

Official Top Of The Pops chart

RECORD

SEPTEMBER 1, 1984 45p

mirror



MALCOLM McLAREN

TINA TURNER - MARC ALMOND - HERBIE HANCOCK - MICHAEL JACKSON



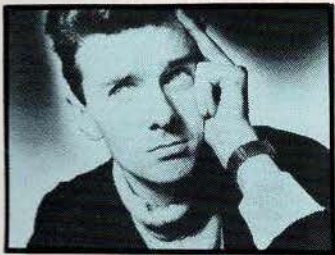
ONCE POSSIBLY the ugliest band in the entire universe, **The Cult** have dropped their 'Death' tag and matured into tight loud purveyors of doomsound... and prettied up in the process.

Formed by Ian Astbury in 1982 as the now legendary Southern Death Cult, they are Ian on vocals, Billy Duffy on guitar, Jamie Stewart on bass while Nigel Preston bangs the old rhythms out.

Their new single — the first since signing to Beggars Banquet — is 'Go West (Crazy Spinning Circles)'. You can see them for yourself on their live video 'Dreamtime', filmed earlier this year at the Lyceum in London.

COMING ON like a cross 'tween prime time Alan Price and acoustic Vic Godard, 'Life Of Jade' marks the re-entry of ex Associate Alan Rankine into the pop arena. 'Life Of Jade' is the debut single from kooky popsters, **Pleasure Ground**.

Pleasure Ground are: Rankine, Jon Mais, Chris Yates and Elena Ferrari. Future dispatches are said to be closer to the Associates than Alan Price, live dates are in the pipeline and every major record company is waiting on the door mat with a cheque book...



'INTERNATIONAL' IS the new single from Scottish singer and soundmaker **Thomas Leer**. The first since signing to Arista last year, the song is Thomas's comment on the international drug trafficking business.

"I don't believe politics are run by people like Thatcher and Reagan," says Thomas, who worked on The The's 'Soul Mining' album with Matt Johnson. "It goes on behind the scenes with businessmen — faceless characters."

The song itself is slow and hypnotic, with a mix of sounds from East and West.





MICHAEL BRAUER mixed, electro-funk clean and seen, 'High Time' is the debut single by Sheffield fivesome *Person To Person*. De-Mob clad to a Wag Clubbed T, *Person To Person* are: Peter Eason (vocals), Dave Clayton (keyboards), Jeremy Meek (bass), David Palmer (drums) and Lloyd Richards (guitar). . .oh and, yup, he is the David Palmer who used to twiddle the big sticks for ABC.

Formed last summer, *Person To Person* are a collective of seasoned session men and reasoned conceptualists. Only time will tell whether they can break out of the rather dry 'n' academic constrictions of their first vinyl outing. . .

Personable • Political • Pensive

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Compiled by Jim Reid

THE JOYS OF SUMMER

Lord Hip Hop speaks

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TOUTED BY their record company as the 'ideal dance band for '84', the *Kissing Bandits* are in fact a pleasing mix of hi-energy r'n'b and punky psychedelia.

Five sons of Glasgow, the *Bandits* are: Alan French (keyboards), John Palmer (guitar), Ricky Green (drums), Brendan Moon (bass) and Ronnie Costley (vocals). Formed in November '82, they launched their initial raid on the pop arena with a souped up cover of 'Shake Some Action' earlier this year and follow up now with a fiercely strummed popper 'In Another Time' . . .



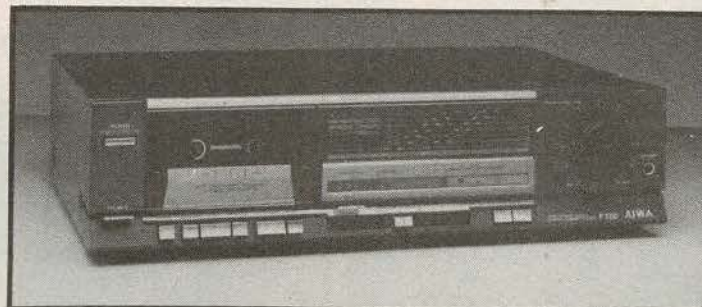
AFTER THE re-issue of the tasty 'n' racy first *Last Poets* LP, comes modern word play at its most crucial. *Gil Scott-Heron's* 'Re-Ron' is the agit-rap record of the year (and we'll believe that Arthur Scargill record when we see it).

A Bill Laswell produced journey through heavy heavy electro-funk and even heavier anti-Reagan politics, 'Re-Ron' is both on the line and on the dance floor. . . 'Would we take Jesse Jackson? Hell, we'd take Michael Jackson' . . .



Getting to the root of the problem

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News

Donna does the cat-walk



DONNA SUMMER leaps back into action with her album 'Cats Without Claws' on September 7. Recorded in Hollywood and produced by Michael Omartian, the album features 10 tracks, including 'Susanna' and 'Supernatural Love'. Is this what you call a scratch record?

HOWARD JONES wants to get to know you even better. He's added two more shows to his Christmas dates at Hammersmith Odeon December 23 and December 24. Howard's concert at the Royal Albert Hall sold out in less than 24 hours.

Tickets for the new dates are priced £7, £6 and £5 and they are available from the box office and normal outlets from September 10. For each show a number of tickets have been set aside for fan club members, who should contact the club for details on how to obtain them.

● **THREE EARLY ZZ** Top albums, previously only available on import, have been officially released over here. The albums are 'First Album' recorded in 1970, 'Rio Grande Mud' from 1972 and 'Tejas' from 1974.

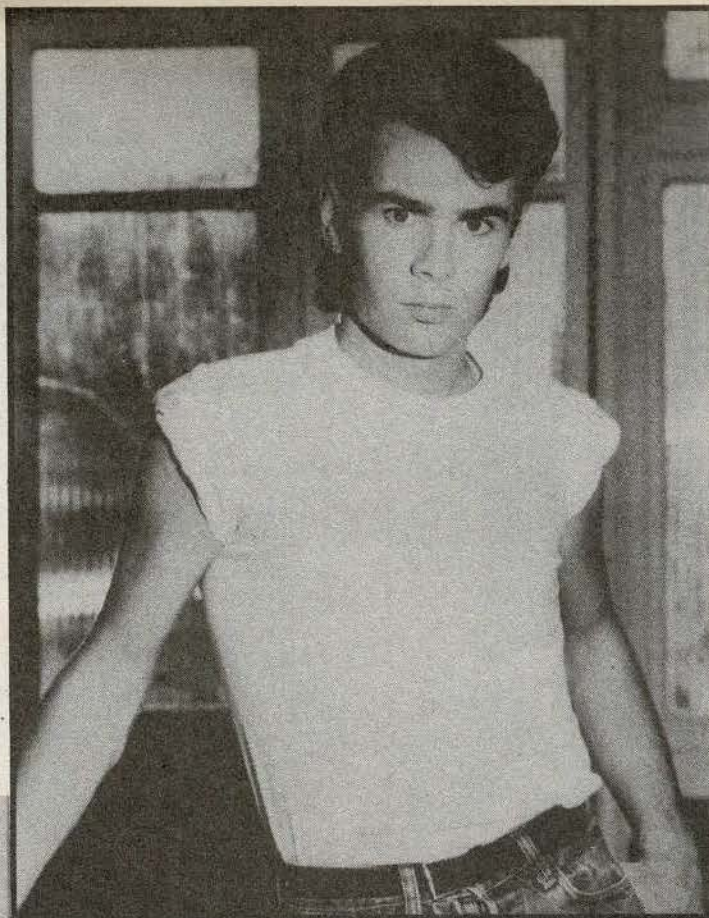
CULTURE CLUB'S new album should be out on October 22. As yet the title hasn't been confirmed but rumours say that it will be called 'The House Is On Fire'. No details yet on the tracks or Culture Club dates, but it's on the cards that they will be touring in the late autumn or around Christmas.

● **TROY TATE** releases his debut solo album 'Ticket To The Dark' on September 7. Produced by Troy himself, the album features 10 original tracks, including his current single 'Thomas' and 'Love Is'. Troy is rehearsing a new band and will be playing some dates soon.

THE LOTUS Eaters will be playing dates in October. See them at London Westfield College October 3, Leeds Polytechnic 4, Manchester UMIST 5, Newcastle University 6, Aberdeen Ritzies 7. Their next single will be out towards the end of the year.

● **MOTLEY CRUE** play a long awaited London date at the Tottenham Court Road Dominion on November 19. Tickets priced £5, £4.50 and £4 are available from the box office and usual agents.

● **THE NEXT** single from Wham! will be 'Freedom' out on September 17. George and Andrew are currently putting the final touches to their album 'Making it Big'.



NIK GOES RACING

NIK KERSHAW, who releases his single 'Human Racing' on September 3, will be touring again in December. Hard working Nik will be playing Ipswich Gaumont December 4, Brighton Centre 5, Bournemouth International Centre 6,

Manchester Apollo 8, Glasgow Apollo 11, Edinburgh Playhouse 13, Newcastle City Hall 15, Leicester De Montfort Hall 17, Nottingham Royal Centre 19, Leeds Queens Hall 22, Birmingham Odeon 23, 24. Tickets are on sale now.

Doling it out

UB40 RELEASE their single 'If It Happens Again' on September 10. The 12-incher features extended dance mixes of 'If It Happens Again' and 'Nkomo A Go-Go'.

UB40 are currently in the studio putting the finishing touches to their album, due for release in the autumn. They'll also be playing some dates and these will be known soon.

● **GENERAL PUBLIC** have their 'Tenderness' single out on September 3. The 12-inch version has been remixed by New York hotshot Jellybean Benitez.

PAUL WELLER will be taking the Style Council out for a tour in October. They'll be playing Wolverhampton Civic Hall October 4, Oxford Apollo 6, Bristol Hippodrome 7, Cardiff St David's Hall 8, St Austell Cornwall Coliseum 9, Sheffield City Hall 11, Manchester Apollo 12, Edinburgh Playhouse 14, Liverpool Royal Court 15, Leicester De Montfort Hall 16.

Tickets for all the shows are £5 and are available now from box offices and usual agents. Fan club members can order tickets by sending a postal order to the Torch Society, 45-53 Sinclair Road, London W14. Applications are restricted to two pairs per person and don't forget to enclose a SAE.

There will be no support band on the tour, but a play will be performed instead. The Style Council will have a new single out to coincide with the dates and details will be known shortly.

THE BLUEBELLS, Mari Wilson and Bad Manners are just three of the attractions in a holiday 'Chartbusters' festival, held at Minehead Butlins in Somerset from September 29 to October 1. Ticket prices start at £27 and this price entitles you to enjoy the funfair and much more. Further details from the Chartbusters Hotline on 0643 6363 or see your local ABTA travel agent.

● **XTC** RELEASE their single 'All You Pretty Girls' on September 3. It's taken from their forthcoming album 'The Big Express'.



TV + Radio

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.45am) features Olympic javelin thrower *Tessa Sanderson* and a band called *The Adventurers*. Blast off with new show 'Saturday Starship' (ITV, 10am). It's set aboard a spaceship and guest on the first voyage will be *Brian and Rog* from *Queen*, and *Modern Romance*. *Thomas Dolby* raves about his favourite records in 'My Top Ten' (Radio 1, 1pm) and 'Saturday Live' (Radio 1, 4pm) has Andy Batten-Foster joined by alternative comedian *Ben Elton* for a look at fringe theatre in the Edinburgh Festival. 'Ear Say' (C4, 6pm) is the last of the present series and they'll be looking back at past achievements. *Bronski Beat* and *Sade* should also be putting in an appearance. *Annabel Lamb* somehow turns up in 'In Concert' (Radio 1, 6.30pm) and Janice Long has *Red Box* and the ever popular *Thomas Dolby* in her own show (Radio 1, 7.30pm).

SUNDAY has Paul Gambaccini with his personal appreciation of *James Brown* (Radio 1, 4pm).

TUESDAY finds curvaceous Janice Long chatting with Clashette *Joe Strummer* (Radio 1, 7pm) and 'Play At Home' (C4, 10.50pm) has *Siouxsie And The Banshees*. Isn't it a shame the pubs shut so early?

Destiny dates

SPEAR OF Destiny hit the road in October, playing Cardiff University 18, Glasgow University 18, Glasgow Strathclyde University 19, Stirling University 21, Edinburgh Palaces 22, Middlesborough Town Hall 23, Nottingham Rock City 24, Leeds Polytechnic 25, Manchester Polytechnic 26, Leicester University 27, Hanley Victoria Hall 29, Hammersmith Palas 30.

● **JUDIE TZUKE** releases her single 'You' on September 7. Judie is presently working on a new album and will be touring towards the end of the year.

● **SADE'S** SINGLE 'Smooth Operator' will be out on September 3. It's a special remix of the song which originally appeared on the B-side of her debut single 'Your Love Is King'. Both the seven inch and 12-inch versions will be in a picture sleeve. The B-side of both singles will be 'Spirit' while the 12-inch has the added bonus of a Latin instrumental, 'Red Eye'.

● **THE JACKSONS'** single 'Torture' will be out this week. The 12-inch version features two classic old Jacksons tracks, 'Show You The Way To Go' and 'Blame It On The Boogie'.

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News

Shakon 45

SHAKATAK GET back on the street with their single 'Don't Blame It On Love', out this week. It's taken from their album 'Down On The Street' and the B-side is a sizzling live version of 'Night Birds'. The 12 inch version has the bonus track 'If You Want My Love (Come And Get It)'.

Shakatak start a major tour in November and dates will follow shortly.

● **FRANK ZAPPA** and his seven piece band will be playing two shows at the Hammersmith Odeon on September 24. He will be giving two performances, one at 6.30 pm and the other at 9.30 pm, which will give him time to watch the Nine O'clock News! Tickets priced at £8.50 and £7.50 are available from the box office and usual agents.

Frank will be releasing his new album 'Them Or Us' in early September.

JOE JACKSON'S single 'You Can't Get What You Want' will be out on September 10. Taken from his album 'Body And Soul', it's already been a top 20 hit in the States.

● **ONE THE JUGGLER** polish up their crystal balls and release their single 'It Hurts' this week. The single was produced by John Porter, much acclaimed for his work with the Smiths. One The Juggler are currently in the studio recording a new album, scheduled for release in the late autumn.



THE SHILLELAGH Sisters release their second single 'Passion Fruit' this week. The B-side is their energetic stage favourite 'These Boots Are Made For Walking', originally recorded by Nancy Sinatra. The band are warming up for an October tour and details will be known soon.

THE QUIET and unassuming Alien Sex Fiend have lined up a series of dates in September. They'll be playing Preston Clouds September 3, Nottingham Rock City 5, Brixton Fridge 13, 14. After these dates, they'll be off to Japan and America.

ALEXEI SAYLE will be making an appearance at the Wimbledon Theatre on September 16. Tickets are £5, £4 and £3, and Alexei will be on stage at 8pm.

HERE'S A girl to make your pulse go faster. 18 year old Natalie Ann, an ex-Bunny Girl from Bristol, releases her debut single 'Doctor Games' on September 10. Natalie is also planning a short promotional tour in her nurse's uniform, and she can come and take our temperature anytime.

Harvest festival

BARCLAY JAMES Harvest will be playing a show at London's Wembley Arena on October 13. The band hope to present their full light and sound spectacular which has already been witnessed by more than 300,000 rabid fans across the rest of Europe.

Tickets, priced £7.50 and £6.30, are available from Barclay James Harvest Concerts, PO Box 77, London SW4 9LH. Cheques and postal orders should be made payable to Kennedy Street Enterprises and enclose an SAE. Tickets are also available from the Wembley Box Office, London Theatre Bookings, Keith Prowse, Premiere Box Office and Albermarle.



Gary Crowley

IT'S AROUND this time of year that I usually start reminiscing about my long lost youth (!) prompted by the hordes of summer holidaying school kids. Round my way, you cannot move without tripping over or treading on some mischievous little mite, up to no good. Having said that, who am I to criticise...

Looking back, I can remember the long hot summer days when Paddington Green's version of the 'Bash Street Kids' used to rule supreme. Every morning, we'd begin by having a hearty breakfast followed by a sitting of kids' morning tele and that meant classics like 'The Double Deckers', 'Champion The Wonder Horse', 'White Horses', 'Top Cat' and once a week the obligatory British comedy film classic...

Did you know, that by the age of twelve I was an authority and could name every British comedy film star from Norman Wisdom to Margaret Rutherford to that great unsung hero, Sam Kidd, who must have starred in every British film ever made.

Then I'd usually hear our gang's battle cry, which was a

Tarzan call, and that meant everybody had to drop what they were doing and head for the gang hut, pronto. I know this all sounds pathetic, but I promise you from the bottom of my heart it is absolutely true!!

Our next adventure was the local swimming baths. Isn't it funny how a bit of water can supply endless hours of fun? Sometimes, we'd be in there from morning to night. The girls' changing rooms were the basis of our favourite game which we called 'Peeping Tom', the idea being who could see the most. Needless to say, I found this game totally immoral and refused to participate.

ACTUALLY, FOR a very long time, swimming was a major trauma in my life. You see, I wasn't one of the fortunate ones and didn't take to it like a duck to water, and up to a year ago, I had to wear water wings and push a polystyrene float. The anguish and sheer embarrassment, needless to say, I've never really got over.

Another source of enjoyment was of course games, in particular football. Our games were real marathon epics that sometimes went on for days, usually spoilt by



DO THESE girls know what Crowley used to get up to at the local baths?

bossy mothers demanding we return home to our cooked dinners! It's funny, but when I was younger my parents always used to complain about our attitudes and how we needed money to enjoy ourselves whereas, in their day, they'd be able to go to the pictures, buy an apple and orange, have fish and chips on the way home and still have change from sixpence!

Looking at the kids on my

estate, they seem to be just getting on with it. I hope I don't turn into an old fogey that moans endlessly and seems to have somehow missed out.

This week's Crowley Cracker goes to Antena, whose first single for Phonogram, 'Be-Pop' deserves to be blasting out of radios everywhere. Reminiscent of the Savannah Band at their best — it's brilliant!

Video Music 3

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Howard Jones:- 'I'd like to get to know you well.'

Phil Fearon and Galaxy:- 'Everybody's Laughing.' **Windjammer:-** 'Tossing and Turning.'

Associates:- 'Waiting for the Love Boat.'

P. P. Arnold:- 'Electric Dreams.' **Animal Nightlife:-** 'Mr Solitaire.'

Sideway Look:- 'Tell Me Tonight.' **Tracey Ullman:-** 'Sunglasses.'

Malcolm McLaren:- 'Madam Butterfly.'

WHSMITH



The League of Gentlemen

as told to JIM REID



THE LEAGUE OF Gentlemen were distressed. Clutching copies of 'Loves Lost Posey' by Sir Sickum Windjammer, they contemplated the sad plight of their most illustrious member.

Sir Public House sat slumped in the corner of the Flask; rose petals creeping out from behind his ears, newly acquired Byronic clip-on wig tumbling over his eyes and a copy of Acme's 'Porta — Love Rhyme' clutched in his quivering mitt.

The League's worse fears had been realised; Sir Public House had decided to give up drinking and take up thinking.

"Suffering sodomites, it's more than a chap can take to see his best chum smitten by the book," snorted Lord Hip Hop.

The Maharajah Taffye was similarly disconsolate, crying into his **Barry John** pint mug. He fondly remembered the days when Sir Public's famous war cry, "to the bar", was an invitation to imbibe and not a determination to master the study of law.

"What ya all looking at," screamed Sir Public House easing himself from behind his paint easel, dropping his book of poetry, writing a note on Tap Room philosophy and picking up a pint of orange and lemonade. He'd got it bad.

"From now on," continued the Knight errant of West Hendon Broadway, "the light 'n' bitter is out and the **Ludwig Van** is in."

Whether Ludwig Van was simply the latest brand of fancy imported lager nobody knew. But one thing was certain, Sir Public wasn't going to be playing 'hit the spittoon' for a long time. He was, however, quite willing to bore this fine company of men with some of the most tedious stories known to mankind. . .

"Since the muse has taken me, I spend most of my evenings at home reciting Croatian prose while I listen to the tender mercies of the latest **Iron Maiden** chamber music. This is actually a far more pleasant experience than being on the road with said classical musicians. The Iron Maiden tour bus was stopped twice last week in a six hour drive through Czechoslovakia and the passengers were forced to pay fines — in US dollars — for alleged speeding offences. At the Czech/Austrian border the band were kept waiting for four hours and were searched for a further two hours. Calls for a severance of diplomatic relations say I. . .

"While **Ozzy Osbourne's** latest exploits recommend him to no other institution than the Royal Ballet. Fresh from his Donington triumph, the double O quaffed handsome quantities of ale and headed back to his hotel to attend to his toilet preparatory to an evening meal. Ozzy entered his hotel room, washed his face and exited wearing his wife's maternity dress. He then spent the evening in an Indian restaurant keeping the staff, guests (including **Noddy Holder**) and passing trannies in suspense as he danced the Dance Of The Seven Brown Ales. . .

"And from ballet to dancing of a more contemporary step. 'T appears the **Jacksons'** latest video was somewhat upset by

young **Michael's** reaction to his bro's dance routines. Fearing they had not attended the New York Seminar of Modern Morris dancing he fled the set and let the video proceed with a waxwork dummy of himself. . . In the real world (aka Smalltown, Nebraska) Michael Jackson dolls (with the glove on the wrong hand I might add) are outselling Barbie dolls like no one's business. American sculpture, awfully quaint, don't ya think. . . ?

"Quaint also, the wrangling of that other bastion of Yank culture **Mr Rick James**. In an outburst last week, Rick accused his main, and more successful, rival **Prince** (a chap who I believe performs piano concertos at the Boston Empire) of being "mentally disturbed". It's my contention that all practitioners of the 'rock music' are a touch loopy, but then I'm averse to anything from the post-electricity age. . .

"Still in America, can it be that ace violinists **John Lydon** and **Afrika Bambaataa** are to collaborate on a record shortly? I hope not. I fear the old Strads couldn't stand the bashing those two blighters 'd be likely to give 'em. . .

"And talking of rows, Scots folk combo **Big Country** are bally hard to best. I hear the folksy types are to cover the old **Roxy Music** track 'Prairie Rose'. On a more commendable note, **Bruce** and **Mark** of the band are to play

back up for restoration comic **Neil** at a miners' benefit gig. . .

"And from restoration comedies to Regency rakes. Those topping patrons of the arts, **Steve Strange** and **Rusty Egan**, are plotting their latest night-time salon. They plan to open a club called the Playground before Christmas and translate **Tolstoy's** 'War And Peace' into Gaelic before the New Year. . .

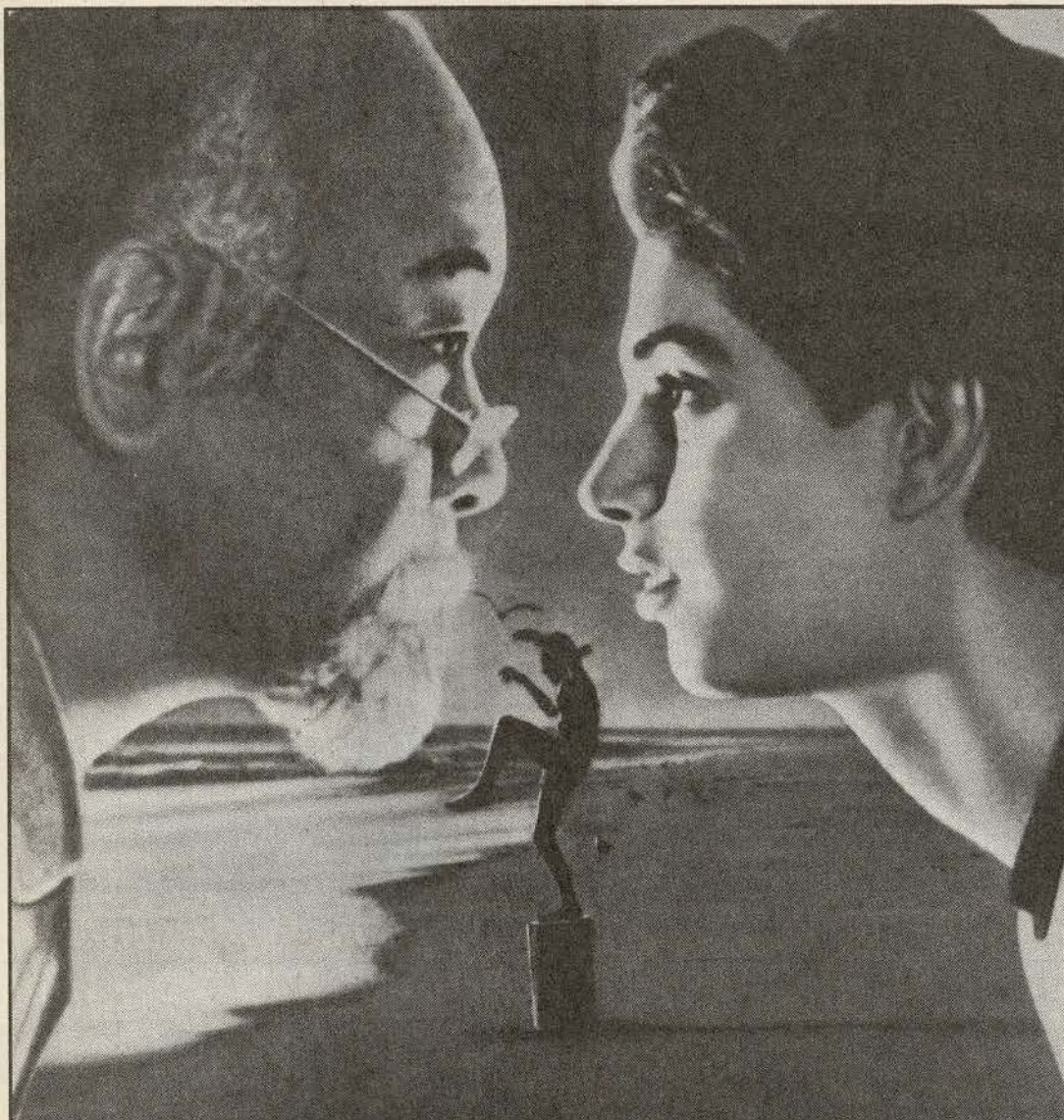
"From arts dilettantes to a real live art film. Of course you'll know that I refer to the video for the new **Spandau Ballet** 45, 'I'll Fly For You'. Said meisterwork features a nude **Martin Kemp** cavorting with a similarly clothes-less young lady in the New Orleans swamps. The BBC in their wisdom have seen fit to ban this three seconds of soft focus for a shot of **Steve Norman** talking to Ethel the tea lady. . .

"Finally, news that pop ensembles **Madness** and **Tears For Fears** are the latest to become involved in a charity motor race — 'Full Throttle at Thruxton' — at Thruxton Motor Racing Circuit on Friday September 28."

With this final piece of un-beer drinking information Sir Public House quit our company. He cut a sad figure, leaving the bar with nary a hic. We determined to cure this sickness and win him back to our ways. In play, as in work, the League Of Gentlemen stuck together.



THE WORLD of pop was full of people willing to share a meal



He taught him the secret to Karate lies in
the mind and heart. Not in the hands.

The Karate Kid PG

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LOUGHBOROUGH
Curzon
LUTON ABC
MAIDENHEAD ABC
MANCHESTER Odeon
MILE END ABC
MUSWELL HILL Odeon
NEWCASTLE Odeon
NORWICH Odeon
NOTTINGHAM Odeon
PETERBOROUGH
Odeon
PLYMOUTH Drake
PORTSMOUTH Odeon
PURLEY Astoria
PUTNEY ABC
READING Odeon
RICHMOND Odeon
ROMFORD Odeon
ST ALBANS Odeon
SIDCUP ABC
SHEFFIELD Gaumont
SLOUGH Granada
SOUTHAMPTON Odeon
SOUTHEND Odeon
STAINES ABC
STEVENAGE ABC
STREATHAM Odeon
SUTTON Studio
SWANSEA Odeon
TORQUAY Odeon
TUNBRIDGE WELLS
Classic
TURNPIKE LANE ABC
WALTHAM CROSS Embassy
WALTHAMSTOW Granada
WATFORD Empire
WELL HALL Coronet
WESTON SUPER MARE
Odeon
WIMBLEDON Odeon
WOODFORD ABC
WORTHING Odeon

**STARTS FRIDAY
SEPT 7**

BOGNOR Classic
BRADFORD Odeon
DONCASTER Gaumont
EDINBURGH Odeon
SALISBURY Odeon
YORK Odeon

**STARTS FRIDAY
SEPT 14**

BARNSELY Odeon
BERKHAMSTED Rex
DEAL Classic
FOLKESTONE Curzon
HARROGATE Odeon
SCARBOROUGH Odeon
WEYMOUTH Classic

CINEMA DETAILS CORRECT AT TIME
OF GOING TO PRESS

FANDERSON

YES! Captain Scarlet is still indestructible! Eleanor Levy, assisted by Jools Holland, get themselves Supermarionated with the Gerry Anderson mob



STEVE ZODIAC is rubbing shoulders with Colonel White while an Angel wanders around looking for her Interceptor.

It's time to relive those halcyon days of childhood, play out your fantasies and immerse yourself in some of the best television our screens have ever seen.

'Fanderson '84' is under way and the massed ranks of the Gerry Anderson Appreciation Society are assembled for their third convention. Three whole days of 'Thunderbirds', 'Stingray', 'UFO' and the incomparable, magical and much underrated 'Captain Scarlet'.

Various celebrities and press people join the true Anderson aficionados to share in the memories.

"I wanted to be Parker from 'Thunderbirds'," says the Tube's Jools Holland. "In fact, I wanted Parker to be my father. And did you notice how everything in 'Thunderbirds' always ended in an explosion? A bridge would fall in the water and — bang!"

For a cool £15 (£12 if you're a member of the 'Fanderson' society itself) you have the chance to dress up as your favourite character, meet the voices behind the puppets (David Graham, who was both Parker and Brains in 'Thunderbirds' and had the crowd in ecstasies with his first 'You rang, mi'lady?') as well as some of the 'real' stars from the 'UFO' and 'Space 1999' series.

AND THROUGH it all, the man himself . . . Gerry Anderson — wandering about, and faintly bemused. For three days this man is a shy, reluctant God to the 500 Fanderson members present.

But it's the programmes that are the real stars. A chance to see everything from the early 'Twizzle' and 'Supercar' to the most recent 'Terrahawks'.

And it's 'Captain Scarlet' that gets the biggest cheer. Not shown on TV since the Sixties, from the first 'This is the voice of the Mysterons', the memories flood back.

While the decidedly sub-standard 'Joe 90' is currently going through another re-run on LWT, the TV companies have consistently refused to repeat this most brilliant of series. It's about time this sad situation was put to rights, and we had some REAL programmes back on our TV screens. We can but try . . .

● If you are interested in persuading the ITV companies to re-show Gerry Anderson series, write to 'The Controller Of Programmes' at your local station.

● You can contact 'Fanderson — the Official Gerry Anderson Appreciation Society' at PO Box 308, London W4 1QL.

● A selection of Gerry Anderson videos are available from Precision Video. Your local supplier should be able to order them if you ask nicely.

Shakatak

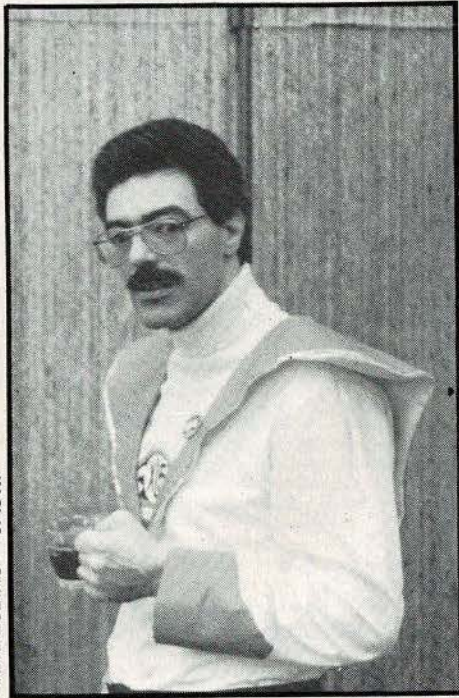
The new single
Don't blame it on Love

Available on 7"
and 12"
(Full length version)



Don't blame it on Love





STEVE ZODIAC — or is it?



LADY PENELOPE makes eyes at Jools Holland

CYNDI LAUPER

'SHE BOP'



THE NEW SINGLE ON 7", 3 TRACK 12" —

& NOW

A LIMITED EDITION PICTURE DISC

Portrait

MARC ALMOND is a fun soul. Listen.

"Of course," he beams, "not being a person who drinks very much, Mike (Marc's producer) FORCED me to get drunk and when I was totally drunk and helpless, he FORCED me to wear this pink dress round the studio. He bought a blue dress for Martin my cellist and a pink dress for me. For cheap amusement.

"We were in Bavaria. So I've just spent six months leaping over Bavarian hillsides. Mike wanted me to dress up in lederhosen. He tried but couldn't find any to fit. I just think he wanted to use me to carry out all his little fantasies. I wanted to leap across the hillside singing selections from 'The Sound Of Music' dressed as a nun."

Marc Almond has a nice line in bitchy humour. Listen again.

"Have you noticed how that singer in Echo And The Bunnymen looks like Andrew Lloyd Webber? He makes such cruel comments about me and I've never met him really. But I do have one recommendation for him, 'Clearasil!'"

Marc Almond is not a wimp, he's not a tortured soul who (always) takes himself too seriously and he's not a mindless mass of black-coated hyperactivity. Marc Almond is, in fact, a real sweetie . . . and I'll thump anyone who says otherwise.

The black garb and numerous tattoos remain, but it's a different man seated before me, different from the unhappiness of the 'Torment And Toreros' period or those last days of Soft Cell.

"I can get really nostalgic about it sometimes," he says, sipping a cup of tea (decadent people these pop stars). "I feel very sad. We were such a self-destructive band in so many ways. Because we never played the game and never did things that did us a lot of good. We stayed as true to ourselves as we could, but we are both pretty self-destructive and self-abusive . . . totally excessive in every way, which maybe destroyed us for a while. We picked ourselves up though."

THAT'S MONTHS ago now. Months in which Marc has put together a new album, a new band and, most importantly, himself.

"I'm much more together than I was this

time last year," he tells you trustingly, sure that you care. You do. "I was totally in pieces like lots of little groping bits. I'm not very sensible still, but I've had a real rejuvenation of spirit. A LITTLE more sensible perhaps. A LITTLE more mature. A lot stronger."

Marc Almond has a nervous laugh that frequently turns to genuine guffaws of joy. The object of fun is usually himself — and his unselfconscious revelations can sometimes sound downright silly.

"I want people to like what I do," he says at one point. "I want people to like my songs and like me for what I do — but I have to do it my way." He makes a pained face, giggles and sings "Regrets — I've had a few, but then again, too few to mention". Oh God, I do come out with these things sometimes."

Marc sits with his feet pulled up on his chair. He looks, well . . . small. For all the dark and slimy lyricism of the Soft Cell and Mamba days, he seems to have a genuine affection for people. He's in his element when talking about himself (aren't we all), it's just that he does it that bit faster and that bit longer than anyone else. Example:

"People think I'm turning religious these days," he says raising his eyes heavenwards, "but I'm not. I did have my birth chart read though, and it said I'd get into religion in a big way. What type it didn't specify but I can't really see it somehow. It was accurate about my personality though. It said my whole life was a great big stage with me at the centre.

"It also had a morbid side . . . it couldn't see a natural death for me. It also said that I'd been murdered in a previous life. I'd love to be hypnotised and taken right back, to see if it can be done. Find out once and for all."

THE NEW Marc Almond album is called 'Vermin In Ermine'. The title isn't supposed to be serious — his enthusiasm for it though, is.

"It's me once more delving into the grubby note pages of my grubby notebook — about love, life and a glorification of ugliness," he overstates wildly.

"There's quite an element of 'West Side Story' in there actually. It's become a kind of obsession to me in recent times. The first track on the album is called 'Shining Sinners' and features me coming up against the leader of a Lower East Side New York gang. It's my own little 'West Side Story' scenario."

Marc's love of New York low-life has been well documented. When he bought a flat

there though, the life turned out to be just a bit TOO low.

"It turned out to be a total nightmare and disaster," he explains. "When I bought it, it was just like a shell — a space; I was going to have things done to it. Then the builder ran away with all the money, the ceiling fell down, then people broke into it, broke through the wall into the next apartment and robbed them. So I got shot of it."

"The album's really about all that . . . full of grubby American observation. But it's not depressing like 'Torment And Toreros' — that was very heavy; a personal album."

"I've tried to be less self-indulgent now, which is very hard because self-indulgence is my middle name. That's where Mike Hedges came in," (the man who provided the pink dress). "Discipline!"

A tour with his new collection of musicians is imminent, taking Marc up to February next year. One thing though — no Soft Cell numbers. Definitely.

"It wouldn't be fair to Dave," he explains. "And I'd never do that because it's a totally new thing. There'll probably be no Mambas' songs either, which will be hard for an audience to take, but I think I can handle that. I hope the show and the songs will be strong, and the audience polite and accept the new material."

"I still love Dave very much," he continues. "We're still good friends and always will be. Maybe some time we'll do something together again, but it'll never be Soft Cell, it never could be. Ginny, Dave's wife, plays on the album, so there's still a link there really. But I could blabber on nostalgically for ever. It's good it finished when it did. We could have dragged it out for so long, but I have to move on all the time."

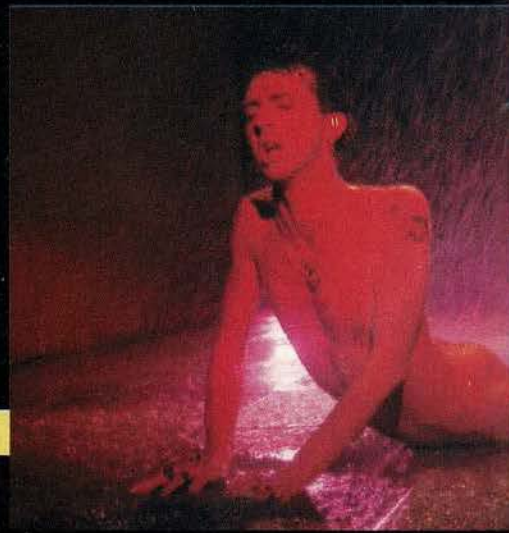
MARC ALMOND leaves himself wide open to abuse and misunderstanding. His openness is just the stuff tired old cynics love to get their nails into.

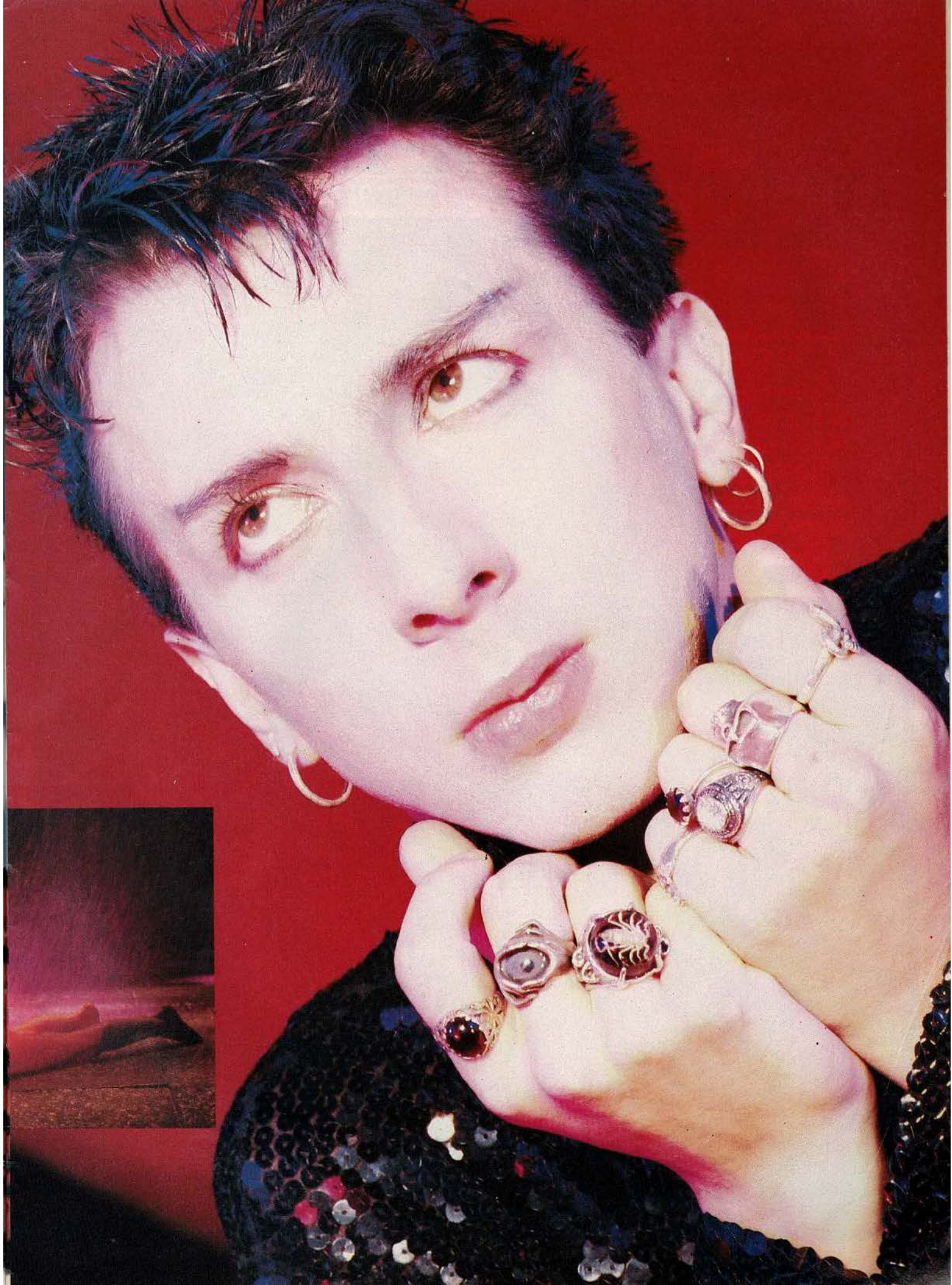
His weakness is that he actually cares what those people say. After all he's experienced since 'fame' hit that small black-clad torso of his (is it really only three years?) he appears still fresh, still buoyant and still excited about what he's doing.

As I leave he bounced over to say goodbye, waved and blew me a kiss. This man is a star.

Eleanor Levy

ALMOND ESSENCE

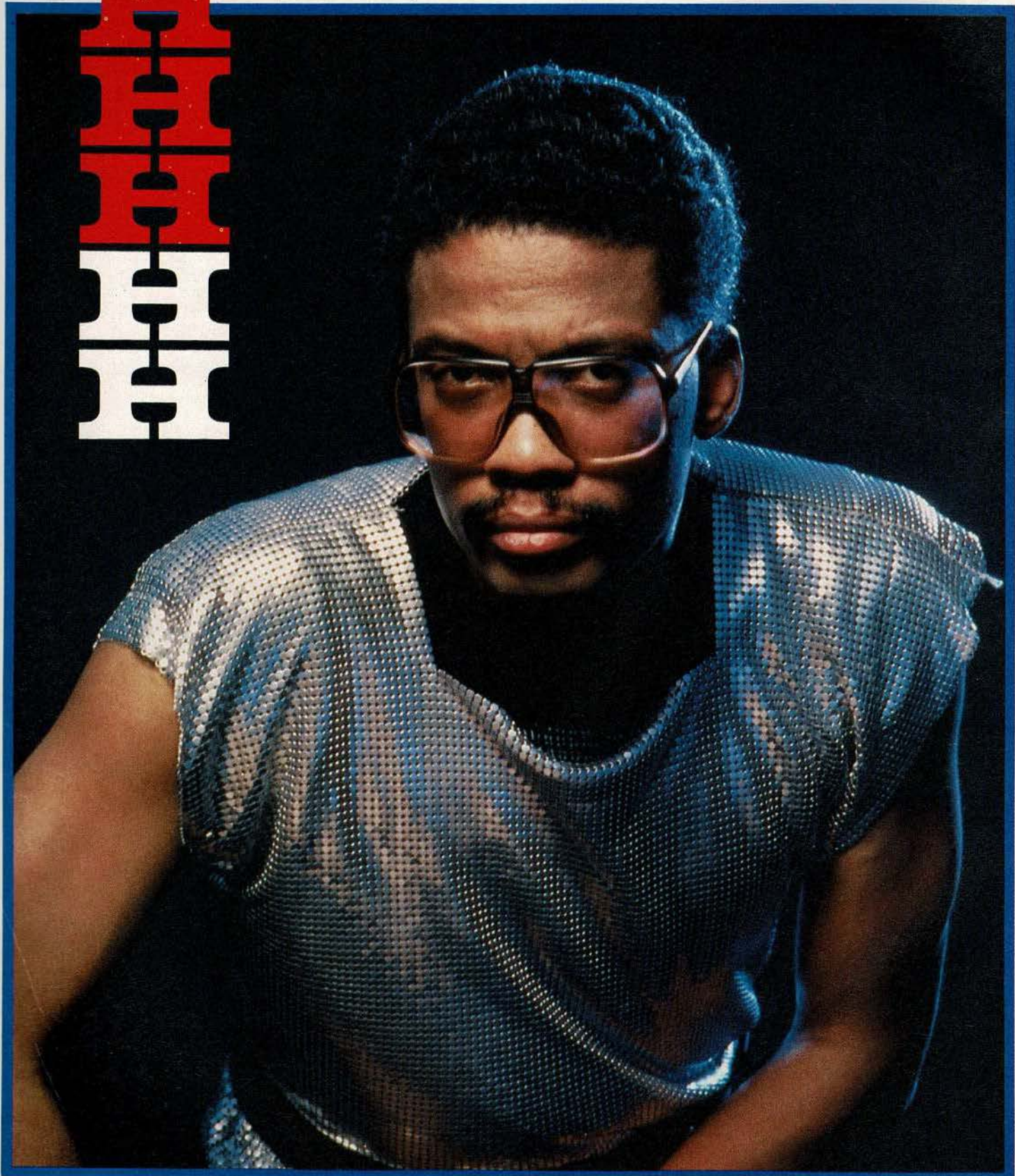




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Rock-IT MAN...

HERBIE HANCOCK gets his act together for Graham K Smith



IF YOU thought our very own Gary Crowley, hyperactive man-about-town, was the one and only Busy Bee, think again! This man Hancock is staking a claim for the title World's Busiest Man, and the way he's going our Gal had better look out.

Already feted as one of the world's finest exponents of jazz (that's BOP) piano, filling concert halls with his mega-combo VSOP (which includes the precocious trumpet talent Wynton Marsalis), enjoying an international pop hit single and LP with 'Rockit' and 'Future Shock', as well as writing and recording event themes and film scores Herbie says himself there's barely time to sleep.

So c'mon Herb, forgetting all this style jumping, what do you really want to do? "I want to act!"

Tell me then, Herbie, how did this radical transformation come about? "I'd decided that I needed to be more dynamic onstage... I needed to be seen more so I thought I'd take acting lessons to help my whole interaction with the audience. I didn't actually want to act at all!"

"At the same time I was studying film scoring and I just mentioned to my tutor that I was looking for an acting coach. The next thing I know he rang up to say there was a vacancy for a musician/actor on the programme he was working on. I'd never even done a scene and I got the job. The trouble now is that I've got myself an acting teacher but I just haven't had time to study — my career keeps getting in the way!"

MAYBE THAT should read *careers* — much to the chagrin of the new wave of jazz purists, Hancock has shown little of the precious possessiveness over his art spouted by his supposed 'fans'. Dabbling with the simplistic, but stylishly up-to-the-minute streetwise scratching on 'Rockit' Hancock has opened up a whole new pop market he only flirted with on the vocodered 'I Thought It Was You'.

How does he handle accusations of a sell out? "Oh, I ignore it all. You sometimes get a few people at the gigs shouting 'Play some jazz' but everyone else is having a good time, dancing in the aisles, so I figure if people don't like it it's their problem not mine. Anything that introduces my name to a wider audience is worthwhile. All I want is my record to be exposed to anyone who might listen to it. As long as I feel good about the record... I won't do any junk and I'm not going to prostitute myself. A good reputation is something that's priceless."

Is it difficult to adjust between the opposites of VSOP and the Rockit Band? "No, it's not difficult. With VSOP I'm looking for something far out; chords, complex harmonic and rhythmic relationships. But with the street music you're not allowed the same degree of complexity — it's simpler, and it's not difficult to

play simply. When I'm doing the Rockit stuff I just won't hear the type of material I do with VSOP because it doesn't fit."

Are you intending to introduce the technology involved in Rockit into the 'purer' format of VSOP? "Oh yes — I'm totally at home with straight piano and computer electronics. I'm really into computers (digging out a pile of computer mags), as well as the Fairlight which I use on stage I've got another five or six at home. The funny thing is that no-one has yet used computer synthesisers in a definitive jazz way. I'm thinking of using the Fairlight in a small VSOP lineup — it would be hard to maintain the character of the music but it can be done."

Do you feel restricted by the group format of both Rockit and the jazz set-up? "Yes, that's why I want to get more into film scoring because that allows you to do a lot of things I can't usually do, like working with big orchestras."

HAVING ESTABLISHED his cinematic credentials on 'Blow Up', 'The Spook Who Sat By The Door', and 'Death Wish', Hancock's next venture is called 'The Soldier's Story'. "It's a story about the murder of a black sergeant on a Deep South army base during the Second World War and the black lawyer they sent to sort it out. It's not so much a race story... it's very interesting, a study of human beings."

And what form will the music take? "It'll be orchestral mixed with R'n'B and country blues. I don't want it to sound like the music of the Forties, I want to blend the spirit of today with original country blues."

Have you played a lot of blues? "Urban blues not country blues. I did a session with Connie Francis in the Sixties where they wanted some improvised piano blues. I started to play, though, they said 'no that's city blues'. I thought blues was the blues! I got it right in the end."

AND WHAT other projects are about to further postpone your true vocation of thespianism? "There's the follow up to 'Future Shock' which I've done with Bill Laswell and Material again — 'Hardrock' is the current single. I hope to be doing the D.St. LP — he doesn't use the Grandmixer title any more because he's more of a musician now. He functions in the Rockit Band as a percussion, rhythm and effects player."

"There's a brand new video of the band filmed at the shows we recently played in London, and best of all I've done some theme music for the Los Angeles Olympics, for the track and field events. It's not jazz or pop, it's definitely a statement — something special. It's part of a whole LP of tracks by different artists."

And with that heartening news music fans, it appears, can breathe easy again. With many months of committed keyboard bashing ahead, it seems the theatrical world won't be claiming Mr Herbie Hancock just yet.

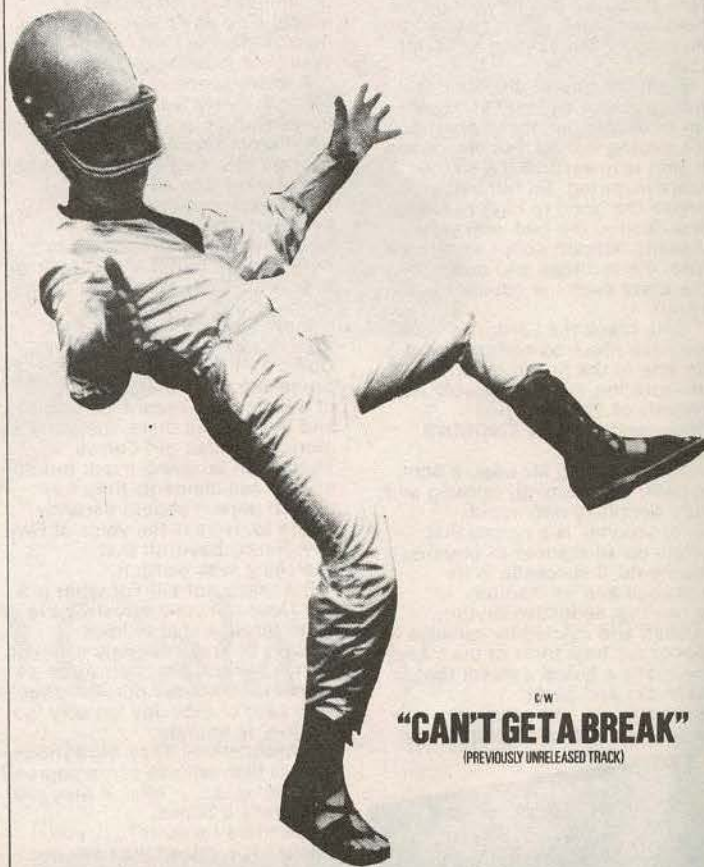
TAKEN FROM "IN THE STUDIO"
"THE BEST LONG PLAYER THIS YEAR"

Record Mirror

THE SPECIAL AKA

"WHAT I LIKE MOST ABOUT YOU IS YOUR GIRLFRIEND!"

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(PREVIOUSLY UNRELEASED TRACK)

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Singles



Reviewed by
GRAHAM K

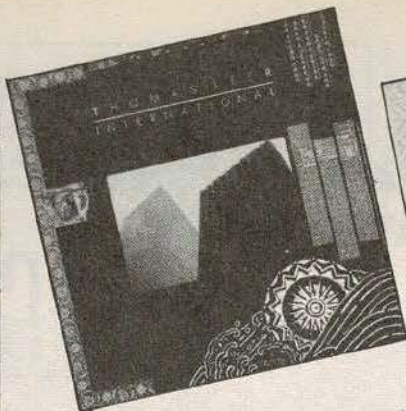
EXCELLENCE

POSITIVISM . . . THE byword of the new craftily creative creed, the talk of the town — it's really the only way to be. Banish those release-day blues by grinnin' 'n spinnin' *not* moanin' 'n groanin'. OK, so we all know that the music business is deviously conspiring against all us music fans (Yup, I'm one of you) by the heinous aural soma it spews from its bulging portals, but all is *not* lost.

Fight the good fight, for it is a truly glorious cause. The search for quality is one that never ends. It's getting harder, but then when a gem is unearthed it's all the more inspiring. So remember, praise the good to high heaven and destroy the bad with your disdain. Scream about excellence from the rooftops and don't allow the scuzz even the benefit of your vitriol.

And, thank the Lord, this week we have much to scream about, for one of the finest, most invigorating, unquestionably *vital* records of 1984 is called 'International' by **THOMAS LEER** (Arista).

The charming Mr Leer, a Scot, is petit, unassuming, calming and very definitely *not* stupid. 'International' is a record that offers up all manner of pleasing moments. It succeeds in its message *and* its medium. A sprawling, seductive rhythm, pushed and cajoled by sensible use of the best tools of the trade, sweetens a lyrical content that is all hooks and bars. 'International' represents a beautiful meeting of technology



and the heart. It tells the simple tale of vicious criminal exploitation and youth gone wrong. It talks of 'cool' and foolhardiness, of a false nirvana and death. 'International' is an anti-drug song. 'International' is already a pop classic. If you buy just one record this week make sure it's 'International'.

And if you buy two, make sure the second is 'Burn Down A Rhythm', the first essential offering from the wondrously named **FLOY JOY** (Virgin). Now, the concept that is Was (Not Was) (an IMPORTANT American popgroup — there are *very* few of them!) is one rarely separated from my most intimate musical thoughts. And much as they may question my obvious enthusiasm (methinks they do protest *too much*) Floy Joy's joyous opus is indubitably the *finest* recording Was (Not Was) never made.

A drum sound made in heaven (or at the very least in NY's Powerstation, at the hands of the new remix king Michael Brauer) propels this magical, easily paced heftyfunker into all manner of rarely explored avenues. The presence of Don Was as inspirational muse appears to have merely oozed a creamy icing over an already spicy cake — the brothers Ward possessing a suitably acidic worldview that Was could only enhance. 'Burn Down A Rhythm' is the proud possessor of all the constituents of a truly great record. Beat, bleat and heat are all there, the glorious golden girl Carroll Thompson boasting much more of all those elements than any normal person should decently aspire to. Hers is the voice of Floy Joy. Relax, boys, all that searching was worth it.

But that's not all! For what is a hit? Does a record actually have to go through that tedious process of breathtakingly climbing some uncharitable chart to be a success? Of course not. Whether Tom Leer or Floy Joy actually 'go top five' is entirely inconsequential. They *have* made objects that achieve some degree of excellence . . . 'hits'. If they sell, well that's a bonus.

Can there be more? . . . you betcha! For indeed we have not two, but three vinyl artefacts that would charm the pennies out of the tightest piggy bank. Vital disc the third being the heavy, heavy, superb, get down, right down, funk as art masterpiece entitled 'Unity' (Polydor) and praise to be that sentiment.

The leader of the Zulu nation allied to the Godfather of Soul have crossed barriers, crossed generations and come up with something special. **AFRIKA**



BAMBAATAA AND JAMES BROWN — you knew full well this was gonna be a monster and don't let anybody tell you different! This sublime melding of 84's grittiest electro rhythm with the sassiest, baddest Brownville street funk is quite simply **THE BUSINESS**.

It's more than a record. It's a way of life (I jest not). What these people are talking about does not concern the 'pop scene' — its relationship with common trivia is nil. What it is, is LIFE. Now *that* is something that might just be worth mouthing off about.

GOOD QUALITY

GASP . . . OUT of breath I may be . . . stunned at this week's wealth of quality I certainly am. But don't turn the page just yet — we've *still* not reached the bozo brigade. Should those pounds 'n pence still be burning neat little holes in your purses I offer you yet more quality product. Perhaps not of the earthshattering standard of our fine three, but still entertaining and entirely positive.

There's 'What I Like Most About You Is Your Girlfriend' from **THE SPECIAL AKA (Chrysalis)** as amusing and painfully accurate a portrait of leering (but unrequited) lust as you'll encounter. Once you've surmounted the chilling hilarity of Jerry Dammers wailing falsetto and settled into this ordinary tale of everyday folk, the magic of the Specials mainman's excruciating skill glows brighter than a seedy showband's lamé suits.

I sometimes feel that Mr Dammers would ultimately feel most at home on the most tawdry chicken-in-the-basket cabaret round, delivering his tales of social woe to the very subjects of his fascination. 'Girlfriend' is yet more true life.

SISTER SLEDGE'S 'Lost In Music' (WEA) is perhaps the year's finest reissue and a perennial personal favourite (along with 'I Want Your Love' and 'Spacer') from Chic's most successful period. While Dammers noses around in the gutter for his vignettes, Rodgers and Edwards always achieved their best by aiming for the stars. Elevating nine to fivers into a heady melee of ecstatic dance and romance. 'Lost In Music' is a disco record, and so very much more. **PURE MAGIC**.

THE BLUEBELLS 'Cath' (London), A possible buy if ever I saw one. Perennial favourites the Bluebells have at last achieved the aim of bringing their jangly jock rock to



our Sassenach shores. A shame that the yee-haw 'Young At Heart' must be followed by a re-issue, but the eminently sing along 'Cath' was always destined to be a hit at one time or another (along with 'Sugar Bridge' and the glorious 'Everybody's Somebody's Fool'). Dearest Bluebells after all this time I *still* care!

KEEP DANCING

A CLUTCH of further dancefloor delights just about conclude this weeks select selection — **GILBERTO GIL'S Toda Menina Baiana** (WEA) may be five years old but seems entirely designed for summer '84. **DAVID LASLEY**, the session voice on a thousand magical marvels, gets his chance as a mainman on 'Where Does That Boy Hang Out' (EMI America) which is pleasant, but won't move mountains. There is, however, a whole lot more to Mr Lasley than this fairly lightweight concoction suggests. A name to look out for.

THE BROTHERS JOHNSON have tasted the heights, plumbed the depths and now find themselves once again on a firmly upward path. 'You Keep Me Coming Back' (A&M) is not quite 'Get The Funk Outta My Face' but it is an able and effective groove situation, as is 'Encore' by **CHERYL LYNN** (Streetwave).

BOZO BRIGADE

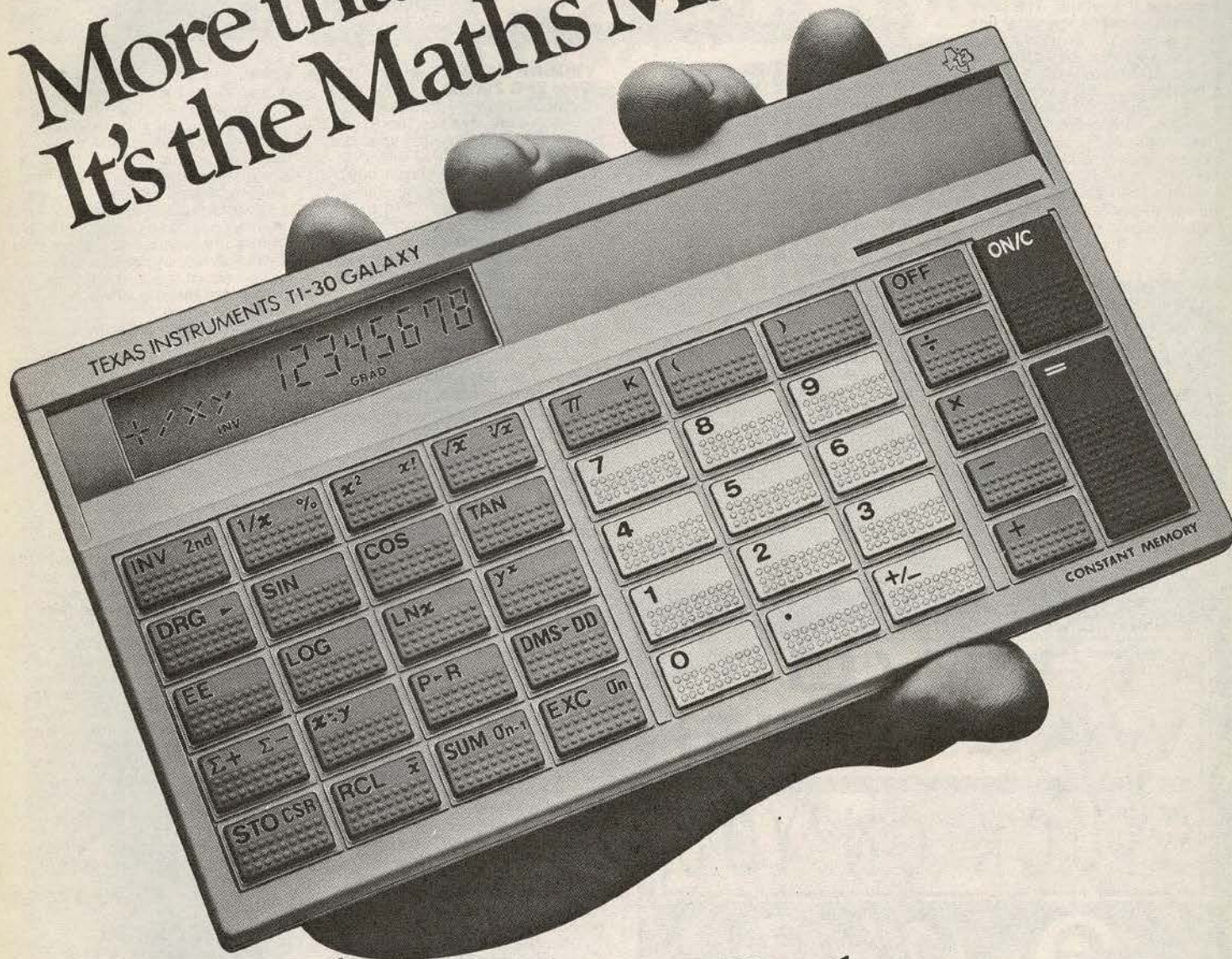
AND THAT, my little shock troops, is about as good as you'll get (this week anyway). *All* are **POSITIVE STATEMENTS** which don't look back, look to the opposition, or look downright stupid which is the position most of their competitors find themselves in. So, in the light of this *total optimism* there is absolutely NOTHING to say about . . .

'I'll Fly For You' by **SPANDAU BALLET** (Chrysalis), 'Unity St' by **IAN PAGE & BOP** (EMI), 'Sucker For Love' by **B-BIZ-R** (Magnet), 'Why Can't You Love Me' by **PIP GILLARD** (+1), 'In Another Time' by **KISSING BANDITS** (WEA), 'Creep' by **THE FALL** (Beggars Banquet), 'Dynamite' by **JERMAINE JACKSON** (Arista), 'There Goes My Baby' by **DONNA SUMMER** (Warners) and finally 'Fire Me Up' from **ROMAN HOLLIDAY** (Jive).

This has been a readers service. Any comments will be gratefully received (as long as they're **POSITIVE!**).



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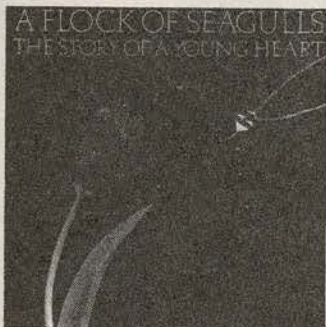
Albums

Flock off

A FLOCK OF SEAGULLS 'The Story Of A Young Heart' (Jive HIP 14)

OH YEAH? This sounds like a coronary thrombosis to me. They must have had a bad time writing songs for this album. The title track features the immortal line 'This is the story of a young heart' repeated no less than 19 times in a vain attempt to flesh out the drivelling, snivelling song. It would be difficult to find a collection of more monotonous ideas. Most of the songs appear to be variations on the title track delivered with the same regular plodding beat. Expecting AFOS to get out of the rut is like asking a tortoise to run at 100mph.+

ROBIN SMITH



IRON MAIDEN 'Powerslave' (EMI EJ 2402001)

WITH A cover like that, perhaps they should be calling themselves *Earth Wind and Heavy Metal*. Maybe I've been listening to too much Howard Jones and Nik Kershaw, but at 51 minutes 20 seconds running time, 'Powerslave' is a hell of a lot to swallow in one go. It's rather like somebody who likes steak being fed on it for an entire week.

Not to put too fine a point on it, 'Powerslave' doesn't 'all go on'. Power and energy aplenty but these Maiden hallmarks are somehow masked behind a strangely muzzy line in production. Many cuts blur into each other producing a not too distinct wall of noise. Half the album at a time is more than enough for me.+++

ROBIN SMITH



VARIOUS ARTISTS 'The 49 Minute Technicolour Dream (Rubble Volume Four)' (Bam-Caruso Records KIRI 027)

THE SOFTER side of psychedelia, where twee songlets combine childlike curiosity with an imagination fuelled by fairy stories (and, um, drugs again). I spent most of the first track wondering whether my headphones were malfunctioning... Thrill to the mystery band, which features somebody's kid sister on hairdryer! Freak to Finders Keepers' 'On the Beach', where deranged harpsichord endeavours to drown out a singer with a speech defect!

No wonder everybody who wasn't in a band bogged off to Yugoslavia. Did Kaleidoscope really mention 'strawberry monkeys'? These damn headphones... Sigh. I wish people gave me records like this every day.++++

STEVEN GRAY

YVONNE GAGE 'Virginity' (Epic EPC 26087)

THERE'S NO word from Mr Jackson's lawyers yet about 'Doin' It In A Haunted House' but someone sure realised they'd better get Yvonne's album out quick while a few people still remember her name. The evidence here suggests that won't be the case much longer.

Her concurrent hit 'Lover Of My Dreams' (not included here) was a tolerable dancer but her debut album doesn't offer up anything even that hot, only a lukewarm set of seamy sex lyrics like the title song, 'Mystic Love Affair' and 'Respect My Mind' with a score of chugging mediocrity. You guessed it, respect my mind and you'll get just what you want, sugar. Well, all I want is talent of the musical kind and I'm not going to pull that here.++½

PAUL SEXTON

chopped together from SOul and CALypso, and soul-calyпсо is exactly what you can expect here. The album kicks off with that Arrow in your heart and moves on to some more obscure, previously hard-to-get tracks by people with names like Designer, Explainer and All Rounder. Even if your tolerance to calypso runs out before the record does, there's an extraordinary optimistic, uplifting sound about the music which seeps into these grooves and wafts out again.

The Notting Hill Carnival comes to vinyl.+++½

PAUL SEXTON

TYZIK 'Jammin' In Manhattan' (Polydor 821 605-1 Y-1)

ANYONE HERE remember the funk surgeon, Eddie Henderson? He had a practice that thrived briefly a few years ago, based around his jazzy, beaty trumpet and flugelhorn sound. Now, Jeff Tyzik comes to Manhattan and fits Henderson's shoes quite snugly.

The title track and dance hit was an admirably spirited funk piece and held out the promise of some more hard-hitting crossover jazz on the album. Now it's here we hear Tyzik spreading himself too thin by attempting to run the gamut from solid jazz to, well, MOR pop. A Jeff of all trades, master of none, you could say, except that when he blows hard and jazzy he cuts right through.

Where he loses it is on some wimpy and quite inappropriate vocal tracks. Pity: if Tyzik would just stop worrying about crossing over and just play he'd be away.+++

PAUL SEXTON

CHARLIE COUTURE 'Charliefie Couture' (Island Mini LP IMA 12)

VISIONARY GENIUS Michael Zilkha — the 'Zee' in the Ze label — apparently regards C Couture as one of the finest lyricists he has ever worked with. Alas, the non-French speakers amongst us are in no position to assess this judgement.

What you get here are a varied series of settings, from muddy swamp rock to Linn-drummed funk to jazzy sleaze. When attempting to sing, M Couture's voice often falls short of the melodic demands made upon it, but when rapping intimately, he is engagingly effective. Thus he is heard to best advantage on the moody 'Quoi Faire?' and the bluesy 'Les Pianistes D'Ambience', to which I raise my glass. And once again rue my inattention to French lessons.+++

MARK CORDERY

FRANK SINATRA 'Only The Lonely' (Capitol ED 26 01391)

AN LP of songs dedicated to the 'Lost One'. Or as bluff, tough Sinatra has been known to refer to them, 'The Losers'. But you can't call it 'For Losers Only' and expect healthy sales, although anyone who ever lost will recognise themselves in here somewhere.

The title track sets the tone — "The songs I know, only the lonely know..." The painful contrast between inner despair and a wonderful world out there finds almost perfect expression in 'Blues In The Night', and Rodgers and Hart's 'Spring Is Here'. Sinatra's phrasing is always so right, however risky, that these 1957 recorded songs sound new no matter how many times you play them.

Also included are 'Angel Eyes', 'Guess I'll Hang My Tears Out To Dry', 'One For My Baby' and my personal favourite, 'It's A Lonesome Old Town'.+++++

MARK CORDERY

VARIOUS ARTISTS 'This Is Soca 84' (Oval OVLP 512)

WHENEVER YOU see an Oval-shaped record, you can bet your flight bag and phrase book it'll be of an international nature and you'll feel more musically educated when you've finished listening. That's because bossman Charlie Gillett is thankfully in the habit (I won't even call it a business) of extending horizons by exposing the music of other cultures.

And with Arrow's 'Hot Hot Hot' taking soca music into the British summer and onto national radio, there's no better time for a little study on where soca stands now. The word, if you're wondering, is

TREVOR WALTERS STUCK ON YOU



features his great version of Lionel Richie's

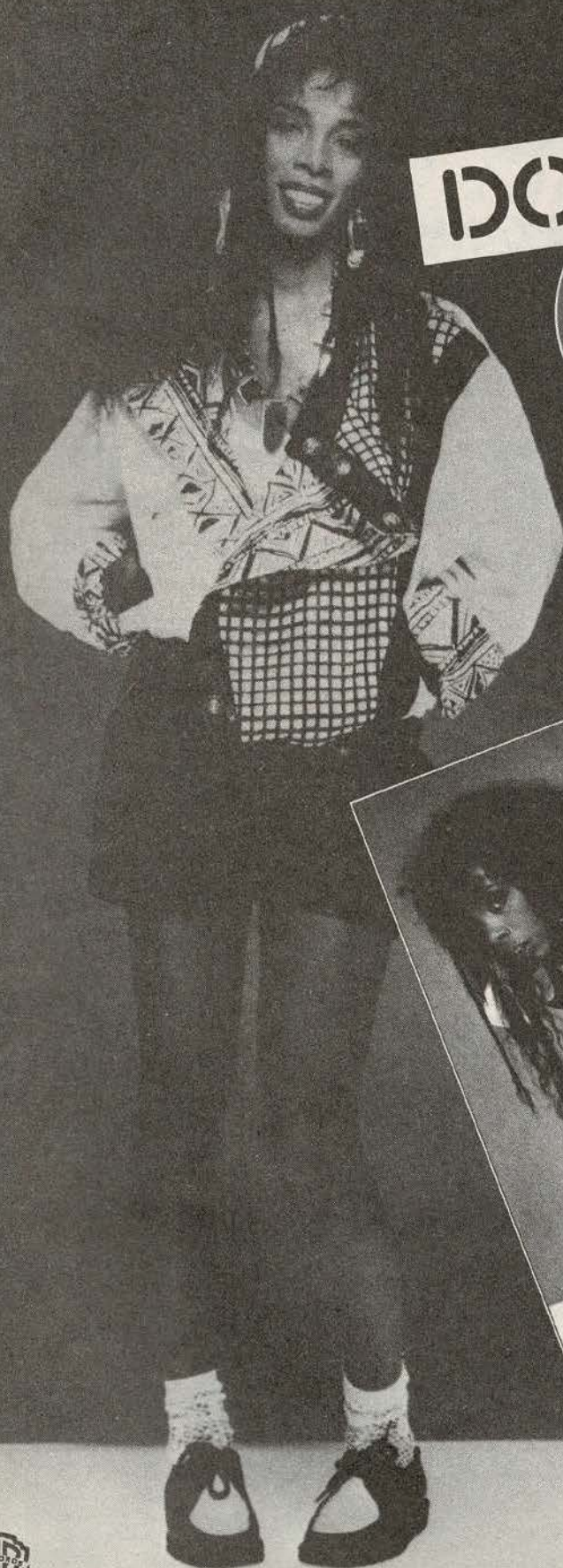
'PENNY LOVER'

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Mailman

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Record Mirror,
40 Long Acre,
London WC2

SO JEFF thinks that the dancer on TOTP looks like a prat and/or windmill. Could this be the Jeff that, every time he goes up to the Cat's Whiskers in Burnley, bores everyone and anyone within 20 yards of the dance floor to death with his 'Thriller' take off? He goes into the Railway Hotel pub, puts 20p in the jukebox then dances while his selections play and doesn't care who laughs at him. And the Jeff that while playing football, dropped his shorts and bared his backside to all the crowd, including two old ladies? I think so.

So Jeff, before you start criticising other people, think of your own actions.
Andrew Crowther (succumbing to the beat surrender) Barnoldswick, Lancs

● **Sir Public House writes:**
"Strange place Burnley, official home of the Greater Lancashire Wally, Eeebygumuseekythumpus, don'tcha know. Still such habits add to the fullness of English life and put not a penny on the rates."

A FEW months ago, you printed a letter slagging off the Thompson Twins for having eight different records available which had 'You Take Me Up' on them, and that to buy them all would cost £15. Now, Frankie Goes To Hollywood have done the same thing.

Both 'Relax' and 'Two Tribes' have seven versions available (with more to come?), not including having to buy three copies of the first 'Two Tribes' 12" to get the free posters. To buy the whole lot would cost around £33.

There is of course, a slight difference, the Twins only did it to try and get a number one (which they deserve). Frankie did it to try and make money. If you don't believe that Frankie are only trying to get money then why, in my local record shop, are all the Frankie 12 inches priced at £2.29 or £2.49 while the rest of the 12 inches are £1.99 or less?
Stuart



CENSOR JUSTICE

YOO-HOO Dearie!!...yes, you! Little Miss High and Mighty at TOTP. Just who do you think you are? "You think you're a man?" Don't make me larf!! First it was Frankie and now once more with your immortal words of wisdom "Big, bad so ban it!!" Divine joins the ranks of BBBB, "Big, Bad, Banned and Beautiful!"

Do us all a favour, duckie! Frankie and Miss D are

hot and if you can't stand the heat get out of the kitchen! 'Relax' dear, 'Give It Up' 'cause these are 'Two Tribes' that are gonna be 'Shakin' It Up' for a long time to come!

Dave (Divine 2) Granger, Leicester

● **We here at censor swinging RM say Mike Read, Steve Wright and David Coleman walk the plank before any divine Frankie boy gets his feet wet**

● **Frankie's beauty lies not between Holly Johnson's legs, but in the swift cut of their advertising and marketing. This makes their record company at the smartest end of the video-gloss that pop is now all about. The Thompson Twins are at the labouring end of the scale**

WELL DONE Record Mirror! It's about time someone pin-pointed the close links between pop and football. After all where else do soccer fans get their chants from but the pop charts? And where else do footballers get their fashion from but old Modern Romance videos? One gripe though, when are you going to print a picture of the League Of Gentlemen FC?

Dave Warburton, Stoke on Trent
● **The League Of Gentlemen are currently in secret training for a post-season tour of the Algarve and are unavailable for**

photographs until Sir Public House sheds ten stone and fixes the elastic on his shorts

AFTER YOUR features on Liverpool and Manchester I think it's about time someone came up and wrote a piece on the music scene in Newcastle. There's plenty happening up here, Kitchenware etc, and all it needs is one of you southern softies to get up here and see for yourself. Or are you scared we all bite?

Jed, Wallsend, Newcastle

● **Scared? Not a bit of it. It's just that until we're issued regulation RM longjohns, thermos flasks and phrase books we refuse to travel further north than Edware. As for that thriving Newcastle music scene; one hit and promotion to the first division do not a rave-up make**

I'D LIKE to get to know you? Turn it in Howie, who the hell do you

think would want their hands pummelled by your hippy dippy hands? I thought 'What Is Love' the most banal song of the Eighties, but your latest magnum opus beats it hands down.

John, Surrey

● **With Howie and Black Lace vying for the number one spot we can only breathlessly await the next Kajagoogoo single**

I AM writing on behalf of a lot of my fellow comrades in a desperate plea for your help. Is there any chance of getting some colour posters or something to brighten up the bleak, miserable depressing accommodation walls down here in the Falklands? PTE C Brown, SPD FI Log Btn, BFPO 666

● **Centrespreads, egad you'll want dolly birds, bingo and slanted Tory editorials next. Will Tina Turner do...? ... I thought not**

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-David Ansen, Newsweek

Prince

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ADVENTURES OF THE MAGNIFICENT

A sample of home truths discussed by the Adventures and Pedro

AS THE old saying goes, you always learn through your mistakes. It's a statement that conjures up a few painful reminders to Terry Sharpe and Pat Gribben, the dynamic duo behind the magnificent seven piece Adventures.

As we sit discussing the merits of their debut single 'Another Silent Day', memories flood back to their days as the Starjets, when alongside the likes of the Undertones, Stiff Little Fingers and U2, they were heralded as part of the Irish invasion, descended on the capital, were eagerly snapped up by Epic, made a few records... and sunk without a trace.

That was one Adventure neither are keen to repeat, as singer Terry Sharpe makes quite clear: "I know you're always reading about other bands in interviews mucking up their chances but we never realised what naive, blue eyed boys we were until it was too late."

SICK AS A PARROT

Ironically, it is just that bitter taste of yesterday that stands them in such good stead for today. Gone are the rose coloured spectacles, to be replaced with an honest and keen vision of what the Adventures hopefully may become: a straightforward, honest uncontrived band trading on talent rather than surface gloss or rock and roll mythology.

"When you've been through the whole process of putting a band together, doing interviews and so on," explains Pat, "you're that much wiser than before. You're not so eager to say something unless you've got a

strong opinion, rather than because it'll make good reading. If you fall for that trap of thinking of new angles that haven't been covered, you'll spend the rest of your life talking about Oscar Wilde."

ACTIONS SPEAK LOUDER THAN WORDS

In 'Another Silent Day' Terry is talking of 'Someone joining an institution because he needs to belong, but finding nothing but trouble as a result'. If that sounds diplomatic, the fact that four of the members are from Belfast may help explain why.

"Any lyrics that I write," continues Terry, "are there as a personal statement and not to be taken for the seven of us. As a band, we've all got differing opinions on the Irish situation. And anyway, all this young people looking to bands for guidance is out of hand.

"I can understand how a lot of young people expect them to act as spokesmen simply because they come from similar backgrounds, but you've only got to look at what's been said to realise a little knowledge can do a lot of harm.

"For instance, John Lennon suddenly found the responsibility of thousands upon him so that no sooner would he voice an opinion than there'd either be a march organised in support or his records burnt in disgust.

"I'd rather write lyrics about people than politics, situations close to my personal background. Then again though, you every now and then get a record like 'Nelson Mandela'. I didn't know who he was until I read the information on the cover."

FIRST IMPRESSIONS MEAN SO MUCH

As a debut single, it's a very solid first step forward, cleverly combining the better influences of pop, rock and soul into a three minute wonder. One of its, and the band's, strengths lies in the heavy vocal harmonies of the Adventures three piece choir of Terry, Spud and Eileen, that focus the tuneful melodies.

Spud was a late addition to the fold, having once had the distinction of singing Frank Sinatra's 'High Hopes' accompanied by those three mistresses of mischief, Bananarama.

As a unit they feel a lot of their strength comes from this combination of seven separate strengths.

"When myself and Terry started thinking seriously about music again, there were even more of these synthesiser duos going around than there are today and we just felt a reaction to all of that.

"We wanted to be part of a band that could prove themselves live, where each member would get across the spirit far more convincingly than any session musicians. Nowadays, there's such a temptation to go for an out and out stab at the charts and put out any shit, have two hits, and go back to the slag heap.

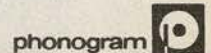
"We've been through a similar sort of thing with the Starjets and know from experience that it's much more important to make good records, work hard and not rush things. Like take this single, I think we've got better pop songs but this was the one that would set the best precedent."

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7



PERSON TO PERSON

High Time

The Single

on 7" & (Nigh Time Mix) 12"





the MALCOLM WAY



The method in McLaren's madness, by Dylan Jones

THE SEX Pistols, Worlds End, Bow Wow Wow, Buffalo Gals, Duck Rock and fervent fabulous fun-filled pop! Are these all things to Malcolm McLaren — indeed, is Malcolm McLaren all things to all men? Maybe not, but then his new single 'One Fine Day' might change all that. It's based on the opera 'Madam Butterfly', which was composed by Puccini way back in 1902, before Malcolm McLaren was even born.

Of all his operas, Puccini created no character more poignant or tragic than the Japanese girl who epitomised the composer's favourite figure — the little girl who suffered for her devotion and love. OK — but haven't you got anything we can dance to? Now Malcolm McLaren obviously thinks so, because he's set this operatic tale of woe to his own shambolic back-beat and captured the feeling on six and a half minutes of dramatic vinyl.

He was last seen dragging Trevor Horn round the world looking for DIY dance music, and found it in the scratching of New York, the fiddle-players of Tennessee and the Zulu songs of southern Africa... with a bit of 'Double Dutch' thrown in for good measure. So what is he doing messing about with opera?

"It's a funny old game, isn't it pal? You get stuck into a method of work and it's very hard just to cut off and dive into another

stream. You have to build a few bridges first, and this record is a bit of a bridge for me. I originally changed my profile from a manager to an artist for a wheeze, and then took it somewhat seriously when I realised that I was one of the boys that was able to use technology to make records.

"Opera is the most emotional type of music that I know, much more powerful than toytown pop music. It used to be a very bourgeois art form, with all the trappings of a snobby society. What I'm doing is stealing from the rich and giving to the poor. I want everybody to know who Figaro was, who Madam Butterfly was, who Don Giovanni was and all those guys. Not being a simple plagiarist I realised that there was still a lot to be done with opera."

So what was the initial idea? "The initial idea was to take this music, this opera music, and mix it with R&B. Opera is so full of emotional heart-thumping stuff that I got very excited, and I thought to myself, why don't I mix it all up? It's the European emotion with the New York rhythm, and the marriage is fabulous. There was this beautiful 26 year old opera singer, singing away in the same room as a little black kid bashing out a rhythm on a beat-box."

MCLAREN IS hardly the elusive and honourable bossman of British black music, but he's always been capable of taking diverse types of music and messing about with them in an extremely productive way. We've had 'Soweto', 'Buffalo Gals' and the like, and now we've got 'One Fine Day' undoing the pop alphabet and hopefully gliding up the charts.

With all this opera stuff flying around, what does Malcolm think of the current state of pop music? "Pop music isn't so important anymore. I guess sensibilities are changing.

"People are becoming more interested in style, movies, books and all kinds of stuff — not just pop stars. We are living in very transient times, just like the early Seventies, and nothing's very focused at the moment. We are also just getting used to technology. It is allowing people who can't play instruments to make records. People used to say that about punk, but it wasn't strictly true because there was still a lot of stuff that you had to go through. All that technical process has been cut down by technology. Pop stars today can be anybody — librarians, shop assistants, gamekeepers, scientists, they can all make records. Even I can make records — and I'm just an old white honky looking for a couple of bucks."

Fair enough, but where is all the brazen talent that's going to revolutionise the music business? Where are the stars of tomorrow lurking?

"Well pal, the most important musical phenomenon since the Sex Pistols is the computer. It's taken over — there's no doubt

about it. It's giving people the opportunity to grasp a wider spectrum of information than was readily available before. If it wasn't for the computer we'd still be living under the influence of Billy Fury — not that Martin Fry would agree — but pop music alone isn't that interesting in 1984. The only interesting thing happening in music, is happening in New York. I love to see DJs as stars, I love to see them perform, I love to see discotheques live, and I loved the 'Buffalo Gals' idea of cutting up someone else's records and mixing them up — marvellous!"

Why hasn't it progressed in Britain? "Because the record companies have abandoned it completely. Also, unlike America where you've got such strong ghetto forces, gangs, record companies and the whole brewing culture — Britain is a very visual society — it's the only thing we're good at.

HOW COME we don't have all these DJs making records and inspiring the charts, cutting into the industry and changing the way people use music? How come we haven't got it — and how come New York's got it and has been doing it for four years? Even Hollywood, the crassest organisation on earth has seen the light. All we've got is a couple of kids coming down from Wood Green on a Friday night, who harbour away in a dingy place in Camden Town. That is this summer's music, that's today's culture — how come Britain don't produce any of it? How come we're still locked into Nik Kershaw, Howard Jones, George, Marilyn... all this wimp rock?

"Where's all the toughness, where's all the street, where're all these things we're supposed to know about? We've got black culture here, that's been isolated and we've been playing island music for 10 years under the guise of reggae, and yet this terrific thunderbolt of technology came bursting through from New York, and nothing happened!"

But isn't that just importing an American idea? "Look pal, if you say it's importing an American idea, all I can say is... WHAT AN IDEA! An idea to be used! You gotta take your inspiration from somewhere.

"Everybody thinks that Britain creates new things. There's nothing new here. It's all rock 'n' roll, and it all comes from America in some shape or form. What I'm trying to do is mix that raw New York sound with more demystified elements. Today it's possible to have a whole new context for your records, and you can put literally ANYTHING on them! You can have a soprano singer doing an aria, or Marlene Dietrich and Jangle Jim, it doesn't matter — it's all rock 'n' roll."

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Help!

YOU MAY think I'm a bit thick or something, but could you tell me what an I.R.C.

happens to be? I'm always seeing this mentioned in music paper 'Records For Sale' columns. Also, when I know what it is, where can I get one?

Simon, Dorchester

● **Invisible Record Collector? No. International Robotics Coach?**

Certainly not. These crucial initials, which can stand for Independent Record Chart, also refer to a nifty communications number called an International Reply Coupon, useful when you want someone abroad to answer your letter.

An I.R.C. is the foreign-use equivalent of a stamped addressed envelope (minus the envelope), and can be bought at any post office.

Ball of confusion

JUST OVER three years ago, I had an operation on my left testicle. A week or so after leaving hospital the swelling in the testicle, which caused the problem, went down. But, to this day, the swelling in the other one remains. At first, I put this down to post op side effects as there is no pain — only a slight ache every so often.

Just lately though, I've been worrying that something could be seriously wrong. I realise I'll have to see someone but would prefer not to see my own doctor, as she is a little too distant.

Is there anywhere in the London area that deals solely in these matters? Your help and re-assurance would really be appreciated. Chris, London

● **Once you've been treated by a hospital you can simply refer yourself back, if necessary, without having to return to your GP in the first instance. As you're experiencing discomfort and are clearly worried that something may be wrong because of the swelling symptoms, you must do this as soon as possible.**

Just like your own doctor, the hospital will have full details of your case on file. All you have to do is ring for an appointment, quoting your reference number if you have one, or your NHS number, if asked. Or, as an alternative, or if the telephone approach seems to be getting you nowhere fast, go along to the relevant hospital department or direct to casualty.

Once there, explain the problem and ask to see a doctor. You may have to wait for a while, but you will see someone eventually.

The specialists who treated you are the nearest to a place dealing solely or specifically in genital conditions as you're going to find. Remember that they are specialists, and will be able to help.



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.

Young Free And Single

HELLO, HELLO, hello! Calling all shy people out there, Tracey (18) from Pinner is looking for new friends to get out and about with, or for correspondence, including FGTH, Spandau and Culture Club enthusiasts; lonely Junior (22) who lives in North London and likes clubs, concerts, soul, jazz and funk, wants to hear from penpals and potential friends into the same interests; and, last but not least, Paula (17) from Kent is hellbent on finding a boy who enjoys Dead Or Alive as much as she does! Send 'em in c/o YF&S, Help, Record Mirror, 40, Long Acre, London WC2.

I WANT to become a nutritionist and would like details of where I can find out more about nutrition as a career. B, Warwick

● **For more fax on the qualifications you'll need to work in a variety of settings, including the food industry, catering and research, write to British Nutrition Foundation, 15,**

Belgrave Square, London SW1X 8PS. Info on courses for those interested in specialising in dietetics, where food is an important part of therapy, in hospitals, for example, from British Dietetic Association, Daimler House, Paradise Street, Birmingham B1 2BJ. Send large stamped addressed envelopes when you write.

BAMBU WANGU

The Rhythm of Africa

Alec Khaoli

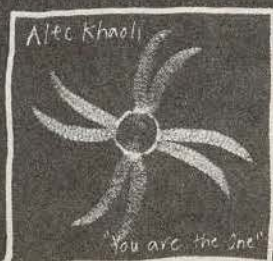
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| 1 | 1 | DR. BEAT, Miami Sound Machine, US Epic 12in | 58 | 59 | HOT POTATO/DUB VERSION, LaToya Jackson, US Private 1 12in |
| 2 | 2 | JUST THE WAY YOU LIKE IT, The SOS Band, US Tabu 12in | 59 | 58 | BE-POP, Antena, Mercury 12in |
| 3 | 3 | TOSSING AND TURNING (REMIX), Windjammer, MCA 12in | 60 | — | COME AND GET MY LOVIN', Barbara Fowler, US Radar 12in |
| 4 | 4 | LADY SHINE (SHINE ON), T.H.S. The Horne Section, Fourth & Broadway 12in | 61 | 52 | IT FEELS SO GOOD (WITH YOU)/FEEL THE HEAT/INSTANT LOVE/
BLOODSTONE'S PARTY, Bloodstone, US T-Neck LP |
| 5 | 10 | YOU GET THE BEST FROM ME (SAY, SAY, SAY), Alicia Myers, MCA 12in | 62 | 42 | SOMEBODY, Junior, London 12in |
| 6 | 6 | 17, Rick James, Gordy 12in | 63 | — | BEAT STREET STRUT (CLUB MIX), Juicy, Atlantic 12in |
| 7 | 7 | YOU'RE NEVER TOO YOUNG, The Cool Notes, Abstract Dance 12in | 64 | 57 | KEEPING SECRETS/I'M SO SATISFIED, Switch, US Total Experience LP |
| 8 | 5 | YOU ARE MY MELODY, Change, WEA 12in | 65 | 47 | SAY YOU LOVE ME (JAZZ MIX), Lonnie Liston Smith, Other End 12in |
| 9 | 26 | I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown 7in | 66 | 77 | STUCK ON YOU/PENNY LOVER, Trevor Walters, I&S Production 12in |
| 10 | 11 | MAGIC TOUCH (REMIX), Rose Royce, Streetwava 12in | 67 | 56 | YOUR LOVE'S GOT A HOLD ON ME/TRUST ME, Lillo Thomas, US Capitol
12in |
| 11 | 24 | WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix
12in | 68 | 63 | I LIKE YOUR STYLE/MY GIRL/SETTLE DOWN/NEVER GIVE YOU UP, Lillo
Thomas, US Capitol LP |
| 12 | 8 | TODAY'S YOUR LUCKY DAY, Harold Melvin & The Blue Notes, London 12in | 69 | — | I'M WARNING YOU, Gayle Adams, US Mainline 12in |
| 13 | 9 | EVERYBODY'S LAUGHING (SANGRIA MIX), Phil Fearon & Galaxy, Ensign
12in | 70 | 60 | YOU ME AND HE/SWEET FOR YOU AND ME, Mtume, US Epic 12in/LP |
| 14 | 18 | ENCORE/GOT TO BE REAL, Cheryl Lynn, Streetwava 12in | 71 | 61 | LET ME DANCE WITH YOU/INSTRUMENTAL, El Chicano, Streetwava 12in |
| 15 | 44 | UNITY, Afrika Bambaataa & James Brown, Tommy Boy/Polydor 12in | 72 | 55 | LOVE ON THE LINE, Lydia Murdock, WEA 12in |
| 16 | 21 | NO ONE'S GONNA LOVE YOU/WEEKEND GIRL, The SOS Band, Dutch Tabu
LP | 73 | — | HAPPY/SO MEAN/YOUR SPELL/I LOVE YOU, Bobby Glover, US Columbia LP |
| 17 | 16 | PRIME TIME/C.O.D. (I'LL DELIVER)/YOU ARE MY SUNSHINE, Mtume, US
Epic LP | 74 | 66 | WHEN YOU LOOK IN MY EYES/LIKE I WILL, Cherrelle, US Tabu LP |
| 18 | 15 | SHINING STAR, Precinct, Passion 12in | 75 | 82 | RE-RON, Gil Scott-Heron, Arista 12in |
| 19 | 13 | ETERNALLY GRATEFUL, Janet Kay, Local Records 12in | 76 | — | UNIVERSAL RHYTHM, Ralph MacDonald, London 12in |
| 20 | 28 | THE GIRL FROM IPANEMA/TAKE ME TO ARUANDA, Astrud Gilberto, Verve
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| 21 | 14 | GUILTY, Paul Hardcastle, Total Control Records 12in | 78 | — | BLOCK PARTY, Stacy Lattisaw & Johnny Gill, Atlantic 12in |
| 22 | 31 | MUSIC IS THE ANSWER (DUB VERSION)/LEAVE THE MESSAGE BEHIND THE
DOOR, Colonel Abrams, US Streetwise 12in | 79 | — | NO FAVORS/DUB VERSION, Temper, MCA 12in |
| 23 | 23 | WITH YOU (REMIX), Ingram, Other End 12in | 80 | — | I OWE IT TO MYSELF (REMIX), Prime Time, US Total Experience 12in |
| 24 | 12 | AIN'T NO SUNSHINE, Siyuca, London 12in | 81 | — | SAVED MY LIFE, David Lasley, EMI America 12in |
| 25 | 48 | I OWE IT TO MYSELF/I WANT SOMEBODY TONIGHT (SHOO BE DO BOP)/
FLYING HIGH/GIVE IT TO THE BEAT, Prime Time, US Total Experience LP | 82 | — | GHOSTBUSTERS (SEARCHIN' FOR THE SPIRIT), Ray Parker Jr, Arista 12in |
| 26 | 19 | LOST IN MUSIC (REMIX), Sister Sledge, Atlantic 12in | 83 | 80 | SIMPLE, Johnny Mathis, US Columbia 12in |
| 27 | 36 | INTIMATE CONNECTION/OPEN YOUR MIND, Kleeer, Atlantic 12in | 84 | — | LOVE BLIND (LOVE MIX)/INSTRUMENTAL, Tony Jackson, Cedar 12in |
| 28 | 40 | I WISH YOU WOULD, Jocelyn Brown, US Vinyl Dreams 12in | 85= | 74 | CATCH THE BEAT (SCRATCH THE BEAT), T.Ski Valley, Belgian BMC 12in |
| 29 | 33 | HOT-HOT-HOT, Arrow, AIR 12in/Cooltempo remixes | 85= | — | TIME IS RUNNING OUT, Michael Jonzun & The Jonzun Crew, Tommy Boy/
Polydor 12in |
| 30 | — | TODA MENINA BAIANA, Gilberto Gil, WEA 12in | | | |
| 31 | 43 | YOUR TOUCH, Bonnie Pointer, US Private 1 12in | | | |
| 32 | 20 | DOWN ON THE STREET/HOLDING ON, Shakatak, Polydor 12in | | | |
| 33 | 22 | YOU KEEP ME COMING BACK/TOKYO/OUT OF CONTROL, Brothers Johnson,
A&M LP | | | |
| 34 | 70 | THE MEDICINE SONG/DUB VERSION, Stephanie Mills, Club 12in | | | |
| 35 | 39 | INTERNATIONAL/RENEGADES, Brass Construction, Capitol LP | | | |
| 36 | 50 | YOU KEEP ME COMING BACK (REMIX), Brothers Johnson, A&M 12in | | | |
| 37 | 32 | I FOUND LOVIN', Fatback, Master Mix 12in | | | |
| 38 | 38 | MR. SOLITAIRE/LAZY AFTERNOON, Animal Nightlife, Island 12in | | | |
| 39 | 17 | EVERYBODY'S LAUGHING, Phil Fearon & Galaxy, Ensign 12in | | | |
| 40 | 29 | EASIER SAID THAN DONE/FOR TONIGHT/FALLING IN LOVE, Bryan Loren,
Virgin LP | | | |
| 41 | — | YOU TURN ME ON, Rick James, Gordy LP | | | |
| 42 | 30 | SHE'S STRANGE ('ROOM 123' RAP VERSION), Cameo, US Atlanta Artists
12in | | | |
| 43 | 45 | OUR LOVE IS HOT/DUB, Alphonse Mouzon, US Private 1 12in | | | |
| 44 | 37 | FINDERS KEEPERS, Leon Bryant, US De-Lite LP | | | |
| 45 | 41 | RUNAWAY LOVE, Linda Clifford, Curtom 12in/US remix promo | | | |
| 46 | 27 | BLACK STATIONS/WHITE STATIONS (REMIX), M+M, RCA 12in | | | |
| 47 | — | HOT WATER, Level 42, Polydor 12in | | | |
| 48 | 54 | GET UP OFFA THAT THING (JAMES WHO?), Screamin' Tony Baxter, Fourth &
Broadway 12in | | | |
| 49 | 73 | I'M GIVIN' ALL MY LOVE, Terri Wells, US Philly World 12in | | | |
| 50 | — | DO YOU WANT MORE?/STILL THINKING OF YOU, Phil Fearon & Galaxy,
Ensign LP | | | |
| 51 | 25 | ABELE DANCE, Manu Dibango, Celluloid 12in | | | |
| 52 | 53 | SLIPPERY PEOPLE, Staple Singers, US Private 1 12in | | | |
| 53 | — | EASIER SAID THAN DONE (REMIX), Bryan Loren, Virgin 12in | | | |
| 54 | 35 | WHITE LINES, Grandmaster Melle Mel, Sugarhill 12in | | | |
| 55 | 83 | MADALENA/NOTHING WILL BE AS IT WAS TOMORROW, Claudio Roditi, US
Green Street LP | | | |
| 56 | 34 | JAZZY LADY/DON'T TURN YOUR BACK ON MY LOVE, Richard 'Dimples'
Fields, RCA LP | | | |
| 57 | 49 | RHYTHM OF THE STREET/IT'S GONNA BE SPECIAL (REMIXES), Patti Austin,
Qwest 12in | | | |
| | | | 1 | 1 | CAUGHT IN THE ACT, Earlene Bentley, Record Shack 12in |
| | | | 2 | 3 | INVITATION, Life Force, Polo 12in/remix |
| | | | 3 | 2 | MASQUERADE, Evelyn Thomas, Record Shack 12in |
| | | | 4 | 4 | HIM, Simone, Electricity 12in |
| | | | 5 | 5 | YOU THINK YOU'RE A MAN/REMIX, Divine, Proto 12in |
| | | | 6 | 15 | IN THE EVENING, Sheryl Lee Ralph, US New York Music Company 12in |
| | | | 7 | 7 | BREAKOUT, Kelly Marie, Calibre Plus! 12in |
| | | | 8 | 6 | WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto 12in |
| | | | 9 | 8 | GOTTA HAVE YOUR LOVE, Velvette, Electricity 12in |
| | | | 10 | 14 | BLACK LEATHER, Miquel Brown, Record Shack 12in white label |
| | | | 11 | 10 | TAKE IT UP, Lime, Dutch Polydor LP |
| | | | 12 | 11 | I HEAR THUNDER, Seventh Avenue, Record Shack 12in |
| | | | 13 | 13 | YOU CRY, Sense, French Sneak Preview 12in |
| | | | 14 | 22 | DANCE TRANCE MEDLEY/A GOOD MAN IS HARD TO FIND, Boystown
Gang, Dutch Rams Horn LP |
| | | | 15 | 9 | EASY LOVE, Vikki Benson, Bronze 12in/remix |
| | | | 16 | 17 | I NEED A MAN IN MY LIFE, Katie Kissoon, Jive 12in |
| | | | 17 | 12 | ONCE IS NOT ENOUGH, C. Shore, US Oh My! 12in |
| | | | 18 | 27 | PRIME CUTS (MEDLEY), Various, ERC 12in |
| | | | 19 | 19 | TWO TRIBES/WAR (REMIX), Frankie Goes To Hollywood, ZTT 12in |
| | | | 20 | 16 | BREAK ME INTO LITTLE PIECES, Hot Gossip, Fanfare 12in |
| | | | 21 | 18 | KEEP IT UP, Betty Valentino, Design Communication 12in |
| | | | 22 | 20 | FALSE ALARM, Marsha Raven, Passion 12in |
| | | | 23 | 24 | INVISIBLE LOVE (REMIX), Lisa, US Moby Dick 12in |
| | | | 24 | 36 | DR BEAT, Miami Sound Machine, Epic 12in |
| | | | 25 | 28 | BEAT OF THE NIGHT, Maggie, Canadian Polydor 12in |
| | | | 26 | 32 | BREAK ME/HI-NRG REMIX, Charade featuring Norma Lewis, Passion 12in |
| | | | 27 | 25 | FRANTIC LOVE, Eastbound Expressway, Record Shack 12in |
| | | | 28 | 30 | LET HER FEEL IT, Simplicitious, Fourth & Broadway 12in |
| | | | 29 | 31 | SAVE ME, Mary Love, US Mirage 12in |
| | | | 30 | 21 | SELF CONTROL, Laura Branigan, Atlantic 12in |

Hi-NRG Disco

Easy Love
Hi-NRG HIT
Now Available As A 12 MINUTE MEGA-MIX
by IAN LEVINE

7" BRO 186
12" BROX 186

Vikki Benson



SOMETHING OLD...

Re-released due to
public demand.

JACKIE MOORE



THIS TIME, BABY

7" & 12" Single now in picture bag
12" contains full length version
plus the previously unreleased
instrumental version!

...SOMETHING NEW

SKOOL BOYZ

'SLIP AWAY'

New 7" & 12" Single
12" contains the full length Dance Mix
plus Instrumental version

GO GET 'EM

Cyril Quigley

GRITTY NORTHERN REALIST



HELLO PONCES. Stop ironing your shoddy, synthetic-fibre tracksuits for a second, because I haven't got long this week. I'm off to Blythe to see the Avenue's first game of the season, but before I hop on the charabanc I'd like to share some tittle-tattle with you.

Nice to see that TONY BLACKBURN has left Radio One. Tone said there were "no hard feelings". PIXIE POWELL went as far as to claim that "BAD JOKES" was the nicest guy he'd ever met as well as the inspiration behind his own career. It's like that when you finally get shot of a lifelong embarrassment — the relief does funny things to your memory.

Look at that old soak RICHARD BURTON. He spent the latter half of his life known as an annoying old drunkard whom no woman could bear to live with. Suddenly he's gone and film producers everywhere are praising the genius that was Burton and, incredibly, that fine, fine VOICE. Quigley visited cinema queues all over the country last weekend and discovered only one person who was going to see INDIANA JONES or SPLASH to enjoy the marvellous voices on offer. He was a member of a group called ANTENA, who, despite the encumbrance of being white are rather radically "listening to music from Brazil". He had come to see Indiana Jones for the Tibetan flute solo at the beginning. And Harrison Ford's occasionally Bolivian accent.

THE MCC took my advice as well, with regard to cricket being too exciting. In a move of inspired disregard for the paying customer, they recalled the wonderfully unadventurous CHRISTOPHER TAVARE, previously assumed dead. The most hated man in cricket is by all accounts still at the Oval creases, awaiting the next ball.

REALISTS EVERYWHERE have always despised pornography, as it makes women and nudity seem glamorous. I believe that bodies should be covered for as long as possible, not only to keep influenza at bay but to delay the reality of ugly bodily hair and varicose veins. Pornography turns a blind eye to the terrifying facts of womankind, so I was sorry to see soft porn rear its smutty head again last week. I refer not to the rivetting, steamy ANIKA TV serial, but to the shock of seeing bodybuilders SPANDAU BALLET stark NAKED in certain music papers last week. Presumably this is a way of boosting sales for their sluggish new single, withheld from release until the BIG TWO relaxed their grip on the charts.

Spandau refused to deny that SADE ADU was responsible for the improved vocals on 'I'll Fly For You', or indeed that she wrote and arranged the song, but they probably would have done if they'd been asked. At time of going to press RON ATKINSON was poised to sign the entire band on the principal that if LIVERPOOL haven't got them, they can't work against him. "Money's no object" said cheery Ron, sipping a case of champagne.

Like Quigley, Ron was at the celebrity preview of JOSEPH TRICOT, the new woollie jumper shop down Sloanie way. Joseph, or Balding Scruff as I always call him, was unveiling his beautiful, classic, biggest woollies for the immensely wealthy. Not big enough for porky RON, though. "I'll take the lot," he bid, so no-one else could have one either. He was shown the door when he wrongly claimed that "money's no object". I opted for a rather natty lambswool three-star tanktop by BODYMAP. It's not very warm, but it's a sight more practical than those nylon running suits that you casual types seem to favour. You'll see when November comes. Have a good season.

Disco

JAMES HAMILTON
starts from scratch

ODDS 'N' BODS

JAMES BROWN and **George Clinton's** collaboration, pre-dating the **Afrika Bambaataa** duet, is rumoured finally to be due (possibly also on **Tommy Boy**) ... Britain's most compulsively exciting radio DJ, **Peter Young** is going out with a bang on **Capital 95.8FM**, sitting in 6-8pm weeknights with a sizzling **Pete's Party** prior to leaving for **Redhill/Reigate/Crawley's** new **ILR Radio Mercury**, on air in about a month ... **Capital** afternoon star **Roger Scott** didn't bother catching the **Jacksons** after all as **Bruce Springsteen** did an extra show on the night he was meant to have off — and **Roger's** flying back to the States this weekend just to see him again! (**Arthur Baker** has remixed **Bruce's** 'Cover Me' with a new dubwise bassline) ... **Evelyn Thomas** 'High Energy' is holding at 2 in the **US Dance/Disco** chart, but the big Brit success is **Billy Ocean** whose 'Caribbean Queen' single and new album are storming up all the charts, **Black, Pop & Dance!** ... **Ray Parker Jr** topped **Black 45s** ('Ghostbusters' on 12in is 113 $\frac{1}{2}$ sbpm, 7in 114 $\frac{1}{2}$ sbpm), while 6 out of **Billboard's** Top 10 US pop LPs last week were by black acts, **Prince, Tina Turner, Ray Parker Jr** (plus others), **Jacksons, Lionel Richie, Pointer**

NIGHTCLUB

POP JOX are playing: 1 (1) Phil Fearon, 2 (8) Hazell Dean, 3 (2) Shakatak, 4 (9) Miami Sound Machine, 5 (3) Melle Mel, 6 (7) Windjammer, 7 (4) Frankie GTH 'TT/W(R)', 8 (5) Prince, 9 (21) George Michael, 10 (10) Tina Turner, 11 (16) Arrow, 12 (6) Divine, 13 (19) Laura Branigan, 14 (11) Pointer Sisters 'J' 15 (13) The SOS Band, 16 (15) T.H.S., 17 (35) Rick James, 18 (28) Black Lace, 19 (12) Harold Melvin, 20 (14) Frankie GTH 'R', 21 (18) Change 'YAMM', 22 (10) Evelyn Thomas 'M', 23 (54) Band Of Gold, 24 (34) Sister Sledge 'LIM(R)', 25 (26) Roni Griffith, 26 (32) Wham!, 27 (22) Ollie & Jerry, 28 (31) Jeffrey Osborne, 29 (40) Life Force, 30 (44) Bluebells, 31 (46) Cool Notes, 32 (—) Level 42, 33 (27) Earlene Bentley, 34 (50) Trevor Walters, 35 (—) Second Image, 36 (23) Screamin' Tony Baxter, 37 (re) Real Life, 38 (re) Bronski Beat, 39 (17) M.I.M., 40 (39) Break Machine A/B, 41 (36) Animal Nightlife, 42 (37) Patti Austin, 43 (—) Junior, 44 (30) Shannon 'SS', 45 (re) Trans-X, 46 (—) Astrud Gilberto, 47 (42) James Brown 'SM/GUOTT', 48 (—) Marsha Raven 'Catch Me', 49 (—) Marsha Raven 'FA', 50 (—) Howard Jones, 51 (—) Vicious Pink, 52 (—) Visage, 53 (52) Frank Sinatra, 54 (—) Kane Gang, 55 (—) Bambaataa/Brown, 56 (41) Lisa 'RHY', 57 (53) Michael Jackson, 58 (re) Sundance, 59 (—) Antena 60 (—) ERC 'Prime Cuts' medley

BUBBLING UNDER the soul jocks' **Disco 85** are **Arthur Baker** 'Breaker's Revenge' (US Atlantic), **Kraftwerk** 'Tour De France' (EMI), **Sergio Mendes** 'Mas Que Nada' (A&M LP), **Circuit** 'Release The Tension' (US 4th & Broadway), **Herbie Hancock** 'Karabali'/'People Are Changing' (US Columbia LP), **Simplicious** 'Let Her Feel It' (Fourth & Broadway), **Chuck Mangione** 'Shirley MacLaine' (US Columbia LP), **Tracey Kerr** 'If You Want My Lovin' (US Tra-San), **West Street Mob** 'Mosquito' (US Sugarhill LP), **Circle City Band** 'My Place' (US Beckett), **Ralph MacDonald** 'In The Name Of Love' (US Polydor 7in/LP), **Neville Brothers** 'Woman's Gotta Have It' (US Black Top LP), **Fonda Rae** 'Tuch Me' (US Telescope), **Glenn Jones** 'Show Me' (US RCA), **High Fidelity Three** 'B Boys Breakdance' (US Cutting Records). Suddenly, there's a lot of vinyl happening out there!

SISTER SLEDGE: 'Lost In Music' (Atlantic B9718T) Remixed by **Nile Rodgers** with for some obscure but ultimately commercial reason **Duran Duran's** **Simon Le Bon** & **Andy Taylor** on intrusively overdubbed chants, the familiar 115-116bpm jiggly thrusting trotter was 1979's A-side to 'Thinking Of You', though now is nowhere near as soulful... which won't hurt its pop chances. The sensible new flip is their recent **George Duke**-produced gentle chime-introed attractive 54 $\frac{1}{2}$ -109bpm 'Smile'.

Sisters — something of a landmark ... New York's previously urban contemporary radio **WKU** is going "Top 40" in format, though **KISS-fm** (according to visitors **Julian Palmer** & **Adrian Sykes** of **Island**) still keeps the hip hop faith with **Chuck Chill-Out**, **Jazzy Jay**, **Whiz Kid**, **Red Alert** and **Davy DMX** all doing regular marathon live on-air mixing sessions ... **Cosmic** sunny Chicago caught **Maze** in concert, supported by the **O'Jays** ... **Jon Williams**, jocking nightly at **Coru's La Plaza** in Ipsos, reports the biggest holiday hit is **Baobab** 'Let's Break' (German Polydor), while **Graham Hunter** (Basingstoke's **Firefly Roadshow**) says the Benidorm biggies were **RAF** 'Self Control', **Fox To Fox** 'Precious Little Diamonds', **Roberto Jekietie** & **The Scooters** 'I Save The Day', **K-Ram** 'Menage A Trois' ... **BADEM**, now rechristened **PLASA**, the **Professional Lighting And Sound Association** have their annual **Light And Sound Show** at London's **Bloomsbury Crest Hotel** Sept 16-19, but it's strictly "trade only" ... **Tricky Dicky Scanes'** record shop **Record Cellar** at Newport Court (next to London's Leicester Square tube station) has bought up the old **Bond Street Embassy Club's** record collection, full of collector's items in mint condition as the **DJs** had kept two copies of everything, for sale in rolling stages from just 99p with the real

rarities on offer from Thursday 13th — rush rush! ... **Bruce Lundvall** plans a January revival of his celebrated jazz label **Blue Note**, combining new releases with vintage material ... **Terril Wells** excitingly soulful newie, rapidly being re-evaluated by **London** for UK release after all, sounds fantastic out of radio speakers and to my mind far preferable to her past overly formularised hits ... **The Staples Singers** 'Slippery People' I didn't realise is a **Talking Heads** song! ... **Jean Knight's** '71 classic 'Mr Big Stuff' is getting big in London again, but will **Terry Davis** & **Ian Clark** play it at their latest vintage soul **Function At The Junction** this Friday (31) in the **Wessex Suite** opposite **Clapham Junction** railway station? ... **Joe Field** joins **Chris Brown** at **Benson-on-Thames Rivers Fri** (31), and steps into **Martin Collins** shoes with **Brother Louie** co-hosting the **Radio Chiltern 97.6FM** Sunday 3-6pm soul show for the next two weeks (and at **Luton Pink Elephant's Dumbos** the next two Saturdays) ... **Chris Dinnis** souls **Exeter Boxes Sat** (1) ... **Hazell Dean** plays **Brighton Bolts Sun** (2) ... **Toddy** starts hip hopping **Forest Gate's Uppercut Club** Tuesdays (4), his **Wednesdays** at **Chadwell Heath High Road's Regency Suite** also turning hip hop now ... **Steve Walsh** comperes **Kleer's Hammersmith Odeon** gig next Thursday (6), when **Arrow** play **Rayleigh Pink Toothbrush** ... **Andy Richards**, jocking Sat/Sun/Mon at the brand new **Chaplins** gay club opposite **Streamham** station, infos that a remix of **Dean Hartman** 'Relight My Fire' was on a recent **Hot Tracks "Classics"** re-issue ... **Jimmy Ruffin's** new 'Young Heart' will be flipped by a remix of his 1980 'Hold On To My Love', never on 12in at the time ... **Percy Mayfield** died aged 63 or a heart attack Aug 11 — best known for his 'Please Send Me Someone To Love' and 'River's Invitation', the veteran "soft blues"-er also wrote 'Hit The Road Jack' for **Ray Charles** ... **Richard Jon Smith & Katie Kisson** came within an inch of being wiped out while touring **North Wales** clubs when a massive truck roared down a narrow country road and took off their wing mirror ... **Theo Loyla** as a plugger, representing the careers of the artists he plugs, ought to be appalled at **DJs** using the sluggish **Nightclub** chart as a shopping list, only buying the records in it long after they actually need promoting to sell in the main **Top 75** (which should surely by pop jocks' main influence?) — my comment "Well, at least it isn't predictable" didn't mean I was "pleased" with the chart, merely amazed that the week after it dropped nationally **Shakatak** went to number one! ... **BE CAREFUL.**

HOT VINYL

LEVEL 42: 'Hot Water' (Polydor POSPX 697) Never before so exciting, this thumbs thundered and brass blazed noisily over-the-top exhilarating leaping 112-109-110-112-110-111(halfway break)-112-113bpm lurcher (they still can't keep tempo!) has almost punkish vocals jumping out of the remorselessly stabbing jitter 'n jiggle. Phew!

STEPHANIE MILLS: 'The Medicine Song' (Club JABX 8) Rufus's hot hit writing David 'Hawk' Wolinski expands his 'Plane Love' approach with a slippery rumbling and wriggling 112 $\frac{1}{2}$ bpm intense rhythm build up before Stephanie waits through the then chuggingly spurtive drive (dub flip), now happening here almost as fast as in New York.

RICK JAMES: 'You Turn Me On' (LP Reflections' Gordy HH 72174) Subtitled 'All The Great Hits' although an odd assortment (many omissions doubtless for 'Part 2'), the set's only newbies as well as '17' are this excellent beefily smacking 112bpm brassy roller with snatches of Spanish conversation, immediately pounced on by **DJs** here, and the great sax honked and piano plonked reeling and yawning powerfully pent up slow 0-73bpm 'Oh What A Night (4 Luv)'.

B-biz-R: 'Sucker For Love (I'm A Sucker For Your Love)' (Magnet 12 SUCK 1) Brightly beefy 114 $\frac{1}{2}$ bpm revival of **Rick James's** old funkier given a sort of **Break Machine-ish** (but non-electro) pop approach which should have wide appeal (7in edit/123bpm 'Dr Rhythm' flip).

ALEEM: 'Release Yourself' (US NIA Records NI 1241) The Fantastic Aleems (Tunde-Ra & Taharqa) are currently the hottest hip hoppers in NYC thanks to this 116bpm judderer — but not the unison chanted A-side, it's the excitingly electrofied dub that's causing all the fuss, full of freaky echo repeats and punchy beats in sorta funky 'IOU' style. Exhausting!

AFRIKA BAMBAATAA & JAMES BROWN: 'Unity' (Tommy Boy/Polydor AFRX 2) Fully detailed a fortnight ago, this teaming of two funk generations powers Mr Brown's old brassy "get up" style with an unobtrusive 111bpm electronic beat, in six differently emphasised variations on 12in. Can I count it off? UHH!

BOBBY GLOVER: 'Happy' (LP 'Bad Bobby Glover' US Columbia FC 39321) The **Roger Troutman**-produced husky soulster proves himself as quite a singer on an impressive set, this great jiggly groin-grinding 74bpm roller being naggingly reminiscent of the **Dramatics** 'Whatcha See is Whatcha Get', while all stamped with the Zapp touch (though mellow) are the chunkily jolting 108-107bpm 'So Mean', more smoothly slinking 105bpm 'Your Spell', sultry 76/38bpm 'I Love You', declamatory 80bpm 'It's

Continues over

DAVID LASLEY

Where Does That Boy Hang Out

EXTENDED 12 INCH FEATURES BONUS TRACK
"SAVED BY LOVE"
PRODUCED BY DON WAS. RE-MIXED BY LAURIE LATHAM



Disco

From page 31

My Turn', gentle 0-40/80bpm 'I Can't Stand The Pain', lightly tripping 116½bpm 'Bright Skies Sunny Days', and of course the funky 119½bpm single 'What Kind Of Lady'. Worth checking.

PRIME TIME: 'I Owe It To Myself' (US Total Experience TED1-2608) Slightly remixed for 12in, the lovely lazily swaying 103bpm side-to-side kicker by these slickly singing soulsters (inst flip) looks like becoming massive now and is one of two standouts on their LP 'Flying High' (TEL8-5702), to which I never did return as promised. The other hot'sie's the superb mellow jittery scatting 105½bpm 'I Want Somebody Tonight (Shoo Be Do Bop)' while also getting reaction are the gently weaving though purposeful funkily chanted and vocodered 112bpm 'Give It To The Beat', lush slow 74bpm title track, and bouncily jogging 86bpm 'I Can't Get You Off My Mind'.

CHUCK MANGIONE: 'Shirley MacLaine' (LP 'Disguise' US Columbia FC 39479) The flugelhorn tootler's set is mainly dismissable easy listening jazz (fine if that's your bag), but please don't miss this real ear-opener on which the eponymous actress becomes a seductive breathy rapper, giggling and cajoling Chuck into a Herb Alpert 'Rise-ish' funky 89½bpm jiggle over largely Eumir Deodato backing. Dynamite, and great fun!

CERRONE: 'Club Underworld' (Personal PERSL 107) Although played more on London radio, forget the Wham!-ish guys/gals rapped vocal and flip for the still chix-cooed but otherwise instrumental and harder

Hi-NRG

- 31 — **GONNA GET ALONG WITHOUT YOU NOW (REMIX)**, Viola Wills, Touch 12in
- 23 **MY LOVE**, Lime, Canadian Matra 12in
- 33 — **TIME BOMB**, Jeanie Tracy, US Megatone 12in
- 34 **YOUR TOUCH**, Bonnie Pointer, US Private 1 12in
- 35 **ENERGHIGHS (MEDLEY)**, Various, Epic LP
- 36 **DON'T YOU LOVE ME ANYMORE?**, Lynda Hayes, Safari 12in promo
- 37 — **SLICE ME NICE**, Fancy, German Metronome 12in/Proto promo
- 38 **THE FIGHT**, Norma Lewis, ERC 12in White label
- 39 — **THE MEDICINE SONG**, Stephanie Mills, Club 12in
- 40 **SUGAR DADDY**, Eartha Kitt, Dutch High Fashion LP

NORMA LEWIS: 'The Fight (For The Single Family)' (ERC ERCL 118) Phil Harding-produced almost overpoweringly aggressive rattling and juddering 129½bpm galloper eventually wailed with good lyrics. (reminiscent of Dolly Parton's '9 To 5' in a way) and enough rock attack to give it very strong chances in the States especially (inst dub flip). Impressive stuff.

SIMPLICIOUS: 'Let Her Feel It' (Fourth & Broadway 12BRW 13) Finally out after being on Philly World import for ages, the M&M-mixed slow starting 0-124bpm friskily bounding and chugging canterer has so far had most Hi-NRG success but the straining lead fellow gives it simple crossover pop-soul-disco appeal too (inst flip).

FANCY: 'Slice Me Nice' (Proto ENAT 120) Husky chick talked-sung jiggly jolly 122bpm Eurodisco galloper with trite pop appeal, still on import but now here a single-sided white label until full UK release in three weeks.

VARIOUS: 'Record Shack Presents, Volume One' LP (Record Shack RSTV1) Going one better than 'Streetsounds Hi-Energy', the first of Record Shack's TV-advertised annual compilations of Hi-NRG hits is a double album, all mixed excitingly together by (of course) Ian Levine who can't have had much difficulty considering he produced everything on it bar Break Machine and Eartha Kitt (two hits each, which do in fact detract from the flow, 'Where Is My Man?' especially).

VARIOUS: 'Prime Cuts From Greatest Hi-NRG Hits' (ERC ERCL 202) Released commercially after all, this 131bpm-introed megamixed medley of established tracks very cheekily nicks the "In The Navy/Relax" riff from 'High Energy' (which wasn't of course an ERC hit) to overlay and link various segments.

DOLMANN: 'High Sex Drive' (Passion PASH 1233) Excitingly grabbing electro powered panting and whinnying frantic 137½bpm racer, mainly vocodered by Nigel Doimann (inst flip), initially white-labelled.

VIKki BENSON: 'Easy Love (Remix)' (Bronze BROX 186) Ian Levine's remix adds more Hi-NRG gloss to this already accepted 118bpm tepper by the twee little voiced young lady (but there's no inst flip).

daughter, Tracy sweetly wails (in almost lovers rock-like pitch) over mushier back-ups and a hi-hat tapping slow tugging, slinkily jogging, groin grinding 92bpm bass rumble and clap (vocal and inst flipped by a moodier 91½bpm inst dub).

CIRCUIT: 'Release The Tension' (US 4th & Broadway BWAY 405) Quite powerful Colonel Abrams-ish loosely rambling bass bumbled jittery 113bpm side-to-side smacker with scattering gruff guy groaning and wandering over staccato back-up chix in soufully nagging style, possibly with specialist Slave-type appeal (dub/edit flip).

STACY LATTISAW & JOHNNY GILL: 'Black Party' (Atlantic B9719T) Never big on import but still played around London, this good dately jolly chugging 115½bpm backbeat lurcher by the Narada Michael Walden-produced youthful new US "sweethearts of soul" is here on 3-track 12in with their loving 97½bpm revival of the Shirelles' Bacharach & David-penned 'Baby It's You', and Stacy's solo US hit 'Let Me Be Your Angel' radio ballad.

GLENN JONES: 'Show Me' (US RCA Victor PD-13874) Very soulful powerfully sung and beautifully backed (if conventionally treated) slow 84bpm weaver with Glenn really wailing his mighty lungs out, flipped by the frantic fast funk 132bpm 'On The Floor'.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/r for fade/resonant ends) — Stevie Wonder 113-Or, Spandau Ballet 61-121-Or, Kraftwerk 133f, Ray Parker Jr 0-114½f, Lloyd Cole 25½-102f, Bucks Fizz 0-124-Of, Astrud Gilberto 64-128-126f, Evelyn Thomas 0-127f, The Armoury Show 134f, Elvis Costello 0-123f.

haunting 'Dub Underworld' of this sinuously thwacking 103bpm funky hot tempo groove, his best in years.

GAYLE ADAMS: 'I'm Warning You' (US Mainline ML-5002) Welcome return for the huskily wailing lady on a Willie Lester & Rodney Brown-prod/penned heavily jolting 107bpm rolling tripper in timeless soul disco style, now possibly a bit ponderous and unadventurous although certainly still solid sounding (inst/edit flip).

BARBARA FOWLER: 'Come And Get My Lovin' (Master Mix 12CHE 8405, via PRT) Snapped up by enterprising Lewis Hayes from producer Eric Matthew's Radar label just as it breaks on import, this piercingly wailed and gurgled skittery jittery 105bpm chugger is more a weaving groove than song, although quite like the Emotions' 'You're The Best', and has a brightly busy "toppy" sound (starker rhythmic dub flip).

TRACY KERR: 'If You Want My Lovin' (US Tra-San TS 1004) Presumably veteran producer George Kerr's

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PANTHER REMIX

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72IS 193

THE CHIEFS Of Relief are going on the warpath, sharpening their hatchets for a fight with Spandau Ballet.

"I want to write them an open letter challenging them to a duel anytime and any place," says vocalist Matthew Ashman. "I hate their sort of music. It's as weak as hell and they deserve a good pummelling for conning all those little girls who buy their records."

"I hate Howard Jones as well. It's his stupid whining voice and haircut. I'd like to tie him to a tree and shave his head."

It seems that the Chiefs have lost none of their bark. They used to be Bow Wow Wow before they split up with Annabella and now they've come galloping back across the chart prairie with their single 'Holiday'.

"Annabella was acting up and she didn't like touring," continues Matthew. "I was getting more fed up every day



don't know when it's going to be out."

"We're a lot more honest and basic about what we're doing now," continues Matthew. "We're a very rockist band and everything we write comes from the heart. None of your airy fairy poofy lyrics."

"When I heard that song by Bronski Beat I thought it was a joke. That little bloke who sings sounds like a Monty Python character. If I listen to them I want to be sick afterwards."

Matthew has a grudging respect for Boy George, but that's only because he claims he discovered him!

"He was on the hat check desk at the Blitz Club in London. I thought he looked good and he had a good voice so when Annabella was acting up I used to get him on stage. Some nights he was good, but other nights he was terrible."

"He has some rather unpleasant habits and I shouldn't think he's grown out of them. When we were all

Chiefs Of Relief? More like Cigar Store Indians says Robin Smith

brave talk

and so I quit. I asked the other members of the band if they wanted to join me and they said they felt exactly the same about her."

"It was painful being on stage with her," says bass player Lee Gorman. "Her voice drowned everything else out and it used to throw me

backwards into the drum kit every night. We're not interested in her at all now. The last I heard she was doing some sort of solo album, but I

travelling around in the van one of his favourite tricks was lifting up his shirt and flashing his chest at lorry drivers." What a horrifying thought.

• INFORMATION •

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TWO YEARS ago Tina Turner nearly disappeared. She came within a hair's breadth of being swallowed up forever in the vacuum of mid-American showbiz. Her raucous voice could still crunch through the numbers, the dynamic stage presence had lost none of its early vigour. But she was the only one at the party. All dressed up with nowhere to go.

Most other female performers in comparable age groups were dusting down their cocktail dresses, glumly pasting up the cracks and resigning themselves to trailing second-rate cover versions around the spirit-crushing wastes of the US supperclub belt.

The advisors surrounding Tina Turner reckoned it was the only way to go. But they reckoned without the lady herself.

Her recent single 'What's Love Got To Do With It' and album 'Private Dancer' have achieved top five status on both sides of the Atlantic whilst the new single 'Better Be Good To Me' will be chasing hard on their heels.

So how important is success to her?

Look, I've never been a part of that rock and roll circle that says if you don't have hit records you're nowhere. There was never a time when I wasn't having packed houses. Never. Sure, they weren't massive stadiums, they were small audiences but they always loved me. And that's not something every performer can do. Success is almost a spiritual thing. Mentally and physically you have to want it more than anything else.

What would you be doing now if you weren't a singer?

I'd be a fireman.

How do you keep fit?

There's no secret about the way I look. It's just me. It's just my attitude. I'm in the same shape I was years ago. I don't take spirits or drugs, none of that stuff. I follow no health programme, I just eat what I want. My body tells me when I'm eating too much junk food or drinking too much wine.

The only props I rely on are my wigs. Wigs are a part of my life now. I'm seldom without a hat or a hairpiece. Sometimes I do fix my own hair but halfway through I usually have to go out and do some work, so it doesn't seem worth the bother. I guess it's my image now.

'My role is a warrior woman. I'm in control of all these guys and they all worship me. . .'

What's your favourite stage outfit of all time?

I'm happy with what I'm wearing at the moment — leather outfits by North Beach and suede dresses designed by Clifford Olsen.

What do you do to relax?

I stay on my own and amuse myself. And I sleep!

Where do you live now?

I have a four bedroomed house in Sherman Oaks, California, which is light and airy, with lots of glass and plants. It's decorated in oriental style.

Do you have any pets?

A half Persian, half alley cat called Maxi. She looks quite like the cat on the cover of my album.

What are your current favourite bands?

The Eurythmics, Heaven 17 and the Fixx. Some of the Fixx are playing with my new band on this tour.

What's currently your favourite record?

'State Of Shock' by Michael Jackson and Mick Jagger.

What do you think of electro/hip hop?

Some of it's great, some of it's garbage.

Have you seen 'Purple Rain' yet? What do you think of Prince?

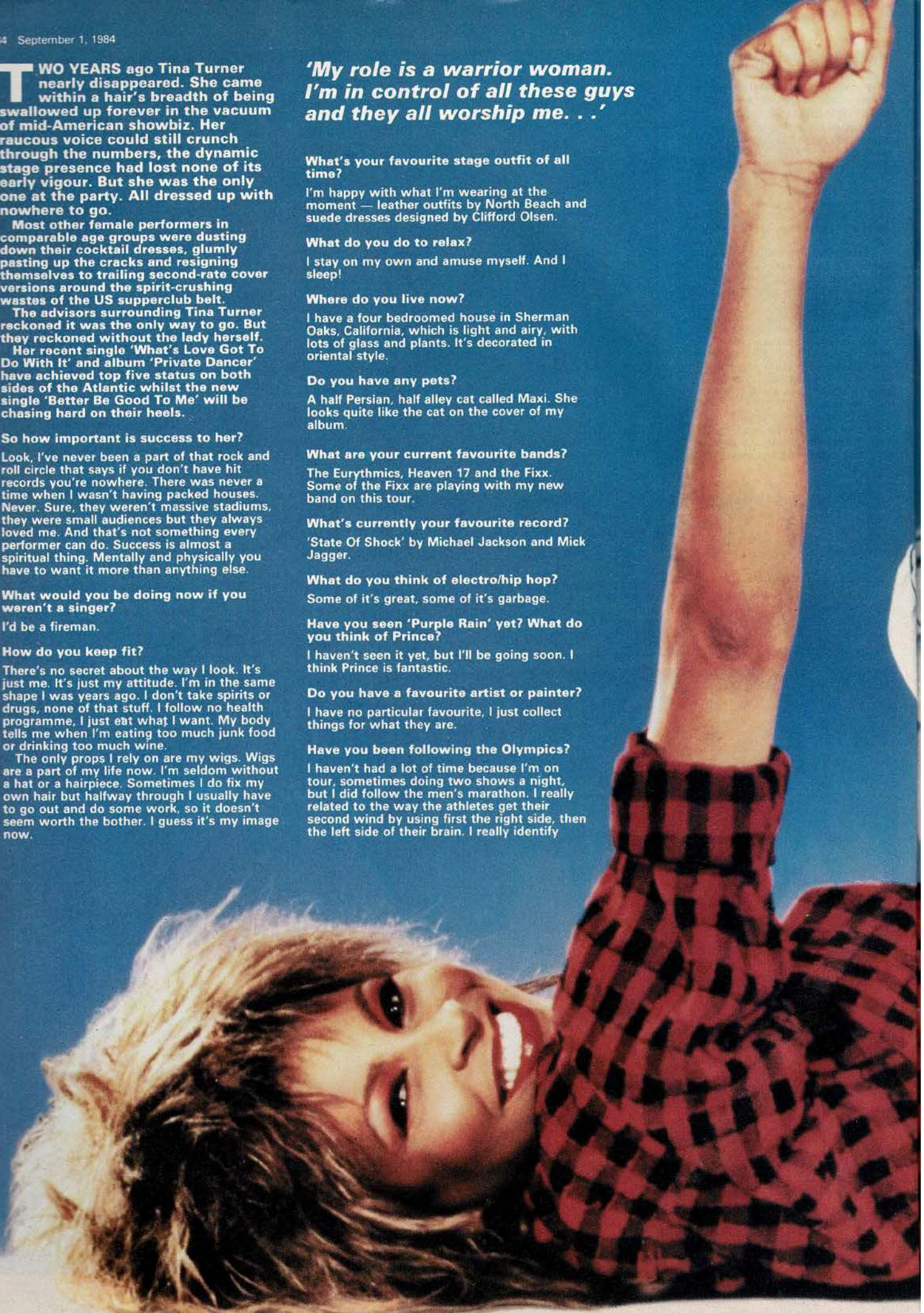
I haven't seen it yet, but I'll be going soon. I think Prince is fantastic.

Do you have a favourite artist or painter?

I have no particular favourite, I just collect things for what they are.

Have you been following the Olympics?

I haven't had a lot of time because I'm on tour, sometimes doing two shows a night, but I did follow the men's marathon. I really related to the way the athletes get their second wind by using first the right side, then the left side of their brain. I really identify



tina turner

with that, with relation to my live show.

You've just completed an American tour with Lionel Richie and are now playing some dates of your own. . .

For the first time ever I'm performing without backing singers. One of the girls got her own recording deal so there just wasn't enough time to rehearse a new team.

I tell you, I thought it was going to be a real problem. I've never been completely solo before, so it was a real big thing for me. But

there were no complaints. The girls weren't missed at all and people still found it really exciting.

What's the strangest location you've ever played?

The Boat House in Norfolk, West Virginia. You'd have to see it to believe it.

Would you like to record a duet with Rod Stewart?

Yes!

Who else would you like to work with?

Musically I've worked with everyone I'd like to, but I'd love to do more film work, especially with actors like James Earl Jones, Mel Gibson and Shawn Penn (he was in 'Bad Boys').

I've got an important role in the new Mad Max film and I'm going to Australia in September to start shooting with Mel Gibson. I just can't wait. I've always wanted to do something in the movies.

My role is a warrior woman. I'm in control of all these guys and they all worship me. It seems to them that I'm a really bad person. Some of the things I do seem bad, but in hindsight they all turn out to be really good deeds.

It's just like my life, really.

You won't talk much about boyfriends, but surely love has got SOMETHING to do with it?

I have a very close friend and yes, we love each other. I'm not lonely, let's put it that way. There's no hard commitment because I'm not ready for that. And I'm not into marriage.

Maybe someday I would like to have children, but I live for today. I don't plan ahead.

*By Betty Page
& Jan Moir*



X WORD

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

ACROSS

- 1 "Get Your Feet Out Of My Shoes", they shouted (8,4,7)
- 8 Position Quo took up to record 1983 LP (4,2,4)
- 9 Beatles song recently covered by Tina Turner (4)
- 12 Question asked by Wizzard in 1975 (3,3,5,2,4)
- 15 Prefab Sprout LP (5)
- 16 A Duran Duran number one (3,6)
- 17 A Soft Cell hit that you can add up (7)
- 19 Level 42 lived it up when it went down (3)
- 20 Group you would expect to find in uniform (6)
- 21 Label found in car (1,1,1)
- 22 Howard found a pearl in one (5)
- 24 Group that were Turning Japanese in 1980 (6)
- 25 Group conducted by Jeff Lynne (1,1,1)
- 26 Founded by Heaven 17, they gave us music of quality and distinction (1,1,1)
- 27 Singer on Parade (4,6)
- 28 Neil has one in need of repair (4)
- 30 Rocky III theme (3,2,3,5)
- 31 Patti Smith's religious celebration (6)
- 32 Group you'll find Down On The Street (8)
- 34 1982 Squeeze LP that we should never accept (6,4,1,8)

- 3 Repeating Arrow hit (3,3,3)
- 4 Depeche Mode wanted you to do it in silence (5)
- 5 What Shalamar had in 1983 (3,4)
- 6 A burst left Freeez feeling unhappy (3,4,2,4)
- 7 Duran Duran long player (5,3,3,6,5)
- 10 Maggie Reilly's French bound partner (4,7)
- 11 She's So Unusual (5,6)
- 13 Group that were Walking On Sunshine in 1982 (7,7)
- 14 George's other half (6)
- 18 Blondie LP for meal time (3,2,3,4)
- 23 Mr Lewis who is the Heart Of Rock 'N' Roll (4)
- 26 Michael wants you to go away (4,2)
- 29 Mike will always be known as the Rochdale Cowboy (7)
- 32 Stevie Wonder's duke (3)
- 33 It was all the Hollies needed to breath (3)

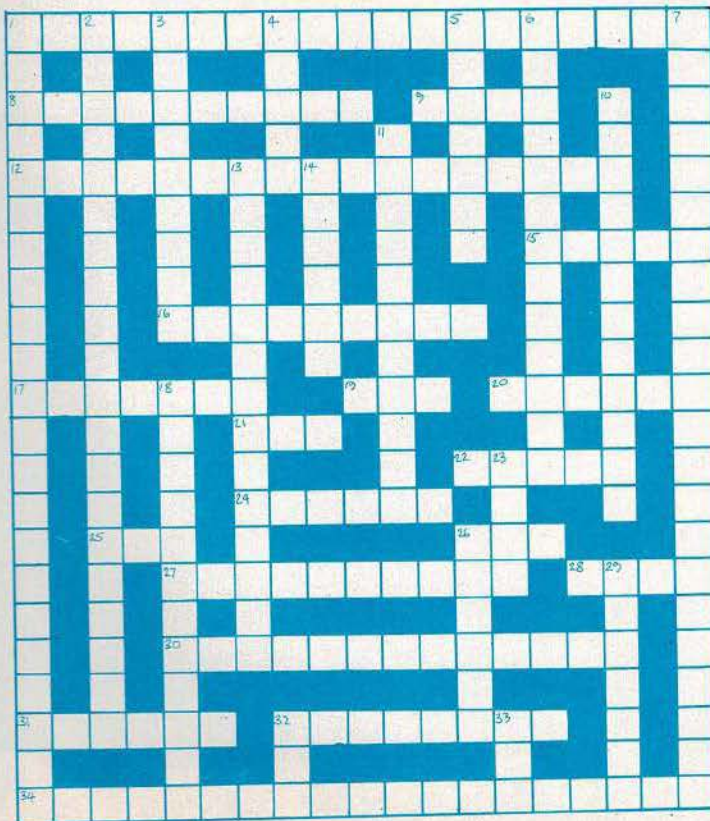
LAST WEEK'S SOLUTION

ACROSS: 1 'Brilliant Trees', 7 Rea, 8 Lost Boys, 9 Abba, 11 'Upstairs At Eric's', 13 Reo Speedwagon, 15 Lol, 16 'All Of You', 20 Pete Farndon, 22 Creme, 23 Mine, 24 Raise, 27 Today, 28 Private, 29 Aim, 30 Clare Grogan, 32 Prince, 33 Good, 34 Doctor, 35 Go Go.

DOWN: 1 Billy Idol, 2 'It's A Hard Life', 3 'Labour Of Love', 4 Robert Wyatt, 5 'Talking Loud And Clear', 6 Crossing, 7 'Rave On', 10 Wake Me Up Before You, 12 Angel, 14 Primitive, 17 'Forget Me Not's', 18 Snowy White, 19 Script, 21 Frida, 24 Record, 25 Kissing, 26 Dancer, 31 Glow.

DOWN

- 1 Legends (3,6,3,3,7)
- 2 They're Talking Loud And Clear (10,10)



MEET GEOFF Downes and Trevor Horn as Buggles. Can you name their number one hit single, and the mega-group the pair later joined before Downes went to Asia and Trevor relaxed, to start our Frankie trivia quiz?

TRIVIA QUIZ

- 1 Name the actor who narrates on the 'Two Tribes' single.
- 2 Which label do Frankie record for?
- 3 What do the initials of the label stand for?
- 4 What is Holly's surname?
- 5 From which Don McLean song does the line "this'll be the day that I die" originate, as used by Frankie on the 'Two Tribes (Carnage)' mix?
- 6 Who was the first DJ to announce a ban on 'Relax'?
- 7 Who originally recorded the single 'War' as featured on the B-side of 'Two Tribes'?
- 8 Who produces Frankie Goes To Hollywood?
- 9 What is the only Frankie product reputed to have outsold the two singles?
- 10 From which city do Frankie hail?
- 11 Which current US movie features 'Relax' as background music in the opening scenes?
- 12 Which TV programme first featured Frankie?
- 13 Which former rock journalist part owns Frankie's label and creates their image?
- 14 What is the B-side of 'Relax'?
- 15 Which famous duo directed Frankie's videos?
- 16 How long was 'Relax' at number one?
- 17 How many videos have Frankie made for their first two hits?
- 18 Name their bass player.
- 19 On which current album does 'Two Tribes' appear?
- 20 When rising back up the chart at what number did 'Relax' peak?
- 21 Why was Gerry Marsden of Gerry & The Pacemakers pleased to see 'Relax' go to number one?
- 22 Name the impressionist from 'Spitting Image' and 'Carrott's Lib' who imitates President Reagan on 'Two Tribes'.
- 23 Which Russian leader from the past appears on some Frankie record covers?
- 24 When did 'Relax' first appear in the charts?
- 25 From where did they take their name?

ANSWERS

1 Patrick Allen, 2 ZTT, 3 Zang Tuum Tumb, 4 Johnson, 5 American Pie, 6 Mike Read, 7 Edwin Starr, 8 Trevor Horn, 9 'War', 10 Liverpool, 11 Police Academy, 12 The Tube, 13 Paul Morley, 14 Furry Across The Mersey, 15 Godley & Creme, 16 Five Weeks, 17 Three, 18 Mark O'Toole, 19 Now That's What I Call Music 1983, 20 Two, 21 He wrote the B-side, 22 Christopher Barrie, 23 Lenin, 24 November 1983, 25 A newspaper headline about Frank Sinatra going to Hollywood.

U2/Wyman comp winners

S Richards, Canvey Island, Essex; John Chapman, Chesterfield, Derbyshire; Carolyn Bunting, Manchester; David Jones, Leytonstone, London E11; Margaret Samual, W. Lothian; Scotland.

Osborne comp winners

Sharon Gray, Edinburgh, Scotland; Larry Evans, Wembley, Middx; Steve Smith, Luton, Beds; Amber Doyland, Upminster, Essex; Neil Spencer, Chesterfield, Derbyshire; Lyn Currie, Lanarks, Scotland; Helen Bartlett, Birmingham; Allison Beard, Dagenham, Essex; M Davies, Blackheath, London, SE3; Jason Russell, Carshalton, Surrey; Kerry Turner, Basildon, Essex; Shirley Painton, Glasgow G53.

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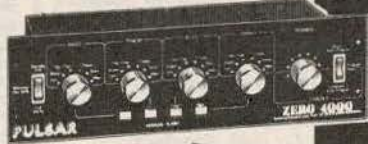
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US Singles US Albums

- 1 2 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 2 5 MISSING YOU, John Waite, EMI/America
- 3 3 STUCK ON YOU, Lionel Richie, Motown
- 4 1 GHOSTBUSTERS, Ray Parker Jr, Arista
- 5 4 WHEN DOVES CRY, Prince, Warner Brothers
- 6 9 SHE BOP, Cyndi Lauper, Portrait
- 7 8 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 8 16 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 9 11 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 10 10 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 11 13 THE WARRIOR, Scandal with Patti Smith, Columbia/CBS
- 12 6 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 13 15 LIGHTS OUT, Peter Wolf, EMI-America
- 14 18 DRIVE, The Cars, Elektra
- 15 12 ROUND AND ROUND, Ratt, Atlantic
- 16 21 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 17 17 ROCK ME TONIGHT, Billy Squier, Capitol
- 18 7 STATE OF SHOCK, Jacksons/Mick Jagger, Epic
- 19 22 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia/CBS
- 20 24 DYNAMITE, Jermaine Jackson, Arista
- 21 26 CRUEL SUMMER, Bananarama, London
- 22 29 COVER ME, Bruce Springsteen, Columbia/CBS
- 23 28 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 24 20 SEXY GIRL, Glenn Frey, MCA
- 25 14 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 26 31 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 27 27 LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia/CBS
- 28 32 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 29 19 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 30 35 TORTURE, Jacksons, Epic
- 31 33 RIGHT BY YOUR SIDE, Eurhythms, RCA
- 32 23 PANAMA, Van Halen, Warner Brothers
- 33 46 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 34 39 THE LUCKY ONE, Laura Branigan, Atlantic
- 35 40 GO INSANE, Lindsey Buckingham, Elektra
- 36 36 17, Rick James, Gordy
- 37 42 THERE GOES MY BABY, Donna Summer, Geffen
- 38 38 TWO SIDES OF LOVE, Sammy Hagar, Geffen
- 39 41 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 40 49 LUCKY STAR, Madonna, Sire
- 41 47 I'M SO EXCITED, Pointer Sisters, Planet
- 42 50 ARE WE OURSELVES?, The Fixx, MCA
- 43 25 INFATUATION, Rod Stewart, Warner Brothers
- 44 44 HIGH ON EMOTION, Chris De Burgh, A&M
- 45 53 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 46 57 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 47 52 WHAT THE BIG GIRLS DO, Van Stephenson, MCA
- 48 54 (WHAT) IN THE NAME OF LOVE, Naked Eyes, EMI-America
- 49 37 MY, OH MY, Slade, CBS Associated
- 50 60 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive/Arista
- 51 51 MAMA, WEER ALL CRAZEE NOW, Quiet Riot, Pasha
- 52 64 FLESH FOR FANTASY, Billy Idol, Chrysalis
- 53 30 SHE'S MINE, Steve Perry, Columbia/CBS
- 54 62 THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne, A&M
- 55 34 BREAKIN' ... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 56 70 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Bros/Epic
- 57 48 ALIBIS, Sergio Mendes, A&M
- 58 66 THE MORE YOU LIVE, THE MORE YOU LOVE, Flock of Seagulls, Jive/Arista
- 59 75 STRUT, Sheena Easton, EMI-America
- 60 56 THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions, Columbia/CBS

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

Bullets 61-100

- 62 — SWEEP AWAY, Diana Ross, RCA
- 63 80 YOU TAKE ME UP, Thompson Twins, Arista
- 64 — SHINE SHINE, Barry Gibb, MCA
- 65 77 TURN AROUND, Neil Diamond, Columbia/CBS
- 66 69 CAN'T WAIT ALL NIGHT, Juice Newton, RCA
- 68 73 STRAIGHT FROM THE HEART (INTO YOUR LIFE), Coyote Sisters, Motown
- 69 74 STRANGER, Stephen Stills, Atlantic
- 70 72 SATISFY ME, Billy Satellite, Capitol
- 80 — A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, Columbia
- 85 — ON THE WINGS OF A NIGHTINGALE, The Everly Brothers, Mercury
- 89 — IN THE NAME OF LOVE, Ralph Macdonald with Bill Withers, Polydor

Compiled by Billboard



- 44 — BANANARAMA, Bananarama, London
- 45 45 BOX OF FROGS, Box Of Frogs, Epic
- 46 46 JERMAINE JACKSON, Jermaine Jackson, Arista
- 47 — 17, Chicago, Full Moon/Warner Brothers
- 48 37 INTO THE GAP, Thompson Twins, Arista
- 49 47 STREETS OF FIRE, Soundtrack, MCA
- 50 — IN ROCK WE TRUST, Y&T, A&M

Compiled by Billboard

NEXT WEEK

SMITHS • SPECIALS • FRANKIE •

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS WEEK ENDING 1st SEPTEMBER 1984

UK Singles UK Albums

THIS WEEK		
LAST WEEK		
WEEKS ON CHART		

1 1 5 CARELESS WHISPER, George Michael, Epic ○



- 2 3 2 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 3 2 10 AGADOO, Black Lace, Flair ○
- 4 4 3 LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA
- 5 6 9 SELF CONTROL, Laura Branigan, Atlantic
- 6 15 3 PASSENGERS, Elton John, Rocket/Phonogram
- 7 16 3 DR BEAT, Miami Sound Machine, Epic
- 8 7 6 WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto
- 9 5 12 TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ☆
- 10 9 7 STUCK ON YOU, Trevor Walters, I&S Productions
- 11 23 2 I'LL FLY FOR YOU, Spandau Ballet, Reformation/Chrysalis
- 12 8 12 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol ○
- 13 10 30 WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugar Hill ○
- 14 11 3 2 MINUTES TO MIDNIGHT, Iron Maiden, EMI
- 15 19 6 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 16 13 11 ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
- 17 22 3 MOTHERS TALK, Tears For Fears, Mercury
- 18 56 2 GHOSTBUSTERS, Ray Parker Jr, Arista
- 19 14 10 WHEN DOVES CRY, Prince, Warner Brothers ○
- 20 12 41 RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
- 21 18 6 SUNGLASSES, Tracey Ullman, Stiff
- 22 43 3 BIG IN JAPAN, Alphaville, WEA
- 23 — 1 WILLIAM, IT WAS REALLY NOTHING, the Smiths, Rough RT166
- 24 — 1 MASTER AND SERVANT, Depeche Mode, Mute 7BONG6
- 25 29 3 I NEED YOU, Pointer Sisters, Planet
- 26 28 8 THE MORE YOU LIVE, THE MORE YOU LOVE, A Flock Of Seagulls, Jive
- 27 27 8 LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
- 28 17 6 IT'S A HARD LIFE, Queen, EMI
- 29 40 3 ARE YOU READY, Break Machine, Record Shack
- 30 20 9 CLOSEST THING TO HEAVEN, The Kane Gang, London
- 31 26 8 EVERYBODY'S LAUGHING, Phil Fearon & Galaxy, Ensign/Island
- 32 — 1 MADAM BUTTERFLY (UN BEL DI VEDREMO), Malcolm McLaren, Charisma/Virgin MALC5
- 33 21 10 TOSSING AND TURNING, Windjammer, MCA
- 34 66 2 TALKING IN YOUR SLEEP, Bucks Fizz, RCA
- 35 25 8 HOLE IN MY SHOE, Neil, WEA ○
- 36 24 9 DOWN ON THE STREET, Shakatak, Polydor
- 37 — 1 HOT WATER, Level 42, Polydor
- 38 31 8 YOU THINK YOU'RE A MAN, Divine, Proto
- 39 — 1 SUNSET NOW, Heaven 17, Virgin
- 40 41 3 GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown

Compiled by Gallup

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

THIS WEEK		
LAST WEEK		
WEEKS ON CHART		

- 1 1 4 NOW THAT'S WHAT I CALL MUSIC 3, Various, Virgin/EMI
- 2 4 10 PRIVATE DANCER, Tina Turner, Capital □
- 3 3 45 CAN'T SLOW DOWN, Lionel Richie, Motown ☆
- 4 2 16 LEGEND, Bob Marley & The Wailers, Island ☆
- 5 5 6 DIAMOND LIFE, Sade, Epic □
- 6 6 26 THE WORKS, Queen, EMI ☆
- 7 8 9 PARADE, Spandau Ballet, Reformation/Chrysalis □
- 8 9 2 PHIL FEARON & GALAXY, Phil Fearon & Galaxy, Ensign/Island □
- 9 12 25 HUMAN'S LIB, Howard Jones, WEA ☆
- 10 7 90 THRILLER, Michael Jackson, ☆
- 11 13 10 BREAKING HEARTS, Elton John, Rocket/Phonogram □
- 12 10 18 BREAK OUT, Pointer Sisters, Planet○
- 13 11 52 AN INNOCENT MAN, Billy Joel, ☆
- 14 16 22 NOW, THAT'S WHAT I CALL MUSIC 11, EMI/Virgin ☆
- 15 15 7 MUSIC FROM THE MOTION PICTURE PURPLE RAIN, Prince & The Revolution, Warner Brothers
- 16 — — 1100 BEL AIR PLACE, Julio Iglesias, CBS 86308
- 17 21 2 DOWN ON THE STREET, Shakatak, Polydor
- 18 17 26 HUMAN RACING, Nik Kershaw, MCA □
- 19 20 12 BORN IN THE USA, Bruce Springsteen, CBS □
- 20 14 28 INTO THE GAP, Thompson Twins, Arista ☆
- 21 19 6 BREAKDANCE, YOU CAN DO IT!, Various, K-tel
- 22 18 12 ORIGINAL SOUNDTRACK — BREAKDANCE, Various, Polydor ○
- 23 22 12 AMERICAN HEARTBEAT, Various, Epic
- 24 23 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait/Epic ○
- 25 37 3 SELF CONTROL, Laura Branigan, Atlantic
- 26 25 11 CAMOUFLAGE, Rod Stewart, Warner Brothers □
- 27 26 60 QUEEN GREATEST HITS, Queen, EMI ☆
- 28 29 24 ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo □
- 29 — — JUST THE WAY YOU LIKE IT, SOS Band, Tabu TBU 26058
- 30 — — THE STORY OF A YOUNG HEART, A Flock Of Seagulls, Jive
- 31 38 293 BAT OUT OF HELL, Meat Loaf, Cleveland Int./Epic ☆
- 32 24 7 VICTORY, Jacksons, Epic □
- 33 28 6 PRIMITIVE,, Neil Diamond, CBS ○
- 34 34 9 BRILLIANT TREES, David Sylvian, Virgin
- 35 33 9 DISCOVERY, Mike Oldfield, Virgin
- 36 51 40 U2 LIVE — UNDER A BLOOD RED SKY, U2, Island
- 37 56 15 FANTASTIC, Wham, Inner Vision
- 38 62 65 TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
- 39 43 39 NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin
- 40 31 4 SISTERS, Bluebells, London

Compiled by Gallup

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

● DUE TO the Bank Holiday, we're only able to bring you Top 40s this week. But don't worry, buy next week's RM for the complete Top 100 rundown!

Music Video

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

Compiled by Video Week

Chartfile

by ALAN JONES

TEXANS ZZ Top have an enviable record of consistency in the American album charts, unerringly homing in on the top forty with each and every release. In Britain, they've made rather less of an impact, reaching the chart with only three of their nine albums, but recognition at last seems to be coming their way.

ZZ Top first entered the UK album charts in 1975, when 'Fandango' checked in for a single

week at number sixty. Six years later, 'El Loco' lingered for a whole fortnight, reaching number 81. In April, 1983, ZZ Top released their critically acclaimed album 'Eliminator', and immediately gained a foothold on the British album chart. Since then, the album has been in and out of the listings on several occasions, and has sold nearly 80,000 copies — more than the rest of their LPs combined — without ever reaching the top forty.

As correspondent Eamonn Ward of St Helier notes, 'Eliminator' has shown impressive stamina, and much of its success must be due to word of mouth, plus some impressive promotional videos, notably for 'Legs' and 'TV Dinners'. Eamonn and a young lady who signs herself Tremulous Tina(!) have independently requested confirmation of 'Eliminator's' to-ing and fro-ing, which have seen it spend a total of 30 weeks in the chart, with a peak position of 43. This one's for you, Tina.

30 April 1983: 'Eliminator' pops out of the incubator, and immediately enters the chart at number 90. It subsequently rises to 67, sinks to 95 and drops out.

18 June 1983: Back again, for a single week at number 97.

26 November 1983: After five months in the wilderness, it returns to the chart at number 87, then compiles a sequence of 67-73-74-79-79-82-72-72-71 and 75 before taking another breather.

18 February 1984: Re-appears at number 99 — but vanishes again immediately.

12 May 1984: 99 again — then 43-55-57-62-76 and 86.

7 July 1984: Back for a sixth limited engagement as they say in the West End. This time the sequence is 92-77-62-82-66-71 and 89.

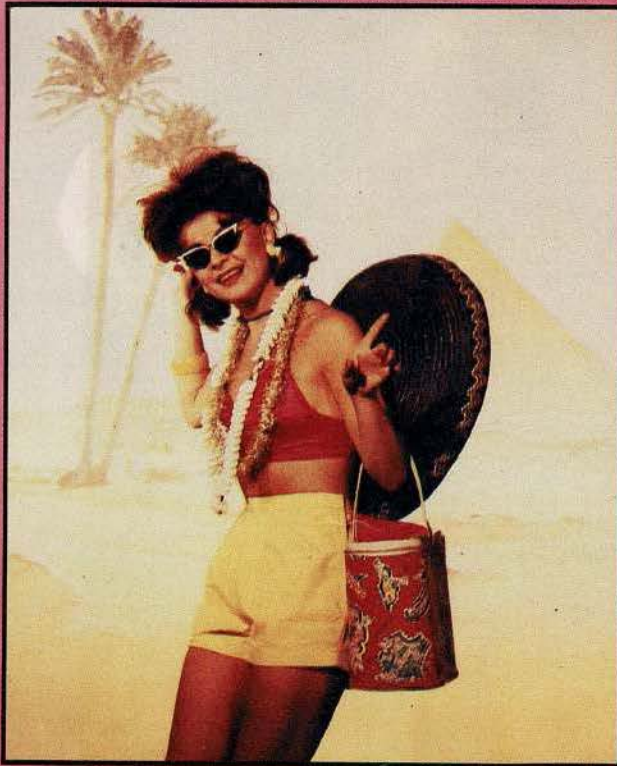
In America, 'Eliminator' has been an ever-present on the chart since debuting 72 weeks ago. It has sold over two million copies, and a fortnight ago it climbed back into the top ten.

OL' BLUE EYES IS BACK: With **Frank Sinatra** due here for concerts any day now, his **Quincy Jones**-produced 'LA Is My Lady' has breezed into the album chart.

It's Sinatra's first album chart entry since '20 Golden Greats' climbed to number four in 1978 — and the first newly-recorded Sinatra album to bother the scorers since 'The Main Event', a companion album to a TV special he recorded nearly ten years ago. Like 'The Main Event', 'LA Is My Lady' consists primarily of old songs and took next to no time to record. 'The Main Event' evidently took four days out of Sinatra's life. 'LA Is My Lady' was completed in three evenings. The latter is not one of Francis Albert's best albums, but maybe the old man (he's 69 in December) can be forgiven for preferring his multi-million pound home to the recording studio at his time of life. It's noticeable too that whilst **Donna Summer**, **Michael McDonald**, **Michael Jackson** et al took the time to appear in specially shot sequences for the 'LA Is My Lady' video, Sinatra himself is glimpsed briefly, in the recording studio. The *real* Sinatra can best be heard on the magnificent Capitol albums he recorded in the fifties and sixties, seventeen in all, which have just been restored to the EMI catalogue.

AND THAT'S A FACT

'AGADOO' WAS written by three Frenchmen in 1977, and was a hit on the continent many times for different acts before being picked up by *Black Lace* earlier this year. Incidentally, initial pressings of the *Black Lace* disc are styled 'Agadon'. . . American crooner *Jimmy Roselli* has made the US and UK charts on just one occasion. His three minutes of American fame came in 1967 with 'There Must Be A Way'. In Britain, he had to wait until 1983, charting with 'When Your Old Wedding Ring Was New'. Despite his sparse chart credentials, Roselli was once named by the *Old Groaner*, *Bing Crosby*, as his second favourite singer. Modest Bing thought himself the best. . . *Dan Hartman* was the only white American in the US top ten of a fortnight ago. The top five were all black Americans — *Ray Parker Jr.*, *Tina Turner*, *Jacksons*, *Prince* and *Lionel Richie*, with *Peabo Bryson* tenth. Canadian *Corey Hart* was 9th, Brits *John Waite* (ex-*Babys*) and *Elton John* 7th and 8th respectively. Hartman was ranked sixth. According to *Billboard's Paul Grein* (hi, Paul) the top eight places in the chart were occupied solely by blacks on 13 May 1972. *Roberta Flack* was then number one with 'The First Time Ever I Saw Your Face', whilst the next seven rungs were filled by *Joe Tex*, *The Chi-Lites*, *The Staple Singers*, *Michael Jackson*, *The Stylistics*, *Al Green* and *Aretha Franklin*. . . Perhaps the shortest solo career of all time is that of *Pretenders'* drummer *Martin Chambers*. In 1980, Chambers contributed a track towards 'Miniatures', an album of fifty songs/poems/sketches each under a minute long, assembled by *Love Affair* alumnus *Morgan-Fisher*. Chambers' song was just 38 seconds long, and bore the apt title of 'A Swift One'. He has not recorded alone since. The album also included a sixty second song from the *Residents*, who later put together their own album of forty one minute songs, entitled 'The Residents Commercial Album'. . . The new *Everly Brothers* single is 'On The Wings Of A Nightingale', written and remixed by *Paul McCartney*. A new album, called simply 'The Everly Brothers' also includes songs penned by *Jeff Lynne*, *Frankie Miller*, *Pete Wingfield* and *Paul Kennerley*.



RESCUED FROM the obscurity of a mid-sixties **Sandy Posey** album, 'Sunglasses' has extended wacky **Tracey Ullman's** opening streak of top thirty hits to five, following 'Breakaway' (No 4), 'They Don't Know' (No 12), 'Move Over Darling' (No 8), and 'My Guy' (No 23).

If you've bought 'Sunglasses' you may well be puzzled to find that both seven and 12-inch mixes differ considerably from the versions being played by a number of radio stations. As commercially released, 'Sunglasses' is a succinct three minutes long, but Stiff has circulated radio stations with a specially pressed disc pairing a 4m 18s 'Torremolinos Mix' and a 4m 22s 'Marbella Mix'. Both feature castanets and Spanish guitar prominently, the latter providing a tasteful middle eight interlude.

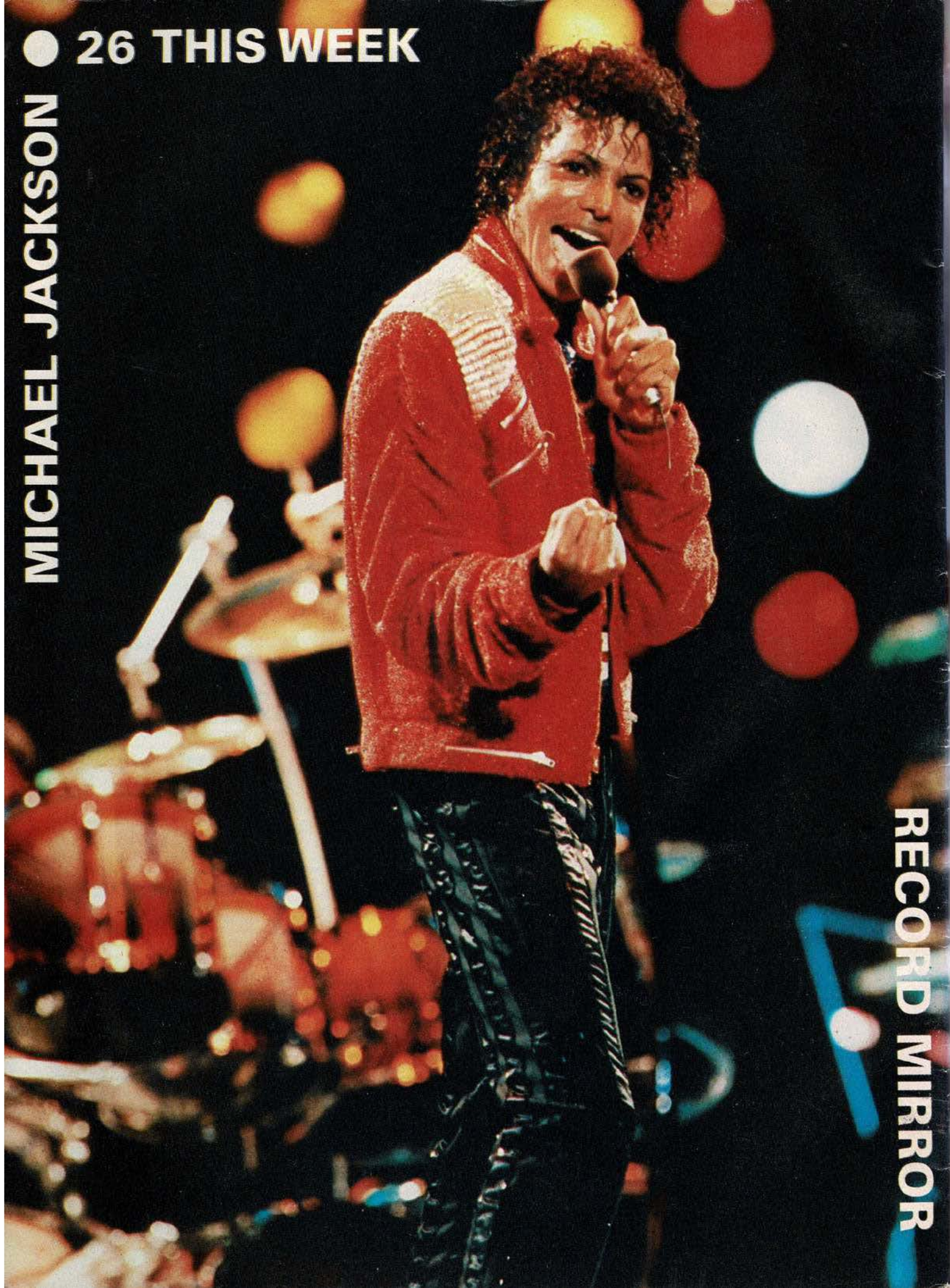
'Sunglasses' is the first top twenty hit penned by 50-year-old singer/songwriter **John D Loudermilk** since 'Indian Reservation' was a big hit for **Don Fardon** 14 years ago. With his roots firmly country, Loudermilk has, nevertheless, written a substantial number of pop hits, eight of which have reached the top twenty.

TITLE — Artist	Date Entered Chart	Hst. Pos	Weeks on Chart
1 THREE STARS — Ruby Wright	22/ 5/59	19	10
2 ANGELA JONES — Michael Cox	9/ 6/60	7	13
3 THE LANGUAGE OF LOVE — John D. Loudermilk	4/ 1/62	13	10
4 TOBACCO ROAD — Nashville Teens	9/ 7/64	6	13
5 GOOGLE EYE — Nashville Teens	22/10/64	10	11
6 THIS LITTLE BIRD — Marianne Faithfull	6/ 5/65	6	11
7 (THE LAMENT OF THE CHEROKEE) INDIAN RESERVATION — Don Fardon	10/10/70	3	17
8 SUNGLASSES — Tracey Ullman	28/ 7/84	18*	5*

* Up to and inc. 25 August 1984.

● 26 THIS WEEK

MICHAEL JACKSON



RECORD MIRROR