

Official Top Of The Pops chart

# RECORD

JULY 7, 1984 45p

mirror

**JOHN  
LYDON**

**THE JACKSONS**

**OLLIE & JERRY**

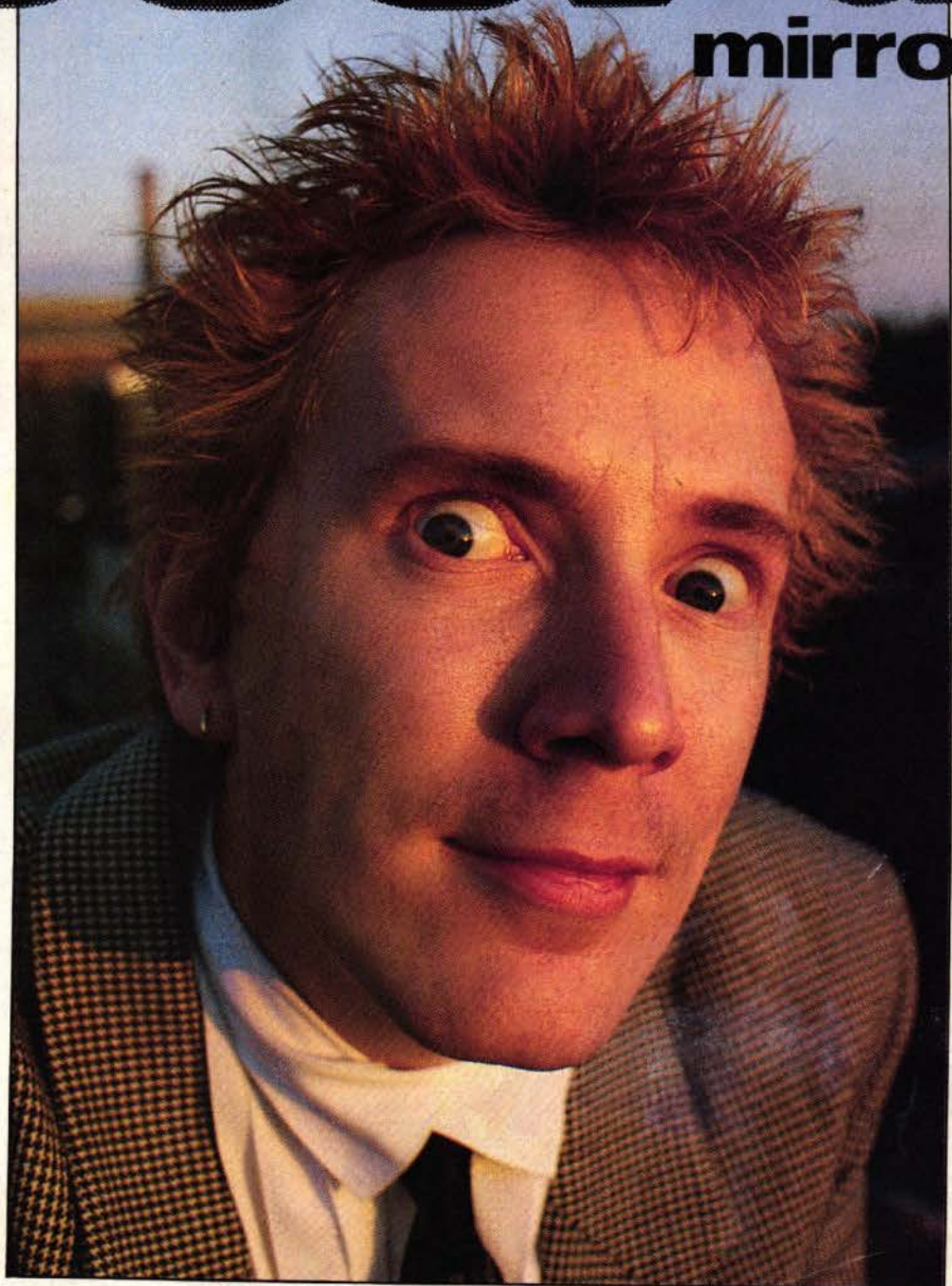
**TERRY HALL**

**FRANKIE**

**AFRIKA  
BAMBAATAA**

**SISTER SLEDGE**

**THOMPSON TWINS**





**S**OUL OR Savile Row . . . that was the choice *Billy Ocean* had to make a long time ago. Bill started out in the rag trade, y'see, and left it to get fitted for some outsize hits in the mid-Seventies like 'Love Really Hurts Without You'. Now after a long break, he's back with 'European Queen (No More Love On The Run)' and it's been riding up the charts with wear.

**C**ONTRARY TO popular belief, *April Showers* have nothing to do with Michael Fish, welly boots or the precipitation output of the fourth month of the year. They are, instead, Beatrice Colin and Jonathon Bernstein, who have released one of the brightest singles of the summer. 'Abandon Ship' has a sort of melodic attractiveness and wispy vocals that are set to capture the attention of all those people suffering withdrawal symptoms since the demise of *Altered Images*. Jonathon writes the tunes, Beatrice sings them, and very nice it all is too.



**"**I WAS dying to work with Quincy Jones, but the waiting list was a bit ridiculous," says *Rikki Patrick*. So on his current CBS shuffler 'I Never Thought It Would Come To This', he had to make do with the geezers that wrote it, Lynton Naiff and Mike Myers (and fellas, don't think we haven't noticed that the chorus is a clear carbon of Al Jarreau's 'Love Is Waiting'). Rikki spent some time as lead singer of *Sweet Sensation*, then had a spell in Canada before coming back here to win talent contests blindfolded and finally release his first single 'The Night Moves', now residing on the current 'Dance Mix Dance Hits' set.



**T**ROY TATE, now there's a career. A West Country lad, Troy teamed up with Human League man Jo Callis to form Shake, a frothy pop combo managed by Human League supremo Bob Last.

In January 1981 Troy joined the Teardrop Explodes, working closely with Julian Cope on the band's second LP 'Wilder'. Troy released a couple of well received solo singles, then joined electro funkies Fashion.

Now he's back on his own, with a worldwide record deal; a single released in July entitled 'Thomas', and an album 'Ticket To The Dark' to follow. Says Mr Tate: "It's a mixed bag, a safari of sound featuring machines and real musicians."

What hopes has Troy got for the record? "I hope it raises enough money for me to go on an African safari."

**T**HE RECORD of the moment here at roots rockin' INDEX is the marvellous 'Cockney Translation' by Smiley Culture. Top of the reggae charts since God created Adam, 'Cockney Translation' is set for release on a major label any day now. Check it for the perfect mix of gold chains and tams and watch Brixton and Bow come closer together.

*Woodworm at the Tate shock*

# INDEX

*Compiled by Jim Reid*



Pic by Joe Bongoy

**P**ROOF POSITIVE, as if y'all needed it, that being a pop star can be jolly fun. Seen here grinning after the jelly 'n' ice cream at the wacky Midsummer Night's Tube are cheeky Holly Johnson and cuddly Alison Moyet (she'd been called on as last minute substitute for a sick and ill Paul Young). This is but the first in our blockbusting 'Holly Poses With The Stars' picture series — collect the set!



**M**ARVELLOUS GUY' is not the Barnsley Brass band's tribute to Arthur Scargill, but the debut single of woosome twosome Girtalk. Girtalk are Karen and Julie Wright, 'Marvellous Guy' is an updated Ronettes sound, with a touch of Eighties cheek.

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**COVER PIC by JOE SHUTTER**

# News

## Album from the Public

**PUBLIC IMAGE** Limited, fronted by John Lydon and Martyn Atkins, release an album 'This Is What You Want, This Is What You Get' on July 9. The album was recorded in Britain at the beginning of the year with Lydon and Atkins joined by various musician friends.

The album features a remade version of their hit 'This Is Not A Love Song'. Lydon is currently in America with Atkins rehearsing musicians for their new band which will tour Britain, Europe, and Australia in the autumn. Hopefully dates will be announced shortly.



**DAVE EDMUNDS**, last in the charts with 'Imagination', releases his single 'Something About You' on July 13.

The track was written by Holland Dozier Holland and was produced by Jeff Lynne. It will be featured on Edmunds' forthcoming album 'Riff Raff'.

● **BLUE RONDO'S** second album 'Bees Knees And Chicken Elbows' will be out on July 9. Recorded in London, the album features eight songs and an instrumental 'Samba No Pe'. Rondo member Chris Sullivan co-wrote all the songs with a variety of musicians.

Blue Rondo have now slimmed to a trio with Chris and Christos Tolera on vocals and Gerald D'Arbilly percussion. For the album they used guest musicians including the Valdez horn section, Daniel White on piano and Greg Parker on guitar.

● **COLOURFIELD**, fronted by the enigmatic Terry Hall, release their next single 'Stay' on July 7. The 12-inch version features Terry's version of 'Windmills Of Your Mind', the song originally recorded by Noel Harrison, son of the actor Rex.

The Colourfield are due to have an album out in September and they're also lining up some dates for the autumn.



## GET ME TO THE CHURCH

**BRONSKI BEAT** will only be playing one gig this summer... in a picturesque old church!

The Bronskis will be playing a special concert in St James Church at 197 Piccadilly, London W1 on July 28. The show will round off the Piccadilly Festival and part of the proceeds will go towards the Piccadilly Advice Centre, a non profit making organisation dealing with drug problems.

It's probably the first time that a Top Twenty act has played in the church and the building's acoustics should suit singer Jimi Somerville's counter tenor choirboy vocals.

Bronski Beat's follow up to their 'Smalltown Boy' hit will be 'Tell Me Why', scheduled for release at the beginning of August. The Bronskis have been working on this single in New York.



**SPRIGHTLY** EX-Bee Gee Robin Gibb, releases a solo album 'Secret Agent' on July 13. The album includes his current hit single 'Boys (Do Fall In Love)'.

## Tracie out with Squad

**TRACIE**, THE girl with the cutest nose in pop, will be playing a string of dates with her band the Soul Squad this month. She'll be appearing at Lincoln Dazzlers July 9, Sheffield Leadmill 10, Rugby Benn Hall 11, London Marquee 12, Bournemouth Upstairs At Eric's 13.

Tracie is already planning her next single, but it won't be taken from her debut album 'Far From The Hurting Kind'.

● **ECHO AND THE BUNNYMEN** have added a London show and three Irish dates to their late summer tour. You can see them at Belfast Avoneil Centre September 13, Dublin SFX Club 14, 15, London Brixton Academy October 16.

In addition, Echo And The Bunnymen will be appearing at the first York Rock Festival staged at York Racecourse on September 22. Tickets priced £9.50 are available from local outlets or by post from Yes Music, Bolan House, Front Street, Acomb, York. Cheques or postal orders should be made payable to Yes Music and don't forget to enclose a SAE.

**KILLING JOKE** are back in maniacal action with the single 'A New Day' out on July 13. The 12-incher will feature a special dub mix by Chris Kimsey.

**TEDDY PENDERGRASS** releases his album 'Love Language' shortly — his first album since a serious car accident two years ago.

Among the tracks featured on the album are 'In My Time', 'So Sad The Song' and his latest single 'Hold Me'.

Since the car accident in Philadelphia in March 1982, Teddy has been paralysed from the waist down.



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AMES

# TV + Radio

**FRIDAY** finds ace reporter Paul McDowell investigating **Menudo**, the five piece Puerto Rican pop group in 'Newsround Extra' (BBC1, 4.55pm). Each member is replaced when they reach the ripe old age of 16, but before that happens they can look forward to packing stadiums across South America and the States and travelling in a private plane. **Kate Bush**, the girl with the sexiest toes in showbiz, is the subject of 'High Band' (C4, 6pm). An hour long video captures Kate's remarkable performance recorded live at Hammersmith Odeon way back in 1979. Hits include 'Lionheart', 'Hammer Horror' and 'Wow'.

**SATURDAY'S** 'Saturday Picture Show' (BBC1, 8.45am) features the terrifyingly ugly **Flying Pickets** while 'No 73' (ITV, 10.30am) has those pretty **Bluebells**. **Alvin Stardust** picks his all time faves in 'My Top Ten' (Radio 1, 1pm) while Andy Peebles takes notes and tries not to spill his coffee. 'Ear Say' (C4, 6pm) chugs along with **Everything But The Girl** and **Working Week**. Nigeria's leading pop attraction and political activist **Fela Anikulapo Kuti** (it took me ages to type that properly) is the subject of a film profile 'Music Is The Weapon' (C4, 11pm). Just the thing to watch as you finish off a bowl of warm muesli.

**MONDAY** and Simon Bates and Janice Long take to the water in 'Radio 1 Boatshow' (Radio 1, 11am). They'll be casting off for an intrepid week long 60 mile cruise along the Leeds Liverpool canal from Skipton to Wigan. En route, they'll be terrifying local inhabitants and having a really wacky time.

● **FANCY** A surprise? Then book now for this year's Reading Festival, which has been forced to move to Lilford Park in Northamptonshire, and find out who's on later.

Festival organisers have announced full ticket details for the three day festival held over August Bank Holiday, but they still won't confirm who's appearing.

Latest rumours are that Neil Young, Yes, Iron Maiden and the Scorpions might be gracing the site, between Oundle and Thrapston, but nothing is definite yet.

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



**EVERYTHING BUT THE GIRL** bring out a single this month. Ben and Tracey's follow up to 'Each And Every One' will be 'Mine' out on July 13. An extra track 'Gun Cupboard Love' will be on the 12-inch. The cutesome twosome will be touring around September and October. Full details will be announced towards the end of the summer.

● **JOHN LENNON** and Yoko Ono's new single 'Steppin' Out' will be available on July 13. It's taken from their 'Milk And Honey' album out earlier this year. The 12-inch version will feature the additional track 'Loneliness'.

● **THE BEATLES** classic single 'A Hard Days Night' will be out again on July 9. The single will be available in a full colour picture bag and will also be available as a limited edition picture disc.

The title track from the Beatles first feature film 'A Hard Days Night' was originally released on July 10 1964 and reached the number one slot two weeks later.

● **JEFF LYNNE**, mainman with **ELO**, releases his first ever solo single 'Video' this week. The single is featured on the soundtrack to the film 'Electric Dreams' which also includes work by Culture Club, Phil Oakey, and Heaven 17.

'Electric Dreams' tells the story of a complicated love between a man and woman and a computer!

● **MARK KING**, bass player with top funk outfit **Level 42**, releases his solo album 'Influences' on July 13. All of the material has been written by King himself with the exception of the Sixties song by Cream 'I Feel Free'. Mark is now back in the studio with Level 42 hard at work on their fifth album.

**VICIOUS PINK**, who used to be known as Vicious Pink Phenomena, release a single 'CCCan't You See' on July 9. On the 12-inch you will not only find an extended French mix of 'CCCan't You See' but a version of 'Great Balls Of Fire' which Josie and Brian were inspired to record after watching a video on old rock 'n' roll stars.

VP are currently working on material for their forthcoming album and they're lining up some dates with large scale plans for a visual extravaganza. Let's hope this includes Josie's customary mini skirts.



● **SPIDER HAVE** decided to add yet another date to their record breaking summer monster tour. They'll be playing **Stafford Top Of The World** August 6. The band have also decided to release their single 'Breakaway' on July 9, and not July 16 as previously announced.

More news on page 12



**BRUCE FOXTON** releases 'S.O.S. (My Imagination)' on July 13. Written by the man himself it's taken from Bruce's current album 'Touch Sensitive'. On the B-side you'll find Brooccie's versions of the old Chicago hit '25 Or 6 To 4' and the Temptations' 'Get Ready'.

# HOT GOSSIP

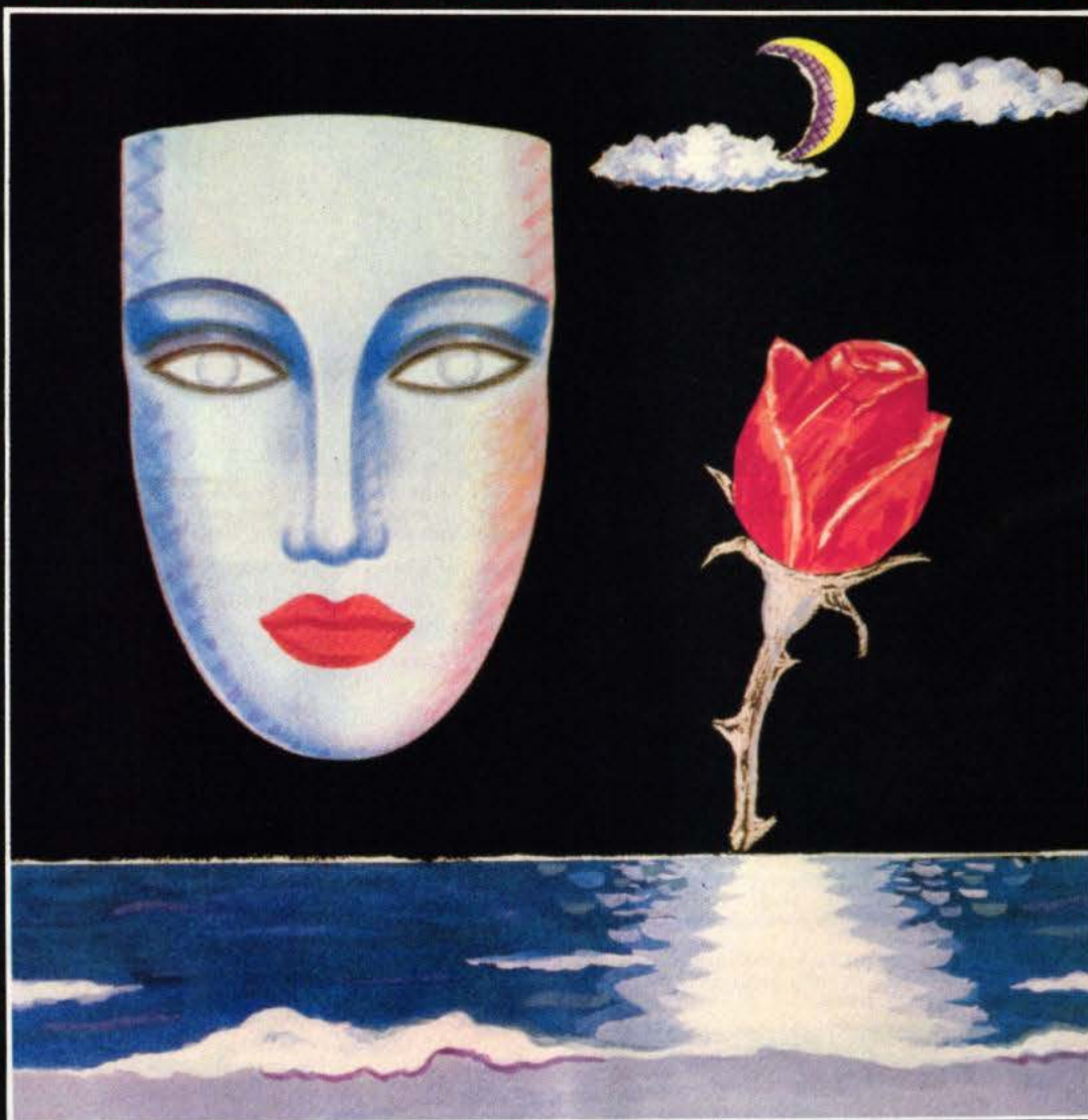
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FRANKIE'S PAUL Rutherford and delightfully debby Alannah Currie ponder the price of plastic inflatables under the glare of the TV lights



THREE TANNED Spands gamble their gran's tea money on the tables . . . exciting stars just out of shot: Jeffrey Daniel, Thomas Dolby, Neil Arthur, Marilyn, Belle Stars, Imagination . . .

# THE ART OF PARTIES

*Pictures by Eugene Adebari and Ilpo Musto*

**I**T'S MIDSUMMER and all good pop decadents can be found coming to the aid of the party: where OTT behaviour, conspicuous consumption of the good life and lots of money are the order of the day. On the right Richard Branson christens his Virgin Atlantic Airways by inviting 170 hacks and celebs on its maiden voyage (see the League Of Gentlemen for more details); seen here obviously enjoying Virgin hospitality at NY's hip Area Club are Steve Strange, August Darnell, Jenny Belle Star and Holly Johnson. . .

Meanwhile, on the left, the Thompson Twins celebrate their ongoing rack momentum with a Great Gatsby-style shindig at Victor Lownes' Stocks country club. Estimated cost? A cool twenty grand. . .



TOM BAILEY, pop aristo, agrees to pose with his biggest fan, 29 year old Howard Jones of Aylesbury, Bucks, and promises to sort out his trouser problem



JOHN TAYLOR, Gal Kemp and John Keeble compare the size of their royalty cheques on the patio







ANOTHER EXCITING action scene from 'Breakdance', a 2-hour non-stop promo

**T**HE NINE-day wonders — that's Ollie and Jerry. And I mean that most sincerely.

As you'll hear, Ollie Brown and Jerry Knight are two of the most seasoned session musicians in the game, with a list of credits longer, *even longer*, than this bumper fun-filled ish of RM. But the description does refer to the no-nonsense in-and-out production job they did on 'There's No Stopping Us'.

"I've never worked on anything that fast in my life," says Jerry. "After we finished mixing it, a total of nine days later it was out and on the radio."

"Course, the song did have more than a helping hand from the smash 'Breakdance' movie — called 'Breakin' in the States.

The movie's been such a smash in the USA that the inevitable follow-up is almost ready to kick off. "They start production this month, the follow-up is going to be called 'Electric Boogaloo'. I believe there's a slot open for our or five of our tunes. I think t'll have the same main characters in it. But we might be in it this time, doing our songs." It's all an amazing change of pace for Jerry Knight from the last time

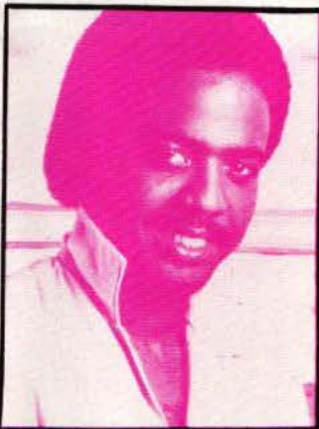
I spoke to him at the beginning of '83, when his A&M album 'Love's On Our Side' was doing dance business thanks to tracks like 'She's Got To Be (A Dancer)' and 'I'm Down For That'.

Anyway, A&M are currently being made to look a bit silly, because they surprisingly dropped Knight after that last album, despite its club hits and the fact that Jerry was already well-known as the voice of Raydio's 'Jack And Jill' and as an increasingly in-demand songwriter. Last time we talked he'd just had 'Tonight' recorded by the Whispers and he's been even busier since.

The deal he's now talking about is probably going to be a contract to record with Ollie, since they're the hot duo of the moment; but Knight's still fiendishly busy as a songwriter. "I'm writing a tune that Philip Bailey (Earth Wind & Fire's lead singer) is going to be recording with Phil Collins as producer, and I've written songs for George Duke, Atlantic Starr, I'm working with Howard Johnson and Real To Reel, and I'm writing for a film called 'Revenge Of The Nurds' and a movie called 'Peaches' starring Nick Nolte."



OLLIE BROWN



JERRY KNIGHT

for Ollie & Jerry

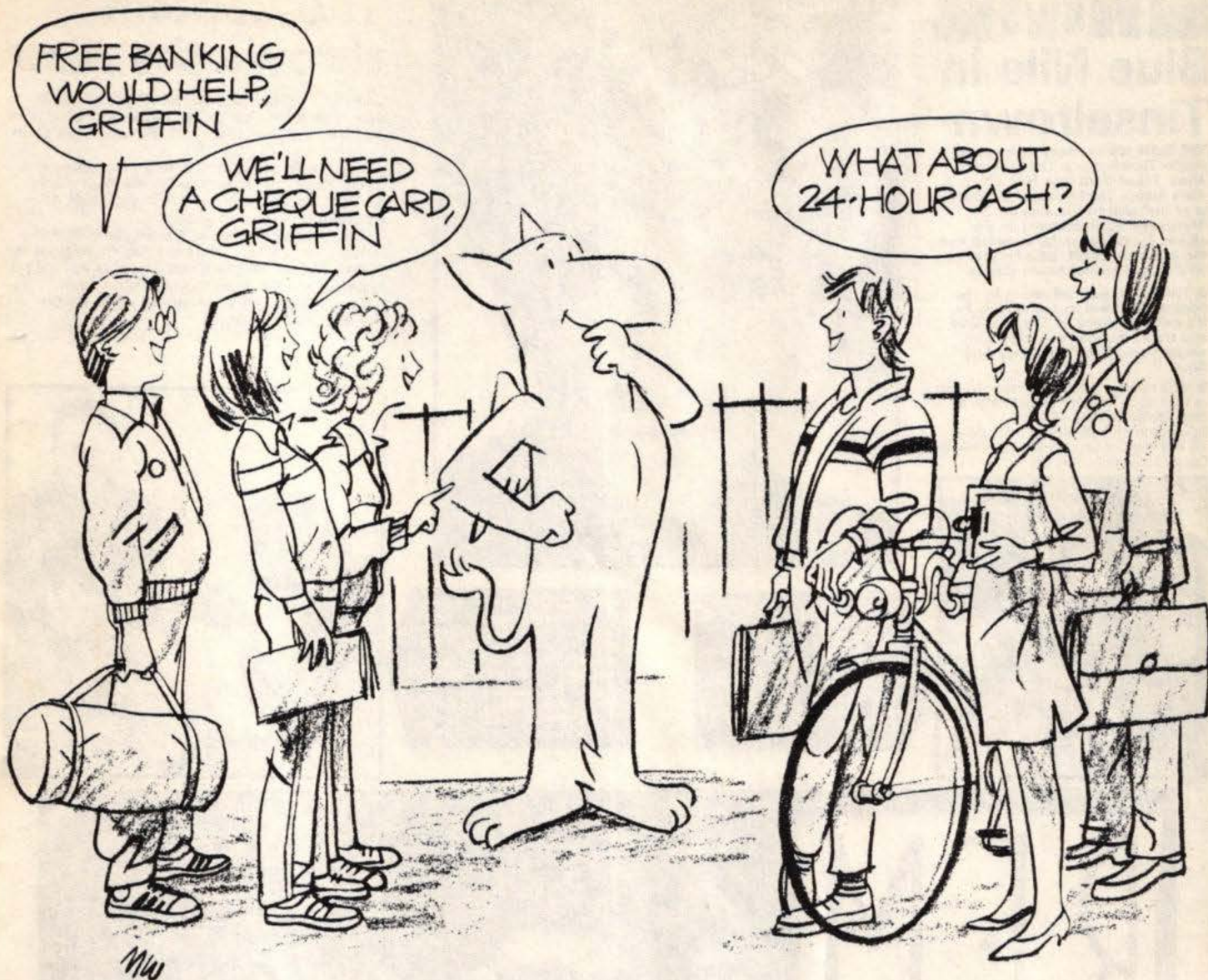
**T**HERE'S A strong Raydio link in the fact that Jerry and Ollie both recorded with Ray Parker Jr. "I've known Ollie about eight years, we met in the studio on all those record dates, he was room-mates with Ray, they're both from Detroit." Now Jerry's helping Ray with material for a new Raydio album.

And if you're feeling sorry for Ollie Brown as he gets pushed into the shade by all these past glories, don't — because his cv is just as impressive, from his days as a session man at Motown and Hot Wax/Invictus in Detroit, through tours with Stevie Wonder and the Rolling Stones, right up to his own solo album under the name Ollie Baba, his own production company Brown Sugar and his recent work with Quincy Jones. Can I take a breath now?

Tom and Jerry spend all the time trying to do each other damage; Ollie and Jerry just go around saying nice things about each other. "We're spiritual brothers as well," says Jerry, "and that makes it better because ego just doesn't exist. I like it to be fun and it was fun, it was a breeze." Two real soul mates.

Paul Sexton

**You, the Knight  
and the music**



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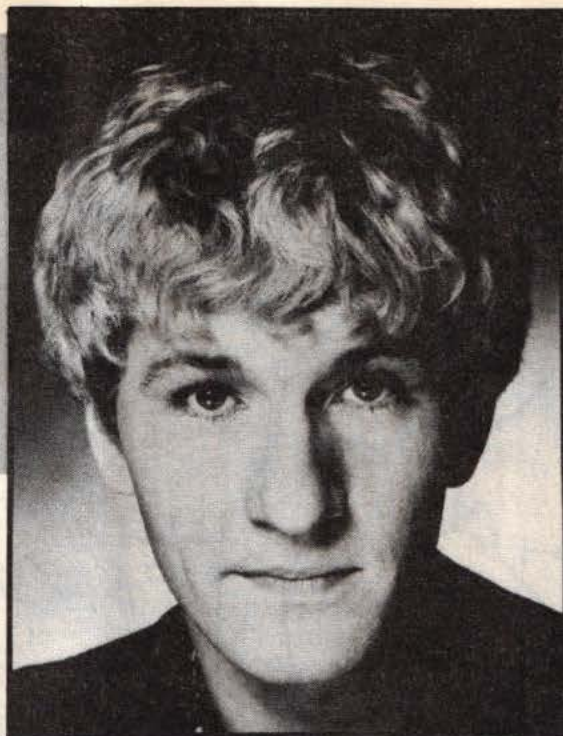
# News

## Blue Nile in Tinseltown

THE BLUE NILE release their second single 'Tinseltown In The Rain' this week. Taken from their first album 'A Walk Across The Rooftops' the B-side is an instrumental version of 'Heatwave' again featured on the album. No dates can be expected from the lads at moment, because they're writing material for future singles.

● THE LONG awaited album by the Mighty Wah! will be out on July 20. It's called 'A Word To The Wise Guy' and tracks include Pete Wylie's hit single 'Come Back' and 'Body And Soul'.

● H2O HAVE made some amendments to their tour. They've added dates at Bath Moles on July 26 and Bournemouth Upstairs At Erics July 27, but they've cancelled their show at Exeter University July 28.



## The Captain throws the dice

CAPTAIN SENSIBLE returns with a single in July. The follow up to his smash hit 'Glad It's All Over' will be 'There Are More Snakes Than Ladders' out on July 16.

The B-side of the single has the memorable track 'The Four Marys Go Go All Night Long At The Groovy Cellar' — try saying that after a couple of light and bitters.

The 12-inch version of the single contains a remix and folk mix of 'There Are More Snakes Than Ladders' and will come packaged in a no expense spared snakes and ladders board picture sleeve. All you have to do is supply the dice and counters.



ZZ TOP release a single 'Legs' on July 13. It's a special 'metal mix' version of the track featured on the trio's 'Eliminator' album which has gone quadruple platinum in America and silver over here. The B-side is another track from 'Eliminator', 'Bad Girl'.

PRIVATE LIVES release their debut album 'Prejudice And Pride' on July 9. The album includes special guest appearances by Nick Beggs, Kiki Dee and Rick Wilde. Among the tracks are 'Living In A World (Turned Upside Down)' and 'God Only Knows'.



# REM

(DON'T GO BACK TO) ROCKVILLE  
THE NEW 7" & 12" SINGLE

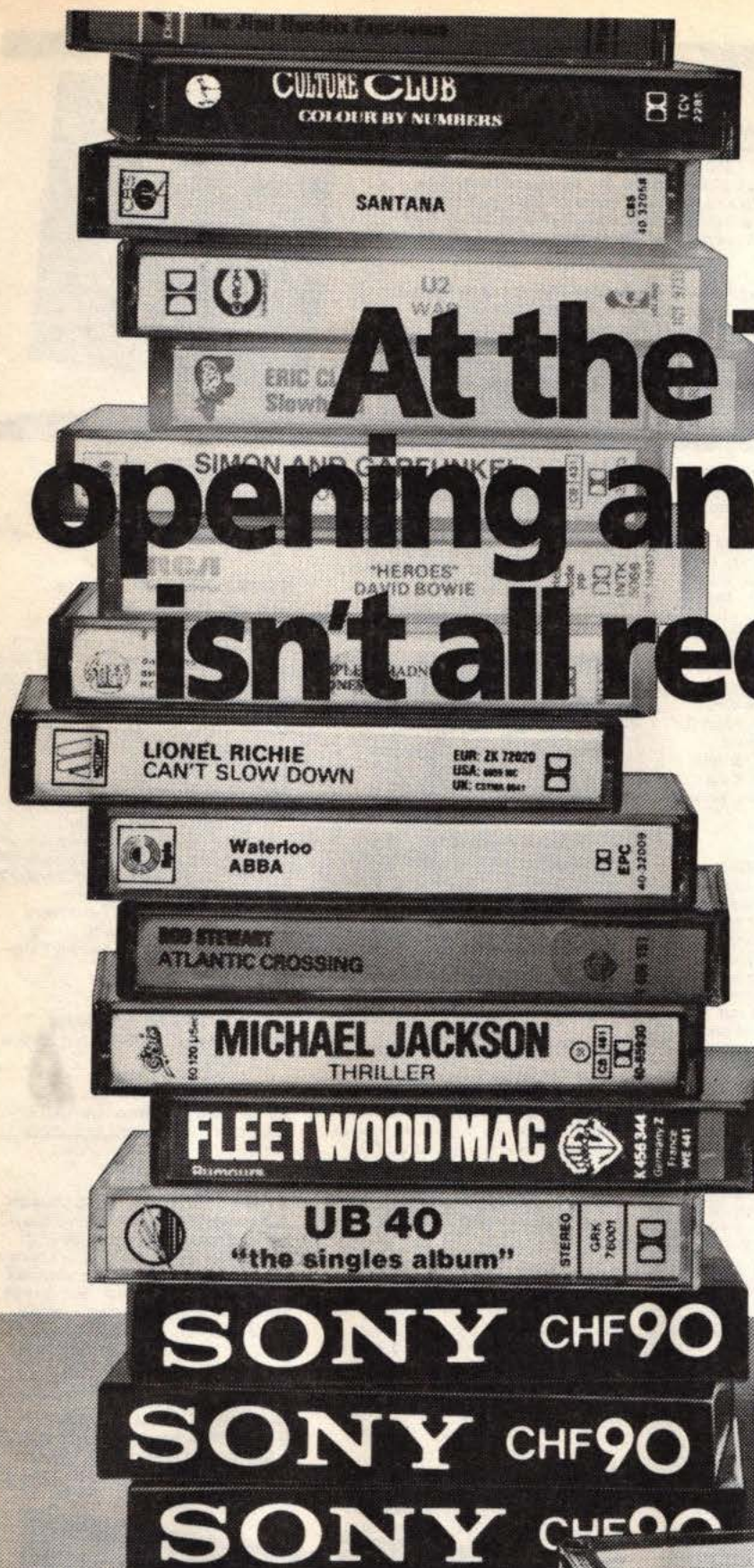


"Exceptional in its lyrical clarity is '(Don't Go Back To) Rockville' set to a golden delicious country tune." *Mai Snow, NME*

"the classic '(Don't Go Back To) Rockville'—four chords that will shake the world." *Bill Black, SOUNDS*

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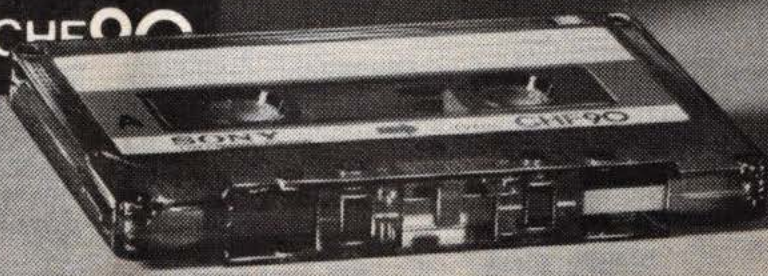
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## Singles



Reviewed by  
**ROBBIE VINCENT**

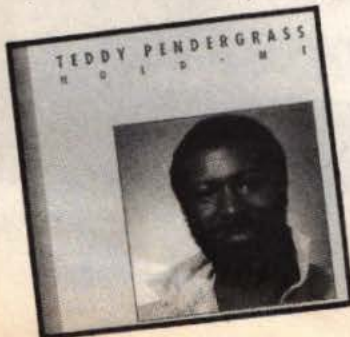
**BEST OF THE REST**

**TEDDY PENDERGRASS 'Hold Me' (Asylum)** The first new material from the man for two years. I'm an out and out Teddy Pendergrass fan, but the strength of his singing, unfortunately, has been affected by the awful accident he had a couple of years ago. To be honest, I don't think this single or the album will win him many new friends but as I'm a fan already he doesn't need to win me over. I don't think it'll be a hit.

**PATTI AUSTIN 'Rhythm Of The Street' (WEA)** One of, if not, THE all-time highest paid session singers in America. The album was dismissed by a lot of people but it's the sort of record that grows on you. Whether people will allow this single to grow on them, I really don't know, but it's a good record and I like Patti Austin's voice.

**NEIL 'Hole In My Shoe' (WEA)** Now here's a man with a real sense of humour, Neil from 'The Young Ones'. This is great, a real mick take of the hippy era. Maybe this is the sort of record to buy your dad and say "Dad, were you really like this?" It's a great series and this has to sell a lot of records. Thank God there's still some fun left in the music business.

**REFLEX 'Couldn't Stand A Day' (EMI)** With a hit under their belts this is perfectly commercial enough to be a big hit for them. I quite like it actually, it's very catchy, very poppy and given the right breaks it'll definitely be a hit.

**SINGLES OF THE WEEK**

**PHIL FEARON AND GALAXY 'Everybody's Laughing' (Ensign)** The two girls who perform with him make me want to become a male groupie, I think they're great. This will have to be my record of the week although it's the poppiest thing he's done and I'm a bit sad to see he's lost some of his black r'n'b roots. It can't fail to do extraordinarily well, but it certainly isn't my favourite Phil Fearon record and I look forward to hearing his album.

**TYZIK 'Jammin' In Manhattan' (Polydor)** This is taken from a fine album with some great vocals. 'Jammin' In Manhattan' sounds like Tom Browne's 'Funkin' For Jamaica' and it's possible the similarity will help Tyzik. This is one of the current 12-inch singles that's setting a few dance feet alight and it could be a hit. I like it very much though there's some better musical stuff on the album.

**THE WOODENTOPS 'Plenty' (Food)** At last a record with real drums, thank goodness! One of the better records this week because it actually manages to sound fresh. There's a little bit of Police in there and a little bit of The Jam, but again given the breaks this is another one that'll do very well. A promising record.

**KONK 'Your Life' (Fourth & Broadway)** I'm not sure what they're singing about or even if they're trying to sing about anything in particular. The lyric sheet would be tiny but it's a good groove. In fact it's a very good groove indeed.

**MORRISEY MULLEN 'One Step' (Coda)** I've had this record for some weeks and it has a great rustic charm. It's almost old-fashioned but old-fashioned in the right way. Dick Morrissey and Jim Mullen working with a new vocalist; an interesting record which could have come out a few years ago but they've got away with this rustic feel and I look forward to the new-style — refreshed Morrissey and Mullen. I don't think it's a hit.

**100 PROOF 'Somebody's Been Sleeping' (HDH)** I don't think this is going to find many new fans, but anyone wanting to replace their old Hot Wax version will probably go out and buy it. It doesn't sound too bad considering it's several years old.

**UMO VOGUE 'Just My Love' (EMI)** One of the better releases. I was a little afraid that the electricity board was going to turn up in the middle because of the scratching bit. The lead vocalist has got a charming voice and maybe this is the 1984 version of something my grandmother used to play me — The Shangri-las. They sold a lot of records so maybe Umo Vogue will start a new trend. A good record.

**THE REST**

**EARTHA KITT 'I Love Men' (Record Shack)** What can I say? A happy record, I've no idea whether or not it'll be a hit but I hate it as much as I hated 'Where Is My Man'. I ought to ask my mum what she thinks about it.

**JEFF LYNNE 'Video' (Virgin)** Who am I to comment on someone as famous as Jeff Lynne? It's almost an insult to judge it on hearing but it leaves me cold personally. It's a good record for top 40 radio, which is no doubt where we'll find it.

**ULTRAVOX 'Lament' (Chrysalis)** My dad used to play me a record called 'Lucy In The Sky With Diamonds', which he said was popular with druggy people, to warn me off things like that. This has the same effect. Is Ultravox an acquired taste or am I suffering from hearing difficulty because this leaves me absolutely cold? This means it'll probably be number one worldwide.

**BEATMASTER 'Lipservice' (Tommy Boy)** The London Electricity Board are doing well at discos around the country. You pay £2 to get in and an LEB van turns up and they'll plug you into the mains which means you don't have to buy records like this at all.

**CANDIDO 'Jingo' (Excalibur)** Still very popular in the clubs and it makes you wonder whether they've stopped making new records. I can't understand why it's been released again though. I'm personally sick to death of it and would love to hear something new from Candido.

**JOHNNY COUGAR 'Pink Houses' (Phonogram)** I know a radio station that plays 24 hour non-stop Bruce Springsteen and

this is the sort of record they'd pop in as a commercial break because it sounds a little Springsteenish. That old West Coast sound is very dated though.

**STICKY WICKET 'Talking Cricket' (CSA)** I think that anybody who is daft enough to stand before a wicket with those great big strong West Indians that are fit and eight feet tall, throwing a hard ball at you, must be stark raving potty! The record's not worth talking about.

**JIMMY HIGHLIFE 'A Thousand Miles Of Sunshine' (Go Discs)** I'm not sure whether this is supposed to be taken seriously or not. If it is a serious attempt at some highlife music with those soca rhythms and African influences, it doesn't work very well. If it's an attempt to mix a poppy sound with some highlife — it still doesn't work.

**ECHO & THE BUNNYMEN 'Seven Seas' (WEA)** I bet Janice Long likes it!

**STYX 'Music Time' (A&M)** My least favourite record this week I'm afraid.

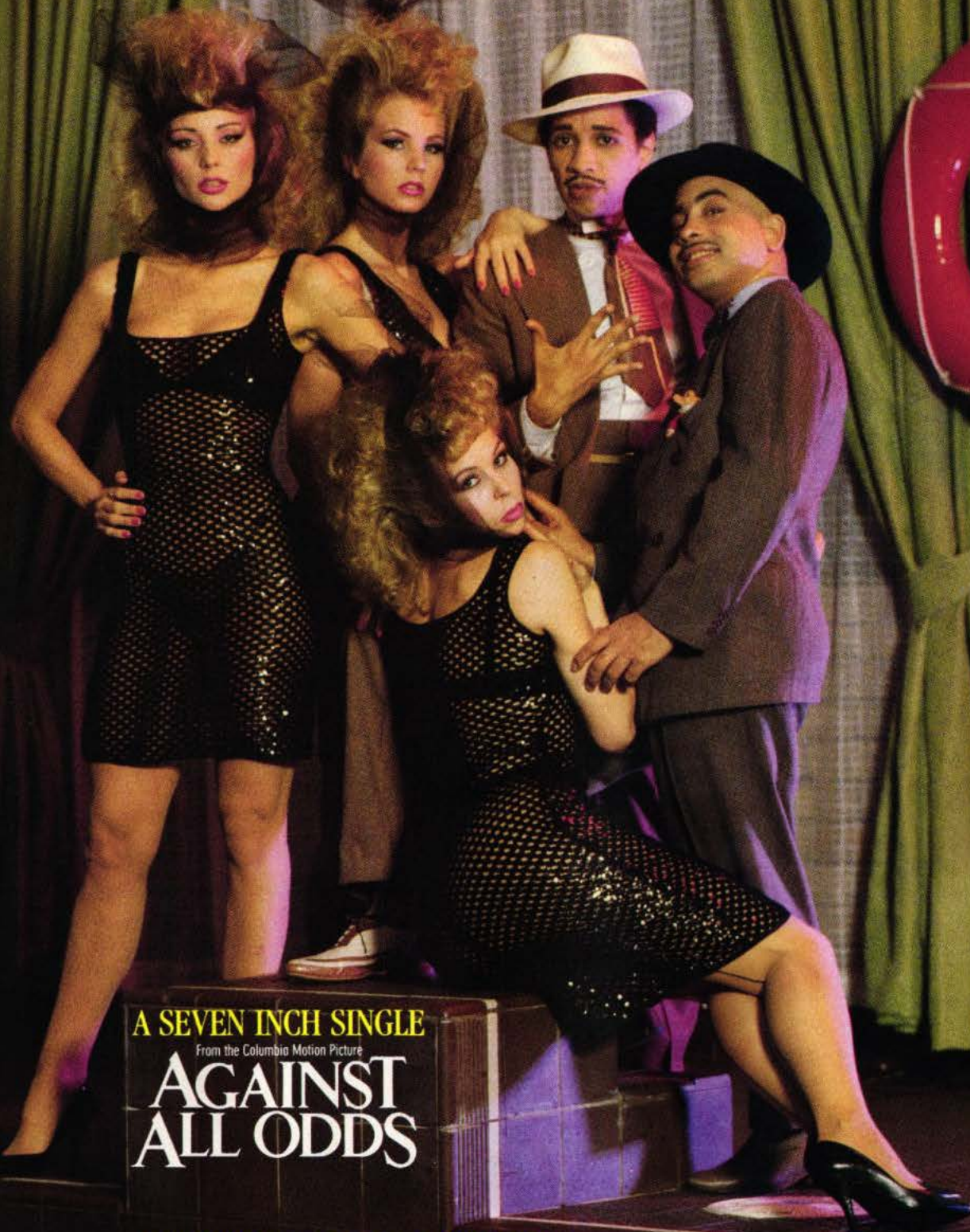
**STREET SYSTEM 'Delirious In A Trance' (Rogue)** Where have I heard those rhythms before? If the electricity board doesn't turn up, you can always plug yourself into this. I'm sure that real drums and real bass guitars will return, so drummers, bass players, don't jump off the cliff, your time will come again soon.

**BRILLIANT 'Soul Murder' (Food)** This has been around for a few weeks and it hasn't seen any chart action yet. I've a feeling that it's not going to, either.



# KID CREOLE AND THE COCONUTS

## MY MALE CURIOSITY



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SEVEN-VS690, TWELVE-VS690-12

Virgin



*Pic by Joe Shutter*



**J**OHN LYDON is sharp and bright. After years of silence, he is back in London and wanting to talk.

He's just spent the afternoon being interviewed, and he and companion Nora are giggling merrily. All seems happy as we drive to a pub overflowing with Sloane Rangers. The irony of the man who was thought to eat babies for breakfast frequenting such a place is sweet. The conversation, though, does not remain so.

Lydon flew in from Los Angeles the previous week.

"To me it's funny that the press have made such a huge deal about me living here. I've been there barely two months," he says.

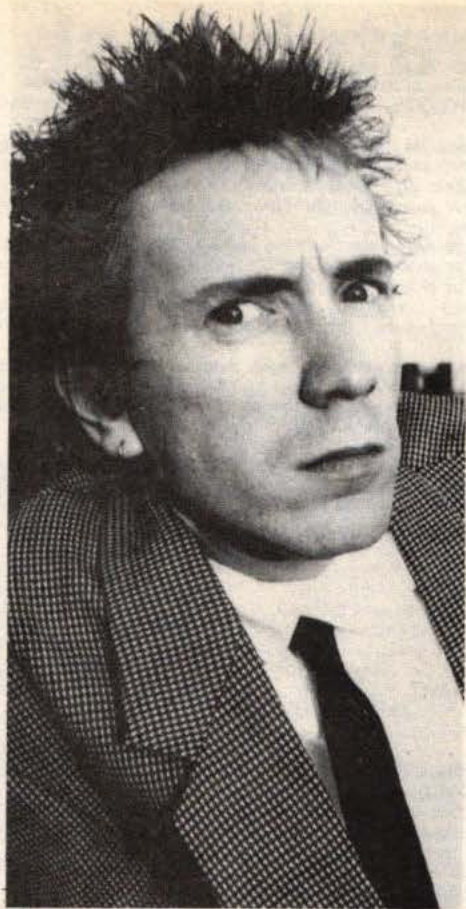
"The press here are fools. They don't understand America. It's not all palm trees and everyone doesn't wear diamond rings."

I ask him what Americans think of his music. "All right," he continues, ignoring my question. "Back to the 'phones. It really is the bottom line that in London I cannot get either a business or private 'phone without joining a three month waiting list. I can get one there in a hotel room in 24 hours. And it will work, and you can get discount charges and a credit card. Money works for you. Understanding it, not resenting it in a bourgeois British way.

"I have no false ridiculous socialist attitudes like, say, Joe Strummer — son of an ambassador. I have nothing to fight against. I know what it's like to live in squalor. I know it's not good and it's not something to wave a flag about. The idea is to progress.

"The problem with Britain is that it's impossible to live in. If you fight for working class values and begin to earn some money and win respect your very same working class friends will disrespect you, because immediately you become middle class. So what's the point? I never get that anywhere else. Why just here? Why is everyone in Britain such a loser? You tell me."

Pic by Joe Shutter



been done so far, so I think I deserve respect. I think I've got it."

Have you achieved what you wanted? "Financially, no. In finance I've been ripped to f\*\*k. I've got all the respect in the world, but when I walk down the street I get 'Oh, there's Johnny Rotten. Oh you're so rich, you bastard.' I ain't got tuppence.

"Nobody understands this part of the business. When you stand up and stand out, they kill you. They strip you financially bare. That's fine, I can deal with that and I'm still alive. Lots of good people aren't. Jim Morrison was the same way. He was murdered. Janis Joplin. Serious rebels. People might have got pounded down. The point is just stick to it."

**S**O YOU think you can break out of all that? "Yes, I'm alive aren't I? Politically-wise, according to every record company in the world I should be dead. It would be very nice for them to have me dead."

To bring out the John Lydon version of 'Legend'? "Revised. A Jim Croce. An Elvis Presley.

"See, you don't know shit about this business, dear. They're all c\*\*\*\*s. And I'm alive. No drugs on this one.

"It's like Malcolm saying he owned the name Johnny Rotten. I had to go to court to win that back off him. There was an entire year in which all music papers refused to call me John Rotten. Now that wasn't on my behalf. I knew who I was. I had to go to court to fight that. I never see any paper stand up for my rights in that respect. Not one."

RM's Joe Shutter intervenes: "I remember at the time, there was all that publicity that Johnnie Rotten would now like to be called John Lydon."

"Right, and that was bullshit."

So why, if you've won back the name John Rotten, do you still call yourself John Lydon? "Let's face it. Who knows me as Rotten any more?" A lot of people.

"It's a joke. It's a battle I had to fight and lost by winning. You can't expect me to be fair, see. I've got a whole history of bullshit from journalists."

If... "Don't say 'if'. That's the trouble. If Malcolm speaks, it's taken as fact. When I speak it's an 'if'.

"There's an incestuousness in this

business that is really not on. It's all down to record companies ultimately. And I have serious arguments with Virgin at the moment, by the way. I'm sorry. I'm not Boy George.

**O**K GOT your interview? Because I'm telling you dear (dear?), don't attack me, attack the whole f\*\*\*\*g business before you have any digs at me, because I know where I stand and I fought it all my life."

Which is something I would never have questioned anyway. Eight years on from the Sex Pistols, John Lydon is still enmeshed in them. But that's him. There's a whole new generation of people interested in music now, to whom they are no more real than the Beatles or Eddie Cochran. They are history to all but those actually involved.

Lydon seemed to expect questions about all the things he says he doesn't care about (money, class, credit cards, 'selling out'), but feels he needs to justify this anyway — prompted or not. All of these relate to the whole Sex Pistols/McLaren mystique. I expected (wrongly) that he'd have had enough of talking about it all, not knowing that he believed he hadn't had the chance. Oh well.

There's no doubt Lydon's a clever man — but you can be TOO clever sometimes.

**T**HE QUESTION is asked vehemently. I wonder why, from such a seemingly innocuous question about America, Lydon embarks on an unprompted analysis of the British class system. The reason soon becomes clear.

"I'm asking you," he says again. "In a way I'm sort of

interviewing you. I know what your questions are going to be. It's fairly obvious.

"I just dealt with whole topics, whole subjects. I just dealt with three-quarters of your interview. What's it like living with palm trees John? Are you really middle class? What's it like having an Access card? Come on."

Only the first one had entered my head, but Lydon doesn't believe me.

"You don't understand," he continues. "I don't think anybody here does. It's really pathetically tedious. The only respect, and this is what I like about America, is he who does and he who doesn't. That's their fast rule. Simple as that. Doesn't matter what colour you are."

This sounds suspiciously like a wind-up, although Lydon maintains he doesn't do such things ("I never lie"). He obviously looks at himself as one who has 'done'. Yet, can he honestly say he did it ALL by himself? Didn't he have any help or push anyone out of the way to get there?

This question proves to be a mistake. John obviously thinks some veiled reference to Malcolm McLaren is being made. And whenever McLaren is mentioned, (by him) he goes green.

**Y**OU CAN'T mean that question," he says, his patronising smile slipping for a second. It's here things begin to turn nasty, with Lydon trying to force me into a

# JOHN LYDON

'I've got respect

but I ain't got tuppence'

by Eleanor Levy

corner by a skillful mixture of misinterpretation (I tell him I've liked much of his music and dislike some; he turns round five minutes later saying I hate it all) and straight insults ("you're acting like a British secretary").

At one point he demands I play back a bit of the tape. When I refuse he looks like he's about to leave. If it hadn't been for a 'Hoorah Henry' coming up to the table to ask where the 'interview' would appear, it may well have ended there. The friction continues, but we carry on.

Interview Part II . . .

**D**O YOU see yourself as a 'musician' or look on your work in a wider sense? Your work in films, for example?

"I avoid terminologies because I don't particularly like what it implies. But because of the limitations of the business I'm in, it seems to be the only term that I can use and be taken seriously. I suppose 'artist' is something I'm going to have to stick with. But most definitely everything I do is crafted and deliberate. Nothing is a joke."

But what are you aiming for? "I'm white. I love reggae, I love jazz, soul, I like lots of rock and I love lots of all types of music and I see no reason to imitate any of those forms. I stand up for what I'm into which is myself. I want to do something which I have always wanted to listen to, and that's somewhere in between all those forms of music. That hasn't

# Albums

## Sunny shines

**KING SUNNY ADE AND HIS AFRICAN BEATS 'Aura' (Island Records ILPS 9746)**

ASE GBOROMIRO ogunja oremi ire iro. Nah, doesn't mean much to me either. (They're track titles.) I never got carried away with the afro-jazz kick, figuring those who did were just the early Eighties equivalent of walking around with obscure blues albums under their arm: 'look at me, I'm hip'.

Well, I was wrong, and what I've been missing is an interesting blend of urgent percussive rhythms, mesmerising vocal chants, and non-steroidal guitar-work. It makes a pleasant change from synthetic soulless pop, and every home should have at least one. +++½

STEVEN GRAY

**PEABO BRYSON 'Straight From The Heart' (Elektra 960 362-1)**

PERHAPS YOU'VE not forgotten Peabo Bryson's duet with Roberta Flack on that big, big ballad 'Tonight I Celebrate My Love', which hit last year. You had? Sorry. Well, there's nothing quite so gooeey on his new LP, although the singalong ballads 'Learning The Way Of Love' and 'Love Means Forever' leave a bit of a slick on the turntable. Spot the common word in these titles? I'm sure you get the drift. The good times are the gently arousing 'Slow Dancin'' and the quite

# Scratch rash

**VARIOUS ARTISTS 'Let The Music Scratch' (Streetwave MKLI)**

WHAT CAN one do . . . the West Acton Wrecking Crew have done it again and released an excellent compilation of recent American electro smashes. This LP was originally intended for the US market, but Streetwave have actually released it before the American version comes out!

It includes remixed versions of 'Let The Music Play', 'In The Bottle' and the sublime 'On The Upside' by Xena plus seven other creamy cuts of cruciality.

Streetsounds consistently releases such an extraordinary amount of high standard discs that you begin to wonder where all the funk comes from.

Probably the most exciting remix number is 'All'Arrembaggio' by Filipponio which is a real bamba-blast. Slip this disc into the chalet-blaster as you remove the sand from your feet . . . definitely worth scratching! ++++

DYLAN JONES



spooky synth arrangement of 'There's No Getting Over You' — possible hits, both. Apart from these, it's mainly a reasonable collection of mature and tasteful reflections on you know what, with only the up-tempo physicality of 'I Get Nervous' for light-hearted relief. +++½

MICK CORDERY

**LOU REED 'New Sensations' (RCA PL84998)**

LOU REED grew up in public, but now he's sitting in the audience, admiring the guys on screen and stage 'Doin' The Things That We Want To'. After all those years of parading his personal freak show, he now needs to show us how ordinary he can be: he watches TV, buys a burger, plays video



games . . . Hey, fellas, he's one of us!

Trouble is, these may be New Sensations to him, but to Normal People, they're dull and commonplace. Tongue in cheek? Celebrations of the joys of everyday life? Well, maybe . . .

Eleven pleasant songs, well played, but Uncle Lou should know what to expect. Blood. +++

STEVEN GRAY

trees. I hated 'Egyptian Reggae' and I hate this. ½

SIMON MILLS

**THE JONES GIRL 'Keep It Coming' (Philadelphia International PIR 25487)**

TAKE A look at the way this album's been pilfered for the current compilations and you might get the impression that 'Keep It Coming' is chocka with smooth soul. But you might be wrong; the tuppenny-ha'penny sleeve ought to tell you that this is old 'vaults' material.

Not necessarily bad news in itself, because previous Jones juice like 'Nights Over Egypt' and 'At Peace With Woman' still sounds stylish in the extreme. But this stuff's anything up to two years old and begs the usual question: if it's that good, why wasn't it released before?

PAUL SEXTON

**THE O'JAYS 'Love And More' (Philadelphia International PIR 25998)**

THE PHILLY label is dead but it won't lie down, and on this reckoning I hope the death throes go on for years.

If you're into the rude electronic sound of the hour this isn't for you. But for real soul freaks this is a piece of the past living on. By the end, one or two of the ballads may have got just an ounce too sugary, but by that time you'll have marvelled at 'Summer Fling' and 'I've Got To Fall In Love'. They've been at it for more than a quarter of a century and it doesn't seem a day too much. ++++

PAUL SEXTON

# Coup de gloss

**HAIRCUT ONE HUNDRED 'Paint And Paint' (Polydor HCLP1)**  
**POOR HAIRCUTS**, the opening track on this album says it all: 'Fish In A Bowl'. Everyone's staring at them, they open their mouths, but as far as Joe Public's concerned — nothing comes out. This is a hell of a shame as it happens, because 'Paint And Paint' shows the old yellow ones as a mature, extremely effective pop/funk group.

Sure it's all pretty unchallenging stuff and they do occasionally veer dangerously near to sounding like Modern Romance on the more Latin of the funk workouts such as 'The Hidden Years'.

The problem is that while Haircut One Hundred have been maturing, both as songwriters and as a band, it's a safe bet that their audience has moved on to pastures new. Go on, prove me wrong. +++

ANDY STRIKE

**JONATHAN RICHMAN 'Jonathan Sings' (Rough Trade ROUGH 52)**

IT MUST be seven years now since the release of 'Roadrunner'. I can vaguely remember all my school friends thinking that Jonathan Richman had something to do with punk. But let's make no mistake about it, Richman and his band are nothing but a bunch of old hippies. Just take a look at the back cover of 'Jonathan Sings' for conclusive proof. They sing songs about buzzy bees, flowers and

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# Albums

# Squeezed out

**VARIOUS ARTISTS 'Gems', Hot Chills And Cold Thrills' and 'Pure Soul' (Kent 012, 023 and 019)**

DO THE soul resurrection shuffle — Hey! Let those feet tap and that heart beat in time as more offerings from the MCA archives are brought to us by the company keeping Sixties soul classics on our turntables.

Wipe the beads of sweat from your brow as 'Gems' sparkles with 14 dance jewels from 1964-7: 'You've Been Cheatin' from the Impressions, the O'Kaysions' 'Girl Watcher', Dean Parish with 'Tell Her' and the Tams' hit 'Hey Girl Don't Bother Me'.

Then turn hot and cold to dance stompers like The Spindles' 'And The Band Played On', while Lennie Welch cools the tempo with the Gerry Goffin and Carole King smoocher 'The Right To Cry'.

While the Soul Supporters Club twist n' shout, let the connoisseurs sit back and sample the pure stuff — 'I Got Caught', Clarence Carter, the Unifics' 'Court Of Love', 'Do You Love Me?' ask the Trends and 'Your Baby Doesn't Love You Anymore' from Ruby And The Romantics.

Listen to the bluesy balladizing from these relatively unknown crooners as they accuse and confess the sins of the heart, with the sense and sincerity that is SOUL. ++++

DIANE CROSS

**DIFFORD & TILBROOK 'Difford & Tilbrook' (AMXL 64985)**  
*LOOK, I know this is a new venture for Difford and Tilbrook, and I don't suppose they'll thank me for harking back to the past, but Squeeze really were very good. Anything that produced 'Pulling Mussels From A Shell' and Jools Holland must have been within shouting distance of perfection.*

*It's sad to see such talent for melody and feeling for ordinary emotion go to waste. It's still there, but instead of waving, it's drowning beneath a morass of brass, strings and a cowboy over-production job by Tony Visconti, who appears to have a somewhat unsonic grasp of taste and restraint.*

*This is a disappointment, but if they find a producer who can resist the urge to turn every song into a tarted-up extravaganza, Difford and Tilbrook will surely make some more great records.*

++

SIMON HINDE



**THE CLOVERS 'Five Cool Cats' (Edsel ED 126)**

**CLARENCE CARTER 'Soul Deep' (Edsel ED 125)**

**CLYDE McPHATTER 'Bip Bam' (Edsel ED 132)**

**JOHN HAMMOND 'Spoonful' (Edsel ED 129)**

EDSEL RECORDS have issued four compilations (soon to be followed by six more) of material that appeared on the Atlantic Label during the Fifties and Sixties. I've never been infatuated with the swamp music of Clarence Carter or John Hammond, but both these LPs are fairly indicative of their careers, featuring 'Patches' and 'Brown Eyed Handsome Man' respectively.

The Clyde McPhatter album is frankly substandard and I wasn't

Bip-Bammed at all... but the Clovers LP — well, now you have something. Coming in between the Mills Brothers and the Ink Spots, and just before the Doo-Wop explosion of the late Fifties — the R&B based vocal sounds of the Clovers are an aural delight and nearly every track stands up by itself.

'One Mint Julep', 'Nip Sip' and 'Your Cash Ain't Nothin' But Trash' are all great reminders of an era where the nouse was the mouth. Definitely tunes to hum in the barbers. Four stars for The Clovers, one star each for the others.

DYLAN JONES

**BOBBY KING 'Love In The Fire' (Motown ZL72151)**

THE FIRST thing to do here is get used to the idea of Ry Cooder's

ace guitarist showing up on Motown. But the chart single 'Lovequake' gave you some warning that Bobby King has a heart of soul.

The other thing about him is that he really hasn't got a great voice and missed out on a good few notes; and while I'm being picky there is also the small point that just about every track here is wickedly derivative of something else. And yet the whole thing is not without a certain panache of its own.

The single and other 'up' tunes like 'Midnight Shine' and 'Show Me Your Magic' are purposeful little movers and 'Fall In Love' is a twee but hard-to-hate ballad. Fairly low on ideas, fairly high on style. +++

PAUL SEXTON

# a bigger splash

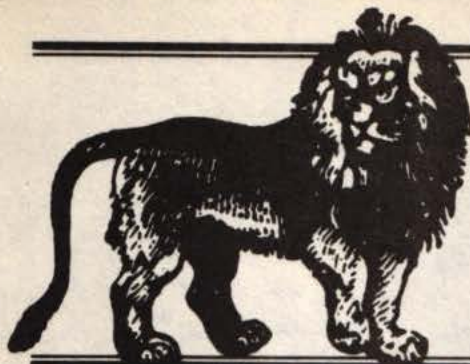


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## PLEASE SOEUR

**I**F ONLY the strains of 'We Are Family' had been playing in the background, the picture would have been complete. Debbie Sledge came to the phone to discuss with RM all things sisterly, only for the line to be broken by squealing siblings. "Play outside, OK?" said Debbie. "Sorry about that, the two girls couldn't get along about something."

Cue: I got all my sons and daughters with me . . . and in Debbie's case there's five little ones to cope with. "It'll be six this year, in seven months," she says proudly. "There are three boys and two girls. The girls are grown, but the boys are just packs of energy."

So how on earth is it possible to be a Sledge sister and mother of five at once? This is a juggling act that could practically sell out Hammersmith on its own and it's one perfected by sister Kathie as well. "We do try to work out our schedule so that we can spend time with our families and take part in the group. Kathie also has a husband and two

children, a little boy and a little girl, but her children are small enough that she can take them with her."

Anyway, kids safely packed off to play, Debbie can discuss perhaps the longest follow-up hit in the book: 'Thinking Of You', charting happy and high in the UK as the fourth success from the 'We Are Family' LP, a full five years after the other three bullseyes. "It was picked up by a number of individuals, but it was never released," says sis.

When I point out that the girls' track record since that dynamic Rodgers/Edwards set in '79 has been on an increasingly slippery slope, Debbie comes to the Sledges' own defence. "The albums have all done very well, they all reached the top of the r'n'b chart, they weren't necessarily picked up or pushed further on the pop chart. Some of them were, but I feel a lot of it's to do with the marketing." Tell me the old old story.

**D**EBBIE'S KEEN to report on the ladies' next project and indeed it does sound pretty hopeful. "The next LP will be produced by Nile Rodgers, we're very excited about it. I heard what

he did with David Bowie and I really liked that. Probably it'll have a little bit of rock feeling to it. We expect to go into the studio in September.

"Recently we've been doing an Asian tour, we were over there for about a month. We toured Indonesia, Malaysia, Thailand, Hong Kong — it was our first time. We were very well received, we found the audiences to be very warm, not as demonstrative as the States and Europe. Because of the language barrier we didn't know whether they were enjoying it until the middle of the song, but we were told that the response was amazing because they're usually very very laid back." Any kids in tow on that one? "No, we left them behind because it was the first time and we didn't know what to expect."

So with Nile back at the controls, more goodies to look forward to. And even though sisters Kim and Joni are still ringing the bell for independence and singing 'Young Free And Single', the family feeling's there to be felt. The next step: a Sledge born in a studio? On stage? You never know.

Paul Sexton

# Spare the Rod!

**C**OP THIS! We've got 10 super Rod Stewart packages to give away in an easy competition. Each winner will receive a Rod Stewart beach bag containing a picture disc of his last single 'Infatuation', an exclusive taped interview and an autographed copy of his latest album — 'Camouflage' — specially flown in from America.

To win, answer the three questions and post the coupon to Rod Stewart Competition, RECORD MIRROR, Morgan-Grampian plc, 30 Calderwood Street, Woolwich, London SE18. First 10 entries opened on the closing date, Monday July 16, win.



# It's really heavy, man!

**H**EY MAAAAN! We've got packs of Neil goodies. Neil? Yeah, the hippie from 'The Young Ones'. We've got a copy of 'Neil's Book Of The Dead' and an autographed 12-inch copy of his single, 'Hole In My Shoe'. Twenty runners up get the single.

Answer the three questions and post the coupon to: Neil's Competition, RECORD MIRROR, Morgan-Grampian plc, 30 Calderwood Street, Woolwich, London SE18. First 25 entries opened on the closing date; Monday July 16, get the goodies.

▲ **ROD** **NEIL** ▼



1) Rod Stewart's first number one was 'Maggie May'.  
a) True... b) False...

2) Rod Stewart supports which national football team?  
a) England... B) Botswana... c) Scotland...

3) Which Rod Stewart hit has become the unofficial song for the Royal Navy? a) 'In The Navy'... b) 'Sail On'... c) 'Sailing'...

Name .....

Address .....

1) Who first sang 'The Young Ones' and hit number one in 1962? a) Keith Richards... b) Cliff Top... c) Cliff Richard...?

2) Who is the violent punk in 'The Young Ones'? a) Vivian... b) Victor... c) Valentine...?

3) Actor Nigel Planer, who plays Neil, is also a regular of which 1940's styled TV comedy? a) 'Dad's Army'... b) 'Shine On Harvey Moon'... c) 'Ain't Half Hot Mum'...?

Name .....

Address .....

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 STORY BY STEVEN HAGER SCREENPLAY BY ANDY DAVIS, DAVID GILBERT, PAUL GOLDING PRODUCED BY DAVID V. PICKER  
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# The League of Gentlemen

as told to JIM REID



**T**HE LEAGUE of Gentlemen were paying a visit on the subterraneans. Dressed in outside suits, hey-wow-man-far-out ties and the furtive look of people who hadn't quite understood the last **Siouxsie And The Banshees** single, they made their way to the art underground.

Sir Public House was getting carried away with his role. "Go, chap, go," he shouted as the Marquis Good Bloke's Morris Minor hit 30 on the downhill stretch of the Edgware Road.

The Maharajah Taffye was in the back seat photographing his feet, Toby Jug was in the boot writing a 10 line book and the combined forces of the Respond record label were on the roof praying for a hit record.

Turning right at Kilburn they headed for Ladbroke Grove and the home of the Rev Deadly Nightshade.

It was a darn sight weirder than lunch with Gary Crowley, thought Sir Public House as he entered Deadly's studio. Young people frolicked naked on a large white canvas. Daubing themselves in paint, they gyrated to the insistent rhythms of the latest **Echo And The Bunnymen** LP. This was what the art underground called a happening, but the League Of Gentlemen were having none of it.

"Huh, nobody's even been sick yet," scowled Sir Public House. "Bally poor show." Sir Public quit the studio and made his way to the nearest bar.

Deadly Nightshade smiled. "Cool, that man has tone. Now listen guys," he said addressing the remaining members of the League Of Gentlemen. "I wanna unveil my latest 'superstar'."

Percy Penguin was the Rev's

latest superstar. Following the Sixties dictate 'do your own thing' to a tee, Percy, real name Alfie Scroggins, real occupation bank clerk, had encased himself in the skin of one Tibetan penguin and was earning a living reciting naturalistic poetry. His maxim appeared to be, 'the worse, the better', for this is how he addressed the League Of Gentlemen:

"League Cats, now catch my rap, it's fluid and florid and beats those renaissance chaps. If pop's ya uncle, ya mum's a liar, but I've got pop to set ya soul on fire. Like **Paul Weller**, king dude to some, donated a silver and gold disc to the miners is what he's done. An' if you think butterflies are beautiful, what about a Mersey benefit for miners on July 7 featuring **Spear Of Destiny**, some of **Madness** and the **Style Council**? Wow. Grooving and dancin' is the name of love commotion, saw **Mick Talbot** and Paul Weller dancing to **Brass Construction** — at the Venue last week, oh lordy."

"Woaarrrrgh," exclaimed the Marquis Good Bloke, "who is this monster? Someone please translate."

Deadly looked worried, the League look relieved. A compromise was reached. Percy was allowed to carry on his epic poem while Deadly Nightshade stood at his side offering a

translation in his nearest approximation to English . . .

"Heavy vibes in Spain last week," translated Deadly. "No less than four bands falling under the dreadful curse of Y Viva Espana, a well known Iberian mystic. First **Cook Da Books** got mysteriously drunk in Madrid and caused £700 worth of damage in their hotel. Then **OMD's Paul Humphries** gets hit on the head by a flying wine bottle at a gig for the 'Night Of St Joan'. Paul finished the show and was then taken to hospital. He is as well as anyone from Liverpool can be expected to be.

"PJ the drummer with **Anti-Nowhere** was luckier. Frontier guards in Spain refused him entry to the country on account of his appearance. His visa was in order but apparently he wasn't wearing Lois jeans. Finally **Flesh For Lulu** guitarist **Rocco** was arrested in Northern Spain as a suspected Basque terrorist. As the phrase goes **Flesh For Lulu** couldn't get arrested in England . . .

"Hey and while in peaceful foreign climes, friend of mine has just stepped off the Katmandu trail to lay this on me. **Blue Rondo's Chris Sullivan** had a nasty fall on a recent holiday in Ibiza. After a liquid lunch Chrissy bach attempted to do his impersonation of **Johnny Weismuller** from the hotel diving board. He slipped, sprained an

ankle and was detained in Ibiza for a week. O Woo, O Woo . . .

"While conniving LA rock guru **Kim Fowley**, the man behind such superstars as the **Runaways** and **Bumble And The Stingers**, is hot on the heels of the **Human League's Susanne Sulley**. He wants her to work on a project with him. A cat can only wonder if said project requires her to sing . . .

"Still Stateside groovers. Flew over on the big bird the other week and was met by an awful lot of rumours concerning **Michael Jackson**; the silliest ones seemed to suggest that he was going to replace Trevor Brooking in the West Ham midfield next season, the nearest to the truth — Michael now has a food taster.

"Well at least Mikey doesn't get accompanied to the toilet by his minders. Friends of mine who hang out in such places, tell me that **Le Bon's** heavies cleared everybody out of the portaloos at the **Thompson Twins** partee last week before **Si** would unbutton his fly.

"Even sillier, CBS have signed the band reputed to be the next **Duranies** — the **Rory Boys** — for a cool £300,000.

"Split of the week, and I don't mean the parting of **M Thatcher** and what remains of her sanity — **Paul Quinn** has left **Bourgie Bourgie** and is now being managed by ex Postcard supremo **Alan Horne** . . . **Care** have parted company after a chequered history in the top 85.

"Rumour in club land: **Philip Salon** has been asked to take the Mud Club to the Palace and will be recording a disc for EMI with the **Mud Boys** . . .

"Checking **Brilliant** at the Wag Club last week: **Jerry Dammers**, **Mick Jagger** and **Pete Dinklage**. So staggered was Wylie to be in MJ's presence that he wandered around the Wag saying 'I've just touched Mick Jagger, I've just touched Mick Jagger'. Michael went to the toilet to wash his hands . . .

"Hey here's one that takes me back, **Julie Driscoll**, sweet Sixties songbird, is so worried that her collaboration with **Working Week** — 'Storm Of Light' — will put her back in the public eye that she only wants her silhouette shown on the video."

"Pity a few more pop people didn't follow that rule," murmured the Marquis Good Bloke. "Yeah an' maybe they could forget about making records altogether and go off and run pig farms in Mid Wales," added the Maharajah. Speculation was at the heart of the League Of Gentlemen's conversation . . .



Long hair was in fashion that season

Pic by Charles Carne



MAIDEN VOYAGERS in advanced

PICTURE IT, 50 years hence . . . "Tell us what you did on that maiden voyage again, Gran . . . you know, how you met Grandad in the galley after your fourth bottle of free bubbly, joined the Mile High Club and helped them use 50 per cent more fuel 'cos everyone kept agitating the plane . . ."

Well, not my grandchildren, of course, but could I tell a few tales. So the **Branson Binge** is already the stuff of legend: oh, what a circus. The maiden voyage of Virgin Atlantic Airways was a media megalig, the first non-stop 7½ hour transatlantic champagne party, divine decadence at 35,000 feet.

Following the disappointing no-show of **Boy George** (Tokyo bound), anxious hacks pondered the possible guest list and vile rumours circulated about them only managing one **Flying Picket** and a box of used **Human League** records. Then someone spotted ex-Thunderbirds puppet **Gary Numan**, heralding well-worn 'hope he's not flying the plane' jokes. Then they wheeled the VIPs out onto the tarmac: **David Frost** (he wasn't flying), **Clement Freud**, and the rent-a-face crowd: **Suzanne Danielle**, **Bonnie Langford**, **Una Stubbs**, **Christopher Biggins** and **Katy Rabett**. Then along ambled a flat-capped, bemused **Holly Johnson**, the sight of whom prompted the Fleet St corner to pose the question "Who's that bloke in the mac?"

Aboard the tasteful red grey and white 747, the pop latecomers piled on: **Steve Strange** and **Jenny Belle Star**, **Phil Lynott**, **Sandie Shaw**, **Kate Garner** and **Paul Caplin**.

Switching into the entertainments channel through elegant Walkman style headphones, our very own **Gal Crowley** could be heard spinning a selection of his current faves. Music videos got screened for anyone who could still see, and the movie (ho ho) was 'Airplane II'.

Drunken cheers rent the cabin



Pic by Eugene Adebari

HOLLY'N'STEVE apres le saumon; just good friends

## Virgin on the ridiculous . . .

as the plane touched down in Newark and Steve Strange had already made plans for clubbing it till dawn. Phil Lynott had lost his passport for the third time, and ex Miss World **Mary Stavin** was seen running around looking for a man (not George Best, presumably). Holly and his friend looked wide-eyed and as excited as little boys at Butlins.

On the bus, Holly cheered and admitted to being scared. He calmed down when he saw a few boys in shorts but wouldn't put his hand out of the window 'in case somebody chops it off or shoots it'.

Much later, Steve got his opportunity to show off his club-crashing technique at the

pretentious Limelight club, a converted church at which one must be hand-picked to enter.

There we bumped into **Stray Cat Brian Setzer** and his new wife, a blonde Barbie doll in a stetson. This really impressed club lackeys who immediately offered everyone life membership.

Saturday, and Holly troops off with the **Haysi** crowd for a bit of sightseeing. Steve sleeps it off but the whole crew musters itself in the evening for the next Virgin freebie; a big meal at the Cafe Americain. Katy Rabett posed girlishly with Holly and Steve; Fleet St hacks started cutting each others ties off; you know the sort of thing.

Thence en masse to The Area,

stages of megaligitis

where tonight's human tableau is a man behind a glass screen contemplating a large blank red jigsaw. A midget Santa offers plastic rings to the ladies. The VIP crew roll in fresh from a **Keith Haring** party; Holly was still trying to find somebody (anybody) who has met **Lou Reed**. He's desperate to meet Uncle Lou. But he had to make do with the charming **August Darnell**, and **Yello's Dieter Meier**. Phil Lynott and **Iron Maiden's Bruce Dickenson** searched in vain for a safety pin . . . (heavy metal!)

There were two places Holly was determined to visit when in NY: The Saint (legendary gay club) and Paradise Garage (legendary hip hop hangout). At the former, not even Steve Strange's gift of the gab could persuade the bunch of misogynists to let in Jenny BS and legendary NY nightpersons **Anita Sarko** and **Diane Brill**. "Women can't come in wearing skirts and high heels," the clones chorused. Holly retired, hurt and disgusted.

Braving hordes of black jive-talkers outside the Garage, us honkies attempted a guest list blag but failed miserably, rushing for the sanctuary of the Danceteria. Here, Holly at least got an introduction to **Suicide's Alan Vega** before he and Steve disappeared into a dubious section of the club called 'The Pigen'.

If it's Sunday, there must be another Branson Beano. And yes, t'was on an antique ferryboat moored off Edgewater, New Jersey, where more conspicuous consumption took place and Jenny Belle Star had the pleasure of seeing Sandie Shaw's bare feet at first hand. Somehow everyone got back to the airport and only the hardy perennials could bear the thought of yet more free bubbly, which there undoubtedly was. And yes, the plane did get struck by lightning. It was terrifying. Perhaps it was the wrath of God, reminding us what happened to the Romans when they started fiddling . . .

Betty Page (H.I.C.)



# Noddy Holder's GUIDE to serious drinking

## TOP TIPPLES

**G**UINNESS IS my favourite drink, but I don't drink it all the time. I drink vodka, straight or with orange according to what mood I'm in. I like Cointreau but I get blasted on that and also Kummel, that's good stuff, it's like a liqueur. I went to a wedding the other day and I was drinking Pils and there was this chick drinking Pils with blackcurrant juice in and it tasted great.

I ended up drinking it all night with blackcurrant in. It tasted like Vimto, just like pop. I also like the flavour of rum but I have to have it mixed with something else. I love it in coffee made with condensed milk, it's lovely.

## FOREIGN BOOZING

**W**HEN WE'RE in Germany I drink all those foreign beers and when we're in the States I try to get Guinness. In fact for the first time ever I recently found a place that does draught Guinness in Los Angeles at a pub called the Cat And Fiddle which is owned by Gardner from Ashton Gardner and Dyke.

A couple of weeks ago when we were over there, me, Don, some Americans and some chicks went to the Cat And Fiddle and they were trying all the English beers and the only draught they had was Bass which they didn't like. I asked the barman what bottles they had and one was Newcastle Brown so I bought them a bottle to try because I didn't think they'd like it. They loved it, they flipped over Newcastle Brown and they got paralytic.

## HANGOVERS

**T**HE THEORY is that the white spirits are the worst for a hangover, but I find they're the best. Vodka and gin, I find are fine. I can drink vodka till the cows come home and it'll never make me bad. The only time I ever get a hangover is if I have five different drinks in a day.

If I do get a hangover I always have Bloody Marys, I've never found anything as good as that. Otherwise I have one of my old granny's recipes which is a raw egg, milk and a drop of sherry in it. It tastes great and she used to have it every day in the winter. It gets the adrenalin going but you have to gulp it down, not sip it.

## FIRST DRINK

**T**HE FIRST drink I had was rum and blackcurrant which was the trendy drink at the time. I'd drunk cider and the odd can of beer but that was the first spirit that I drank in a pub.

The only drink I can't take now is Bacardi because of my young days. Everybody's got one drink that they had when they were a kid and they threw their ring up for hours and they can't face it again. For me, that's Bacardi, I can't stand to be near it, I hate it.



NODDY HOLDER sinks the pints

Pics by Joe Shutter

## LOCALS

**M**Y LOCAL pub in the Midlands, it's a real Black Country pub, is real small and they have jazz music on there. It's a great atmosphere in there, we call it the Trumpet though its real name is the Royal Exchange.

There's a load of little tiny pubs in the Black Country where you get the real characters and sawdust on the floor, places like Walsall and Bilston. A lot of the pubs are losing their character now because they're calling them wine bars and trying to make them trendy, sell wine and have a happy hour.

I don't mind a wine bar that's built for that purpose, but I don't like seeing the demise of a lot of good pubs. Knocking old character pubs around just to make them trendy and pull the punters — it's a shame.

## DRINK YOURSELF FITTER

**S**LADE WERE going to do a record that would be the opposite to all this keep fit. It was going to be getting unfit, drinking as much as possible, getting fat and obese and drinking loads of Guinness.

All the songs would be based around drinking and debauchery. There's got to be some people around like me who hate keep fit. Dave Hill's quite a fitness freak, he jogs and plays squash but the only sporting activity I do is snooker and right arm bending. I've got a great right arm.



ANDY STRIKE keeps count (and pace?)

*phil fearon and*

# galaxy

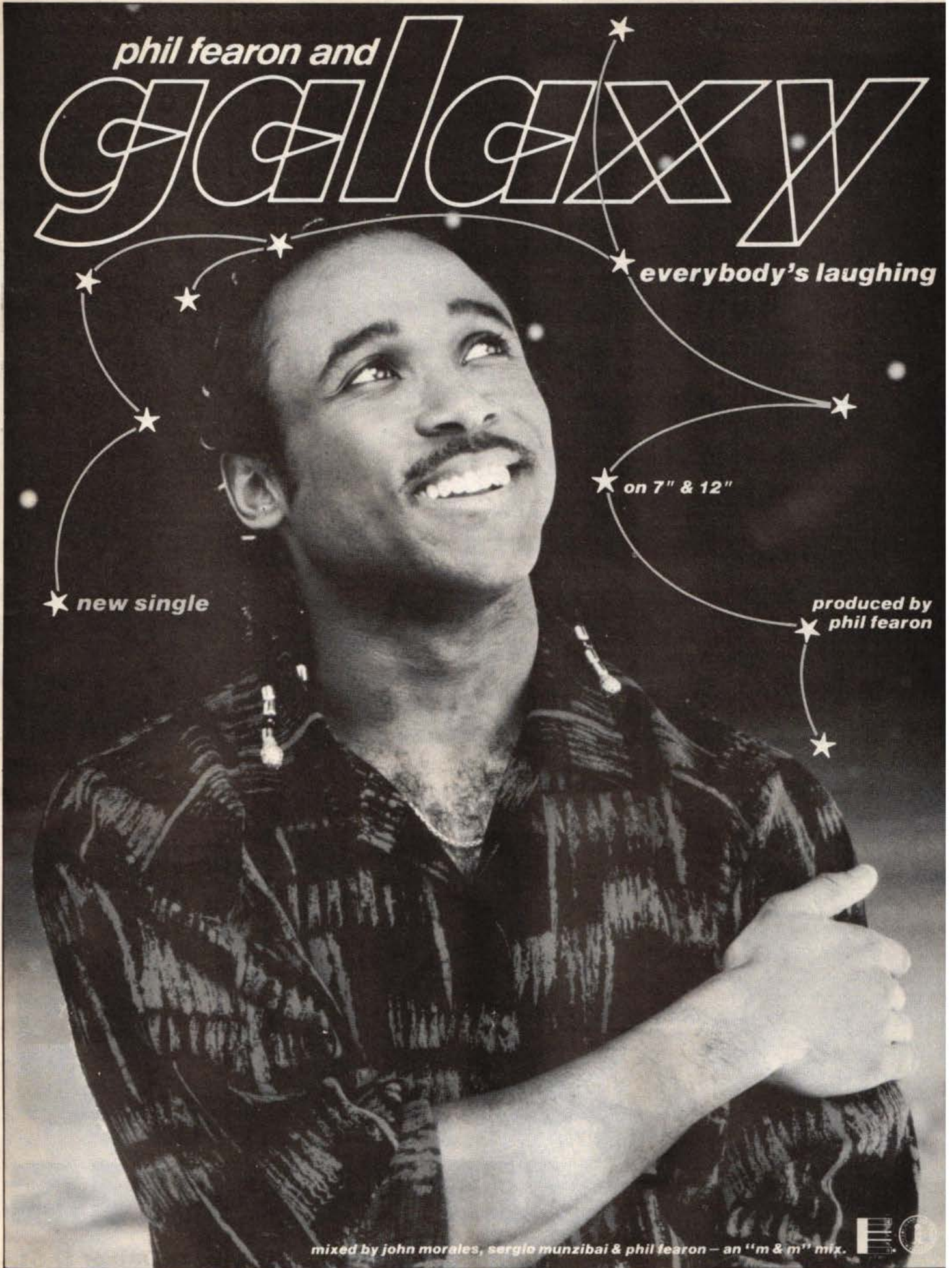
*everybody's laughing*

★ *on 7" & 12"*

★ *produced by phil fearon*

★ *new single*

*mixed by john morales, sergio munzibai & phil fearon — an "m & m" mix.*



**S**HANGO FUNK Theology' is the masterful electro/funk/soca/zulu crossover LP that has been wearing out floorboards all over the country in the past few months. Shango means 'The Gods Of Thunder' and is the work of former Peech Boy singer Bernard Fowler, producer Bill Laswell with inspiration from Grandmixer D St plus the mighty groove of Afrika Bambaataa. Released on Celluloid Records it's the hottest album to arrive from America for a long time.

Afrika Bambaataa (famous for the influential 'Planet Rock' and 'Renegades Of Funk' amongst others — 'Planet Rock' prompted no less than 30 remakes after it was released), is the creator of his self-monickered Zulu Nation.

The Zulu Nation started in late 1974 in the Bronx, where an increasing number of people started to hang out wherever Bambaataa (or 'Bam' as he's more affectionately known), was playing records. They started a break dance organisation, and everyone was given titles like Zulu King and Zulu Queen, until the scene got so big that it eventually became the Zulu Nation.

It spread throughout New York City, incorporating breaking, scratching, rapping, graffiti artists, poppers, electric boogie ... and started the careers of D St, Soul Sonic Force, Time Zone, Future 2000 and the Rock Steady Crew to name but a few.

This vast amalgamation of people is now called The Universal Zulu Nation Funk Family. Bambaataa was general overseer of these activities and it was his force and his voice that started encouraging people to stay away from drugs and to keep from fighting and committing acts of violence — to each other and other people. The Zulu Nation has now spread to France, Britain, Japan, Hawaii — at a recent concert in Paris, in amongst the 60,000 people there was a whole tribe of Zulus from all nations.

**B**AMBAATAA IS A BIG man, with a sub-mohican haircut and the word FUNK razored into his hair. He told me about

Shango: "I like to see this as a southern-type funk record — since we made 'Planet Rock', NYC has become Electro, but the rest of the country is listening to Zapp, Cameo, Bootsy — all the old-style funk bands. What I'm trying to do with Shango is mix the electronic funk with the hard-core funk kinda thing. I want the radio stations to start playing more of the stuff that I was playing back in the early Seventies."

Is that why you covered the Sly Stone stuff? "Yeah — I feel I'm gonna do all of Sly's records in some way or another because I'm heavily into Sly. We were gonna work together, but since he's been in a rehabilitation centre in Florida, it's been a bit difficult. When I first saw him, I thought 'what a weird group', all funny colours, jumping up and down ... but then I started listening to the words and found out what he was doin' — he was a bad brother ... in fact I might do a whole album of Sly's tunes."

**I** LOVE all types of music ... and clubs that play all types of music: rock, funk, reggae, everything together where everybody can get loose and feel each other's culture. That's one thing I respected about the Roxy, 'cause they brought a lot of cultures together and nobody was worried whether you were black, white or whether it was jazz, calypso ... you had the punk rockers teaching the hip-hoppers and hispanics how to do the stomp ... the punk rockers learned how to do the smurf, everybody was switching around and it was a good sight to see ... now in New York, people are going to Illusions, Area and Roseland to get their kicks."

How do you think Electro's progressed? "Some parts are still in a groove. Some people were thinking that there was nothin' else to do with electro-type music ... then we came out with 'Planet Rock' with all the funky synthesiser riffs and all that ... there's so much you can do with it. When Kraftwerk came out with 'Tour De France' it sounded like harps! I think the music scene is healthier here in England though, more progression ... yeah, it seems like England gets heavier and funkier as the days go by."

In the near future, Bam has got projects lined up with such luminaries as Fela Kuti, George Clinton, Thomas Dolby and he would just love to work with Def Leppard or Culture

Club. One project that will see the light of day very soon is his record with James Brown called 'Unity'.

"That boy's still got it all, he's got the voice, he's still funky and he's an amazing person to work with in the studio. A lot of people wanna work with him, but he's not interested in doin' anything too extreme, as he's seen too much hard times of both black and white ... that's what the record's about ... unity."

Well, what's it like? "I'll tell you ... it's gonna be real hot."

**B**ERNARD FOWLER was the infamous lead singer with the Peech Boys ('Don't Make Me Wait', 'Life Is Something Special'), appears in the forthcoming 'Beat Street' movie and has been recording and touring with Herbie Hancock ... he also sings on the Shango LP.

"My favourite track is 'Party Down', it just seems to go on and on and on and on ... the strong point is the feel and the versatility of the record ... there are so many different feels on it, if Shango can take that and build on it, Shango could be something reeeeaally special. There *has* to be another Shango record, it would be a waste not to."

After the summer Herbie Hancock tour, he starts work on his solo album, probably with Bill Laswell and hopefully rounding up Rod Temperton and Donald Fagen, maybe even a duet with the mainman himself. "I don't think the combination of Michael Jackson and Mick Jagger worked, I mean it's a hell of a groove, but it just doesn't click. ... I think Michael should have used me instead, ha, ha ...!"

Bernard is the force of the band when they play live, and they've been using real guitars, real musicians and a *real* drummer. "We don't use drum machines, we don't have to ... I think we come preeetty close to the sound of a record ... a real groove."

Sunday night at the Camden Palace ... not full by any means, but a wide selection of London music aficionados are all gathered here to witness not the mighty Shango sound, but a mega-mix sound system featuring Bambaataa and Grand Mixer D St, spinning and mixing records whilst a posse of London's and the Bronx's finest breakers go ape. The atmosphere improves as the night



BAM points the way

Pic by Steve Rapport

# ZULU

## UPRISING

Starring Afrika Bambaataa, Grandmixer D St, Bernard Fowler and a cast of thousands



GRANDMIXER D ST

progresses and eventually the whole place is humming with the sound of 'Rock It'.

**N**OW THE mainman on the turntables on that particular record was Grandmixer D St (D for Derek, St for Delancy Street in Manhattan), who used to play the keyboards and drum a little. He's released 'Grandmaster Cuts It Up' and 'Crazy Cuts' recently and has some hot new vinyl available in the late summer, a heavy rap (his first on record) written and co-sung with Jalal, one of the original Last Poets who wrote it in 1968: "It's a very political song . . . anything you

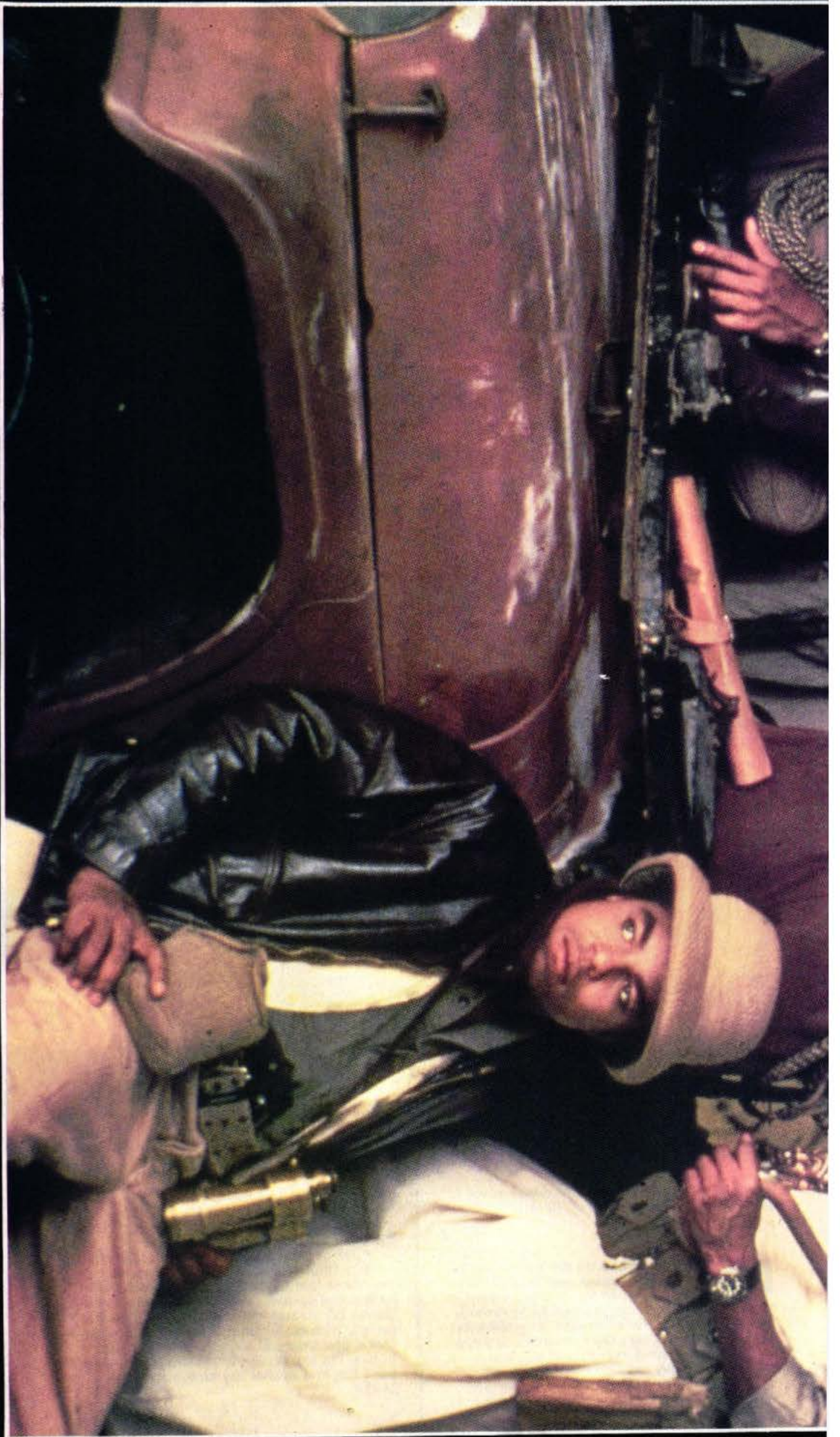
say is political, but this is heavy." He also has 'Mega-Mix Two' due for release and is contemplating a solo LP (who isn't?). He takes his art very seriously:

"A lot of people are just ruining scratching — they think they can just take two records and mess 'em around a bit and end up with something special . . . but these people are gonna kill scratching — it's stupid! The more people who realise that there's a technique there, and that you have to master it the better. I'm just a regular mobile DJ . . . here to have fun and spread my funk across the land."

DYLAN JONES




BERNARD FOWLER



# The Jacksons





# Status Quo

STATUS QUO,  
HAMMERSMITH  
ODEON, LONDON

**S**TATUS QUO the band is an institution, and as the old joke goes, who wants to live in an institution? Well, Francis Rossi, Rick Parfitt and Alan Lancaster have been happy to do so for almost as long as I've been on this earth, and I for one will be eternally grateful to them for doing so.

This is the end of the road for the band everyone thinks they've managed to pigeon hole — and haven't. The fans have never taken any notice of their heroes' critics, and here they are tonight for the first episode of a farewell stint for their fellow Londoners.

The 27 guitar amps stand proudly across the stage as Quo amble on to an ecstatic welcome and a backing track of 'Keep Right On To The End Of The Road'. It's five years since I last saw Quo and the changes are obvious. Francis is thinner on top, Rick is thicker round the middle and piano player Andy Down is actually on stage, not hiding in the wings as he used to.

Apart from that, Quo live present few surprises. 'Caroline', 'Roll Over Lay Down' and 'Backwater', provide the same opening as always, but then Quo have no choice. The audience demands that the band do not break the rules of this well practiced ritual. Just as the three guitarists sprint around the stage in well ordered chaos, and the crowd chants 'QuoOOOO' during the softer moments, everything's choreographed to perfection.

Francis peppers the set with wacky conversation about getting old, picking scabs and losing his hair as he assures us, "We're not splitting up ok? We won't be playing live, but we'll keep making records as long as you keep buying them."

Then, for a change, Quo launch into a medley of rarely played songs such as 'Mystery Song', 'Railroad', 'Most Of The Time' and 'The Wild Side Of Life' which they execute magnificently.

Bringing things down for a moment with 'Rocking All Over The World', Francis limbers up for his showcase, a 15 minute version of the mighty 'Forty Five Hundred Times' which the 'three chords only' school of critics would have fainted at. Rossi is undoubtedly one of the most underrated guitar heroes around.

Two and a half hours later and Quo have played their hearts out, the crowd have shouted themselves hoarse and we've witnessed a fitting tribute to a great live act. Quo have undoubtedly made the right decision to quit live work, but I for one will miss them.

*Andy Strike*

**L**OST AND stranded in pop's supermarket I was, and to make matters 10 times worse, my vinyl tackle shopping list had gone for a burton, literally blown out of my sweaty palms en route. So discerning reader you can just imagine the sort of quandary I found myself in, a scene comparable to some idiot stealing the ball during an ongoing FA cup final. **TOTAL MAYHEM.**

Still, I attempted to check myself while my alter-ego told me in no uncertain terms to 'Bloody pull yourself together maan', and consequently I pressed on with the job in hand, wading through the stacks of new LPs and 45s.

The first record that hit me right between the eyes with Biff! Bang! Pow! was the psychedelic debut experience from Young One Neil. 'Hole In My Shoe' it's called and it takes the spaced-out listener even higher than the Traffic original. No doubt the 12-inch heavy remix will break new ground as far as musical trippin' is concerned but you should get to it before the powers that be ban it! Why no free incense with the record, WEA?

**O**VER BY the small label counter, I found an absolute peach by the interestingly named That Corporate Feeling. Their ever so groovy boss waxing is entitled 'The Rain Has Gone' and finds this coastal ensemble pounding out an interesting variation on the Herne Bay beat. Tracking it down won't be as easy as buying a Strolling Bones record but you'll be doing yourself a favour if you investigate. On turning a corner though I found myself walking into the middle of what seemed to be a carnival, consisting of a crowd of housewives and hen-pecked husbands. They were all completely freaking out to a hypnotic bossa nova rhythm. I ran over to the combo bashing it out (you know, a group of Latin types straight



**I**F YOU can imagine an Ibiza nite-club in the middle of South Harrow you'll get some idea of what to expect from a night-out at Bogarts on a Tuesday, when yours truly bosses the turn-tables with special guest appearances. Here are the platters the Tuesday Club barmy army currently are going ga-ga over . . .

- 1 HOT HOT HOT (Remix), Arrow
- 2 SCREAMIN', Tony Baxter
- 3 GET UP OFFA THAT THING, James Brown
- 4 YOUR LIFE, Konk
- 5 MY SHIP CAME IN, The Style Council
- 6 AIN'T NO SUNSHINE, Servuka
- 7 CHECK OUT THE GROOVE, Bobby Thurston
- 8 GIVE ME MORE, Chevi
- 9 MR SOLITAIRE, Animal Nightlife
- 10 I GOT IT, New York Port Authority

◀ ANIMAL NIGHTLIFE'S Andy Pelleris

out of a Carmen Miranda flick), and demanded to know what it was. They muttered away in Hispanic but I'm sure I caught the name Servuka and an old Bill Withers title 'Ain't No Sunshine'. Whatever, it was love on first hearing.

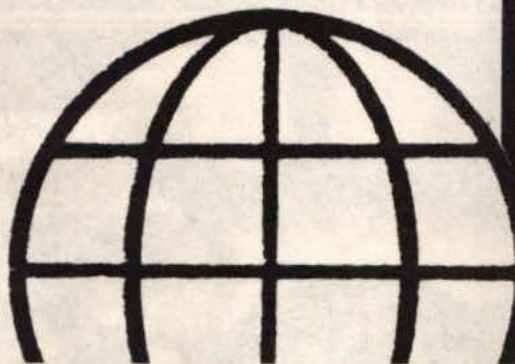
**A**LSO WELL hard, crucial, and the rest of it is a long-player from the strangely named Shango, a collaboration consisting of hip-hopper show-stopper turntable ace Afrika Bambaataa (shortly to

work with the Godfather of Soul, Mr James Brown) and production wizard, Bill Laswell. Mixing early Seventies street funk with hip hoppin' electro music it's quite a tasty lethal concoction, working particularly well on titles like the old Sly Stone classic 'Thank You' and the unusual 'Soca Fever'. Check it out guys . . . (Page 28 in fact — Ed)

With my shopping basket brimming with special offers and bargains I set off for my humble abode, a happy man.

## NEW SINGLE YOUNG AT HEART

NOW AVAILABLE IN LIMITED EDITION  
TWO SIDED, FULL COLOUR POSTER BAG  
ALSO ON LIMITED EDITION PICTURE DISC



# THE BLUEBELLS





# Help!

## Shy boy

RECENTLY wrote about my shyness towards girls and difficulties with trying to get to know them, but at the time I didn't say I'd just been released from prison. I was put on remand for serious assault with intent to rape.

Now the girl I want to go out with is one of the only three who'll even talk to me, apart from my probation officer and community service officer.

The rest just call me names like beast and molester and I'm really depressed. What can I do?  
Anon, UK

● *Acting so sorry for yourself won't make you feel more positive will it? Accept that the wary and somewhat scathing attitude girls may have when they hear about the violent action which sets you apart isn't too surprising. Try to be realistic and, for your own future survival, realise that if a girl you want to ask out simply isn't interested, beating her up isn't exactly going to change her mind.*

*If a friendship or relationship with the girl you now like is going to develop, let it happen naturally, and if you care about her, make a steel-willed effort to*

## I want to be a tycoon

**WANT** to start my own business, but don't know how to kick off. I've heard of a Government backed scheme and want to know more about it, and where I can apply.

My uncle has promised a couple of hundred if I can come up with a good idea.

Rick, Rochester

● *To qualify for the Government Enterprise allowance scheme, which pays you £40 a week for a maximum of one year while you establish your business, you'll need to meet certain needs.*

*For starters, 18 is the minimum age for applications and you must have been unemployed and claiming either supplementary or unemployment benefit for at least 13 weeks before you can claim. But there's one snag. You'll need to have £1,000 stashed away in the bank before you can qualify for this scheme, or at least the means to borrow this sum. Info and an application form from your job centre.*

*avoid going over the top. If she isn't interested, you'll have to accept it as just one of those things.*

*Admittedly a basic letter and reply is often inadequate to talk through a problem. That's why we print a telephone number. So, if you do feel you need some extra support to help clarify your conflicting emotions, please get in touch again.*

*Any guys out there who've been through a similar experience but have managed to get yourselves together are welcome to write to "Anon" at 'Help'. I'd like to know what girls think too.*

**A**S A student on a computer studies degree course, I'm nearing the end of a training year in industry. I started work

last August and finish at the end of July and wonder if I'll be able to claim a tax rebate on my earnings as I'll be going back to college after that.

Jas, Hemel Hempstead

● *It's possible. In order to claim, you'll need to calculate your earnings over two separate tax years, from April 6 1983 to April 5 1984, and the same for the period from 1984 to 1985.*

*You're entitled to a rebate if you earned less than £1,785 in 1983 to 1984, and your allowance is up to £2,005 for the following year. Don't include your student grant or any supplementary benefit when working out whether or not you qualify, but add all earnings and other sources of income to the total sum. You'll probably have to wait until the end of the current tax year to claim on the second half of your earnings.*

*Check it out with the PAYE office local to your current place of work. They'll give you full details of how to apply.*



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.

## Fruit fetish

**C**AN YOU tell me if there's some kind of self-help group for young gamblers and fruit machine addicts?

Tony, South London

● *Gamblers Anonymous a self-help group with members and meetings nationwide has a number of young gamblers involved in breaking the habit too, although addiction to playing fruit machines can and does hit older people. For more info, contact Gamblers Anonymous, 17/23 Blantyre Street, London SW10. (Tel: 01-352 3060).*

**H**ELP! IS any surplus merchandise from the Stevie Wonder tour of Britain to be sold to the public and, if so, where and how do I order? Also I need to know if there's any kind of international information service for Big S.

Peter, Edinburgh

● *If you're not seeing Stevie in concert over the summer months, chances of buying tour merchandise are non-existent until his UK dates finish at the end of August. Make a note of this address to contact near the final throes — Event Merchandising, 1993 Queens Crescent, London NW5 4DS. Meanwhile, the Official Stevie Wonder Universal, (yes, universal!) Fan Club, is at 5933 Corvette Street, Commerce,*



California, 90040, USA. When writing remember to enclose an international reply coupon.

## Young Free And Single

**LET'S HEAR** it this week for Mark (21) from Gloucester, into all kinds of music and looking for girls who want to write or who're living in his area; meanwhile Gary, who lives in County Down, is having a hard time coming to terms with the fact that he's gay and would welcome a supportive line from other young people in Northern Ireland or elsewhere; and, last, but not least, Jenny (19) from Ludwigsburg, West Germany, wants to hear from Duran Duran, Rod Stewart, Grace Jones, the Cure and Wham! fans. Interested in getting in touch? If so, write to one and all at 'Young Free And Single' c/o Help, Record Mirror, 40 Long Acre, London WC2. This is a free service to anyone who wants a mention in the contact box.

**SOUNDS**  
in your newspapers now

**GET TUNED IN**





**MARSHA RAVEN:** a Hi-NRG record without the word 'men' in the title

# RAVEN MAD

**N**EXT TIME you hear a remix you think ruins the original, remember something: the artist might hate it just as much as you do. Especially if the artist is Marsha Raven and the song 'Catch Me'.

We're cogitating on the release of her latest Hi-NRG hopper, 'False Alarm', and Marsha reveals: "The record's doing OK in Holland, it's been out there about three weeks. The last one, 'Catch Me', went to number four over there. The company's released the Dutch remix of the new one over here as well, this time it's not as significantly different, it's pretty close to the original. They've just added a few synthesiser alarms — but the last one — they put Big Ben on the track, Paul!" she says in mock exasperation.

Or maybe not so mock. "It was criminal," she goes on. "It was so bad, it got good again. Everyone at the company said it was awful, but the bloody thing carried on selling!

The producer wanted to crawl under the carpet every time he heard it. I thought it was a good scream." You weren't consulted, then? "No, well, the artist's always the last to know."

Now La Raven's made quite a homely nest in Hi-NRG music, with 'Catch Me' a big dance hit in the States and before that, 'I Like Plastic' a boystown biggie. But Marsha's clearly a little restless in this idiom.

"In the States, Hi-NRG doesn't have the gay stigma that it has over here. Even though people swear to liberation, it still gets a bit dodgy." Would she rather not have that gay following, then? "It doesn't really bother me, to tell you the truth. They're people who like my music, so I like them."

**F**ALSE ALARM' is pitched unflinchingly at buyers of Evelyn Thomas and Weather Girls records, weighing in as a highly derivative blend of 'High Energy' and 'It's Raining Men'. Marsha doesn't dispute it. "I said exactly the same thing, when I heard it, I said 'Hey, isn't that a bit like 'It's Raining Men'?', but there's so much plagiarism anyway." Harrumph — shameless simulation, that's what it is; but at least she's managed the rare feat of a Hi-NRG record without the word "men" in the title.

Why, then, is she such a rave in Holland? First of all it's probably got something to do with the times she toured there with Shakatak, but a Detroit-born rock 'n' roller going double Dutch singing gay disco? What goes on? "The kids just like me over there," she says. "I've done bags of television and gigs and interviews, so I've been pretty visible."

In those fine arts she knows all the right moves, dating back to the days she went to the same performing arts school as Diana Ross. This may mean we can expect her on the next Julio Iglesias album.

Sating her desire to handle some different vocal attacks, she's on the new Visage album — although her role, as backing singer and vocal arranger, was completed so long ago that she's struggling to remember details. "I did that back in November, it's taken Rusty ages on this one. I don't know why, apart from the fact that he's producing everybody in the world."

"It's a very different sound. One song was called 'Hey Boy Do You Really Care' . . . it was so long ago, I'm trying to remember. Steve's done some funk on this album, done it quite well in fact. When I spoke to Rusty last he said they didn't want the backing vocals to dominate the album, that's why we only did four tracks."

So stand by for some different sound shapes from Marsha, the lady who not only doesn't mind admitting that her new single's a rip-off but even admits to liking Steve Wright. Thus quoth the Raven.

Paul Sexton

# Mailman

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

THIS is a letter for you to inform those Duranies about music. Dear Duranies, You lot know nothing about music, your groups will never be remembered. Who remembers the Bay City Rollers? No-one. Go out to your record shops and spend your little pennies but buy music. Buy Joy Division, the Smiths, New Order, older Cure material and Cocteau Twins records. Read books by Jean-Paul Sartre and Chekhov and Dostoyevsky. Watch films by Fassbinder.

Most of your material has no meaning, it is nothing, non-existent pop-melody with stupid lyrics sold by a record company boss who will release a whole album as singles, and you lot are so stupid you will buy them. As for the singers, well Moron Moron are totally useless, the only thing they have is their "manly" appeal (Nick Rhodes ho, ho). Wham! are just a pair of suntanned nice boys with bloody big egos.

Ian Curtis may be dead, but he could still write better material. Remember music is a means to an end. Don't follow Duran Duran, because they are just a sham, a meagre shadowplay.

"Direction is so plain to see, that loaded gun won't set you free."

Iain Bowen, Abertawe

● *Jean Paul Sartre? Isn't he the bloke who also makes those expensive casual sweaters?*

I AM gob-struck that there haven't been more letters on your page complementing Helen Terry.

Hopefully, if she has the chance given to her, she will become the voice of 1984. With Helen's superlative vocal assets, she may well be ranked among the 'Greats' of female vocalists! It is hoped that the record buying public will not allow this terrific singer to slip into oblivion!

I agree totally with Xavier Klein (Mailman 23.6.84) that too many

moronic females are being presented to give us earache! Xavier proves that musical intelligence does exist. It's alive and listening in Harlesden (where?). Xavier Klein I adore you ... whoever you are!

**Helen Terry's chocolate orange, Chorley, Lancs**

● *Does anything actually live in Harlesden? Amazing*

I'VE JUST read the extract from the new Lennon book by Ray Coleman, and all I can say is —

what a load of crap. Not another Beatles book... How many have been written? How many are worth reading?

I thought Philip Norman's 'Shout!' would be the Beatles book to end all Beatles books, but oh no, along comes Coleman churning out another book that can't even explain what the Beatles were so good at anyway — making music. (Maybe he's forgotten).

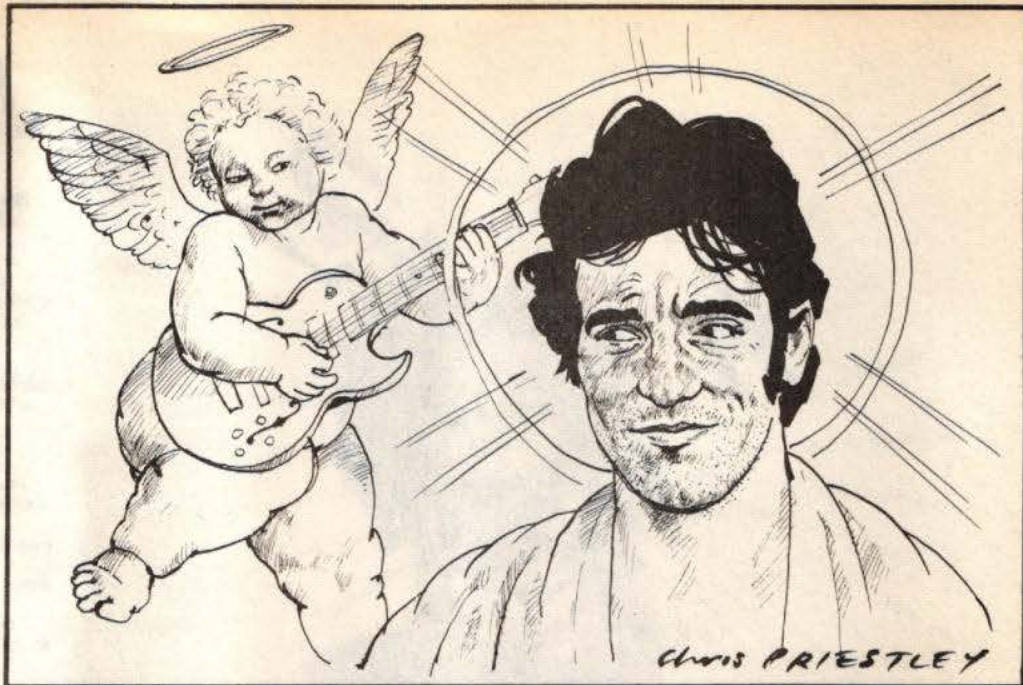
These writers — apart from Norman — pick the group apart and exaggerate the whole legend, the aura and myth surrounding them and make it into something totally unrealistic, and in many cases, untrue — I read one book about a Beatles lyric, probing into

Lennon's character, only to discover that the song in question was written by Paul. These people don't understand that it was the music that spoke for the Beatles, so why can't they just leave them alone?

And I'll tell you something else — that picture of Harrison, Lennon and Stu Sutcliffe on the other page gave a better idea of what the group in Hamburg was like in 1960 than Coleman's money-grabbing book ever could. OK?!

**Lucy Vines, Thames Ditton, Surrey**

● *Why can't they leave the Beatles legend alone? Ever heard of something called money?*



## Bruce is no false idol

LATE ONE Friday night in the summer of 1980, I lay in bed listening to the American charts on the radio. It was about one o'clock and I was just beginning to doze off when suddenly my ears pricked up at the sound of a fantastic new entry called 'Hungry Heart'. I opened my eyes and sat up, wide awake all of a sudden.

Now, up until then I have to admit that I was atheist — I had no belief whatsoever. But that night lying in bed I discovered God; and his name is Bruce Springsteen.

'Born In The USA', Mr Strike, is an excellent album, as you would no doubt find out if you bothered to listen to it, which you evidently have not, otherwise how can you

explain your inability to understand the tracks? However, each to their own, and if you don't like Bruce Springsteen, okay, so what, that's your loss, but do you have to make such absurd statements as "show me a Brit into Bruce and I'll show you a misguided wally". Just take a look at both the current singles and album charts and you'll see not one, but thousands of "Brits into Bruce".

So where's this picture of yourself you promised us then Mr Misguided Wally? Yours scoffingly, Bruce's Red Baseball Cap!  
● *Hearing 'Hungry Heart' when you drift off to sleep is enough to give a lot of people nightmares*

**LET'S HAVE** a round of applause for Eleanor Levy because she's such a clever, trendy little girl isn't she? And we really like all the new trendy groups don't we Eleanor? And we hate all the boring rich and famous mega stars like Rod Stewart and Tina Turner.

I've got a good idea Eleanor, let's be really naughty little girls and pretend to review their new albums, we won't really listen to them but we can slag them off in RECORD MIRROR because somehow you've got a job there and to be really really naughty we could say we hate smelly Rod Stewart and say his album is the worst one in the whole world couldn't we Eleanor?

But we will have to say we don't mind ugly Tina Turner's versions of 'Let's Stay Together' and '1984' because B.E.F. produced them and they're trendy.

So we will just pretend to be cool and trendy and try to shock the mummies and daddys by being nasty to all these horrible pop stars who are a hundred times more famous and richer than us.

Mik, Manchester

● *Watch it mate or Eleanor will wack you over the head with her Sindy Doll*

The Society For Trendy Rock Journalists exorcise Eleanor Levy (in bed) for liking a Rod Stewart track!



# X WORD

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

## ACROSS

- 1 Nick Cave and the Bad Seeds must have been inspired by this big screen classic (4,3,2,8)
- 7 They feature Chaka Khan (5)
- 8 A hit for Siouxsie with a little help from the Beatles (4,8)
- 11 Stiff Little Fingers wanted an alternative one (6)
- 12 Part of Bob's Legend (3,4)
- 18 Is this what Nick told Haircut 100? (7,4,3,4)
- 17 Of Kintyre (4)
- 18 Body popping celebration (5,5,5)
- 21 This sister's not gonna take it (7)
- 22 She wanted to be free in 1981 (5)
- 24 Prescribed by Dr Feelgood (4,3,7)
- 25 Is Ms Jones under pressure? (5)
- 29 Advice that took KC to the top (4,2,2)
- 30 Japan told us of still life in these homes (6)
- 31 Adam Ant's view of life (3,3,3)
- 33 Story direction for Squeeze (4)
- 35 You could have found this bunch in The Navy (7,6)
- 36 It wasn't easy for The Who to make this 1982 LP (3,4)

- 14 Funkadelic placed one under a groove (3,6)
- 18 It's Raining Men led to Success for this duo (7,5)
- 19 I Eat Cannibals group from '82 (4,5)
- 20 The Stranglers' little girl (7)
- 23 Person with Perfect Skin (5,4)
- 25 Along with Dozy, Beaky, Mick and Titch he told us of the Legend Of Xanadu (4,3)
- 27 The time for Billy Joel (7)
- 29 Where the Cure want to end up (3,3)
- 32 See 34 down
- 34 & 32 down 24 hours for Carmel (3,3)

## LAST WEEK'S SOLUTION

ACROSS: 1 'Walk Through The Fire', 7 'Kissing With Confidence', 8 'Mobiles', 9 North, 11 Saxon, 12 Stiff, 13 'Killing Moon', 15 'Only When You Leave', 17 'Girls On Film', 18 'Rock The Casbah', 20 MCA, 22 Sun, 23 Eddy Grant, 25 'Good Year For The Roses', 27 Galaxy, 28 Roland, 29 Lemmy, 30 'Illuminations'

DOWN: 1 'Wake Me Up Before You Go Go', 2 'Lost Boys', 3 'Last Night In Sodom', 4 'Union Of The Snake', 5 'Speaking In Tongues', 6 'An Innocent Man', 10 'Hello', 11 'Still', 14 Grand Master, 16 'Dancing Girls', 19 Everyday, 21 Pretty, 24 Asia, 26 Angel, 28 Rat

X-WORD WINNER (JUNE 23)  
Andrew Holmes, 54 Hawkings,  
Gloucester Road, London N17 6LP

## Rock & Roll comp winners

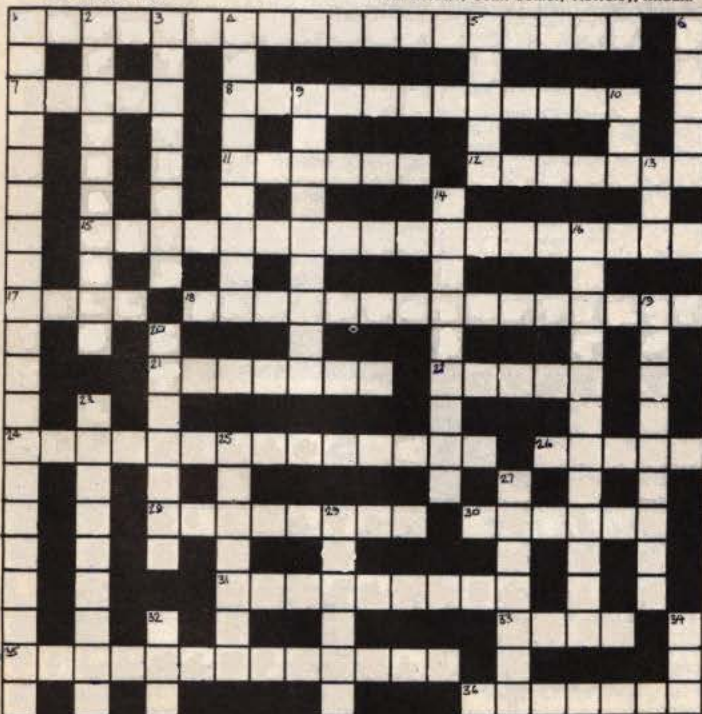
E Williamson, Birchencliffe, Huddersfield; Mr A Eade, Finedon, Northants; Miss L Blackshaw, Bexleyheath, Kent; Peter Hird, Milton Keynes; Ian Barnes, Bolton; R Dyer, Cardigan, Dyfed; Gary Stubbings, Chelmsford, Essex; Peter Rutter, London SW19; S R R Smith, Formby; Trev O'Connell, Newcastle-upon-Tyne; Eileen Simpson, Reigate; Winifred Castell, Birmingham 18; S R Platt, Epsom, Surrey; J Reed, Ilford, Essex; S Wigley, Bordon, Hants; John Barker, Tamworth, Staffs; Michael Hughes, Manchester 12; Miss T Allbones, Bingham, Notts; Keith Horton, Newport, Gwent; Tracie Kennedy, Liverpool 15; J Burford, Staunton, Glos; Mr D W Morrell, Bedford, Middx; Gordon Rose, Bristol; R Youd, Levenshulme, Manchester; Colin Collier, Viewsley, Middx.



YES, IT'S him again! Here's the most famous of Joe Jackson's nine children. But can you name the English writer who wrote most of his hits on 'Off The Wall' and wrote 'Thriller' and the band he used to get his first hit 'Boogie Nights' into the charts in 1977 to start our sunshine trivia quiz?

# TRIVIA QUIZ

- 1 Which Australian hit maker had a hit with 'Sun Arise'?
- 2 The Goombay Dance Band followed up their number one 'Seven Tears' with a song about the sun in which country?
- 3 Which heavy metal outfit had a pop hit with 'Ice In The Sun'?
- 4 Who scored a hit with a cover version of the Beatles 'Here Comes The Sun'?
- 5 Who sang about sunset people in 1980?
- 6 Which psychedelic outfit set the controls for the heart of the sun?
- 7 'Hot As Sun' is a track from Paul McCartney's first solo album. What was the album called?
- 8 'Boogie Shoes' and 'I'm Your Boogie Man' are both hits by which group?
- 9 On which Beatles album did they say "tomorrow may rain but I'll follow the sun"?
- 10 Who sang about sunshine after the rain?
- 11 About which American president did Bobby Hebb sing on his hit 'Sunny'?
- 12 Who had a hit with 'Doctors Orders' in 1974?
- 13 What was the Kinks last number one?
- 14 The leading exponents of Afro-Rock had a hit with 'Sunshine Day'. Who were they?
- 15 Who sang about a sunshine superman?
- 16 Which member of Roxy Music recorded the old standard 'You Are My Sunshine'?
- 17 Cream had a hit with 'Sunshine Of Your Love'. Name the members of the group.
- 18 Which Beatles album features a song about a sun king?
- 19 Stevie Wonder's third hit was about a place where?
- 20 What was the Walker Brothers second number one?
- 21 The Animals 'House Of The Rising Sun' was originally recorded by which US mega star?
- 22 Who originally wouldn't let the sun go down on him long before Nik Kershaw?
- 23 Who advised "don't let the sun catch you crying"?
- 24 Boney M's second hit was 'Sunny' but what was their first?
- 25 Which duo sang about the rising sun in 1973?



## ANSWERS

1 Not Harris, 2 Sun Of Jamaica, 3 Status Quo, 4 Cockney Rebel, 5 Donna Summer, 6 Pink Floyd, 7 McCartney, 8 KC & The Sunshine Band, 9 Beatles For Sale, 10 Elkie Brooks, 11 Kennedy, 12 Sunny Afternoon, 13 Donovan, 14 Boney M, 15 'I Wanna Dance With Somebody', 16 Captain Jack, 17 Jack Bruce, Eric Clapton, Ginger Baker, 18 'I Wanna Dance With Somebody', 19 'A Place In The Sun', 20 The Sun Ain't Gonna Shine Anymore, 21 Bob Dylan, 22 Eron Johm, 23 Gerry & The Pacemakers, 24 'Daddy Cool', 25 Medicine Head.

PICTURE: Rod Tapperton of Heatwave

# US Singles

- 1 3 WHEN DOVES CRY, Prince, Warner Brothers  
 2 2 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS  
 3 5 JUMP (FOR MY LOVE), Pointer Sisters, Planet  
 4 4 SELF CONTROL, Laura Branigan, Atlantic  
 5 1 THE REFLEX, Duran Duran, Capitol  
 6 8 EYES WITHOUT A FACE, Billy Idol, Chrysalis  
 7 7 TIME AFTER TIME, Cyndi Lauper, Portrait  
 8 10 ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE, Mike Reno & Ann Wilson, Columbia/CBS  
 9 6 THE HEART OF ROCK 'N' ROLL, Huey Lewis And The News, Chrysalis  
 10 13 LEGGS, ZZ Top, Warner Brothers  
 11 9 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS  
 12 15 MAGIC, The Cars, Elektra  
 13 17 DOCTOR! DOCTOR!, Thompson Twins, Arista  
 14 18 INFATUATION, Rod Stewart, Warner Brothers  
 15 12 BORDERLINE, Madonna, Sire  
 16 19 DANCE HALL DAYS, Wang Chung, Geffen  
 17 20 SAD SONGS (SAY SO MUCH), Elton John, Geffen  
 18 11 OH, SHERRIE, Steve Perry, Columbia/CBS  
 19 29 GHOST BUSTERS, Ray Parker Jr, Arista  
 20 25 BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor  
 21 30 STATE OF SHOCK, Jacksons, Epic  
 22 22 MODERN DAY DELILAH, Van Stephenson, MCA  
 23 16 STAY THE NIGHT, Chicago, Full Moon/Warner Bros  
 24 28 I CAN DREAM ABOUT YOU, Dan Hartman, MCA  
 25 26 NO WAY OUT, Jefferson Starship, Grunt  
 26 27 DON'T WALK AWAY, Rick Springfield, RCA  
 27 31 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol  
 28 32 I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins, Columbia/CBS  
 29 23 SISTER CHRISTIAN, Night Ranger, Camel/MCA  
 30 33 SUNGLASSES AT NIGHT, Cory Hart, EMI-America  
 31 39 PANAMA, Van Halen, Warner Brothers  
 32 37 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra  
 33 49 STUCK ON YOU, Lionel Richie, Motown  
 34 36 ROMANCING THE STONE, Eddy Grant, Portrait  
 35 14 IT'S A MIRACLE, Culture Club, Virgin/Epic  
 36 53 SHE'S MINE, Steve Perry, Columbia  
 37 41 ALIBIS, Sergio Mendes, A&M  
 38 38 FAREWELL MY SUMMER LOVE, Michael Jackson, Motown  
 39 34 PRIME TIME, The Alan Parsons Project, Arista  
 40 44 BOYS (DO FALL IN LOVE), Robin Gibb, Mirage  
 41 21 WHO'S THAT GIRL, Eurythmics, RCA  
 42 47 THE FIRST DAY OF SUMMER, Tony Carey, MCA  
 43 56 ROUND AND ROUND, Ratt, Atlantic  
 44 46 A LITTLE LOVE, Juice Newton, Capitol  
 45 63 SEXY GIRL, Glenn Frey, MCA  
 46 52 TURN TO YOU, Go-Go's, IRS  
 47 51 10-9-8, Face To Face, Epic  
 48 24 YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M  
 49 35 (OBSCENE) PHONE CALLER, Rockwell, Motown  
 50 50 SHE DON'T KNOW ME, Bon Jovi, Mercury  
 51 — ROCK ME TONITE, Billy Squire, Capitol  
 52 45 LOVE OF THE COMMON PEOPLE, Paul Young, CBS  
 53 48 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic  
 54 54 STRANGERS IN A STRANGE WORLD, Jenny Burton & Patrick Jude, Atlantic  
 55 60 HOLD ME, Teddy Pendergrass with Whitney Houston, Asylum  
 56 71 THE GLAMOROUS LIFE, Sheila E, Warner Brothers  
 57 68 IT CAN HAPPEN, Yes, Atco  
 58 58 SO YOU RAN, Orion The Hunter, Portrait  
 59 65 TAKING IT ALL TOO HARD, Genesis, Atlantic  
 60 74 MISSING YOU, John Waite, EMI/America

## Bullets 61-100

- 63 66 THE MOMENT OF TRUTH, Survivor, Casablanca  
 64 77 THE WARRIOR, Scandal with Patti Smith, Columbia/CBS  
 72 — LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia

- 77 87 HIGH ON EMOTION, Chris De Burgh, A&M  
 78 82 BLACK STALLIONS/WHITE STALLIONS, M+M, RCA  
 79 84 NOW IT'S MY TURN, Berlin, Geffen  
 80 — MY, OH MY, Slade, CBS Associated  
 83 88 THIN LINE BETWEEN LOVE AND HATE, Pretenders, Sire  
 84 89 FEELS SO REAL, Patrice Rushen, Elektra  
 85 — ALL OF YOU, Julio Iglesias & Diana Ross, Columbia  
 86 — STILL LOVING YOU, Scorpions, Mercury  
 88 — MAMA, WE'RE ALL CRAZEE NOW, Quiet Riot, Pasha  
 90 — I DIDN'T MEAN TO TURN YOU ON, Cherrelle, Tabu  
 91 — 99½, Carol Lynn Townes, Polydor  
 94 — DON'T DO ME, Randy Bell, Epic

Compiled by Billboard

# US Albums

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

Compiled by Billboard

# The story so far...

GRANDMASTER  
& MELLE MEL

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TOP 75 CHART : NO. 12 - 12" CHART : NO. 5

'GREATEST MESSAGES' ALBUM CHART : NO. 62

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# Did Pete Burns really

**P**ETE BURNS has been accused of doing many things. His willingness to give flight to sarcastic remarks has given the press more gossip column inches than Helen Terry has round her waist! Indeed his stunning repartee has had many a Culture Clubbie rushing towards the Basildon Bond, frothing at the mouth, as the press make the most of another side shot at George's merry men. These remarks are fast becoming history though. They were, after all, prompted by unfair accusations that Pete and Co were merely ripping off Vulture Club in an attempt to steal a moment of glory.

Now, those of you who remember Pete from the old days will be aware of the fact that he has always dressed and behaved this way. Why his first band, Nightmares In Wax, were considered quite outrageous way back in 1977 when they first began performing. Indeed if I were to compare Pete to anyone it would be Tina Turner. There is of course one important difference — behave yourselves! — and that is, where Tina merely suggests, Pete only offers.

Recently I talked to Pete and put some questions to him. The answers he gave reveal an amiable and articulate human being, and not the pontificating plagiarist some would have you believe.

## AMERICA

"Well, shopping wise, it was great, but I think the music industry over there stinks. The people are really like computerised robots with capped teeth, you know. I've no great wish to break through over there at all either.

"We got whizzed around to all the trendy parties and everything. Everybody thinks they must be massively exciting, but they're no more exciting than your next door neighbour's birthday party. It sounds terribly glamorous but America was solid slog and work. We did only two gigs, but we did something like 58 interviews within 4 days. At the moment my memory's totally addled. I think I've spoken to everybody and his mother!"

## THE PRESS

"To be honest, although it sounds pretentious, I haven't actually noticed any hassle, the only things I've seen have been quite positive. I haven't had a hard time off the British press in general, although people like to get bitchy comments and things, which is very easy for me to do because I'm quick witted. Actually, off the mainstream music press I've had a really good time, they've taken me quite seriously. Obviously the hatchet will eventually come out, but up until now it's all been running quite smoothly and a lot better than according to plan, shall we say. The thing is, I've never been somebody that's been interested in massive press coverage, I don't read a lot. In fact I've just got hold of a press release with everything in it and I intend to read it on the toilet tonight!"

## BOY GEORGE

"I think it's well documented that I don't actually like what Culture Club do, but then I don't like what the Nolans do either. I don't mean to go on bitching George and everything, I intend to stop that because it's getting really trivial and below the belt."

## MARILYN

"Maybe his records aren't doing it but if looks alone could sell, he'd be number one, he looks great. I mean, I don't know the guy or anything, but people keep expecting me to

# say...

## BOY GEORGE

*'I don't mean to go on bitching'*

## MARILYN

*'He looks great'*

## DURAN DURAN

*'I admire them'*



bitch him, whereas I liked his last single — 'You Don't Love Me'. I don't own it but I think it should have been a hit."

## DURAN DURAN

"I actually like Duran Duran although it's unhip to say it, because they're honest about what they do. They're a teeny bop band and they're aiming for the jugular, you know, they go right for it. I admire them for doing that."

## THE FANS

"I hate to use the term fans because it sounds a bit condescending, but we actually do have very nice ones. They're not hasslers or anything, you know. You set yourself up in public, but when I want private time they leave me alone, which is really good because I'm not somebody who likes to be on 24 hours a day."

## THE CLONES

"I've been spotting some lately. I think it's probably the sincerest form of complement. It's hard to feel about anything like that. When you see pictures of yourself, or read reviews and interviews with yourself, it's not really like you, you know. I mean me is me slobbering around the house with me hair tied up in a pony tail and wearing a dressing gown most of the time. It's not really like they're looking like me, they're looking like my creation. I consider myself to be very much my own creation, so all they're doing is looking like my creation really. It's nice of them to take the time and trouble."

## FRIGHTENING MOMENTS

"I got really abused by somebody about six weeks ago. We'd done a TV show somewhere and there was a mob of about three hundred kids, they ran round the back entrance and we thought they were after another group, but they were after us, screaming. It's all very nice but you can't go out among them, you know. They attacked the bus and it was like Duran Duran mania on a smaller scale, it was really dangerous.

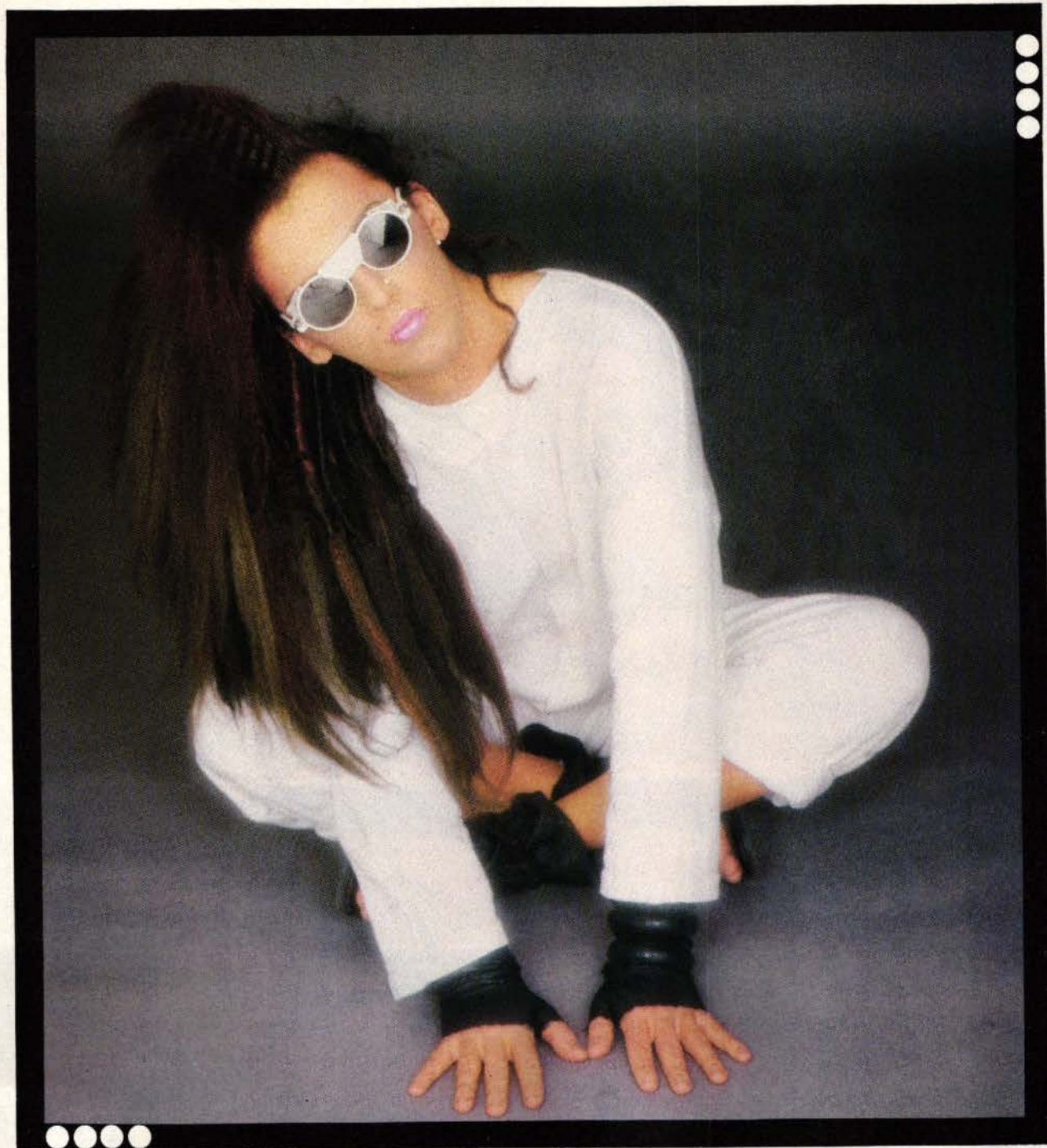
"One of them starting going, 'I buy your f\*\*king records, all I want is an autograph!' That really stuck in my head because what she got wrong was, she buys me records, she doesn't buy me. I'm not going to risk life and limb amongst three hundred screaming kids. I appreciate the screaming, but more than once in a while it gets very dangerous and extremely frightening. I keep away from that situation, and when it looks like it's going to get like that I watch it, you know. I get out of the media and lie low for a bit.

"I don't mind people who recognise me and are being polite. It takes an awful lot of courage to come up and ask somebody for their autograph, and I'm as embarrassed as they are. I'll sign it, but I'm dying of embarrassment, I'm dying to get away really. Actually, in my normal everyday life, I'm quite a shy person. I talk to a lot of people, but only on a one to one basis.

"My stage persona's something different that I slip into. It's a false side of me, but it's also an alter ego that's there and has to be released. I mean I couldn't go around the street acting like I do on stage, I'd get arrested! It's not so much false as an alter ego, I like people to know that there is a border line and I'm not going to be like that in real life. I'm quite quiet and I like to go about my own business."

## FLAUNTING SEX TO SELL RECORDS?

"Well I do, hilariously so, it's such a joke isn't it? I mean you've only got to look at me to realise what an amount of contradictions it all is. If I happened to have a 38 inch D cup bust



or something, I could understand that people could accuse me of that, but seeing as I'm a bloke, you know, I don't use it as flaunting sex that much."

### SHOCK TACTICS

"If it was simply to get out and shock people it would be easier to just wee on somebody in the front row! It's something I see as being humorous. Without being a total pantomime it's got humour. It can make people laugh at things that are usually touchy spots."

### SOPHISTICATED BOOM BOOM

"Before anybody actually judges the album, what I want them to know is that it was recorded well over 12 months before it actually came to be released.

I heard it the other day and I think it sounds quite dated. Nevertheless, it's all right. The

next one's going to be a lot better because it will be recorded and released very quickly. It'll be recorded in September and probably be out by November, so it will be new. That is old that album."

### VIDEO

"Well it doesn't thrill me silly. I mean making the records, writing the songs, and some performances, interest me more than anything. Video doesn't thrill me but it's a very important step for the media."

### 50 NUDE SAILORS

"If people ask silly questions, you give them an equally silly answer, you can't just block them you know. If they're gonna be silly, then you can be silly too and have fun when it's in print. I mean you can use the media, the cheap Fleet Street papers, you can manipulate

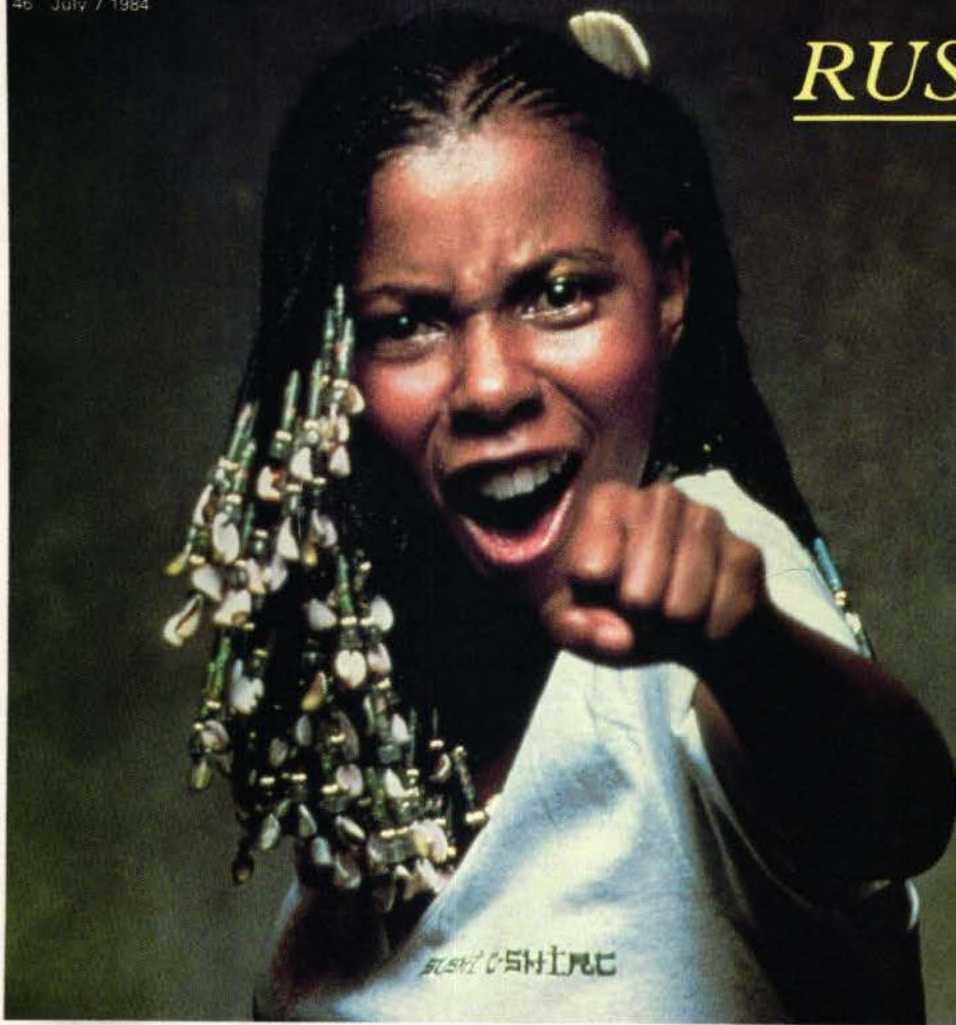
them for your own publicity reasons. I did use them for a while but now I've had my five minutes with them I'm not interested in using them any more. They're something you make use of as a facility to further your career really. I used them, so I've had the last laugh. They're not getting any more out of me for a while!"

### THE FUTURE

"Well it's going to be writing the next album and recording it, hopefully with Giorgio Moroder producing it. That's all that's on the agenda for now, no more touring or anything. There's going to be some things happening in Europe we think. This country, well we've had one hit single, we might have another one out of the next two that are coming out, you know, but it's no big deal, they still sell."

*Karen Penman*

# RUSHEN ABOUT



**I**T'S WELCOME back to Patrice Rushen, the girl who decided to take 40 winks and nodded off . . . for two years.

Patrice returns with an album accurately if obviously titled 'Now' and a dance-starter called 'Feels So Real' and comes on the line with the story of her last two years, and why, after 'Forget Me Nots' tackled the top 10, she suddenly went on the missing persons list.

"I was visibly, physically and emotionally spent, because so much went into the recording and success of 'Forget Me Nots'," says Rushen.

"That and the album it came from ('Straight From The Heart') were very, very successful here as well. I went on tour for about six months, and when I came back I was nominated for two Grammys. It seemed I became so visible that it was a good time to take a break.

"Also, with that success, came the ability to buy a house and build a studio. And with all that, the two years were gone."

Now as Los Angeles-born Patrice approaches the age of 30 she'll doubtless crash into some criticism that 'Now', being so long in the making, doesn't have a welter of hit singles on it. But she stands firm on that one.

"I always try to please myself first and hope that other people like it as well. That's why I wanted to be a session player, because it doesn't lock you into one sort of music.

"I grew up in the sixties with Motown and the Beatles," she says. "When we put on a stack of records in our house, it was not unusual to start with James Brown, play John Coltrane in the middle and have Debussy at the end."

PAUL SEXTON

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**Y**VONNE GAGE is the lady who reworked 'Thriller', shoved in some sex and a handful of different notes and called it 'Doin' It In A Haunted House'.

And in spite of the stories that 'Thriller' writer Rod Temperton's lawyers were sending the boys round to sort out Gage's gang, she protests ignorance. "I haven't heard anything about it. I hope it isn't true," she says. "But the possibilities are great. Maybe they might be entitled to the publishing or something."

"I tried just to be the artist and stay out of the business part of it, that never occurred to me while I was doing it, until someone said 'You're going to get sued' then I had to think about it but only a little bit, because the song wasn't mine, although it didn't bother me enough not to do it."

"The good part about it is that the song does have an identity of its own. I'm a fan of Michael Jackson, I hope that he likes it, I don't know if he's heard it. Someone asked me how I felt cashing in on his success, but I don't have any negative feeling about that at all, because Michael Jackson has made it. I have not."

There's nothing like spelling it



YVONNE GAGE: ghoulish talk

Dreams'.

"I like 'Lover' a bit better," says Yvonne. "It's a bit more original."

So how does she come to have a single on CBS and another on Pinnacle at the same time?

"In January, the head of Chicago International went to France for the music convention and made a deal with Pinnacle, before we got the deal with CBS, and before 'Haunted House'. I might be doing a mini-album for them. It's an unusual thing, but I have a very positive feeling about it because I feel that if one doesn't happen, the other might."

Ms Gage has a CBS album all set for release, touchingly titled 'Virginity' — a title which seems to jar somewhat with the title of her single.

"It's mainly uptempo," she says, "with some moderate tunes and one ballad which is a remake of an old Stylistics tune called 'Could This Be The End'."

The album and 'House' single are produced by Don Burnside, one-time Captain Sky producer, and Yvonne was similarly involved with those albums, as well as singing with a group called First Love for some seven years. "I'm from Chicago, on the west side, I've been here all my life."

"I did the Captain Sky tour and we were on the bill with a lot of great people, Stephanie Mills, Kleer, Cameo, Smokey Robinson, and last year I worked with the group Ministry and we did shows with Culture Club and Madness. We even got to do a show with The Police."

Paul Sexton

# Haunting melody

out. Either way, when I spoke to Yvonne I was able to tell her I had some bad news and some

good news. The bad was the surprising collapse of her 'Haunted House' (something she

didn't ex-spectre, perhaps?); the good was the chart entry of her other current single 'Lover Of My

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ORIGINAL 12" EX-

ON<sup>e</sup>ES

TENDED MIXES



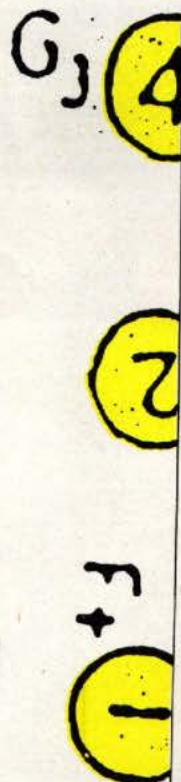
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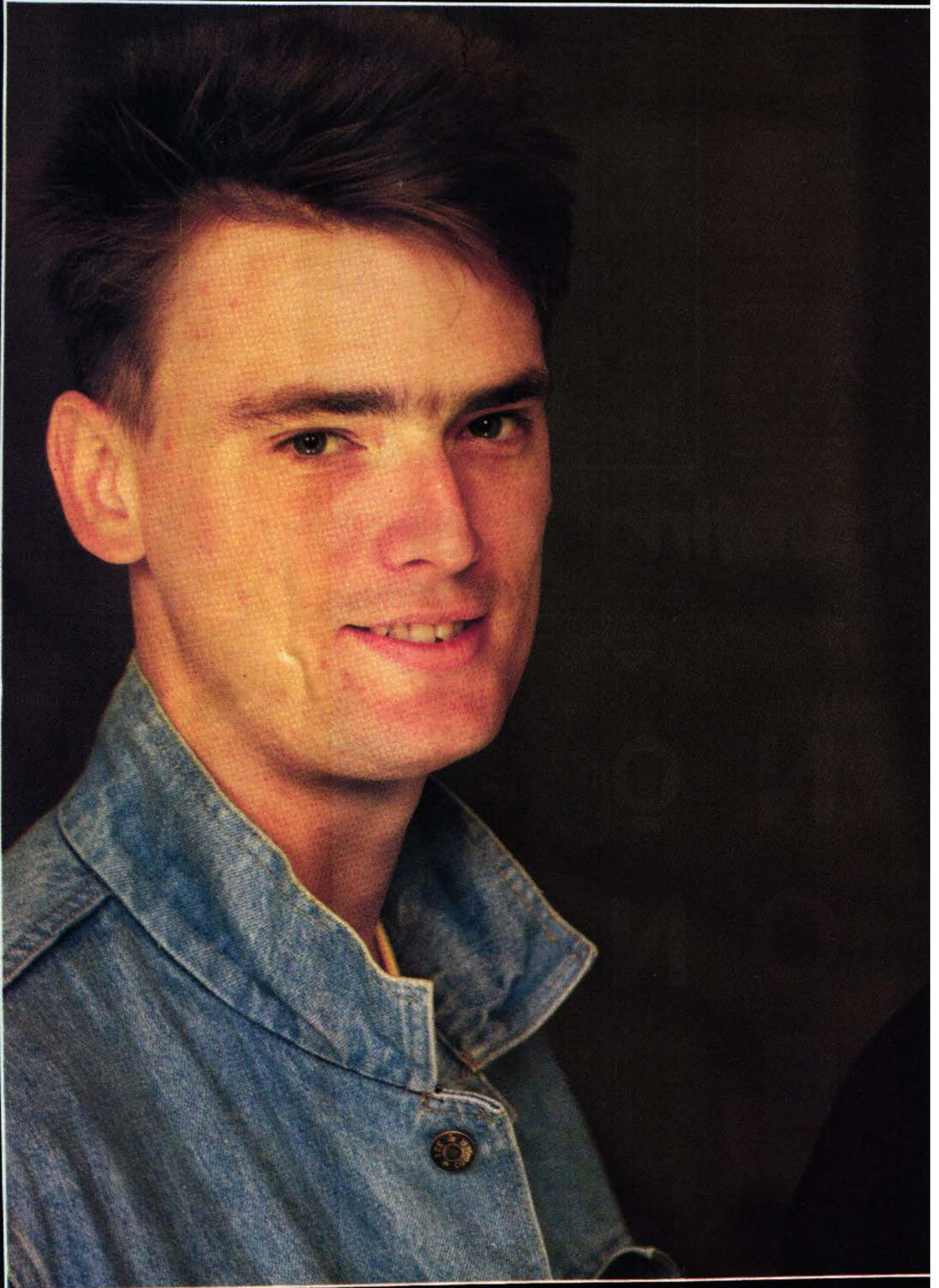
StreetSounds newest double album - NO ONE<sup>s</sup> (with gate-fold sleeve) features the original 12" extended mixes of 1983's Number One Dance Tracks (Source: MRIB, as published in Britain's only trade music paper - Music Week). These versions aren't re-mixes or re-edits but the originals. StreetSounds NO ONE<sup>s</sup> #1 includes:

- MARVIN GAYE - "My Love is Waiting"
  - FORREST - "Rock the Boat"
  - DAVID JOSEPH - "You Can't Hide Your Love"
  - GALAXY Feat. PHIL FEARON - "Dancing Tight"
  - MTUME - "Juicy Fruit"
  - BOOKER NEWBURY III - "Love Town"
  - FREEEZ - "I.O.U."
  - HERBIE HANCOCK - "Rockit"
  - PEABO BRYSON & ROBERTA FLACK - "Tonight I Celebrate My Love"
  - MONYAKA - "Go Deh Yaka (Go to the Top)"
  - ARNIE'S LOVE - "I'm Out of Your Life"
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Pic by Ian Hooton

# GIVE a n d TAKE

We prize a few words out of  
Terry Hall of the Colourfield.

Story: Jim Reid

**T**ERRY HALL is still an awkward cuss. He smiles more now: an ironic flash of teeth that is just as likely to tell you you're ludicrous, not funny, or that he's bored, not amused. Maybe he is *just* like that.

Or maybe he just enjoys being enigmatic. He *does* enjoy himself, though. Got a very good taste for the absurdity of the musicbiz, has Terry. He *has* got a sense of perspective, and that's rare.

His new group (and it *is* a group) the Colourfield, add one more pronounced twist to Hall's career. The ska singer, turned mainstream-ish performer, turned . . . Well, it's difficult to judge on the evidence of two singles, but the Colourfield seem a far looser proposition than the Fun Boy Three.

'Take', their new single, is an acoustic guitar and keyboards affair, well-constructed and very late Sixties. Likewise the b-side, 'Pushing Up The Daisies', very psychedelic.

Hall and his compatriots, Karl, bass, and Toby, guitars and keyboards, are approaching their work with a singular determination. Isolating themselves from the charts and all that razzmatazz, they're quietly working their ideas out in a terraced house in Coventry. Not very pop 1984, but on the evidence of their current 45, very encouraging for the album they start recording in August . . .

It's been a long time since the first single, what've you been doing? Terry: "We've been putting together an LP, demo-ing round at Toby's. Putting it on a four track. Getting our songs and ideas together. The record company have been quite happy to leave us alone. They get something when they get it. If they make demands we don't hear about it — they just talk to the manager."

**Y**OUR APPROACH is very low key. Very un-glamourbiz . . . Terry: "Well you *are* that. Or you're an incredible rockstar. I don't think we're incredible rockstars."

Toby: "Since the first single we've got down to a very steady work routine. It's all fairly matter of fact, we just treat each song at a time, there's nothing special about it."

"We rehearse in my house. It's a terraced house, half the time is spent talking through the ideas in a very informal way. Then forging them into songs — all of this lubricated by large amounts of coffee and chocolate chipped cookies."

You don't think much of most groups in the charts do you?

Terry: "A lot of groups are so cheap. Do things in such a cheap way. Obvious things. Like how many nights they can fill Hammersmith Odeon, things like that. As if it's important. They are all aiming for showbiz."

"It's important not to try and impress people. People who come to see you play should try to impress you. I've been reading about groups (Spandau) who can't sleep on Monday night before the chart positions are released. It's pathetic."

*continues over*

From page 51

Toby: "People are in an incredible rush to cheapen themselves. If we get a record in the charts, the main thing will be to replace people who are less respectable in our eyes. Try and chase showbiz out of the charts."

How did you meet? Terry: "I first met Toby when he was in the Swinging Cats. We didn't see each other for a while while I got on with being a rockstar."

Toby: "I'd been playing in 'basement' groups. Working on the Paris Theatre, "(a Coventry arts project)," and being a full time statistic. I was a rock'n'roll tramp . . . We met again when the Fun Boy Three toured America, they needed a keyboard player and guitarist, so I went. I'd worked with Karl before, so when Terry formed the Colourfield he joined us."

**W**HO ARE the main songwriters in the group?

Terry: "It'll be me and Toby for this LP, you've got to take it step by step and we've both got good ideas."

The current material seems a bit late Sixties West Coast to me . . .

Toby: "It is reminiscent of those things, but mainly it's what we can play and what we prefer to play. But it's not a prediction of what we'll follow with and not like the first single."

Terry: "It's based on vocals, keyboards, guitar and bass — you can't play synthy-stuff with those instruments. Our songs are like building blocks started from simple things."

Terry, how do you view the Fun Boy Three now? "The last LP was alright, only 'cos it was all me. Things we did as a group were crap. I wanted to be in a good group. I haven't seen Lynval or Neville since America, we haven't got anything to talk about."

Have you heard the Special AKA LP? Terry: "I haven't heard it. I haven't been offered a copy, and I don't think it's fair that I should go and buy one. I've seen Jerry Dammers about three times in the last three years."

It seems a long time since you were in the Specials. Did you really enjoy their music?

"The Specials just got me off the dole, it was good music. The kind of music I listen to is similar to the kind of music we play now. I'm a bit embarrassed when I look back on things like 'A Message To You Rudi'."

So are you happy now, Terry? "I'm very very happy, I haven't been miserable for years. I'm really quite a happy person — I don't know why it comes across that I'm not."

Hmm, but I find it very difficult to work you out. "I don't think my friends can, so I can't expect the general public to."

I hear you're moving to Stockport. Why? "I can't see any reason to move anywhere, so why not Stockport? It's sorta normal, not very fast."

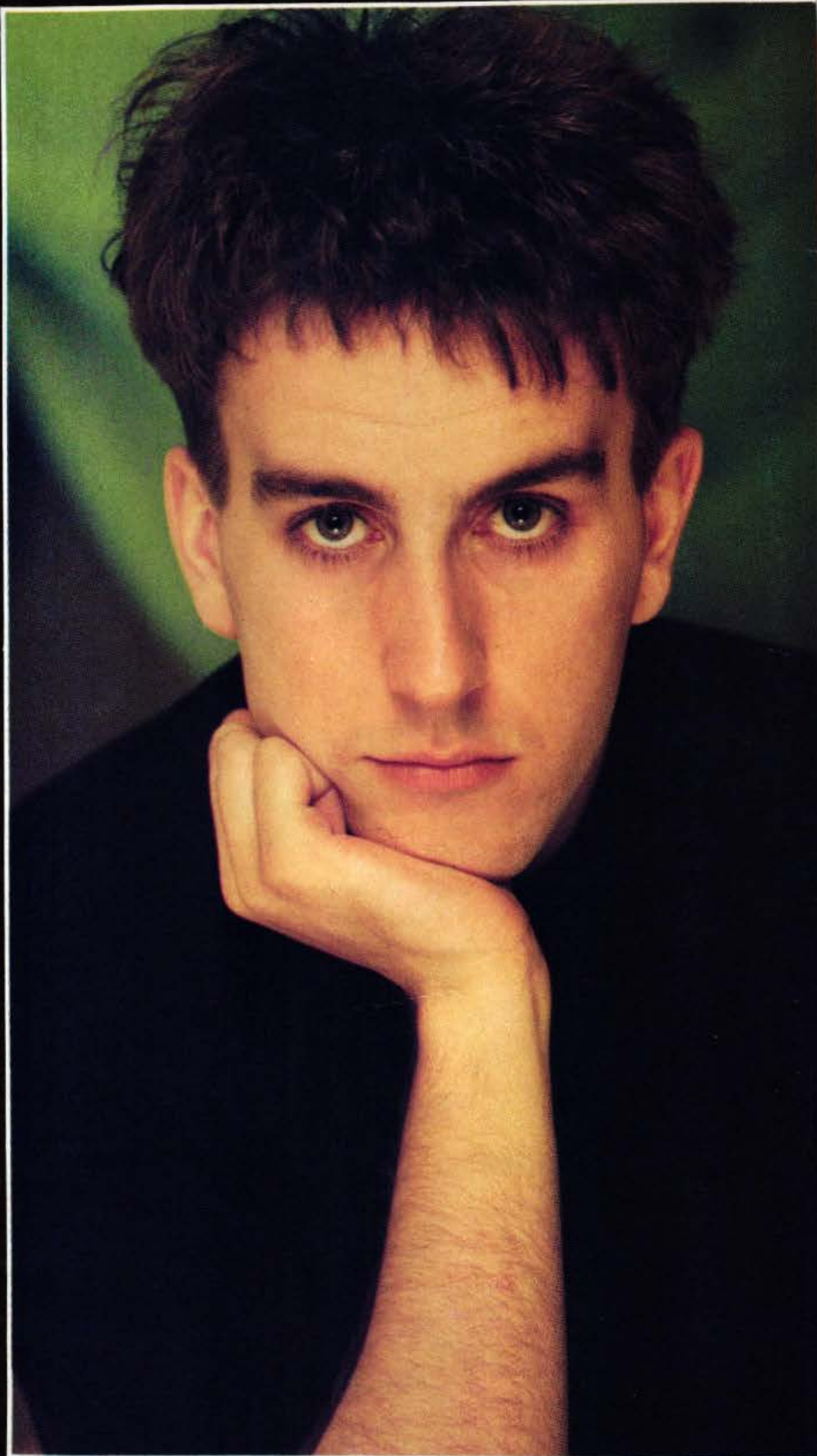
Can't be anything to do with the fact it'll be nearer to Manchester United's ground can it? I see you're wearing a Man Utd watch . . .

"I've got a Man Utd shirt as well. I go to all their games, my girlfriend comes with me, Toby does sometimes too. The best bit in the video for the new single is a shot of George Best scoring against Benfica in the European Cup Final. I was nine when they won the European Cup (1968) and I've supported them ever since. I'm easily influenced."

**W**HY DID you decide to put 'Windmills Of Your Mind' on the 12 in?

Terry: "I just like the song. I'm against all that snobbery in the press about shitting on original material. Groups should be able to do any song as they want — it makes it all fun. It's the working men's club mentality — you should be able to do Jack Jones covers if possible."

I like your vocal on 'Windmills', it's very clear. "If there are a set of lyrics that are decent, you should treat them well. I just can't understand it when people can't hear a lyric. Like Elvis Costello, I'm sure he's a good



singer, but I can't tell what he's on about."

Are you going to tour? Terry: "We're going to do an extensive tour in October, we're going to play clubs at weekends. We're thinking of calling it the 'Rock 'n' Roll Bitch Tour '84'." Yeah . . .

What's the most satisfying thing about being in the Colourfield?

Terry: "Nothing's forced, just very easy going, no pressures, we don't have to live up to anything. I didn't think the Specials or Fun

Boy Three was important, it was always very petty."

And what would be an achievement? Terry: "Not to be embarrassed by any of it. With the other two groups, I look back on some of it and I'm totally embarrassed."

So how important is it being in a pop group, Tel? "It's not important at all. It's just what I'm best at doing. I feel comfortable doing it. At least I can sleep on Monday nights . . ."

# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending July 7, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	8	LEGEND, Bob Marley and the Wailers, Island ☆
2	—	1	PARADE, Spandau Ballet, Chrysalis CDL1473
3	2	2	BREAKING HEARTS, Elton John, Rocket □
4	—	1	BRILLIANT TREES, David Sylvian, Virgin V2290
5	4	4	AMERICAN HEARTBEAT, Various, Epic
6	3	44	AN INNOCENT MAN, Billy Joel, CBS ☆
7	5	37	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
8	15	18	HUMAN RACING, Nik Kershaw, MCA □
9	6	4	BREAKDANCE, Original Soundtrack, Polydor
10	—	1	GOODBYE CRUEL WORLD, Elvis Costello, F Beat ZL70317
11	11	82	THRILLER, Michael Jackson, Epic ☆
12	17	10	BREAKOUT, Pointer Sisters, Planet
13	8	18	THE WORKS, Queen, EMI □
14	13	17	HUMAN'S LIB, Howard Jones, WEA ☆
15	—	1	DISCOVERY, Mike Oldfield, Virgin V2308
16	14	14	NOW THAT'S WHAT I CALL MUSIC II, Various, EMI/Virgin ☆
17	9	5	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
18	7	4	BORN IN THE USA, Bruce Springsteen, CBS
19	16	2	PRIVATE DANCER, Tina Turner, Capitol
20	10	3	CAMOUFLAGE, Rod Stewart, Warner Bros □
21	12	7	THEN CAME ROCK'N'ROLL, Various, EMI
22	18	12	FOOTLOOSE, Original Soundtrack, CBS □
23	30	9	JUNK CULTURE, Orchestral Manoeuvres, Virgin □
24	20	5	LOST BOYS, Flying Pickets, 10 Records
25	27	8	HYSTERIA, Human League, Virgin □
26	25	20	INTO THE GAP, Thompson Twins, Arista ☆
27	24	9	MASTERPIECES — VERY BEST OF SKY, Sky, Telstar
28	—	1	REWIND, Rolling Stones, Rolling Stones CUN1
29	19	6	CAFE BLEU, Style Council, Polydor □
30	—	1	STRANGE FRONTIER, Roger Taylor, EMI RTA1
31	21	5	BREAK MACHINE, Break Machine, Record Shack
32	37	2	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
33	31	5	BACKTRACKIN', Eric Clapton, Starblend
34	22	4	EDEN, Everything But The Girl, Blanco Y Negro
35	23	3	HEARTBEATS, Barbara Dickson, Epic
36	34	13	LAMENT, Ultravox, Chrysalis □
37	33	16	ALCHEMY, Dire Straits, Vertigo □
38	28	7	HUNGRY FOR HITS, Various, K-Tel
39	26	19	THE SMITHS, Smiths, Rough Trade
40	35	32	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
41	38	4	EMERALD CLASSICS, Various, Stoic
42	46	52	QUEEN GREATEST HITS, Queen, EMI ☆
43	32	7	DON'T STOP DANCING, Various, Telstar
44	29	3	ROCK WILL NEVER DIE, Michael Schenker Group, Chrysalis
45	47	9	THE PROS AND CONS OF HITCHHIKING, Roger Waters, Harvest
46	39	7	MANGE TOUT, Blancmange, London
47	44	4	HYAENA, Siouxsie And The Banshees, Wonderland
48	42	3	IN THE STUDIO, Special Aka, 2 Tone
49	43	57	TOO LOW FOR ZERO, Elton John, Rocket ☆
50	61	31	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
51	—	1	THE THEMES ALBUM, Various, K-Tel ONE1257 □
52	76	9	OCEAN RAIN, Echo And The Bunnymen, Korova □
53	48	38	COLOUR BY NUMBERS, Culture Club, Virgin ☆
54	—	1	BEAT STREET, Original Soundtrack, Atlantic 7801541
55	40	8	CHANGE OF HEART, Change, WEA
56	50	5	KEEP MOVING, Madness, Stiff
57	36	5	TOUCH DANCE, Eurythmics, RCA
58	54	13	FACE VALUE, Phil Collins, Virgin ☆
59	72	285	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
60	51	42	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
61	57	5	STREET SOUNDS ELECTRO 4, Various, Streetsounds
62	41	34	OFF THE WALL, Michael Jackson, Epic ☆
63	58	8	MAN ON THE LINE, Chris De Burgh, A&M
64	59	50	NO PARLEZ, Paul Young, CBS ☆
65	52	32	UNDER A BLOOD RED SKY, U2, Island ☆
66	62	3	GREATEST MESSAGES, Grandmaster Flash & Furious 5, Sugarhill
67	71	10	LOVE WARS, Womack And Womack, Elektra
68	53	11	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
69	80	7	FANTASTIC, Wham, Innervision
70	70	33	TOUCH, Eurythmics, RCA ☆
71	66	11	OASIS, Oasis, WEA
72	—	1	HOW GREAT THOU ART, Bryn Yemm, Lifestyle LEG15
73	63	49	THE CROSSING, Big Country, Mercury
74	45	4	STAY HUNGRY, Twisted Sister, Atlantic



SPANDAU BALLET: Ha-Ten-Shun! You 'orrible lot! Chests out, stomachs in — you're on 'Parade'

75	—	1	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA PL84858
76	56	3	BROKEN DREAMS, Various, Starblend
77	55	4	THE STRANGER, Billy Joel, CBS
78	49	9	LEGEND, Clannad, RCA
79	99	11	GRACE UNDER PRESSURE, Rush, Vertigo
80	68	13	AND I LOVE YOU SO, Howard Keel, Warwick □
81	60	2	STREETOUNDS UK ELECTRO, Various, Streetsounds
82	73	5	TRUE, Spandau Ballet, Chrysalis ☆
83	69	13	GREATEST HITS, Marvin Gaye, Telstar □
84	86	4	LIONEL RICHIE, Lionel Richie, Motown ☆
85	74	21	SPARKLE IN THE RAIN, Simple Minds, Virgin □
86	—	1	TOCSIN, Xmal Deutschland, 4AD CAD407
87	—	1	WAR, U2, Island ILPS9733 □
88	—	1	GENESIS, Genesis, Charisma GENLP1 ☆
89	91	4	CREW CUTS, Various, Island
90	81	8	MIRROR MOVES, Psychedelic Furs, CBS
91	—	1	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG EGLP54 □
92	—	1	ELIMINATOR, ZZ Top, Warner Bros W3774 □
93	95	3	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
94	87	2	RIO, Duran Duran, EMI ☆
95	79	7	MADONNA, Madonna, Warner Bros
96	77	14	BODY AND SOUL, Joe Jackson, A&M
97	67	3	THE NYLON CURTAIN, Billy Joel, CBS
98	65	11	BANANARAMA, Bananarama, London □
99	98	3	VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
100	64	2	FAR FROM THE HURTING KIND, Tracie, Respond

Compiled by Gallup

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

# Music Video

1	2	THE MAKING OF THRILLER, Michael Jackson, Vestron
2	1	SERIOUS MOONLIGHT, David Bowie, Videoform
3	3	LEGEND, Bob Marley, Island
4	5	A KISS ACROSS THE OCEAN, Culture Club, Virgin
5	7	ALCHEMY LIVE, Dire Straits, Polygram
6	4	THAT'S THE WAY IT IS, Elvis Presley, MGM/RCA
7	8	LIVE, Big Country, Polygram
8	10	READY STEADY GO!: VOLUME II, PMI
9	6	ALL THOSE WASTED YEARS, Hanoi Rocks, Hendering
10	13	LOVE YOU TILL TUESDAY, David Bowie, Polygram
11	19	THE VIDEO, Chris De Burgh, A&M
12	—	THE COMPLEAT BEATLES, MGM/UA
13	—	LIVE, Rainbow, PolyGram
14	—	LIVE, Marillion, PMI
15	—	LIVE, Whitesnake, PMI
16	17	BENATAR, Pat Benatar, RCA/Columbia
17	—	WHAT A FEELING... FLASHDANCE, CIC
18	—	LIVE, Judas Priest, CBS/Fox
19	20	NOCTURNE, Siouxsie & The Banshees, Polygram
20	—	IN CONCERT, The Jackson 5, VCL

Compiled by Video Week

# UK Singles

Week ending July 7, 1984

## OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

	THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	1	4		TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ☐
2	3	33		RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
3	2	4		I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
4	10	4		TIME AFTER TIME, Cyndi Lauper, Portrait
5	8	3		BREAKIN' ... THERE'S NO STOPPING US, Ollie And Jerry, Polydor
6	6	3		JUMP (FOR MY LOVE), Pointer Sisters, Planet
7	4	6		SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
8	7	6		FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
9	5	7		WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
10	12	22		WHITE LINES (DON'T DON'T DO IT), Grandmaster And Melle Mel, Sugarhill
11	15	4		TALKING LOUD AND CLEAR, Orchestral Manoeuvres, Virgin
12	18	3		STUCK ON YOU, Lionel Richie, Motown
13	11	8		THINKING OF YOU, Sister Sledge, Cotillion
14	28	3		LOVE RESURRECTION, Alison Moyet, CBS
15	9	7		SAD SONGS, Elton John, Rocket
16	29	2		LIFE ON YOUR OWN, Human League, Virgin
17	19	5		ABSOLUTE, Scritti Politti, Virgin
18	40	4		WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
19	17	6		CHANGE OF HEART, Change, WEA
20	36	3		YOUNG AT HEART, Bluebells, London
21	44	2		WHEN DOVES CRY, Prince, Warner Bros
22	13	7		SUSANNA, Art Company, Epic
23	14	12		HIGH ENERGY, Evelyn Thomas, Record Shack
24	16	5		ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
25	27	3		DANCE ME UP, Gary Glitter, Arista
26	30	5		PERFECT SKIN, Lloyd Cole And The Commotions, Polydor
27	25	4		I WANNA BE LOVED/TURNING THE TOWN RED, Elvis Costello And The Attractions, F Beat ○
28	—	1		SISTER OF MERCY, Thompson Twins, Arista TWINS5
29	31	3		LEAVE ME A TENDER MOMENT ALONE, Billy Joel, CBS
30	21	6		SO TIRED, Ozzy Osbourne, Epic
31	33	3		WAITING IN VAIN, Bob Marley And The Wailers, Island
32	—	1		LAMENT, Ultravox, Chrysalis, UV2
33	22	7		PEARL IN THE SHELL, Howard Jones, WEA
34	24	12		SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
35	20	6		HEAVEN KNOWS I'M MISERABLE NOW, Smiths, Rough Trade
36	46	2		SWEET SOMEBODY, Shannon, Club
37	—	1		STATE OF SHOCK, Jacksons, Epic A4431
38	26	10		LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
39	23	8		DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
40	35	11		THE REFLEX, Duran Duran, EMI ○
41	32	7		YOU'RE THE BEST THING/BIG BOSS GROOVE, Style Council, Polydor
42	53	2		COME BACK, Mighty Wah!, Beggars Banquet
43	47	3		ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
44	34	10		I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
45	—	1		DOWN ON THE STREET, Shakatak, Polydor POSP688
46	43	4		THOSE FIRST IMPRESSIONS, Associates, WEA
47	56	2		BEAT STREET BREAKDOWN, Grandmaster Melle Mel And The Furious Five, Atlantic/Sugarhill
48	71	2		EYES WITHOUT A FACE, Billy Idol, Chrysalis
49	38	6		ONE BETTER DAY, Madness, Stiff
50	41	13		I WANT TO BREAK FREE, Queen, EMI ○
51	37	6		LOVE ALL DAY, Nick Heyward, Arista
52	62	2		TOSSING AND TURNING, Windjammer, MCA
53	55	2		DON'T LET NOBODY HOLD YOU DOWN, L J Reynolds, Club
54	74	2		JUST FOR OLD TIMES SAKE, Foster And Allen, Ritz
55	66	2		AGADOO, Black Lace, Flair
56	—	1		CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware SK15
57	52	3		WHEN YOUR EX WANTS YOU BACK, Surface, Salsoul
58	49	3		I FOUND LOVIN', Fatback Band, Master Mix
59	63	2		TO FRANCE, Mike Oldfield & Maggie Kelly, Virgin
60	39	7		INFATUATION, Rod Stewart, Warner Bros
61	—	1		UP AROUND THE BEND, Hanoi Rocks, CBS
62	48	13		AUTOMATIC, Pointer Sisters, Planet



LLOYD COLE AND THE COMMOTIONS: still skinny dipping?

63	69	2	THE BEST PART OF BREAKING UP, Roni Griffiths, Making Waves
64	50	4	DOIN' IT IN A HAUNTED HOUSE, Yvonne Gage, Epic
65	—	1	I LOVE MEN, Eartha Kitt, Record Shack SOHO21
66	45	7	DANCING IN THE DARK, Bruce Springsteen, CBS
67	—	1	PARTYLINE, Brass Construction, Capitol
68	57	2	LOVE'S CRASHING WAVES, Difford and Tilbrook, A&M
69	42	7	ROUGH JUSTICE, Bananarama, London
70	51	14	TAKE A LOOK AT ME NOW (AGAINST ALL THE ODDS), Phil Collins, Virgin ○
71	58	6	WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
72	—	1	BE MY NUMBER TWO, Joe Jackson, A&M
73	72	2	BABY I'M SCARED OF YOU, Womack And Womack, Elektra
74	—	1	ALL OF YOU, Julio Iglesias And Diana Ross, CBS
75	—	1	SELF CONTROL, Laura Branigan, Atlantic A9676

## THE NEXT 25

76	67	TONIGHT IS WHAT IT MEANS TO BE YOUNG, Jim Steinman & Fire Inc, MCA
77	60	TELL ME WHY, Bobby Womack, Motown
78	—	AIN'T NOBODY, Rufus and Chaka Khan, Warner Bros RCK1
79	93	LOVER OF MY DREAMS, Yvonne Gage, Pinnacle
80	100	TURN TO GOLD, David Austin, Parlophone
81	85	GET YOUR FEET OUT OF MY SHOES, Boothill Foot Tappers, Go! Discs
82	82	80s ROMANCE, Belle Stars, Stiff
83	—	JAMMIN' IN MANHATTAN, Tyzik, Polydor POSP692
84	64	JAMMIN' IN AMERICA, Gap Band, Total Experience
85	79	BACK IN THE OLD COUNTRY, Tom Robinson, Castaway
86	—	CHOOSE ME (RESCUE ME), Loose Ends, Virgin VS697
87	84	IN THE GHETTO, Nick Cave And The Bad Seeds, Mute
88	96	SO CLOSE, Flying Pickets, 10 Records
89	—	THUNDER ON THE TUNDRA, Thor, Ultra Noise ION168
90	90	DISSIDENTS, Thomas Dolby, Parlophone
91	—	STEEL TOWN, Red Guitars, Self Drive SCAR010
92	—	YOUNG HEARTS, Silent Running, Parlophone R6073
93	—	BLUE MONDAY, New Order, Factory
94	—	DR MABUSE, Propaganda, ZTT/Island ZTAS2
95	—	ROMANCING THE STONE, Eddy Grant, ICE ICE61
96	—	DANCING GIRLS, Nik Kershaw, MCA NIK3
97	—	NO TIME TO STOP BELIEVING, Daisy Chain, ZE IS168
98	—	HOT HOT HOT, Arrow, Chrysalis ARROW1
99=	—	WAIT, Wang Chung, Geffen A4550
99=	—	THE HEART OF ROCK 'N' ROLL, Huey Lewis And The News, Chrysalis CHS2798

Compiled by Gallup

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

**ATTENTION CHART FANS:** As part of our policy of continual improvement we are bringing our UK chart system in line with that used by the BPI (the British Phonographic Industry, the music business's umbrella organisation), Music Week and the Guinness Book Of Hit Singles.

The official BPI system treats the singles chart as a 75, although the next 25 are also listed. For this reason a single does not count as a new entry until it reaches the top 75.

In both the singles and LPs charts a new entry in the chart is indicated by a dash in the 'last week' column and a '1' in the 'weeks on chart' column. An arrow denotes a sales increase of 50 per cent or more.



THE JACKSONS: another family group? They'll never catch on...

# Chartfile

**T**HOUGH **ELTON John's** 'Breaking Hearts' was delayed slightly to make its first week appearance on the chart more impressive, the rejuvenated Watford chairman was last week unable to overtake the incumbent **Bob Marley & The Wailers**, whose 'Legend' narrowly hung on to the album chart summit for the seventh straight week. Though, by now, it should have been swept away by the new **Spandau** LP, which had advance orders of 320,000.

'Legend' is now firmly established as one of the eighties' most successful albums, having sold upwards of 750,000 copies and spending longer at number one than all but a handful of the decade's 80-odd chart toppers. Amongst compilations, only **Streisand's** 'Love Songs' has shone more brightly, amassing nine weeks at number one in two separate tenures. Here's a complete checklist of albums to spend more than four weeks at number one since the turn of the decade:

12 weeks	<b>KINGS OF THE WILD FRONTIER</b> — Adam & The Ants
12 weeks	<b>THE KIDS FROM FAME</b>
9 weeks	<b>LOVE SONGS</b> — Barbra Streisand
9 weeks	<b>SUPER TROUPER</b> — Abba
8 weeks	<b>THRILLER</b> — Michael Jackson
7 weeks	<b>LEGEND</b> — Bob Marley & The Wailers
6 weeks	<b>THE JOHN LENNON COLLECTION</b>
5 weeks	<b>NO PARLEZ</b> — Paul Young
5 weeks	<b>BUSINESS AS USUAL</b> — Men At Work
5 weeks	<b>LOVE SONGS</b> — Cliff Richard
5 weeks	<b>STARS ON 45</b> — Star Sound
5 weeks	<b>NOW THAT'S WHAT I CALL MUSIC II</b> — Various

's interesting to note that here at least statistics *do not* simply confirm the superiority of Thriller'.

**BILLY JOEL'S** Wembley concert, screened as a two parter, gave a massive boost to his record sales in each of the 27 countries where it was televised. Almost inevitably, the effect was most dramatic and immediate here in Britain.

The multi-hit 'An Innocent Man' responded by moving from number seven to number four, and then to number two, whilst five old albums also charted, to establish a personal record of six simultaneous hit albums for Joel. 'The Stranger', '52nd Street', 'Glass Houses' and 'The Nylon Curtain' all returned to the chart after absences ranging from one to five years, and 'Piano Man' finally received its chart baptism 11 years after it was first released. 's the second vintage Joel album



**BOB MARLEY:** not waiting in vain

to make a first time foray into the listings this year, following 'Cold Spring Harbour', which briefly flourished in February, 13 years after it was recorded . . .

Of all the records to ultimately gain admittance to the top 20, the one to spend the longest gestation period meandering around the nether regions of the chart is **Grandmaster & Melle Mel's** 'White Lines (Don't Don't Do It)'.

Aside from a short absence last Christmas, 'White Lines' has been a permanent feature of the chart since 12 November 1983. Prior to making its premier top 20 appearance last week, 'White Lines' had already spent 28 weeks in the chart. For 1984 as a whole, it's one of the best-selling records in the North West, and nationally it's sold well over 100,000 copies, almost exclusively on 12-inch. What finally broke 'White Lines' was a combination of a shrewdly timed picture disc, renewed club interest and, at long last, radio support.

The **Frankie** saga continues . . . 'Relax' joined 'Two Tribes' in the top three last week, and came within an ace of nosing **Nik Kershaw** out of runners-up spot. If Frankie do get to complete a one-two, they'll be the first act to do so since **John Lennon** had 'Imagine' at one, and 'Woman' at two on 28 January 1981 . . .

**NEW AND RARE:** **Bronski Beat's** 'Smalltown Boy' is now available on strictly limited (4,000) picture disc. The **Thompson Twins'** 'Sister of Mercy' is available on cassette with bonus tracks 'Funeral Dance' and 'Still Water'. **Joe Jackson's** 'Be My Number Two' is available, for a limited time only, with the

by **ALAN JONES**

'Breakin' . . . There's No Stopping Us' is 'Showdown' which was on initial pressings. In its place is an instrumental remix of 'Breakin' . . . by **Jellybean**.

The Readers Digest have made an ambitious attempt to survey the last 25 years of British music in 'Pop Jubilee', a recently released eight album compilation, comprising 111 British hits in a lavish boxed set, complete with 16 page booklet.

The collection is nothing if not wide-ranging, including such little heard artefacts as 'Start Movin'', a fifties hit for **Terry Dene**. From the sixties, there's a sparkling array of talent, including the **Stones**, the **Yardbirds**, **Cream**, the **Kinks** and **Thunderclap Newman**.

'Pop Jubilee' loses its way rather in the seventies, with **Peter Frampton**, **Matchbox** and **Linda Lewis** preferred to the era's innovators.

More satisfactory is the eighties segment with the **Police**, **Roxy Music**, **Joe Jackson** and the **Selector** providing the basis for a neat summary of some of the decade's finer moments. A generally sound, if expensive (£27.95), collection, 'Pop Jubilee' suffers badly from the complete absence of product from CBS, RCA, EMI and Virgin. Any attempt to tell the definitive story of British pop in the last quarter century should include the **Beatles**, **Bowie** and the **Sex Pistols**. This does not, and for that reason can only be recommended with reservations.

## . . . AND THAT'S A FACT!

**P**ERHAPS THE least expensive single ever to make the US Top 30 is **Jerry Jaye's** recording of 'My Girl Josephine'. Jaye invested precisely 10 dollars on an hour of studio time, and a further two dollars on a reel of tape. He came in on budget — with 20 minutes to spare. More importantly, without any re-recording or re-mixing of any kind, the record reached number 29 in *Billboard* magazine's Hot One 100. The British equivalent is 'Nice Legs Shame About Her Face', a 1979 top 20 hit for the **Monks**, better known as **Hudson-Ford**. The impromptu recording was made at the end of another session, and was officially costed at £5. There is, however, at least one top five record the cost of which was completely 'hidden' simply by transferring expenses to the already inflated studio bill of another, more established but unloved act, by their producer . . . Eccentric genius **Frank Zappa** allegedly played guitar on the **Monkees'** 'I'm A Believer' . . . **Mouth & MacNeal's** 1972 American hit 'Hey, You Love' was based loosely on the tune of 'Rule Britannia' . . . **Anne Murray** was the first Canadian woman to have a million seller in America . . . When **Elton John** was shopping for his first recording contract in the sixties, one of the songs he chose to include on an audition tape for **Liberty Records** was the **Jim Reeves'** hit 'I Love You Because'! . . . **Barbra Streisand** is about to go into the studio to record her follow-up to the million-selling 'Yentl' LP. This time it's not connected to a movie project, and producers will include **John Cougar Mellencamp** and **Maurice White** of **Earth Wind & Fire** . . . **Lou Reed** cut his first single 'So Blue' as a member of the **Shades** when 14 years old. In the 28 years to have elapsed since that historic debut, Reed has received just 78 cents in royalties! . . . **Paul Young's** cover of 'Love Will Tear Us Apart' has so far swelled **New Order's** bank balance by over £300,000. The usually mute **Mancunians** apparently 'don't mind' Young's treatment of the classic, and look forward to what should ultimately be a considerably larger royalty cheque when Young's 'No Parlez' has finished conquering the world's charts. Meanwhile, **James Last** — who is appearing in this column with dismaying regularity — has covered 'Blue Monday'.

**PAUL ● FRANKIE GOES TO HOLLYWOOD**

