

FREE INSIDE — ViD, the music video magazine

RECORD

JULY 28, 1984 45p

mirror



EDWYN COLLINS & PAUL QUINN

▶ **DIVINE** ▶ **THOMPSON TWINS** ▶ **SOS BAND** ▶ **CHANGE**

GEORGE
MICHAEL

*careless
whisper*

a solo single

OUT NOW 7" & 12"





DON'T GO Lose It Baby' advises rebel trumpeter Hugh Masekela on his new single; a beaty dance number with distinct traces of its African roots, and a hint of the brilliant atmosphere which prevailed at his recent shows here.

In his somewhat delinquent youth Hugh was given a trumpet by Louis Armstrong, and subsequently had a No One hit in the US with 'Grazing In The Grass' — a much livelier record than the activity described therein. In 1980, after years of commuting between Africa and the US, Hugh returned to live in Botswana, just across the border from apartheid South Africa, where he was born...

Blowing your own trumpet

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Compiled by Jim Reid

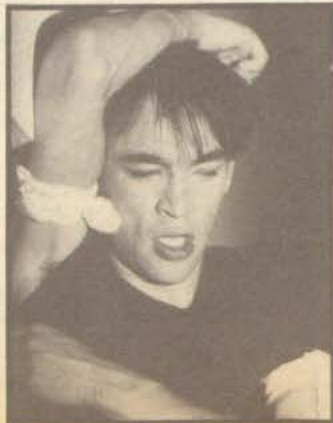


Pic by Jill Green

IF YOU want to get ahead, get a bike. Just ask Mart 'n' Shirl. The couple with BMX appeal go for a Raleigh 'Mag Burner', a £130 speedster with thermoplastic platform pedals with Cr-Mo axles, alloy seat clamp, alloy four bolt stem and alloy brakes. Index say — that's what cycle fun...

EYE EYE have we got news for you. Hot off the presses of the world's most technologically upfront pop paper comes VID. Yup, RM's very own video supplement is issued free with the paper at the end of each month. The first issue, snuggled free inside this week's RECORD MIRROR, contains glorious video shots of Howard Jones, Phil Fearon and Captain Sensible, an interview with boss video director Tim Pope, an illustrated history of the pop promo plus lots and lots of news 'n' reviews. Eyedeal, you bet...

VID



ALIX SHARKEY, formerly of Stimulin, has a new outfit of funk fatalists called OUT. They have an upcoming gig at the ICA Rock Week and have a single out soon to be released on Illuminated Records called 'Tough Enough'. OUT play a cool, crushing, criminal funk. Cold-blooded hard funk with a capital P, funk full of bittersweet romantic imagery. It's gritty and sexy and tough and tender. OUT will excite and cut you to the quick.

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News

Culture for school kids

CULTURE CLUB will be appearing in your town over the school holidays. At the Classic in London's Oxford Street their film 'A Kiss Across The Ocean' will get a special screening every day (excluding Sundays) from July 27. Doors open at 11 am and the film will be shown at 11.30 after a supporting programme of cartoons. There's a special low admission price of £1.50.

Elsewhere the film, which is 60 minutes long and was shot at Culture Club's last British concerts, will play mainly as a one day special event at the following venues: Southend Odeon July 26, Portsmouth Odeon 29, Ayr Odeon August 2, Westcliffe Classic 3, 5, Southampton Odeon 5, Ipswich Odeon 6, Weston Supermare Odeon 9, Hastings Classic 12, Bognor Classic 12, Yeovil Classic 13, Weymouth Classic 15, Southampton Odeon 19, Llandudno Aston 19, Exeter Odeon 20, Swansea Odeon 20, Torquay Odeon 23, Plymouth Drake 23, Blackpool Odeon 23, Hastings Classic 23, Southport Classic 26, Birmingham New Street Odeon 30, Nottingham Odeon 30, Hanley Odeon September 2, Aylesbury Odeon 2, Cheltenham Odeon 9.



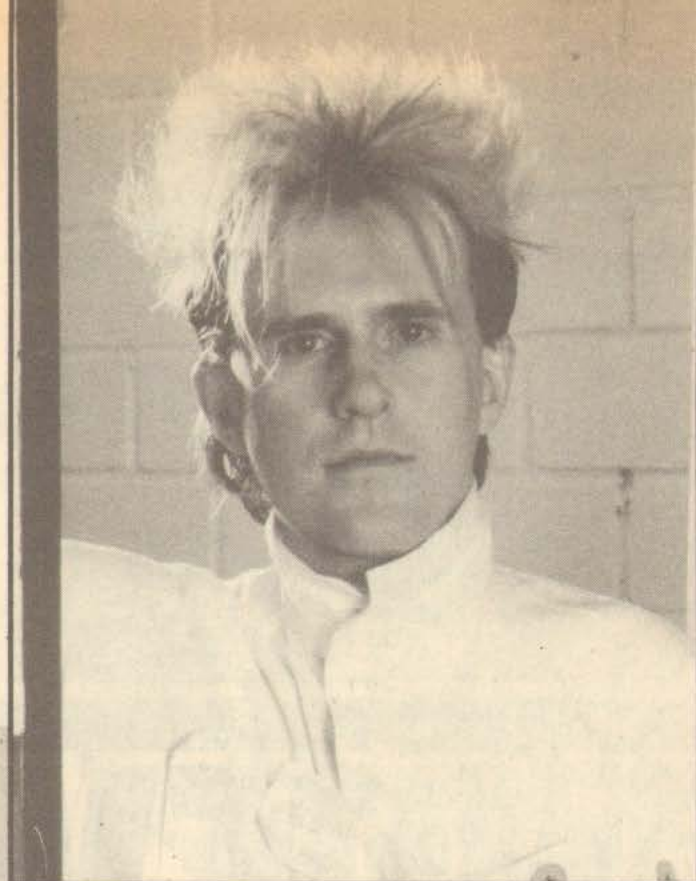
ECCENTRIC JONATHAN Richman and the Modern Lovers play a headlining tour starting this month and their single 'That Summer Feeling' will be out soon. See them at Birmingham Tin Can July 26, Manchester Hacienda 27, Brentford Red Lion 28, Cornwall Elephant Fayre 29, Bournemouth Upstairs At Eric's 30, Bath Moles Club 31, Glasgow Nightmoves August 2, Edinburgh Queens Hall 3, Dundee Dance Factory 5, London Dingwalls 6.

● **LEGENDARY SINGER/songwriter** Roberta Flack will be playing four extra shows in October. She'll be appearing at Manchester Apollo 20, Sheffield Civic Hall October 22, Cardiff St David's Hall 23, Oxford Apollo 25. Her Sheffield Civic Hall show is part of a four day festival to mark the re-opening of the venue and her appearance will be filmed by Yorkshire Television for 13, 30 minute networked programmes to be shown early next year. Several more dates will be added and a record release is planned to coincide with the tour.

● **CHANGE FOLLOW** up their smash hit single 'Change Of Heart' with 'You Are My Melody' out on August 3.

● **PERSON TO Person**, featuring ex ABC drummer David Palmer, release their debut single 'High Time' on August 6. The band are currently in the studio recording their first album.

● **WEST STREET Mob** release their single 'I Can't Stop' this week. It's the follow up to their club hit 'Break Dancin' — Electric Boogie'.



Getting to know you

HOWARD JONES' follow up to 'Pearl In The Shell' will be 'Like To Get To Know You Well' out on August 3. The B-side is 'Bounce Right Back' while the 12-inch version of the single includes what Howard calls an "international remix" of 'Get To Know You Well' and a "cause and effect" version of 'Bounce Right Back'.

Howard's video, which is also called 'Like To Get To Know You Well' is out this month. The video has both live concert sequences recorded at one of Howard's memorable shows in his home town High Wycombe last year and promotional videos for his hits 'What Is Love', 'New Song' and 'Hide And Seek'. Linking the action is backstage and on the road footage. The video runs for approximately an hour and sells for around £19.95.

● **KING, THE** band who went down a storm when they supported Fashion, have lined up a series of dates in their own right. See them at London Wag Club July 26, Sheffield Leadmill 28, Bristol Granary August 9, Bournemouth Upstairs At Eric's 10, Coventry Polytechnic 11. More dates will be added soon.

● **H₂O PLAY** a short tour starting this month. Sitting in for drummer Kenny Dorman, who injured his arm recently, is Phil Keane. Phil is the brother of H₂O's guitarist Pete.

The band play Bath Moles Club July 26, Bournemouth Upstairs at Eric's 27, Gourcock Bay Hotel August 2, Fort Williams Gregory's 3, Inverness Pharoahs Ice Rink 4, Dumfries Oasis 5, Coatbridge Mystique 6, East Kilbride Festival 25.

MEMBERS OF Frankie Goes To Hollywood will be at the launch of the new Virgin record and tape store in Torquay on July 27. The shop is at 9 Haldon Centre, Union Street, Torquay and Frankie will be around for a couple of hours from 1pm to sign copies of their singles and say 'hi' to fans.

● **HOTLY TIPPED** band the Go-Betweens, release their single 'Part Company' on August 3. The B-side is 'Just A King In Mirrors' while the 12-inch version has the extra track 'Newton Told Me'. Their album 'Spring Hill Fair' is scheduled for late summer release.



THE ARMOURY Show release their single 'Castles In Spain' on July 30. The 12-inch version features an extended mix of 'Castles In Spain' plus an extra track 'Is It A Wonder'. They will be appearing at the Elephant Fayre at the Port Eliot Estate, St Germans, Cornwall on July 28.

HEAVY METAL band Dio, release their single 'We Rock' on August 3. It's taken from their album 'The Last In Line', which has shot straight to the top of the charts.

The B-side of the seven inch will be a live version of 'Holy Diver' recorded last year at Castle Donington and the B-side of the 12-inch version also includes 'Rainbow In The Dark', also recorded at Castle Donington. Dio are currently on a sell out American tour, before kicking off their British shows in September.

● **MOTLEY CRUE** release their riotous single 'Looks That Kill' on August 3. The song is taken from their current album 'Shout At The Devil' and the 12-inch features the extra cut 'Live Wire'.

The rocksteady Crue can be seen at Castle Donington on August 18.

● **RUMOURS THAT** the Rolling Stones are due to split up shortly, have been strongly denied.

Reports saying that Mick Jagger and Keith Richards are barely on speaking terms and the band are annoyed about Mick's forthcoming solo album, have been dismissed as a load of old cobbles.



QUEEN have added three dates to their September tour. They'll be playing an extra show at Birmingham National Exhibition Centre on Sunday September 2 and two extra concerts at London Wembley Arena September 7 and 8.

Tickets for Birmingham priced £8.50 and £9.50 (the price includes a 50p booking fee) are available from S&G Promotions, PO Box 4NZ, London W1A 4NZ. They are also available from the NEC Box Office and local agents. Credit card bookings can be made on 021 780 2016.

For Wembley, tickets prices £8.50 and £9.50 are available from DB Tickets, PO Box 4YJ London W1A 4YJ or over the counter from the box office and agents. Cheques and crossed postal orders for all the shows should be made payable to Harvey Goldsmith Entertainments Ltd, and don't forget to enclose a SAE.

● **PAUL WELLER** is financing a scheme to help fanzine writers. He's behind a printing service run by Mark Stowe of 12 Cotteridge Road, Kings Norton, Birmingham, B30 3AZ.

Mark offers a good quality offset litho printing service which he says could be low as two thirds the cost of normal printers prices. He'll also be setting up a distribution and information service. For £1.50 a year you'll get a newsletter on fanzine availability, prices and contents.

● **FLOY JOY** release their single 'Burn Down A Rhythm' on July 30. Their album 'Into The Hot' will be out in early September.

Forget the suit. This is the kind of gear you'll need when you open an account at the TSB.

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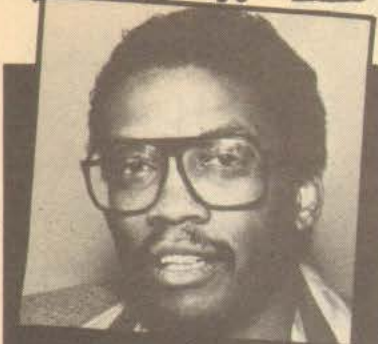
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NEWS



HERBIE HANCOCK hops back into action with his single 'Hardrock' out this week. It's taken from his album 'Future Shock' produced by Bill Laswell and Michael Beinhorn. Herb is planning to tour in October and dates will be announced shortly.

Scottish pop festival

A MAJOR Scottish rock and pop festival will be held in East Kilbride, on August 25 and 26. The venue is Calderglen Country Park and among the acts appearing will be the Bluebells, Pallas, Heavy Pettin', Nazareth, Armoury Show, Fiction Factory, Sunset Gun and Friends Again.

Organisers say that there will be around 10 groups daily and they're currently negotiating with some other bands. Gates will open at 10am with the programme starting at noon and ending at approximately 8pm. Tickets are £4.50 each day and they are available from Respond Promotions Ltd, 31 Inch Marnock, Calderglen, East Kilbride. Cheques and postal orders should be made payable to Respond Promotions Ltd, and enclose a SAE. Tickets on the day will be £6.

● **DIRE STRAITS** guitarist Mark Knopfler releases a 12-inch EP 'Comfort And Joy' this week.

The EP contains three tracks taken from the forthcoming Bill Forsyth film of the same name. Bill was the man responsible for 'Gregory's Girl' and 'Local Hero'.

Apart from Comfort And Joy the other tracks featured on Mark's EP are 'A Fistful Of Ice Cream' and 'Joy'.

● **CRUCIAL ELECTRO Two**, a compilation album of the best of electro, is out this week. Among the acts featured are the B Boys, the Russell Brothers and Shannon. Crucial Electro One went to number one in the disco dance charts and number 24 in the national charts.

READING ACTS CONFIRMED

THE FINAL two bill toppers for Reading Festival have at last been confirmed. Hawkwind will be starring on Friday night and Marillion will bring the festival to a close on Sunday. Jethro Tull have switched their slot to Saturday night replacing Neil Young, who decided to cancel his appearance last week.

Festival organisers have also confirmed the rest of the bands for the festival held for the first time in its new home at Lilford Park Northamptonshire over August Bank Holiday. On Friday the whole shebang should start off at 2.30pm. Apart from Hawkwind you can enjoy the

Boomtown Rats, Snowy White, Eloy, Dumpy's Rusty Nuts, the Playn Jayn, Chelsea, New Torpedoes and Wild Fire.

Saturday kicks off at noon and before Jethro Tull there will be Hanoi Rocks, Steve Hackett, Nazareth, Twelfth Night, Thor, Silent Running, New Model Army, I.Q. and the Roaring Boys.

Sunday starts at the same time and Marillion will be sharing the day with the Bluebells, Phil Lynott's Grand Slam, Helix, the Enid, the Sound, Clannad, Terraplane, the Opposition and Young Blood. Resident DJ for the festival will be Jerry Floyd.



● **THE PERKY POGUES** have been forced to cancel some gigs because of recording commitments on their forthcoming album. The cancelled dates are Manchester Cloud Nine July 26, Soho Gaz's August 2, London Diorama 24.

To make up for being so naughty, they will be playing Camden Palace on August 14.

TOM VERLAINE, the man who fronted Television, releases his single 'Five Miles Of You' on July 30. The B-side is 'Your Finest Hour', and featured on the 12-inch version is an instrumental version of 'Dissolve/Reveal', a song from Tom's forthcoming album 'Cover' out on August 28.

● **LOVABLE COCKNEY** duo Chas and Dave release their album 'Well Pleased' this week. Among the tracks is their current single 'There In Your Eyes'.

TRACEY ULLMAN releases a sizzling picture disc of her 'Sunglasses' single this week. The disc features a frontal view of Tracey on the A-side and she displays her lovely back on the B-side.

Tracey is currently hard at work on her second album, which is set for release later in the year.

● **DISCO STAR Sylvester** plays a rare series of British dates this month. The man with the chocolate smooth voice will be playing London Hippodrome July 26, Bournemouth Academy 27, London Hippodrome 30, Rayleigh Pink Toothbrush 31. More dates will be confirmed later.

● **NEW ORDER** will be touring in August. They will be appearing at Sunderland Mayfair August 15, Hull City Hall 16, Gloucester Leisure Centre 19, Margate Winter Gardens 20, Chippenham Gold Diggers 22, Cornwall Coliseum 23 and Portsmouth Guildhall 26.

TV + Radio

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.45am) has hunky Ian Donaldson from H.O. and John Lennon and Yoko Ono's 'Steppin' Out' video. Over on the other side, 'No 73' (ITV, 10.30am) has Matt Bianco. Green of Scritti Politti selects his favourite records in 'My Top Ten' (Radio 1, 1pm). Rumours say that they've knocked a hole in the studio ceiling to accommodate his height. 'Ear Say' (C4, 6pm) is due to feature Paul Quinn and Edwyn Collins. They're also hoping to line up an interview with American HM act Van Halen. If jazz is your bag, then 'Jazz On A Summer's Day' (BBC 2, 6.25pm) is for you. This first part of a two part series, features Ella Fitzgerald live at Ronnie Scott's in 1974 and plenty of other goodies. Part two featuring Miles Davies will be shown at 7.45pm the following evening. 'In Concert' (Radio 1, 6.30pm) has Peter Tosh, and Janice Long features Red Box and Alone Again Or in her show (Radio 1, 7.30pm). Neil Diamond and Rolf Harris are just two of the acts featured in 'Olympic Gala Concert' (ITV, 10.30pm). Shot at Hollywood's Greek Theatre, the two hour long show is broadcast on the eve of the Olympic Games.

SUNDAY and Paul Gambicini presents an appreciation of well known scouser Paul McCartney in his show 'Paul Gambicini' (Radio 1, 4pm). If the programme sounds familiar, that's because it was first broadcast in 1982.

MONDAY finds Mike Read back in action on the 'Radio 1 Breakfast Show' (8am) after a five week break. Ah well, we can always pray that he doesn't set his alarm clock properly. At 11am Tony Blackburn joins the 'Radio 1 Roadshow' live from the Old Putting Green, Margate. On Tuesday he'll be at the Rotonda Car Park Folkestone and on Wednesday Tubby Tone will be at Wishtower Slope Eastbourne.



WIN A BMX RALEIGH BURNER

The new single from the film

BMX Bandits

by THE PAPERS



Available now from your local record shop. Entry form inside each record

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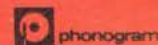
THE FRIENDS AGAIN

the colour of Summer EP



— Features 5 great NEW tracks —

LULLABY NO.2 · LOVE ON BOARD · WAND YOU WAVE · THANKYOU FOR BEING AN ANGEL ·
SUNKISSED (NEW VERSION) · STATE OF ART (REMIX)



THREE SCOTS boys are sitting in a cafe. Edwyn Collins, Paul Quinn and Alan Horne have a lot to talk about. Edwyn and Paul have just released one of the summer's finest singles; a sparse, cleanly crooned version of the Velvet Underground's 'Pale Blue Eyes'.

This vinyl delight is the first offering from ex-Postcard supremo Horne's new label Swamplands.

And then there's the little matter of Paul leaving Bourgie Bourgie, a film called 'Punk Rock Hotel' and the rocketing cost of imported haggis. . .

Horne, Collins and Quinn are a spicy triumvirate. The conceptualist who has yet to crack the musicbiz, the pop star swimming against the tide and the voice in search of a harmonious context.

Their careers are inextricably linked. Collins as the star performer on Horne's influential Postcard label, Quinn as the blue-eyed soul singer, prompted and guided by the hand of Horne. Quinn and Collins as childhood friends and now collaborators. . .

As the steam from the Gaggia hits the ceiling, and answers to questions explain a new meaning, I open my trusty note book. . .

How long have you and Paul known each other, Edwyn?

"Since we were 11 or 12 and living in Dundee. I moved up to Glasgow with my family but still kept in touch with Paul. He used to come through and stay with us when David Bowie and Roxy Music were playing in Glasgow. We've been friends ever since — he sang some vocals on 'Rip It Up'."

How did you come to record 'Pale Blue Eyes' together?

Edwyn: "Alan's always insisted that 'Pale Blue Eyes' was his favourite song. He held it up as a precedent on Postcard and was frustrated that nothing ever came up to it.

"We spent last summer at the swimming pool kicking around ideas. Alan had this idea for a Super 8 TV programme with Jon Savage and Derek Jarman. . . this later turned into 'Punk Rock Hotel' — a film. . ."

Alan Horne: "It's sorta Tennessee Williams without the homosexuality. . . post Factory, 'Chelsea Girls'."

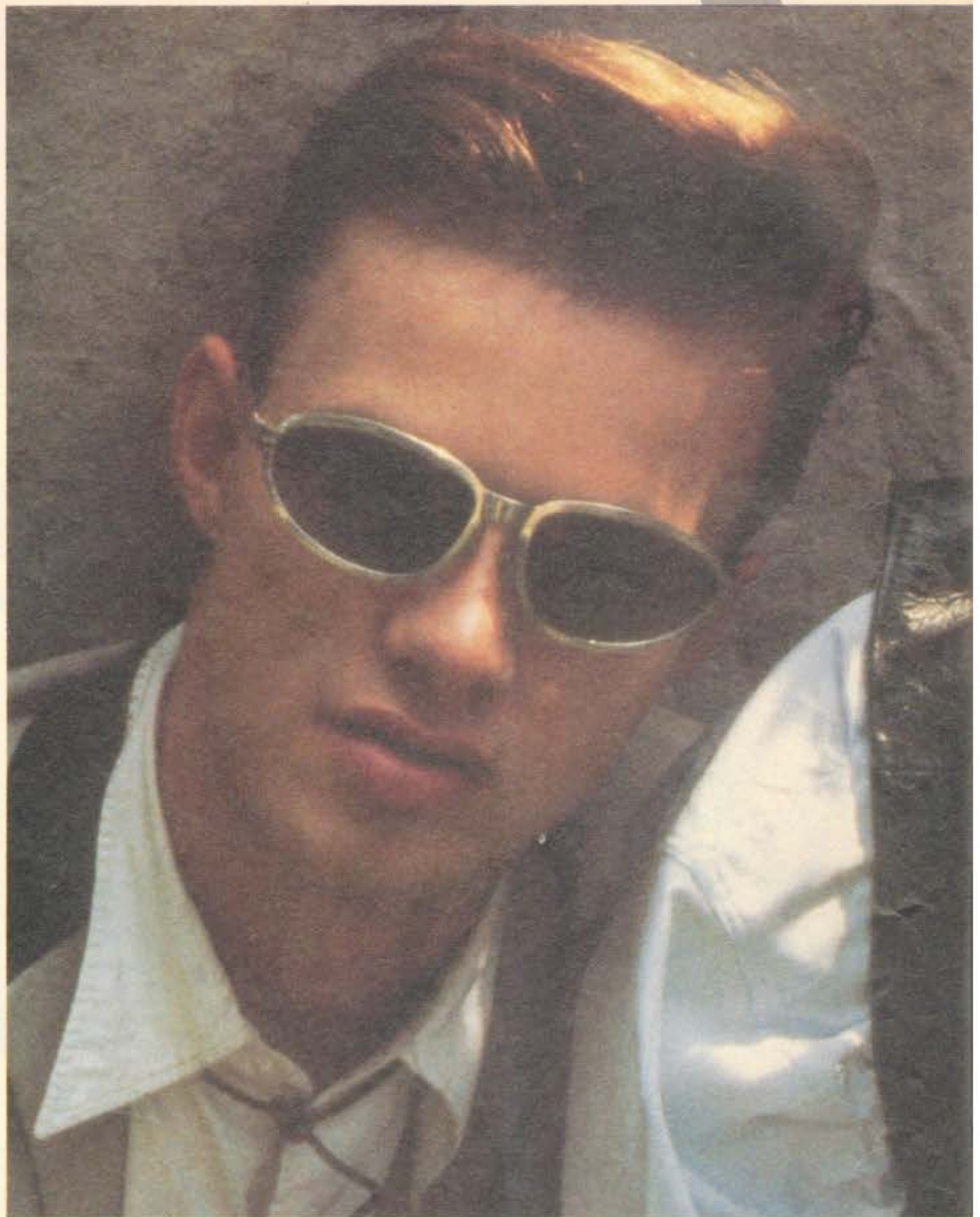
Edwyn: "Anyway the film has a soundtrack, there's a Waylon Jennings song, 'Dreaming My Dreams', plus a lot of oddball things closely linked to swamps (?). We recorded 'Pale Blue Eyes' in a little Portastudio. . ."

"There's no narrative to the film, it's set in New Orleans and filmed in Willesden. Alan forked out £60 on a stuffed alligator. . ."

Alan: "I'd like it to be shown in New Orleans and in the pictures, not on TV. The soundtrack will probably come together before the film."

Hmm, that one smells fishier than Billingsgate on a sunny morning, but I'll let it ride. Tell us about Swamplands, Alan?

"It's a label with two bands on it, James King



and the Lone Wolves and Savage Family. We're part of London Records. It's a strange deal. I do what I want and at the end of the year if it's been shitty we'll probably get thrown out.

"Going on my track record I'm not very good at selling records — I'm good at making great records but not good at selling them."

"I wanna be totally self indulgent and get away with it, do what I want. If people like it

— great. This is the first record I've been involved with that I really like."

Postcard was influential, cultish and copied. It didn't sell records though. . .

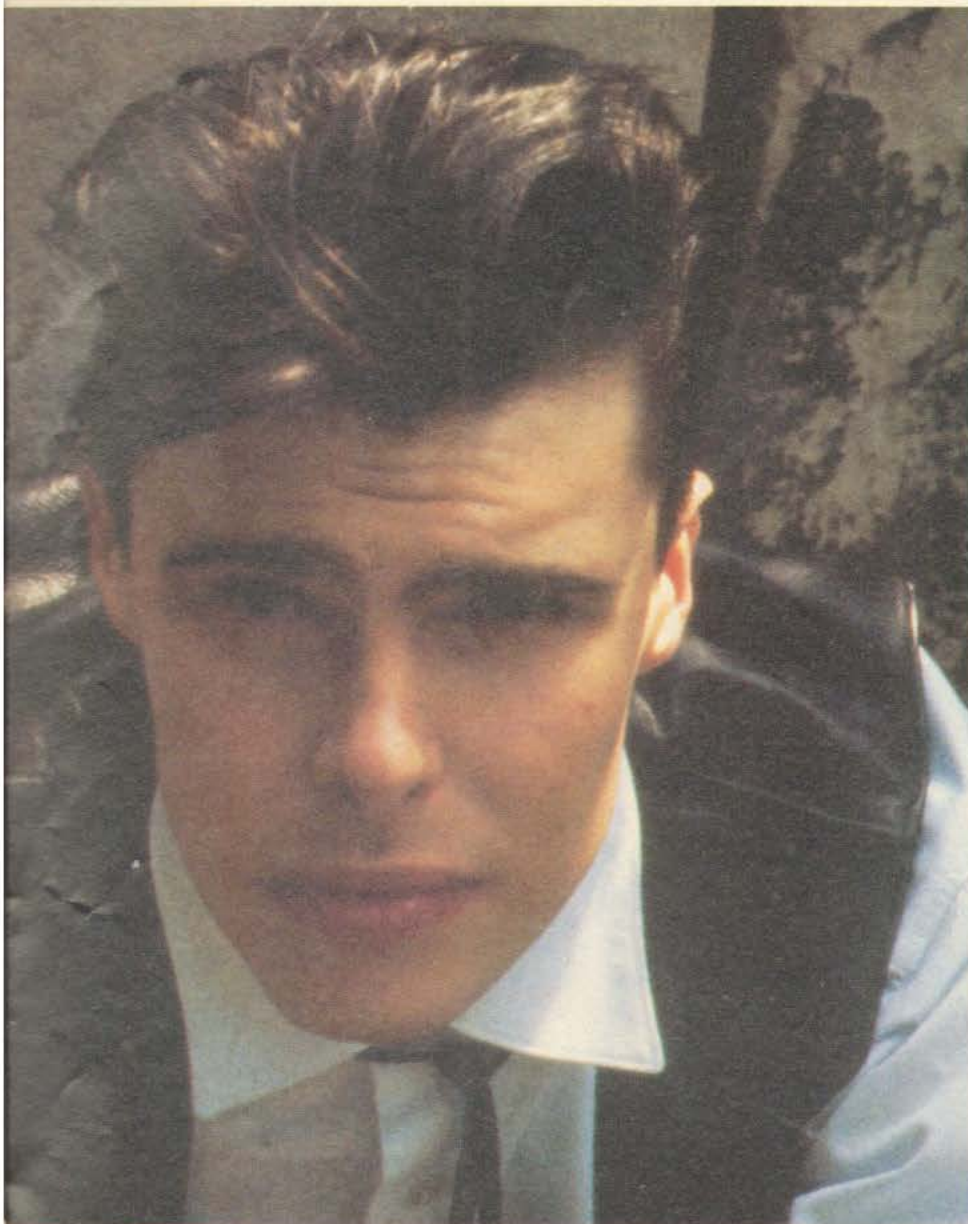
Alan: "With Postcard the ideas were there but there wasn't the money to carry them through. Paul Morley (ZTT) has the money to carry through his ideas. . . still a good idea carried through badly, is better than a bad idea

sunset

GUN

7. BE THANKFUL

for what you've got



Beyond the pale

Great collaborations of our time: Edwyn Collins of Orange Juice and Paul Quinn, ex of Bourgie Bourgie

carried through well."

A lot of your ideas seem to be influenced by Warhol. . . and the first single on the label is a Velvet Underground copy. Isn't that a bit backward looking. . . ?

Alan: "The Velvet Underground personify everything that's good. Honesty, variety, no compromises. They had too many ideas to cope with. Limitless ideas and attitude. There's so much there to live up to."

"Everybody ripped the Warhol thing off — the Doors etc, all copied the VU. It didn't really surface in Britain till Bowie and Roxy Music. Everything that's followed since has been linked — glam — punk — the Eighties. It's just a great inspiration."

Edwyn: "It's like thinking 'are we out on a limb here, or is there any historical precedent?'"

At this point the retiring Paul Quinn looks up from his coffee and ponders MCA's new evaluation of him as a 'street level Paul Young' (chortle). Still he has got a solo career to think about now. Why did he leave Bourgie Bourgie?

"I was just dissatisfied. There was a lot of internal politics over the musical direction. The rockier guitar style and the stylised soul singing — that dichotomy was just too much for me. I preferred to do something a bit more sympathetic. I don't go for oblique music, I think if I just go for the music that pleases me, I'll please other people as well."

'Pale Blue Eyes' is at present just a one-off. Have Paul and Edwyn written any songs together and have they plans to work together in the future?

Edwyn: "We started writing songs when Paul had a solo career prior to joining Bourgie Bourgie — but nothing really came of that."

Paul: "Yeah, but I'd definitely like to record some of Edwyn's songs in the future."

Another round of coffees ordered and the boys' talk gets tougher. The state of modern pop from Frankie to Spandau gets dumped on. The raison d'être of the musicbiz gets jumped on. . .

Edwyn: "When producers took prominence three or four years ago pop lost its way and FGTH are the logical extension of this — great pieces of gloss. . ."

. . . "I just want to make records that excite me. Whether it sells is irrelevant. At the moment everyone is too self conscious to write from the heart, record companies, groups. . . the lot."

"All this 'what market are you going to aim for?' stuff. You don't need to categorise everything to sell a record. You give people a good record and they sell it. . ."

Alan: "You don't need to make money to be good. When you pick up a telephone, you just remember that Alexander Graham Bell invented it — not how much money he made. . ."

So Edwyn, you didn't enjoy those two months in 1983 when you were a pop star?

"I thought it'd be really exciting to be on TOTP and Pop Quiz but it really disappointed me — not a pot of gold financially or metaphorically."

"I left our synthesiser in our house in Hackney — our landlord took it in lieu of rent arrears. That was the magical machine that had taken Orange Juice into the charts. I could have been an artist of the standing of Howard Jones or Nik Kershaw if I hadn't left that synth in Hackney. . ."

Alan: "The only thing is to try and recreate rock 'n' roll in some form. . ."

Edwyn: "Last time I saw that spirit was in punk rock, and Swamplands are trying to bring back that spirit. It's very hard for record company people to assimilate that idea, they'd rather sell Howard Jones. . ."

Edwyn, Paul and Alan finish their coffees, spend their loose change and go away with their ideas and their dreams. . .

by Jim Reid

YES!

we have

BANANAS

ROBIN SMITH
analyses the
a-peel of
KING KURT



THE EXCRUCIATINGLY wacky King Kurt and associates make a decadent statement about the world banana shortage

SAD NEWS everybody: Kurt the Rat is dead. King Kurt's mascot and namesake has passed away at the grand old age of four. "I wrapped him in a football scarf and put him in the dustbin," says their drummer, Rory.

"He was a great pet but I think he got a bit bored while I was away. Rats need to be constantly entertained. He used to sit on the sofa and watch television with me and I miss him a great deal. I got a cat after he died, but the dog next door ate it."

Life was seldom dull for Kurt while Rory was at home. In fact it's a wonder that he lived as long as he did, especially when Rory experimented with blowing up dustbins.

"I filled one up with gunpowder and then detonated it by crossing some wires while I hid behind my front door," he explains. "It went up with such a bang that it blew all the windows in. Hardly anything was left of the dustbin and I never found the lid. It must have been sent into orbit over the house."

"All the neighbours came out to see what the noise was. Somebody thought it was the Libyans and one old lady said it was just like the blitz all over again. The noise had shaken the foundations of her house."

Rory decided to stop his dustbin experiments but not before he blasted a hole in the roof at one of King Kurt's notorious shows.

SOMETIMES, THOUGH, the havoc surrounding King Kurt isn't all their own fault. Filming a television show in Germany, they were singing their fruity new single 'Banana Banana' on top of an old house, when somebody decided to burn the building down and they had to scurry for safety.

"The idea was to get a shot of the house collapsing, but I really think they should have warned us what they were going to do," says Rory.

Maggot plans to spend most of his up coming holiday time drinking. Apparently he can easily put a crate of beer away every day, not to mention spirits.

"We each still only get fifty quid a week, but he blows it all in a couple of days," says Rory. "I used to look at 'Top Of The Pops' and think that all the bands on it must be millionaires. It's not true at all. If 'Banana Banana' is a hit then it will be just about enough to pay off our debts."

"I'm not complaining, even though it's odd that we're in a pop group but we're only earning about twice as much as somebody on the dole".

King Kurt are now planning a fresh assault upon the world. At their shows they'll be arranging Banana evenings, English tourists evenings and Pope and Mafia evenings — but they're still uncertain if they're going to do this one in Italy.

"I don't think we're ever going to change providing the beer is good and the women are sweet," says Rory. "Happiness is travelling in a van you can get up and dance in."

SUNSET

GUN

12" (~~SAM MIX~~) BE·THANKFUL for what you've got

Under 24's go mad in Devon, Edinburgh and Stratford.



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*See leaflet for details, including certain minimum fares from September.

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So if you want to save money on train travel, pick up a leaflet from your local station, travel agent or Student Travel Office. You'll be jolly mad if you don't.



This is the age of the train

Singles



Reviewed by
ELEANOR LEVY

THE REST

THE WEST STREET MOB 'I Can't Stop' (Sugar Hill) A dance record that made someone who's not over fond of dancing get a sudden uncontrollable urge to do so. Very pappy, very bright, very good.

THE FRANK CHICKENS 'Blue Canary' (Kaz) 'We Are Siamese' crossed with Edith Piaf and the 'Birdie Song'. Take that as you will, but its sweet quirkiness is embarrassingly addictive. Tweet Tweet.

RUBBER RODEO 'Anywhere With You' (Eat) Strong drums straight out of the Banshees' 'Switch' help make this one of those jangly pop tunes that move parts of your body you didn't know existed.

GEORGE MICHAEL 'Careless Whispers' (Epic) A Young Gun gets all slushy as George proves that underneath that strutting macho exterior beats a heart that's warm and yes, can be broken too. It's slick, soulful and George's voice copes well with the softer feel of it, but he sounds astonishingly like Donny Osmond in parts.

KING KURT 'Banana Banana' (Stiff) The record is King Kurt sounding like King Kurt. On the cover they look really pretty stupid and if you scratch Rory's armpit (something we've all wanted to do I'm sure) it smells of bananas. These men are sensitive artists.

PEARL HARBOUR 'Hula Love' (Island) Here Pearl yodels her way through an idiotic little ditty that sounds like a Eurovision song contest entry. Makes you grin stupidly, but really, this summer silliness is going too far.

SOS BAND 'Just The Way You Like It' (Tabu) On first play this is about as warming as a Ronald Reagan peace speech. Like 'Just Be Good To Me' (to which this bears a remarkable resemblance), it soon gets the old toes tapping.

SINGLES OF THE WEEK

WORKING WEEK 'Storm Of Light' (Paladin)
The clean, lazy sound Working Week create on this provides one of the most perfect records I've heard. And Julie Tippetts (formerly Driscoll) belts it out with such SMOOTH force it's guaranteed to bring anyone out in goose bumps. Wonderful.

PAUL QUINN AND EDWYN COLLINS 'Pale Blue Eyes' (Swamplands)
A cover of the old Lou Reed song, and the sort of tune you sing as you fall asleep and are still humming when you wake up. With slow jangly guitar and the sexiest voice since Tony Curtis, 'Pale Blue Eyes' just floats over you. Beautifully.

Hardly original but who cares.

BURLITZ 'Sleep Softly Mary' (Spartan) Full of 'Olde Worlde' charm, the Victoriana feel is marred by occasional lapses into Andrew Lloyd Webberisms in the vocals. It has an overall lilting charm though, that warms you down to your spleen. Nice.

NEWCLEUS 'Jam On It' (Sunnyview) Available on 12-inch only, this sees the return of the 'Wikki Wikki Song', much loved dance floor hit of last summer and present in a remixed version on the other side. Pure rhythms, cool rapping and just a great feel of energy. Nothing unusual, nothing earthshattering, just fun.

PHIL PICKETT 'Destiny' (MCA) R2D2 and a host of stars (Jon Moss, Thereza Bazar) crop up to aid the man who used to be in Sailor and has worked with Culture Club. A clever mix of bings and bangs that uses the fact that most people have two ears to good effect.

COMATEENS 'Resist Her' (Virgin) The intro to 'Life In Tokyo' starts us off, followed by Human League vocals followed by Big Country followed by... Which strangely enough, adds up to a refreshing electro pop sound and ends up sounding like... the Comateens. The blue nail varnish has got to go though, darling.

TROY TATE 'Thomas' (Sire) "Never fear, Smithy's here." Or, in Troy's case, the ghost of Morrissey is haunting his vibes (man). 'Thomas' is a strong chunk of heavy pop though, and the guttural vocals are Troy's own and quite made my knees quake.

AC/DC 'Nervous Shakedown' (Atlantic) I bought an AC/DC record once. If it wasn't for the different cover I'd have sworn this was it.

CRUELLA DE VILLE 'Hong Kong Swing' (Parlophone) Frantic vocals and fairground swirls that are more like Margate

on a wet Sunday afternoon than exotic Hong Kong. Cruella de Ville really ought to strangle their producer. A 'fun' record that really, honestly, isn't.

QUEEN 'It's A Hard Life' (EMI) I unashamedly admit to having always liked Queen. The last two singles were brilliant, but this is a cynical repetition of past glories with a beginning that could be 'Bohemian Rhapsody' and an overall feeling of lethargy. The New Seekers made a record like this once.

HERBIE HANCOCK 'Hard Rock' (CBS) 'Rockit' part II — and so weak in comparison. It sounds like Herbie's nose is being scratched, not the record, and when that ear shattering guitar solo comes up it quite does the old sinuses in.

ROD STEWART 'Some Guys Have All The Luck' (Warner Brothers) A pleasant song by Robert Palmer made to sound inexorably dull by lousy laidback production. To be fair to old Rodders his vocals are nicely understated. It's just that the backing can't quite seem to keep up with him.

JEANNE MAS 'Into The Night' (EMI) Jeanne must be French because on the cover she's got bushy eyebrows, thick red lips and her shoulders are half bared suggestively. She also sings in a French accent (a dead giveaway that), over an electro backing that sounds like it was given away free with a packet of cornflakes. Sacre Bleu!

TALK TALK 'Dum Dum Girl' (EMI) This goes "the dum dum girl — thump — the dum dum girl — thump — the dum dum girl — (fade)". Repetitive and very silly. A hit.

DENIECE WILLIAMS 'Next Love' (CBS) A slick piece of formula disco. Nothing to distinguish it from anything else Deniece has done recently and totally and absolutely SAFE.



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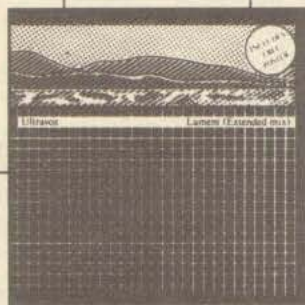
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Weaknesses of the



FLESH FOR LULU

NICK MARSH likes Mad Max, the Blues Brothers and Brookside. He has thin, aquiline features, flaming hair and a problem with his foundation when he sweats. He is also the lead singer and main mouth of Flesh For Lulu, four young things from London who can pose and pout with the best of the new 'mean' bands, who all sound like they spent a wasted youth listening to Velvet Underground records.

Talking of Wasted Youth (subtle link number 120), guitarist Rocco used to be a member of that same East London band who would thrill the hordes down at the Bridgehouse 'all those years ago'. Rocco recently got arrested in Spain as a suspected Basque terrorist; something interesting to tell the grandchildren, if nothing else. He also looks like Marc Almond, which is probably why.

The two remaining Fleshers (or should that be Lulus?) are Glen Bishop and James Mitchell. James's favourite colour is indigo and he is apparently "the one who thinks". Perhaps this is because he is the one to explain all the deep meanings within their songs.

"No," he states modestly, "there aren't any." The group's manager then claims that if

you play their last single 'Subterraneans' backwards while reciting selected verses from the Koran, you get instant Karma. The snorts emanating from bassist Glen's nostrils, however, bring the validity of this statement into question.

FLESH FOR Lulu have made three singles. The first, the excellent 'Roman Candle' EP, did nothing. 'Subterraneans' did even less. 'Restless', the latest, should at least get them into the charts for the first time, if only because they are branching out of the two guitars, bass and drums format to widen their already grand din with the addition of some strings.

"Well," says Nick, "one cello actually." It seems slower than usual too, so could this mean that Flesh For Lulu are getting romantic in a cynical attempt to gain commercial success and megastardom? Perhaps they are in love.

"Naaah," responds Nick, "I'm not bothered with all that bollocks." He does admit to having been in love once though, baring all (emotionally) in a moment of weakness, but quickly withdrawing it.

"Don't print that!" he pleads, "Do me a favour. She's still alive." His sensitivity is touching.

Flesh For Lulu have been together just over a year. In that time they've built up a healthy

following and on a good day provide one of the sweatiest shows around. Unlike other groups who they have been lumped with (the 'Batcave'/Gothic punk set) they don't take themselves TOO seriously either, and have even been known to wear colours other than black.

BOTH 'SUBTERRANEANS' and 'Restless' have a definite Lou Reed/Velvets feel about them, which the group don't try to deny. They've also been likened to the Only Ones, but as they say, "It's good anyone is bothering to say anything really, at least it means we're not being totally ignored."

And the group haven't exactly been setting the nation's airwaves or TV screens alight with overexposure. Apart from sessions for Peel and Jensen, there's been little else. It's a situation they're hoping will change for the better.

"We were going to do another Kid Jensen session," they explain, "but then he pissed off to Capital Radio." Life's hard like that sometimes, but never mind.

Flesh For Lulu may not be the most staggeringly original band about, but at least their music makes you go "oooh" and gets your blood pumping just that bit faster. And they've got good noses, too.

Eleanor Levy

SADE

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PRESENTING A new phenomenon from the home of I-Level . . . heavy metal body-popping! But devotees of the cultured soul-and-reggae smoothness brewed these past couple of years by Duncan Bridgeman, Sam Jones and Jo Dworniak, worry not. This is a whole new project and there's plenty of those for Duncan to report on, as I-Level themselves prepare to raise their profile plenty with live dates, a new album and an impressive 45 called 'Our Song'.

"The way we see I-Level is like a company, and what we're doing at the moment is just one aspect of that, one month you're doing one thing and next month another." And it's one of those "anothers" that explains the earlier remark.

"I'm working with Bram Tchaikovsky, we've been doing this heavy metal body-popping. We were in the studio, we did it and it came out really good, it's got this Joan Jett riff in it. The provisional title for the band is the Norton Disney All Stars, because that's the place in Lincolnshire we were recording it, it's a place in the middle of nowhere, Bram's got his own studio there, that's where we recorded the backing tracks for our album."

ON THEN, to the next Level, and the trio's developing sound, suggested by the last single 'In The River', cemented by 'Our Song' and in a strange sort of way, a step back from the commercial crackle of 'Give Me' and

'Minefield'.
"It's called 'Cats Among The Pigeons'," Bridgeman reports. "That was the title of one of the tracks, then we decided to change that and use it as the title of the whole album."

"We're really excited about it, because we've changed the sound quite a lot, it's more rocky, more rooty. We learnt an awful lot from the last album. It's a difficult situation we're in, 'cos we've got quite a lot of people who like us, but we haven't had a hit or anything. That's why we released 'In The River', because that was the record that was the cross between the first album and the new one. You've got to keep everyone happy."

"We've had a lot of problems getting airplay because of the nature of the group, half black, half white. With 'Minefield', we had a lot of feedback, but we couldn't get the damn thing on the radio, and you've got to do that. But you hear loads of similar sorts of records on the radio. I don't know who these producers are but I wouldn't like to meet them in a dark alley!"

ON THE other hand, if the I-Levelers met the punters of Spain in a dark alley, they'd shake each one of 'em warmly by the hand because these boys are, as they say, big in Spain.

"We did a lot of interviews and television over there, and a few PAs and gigs, and it's amazing how much interest they've shown. But Spain isn't exactly the strongest music scene in the world."

In the States, too, Duncan, Sam and Jo have made more than a few toes tap. "We've never been there at all, which is a pity, because 'Give Me' and 'Minefield'

did extremely well in New York, they sold about 150,000 each, but the clubs is about as far as our market has gone."

There must have been a few bob in that, though? "Yeah, but we've had quite a bit of money out of Virgin, you have to recoup that."

And, little music moguls that they are, all three I-men have been up to assorted tricks outside the band. "We decided to work with as many people as we could for a couple of months, so I did some stuff with Blue Rondo and the Belle Stars, Jo did John Foxx, and we did loads of mixing and stuff. Me and Jo have got different projects that we're working on as producers, because we think that if you play one sort of music all the time, you get a bit stilted."

"We're trying to do a deal with a major company with this guy called Teddy, but I think he'll change his name if he gets it. Jo's working on a thing called Filmmakers, that's him and Nigel Roberts, who used to be in a band with us called Shake Shake. That's more like the Smiths, more guitars, that's just for release in Spain."

"Sam's got a lot of business interests, he had a video shop, now he's setting up a photographic shop, he does a lot of wheeling and dealing. He's been writing songs with Phil Fearon, I think."

So when someone says oh yeah, I-Level, just three more funkies messing about in a band, better take them down that dark alley and reel off that great armful of other credits. "It's good for us," says Duncan about all the extra-curricular activities. "But now we're concentrating on I-Level, that's priority number one." Number one in a very long series.

Paul Sexton

LEVEL-HEADED

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Albums

Wah! and peace



THE MIGHTY WAH! 'A Word To The Wise Guy' (Eternal BEGA 54)
WHEN SOMETHING is presented as grandly as this it's almost frightening to approach . . .

Pete Wylie's always been aware of the influence of literary, screen and pop stars on our lives, and his lyrical borrowing and namedropping bring in powerful images from others' work which flesh out and add authority to his own observations.

Trouble is, the man's a bit too aware of history, and too determined to become part of it, to sit back and realise he's giving us big words, big production, big noise . . . but not always the strongest of songs. For instance, 'I Know There

Was Something' doesn't deserve the epic treatment it gets.

However, 'Weekends', 'Body and Soul' and 'Come Back' hit the mark, and Eugene Lange's poetic interludes ('Yuh Learn') do nothing to detract from the mood of imminent apocalypse suggested by the cover art.

O righteous Wah! O fullblown epic Wah! Ye have smitten the Evil Ones with all the might of thy thunderous cacophony, yet failed to rid the kingdom of their noisome pestilence. I wouldst fain place laurels on thy noble crowns, but must acknowledge thy shortcomings and content myself with: nice try. Well 'ard! +++1/2

STEVEN GRAY

Club tonic

VARIOUS ARTISTS 'Club Tracks Vol 3' (Phonogram JABBC2)

A MIXTURE here of the Big Hits and some that are still getting away from some of us, for the moment. In the former category are Cameo's 'She's Strange' — still ideal for those out there Getting To Know someone — Harold Melvin And The Bluenotes' 'Don't Give Me Up', Shannon's least exciting 45 to date, 'Give Me Tonight', and Gap Band's 'Someday'.

Less well known are Omni's cool 'Let Me Run It', Malesen's affectionate (really!) 'Baby Doll', and Duke Bootee's very listenable electro rap, 'Live Wire (I Want A Girl That Sweats)'. Excellent value then, especially if you are introduced to the great LJ Reynolds via his determined yet dignified plea to 'Weigh All The Facts'. Do it, and you'll be satisfied.++++

MARK CORDERY

SHRIEKBACK 'Jam Science' (Arista 206416)

COOL AND classy. Forget the pretensions that have always followed Shriekback. 'Jam Science' is an enthralling and deceptively commercial record that is impossible to remove from your turntable after the first play.

With only one naff track (the aptly titled 'Suck' . . . which does), the album verges compulsively between smooth electro dance beats and slower . . . well, ballad isn't quite the right word somehow.

From the opening single 'Hand On My Heart', to the hypnotic 'My

Hubris', Shriekback provide strong sounds and stronger lyrics. A new kind of decadence they call it. Well, I dunno about that, but it don't half make you feel nice.++++

ELEANOR LEVY

FREEEZ 'Anti-Freeez' (Beggars Banquet BEGA 53)

WHO SAYS that the good life's never won by degrees? The revamped remixes on this compilation don't quite equal the deft gymnastics of the 1983 vintage Freeez, but Paul O'Duffy has done a reet petite job in de-jazzing their old hits from the early Eighties and turned them mildly ELECTRO — even though they're out of the competitive arena of modern day dance music. You get 'Flying High', 'Southern Freeez' in an ice-box popsicle full of cool water and hard edges. As Rocca's revenge continues to bombard the US of NY, prick your ears up to this and listen to the sound that made the heavy metal brass monkeys start to break!+++

DYLAN JONES

MEN WITHOUT HATS 'Folk Of The 80's (Part III)' (Statik STAT LP 18)

AS USELESS as a one legged Morris dancer, Men Without Hats desperately thrash about trying to recapture the magic feelings of 'Safety Dance'. This is an extremely tortuous album. Ivan's dead pan vocals never get a rest and there's not a decent hook in sight to hang a line from. I could hardly wait to take it off.+

ROBIN SMITH

H₂O 'Faith' (RCA PL 70107)

FAITH? THEY would have been better off calling this 'On A Wing And A Prayer'. The real trouble is

that Ultravox did it all before H₂O came along. Apart from the zestful 'Dream To Sleep' every song sounds like imitation Midge Ure — ooh that quivering larynx! 'Faith' is just drip after drip after drip.+

ROBIN SMITH

THE TIME 'Ice Cream Castle' (Warner Bros 925 109-1)

COMING ON like the studs of the year and filling your songs with gratuitous sex is at least slightly more acceptable if the music really delivers. Which is why Prince gets away with it, and The Time don't.

OK, so plenty of mainman Morris Day's sexual trumpet-blowing is leavened with a sense of humour ("With you it'd be just like riding a bike," he says on 'Chilli Sauce') but you're still dealing with one almighty ego and in the end *that's* what's laughable. You can't even dance to it, 'cos if you want to find out what's going to happen next in the voiceovers on the record, you can't move a muscle or make a sound. When you *can*, it's only to straightforward, old-ground funk runouts like 'The Bird' and 'Jungle Love'.

The seven-piece Minneapolis outfit were of course Prince proteges, and they'd dearly love to be capable of the same colourless crossover material. But here as before you find you've reached the bottom of their talent before you've gone anywhere. When you take away the sex all that's left is a pretty run-of-the-mill funk band.++

PAUL SEXTON

FATBACK 'Phoenix' (Cotillion 790 168-1)

FATBACK ACHIEVED the difficult

feat of stealing their own thunder recently — with the excellent year-old 'I Found Lovin'' becoming a surprise soul and dance smash, ears were inevitably averted from this, their label debut for Cotillion and a far less immediate record. Now the dust's settled you'll find that 'Phoenix' gets there in the end as well.

Bill Curtis and his team are well into the soul veteran stage by now, but they call this twentieth LP their most enjoyable. It has moments I could conceivably live without, such as 'The Drum Song' with of Bill yelling "Let the drums speak to you, mama!" over a thudding backbone, but I'm willing to concede that it's a commendable diversion from safe ground.

The same broadly applies to the rock-tinged 'Big Brother', but when they return to surer territory, they tread it more confidently than most, on numbers like 'Just Be My Love' and 'I Love You So'.

'You've Got That Magic' sways lazily and elegantly, 'Call Out My Name' is a fully-fledged ballad beauty and 'Lover Man' jumps and jerks to some imaginative rhythms. Plenty of variation, in short, most of it finely executed. Even if I didn't think so at first.+++1/2

PAUL SEXTON

BILLY OCEAN 'Suddenly' (Jive HIP 12)

BACK IN '76 and '77, somewhat hidden underneath some chocolate pop arrangements, lay a strong and authoritative vocal, and now here's Billy Ocean giving it another go.

He's been quiet so long only because of contractual snarl-ups, a great pity especially in America

Chequered past

POINTER SISTERS 'Black And White' (Planet NL 89378)

FOLLOWING THE big success of the 'Automatic' and 'Jump' 45s, and indeed the 'Break Out' LP in general, RCA have decided to re-issue and advertise this one, initially released in 1981, 'as new'. 'Slowhand' is still here, still thrilling, and the Fifties-style finger-popping 'Should I Do It' reminds us of the Pointer Sisters' past as crafty song stylists — a much better sort of Manhattan Transfer.

But, no real slow burners a la Sister Sledge Greatest Record Ever Made, ('Thinking Of You'), to be rekindled. Unless perhaps it's the gentle hip-swaying 'What A Surprise', which is both poised and purposeful, and as such stands out from the other tunes and arrangements. All of which have some redeeming vocal merit, but do not seem to me to be so exceptional as to encourage greater interest this time around.

Right idea, wrong record. +++1/2

MARK CORDERY





where the signs were that his powerful voice was cutting through. Those signs are there again now, as the Americanised version of 'European Queen' (she's transformed into a 'Caribbean Queen' there) is getting quite some black radio play. Wherever she comes from, she owes a great deal to 'Billie Jean', but it's a stylish comeback nonetheless.

The same can, in places at least, be said of the album; working with producer and writer Keith Diamond he's steered well clear of that old soul bubblegum sound, and with 'Mystery Lady' in particular they've fashioned a stylish, self-assured shuffler.

'Lucky Man' sounds as if it knows what it wants, too, but sadly several of the rest smell of compromise: the token rock fusion 'Loverboy', an ill-conceived collaboration with metal producer 'Mutt' Lange; a very improvident version of 'The Long And Winding Road' and the lyrically naive title song. Ain't no way you can write the line "I used to think love was just a fairy tale" and get away with it. A few 'buts' maybe but an Ocean of hope just the same. +++

PAUL SEXTON

BEN E KING 'Here Comes The Night' (Edsel ED 131)

RUFUS THOMAS 'Jump Back' (Edsel ED 134)

ALBERT KING 'Laundromat Blues' (Edsel ED 130)

THE ROOTS of rock, soul and the blues come pretty cheap these days. With Kent, Charly and Boblicity valiantly covering the soul, rock 'n' roll and be-bop archives, Edsel have moved into the market with some prime time blues, r'n'b and gritty urban soul. The three records here are all bumper 16-track homages to innovative 'n' motivatin' musicians; the growling of Rufus Thomas, the guitar of Albert King, and the guitar 'n' croonin' of Ben E King. With comprehensive sleeve notes and a blast from the past... all +++++

JIM REID

TORCH SONG 'Wish Thing' (A&M Records IRS A7046)

LAURIE MAYER sings wispily (another Clare Grogan) over a busy mess of computerised drum-fills and synth-noises like we all just made the shift into hyperspace. I play 'Prepare To Energise' which confirms my worst fears: people are still making futurist records.

'Water Clock Secrets' sounds like an out-take from Bowie's 'Low', whilst the attempt to bring 'Ode To Billy Joe' into the

Eighties fails dismally, causing it to stick out like... like Spock's ears.

Beam me up, Scotty. It's grotty. +

STEVEN GRAY

QUIET RIOT 'Condition Critical' (Epic EPC 26075)

A PEDESTRIAN piece of stadium rock. All the usual old clichés reheated and served up complete with another Slade cover, 'Mama Weer All Crazee Now'. If you've got their last album then I seriously wouldn't bother about this one. +

ROBIN SMITH

THE SYSTEM 'X-periment' (Polydor POLD 5149)

VERY DULL. I expected good things from the System, but the only tracks which even attempt to stand out ('Dangerous', 'Get Jumpin'' and 'I Can't Take Losing You' — original-sounding titles, eh?) still suffer from samey synthesising, attributed to David Frank. Me, I reckon they recorded Mic Murphy's vocals then went home and let the machines do the rest.

Which would be fine if it made you want to dance, but it doesn't. It made me want my tea. Could this be hamburger music?

'I Wanna Make You Feel Good': I don't believe you. Overthrow the System. + 1/2

STEVEN GRAY

BERLIN 'Love Life' (Mercury MERL 41)

BERLIN: ISHERWOOD, 'Cabaret', Lou Reed, Bowie's 'Heroes', the Pistols' 'Holidays', and now... the Group as Concept. Berlin.: lyrics on sex/film/despair/fantasy themes, plus sub-Moroder beat to emphasise the German connection. Unfortunately, it sounds like Altered Images just got offered sweets by strangers.

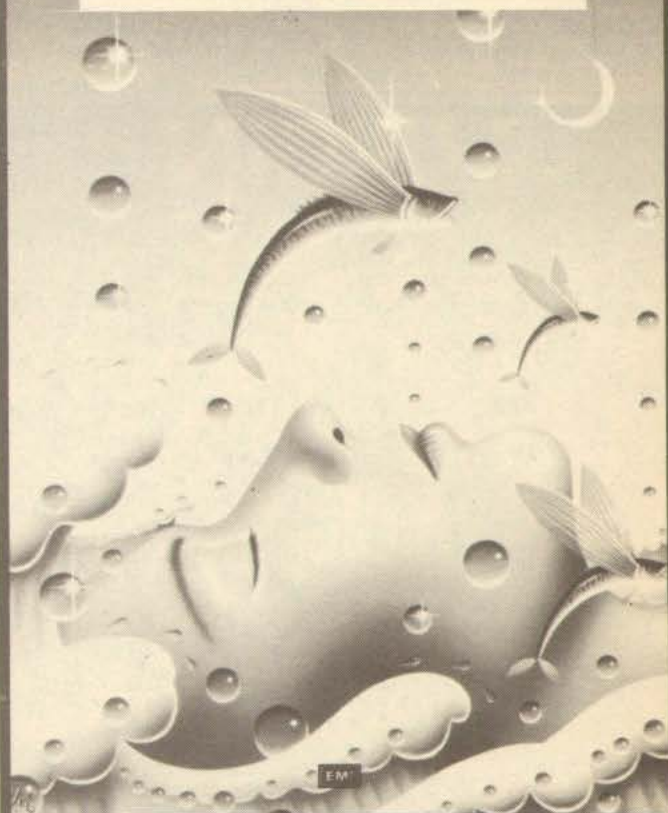
Terri Nunn functions as a fantasy doll. She's on her knees, begging you to tear her clothes off, but if you've got any taste, you've already fallen asleep. I mean, for God's sake, at least Donna Summer was convincingly dirty. + 1/2

STEVEN GRAY



TALKTALK

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Gary Crowley

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Sitting in cafes and talking about overthrowing the Government, etc
Dreaming of writing the ultimate youth book, (a mixture of Generation X and Absolute Beginners)
Meeting people!
Characters with quality and ability
Buying clothes...

HATES

Getting up early
Haircuts
Old has-beens waffling on and on and on
Tacky comedy shows (i.e., Terry and June, Butterflies, etc, etc)
Bloody minded people
The thought of the Olympic Games

RECORDS

(To scream and shout about!)
Our Song — I Level

Toda Menina Bahiana — Gilberto Gil
Mine — Everything But The Girl
Hot Hot Hot (Remix) — Arrow
Get Up Offa That Thing (James Who?) — Screamin' Tony Baxter
Lesson Two (James Brown Mix) — DJs Double Dee/Steinski
Sade Long Player — Diamond Life
Dr Beat — Miami Sound Machine
Hangin' — Chic
Take Me To Arunda/Girl From Ipanema — Astrud Gilberto
Mr Solitaire — Animal Nightlife
Highlife Time — George Darko

CHARACTERS (Ravers)

Tracey Ullman (My "Funny Girl")
Feargal Sharkey — (Can't wait for his new single)
Billy Connolly (A jock rocker of the highest order!)
Mick Talbot (A gentleman and a scholar)
Bronski Beat (especially Gladys and Elsie!)
Kevin Rowland (an innovator, no doubt about it)
DJ Robbie Vincent (the Sunday night saviour)
Danny Baker (my sister's heart-throb)
Jim Reid (he's so hunky?!)
Selina Scott (waking me up before I Go-Go)



Pic by Paul Cox

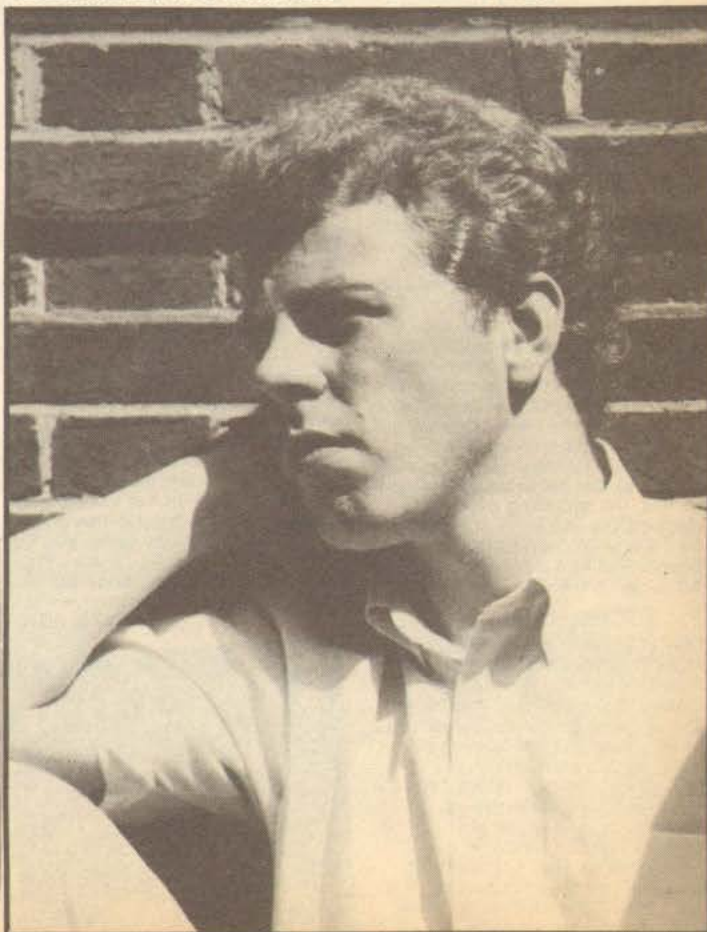
WATCHES (And swears by)

Another Country (great film)
Earsay (I like it!)
Commercials (they spice up the programmes)
Reuben Reuben (Tom Conti rools,

OK?)
Hill Street Blues (I'm a HSE addict)
The Tube (Friday nights on Channel 4 are a must!)
On The Ball (Saint and Greaves are the best double act since me and Eartha Kitt!!)



7" CAT. SP 14
12" CAT. 12 SP 14



Pic by Joe Shutter

IT WAS just a three-line news story in an American newspaper, the sort of story your eye misses every day of the week. Over here, it didn't rate a mention at all. But it brought the very unhappy news of the death, a week ago last Saturday, of Philippe Wynne, of a heart attack at the age of 43.

So what? Well if you've an ounce of soul in you, cast your mind back to all the great Seventies records by the Detroit Spinners, and there's quite a choice: 'The Rubberband Man', 'Could It Be I'm Falling In Love', 'Ghetto Child', 'Games People Play', the original of 'I'll Be Around', 'Wake Up Susan', the list runs and runs... and by now you'll know that the distinctive tones belonged to Philippe Wynne.

Wynne's period in the vocal hotseat with the Spinners only lasted some five years, from 1972 to 1977, but that undoubtedly encompassed their richest spell on record, a period at Atlantic Records where everything they touched turned to soul.

PHILIPPE WAS born in Cincinnati, Ohio and spent a large part of his formative musical years listening to jazz across the tracks in Newport, Kentucky. He became part of his family's gospel group, with this brother and two sisters, and went on to spend some years in Europe as lead singer with a group playing the circuit of military bases.

The Detroit-based Spinners were, by the time he joined, already vocal veterans, formed in 1957 as the Domingos by Henry Fambrough, Billy Henderson, Pervis Jackson and Robbie Smith. Harvey Fuqua, later to become one of the most important cogs in the Motown wheel, was looking for a vocal group to replace the original Moonglows, who had included a young Marvin Gaye as a member. Singer-producer Fuqua signed the Spinners, as they became, to his Tri-Phi label in 1961, himself taking lead vocals on their very first 45 as the Spinners, 'That's What Girls Are Made For', a top five r'n'b hit.

PHILIPPE WYNNE



Paul Sexton pays tribute to one of the great voices of soul, for five years lead singer with the Detroit Spinners

Members of the line-up came and went, and the band cut a few records for the Time label before joining Motown in 1965. During their seven year spell there, they never quite made it into Motown's big league, despite having quite a few soul hits like 'I'll Always Love You' in '65, 'Truly Yours' the following year and, in 1970, a pop crossover with 'It's A Shame', written and produced by Stevie Wonder and featuring lead vocals by GC Cameron.

Then... in 1972 came the move to Atlantic, the teaming with Philly producer Thom Bell, the addition of Philippe Wynne as lead singer, and the beginning of their strongest and best-loved years.

Wynne's first vocal brought them an r'n'b number one and pop number three, the superior original of 'I'll Be Around'. With Wynne's warm, individual vocal style the Spinners went on to no fewer than five more r'n'b number ones, with 'Could It Be I'm Falling In Love' (a British hit twice, in 1973 and again on an early 12-inch EP release in '77), 'One Of A Kind (Love Affair)', 'Mighty Love, Part One', 'They Just Can't Stop It (Games People Play)' and the absolutely classic 'The Rubberband Man', featuring a quite superb scat vocal by Wynne.

His vocal touch also adorned 'Then Came You', the group's duet with Dionne Warwick which topped the US charts in 1974.

WYNNE LEFT the group in 1977, partly due to ill health, and partly to pursue a solo career. Both parties suffered, and Philippe never got anywhere near the solo success he was after. In the early Eighties he joined Sugarhill Records, for whom his first appearance was as an unlikely vocalist on the Treacherous Three's 'Let It Whip', and just last year, he released perhaps his strongest record since leaving the Spinners, 'You Ain't Going Anywhere But Gone'. People may never remember the name but at least Philippe Wynne's voice will always be warmly thought of.

From The Original Motion Picture Soundtrack

Breakdance

CAROL LYNN TOWNES

99 1/2

C/W

Chris 'The Glove' Taylor - "Reckless"

Available Now on 7" & Extended 12" Club Mix

12" Version Includes Extra Track - HOT STREAK - "BODY WORK"



PIRATE RADIO R.I.P.

by Eleanor Levy

AT NOON on Monday 16 July, the Telecommunications Act 1984 became law, providing the biggest blow so far to the increasing number of pirate radio stations operating within the UK.

It is estimated that there are well over 50 transmitting throughout mainland Britain, many of them specialist music stations. The number had been growing but the new legislation has made owning a transmitter, rather than just using one to broadcast, a criminal offence, with fines of up to £2,000 and a possible jail sentence for the second or subsequent offence.

The threat the act poses is summed up by Tony Monson of Horizon Radio — one of the major London soul stations that grew up to fill the gap in the coverage of soul music by the BBC and commercial stations.

"If the government choose to exercise their powers," he explains, "I can't see how we can stay on really. We can't see any loophole whereby we can keep on the air."

Previous loopholes had meant that the only illegal thing a station did was actually transmit. Even then, the authorities needed to obtain a warrant from a court (a process taking up to three months) before they could confiscate a transmitter. This meant stations had time to raise funds to replace equipment and enable them to stay on the air, as well as appeal to their own listeners for contributions.

The new act now gives authorities the power to confiscate immediately anything they suspect may be used for broadcasting purposes, and effectively close down a station at will.

ASPOKESPERSON for the Department of Trade and Industry said that the new act was aimed not just at pirates, but at illegal CB users who interfere with wavelengths already in use.

Certainly this has been the case, with the frequencies used by the fire brigade and the gas board, among others, interrupted by some broadcasters. It would seem though, that the government is using a very large stone to crack a very small nut, just for the sake of a few irresponsible people. Closer to the truth would be the competition pirates have provided for the listeners of the established stations.

One other argument levelled at the pirates is that they take money from artists by not paying fees to the Performing Rights Society. It turns out though, that some stations HAVE tried to give the PRS money. Writers are entitled to a fee every time their songs are played, but the society have not accepted payments. A spokesperson for the PRS explains their position.

"It's not a question of our policy — we can only abide by the position of the law at the time. We have nothing against pirate radio stations; it's not our problem.

"If we licensed people taking part in an illegal activity that would be condoning it."

Brian Anthony runs another of London's soul stations, JFM. He believes that although this act is wrong, some form of legislation is needed.

"So many people have jumped on the bandwagon," he says, "I can understand the situation facing the government and I hope they do something about it.

"I'm more interested in negotiating for legality. Free media is wrong. You need some form of policing."

SO FAR, there is little the stations seem able to do to fight the new law. Since Monday, messages have been going out on Horizon for listeners to write to their MPs while DJs continually warn listeners that the station could be off the air at any time.

Horizon is reported to have thought up "incredible security measures" to combat snooping officials, but Tony Monson is pessimistic about the station's chances of survival.

"They can just walk in and seize any equipment without a warrant," he explains. "However much we change about they can trace our transmitter."

With the new legislation leaving the offshore stations like Caroline and Laser unaffected because they transmit in international waters, there is speculation that some of the major pirates could combine in a sea-based venture. JFM's Brian Anthony is sceptical.

"I can't imagine even two stations getting together," he says, "let alone a whole group. It'd be like America and Russia coming together."

Tony Monson is slightly more optimistic.

"There are discussions afloat at the moment, excuse the pun, but they're at a preliminary stage and I don't know how they're progressing."

AT THE time of going to press, only Horizon, Radio Jackie and Radio Skyline were still in operation in the London area, with JFM's carrier signal replacing programmes until the company finish moving studios. The numerous amateur/weekend stations as well as the Greek, Asian and community ones, seem to have disappeared.

Reports from around the country give the same sort of picture, with only the more professional stations with finance behind them staying on until they are forced off.

As things stand, it seems that the Telecommunications Act 1984 is having the desired effect. It remains to be seen if, after the initial wariness, stations begin to creep back. It's very much a question of waiting to see what the authorities will do. As Brian Anthony says: "I don't really know what's going to happen. If everyone is being honest about it, we're all playing it by ear, but we'll stay on as long as we can."

PEARL HARBOUR

Hula Love



NEW
SINGLE
AVAILABLE
ON
7" & 10"



SPECIAL 10" ON
OCEAN BLUE VINYL

The League of gentlemen

as told to JIM REID



THE LEAGUE of Gentlemen were visiting their favourite tavern. Ranged around a table of the finest English oak, they sat discussing the matters of the moment while the wary eyes of stuffed foxes and mooses looked on.

In the corner, a large caricature of Benjamin Disraeli blinked in amazement as these erudite bandits of the bottle restructured the English language into a plaything of their own.

It was the League Of Gentlemen's summer pig-in; an occasion of loquaciousness, drunkenness and outright mess. The young gents were dressed accordingly; Norfolk shooting jackets, silken cravats, brocade waistcoats, tweed plus fours, Argyle socks and brogues from Blacks of Bethnal Green.

Bertie Beerbarrel proposed the toast: "By the width of Gourmand K Gourmand's trousers, by the length of Sir Public's mashie niblick, by the height of Lord Hip Hop's topper, I declare these here pints of the Landlord's finest a ready for quaffing."

So it was that the League lumbered into action, swapping puns for pints. "Ale now brown ale," said Lord Hip Hop to a credulous Sir Public House. "Just gin and beer it old chap, keep to the right cider the road, don't think things are lager than life and it'll be ales well that ends well. Right, vodka be going." And they traded long stories for even longer cocktails.

In between drinks and debate, venison sandwiches were handed round, sick bowls were deposited at brogue-clad feet and the last rites were read to any flagging imbibers in need of encouragement. Outside a crowd was growing; curious souls desperate for a peek at the

majesty and ritual that was the League in action.

Prominent amongst their number was a dirty faced young street arab called Colin Allcars. Dressed in the latest Italian sportswear, carrying a Miles Davies LP under his arm and muttering the ridiculous lingo of all those mid-twenties frothy coffee drinkers, Colin made his way towards the League.

He was well known to them, being a perennial applicant to join their roistering ranks. If there was one thing Colin wanted in life it was to sit and sup with these worthy gents. But they hated him; hated his retard sixties pop culture, hated his Americanisms, in fact being of the opinion that nothing worthy of mention had happened since the Eighteenth century, they hated Mr Colin Allcars more than anything else in the world. And he didn't even support Tottenham.

Still Colin persisted; in a final throw to gain entry into the League Of Gentlemen he unleashed an endless stream of pop gossip.

"Gentlemen, check this, dig the young soul rebels lighting up London's most crucial partee last week," said Colin in a hideous mix of Surrey and Southern California.

"Just a little function for the **Madness** baseball team — The Regents Park Seals — at the Wag Club. Propping the bar and hogging the dance floor, were cats going by the names of, Madness (naturellement), **Siobhan Bananarama**, a sun tanned **Paul Young**, the **Alarm** (999 we've got your revolution here), **Sean JoBoxer**, **Miranda 'n' Sarah Jane**, **D C Lee**, **Mick Talbot**, **Pete Wylie** and **Fifi Yip Yip**. Chaps, it was cooler than an afternoon at Bejams."

"Bally pop party," snorted Lord Hip Hop. "Worse than the raving Maharajah's leek and lentil soup lectures. Pshawwww!" Lord Hip Hop spat out his havana, but Colin continued.

"Seeing **Sean of the JoBoxers** reminds me of all the great reports I've been hearing about the Boxers' new material. They might be in record company limbo, but that's just business, they can still cut it. . ."

"And a cat having difficulty cutting his way along Oxford Street last week was Mr **Steven Morrissey**. He was mobbed twice, predominantly by young girls. Question: were these young girls old enough to study English Lit 'A' level . . . daddyo. . .?"

"Pop and education don't mix," announced the League's resident



Pic by Joe Shutter

SEAN JoBOXER: cuts it



Pic by Steve Rapport

MULLIGAN: whips it



Pic by Chris Walter

PAUL YOUNG: tans it

academic the Baron Dusty Booke. "Rubbish," replied Colin.

"F'rinstance take the **Violent Femmes**, tres intellectual they are. Dead conceptual; sang on stage at the Venue last week in nowt but their underpants. This was no doubt intended to express the primitive nature of their art. In the audience and being equally primitive were: **The Smiths**, **Bronski Beat**, **Paul Quinn**, **Edwyn Collins**, **Captain Sensible**, **Cyndi Lauper** and the entire staff of the Marks and Spencer underwear dept, Lewisham. . ."

"Shot off to pervy rubber club, Maitresse, last week and was thrilled to see suitably clad pop personages in my humble presence. Sweating it up were, **Steve Strange** (escorting **Si Le Bon's** friend **Yasmin**), **Rusty Egan**, **Marco Pironni** and voluptuous girlfriend **Diane Brill**, **Darby** and **Mulligan of Fashion**, **Sharon Heywoode**, and **Jacqui of the Shillelagh Sisters**. Talking of Steven 'n' Rusty I gather **Visage** are about to undertake an ambitious three video project filming in London, Kenya and Israel. . ."

"Perhaps they could get Spandau's **John Keeble** to fly them out there, I hear the boy is keen to take flying lessons. . ."

"And maybe Keeble could have a look out for a few private mansions on those flights of his. Y'see **Deep Purple** are desperately in need of one. The pompsters had planned to use the mansion of the Von Trapp family (the bods who wrote 'The Sound Of Music') in Vermont but the local park and recreation authorities deemed the building unsuitable for recording. . ."

"And this pint is unsuitable for drinking," said Toby Jug, spitting fountains of ale on the floor. Colin ignored this unspeakable behaviour and finished his tortuous pop spiel. . . "Ghoulsters **The Specimen**, are to play a one-off gig at Jerry Cottrel's famous circus. . . doomsters **Brilliant** sat next to the Rt Hon **Tony Benn** on a recent plane trip to Italy and promised a CND benefit appearance if he'd rap with them. And finally, what's a tale without those funsters **King Kurt Rory**, drummer of said combo, started an unusual holiday this week. He's going on a course to train falcons — 'Falcons are really great,' says he, 'they knock the heads off pigeons. . .'"

Colin had gone too far: although the League Of Gentlemen were fond of pigeon pie, they were sportsmen to a man. Fair play was very important to the League Of Gentlemen.

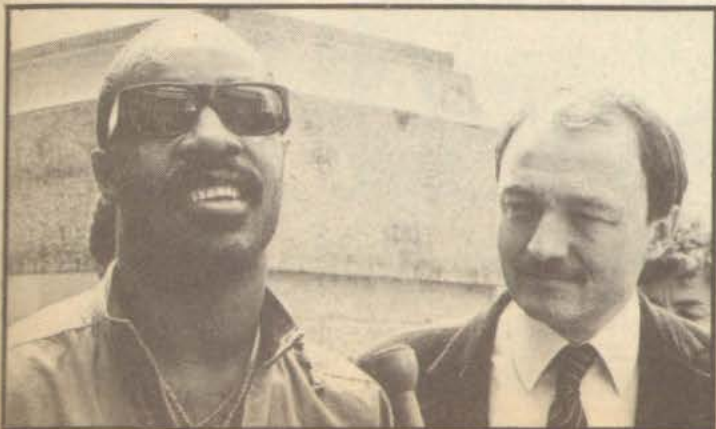


Pic by Alan Davidson/Alpha

AN EXTRACT from 'Nightmares — A Study in Post Booze-Up Dreams' by Toby Jug: "Some people are afflicted by pink elephants, old Duran Duran videos, Margaret Thatcher's teeth or Chas 'n' Dave singing 'Ossie's Dream', me I just get loads and loads of grinnin' 'n' liggin' popsters crawling into my nightmares. Why, after a 25 pint beano, a chap can be assailed by terrible visions; Si Le Bon and DLT rubbing beards together, authoress Jackie Collins joining Spandau Ballet, Stevie Wonder and Ken Livingstone planning a separatist state for South Norwood, and finally the sad plight of multiple sclerosis sufferer Ronnie Lane surrounded by his old mates Eric Clapton, Steve Winwood, Andy Fairweather Low, Bill Wyman, Kenney Jones — this at the launch for the worthy 'The Ronnie Lane Appeal For ARMS Concert' video. ARMS is Action for Research into Multiple Sclerosis, enough to wake any man from a bad dream."



Pic by Charles Carne



Pic by Steve Rapoport



Pic by Richard Young

Rocking good way

FEAST YOUR mince pies on this lot. We have five VHS copies of U2's 'Live At Red Rocks' video, plus five copies of Bill Wyman's video featuring six promotional films for his solo singles. To win both videos just answer the three easy questions and post the coupon to U2 and Bill Competition, RECORD MIRROR, Morgan Grampian plc, 30 Calderwood Street, Woolwich, London SE18. First five correct entries opened on the closing date, Monday August 6, win.



JEFFREY OSBORNE

U2



- 1) The leader of U2 is a) Bon Scott... b) Boyo... c) Bono...?
- 2) Bill Wyman plays with a) The Rolling Stones... b) Bucks Fizz... c) Ultravox...?
- 3) Bill Wyman's instrument is a) violin... b) spoons... c) bass...?

Name.....

Address.....

.....

Flight of fancy

TAKE OFF with Jeffrey Osborne. We've got 12 high flying packages you can win. Each one contains a copy of Jeffrey's album 'Stay With Me Tonight' a T-shirt and a 12-inch copy of his current hit 'On The Wings Of Love'.

To win, answer the three questions and post the coupon to Jeffrey Osborne Competition, RECORD MIRROR, Morgan Grampian plc, 30 Calderwood Street, Woolwich, London SE18. First 12 correct entries, opened on the closing date Monday August 6, win.

- 1) The title of Jeffrey's last single was a) 'Stay With Me Tonight'... b) 'Come Back Tomorrow'... c) 'Today's The Day'...?
- 2) Jeffrey is a) American... b) Scottish... c) Welsh...?
- 3) Jeffrey used to be in a band called a) The Jacksons... b) Led Zeppelin... c) LTD...?

Name.....

Address.....

.....

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WTF records

BLACK UHURU

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MIXED BY PAUL "GROUCHO" SMYKLE PRODUCED BY BLACK UHURU

PARTY NEXT DOOR

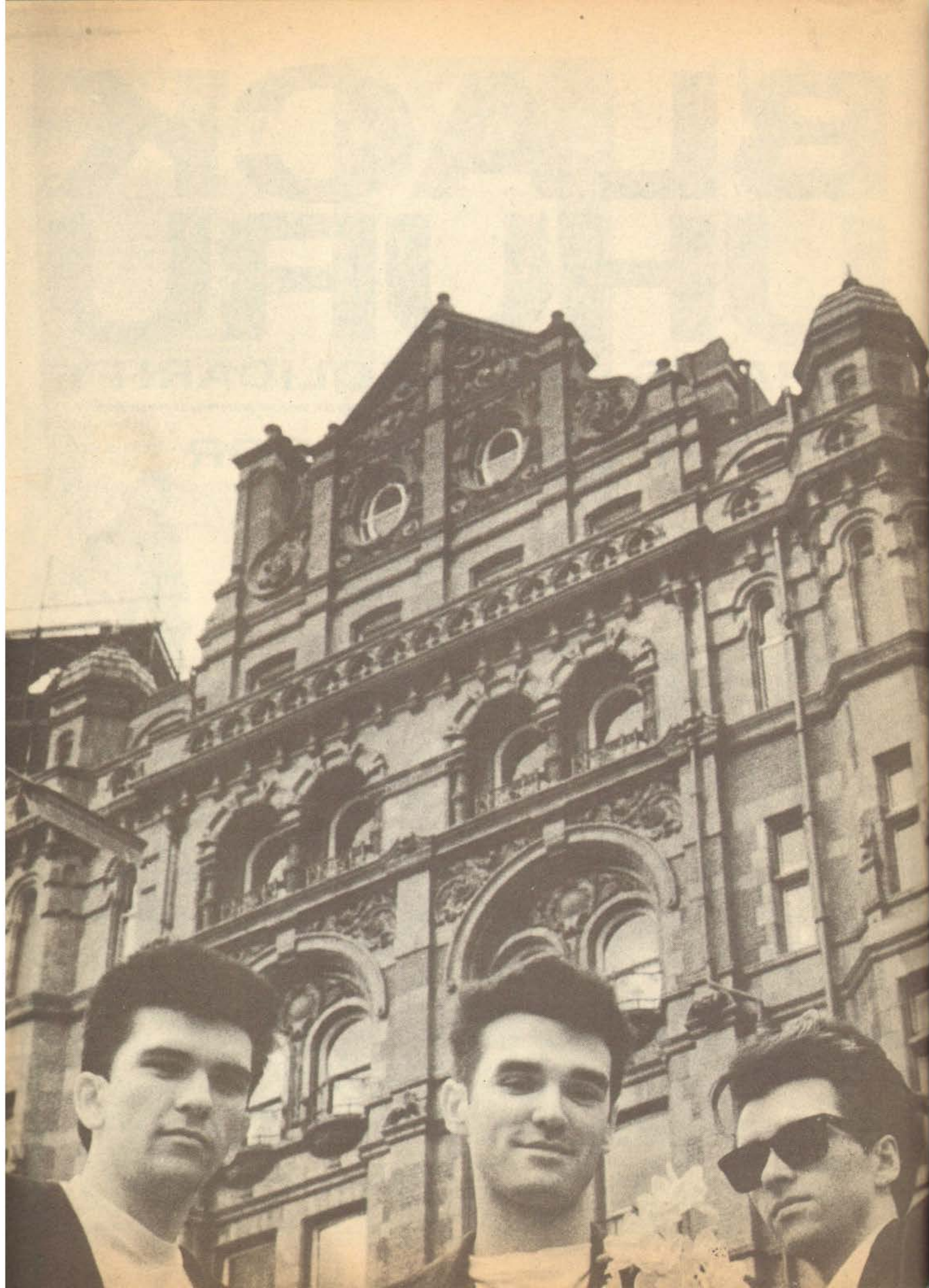
MIXED BY ERIC THORNGREN PRODUCED BY BLACK UHURU & STEVEN STANLEY



ULTIMATE 12" REMIX



ISLAND



FREE WITH RECORD MIRROR

WILD

ISSUE 1 AUGUST 1984

MUSIC VIDEO
COMPUTER GAMES
TELEVISION

**HOWARD
JONES**

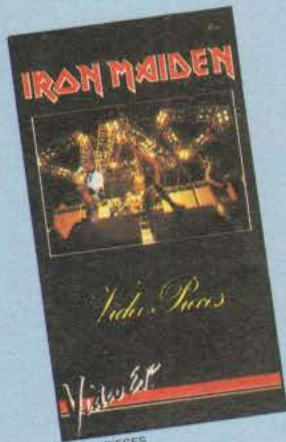
Win a Compact Disc Player

Frankie Goes To Hollywood ●
Phil Fearon ●
Captain Sensible ●
Video Scratching ●

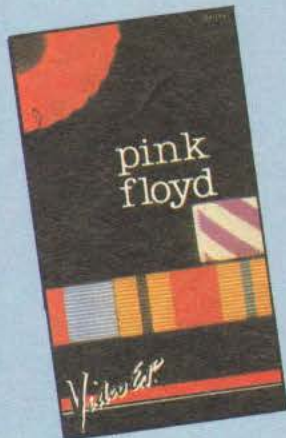


MUSIC ON VIDEO

FROM
PICTURE MUSIC INTERNATIONAL



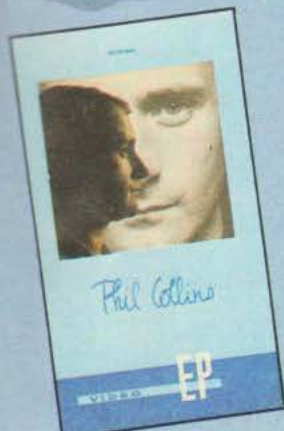
VIDEO PIECES
IRON MAIDEN
RUN TO THE HILLS
THE NUMBER OF THE BEAST
FLIGHT OF ICARUS
THE TROOPER
VHS: MVS 99 0002 Z
BETA: MVS 99 0002 A



VIDEO EP
PINK FLOYD
THE GUNNERS BRAM
NOT NOW JOHN
THE FLETCHER MEMORIAL HOME
VHS: MVS 99 0002 Z
BETA: MVS 99 0002 A



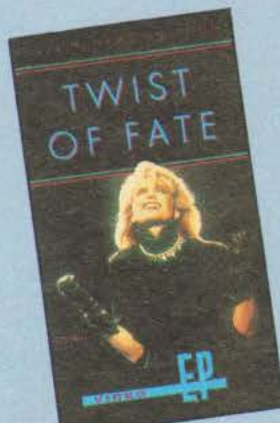
VIDEO EP
DAVID BOWIE
LET'S DANCE
CHINA GIRL
MODERN LOVE
VHS: MVS 99 0002 Z
BETA: MVS 99 0002 A



VIDEO EP
PHIL COLLINS
IN THE AIR TONIGHT
MISSED AGAIN
THRU THESE WALLS
YOU CAN'T HURRY LOVE
VHS: MVS 99 0002 Z
BETA: MVS 99 0002 A



FOURPLAY
WHITESNAKE
FOOL FOR YOUR LOVING
DON'T BREAK MY HEART AGAIN
HERE I GO AGAIN
GUILTY OF LOVE
VHS: MVS 99 0002 Z
BETA: MVS 99 0002 A



TWIST OF FATE
OLIVIA NEWTON JOHN
TWIST OF FATE
TAKING A CHANCE
LIVING IN DESPERATE TIMES
SHAKING YOU
VHS: MVS 99 0002 Z
BETA: MVS 99 0002 A



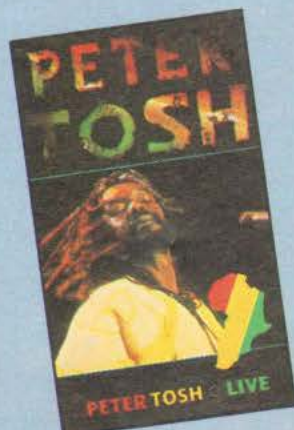
VIDEO EP
MARILLION
GRENDEL
THE WEB
VHS: MVS 99 0002 Z
BETA: MVS 99 0002 A



VIDEO II
NOW THAT'S WHAT I CALL MUSIC
DURAN DURAN
CULTURE CLUB
THOMPSON TWINS
& MANY MORE
VHS: MVS 99 0002 Z
BETA: MVS 99 0002 A



ORIGINAL PERFORMANCES FROM
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MARTHA & THE VANDELLAS
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AND MANY MORE!
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LIVE
PETER TOSH
JOHNNY B. GOODE
AFRICAN
GET UP, STAND UP
& MANY MORE
VHS: MVS 99 0002 Z
BETA: MVS 99 0002 A

INTRODUCTION BY MIDGE URE

WELCOME to VID, the monthly magazine that for the first time offers you critical coverage of everything and anything to do with popular visuals — and that can mean a pop promo, a computer game, a TV programme, a film, and all points in between.

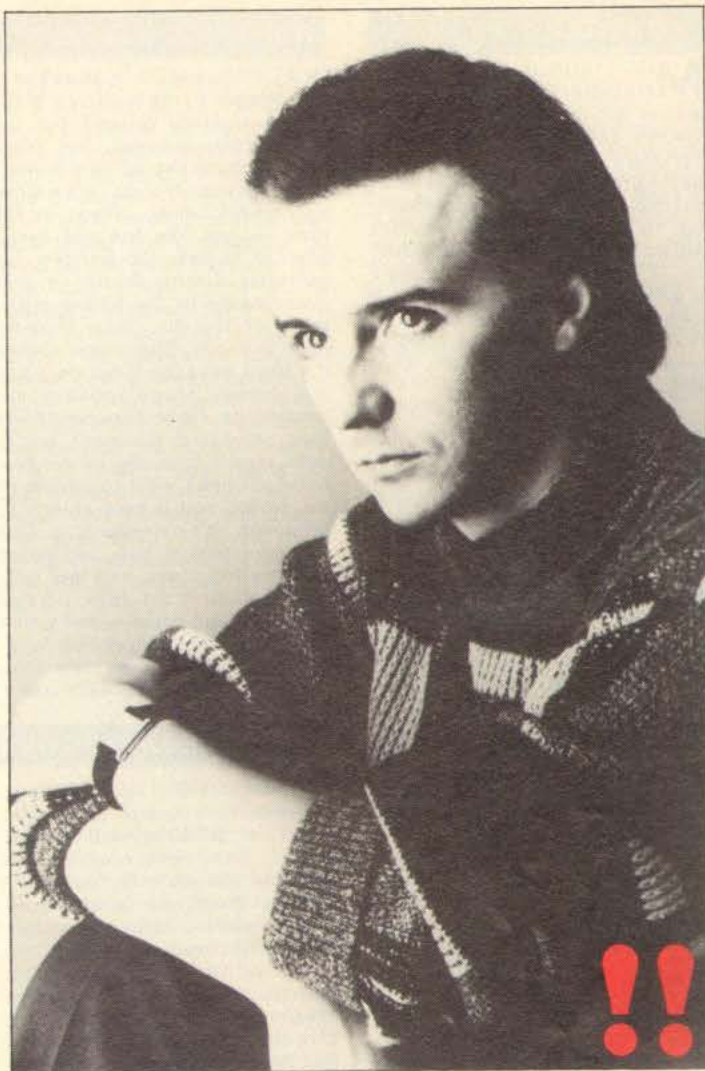
Pop videos still don't have many viewing outlets in this country, despite the fact that we fly the flag — us handful of video directors must've won a few awards between us! VID'll give you the opportunity to judge our talents in previews of top promos.

I haven't watched many full-length music videos myself, but considering they're still quite expensive, it'll be good to have a consumer's guide — until we get a situation where you can actually scan through videos before buying. VID will cast a discerning eye over them for you.

I wish I'd had computers drummed into me at school, but since I didn't, and computer mags are far too technical, VID will be tailored to the needs of those of us who don't know our Roms from our Rams.

Just like pop music, audio visual entertainment is here to stay. VID will endeavour to help you decide what really is music to the eyes and ears.

The next issue is free with Record Mirror on August 25."



MENU

4

See Facts

Dylan Jones' screen compendium ... news, gossip and views

6

Eye Deal

All the commercially available videos a man could wish for

8

Television

Steven Gray shatters the hopes of a thousand media executives

9

Phil Fearon

See Galaxy's main man singing in the rain, waltzing and attempting to impersonate Kid Creole — all in the space of three minutes

10

Captain Sensible

Weetabix will never be the same

12

Howard Jones

London commuter life grinds to a halt as High Wycombe's answer to Dougal films his latest promo

15

Win!

Your chance to impress members

of the opposite sex — enter our exclusive competition and get your hands on hundreds of pounds worth of high tech hardware

16

Scratching

The one we've been itching to tell you about — Dylan Jones' adventures on the wheels of ferric oxide

18

Grid Runner

Steve Keaton's upfront computer games guide

19

Music Video Chart

The dirty thirty — prepared by a team of highly trained executives working around the clock

20

Tim Pope

Fast talking man of a million promos reveals the truth about Marc Almond and the leg of lamb (actually it wasn't mentioned)

22

The Illustrated History Of Video

What do Cab Calloway, Michael Caine and one million pounds have in common? They're all part of Dylan Jones' tale of music and video tape, of course



BOX BEAT

MUSIC BOX is Europe's only credible facsimile of MTV and is run by a combination of THORN EMI, Virgin Records and Yorkshire Television. It's the first pan-European cable television channel programmed specifically for 15-25 year olds. This month Music Box will be broadcasting for 12 hours a day, from August 1 it will extend to 16 hours, and a 24 hour service is expected in early 1985 (when viewing figures in excess of 2.5 million are projected).

Its format is closely aligned with that of MTV, using five presenters, one of whom is BBC's earsome Mike Smith. There's the usual guest spots by 'pop stars' such as Durans, Spands, Ullmans, Rats etc, old promos, live footage, archive screen classics, gig guides, quizzes and most of all... buckets and buckets of videos.

On first screening Music Box is hardly innovative, but it does display a taste for a wide range of subjects. The links and programming will undoubtedly improve, although the first programme did include a fair whack of the best promos around, including some older ones like the Eurythmics 'Who's That Girl?'.
At the launch party at Stringfellow's in London's Covent Garden, there assembled Ultravox, King Kurt, The Damned, Danny Kustow, Animal Nightlife, Feargal Sharkey, Tim Pope, The Special AKA, etc, etc... The transmission predictably broke down for the first 20 minutes, and people had to be content with the free wine and visuals only.

CIT, a British research company estimates that by the early 1990s almost 30 per cent of western Europe's 120 million households could be receiving cable. It also believes that the production of cable and satellite programmes could be a 4 billion dollar industry in Europe by 1990.

Despite heavy opposition in many countries, for most European nations it has proved impossible to stand against the forces of technology developing within its television industry. Some say that cable will win the day... we shall see.



THE WEEK THAT IS

'VENCEREMOS', Working Week's marvellous first single, unfairly missed out on commercial success, but their new venture should fare better. Called 'Storm Of Light', it's a slow sultry R&B ballad, played in 6/8 time — just like the old Percy Sledge tunes. Co-written by guitarist Simon Booth, it has guest vocals by the former chanteuse of the 60s Julie Tippett (née Driscoll). The video shows the band sweating it out on a hot and lonely stage looking exhausted (a cross between West Side Story and Querelle), whilst Julie stands crooning in the corner. She didn't want to appear in the promo and is only shown in silhouette. It's refreshing to find someone who is only concerned with making music and less with having their boat race poured over page and paper — but watch out for the video, as the performance was real, with the crew amazingly CLAPPING after each take.



Edited by DYLAN JONES

SEE

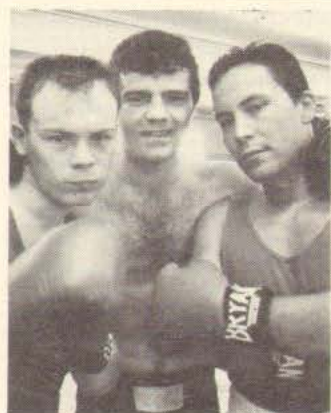
LABOURED WITH LOVE

STAGE FRIGHT productions, who have been responsible for all of **UB40's** recent promotional films, have now done a stick and mix job with them all — putting them into a half hour vehicle called, funnily enough, 'Labour Of Love'.

A strong narrative runs throughout the tape, and includes the group with friends and family, plus the songs themselves: 'Red Red Wine', 'Please Don't Make Me Cry' and 'Cherry Oh Baby'.

It is being marketed for release in cinemas, but should be available in the video-racks in the autumn. It's an encouraging move, and an interesting departure from normal video EPs, where the films are simply stuck back to back with no thought of continuity or pacing.

UB40 are at this very moment recording an album of original material which should see the light of day soon after the video is released.



SONY SIDE UP

SONY IN Japan are ahead of the field in their quest to be the first company to put an 8mm video Camcorder (combined video recorder and camera) on the market. When the system is finally perfected it should make most other video formats obsolete, as it promises to be broadcast quality as well as cheap and super quick! Other companies are researching into this format.

KING ROCCA

'ONCE UPON A Time' is the title of **John Rocca's** new single. His video will again be produced by the highly polished and adept Standard Pictures. Their last Rocca video featured computer games and a hopping arcade, but their new one revolves around poor old Johnny having trouble with a Time Machine! He falls through a time-tunnel, falls in love with a sleeping beauty (complete with a sleeping Walkman!), helps unbuild an entire city and generally gets on down in the time zone... heavy, heavy haphazard adventures.

ABSOLUTELY

JULIEN TEMPLE's Absolute Beginners is now being put back till next year, and shooting won't begin until the spring. Temple, who has recently left Midnight Films, was forced to set back the production date when the American distributors pulled out of the scheme — and Virgin Films couldn't afford to underwrite the project without American finance. The film will hopefully include music from **Jerry Dammers, Ray Davies, Difford and Tilbrook, Working Week, Paul Weller** and **Elvis Costello**, with the unlikely figure of **Keith Richard** playing **Max Miller**. The musical is based on Colin MacInnes' book of the same name. It is set around the Notting Hill riots of the late 1950s and highlights youth bars, sleazy jazz, the muggy London lowlife and CAPPUCINO!

■ THE NEXT issue of **VID** is free with **RECORD MIRROR** on August 25. If you've any comments on this issue write to: **The Editor, VID Magazine, 40 Long Acre, London WC2.**

Absolute Beginners

Colin MacInnes



RECORD PLUG IN

NOT MORE electricity? **Orchestral Manoeuvres In The Dark** are always dabbling in the currents of elastic, eclectic and electric pop — so what now? Their new release 'Tesla Girls' tells the story of the influence of the man who invented lots of hairdriers and electrical gadgets. He came from Yugoslavia and was quite a shocker in his day — but why are the girls dancing? ...

IS IT ART?



WILL POP promos ever be classified as Art? Surely the prime contender for the first supreme combination of the aesthetic with the populist must be **Fellini's** decision to direct a future promo for none other than **Culture Club**. The partnership has been on the cards for some time now, but it was confirmed by Standard Pictures' Chris Collins when he met the great man at the Cevia Film Festival in Italy this June. Fellini (responsible for Roma, 8½ and City Of Women amongst others) has never seen a Culture Club promo, but likes the idea of making one. Apparently Mr O'Dowd contacted Fellini's agent with the idea, and after a few false starts it seems to be going ahead. Surely Fellini never coloured by numbers!

LIVID

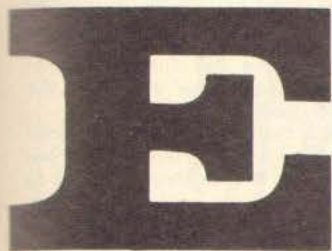
BRAVO, BRAVO, bravo — so much can be said for the latest batch of video promos that have infiltrated the v-juke boxes and airwaves of the TV channels. The promo for **Bronski Beat's** 'Smalltown Boy' was a brilliant roller coaster of narrative and emotion (check out the feature film 'Runners'). It had the 'hunky' **Alix Sharkey** of **OUT** playing the baddy — eventually beating the living daylight out of **Jimi**.

Another gem groove was the promo for **Elvis Costello's** 'I Wanna Be Loved' — where **Elv** is stuck in a photo booth lamenting to his heart's content, as various states of head poke theirs into shot — well wacky! The **Frankie** video was predictably excellent, although I felt somewhat cheated that the two lookalikes looked nothing whatsoever like **Reagan** or **Chernenko!**

But on the downside, take a look at: **Flock Of Seagulls'** 'The More You Like The More You Live' — different hairstyles, same ugly faces. It looks like it was shot on holiday ... by mistake. 'Russian Lady' by **Escape** is a budget version of any Human League film — more of a demo-video. **The Belle Stars'** '80s Romance' is a nice video-within-a-video — shame about the song. **Jamie Rae's** 'She's The One' is a mucky blue jeans romance. **Galaxy's** 'Everybody's Laughing' is more lame fame, and the **Mighty Wah** come back with a healthy enough song but a daft video. **Pete Wylie** is a man of many parts ... some bigger than others.

Walter Hill's new feature film **Streets Of Fire** (a rock fantasy) is to be the subject of **CIC's** first-ever music video EP. Hill was the director of both 'The Warriors' and '48 Hours', and the tape includes songs by **Dan Hartman** and **Jim Steinman** — and they wonder why it bombed in the States?

Virgin Video are releasing two titles from the legendary **Andy Warhol** and **Paul Morrissey** catalogue. **Lonesome Cowboys** and **Trash** are spectacular examples of camp and cracker film-making and thoroughly deserve video release ... watch out for **Joe Dalle-sandro**, the biggest piece of beef-cake this side of **Rocky**. After various legal battles **Vestron** are at last releasing the **Beatles** film **A Hard Days Night** ... the **BBC** release an hour long **Tom Robinson** tape ... **The Evil Dead** has spawned a computer game based on the characters in the film — what about **Texas Chainsaw Mas-sacre**? ... now that *would* be worth playing ... **Can She Bake A Cherry Pie** has finally ensured a video release ... and last but by no means least is the new video from **Videoform** called **ARMS**. A benefit for multiple sclerosis it includes a long list of 70s super-bores, but it wouldn't hurt to buy one, as a good cause is always a **GOOD CAUSE**.



GIVE US A BREAK

K-TEL GET further into the video market by releasing 'Breakdance — You Can Do It' an instructional tape explaining the finer points of the Moonwalk, the Twistoflex, Sit Spins and other body-popping routines. This hour long tape is hosted by none other than breakdancing king **Odis Medley**, who has appeared in the 'Thriller' promo and has taught **Al Jarreau**, **Thelma Houston** and the **Commodores**, so he ain't without experience ... how long before breakdancing supercedes aerobics as the nation's number one body-fad?



MACHINE TALK

INTELLIGENT MACHINES are going to change our lives.' So say the Boilerhouse Project, who have an exhibition called 'Robots' at the Victoria and Albert Museum in South Kensington. The exhibition includes film and video, a major collection of robot toys, the first 'personal' robot available in Britain and two state-of-the-art industrial robots which will perform ceaselessly. It runs from August first to October 25.

STORY BOARD

HOW GOOD are you at putting the magic markers to paper? How many of those dainty ditties that we call pop songs have appeared in the charts and disappeared without showing us a glimpse of their video? Indeed, what about those songs that never had accompanying videos? And bands like the **Smiths** who won't make them? We want you to get down to the nitty gritty and write a storyboard for those hit singles without promos. Go into as much detail as possible, dip into the paint box and be original. The best of the entries will be shown next month ... and who knows, maybe a phone call from **Godley and Creme** could follow?!



MUM'S THE WORD



THE NEW **Tears For Fears** single is called 'Mother's Talk' (Phonogram) and should be out as you're reading this. The title is a reference to the kind of stuff you're told when in high-chairs: "Don't cross your eyes, because when the wind blows, you'll stay like it" — GRILLING! The video spies on a little girl who is having unpleasant tests done on her, as the band hover about in limbo — unable to help her. It's all a bit of a nightmare really, and one wonders where **Curt** and **Roland** got their inspiration?!

■ EDITED AND conceptualised by **Michael Pilgrim** ● Designed by **Graham Black** ● Production: **Betty Page** ● To advertise phone **Carole Norvell-Read** or **Tracey Rogers** on 01-836 1522 ● Published by **Spotlight Publications**, 40 Long Acre, London WC2 ● Setting by **Arc Filmsetting** ● Printed by **Riverside Press** ● © 1984 **Morgan-Grampian** plc, 30 Calderwood Street, London SE18 6QH.

EYE DEAL

U2 'Live At Red Rocks (Kace/Virgin)

CUT AND dried, this one: it's safe to assert that U2 fans are really going to have a great time here and people who don't want to see a traditional rock band play live will stay away from it.

The description isn't pejorative — there ought not to be a stigma attached to straight-forward rock, which is U2's forte, and they do it very well to ecstatic response. Especially at Denver, Colorado's Red Rocks Stadium on this faithful account of this June '83 show.

It's a commendably uncomplicated video, the only recourse to "art" being the use of Clannad's 'Harry's Game' theme as intro and outro music (a bit incongruous, that) but the shots and comments of the expectant crowd as they wait dripping in the rain helps set the scene nicely. An hour long, a dozen favourites and a big seller. ■■■½

Paul Sexton

BILL WYMAN 'Bill Wyman' (Virgin)

SI SI, says Uncle Bill, je suis le most **torpid** rock star in the business. Buy my new video and see me almost miming to six tunes and not making up my mind how to look disinterested and exciting at the same time.

The answer is, he just manages to look disinterested. 'Je Suis' had a good storyline that would have lent itself to a far better visual depiction than it gets, and on the other tracks from the same period, 'A New Fashion' and 'Come Back Suzanne', a combination of uninspired sets and Wyman's indifference adds up to a pretty boring Bill.

The three other numbers seem to come from a completely bygone era, with a mop-top Wyman reaching similar levels of enthusiasm as he mouths his way (just) through what look like TV appearances. 'I Want To Get Me A Gun' even has him surrounded by writhing go-go dancers. Some value as museum pieces maybe but just because Bill's stonefaced unflappability has been his trademark, doesn't mean it makes good video. ■■

Paul Sexton

VARIOUS 'Video Music No 2' (WH Smith)

THE VIDEO equivalent of a high-class compilation album — and of course the same principle applies. A good selection of tracks, well presented and selling at a snip, can't miss, and WH Smith get pretty close to the bullseye here.

Whether you like the visual content is less certain, but in pure financial terms, nine recent clips including three current Top 40 hits for £9.99 has to be the business. David Jensen voiceovers the beginning and end but apart from that lets the names get on with it, and those names include OMD, the Bluebells and Bob Marley from this week's pop pile so there's a good helping of topicality.

Jeffrey Osborne's 'Stay With Me Tonight' and Propaganda's 'Dr Mabuse' keep the hit content

pretty high, and the recent singles by Working Week and the Questions ('Foundation', unfortunately, not 'Tuesday Sunshine') do the same for the hip factor. The last releases from the Associates and the Pretenders are less essential, but it's a strong set, stronger than their first compilation, with 'Young At Heart' by some way the most amusing and enjoyable couple of minutes. ■■■■

Paul Sexton

UTOPIA 'Utopia' (Virgin)

SO WHO'S going to buy a Utopia video? The same people who buy Utopia albums, you'll say, but friends of Todd and the team have been in dwindling supply for years. Pity, because this six-tracker has some smiles in it.

Todd Rundgren has spent a lot of time developing his own video enterprise and produces and directs this venture. It hits where others miss because of something very simple: a sense of humour. 'I Just Want To Touch You', from their Beatle-stealing 'Deface The Music' album, has the quartet doing a Rutles and it's a pretty good tune too; and 'You Make Me Crazy' has them, um, going crazy. 'Feet Don't Fail Me Now' shows the fellas dressed as insects and if that sounds ridiculous, you've got it in one, but at least it makes a change from artistic pretensions which the pop video business has coming out of its ears. ■■■½

Paul Sexton

TEST DEPT 'Program For Progress' (Polygram/Spectrum)

IT WOULD be easy to get all arty and pretentious about 'Program For Progress'. After all, its allusions to post-revolutionary Russia and dark view of modern industrial life are not the things 'Saturday Superstore' is made of.

And it's true that some parts of this do smack of someone putting their film school theory into practice. Yet as the video unfolds, the noises and images come at you with increasing power and vigour.

It is the visuals that predominate and some are genuinely disturbing — a death mask alive with maggots or just seeing your everyday landscape represented in its full decaying 'glory'.

When the initially mannered question on the cover 'Is it progress if a cannibal uses a knife and fork?' is repeated at the end, it doesn't seem quite so silly somehow (well, only a bit). ■■■

Eleanor Levy

REDSKINS 'Beating The Blues' (Films At Work)

POP VIDEOS that deal in ideas are a rarity. 'Beating The Blues' is an attempt to use the Redskins' leftist political convictions as a one way dialogue with the viewer. Fans, friends and the group are interviewed in between rough cut footage of a Redskins ICA gig.

Political buzz words are superimposed on the screen. It's all very crude stuff; no great politic-

a guide to commercially available video

■■■■■ View, what a scorcher!

■■■■■ Eye-quality ■■■■ Looks OK

■■■ Fast forward, fast! ■■ Blank tape

al dialectic, no great art breakthroughs, but it is important for one reason.

As the images struck by pop videos become increasingly dominated by the glossy, vainglorious secretions of ad-mentality — implicitly materialistic, acquisitive and Tory-political — then any deviation, any new access to the medium has to be applauded.

The more hands that get hold of those video cameras, the wider video's possibilities become. All power to the amateurs — hail to punk video. ■■■■

Jim Reid

VARIOUS 'Rock Cocktail' (CBS/Fox Video)

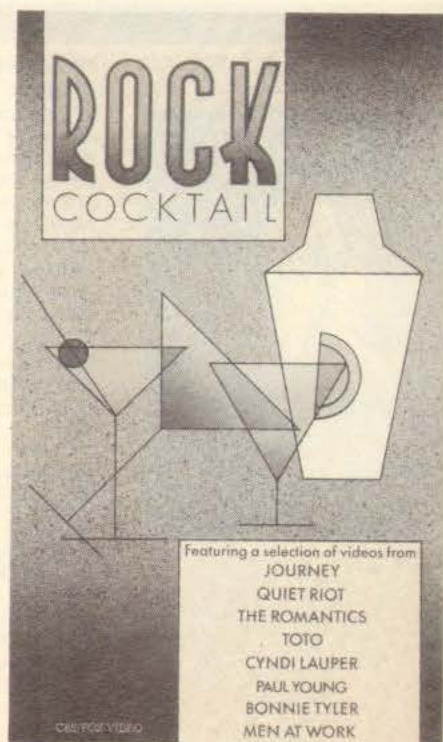
A WEIRD mixture of class and predictability inhabit this compilation of promos. Eight tracks and only three which recognise video as a medium in itself rather than just dumping the star(s) on a beach somewhere and shooting up their noses.

Cyndi Lauper's 'Girls Just Want To Have Fun' is one, with its wacky 'let's go wild, girls, and who needs smelly boys to enjoy ourselves' feel. Like the song, it MOVES and brightens your day.

Which is more than can be said for the offerings from Men At Work, Quiet Riot, Paul Young and the Romantics, whose music is so bland they need to show lines of women in their knickers to take the viewers' mind off it.

Good in bits (the visual fantasy of 'Total Eclipse Of The Heart'), but hardly rivetting stuff. ■■

Eleanor Levy



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TELEVISION

BEING FORCED to watch television in summer is traumatic enough, let alone having to comment on it. All four channels seem to share the belief that better weather and longer daylight hours induce claustrophobia in the nation's viewers, causing them to dust off the Ambre Solaire and head for the wide open spaces, or at least the back garden.

This theory may well be supported by plummeting viewing figures, but, rather than fight a desperate rear-guard action against the call of the patio, the programme selectors adopt the motto 'the cheaper the better' and freeze the budget. The result is a vicious circle: less attractive programmes, lower viewing figures, lower budget, even more appalling programmes, much lower viewing figures, the return of **STAR TREK**...

Run your eyes down the line-up for a typical evening, mid-week. Notice the indecent proportion of repeats, imports, documentaries, discussions and reviews. Even if one discounts the films (usually box office flops), the interminable sports coverage (plucky, barefoot Zola Budd running around in circles) and ever-popular, increasingly moronic quizzes (is this a piece of your brain?), it's difficult not to draw the conclusion that the Man With The Wallet has gone on holiday.

ALTHOUGH THE television channels would have you believe they are offering you 'another chance to see ...', the reason for repeats is obvious: they don't cost anything. Principal candidates for return engagements are action and comedy series. A joke is seldom funny after the first time, and in the case of **THE GOODIES** and **LITTLE AND LARGE**, not even the first time. **THE CLIMBER** I can cope with, because I missed it last time, **PORRIDGE** and **ONLY FOOLS AND HORSES** because they're genuinely funny, and **MAN ABOUT THE HOUSE** because it's so old — at least half the laughs stem from the dated hairstyles, clothes and sexual innuendoes.

Just as punchlines spring to mind second

by STEVEN GRAY

time around, so do the lines and punches from **THE PROFESSIONALS**. Again, the passage of time partly excuses the return of the trendsetting **CALLAN** and **SWEENEY** series, but where are the new action programmes?

They're certainly not coming over from the States. Imports may cost some money, but the sum is usually negligible when compared with the cost of actually making a programme. Could you imagine Tyne Tees producing something like **DALLAS**? Somehow **CONSETT** doesn't evoke the same impression of money and power...



US action series use the same five or six plots in rotation and fall into four stereotypical categories. The first is based on a crimebusting partnership, preferably off-beat, like the man/woman team that gave us **MACMILLAN AND WIFE**, **HART TO HART**, and now **THE SCARECROW AND MRS KING** (take one ex-Charlie's Angel and not much else...). Category two is the home of the solo private eyes, who, like Mike Hammer, get laid but never get paid. **MAGNUM** is the only exception; he gets neither.

Stereotype three is the transformation series, which owes its source to the werewolf legend, and has produced freaks as diverse as **THE INVISIBLE MAN**, **THE INCREDIBLE HULK**, and now **MANIMAL** (the series of the **THRILLER** video). The raison d'être of these programmes is the actual change sequence, where the Hulk hulks out, etc. One wonders why they bother filming the rest of the programme at all, which brings us neatly to category four, where they don't. These programmes either use the same plot every week (**THE 'A' TEAM**), or dispense with plots altogether; thus, **BLUE THUNDER** is a collection of destructive effects, **THE FALL GUY** is one big stunt, and **THE DUKES OF HAZZARD** is one big car chase. American action series are one big disaster area.

ANOTHER STAPLE summer favourite is the documentary, where the cost is limited to the camera crew's wages and the train fare to Birkenhead (**WORLD IN ACTION**). Along the same lines, but even cheaper, are reviews and discussions, where the audience perform for free and the camera crew provide their own sandwiches.

There are so many of these investigative programmes (**PANORAMA**, **WIA**, **REAL LIVES**, **TV EYE**, **4 WHAT IT'S WORTH**, **OPEN SPACE**, **WHERE THERE'S LIFE**) that the same subjects are beginning to crop up again and again. One could be forgiven for thinking that, if as much energy were expended on clearing up the council estate heroin epidemic as publicising it, everybody would have gone back to glue-sniffing months ago.

Other than H, television's twin obsessions this season have been Australasia and transvestism. Marilyn could tell you the two don't mix, but Dame Edna would say different. Once content to cuddle up to Skippy The Bush Kangaroo, British television is delving ever deeper into the Antipodean pouch, and pulling out a selection of soaps and films. Fed up with familiar LA and New York back drops, and yet wary of turning to countries that don't spik-kada-lingo, programme selectors are looking Down Under for inspiration.

With mini-series like **ALL THE RIVERS RUN**, one wonders why: it wasn't particularly original, and the only indication of location was the ever-distinctive accent. The **NEW ZEALAND CINEMA** season is a much better bet, and well worth checking out.

Interest in gender bending has spread from Boy George's appearance in a wedding dress on the **MIDSUMMER NIGHT'S TUBE**, to Neil's adoption of Rik's frock in an episode of **THE YOUNG ONES**, to a recent documentary featuring aged professors mincing about their gardens in tweed twinsets and sensible shoes. Nice work if you can get it.

On the whole, though, summertime viewing raises a chicken-before-the-egg question: is it really so bad because nobody watches, or does nobody watch because it's so bad?

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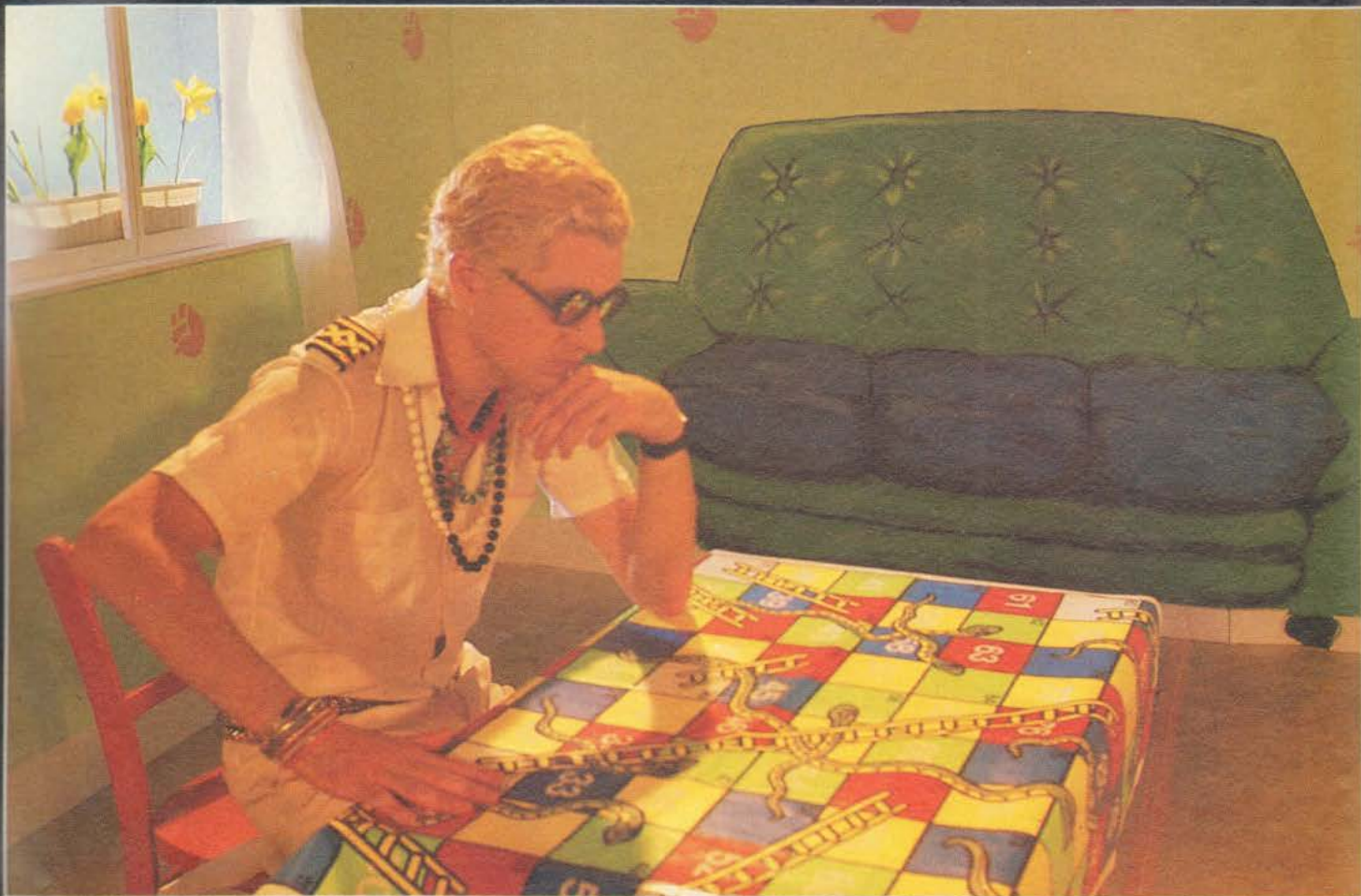
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PHIL THE NEED

AT LAST — eVIDence that you don't have to employ a clutch of third rate break dancers to make a first class pop funk video. This is conclusively proved by Galaxy's debonaire Phil Fearon, who's put the fun back into funk and pulled some great Hollywood cliches out of the vaults in the promo for his latest 45 'Everybody's Laughing'.

Footloose Mr Fearon gets to fulfil his thespian fantasies by posing as Gene Kelly and Al Jolson and recreating classic scenes from 'Singin' In The Rain' — really wet, Phil! — and dancin' tight with slinky Audrey Hepburn and Cyd Charisse lookalikes. What price street cred when you hear the roar of the greasepaint . . . ?



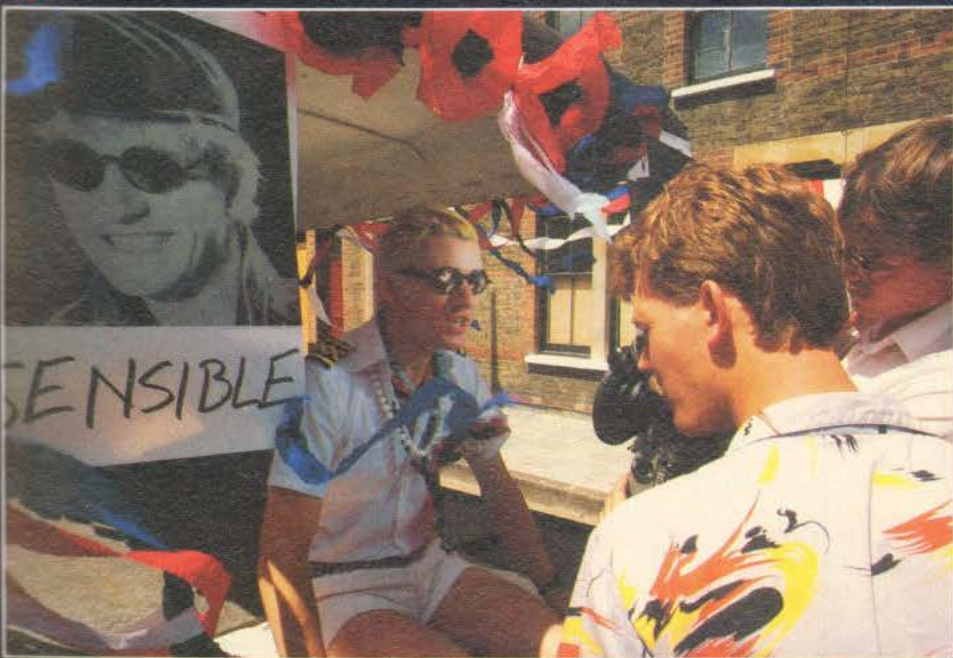
The Captain decides that there really are more snakes than ladders

Elected and corrupted, Sensible thinks he's got it made

CAPTAIN

SENSIBLE

The Captain addresses the nation



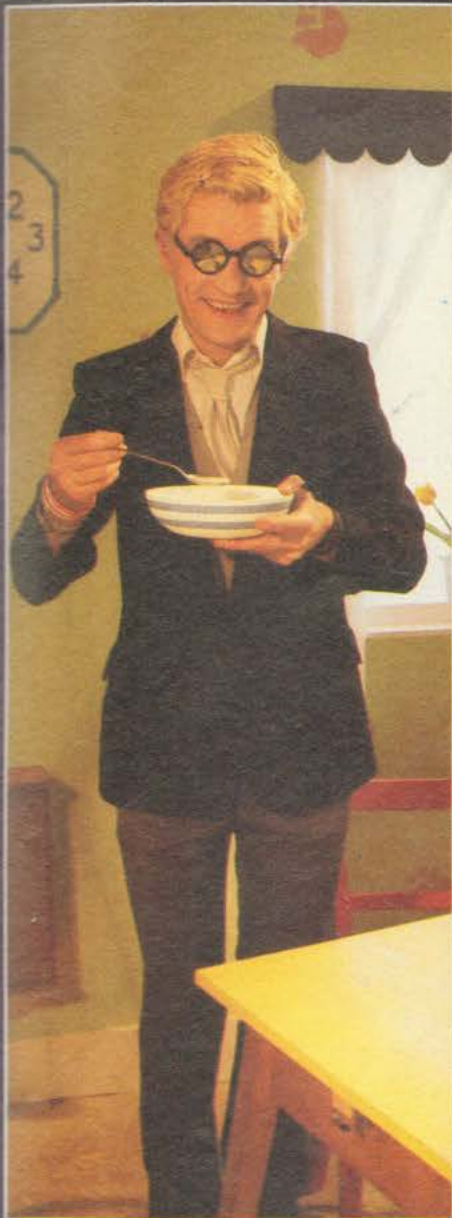
WATCH OUT Maggie, Captain Sensible's on the campaign trail in the video for 'There Are More Snakes Than Ladders.' "The video's about me running for Parliament, but when I get to Number Ten, I change and become like all the rest and don't do anything that I said I would. We used a milk float as my campaign vehicle because they're neat and they don't go too fast. The only trouble is that the cameraman fell off the back."

"We had all sorts of trouble with the giant Weetabix because we couldn't get the liquid in the bowl to look like milk, so we ended up with a mixture of water, Marvel and about thirty gallons of emulsion paint, half of which I swallowed."

"Basically it all means that in this world there are more downs than ups at the moment and we ought to do something to eradicate the snakes. I would really like to be Prime Minister because I'm sure I'd be 10 times better at it than anyone else has been."

Andy Strickland

Captain's conscience demands a U-turn



The Dolly Mixture lead the voters seeking revenge at Number Ten

Would you vote for this man?





HOWARD JONES

A spinach quiche eater's guide to video Story and more pix over

HEY BUD, who's the short guy with the crazy haircut?" asks one of the many hundreds of tourists who've stumbled across Howard Jones making the video for his new single 'Like To Get To Know You Well' in central London on a warm, humid July day. And quite a spectacle it is too, as Howard leads a bunch of extras dressed in various national costumes alongside Charing Cross station and up The Strand.

We all gasp in horror as the fearless assistant director strolls across the busy Strand to hold up the traffic as horns blast and London cabbies shout abuse as only they know how. First things first though, Howard, what's with all the national costumes?

"There's a dedication on the sleeve of this record which is to the original spirit of the Olympic Games, because this year's games are in such a mess, as usual, and the opposite to international harmony. I wanted to write a song that was an extremely simple, straightforward thing which is 'Like To Get To Know You Well', because maybe if people did that a bit more, they would realise that everyone's very much the same as them."

Well there you go folks, forget the United Nations, let's all get together, kiss and make up and herald a return to a truly competitive fifteen hundred metres. Howard is off to America soon, a country not known for its humanitarianism and goodwill to others, so doesn't he think they'll object to his simplistic notion of peace?

"I should bloomin' well hope not," he says firmly. "I don't think Americans are anti, most ordinary Americans are very friendly people."

WATCHING HOWARD Jones making his video, turning heads wherever he goes, strolling across Waterloo Bridge as the camera whirs a few hundred feet above the muddy Thames, or shaking hands with the winos in Embankment Gardens, you have to give him credit. Not many people could trot along singing away amongst throngs of strangers, most of whom haven't a clue who he is.

"I think that's the inhibition you have to get over," says Howard, "otherwise you'd probably think to yourself, blimey I must look a right wally here doing this and prancing about. You have to think about what it looks like through the camera when people are watching it and it's totally different. It's a good way of smashing your complexes and I've got used to doing things with lots of people watching."

'Like To Get To Know You Well' is Howard's fifth video, so how does he look back on the others now he's almost an old hand at the video game?

"In the first one, 'New Song', I was really trying too hard," he says. "The first expression in that video is absolutely hideous, totally overdone. I've learnt to relax a bit now and to be more natural. The videos for 'What Is Love', 'Pearl In The Shell' and 'Hide And Seek' are my favourites so far."

All but one of Howard's videos have been directed by Cuban-heeled, long-haired Danny Kleinman, so who actually comes up with the ideas for the videos?

"Well, I ring up Danny and tell him that we want to do this song, and we meet and I tell him what I was trying to say in the song and what the idea is. Sometimes I have a general idea of how it should go, and Danny takes it from there visually and comes up with the storyline."

"It's very much the original intention of the song that we stick to and that has happened through all the videos. I can see how it's possible to be distracted by the visuals, but I don't even start writing a song until I've got something specific to say, so it's easy to carry that on."

NEXT LOCATION for today is busy, busy Trafalgar Square, where Howard has to run the gauntlet of numerous tourists as well as the famous pigeons as he marches around one of the fountains shaking hands with anyone he can get near, including a bemused skinhead.

Then it's off to London's Chinatown where negotiations get underway to allow Howard to poke his spiky head out of various restaurant windows to continue the international harmony theme.

"It's a wrap!" shouts Danny Kleinman and everyone breathes a sigh of relief. It's taken only twelve hours to shoot the video, which must be some sort of record for an artiste of Howard's stature. Everyone expresses a regret that they didn't have a bit more time but Howard is jetting off to Japan next morning (hard life, innit?).

HOWARD JONES

Howard's common themes of love and peace are highly laudable, but wouldn't he like to do something a bit more nasty, just once? Howard cringes at the thought of his answer to 'Thriller'.

"The temptation is there," he sighs. "To be honest though, I think it's easier to be shocking. Anyone can be nasty and growl and be angry but I never wanted to do that, to present that sort of thing. I get criticised for it but that's what I'm like as a person and if I did anything else, it just wouldn't be me. The whole thing is, I do want to make points like this and I don't care what people think. A lot of people seem to like what I do as well."

True enough they do, and it's hard to criticise someone who believes so much in what they're doing.

WHEN HE returns from Japan and America, Howard starts work on his new album and there's also an hour long live video intercut with three of the singles to keep his fans happy in the meantime. He obviously takes a lot of trouble over his own videos, so what does he think of other bands' efforts at the moment?

"The only complaint I've got about most videos is that they don't say anything at all," says Howard, munching a piece of spinach quiche between shots. "The thing I loved about the Bronski Beat video for 'Small Town Boy' was that it was great because it perfectly reflected what the song was about and pushed the point home even further. That to me is what video should do."

Andy Strickland





W I N

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- 1) Who played a cameo role in Tracey Ullman's 'My Guy' video? Was it . . .
Arthur Scargill Neil Kinnock Norman Tebbit
- 2) Which famous Hollywood director made Michael Jackson's 'Thriller' video? Was it . . .
Steven Spielberg George Lucas John Landis
- 3) In the latest Echo And The Bunnymen promo, Ian McCulloch appears in drag. This is nothing new — David Bowie did it ages ago! But in which video? Was it . . .
'Ashes To Ashes' 'Fashion' 'Boys Keep Swinging'
- 4) Somewhere in VID you'll find the answer to this question. In 1975 a promo helped keep a single at number one for nine weeks. Was it . . .
10CC's 'I'm Not In Love' Bowie's 'Space Oddity' Queen's 'Bohemian Rhapsody'

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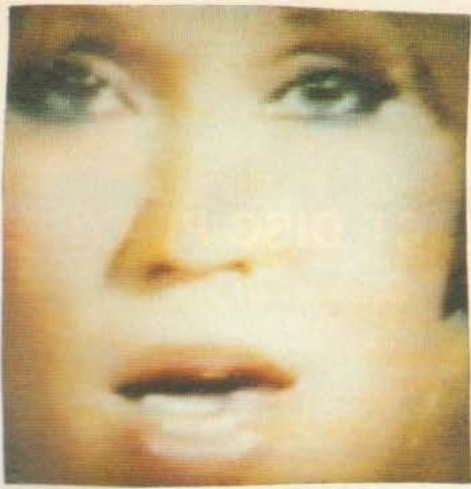
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VIDEO



S-S-S-S-S-SCRATCHING

THE LIGHTS go down, it's quiet outside, the epilogue has sent the dot scuttling back into the tube and you've run out of video-films and there's just **no** way you can watch the 'Relax' promo again! So what do you do when the TV screen has exhausted both itself and you?

Well, start thinking in other dimensions and start mixing those old movies and those new promos with Abba on 'Razzmatazz' and Marlowe on a case or two. Bring on those dancing girls as the lights go down and the moon comes up!

Video scratching has been with us for some time now, and the amateur button pushers that once sat at home and became square-eyed and trigger-happy are now taking their product and putting it into clubs, into the shops and into better vision.

Video scratching techniques have been absorbed by the industry and recognition is finally arriving for a pastime that was once thought of as 'childish' (take a look at the scratch techniques used on Godley & Creme's 'Two Tribes' promo, where President Nixon is given the ... in the, in the, in the mix treatment — H₂O Gate Blues).

Practically, on the one hand you take an image and just keep adding different programmes with the emphasis on the pause button ... on the other hand, get two recorders wired up to each other and let the **real** fun begin. With those two machines it's easy to bounce images off each other, stick 'em together and juxtapose the little buggers till you end up with a jigsaw ... a jigsaw only as complicated as you want it.

What we need are cultural hybrids, a mixture of multi-layered images ... slice after slice of yute cult and mainstream piling on top of each other to create ... mixed feelings: **MASH UP THOSE STYLES AND BEHOLD SOMETHING NEW.**

Swiftly the home-bootlegging and sitting room piracy will transform the cathode ray from a two dimensional experience into something else altogether.

ONE YOUNG exponent of the video-scratch skill is one Jeffrey Hinton, who resides in a Mornington Crescent council flat just five minutes walk from one of his favourite haunts, the Camden Palace.

He has been messing around with video for over three years and he combines a lot of the images that he 'borrows' from television, with material that he's shot himself with his own camera — usually in nightclubs or out in the street.

He takes seemingly mundane pictures from the TV and fast-forwards them, repeats them, and scratches them endlessly until the original composition is unrecognisable. He uses wild-life programmes, pop films, cartoons, low budget horror movies ... anything he can get his hands on — and the interesting thing about them is that you can watch them again and again without getting bored ... which is more than you can say for a lot of stuff on TV at the moment.

Jeffrey has had his tapes shown at Heaven and the Fridge and is currently making a video-magazine with John Maybury for sale in the Japanese market.

SCRATCHING IS the visual equivalent of the mutant scratch-electro-bop that quakes the avenues of Manhattan Island and the Balls Pond Road — a natural 'Eraserhead' type baby of the new video generation, a cross-breed of multivision portraits.

There are now video scratchers all over the country, and as it is more lasting than record scratching, and gives more results, quicker — it's not surprising to find that the art is being mastered by enormous amounts of people of all ages.

Freeze frame enables you to gaze at Frank Chickens or Sade — repetition making Sam play it again, and again and again...

I keep on scratching but it won't go away ... it's a quick and simple way to transform your existing collection (enhanced with new-found images), into an edited showcase containing all the climaxes of every half-decent car chase ever. Scratching has the capability to overtake computer and video games as the numero uno home pursuit of the eighties. No (h)itch there.

Dylan Jones

GRID RUNNER

by STEVE KEATON

WELCOME TO Grid Runner! Every month we're gonna take a look at the hottest (and occasionally wettest!) action available for your home micro. We'll be test running space shoot 'em ups and out talking gabby Gollums in an unending quest to reveal the pros and cons of the current software avalanche. It's a tough life, but sheesh, someone's gotta do it. But we don't just want to talk to ourselves. Should you disagree with what you've read, or want to vouch for something we've missed then let us know. If you're stuck in an adventure write in and tell us (only don't expect too much help!), and if you feel a gripe coming on then this is the place to unleash it. Get the message? OK, on with the reviews...

FULL THROTTLE (Micromega) **STAR GAME**

48K Spectrum £6.95

MERVYN ESTCOURT follows up his much liked 'Jedi' bike race 'Deathchase' with an even more sophisticated motorcycle Grand Prix — and the result is stunning! In fact this is probably the best racing game yet for a 48K micro. It's 'Pole position' on two wheels with a field of no less than 40 other competitors! The 3D perspective graphics are fabulous and you've a choice of 10 of the world's top circuits to race on. There's a practice mode if you wanna get used to the saddle and it's pretty safe. Run off the track or collide with another bike, you won't crash — you'll just suffer a speed penalty. As a biker myself I can vouch for the authenticity of the animation and the scrolling track is superb. What's more you don't need leathers or a lid to play it! The thing demands a decent joystick though, as the keyboard control is exceptionally tricky. Well done, Merv. I'd rate this as one of the best Spectrum games of the year so far!

SPACE COMMAND (Virgin Games) ■■■

48K Spectrum £5.95

DON YOUR space suits, gang, for yet another bout of intergalactic shoot 'em up action. Here you're appointed guardian of the domed (not to say doomed) city, located upon some rogue asteroid which is busy carving a path through an extra-terrestrial housing estate. Naturally the locals have taken umbrage at this intrusion and are intent on wiping out both the city and yourself. You'll need greased digits if you want to survive. Your fighter is also hampered by limited fuel and laser fire. It never rains but it pours, eh? There are ten waves of aliens to confront, commencing with some 'Jet Pac' rejects and climaxing with ... well I've yet to see! The graphics are smart and colourful, certainly better than those seen on the authors' earlier game 'Yomp' — hands up who bought that turkey! — and the gameplay is tough in the extreme. However it's hardly original. I found it difficult to quell that sense of déjà-vu as I scudded around the galaxy blasting alien UDG's. I guess for those still interested in this genre then it's worth a look, but really it's nothing special.

CAVELON (Ocean Software) ■■■■

Commodore 64 £6.90, 48K Spectrum £5.90

A QUITE superb maze game that proves that there is life beyond Pac Man. Indeed that well known mega-game looks positively primitive against this medieval offering. As a rather tubby knight you must work your way through the convoluted corridors of Castle Urquhart in order to rescue an imprisoned Princess Guinivere. To reach her you must traverse six levels and that is done by collecting the portions of a door which have been scattered around the floor of the maze. Unfortunately these portions are guarded by some pretty zealous knaves. The action is fast 'n' furious and the animation is splendid. It's tough too. It took me hours just to clear the first screen! And I could only despair when I saw the horrors that awaited me on level 2. To tell the truth I'd have probably left Guinivere to her fate and wandered off in search of a less regal wench. But then I'm that kind of guy...

3D LUNA ATTACK (Hewson Consultants) ■■■■

Dragon 32 £7.95

IT'S PRETTY depressing being a Dragon owner these days, what with Dragon Data going to the wall and all. But owners shouldn't sink into a pit of despair as the quality of available software grows all the time! This climax to the multi-cassette Seiddab wars is a case in point. It seems that those grotty aliens have infested the moon and of course it's your job to clear 'em out. With a view through the cockpit of your hover fighter you skim across the luna surface despatching Seiddab tanks and missiles with gay abandon. Well at least that's the idea. I could barely keep my ship airborne let alone engage in flashy dogfights! There are three defence zones to penetrate and you've a comprehensive screen display to help you along. Scrolling is exceptionally smooth and the hi-res graphics are a treat. As a bonus you also get a short playette on the tape after you've loaded the game! With a tongue wedged firmly in its cheek, it sets the scene and primes you for battle. Neat stuff!

IT'S THE WOOLUF (Crystal) ■

48K Spectrum £5.95

CHORTLE CHORTLE. Sheep dog mayhem? You gotta be kidding! Roll on 'Dark Star'!

THRUSTA (Software Projects) ■■■■

48K Spectrum £5.96

PROBABLY THE best example of pure arcadia to be had since 'Jet Pac' blasted off all those yonks ago. Nestled within your spaceship Thrusta 1 you must try (the operative word) to destroy the clusters of Xtro eggs on yonder red brick planet of Spectra. This is accomplished by nudging boulders, placed on convenient floating platforms, down on top of the hatching aliens. It'd be a snap if it weren't for all those nasty nest-guards intent on your destruction. Author Pat Richmond has conjured up some nice graphics and the game play is stupefyingly addictive. I don't know how many levels there are to conquer, but I'm determined to find out. A hit!

JOKERS WILD (Phoenix Software) ■■■■

16/48K Spectrum £6.99

SHAKE SOME action and then solve an adventure! That's the advice of the men from Phoenix. And who am I to argue? This originally appeared late last year but it has just been repackaged, repriced and relaunched. You get two programs for your money. The first is an arcade effort which, if skilfully played, dispenses clues which will help solve the accompanying adventure. Those unable to cope with this will need to swallow their pride and open the enclosed Phoenix Panic Packet for aid. The adventure itself (the main reason for buying the package) is set within a fear-fright funfair. Apparently you must uncover the secret of the Bunko Booth (?) and solve the mystery of the hypnotic playing cards. It's all very 'Something Wicked This Way Comes'! The mood is deliciously macabre and the accessibility level surprisingly high. The thing is 'Hobbit'-styled with splitscreen text 'n' graphics, which draw very quickly and are of high quality. With lotsa puzzles and fun to be had I'd say this was a snip at the price.

RATING SYSTEM: ■ Naff ■■ Of some interest ■■■ Check it out ■■■■ A Winner! **STAR GAME** The pick of the bunch!

MUSIC VIDEO 30

- | | | | | | |
|-----------|-----------|--|-----------|-----------|---|
| 1 | 2 | LEGEND , Bob Marley, Island | 16 | — | AMERICAN HEARTBEAT , CBS/Fox |
| 2 | — | A HARD DAY'S NIGHT , The Beatles, Vestron | 17 | 18 | HERE ARE THE YOUNG MEN , Joy Division, Ikon |
| 3 | 4 | LOVE AT THE GREEK , Neil Diamond, Vestron | 18 | 13 | DURAN DURAN , PMI |
| 4 | 3 | MAKING OF THRILLER , Michael Jackson, Vestron | 19 | 12 | THOSE WASTED YEARS , Hanoi Rocks, Hendring |
| 5 | 1 | UNDER A BLOOD RED SKY , U2, Virgin | 20 | — | DOLLY IN LONDON , Dolly Parton, RCA/Columbia |
| 6 | 6 | YOU CAN DO IT! , Breakdance, K-tel | 21 | 15 | NOW, THAT'S WHAT I CALL MUSIC VIDEO II , Virgin/PMI |
| 7 | 5 | SERIOUS MOONLIGHT , David Bowie, Videoform | 22 | 14 | THE VIDEO CONNECTION , Cliff Richard, PMI |
| 8 | — | SERIOUS MOONLIGHT , David Bowie, Import — Media | 23 | 11 | BENATAR , Pat Benatar, RCA/Columbia |
| 9 | — | CAUGHT IN THE ACT LIVE , Styx, A&M/PVG | 24 | 16 | LOVE YOU TILL TUESDAY , David Bowie, Polygram |
| 10 | 9 | LIVE , Big Country, Polygram | 25 | — | LIVE FROM LONDON , Lords Of The New Church, Polygram |
| 11 | 8 | A KISS ACROSS THE OCEAN , Culture Club, Virgin | 26 | 25 | FLASHDANCE , CIC |
| 12 | — | LIVE IN CONCERT , Dio, Polygram | 27 | — | VIDEO SHOW , Shakin' Stevens, CBS/Fox |
| 13 | 7 | THAT'S THE WAY IT IS , Elvis Presley, MGM/UA | 28 | 24 | GREATEST FLIX , Queen, PMI |
| 14 | 10 | ALCHEMY LIVE , Dire Straits, Polygram | 29 | 17 | THE COMPLEAT BEATLES , MGM/UA |
| 15 | — | LIVE IN TORONTO , Motorhead, Avatar | 30 | 19 | THE VIDEO , Chris De Burgh, A&M |

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The Pope's visit



Style Council and Cure music film maker TIM POPE talks to JIM REID

TIM POPE is the perfect introduction to the current state of the pop promo. At 28 he's the most in demand video director in the business — one day dealing with the extravagancies of Neil Young or Hall and Oates, the next working his staple roster of UK clients, including the Style Council, Siouxsie And The Banshees, the Cure and the Creatures.

A hyperactive personality, Pope fields questions on his own work and the scope of his chosen profession with the manic sincerity of a man working on 110 per cent enthusiasm...

What were you doing before you started making videos?

"I was working with politicians, training politicians to go on TV, people like Denis Healey. What's interesting is that there's an incredible crossover between working with politicians and working on pop films. With politicians what you do is listen to their arguments, find out their slogan and then restructure the slogan so that it will fit in with the medium. It's similar with pop videos, you know what people are, you know what the song is, so you restructure it in some way."

What's a video actually supposed to be? An advert, an entertainment, or something in itself?

"I think it's something in itself. All mine are. I think now, thank God, videos are losing that feature film thing. I think they're developing into a form where the pictures and the sound are sorta the same thing. I'm very anti-video actually. I was in New York recently looking at some of these huge video screens with some of my videos on. I thought 'God, the population's gonna drop' 'cos everybody was standing there looking at these monuments and there was no sense of dance or anything."

"I then re-thought my ideas and sorta thought what would I want to see if I was a person watching. If I was a Style Council fan I'd want to see Paul Weller, if a Banshees fan, Siouxsie. So now all my films are very simple; they're just a person with a bit of atmosphere in the background."

Over the last few years the music business has had an obsession with pop promos. Hasn't this contributed to the crass, cliched and generally unimaginative nature of your average pop vid? Have things been too rushed?

"I've been very resentful of that. When I look back to when I was younger and think of my favourite songs, I think, did I have these awful set of images imposed upon me, by these people? What I try and do now is to not impose images on people, I just try to give people the image of the person."

"Still, I think things are settling down now,

becoming a bit more sensible. We're beginning to lose some of those awful cliches — originality is beginning to come back. The thing is it's so easy to make an original pop promo. I don't see where all this rubbish comes from that you can't make an original video. Siouxsie is Siouxsie and she will always be unique. So you will always be original if she just comes over as Siouxsie in a video."

What's your criteria when you're making a video? Is it art or is it just hired technique?

"When I'm making a film for the Banshees, I'm being a Banshee and making it as if they had my skills. I'm making films for and with people. I'm an extension of the group. Because I work with so many groups, I'm like a multi-faceted character, how often does anyone get the chance to work with all these bands? I see myself as being a lot luckier than they are, one week I can be working with Soft Cell's music, the next week with somebody else's."

You work very closely with particular groups — Banshees, Soft Cell, the Style Council — is it difficult trying to get something new out of a group each time you go to work on a video with them? Isn't there a danger you might get stale?

"I find it actually easier like that. It works both ways — they trust me a bit more and I trust them a bit more. I know what I can get out of them and I'm never relaxed or lax about that fact. Every time I do a new video I get nervous about it. I don't just think, 'oh it's only them'."

You work with some pretty strong characters — Weller, Siouxsie, Marc Almond — how do you go about getting a 'performance' from these people?

"A lot of people when they make videos ask people to act. I would never do that. I'm not interested in seeing people act or play roles. They play the role they've decided to play and all I do is strengthen that role — that's always our starting point."

"The song is obviously a starting point as well. The most important thing is that we trust each other. I don't just act as a 'yes' man. When we sit down to work out an idea we develop it — we won't just use the first set of images that come up."

"I often suggest things and then we talk about it. I work very closely with people, I try to bring out the character of the people in the group."

Does working with so many different bands help you develop a varied style?

"When I started off there were a lot of people who would only work with a specific type of band. I didn't want to work with say just one

type of band, like Soft Cell for instance, or I'd get pushed into a bracket. It's very important to think wide. Otherwise you get stereotyped. The day I remake a film just for the sake of it is the day I give up. I never want to do that, but that's the sort of thing that could happen if I only worked with bands like Soft Cell."

Do you think the day will come when the video and the song synthesise to become one product, where the video isn't simply an advert for a song?

"That's a different issue. I think I'm already starting to work with bands in that manner — because I know the bands so well. I often get to hear things right before they're taken into the studio, I get to hear demos and everything. I think the stage you're talking about is so interesting — I think it will happen. I'm working on projects just for myself that are a bit like that. Because I have a rapport with my acts, sometimes I can know six months in advance that I'll be doing a video with them. This gives me time to plan things more carefully."

"I think the time will come when people like me aren't necessary. I think bands are getting more and more sophisticated — I think we'll get to the situation where people can represent their own wildness, their own qualities on video. People like me will just be used for our technical advice."

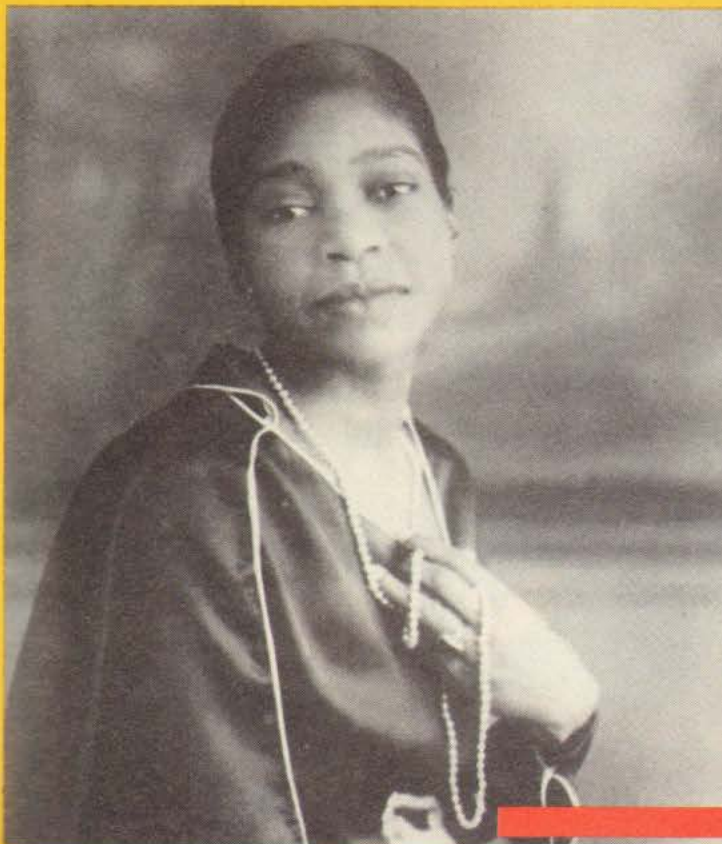
Do you want to make feature films?

"I like working in this area. I'm not one of these people who make two pop promos and then wanna make a feature film. In America I've been offered a couple of feature films but I've turned them down because I don't think I'm ready yet. I don't think you deal with a lot of feature film issues in pop promos. I'm just beginning to deal with emotion in pop promos and that's a word that's never been heard in association with pop promos before. I don't think the things I make are pop promos, I think they're music films. That's the word I use. I'm starting to talk to some of the bands I work with about working on longer projects. People immediately think they're feature films ... but they're not. They're just something where I have a more equal role. Something that won't be too narrative based, won't have anything to do with a story. It'll be to do with their music and strong visuals."

Why did you make the record, 'I Want To Be A Tree'?

"I made the record as a joke. In places like America people like me are becoming bigger than the pop stars they work with, which is crazy. I thought I would take it the whole way. I thought it'd be a laugh. I mean it's so uncool to do a song about wanting to be a tree. It's a complete wind up really."





WAY BACK then there was just the records. Just small black plastic discs that didn't really do any damage at all. Some were ignored, some were rejected and some were welcomed with such overt enthusiasm that they became larger than life itself. All those millions of minute three minute marvels that were thrown against the wall ... well, some of them had to stick.

For over 30 years we have had an aural celebration of the spectacular mixed with the unspectacular, the groovy mixed with the gravy, in the ever-increasingly crowded arena of sound ... Pop Music: a medium totally synonymous with the 20th Century.

OK — three decades later, and the faeces is still hitting the fan, but we have gradually been introduced to the idea of **an-other** medium being equally important as music in the marketplace: we have been ingratiated with and accustomed to ... the video ... the promo video.

Three minutes is a long time in pop music, and today the directors of the glib-gloss promos have honed the art of (mis)interpretation down to a model T: populist, stylish and existential ... because if it ain't got that groove then is just won't move units.

Godley and Creme, Tim Pope, Don Letts, Duncan Gibbons, Steve Barron, Julien Temple and many more film-makers have turned what was once thought to be a limited medium into something that challenges video-film and feature-film in the market and in the column inches ... shake hands and come out dancing, 'cause if it ain't got that groove ...

Whatever happened to Earth Wind & Fire,

John Harry, Sergio Mendes, Elton John? You can bet that any ageing miz-biz minstrel whose career is flagging will employ the talents of a young promo-maker to boost the sales figures, bank balance and waist line, because these days, nothing grabs the attention so much as a well made, well hung video: **WELL HARD!!**

Way back in the fifties, when the cards were cut and the cameras were pointed, when all was said and done, all you got was the band. That's right, the band: full frontal, behind, above or below, but the band was all you got.

Of course short promotional films have accompanied songs from everyone from Cab Calloway in the 1930s, through Pat Boone and the Beatles in the 50s and 60s. But these were few and far between, and it wasn't really until the mid-seventies that **VIDEO** actually took its place as the saucer under the cup.

The 'Soundies' of the 30s and 40s, featuring Billie Holliday, Calloway and Bessie Smith etc, were short black and white promotional films made to fit into a kind of juke box with a screen — the first video juke box. The artists were mainly black, because whites could go to full length musicals at the cinema: 'Goldiggers Of 42', 'Busby Berkely' or razzle-dazzle spectacles. These jazz juke boxes sat in the corners in downtown bars. For a nickle you could see your favourite jazz-star act out the comic or dramatic sentiments of their latest song.

The jazz juke box saw another reincarnation in 'Scopitone' — European juke boxes of the early to mid 60s which were imported to the States.

America must have been more than a little confused when they put their 25 cents in the

slot — to find some Italian pop-star strolling down the beach in grainy black and white, mouthing the lyrics of the (American) song they were hearing.

CAST BACK that swept-back mind and admit that you recall all those 'so-dire-they're dead' Top Of The Pops promotional films of the early 70s, where we had pop star lookalike youths looking subversive AND lovable surrounded by long leather booted dolly mixtures gallivanting around in the nearest car park or (at seemingly obvious expense) boating in the Serpentine or climbing hills in the Chilterns.

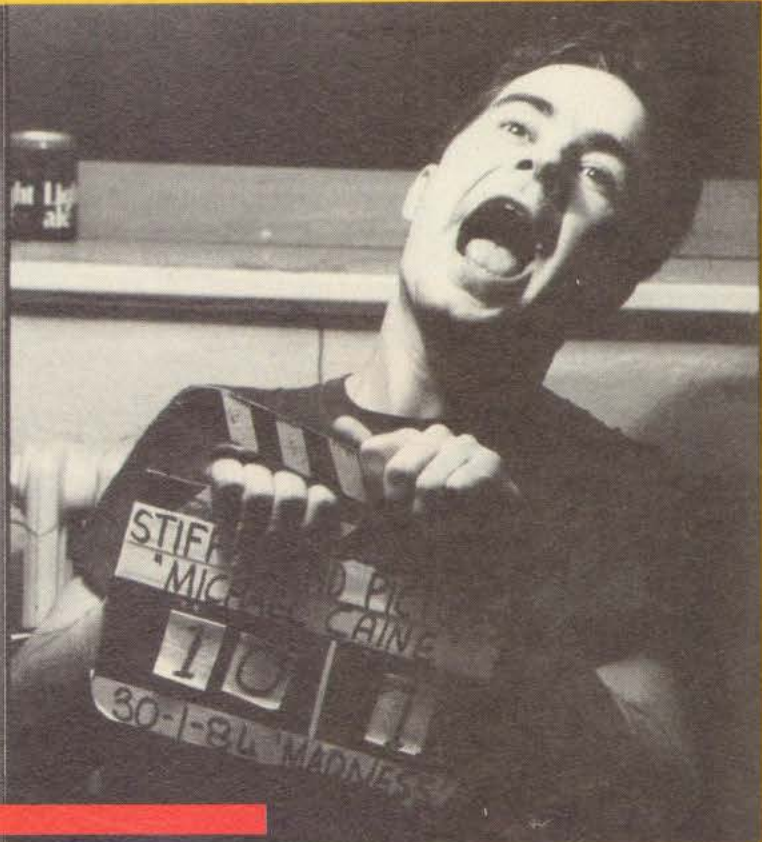
Remember all those Old Grey Whistle Test super 8 films of receding sunsets and hairy halitosis — your sister probably does? Those psychedelic-bilious flits were accordingly mis-representational and their ability to confuse was only overshadowed by their ability to annoy and ultimately BORE.

Nowadays everyone expects an awful lot more — because since those mid 70s, we've been shown that there **is** more to this lark than just switching a camera on and getting out of the way; and since the early 80s we have been inundated with the glam, the chic, the pretentious and the whole damn lot of them.

FROM NOTHING we have suddenly seen about 50 production companies spring out of the ground in a country where the film industry is supposedly dying. So where are they getting the work? The

POP + PICTURES

Part one of an illustrated



answer: They're making promo videos.

Record companies spend an estimated one million pounds a week on music videos, an average of £16,000 per production. It's no surprise that these record companies are willing to spend all this money on three minute films, after all, before the video boom, record sales were declining (in 1978 the bosses assumed that record sales had reached an all-time-peak — and things could only go one way from there: down. They were proved wrong by video).

In America, MTV, the 24 hour music station, has such a insatiable appetite that production has zipped to mass-production, and as MTV is such a remarkable selling area, everyone clamours for rotation — be it 'heavy' or 'light'.

Today we have dozens of promos released each week — not so ten years ago. Though Bowie and Roxy and others had attempted prototypes of promotional films, it wasn't until 1975 and Queen's 'Bohemian Rhapsody' that the video-form was first suspected of being able to achieve more than it was supposed to.

Queen's record stayed at Number One longer than any other record that year, and many said that this was due in no small part to the video. Made by Jon Roseman and Bruce Gower it was fundamentally a **plain** brew of Quantel-like images — a 'squeeze-zoom' bag of tricks that in hindsight just looks **plain** silly. Nevertheless it showed what video was capable of achieving.

THE QUEEN video was praised ... but nothing much happened, and things slowly went on as they always had done. The powers that be didn't see

promos as any new thing at all — what they should've understood was the power and scope of all the 50s musicals like 'South Pacific', 'Carousel', 'Oklahoma' and 'Seven Brides For Seven Brothers', which weren't so much musicals as extended promos ... as indeed, was 'Magical Mystery Tour', the first modern pop promo?

Those 50s films had virtually no plot and no drama, the only things of importance were the songs. In 'South Pacific' (the most promo-like of all), they used the first visual effects — whenever a character was about to burst into song, the very colour of the sky and scenery would suddenly and dramatically change, according to the mood of the song — thus as somebody started singing 'I'm Blue' — everything around them turned blue.

In reality this effect was achieved by the camera assistant passing a coloured filter in front of the lens!

'Magical Mystery Tour' was a collection of new Beatles songs, accompanied by the wacky antics of the fab four, that by the mid 60s had grown rather acidic and uninspired.

So when Paul McCartney sang about 'The Fool On The Hill', he didn't stand on stage with his Hoffner Bass, he got up on that hill dressed in dunce's cap, a wizard's cloak and a funny moustache, and leapt around like a fool.

At the time, everybody said the Beatles were fools for putting out this unstructured rambling collection of psychedelic muses — but if you ever get the chance to see that film again (which admittedly is unlikely), compare it to most of today's promos and you'll discover the approach is no different.

The Machiavellian tactics of the Sex Pistols and Siouxsie And The Banshees opened doors for numerous musical methods, but this didn't immediately manifest itself in the video form — that came later, when the post-punk peacocks and Blitz crowd of Great Queen Street ambled up between the amplifiers.

Public Image Ltd haphazardly made one of the era's most exciting promos for their first single, after they refused to appear on Top Of The Pops. It was directed by Mike Mansfield, in a particularly brash manner, but the mere presence of the band made it **ESSENTIAL** viewing. Lydon was fully draped and the curl and the pout were literally propelled through the screen (where are blue glitter suits now we need them?).

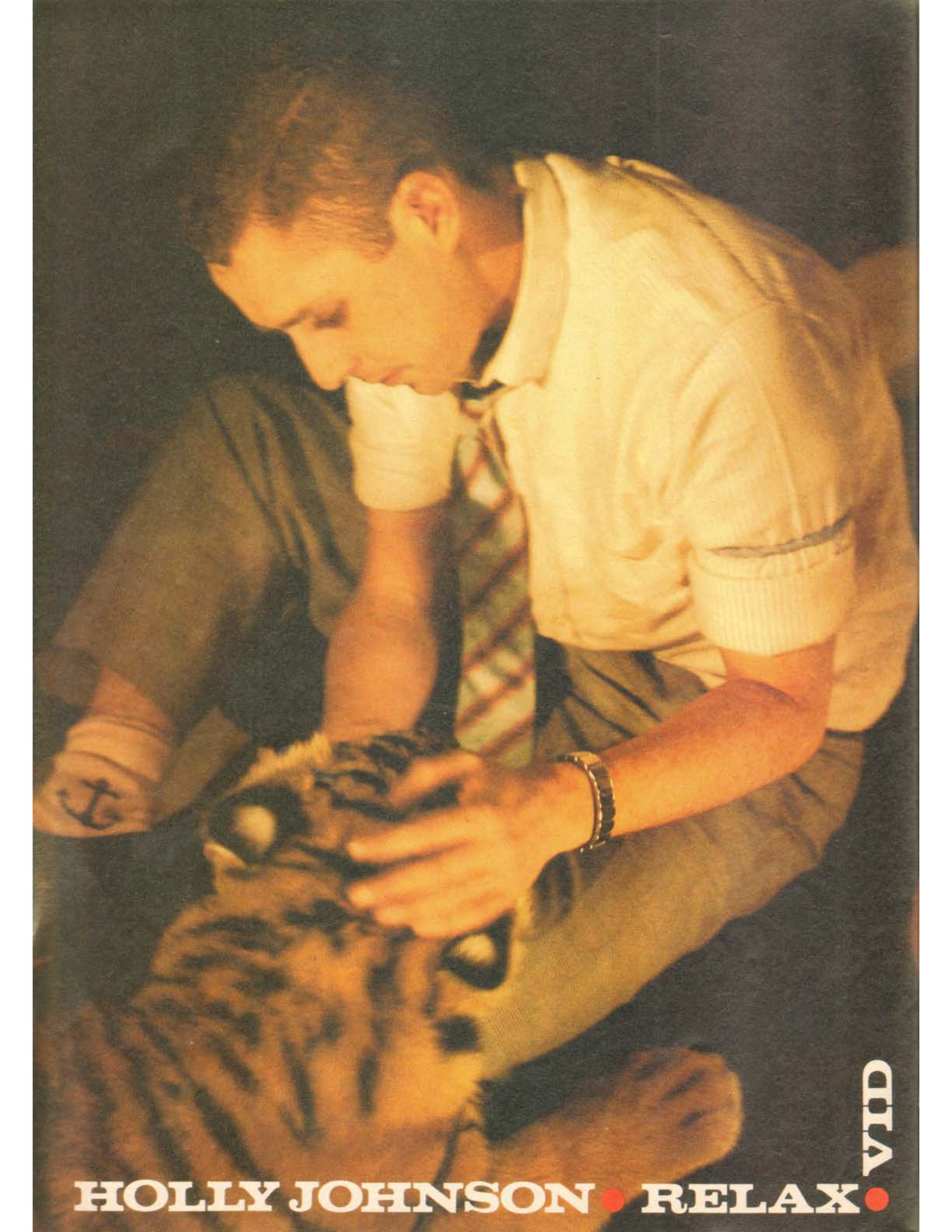
One of the better promos of the late 70s was the 20 minute film by Devo, titled in this country 'Are We Not Men', which showed the Akronite anarchists in more situations than you could possibly wish on your worst enemy: **GAG ME WITH A SPOON!**

Bowie was predictably ahead of the herd, and his videos for 'Boys Keep Swinging', 'Space Oddity' and the coup de grace 'Ashes To Ashes' mirrored both trends in the couture scene and the advancing technical skills of the video itself. 'Ashes To Ashes' featured Steve Strange, Darla Jane Gilroy and other extras from the Blitz, whilst portraying the demise and finale of Major Tom/Ziggy/Duke.

With that video Bowie had paved the way for film makers in the future, and next time we'll find out how all that gold really did glitter.

= MUSIC VIDEO

history by DYLAN JONES



HOLLY JOHNSON • RELAX •

VID

MANCHESTER

by ANDY SIM

MANCHESTER, LIKE Liverpool and other self-sufficient, self-confident hot beds of teen-culture, does NOT need London to feed off. Of that I was left in no doubt. London, on the other hand, does seem to need regular doses of what Lady Chatterley found in Mellors; a portion of excitement and unsophisticated talent that can only be found in the city where George Best preferred to club it.

So off I went, preconceptions and prejudices temporarily suspended, on a mission to discover the mystical Perry Boy, the legendary Hacienda haircut and the cut of the Northern Soul trouser, none of which really exists except in the mind's eye of the soft southerner . . .

continues over

THE SMITHS in native setting—photogenic by Paul Slattery

STARTING POINT

The Radio

THE RADIO'S crap in Manchester. It spawned Gary Davies, who stood out from the prevailing blandness only by being positively unpleasant. Like Capital, Piccadilly Radio rarely deviates from the charts so the hipsters and the mainstream jazzers and funkies rely on the clubs.

The Clubs

UNLIKE LONDON there's quite a lot of crossover between this scene and that. There is actually a rockabilly AND a soul night at Berlin on a Friday. Mike Pickering, manager of the Hacienda, and vocalist with Quando Quango, a band with fashionable American soul chart success, realises however that not all the barriers can be broken down:

"Unfortunately a lot of 'ordinary' Mancunians still think of the Hacienda as 'that weird punky place'.

"Most of the clubs are run by businessmen, who might occasionally hire a token trendy to run things for a night, but generally won't back anything risky."

London hype seems to have very little effect on Mancunians who are as a rule much less enamoured of the whole star obsession, the Perry wit cutting people down to size very quickly:

"We get really cheated off when some London trendy starts telling you to cut holes in your trousers and then the next minute to dress up like a ponce. You can't take that seriously."

Most of what Londoners naively believe to be their exclusive property, most particularly the recent outbreak of jazz, has its reflection, or, if the people I talked to are to be believed, its origins, in Manchester.

The new missionaries of the music that never died are Northern Foundation, a dance promotion outfit run by an expatriate Geordie called Mick, a devotee who swears that The Jazz Defectors, Manchester's newest export, never played anything else. Massive film contracts and Julien Temple's gift of the gab merely greased their palms and oiled their passage to London, and corruption.

The style in the Northern Foundation's clubs, (they take over clubs for the night: at the moment it's Cloud 9; and Coronation Streets club, which becomes the Hothouse one night a week) is balletic, rather than the frenetic Electric Ballroom style. Gene Kelly is the inspiration. The look is secondary but catching on, Tony Curtis haircuts et al. Witness the Grease Back bar at Manhattan, where the music is a heady mixture of Seventies soul, jazz, salsa and the newest funk.

A recent article in a prominent London lifestyle magazine depicted Manchester as a city devoid of originality and populated almost entirely by fakes and drunks. Resentment was running high:

"Every two years the music press gets the idea of doing the provinces, and send someone like you to cover us. It's an insult really. No offence, like."

None taken, but seriously the very idea of trying to 'do' somewhere as various as Manchester, as if it were some single-celled amoeba, is ridiculous. The local listings mag, the Mancunian equivalent of London's Time Out, is a sprawling tome that only just manages to contain the diversity, and it runs to 50 sheets.

FOCAL POINT

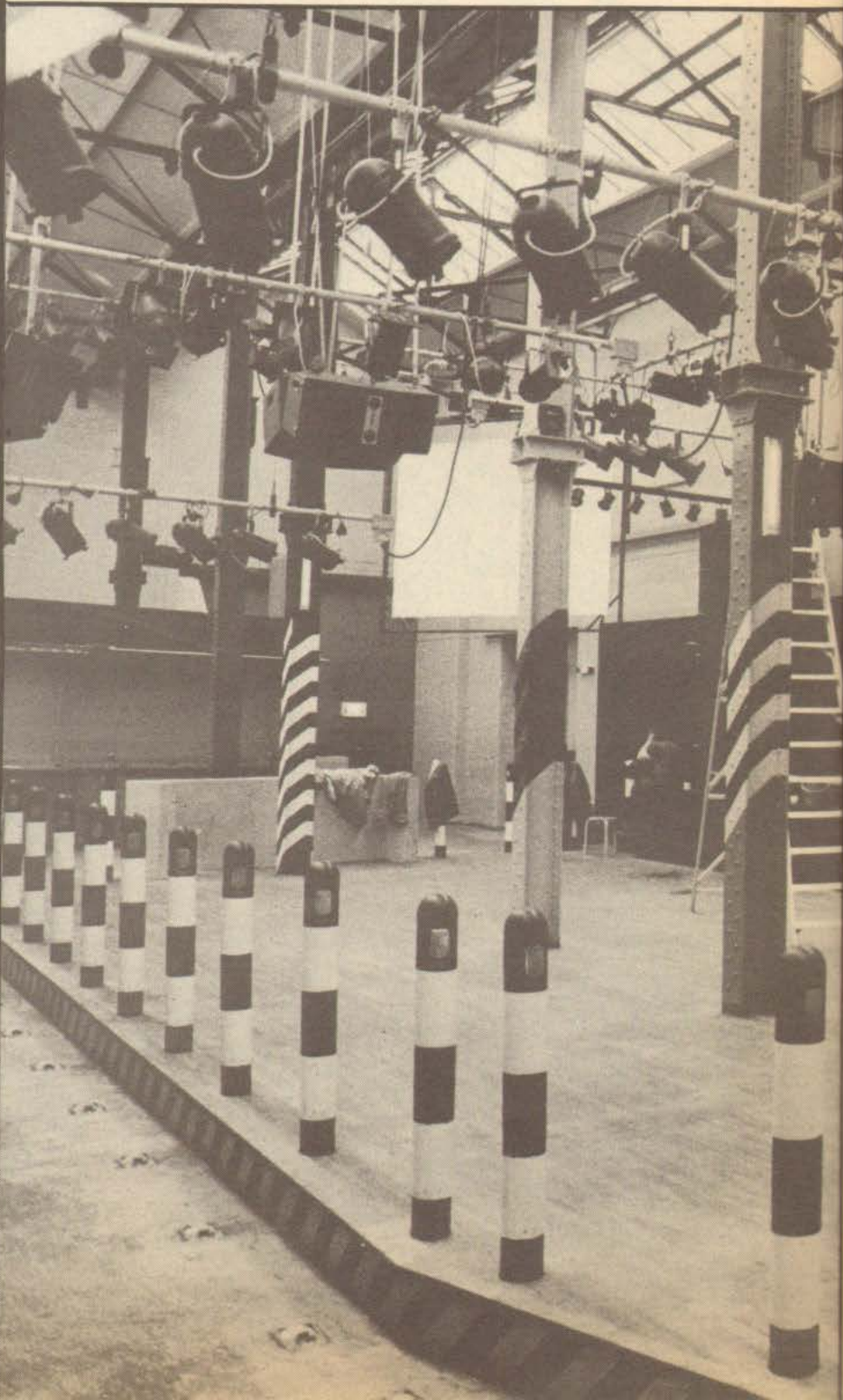
The Hacienda

FOR A nightlife focal point, the Factory-backed Hacienda remains the most individual, artistically original club. It is the most visually appealing nightspot in the city. The rest are mostly either one nighters, awkwardly converted, or correspond to the Bernard Manning stereotype. When it's empty it's cavernous and intimidating. When it's packed, as it is most Saturdays and on band nights, it's an atmospheric treat.

The graphic jokes like the 'Gay Traitor' bar with its framed portrait of Anthony Blunt must wear a bit thin on the tenth

visit, but nevertheless they lend the club an atmosphere of slightly ambiguous sexuality and political non-commitment that makes The Hacienda an art statement in itself. A fact which probably contributed to its initial unpopularity with all but the arty-farty.

Even then I meet girls who said that the men in The Hacienda were student wimps and boys who reckoned all the women there were hippie feminists. According to Mike Pickering, the club is multi-purpose and has no booking policy, although they would "draw the line at Paul Weller".



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Pic by Paul Slattery

BREAKING POINT

The Perries

THE FOOTBALL season is over. The Perries have had their last fling against Chelsea, and vastly expensive United can only dream of Jesper Olsen next season. The massive Arndale Centre (the largest in Europe, apparently) and the dehumanising crescents of Moss Side and Hulme (much beloved of Colour supplement social realism), are once again the focus of Perry activity.

The Perries, so-called years ago after Fred's T-Shirt, are Manchester's answer to the Scallies, and they don't need an Alan Bleasdale to chronicle their

activities.

Compared to London there is a real scarcity of classic mens' clothes shops. The sports gear boom as a result took off with a vengeance. Hurleys, like Nick Nacks in Soho, have made a fortune selling Tachinis to kids who'll never pick up a tennis racket, and Robe di Kappa crew necks to fashion conscious kids who know Milan only as the place where Ray Wilkins is going.

Their music is predictably electro, which is catered for by Legends in the centre of town, and the PSV in Hulme on

a Wednesday night. The look is essentially no different from London except that going down Ralph Lauren in Bond Street involves a fifteen quid train fare.

The scene is stylistically dominated by blacks, some of whom are getting into hip-hop in a big way, with DJs like Colin Curtis, who sprinkle the all dayers with a layer of Art Pepper standards. Dancing, uninhibitedly and interminably, is still the root. There are far fewer posers in Manchester than in London, and it shows in the quality of the dancing.



GEORGE BEST: nostalgic



JOHNNY MARR: patriotic



MARK E SMITH: vitriolic

Tony Wilson, Factory Records supreme

"The directors of Factory are all committed to Manchester. They're all Mancunians, after all. So there's a sense of patriotism there. There's no exclusivity though. Of the records out this month for instance, one's from Blackpool, one's from Berlin, and another is only three quarters Manchester.

... When we started the Hacienda and Factory, the spirit of '76, with punk and all that, had ceased to have an outlet. For some strange reason we were more open to punk in '76 than London, probably because we had the cohesion of a medium sized city. People were up for what was coming here and it happened. An intense explosion of sensibility. The Electric Circus, with the Buzzcocks and Slaughter, was a centre of activity far more than Eric's in Liverpool, which generally speaking was a good 12 months behind. After the demise of the Circus there was Rafters for a while and then Russells but then a mediocrity set in; a vacuum which we set out to fill.

... Manchester, and Factory, have always been ahead. A Certain Ratio in '79 were playing dance/funk music with an edge, and then three years later it all takes off. The same with the Swamp Children, now Kalima, who, two years ago, were playing jazz on 'So Hot'.

... I love it when kids revolt against the dominant establishment style, which I would characterise now as the 'Raiders Of The Lost Ark' syndrome, whereby anything that's well done is all well and good, no matter how vacuous. This has

been latched onto in the music world by the Paul Morleys and the Ian Penmans, who started giving Dollar and the like good reviews.

... We refuse, at Factory, to participate in the marketing and fraudulent hyping of records. The prevailing nihilism of the times makes us unfashionable for having these ideals. All credit to those like Morrissey who, by signing to an independent, try and maintain an artistic freedom. Nevertheless he's still part of the game and being sold as a commodity. I've had respect for the man though ever since he sent me a tape of the New York Dolls in '76 with a letter saying 'Why isn't there more music around like this?'. He should have become a major novelist but he's becoming a major pop star instead."

George Best

"In the Sixties when I played for United, it seemed like one long party for me. The whole North West was buzzing, musically as well as in sport. Liverpool had the Beatles and Manchester had Freddie and the Dreamers. It was great. I go back now occasionally to visit friends, but it's not the same."

Johnny Marr of The Smiths

"Yes, we're patriotic Mancunians. It looks as though we'll end up there. We only left because it became impossible to keep our fingers on the Smiths' pulse!

... Manchester nightlife is totally dominated by the Hacienda, a place I love, and the Factory crowd. They're the

only ones with any life in them. I practically used to live there! Incidentally, Andrew Berry is the best DJ in the country."

Mark E Smith of The Fall

"It always used to make me laugh, Northerners heckling us for not being punk enough, when, in fact, it had sprung out of Manchester in a different form a long time before. The Buzzcocks got the same treatment. Apparently the whole world was at those Pistols gigs at the Electric Circus.

Morrissey was an embarrassing fool in those days. He used to write letters to the Manchester Evening News about how the music in the charts was a load of rubbish. It's a pity what's happened to the Smiths. They've got the best guitarist, Johnny, in the entire country, and you can't hear him.

I admire Factory's set-up. It's a really working class, socialistic set-up. They almost seem to want to keep the group to themselves in a way. They'll always break even because of New Order and the fanatics who'll buy anything Factory.

If I go anywhere, clubwise, in Manchester, it'll be the Hacienda. I find the atmosphere there quite disturbing. It used to be a glass factory in the nineteenth century with kids getting their hands sliced off. I'm very sensitive to the fact that you're dancing on graves almost."

C A M E O
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Help!

A Cure for theft

HELP! RECENTLY I had all £15 worth of my Cure 'Top' tour merchandise stolen at the Glasgow gig and haven't been able to recover any of it. Is there anywhere I can send away for more merchandise now?
Iain, Dundee

● *Shame on the light-fingered meanie who ruined your night out. For more tour gear, simply write for the fax on what's still available to ACME Clothing Co, 26/40 St Andrews Street, Northampton.*



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.

Life's a drag

AT 22, I've been smoking an average of 10 cigarettes a day since I was 16, but have decided to stop. One possibility is nicotine chewing gum. Can I only get this on prescription from the doctor? Or how about relaxation tapes? Some time ago I read an article where a hardened chain smoker had been able to kick the habit just by listening to a tape for a few hours a day.

If I give up now, will my lungs and my body automatically recover from the effects of smoking?
Pete, Swindon

● *Relinquish the weed now and your body, especially your lungs, will start to clean out and recover from years of inhaling tar, nicotine and other assorted gunk. Your delicate lung tissue will have suffered some damage, but deciding to stop now could be a long term life-saver. If the thought of a chest X-ray scares you, this is the time to stop.*

Routes to breaking the habit range from simply summoning up your will power and deciding to stop once and for all, to gradually reducing the number of coffin nails you're hammering in until they reach zero, to opting for an alternative source of nicotine while you're weaning yourself away from cigarettes.

Many practical suggestions are included in a free information pack from ASH, (Action On Smoking And Health), 5/11 Mortimer Street, London W1M 7RH. (Tel: 01-637 9843).

Nicotine chewing gum is available on private prescription only through a doctor. You cannot buy it direct over the counter at a chemist.

One useful relaxation tape aimed at anyone who wants to give up a drug, covering the spectrum of addictions from smoking through tranquillisers is 'Fighting Addictions', £5.85 inc postage from Matthew Manning Cassettes, 39 Abbeygate Street, Bury St Edmunds, Suffolk.

WHERE OH where can I drop a line to Tasty Tim? Can you help me and maybe other fans too by publishing an address?
Tina, Crawley

● *Yes. Tim communications should go to the man himself c/o Carrere Records, 193/197 Regent Street, London W1. Tim answers all his mail personally, but a stamped addressed envelope would be appreciated. Watch out, Tim enthusiasts, for the appearance of your favourite 'Sugar Sugar' remake artist in a future BBC2 'Omnibus' programme on boys who wear make-up.*

Young Free And Single

LET'S KICK off this week with slightly mad, animal loving (dogs and rabbits), Carl from West Sussex, seeking mates, canines, friends and penpals into disco music, the top 40, and Bucks Fizz maybe; moving quickly on to Canadian Lynda 18 in Ontario, she's looking for Culture Club fans who want to write, preferably female, and last but not least, let's hear it for Garty 18 from Norwich into Frankie Goes To Hollywood, and Bronski Beat, who's gay and feeling lonely. This is a free penpal service and all replies are mailed direct to readers mentioned. Write to YF&S, Help, Record Mirror, 40 Long Acre, London WC2.

Record Mirror Disco

- | | | | |
|----|--|----|--|
| 2 | DR BEAT, Miami Sound Machine, US Epic 12in | 58 | 68 TENDER LOVIN', Funk Deluxe, Dutch Rams Horn 12in |
| 1 | I FOUND LOVIN'/DUB/REMIX, Fatback, Master Mix 12in | 59 | — INSTANT LOVE/BLOODSTONE'S PARTY/FEEL THE HEAT, Bloodstone, US T-Neck LP |
| 3 | EVERYBODY'S LAUGHING/INST MIXES, Phil Fearon & Galaxy, Ensign 12in | 60 | 55 COME TO ME (ONE WAY OR ANOTHER), Jermaine Jackson, Arista 12in |
| 16 | TODAY'S YOUR LUCKY DAY/DUB, Harold Melvin & The Blue Notes, London 12in | 61 | 52 GET OFF (YOU FASCINATE ME)/GOTTA FIND IT, Patrice Rushen, Elektra LP |
| 6 | 6 TOSSING AND TURNING (REMIX), Windjammer, MCA 12in | 62 | 67 YOU'VE GOT THAT MAGIC/JUST BE MY LOVE/I LOVE YOU SO/THE DRUM SONG, Fatback, Cotillion LP |
| 13 | 13 HOLDING ON/DOWN ON THE STREET, Shakatak, Polydor 12in | 63 | — ABELE DANCE, Manu Dibango, US Celluloid 12in/UK promo |
| 19 | 19 WHEN Doves Cry/17 Days, Prince, Warner Bros 12in | 64 | — GIVE ME THE MUSIC (MEDLEY)/SWEET SOMEBODY (NEW STREET DUB VERSION), Shannon, Club 12in |
| 4 | 4 CHANGE OF HEART, Change, WEA 12in | 65 | 74 KEEPING SECRETS, Switch, US Total Experience LP |
| 5 | 5 INTERNATIONAL/FASCINATING YOU/RENEGADES/DANGEROUS, Brass Construction, Capitol LP | 66 | 65 SUMMER BREEZE, Baiser, Malaco 12in |
| 11 | 11 BREAKIN' ... THERE'S NO STOPPING US (CLUB MIX), Ollie & Jerry, Polydor 12in | 67 | 47 HEAVEN KNOWS (FEELS SO GOOD), Jaki Graham, EMI 12in |
| 8 | 8 JAMMIN' IN MANHATTAN, Tyzik, Polydor 12in | 68 | — KEEP ON TRYIN', Sizzle, US SuTra 12in |
| 20 | 20 WHITE LINES, Grandmaster Melle Mel, Sugarhill 12in/remix | 69 | 51 YOUR LOVE'S GOT A HOLD ON ME/TRUST ME, Lillo Thomas, US Capitol 12in |
| 22 | 22 JUST THE WAY YOU LIKE IT, The SOS Band, US Tabu 12in | 70 | 81 C'EST LA VIE/DON'T SAY NO, Beau Williams, US Capitol LP |
| 15 | 15 YOU ARE MY MELODY/WARM/SAY YOU LOVE ME AGAIN, Change, WEA LP | 71 | — MAGIC TOUCH, Rose Royce, US Montage LP |
| — | — BLACK STATIONS/WHITE STATIONS (REMIX), M+M, RCA 12in | 72 | — SIMPLE, Johnny Mathis, US Columbia 12in |
| 41 | 41 MASTERMIND TURNABLE MIX/CHOOSE ME (RESCUE ME) (REMIX), Loose Ends, Virgin 12in twin-pack | 73 | 72 I COULD GIVE YOU MORE/IS THERE ANYTHING I CAN DO, Marcus Miller, Warner Bros LP |
| 27 | 27 THINKING OF YOU, Sister Sledge, Atlantic 12in | 74 | 82 LESSON TWO (THE JAMES BROWN MASTERMIX), Double Dee & Steinski, US Double Dee & Steinski Records 12in/cassette promo |
| 39 | 39 AIN'T NO SUNSHINE, Sivuca, London 12in | 75 | — NO FAVORS/DUB VERSION, Temper, US MCA 12in |
| 34 | 34 NOTHIN' LIKE A SLOW DANCE/ DON'T WANT NOBODY ELSE/ HEARTBREAKER, Skool Boyz, US Columbia LP | 76 | — THE GROOVE/DON'S GROOVE, Donald D, US Elektra 12in |
| 45 | 45 LADY SHINE (SHINE ON)/INSTRUMENTAL, T.H.S. The Horne Section, US 4th & Broadway 12in | 77 | — ALL I DO, Next Movement, US Nuance 12in |
| 26 | 26 SWEET SOMEBODY (DUB)/REMIX, Shannon, Club 12in | 78 | — IT'S YOURS, T LA Rock & Jazzy Jay, US Partytime 12in |
| 9 | 9 PARTYLINE, Brass Construction, Capitol 12in | 79 | 84 SOMETHING ABOUT YOU/RESTRICTIONS, Lakeside, US Solar LP |
| 42 | 42 HOT-HOT-HOT, Arrow, AIR 12in | 80 | 66 RUNAWAY LOVE, Linda Clifford, Curtom 12in/US remix promo |
| 10 | 10 TELL ME WHY, Bobby Womack, Motown 12in | 81 | — TOUR DE FRANCE (REMIX), Kraftwerk, US Warner Bros 12in |
| 38 | 38 SHE'S STRANGE ('ROOM 123' RAP VERSION), Cameo, US Atlanta Artists 12in | 82 | — WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, US T.T.E.D. 12in |
| 14 | 14 WHEN YOUR "EX" WANTS YOU BACK, Surface, Salsoul 12in | 83 | — MOSQUITO, West Street Mob, US Sugarhill LP |
| 29 | 29 MUSIC IS THE ANSWER (DUB VERSION), Colonel Abrams, US Streetwise 12in | 84 | — LIPSERVICE, Beatmaster, Tommy Boy 12in |
| 50 | 17, Rick James, US Motown 12in | 85 | 58 SUMMER LAMENT, Ken Kuramatsu, Japanese CBS Sony LP |
| 64 | 64 GUILTY/INSTRUMENTAL, Paul Hardcastle, Total Control Records 12in | | |
| 17 | 17 BABY I'M SCARED OF YOU, Womack & Womack, Elektra 12in | | |
| 18 | 18 FINDERS KEEPERS/I'M GONNA PUT A SPELL ON YOU/YOU'RE MY EVERYTHING, Leon Bryant, US De-Lite LP | | |
| 23 | 23 MR GROOVE/LADY YOU ARE, One Way, MCA 12in | | |
| 40 | 40 CATCH THE BEAT (SCRATCH THE BEAT)/CATCH THE GROOVE, T. Ski Valley/Grand Groove Bunch, Belgian BMC/US Grand Groove 12in | | |
| 21 | 21 LOVER OF MY DREAMS, Yvonne Gage, Pinnacle 12in | | |
| 35 | 35 SUMMER GROOVE, Tony Jackson, Cedar 12in | | |
| 63 | 63 DUB UNDERWORLD/CLUB UNDERWORLD, Cerrone, US Personal 12in | | |
| 69 | 69 YOU'RE NEVER TOO YOUNG/SOUND OF SUMMER, The Cool Notes, Abstract Dance Records 12in/promo | | |
| 49 | 49 I WANT SOMEBODY TONIGHT (SHOO BE DO BOP)/I OWE IT TO MYSELF, Prime Time, US Total Experience LP | | |
| 30 | 30 CHOCOLATE CITY, Orlando Johnson & Trance, Belgian Channel 12in | | |
| 33 | 33 OOH LOVE/I'VE BEEN MISSIN' YOU/THAT'S HOW IT GOES, Kashif, Arista LP | | |
| 53 | 53 PASS THE PAPER/OVERDRIVE, Direct Drive, DDR 12in | | |
| 44 | 44 YOU, ME AND HE/SWEET FOR YOU AND ME, Mtume, US Epic 12in | | |
| 7 | 7 FEELS SO REAL (WON'T LET GO) (DUB), Patrice Rushen, Elektra 12in | | |
| 43 | 43 GET UP I FEEL LIKE BEING A SEX MACHINE/GET UP OFFA THAT THING/DOIN' IT TO DEATH/STONED TO THE BONE, James Brown, Polydor 12in/LPs | | |
| 59 | 59 IT'S GONNA BE SPECIAL/RHYTHM OF THE STREET (REMIXES), Patti Austin, Qwest 12in | | |
| 60 | 60 ENCORE, Cheryl Lynn, US Columbia 12in | | |
| 83 | 83 GET UP OFFA THAT THING (JAMES WHO?), Screamin' Tony Baxter, Fourth & Broadway 12in | | |
| 24 | 24 PLANE LOVE (REMIX), Jeffrey Osborne, US A&M 12in | | |
| 62 | 62 YOUR LIFE, Konk, Fourth & Broadway 12in | | |
| 48 | 48 YOU'RE MY CHOICE TONIGHT (CHOOSE ME), Teddy Pendergrass, Asylum 12in | | |
| 54 | 54 TIME FLIES/SUNSET MEMORY/LOVE'S A HEARTACHE, The Kazu Mitsui Project, US Lakeside LP | | |
| 25 | 25 SLIP AWAY, Skool Boyz, US Columbia 12in | | |
| 57 | 57 JAZZY LADY/DON'T TURN YOUR BACK ON MY LOVE/I NEED YOU SO, Richard 'Dimples' Fields, US RCA LP | | |
| 61 | 61 EASIER SAID THAN DONE/DO YOU REALLY LOVE ME/FALLING IN LOVE, Bryan Loren, US Philly World LP | | |
| 46 | 46 LOVE IS IN SEASON, Detroit Spinners, Atlantic 12in | | |
| 12 | 12 DON'T LET NOBODY HOLD YOU DOWN, L.J. Reynolds, Club 12in | | |
| 32 | 32 YOU'RE THE BEST, The Emotions, US Red Label LP/12in remix | | |

Hi-NRG Disco

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

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Personal

2 SHY(ISH) lonely females (17), seek male companions (18+) in the Ayrshire area. Photo please. Box No 4245.

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

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

LACKING CONFIDENCE with the opposite sex? We can help! SAE Jupiter Products, (Dept R.M.), 19 Caedmon Road, London N.7.

SHY MALE, 22, would like 17-25 girlfriend, attractive and funny, to break monotony of evening shift working, and for fun, photo appreciated, Reading area preferred. But will travel if you're worth it. Box No 4242.

DAVID MIEDZIANIK from Rotherham would like to thank the Human League for reading my letter on the Tony Blackburn Sunday show weekend mail bag on Radio One, on May 13th 1984.

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

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ROMANCE, DATING, friendship, introductions. Exciting contacts of the opposite sex (18-40) all areas. Free associate membership. The Nexus Messenger, Bridge Chambers, Bridge Street, Leatherhead, Surrey.

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DELETED LP'S, singles our speciality. S.A.E. for details to Skeleton Records 94 Argyle Street, Birkenhead, Merseyside.

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CASH FOR YOUR COLLECTION, records & memorabilia. Send details of artists condition and price to: Palmrose, 117/119 High Street, Barnet.

Fan Clubs

ANOTHER LANGUAGE Information service — 56 Kensall House, Ladbroke Grove, London W10 5BQ.

SUPER 4TH Edition Fan Club Directory. Packed with information — only costs £1.50 don't miss it. Y.B.A. Music York House, 22 Frederick Street, Birmingham B1 3HE.

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

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

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

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

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FRIDA MAGAZINE number two, 35p. SAE Regency House, Portsdown Hill Road, Farringdon, Hants.

Birthday Greetings

KATE BUSH, Happy Birthday, can't wait for the new stuff. Love Jim K7264. xxx.

MICK KARNI Happy Squashed tomatoes for 24th, wherever you may be!

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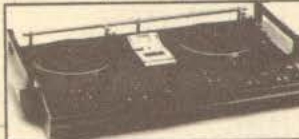
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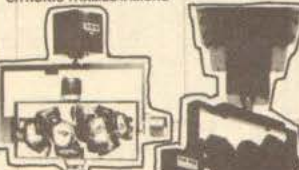
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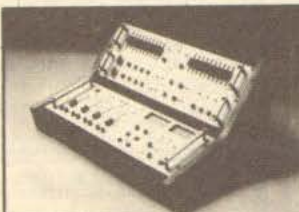
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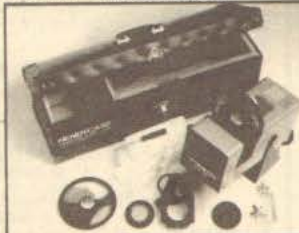
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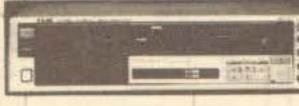
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POMPOUS OAF of the week award must have gone to Iain Bowen for his recent letter. It might have been witty if it had been a tongue-in-cheek assault on Duranies, but of course, it wasn't. Instead (yawn) he just wanted to let us know that he was just another manipulated middle-class moron who expects everyone to be just like him. How totally original.

As for reading books by arty-farty Sartre, my only answer is, to quote that old English proverb, "Never trust a Froggie!" If the guy has nothing else, he has enviable patience. How would you like to sit and listen to the same record 27 times over, so that you can finally get the hang of it? That's what happens when you're a privileged fan of the Cocteau Twins, the Smiths or the Cure (in their earlier, less unfashionably commercial days, of course).

It seems to me, that anyone who is into Joy Division always thinks that they have stumbled upon an incredibly important phenomenon, usually because that's what they've been told to think. It makes them believe, call it musical snobbery if you like, that they are a cut above everyone else. I may not be a Duranie, but most open-minded people would have been irritated by Bowen's immature opinions. Fred the pigeon fancier, Peterborough

● *And on that note, could we and the Iain Bowen debate please? (rather tired Mailman)*

WHEN I first arrived in London from New York in 1982, I was relieved that two of the things I detested most in NY were thankfully absent: Twisted Sister and Billy Idol.

I'd rather not discuss Twisted Sister, except to say that when they first appeared on TOTP last year, like some long-expected nightmare, my only comfort was knowing that Billy Idol was still slogging away in the USA, trying to make it big.

I don't like Billy Idol. Simple as that. I have suffered through his omnipresent liggng at every nightclub in New York for as long as I can remember. Mind you, I don't like his music much either, though I'm certain that if his, ahem, personality didn't come across so true to form on his records and videos (yes, I've seen his videos — pity me!), I might find his songs a bit more tolerable.

His attitude has always been one that elicits disgust in people, when he revels in posing at some club in his cape (!) with his free gin and tonic clutched in his fist, his trademark sneer on his face, disdainfully looking down upon any poor young fan that might approach him.

Billy-boy, perhaps it's time you realised that you can't do that here. Your ex-flatmate Mark has



Big head — pea-brain!

AFTER READING what 'Mighty Mouth' Wylie had to say in **RECORD MIRROR** about how "great" he is, I was fuming! Don't get me wrong, I do like WAH! and I have all three of their singles and I will buy the LP. 'Three singles?' I hear you cry, yes three. After their big hit 'Story Of The Blues', they released 'Hope' and even though I thought it was a good song, it was a flop. Pete somehow 'forgot' all about that

single when mentioning that he didn't need to release a single straight away. He also had the cheek to insult Boy George for supposedly being big-headed about being clever on Terry Wogan's Show.

I would suggest to Pete that if he wants to see a real big head, he should look in the mirror!

Steve Lodge, Bury

● *Calm down dear, and have a cup of tea*

given it up; why don't you throw in the towel? Better yet, go back to America.

Just go away, take your sneer, your pomposity, and your 12,000 records and GO AWAY. We don't need you in Britain.

A disgruntled ex-New York nightclubber

● *Ever thought of buying a one way ticket to Siberia? Perhaps you would be happy there*

WOULD SOMEBODY at Mailman please punch Andy Strike in the mouth on my behalf?

How dare he call Iva Davies and Icehouse "The Mike Yarwoods of rock", in his recent 'review' (for want of a better word) of their fabulous new single 'Don't Believe Anymore'.

What a damn cheek this ignorant, pompous little guttersnipe has, and in my opinion he would be far better suited to sweeping the streets than reviewing records.

Unlike Andy Strike, I do have good taste in music and no matter what this imbecile says I happen to know that Icehouse are the most fantastic band ever and Iva Davies is the most wonderful, talented, and desirable human being in the world.

May I suggest you sack your twit as a 'reviewer' because he appears to give all the completely talentless groups (and there's

loads of those around) fantastic reviews, when Icehouse get such unfair criticism from him. He's obviously not a full shilling, is he, and perhaps a quick visit to an ear specialist (to check the blockages) might be of some benefit.

Barbara Jones, an avid Iva Davies and Icehouse fanatic, Oldham, Lancs

● *Iva Davies desirable? I think you must need glasses*

WHAT ARE the BBC thinking about? Why haven't they banned Alison Moyet's single 'Love Resurrection'? Is it because they consider her a well established 'innocent' female singer?

As far as I can see, she doesn't leave much to the imagination does she?

An Aztec camera, Darwen, Lancs

● *What kind of pervert are you?*

DEAR STEVE Gray (Big Country review, July 14). Who do you think you are, talking about Big Country like that. How many other groups would step in as a replacement at such short notice as they did? You should be thankful they did, you would be moaning if there wasn't a group at all to replace your so called brilliant Paul Young.

At least Big Country write their

own songs and they have some meaning to them, not like Paul Young who sings other people's songs.

What do you mean they were having trouble winning the hearts of the crowd? Not in Scotland they don't, where I have seen them twice in concert.

As always, the English have no taste in music! I listened to the concert on Radio One and they seemed to be getting a good reception. No wonder the kids you interviewed were so unimpressed. At 11 and 12 years old how are they meant to know what good music is?

To say the only reason Big Country had a good reception was because the set was closing and Elton John was coming on is a lot of rubbish. Boring old Elton should retire.

Someone who thinks Big Country are brilliant

● *No taste in music eh? Ah, go and strangle yourself with your sporran!*

PLEASE TALK to your bosses, ie, those who run RM and PLEASE get them to print more articles on Kate Bush — as she is the most original, the most amazing and the greatest singer ever. Please! Kate Bush and Maz fan, Southend

● *We're just waiting for the lovely Bush to flower with a new single (poetic Mailman)*

WHOD'D HAVE thought it possible . . . ? Way back in the mists of time (y'know . . . two or three years back) all those *outrageous* cross-dressing arty types daring to flirt with gay subculture — wearing (gosh!) make-up . . . talking all that (wow!) mondo trasho . . . dancing along to (aargh!) ETHEL MERMAN!!! Walking, like, *really close* to society's edge . . . daring to offend . . . even boys looking like (oh no!) GIRLS!!!

And now look what's gone and happened . . . Frankie lords it over all and sundry, hi-NRG disco queens pout at every twist and turn, the charts look camper than a boy scouts jamboree . . . and finally (and about time too) *the* high priestess of searing, sneering sexcess is enjoying great big hit records.

Well, darlings, it really is simply Divine! Divine. Divine. It says it all. Can you imagine going up to someone and purring "Hi, I'm Divine"? Eartha Kitt as queen bee? Forget it! It takes a man's man to grasp and grope the fetid, flaccid underbelly of showbiz sleaze and turn it into something the world can fall in love with. Something precious.

"You Think You're A Man" she wails (probably on TOTP at this very moment) but she *knows* we're just boys, just toys in awe of the cracking made-up mask and smeary lipstick. In love with the memory of a thousand childhood panto dames who always made you feel a little uneasy amidst your short-trousered excitement, as you wondered just exactly *what* was going on under all those billowing frocks.

With Divine you know damn well what's going on, but it still has that same unhealthy attraction.

I bet little Glen Milston enjoyed those same squirming, disturbing moments when Mom and Dad took the lad from Baltimore up into 42nd Street for showtime and the glamour 'n tat of New York. Because Glen fell in love, and at that moment Divine was born . . .

"I was in love with fantasy, with musical shows, with films — the more fantasy the better — Sinbad, the Knights of the Round Table. I didn't used to like those Gene Kelly

type films so much — all that lovely stuff — bleeeugh! I wanted action. I'd watch cartoons and puppets on TV — Tom 'n' Jerry, Fritz the Cat — I liked them 'cos they were unreal . . . I guess it's just progressed into this whole career I've now got where a man plays a woman."

AS OVERLORD of the teen trash ethic, scuzzy film maker John Waters, little Glen's friend and neighbour, carries much of the guilt for the creation of this modern day glam monster. Kicking their heels in Maryland, the only way to relieve the boredom was to enact their particular fantasies — Glen as the local spoilt brat psycho fat girl, John the demonic Cecil B DeMille capturing the excesses on Super-8.

"John said that I was divine . . . so that became my name, *and* the character I played." Filming only on Sundays the formula for the Waters/Divine epics began to fall into place — horrendous smalltown potboilers, Divine ruling the roost armed only with a bulging make-up bag and a mouth full of abuse, plunging to further depths of depravity with each new film canister.

"Divine got shaped with each movie, starting with 'Eat Your Make-up' — the look progressed, it was always over the top — Glamour Gone Berserk, very cartoonish. John

DIVINE

Graham K Smith

explains how a

well-stocked make-up bag

can get you places

said that Divine should be like Snow White's wicked stepmother, Cinderella's sisters, the wicked witch from the Wizard of Oz and Jayne Mansfield or Diana Dors — ballsy women, sexy, blonde, sleazy, but glam."

Finally leaving Baltimore in his early twenties, Glen/Divine went up to Massachusetts to run his own second hand clothes store — Divine Trash. Had it been hard to reject the usual path for a Baltimore boy?

"Yes, it was very hard when I decided to be a hippy and not ask my parents for anything and be completely alone. *The* hardest time. My parents didn't really accept it when I came home with 18 earrings, nail polish, shaved eyebrows and wearing kaftans — I mean, if Prince Charles had come home like that what would *his* mother and father have said! We didn't actually speak for 10 years."

AS THE fame and notoriety of the Waters celluloid shockers like 'Female Trouble', 'Pink Flamingoes' and the oderama epic 'Polyester' spread out of the NY fleapits, the divine Miss D did likewise, bearing the standard of ludicrous mock-showbiz extremes.

Clad in skin-tight, figure revealing saateen, teetering atop towering stilettos and sporting crazed, unruly bouffants, Divine ruled



INTERVENTION

'My parents didn't really

accept it when I came

home with eighteen earrings,

nail polish, shaved eyebrows

and wearing kaftans — I mean,

if Prince Charles had

come home like that!'

boystown, the traditional home of kick-ass kitsch.

Clutching a mike she'd attack the leering, cheering clones 'n queens with excerpts from her finest scenes, a non-stop blue barrage and finally even a song.

Thus Divine as Disco Queen had arrived . . . a series of forgettable, grunting Plain Joke workouts written by Bobby O culminating in 'Blue Monday' clone 'Love Reaction'. It stirred up a mild interest but

offered no real success — it took a change of producer and the declamatory 'You Think You're A Man' to bring those timid Divine fans out of the closet and into the record shops.

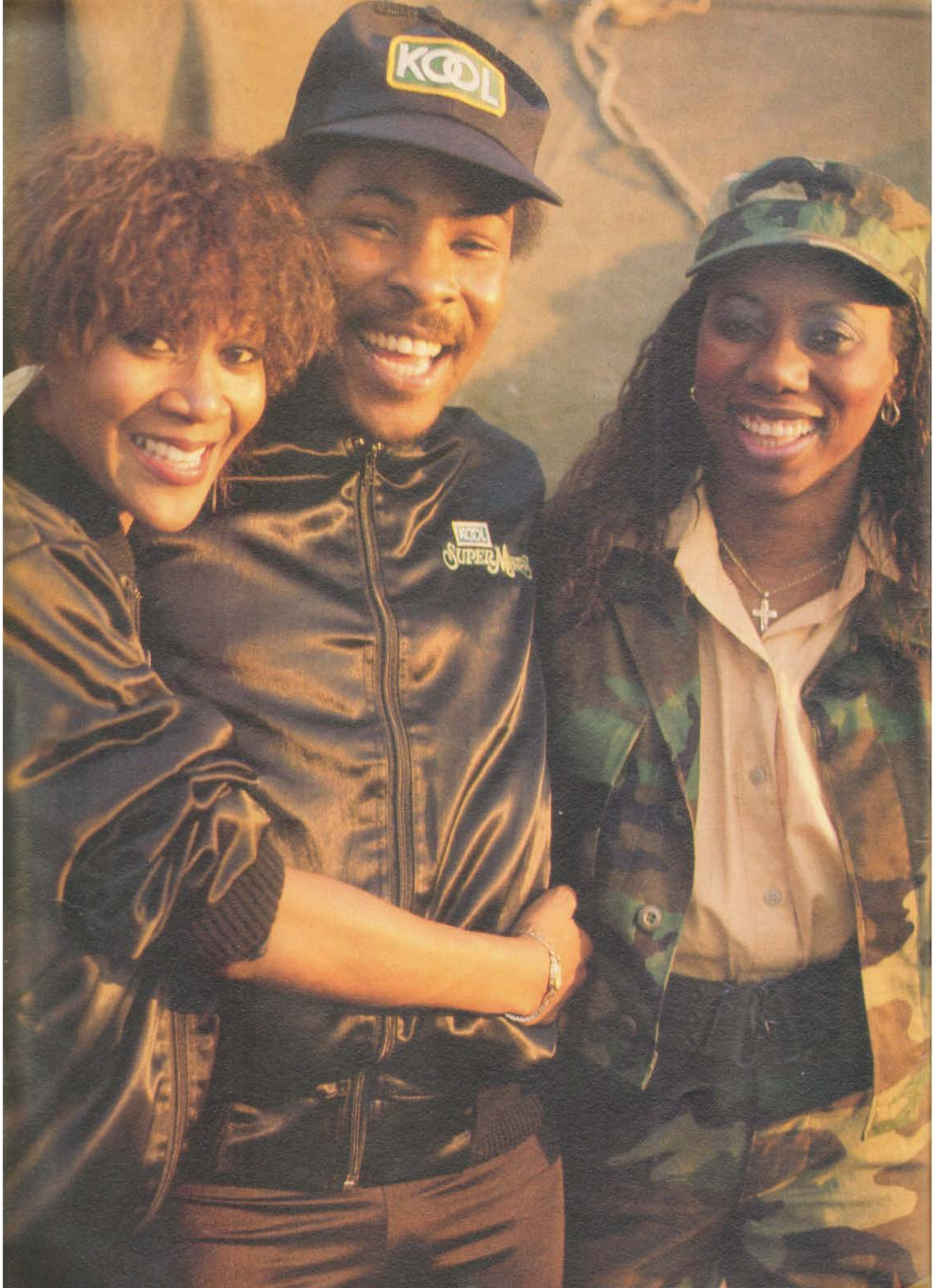
At last stardom had come home to roost! Now with her first big budget film in the can — "It's called 'Lust In The Dust' — it's my first western. I play a Mexican tramp, a harlot," — and an LP about to be recorded, Divine can indulge those teenage fantasies.

"This has always been my childhood dream, I've never been happier than I am now. I can remember the first time I ever drove into Beverley Hills — I just cried, I couldn't believe it. Now I can't believe that I'm a British recording star."

A big theatre show is planned for February featuring band, back-up singers and dancers: "It'll be the show I've always dreamed about — something like a Bette Midler or Diana Ross variety show — very Las Vegas, which is seedy, but glamorously seedy." And after that? . . . more films and more hits.

Is there no stopping the divine Divine? . . . "No! I want the Academy Award, the Grammy, all the music awards. I have gold records on my wall — I never *dreamed* I'd have those but there they are. If you set your mind to do it, you can do anything you want. I want it all!"





Sending out an SOS

FROM NOW on the SOS Band doesn't just stand for Save Our Souls — it stands for Save Our Soldiers as well. Picture then, the bizarre culture shock of one of America's hottest soul bands playing for a largely black audience in the middle of a large field at a US military base ... in Stuttgart.

And if you think that's strange, try the scene that's taking place as you read this: the same show in even more unlikely locales such as Korea and Guam. The SOS Band are on tour — no, better make that on manoeuvres.

"They're doing something for me, so I'm doing something for them," says lead singer Mary Davis of the series of free concerts, which started in Panama way back at the end of May and came to Germany via the States.

"It's like family," trombone player Lloyd Oby chimes in. "It's a family oriented situation, it's better than regular concerts, because they don't get to see so many bands. So rain, snow, whatever, they're glad for it. In the States it was even wilder, we had 30-40,000 people a couple of times."

The SOS squad — well, there's enough of them for a strong first team, anyway — are not just one of the hardest-working soul combos around, they're also finger-burning hot over this last year, and without fear of correction I say that the temperature's only going to soar some more with the release of their absolutely scorching new album 'Just The Way You Like It' and its title track single, written and produced again by the soul boys of the hour James Harris III (that's Jimmy Jam, ma'am) and Terry Lewis.

Jam and Lewis have roared from one success to another of late — from Cheryl Lynn's 'Encore', a black smash Stateside, through SOS and Change to their latest discovery Cherrelle. The latest rumour has them planning some work with Imagination, who need them a lot more than they need Imagination.

"Yep, those young men are pretty hot right now," agrees Mary Davis. So hot, in fact, that they're unable to work on the next Change LP but they're already slated for the next SOS album. Forward planning just isn't the phrase. "I think the chemistry between them and SOS is better than with Change. We've got a great communication with them in the studio," says Lloyd Oby. "Jimmy was a DJ at one time, that's why his mixing is so good. They're young in age, but..."

NOW LISTEN to Mary Davis and you detect the first signs that despite the band's blinding form of this past year and the way they've already received discs in various precious metals, all is not entirely hunky dory. Firstly, on the subject of Jimmy and Terry.

"You can look out for SOS, 'cos we're going to be hot producers. We've got hits on this album. We did three songs and they did four. We produced it, they just put the final touches to it. It's just that the company hasn't the courage to put one of our songs out as a single."

They're angling for a 45 of their own from this new fifth LP, perhaps with a song called 'Feelings'; and Mary pulls few punches in expressing her dissatisfaction with the record company. "No, I'm not happy with them at all, they could be doing a lot more than they are doing."



MARY DAVIS: 'I want recognition, y'know.'

Tinker, Tailor, Soldier... the SOS Band are out on manoeuvres. Paul Sexton discusses tactics with one of the hardest working soul squads

Well guys, sorry to spoil the spread with that little sour note but it's as well you know how they feel. "Everybody's making money except SOS," says Billy Ellis, the band's road manager and studio musician. "There's going to be some changes, though."

And if the cigar-chewers could break off from one of their all-day lunch hours and wise up, they'd do well to keep this team happy because there aren't many people around who are such soul sophisti-cats as these Atlanta aces. They've grown immensely since their first (and still their biggest) success, the dance monster 'Take Your Time (Do It Right)' which sold an incredible two million in 1980.

So the Stuttgart souisters and soldiers, starved of anything half as hot as this, groove away to hits like 'High Hopes' and 'Groovin' (That's What We're Doin')', and react gleefully to the addition of a little harmless innuendo in the band's movements and remarks on stage.

"Somebody told me the bigger the cushion, the better the pushin'," says singer Jason Bryant. "I'm a cushion man." In spite of that, they're a religious band and no mistake — as they prepare for action on the tour bus, a sudden hush cuts through the boisterous caterwauling and almost automatically,

they're lined up for a quick session of prayer, full of "Lord, give us strength" lines strung together in decidedly ad-lib fashion. The second it's over they're back to their usual cacophonous selves.

Several times throughout the day, Mary makes references to "being Blessed" and later: "I wouldn't say we were half as good as we're going to be. It's coming — the good Lord's on our side."

THE CROWDS of eager autograph scalpers make a beeline for Mary as soon as the show's over — a show of extraordinary style and professionalism bearing in mind the one-horse-town surroundings and almost complete lack of lighting. "Ain't nobody gonna believe I met you unless you do this autograph," says one young fan.

Mary's the vocal and visual heart of the band (not to take anything away from the band's new and very able female addition Fredi Rawls) and it begs the inevitable question of just how long SOS can hold her.

"Oh, of course there'll always be SOS. They're like my sisters and brothers, we've been through a lot of hard times together." Such as: 1981, when their second album 'Too' saw them crashing out of the charts and practically through the floor. "They'll always be a part of me and that I can't help. They're unique guys, we have our fussing and fighting but we can sit down and talk about it."

All the same, a solo project must have crossed her mind. "Oh yeah, it's one of my dreams. I'm singing all the songs now and not really getting the recognition. I want recognition, y'know, SOS featuring Mary Davis."

She plans a gospel album too and those clear, strong vocals of hers are enough to make anybody see the light. But Mary's not alone in plotting a career to run in tandem with the band.

"The majority of us would like to shoot off into writing and production," says Billy Ellis. "Because once you've travelled round the States and the world, it becomes a bit like hard work. We'd like to be like Earth, Wind and Fire and do other things. Like Lionel Richie, he left the Commodores, I'm quite sure he's not working half as hard now."

IT EMERGES that almost everyone in the band has a solo idea at least in their head if not down on paper. Jason Bryant's working with Eddie Kendricks, keyboardist Stewart Hanley is producing an 18-year-old called Kathy Mathis and he, Mary and vocalist Abdul Raouf are planned to have three songs on LJ Reynolds' next LP.

But the SOS teamwork is well illustrated by the new song 'Feelings', as Billy Ellis explains. "That song, Oby did the horn arrangement, Mary and Raouf put the lyrics together, Stewart did the foundation of the music and I came with the solo that completed the song. We feed off each other."

And everyone has a good nosh, which is just as well because they work these guys like they're back on the chain gang. After the tour of military melodies, it's back to the States for — gasp — a two-week break, then into the studio again for a new album. That's a new new album, you understand. Then another tour, they think. All that vinyl, all those cities — looks like a lot of souls are going to be saved.

SENDING OUT an APB to Lee John... you're wanted for urgent negotiations by David 'Pic' Conley, the mind behind Surface's 'When Your Ex Wants You Back' hit.

"I'm really in tune with London — with England, period," says Pic. "And whether we hit Top 40 or not I'm coming to London, because there's some contacts that I want to make as far as producing and writing is concerned. I'd like to come over and meet with some guys called Imagination, just to talk to them, because they've got a style that I'm in tune to. Our next song's got that Imagination flavour to it. Who knows, we might do something together."

If that's the way to persuade Surface singer Karen Copeland into one of those skimpy leotards Mr John almost wears, I'm in favour of the scheme. It's a typical gambit by the ever-enthusiastic Conley, who remembers our chat of this time last year, when Surface scratched the charts with 'Falling In Love', and greets me over the phone with "Hey, Paul, from the Mirror!" See, your soaraway RM scribes are known the world over. Well, in the sweet shop on the corner, anyway.

"When Your Ex", stylishly cooed by wee Karen (4' 11", that's how wee), has already surpassed last year's hit and was Salsoul's highest ever pop chart entry in the UK. "We left with the number 65 last year, we came in with the number 65 this year," says Pic. "It looks like 65 might be our lucky number." Who am I to disillusion him by pointing out that 'Falling In Love' only reached 67? That's close enough for funk 'n' soul.

Pic goes on: "This one's much poppier, much more catchy, we substituted more of a song for the groove. 'Falling In Love' had a strong groove. The next one, which we've just completed, has got both, the



SURFACE: musical ex-cesses

groove and the lyrics."

There's been almost a full year between the two Surfaces and that upsets Conley, the writer and producer of the duo, more than anyone. "We recorded 'Ex' immediately after 'Falling', but the company didn't seem to be in accord with the way we were moving. My engineer mixed the song for his own personal use, because he loved the song so much. I heard the mix, took it to the company and said 'Let's put it out', and they said OK, since they didn't have to spend no money on it, they put it out. But it kind of discouraged us a little bit, because the mix was 10 times better and they didn't move on it."

The
EX-factor

Consequently, as Pic admits, 'Ex' "isn't saying nothing" in the US. "There's a radio station here called WPIX, and they started using this slogan 'Your X Wants You Back' around the time we were making the record. None of the other stations would play it because they thought it was promoting the station. We thought it might be a plus for us, we thought it was going to be a benefit but it turned out to be a detriment."

Then the Brits came to the rescue. "There's two places the record's happening, South Africa and England. The last one was gold in South Africa. Now they're thinking of releasing the new one in Australia, and Salsoul haven't had a record released there in I can't tell you how many years. The chain reaction is great."

So Conley is coming slowly to the boil after several years as a consistent session man. "I was with New York Port Authority for a good five years," he says, but it turns out not to be the mob that made 'I Got It'. "We got 'Billboard' and we saw this group with the same name, and we wrote them letters but they sent them back with a sign with the tongue sticking out. We had to change our name, I don't even remember what to."

He went on to session work with Mandrill, Slave, Aurra and Young and Company and then, home in Newark, New Jersey, he found Karen Copeland singing in a local bar (on a very high stool, presumably). Hence the Lilliputian twosome came to the Surface.

Now Pic has visions of greater things: "My heart is in production and writing. I'd love to get a call saying 'We represent Evelyn King and we'd like you to produce her'." In the meantime he'd settle for a Surface album, and that's the deal they're aiming to ink at the moment. That's if he can't use our Imagination, of course.

Paul Sexton

HERBIE HANCOCK

HARDROCK

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Disco

JAMES HAMILTON
starts from scratch

ODDS 'N' BODS

LAST WEEK my exploration of sunny Somerset/North Wilts, where Salisbury Plain eases into the South Cotswolds (Castle Combe etc), apart from a bookie in Bath called **Chris Hill Racing** yielded the sight of two white boys strolling along a remote country road playing **Break Machine** on ghetto blaster — this electro stuff, hated by club managers who want "smart" older booze-buyers, has been driven into the youth club-type teenage discos where it's now treated just as pop music and is **HUGE** (so how come we still don't get many electro charts?) — **Trevor Thorne** wonders why I didn't listen to Dublin's pirate stations while in Pembrokeshire, citing **Radio Nova 102.8FM** (which he can get in Burton-on-Trent on 819MW!) and **Sunshine Radio 539MW** — well if they'd been there to pick up my Blaupunkt would surely have locked in, but it didn't ... London's **Horizon 102.56FM** reaches out past Slough, while coming back I just caught one of **Peter Young's** "oh terrific!" jingles in Marlborough before **Capital 96.8FM** became listenable from nearer Hungerford ... Capital's assistant librarian **"Disco" John Leech** made his DJ debut last Saturday dawn, sounding surprisingly posh! ... **Paul Entwistle** & **Barry Clifford**, with a team of jocks from the **Costa Brava's** top discos (where **Raf "Self Control"** is huge), broadcast 11 hours daily in English with tourist info and music on **Radio Holiday 102.3FM** from **Loret De Mar** ... **Carl Kingston** (BBC Radio Humberside) did a package of voice-overs for Texas radio station **KVMX-FM 97** in Eastland, and is now off there to present some programmes in his hole! ... **US DJ Bob Atkins**, better known as **"The Dude"** on his regular phone-ins to **Steve Wright** on **Radio One**, does **Bournemouth's Showbar** Thur/Fri, **Southern's Westcliff Leisure Centre Pimpernel's** Sat (just send a chart, Bob) ... **Jimmy Cliff "Reggae Nights"** according to my neighbours has been huge in Spain and is now remixed by **Francois Kevorkian** on **US Columbia**, other import remixes being **Patti Austin "Shoot The Moon"** (Qwest), **Planet Patrol "Danger Zone"** (Tommy Boy), **Rick James "17"** now being on **Motown 12in** ... **New World Philharmonic Orchestra's** instrumental **"Body Talk"** is also on 12in ... **Forrest** rather surprisingly is a key member of **Band Of Gold**, while the **Funky Sisters** who remixed **Windjammer** turn out to be **Chad Jackson & Pete Waterman** (mmm, nice!) ... **Tina Turner** nipped in as top **US Black LP**, and **Lionel Richie "Stuck On You"** sure enough has hit the **US Country** chart ... **Paulinho Da**



Costa is currently exciting jazz and radio jocks with a specialist set costing from £8.50 to £10 on import ... **Peter Lee** left **Bolton's Dance Factory** for a promotions post with **Firehurst Leisure**, who run nine Merseyside venues including **Litherland Clouds** and **Liverpool New Coconut Grove** in which he also still regularly jocks and where this Thursday (26) the **Cool Notes PA**, followed by **Jacki Graham** on Saturday (Coconut Grove only) ... **Chirs Hill & Foggy** head a mafia team when the **Caister Soul Weekend Roadshow 84** hits **Taunton Kingstons Thurs (26)**, **Hastings Downtown Saturdays Wed (1)** ... **Big Phil Etgart, Paul M** & "the real" **Gary Steele** soul-funk-soca **Gerrards Cross Smarties** behind **WH Smiths** on Thursdays, when **Nick Davies** has a "Naughty Night" at **Chesham Whispers** with sexy barmaids, cheap booze, lurid videos ... **Gary Oldis** finally established his break dance competition every Friday until **Aug 10** at **Dalton Piercy's Slix** on the **A19**, further sponsors welcome... **Pete Tong** souls **Hemel Hempstead's The Railway Set (28)**, and deputizes for "our man Gal" at **South Harrow Bogarts Tues (31)** ... **Hammersmith Palais' Sunday (29)** 3-12pm alldayer has **Steve Walsh, Froggy, Mastermind, Frenchie T, Jonathan** and a cast of radio DJs plus a £500 break dance contest ... **Thames Valley DJ Assn** meets Sunday (29) lunchtime at **Hayes The Adam & Eve**, with a preview of **Citronic's** new 400w stereo console and a **Manhattan** light show ... **Friday (27)** **Bournemouth's Cabaret Club** has **Eariene Bentley & Sylvester** (after his **Boscombe Academy** show), **Sly's** other dates being **London's Hippodrome Thur (26)/Mon (30)**, **Rayleigh's Pink Toothbrush Tues (31)** ... **Divine's** remix is now his commercial B-side, **Kelly Marie** oddly is now called just **Kelly**, **Roni Griffith's** next revival is of the **Jackson 5's "Dancing Machine"**, "**Miss Piggy**" asks "where's the beef?" ... **Disco Mix Club** megamixer **Alan Coulthard** took a first in law at

HORIZON RADIO pirates climbed the marquee's mast at their **Wandsworth alldayer** to hoist not the jolly Roger but a **UHF aerial** — however, the proximity of some very interested **Home Office** observers stopped any live link-up! This snap (by **East London DJ Richard Hall**) captures for ever "The Spirit of '84". As of Monday, **Horizon** and **Skyline** were still going strong, with **JFM** and **DBC** significantly just transmitting a carrier signal (will their bait be taken?)

University College London and is now going up to **Oxford** to read for a **BCL** (he can spell, too!), while **Jon Guy** celebrated his own **BA (Hons)** in **Geography** with some fellow **Manchester University** graduates in a silly sounding session on **KFM** — but is the station still on the air? ... **Adrian Allen** (**Sunderland**) reports that **Phil Esterhaus** is replaced by newly qualified **Sgt Lucy Bates** — **HEY HEY HEY!**

HOT VINYL

M+M: "Black Stations/White Stations (Remix)" (RCA RCAT 426) Oddly never imported despite huge US club success, the modern **Martha & The Muffins** pop-sung afro-funk flavoured infectiously jiggling 118bpm bouncer has literally exploded now it's out here — true "Urban contemporary" with lyrics to match (and an instrumental flip) — a monster in the making.

PRECINCT: "Shining Star" (Pasion PASH 1232) **Manchester's Steve Menzies & Leroy Grant**, somehow previously linked with **Dundee's Rokotto**, cleverly cross elements of the **Phil Fearon** and **EWV** sounds for an instantly familiar lazy (0-111bpm summery swayer which lets lovely lyrical sax take over during the dreamy long break (less vocal **Astral Mix** flip — A bit of a biggie, methinks!

CHUCK BROWN & THE SOUL SEARCHERS: "We Need Some Money" (US T.T.E.D. TDE-3004) From **Washington DC-a-go-go** where the percussion based R&B bands still play their jittery soulful party music with real instruments to a distinctive beat borrowed and epitomised by **Kurtis Blow** on "Party Time", this gruffly chanted and brassily blown tradition-rooted 104-105-104½bpm infectious bally jiggler is hip hop music for and by real live breathing people ... and it's

great (two Radio Versions too). Dollar bill, y'all?

THE FLYING LIZARDS: "Sex Machine" (Statik TAK 19-12) Is **James Brown** currently hot or what? Now his classic gets a fabulous freaky sparse 118bpm electro revamp in deadpan "Money" style with hilarious exaggerated English enunciation — and simultaneously there's the less intriguing slow 0-54bpm **THE RESIDENTS "It's A Man's Man's Man's World"** (Korova KOW 36), while on import **MISTER "B" "Mister B"** (US **Black Jack BJ 0777-12**) is a Continental c123bpm instrumental medley somewhat electro orientated with grunts rather than song-identifying vocal.

JANET KAY: "Eternally Grateful" (Local Records LR 8, via **Jet Star 01-961 4422**) Singing soul rather than lovers rock, Janet's been selling van loads of this sinuously chugging bass prodded 120bpm tightly smacking yet summery swayer, prettily waited before great sizzling synth cuts over the rhythm for an all too short final face (but it's hot on the chunky inst dub flip).

BLOODSTONE: "Instant Love" (LP "Party" US T-Neck FZ 39146) Much imported on 7in though now longer, this squeakily souled superb languidly drifting lush 88/44bpm smoocher remains the **McKinley Jackson**-produced mainly downtempo strong set's standout, only the melow mildly funky rolling repetitive 0-109bpm "Bloodstone's Party", good chunkily jogging 97bpm "Feel The Heat" and jerky 117½-117bpm "Contagious" rising above the satisfying slowness of such as the 94½bpm "It Feels So Good (With You)", 36/72bpm "I Adore You", 33½/66½bpm "Why Be The First One Home". Lovely stuff of vintage lovers.

WEST STREET MOB: "Mosquito" (LP "Break Dance — Electric Boogie" US **Sugarhill SH-9201**) Written by **Malcolm McLaren & Trevor Horn** (originally for whom?), this terrifically simple 107bpm groove revolves around worrying calls of "Mummy, Mummy" and comforting answers — "cos you see the kid's been bitten by a mosquito and the record naturally just keeps "scratchin'". Brilliant! The remixed 112bpm title track hit (based on the incredible **Bongo Band's "Apache"**) joins more funk/rap/hip hop, but this is the killer. How about a 12in, soon?

SHANNON: "Give Me The Music (Medley)" (Club JABXR 3) The unaltered 107bpm "Sweet Somebody" vocal remix is now teamed on 3-track 12in with a different 107bpm "New Sweet Dub Version" and — the big attraction — this neat 0-117-116-118½-118-0bpm "intermixture" of "Let The Music Play" and "Give Me Tonight".

Continues over

FOURTH & BROADWAY BITES THE BIG APPLE THE STORY SO FAR...

- NUANGE ● "TAKE A CHANCE" 12BRW 4
- JOCELYN BROWN ● "SOMEBODY ELSE'S GUY" BRW 12 BRW 5
- WARP 9 ● "NO MAN IS AN ISLAND" BRW 12 BRW 6
- KONK ● "YOUR LIFE" BRW 12 BRW 7
- RUN DMC ● "ROCK BOX" BRW 12 BRW 8
- SCREAMIN' TONY BAXTER ● "GET UP OFFA THAT THING" BRW 12 BRW 9
- T.H.S. (THE HORNE SECTION) ● "LADY SHINE" BRW 12 BRW 10
- WARP 9 ● "MASTER OF THE MIX" BRW 12 BRW 11
- UNION ● "GIVE ME MORE" BRW 12 BRW 12



The UK's most informed Dance outlet — with its finger on the pulse of New York.

Disco

From page 46

FONZI THORNTON: 'A Natural (Yesirree)' (US RCA Victor PD-13854) Joyfully strutting perky little 119bpm thudder like a looser and livelier 'Bad Mama Jama' in a way, but the drily plopping backbeat also hints at Prince (even drier dub inst flip), good fun.

WORKING WEEK: 'Storm Of Light' (Parade Records/Virgin VS703-12) Very '60s bluesy Flamingo Allnighter music, an atmospheric brassy 67-0bpm low down hoochie coo c/mixing with overwrought Julie (Driscoll) Tippetts after Brian Auger substitute Mike Carr has twiddled his Hammond organ — he solos a shorter instrumental plus the regular band jiggle 'n flute an afro-jazz leaping 126bpm 'Afoché'.

JELLYBEAN: 'The Mexican' (USEMI America V7831-1/2) John Benitez produced & mixed, naturally, but it doesn't say anywhere who wrote his long awaited debut as an "artiste" an episodic jittery percussive 115bpm hip hopper with 'Tubular Bells'-ish synths adding a tinkling melody when rock-slanted Joplin-esque Jenny Haan (of Babe Ruth) isn't hollering around yowling guitar on the Dance Mix — the instrumental Funhouse Mix may be preferable, plus there's a Short Version, A Cappella and 'Hip Hop Bean Bop' bonus beats. Cerebral stuff, technically clever, musically unmoving.

CAROL LYNN TOWNES: '99½' (Polydor POSPX 693) 'Breakdance' now spawns this here 118bpm pale Shannon copyist, flipped on 12in by the frantic scratched 'n rapped 129bpm **CHRIS 'THE GLOVE' TAYLOR & DAVID STORRS 'Reckless'** and previous UK hit 121bpm **HOT STREAK 'Body Work'**.

Hi-NRG

Hi-NRG: The next five

- 31 38 SULTANA, Tarraco, Italian Family 12in
- 32 36 I NEED A MAN IN MY LIFE, Katie Kissoon, Jive 12in
- 33 — INVISIBLE LOVE (REMIX), Lisa, US Moby Dick 12in
- 34 40 YOU GOT TO MOVE IT ON, Rofo, Belgian Infinity 12in
- 35 — MAYBE THIS TIME (RE-REMIX), Norma Lewis, ERC 12in

VELVETTE: 'Gotta Have Your Love' (Electricity TRIC(T)10, via PRT) Already on commercial copies but not fully released for a fortnight, the Sapphires' frisky '60s northern soul classic is now made to sound like everything else by producer Kevin Antony Roberts and mixer Ian Geoffrey Levine, with a romping 134bpm bass line and over-long intro (inst flip) — though the girlie group vocal's as catchy as ever.

LIFE FORCE: 'Invitation' (Polo POLO 1234) Another dately familiar "disco" galloper, except far stronger than their debut effort, a chick-led zappy fast 134bpm beefy bouncer in the label's old Liquid Gold style (inst flip).

HERBIE HANCOCK: 'Hardrock' (US Columbia 44-05027) Um, it's hard to tell, but I don't think this is yet another remix of 'Rockit' although if it really is brand new then it's stupidly similar — Grandmixer D.S.T. again scratches up the familiar Bill Laswell/Material electro structure, 107bpm this time, with yowling rock guitar adding bite to the title (edit flip). Oddly unexciting, just noisy.

NEWCLEUS: 'Computer Age (Push The Button)' (US Sunnyview SUN 416) Vocodered and muttered fast skittery 129bpm electro snicker (inst flip), fine for acrobatic breakers who are into faster tempos now, while instead the UK gets a "Two Slices of Jam" pairing of the old (although current US hit) 116bpm 'Jam On It' (Sunnyview SUNYL 103) with their LP's largely instrumental 0-112-0bpm remix of

SYLVESTER: 'Menery' (ERC ERCL 200, via PRT) Belated UK release for the old Patrick Cowley-prod/penned Moroder-ish 0-125bpm synth churmer with startospheric yelps between the repetitive title chants, AIDS victim Cowley's own lighter 0-124-0bpm original being on the flip with Sly's typical 129bpm 'Won't You Let Me Love You'.

TARA BUTLER: 'Up Against The Wall' (Illuminated Records ILL 4412) Ex-BB Girls (her solo fast 'Feels Good' hit US dance charts a while back), Tara's energetic 133½bpm whipper is probably too funky for Hi-NRG and too fast for funk (dub flip), though Prince players should check it.

'Jam On Revenge (The Wikki Wikki Song)'.

KRAFTWERK: 'Tour De France (Remix)' (US Warner Bris 020146) Very dry rather 'When Doves Cry' fast skittering c130bpm electronic beats with panting and groaning bicyclists now start and violently break up the well known tinkling melodic synth tune (French Version flip).

ALPHONSE MOUZON: 'Our Love Is Hot' (US Private I 429-05045) Infectiously bounding deceptively fast c128bpm canterer with wailing Carol Dennis squalling up a storm in dated "jazz-funk/disco" style, rather good (dub/bonus beats flip).



LOOSE ENDS: 'Mastermind Turntable Mix' (Virgin VS 697-12) As predicted the moody 'Choose Me' wasn't strong enough an actual song to cross over and is now being marketed to success with a twin-packed bonus 12in containing this exciting 122½bpm Mastermind mix of 'Emergency (Dial 999)' and 'Tell Me What You Want', flipped by an 111bpm remix of 1982's less assured 'In The Sky'.

RAMA: 'Don't Want You To Be' (US Sugarscoop SS-429) Raul Rodriguez-produced heavyweight c115bpm hip hop judderer, good but nothing new despite — or because of? Man Parrish's involvement (dub flip).

NEXT MOVEMENT: 'All I Do' (US Nuance NU-1245) Tom Tom-prod quite classily clopping c114bpm chugger with subdued familiar sounding male group vocal (two shorter mixes too), nice but somehow insubstantial.

ROCKERS REVENGE: 'Living For The Weekend (Let's Work)' (US Streetwise SWRL 2232) Boxily thudding jittery c118bpm boring usual old noises enlivened a bit by Donnie Calvin-partnering Adrienne Johnson's lusty pipes (inst/rough mix flip).

GRIFFIN: 'Throw Down' (US Qwest 0-20224) Reggie Griffin-produced fairly anonymous rock-disco tinged c123bpm jolter (breakdown mix flip).

JAY NOVELLE: 'If This Ain't Love' (US Emergency EMDS 6544) Tediously derivative c118bpm electro rumbler with groaning guy and squawking chix (dub flip), from the Shannon team.

HIGH FIDELITY THREE: 'B Boys Breakdance' (US Cutting Records CR-202) Typical rap 'n scratch c115bpm hip hop judderer (inst flip).

I LEVEL: 'Our Song' (Virgin VS699-12) The guys now give up all pretence of soul for a straight pop 156½bpm galloper worthy of The Smiths — which'll probably make them exceedingly rich.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (fr for fade/resonant ends) — Blancmange 115f, Beatles 0-139-137-0f, Killing Joke 0-132-130f, Everything But The Girl 32/64f, Rolling Stones 125-127-128-0r, Loose Ends 107f, Trevor Walters 79-81f, Nino de Angelis 0-88½r, David Austin 157r.

record mirror

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TELEX 299485 Music G
Distributed by Spotlight Magazine
Distribution Ltd, 1 Benwell Road,
London N7 7AX
01-607 6441
©1984

Morgan — Grampian plc
Calderwood Street
London SE18 6QH

Registered as a newspaper at
the Post Office

Published by Spotlight Publications
Ltd

40 Long Acre, London WC2E 9JT
and printed by Riverside Press,
Gillingham, Kent

Setting by ARC Filmsetting

NIGHTCLUB

POP JOX are playing: (2) Frankie GTH 'TT'/'W', 2 (1) Pointer Sisters 'J', 3 (5) Ollie & Jerry, 4 (6) Melle Mel 'WL', 5 (3) Sister Sledge, 6 (4) Change, 7 (32) Phil Fearon, 8 (8) Frankie GTH 'R', 9 (17) Prince, 10 (7) Evelyn Thomas 'HE', 11 (16) Divine, 12 (10) Wham!, 13 (11) Brass Construction 'P', 14 (19) Bronski Beat, 15 (25) Shakatak A/B, 16 (23) Shannon, 17 (26) Nik Kershaw, 18 (14) Fatback, 19 (9) Lionel Richie, 20 (22) Michael Jackson, 21 (31) Hazell Dean 'S', 22 (21) Bobby Womack, 23 (12) Yvonne Gage 'HH', 24 (24) Womack & Womack 'Baby', 25 (re) Tyzik, 26 (15) Tina Turner, 27 (28) Roni Griffith, 28 (29) Band Of Gold, 29 (44) Eartha Kitt, 30 (—) Surface, 31 (re) Gary Glitter, 32 (13) Bob Marley, 33 (18) Patrice Rushen, 34 (33) Deniece Williams, 35 (34) Pointer Sisters 'A', 36 (20) Windjammer, 37 (41) LJ Reynolds, 38 (re) Jeffrey Osborne 'Wings', 39 (—) MegaChics (DMC promo), 40 (43) Detroit Spinners, 41 (35) Cyndi Lauper, 42 (49) Earlene Bentley, 43 (40) One Way B/A, 44 (—) Bluebells, 45 (30) Scritti Politti, 46 (re) Lisa 'Rocket', 47 (27) Womack & Womack 'LW', 48 (—) Jacksons/Jagger, 49 (38) Mighty Wah!, 50 (39) Melle Mel 'BS', 51 (—) Yvonne Gage 'LOMD', 52 (—) Screamin' Tony Baxter, 53 (48) Rufus 'OMK', 54 (42) Hazell Dean 'WID', 55 (—) Alison Moyet, 56 (—) Marsha Raven, 57 (—) Laura Branigan 'SC', 58 (—) Arrow, 59 (—) Hot Gossip, 60 (50) Patti Austin 'ROTS'. So, Frankie finally did it!

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GROIN MUSIC: such is the sound made by Shriekback, four lean young men performing noises that make your toes curl.

"Avant-funk" someone called it, but that's not Shriekback's fault. "Intelligent pop" said another, and that's not either. Claims to "artiness" and a higher form of humanity have been hinted at, but as yet remain unproven.

Traditionally, Shriekback's work has rested on an uneasy line between inspired electro-dance rhythms and sheer muddled self-indulgence but now, after a year's absence, new Shriekback product arrives.

Signed to Arista ("Big bad Arista — home of the Thompson Twins Press department . . . gasp") there is the single 'Hand On My Heart' and the album 'Jam Science'. The threesome are now four and today is the first day of the rest of their lives.

Guitarist Carl Marsh sits under a tree in the garden of Arista's spacious West End offices. Barry Andrews, Dave Allen (no, not that one) and new permanent drummer Martyn Baker are elsewhere. Carl sings most of the new songs and wrote most of the lyrics. He once spent a year doing English at Cambridge.

"There goes my squatter credibility," he says somewhat sheepishly.

The publicity shots of the new Shriekback are, to say the least, fleshy. Rippling muscles emphasised by dark shadows, with lashings of restrictive metal bits interspersed with bodies. It's enough to make any hot-blooded young thing sizzle in his or her boots. Or, at least, that seems to be the aim.

"Gay News and all that?" says Carl. "No, not really. It's just a reflection of the music, which is quite physical, especially the live stuff." He laughs at the description of Shriekback music as "groin music".

"Yeah," he salivates, "F**k your brain, go for the groin."

"Image is one area we've been really slack," he continues. "We've never had an easily marketable one." Are there no fears though, of their new "big bad" record company trying



SHRIEKBACK: cutting out the "weird shit"

to push them into one? Carl shakes his head.

"If somebody says you obviously need the band to dress up as spacemen for publicity shots or you won't sell any records, we can say 'No you don't'. We'd go off and sulk. We're very good at that."

But what about their image as sensitive 'indie-artists'? While still contracted to independent Y Records, Carl was heard to mutter something about "trendy young groups" who sign to major labels. So, obviously, Shriekback must be a trendy young group.

"We regret nothing!" he states bravely. "It was all made up. I didn't say it."

"No, I don't really regret it, it was true at the time. If we'd been on a major then, I don't think the band would have developed enough internally to cope." Well, he's got to say that really, hasn't he?

Whole lotta

SHRIEKIN'

going on

THE NEW album 'Jam Science' is the impressive result of all that Shriekback have done and experienced in recent times (although it has actually been recorded for six months). Admittedly more commercial than previous work, it is still full of Shriekback's seductive musical wanderings.

"We had the idea that this album wouldn't be as diverse as the last one, 'Care'." Carl explains, "for whereas that one ranges from very poppy things to 'wild avant-garde weird shit', this one is more or less just straight dance rhythms all the way through."

And dance music is what Shriekback set out to achieve.

"We all like dance sounds," says Carl, "we tend to buy lots of 12 inch stuff and New York dance mixes. And we really like all that Trevor Horn stuff, just because it's someone who's having an enormous amount of fun making a f*****g big row."

"I'd love to let Trevor loose on something of ours, only I don't think we'd be very happy about consigning ourselves completely to Trev so that nobody ever actually gets to play on the record!"

WITH ALL this searching for a greater audience, are Shriekback not a teeny bit worried that the self-confessed "art set" sections of their following might balk at seeing their sensitive heroes rubbing shoulders in the charts with the Kershaws and Duranies of this world?

"I really don't know," says Carl with all the concern of a miner watching Margaret Thatcher fall under a train. "We haven't had 'Ron — acid casualty of Akron, Ohio' write in and say 'Now hang on, I want the weird shit' . . . yet."

"That may happen, I dunno, it's out of our hands. But I think if there's a quality that *is* Shriekback, then it's still there, we haven't lost it. This album is more accessible, but I don't think we'll lose our faithful friends."

Shriekback are unlikely to. Any followers lost through brainless elitism should be more than made up for through the greater control and cleanliness of their sound.

Go for the groin? Well, I suppose it depends on the individual groin. But go for the feet? Definitely.

Eleanor Levy

THE YOUNG girl sat on the hallowed front door step of Arista Records, clutching her camera and watching the lunchtime traffic speeding round elegant Cavendish Square.

She knew they were in there. She'd seen them go in. It was all just a simple question of waiting now.

Her face felt damp. The sun beat down on the car roofs, making them shine like bright metallic beetles, seething in circles and making themselves sick.

She didn't have to wait long.

The door opened behind her, and the Thompson Twins staggered blinking into the sunlight. Shyly she approached Joe.

"Could you take my picture with Tom, please?" she asked, and in an instant, the tall figure of Tom Bailey was by her side, smiling for her photo album, while Lichfield Leeway obligingly pressed the button. Snap.

Alannah had seen it all before, and just smiled as she tactfully strolled out of shot.

"God it's bright today!" she squinted. "We were partying out in Hertfordshire 'til about five o'clock this morning."

"You must be knackered!" I said in horror.

"Ah, I think I'm just on adrenalin at the moment," Alannah grinned. "I'll probably fall down by the afternoon!"

Photosession over, the two chaps caught up with us as we shambled towards a nearby restaurant for a spot of lunch.

"You paying for this?" asked Tom, turning to Joe as we found a table.

"Nah, don't worry," Alannah gestured dismissively, "I've got my plastic fantastic."

"Right then," Joe placed his hands on the table and grinned at me. "Bombs away!"

OK, I took a deep breath. How did you get the idea for 'Sister Of Mercy'? It's not exactly as lightweight as your previous singles is it?

Alannah volunteered to answer.

"It was just about five different things that happened at the same time," she shrugged.

"I was just thinking about the way women were oppressed over a long period of time, and got so frustrated because they don't let out their anger in the same way that men do, and finally just snapping and ending in something disastrous.

"But the whole thing isn't just about a woman killing a man, but really about the way that everything just repeats itself, and that that sort of thing doesn't actually get you out of that situation.

"It was inspired, firstly, by a book called 'Dancing In The Dark', and secondly, by a newspaper article I read about an old woman who killed her lover because he taunted her.

"The video is partially performance, and partially with Frances Tomelty as the sister. She's a great actress; she's got a face which can age, like she can look quite young, and then look old, which she has to do with this video.

"At the moment, it's a real coincidence, but she's playing Portia in 'The Merchant Of Venice', and she does the speech: 'The quality of mercy is not strain'd' — and she thought that was why we had asked her to do it, but it's not at all, it's just coincidence!"

A STEAMING round of coffees arrived and Alannah and I simultaneously dived for the sugar.

"We were worried about the song being banned," she said, ripping open a sachet of demerara and pouring it into her cup.

"In fact, the record company wanted us to change it but I refused."

It doesn't seem to be having any trouble getting airplay, though, I said. Is that because it has the classic winning combination of pretty tune, dark meaning?

"Oh, I think it actually goes deeper than that. I think possibly they think, 'Oh, Thompson Twins — pop group. They're all right'," Tom said from across the table.

"Well, it's a very good song," Alannah cut in defensively. "I mean, that's the art of writing good pop music; being able to write things that appeal to a lot of people, but whereby you can still say the things you want to say.

"People always say that you have to wait for a while to reach a position of power before you can move onto slightly more dodgy stuff, and I think we are on the brink of that position of power."



Tom took a sip of coffee. "But every time you release something like 'You Take Me Up' or 'We Are Detective', which is easier and lighter, it means you can release something like 'Sister Of Mercy' later on and not have it questioned."

"I didn't know if it'd be a success hitwise, it could have failed dismally," Alannah shrugged, "but it's on the album anyway, and a lot of people wrote to us to say how much they liked it, even before it was released as a single."



DOES IT indicate a change of style for you, a change to a more serious style?

"Well, I don't think we're going to suddenly become the unacceptable face of pop music," Tom said. "But yes, it does, I think, mark a threshold where we are now in a position to write songs like this."

"I think success depends on whether a song is a good song or not, quite simply," Alannah stated as her scampi arrived in front of her.

By Jessi McGuire

MERCY



THOMPSON TWINS: let's twist again?

Joe raised his eyebrows.

"There are songs that get to number one that aren't good songs," he said languidly, as Alannah stabbed at a breadcrumbed blob. "It depends who you are. I mean, Val Doonican could do 'Sister Of Mercy', and no-one would be that bothered about it."

"Ugh! How dare you suggest the idea," Alannah said, choking in a pukka memsahib impersonation.

"You've got to be able to know what you can get away with," said Tom,

waving a hand in the air. "To be able to assess what the landscape ahead of you is like, to say: 'Ah, that would be a smart move, and that would be a stupid move'."

"Anyway, it was not that much of a risk releasing this single, because if it didn't do too well, no-one would've been that surprised, and six hundred thousand people have got it on the album already anyway."

But is that really sensible, releasing tracks off an album when that means people will have them anyway? Surely

that almost ensures it won't get much further than the lower top 10?

"Well, I think that depends on the songs," Tom said doubtfully.

"Different people buy singles to the people who buy albums," Alannah stated, taking another slosh of coffee. "A lot of people don't buy albums and they only want singles. They want that choice to buy just one single record that they like."

"Anyway," Tom said, pursing his lips, "this single is not only re-mixed, but partly re-recorded, and as for a change of direction in our music, 'Sister Of Mercy' is the end of a project rather than the beginning of one."

"It's about a year old," revealed Joe, sticking out his bottom lip. "It's no big deal."

"But anyway, we're just about to go away and start writing for our new album," Alannah said, finishing her scampi and draining her coffee cup.

"We're going to Ireland for a month," she added, then put on a thick country accent like Farmer Barleymow from the adventures of Bod: "Lock ourselves up in the country, write songs, foight like caats an' daags, and 'ave a woild toime!"

Well, saints presarve uz, and God help the Irish!

BEAT



A BRACE of Changelings, featuring what looks like Melle Mel's long lost half-brother

change

a b i l i t y

A CHANGE may be as good as a rest, but a rest is the one thing Change aren't going to get in the near future.

Now that they've bent your ear in their dance direction with 'Change Of Heart', the hit that brought them back from the grave, they're settling about keeping it that way — with a British tour, a new single 'You Are My Melody' and a new LP to be started in September.

"When we leave here, all we have is about a month and that's all the time I need to write songs," says Mr Bassman Timmy Allen. But a couple important guys are going to be missing this time.

Jimmy Jam and Terry Lewis, the producers who changed Change back into a hit and hip band, won't be producing the next album. "I wish they were," says Timmy. "But they've got other commitments." Such as working even more with the SOS Band, as you can read elsewhere in this special Jimmy and Terry edition of RM.

Production credits this time look like going to Timmy himself and Keith Diamond, the American producer who did Billy Ocean's new album. "It's not up to me, it's up to Jacques Fred Petrus," Allen says. Jacques is the monsieur whose studio brainchild Change was in the first place, so I guess he deserves a bit of a say-so. But aren't the band worried that they won't be able to keep the sound in the same groove as the dynamic duo?

"At this point we're just glad to be where we are right now, because last year our album didn't do very well at all, and we had to find the right producers.

Basically I'll do what Jimmy and Terry did, since the formula worked."

AND IF you caught Change on their current tour, consider yourself one of the favoured few. "We haven't even played in the States on this album," says Timmy. Not that it didn't do the business back there — Timmy himself can reel off the figures, number seven r'n'b single and number 12 r'n'b album.

Allen, whose wife Johnnie has just had a baby girl called Sonia, would do a pretty good job as Change's business manager. As we discuss 'You Are My Melody', probably the wisest and safest choice for a follow-up single from the current LP, he says: "It means money, that's all," and goes on to say that he doesn't plan to use any "name" musicians or writers on the next project. "I like to get the people that are not too big, it's cheaper and it gives other people a chance. There's plenty more people starving out there."

But Timmy himself hasn't been shy of working with "names" just lately — the boot's on the other foot then, of course. Or the dollar's in the other pocket, anyway. "Me myself, I did the present Billy Ocean album, I played bass on that . . . Vincent Henry," (Change keyboards and horns) "played on Jocelyn Brown's hit song . . . me again, I wrote Lillo Thomas' new hit song 'Your Love's Got A Hold On Me' with Paul Lawrence III."

That song is hopping, skipping and jumping up the US black chart even now, and Lawrence — who's had plenty to do with the recent successes of Melba

Moore, Evelyn King, Kashif and others — has just signed his own deal with Capitol. But isn't Lillo Thomas the fella who divides his time between being a soul heartthrob in the States and training to run in the Olympics? "Yeah, I don't think he's going to be in the Olympics but I tell you, he is real fast. He's going to be a big star, too."

PLENTY OF people still associate Change with Luther Vandross, since his lead vocal on 'Searchin' and 'The Glow Of Love' formed two of the most enduring memories of the band. 'Searchin' and 'A Lover's Holiday' kicked off their live UK set and Timmy isn't altogether happy about it.

"Me, I'd like to get away from that as much as possible, because people still associate us with Luther Vandross, and we want to find our own identity. This album was like starting over. I'd like to meet Luther again, I mean we both helped each other out, but when he left I think it hurt Change more than it hurt him."

If their live set had continued at the pace set by those two hits, there'd have been some heart attacks in the house. They couldn't quite make it, but 'The Very Best In You' was another sweet moment and the band's sexual gyrations were well in order as far as the Crydon crowd was concerned. "Massive! Massive!", one black guy kept yelling. Well, fairly large, anyway.

To paraphrase the Byrdman: Change . . . make you wanna hustle.

Paul Sexton

X WORD

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

ACROSS

- 1 Where you'll find Shakatak (4,2,3,6)
- 8 Shannon's sugar hit (5,8)
- 10 Rolling group (6)
- 11 Neil would describe group you could find in Rock as "really heavy" (4,6)
- 13 & 17 across Nik will never be in the dark as long as he sings this (1,4,3,3,3,2,4,2,2)
- 14 Affirmative group (3)
- 17 See 13 across
- 18 Scagg's shuffle from '77 (4)
- 20 What John and Yoko were living on (8,4)
- 23 The kid wasn't her daddy (5)
- 24 Young At Heart group (9)
- 27 Ms Stark could have inspired Debbie's LP (3)
- 28 Type of beat (7)
- 29 What Flashdance and Fame have in common (5,4)
- 30 Yvonne who was Doin' It In A Haunted House (4)
- 31 Time ran out for Junior in 1982 (3,4)

DOWN

- 1 Made by Mike Oldfield (9)
- 2 It makes Prince sing (4,5,3)
- 3 Where Jeffrey Osborne finds romance (2,3,5,2,4)
- 4 Twins name (8)
- 5 Guitars from Steel Town (3)
- 6 Group on Parade (7,6)
- 7 Bedtime problem for Windjammer (7,3,7)
- 9 Frankie label (1,1,1)
- 12 The King Of Pain (5)
- 14 Bowie LP (3)
- 15 High Energy singer (6,6)
- 18 Blues story teller makes come back (4,5)
- 20 Escape for the Pointer Sisters (8)

- 21 Kraftwerk classic (3,5)
- 22 Grandmaster from Beat Street (5,3)
- 25 Question asked by Stevie Wonder in 1982 (2,1,2)
- 26 Costello label (1,4)

LAST WEEK'S SOLUTION
ACROSS: 1 'Waiting In Vain', 8 Hot, 9 'I Want To Break Free', 12 'London Town', 13 Bat, 14 Time, 15 Go Go, 16 Nick Lowe, 19 Smokie, 20 Oboe, 23 Reed, 24 Stoned, 25 Mute, 28 Michael Schenker, 31 'Up On The Catwalk', 35 'Two Tribes', 36 Van Halen, 37 'Wings Of A Dove'.

DOWN: 1 'White Lines', 2 'I Wanna Be Loved', 3 'In The Studio', 4 'Ghost Town', 5 'Against All Odds', 6 The Hop, 7 France, 10 'Relax', 11 In Glove, 17 Change, 18 Wham', 21 Breakin', 22 At, 23 'Red Guitar', 26 Terry, 27 Sisters, 29 Helen, 30 Motown, 32 Elbow, 33 Waves, 34 Hand.

X-WORD WINNER (JULY 14)
 Sally King, 77 North Park, Fakenham, Norfolk NR21 9RG

X-WORD WINNER (JULY 21)
 Jim Harris, 130 Olive Road, Cricklewood, London NW2 6UJ

Associates comp winners

WINNERS: Dave Bonney, Reading, Berks; Anna Martin, London EC1; David Howells, Llanelli, Dyfed; Andrew Gaskell, Bolton, Lancs; Mr F Sinclair, Basingstoke, Hants.
RUNNERS UP: Steven Hooper, Pontypridd, Mid Glam; Jenny Gaunt, Ormesby, Middlesbrough; L Pilling, Accrington, Lancs; Janet Strmer, Hove, E Sussex; Rosemary Moore, Hatfield, Herts; John Manellis, Glasgow G15 8AN; Anne McCall, Walton, Liverpool; Michael Owen, Rainham, Kent; Gloria Baillie, Swindon, Wilts; Adrian Senale, Southwark, London SE1.
ANSWERS: 1)b 'Party Fears Two', 2)a) Alan Rankine, 3)a) 'Club Country'.



MEET THE Streetband, they had a one off hit which reached number 18 in 1978. Name it and the chubby chopped lead singer, who's been in the chart a few times since, to start our streetwise trivia quiz

TRIVIA QUIZ

- 1 Which artist scored his only hit on the 'Streets Of London' in 1974?
- 2 On which 'Avenue' could you find Eddy Grant last year?
- 3 Who could be found on 'Orchard Road' in 1983?
- 4 What is the Maisonettes only top 20 hit to date?
- 5 Which superstars duetted on 'Ease On Down The Road' from the film, 'The Wiz'?
- 6 Name the group and the solo artist who have both spent successful 'Nights On Broadway'.
- 7 Which German word for motorway provided a hit for Kraftwerk in 1975?
- 8 Who sang lead for the Crusaders on their 'Street Life' hit?
- 9 Which group went to number one in 1971 with 'Chirpy Chirpy Cheep Cheep'?
- 10 Name the film which featured both Meat Loaf and Debbie Harry, in the late seventies.
- 11 What was Tom Robinson's first hit?
- 12 Which group were 'On The Road Again' in 1968?
- 13 Which Eagles album includes the song, 'Life In The Fast Lane'?
- 14 Who left Stealers Wheel to score individually with 'Baker Street'?
- 15 Which 'highway' could AC/DC be found on in 1979?
- 16 Which group scored a hit with 'Highway Of My Life' in 1974?
- 17 Which country were on the 'Ventura Highway' also in 1974?
- 18 Who saw a 'Street Fighting Man' in 1971?
- 19 Which group were responsible for the seventies hits 'Do The Strand' and 'Street Life'?
- 20 Which famed American producer produced the Beatles' 'The Long And Winding Road'?
- 21 Which Martha Reeves & The Vandellas song, released in 1964, only reached the top five in 1969?
- 22 Who were to be found on the 'Tobacco Road' in 1964?
- 23 What is the title of the current Patti Austin disco hit?
- 24 Who scored a hit, with the help of the Modern Lovers, with 'Roadrunner'?
- 25 Name three of the four hit singles from Elton John's 'Goodbye Yellow Brick Road' LP.

DOWN ON THE STREET

D	O	N	O	N	T	H	E	S	T	R	E	E	T	S	T			
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S	W	E	E	T	S	O	M	E	B	O	D	Y	Z	A	S			
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T	O	O	L	A	T	E	L	L	O	S								

ANSWERS

1) Ralph McTell, 2) Electric, 3) Leo Sayer, 4) 'Heartache Avenue', 5) Diane Ross & Michael Jackson, 6) Candi Staton, 7) 'Autobahn', 8) Randy Crawford, 9) Middle Of The Road, 10) 'Roadie', 11) 2-4-8-Motorway, 12) Canned Heat, 13) Hotel California, 14) Garry Ford, 15) '...To Hell, 16) 'Easy Rider', 17) America, 18) Rolling Stones, 19) 'Rhythm Of The Street', 20) Phil Spector, 21) 'Dancing In The Street', 22) Nashville Teens, 23) 'Roadrunner', 24) 'The Wind', 25) 'Bennie And The Jets'.

PICTURE: Paul Young and Toast

US Singles

- 1 1 WHEN DOVES CRY, Prince, Warner Brothers
 2 3 GHOSTBUSTERS, Ray Parker Jr, Arista
 3 2 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
 4 6 STATE OF SHOCK, Jacksons/Mick Jagger, Epic
 5 4 EYES WITHOUT A FACE, Billy Idol, Chrysalis
 6 10 INFATUATION, Rod Stewart, Warner Brothers
 7 9 SAD SONGS (SAY SO MUCH), Elton John, Geffen
 8 8 LEGS, ZZ Top, Warner Brothers
 9 16 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
 10 5 JUMP (FOR MY LOVE), Pointer Sisters, Planet
 11 13 BREAKIN'... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
 12 7 ALMOST PARADISE, Reno/Wilson, Columbia/CBS
 13 17 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
 14 11 DOCTOR! DOCTOR!, Thompson Twins, Arista
 15 18 STUCK ON YOU, Lionel Richie, Motown
 16 12 MAGIC, The Cars, Elektra
 17 15 SELF CONTROL, Laura Branigan, Atlantic
 18 22 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
 19 25 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
 20 21 PANAMA, Van Halen, Warner Brothers
 21 14 THE REFLEX, Duran Duran, Capitol
 22 24 I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins, Columbia/CBS
 23 28 ROUND AND ROUND, Ratt, Atlantic
 24 20 DANCE HALL DAYS, Wang Chung, Geffen
 25 29 SHE'S MINE, Steve Perry, Columbia/CBS
 26 26 ROMANCING THE STONE, Eddy Grant, Portrait
 27 19 THE HEART OF ROCK 'N' ROLL, Huey Lewis And The News, Chrysalis
 28 23 NO WAY OUT, Jefferson Starship, Grunt
 29 36 MISSING YOU, John Waite, EMI-America
 30 32 SEXY GIRL, Glenn Frey, MCA
 31 31 ALIBIS, Sergio Mendes, A&M
 32 34 ROCK ME TONITE, Billy Squier, Capitol
 33 35 TURN TO YOU, Go-Go's, IRS
 34 41 LIGHTS OUT, Peter Wolf, EMI-America
 35 45 IF THIS IS IT, Huey Lewis And The News, Chrysalis
 36 39 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
 37 40 THE WARRIOR, Scandal with Patti Smith, Asylum
 38 38 10-9-8, Face To Face, Epic
 39 52 SHE BOP, Cyndi Lauper, Portrait
 40 37 BOYS (DO FALL IN LOVE), Robin Gibb, Mirage
 41 43 LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia/CBS
 42 47 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia/CBS
 43 33 THE FIRST DAY OF SUMMER, Tony Carey, MCA
 44 55 DYNAMITE, Jermaine Jackson, Arista
 45 54 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
 46 48 HOLD ME, Teddy Pendergrass with Whitney Houston, Asylum
 47 50 MY, OH MY, Slade, CBS Associated
 48 61 TWO SIDES OF LOVE, Sammy Hagar, Geffen
 49 67 RIGHT BY YOUR SIDE, Eurythmics, RCA
 50 51 TAKING IT ALL TOO HARD, Genesis, Atlantic
 51 60 17, Rick James, Gordy
 52 30 BORDERLINE, Madonna, Sire
 53 27 TIME AFTER TIME, Cyndi Lauper, Portrait
 54 42 DON'T WALK AWAY, Rick Springfield, RCA
 55 76 CRUEL SUMMER, Bananarama, London
 56 56 JAM ON IT, Newcleus, Sunnyview
 57 44 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
 58 62 HIGH ON EMOTION, Chris De Burgh, A&M
 59 46 STAY THE NIGHT, Chicago, Full Moon/Warner Bros
 60 53 OH, SHERRY, Steve Perry, Columbia/CBS

Bullets 61-100

- 63 69 MAMA, WEER ALL CRAZEE NOW, Quiet Riot, Pasha
 66 81 HAPPY ENDING, Joe Jackson, A&M
 68 — ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis

- 70 — GO INSANE, Lindsey Buckingham, Elektra
 76 82 YOU'RE THE BEST THING, The Style Council, Geffen
 77 — IT'S A HARD LIFE, Queen, Capitol
 80 — WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
 81 68 I DIDN'T MEAN TO TURN YOU ON, Cherrille, Tabu
 82 67 REACH OUT, Giorgio Moroder, Columbia/CBS
 83 — THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions, Columbia
 85 — YOU WERE MADE FOR ME, Irene Cara, Geffen/Network
 86 90 I SEND A MESSAGE, Inxs, Atco
 88 — LOVERBOY, Karen Kamon, Columbia
 90 — STRAIGHT FROM THE HEART, Coyote Sisters, Morocco

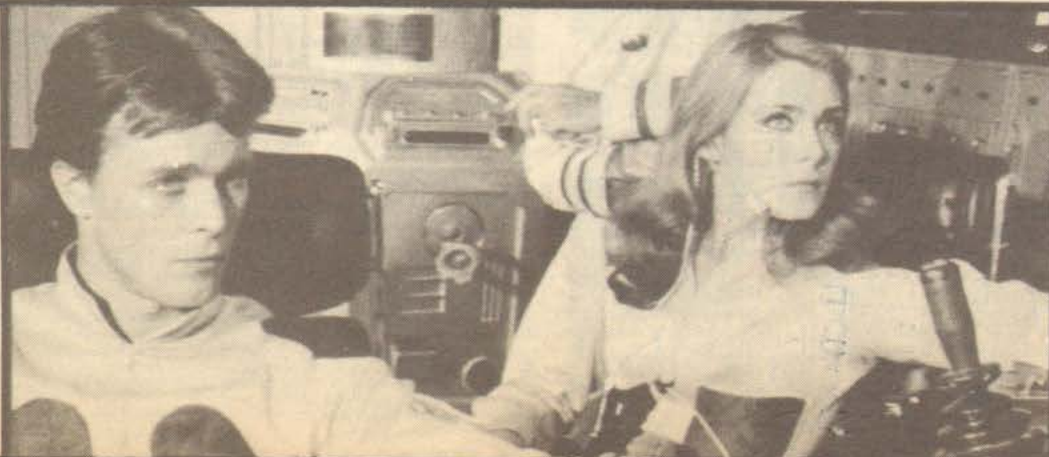
Compiled by Billboard

US Albums

- 1 1 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
 2 3 PURPLE RAIN, Prince And The Revolution, Warner Brothers
 3 2 SPORTS, Huey Lewis And The News, Chrysalis
 4 4 HEARTBEAT CITY, The Cars, Elektra
 5 5 CAN'T SLOW DOWN, Lionel Richie, Motown
 6 6 REBEL YELL, Billy Idol, Chrysalis
 7 17 VICTORY, Jacksons, Epic
 8 8 BREAKIN', Soundtrack, Polydor
 9 7 FOOTLOOSE, Soundtrack, Columbia/CBS
 10 9 1984, Van Halen, Warner Bros
 11 12 OUT OF THE CELLAR, Ratt, Atlantic
 12 10 ELIMINATOR, ZZ Top, Warner Brothers
 13 11 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
 14 14 BEAT STREET, Soundtrack, Atlantic
 15 15 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
 16 16 BREAK OUT, Pointer Sisters, Planet
 17 18 LOVE AT FIRST STING, Scorpions, Mercury
 18 22 PRIVATE DANCER, Tina Turner, Capitol
 19 24 GHOSTBUSTERS, Soundtrack, Arista
 20 20 THRILLER, Michael Jackson, Epic
 21 21 CAMOUFLAGE, Rod Stewart, Warner Bros
 22 13 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
 23 23 INTO THE GAP, Thompson Twins, Arista
 24 19 STREET TALK, Steve Perry, Columbia/CBS
 25 25 SELF CONTROL, Laura Branigan, Atlantic
 26 26 MADONNA, Madonna, Sire
 27 27 AN INNOCENT MAN, Billy Joel, Columbia/CBS
 28 29 NUCLEAR FURNITURE, Jefferson Starship, Grunt
 29 — BREAKING HEARTS, Elton John, Geffen
 30 30 POINTS ON THE CURVE, Wang Chung, Geffen
 31 31 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan & Double Trouble, Epic
 32 32 JERMAINE JACKSON, Jermaine Jackson, Arista
 33 33 STREETS OF FIRE, Soundtrack, MCA
 34 28 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
 35 38 GOODBYE CRUEL WORLD, Elvis Costello & The Attractions, Columbia/CBS
 36 39 TALK SHOW, Go-Go's, IRS
 37 35 BODY AND SOUL, Joe Jackson, A&M
 38 40 LOVE LANGUAGE, Teddy Pendergrass, Asylum
 39 — THE LAST IN LINE, Dio, Warner Brothers
 40 44 NOW, Patrice Rushen, Elektra
 41 46 STAY HUNGRY, Twisted Sister, Atlantic
 42 37 17, Chicago, Full Moon/Warner Brothers
 43 34 GRACE UNDER PRESSURE, Rush, Mercury
 44 43 SHOUT AT THE DEVIL, Motley Crue, Elektra
 45 41 TOUCH, Eurythmics, RCA
 46 45 UH-HUH, John Cougar Mellencamp, Riva
 47 — STRAIGHT FROM THE HEART, Peabo Bryson, Elektra
 48 — NO BRAKES, John Waite, EMI-America
 49 36 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
 50 53 BON JOVI, Bon Jovi, Mercury

Compiled by Billboard

SOUNDS
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**SPACED
OUT**

UK Albums

Week ending July 28, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

18



Ms LAUPER: the original Cyn?

		THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	1	11			LEGEND, Bob Marley and the Wailers, Island ☆
2	—	1			DIAMOND LIFE, Sade, Epic EPC260440
3	5	40			CAN'T SLOW DOWN, Lionel Richie, Motown ☆
4	2	4			PARADE, Spandau Ballet, Chrysalis
5	10	5			PRIVATE DANCER, Tina Turner, Capitol
6	6	47			AN INNOCENT MAN, Billy Joel, CBS ☆
7	—	1			PRIMITIVE, Neil Diamond, CBS CBS86308
8	11	85			THRILLER, Michael Jackson, Epic ☆
9	3	2			VICTORY, Jacksons, Epic □
10	4	2			THE LAST IN LINE, Dio, Vertigo
11	14	21			THE WORKS, Queen, EMI □
12	8	21			HUMAN RACING, Nik Kershaw, MCA □
13	9	7			BREAKDANCE, Original Soundtrack, Polydor ○
14	7	5			BREAKING HEARTS, Elton John, Rocket □
15	12	13			BREAKOUT, Pointer Sisters, Planet ○
16	15	23			INTO THE GAP, Thompson Twins, Arista ☆
17	13	7			AMERICAN HEARTBEAT, Various, Epic
18	19	5			SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ☆
19	17	17			NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
20	18	20			HUMAN'S LIB, Howard Jones, WEA ☆
21	16	4			DISCOVERY, Mike Oldfield, Virgin
22	21	2			PURPLE RAIN, Prince And The Revolution, Warner Bros
23	20	4			BRILLIANT TREES, David Sylvian, Virgin
24	33	12			OCEAN RAIN, Echo And The Bunnymen, Korova ○
25	22	7			BORN IN THE USA, Bruce Springsteen, CBS
26	24	4			GOODBYE CRUEL WORLD, Elvis Costello, F Beat
27	23	4			REWIND (1971-1984), Rolling Stones, Rolling Stones
28	31	6			CAMOUFLAGE, Rod Stewart, Warner Bros ○
29	29	11			HYSTERIA, Human League, Virgin □
30	28	12			JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
31	26	16			LAMENT, Ultravox, Chrysalis ○
32	41	19			ALCHEMY, Dire Straits, Vertigo □
33	32	8			BACKTRACKIN', Eric Clapton, Starblend
34	30	4			BEAT STREET, Original Soundtrack, Atlantic
35	35	3			MINUTES, Elkie Brooks, A&M
36	27	15			FOOTLOOSE, Original Soundtrack, CBS □
37	40	10			THEN CAME ROCK 'N' ROLL, Various, EMI □
38	52	288			BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
39	25	8			FAREWELL MY SUMMER LOVE, Michael Jackson, Motown □
40	53	55			QUEEN GREATEST HITS, Queen, EMI ☆
41	59	6			GREATEST MESSAGES, Grandmaster Flash & Furious Five, Sugarhill
42	55	53			NO PARLEZ, Paul Young, CBS ☆
43	39	7			EDEN, Everything But The Girl, Blanco Y Negro
44	38	19			CAFE BLEU, Style Council, Polydor □
45	36	35			SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
46	43	3			20 ORIGINAL GREATS, Cliff Richard And The Shadows, EMI
47	34	8			LOST BOYS, Flying Pickets, 10 Records
48	57	45			LABOUR OF LOVE, UB40, DEP International/Virgin ☆
49	37	2			WIPEOUT — 20 INSTRUMENTAL GREATS, Various, Impression
50	63	10			MANGE TOUT, Blancmange, London
51	61	10			HUNGRY FOR HITS, Various, K-Tel □
52	50	60			TOO LOW FOR ZERO, Elton John, Rocket ☆
53	46	35			UNDER A BLOOD RED SKY, U2, Island ☆
54	45	8			BREAK MACHINE, Break Machine, Record Shack
55	—	1			BREAKDANCE—YOU CAN DO IT, Various, K-Tel NE1276
56	65	10			DON'T STOP DANCING, Various, Telstar
57	49	7			EMERALD CLASSICS, Various, Stoic
58	48	6			BROKEN DREAMS, Various, Starblend
59	54	6			HEARTBEATS, Barbara Dickson, Epic
60	51	41			COLOUR BY NUMBERS, Culture Club, Virgin ☆
61	47	12			MASTERPIECES—VERY BEST OF SKY, Sky, Telstar □
62	42	22			THE SMITHS, The Smiths, Rough Trade
63	44	34			NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
64	80	16			FACE VALUE, Phil Collins, Virgin ☆
65	60	37			OFF THE WALL, Michael Jackson, Epic ☆
66	79	8			TRUE, Spandau Ballet, Chrysalis ☆
67	93	36			TOUCH, Eurythmics, RCA ☆
68	67	8			STREET SOUNDS ELECTRO 4, Various, Streetsounds
69	64	10			CHANGE OF HEART, Change, WEA
70	58	10			FANTASTIC, Wham, Innervision
71	68	52			THE CROSSING, Big Country, Mercury
72	87	2			HOW GREAT THOU ART, Bryn Yemm, Lifestyle
73	72	14			OASIS, Oasis, WEA
74	88	14			HELLO I MUST BE GOING, Phil Collins, Virgin ☆
75	74	11			MAN ON THE LINE, Chris De Burgh, A&M
76	—	1			LOVE OVER GOLD, Dire Straits, Vertigo 6359109 ☆
77	56	2			THIS IS WHAT YOU WANT, Public Image Ltd, Virgin

78	76	4	GENESIS, Genesis, Charisma ☆
79	66	4	STRANGE FRONTIER, Roger Taylor, EMI ☆
80	70	16	GREATEST HITS, Marvin Gaye, Telstar □
81	—	1	AND I LOVE YOU SO, Howard Keel, Warwick WW5137 □
82	62	4	ELIMINATOR, ZZ Top, Warner Bros ○
83	75	3	90125, Yes, Atco ○
84	69	2	THE FIRST LIVE RECORDINGS, Elvis Presley, RCA International
85	—	1	THE STRANGER, Billy Joel, CBS CBS 82311 □
86	77	2	INFLUENCES, Mark King, Polydor
87	—	1	KEEP MOVING, Madness, Stiff SEE53 □
88	98	2	ROCKABILLY PSYCHOSIS, Various, Virgin
89	78	24	SPARKLE IN THE RAIN, Simple Minds, Virgin □
90	—	1	SUNNY AFTERNOON VOL 2, Various, Impression LPIMP7
91	—	1	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar STAR2232 ☆
92	92	7	LIONEL RICHIE, Lionel Richie, Motown ☆
93	81	4	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
94	73	3	DIFFORD AND TILBROOK, Difford and Tilbrook, A&M
95	—	1	THE TOP, Cure, Fiction FIXS9 ○
96	90	12	LEGEND, Clannad, RCA
97	84	2	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
98	—	1	WAR, U2, Island ILPS9733 □
99	95	2	GREATEST HITS, Rod Stewart, RIVA ☆
100	91	2	LET THE MUSIC SKRATCH, Various, Streetwave

Compiled by Gallup

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

Music Video

1	2	LEGEND, Bob Marley, Island
2	—	A HARD DAY'S NIGHT, The Beatles, Vestron
3	4	LOVE AT THE GREEK, Neil Diamond, Vestron
4	3	THE MAKING OF THRILLER, Michael Jackson, Vestron
5	1	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin
6	6	YOU CAN DO IT!, Breakdance, K-Tel
7	5	SERIOUS MOONLIGHT, David Bowie, Videoform
8	—	SERIOUS MOONLIGHT, David Bowie, Import — Media
9	—	CAUGHT IN THE ACT LIVE, Styx, A&M/PVG
10	9	LIVE, Big Country, Polygram
11	8	A KISS ACROSS THE OCEAN, Culture Club, Virgin
12	—	LIVE IN CONCERT, Dio, Polygram
13	7	THAT'S THE WAY IT IS, Elvis Presley, MGM/UA
14	10	ALCHEMY LIVE, Dire Straits, Polygram
15	—	LIVE IN TORONTO, Motorhead, Avatar
16	—	AMERICAN HEARTBEAT, CBS/Fox
17	18	HERE ARE THE YOUNG MEN, Joy Division, Ikon
18	13	DURAN DURAN, PMI
19	12	THOSE WASTED YEARS, Hanoi Rocks, Hendring
20	—	DOLLY IN LONDON, Dolly Parton, RCA/Columbia

Compiled by Video Week

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending July 28, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	7	TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ☆
2	2	3	HOLE IN MY SHOE, Neil, WEA ○
3	3	36	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
4	5	5	WHEN DOVES CRY, Prince, Warner Bros
5	6	7	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
6	4	7	TIME AFTER TIME, Cyndi Lauper, Portrait ○
7	8	25	WHITE LINES (DON'T DON'T DO IT), Grandmaster And Melle Mel, Sugarhill ○
8	10	6	YOUNG AT HEART, Bluebells, London
9	7	7	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA ○
10	12	6	LOVE RESURRECTION, Alison Moyet, CBS
11	9	6	JUMP (FOR MY LOVE), Pointer Sisters, Planet
12	15	3	EVERYBODY'S LAUGHING, Phil Fearon And Galaxy, Ensign
13	11	4	SISTER OF MERCY, Thompson Twins, Arista
14	13	6	BREAKIN' ... THERE'S NO STOPPING US, Ollie And Jerry, Polydor
15	21	4	DOWN ON THE STREET, Shakatak, Polydor
16	17	3	SEVEN SEAS, Echo And The Bunnymen, Korova
17	26	3	YOU THINK YOU'RE A MAN, Divine, Proto
18	30	4	CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware
19	14	4	STATE OF SHOCK, Jacksons, Epic
20	28	5	COME BACK, Mighty Wah!, Beggars Banquet
21	33	5	EYES WITHOUT A FACE, Billy Idol, Chrysalis
22	39	2	THE DAY BEFORE YOU CAME, Blancmange, London
23	—	1	IT'S A HARD LIFE, Queen, EMI QUEEN3
24	16	7	TALKING LOUD AND CLEAR, Orchestral Manoeuvres, Virgin
25	25	5	SWEET SOMEBODY, Shannon, Club
26	19	9	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
27	18	56	STUCK ON YOU, Lionel Richie, Motown
28	22	10	WAKE ME UP BEFORE YOU GO GO, Wham, Epic
29	20	9	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
30	24	11	THINKING OF YOU, Sister Sledge, Cotillion
31	38	6	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
32	23	4	LAMENT, Ultravox, Chrysalis
33	34	5	TOSSING AND TURNING, Windjammer, MCA
34	45	4	SELF CONTROL, Laura Branigan, Atlantic
35	—	1	WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto ENA119
36	27	10	SAD SONGS, Elton John, Rocket
37	29	5	LIFE ON YOUR OWN, Human League, Virgin
38	47	5	AGADOO, Black Lace, Flair
39	32	8	ABSOLUTE, Scritti Politti, Virgin
40	37	15	HIGH ENERGY, Evelyn Thomas, Record Shack
41	43	3	LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
42	—	1	SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Bros W9204
43	48	4	ALL OF YOU, Julio Iglesias And Diana Ross, CBS
44	42	5	BEAT STREET BREAKDOWN, Grandmaster Melle Mel And The Furious Five, Atlantic/Sugarhill
45	31	9	CHANGE OF HEART, Change, WEA
46	35	10	SUSANNA, Art Company, Epic
47	50	5	JUST FOR OLD TIMES' SAKE, Foster And Allen, Ritz
48	36	6	LEAVE A TENDER MOMENT ALONE, Billy Joel, CBS
49	49	5	TO FRANCE, Mike Oldfield & Maggie Reilly, Virgin
50	41	8	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
51	—	1	SUNGLASSES, Tracey Ullman, Stiff BUY205
52	54	2	A HARD DAY'S NIGHT, Beatles, Parlophone
53	64	3	THE MORE YOU LIVE THE MORE YOU LOVE, A Flock Of Seagulls, Jive
54	40	6	WAITING IN VAIN, Bob Marley And The Wailers, Island
55	68	2	STUCK ON YOU, Trevor Walters, Sanity
56	57	2	A NEW DAY, Killing Joke, EG
57	44	8	PERFECT SKIN, Lloyd Cole And The Commotions, Polydor



COLOUR FIELD: window shopping?; TRACEY ULLMAN enjoying a Bank Holiday weekend;

58	59	2	BROWN SUGAR, Rolling Stones, Rolling Stones
59	65	2	CHOOSE ME (RESCUE ME), Loose Ends, Virgin
60	—	1	GUILTY, Paul Hardcastle, Total Control TOC02
61	—	1	AIN'T NO SUNSHINE, Sivuca, London LON51
62	58	2	MINE, Everything But The Girl, Blanco y Negro
63	73	2	GUARDIAN ANGEL, Nino De Angelo, Carrere
64	66	3	GET YOUR FEET OUT OF MY SHOES, Boothill Foot Tappers, Go! Discs
65	53	15	SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
66	61	14	THE REFLEX, Duran Duran, EMI ○
67	—	1	HAND ON MY HEART, Shriekback, Arista
68	75	2	TURN TO GOLD, David Austin, Parlophone
69	56	4	PARTYLINE, Brass Construction, Capitol
70	—	1	TAKE, Colour Field, Chrysalis
71	—	1	BLACK STATIONS WHITE STATIONS, M AND M, RCA RCA426
72	52	9	SO TIRED, Ozzy Osbourne, Epic
73	—	1	THERE ARE MORE SNAKES THAN LADDERS, Captain Sensible, A&M CAP7
74	63	10	PEARL IN THE SHELL, Howard Jones, WEA
75	—	1	HOT HOT HOT, Arrow, Cooltempo

THE NEXT 25

76	72	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
77	—	DON'T BELIEVE A WORD, A Bigger Splash, A&M AM196
78	—	CAUGHT IN THE ACT, Earlene Bentley, Record Shack SOHO23
79	67	THE BEST PART OF BREAKING UP, Roni Griffiths, Making Waves
80	90	HEAVEN KNOWS (FEELS SO GOOD), Jaki Graham, EMI
81	—	DUM DUM GIRL, Talk Talk, EMI EMI5480
82	—	IN THE COUNTRY, Farmers Boys, EMI FAB2
83	95	EASE ON DOWN THE ROAD, Michael Jackson And Diana Ross, MCA
84	79	THE HEART OF ROCK 'N' ROLL, Huey Lewis And The News, Chrysalis
85	99	PLANET ROCK, Soul Sonic Force, 21/Polydor
86	—	TOUCHE D'AMOUR, Chris Rea, Magnet MAG260
87	94	VIDEO, Jeff Lynne, Virgin
88	83	MY MALE CURIOSITY, Kid Creole And The Coconuts, Virgin
89	88	STEPPIN' OUT, John Lennon And Yoko Ono Polydor
90	77	INFATUATION, Rod Stewart, Warner Bros
91	—	SOS MY IMAGINATION, Bruce Foxton, Arista BFOX4
92	—	SUMMER HOLIDAY, Kevin The Gerbil, Magnet RAT3
93	—	JAM ON IT, Newcleus, Sunnyview, SUNY103
94	—	THERE IN YOUR EYES, Chas And Dave, Rockney KOR22
95	89	VENUS IN FURS, Paul Gardiner, Numa
96	87	BLUE MONDAY, New Order, Factory
97	82	DANCING IN THE DARK, Bruce Springsteen, CBS
98	84	RED GUITAR, David Sylvian, Virgin
99	100	YOUR WIFE IS CHEATIN' ON US, Richard Dimples Fields, RCA
100	—	BODY AND SOUL/TRAIN, Sisters Of Mercy, Merciful Rel MR029

Compiled by Gallup

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



THE BEATLES: the mop tops, back to clean up?

Chartfile

DURAN DURAN, Nik Kershaw and the Thompson Twins. No, Chartfile has no words of wisdom to impart on the subject of these particular megastars this week, as once again the all-conquering **Frankie Goes To Hollywood** have made history, and just cannot be ignored.

I realise that non-aficionados of the Frankies must be bored stiff by the coverage afforded to the Scousers both here and indeed in the music press as a whole in recent weeks. For that reason, I have declared next week's Chartfile Frankie-Free. So, whatever headline-catching exploits they get up to in the next seven days, one place you won't read about them is right here.

Meanwhile, however, let's hear it for the boys who completed a notable double last Tuesday (17th) when 'Two Tribes' officially registered its one millionth sale in this country, just four months after their first single 'Relax' reached the same landmark. The Frankies have thus become:

- The only act to strike platinum with its first two singles (John Travolta & Olivia Newton-John's first two duets sold more than a million apiece, but both singers had previously recorded many solo singles, and are thus disqualified).

- The first act to notch a brace of million sellers in the same calendar year since the aforementioned Newton-John/Travolta AND Boney M did so in 1978.

Even as 'Two Tribes' broke through the million sales barrier, 'Relax' raised its grand total to 1,464,665, and will shortly have sold a million copies on seven-inch alone. One of the most remarkable aspects of the success of 'Two Tribes' and 'Relax' is the



Pic by Eugene Adebarti

HOLLY: Two tribes in a relaxed mood

multiplicity of configuration in which the two records are available. 'Relax' initially hit the shops in standard black vinyl seven-inch and 16½ minute 12-inch versions.

An eight minute American remix rapidly replaced the

severely over-long 12-inch, before itself giving way to an even shorter mix, though consumer confusion over which version was being bought was considerable, since they all bore the exact same label and catalogue number.

More recently, both seven and 12-inch picture discs of 'Relax' have been released, and a week ago the seventh variation arrived in the form of a cassette of 'Relax's Greatest Bits', which combines portions of all previous 'Relax' mixes.

'Two Tribes' is available in both 'Annihilation' and 'Carnage' 12-inch mixes, and in the same size as a picture disc where it shares top-billing with a new remix of its former flip, 'War (Hide Yourself)'. It's also available on seven-inch black vinyl and picture disc, and cassette.

The commercially released versions are augmented by various promotional white labels distributed to the media and the stunning 'Two Tribes' video which features yet another mix, complete with a scratch intro featuring the words of Tricky Dicky Nixon.

'Frankie Goes To High Bronski' is the title of an ingenious 12-inch mix by former RM scribe **Alan Coulthard** — which, as its title suggests, also incorporates parts of **Evelyn Thomas** and **Bronski Beat's** recent hits. This has been distributed only to the 1,300 deejays who are subscribers to Tony Prince's Disco Mix Club.

by ALAN JONES

EMI'S HEIGHTENED awareness of the gems gathering dust in its vaults recently bore welcome fruit when seven new albums of Sixties material were released on the budget-priced (£2.25) Music For Pleasure label.

'The Very Best Of **Manfred Mann** 1963-1966' is a timely reminder of how superbly the South African Mann combined his personal love for jazz and blues with the more fashionable beat music to create a unique and compelling hybrid, that typified the early output of the group which bore his name. Group compositions '5-4-3-2-1' and 'Hubble Bubble Toil And Trouble' are raw and bluesy, whilst the Manfreds' versions of **Bob Dylan's** 'If You Gotta Go, Go Now' and Goffin & King's 'Oh No, Not My Baby' are carried off with all the style which later led to Dylan — and **Bruce Springsteen**, for that matter — naming the group as his favourite interpreters of his songs.

'The Very Best of **Cilla Black**' is a straightforward reissue of the full-priced compilation which was riding high in the top 20 less than 18 months ago. As I said then, it contains every one of Cilla's 19 hits, and her best known non-hit, 'Liverpool Lullaby'. This time around, there's the added bonus of informative sleeve notes penned by Music Week's **Chris White**. If you like Cilla Black, you'll love this album.

'The Very Best of **Gerry & The Pacemakers**' is a much livelier, though equally lightweight collection which brings together all nine of their Sixties hits and two flops with four songs previously released only in America.

In the last 25 years, **Cliff Richard** has had upwards of 80 hit singles, all of which have featured on one or more compilations. One of the best is the new 'Cliff In The Sixties', a collection of 16 top 10 hits.

The rest of the Sixties beastie is completed by a trio of multi-artist compilations: '20 Fab No 1's Of The 60's', '20 Fab No 2's Of The 60's' and the ninth album in Jimmy Savile's Time Travel series, '20 Golden Hits Of 1965'. The first two simply bring together random selections of Sixties EMI recordings.

'20 Golden Hits Of 1965' is a much more satisfying album, not least because it includes some lesser-known, and therefore fresher, tracks like **Cliff Bennett's** 1968 recording of **Barry Mann** and **Cynthia Weil's** 'I'll Take You Home', which certainly deserved better than the number 42 position it reached. Also included are a couple of tracks licensed from MCA.

Shirley Ellis's clever novelty hit 'The Clapping Song' and '1-2-3' by the Anglophobic **Len Barry**, who somehow forced himself to tour here when the record reached number three. A fine album, the purchase of which provides good listening AND helps rebuilt Stoke Mandeville Hospital's Spinal Unit. How can you resist...

...AND THAT'S A FACT

'BREAKING HEARTS' is Elton John's most successful album in Britain since 'Captain Fantastic And The Brown Dirt Cowboy', nine years ago ... Motown's rock subsidiary **Morocco** recently pacted duo **Wolf & Wolf**, the first Spaniards ever to be under contract to the company. Let's hope they fare better than **Black Russian**, a genuine Soviet three piece who were with Motown briefly in the Seventies ... In the mid-Sixties, Granada Television had its own record label and released one EP, which harnessed the musical talent of the cast of **Coronation Street** under the title 'Singalong At The Rovers' Return' ... There was a different record at number one in the American singles chart every week between 11 January and 12 April 1975, a period of 14 weeks. This statistically improbable and record-setting sequence was book-ended by a couple of Elton John hits; 'Lucy In The Sky With Diamonds' started the ball rolling, and 'Philadelphia Freedom' brought it to a halt by spending a whole fortnight at number one ... the **Five Satins** were a popular doo-wop group of the Fifties whose first hit 'In The Still Of The Nite' reputedly sold a staggering 15 million worldwide. It was first a hit in America in 1956, and returned to the chart in 1960. It made a third foray into the US charts in 1961, and seemingly brought the **Five Satins'** chart career to a close. But in 1982, the group, by now in their mid-to-late forties, surprised even themselves when 'Memories Of Days Gone By', a medley of their best loved songs, climbed to number 71 in the singles chart. In the whole 44 year history of the US charts, no other act has managed to resume their chart career after an absence of more than 20 years...

RECORD MIRROR

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