 14. Dates are: Oxford Apollo September 14, Sheffield Leadmill 15, Bristol Hippodrome 18, Guildford Civic Hall 20, London Dominion 21 and 22, Birmingham Hippodrome 23, Leeds Town Hall 24, Southend Cliffs Pavillion 25, Ipswich Gaumont 27, Hull City Hall 28, Newcastle New Tyne Theatre 30, Loughborough University October 1.

● **MIAMI SOUND** Machine are releasing an album on September 17. Their current dance floor hit is included on the collection, produced by Emilio Estefan.



DEPECHE MODE — currently riding high in the charts with 'Master And Servant' — this week release a limited edition 12 inch of the track. The A-side features a special re-mix by Adrian Sherwood, who also offers a radical reworking of the hit 'People Are People' on the B-side, called 'Are People People'. The record also includes the original seven inch B-side 'Set Me Free (Remotivate Me)' and each one will be individually numbered.

GLC
LONDON AGAINST RACISM
PRESENTS
A FREE CONCERT
AT
CRYSTAL PALACE
CONCERT BOWL

Saturday 22 September 1984
Noon - 8pm

ORANGE JUICE
MISTY IN ROOTS
SEGUN ADEWALE
FRANK CHICKENS
AMAZULU
MARSHA PRESCOD
(Poet/Compere)

Plus Children's Entertainments and Craft Stalls
British Rail: Crystal Palace or Penge West
Buses: 2B, 3, 12, 12A, 63, 108B, 122,
137, 157, 227, 249
For further details telephone 01-633 1707

LONDON AGAINST RACISM

MCD presents
DIFFORD & TILBROOK
SPECIAL GUESTS
FRIENDS AGAIN & LES enfants
LYCEUM BALLROOM LONDON
MONDAY 1st OCTOBER 7.30 p.m.

Tickets: £4.00, Available from B/O Tel: 01-836 3715
LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle and Stargreen.



U2 FLARE UP

U2 RETURN to the UK in November for their first tour in over a year. They'll be playing 10 dates to coincide with the release of their album 'The Unforgettable Fire'. The dates begin at the Bristol Academy Theatre on November 2 and 3. Tickets cost £5.30 (including booking fee) and are available by post from MCP Ltd, PO Box 124, Walsall WS1 1TJ. Cheques and postal orders to be made payable to MCP Ltd, and a SAE must be enclosed. The tour continues with Edinburgh Playhouse November 5 (tickets £5 and £6 from the theatre box office) Glasgow Barrowlands 6 and 7 (tickets from Virgin Records, Union Street, Glasgow), Manchester Apollo 9 and 10 (£5 and £6 from the theatre by personal and postal application), Birmingham NEC 12 (£7 and £6 by personal and postal application from NEC) and Wembley Arena 14 and 15 (£7.30 and £6.30 by postal application from Hearnweave (U2) Ltd, PO Box 281, London N15 5JW. Cheques and postal orders to be made payable to MCP Ltd. A SAE is essential. A small number of tickets will be available from Wembley's box office). All tickets will be on sale from September 12.

● VINTAGE IKE and Tina Turner tracks are unearthed by EMI this week. 'Tough Enough' covers the duo's work between 1960 and 1969 and contains tracks previously unreleased in this country. The album coincides with the release of Tina's latest solo single 'Better Be Good To Me' — the fourth track taken from her highly successful 'Private Dancer' album.

● TOM VERLAINE has fixed up two British dates to coincide with the release of his album 'Cover'. He plays Manchester Hacienda on October 3 and the London Electric Ballroom October 4.

● SHAKATAK — THAT well known brand of toothpaste — release a single this week from their album 'Down On The Street'. It's called 'Don't Blame It On Love' and coincides with the announcement of yet another tour by the group. They will play Oxford Polytechnic on November 2, Southport New Theatre 3, Boston Haven Theatre (Lincs) 4, Doncaster Gaumont 5, Manchester (venue to be announced) 6, Paignton Festival Theatre 7, Poole Arts Centre 8, Basildon Festival Hall 9, Hatfield Forum 10, Croydon Fairfield Halls 11, Northampton Derngate Centre 13, Leicester Mr Kaisers 14, Harrogate Centre 15, Slough Fulcrum Centre 16, Bristol Colston Hall 17, Cardiff St David's Hall 18, Norwich Theatre Royal 19, Guildford Civic Centre 20, Chatham Central Halls 21, Nottingham Theatre Royal 22, Birmingham Odeon 23, Hammersmith Odeon 24, Ipswich Gaumont (to be confirmed) 25. If that wasn't enough, more dates are to follow.

MARILLION THIS week announced a mini-tour to bring Fish and the boys back to the British stage in time for Christmas. The group are currently working on a budget priced live mini-album which will be released prior to the tour. They play Hammersmith Odeon 13, 14 and 15 December, Manchester Apollo 17, Theatre Royal Nottingham 18, and Glasgow Barrowlands 19. Tickets are £5, £4.50 and £4 and are now on sale from the individual venues and usual agents.

● MIKE OLDFIELD lifts a second tune from his 'Discovery' album. 'Tricks Of The Light' is out as both a seven and 12 inch on September 17 and features Barry Palmer and Maggie Reilly on vocals. An Oldfield instrumental 'Afghan' is on both B-sides while the 12 inch has the added bonus of a version of 'Tricks' sans vocal. Oldfield will sadly not be playing any dates in Britain before 1985 (it says here).

● ROSE ROYCE come back to Britain this month with a nationwide tour to coincide with the release of their album on Streetwave records 'Music Magic'. The group are to play; Lakeside Country Club on September 20, Mildenhall Galaxy Club 21, Middlesex and Hertfordshire Country Club 22, Stoke On Trent Theatre Royal 23, Watford Bailey's 24-29 inclusive, The Derngate Northampton 30, The Mean Fiddler Harlesden October 1, The Frontier Batley 2, Cottingham Westfield Country Club 3, St David's Hall Cardiff 5, The Greenway Hotel Malling 6, Fairfield Hall Croydon 7. The October 4 date is yet to be announced.

Bronski Beat

WHY?

TELL ME WHY
7" & 12"



LEARN TO PLAY AMAZING BASS WITH HENRY THOMAS

These instructive tape and booklet courses cover the Theory Riffs and techniques of

BLUES, ROCK, HEAVY METAL,
POP, NEW WAVE, FUNK,
REGGAE, AND JAZZ

Get it right from the start
— develop your style —
then form a band!

magic thumb
music ltd.
11b lichfield grove
finchley central
london n3

For FREE details send a stamped addressed envelope to:

News

Wah forward

THE MIGHTY Wah! and Aswad are to headline Liverpool City Council's free 'People's Festival' on Sunday September 16. The festival starts at 10am and will feature film shows, performers and displays with the theme 'The Way Forward For The Merseyside Economy'. Other groups include local band 'High Five' and the New World Steel Orchestra. The bands will be playing at Saint Georges Plateau in the City Centre and the main acts will be starting at around 7pm. The Mighty Wah! will be playing two other shows that week — at Leeds Warehouse September 13 and the Limit club in Sheffield 14. They've just recorded a John Peel session which will be aired at around this time.

● FRANK SINATRA fans can now buy the final albums in EMI's collection of classic re-issues of the maestro's work. The final albums are 'Point Of No Return', 'Sinatra Sings ... Of Love And Things!', 'All The Way', 'Come Swing With Me' and 'Sinatra's Swingin' Session'. Two other albums have just been digitally remastered — 'In The Wee Small Hours' and 'Songs For Swingin' Lovers'. Ol' Blue Eyes himself is in London from September 17 for a series of very expensive concerts at the Royal Albert Hall.



DOUBLE HELPING

A DOUBLE thrill for Queen fans this week as both the group and Freddie Mercury release singles. Queen offer a speedy follow-up to 'It's A Hard Life' with a Brian May composition called 'Hammer To Fall' — a different version from that on 'The Works' album. The 12 inch features a special re-mix while the B-side of both seven and 12 inches is 'Tear It Up'. A video of the song filmed in Brussels on Queen's recent tour will feature on 'The Works' video. Also included on the compilation will be promos of 'Radio Ga-Ga', 'I Want To Break Free' and 'It's A Hard Life'.

Meanwhile, Freddie Mercury celebrates his 38th birthday by releasing his first solo single. As previously reported in these pages it is from the soundtrack of the new version of Fritz Lang's futuristic classic 'Metropolis'. Called 'Love Kills' it was co-written with Giorgio Moroder. Freddie is currently putting the finishing touches to his first solo album.

Wam Bam

HIP HOPPING Afrika Bambaataa and the Soul Sonic Force will be flying in for their first UK tour in October. It will accompany the release of a single recorded with Shango on October 12 called 'Frantic Situation'. The dates confirmed are: Birmingham Powerhouse October 2, Luton Pink Elephant 3, Manchester Hacienda 4, Strathclyde University 6, Bristol Studio 9, Leicester Polytechnic 10, London Hammersmith Palais 11, Nottingham Rock City 14, Brighton Top Rank 15, Southend Pink Toothbrush 16. Tickets are available now.

● THE ALARM thunder back into action this week with the release of a new single. 'Then Chant Has Just Begun' is available on both seven and 12 inch, with both formats containing the Welsh folk song 'The Bells of Rhymney' on the B-side. The 12 inch has an extra track, the previously unreleased 'The Stand'. The cuddlesome quartet are currently finishing off their second album, set for release early next year, and will be playing around Britain before Christmas.

BIG COUNTRY have made alterations to their tour announced last week. The date at Belfast Kings Hall which was due to be on December 17 is now put back to December 19, while the show at Dublin RDS scheduled for that day will now be on December 18. Tickets for Belfast are £7, and for Dublin £8.50. They add two more dates, Cork City Hall December 16 and Galway Leisureland 17. Prices are £8 for all tickets, from usual agents.

● HAZEL O'CONNOR releases a single on September 21 called 'Cuts Too Deep', from the album 'Smile'. The busy Ms O'Connor will be starring in a Channel 4 special 'The Ladybirds' on September 29.

● SENSITIVE ARTIST Billy Idol releases a single 'Flesh For Fantasy' on September 21. Taken from his 'Rebel Yell' album, the track is backed with 'Blue Highway' and available on both seven and 12 inch formats. The 12 inch features an "amazingly crucial" mix of the single.

● DISCO QUEEN Sharon Redd is to release a new album, 'Beat The Street' — The Very Best Of Sharon Redd' is a compilation of her best known singles including 'In The Name Of Love' and 'Can You Handle It'.

Baileys Disco

127 THE PARADE

WATFORD HERTS. Tel: (0923) 39848

WITH THE WORLD'S TOP LIVE BANDS

Monday 17th September for 6 nights

SISTER SLEDGE

Monday 24th September for 6 nights

ROSE ROYCE

BOOK NOW FOR CHRISTMAS (to avoid disappointment)
Send for our brochure-NOW!

Monday 12th November for 6 nights
MOTOWN CHARTBUSTERS
with MARTHA REEVES & THE VANDELLAS
EDWIN STARR MARY WELLS
all in one show

Monday 22nd October
for 3 nights
**BAND OF GOLD
AND
FORREST**

RESERVED
DINING TICKETS
OR SPECIAL SHOW
ONLY TICKETS
AVAILABLE

ALSO THIS YEAR
BUCKS FIZZ
CHUCK BERRY
THREE DEGREES
DRIFTERS
FLYING PICKETS

BOX OFFICE OPEN
9am - 12pm Mon-Sat.

CREDIT CARD
HOTLINE
DIRECT BOOKINGS

(0923) 39848

SEND FOR FULL DETAILS
COMPLETE THE COUPON AND
SEND TO BAILEYS,
127 THE PARADE, WATFORD, HERTS.

NAME _____
ADDRESS _____

RM 15/9

TV + Radio

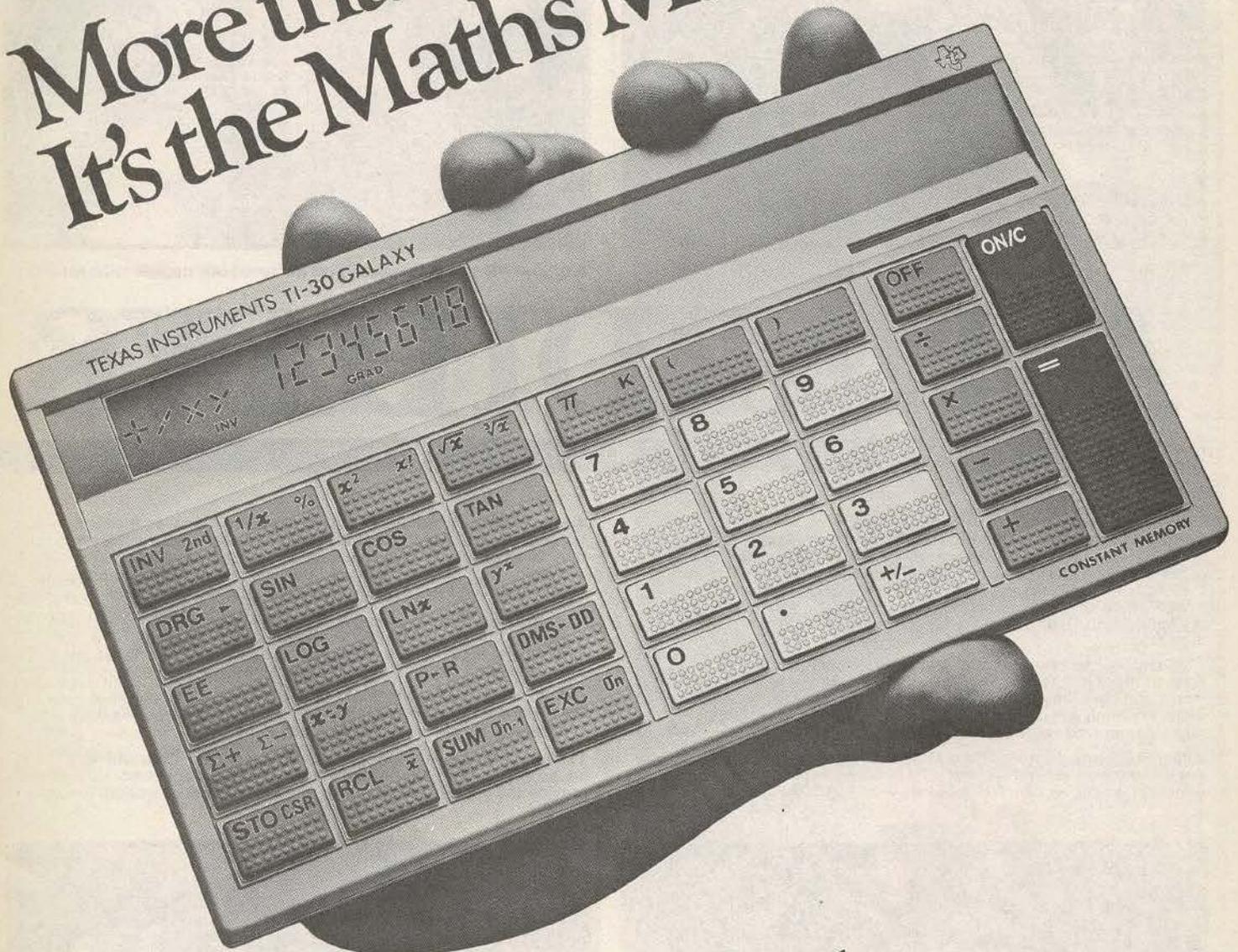
SATURDAY has the 'Saturday Picture Show' (BBC 1, 8.45am) with the very cuddly Dave Gahan from Depeche Mode as star guest. Depeche Mode also provide the musical interludes, which is handy. The 'Saturday Starship' (ITV, 10am) can offer only Bucks Fizz as competition. 'My Top Ten' continues (Radio 1, 1pm) with suave Tony Hadley from Spandau Ballet putting his musical taste under the microscope. 'In Concert' features Nick Lowe and His Cowboy Outfit (Radio 1, 6.30pm), while Janice Long's guests are Boomshanka and Act Fused (Radio 1, 7.30pm). Nice one Janice.

SUNDAY only has Paul Gambaccini finding something interesting to say about Frankie Valli And The Four Seasons (Radio 1, 4pm).

MONDAY sees 'Brookside' at its new regular Monday time (C4, 8pm). And the question on everyone's lips is "Will George get off?"

TUESDAY has another rivetingly interesting 'Play At Home' (C4, 10.50pm) although it promises to be better than most with the very wonderful Specials showing us how Jerry Dammers really spends his evenings. 'Brookside' (C4, 8pm) continues on its merry way.

More than a calculator.
It's the Maths Machine.



The TI-30 Galaxy.

Forget about school calculators you've seen before. The new TI-30 Galaxy from Texas Instruments is totally different. It's the Maths Machine.

Made to make maths easier. Made to help you do better. The latest technology makes the TI-30 Galaxy different.

Truly pocket-sized, but made for non-slip desk-top use, too. Large, smooth-actioned keys, sensibly spaced for error-free

*Trademarks Texas Instruments

entries. And a unique display feature which actually helps you keep track as you work.

Innovations, all the

Specifications:

- * 66 functions including statistics
- * Tilted display—11 digit accuracy
- * 15 levels of parentheses
- * AOS*—display indicators
- * Constant Memory*
- * Rugged carrying case
- * Unique 2-year "no quibble" guarantee

functions you need, and helpful "how-to" manual. There's nothing like it.

Find out why it's the Maths Machine at branches of Boots, Comet, Dixons, J. Menzies, W. H. Smith and other leading calculator stores.

**TEXAS
INSTRUMENTS**

Creating useful products
and services for you.





2.00pm: "Everybody clap your hands. . ."



4.00pm: "If I repeat myself, I'll be speaking double Dutch."

A HARD DAYS

It's not easy being a pop star. Phil Fearon And Galaxy give you the lowdown on the high life

FRIDAY AUGUST 31, 1984

7.45am: Feeling really tired. I've been up all night making jingles for radio stations. A car came to take me to the TV-AM studios to judge a break dancing competition. They'd had a different dancer every day all week. I picked Mr Tuesday — Albert Thompson from Nottingham. He got a large ghetto-blaster and danced to my song 'Head Over Heels'. Rather him than me — it's far too dangerous.

11.00am: At Heathrow to catch a flight to Amsterdam — had to dash to make it. It was always one of my ambitions to travel but now I don't get the time to see anywhere. It's good because it stops my mind worrying about reconverting my home studio, planning the next record or doing another re-mix.

2.00pm: Go straight to the Avro Moto-Cross Gala for rehearsals. We will perform tonight on Dutch TV in between races. The rehearsal is lazy, as usual. It becomes very automatic.

4.00pm: Off to an exhibition hall for a live interview on the Radio Veronica Roadshow. I've got their album of the week award. It's only three or four minutes and just an excuse to make noise on the radio. I can babble away until they can shut me up and play my record. It entered their LP charts at number 34 this week.

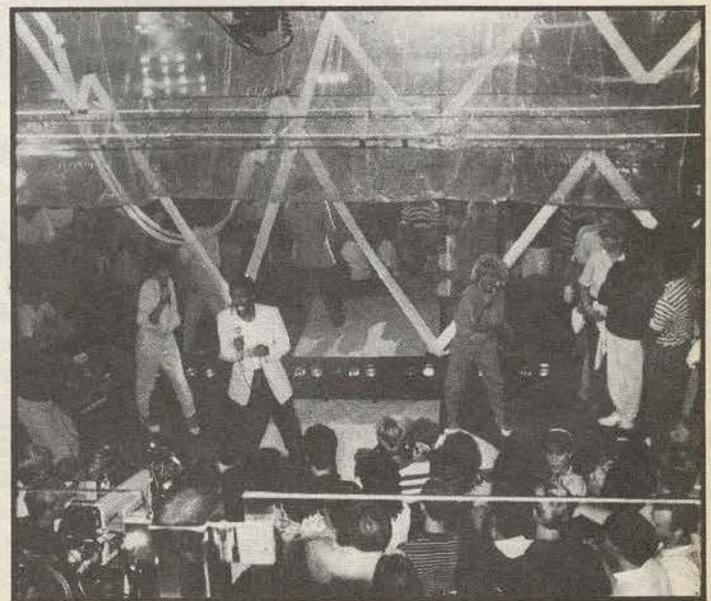
5.00pm: Time to unwind at the hotel. The others, Dorothy and Julie, want to go sightseeing and think I'm boring but I like to rest. I travel light. I only take the red suit I wore on the 'What Do I Do' video and the blue one I last wore on 'Top Of The Pops'.

7.00pm: Back to the Avro Moto-Cross Gala for transmission. It seems as though no one's interested but really it's because the audience can't hear anything as it's all done for TV.

11.00pm: It's a drive out of town to the Manhattan Club where we do a 'gig'. We perform five tracks to backing tapes and provide the vocals. I always used to think it would be boring



11.00pm: "Look! No hands! No feet! Arrgh!"



12.30am: "All together now! 'What do I do. . .'"



5.00pm: "Dorothy and Julie always lift me when I'm tired."

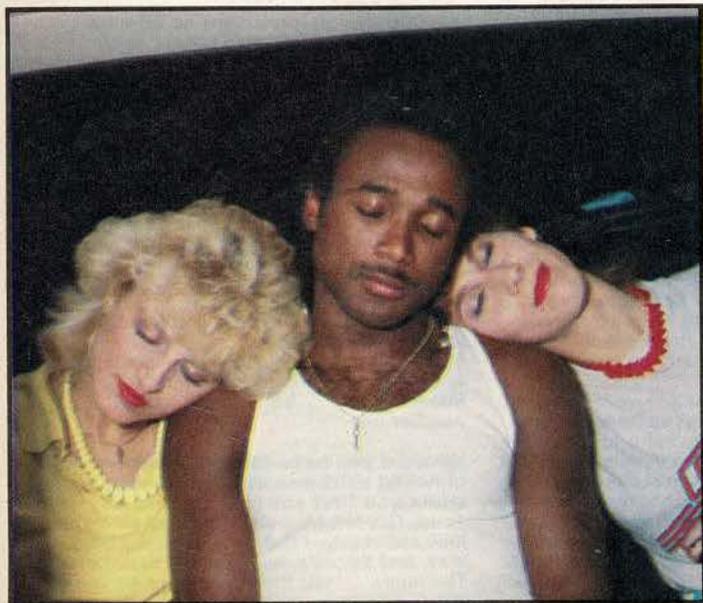
NIGHT

Pics by Eugene Adebari

playing the same songs night after night, but every performance does seem different. More important, people seem to like hearing them. I hope I never get sick of them.

12.30am: Back into town for the Cartouch Club. I don't worry about the tapes going wrong or introducing the wrong numbers anymore. Luckily you don't realise how tired you're really getting until you get back to the hotel. People always want to see me doing the somersaults — I fell flat on my face last time on 'Top Of The Pops'. I suppose they like the unexpected. Dorothy and Julie work hard. I sometimes ring them up at three or four in the morning and get them to sing some ideas that have just hit me. That's the way we work. They can also get me up if they have anything they want to work on. Fans always ask the girls if they like working with me and they always say nice things.

3.00am: Back to the hotel. Ordered a sandwich but I'm well flaked out by now. Time to s-l-e-e-p! . . .



3.00am: "Zzzzzz"

Haywood

THE NEW 7" & (THIGH & MIGHTY MIX) 12"

'I CAN'T LET YOU GO'



BIG MUSIC



IN A Big Country dream: Trek across the barren wastelands of northern Scotland and you'll probably bump into some Highlander walking his dog along the moors, humming some mock-anthem by Big Country, and feeling pretty sorry for himself. Reflecting Scottish romanticism and lyricism, Big Country's wailing waltzes stretch from maudlin ballads to histrionic juggernaut work-outs.

They have a new single called 'East Of Eden', taken from their forthcoming LP 'Steeltown', that is backed by a version of the Roxy Music song 'Prairie Rose'. Tony Butler and Mark Brzezicki are an affable pair of Big Countries: they used to be sought-after session musicians — the Sly & Robbie of Ealing — and are now part of the vast British success across the pond. RECORD MIRROR asked them some questions about Big music and checked shirts . . .

Is it true that you've been recording your new material in Abba's studios in Sweden?

Tony: Yes, it took five weeks to record, and we've just come back to Britain to add some vocals and a few finishing touches. We spent

a couple of weeks in Scotland writing the material, and a few weeks rehearsing it.

Mark: A lot of ideas come to us on the road, especially when we're doing soundchecks . . . when you're sick of playing the same song in the same way all over again.

Tony: One thing that we were afraid of, is that because the last album did so well and we spent so long on the road with it . . . we thought that the new LP would be softer — but it's not, it's harder . . . we're all hard people really. This album is really the first Big Country album, because we joined Stuart and Bruce when they had about half the songs written, and we just sort of adapted round it. But this new album has a lot more of a group effort and therefore is a lot more cohesive. Everybody's ideas are tried and tested, and then used or rejected.

Why do you think that you've been so successful in America?

Mark: The Americans do have a liking for guitar-based groups. American radio is better than British radio, because not only do they play the singles, but you hear the album tracks as well . . . so that when the audience comes to the concert they know *all* the songs. We have a very identifiable sound, not at all like these diehard American Rock 'n' Roll bands. They're all fancy women, fancy cars, long hair and machoness — just like MTV.

Are singles as important as albums to you?

Tony: We were never expected to be a singles group — even the people that signed us thought that . . . and we had hit singles because we did extensive touring. When 'Fields Of Fire' went top ten we were shocked shitless!

Mark: I don't think any of us expected it to do that well.

When you are in the top twenty, what do you think about the other 19 records?

Tony: I don't think about them at all. The charts aren't a true indication of what people like in Britain, it's just the great minority who listen to Radio One.

Mark: When you see bands like Black Lace and they're at number one, and everyone you know hates it . . . so how the hell did it get to number one?

Why did you have this gay lumberjack checked shirt image thrust upon you when you first started?

Tony: Gay lumberjacks? Checked shirts just look smart when they're worn in a certain way, and Stuart's always worn them, even in The Skids . . . but then Jobson really overdid it by wearing everything checked. The reason we wore them was because we could get them cheap from a certain shop in Ealing —

Yup, Big Country are big in the Big Country. Tony Butler and Mark Brzezicki



BIG COUNTRY

checked shirts helped keep the band together.
Mark: We are an imageless band. I mean, Tony's wearing a leather jacket . . . and you'd never catch me wearing one!

Stuart Adamson was quoted in the NME last year as saying, "I don't care if RECORD MIRROR, Smash Hits or No. 1 ever print anything about us again. As far as I'm concerned they deal in complete shit." What do you think of that?

Mark: He'd probably just got up. That sounds like Stuart Adamson in a bad mood after he got out the wrong side of the bed, wishing he was somewhere else . . .

Tony: The press serves us in a way . . . but really we can't be bothered. If we weren't asked to do it — we wouldn't ask for it . . . we can do all our promotion on stage.

Do you think that Big Country are making traditional Scottish folk music for the Eighties?

Tony: No. Only half the group is Scottish — that Scot thing was used by the press when we first started because it was easy.

But what about the bagpipe guitar sound?

Mark: That's only because that's the way Stuart plays the guitar, he's always done it. We're always called 'those four Scottish lads',

much more than Simple Minds are — I mean, we're from Ealing.

How big do Big Country want to be?

Tony: As many records that we can sell, as many people that we can get to come and see us.

Mark: Getting big is the by-product of being a good group. Without seeming nonch about it, when we became big in Britain, it was inevitable that we would break America.

If you weren't in Big Country, what other groups would you like to be in?

Tony: U2.

Mark: I wouldn't say no if The Police asked me to join!

The sound on the new single is a lot fuller, with a lot less screeching guitar — did you use a lot of session musicians?

Mark: None at all — we play on all our records. We used to be session musicians and we were very good indeed.

Tony: If we'd have stuck at it, I'd have a house in the Bahamas . . .

Mark: I'd've turned black . . .

Tony: And I would've disappeared completely.

You've had an enormous amount of flak because of your steadfast use of the guitar . . .

Tony: That was another conversation piece by the press. We *are* a guitar band, but you can't take that away from us.

Mark: It's easy to press a button and get noises like an orchestra . . . but it's not so easy to play the guitar properly. On this new LP, a lot of the sounds that you would not believe to be a guitar are just Bruce being brilliant. He'll try anything and there are no rules in his book.

Do Big Country ever wear make up?

Mark: You're joking!

Tony: I thought to myself, I am *not* going to wear eye-liner on this tour.

Why did you cover 'Prairie Rose' by Roxy?

Mark: I used to hate that type of music — Roxy and Bowie and all that, and when it was suggested that we cover it, I thought — no way. I think Roxy Music were diabolical in that era — a crap band.

But they were brilliant!!

Tony: Stuart suggested it, and we worked on it whilst he was on holiday and made it a Big Country song . . . and not a Roxy Music song. It should make Bryan Ferry happy anyway.

In royalties, if nothing else . . .

scotch the lumberjack rumours and tell Dylan Jones "We're all hard people, really."

Steve Strange's GUIDE to his favourite clubs around the world

THE WAG/LONDON

I LIKE it when it's not too crowded. If I know it's going to be crowded I tend to go late. The great thing about The Wag is all the variations, there's something different going on every night.

THE WAREHOUSE/LONDON

GOOD WEEKEND club, like a rendezvous to meet all one's friends.

AREA/NEW YORK

THE PLACE is so big you can get lost in it. The sound system is great and there's so much to look at. They have showroom windows with crazy mannequins coming to life among other delights. Their theme last month was red... this month it's sport.

DANCETERIA/NEW YORK

ALTHOUGH IT'S been going for some years it's still good for a visit. Lots of floors — all with different music. Sometimes they even have art exhibitions. It's still great watching all the breakers, though their best attraction is Miss Diane Brill.

PAITCHA & THE KOO CLUB/IBIZA

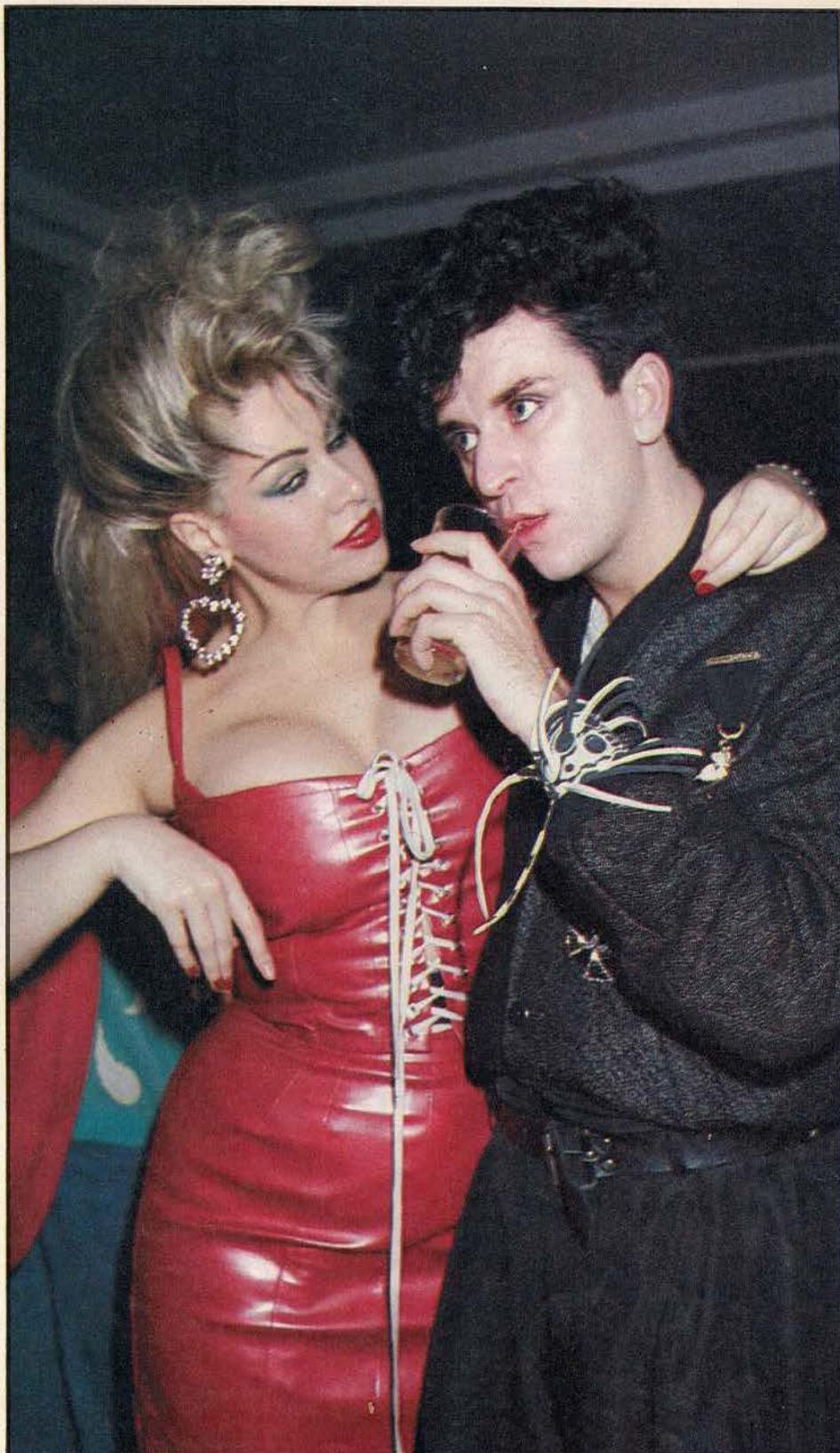
FIRST OF all you go to the Paitcha where as soon as you walk in you are dragged into the scene of a lively loud sweaty atmosphere with very loud music. You maybe drink and dance until 2am/3am after which you jump into your car and drive to The Koo Club where, because you've been dancing for four hours, you strip off and go swimming in the pool for which The Koo is notable. Then you watch the sunrise and have breakfast on the terraces.

PLASTIQUE/MILAN

REMINDS ME of a London club... something like The Blitz... but more updated — full of stylish kids, and the DJ plays the latest sounds. The place looks great like one HUGE bathroom or a glorified toilet.

BIG FAT LAURA'S/MILAN

THIS IS *the* disco club of Milan, playing soul music from the Sixties and Seventies and more updated stuff like Boystown. Laura the host would make any club great.



STEVE ENJOYS a non-alcoholic beverage with Danceteria hostess Diane Brill at the excruciatingly trendy Area Club

Pic by Eugene Adebari

LE PRIVELEGE/PARIS

LATE NIGHT club... very exclusive but a nice relaxed atmosphere and good food for dinner with background music consisting of Samba, Rumba, Latin and Brazilian. If you want something more lively move upstairs to the trendy Le Palace.

LE SEPT/PARIS

IT'S LIKE the establishment of Paris. A gay club where Jean Y, the owner, throws some of the best parties in Paris. Very good restaurant, and if you like Boystown... the music is very good, and when the busy the atmosphere is great.

Gary Crowley

S'FUNNY, I was thinking the other day (yes, that's twice in two weeks, folks!) about the current state of pop music, all who sail in her and in particular how my taste has changed over the years.

I remember when I was a wee 15-year-old schoolboy, pop was so boring. All the trendy sixth formers 'dug' dinosaur groups like Uriah Heep, Led Zeppelin, Pink Floyd and Genesis, and posed around the school library with the dodgiest LP covers ever, apparently drawn by some dude called Roger Dean. Of course, those wallies used to hold mouthy old me in contempt because I liked common old Status Quo and frequented discos.

You cannot imagine how exciting punk rock music was when it exploded right across Britain, care of the legendary Sex Pistols/Bill Grundy TV interview.

It gave the staid old British pop scene such a mighty kick up the backside and me and my friends a new lease of life. Everything then was forgotten and we became totally immersed in the scene.

There was none of this weekend punk posing business. We weren't one of those bunches of posers who used to wear

white shirts, black ties and flared jeans!

Out every night, we used to go to see everybody except the catalysts the Sex Pistols, who were banned from playing anywhere.

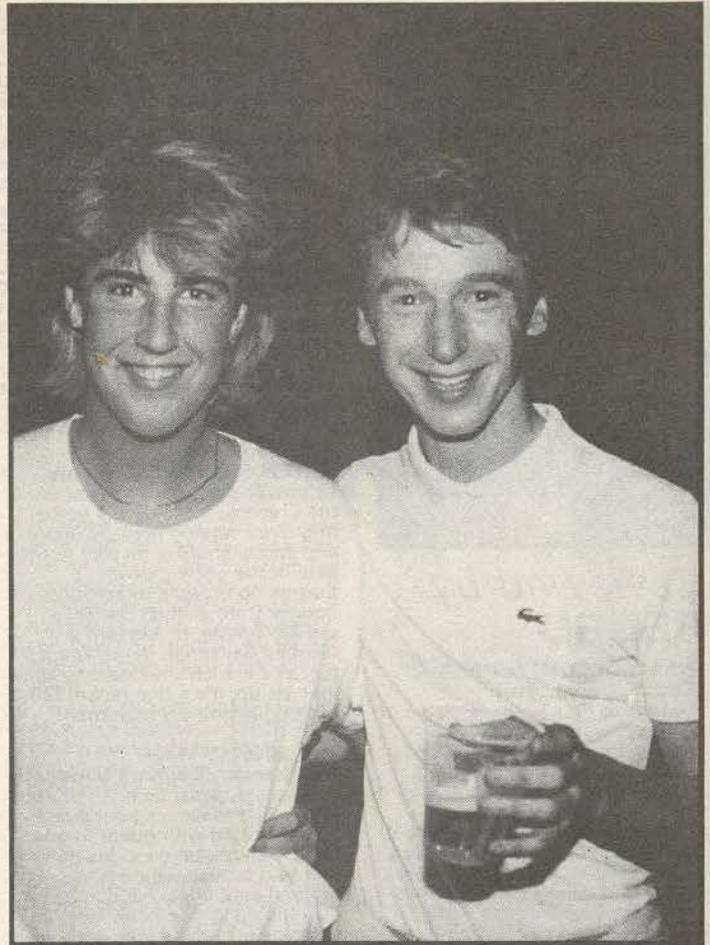
The Jam, the Clash, Generation X, the Buzzcocks plus Sham 69 were just some of the wonderful groups who lit up the charts and everybody used to watch Marc Bolan's tea-time TV pop show because he used to have all the grooviest punk bands on.

Of course, my parents used to detest me being a punk and we'd have the worst rows over what I was wearing and where I was going. I can still remember some of those punk threads.

There was a handmade paint-splattered shirt I was particularly proud of, as well as the usual black bondage trousers, ripped up school jacket and tie and a mean collection of the latest punk badges.

Now I hate badges but for some strange and peculiar reason everybody was mad for them then, and even though I'm reluctant to admit it, so was I!

Actually, I remember being at an early Jam 100 Club gig and Rick Buckler came up to me and enquired where I'd got a particular Woking Wonders badge. Being the groveller that I am, of course I gave it to him...



Pic by Charles Carne

MADAM BUTTERFLY

HIT SINGLE MADAM BUTTERFLY
NOW AVAILABLE AS LIMITED EDITION
SHAPED DISC (MALC S5)
& A LIMITED EDITION CASSETTE
CONTAINING A NEW U.S. MIX
OF MADAM BUTTERFLY (TMALC 512)

REMIXED BY JOHN MORALES
& SERGIO MUNZIBAI

MALCOLM MCLAREN



Virgin
CHARISMA

Singles



Reviewed by PEDRO

THE MAIN CONTENDERS

M.E.F.F. 'Never Stop' (Respond) Paul Weller's vision of Respond, where the voice of young talent could be seen and heard, has always to my mind looked better on paper than on vinyl. The label's aspirations towards 'soul', or whatever you'd like to call it, has always paled in comparison to recent US imports, Chairmen Weller's own offerings and your older brothers early Seventies disco selection. However, M.E.F.F. produce a carnival of horns, keyboards and percussion to dispel any reservations and inject some fury into any weary soul spins or back flips. Whether the Mighty Eltham Funk Force are the army of Furry Diced Ford Cortinas casually tuned to JFM that their name suggests, remains to be seen. Whatever the outcome, file under M.E.F.F.4.U.O.K.

STEPHANIE MILLS 'The Medicine Song' (Club) In New York, I'm told this record is news! news! Here, its reputation can only grow. Unresistably catchy, unavoidably danceable, uncompromisingly powerful and yes, unbeatable!

GRANDMASTER MELLE MEL & THE FURIOUS FIVE 'We Don't Work For Free' (Sugarhill) Noteworthy immediately in the departure from their previously characteristic style of rap playbacks to a fine, crooning vocal that relies more on melody than rhythm, adding yet another dimension to New York's meanest and leanest. Adventurous, bold and yet their most mainstream offering to date, they may well be minus one member but, on this evidence, they certainly haven't lost any off that old flash.

HEAVYWEIGHT CHAMPIONS

JOCELYN BROWN 'I Wish You Would' (Fourth & Broadway) The big Mama with the warmest voice weighs in where 'Somebody Else's Guy' left off. Bold, brassy and beefy, JB works out in her own inimitable manner that leaves opponents running for cover. A winner by a knockout.

BRONSKI BEAT 'Why?' (London) Following the chilling melancholy of 'Smalltown Boy', the Pinkskins step up a gear and unleash their own potent sound of small Boystown soul. Flowing with unchained melodies, and dealing a deadly double blow to your heart and (shoe) souls, it sounds something akin to Sylvester meets Pigbag in a battle for dance floor supremacy. For best listening, play the 12-inch at your utmost volume to entice family, neighbours et al to join in a holy shout of spirit! Amen!

(Editors note: Pedro works part time for London, but assures us that this has got nothing to do with it...)

RIGHT HOOKS

ANTENA 'Be Pop' (Mercury) Originally available last year on the Crepuscule label, this newer improved version breezily glides and lightly shuffles its way to the land of the good groove. Borrowing more than an ounce of bounce from August Darnell's pre-Kid Creole, Dr Buzzard's Original Savannah Band, and a pinch of French cookiness to spice matters up, it's a fine record full of intrigue and entertainment.

THE MIGHTY WAH!

'Weekends' (Beggars Banquet) And so the romantic myth of Pete Wylie, (the maverick poet street fighter armed with guitar in one hand, determination in his guts and acid scouse wit on his tongue) continues. For some that all adds up to one noisy wretch, whereas for others it's inspirational. The raunchy attack of 'Weekends' will do little to alter that position; lacking the wider anthem-like appeal of 'Come Back' but still delivering venom and intent as only he knows how.

RALPH MACDONALD 'Universal Rhythm' (London)

Take one measure of the Emotions' 1977 disco dynamite 'The Best of My Love'. Add a teaspoonful of Philadelphia strings. Stir to a bright and buoyant soca beat. Garnish with Grover Washington sax. Bring to the boil. Serve hot. And eat your hearts out!

THE HIGSONS 'Music To Watch Girls By' (Upright)

A cover of the old Andy Williams golden oldie by Norwich's never-say-die Higsons that combines Sixties Simon Templar strings with their own wry sense of humour. As ever, a Higsons record that is somewhat difficult to take seriously and yet equally hard not to enjoy.

WORTHY BATTLERS CLINT EASTWOOD & GENERAL SAINT 'Last Plane' (MCA)

A live act not to be missed, Eastwood and Saint have always warranted a wider recognition than fine singles, such

as 'Stop That Train' or 'Another One Bites The Dust', have achieved. This cover of the Melodians' original may not quite attain those highpoints of their own, but its updated rock steady beat in their own individual rub-a-dub stylee eats all other pop-up toasters alive.

FLOAT UP CP 'Joy's Address' (Rough Trade)

The combined talents of one time Pop Groupers and Rip Riggers assembled under one of the sweetest vocals around in an unpredictable foray into the unorthodox world of Beat. Off the wall it may be, yet it bounces back with a vigour and style that suggests that not all experiments should be kept under glass.

ALEC KHAOLI 'You Are The One' (Cooltempo)

A perfect soundtrack for an effortless and languid expedition into African hi-life pastures, exuding a genuine feeling of warmth for those 'oh so tender' moments.

OUT OF FORM ONE TIME WORLD BEATER

DAVID BOWIE 'Blue Jean' (Capitol) With a legend like Bowie it's all too easy to let the past cloud the present. The prowess and magic of his old gems can often lead to an all too critical eye being placed on his every move whereas conversely, it may allow him to get away with murder. Any hopes of an Ali style comeback could be daunted though. Standards are standards and this is as standard — ie mediocre — as they come.

GIORGIO MORODER WITH PHILIP OAKEY 'Together in Electric Dreams' (Virgin)

Philip Oakey is perhaps better known as the voice of the Human League whilst Giorgio Moroder is the maestro behind film scores such as 'Midnight Express' and producer of the likes of Donna Summer. The resulting combination is not the titanic musical equivalent of King Kong vs Godzilla but rather, methinks, the chance to get in on the 'Electric Dreams' Hollywood film bonanza. Sadly, what could have



been a thriller in Manilla sounds rather like a low down in show town.

LIGHTWEIGHTS

ADAM ANT 'Apollo 9' (CBS) We've had the pirate, the Red Indian and the highwayman, so now, wait for it folks, we've got the spaceman! — same formula, different guise. Ridiculous to the point of self parody; this time the joke's on you Adam.

HANOI ROCKS 'Underwater World' (CBS)

Although one shouldn't really judge on appearances, one of Hanoi Rocks looks like Billy Idol, another resembles ex-Clash rock'n'roll guitar hero Mick Jones, and a third Rolling bones Ronnie Wood. The record complements the image perfectly, featuring some ballsy axe grinding and monolithic drumming. Glam Bam no thank you mam.

XTC 'All You Pretty Girls' (Virgin)

Make way me hearties for the Navy revival. Plait your pigtail, pull on your bellbottoms sway to this sea shanty sound. If you feel the same as me, be sea sick!

NEXT WEEK

CULTURE CLUB ● BOWIE ● BILLY IDOL

Albums

Mean Streets

SHAKATAK 'Down On The Street' (Polydor POLD 5148)
 YOU'RE ALWAYS clutching at straws with a Shakatak album. Straws of musical innovation in a quixotic and safe, numbing MOR. And you can't really blame them. With their last album the Shaks tried something a bit different and everyone's face went blank. They draw the inevitable conclusion, return to the sound you know and snooze to, and shazam, they're top tenning it with 'Down On The Street' before you can say cop-out. And to make matters short, you'll find plenty of reassuring, comforting songs that are undeniably Shakatak on this new album.

What's a bit irksome about it though is that poke around long enough and you'll also find some good jazz and soul leanings. They're always there, always hidden and rarely more than token inserts in places where they're safe. Like 'Holding On', a George Anderson and Gill Saward composition of quite some moody soulful power, sadly tucked away on the other side of the last hit; and 'Lady (To Billie Holiday)', a smooth, Rah Band-style meander, tacked coily on the end of the album. In between, Bill Sharpe's tinkling keyboards tinkle away ad nauseum while you either (a)

Pussyfooting

DONNA SUMMER 'Cats Without Claws' (Warner Bros 250 806-1)

ANOTHER EXAMPLE of a fine singer ill-served by her writer/producer, in this case — at RECORD MIRROR we name the guilty men — one Michael Omartian. His recent 'credits' include Christopher Cross and Rod 'Otis Redding' Stewart. And it shows. The synth programmes around which most of this stuff is based are of the plodding rock mainstream, and do the singer no favours at all. Witness her current single, a re-working of The Drifters' hit 'There Goes My Baby'. Nothing wrong with the tune of course, or the vocal, but the whole thing's let down by a pedestrian arrangement — aural lead boots!

So there's nothing as fantastic as 'State Of Independence' here, although the unpromisingly titled 'I'm Free' comes closest. A mock Caribbean lilt underpins her understated devotion to the Lord, but again the music is flat — someone left the top off! — no fizz. ++

MARK CORDERY

become heavily anaesthetised and eventually buy it or (b) nervously tap your fingers waiting for the moments of relief. +++

PAUL SEXTON

THE CULT 'Dreamtime' (Beggars Banquet, BEGA 57)

THE RECENT 'Go West' single hinted that the promise shown by (Southern) Death Cult was at last being fulfilled. Screaming strong vocals, clanging guitar and the sense of the whole thing treading a precarious line between musical anarchy and TIGHT control.

'Dreamtime' proves 'Go West' no fluke. Like an on-key Kirk Brandon, Ian Astbury shrieks and shouts his way perfectly through

10 powerful tracks, with the title song and 'Spiritwalker' standing out for passion and noise of the first degree. Wildness — musically and visually — still being part of the Cult's appeal; you now find tempered with the ability to play smart and look smart.

Buy this quickly and you also get a free live album recorded at the Lyceum in May. Double time and double delight. Wonderful. ++++

ELEANOR LEVY

VARIOUS ARTISTS 'Breakdance Fever' (Jive HOP 210)

FEVER'S THE word ... this one stinks so high you could probably catch something contagious from the smell. The Jive Johnnies seem to be under the impression that they can put out a breakdance 'compilation' with tracks by Katie Kissoon and Richard Jon Smith and pull the wool.

The LP starts with 'White Lines', which may be a licensing coup of some note but sits uncomfortably under the banner title. We move on to conked out wheezing by Whodini, the Wijlesden Dodgers (twice), and quite degrading material by Kissoon and Smith. The biggest insult is a COVER version of 'Breakdance Party' by Funkmachine. Maybe they don't expect you to listen that hard. Or read the credits. Or expect some real breaking. +

PAUL SEXTON



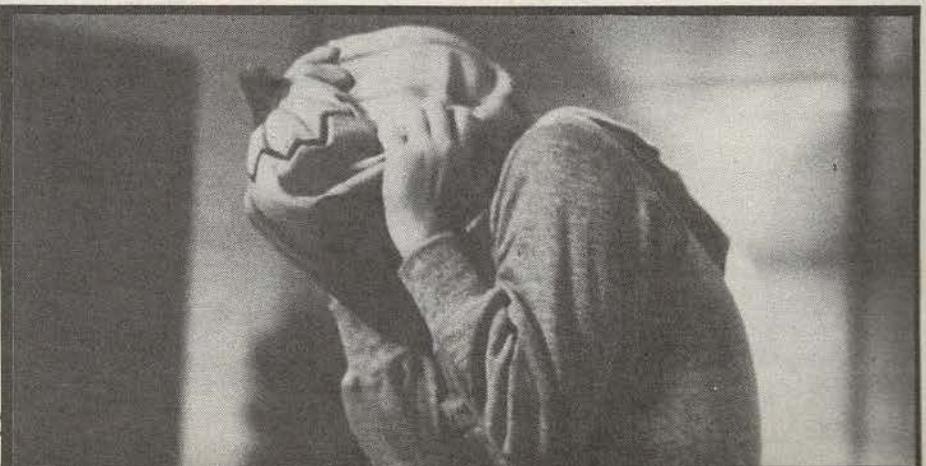
Wonder Woman

STEVIE WONDER 'Music From The Motion Picture "The Woman In Red"' (Motown ZL72285)

NOT QUITE the new Stevie Wonder LP, but some good things to be going on with meantime. 'The Woman In Red' herself is lusted after in the fast and hard opener, which gives way to the first of two duets with Dionne Warwick — a bouncy ballad entitled 'It's You'. It's livelier than the other one, 'Weakness', which sounds a bit like the 'Taxi' theme, and is VERY languid ... Of the other five cuts, one's a nondescript instrumental, and 'Moments Aren't Moments' is Ms Warwick's solo. 'I Just Called...' is here extended to include a disembodied voice-box on a couple of choruses which contrasts to amusing effect with Stevie's re-entry. In a lesser artist this simple declaration would sound twee, (deedle)dumb, even, but I find its effortless warmth very, er, warming. 'Love Light In Flight' centers agreeably, and 'Don't Drive Drunk' is a coolly humorous up-tempo warning. Only half an LP really, but much better than most 'complete' ones. +++ 1/2

MARK CORDERY

SOUNDS
 IN YOUR NEWSAGENT NOW!
FRIGHTENING
TERROUR
 ARE YOU MAN ENOUGH?



The League of Gentlemen

as told to JIM REID



THE LEAGUE OF Gentlemen were on the beach. Dressed in straw boaters and striped long Johns, they fingered their false moustaches and contemplated life on a Club 1830 holiday.

"Wizard wheeze and everything," said Lord Hip Hop, "but it's a bit much when they expect a chap to go the whole hog and exist without 'Coronation Street' and the Daily Bingo."

While the League had willingly entered into the spirit of a mock-Victorian 1830 holiday — after all, what Gent could resist the temptation of a manservant at 2s 6d a week — they were finding the going heavier than a pair of Gourmand K's riding breeches.

"Going back to the grand old 19th century is one thing," said Sir Public House, "but having to simulate the diseases of the day in the interests of authenticity is taking it a bit far."

With this he hobbled across the beach in his best imitation of a gout suffering invalid.

The Maharajah, bent double with pretend chimney sweep's back, attempted to kick a beach ball, but fell flat on his face.

While Lord Hip Hop affected the symptoms of consumption by lying in the sand, face more crumpled than a pair of **Morrissey's** Y Fronts, holding his side and groaning. This definitely wasn't a plate of your finest pie'n' mash!

Anticipating the respect afforded their positions in a world where the heinous 1834 Reform Act was merely the twinkling in a damnable Whig's eye, the League had taken their Club 1830 holiday in good faith. They'd been fooled. Little were the pleasures and profits of Empire, many were the discomforts of sooty industrialism and pre-TV stuffiness.

An escape plan was needed. The League sat on the beach talking about tunnels and wooden horses, while the Maharajah calmly wandered across the forefront, bribed a newsagent, and returned, not with the journals of 1830, but the bingo carriers of 1984... Release was immediate. Turning to what most accurately reflected the stupidity of their own age, the League Of Gentlemen started reading the pop pages...

"Egad, there's no more welcoming sight than pop's persistent follies," said Sir Public... "and there's no folly more persistent than the career of **Michael Jackson**. Mikey boy has been down on his knees to the Jehovah's Witnesses again. Apparently the Salt Lake City funsters disapproved of MJ's 'Thriller' video and in a recent

edition of the JW paper 'Awake' a contrite Jackson said... "I realise now it was not a good idea. I'll never do a video like that again." Don't fool with God...

"Boyo, boyo, it's not like that back at the Llanfairrugbyballandmalevoicechoir Pentecostal Church," said the Maharajah. "Pop videos the very thought of it is enough to send my Auntie Gwen red with rage..."

"But that's nothing to what she'd feel if she'd been reading the **Queen** revelation this week," interjected Lord Hip Hop. "Not since the Nazi-Soviet pact has there been so much cause and consternation in the corridors of power. By the Lord God **Sidney James** what affrontery that chap **Freddie Mercury** has got, inviting **HRH Randy Andy** to a gay club indeed. Bit like taking Sir Public to a teetotal party, what?"

"And that's not all, apparently the Queenly ones could have sold Wembley out for 10 nights, only doing so would have made their stay in Britain overlong and put dear old Freddie in trouble with the tax man. Still they're making their dates here pretty lavish affairs, each member of the band turning up to gigs in a separate limo..."

At this Sir Public bit off a fair-sized cheroot, shook his head, and recounted, in great detail, his first expedition up the Nile.

At once Lord Hip Hop nipped in to railroad this up and coming bout of nostalgia.

"Shut up," he said. "Forward to the 20th century. And **David Bowie**... As the bleached one prepares to release his new LP, an amusing story reaches me concerning his Milton Keynes gig last year. Y'see when Mr Jones

came to pay a visit on the **Beat**, their venerable saxophonist **Saxa** mistook him for the caterer and duly ordered him to go fetch some Red Stripe... which he did..."

"Equally embarrassing duty for **Marc Almond** the other week, the poor chap's pet python, **Sodom** escaped from his flat and set about terrorising neighbouring shopkeepers. The situation got so out of hand that London Zoo experts were called in to capture the runaway reptile..."

"Should have done that to my old buddy **Lord Lucan**," said Bertie Beerbarrel before collapsing on the floor.

"P'rhaps," said Sir Public, "but maybe he would have been better employed donning a spikey black wig, like that wag **Boy George**. All those Fleet Street piccy's of George's 'new hairstyle' were a bit premature. The boy was just covering his 'real' new hairstyle... now that's got you guessing."

"Though of course guessing is never something you have to indulge in when you're talking about **Rod Stewart**, the man's more predictable than the speaking clock. The latest news... Rod's leggy blonde model etc etc **Kelly Emberg** is about to embark on a solo career in rawk 'n' rawl... wait until his children finish prep school..."

"Aaah, prep school," whispered Lord Hip Hop with a reverence usually reserved for his finest champagne.

"Now that does take me back, why I can remember going to Matron with a little boil and..." Though they were as contemporary as **Mavis Riley's** wedding plans, the League Of Gentlemen were very fond of a spot of history.

W i D

VIZZAM! At the mega-velocity of a speeding fast-forward facility comes the eye-deal answer to your TV-OD cold turkey: ViD magazine — the ultimate crafty consumer's guide to music video, film, computers, TV — yes, every conceivable form of pop-visual crossover presented in viViD glossy colour complete with dead authoritative comment guaranteed, to aid ailing critical faculties. ViD — free in RECORD MIRROR on September 29. Screen, screen and screen again!

GIORGIO MORODER WITH PHILIP OAKEY TOGETHER IN ELECTRIC DREAMS

A NEW SINGLE. 7" & EXTENDED 12"



TAKEN FROM
THE ORIGINAL
SOUNDTRACK
OF THE FILM

**ELECTRIC
DREAMS.**



P U B L I C S



A YEAR since the Beat retreated into the annals of pop history, Dave Wakeling and Ranking Roger once more step out for the cause of the General Public. Having finalised their line-up and supported Queen on their European tour, the first album is set for October release.

From it comes 'Tenderness' — General Public's second single, detailing the pressures when one half of a relationship is faced with a life of lonely hotel rooms 'on the road'. Dave admits it's based on personal experience.

General Public are a six strong team. Ex-Dexys Stoker and Micky Billingham and ex-Special Horace Panter have recently been joined by ex-Dave's school, Kevin White on guitar. Only Dave and Roger are present for the interview. Dave, articulate and talkative, is obviously still deeply upset at the recent experience of being mistaken for Howard Jones. Roger is surprisingly restrained considering his exuberant stage performance. He sits quietly, offering only occasional comments.

Why pick 'Tenderness' as the new single?

Dave: "Basically because I think it's one of the best songs on the album. What we're trying to say in the song is very serious, it's been enough to make me cry on a number of occasions, but if you can say that while making it sound poppy and cheerful then that's really what I've been aiming for since we left the Beat."

"There seems to be a real 'pop as nothing more than light entertainment' period at the moment. There almost seems to be pressure on people to say as little as possible for three minutes. It's not that you have any great mission to get your ideas over to people, it's just that if you're going to bother taking up their time and have them listening to something you're singing you're honour-bound to put something meaningful in. It should at least be heartfelt. I'm much more impressed by sincerity than string sections."

"The more lilly-livered pop gets, it just allows the next round of groups to do something equally trite. We seem to be in one of those periods now. It's fashionable not to rock the boat too much."

What about songs like 'I Won't Let The Sun Go Down On Me'? Pop music with a message?

Roger: "I didn't even realise what it was about and I've heard it lots of times. I just thought it was a catchy chorus."

Dave: "It has some effect, but not much. You get over half the population saying they don't want cruise missiles, that doesn't have any effect so it's hardly likely something on Radio One will."

What about 'Two Tribes'? That's been held up as a 'protest' song.

Roger: I tend to listen more to the music than the lyrics. The music catches me more

because the sounds are so good."

Dave: "That's right, it's Trevor Horn you listen to really. Then the talking I suppose, which is quite subversive. The rest of the song didn't really say anything though, other than that there are two tribes."

"I was quite disappointed. There have been lots of 'protest' songs which fall into the same trap. You could even accuse the Clash of it at one time, for thinking that saying 'Nicaragua' was enough to pass as making some sort of comment on it. I don't think 'Two Tribes' is the best protest song ever. It is probably the best PRODUCED protest song though."

Mick Jones worked with you on the album. What's the situation between him and General Public?

Dave: "He wants to form his own group now. It was quite sweet of him really, because he said he had to get things off his chest relating to his old group and how he left them. He didn't think it was fair to use me and Roger as a vehicle for expressing those sort of things, finding ourselves singing backing vocals on a song about Joe Strummer. We're not as upset as people expect though."

What was it like supporting Queen?

Dave: "I'm not sure what to make of them really."

Roger: "The guitarist is very friendly."

Dave: "Well, they're all very friendly, but anybody who can be bothered to have six articulated lorries for their lights in order to play their songs you have to stand a bit in awe of."

"We were less than thrilled when we got the itinerary for the tour, because we found out that it ends with them doing eight nights in South Africa."

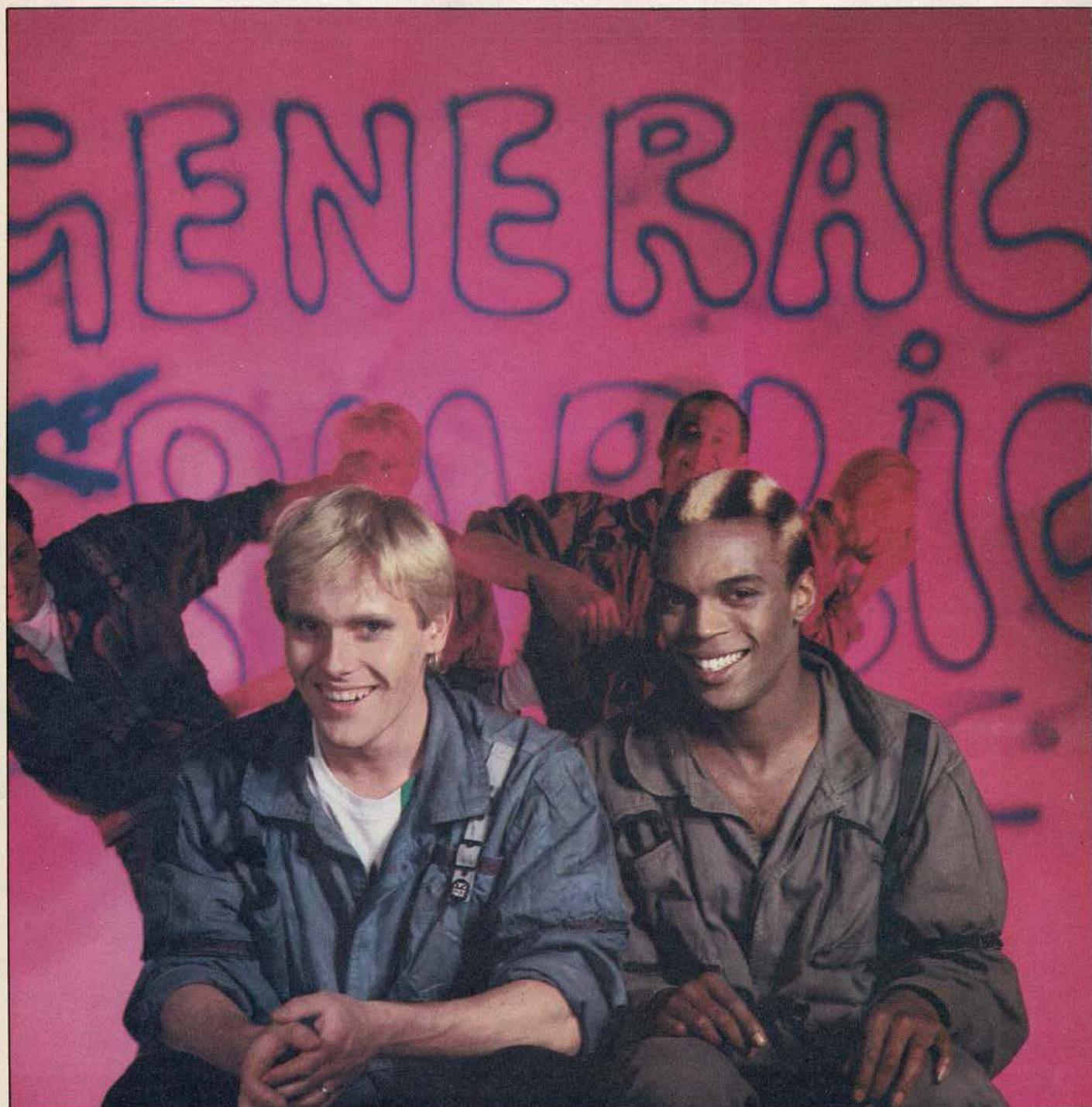
"I was reading a Brian May interview in Record Mirror and he was saying, 'We're not a political band'. Saying you're NOT a political band is probably the most potent political statement you can make."

"They argue it's a multi-racial audience — but that probably means all the blacks on one side and all the whites on another. A multi-racial audience in South Africa is where all the white people are allowed *inside* the barbed wire and the black people have to hang on the fence."

"The Beat almost played South Africa once. Someone tried to arrange a free, totally integrated concert — which would be the only way to do it. Then it came through that the only way we could play was for all the black people in the Beat to be given temporary honorary white citizenship. Everet the drummer went barmy. He was going 'I've never wanted to be white in my life and certainly never TEMPORARILY!'"

General Public are a fine band with fine ideals. All the signs indicate that their impressive musical pedigree is set to produce exciting and worthy results. As they say in their first single "General Public... striking back!". I can't wait.

PEAKING



GENERAL PUBLIC by Eleanor Levy

RODDY FRAME has a lot to smile about just now. A new single 'All I Need Is Everything', Roddy is by no means satisfied with his lot. The single's about the dissatisfaction I feel. No matter what I do, I always have this itch, I live on my nerves so there's a sadness about that. It's just the idea of wanting every taste, every sensation at once. I feel permanently unfulfilled and I can't really say that anything has happened to me to fulfil every aim I had, every wish. I've never had any illusions about this business, I always see things for what they are.

It soon becomes obvious, however, that beneath the bright and breezy veneer of 'All I Need Is Everything', Roddy is by no means satisfied with his lot.

"That's why I find it so hard to be attracted by the trash values. We're surrounded by trash and it's hard enough to find something which actually means something. Once you've done that, then you can turn round and say 'oh but I like Van Halen because of the way of heavy metal'. I find it really hard to find things of value that I appreciate."

"So where do you look for this fulfillment or tortured one? I probably look to the skies more than most people, not that I believe in God, it's just that you need your own space. I'm not on the verge of discovering religion, I'm on the verge of insanity."

AZTEC CAMERA fans should not get the idea that at this point I'm offering Roddy a fresh white hankie as he sobs into his milky tea. He's no more unfulfilled than any other "thinking man" as far as he's concerned and he smiles more than you might imagine. Having mentioned Van Halen I ask Roddy why the B-side of the single is a cleverly stripped down version of that group's 'Jump'.

"Well, it's a very successful rock 'n' roll song. It's almost the epitome of what being an American teenager's all about," he grins. "I thought I should do it so you could actually hear the words and I thought I could make something of nothing because there wasn't much for me to play with and I managed to get it to sound like 'Sweet Jane'." (a classic Lou Reed song).

Ah! So Roddy, you are a closet heavy metal fan? "No I'm not," he protests. "I don't really care what Van Halen think of my version."

This is all part of Roddy's policy not to be a groupie within the music business. He's not the sort of performer who whores himself about to meet his heroes though working

with the likes of Mark Knopfler on 'Knife'. Presumably meetings with the likes of Dylan were not out of the question?

"No, I've never been into being a groupie, not even when I was a kid. I never went backstage at gigs. Well actually I did, I met Cilla Black in Blackpool when I was eight," he blushes.

The new Aztec Camera album was mainly written during the 10 weeks Roddy spent in New Orleans earlier in the year, amid rumours of love affairs with American girls and threats never to return to Blighty again.

"All of that was totally untrue," he says quietly. "That was just people in the music business who for some reason love spreading rumours. I spent most of my time in New Orleans writing and lazing around drinking because it's got quite a southern, humid, close atmosphere. It's really good there and they've got some great bars, but I couldn't be bothered with the jazz there because most of it was pretty touristy. I just spent my time with a Portastudio and a guitar."

The resulting album will be released in the next week or two and well worth a listen it is too. 'Knife' is very much along the same lines as 'High Land Hard Rain' with Roddy's distinctive — never use one chord where five will fit — strumming, and descending vocal melodies. It also includes what Roddy considers to be his best song ever — the title track.

"I really like 'Knife' because it personifies lots of the ideas on the album like self-division, the division of love, even the division of the brain itself and the idea of the knife being like a scalpel." He leans back and half smiles. "It's a very phallic too, the whole idea of penetration."

MARK KNOPFLER of Dire Straits fame produced the album, but Roddy shatters my image of the two celebrated guitarists picking over every note and guitar sound. "No, I never think about production like that, I just think — does it sound good? Yeah it does. I hate people who go on about production, it's not about that. It's not about listening to records and being professional about it."

Aztec Camera are about to set off on a major tour but make no mistake, Roddy IS Aztec Camera. "People start thinking that they want to be part of some democratic four man band kind of thing, but that's not really what it's about. We've never needed group democracy. I'm really pleased we've got Malcolm Ross (ex-Orange Juice) though. I always wanted him. He should have joined us in the first place."

Roddy Frame will never have everything he needs, thank God. Once you're satisfied, you stop being hungry, you give up and you die. OK, so he crams his songs with chords, he'll never be a Frank Sinatra and he does sometimes forget to have his hair cut, but it's early days yet. For now, he's up there in the frame — get the picture?



f r a m e d !

RODDY FRAME by Andy Strike

QUEEN

NEC, BIRMINGHAM

A FAINT smog of dandruff wafts through the vast recesses of the NEC. General Public are valiantly trying to escape being engulfed by the massive sub-'Metropolis' set that surrounds them. The band make their mark, which is all they could have hoped for, and a few claps later they exit, while the audience gets down to preparing for the arrival of Queen.

The lights dim, the music surges and there stand the four figures. Brightness all around, the drums beat and the singer strolls around to mass applause. 'Under Pressure' is under way and the long wait (years and years) is over. Queen return — more spectacular, more worshipped and with more hits than ever before. The crowd react ecstatically.

When 'Radio Ga Ga' is played, a whole sea of clone hands clap and point to the stage in a manner more reminiscent of the Nuremberg Rallies than a 'rock' concert. It's a faintly disturbing part of what turns out to be a magical evening.

At overblown, glossy entertainment they are the best in the world. Freddie Mercury struts, flexes the odd muscle, and tells you "you're a nice bunch of guys". Those of us fortunate enough to have an excess of female hormones forgive him.

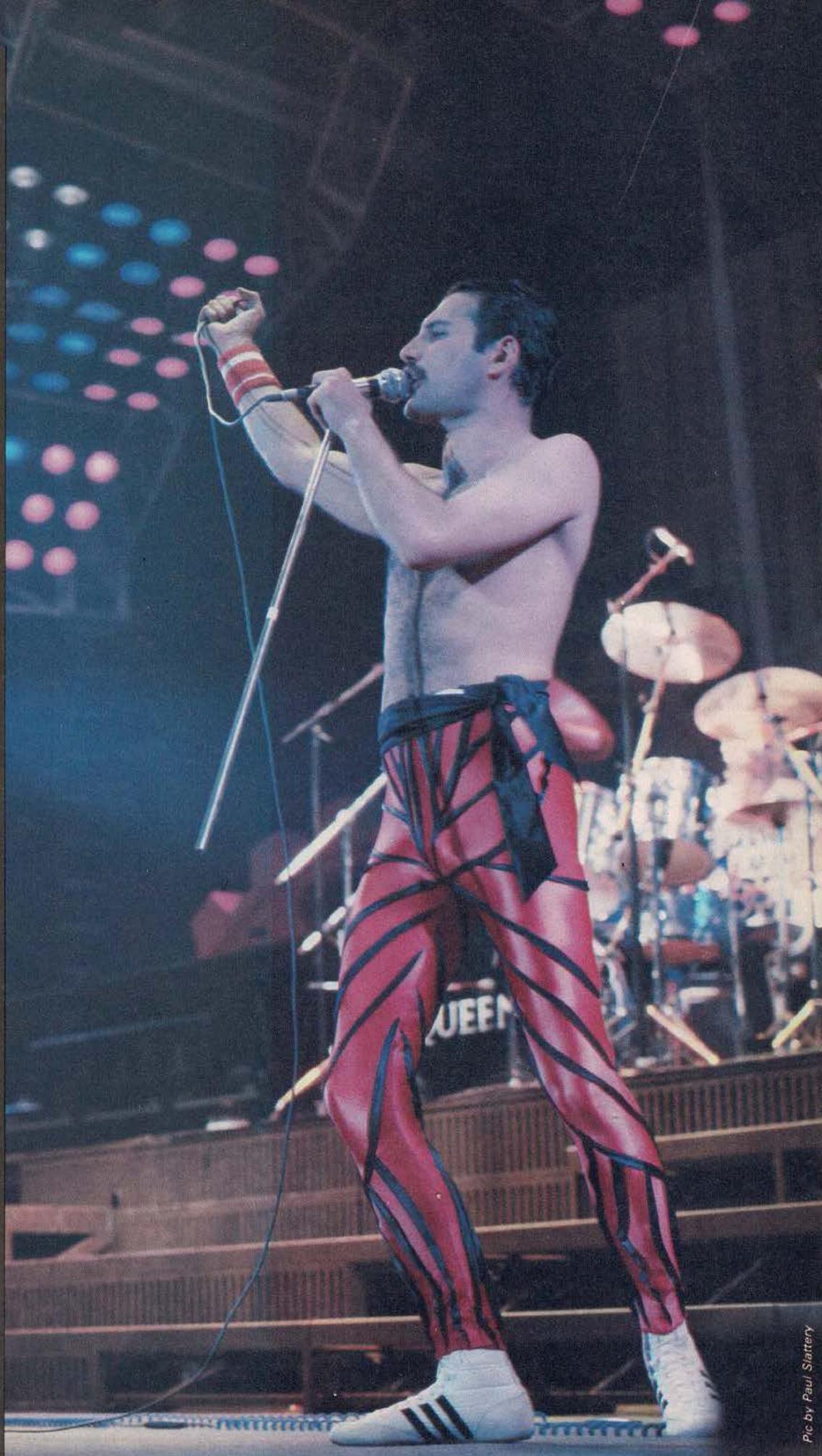
Apart from 10 minutes in which Brian May lets rip with his guitar (just enough time to pop to the loo), it's an unremitting onslaught of sheer excitement. A medley of old favourites including 'Killer Queen', the football crowd fanaticism of 'We Are The Champions' and the pure idiocy of 'Crazy Little Thing Called Love' gel into the most enjoyable concert for — ooh, ages and ages.

I smiled, I shouted, I stamped my feet — and so did ten thousand others. No-one plays guitar like Brian May, no-one looks as bored as John Deacon, no-one (well almost) is as pretty as Roger Taylor.

And then, of course, there's Freddie himself. . . expensive leather jacket, dapper spiv moustache, bulging biceps through s-t-r-e-t-c-h-i-n-g lycra. The joke misses being on him by inches, but triumphs finally as the adoring hordes are mesmerised by his strutting male ego and operatic scales. That one screaming note at the start of 'It's A Hard Life' has more force live than the whole of the somewhat lacklustre record. As he runs around the massive set, 'Seven Seas Of Rhye' is thrust out further than the mike stand resting sensitively between his legs.

Rich bastards they may be. Old farts they may be. But boring 'has-beens' they definitely ain't. Queen show the young pretenders how to do it. . . with class.

Eleanor Levy



Help!

Boy George degree?

I'M CURRENTLY compiling a thesis on the subject of Boy George and would greatly appreciate any comment from readers.

John, North London

● *If you're doing this on a grant, let us know who's paying so we can all apply! Meanwhile, George's management company Wedge Music is at 63 Grosvenor Street, London W1. And, comments which might contribute to this academic exercise can be mailed to John at Sydney Road, Hornsey, London N8.*

I'M PLANNING to start a disco in a local pub and the publican, before giving me the go ahead, has asked me to find out the legal situation. Can you point me in the right direction?

Dave, North Wales

● *Your friendly neighbourhood publican will need covering licenses from Phonographic Performance Ltd, which feeds the royalties on records and tapes you play back to record companies, artists and musicians, and from the Performing Right Society, which pays composers their dues on your use of their music too.*

From PPL, a licence for a one-off disco would cost £5.75, or for a four hour session of playing records with up to 100 people at a once a week event, 52 weeks a year, you'd pay £2.26 a session. The promoter of the event(s), which could be yourself as deejay, but is more likely to be the publican if discos are happening on a regular basis, is expected to complete an application form so that PPL can

Silence isn't golden

FOR A long time now I've fancied a really gorgeous bloke who works in a shop in Liverpool. I fell in love with him in March, and I think he knows I like him as he always seems to catch my eye when I'm looking at him. I go into the shop just to look at him, but I don't think he likes me. Or, if he does, he may think I'm a pain as I go in nearly every week.

When I do talk to his friend he is always nice, but it is his mate who is really friendly. But what can I do to find out if he likes me, or make him interested?

Sarah, Liverpool

● *Unless this guy is unusually obtuse, he can hardly have failed to notice your starry-eyed shopping trips. But does he know you're interested in him, or does he think his mate is the object of your infatuation?*

Either way, he doesn't seem likely to make an effort to find out, does he? This may be for a very good reason. Does he have a girlfriend, or several? Is he married? Is he gay? Is he the tiniest bit interested in you? Or is he just plain shy?

Before making a total fool of yourself by taking the initiative and asking HIM out, do some research. Who better to take to one side than his mate, who's always so friendly?

If you're not ready to lay your cards on the table, it's a sure sign that you'd rather keep this beautiful infatuation going as just that until a more responsive subject for your affections turns up. Unrequited love and unreturned affection burns itself out sooner than you think.

calculate an annual disco licence fee. Details and forms from Phonographic Performance Limited, Ganton House, 14-22 Ganton Street, London W1V 1LB. (Tel: 01-437 0311).

The publican will also have to pay the Performing Right Society a flat rate of around £24.72, minimum, as a contribution to composers royalties, although this licence fee will also cover use of a juke box or television set on the premises. Contact the General Licensing Department, Performing Right Society, 29/33, Berner Street, London W1P 4AA. (Tel: 01-580 5544). A deejay is only expected to pay this PRS licence if a commercial disco he or she has organised is happening on premises which wouldn't normally be licensed, such as a temporary marquee at a festival for instance.



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.



DOES DISHY George Michael have a fan club? I really need to know. Lorraine, Bradford
● *Sure thing. Mail for Georgie boy should be addressed to the Wham! fan club at PO Box 1AP, London W1A 1AP. Send a stamped addressed envelope for details of how to join the club.*

CLAIMANTS FLASH

IN THE 1980s, many school leavers have little alternative but the dole and a crucial booklet for all claimants, 'On The Dole', published by the Federation Of Claimants Unions, is an excellent guide through the supplementary benefits maze. We've mentioned this guide before, but, due to heatstroke, quoted a slightly LOWER price for this benefits bargain. 'On The Dole' costs £1, inc p&p, to all claimants and £1.60, inc p&p, to non-claimants, from Federation Of Claimants Unions, 296 Bethnal Green Road, London E2. (Tel: 01-739 4173). Anyone who's ordered before this flash, at the old prices will get a copy anyway.

Young Free And Single

IF YOU have a sense of humour you could be just the person to cheer up bored Tracey (15) from Boston, Lincs who enjoys Thompson Twins, Nik Kershaw and most other pop groups; next on the bill comes lonely Paul (21) from Camberley, who is gay and into funk, pop and wildlife; he's just one step ahead of Mark (19) who lives in Swindon and is looking for a shy attractive girlfriend; meanwhile, Freddy (20) from Nottinghamshire, currently learning to play the synthesiser is looking for some new mates; and, last but not least, Judith from Barrow-in-Furness wants to hear from prospective penpals who must be dedicated fans of Aztec Camera and/or the Smiths. Send your letters to YF&S', Help, Record Mirror, 40 Long Acre, London WC2. All replies are forwarded in confidence. Remember this is a free service, so, if you want your name included simply drop a line with a few details about yourself, and your musical and other interests.

THE NEW SINGLE

JOE JACKSON

(TILL YOU KNOW WHAT YOU WANT)

AVAILABLE ON 12" & 7"

3-TRACK 12" FEATURES SPECIAL "JELLYBEAN" MIX.



US Singles

- 1 1 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 2 2 MISSING YOU, John Waite, EMI/America
- 3 3 SHE BOP, Cyndi Lauper, Portrait
- 4 6 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 5 5 STUCK ON YOU, Lionel Richie, Motown
- 6 7 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 7 10 DRIVE, The Cars, Elektra
- 8 8 THE WARRIOR, Scandal with Patti Smith, Columbia/CBS
- 9 4 GHOSTBUSTERS, Ray Parker Jr, Arista
- 10 13 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 11 9 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 12 12 LIGHTS OUT, Peter Wolf, EMI-America
- 13 18 CRUEL SUMMER, Bananarama, London
- 14 17 COVER ME, Bruce Springsteen, Columbia/CBS
- 15 20 DYNAMITE, Jermaine Jackson, Arista
- 16 15 ROCK ME TONIGHT, Billy Squier, Capitol
- 17 11 WHEN DOVES CRY, Prince, Warner Brothers
- 18 26 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 19 21 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 20 24 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 21 14 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 22 25 TORTURE, Jacksons, Epic
- 23 23 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 24 27 LUCKY STAR, Madonna, Sire
- 25 19 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia/CBS
- 26 16 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 27 22 ROUND AND ROUND, Ratt, Atlantic
- 28 36 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 29 31 THE LUCKY ONE, Laura Branigan, Atlantic
- 30 33 THERE GOES MY BABY, Donna Summer, Geffen
- 31 34 GO INSANE, Lindsey Buckingham, Elektra
- 32 39 ARE WE OURSELVES?, The Fixx, MCA
- 33 37 I'M SO EXCITED, Pointer Sisters, Planet
- 34 38 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 35 40 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 36 41 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 37 43 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 38 28 LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia/CBS
- 39 44 FLESH FOR FANTASY, Billy Idol, Chrysalis
- 40 54 WHO WEARS THESE?, Elton John, Geffen
- 41 48 SWEEP AWAY, Diana Ross, RCA
- 42 32 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 43 46 (WHAT) IN THE NAME OF LOVE, Naked Eyes, EMI-America
- 44 29 RIGHT BY YOUR SIDE, Eurythmics, RCA
- 45 49 STRUT, Sheena Easton, EMI-America
- 46 51 SHINE SHINE, Barry Gibb, MCA
- 47 50 YOU TAKE ME UP, Thompson Twins, Arista
- 48 52 THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne, A&M
- 49 61 DESERT MOON, Dennis DeYoung, A&M
- 50 42 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 51 30 STATE OF SHOCK, Jacksons/Mick Jagger, Epic
- 52 35 SEXY GIRL, Glenn Frey, MCA
- 53 45 WHAT THE BIG GIRLS DO, Van Stephenson, MCA
- 54 — BLUE JEAN, David Bowie, EMI-America
- 55 47 17, Rick James, Gordy
- 56 56 THE MORE YOU LIVE, THE MORE YOU LOVE, Flock of Seagulls, Jive
- 57 67 A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, Columbia
- 58 73 I FEEL FOR YOU, Chaka Khan, Warner Bros
- 59 80 WAKE ME UP BEFORE YOU GO-GO, Wham!, Columbia
- 60 — WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, Capitol

- 68 79 STRUNG OUT, Steve Perry, Columbia/CBS
- 74 82 LAYIN' IT ON THE LINE, Jefferson Starship, Grunt
- 80 85 NEW GIRL NOW, Honeymoon Suite, Warner Bros
- 81 89 BODY ROCK, Maria Vidal, EMI-America
- 82 — SUGAR DON'T BITE, Sam Harris, Motown
- 83 87 PRETTY MESS, Vanity, Motown
- 85 — I CAN'T HOLD YOU BACK, Survivor, Scotti Bros/Epic
- 89 — YOU, ME AND HE, Mtume, Epic
- 90 — BULLISH, Herb Alpert Tijuana Brass, A&M
- 94 — MIDNITE MANIAC, Krokus, Arista

Compiled by Billboard

US Albums

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 3 SPORTS, Huey Lewis And The News, Chrysalis
- 4 4 PRIVATE DANCER, Tina Turner, Capitol
- 5 5 HEARTBEAT CITY, The Cars, Elektra
- 6 6 CAN'T SLOW DOWN, Lionel Richie, Motown
- 7 7 OUT OF THE CELLAR, Ratt, Atlantic
- 8 10 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 9 9 GHOSTBUSTERS, Soundtrack, Arista
- 10 8 VICTORY, Jacksons, Epic
- 11 11 SIGNS OF LIFE, Billy Squier, Capitol
- 12 12 BREAK OUT, Pointer Sisters, Planet
- 13 13 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 14 14 NO BRAKES, John Waite, EMI-America
- 15 16 STAY HUNGRY, Twisted Sister, Atlantic
- 16 19 MADONNA, Madonna, Sire
- 17 15 1984, Van Halen, Warner Brothers
- 18 18 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 19 24 SOUNDTRACK, Eddie and The Cruisers, Scotti Brothers
- 20 21 ELIMINATOR, ZZ Top, Warner Brothers
- 21 23 CONDITION CRITICAL, Quiet Riot, Pasha
- 22 22 WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 23 17 REBEL YELL, Billy Idol, Chrysalis
- 24 27 LIGHTS OUT, Peter Wolf, EMI-America
- 25 25 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 26 26 ICE CREAM CASTLES, The Time, Warner Brothers
- 27 20 BREAKING HEARTS, Elton John, Geffen
- 28 28 THE LAST IN LINE, Dio, Warner Brothers
- 29 31 CAMOUFLAGE, Rod Stewart, Warner Bros
- 30 46 PHANTOMS, The Fixx, MCA
- 31 35 FIRST OFFENSE, Corey Hart, EMI-America
- 32 34 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 33 40 17, Chicago, Full Moon/Warner Brothers
- 34 32 SELF CONTROL, Laura Branigan, Atlantic
- 35 36 PRIMITIVE, Neil Diamond, Columbia/CBS
- 36 30 BREAKIN', Soundtrack, Polydor
- 37 41 BANANARAMA, Bananarama, London
- 38 29 LOVE AT FIRST STING, Scorpions, Mercury
- 39 39 THRILLER, Michael Jackson, Epic
- 40 33 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 41 43 JERMAINE JACKSON, Jermaine Jackson, Arista
- 42 44 INTO THE GAP, Thompson Twins, Arista
- 43 47 REFLECTIONS, Rick James, Gordy
- 44 38 FOOTLOOSE, Soundtrack, Columbia/CBS
- 45 37 THE ALLNIGHTER, Glenn Frey, MCA
- 46 48 IN ROCK WE TRUST, Y&T, A&M
- 47 42 STREET TALK, Steve Perry, Columbia/CBS
- 48 50 VOA, Sammy Hagar, Geffen
- 49 — NUCLEAR FURNITURE, Jefferson Starship, RCA
- 50 — 1999, Prince, Warner Bros

Compiled by Billboard

Bullets 61-100

- 63 — BETTER BE GOOD TO ME, Tina Turner, Capitol
- 67 74 ON THE WINGS OF A NIGHTINGALE, The Everly Brothers, Mercury

Grandmaster
& THE Melle Mel
Furious Five

Brand New Single
Sugar Hill



We Don't Work For Free

7" SH 136 12" SHL 136

Taken from the album SHLP 5553 GRANDMASTER MELLE MEL AND THE FURIOUS FIVE

© MARKETED & DISTRIBUTED BY FREEDOM RECORDS/WARBROS TO WEA RECORDS

Disco

JAMES HAMILTON
starts from scratch

ODDS 'N' BODS

US COPIES of Stevie Wonder's soundtrack LP all seem to be pressed off-centre on side two and sound really drunken, the OK side ones 6:17 version of 'I Just Called To Say' keeping on with a vocodered section right where you'd expect the final cha-cha-cha (doubtless this will be unleashed on 12in to keep him at number one!). . . **Chaka Khan's** UK 12in release of 'I Feel For You' has been delayed for a possible remix. . . **Duran Duran's** overdubs are only on the 12in remix of **Sister Sledge**, the 7in being the same as 1979's. . . **Kleer & The Cool Notes** live at **Hammersmith Odeon** last week hit some snags, not least a bedazzled **Haywoode** falling off stage when a stand-in sound system "put her off-balance" (she does hop, skip and jump about a bit anyway!) — however the subsequent sympathy sales haven't hurt her single, which was of course previously recorded by **Talkback**. . . **Haywoode, Junior, Precinct & Shakata** guest this Thursday (13) at **Kilburn's National Club** for the first weekly **Radio London Soul Night Out** with **Steve Walsh** jocking, **Tony Blackburn** wallying (on air 11pm-midnight) — **Tony's** also at **Dartford Flicks** Fri (14) while **Froggy & Simon Harris** have done a **Sharon Redd** megamix for him which is the best I've heard in a long time. . . **Disco Mix Club's** September mixes are **Simon Harris's** excellent cut-up confection based on **M 'Pop Muzik'** (the inspiration for 'Ghostbusters?'), **Alan Coulthard & Mark Clark's** melding of 'War/Relax' brilliantly overdubbed with **World War II** actualities and much more, **Alan's** solo megamixes being a bland **Pointer Sisters**, predictable **Jimmy Jam/Terry Lewis/Hawk Wolinski**, and **Howard Jones/Nik Kershaw**. . . **Mastermind** have cleverly combined 'Lollipop Luv/Easier Said Than Done' for future **Bryan Loren** release, while **Mastermind Herbie's** remix of **Grandmaster Melle Mel 'White Lines'** will be out next month on the anniversary of the original's UK release (I actually heard its first-ever New York radio play exactly a year ago!). . . **Newcleus 'Jam On It'** has been hanging around the middle of the US pop Hot 100 for nearly four months. . . **Run-D.M.C.** look like spearheading an autumn invasion of authentic New York hip hop stars. . . **Washington DC-a-go-go's DETT Records** hopefully should be reissuing **Chuck Brown & The Soul Searchers' 1978 US black smash 'Bustin' Loose'**, as a flip to a re-recording of **Trouble Funk's 'Drop The Bomb'** which was being planned a while back. . . **US Elektra's** other back-to-back 12in

NIGHTCLUB

POP JOX are playing: 1 (1) **Miami Sound Machine**, 2 (24) **Ray Parker Jr.**, 3 (30) **Stevie Wonder**, 4 (3) **Phil Fearon**, 5 (8) **THS**, 6 (22) **Sister Sledge**, 7 (6) **Hazell Dean**, 8 (2) **Shakatak** (old), 9 (10) **Windjammer**, 10 (11) **Rick James** 12in, 11 (9) **Laura Branigan**, 12 (19) **Anima Nightlife**, 13 (4) **Melle Mel**, 14 (17) **George Michael**, 15 (31) **Black Lace**, 16 (12) **Frankie GTH 'TT/W'**, 17 (20) **Divine** (old), 18 (5) **Prince**, 19 (36) **Pointer Sisters 'INY'**, 20 (29) **Level 42**, 21 (39) **Spandau Ballet**, 22 (15) **Change**, 23 (14) **Tina Turner**, 24 (27) **Howard Jones**, 25 (13) **Arrow**, 26 (23) **Harold Melvin**, 27 (18) **Bambaataa/Brown**, 28 (7) **The SOS Band** 12in, 29 (—) **Kid Creole** (mix), 30 (48) **Alphaville**, 31 (re) **Evelyn Thomas 'M'**, 32 (—) **Elton John**, 33 (21) **Cool Notes**, 34 (45) **Pointer Sisters 'J'**, 35 (16) **Alicia Myers**, 36 (—) **Depeche Mode**, 37 (50) **Break Machine**, 38 (26) **Frankie GTH 'R'**, 39 (—) **Juicy**, 40 (—) **Simplicious**, 41 (46) **Band Of Gold**, 42 (54) **Stephanie Mills**, 43 (33) **Gil Scott-Heron**, 44 (34) **Trevor Walters**, 45 (28) **Jeffrey Osborne**, 46 (—) **David Lasley 'SBL'**, 47 (—) **Richard Jon Smith**, 48 (40) **Paul Hardcastle 'G'**, 49 (—) **Shakatak** (new), 50 (—) **Rose Royce**, 51 (—) **Bros Johnson**, 52 (—) **Malcolm McLaren**, 53 (—) **Elvis Costello**, 54 (43) **Tears For Fears**, 55 (38) **Michael Jackson**, 56 (—) **Margie Joseph**, 57 (—) **Heaven 17**, 58 (44) **RAF**, 59 (52) **Junior**, 60 (re) **Screamin' Tony Baxter**. Go, Ray, go!

reissues are **Crown Heights Affair 'Say A Prayer For Two (Remix)/Frontline Orchestra 'Don't Turn Your Back On Me'**, and **Dee Dee Bridgewater 'Bad For Me/Bruni Pagan 'Fantasy'**. . . speaking of **Pagan**, "which one of you bitches is my mother?!" . . . **Polygram** have a couple of timely albums, **'The Essential Astrud Gilberto (Nerve VRV 6)**, seventeen boss bossa's, and **'Jazz Club' (Club JABB 3)** compiled by **Leon Campadelli** and cool jazz jock **Paul Murphy** in best sampler tradition. . . **Brothers Ernie & Marvin Isley** with **Chris Jasper** have teamed as a new splinter group, **Isley, Jasper & Isley**. . . **NY disco/hip hop outfit Profile** seem to be copying **Tommy Boy** in launching a separate heavy metal label. . . **'Beat Street Volume 2' (US Atlantic 80158-1)** has more from the film by **Jazzy Jay, Juicy, Tina B, Treacherous Three, Jenny Burton, Rockers Revenge, Ralph Rolle, La La**, while latest 12in release from the original LP is **Afrika Bambaataa & Soulsonic Force + Shango 'Frantic Situation' (US Tommy Boy TB 849)**. . . **Billy Ocean 'Caribbean Queen'** hit No 1 **US Dance/Disco AND Black 45s, Midway and Circuit** coming up fast in the **Dance list** too. . . **Richard 'Dimples' Fields' superior 'Jazzy Lady'**, now evidently on 12in, has had a sudden deserved resurgence here — could it be something to do with **Chris Hill** saying on radio it's his top hit at **Canvey Goldmine?**. . . **Chris joins Ian Reading** at **Southend Zero 6 Fri (14)**, **Chris Dinnis** souls **Swindon Brunel Rooms Sat (15)**, **Steve Walsh** joins the usual alldayer crew at **Birmingham Powerhouse Sun (16)**. . . **Monday (17) Nicky Holloway** moves under the same management from **Bermondsey's** now soul-less **Swan & Sugarloaf** to new venue the nearby **London Bridge Tooley Street Royal Oak**, joined by **Jeff Young** with **Pete Tong, Chris Brown** and other regulars in subsequent weekly rotation. . . **Jeff Young** will be sitting in for **Robbie Vincent** on **Radio London's Saturday lunchtime soul show** now for another month or more. . . **JFM's "funk cruise"** to **Holland aboard the Olau Hollandia** Tues-Wed 18/19 next week is like a

cross-channel alldayer/nighter with time ashore in **Viissingen** (coaches from **London, £30 a head, details 01-771 7377**) — I might just go myself! . . . **Mike Allen** is indeed specifically a soul show on **Capital Fri 10pm-1am/Sat 11pm-1am** (Sun too from end of month), which with the inestimable **Ram Jam David Rodigan's** reggae Sat 8-11pm means that from the time **Greg Edwards** starts at 5pm until **Al Matthews' excellent gospel** ends at 7am, **Capital's Saturday night** is totally black! . . . **Sunday's dawn transmission of the Rev Al Green's July Royal Albert Hall gospel show** proved that his famous stage trick of backing off the microphone and getting soulfully tore up without amplification is as effective on radio as

nodding! . . . **Chiltern Radio's soul stand-by Raymondo** is indeed **THE Raymondo, Ray Edwards**, your **BEYEGGED** buddy and refugee from **Bristol City** — where his stint with **Radio West** so polished off his old "sorry 'baht that" style I didn't recognize him! . . . **Graham Gold**, staunch **JFM** champion (when he was on it), has suddenly started **Wed 3-5pm on Horizon!** . . . I didn't see it on telly last Saturday, but in **Sylvester Stallone's 1981 film 'Nighthawks'** the club DJ was actually **Jellybean Benitez!** . . . **Lenny Henry's hilarious send-up of the 'Thriller' video** was brilliant — and although it looked absolutely right must have cost peanuts in comparison with **Michael Jackson!** . . . **Vanity**, who split from **Vanity 6** because she didn't want to do sexy scenes in **Prince's** film has signed solo with **Motown** (home of arch-rivals **Rick James** and the **Mary Jane girls!**) for whom her first **Bill Wolfer-produced 126bpm Prince-ish single 'Pretty Mess'** is accompanied by — guess what? — a sexy video. . . **Cherralle's** video for 'I Didn't Mean To Turn You On' features a break dancing **King Kong**, while **Sheila E's** for 'The Glamorous Life' shows she's a real fox! . . . **B-biz-R** are **The Biz** reduced from three to two, **Austin Howard** and **Marcie Bee**. . . **Sam Harris**, hitting **HI-NRG on Motown**, is the pinup-able blond winner of a big US-televised 'Star Search' series which he won through 14 weekly appearances (shades of **Berni Flint 2!**). . . **Lindsay Wexler** has turned up at **WEA** handling **UK black A&R**, on the scout for new acts here —

continued over

ELECTRO

ENOUGH ELECTRO is now being returned in charts for us, as threatened, to compile an occasional checklist of titles not already in the **Disco 85** — however, it must be emphasised this is compiled from electro records currently being played by more than just the specialist "electro" jocks. Obviously not forgetting **Afrika Bambaataa & James Brown, Manu Dibango, Gil Scott-Heron, Kraftwerk, Arthur Baker, Master O. C. & Krazy Eddie**, all of whom would head the list were they not already in the main 85, the next 20 hip hop hits are these.

- 1 **WE'RE ROCKING THE PLANET**, Hashim, US Cutting Records 12in
- 2 **TECHNO SCRATCH**, Knights Of The Turntables, US JDC 12in
- 3 **TIME IS RUNNING OUT**, The Jonzun Crew, Tommy Boy/Polydor 12in
- 4 **CATCH THE BEAT (SCRATCH THE BEAT)**, T. Ski Valley, Belgian BMC 12in
- 5 **IF THIS AIN'T LOVE**, Jay Novelle, Club 12in
- 6 **IT'S YOURS**, T. LA Rock & Jazzy Jay, US Partytime 12in
- 7 **BOYS BREAKDANCE**, High Fidelity Three, US Cutting Records 12in
- 8 **SAY YOU LOVE ME (JAZZ MIX)**, Lonnie Linton Smith, Other End 12in
- 9 **WHEN DOVES CRY RAPP**, MC Fosty & Lovin' C/Captain Rapp, US Rappers Rapp Disco Co 12in
- 10 **COMPUTER AGE (PUSH THE BUTTON) (REMIX)**, Newcleus, US Sunnyview 12in
- 11 **MOSQUITO**, West Street Mob, US Sugarhill LP
- 12 **ARE YOU READY (FROGGY REMIX)**, Break Machine, Record Shack 12in
- 13 **I CAN'T STOP**, West Street Mob, Sugarhill 12in
- 14 **RELEASE YOURSELF (DUB)**, Aleem, Streetwave 12in
- 15 **HUMAN BEAT BOX**, Fat Boys (Disco 3), US Sutra 12in
- 16 **RECKLESS (CLUB MIX)**, Chris 'The Glove' Taylor & David Storrs, US Polydor 12in
- 17 **SCRATCH MOTION**, Triple Threat Three, US Saturn 12in
- 18 **HIP HOP ON WAX — VOLUME 2**, DJ Red Alert, US Vintertainment 12in
- 19 **WHAT IS A D. J. IF HE CAN'T SCRATCH?/EGYPT, EGYPT**, The Egyptian Lover, US Freak Beat 12in
- 20 **RHYTHM MAGIC**, Rhythm Masters, US Mosaic 12in

JOCELYN BROWN

"I WISH YOU WOULD"

THE OFFICIAL FOLLOW UP TO THE CHART HIT "SOMEBODY ELSE'S GUY"

ANOTHER POWERFUL & HEARTFELT PERFORMANCE FROM 84'S FIRST LADY OF SOUL

NOW ON 7" & 12"

FOURTH & BROADWAY
R.E.S.P.E.C.T.U.L.

BRW 12 BRW 14

Disco

from page 27

his first project is getting hot producer **Derek Bramble** to assemble a 'The Dude'-type album using songs and singers gathered from around the world... **Paradise**, of 'One Mind Two Hearts' fame, are after a new lead vocalist with obviously great voice and stage presence — send demo cassette, photo, full details to **Henry Semence**, *Bullet Management*, 90 Boston Place, London NW1... **Martin Prescott** is offering special discounts to **RECORD MIRROR** readers carrying this week's paper on all orders placed at **Martin Sound & Light's** stand (no 10) at the **PLASA '84** exhibition — where doubtless **East Anglian Productions** will get a telling off from **Rob Harknett** for still not supplying jingles albums paid for at the **BADEM** show in 1981... **Graham Murray** (Teaside), the chart for you is obviously **Nighclub** — so don't deny the fast moving soul world its own accurate reflection in the specialist Disco chart (and when in London for **PLASA**, check the airwaves, import shops and black music clubs for confirmation!)... I think my mail deliveries are hiccupping again — if possible, please 'bike product to my home address... **LET'S BE CAREFUL**.

HOT VINYL

PAUL HARDCASTLE: 'Rain Forest' (Bluebird Records BRT 8) His best yet, a one-off (between labels) from Bluebird's 'Zero One' hip hop video, this immediately familiar tinkling tuneful lush smooth 120bpm electronic instrumental has a beefy undertow and slick surface — almost like an electro Shakata! — while the harder juddering 115bpm 'Sound Chaser' flip has vocodered hip hop appeal. A national smash once radio play it "up to the news"?

JOCELYN BROWN: 'I Wish You Would' (Fourth & Broadway 12BRW 14) From the same session as 'Somebody Else's Guy', this catchy vocoder introed

HiNRG

DIVINE: 'I'm So Beautiful' (Proto ENAT 21) New Order meet Frankie in a well worn 128bpm Hi-NRG rut, surrounding Lady Di's gruff growling with spurious excitement. On single-sided white label until full commercial release in four weeks.

BRONSKI BEAT: 'Why?' (London BITE 2) New Romantics meet Hi-NRG in a forcefully flying 138bpm rattler, surrounding Jimi Somerville's high pitched squeaking with real excitement (worthy indeed of GETH). Advance DJ copies are eye-cued, while the 144½bpm 'Cadillac Car' flip is suspiciously similar to 'Papa Oom Mow Mow'.

GIRLTALK: 'Can The Rhythm' (Innervision IVST 4) Very obviously produced by Hazell Dean/Divine's Pete Waterman, young sisters Karen & Julie eventually sing a bit on this frantically pounding 133bpm galloper (inst flip).

JOCELYN BROWN: 'Ain't No Mountain High Enough' (Dutch Rams Horn Records RHR 3374) Credited to Inner Life when big in gay venues around '82, the Larry Levan-remixed c133bpm rattling Hi-NRG treatment of Diana Ross's Ashford & Simpson-penned classic is in three mixes including the 'Garage Version'.

JACKIE MOORE: 'This Time, Baby' (CBS TA 4694) 1979's dated old surging 123-125-124-125-124½-123(break)-124bpm canterer reissued (with new inst flip) due to apparent DJ demand in America. This ain't America.

beefily jiggling here 110½-110½bpm chunkily chugging trotter builds infectiously as Jocelyn soars, wails and gurgles in inimitable style (dub flip). Hard to resist.

INTRIGUE: 'Let Sleeping Dogs Lie' (Music Power Records MPRT 2, via IDS) Much more mature than the 'London Lads' last one, this creamily schlapping classily subdued 117bpm rolling swayer is smoothly sung and — highest compliment — could easily be American, while the more British B-side lurching semi-slow 108bpm 'Like The Way You Do It' again gives double-sided value.

THE CONTROLLERS: 'One Girl' (LP 'The Controllers' US MCA MCA-5514) The classy soul vocal group reveal via their marvellous new set full of strong tunes all the potential of a Temptations, Stylistics or Blue Notes for the modern era, this slinkily jolting (0-98½bpm nagging jogger being hailed by some as another 'Tossing And Turning', while other dancers are the falsetto harmonised gruffly led lurching chunkily jiggling 113bpm 'Undercover Lover', teasingly arranged gradually unfurling 0-114bpm mellow swayer 'Given' Up On Love' (possibly most impressive of all), and lightly wriggling 113bpm 'Nothing Can Stop This Feeling', the sweetly drifting 0-66bpm 'I Wanna Be Yours', bluesy 78bpm 'Leaving Me', tortuous 0-38½-0bpm 'Just For You' and 0-67/33½-0bpm 'Crushed' (with Stevie Wonder harmonica) all being super duper stuff too.

CHAMPAIGN: 'Off And On Love' (US Columbia 44-05090) Surprisingly not yet charted but sure to be huge in short order, this wailing scat-climaxed jauntily catchy little 110bpm soul tripper by the guys and gals is deceptively simple as it sways and chugs along with vocals in the Al Jareau class — however for some reason Craig Bevan & Gary Pini have taken all the vitality out of the flip's

clod hopping stark 108bpm Dance Remix.

C.L. BLAST: 'Lay Another Log On The Fire' (LP 'C.L. Blast' US Park Place PPR 416) Forget 'Taxi', this is the deep soul event of the year! Produced by Frederick Knight in Muscle Shoals, the throaty soulster follows the time honoured Southern tradition on this sly and comfortable 71½bpm delight (the man's 'Come To Bed'), reviving the old Duke/Backbeat sound on the spine tingling 61½-62bpm '50/50 Love' and 'Never Let Me Go', other slowies being the mournful 57½ 'I Just Don't Know' and blues drenched Ray Charles classic 'Drown In My Own Tears', things speeding up brassily for the rolling gospel-ish 108-109-111bpm 'Somebody Shot My Eagle' (as in 'Stormy Monday' the eagle flying on Friday is his payday dollar), jauntily chugging 113-115bpm 'I Need To Love You' duetted with Marilyn Denise Hubbard, T-Connection-ish snappily striding 117-118bpm 'Let Me Entertain You', and vigorously strutting 128-129-130-131bpm 'Boomerang Love' with shades of Otis Redding. Can it be coincidence that the lightning flashes flanking his name on the sleeve are like the ZZ of the late Mr Hill? Smart money this week should buy this, the Controllers, and Champaign.

FONDA RAE: 'Tuch Me' (Streetwave MKHAN 28) Yup, that's the right spelling for the currently topical title (the lyrics continue "all night long") of this gradually starting 0-114½bpm stark sparse electro rumbler which, despite monotonous moments, is kind of a quieter Shannon with 'IOU' as chaser (edit and far harder dubwise Special Mix For Break Dancing flip), just exploding on import as it comes out here.

CHAKA KHAN: 'I Feel For You' (US Warner Bros 7-29195) In a radical departure, producer Arif Mardin excitingly "cuts up" this Prince-penned jerky 124bpm strutter (7in only so far) with a male muttering "Chaka Khan I feel for you" — this chap actually starting everything off in hip hop style before Stevie Wonder's harmonica, and eventually the lady herself. The

'Chinatown' flip is a confused jumbled 0-118bpm tuggler.

PHYLLIS St. JAMES: 'Ain't No Turnin' Back' LP (US Motown 6112ML) Sweet yet gritty Phyllis is somewhat like Patrice Rushen and other brittle squeaky slinkers, writing herself the set's strongest material such as the lightly cantering 117bpm title track skipper, guitar jitter and answering machine introed then naggingly familiar 0-118½bpm 'Phonemate' lament (why can't her man ever be home?), pleasantly loping 112bpm 'Candlelight Afternoon' swayer (on UK single soon), and lush slow 66½bpm 'Back In The Race', while 'Sweet Rhythm' jitters into a frantic 122bpm Latin disco workout with rattling Portuguese climax and 'If You Believe' is a party chatter backed 119bpm jolter (there's also some rock-disco).

MIDWAY: 'Set It Out' (US Personal P49811) Already mentioned briefly but now huge Stateside, this electro skittered socking 120½bpm smacker gruffly sung in "D" Train style is so obviously based on 'You're The One For Me' (with a more modern 'IOU' influence too) that it has to be useful here (in four beefily driving mixes, plus accapella).

FREDDIE STARR: 'Skid Row' (US Parliament Records PL 701) No, not him on TV, this Starr (real name Smith) is a Los Angeles rapper making his message of hard times fit a real mean low down and moody 105bpm bass line, of the 'Another One Bites The Dust/For Those Who Like To Groove' type which I can never resist (inst flip), and equally hard done by lady and assorted guys joining in as it progresses.

HIT NUMBERS: Beats Per Mintue for last week's Top 75 entries on 7in (f/r for fade/resonant ends) — Sister Sledge 117f, Jacksons 132f, Kiss (0-) 124f, OMD 137r, Cheryl Lynn (0-) 108½f, The Special AKA 82-84-85-87f, Junior 0-116½f, Black Uhuru 85f.

Hi-NRG DISCO

All Disco Chart Records

Available by post — or call:

RECORD CELLAR

18 Newport Court, London WC2
Adjacent Leicester Square Tube
(Formerly Oasis Records)
OPEN 1-6pm Monday-Saturday
TELEPHONE: 01-734 0795

UK 12" £1.99 Import 12" £4.40

(Add 60p postage per item)

All types of records also supplied

D.J.'s & COLLECTORS

RECORD CELLAR HAS ACQUIRED 1,000'S

OF RARE 12" — ON SALE FROM 99p

BLUEBIRD RECORDS

155, Church St., Paddington Green, London W2 1NA

12" IMPORT & RELEASES

BARBARA FOWLER — Come & Get My Lovin'	1 week only £1.75
ONE ON ONE — Gotta Stop	£4.75
FONDA RAE — Tuch Me	£4.75
STEVE DRAYTON — Stop Playing With My Love	£2.45
MCGEE — Now That I Have You	£4.75
EUGENE WILDE — Gotta Get You Home Tonight	£4.75
PAUL HARDCASTLE — Rain Forest	£2.45
FUTURE IMAGE — Never Take Your Love Away	£4.75
RUTH ROBERTS — I Don't Want To Lose You	£2.45
STEPHANIE KILLS — Medicine Song	£2.45
BOOKER NEWBURY — I Got Romantic	£2.45
JOCELYN BROWN — I Wish You Would	£2.45
BRYAN LOREN — Exotic Salsa Than Done (Mastermind Mix)	£2.45
TERRI WELLS — I'm Giving You All My Love	£4.75
RANDY HALL — I've Been Watching You	£2.45

LPs IMPORT & RELEASES

MTUNE — You, Me & He	1 week only £2.99
SOS BAND — Just The Way You Like It	£5.49
CONTROLLERS — Controllers	£7.99
PHYLLIS St. JAMES — Ain't No Turnin' Back	£7.99

SEND SAE FOR LATEST CATALOGUE

P&P 12"/ALBUMS
75p for 1st one, 25p each thereafter
7" 25p for 1st one, 5p each thereafter

'FOR THE VERY BEST IN BLACK MUSIC' ACCESS/BARCLAY CARD ACCEPTED OPENING HOURS

MON-SAT 10.30-6.30 (FRI 7pm)

Telephone orders by Access/Barclay Card sent same day.

01-723 9090/01-402 6745

CARD FRIED — Just Having Fun	£7.99
LOU RAWLS — Class Company	£7.99
BOBBY GLOVER — See Bobby Glover	£7.99
BRYAN LOREN — Bryan Loren	£3.49
CHERELLE — Fragile	£3.49
HANSEY LEWIS & NANCY WILSON — Just The Two Of Us	£3.49
RALPH McDONALD — Universal Rhythm	£7.99
DAVE VALENTINE — Kalamati	£7.99
BOOKER NEWBURY — Love Town	£3.49
STEVE WASHINGTON — Like A Shot	£7.99
AZYMYTH — Flame	£5.99

CUT PRICE LPs

SISTER SLEDGE — Betcha Say That To All The Girls (Feat. Smokey)	£2.99
STEVE ARDINGTON — Hall Of Fame 1	£2.99
OWEN McCRAE — On My Way	£2.99
EVELYN KING — I'm In Love	£2.99
JOHNNY TAYLOR — Just Ain't Good Enough	£2.99
VALENTINE BROTHERS — First Take	£2.99
WILLIE BEAVER WALK — Beaver Fever	£2.99
FURKADELIC — One Nation Under A Groove	£1.99
TASTE OF HONEY — Ladies Of The 82's	£2.99
B. BAKER & THE CHOCOLATE COMPANY — Snowblower	£1.99

P&P Overseas 12"/ALBUMS
£1.50 for 1st one, £2.50 for 2
£1.25 for 1, 25p each thereafter.
7" 50p for 1st one, 10p each thereafter.

record

TELEX 299485 Music G
Distributed by Spotlight Magazine
Distribution Ltd, 1 Benwell Road,
London N7 7AX
01-607 6411
© 1984

Morgan — Grampian plc
Calderwood Street
London SE18 6QH

Registered as a newspaper at
the Post Office

Published by Spotlight Publications
Ltd
40 Long Acre, London WC2E 9JT
and printed by Riverside Press
Setting by ARC Filmsetting

TBA International and BKO Productions present

SISTER SLEDGE

DOMINION THEATRE

EXTRA! Sunday 23rd September at 5.30pm & 8.45pm
Friday 28th September at 8.45pm SHOW
Sunday 30th September at 5.30pm & 8.30pm

Tickets £7.50, £6.50, £5.50, available from London: Dominion Theatre
box office 01-580 9562, Croydon: Fairfield Halls box office 01-688
9291 (Credit line 01-680 9555) and usual agents.



Pics by Mark Bayley

THE GENTLEMAN: James Lebon has just opened another barber shop in Frith St, London W1 (just opposite Ronnie Scott's). Lebon's cut is a gentlemanly style that is thin on the sides, with a wispy lock of hair on top. The feel is very 'stringy' and the overall effect is of a purposely designed 'flat and loose' look. It can be doctored with highlights or tints, and is best displayed with a splash of hair tonic — a sadly neglected hair accessory. This style may look a bit messy, but this is the hair equivalent of the 'crumpled' look in clothes. Remember: £5 - 9pm!

AS ANDY Warhol said. . . 'From A to Barnet and back again'. . . or something like that. Maybe it was 'Hair today and gone tomorrow!' Anyway. . . **CHECK YOUR HEAD!!**

The male haircut has come a long way since the beginning of the year. We've had the perfectly sculptured long hair look, the grown-out flat-top, and endless variations on the casual 'bowl'. The other major style has been the return of the complete crop. . . skinhead style. This is now being worn by people in all walks of life, and isn't limited to Marten-clad skins of Brick Lane.

Style, be it in clothes, in your boots, or your haircut, has always been about staying within the boundaries whilst at the same time bounding to such heights that copying by other

people becomes de rigueur — 'I-spy with my little eye. . . an idea to be stolen'!!

And whilst the fringe of the fashion conscious are spiking, dying, bleaching, shaving and generally bugging about with their hair, a new clean-cut, rebelliously respectable haircut for the young-gun about town is emerging from the salons of the capital's finest hairdressers and barbers. It has classical Thirties leanings, is highly adaptable (grease, swept-forward, swept-back, parting, etc) and comes in any number of variations. It looks good at work, at a club or at the match. . . and is available in hairdressers and barbers.

Here are four variations on this classic autumn look. . . get a head start for happiness!

Dylan Jones



THE NEW RECRUIT: Demop is a barber shop inside the Demob clothes shop in Beak Street, Soho. This thatch was trimmed by Jo, and gives added dimension to the regulation short back and sides. It's a personalised cut that can be adapted to any head. . . to top off that uniform of navy blue pegs and crepe soles. Jo is also a cracker at razor partings and layered shavings.



THE MALE BOB: Ernie Thrussell, pictured in Sid Strong's barbers in Roseberry Avenue, London WC2. He sports the male version of the famous Twenties style, the Bob. Obtainable in any good barbers, this is an all-purpose cut that stands up to a lot of abuse. . . by the weather. . . or by the car-load of Wolves supporters that just passed Sid's shop!



THE SHORT SHORT: In the tub after the game, no amount of horseplay or industrial soap will destroy this example of brief haircutting. The Short Short was cut by Rene Gelsten (formerly of Vidal Sassoon's) who says that long hair for men is definitely out the window. The short, sharp shock treatment is available for girls as well, obviously enough coming in a feather cut that defies gravity.



Pic by Steve Rappart

I'M MARTIN,

SPANDAU BALLET are well known for gallivanting around the world on a seemingly perpetual holiday — visiting museums, watching 'Coronation Street' dubbed into 30 different languages, bronzing their lithe little bodies in the sun. These are just some of the benefits of pop stardom in the modern world, as a fully clothed, but panting, Martin Kemp explains.

THE KEMP HOLIDAY PHILOSOPHY

"In the last couple of years my opinion of holidays has really changed. Before the band, we could go anywhere and not get recognised. I could go to Benidorm and it would be a good holiday. I prefer quiet, secluded places now, where I can be alone.

"I've really forgotten what it's like to go on a REAL holiday. But it's great in the band — five blokes and we're all friends and we go away and have a really good laugh."

THE BEST

"New Orleans is the only place in America I'd ever think of going for a holiday. It's the most beautiful place in the world. We made our last video there in this swamp. I was in the middle of it on a log with this girl, and 10 yards from us were alligators swimming and snakes in the trees. At first you thought 'Oh my God' but you get used to it after a while. It does help though, if there's a man standing there with a big gun in his hand.

"Tokyo is another place. It's where I'd go for a really hectic holiday. The clubs over there are really good . . . really rowdy. And there's a real model market from all over the world there.

"I'm sure the Japanese have a real hang-up about the way they look. The slant eyed style doesn't seem to appeal to them, so they use all these models from America and Australia. To pull all the pretty people into the clubs, they get in free and get drinks on the house all night. Being in a band we got in too and were bought all this food and drink. It was



What does stardom mean to Spandau Ballet? Well, summer hols in alligator riddled swamps rather than on the beaches of Benidorm for one thing. Globetrotter MARTIN KEMP discusses diet and dysentery with Eleanor Levy

probably the rowdiest week we've ever spent. "You have a choice. Go to bed early and prepare yourself for work, or get out of your minds, have a good time . . . and then work. We get out of our minds."

THE WORST

"The worst place we've ever been is Italy. We've never sold any records over there. Before I was in the group I used to like Southern Europe a lot — Italy, Spain, Portugal. But now when you go over there, the people working on TV and radio can't get their act together. It's a real case of too much sun doing your brain in."

THE FOOD

"We're all real food freaks. We could be the fattest group in the world if we tried. We're conscious of it all the time though, and there's always someone to point out that we've already eaten two dinners that day. Milan is the best place for food (if not for TV people). The spaghetti is wonderful."

THE DIARRHOEA

"Travelling as we do, you get hardened to things like dysentery. You end up with an iron stomach. I'm always amazed how people who go on holiday once a year to Spain always get struck down with it.

"You get them coming back saying 'Ooh, I spent the whole week on the toilet!' Yet we go to all these places and do all these things and have always been fine."

THE GREAT BRITISH HOLIDAY

"Britain's definitely the best place to tour — it's never the same anywhere else. I used to go on holiday here with my Mum and Dad but not any more. Devon was the nicest place. We'd go to holiday camps too. Gary entered a talent contest once and sang a Mungo Jerry song. He didn't win."

FLY ME

Mailman

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

I AM disgusted, having just witnessed yet another case of 'It's not what you sing, it's who you are that gets you into the charts'.

I am referring to the new Bucks Fizz single, 'Talking In Your Sleep', previously released twice by the Romantics. I find it pathetic that the Romantics version could not find the placing in the charts it deserved. Yet, Bucks Fizz release it and it's an instant hit.

I wonder if the two female members of the group have any BEARING on this. Thanks for your eyes.

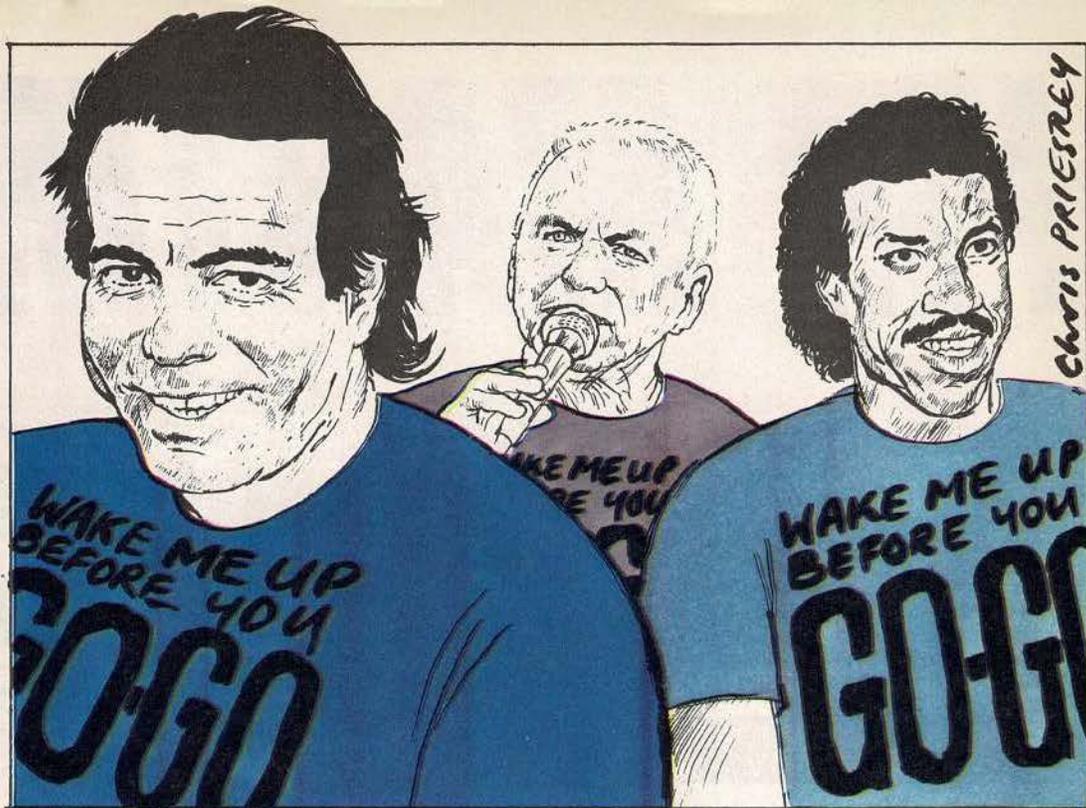
Mike Robinson, Middleton, Manchester

● *Not so much who you are — but what you look like. But when pop is such a visual medium, what can you expect? Image counts. . .*

IS THERE no stopping those League Of Gentlemen chappies? As they blaze a trail of beer, laddery and camaraderie through the world of literature, sport and politics, has anyone at RM ever stopped to ask what's it all about? RM is supposed to be a pop paper, not an outlet for Jim Reid's fantasies. . .

John Williams, Manchester

● *I'm afraid Reid's fantasies will only be fulfilled when he is made Prime Minister, manager of the England football and cricket teams and chief overseer at the Park Royal brewery. Until then The League Of Gentlemen is a small price to pay*



BASKET CASES

GEORGE MICHAEL? Pah! Who the hell does he think he is swanning around in a sophisticated suit, spilling his heart beats like they were baked beans? How old is he? 20? 21? Whatever; far too young to be aiming for the chicken in the basket set. What next, the Tony Hadley solo single? Paul Weller in

cabaret? Leave it to the professionals, lads. Lionel Richie, Julio and Frankie Sinatra leave you standing. Sam Smith, Wakefield, Yorks

● *On the nail, Sam. Today's young crooners are to the song what Attila the Hun was to interior design*

I HOPE Boy George ('Ear Say', Sept 1) realises that I have sole copyright on addressing Bronski

Beat as 'potatomen'. Cheque in post, please.

Angry of East Finchley

● *Your name Phil Collins, perchance?*

WHO THE bloody hell does Matthew Ashman think he is? Spandau could beat the Chiefs Of Relief at anything. (That is if they'd stoop that low.) They happen to be a very talented, hunky, bunch of lads.

If the Chiefs Of Relief had half as much talent as the lads they would be laughing. Even one of Tony's farts has more musical range than Matthew could ever wish to achieve.

I would like to suggest that this guy Matthew What's-his-name refrains from commenting on something he obviously knows nothing about — MUSIC!

From a 26-year-old woman who is not easily conned

● *This is one of a sack load of pro Spandau anti Chiefs Of Relief letters. Our opinion: mouthy characters like Matthew make the pop world a more interesting place*

I WANT to thank RECORD MIRROR a million times for the issue dated August 25, 1984. I must confess that although I am a very keen music fan, I do not usually buy this magazine as I make do with reading my friend's. The reason I bought this particular issue was that I am a fanatical supporter of Celtic FC and the green and white on the

front cover of your magazine immediately caught my eye. Picking it up, I was really excited to see it was the Bluebells, one of my favourite groups, wearing the stripes.

Inside the cover, I found lots of great stuff on music and football — including a photo of my hero, Paul McStay. The page which really stood out from the rest, though, was the singles reviews by Pat Nevin, the brilliant Chelsea winger. I have never read a better, more intelligent review than his.

So, congratulations to all the wonderful staff of RECORD MIRROR for being the first music paper to successfully combine pop music and football in a way that was highly entertaining.

There aren't many of the music press who'd have the nerve to attempt something like this, never mind being able to pull it off. Paul McStay's Left Foot (Miss)

● *We're fair humbled. Keep your fingers crossed and look out for our winter sports edition. . . and watch the abominable snowman review those singles. . .*

WELL DONE, RM. You've really come up with the goods. Of course I'm referring to VID, your excellent video supplement, something no other pop magazine offers.

Tony Knowles, Northampton

● *Thanks Tony, we try. VID is an attempt to make Record Mirror's coverage of the pop scene totally comprehensive, from the vinyl to the video. . .*



SEND FOR THE NEW
Regentone

Handy-Gram

20/- BY POST

Cash Price
14 GNS.

or Easy Terms
Only 8 monthly
payments of 38/3

- ★ Exclusive 4-speed unit
- ★ Plays any size of record
- ★ Large built-in speaker
- ★ Automatic switch-off
- ★ AC mains 200/250v

Send 20/- now, and receive this wonderful, new 4-speed record player by post!

Think how exciting it would be to own this magnificent Regentone Handy-Gram. It can be yours for only 20/- deposit by post. The Handy-Gram (HG 5 W model) includes all the latest refinements and is beautifully finished in a two-tone leatherette cabinet. Don't miss this great offer—send 20/- today: the postman will come knocking on your door!

THE LEAGUE OF GENTLEMEN had little grasp of modern pop technology

Small Ads

Personal

LONELY CARDIFF guy, 25, desperately needs girlfriend, any age. Photo appreciated. Box No 4294.

PENFRIENDS, 118,000 members, 145 countries, SAE to I.P.F. (RM7), P.O. Box 25, Shipley BD18.

FREE MAGAZINE for penpals. Send large SAE to PFWW, 60 Ellesmere Road, Newcastle Upon Tyne NE4 8TS.

FEMALE FRANKIE fan, 25, seeks fans for tour, London area. Box No 4299.

FRIENDS/MARRIAGE: Postal intros all areas, ages. Write: **ORION INTRODUCTIONS**, Dept A3, Waltham, Grimsby, DN37 0UJ.

ROYAL NAVY sailors want penpals to write to while away. Photo with letters please. 16-30 years old, write to Paul. Box No 4296.

MALE 19 seeks similar for penpals. Box No 4297.

PENFRIENDS 118,000 members, 145 countries, SAE to I.P.F. (RM8), PO Box 25, Shipley BD18.

SHY MALE 21, into Japan, Spandau, etc seeks similar girl, 18+ for friendship. Swansea area. Box No 4290.

LARRY 15, wants females for friendship, ages 14-19. London area. Box No 4291.

PENPAL MAG for lonely people. Approval copy from: Matchmaker, (A.44), Chorley, Lancs.

WORKING HOLIDAYS anywhere in the world. Free travel, long or short term, great variety, good pay. SAE for brochure of opportunities. Kyloag Centre (RM), Spinningdale, Ardgay, Ross-Shire, Scotland IV24 3AD.

QUIET MALE musician 25, likes theatres, cinemas, reading etc. would like to meet lady for fun times and intelligent conversation London area. Photo appreciated. Box No 4292.

INTRODUCTIONS/ROMANCE/PEN-FRIENDS — Comprehensive Directory of males/females seeking friendship (all areas). Copy £2.50 by return —

THE NEXUS MESSENGER, Bridge Chambers, Bridge Street, Leatherhead, Surrey.

BODY POPPING, Street Dance, Flashdance. Teach yourself. Now on video. SAE details, Dance Publications, 136 Monkhill Lane, Pontefract.

FRIENDS OR MARRIAGE

Postal introductions all areas, ages 16-80. Personal, confidential, inexpensive, a member of the Association of British Introduction Agencies.

To receive confidential details, please write to:

Orion Introductions

Dept A3 Waltham, Grimsby, DN37 0UJ.

"THE MODERN WAY TO MEET NEW FRIENDS"

1000 PHOTOGRAPHS to help you choose your Penfriends - Partners. Send stamp for Free 12 page photo Brochure — Dovelinc A16, Lewes, Sussex BN8 4AA.

ARE YOU SEEKING occultists, witches etc? Penfriends in all areas and throughout USA/Worldwide. Stamp to Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

JANE SCOTT for genuine friends, introduction to the opposite sex with sincerity and thoughtfulness. — Details: SAE to Jane Scott, 3 SOU, North Street Quadrant, Brighton, Sussex BN1 3GS.

PENFRIENDS — USA, Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955RM, Phoenix, Arizona 85069.

PASSIONATE MALE 22 seeks similar female, Leeds area. Box No 4285.

Records for Sale

LATEST LIST singles + LPs, large SAE. Fisher Records, Yew Tree Cottage, Church Street, Coltishall, NR12 7DW.

EX-CHART singles 50p, plus new wave, rock, etc. Send SAE for list to 18 Marlborough Road, Mansfield, Notts NG19 6DY.

LARGE CATALOGUE singles, LPs, large SAE, 4 Hampden Road, Caversham, Reading, Berks.

HUGE PRIVATE collection selling cheap, singles, LPs, old, new. SAE Craig, 1 Deacons Court, Linnithgow, W. Lothian.

FANTASTIC NEW LISTS — OUT NOW! Supermegararities! Japanese picture discs, rare promo demo records, US radio promos, rare autographed records! **ALL HEAVY METAL, PUNK, NEW WAVE, EARLY 70s BANDS — MASSIVE SELECTION** of imported coloured vinyl 45s and picture discal

Cure, Damned, U2, Genesis, Queen, Japan, Marillion, Police, Bowie, Numan, Zeppelin, Sabbath, Stranglers, Scorpions, UFO, Rainbow, Deep Purple, Hawkwind, Pink Floyd, Iron Maiden, AC/DC, Kiss, thousands more, **COLLECTORS DON'T MISS THIS!** Large SAE to RS Records, 21 Silver Street, Wiveliscombe, Somerset.

1950s+1960s set sale. 26 pages, 1,500 records. Mostly originals. Everly's, A. Faith, B. Boys, B. Gees, Dylan, Hollies, Shadows, Stones, Who, Kinks, mod, rockabilly, instrumentals, collectors items, 4 pages of **ELVIS + CLIFF**. Large SAE: Pop Records, 172 Kings Road, Reading R3.

RECENT POP chart hits, Soul, Reggae singles. 25p-75p each. Large SAE, Melmax, 141 Elm Park Avenue, Hornchurch, Essex.

R.S. RECORDS OPEN NOW! NEW COLLECTORS RECORD SHOP OPEN FRIDAY-SATURDAY 10-6pm. NEW STOCKS OF SUPER-RARITIES, R.S. RECORDS, 21 SILVER STREET, WIVELISCOMBE, SOMERSET.

WE SELL deletions, oldies, rarities at cheapo prices. Catalogue available, SAE Backtrack, Baker Street, Brighton. Callers welcome or ring 0273 696380.

RECORD FINDING SERVICE. Having trouble finding that record? Try us. Send enquiries with SAE to: 'Groove Finders', 59 Rockall, Southend On Sea, Essex. Personal efficient service.

FREE MAMMOTH catalogue! 50's-80's. SAE: Vafco, 24 Southwalk, Middleton, Sussex.

A BARGAIN assortment of 100 used LPs/12" singles or 500 used 7" singles for £20 (numbers approximate — our selection). Payment with order to Record Tape & Video Exchange (MO1) Ltd., 38 Notting Hill Gate, London W11 (01-243 8574).

COLLECT RECORDS??? Large SAE fortnightly bargain lists — Record Revival, PO Box 165, Horning, Norfolk NR12 8RR.

Record Fairs

SIDCUP KENT. Record fair Sunday 15th September 11.00-17.00. Marlow Rooms, opposite railway station. Next fair Croydon, Sunday September 23rd. **NEWBURY RECORD** fair, Saturday 15th September, Arts Workshop, Northcroft Lane 11-4.30p. **NEW WAVE** Fair Sunday 4/11/84 Hammersmith Clarendon. 11am-5pm. Entry £1.

LEEDS "GRIFFIN" Record Fair — Sunday 16th Sept (10-5pm) at Griffin Hotel, Boar Lane, Leeds. City Centre Hotel — 100 yds rail station — Great Fair — 40 stalls.

EDINBURGH — SATURDAY September 15th — Assembly Rooms, George Street. 11am-5pm. Admission 40p. (10am — £1).

GLASGOW — FRIDAY September 14th — McClellan Galleries, Sauchiehall Street. 11am-7pm, admission 40p (10am — £1).

PERTH — SUNDAY September 16th — Lesser Hall, St. Johns Place. 11am-5pm. Admission 40p (10am — £1).

SHEFFIELD, SATURDAY 15th September, The Channing Hall, Surrey Street (opposite Town Hall), 10.30am-4pm. Details 0532 892087.

HULL RECORD Fair Sunday 8th Sept — Royal Station Hotel, Ferensway, Hull (over 30 dealers). Station/Rail/Bus next door (10am-5pm).

Records Wanted

COLLECTORS RECORDS!!! — WANTED!! Test pressings, promotion, demo records/picture discs, autographed records, Japanese pressings, foreign picture sleeve singles. **ALL GOOD QUALITY HEAVY METAL/NEW WAVE/PUNK/70s GROUPS!! — SPECIAL REQUEST** for KISS, JAPAN, QUEEN, BOWIE, DEEP PURPLE, ZEPPELIN, GENESIS, MARILLION, POLICE, PINK FLOYD, SABBATH, STRANGLERS, T-REX, GARY NUMAN, AC-DC, IRON MAIDEN, DAMNED, CURE, U2, ALICE COOPER, TZUKE, SIOUXIE, RUSH. **PLEASE — State your price — send lists or call!** (Dept W), RS Records, 21 Silver Street, Wiveliscombe, Somerset.

ABSOLUTELY ALL your records, cassettes, videos, Hi-Fi, computers, musical instruments bought or exchanged. **NONE REFUSED!!** Bring ANY quantity in ANY condition to Record, Tape and Video Exchange (MO1) Ltd, 38 Notting Hill Gate, London W11 (shop open 7 days, 10-8; tel 01-243 8573). Or SEND any quantity by post with SAE for cash — none returned once sent; we decide fair price. (large quantities collected — phone 01-727 3538 10am-8pm).

For Sale

BOWIE PHOTOS unique. Details, SAE Nick Neocleous, 107 Crowborough Road, London SW17.

"P.T.O." ENTERTAINMENTS mag: rock, video, TV, cinema, etc. Issue 4 includes Lewis Collins, Tina Turner, Bucks Fizz, Jeremy Irons. Albums to be won, glossy rock photos to give away! 60p or £2.50 subscription. Cheques/postal orders payable to S. J. Hunt, Whitmead, Copthorne, West Sussex RH10 3JL.

BEATLES, U2, Squeeze cuttings, etc. Box No 4298.

H/H SPEAKERS 4 1/2ft tall, nearly new. Plus covers and leads £100. Tel: Glos. 740194.

SCREEN PRINTED, Band approved t-shirts, send 2x17p stamps for catalogue to: Paradise T-shirts, 19 West Shepton, Shepton Mallet, Somerset.

SALE OF pre-recorded VHS music videos — all titles, under £10. Artists include Beatles, Bunnymen, Police, Ultravox, Cliff, Who, Japan, Slade, New Order, Stones, Supremes. Send stamp for list. Box No 4299.

GIANT ILLUSTRATED catalogue of rock books, posters, badges, t-shirts, leather goods, patches, scarves. 1000s of items. Send 20p plus large SAE, overseas send £1. Harlequin, 68 St. Petersburg, Stockport.

Wanted

NUMAN — 'PHOTOGRAPH' + Roxy albums. Box No 4295.

"RUSSEL HARTY in LA" VHS video inc Sinatra's "LA is My Lady". Contact M. Seaborne, "Lusca", Gorefield Road, Leverington, Wisbech, Cambs.

ELVIS PRESLEY bootlegs wanted, anything considered by collector. Details to Richard Palmer, 31 Whinney Moor Avenue, Wakefield, West Yorkshire.

Fan Clubs

OTIS REDDING Appreciation Society magazine, 'The Otis File' No.2 out now! £1.53. Ravenglass Road, Westlea, Swindon, Wiltshire.

GENESIS OFFICIAL Club — Send SAE to Genesis Information, P.O. Box 107, London N6 5RU.

U2 OFFICIAL Info Service — Send SAE to U2 info, P.O. Box 48, London N6 5RU.

THE WHO Official Club — SAE to Who Club, P.O. Box 107A, London N6 5RU.

SIMPLE MINDS CLUB — Send SAE to Simple Minds Club, P.O. Box 48, London N6 5RU.

RATES AND CONDITIONS

HEADINGS: Personal, Fan Clubs, Pen-Friends, Situations Vacant, Records For Sale, For Sale Instruments for Sale, Tutor, Special Notice, Records Wanted, Situations Wanted. Any other private trade announcements 20p per word. If you want all your adve. in bold letters, 30p per word. **BOX NUMBERS:** Allow two words for box number plus £1 service fee.

PLEASE MAKE SURE WHEN SENDING PAYMENT IN ANSWER TO CLASSIFIED ADVERTISEMENTS YOU SEND ONLY CHEQUES OR CROSSED POSTAL ORDERS AND ALWAYS RETAIN THE COUNTERFOIL AS PROOF OF REMITTANCE

SEMI-DISPLAY (Minimum 3cms) £6.00 Single Column Centimetre

Advertisements must be received at least 8 days prior to issue date.

ALL SMALL ADS MUST BE STRICTLY PRE-PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED.

Send completed form with Cheque/Postal Order to Small Ads Dept., Record Mirror, 40 Long Acre, London WC2E 9JL

(SEMI-DISPLAY MIN 3 CMS)

Please write ad in BLOCK CAPITALS

Heading required (eg. Personal, Fan Club, etc.).....

Number of weeks (1, 2, or 3 weeks, etc.).....

Commencing issue dated.....

I enclose cheque/postal order for.....

NAME AND ADDRESS WHEN INCLUDED IN ADVERT MUST BE PAID FOR

NAME..... ADDRESS.....

Squire Disco Sales

"The best deal for the deejay"

Lowest prices guaranteed

Prices quoted INC VAT

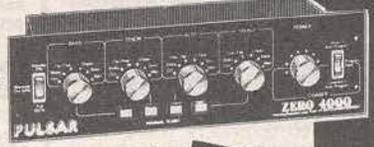
PRICE PROMISE If you can find a lower price elsewhere, we will match or beat it on the spot.



THE SUPER PINBEAM
Stylish pinspot fully fused, with swivel bracket, visor, and PAR 36 included.

SUPER LOW DISCOUNT PRICE ONLY £10.95

ZERO 4000
The No 1 Lighting Controller for Mobile Deejays.
Sound to Light * Sequencer * Static * Manual * Dim



Usual Price £180 Squire Price £145 **SAVE £35**

BETA 4000 Lighting Controller



* 4 Channels * Inductive loads * Manual override * Automatic programme sequence

Usual Price £79.90
SPECIAL OFFER £69.90

CITRONIC STEREO HAWAII

Britain's Best Selling Stereo Console. Britain's most popular twin deck for professional Deejays. Best ever bargain at Squire's super low price.



Usual Price £499 Squire Price **£399**

ALSO From CITRONIC
Severn Disco Console £299 Squire Price £239
SM330 Mixer* £197 Squire Price £157
SM440 Mixer* £207 Squire Price £244
* price includes PSU.



THE MONITOR 100 100W Compact Speakers

3 way Baffle Board for better Sound Dispersion.
Tuned porting for maximum Bass.
Built-in horn for optimum Treble.

Usual Price £113.85 Squire Price **£99.95**

SQUIRE Super-scanners inc Dual Circuit Adjustable Scan PAR 36 Lamp
ONLY £39.90

Record Cases
S400 **£19.95**

RSD Amplifiers
RSD 125 **£99.50**
RSD 125 + 125 **£184**

Access: Visa. Easy Terms. Trade-Ins. Mail Orders. SQUIRE Showrooms — open Tue-Sat: 10am-6pm. Mail Orders Carriage extra — Tel London for quote.

LONDON Closed Mondays
176 Junction Road N19
50yds — Tufnell Pk Tube Station
Tel: 01-272 7474 Telex: 261993

BIRMINGHAM Closed Mondays
220 Broad Street Nr City Centre
Tel: 021-643 6767

MANCHESTER Closed Mondays
251 Deansgate M3 Tel: 061-831 7676

GLASGOW Closed Mondays
1 Queen Margaret Road Kelvinside
(off Queen Margaret Drive —
Nr Botanical Gardens)
Tel: 041-946 3303

UPDATE



20% DISCOUNT OFF ALL NEW DISCO EQUIPMENT OVER £125.00 inc VAT.

COMPARE OUR PRICES — AND OUR SERVICE SALE OR HIRE — WE'VE GOT THE BEST PRICES AROUND!!

FOR SALE	OUR PRICE	FOR HIRE	OUR PRICE
FAL Phoenix Stereo disco	287.96	Complete disco packages from	10.00
Cloud 10 unpowdered deck	319.83	Mono deck units from	4.80
Le Maître Mini mist	296.00	Speakers per pair from	4.00
Strobes (new design)	59.95	1.4kW concert P.A. speakers	30.00
Audio Technica Mics from	24.00	100w amps P.A./Slave	5.00
Optokinetics products:		Microphones from	1.60
Pinspot inc lamp	16.50	Microphone stands from	1.20
PAR 56 soundscanner master	116.00	Pinspots	1.00
PAR 56 soundscanner slave	100.00	Scanners	3.00
Sound animated 250 projector	160.69	3-head helicopter	7.50
4-head scanner bank	148.00	Rope lights	8.00
Scanners inc lamp	39.95	Fuzz lights	2.40
Wheels from	9.99	Lights screens	5.20
10m rope lights	60.00	Controllable laser	16.00
Citronic Thames 2 micro	798.40	Light controllers from	2.80
Citronic Trent 2 with SL1200's	1080.00	Mirror ball and rotator	5.00
Cloud Series 9P deck	616.90	Strobes from	2.40
NJD sa110 amplifier	85.00	Projectors from	2.60
NJD SA220 stereo amplifier	123.05	4' U.V. tube and fitting	1.60
ST 212 150w loudspeakers-per pr	215.00	Pyro flash inc det box	5.00
ST 115 100w loudspeakers-per pr	264.00	Mini-mist (fluid extra)	8.00
NJD CC3000 light controller	59.95	Bubble machine (fluid extra)	2.80
CC4000 light controller	69.95		
SC3000 light controller	32.50		
SC4000 light controller	39.95		
Mirror ball 12" inc rotator	39.95		
Fuzz lights from	20.50		
Metal disco console stands	25.00		
Mic boom stand	27.50		

All prices include VAT and are net of discount where appropriate. All prices correct at time of going to press 10/9/84.

Mail Order & No deposit finance available — Call for written details.

STAGE TWO



197 Watford Road, Croxley Green, Rickmansworth, Herts WD3 3EH
Phone: Watford (0923) 30789



LONDON'S No.1 DISCO SPECIALIST

70a BLACKSTOCK ROAD, LONDON W4 2DR.

NOW OPEN 7 DAYS
(10am-6pm MON-SAT
10am-1pm SUN.)

MARTIN SOUND & LIGHT ARE PROUD TO ANNOUNCE THAT THEY HAVE BEEN APPOINTED AS THE FIRST U.K. DEALER OF THE ALL NEW MARTEK RANGE OF LOUDSPEAKERS & POWER AMPLIFIERS.

FOR THE MOST PROFESSIONAL D.J. THESE PRODUCTS REPRESENT A MAJOR STEP FORWARD IN BOTH QUALITY AND RELIABILITY.

The full MARTEK range will be demonstrated at the Plasa Light & Sound Show for the first time!
For more information see us on Stand 10 or visit our showroom

If you can't see us in person phone or write for a full colour brochure

REMEMBER we also stock and supply all major makes of disco equipment and offer an unbeatable service at unbelievable prices!!

01-354 2254 (2 lines)

SUPERIOR MAIL ORDER SERVICE. PART EXCHANGE. FINANCE AVAILABLE.

ORANGE DISCO CENTRE LTD.

483, OXFORD ROAD, READING. (0734) 509969

WIDE RANGE OF PROFESSIONAL EQUIPMENT AVAILABLE EX — STOCK

THAMES II MICRO STEREO CONSOLES
CCM MICRO SPEAKERS WITH STANDS
BOSE LOUDSPEAKERS
H/H V800 MOS FET AMPS
FOG MACHINES & PYROTECHNICS

Please check our prices before purchasing elsewhere

FINANCE & MAIL ORDER AVAILABLE. NO CHARGE FOR P&P

LANGLEY DISCO CENTRE

MAIN STOCKISTS FOR
BOSE, H/H, CITRONIC, FAL,
MYSTICAL & MANY MORE.

FOR THE BEST SALES &
AFTER SALES SERVICE

**RING PAUL
ON
SLOUGH 43389**

OPEN MONDAY - SATURDAY 8.30am-
5.30pm SUNDAY 11-12

104 MEADFIELD ROAD LANGLEY JUNCTION 5 ON MK

DISCOLAND

"EVERYTHING FOR THE D.J."

"PUB, CLUB AND DISCOTHEQUE"

SEE IT AT THE "DISCO SHOW" THEN YOU CAN BUY IT HERE

- SALE - DECKS - LIGHTS - SPEAKERS - SALE
FREE DECK STAND & MICROPHONE OFFER
- CUSTOM DISCO - MOBILE AND CLUB VERSIONS, STEREO WITH
L.E.D. MIXER - TWIN VARISPEED DECKS, NICE £7M
- Citronic Thames + Tape £325 Ice Harrier Stereo £380
Citronic Hawaii Stereo £325 Scoundout 200w Decks £295
T.K. Twinduck + Tape £465 2 X Magnum £275
FAL Stereographic 200w £379 FAL Stereo 200w £385
Close Decks 150w £499 Magnum 100w £185
FAL 100w Decks Stereo £255 FAL Twin Deck £115
Diaco Complete Twin Decks + Pair of Speakers £155
Ice Jaguar Stereo £204 Ice Interceptor Stereo £204
Mini Speakers 100w PR £255 1x12" + Horn Cabs PR £55
1x15" + Horn Cabs PR £185 2x7" Cabs PR £115
100w Slave Amplifier £55 100w Stereo Amp £80
Dalcac Discs + Horns PR £199 200w watt Cabs only £35
Jangle Machine £55 Ice Bubble Machine £25
FAL Decor Cola Large PR £35 Rainbow Boxes £45
L.H. Boxes, Large PR £45 Deck Stand £15
T-Bar Light Stands + Pinspots + Scanners, Custom made £204
Discoland Ltd Boxes - Exclusive Design - Great £59
Inverter Rotating Light £80 Rainbow Stroke Controller £35
Custom Record Cases - The Best Known - 80 LP £15.50 400 S 21.95

PHONE NOW FOR FULL DETAILS 01-490 2206
TRADE IN'S - REPAIRS - HIRE SERVICE - DELIVERY
ACCESS & BARCLAYCARD BUY BY PHONE - 01-490 2205
OPEN MON-SAT 9am-5pm (Late Night Thurs till 8pm)
373 LEWISHAM HIGH ST, LONDON SE15 6NZ
WE BUY ALL GOOD USED DISCO GEAR

COSMIC

DISCO & LIGHTING

SPECIAL OFFER

2x130W per ch. disco including
tape deck, rec/play, stl. only £899 inc VAT
MAIL ORDER & FINANCE AVAILABLE
WEYBRIDGE (0932 or 97) 54522/43769
ASK FOR MIKE TARO
244-256 Station Road, Addlestone, Surrey.
Open seven days 9-6
WE NOW OPERATE A SOUND & LIGHTING
TELEPHONE ADVISORY SERVICE

WANTED

QUALITY USED DISCO EQUIPMENT
Decks, Speakers, Lighting
& Complete Installations
We also sell, hire & service
MIDLAND DISCO CENTRE
160-164 Wellington Road,
Northampton. Tel: (0604) 34100

STUDIO 1

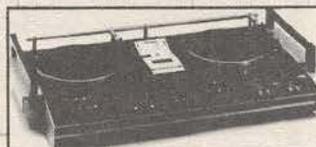
11 GREEN STREET
HEREFORD HR1 2QG
Telephone: (0432) 277067

- STUDIO 1 STEREO MOS-FET AMPLIFIERS
125 x 125 watt £328.00
300 x 200 watt £428.00
- STUDIO 1 CONSOLES
Showman Mono (Unpowered) £344.00
Stereo Professional (Unpowered) £492.00
- WOODEN RECORD CASES
500 x 7" £27.00 50 x 12" £21.28
- All prices include V.A.T.
Callers Welcome. New & Secondhand kit available. Send
S.A.E. for brochure of full Studio 1 decks, speakers, lighting
and cases.
Trade Enquiries Welcome

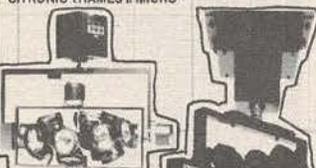
**LUTON
SOUND &
LIGHTING**

LUTON SOUND & LIGHTING

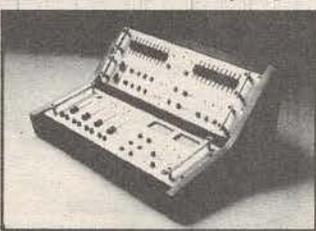
75, 88 & 94 WELLINGTON STREET,
LUTON LU1 5AA.
TELEPHONE: 0582 391021/411733
TELEX: 825562 CHACOM G LITECO
OPEN: MON-FRI 10a.m.-6p.m. SAT 10am-4.30pm



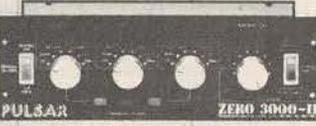
Come to us for the BEST "ALL ROUND DEAL" on the
CITRONIC THAMES II MICRO



WIDE range of CLUB
EFFECTS hanging around in
our NEW-LOOK
SHOWROOMS and
AVAILABLE FROM STOCK



CITRONIC CS RACK - COMPLETE INC. CS460, CS220,
CS210 PSU + RACK £699



PULSAR ZERO 3000 - STILL ONLY £119.00!
ZERO 4000 - STILL ONLY £149.00!



HENDY PROJECTOR CASE - SPECIAL PRICE while
current stocks last ONLY £26.95



**DON'T JUST CHECK
OUR PRICES . .**

- CONSOLES
NJD Lancaster - Mono 110W £298.00
NJD Lancaster - Stereo 110 + 110W £499.00
Citronic Severn £258.00
Our "all round deal" extends to other Citronic Consoles
including - Trent II (fitted with SL 1200 turntables) Tamar
(as Thames II but ex. amps. & cassette)
Severn (mono ex. amps)
- SLAVE AMPS
NJD SA110 Mono 110W £89.99
NJD SA220 Stereo 110 + 110W £149.00
Citronic SA400 Stereo 200 + 200W £359.00
- SPEAKERS
Hendy SP2-200 1 x 12" + Bullet 200W Pair £339.00
Hendy SP4-200 1 x 15" + Bullet 200W £388.00
HiFi Pro 150 II 1 x 15" + Bullet 200W Pair £429.00
- MIXERS
Citronic SM330 £179.00
Citronic SM440 £269.00
NJD DM404 Mono inc. PSU £85.00
NJD DM408 Stereo inc. PSU £99.00
- MICROPHONES
Shure Unidyne B inc. Lead £39.95
Shure Unidyne B inc. Lead £49.95
Electrovoice PL36 £59.00
Electrovoice PL95 £109.00
- CARTRIDGES AND STYLII
Stanton 500AL Cartridge £14.95
Stanton 500AL Cartridge £29.95
Stanton 500AL Stylus £9.95
Stanton 500AL Triple Pack Styli £28.95
Stanton 600AL Stylus £20.95
- LIGHTING CONTROLLERS
4 Channel Sound Chaser (Suitable for rope lights) £44.95
4 Channel Computer Chaser £74.50
3 Channel Computer Chaser £64.50
Pulsar Zero 2250 £35.95
Modulator III + Slave Pack - Special Price £299.00
Also in stock and at the best price Modulator IV
- ROPELIGHTS
4 Channel Multicolour (25' approx) £39.50
RopeLight-Bulgin lead fitted to above £8.95
- STANDS
Microphone Boom Stand £18.99
Powerdrive Heavy Duty Speaker Stand
(inc. top hat) £36.99
Powerdrive Heavy Duty Lighting Stand £54.99
Console Stand £26.99
- SMOKE MACHINE
Le Maitre Mini Mist £299.00
(Smoke Canisters £2.99)
Cloud Nine also in stock plus full range of Le Maitre
Effects
- PROJECTORS
Optokinetics Solar 250 P.O.A.

CHECK THIS OUT TOO!

- *The best prices AND the best service
*A price AND service promise - not just a price
promise
*Friendly and helpful service - before AND after
you buy
*Main dealers for most leading manufacturers
*Widest choice of equipment on demo AND in
stock
*A FULL 12 months guarantee on all new
equipment
*A FULL 3 months guarantee on all used
equipment
*On premises servicing in our in-house service
dept.
*The benefit of years of experience in the
business
*Speedy mail order & export service if you can't
come to us
*ACCESS, VISA, AMEX, DINERS CLUB and
associated cards welcome
*No deposit and instant credit (to Qualifying
Customers)
- ALL products available to MAIL ORDER &
EXPORT Customers
Try OUR Service - You'll find it hard to
beat!

COME AND SEE US ON STAND 6 & 7
AT THE PLASA LIGHT & SOUND SHOW 1984
16th-19th SEPTEMBER
AT THE BLOOMSBURY
CREST HOTEL, LONDON.



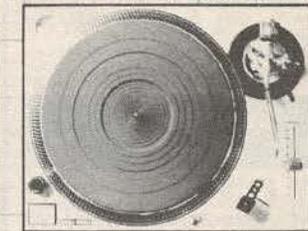
HENDY Scanner inc.
Par 38 Lamp & VAT £39.50



PINSPOTS - PULSAR
PINSPOTS many extra
features £18.99 inc VAT
HENDY PINSPOTS inc. par
lamp & V.A.T. £16.99
LIGHT ENGINEERING
PINSPOT inc. lamp & VAT
£14.99



ADC SS 115 10 band graphic equaliser £119.00
ADC SS 215 12 band graphic equaliser £199.00
ADC SS 315 10 band graphic spectrum analyzer £269.00



TECHNICS SL1200 £259



REVOX 677 Mini
reel-to-reel stereo
tape recorder
£779.00



The amazing STUDIOMASTER MOS-FET 1000 for
power you can hear AND feel!



ZERO 88 BEST PRICES on FX3 & FX4

CABINET FITTINGS

Fretcloths, Coverings, Handles, Castors, Flight
Case Locks & Parts, Jacks, XLRS, Bulgins,
Reverb Trays, P & N mic Stands,
ASS Glassfibre Horns,
CELESTION POWER
Speakers

ADAM HALL SUPPLIES LTD.

Send
30p. cheque/P.O.
for illustrated catalogue
Adam Hall Supplies, Unit H,
Carlton Court, Grainger Road,
Southend-on-Sea.

TRAXS RECORD CASES

Protect your records in these strong wood cases.
Superbly finished in hard wearing black vinyl with
protective trim. All cases have detachable lids and
lockable catches. Unbeatable value.
HOLDS



HOLDS
400 SINGLES

- 200 SINGLES £16.99 400 SINGLES £21.99
600 SINGLES £29.99 100 ALBUMS £24.00
50 ALBUMS £18.50



HOLDS
50/100 ALBUMS

Prices include P&P. Send cheque or postal orders to:
Trax's Record Boxes, Bodena Workshops, Horspoot St.,
Brixham, Devon. Tel: 080 45 58991
ALLOW US TO 28 DAYS FOR DELIVERY
TRADE ENQUIRIES WELCOME

MORE DISCOSCENE ON P.36

Marketplace

ATTENTION ALL FANS OF BUCKS FIZZ
Send SAE for details of new photos offer (or 40p for proof list)
Also SAE for NEIL DIAMOND, SIOUXSIE, HOWARD KEEL (Dallas), NEW LARGE POSTERS £1.95, NIK KERSHAW, HOWARD JONES, HARRISON FORD, NEW SUPER COLOUR POSTER (Continental)
MICHAEL JACKSON £2.25 (All posters add 60p P&P for total order)
CARDS & POSTERS — 22 Moor St., Queensway, Birmingham 4

USED L.P.'s/HI-FI BOUGHT!
ANY quantity accepted in ANY condition — NONE refused!
RECORD TAPE & VIDEO EXCHANGE (RM)
28 PEMBRIDGE RD, LONDON W11
Bring to shop (open 7 days 10am-8pm) or send by post with SAE for cash — none returned once sent; we decide fair price (quantities collected) — phone 01-727 3538).

Disco Equipment

COMPLETE PROFESSIONAL disco for sale. Citronic Thames 11 micro plus high quality sound system. A unique system for any disco/roadshow. Tel: Slough 32067.
SECONDHAND DISCO equipment bought and sold. 01-368 9852.

Equipment Wanted

SMOKE MACHINE secondhand. Ring with details: 0748 4766.
SMOKE MACHINE, speakers, light controllers wanted — 01-209 1109.
WE BUY all branded, used disco equipment. 01-354 2254.

For Hire

DISCO EQUIPMENT Hire (free brochure) minic Roadshow discos. Cuffley (0707 87) 3476.
DISCO EQUIPMENT, PA systems, lighting/hire and sale ring Newham Audio Service, 01-534 4064.
QUALITY DISCO and lights hire from £13. 368 9852 (brochure).

Print & Publicity

DJs IDENTIFY records, cassettes, equipment! Your name, address printed on 1,000 quality self adhesive labels in handy pop-up dispenser. White £5.50, gold £7.50, post free. Rush cheque, POs to: Koenig, P.O. Box 39, Banbury, Oxon. Samples SAE.

Tuition

FOR RADIO OPPORTUNITIES the best audition tapes from MediAir Broadcast Studios. Ex-ILR Programme Controller on staff. Henley (0491) 576885.

DJ Publicity

HOLLYPRINT — CARDS, badges, pens, stickers etc. Superb publicity at low prices! Ring for brochure 023 371 2183.

Studio Hire

SPECIAL SUMMER offer demos/DJ programmes, full broadcast standard radio studios, evenings and weekends. £10.00 per hour, including engineer normally £22.00 per hour. Call Kevin Pyrah at Newton Radio Productions on 01-878 8366.



LATEST COLOUR CONCERT PHOTOS!
EXCLUSIVE 'in-Concert' photos from latest tour! A selection of different high-quality actual colour photographs (of the same artist) is in each pack! 7 day delivery!

★ NIK KERSHAW!
★ OMD!
★ HOWARD JONES!

★ CURE!
★ SIMPLE MINDS!
★ THE ALARM!

Also latest Concerts of SMITHS, CLASH, DURAN DURAN (Wembley & Villa Park), STYLE COUNCIL, CULTURE CLUB, THOMPSON TWINS, PAUL YOUNG, WHAM!, BOWIE, MANILOW, N. NEWBARD, G. NUNAM, WHITESNAKE, CLASH, SPENTENDERS, Others... Soft Cell, U2, Tench, Big Country, Paganini, Bucks Fizz, Eurythmics, Japan, Jane, Shakin' Cliff, Kajagoogee, Kids from Fano, Ultravox, Madness, Marillion, Genesis, Kiss, etc.

10-pack Still only £2.30 (+40p p&p)
20-pack Still only £3.30 (+40p p&p)
Complete 60-pack Still only £17.00 (+40p p&p)
1 11" x 8" Blow-up photo Still only £1.90 (+40p p&p)
1 Vinyl Photo-Wallet FREE!

(For a limited period each order receives a free vinyl photo-wallet (offer limited to 1 per customer).)

*** NEW! JOHN TAYLOR (of Duran Duran) SOLO SHOTS! ***
From Wembley & Villa Park Concerts.
Sent to: PETE STILL PHOTOGRAPHY (Dept. RM8) P.O. Box 827, London SE11 8AT
For catalogue detailing over 300 artists & sample photo send s.a.e. with 3 x 17p stamps.

DJs Wanted

2000 DJs for mailing list, beginners and all welcome. SAE, Sounds 2000, 115 Dewsbury Avenue, Scunthorpe DN15 8DG. Don't delay, post today.
PROFESSIONAL DJ German speaking (French — advantage but not essential). Suitable for European hotel audience, required for long-term contract in Israel. Tel: 01-249 9072.
DAVE JOHN B Promotions require even more DJ's for abroad and UK. Send photo & C.V. to 2 Victoria Chambers, 2 Corporation St, Preston, Lancs.

Situations Vacant

JOBS GALORE OVERSEAS. Enjoy a new and exciting lifestyle. Send 2 x 16p stamps for FREE brochure. Direct Business Publications (RM8), 9 Selborne Avenue, Harefield, Southampton.

Situations Wanted

TEEJAYE SOUL funk D.J. seeks new pub, club U.K., residency. 701 3806 (Tony).
D.J. ANDY HUFFER seeks night club residency in the Beds, Camb, Herts area, runs very successful mobile show, phone Royston (0763) 45389.

Mega-Mixes

'COLD SWEAT' is now available and features: - THS, Janet Kay, Style Council, and many more. £3.99p (plus 45p P&P) payable to: Force Ten Productions, PO Box 577, London SE15 2EQ. (No back issues available).

Musical Services

LYRICS WANTED by Music Publishing House, 11 St Albans Avenue, London W4.
ABSOLUTELY FREE "Twenty Songwriting Questions Answered" explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association (RM) Limerick, Ireland.

Articles Wanted

MUSIC PAPERS wanted 1952-71 top cash paid. Pop Records, 172 Kings Road, Reading.

Mobile Discos

QUAUTY DISCO 01-720 6258.
DAVE JANSEN — 01-690 7636.

Adrians

THE RECORD SPECIALIST

Ref RM, 36 HIGH STREET, WICKFORD, ESSEX WICKFORD (0843) 3218

HAVE YOU PAID US A VISIT YET? WICKFORD IS ONLY 40 MINS DIRECT FROM LIVERPOOL STATION. OPEN MON-SAT 9-6, SUNDAY 10AM-1PM.

NEW FASHIONS NEW FASHIONS

1. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
2. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
3. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
4. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
5. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
6. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
7. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
8. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
9. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
10. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
11. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
12. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
13. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
14. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
15. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
16. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
17. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
18. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
19. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
20. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
21. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
22. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
23. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
24. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
25. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
26. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
27. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
28. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
29. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
30. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
31. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
32. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
33. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
34. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
35. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
36. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
37. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
38. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
39. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
40. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
41. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
42. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
43. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
44. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
45. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
46. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
47. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
48. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
49. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
50. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
51. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
52. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
53. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
54. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
55. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
56. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
57. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
58. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
59. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
60. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
61. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
62. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
63. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
64. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
65. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
66. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
67. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
68. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
69. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
70. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
71. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
72. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
73. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
74. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
75. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
76. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
77. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
78. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
79. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
80. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
81. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
82. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
83. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
84. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
85. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
86. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
87. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
88. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
89. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
90. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
91. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
92. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
93. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
94. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
95. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
96. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
97. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
98. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
99. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
100. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19

INTERVIEW PIC DISCS

1. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
2. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
3. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
4. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
5. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
6. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
7. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
8. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
9. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
10. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
11. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
12. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
13. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
14. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
15. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
16. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
17. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
18. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
19. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
20. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
21. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
22. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
23. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
24. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
25. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
26. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
27. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
28. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
29. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
30. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
31. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
32. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
33. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
34. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
35. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
36. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
37. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
38. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
39. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
40. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
41. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
42. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
43. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
44. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
45. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
46. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
47. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
48. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
49. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
50. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
51. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
52. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
53. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
54. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
55. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
56. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
57. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
58. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
59. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
60. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
61. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
62. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
63. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
64. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
65. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
66. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
67. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
68. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
69. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
70. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
71. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
72. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
73. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
74. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
75. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
76. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
77. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
78. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
79. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
80. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
81. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
82. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
83. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
84. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
85. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
86. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
87. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
88. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
89. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
90. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
91. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
92. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
93. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
94. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
95. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
96. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
97. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
98. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
99. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
100. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19

FRANKIE GOES TO HOLLYWOOD

1. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
2. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
3. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
4. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
5. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
6. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
7. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
8. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
9. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
10. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
11. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
12. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
13. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
14. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
15. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
16. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
17. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
18. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
19. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
20. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
21. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
22. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
23. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
24. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
25. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
26. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
27. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
28. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
29. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
30. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
31. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
32. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
33. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
34. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
35. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
36. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
37. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
38. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
39. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
40. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
41. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
42. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
43. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
44. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
45. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
46. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
47. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
48. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
49. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
50. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
51. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
52. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
53. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
54. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
55. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
56. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
57. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
58. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
59. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
60. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
61. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
62. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
63. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
64. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
65. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
66. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
67. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
68. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
69. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
70. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
71. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
72. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
73. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
74. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
75. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
76. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
77. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
78. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
79. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
80. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
81. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
82. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
83. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
84. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
85. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
86. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
87. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
88. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
89. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
90. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
91. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
92. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
93. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
94. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
95. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
96. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
97. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
98. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
99. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
100. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19

SHAPED PIC DISCS (P&P as for 12")

1. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
2. 7 Miles Sea Road (Dad & Burd) (New!) (P) 1.19
3. 7 Miles Sea Road (Dad

UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

week ending September 15, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	6	NOW THAT'S WHAT I CALL MUSIC 3, Various, Virgin/EMI ☆
2	—	1	POWERSLAVE, Iron Maiden, EMI POWER1 ○
3	3	8	DIAMOND LIFE, Sade, Epic □
4	2	12	PRIVATE DANCER, Tina Turner, Capitol □
5	6	11	PARADE, Spandau Ballet, Chrysalis □
6	4	47	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
7	12	11	ELIMINATOR, ZZ Top, Warner Bros □
8	8	28	THE WORKS, Queen, EMI ☆
9	5	18	LEGEND, Bob Marley And The Wailers, Island ☆
10	15	9	PURPLE RAIN, Prince And The Revolution, Warner Bros
11	7	92	THRILLER, Michael Jackson, Epic ☆
12	9	27	HUMAN'S LIB, Howard Jones, WEA ☆
13	10	12	BREAKING HEARTS, Elton John, Rocket □
14	—	1	NO REMORSE, Motorhead, PROTV MOTOR1
15	13	20	BREAKOUT, Pointer Sisters, Planet □
16	14	3	1100 BEL AIR PLACE, Julio Iglesias, CBS
17	18	5	SELF CONTROL, Laura Branigan, Atlantic
18	—	1	UNDER WRAPS, Jethro Tull, Chrysalis CDL1461
19	16	54	AN INNOCENT MAN, Billy Joel, CBS ☆
20	11	4	PHIL FEARON AND GALAXY, Phil Fearon and Galaxy, Ensign
21	26	62	QUEEN GREATEST HITS, Queen, EMI ☆
22	17	24	NOW THAT'S WHAT I CALL MUSIC 2, Various, Virgin/EMI ☆
23	—	1	CRE-OLE, Kid Creole And The Coconuts, Island IMA13
24	23	4	DOWN ON THE STREET, Shakatak, Polydor
25	22	14	BORN IN THE USA, Bruce Springsteen, CBS □
26	20	28	HUMAN RACING, Nik Kershaw, MCA □
27	25	12	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
28	19	30	INTO THE GAP, Thompson Twins, Arista ☆
29	29	14	AMERICAN HEARTBEAT, Various, Epic □
30	27	14	BREAKDANCE, Original Soundtrack, Polydor □
31	21	2	DREAMTIME, The Cult, Beggars Banquet
32	30	3	JUST THE WAY YOU LIKE IT, SOS Band, Tabu/Epic
33	24	8	BREAKDANCE, YOU CAN DO IT!, Various, K-Tel
34	36	295	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
35	44	41	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
36	32	3	THE STORY OF A YOUNG HEART, A Flock Of Seagulls, Jive
37	37	26	ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo □
38	35	6	SISTERS, The Bluebells, London
39	31	13	CAMOUFLAGE, Rod Stewart, Warner Bros □
40	28	9	VICTORY, Jacksons, Epic □
41	89	2	RECORD SHACK PRESENTS VOLUME ONE, Various, Record Shack
42	41	29	THE SMITHS, The Smiths, Rough Trade □
43	33	59	THE CROSSING, Big Country, Mercury ☆
44	56	2	WHOSE SIDE ARE YOU ON?, Matt Bianco, WEA
45	—	1	NIGHT MOVES, Various, K-Tel NE1255
46	64	2	SONG AND DANCE, Sarah Brightman & Wayne Sleep, RCA
47	45	42	UNDER A BLOOD RED SKY, U2, Island ☆
48	42	11	DISCOVERY, Mike Oldfield, Virgin ○
49	71	15	TRUE, Spandau Ballet, Chrysalis ☆
50	50	67	TOO LOW FOR ZERO, Elton John, Rocket ☆
51	34	19	OCEAN RAIN, Echo And The Bunnymen, Korova □
52	69	23	FACE VALUE, Phil Collins, Virgin ☆
53	39	11	BRILLIANT TREES, David Sylvian, Virgin ○
54	57	6	WELL PLEASED, Chas and Dave, Rockney
55	38	8	PRIMITIVE, Neil Diamond, CBS ○
56	68	7	STARLIGHT EXPRESS, Original Cast, Starlight/Polydor
57	43	6	BEST OF JON & VANGELIS, Jon & Vangelis, Polydor
58	40	17	FANTASTIC, Wham!, Innervision ☆
59	47	17	MANGE TOUT, Blancmange, London ○
60	72	5	LA IS MY LADY, Frank Sinatra, Qwest
61	46	9	THE LAST IN LINE, Dio, Vertigo
62	—	1	A SPECIAL PART OF ME, Johnny Mathis, CBS CBS25475
63	54	26	CAFE BLEU, The Style Council, Polydor □
64	53	44	OFF THE WALL, Michael Jackson, Epic ☆
65	55	8	LOVE OVER GOLD, Dire Straits, Vertigo ☆
66	52	14	EDEN, Everything But The Girl, Blanco Y Negro
67	—	1	HOW GREAT THOU ART, Bryn Yemm, Lifestyle LEG15
68	62	19	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
69	—	1	CATS WITHOUT CLAWS, Donna Summer, Warner Bros 2508061
70	96	9	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
71	48	52	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
72	—	1	GREATEST HITS, Roberta Flack, K-Tel NE1269
73	82	2	1999, Prince, Warner Bros
74	61	13	GREATEST MESSAGES, Grandmaster Flash And The Furious Five, Sugarhill
75	87	23	GREATEST HITS, Marvin Gaye, Telstar □
76	73	15	BACKTRACKIN', Eric Clapton, Starblend
77	65	23	LAMENT, Ultravox, Chrysalis □
78	76	21	HELLO I MUST BE GOING, Phil Collins, Virgin ☆



More CRE-dibility for the OLE Coconuts

79	80	18	HYSTERIA, Human League, Virgin □
80	70	42	SEVEN AND THE RAGGED TIGER, Duran-Duran, EMI ☆
81	51	2	WASP, Wasp, Capitol
82	—	1	WAR, U2, Island ILPS9733 □
84	91	14	LIONEL RICHIE, Lionel Richie, Motown ☆
87	86	6	MAKIN' MOVIES, Dire Straits, Vertigo ☆
85	84	43	TOUCH, Eurythmics, RCA ☆
86	60	18	MAN ON THE LINE, Chris De Burgh, A&M
87	—	1	REFLECTIONS, Various, CBS CBS10034 ☆
88	88	48	COLOUR BY NUMBERS, Culture Club, Virgin ☆
89	49	15	BREAK MACHINE, Break Machine, Record Shack
90	77	9	GREATEST HITS, Rod Stewart, Riva ☆
91	—	1	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA PL84858
92	—	1	WAR OF THE WORLDS, Jeff Waynes Musical Version, CBS CBS96000 ☆
93	66	60	NO PARLEZ, Paul Young, CBS ☆
94	—	1	CHARIOTS OF FIRE, Vangelis, Polydor POLD5160 ☆
95	59	5	STREET SOUNDS EDITION 10, Various, Streetsounds
96	67	11	BEAT STREET, Original Soundtrack, Atlantic
97	58	11	REWIND 1971-1984, The Rolling Stones, Rolling Stones
98	—	1	LET'S DANCE, David Bowie, EMI America AML3029 ☆
99	97	3	EMERALD CLASSICS, Various, Stoic
100	63	6	STREET SOUNDS CRUCIAL ELECTRO 2, Various, Streetsounds

Compiled by Gallup

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

Music Video

1	1	FAR EAST & FAR OUT, Style Council, PolyGram
2	6	YOU CAN DO IT, Breakdance, K-Tel
3	—	IN ASIA, Asia, Vestron
4	3	THRILLER, Michael Jackson, Vestron
5	8	LEGEND, Bob Marley & The Wailers, Island
6	7	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner
7	2	SERIOUS MOONLIGHT, David Bowie, Media
8	14	NIGHT OF THE HAWKS, Hawkwind, Jettisoundz
9	4	LIVE IN CONCERT, Dio, PolyGram
10	12	LOVE AT THE GREEK, Neil Diamond, Vestron
11	9	THE ARMS CONCERT PART II, Videoform
12	5	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin
13	—	LA TAVIATA, VideoSpace
14	11	ROCK WILL NEVER DIE, Michael Schenker Group, Hendring
15	—	LET'S BREAK, Breakdance, Warner
16	18	DURAN DURAN, PMI
17	27	A KISS ACROSS THE OCEAN, Culture Club, Virgin
18	20	STREETS OF FIRE, CIC
19	13	NOW THAT'S WHAT I CALL MUSIC VIDEO II, Virgin/PMI
20	16	SERIOUS MOONLIGHT, David Bowie, Videoform

Compiled by Video Week

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

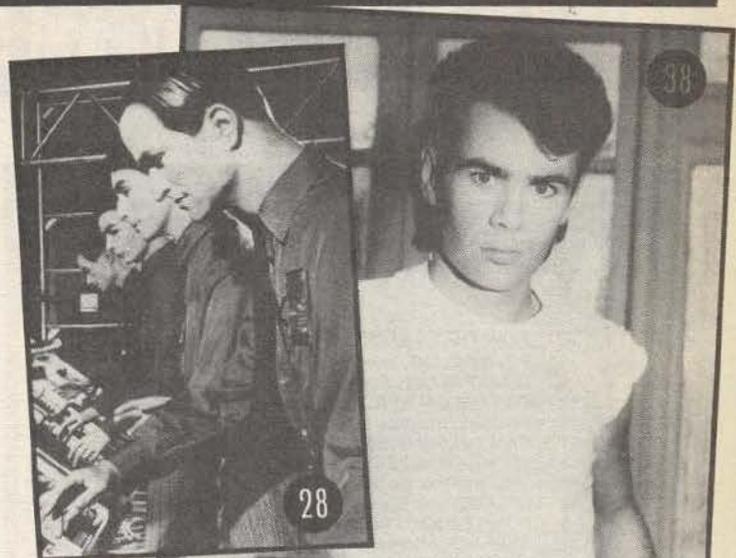
week ending September 15, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	4	X I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown □
2	2	7	X CARELESS WHISPER, George Michael, Epic □
3	6	4	X GHOSTBUSTERS, Ray Parker Jr, Arista
4	3	12	X AGADOO, Black Lace, Flair ○
5	4	5	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA
6	5	5	X PASSENGERS, Elton John, Rocket
7	7	5	X DR BEAT, Miami Sound Machine, Epic
8	—	1	PRIDE (IN THE NAME OF LOVE), U2, Island IS202
9	11	5	X BIG IN JAPAN, Alphaville, WEA
10	8	11	SELF CONTROL, Laura Branigan, Atlantic ○
11	12	3	MASTER AND SERVANT, Depeche Mode, Mute
12	9	4	I'LL FLY FOR YOU, Spandau Ballet, Chrysalis
13	15	3	MADAM BUTTERFLY, Malcolm McLaren, Charisma
14	32	2	X LOST IN MUSIC, Sister Sledge, Cotillion
15	21	4	TALKING IN YOUR SLEEP, Bucks Fizz, RCA
16	10	8	X WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto
17	13	14	X TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island ☆
18	14	5	MOTHER'S TALK, Tears For Fears, Mercury
19	26	3	X HOT WATER, Level 42, Polydor
20	18	32	X WHITE LINES (DON'T DON'T DO IT), Grandmaster And Melle Mel, Sugarhill
21	17	3	WILLIAM IT WAS REALLY NOTHING, The Smiths, Rough Trade
22	16	9	X STUCK ON YOU, Trevor Walters, Sanity
23	—	1	X A LETTER TO YOU, Shakin' Stevens, Epic A4677
24	28	3	X SUNSET NOW, Heaven 17, Virgin
25	20	8	SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Bros
26	38	2	X TORTURE, Jacksons, Epic
27	19	14	X WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
28	37	4	X TOUR DE FRANCE, Kraftwerk, EMI
29	22	43	X RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
30	29	5	X I NEED YOU, Pointer Sisters, Planet
31	27	5	ARE YOU READY, Break Machine, Record Shack
32	24	12	X WHEN DOVES CRY, Prince, Warner Bros ○
33	48	2	TESLA GIRLS, OMD, Virgin
34	39	3	X ALL I NEED IS EVERYTHING, Aztec Camera, WEA
35	23	13	X ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
36	31	10	X THE MORE YOU LIVE THE MORE YOU LOVE, A Flock Of Seagulls, Jive
37	33	5	X GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown
38	—	1	HUMAN RACING, Nik Kershaw, MCA NIK5
39	25	5	X 2 MINUTES TO MIDNIGHT, Iron Maiden, EMI
40	41	5	MR SOLITAIRE, Animal Nightlife, Island
41	46	4	FOREST FIRE, Lloyd Cole And The Commotions, Polydor
42	30	8	X SUNGLASSES, Tracey Ullman, Stiff
43	47	3	MAGIC TOUCH, Rose Royce, Streetwave
44	34	8	X IT'S A HARD LIFE, Queen, EMI
45	—	1	SMOOTH OPERATOR, Sade, Epic A4655
46	56	3	SHE BOP, Cyndi Lauper, Portrait
47	43	2	HEAVEN'S ON FIRE, Kiss, Vertigo
48	51	3	CATH, Bluebells, London
49	53	3	UNITY, Afrika Bambaataa/James Brown, Tommy Boy/Polydor
50	35	10	LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
51	72	2	WHAT I LIKE MOST ABOUT YOU, Special AKA, 2 Tone
52	36	11	X CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware
53	62	3	WAITING FOR THE LOVE BOAT, Associates, WEA
54	40	10	EVERYBODY'S LAUGHING, Phil Fearon and Galaxy, Ensign
55	63	4	THE GIRL FROM IPANEMA, Astrud Gilberto, Verve
56	—	1	BETTER BE GOOD TO ME, Tina Turner, Capitol CL338
57	44	12	X TOSSING AND TURNING, Windjammer, MCA
58	61	3	YOU GET THE BEST FROM ME, Alicia Myers, MCA
59	—	1	THE MEDICINE SONG, Stephanie Mills, Club JAB8
60	89	1	RIKKI DON'T LOSE THAT NUMBER, Tom Robinson, Castaway
61	79	1	DON'T BLAME IT ON LOVE, Shakatak, Polydor
62	75	2	WHAT IS LIFE, Black Uhuru, Island
63	42	5	YOU'RE NEVER TOO YOUNG, Cool Notes, Abstract Dance
64	73	2	SOMEBODY, Junior, London
65	45	11	X DOWN ON THE STREET, Shakatak, Polydor
66	49	10	HOLE IN MY SHOE, Neil, WEA ○
67	50	10	X YOU THINK YOU'RE A MAN, Divine, Proto
68	54	3	LOVE GLOVE, Visage, Polydor



U2: Pride comes before a chart call; NIK KERSHAW: Racing after the dancing girls; KRAFTWERK: computing to work

69	57	3	YOU HAVE, Marc Almond, Some Bizzare
70	93	1	LAP OF LUXURY, Jethro Tull, Chrysalis
71	83	1	ANOTHER SILENT DAY, Adventures, Chrysalis
72	—	1	TOUCH BY TOUCH, Diana Ross, Capitol CL337
73	68	2	ENCORE, Cheryl Lynn, Streetwave
74	55	7	JUST THE WAY YOU LIKE IT, SOS Band, Tabu
75	80	1	CCANT YOU SEE, Vicious Pink, Parlophone

THE NEXT 25

76	84		UNEXPECTED SONG, Sarah Brightman, RCA
77	—	X	LOVE RESURRECTION, Alison Moyet, CBS A4497
78	66		SISTER OF MERCY, Thompson Twins, Arista
79	—		RAIN FOREST, Paul Hardcastle, Bluebird
80	—		WHEN THE WILD CALLS, Swansway, Exit PH9
81	98		ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury
82	—		ACCELERATION, Bill Nelson, Cocteau COQ15
83	—		BURNING BUSH, Savage Progress, 10 Records TEN27
84	91		ORIGINAL SIN/DO YOU BELIEVE IN THE WEST WORLD, Senate/Theatre Of Hate, War
85	94	X	BLUE MONDAY, New Order, Factory
86	90		GUARDIAN ANGEL, Nino De Angelo, Carrere
87	76	X	STATE OF SHOCK, Jacksons, Epic
88	86		ETERNALLY GRATEFUL, Janet Kay, Local
89	97		RE RON, Gil Scott Heron, Arista
90	99		BREAKOUT, Kelly, Calibre Plus
91	—		CREEP, Fall, Beggars Banquet BEG116
92	—		KANGAROO, This Mortal Coil, 4AD AD410
93	—		TODA MENINA BAIANA, Gilberto Gil, WEA International U9451
94	96		DANCING IN THE DARK, Bruce Springsteen, CBS
95	—		SUCKER FOR LOVE, B Biz R, Magnet
96	—	X	INTERNATIONAL, Thomas Leer, Oblique (Ari Leer 1)
97	—		I LOVE THE NIGHT, Chris De Burgh, A&M AM202
98	—		WALKING ON A HIGHWIRE, Marseille, Ultra Noise WALK1
99	—		UNIVERSAL RHYTHM, Ralph Macdonald, London LON55
100	—		DEAD AND BURIED, Alien Sex Fiend, Anagram ANA23

Compiled by Gallup

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



Level 42: Well on the (water) way to success

Chartfile

by ALAN JONES

IT'S BEEN an unreasonably long time coming, but at last **Stevie Wonder** has a number one hit all of his own. Two years ago, Stevie shared the honours with **Paul McCartney** on the chart topping 'Ebony and Ivory', but his latest triumph is truly a one man effort, since Stevie wrote, produced, sung and played all instruments on 'I Just Called To Say I Love You'.

Stevie's long hard climb to the top of the charts began in 1966, when, after being ignored for three years here despite several hits in America, he broke his duck with 'Uptight'. Stevie subsequently reached number two on four separate occasions, but always failed at the last hurdle. The nearly man has now made it, and in so doing, has shattered two long standing chart records — both previously held by **Johnny Mathis**.

Mathis made his chart debut in 1958, but had to wait until Christmas 1976 for his only number one — a period of 18 years and 216 days. The same feat took Stevie Wonder just 24 hours longer — 18 years and 217 days. The only other acts to secure their first number one more than fifteen years after making their initial chart appearance are **Chuck Berry** (15 years and 164 days) and **Louis Armstrong** (15 years and 127 days).

In America, Stevie's first single, the classic 'Fingertips — Part Two' released in 1963, stormed to number one within weeks of release. It has taken him a further 21 years to complete the transatlantic double. This comfortably beats the previous record established by Johnny Mathis, who reached the American chart summit in 1957, nineteen years before 'When A Child Is Born' took him to the chart honours here.

'I Just Called To Say I Love You' is Stevie Wonder's 35th British hit (or 34th if, like Guinness, you prefer to disregard the 76-100 portion of the chart) and he has, for some time, had the dubious distinction of scoring more hit records than any other act never to reach number one. Recently though, Stevie's inactivity has allowed **Elton John** to close the gap. 'Passengers' is Elton's 35th solo hit and he will now take over as the most prolific hitmaker never to have topped the chart in his own right — though, of course, his duet with **Kiki Dee**, 'Don't Go Breaking My Heart', did get to the top.

'I Just Called To Say I Love You' is the introductory single from the soon to be released **Victor Drai** movie 'The Woman In Red', and is the first number one record recorded especially for the silver screen since 'Eye Of The Tiger' (from 'Rocky III') went to number one two years ago. Three other songs written for films have reached number one in the Eighties; the title tracks from

'Fame' (**Irene Cara**, 1982) and 'Xanadu' (**Olivia Newton-John** and **ELO**, 1980) and 'The Theme From M*A*S*H', which belatedly topped the charts in 1980 for **M*A*S*H**. The first number one of the decade, **Pink Floyd's** 'Another Brick In The Wall', subsequently appeared in the movie 'The Wall', whilst another 1980 number one, **Kenny Rogers'** 'Coward Of The County', inspired a TV movie of the same name. In America, where the link between music and film is far more pronounced, five of the last nine number ones have been associated with movies.

NEW STEVIE Wonder albums are nearly as rare as feathers on fish, and his many fans are still punch-drunk from the news that **two** forthcoming albums will feature the man's work. In January of 1985, we are promised, Stevie's 'People Move — Human Play' double album will be released. And within the next couple of weeks the previously mentioned soundtrack album 'The Woman In Red' should hit the streets.

Stevie's previous attempt at a movie soundtrack, 'Journey Through The Secret Life Of Plants' was a largely unedifying collection of instrumentals, with a few palid vocal tracks interspersed, but it's a pleasure to report that 'The Woman In Red' is a much more cohesive piece of work which admirably redresses the balance.

The title track is the hardest cut on the album, a flowing tribute to the mystery woman in red, punctuated by some funky synth work. 'Love Light In Flight' is blessed with similar danceability, the main theme intertwined with a burbling synth, and offset by some airy harmonies from an eight strong backing choir. The album's only other uptempo cut is a cautionary tale entitled 'Don't Drive Drunk' which is hypnotically propelled by a mass synth as Stevie hammers home the message time and again.

Elsewhere, the accent is on melody, particularly on Stevie's duets with **Dionne Warwick**, 'With You' and 'Weakness'. The former shuffles along amiably with Stevie and Dionne trading loving sentiments, spiralling towards the chorus where their voices blend perfectly. 'Weakness' is even more classy and elegant, a ballad which showcases the extraordinary vocal ability of two of the most individual and outstanding stylists in modern music. Dionne gets to sing on her own on 'Moments Aren't Moments', though the track is, like all but one track on the album, written by Stevie. The exception is 'It's More Than You', an instrumental penned by guitarist **Ben Bridges**. It's a moody, late night piece which probably means more in the context of the movie, but is tolerably pleasing on its own. Finally, the jewel in the crown — or it should be — 'I Just Called To Say I Love You'. As a single, it's perfection, but for some reason



Pic by Barry Plummer

STEVIE WONDER celebrates his first UK solo numero uno after 18 years of chardom

the album version is extended to six minutes. On reaching its natural conclusion, the song is reprised with Stevie repeating the words through a vocoder. The effect is to diminish the magic considerably, and conjure up visions of 'Sparky's Piano'. The only flaw on an otherwise magnificent album. Can't wait till January.

BRITISH SALES of the first two **Frankie Goes to Hollywood** singles now exceed three million.

'Relax' has sold 1,685,000, whilst 'Two Tribes' has turned in a useful 1,480,000. Consequently 'Relax' is now the fourth best selling single of all-time, and 'Two Tribes' is ranked eleventh. Further progress for 'Two Tribes' is assured, but 'Relax' will have a tough job climbing any further, as the third placed single, **John Travolta** and **Olivia Newton-John's** 'You're The One That I Want' is nearly 200,000 sales ahead.

The 12-inch version of 'Relax' has now topped 600,000 but seems unlikely to pass New Order's 'Blue Monday'. But combined sales of the various 12-inch versions of 'Two Tribes' come to 807,000, a staggering total which may never be beaten — but I once said that about 'Blue Monday'.

Finally, 'Two Tribes' and 'Relax' have both sold-out runs of 40,000 cassettes, and retire as joint best selling cassettes ever.

"Perhaps the shortest solo

career of all-time is that of **Pretenders** drummer **Martin Chambers**, I ventured in 'And That's A Fact' on 1 September, referring to Martin's 34 second contribution to the 'Miniatures' album.

Cherry Red MD **Iain McNay** points out that **XTC's Andy Partridge** donated an even shorter track, the 16 second 'History Of Rock 'n' Roll' to the project. True, Iain, but Andy destroyed his claim to fame in 1980 by rashly releasing a whole album of his own — 'Take Away' by name — on Virgin...

James Hamilton types raiding secondhand diskeries in search of **Sergio Mendes'** 1966 recording 'Mas Que Nada' — taking off in a big way in discos — can save themselves a lot of trouble by investing £2.25 on the recently released Hallmark album 'The Very Best Of Sergio Mendes & Brasil '66' (SHM 3144).

Quite the most consistently interesting book I've encountered of late is 'The Guinness Book Of Recorded Sound', by **Robert** and **Celia Darling** with **Brian Rust**, a learned and yet fascinating volume of 225 pages, chronicling the development of recorded sound from its earliest beginnings through to the compact disc player.

The authors explain technical matters in a straightforward, concise manner, illustrating the book with a generous helping of photographs and a staggering quantity of superlatives.

STARTS NEXT WEEK

BIG MONEY

TO BE WON WEEKLY

IN RECORD MIRROR

HITLINE

MICHAEL JACKSON is rumoured to have rearranged his US tour for it. Brazil has altered its tax system to deal with it. Robert Maxwell wants to know how he can play it. We are referring, of course, to Record Mirror Hitline, the world's simplest big money game. To put yourself in line for a thousand pounds, video cassette players, hi-fis and heaps of music videos just buy next week's or the September 29 issue of Record Mirror — they both carry a Hitline game card. Scratch the security coating from the card and you'll find your personal Hitline numbers. Now go to the Hitline page of the world's most generous music paper, where you'll find three song titles listed. Turn to the Top Of The Pops singles chart and find their positions. If those positions match one of your numbers, you win. To claim your prize mail your card to the Hitline headquarters. It's that simple. Forward with RM!