

NIK KERSHAW - JOE JACKSON - SOS BAND - BOWIE - KANE GANG

RECORD

APRIL 28, 1984 45p

mirror



Thomas Dolby

a night in New York

JUST WHEN you thought it was safe to wear tartan . . . Here comes the second Scottish invasion! Just when Newcastle seemed to have wrested the limelight laurels from Glasgow up springs yet another vital Scots combo to reclaim that wild and wacky crown. *LoCo* (for it is he) and his *Commotions* are currently one Big Noise north of the border and preparing for the sassnach defences to crumble in the face of the 'Perfect Skin' single that Polydor have very sensibly decided to release come May. Lloyd says he loves boats 'n babies, hates mornings 'n' muscles. He bites his fingernails. He's human. He's got a story but prefers to look forward. He's twenty-three and strums a mean 'un. He's greedy and admits it. He wants more and he'll get it. Get commotionable. Go loco with LoCo!



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Compiled by Jim Reid

ONCE UPON a time there were three young girls, Hestor, Rachael and Debsey. The three girls had an affection for simple guitar pop and a weird 'n' wacky sense of dress. In short, they were a rather idiosyncratic little combo and they called themselves *Dolly Mixture*. And nothing happened. Then they met Capn' Sensible and played their part on 'Happy Talk' and now 'Glad It's All Over'. Things began to happen. They recorded a double LP on their own label, and are now in the process of unleashing 'Dolly Mixture Master Tapes; A Single Album' and a new '45 'Remember This' onto an expectant pop world. Sweets for my sweets . . .





TAKE A pair of eighteen-hole Doc Martens and spray them gold. Grow your hair and sing out loud. Call yourself *King*. Real neat. King are a Coventry five-piece dance 'n' dialogue collective with a debut single, 'Love And Pride', aimed at man's better nature. King are multi tone, they embrace all the colours of the rainbow, and in their spare time they like playing gigs. Of course, they're styled by Perry Haines. Gotta be interesting . . .



It's curtains for you . . .

LAST TIME I met *Loose Ends* was in Croydon. Now you meet Steve Nichol and he tells you about recording their album in Philadelphia and hanging out with Harold Melvin, Terri Wells and Dexter Wansel. Amazing what a few Virgin bob can do. The Ends' debut album 'A Little Spice' is just out and quite a shiny piece of wax it is, produced by Nick Martinelli. "I don't think we're going to record in England anymore, the producers and engineers over there are just 10 years ahead," Steve said. "Nick's the first producer we've really liked, the others didn't really give it any balls."



**GRAHAM K'S TOP TEN
'AH-THAT-TAKES-ME-BACK'
NEW ROMANTIC SARTORIAL
ACCESSORIES . . .**

- 1 Red velveteen knickerbockers (made from curtains, of course)
- 2 Three foot wide dropped shoulder frilly shirt
- 3 Viv Westwood piratical sash
- 4 Anello & Davide scottish dancing pumps (laced up to the knee!)
- 5 The classic GKS two piece tartan suit (lots of mileage out of that)
- 6 Regency waistcoat salvaged from costumer's sale
- 7 Heated crimpers to get that ragged locks look
- 8 Boots No.7 eyeliner
- 9 Anything from PX
- 10 The cab fare to and from The Blitz

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● THOMAS DOLBY cover pic by JOESHUTTER

News



Beat it sis

MICHAEL JACKSON'S sister Latoya brings out her first-ever single 'Heart Don't Lie' on May 7. The single is taken from an album of the same name which comes out in June.

And the album features Musical Youth and Howard Hewett of Shalamar, who has written some songs along with Prince and Latoya herself.

● There's still no release date for the long awaited Jacksons' LP, but Stateside DJs report that a few rough demos of a new Michael Jackson song have surfaced. The uptempo track is called 'Buffalo Bill' and is written and performed by MJ.

Siouxsie tour details

SIOUXSIE AND The Banshees strike out on the road in June. It's good news for fans who were only expecting a few selected dates between European and American tours.

And the Siouxsie And The Banshees album should be out just before the tour, along with a follow-up single to 'Swimming Horses'.

Dates start at the London Brixton Academy on June 8 and 9. Then Birmingham Odeon 11 and 12, Manchester Apollo 14, Glasgow Barrowlands 15, Edinburgh Playhouse 17, Newcastle City Hall 18, Leicester De Montfort Hall 20, Cardiff St David's Hall 21, Brighton Conference Centre 22 and London Hammersmith Palais 24 and 25.



Tickets are on sale now from box offices and agencies, except in Glasgow where they can be bought from Virgin Records and the University, Dundee Groucho's, Perth Goldrush, Kirkcaldy Sleeves, Stirling Groundbeat, Falkirk Orbit and Hawick Spences.

There will also be coach travel to Birmingham from Gloucester and Cheltenham, to Cardiff from Swansea, Port Talbot, Bath and Bristol and to Brighton from Poole, Bournemouth, Southampton and Portsmouth.

Coach travel information is available by ringing 0271 74447.

● **AND ROBERT SMITH**, who plays with the Banshees, has new album with his own group the Cure released next month.

The new LP is called 'The Top' and comes out on May 4. It includes the group's current single, 'The Caterpillar' plus songs with titles like 'Bananafishbones', 'Piggy In The Mirror' and 'Shake Dog Shake'!

The Cure also begin their own tour this week, which means Smith will be playing live for almost two months with the two groups before going off to America with Siouxsie.



TRACIE is bringing out her first-ever album next month. The record is called 'Far From The Hurting Kind' and comes out on May 7. It features her single 'Soul's On Fire', which is co-written with Paul Weller, plus four tracks written by Weller himself. Elvis Costello has also written a song called 'I Love You When You Sleep' for the album and the Questions have contributed three new songs. Tracie is due to tour in May, but dates are still being finalised.

On the crest of a wave

ECHO AND The Bunnymen release their fourth album next week. The LP is called 'Ocean Rain' and is the fruits of the Liverpool group's recording session in Paris. It comes out on May 4. It features the 'Silver' single among its nine tracks as well as their last hit 'The Killing Moon'. But there are no plans for a tour from the Scousers until the end of the year. Their 'Crystal Day' event in Liverpool will be their only appearance until then.

Let's Twisted again

TWISTED SISTER come back to Britain in the summer for a short tour. They appear at Newcastle Mayfair Suite on June 1, Oxford Apollo 2, Nottingham Rock City 13, Norwich East Anglia University 14 and London Hammersmith Odeon 15.



ORANGE JUICE have a brand new single out next week. The song is called 'What Presence?' and is released on May 4. On the B side is another new song 'A Place In My Heart' which is produced by reggae man Dennis Bovell. Orange Juice have also fixed up a few dates in May at Aberystwyth University on May 3, Swansea University 4, Oxford Polytechnic 5, London Lyceum 6, Newcastle Mayfair 9, Aberdeen Ritz 10, Dundee University 12 and Edinburgh Caley Palais 13.

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News

Billy Joel at Wembley only

BILLY JOEL is to play Britain at last. He comes over this summer for his first live shows for over four years.

But the bad news is that he's only appearing in London.

The singer — who has had three consecutive hits with 'Tell Her About It', 'Innocent Man' and 'Uptown Girl' — plays the London Wembley Arena on June 6, 8 and 9.

"These will definitely be his only concert appearances in Europe during his world tour," a statement confirmed last week.

Joel has just released a new single 'The Longest Time'.



DAVID BOWIE has a new greatest hits album released this week.

The album is called 'Fame And Fashion' and features numbers from 'Space Oddity' to 'Ashes To Ashes'. There are no new numbers, but the songs have been digitally remastered.

And next month, his old record company RCA are releasing picture discs of 'Alladin Sane', 'Hunky Dory', 'Ziggy Stardust', 'Pin Ups' and 'Diamond Dogs'.

● **VAN HALEN** bring out a follow-up to their 'Jump' single on May 4. The new song is called 'Panama' and comes from their '1984' album.



● **HOW TO BOOK.** Tickets are available by post and are limited to four per person. They cost £13 and £10.50.

Cheques or postal orders should be made payable to Billy Joel Box Office and sent with a SAE to The Billy Joel Box Office, PO Box 77, London SW4 9LH.

They are also available from the Keith Prowse ticket agency or by a credit card hotline on 01 741 8989. They are again limited to four per person.

Wham single

● Wham's single is called 'Wake Me Up Before You Go Go' and is released on May 14.



MARILLION HAVE a double-A-sided single out next week.

Their new record is called 'Assassing'/'Cinderella Search' and is released on April 30.

'Assassing' comes from their 'Fugazi' album while the other number was recorded only three weeks ago. There will also be a picture disc of the record.

TV + Radio

FRIDAY has become pretty dry with 'The Tube' bowing out for a while. But 'Eight Days A Week' (BBC2, 6.45pm) returns to keep pop fans satisfied. Bill Wyman and Jools Holland are in the studio — talking about the rival prog, no doubt — and David Bowie's 'Serious Moonlight' tour video is reviewed.

SATURDAY starts at the horrific hour of dawn with the 'Saturday Picture Show' (BBC1, 8.45am) which features new group Silent Running. David Copperfield is also a guest. There's a new series 'Who's That Girl?' (Radio One, 1pm) where Janice Long talks to female artists. First guest is Siouxsie. 'In Concert' (Radio One, 6.30pm) has Talk Talk along with the Recognitions, while if you want something a little more light-hearted 'The Laughter Show' (BBC1, 6.30pm) features Nik Kershaw.

SUNDAY sees the second part of 'Paul Gambaccini' (Radio One, 4pm) interviewing Marvin Gaye, who actually talks about how people might see his music after his death.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.50pm) is still being finalised but it should feature Duran Duran, Ultravox and Kajagoogoo, although one of them might be shifted. Noddy Holder is lined up to be co-presenter. And 'Entertainment USA' (BBC2, 9pm) has Jonathan King looking at music from Puerto Rico.

● **WOMACK AND WOMACK** come over in June to play some live dates following the success of their 'Love Wars' single.

They have already fixed up dates at the London Dominion on June 10 and 11. More dates will be fixed shortly.

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*Records
and Tapes*

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Gary Crowley

THERE'S NO doubt about it, this television game has certainly been a pop-eye opener for yours truly in more ways than one. What you imagine to what you actually encounter are two completely different things.

Still 'Ear Say' is proving to be very enjoyable as far as I am concerned, basically because there is an enthusiastic team involved in making it that's consistently interesting, with everyone forever chipping in ideas.

The characters I have met so far have been so entertaining — in their own individual way of course — from Mincing Marilyn to Depeche 'Dave the Rave' Gahan and Billericay 'Beat Boy' Ian Dury. All have been very witty and doubly charming.

Other highlights, I find, are always the film reports. One which I'll never forget till the day I decide to pass away was the Mud Club Wedding I attended with her indoors.

It took place a few weeks back at London's trendy Heaven club and was built around the coming together of two incredible looking transvestites. One was the wonderfully named Lady Diana Dog, a rotund, buxom beauty who would perfectly compliment wrestler Big Daddy; while the other was the renowned Tasty Tim, a boy-meets-girl that's just released his debut single — an interpretation



TASTY TIM: Gal's fave tranny-bound Tranny . . .

of the old bubble gum 6Ts classic 'Sugar Sugar'.

Talk about an alternative event; I never have been to a wedding like it in my life. My Auntie Gladys and Uncle Fred wouldn't have been at home at all, and what they would have made of Reverend Philip Salon I don't know. Still, I rounded the evening off by wishing them future happiness and scarpered into the night with both brides' bouquets!

Something on a less jokey level, but equally highly enjoyable was a feature we did on the increasing interest on jazz music. This time around it's young cats

not old fogeys digging the sounds, and cities like London and Manchester in particular have vibrant growing scenes.

Turntable aces like Berlin's, Colin Curtis and the Wag Club's Paul Murphy have been instrumental in supplying the exotic soundtrack that accompanies one of the most exciting aspects of the scene. For the first time young people are actually dancing to jazz and the results as far as the eye is concerned can be breathtaking.

Also happening are young bands drawing influences from the enormous wide scope of jazz — everyone from the promising

Working Week (listen for debut waxing 'Venceremos') to the impressive Kalima (hear their debut disc 'Fly Away').

Something that looks set to help catapult the whole thing nationally is the forthcoming Julien Temple-directed Brit-flick 'Absolute Beginners', based on the Colin MacInnes epic teen novel. It is set in and around London's Notting Hill Gate during the long hot summer of 1958, the world depicted being one of modernist razor-sharp jazz-digging hipsters.

All the main parts will be played by young unknowns while major stars like Kinky Ray Davies and Strolling Bone Keef Richard will also have starring roles. Filming starts in the capital at the beginning of the Summer. I don't know about you, but I'm well up for any extra work going!

An exciting variation, though, is the film's soundtrack; Working Week's Simon Booth is helping with that, and already lined up with their cool pop-tunes are a roster of daddy-o's who have all expressed an admiration and respect for the music of the period. How's this for wetting the musical palate: Paul Weller, Elvis Costello, Sade. . .!

Finally, the Crowley Cracker Award this week goes across the Atlantic Ocean to Yankee songstress Terri Wells, whose interpretation of the Detroit Spinners' classic 'I'll Be Around' refuses to leave my bedroom sound system. The song should have been a smasheroonie the first time round, so let's not let it slip on by this time!

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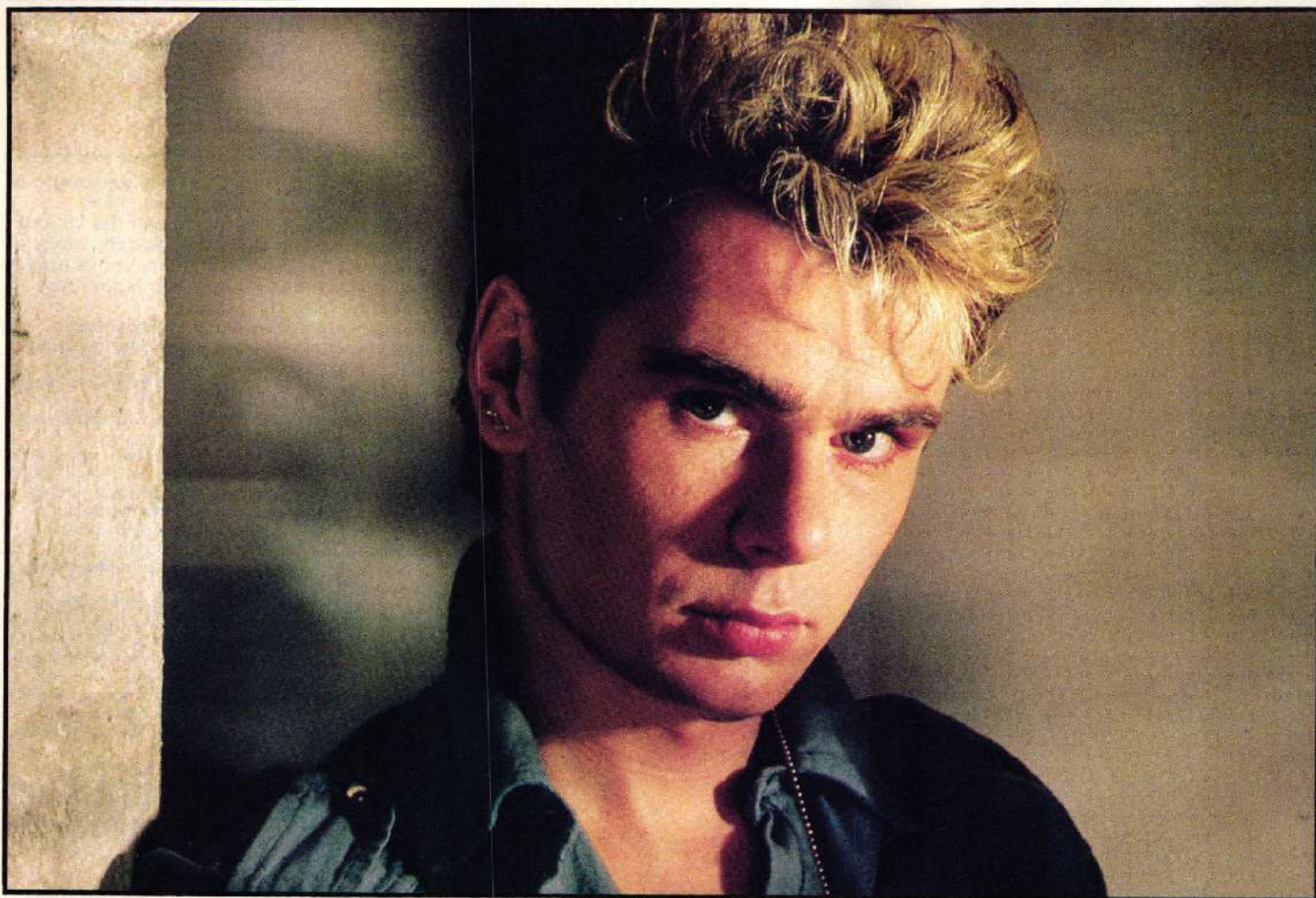
Introducing:— Benny 'Crossroads' Kershaw, Ronald 'CIA' Kershaw, Basil 'Manuel' Kershaw and a cast of thousands



BASIL FAWLTY. I'd like to be Basil Fawlty because it must be really nice to have the opportunity to be nasty to people. No, I wouldn't want to be Manuel, that'd be a bit of a rough time. In fact, he's one of the reasons I'd like to be Basil Fawlty.

DANGERMOURSE. He's always saving the world, which must be pretty neat. You'd never be bored if you were Dangermouse, and your ego's always intact because there's always this idiot called Penfold walking about with you, so there's always someone more stupid than you are.

JERRY in 'Tom & Jerry'. Because he always wins, and he's the small one, which must be a good thing for Petit Lib or whatever. (Nik also answered RM's cruel and heartless jibe about his being the only pop star shorter than Leo Sayer by protesting vehemently that he's the same size, five feet four inches).



BENNY in 'Crossroads'. Because you'd never be expected to say anything intelligent, there's no pressure on you. I'd do it properly, the woolly hat and all. (What about the dreadful 'Benny's Theme' record?) Well, I would have done it better.

SHELLEY. That guy's got totally my sense of humour — if I had that scriptwriter's wit, that's how I'd answer people. It'd be good for answering music journalists.

GOLDIE, the dog on 'Blue Peter'. Then I could get my own back on Simon Groom. (Why, what's he ever done to you?) Nothing, he just gets on my nerves the way he treats that dog. If it's possible to patronise a dog, he does it.

RONALD REAGAN. Then I could



Pic by Michelson Agency

ban 'Dallas'. (But Reagan probably likes it). He was probably IN it at one time or another. I'd probably make the decision to re-enter the movie business and forget about politics altogether.

THE WEATHERMAN. Bob Fish, or whatever his name is (Michael Fish actually). Then I could send people out on a nice sunny day with no protection from the weather at all and know it's going to rain. And I could make it rain in Dallas. This all sounds really nasty, doesn't it?

A PRESENTER ON 'EARSAY'. Then I could call Gary Crowley "Boy Gary", because he insists on calling me "Boy Nik".

SOMEONE ON A FOOTBALL PANEL AT HALF-TIME. Then I could say things like "It's all about getting the ball in the back of the net" and "It's a game of two halves" and "He can play a bit". (Like Jimmy Greaves?) Well, he's better, he makes me laugh. He's all very tongue in cheek. I

could predict the final score and get it wrong.



Pic by Press Association

an englishman abroad



Thomas Dolby attempts to civilise New York

THOMAS is ill. Only five dates into a marathon jaunt across those badlands we fondly call the United States and he's feeling decidedly peaky — the voice is croaky, the face looks drawn — if this is rock 'n roll Tom's not sure that he likes it...

"I think it must be partly psychosomatic ... I'm so in awe of this place. I just don't seem to have any energy ... feel spaced out all day..."

'This place' is New York's Radio City Music Hall, a sort of ultra plush, art deco Hammersmith Odeon. Holding six thousand people, it also boasts the same icy atmosphere as London's premier venue, and the crowds are similarly hard to please. Most British bands wouldn't dare to take on this notorious place — they usually settle for a few nights in the more immediate Ritz or Beacon Theatre, but then, as you might realise, Thomas Dolby isn't quite like other Anglo imports...

"I'm not usually nervous at all but Radio City has been stuck in my mind right from the planning stage. Playing there is a statement — 'this is different' — that's the kind attitude I want people to have to me here. I've seen two concerts here before — Prince, where 95 per cent of the audience was black, which was quite an experience, and the other was Marvin Gaye..."

"The odd thing was, I had to call for a doctor before the show and he told me I was the second person he'd had to treat right before a Radio City show ... the other was Marvin Gaye..."

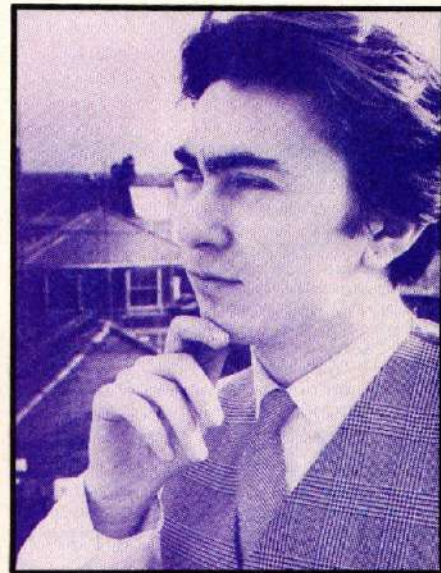
THE REASON for all this palaver, the incongruity of this former pop eccentric finding himself dumped in the middle of the Big Tour paraphernalia of classy hotels, big road crews and even bigger venue is simple. A record called 'The Flat Earth'.

Now this man Dolby never seemed to have much to offer me. All that olde worlde quirkiness was more irritant than excitement — a contrivance with tunes to match — a music with a heart of equal parts transistor and silicon chip — a style that simply begged for the gratuitous putdown.

'The Golden Age Of Wireless' was an LP of bitty small time entertainment, an able experience for the young Dolby, but one that might have better remained anonymous. It didn't quite happen like that, though, for a visual knack and an accidentally perfect sense of timing suddenly saw this very English Englishman thrust into big buck league at the top of the US charts ... Suddenly the talk was Michael Jackson, Money and ... the follow up...

So last year Tom went to Belgium and recorded 'The Flat Earth', and all of a sudden,

Pic by Joe Shutter



By Graham K Smith

personally speaking, Tom's a happenin' thing!
 "The first LP was really a collection of different sessions of songs written over a long period of time — it was full of loads of different moods. When I went to do 'Flat Earth' I actually had very few ideas, nothing was complete — I'd decided that I wanted to work out grooves with a group, whereas on the first one I just started everything with a straight electronic backing.

"So I assembled the musicians I most respected — Kevin Armstrong who'd played guitar on the first LP, bassist Matthew Seligman, whom I've known for years and who was in the Thompson Twins — he's very much my right hand man, a sounding board always there to bounce ideas off, and Clif Brigden, who was a real discovery and had a great deal of energy, whose role was to put down computer drum patterns with liver percussion on top. The actual feeling in the studio was great and when I listened to the stuff back in England it didn't need much extra work — all I did was a little subversion on them."

And that band plus that subversion has resulted in one of this year's finest discs. Refreshingly free of Dolby's earlier tiresome whimsy, 'The Flat Earth' is a soul album that possesses almost perfect proportions of fascinating rhythm, skittery melody and lyrics that teeter nervously twixt the literal and the abstract. Covering all bases the songs on 'Flat Earth' range from the pacy disposability of 'Hyperactive' to the lush tearjerker 'Screen Kiss', which is without doubt Dolby's finest effort to date. Which, I wonder, will Tom himself hold up to the light and find pleasing...?

"'I Scare Myself' (Dan Hicks' song currently heading chartwards in Blyth) is probably the classic on the record. 'Hyperactive' is the most instant and the most instantly forgettable because it's the most state of the art and the least timeless.

"'Screen Kiss' is underrated by a lot of people but it's one of my favourites — it's the song I was the most emotionally involved in. It felt very odd because at that time I was passionately in love, which is something I generally separate from my work because I don't want to write songs about 'oooh ooh baby I love you' — I was always too proud to do that. It's also a very fragile song — we didn't even play it live in Britain because it's very difficult to pull off — everything has to be very delicate, the fretless bass and percussion make it very touch and go."

Continued page 12

From page 11

WITH A pop success that seems at odds with the deeper, classier material of 'Flat Earth' perhaps all this high-profile adulation is more of a hindrance than a help to someone for whom artistic merit far outweighs commercial reaction . . .

"That's true — the songs that I'm most proud of are early tunes like 'Weightless' and 'Cloudburst', they're probably much closer in atmosphere to what I'm doing now. The least pleasing are the hit singles 'Europa' and 'Science' — they're ones where I wasn't trying very hard and they're a little throwaway."

Do you consider yourself a pop fan?

"I don't keep up with it. I'm much more of a cult follower than pop — people like Dan Hicks, Captain Beefheart, Robert Wyatt, XTC, Talking Heads, Television, Joni Mitchell . . . I like occasional pop hits but I suppose it loses its value once it's everywhere. I like things to be personal, my own little secret."

"The thing is it's very easy to pick holes in people when they break big. As far as writing obvious pop songs . . . I know it was a shock when the record company heard the new LP because the predictable thing would have been to record 'She Blinded Me With Science' over and over again. They were . . . uh . . . concerned about the commerciality of 'The Flat Earth'. I told them to get lost."

Does the easy adulation of the pop audience please you?

"No. It's much better when stuff like 'Cloudburst' actually gets through to a smaller number of people but in a much deeper way."

So would you prefer such a small devoted following to a top five hit audience?

"Definitely. It's much better to build up some sort of following — it gives you much more opportunity to take chances."

PRIOR TO this enormous Thomas Dolby Experience trundling onto the roads of the world there was talk of this being the only such excursion — a mega blow-out before retreating to the safety and seclusion of the Fairlight manual and the mixing booth. Now that you're actually part of this thing, are you happy?

"Well, that idea was a sort of safety net —

I've enjoyed it so far but if I were to do it again I might put my foot down — space things out a bit and not do any promotion. Sometimes I think it is really worth doing another eight hours of interviews for what might be one higher place in the chart. Obviously a lot does depend on this tour — but I *am* finding out slowly as I go along. I'd certainly never get into that routine of doing an album then a tour. The only *real* value of touring is that I get to meet a few real people — when I meet someone who I can *see* I've got through to it's very gratifying."

It makes it all worthwhile?

"It . . . renews my self assurance."

If it wasn't necessary to do this type of tour would you still want to play live, even as a purely solo performer?

"Yes . . . if the pop success were to die away I can see myself ending up doing small clubs just with a piano."

How about doing that as well? Turning up unannounced at your local wine bar?

"Yeah . . . I hadn't thought of that — I could do. It'd be really good, much more of a test of myself as a performer than using all the props of the big show. Sometimes I *do* feel a bit older than my age — I feel I have more in common with the Dan Hicks and the Tom Waits and the Van Morrisons than any of the pop scene. In the UK it's entirely teenage orientated. Maybe I should go off and do those clubs right now . . . do Ronnie Scotts . . ."

As a live performer Tom Dolby is still a nervous stripling. His unease is often apparent, by no means being a natural performer like your Georges or even your Le Bons. Does he perhaps feel a touch embarrassed being up there sometimes?



Pic by Joe Shutter

"Embarrassed? I'm not really aware of it — I can usually see the portion of the audience who've latched on to what I'm on about. When I was a one man band, that's when I used to get intensely embarrassed when the machines went wrong."

DO YOU feel any need to *modify* yourself in any way for the Americans? "When lots of UK bands come over they immediately start going 'Hey New York!' and hanging in all the right clubs. I tend to go in the other direction and become even more English than I am. I feel like an expatriate Briton — David Niven in a Hollywood movie. I can identify with the colonial thing."

Are you proud of being English?

"It's important that I'm seen as being an import — from the outside — part of the old school. I don't think I'm lumped together with the UK invasion, I'm out on a limb. As the first solo performer I'm set apart. That early image was very much a part of my personality — I felt very distanced very independent and very proud. Hence that isolated, loner image."

SO, MR DOLBY, if this rock 'n roll lifestyle can't lure you back into the studio come the tour end, what the blazes *will* you be doing?

"Films. There are two possibilities — I might start a couple of soundtracks; the other is to actually make a feature myself. I've an idea based on the Dolby's Cube project. I suppose it's close to the British Electric

Foundation idea. It *would* have an album to go with it but that would be secondary. It's *not* a video album, much more a straight cinema film. I've got a loose story line . . . it's abstract fiction."

"I was considering doing the '1984' soundtrack which interested me but I thought I should do something a little less. Making incidental music is a dying art. People like John Williams and Vangelis just deliver 20 or 30 minutes of music and the editors just mix it to taste. In the old days . . . I have this great romantic image of an orchestra in front of the screen. The best music is in stuff like Hitchcock's films . . . where a simple melody line can change the whole conception of the visuals. That's what I want to do. It'll be a while before I'm back in the studio again..."

Is commercial success for your film work important to you?

"Commercial success in film or music is important — it is a gauge of your artistic success as well."

So finally, Thomas Dolby — how important is it to make MONEY?

"All the money I've ever made I've invested in this tour. If it doesn't pay off I'll be broke — if it does I'll be a millionaire. I have no aspirations to speedboats and fast living. I need to sell records because it's a measure of success. I don't need to make money beyond being comfortable and having cash for new projects. Risk and danger is *very* important."

"I'd feel very ill at ease if there was no danger..."

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Singles



chewed over by ANDY STRIKE

DELICIOUS

HUMAN LEAGUE 'The Lebanon' (Virgin) Heavier than the League's last couple of singles. Jo Callis rediscovers his guitar and adds a U2/Public Image riff to the normal synth and deep throat backing. It's a grower, but politics and pop don't mix, so I'm told.

HELEN TERRY 'Love Lies Lost' (Virgin) The voice behind the voice behind the make up (Culture Club's backing vocalist — dummy!) delivers her solo debut and well worth waiting for it is. A classy soulful dash co-written by George and Roy that shows just who has the voice in the Club. Obviously a hit, and deservedly so.

THE SOUND 'Counting The Days' (Statik) A light, melodic piece of strummy pop which fairly races along and brings a smile to the lips. A lack of light and shade means it tends to wash over you rather than impress, but it's good. A hit.

BARRY FLYNN 'The Smile & The Kiss' (Island) Almost a hit last year and deservedly re-released. Bas has dropped the awful Bonk moniker which must



KING KURT 'Mack The Knife' (Stiff) Brilliant! Having been done out of a trip to Madrid last week to see the messy boys due to Iberian Airways mechanical genius, this is the next best thing I can imagine. Smeggy and the boys belt out the old commie classic with a fire and passion missing on the album version. Faced with 50 or so pretentiously dull singles this week, King Kurt shine through with a bit of straightforward honest fun. Single of the week by a mile.

have affected his chances before. A rousing sixties soul stomp chorus and not too much else, but a hit.

A QUICK SNACK

INTRIGUE 'No Turning Back' (Music Power) The nth rework of Chic's 'Good Times' but a classy piece of dance floor funk nonetheless. Not an American connection in sight, so why does everyone else seem to assume that you have to go to New York to make records like this? If the radio plays it — hit.

PALAIS SCHAUMBERG 'Beat Of Two' (Mercury) An interesting little number which demands a bit of listening to, there's so much going on. This means that it won't be a hit of course, but it's the best bit of kraut rock I've heard in a while.

FIRST PRIORITY 'Lady Christabelle' (MCA) Nice backing, but the pretentious vocals and awful lyrics, "Anthraxite eyes at the end of the bed . . ." etc, ruin it. Floats along nicely and could be a hit if it's accompanied by a suitably pretentious video.

ALVIN STARDUST 'I Feel Like Buddy Holly' (Chrysalis) Dead, presumably. A nicely produced bit of nostalgia written by Womble Mike Batt and sung by Liza Goddard's old man. The sentiment's genuine enough but I'd rather listen to Buddy himself.

TASTELESS

MIKE READ 'Tell Me I'm Wrong' (MCA) Do we need to Mike? I'm sure Mike Read wouldn't play this if you or I made it, so he shouldn't inflict it on us. No wonder the radio is such cross.

ROLAND RAT 'Love Me Tender' (Magnet) Roland's worth a giggle I suppose but this is dreadful! I'd like to set my cats, Stan and Wilf, on him.

PALLAS 'Shock Treatment' (Harvest) Only about 15 years out of date I suppose. This sounds like the sort of band who used to support Uriah Heep at Portsmouth Guild Hall. I stayed in the bar then, and I need a drink after this.

THE GREAT DIVIDE 'Money And Time' (Island) A definite miss, which can't decide whether it wants in on the new 'New Jazz' movement or not. It's got less guts than a pig in a butcher's shop and worse — it's dull.

JAMES T PURSEY '... If Only Before' (Code) Jimmy boy leaves the sand pit long enough to deliver a sparse moody message about . . . well, who knows. Pat him on the head, give him 30 quid a week and he'll be happy. Seriously though, when you think of the things Jimmy (sorry — James T) did in the past, this is a let down and that's being kind.

GLEN CAMPBELL 'Letting Go' (PRT) This is the theme tune to 'The Golden Seal', yawn. Is there any truth in the rumour that Glen's favourite drink is Canadian Club on the rocks?

LIAISON 'Only Heaven Knows' (Liason) 1984's version of 'Stairway To Heaven' that had the RM staff singing along with Led Zepp's original lyrics. A prissy piece of overblown nonsense.

Become a rock tycoon



Thomas Dolby

- I scare myself just thinking about you
I scare myself when I'm without you
I scare myself the moment that you're gone
I scare myself when I let my thoughts run...

- **ISCARE MYSELF**
7 inch and 12 inch single

- ... and then I'll be with you and I won't scare myself
and I'll know what to do and I won't scare myself
and my thoughts will run and I won't scare myself
and I'll think of you and I won't scare myself.

- Taken from the album and cassette
THE FLAT EARTH
Record- PCS 2400341
Cassette- TC PCS 2400344
Also includes the single 'Hyperactive'

Lyrics reproduced by kind permission of Westminster Music, Ltd.





Less a-peeling?

BANANARAMA 'Bananarama' (London RAMA2) *THERE'S SOMETHING inherently good about Bananarama. Three girlfriends with a modicum of talent having a giggle, pretending to be shy girls and getting on the tele — great stuff! Only they never meant to last through to a second album I'm sure, and on 'Bananarama' things are beginning to wear thin.*

The main problem is Keren, Sarah and Slobhan's voices. They'd be the first to admit they're not great singers but it would be nice if they had the confidence to try the odd solo spot now and again. The straight ahead trio singing with a token attempt at the odd harmony gets a bit boring after four or five songs.

Producers Swain and Jolley answer this problem by all but burying the vocals under a creamy topping of drums, guitar and synth which reduce the girls to little more than backing singers without a leader.

Of the six new songs, the Motown inspired 'State I'm In' for once strips the backing down and allows the girls to take stage front, as does the acoustic 'Through A Child's Eyes'. 'Dream Baby' is Bananarama as they used to be — a bit of a tease with their tongues in their cheeks, and how I prefer them. Bananarama are in danger of taking themselves too seriously these days. Come on girls, you can't have your cake and scowl at it. ++++½

Andy Strike

Albums

- ++++ Essential
- +++ Worth scratching
- ++ Worth taping
- + Worth selling
- Worthless

SPEAR OF DESTINY 'One Eyed Jacks' (Epic 25836)

OLD KIRK has had a few problems in the past, finding a band to back what is a great image and a great voice. On 'One Eyed Jacks' he seems to have found the right combination of dirty sax, Wall of Jericho drums and thick juicy guitars.

The star of the show is Kirk's voice as it howls and swirls. You can imagine that impish grin

throughout every track. This boy was made to sing on the terraces, just listen to 'Young Men' and the excellent 'Prisoner Of Love'. He's so loud!

When Kirk brings it down on tracks such as 'Everything You Ever Wanted', he sounds positively evil, like some demented Dracula waiting for nightfall. Perhaps this is why Spear Of Destiny have never broken through — they sound

dangerous.

However, I'm sure that's how Kirk and the boys like it. They are able to put atmosphere into a song with the sparsest of arrangements, a tribute to their musicianship. They know when not to play (obviously reggae fans). Pick your own favourite, there are plenty. ++++

Andy Strike

Wotsit, but do listen to the first two tracks. ++

Jennet Dainty

SAL PARADISE 'Shimmer' (Arista 206 156)

WHY DOES this man sound as if he's singing with a mouth full of cotton wool? 'Shimmer' is the record I could quite happily break across my knee. Sal is a real closet smart Alec, who travels across Europe and North Africa trying to incorporate ethnic styles into his own brand of completely vacuous music.

I can find nothing to like in his insipid annoying and very dull themes. From 'Living In A Dreamboat' to 'Olipopo Kalimar', 'Shimmer' just doesn't shine. +

Robin Smith

BLUE NILE 'A Walk Across The Rooftops' (Linn Records LKH 1)

ENOUGH TO make you leap off the rooftops, as opposed to inspiring jovial Mary Poppins impressions, this debut album from the Glasgow based three piece features London Philharmonic inspired string sounds to strangle your cat by.

Side one's first two tracks have a rather drenched, but pleasant Sinatra soundlike crooning over the tinkling keys of a baby grand. For a brief ten minutes and 47 seconds this pleasant pianissimo soothes the ears, but then . . . downhill rapidly.

Remember that stifling summer of '83 when the heatwave went on and on and on? Well, so does the track of the same name on side two of this album. If summer '84 is such a scorcher, then this LP will double up as a frisbee while you're languishing on the long hot beaches of Costa del

BARRACUDAS 'Endeavour To Persevere' (Closer CL 0009)

SHEER BLOODYMINDEDNESS and an attempt at crime might make the Barracudas more successful. Once you've heard their power-pop sixties-style songs and said how wonderfully spirited and well-played they are, there's not a lot else to them. Their trouble is they simply lack a grain of originality, which means that both their musicianship and sympathy to those sort of songs lead them straight up a blind alley. Sorry. ++

Simon Hills

The Cultured club

ORCHESTRAL MANOEUVRES IN THE DARK 'Junk Culture' (Virgin V2310)

THEY'VE SWABBED down the decks and patched up the sails on the Dazzle Ship. Sailing off to brand new horizons, the Orcs have weathered the storms that greeted their last album.

'Junk Culture' is a living, breathing, musical menagerie filled with a hard core of ideas culled from virtually the four corners of the world, comfortably rubbing shoulders with each other.

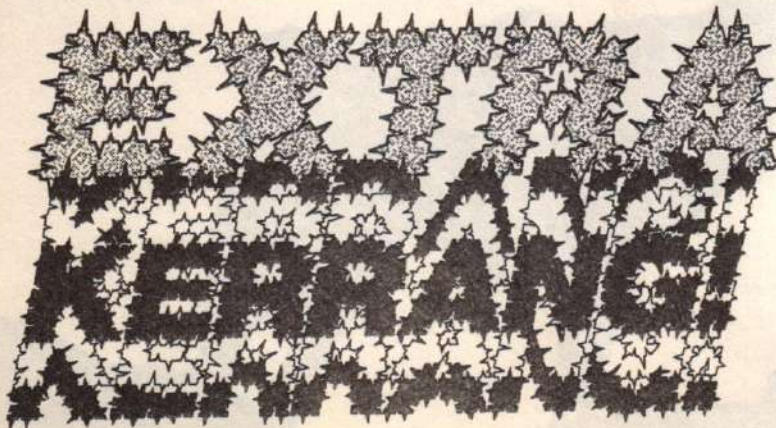
After they're been away for so long, you might have expected the Orcs to have hit an iceberg of apathy and sunk Titanic-like into the depths. Not a bit of it.

The instrumental title track moves with the confidence of a well-oiled alley cat out on the tiles. Just listen to that funky brass blasting out into the dawn. 'Tesla Girls' broadens the atmosphere. Synth cabaret action, packed and funny.

The most refreshing aspect of the album is that the Orcs have at last thrown off their serious young men mantle and stepped out of the shadow of St Joan to loosen up and enjoy themselves. This spirit is typified by the ace tracks 'Locomotion' and 'Apollo.'

There are just one or two minor hiccups on the album. I find that 'Love And Violence' and 'Hard Way' get carried away with their own sense of self-importance but 'All Wrapped Up', 'White Trash' and 'Talking Loud And Clear' set the record straight. Smooth, warm and powerful. ++++

Robin Smith



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Joe Jackson

HAMMERSMITH ODEON

JOE'S BACK in town and the faithful have packed out the Odeon to welcome him back. "It's a nice surprise to sell out this place," Joe tells us. "I had the feeling people here were into other things." Well, his fans may not be but Mr Jackson certainly is.

The first three songs taken from the new album 'Body & Soul' are greeted with warm yet reserved applause as Joe and his band display the latest in tricky rhythm changes and complex arrangements. Joe Jackson has never been one to stand still, but he's professional enough to read his audience, and so half the band leave the stage and Joe revives them by playing 'It's Different For Girls'.

The audience predictably goes mad and claps along as if watching Torvill and Dean performing 'Bolero'. The difference of course, is that Joe Jackson is skating on much thicker ice. The audience now in his hands, Joe brings us more up to date with a selection from 'Night And Day', "The only album of mine I still like," he reveals.

His band are immaculate. Every note, backing vocal and crease in the trousers honed to perfection but by now the natives are getting restless again.

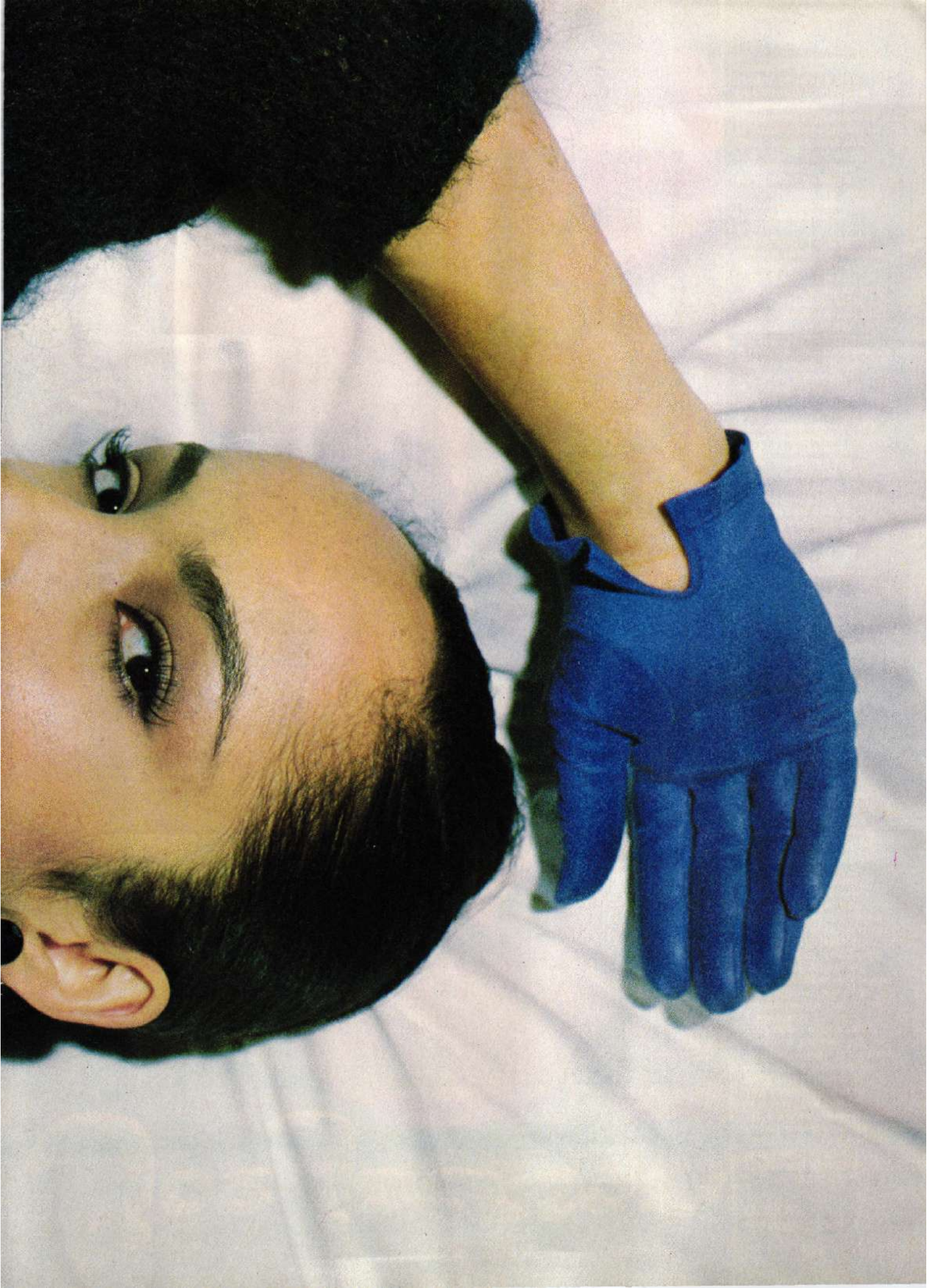
He surprises us all with an hilarious acoustic version of 'Is She Really Going Out With Him' which even has cynical old me grinning like a fool.

Elaine Caswell comes on to join in with the catchy new single, 'Happy Ending' and then a couple of songs later it's encore time. 'Jumpin' Jive' (my favourite) has the crowd on its feet, though they soon realise that it's almost impossible to dance to.

Joe Jackson is probably already two or three albums ahead of this audience's conservative taste. It's only a matter of time before this man is firmly ensconced in Hollywood, Broadway or both. He's becoming too rare a talent to make pop records.

ANDY STRIKE







SADIE

pictured by **JOE SHUTTER**

THERE'S ABSOLUTELY nothing new about the Kane Gang. They're not the Next Big Thing. They're not Flavour Of The Month. They're not a hipster's passport to peer-group praise . . . And the Kane Gang wouldn't have it any other way.

The Kane Gang is about *singing*. Proper singing. Remember that — it's got something to do with *SOUL* and *EMOTION*. It's got something to do with Martin Brammer and Paul Woods — Sweet 'n Sour vocalists raised on a punkified Bobby Womack diet, washed down with the sweetness of Aretha . . . "There just aren't many bands where you go to see somebody really *sing* . . . where there's gonna be some emotion there," says Brammer. Music Man Dave Brewis continues, "If you go and see your Howard Jones and your Nik Kershaws you'll just get someone singing as close to the record as possible — which is nothing tremendous. With us you could easily get something *10 times* better than the record." And Paul concludes, "On all our records we've *always* thought we could do better live." You'll appreciate this singing thing. But the *tunes*, though — that's another subject entirely.

You see, despite much ballyhoo to the contrary, The Kane Gang *haven't* written any classics . . . yet. 'Brother Brother' — a relic from earlier pop groups with names like Reptile House and Kings of Cotton — was a banner raised high last year on the Kitchenware label, home of the up 'n coming Daintees and the up 'n come Sprouts. 'Small Town Creed' is the brand new Gang bang. 'Small Town Creed' is Mr Dave Brewis exorcising his Soul roots on a soundtrack of Sly 'n the Staples. 'Small Town Creed' is Mr Pete Wingfield producing a sound steeped in his Britfunk past. 'Small Town Creed' is Martin and Paul sporting a vocal mix that actually might *mean* something . . . But it's still not all there. Dave: "We don't write in a fixed Kane Gang style so it takes a lot longer — if you're writing a Cliff Richard song it's done in half an hour — it's more difficult when you don't know exactly what you're aiming for. And we don't have many songs, we tend to throw stuff out, we get bored with it." Concentrate, boys. It'll happen . . .

With the music of Brewis and the wordplay of Brammer it can only be a question of time — better to take it slowly and possess something *essential* than bow to the seduction of the immediate hit . . . "It'd be terrible to be in the shadow of a giant producer — like that Scritti Politti record," says Dave, "the backing is great but the Scritti bits are really not very good. Our publishers suggested every big-name producer — Allen Toussaint, Arif Mardin . . ."

Paul: "But we much preferred to keep



our feet on the ground a little bit."

But when the Kane Gang song factory hits full production they *do* intend to aim for the top claims Mart: "Yes, we do want to write for other people. I'd love to see Bobby King or Bobby Womack covering a KG song. Be great if an MOR soul artist like Lionel Richie did a really strong, hard hitting song — or Bobby Womack did 'Closest Thing To Heaven'. That *is* the appeal of soul — hard hitting stuff in a sweet musical style. Hopefully we can do it justice with the singing — that's why we do it."

And when it comes to penning those imminent hits will soul be your only yardstick?

Mart: "Oh no, we like stuff like the Birthday Party and Tom Waits as well as the SOS Band."

Dave: "Most of the good writers *are* soul writers."

Mart: "Most of the records I buy *are* soul records."

Dave: "Most of the worst writers are soul writers, too! I like people like Burt Bacharach too."

Mart: "A lot of his stuff is quite souilly — done in a light way — but if you get Aretha Franklin singing 'Say A Little Prayer' . . . Perfect."

HEARING THIS as yet, flawed soul concept the obvious question is when will a nation witness the hard and heavy truth of Brammer, Brewis and Woods working this Kane Gang . . . ?

Brammer talks . . . "We're not one of

those bands who've been together for ages and know a live set really well — like the Sprouts plugging away for ages at the Brewers Arms in Newcastle playing to 30 people which didn't do them any good at all. The Kane Gang *must* play live but it has to be right. The worst possible thing would be to go out and just not be that impressive — cheating the people who've come to see you."

Like the Sprouts?

"Absolutely. It's a complete mistake. The thing is we need a lot of people to get that big sound. So many bands have come down to London from Newcastle, played all those terrible places and split up. So we never considered doing that . . ."

Are there any more like you at home?

Dave: "There's probably more bands per square mile in Newcastle than anywhere else. There's no encouragement, though."

Mart: "The bands are steeped in the tradition of the working mens clubs which is the only way to make a living — they've no idea. There's even a few Prefab Sprout copyists springing up!"

THUS THE Kane Gang are on the verge. On the verge of the Hit Secret. On the verge of joggling some sleeping lions with a nostalgic look at the late eighties. And on the verge of giving up their day jobs. Martin will stop selling computers, Dave likewise with guitars and Paul will lay down his journalistic pen. All in the name of Kane. They may be singleminded, they may *mean* it but they can still smile . . .

Graham K (ane)

the kane gang



JEFFREY OSBORNE



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FEATURES THE SINGLE
"STAY WITH ME TONIGHT"

The League of Gentlemen

as told to JIM REID



THE LEAGUE OF Gentlemen were having a bohemian evening. Forsaking the finery of the electro boogie aristocracy for beret, sunglasses and sweater, they headed for Soho's notorious Cafe Bleurggghhh.

Clutching copies of 'On The Wagon', chewing gum in rhyme and singing the praises of beat sculptor **Tony Hancock**, the League entered this den of poetry, Perrier water and people with goatee beards.

"No beer," exclaimed Sir Public House fingering his false beard and wrapping his tongue round his brand new Ray-Bans. This was serious business. Old Crow clicked his fingers, the Maharajah tapped his feet and Technical Tony swigged on an illicit hip flask. The League were sweating.

A poetess appeared — Olive Oil, a sort of rock goddess, dressed in black, talking Marxism and coming on like the missing dimension between sex and language. Sir Public House spluttered into his cappuccino. Toby Jug hid behind the **Jack Kerouac** Omnibus edition and John John of the City started

crying. The League were in flight. Maharajah Taffy saved the day. Saying the magic words 'Knees Up', he divided the League up into discussion groups of two and set the question: "Light and bitter — the opiate of the people or the fuel of the revolution?"

The League leapt into action, Olive Oil stopped her rhyming and blubbered something about going to the Winter Palace, and Commander Howyadoin' Hackman spun a few pop tales to add a touch of light relief to the League's furious debate...

"Bumped into **Marc Almond** at Heathrow Airport," said the Commander. Everybody giggled and took two paces back. The Commander continued. "The little chap was off to Spain." The League burst into applause and a rousing chorus of 'Y Viva Espana'. The Commander continued. "Apparently he's been employed on some dago elpee. Getting two weeks free holiday for it and he can't even speak a word of Spanish."

"Bulls," replied Sir Public, coming to grips with the ideological implications of the half pint mug. The Commander continued. "Real palaver over this 'Absolute Beginners' film. **Sade**, **Elvis Costello** and **Paul Weller** have already submitted demo tapes for the soundtrack. Can't see the fuss myself, superficial book, worn out theme. Won't people grow up?"

"One man who seems hell bent on visiting the psychiatrist is **D'ran's Mr Nick Rhodes**. He plans to settle in New York, pronto.

"**Mari Wilson** has settled for a haircut she tastefully calls a 'hen's backside'.

"After **Marilyn's** fair dinkum chinning in Australia one would expect the boy to be seeking a bit of protection, but none of it. Our Mal is made of sterner stuff than that. Said he this week: 'I can look

after myself and I am not scared to walk the streets and go where I want. I don't need or want a minder.' Tough boys these men in frocks...

"So's our own mouth of the people, **Gal Crowley**. GC was up in steel town Middlesbrough last week opening an HMV shop with **Frankie Goes To Hollywood**. There's no truth in the rumour that Crowley spent the rest of the day touring Teeside's notorious rubber 'n' leather bars. Well, not much truth...

"And whilst in the land of racing pigeons and Andy Capp, let's spread a rumour 'bout **Prefab's Paddy McAloon** and the **Daintees**. No, it's not a Crowley leather bar tale. Mr McAloon is to produce his fellow Kitchenware marvels is all... The Crowley leather bar stories are far more interesting, but the League are family minded.

"Which prevents me from

repeating what the Maharajah just said about Sade. All I'll say is that her next single will be called 'When Will I Make A Living', a question Sade might address to **Tracie Young** when she sees her next.

"Colonials in Blighty: **Don Was** of terribly good **Was Not Was** over to produce **Floy Joy** and **Africa Bambaataa** will be deigning to visit these shores sometime in June. The League usually have their Bournemouth month in June so we won't be there.

"And finally, chaps, news that bespectacled boffin **Trevor Horn** is working with the **Human League**.

The Commander ended his news report. The light and bitter debate continued. Aah bohemia... (Cont, League Of Gentlemen exiled Czechs club).



THE POP world contains all sorts of zany characters

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SOUNDS

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■ ■ ■ the selling of soul, by our financial staff, Paul Sexton

S OUL BUSINESSMAN Of The Year — that's the title deserved by SOS band drummer Jerome Thomas. Just listen to this for a bit of financial acumen.

Jerome — they call him JT — joined the SOS-ers a couple of years ago after establishing himself as a session man for people like Cameo and Joe 'Drowning In The Sea Of Love' Simon. I ask him if he's better off being a full-time member of a hit band. His answer: "It's better to be in a band and be flexible at the same time." In other words, don't choose A or B, grab A and B and head for the hills.

Maybe we should refer to this man as Dow Jones for the rest of the feature, while our mental cash registers go berserk trying to work out his vast fortune. Thomas is, after all, bashing canvas for a band who've had a pretty monumental 12 months or so, their 'On The Rise' mother album giving birth to two bouncing healthy singles, the good-looking black monsters 'Just Be Good To Me' and 'Tell Me If You Still Care', the first of them now finally answering the SOS in the UK charts.

"We're seeing more money now than we've ever seen," Jerome says gleefully. "It takes a while — even bands like Earth, Wind and Fire didn't make money straight away. But as we go on, the more money we'll make."

You expect him to dress up as Scrooge and go cackling off into the distance, but you can hardly forgive Our Financial Correspondent for counting his blessings penny by penny. The SOS Band's return to the r'n'b and pop heights is really a dramatic one for an outfit who came strong at the turn of the decade and then went all limp on us.

THE EIGHT-man Atlanta aggregation got together at the back end of the seventies as soon as they released their first album 'SOS' in the summer of 1980, and found everyone went mad. Mad for a track thereon called 'Take Your Time (Do It Right)', a very modest pop hit in these parts but dance dynamite just the same and in the States, a seller of an incredible two million copies.

What you might call a crossover hit and be thrown out of court for understating your case: it went to the pop



THE SOS BAND celebrate the arrival of another fat royalty cheque

top three and stayed chart-happy for the obligatory five months.

Consequently, the album sold a chunky 800,000 as well and SOS was hot property. But within a year, they were lukewarm property and before much longer the whole thing had cooled right off. The damage was done very simply — by a second LP, 'Too', devoid of hits, and a third ('SOS III' — devilish cunning titles) which registered a big improvement but still no great sales shakes.

Jerome Thomas wasn't a member of the band until '81 — another reason that he's currently rubbing his hands together, having missed out that first megamillion surge — but the group's cares are his cares and he talks about what happened as though he felt it himself.

"We suffered for a couple of years. But we stayed together, that's the main thing. We learnt a lot of things we didn't know before." Like how, with the right songs in the pocket, what goes around really can come around.

And come around they certainly did with the most recent album, now a certified US gold-digger, produced by Jimmy Jam and Terry Lewis (ex-The Time) on one side and Gene Dozier t'other. They're repeating the combination for their new set. "They're great cats," Jerome says.

More on the new LP, please. "It's called 'Just The Way I Like It', and we've just come out of the studio so it should be out in June. It's something different, wait and see, you'll be surprised. There's even a breakdance song on it which I wrote called 'Body Break'." Everybody's doing it, as they say.

And talk about hot streak, not just in terms of units shifted, but also in terms of output: it'll be their third album in some 18 months. When you've got it flaunt it, I suppose.

THE LADY with the great big voice in the SOS outfit is Mary Davis, very much the star of 'Just Be Good To Me'. Don't Jerome and the others worry she

might think about going to Solo City?

"Mary plans a solo album at some point in the future," he answers. "We wish her all the luck with it. I think we would be part of her solo album." He revealed, too, how hard they're working her and themselves, "Mary's had trouble with her voice sometimes, the band had to play soft, because we've been on the road for three or four years. But to look at her you wouldn't think so."

Anyway, if as it seems we folks are now ready to listen to the superior rocking soul bared by 'Just Be Good To Me', we might as well go the whole hog and get grooving to the simmering balladry of 'Tell Me If You Still Care' and the hot instrumentation on the earlier 'Groovin' (That's What We're Doin')'. While we're getting ready for them to Save Our Souls with yet another new record, of course.

And on that subject, Jerome Thomas is not pessimistic. "The last album was gold," he says. "This one's platinum." No SOS... no comment.

CRUISE MISSILES

■ The great debate ■

IF THE Greenham Peace Camp Women have achieved anything by their constant vigil, it is a gradual awakening of interest in the deployment of Cruise Missiles.

Do we need them? Do we want them? Do they increase our security? Could the money be better spent?

We gave a handful of pop stars four minutes to tell us what they think. . .

Pic by Sydication International

HEAVEN 17:

MARTYN WARE: What's the last thing a fly thinks of as it hits a windscreen on the M1?

IAN CRAIG MARSH: They're alright provided they're based in the USA.

GLENN GREGORY: They're alright provided they're aimed at the USA.



MIKE NOLAN (Bucks Fizz): I'm dead against them being in the country. We don't really need them and we're making ourselves a target. I'm not usually political but I am concerned about this.



OZZY OSBOURNE: Every time before they start one of those nuclear arms talks, the diplomats should be shown newsreels of the Hiroshima bombings. All nuclear weapons should be scrapped and that's all there is to it, we just don't need them. I'm worried my kids are growing up in a world full of nuclear weapons and it seems to be getting worse everyday. How can you expect either side to negotiate when they keep on building more and more weapons, it doesn't make sense.



ALANNAH (Thompson Twins): By the year 2000 I want to be able to look back on 1983 as the year of the installation of Cruise Missiles as temporary insanity — but that will only happen if we force the government to accept total nuclear disarmament now.

Pic by Joe Shutter



Pic by Fin Costello

GARY NUMAN: I think all those peace campaigners are stupid. There hasn't been a major conflict since World War Two. It's the terror of the Bomb that keeps us safe. We're not all suddenly going to go up in a puff of smoke.

● **MATT JOHNSON:** When a Government is voted in they seem to think it gives them the right to make any decision they wish to. While nuclear knowledge cannot be unlearned and nuclear power and weapons are here to stay, the very least the Government should do is have a national referendum on a matter of such huge importance. Needless to say I'm against cruise missiles but I'm also against the Russian SS20s. In the Geneva talks NATO should also include the British weapons (Trident) if not the French.

● **TRACIE:** If they were to stop spending so much money on nuclear arms, then they could use the money for something sensible. Preventing incurable diseases like cancer for example.

● **CAPTAIN SENSIBLE:** Arms are for linking, not for blowing each other up with. Hundreds of people die because there are no kidney machines available because we're spending billions on nuclear missiles. Don't just sit there — protest!



KIRSTY MACCOLL: I don't want one for Christmas...

PAUL RUTHERFORD (Frankie Goes To Hollywood): I am totally anti-nuclear. I've only become much more aware of it say in the last year or so, very conscious of it, I think everybody has. It's understandable that people want to blank it out, it's like saying 'I think I'm going to die'. Even as you say it to yourself, and it goes through my head at least twice as week, I sit there and think 'I'm still alive'. Especially on planes, that's when it really brings it home that you can die tomorrow...



Pic by Steve Rappoport

CHAS SMASH: We are the frontline for a supposedly limited nuclear war — what does this imply? Does it mean that this nuclear war will be limited to the European theatre and not to Ronnie 'I'm in touch with God' Reagan's backyard? And on a sarcastic note, with my lowest form of wit I give you Ron's bath song, which I'm told he sings to the tune of 'If I Had A Hammer':

*If I had a Cruise
I'd fire it in the morning
Straight at the Russians
While they're in their beds
Throw in a little nerve gas
And Agent Orange
I'd watch their skin fall off
Their teeth drop out
Watch them stagger and shiver
Maybe blow up the world*

Disgusting isn't it...

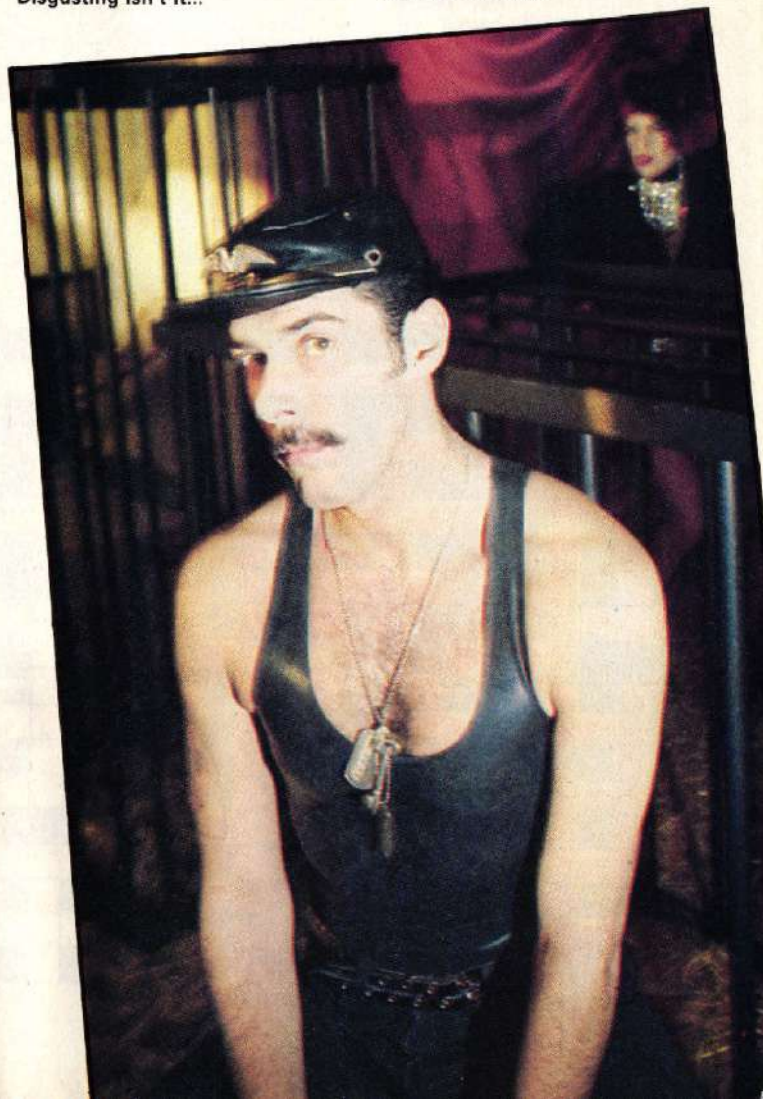


RORY (King Kurt): Not enough, not big enough, not fast enough. Forget Cruise, we want Express missiles...

JOHN (King Kurt): I could do with one at the moment — the six month P&O variety.



IMAGINATION: The whole thing is very sad. The world should now know enough to love each other instead of being intent of blowing each other apart. We hope that one day music will unite everybody.



X WORD

FIRST CORRECT entry out of the postbag wins a blockbusting £5 record token

ACROSS

- 1 Found in water (8,6)
- 5 Papa had a brand new one (3,3)
- 7 Song that sparkles in the rain (2,2,3,7)
- 10 The voice of Marillion (4)
- 11 Along with the Pharoahs he gave us Woolly Bully (3,3,4)
- 12 Before singing solo she could be heard with Wham and the Style Council (3,1,3)
- 13 Paul and Mick like it when you (5,4,1,5)
- 15 See 20 across
- 16 The cut for Pink Floyd (5)
- 17 Malcolm's rock (4)
- 19 What another one bites (4)
- 20 & 15 across Where the Style Council seek refreshment (4,4)
- 24 & 35 down Lennon hit (8,4)
- 25 They featured the singing talents of Wendy Wu (6)
- 26 New Edition's girl (5)
- 28 & 40 across They spent their last night in Sodom (4,4)
- 29 Human League long player (4)
- 31 Shade of purple (4)
- 33 You'll find him waiting (6,2,4)
- 35 1983 David Essex hit (6)
- 37 Sade label (4)
- 38 Former Eagles guitarist Joe (5)
- 39 ELO produced a new world one (6)

DOWN

- 1 The Renegades Of Funk (4,5,5)
- 2 Maggie's favourite heavy metal group (4,6)
- 3 The Kid's American (7,6)
- 4 1983 Imagination LP (10)
- 5 Latest Depeche Mode hit (6,3,6)
- 6 Never Never took them into the charts (8)
- 8 Told by Squeeze in 1981 (4,4,5)
- 9 A Thompson Twin (3,6)

- 10 1980 Roxy Music LP (5,3,5)
- 14 Best selling single of '83 (5,9)
- 18 Done by numbers (6)
- 21 1981 Genesis hit and LP (6)
- 22 Mr Mandela (6)
- 23 Asked by Phil Fearon (4,2,1,2)
- 27 Direction for Nick's miracle (5)
- 30 The Stones sugar (5)
- 32 Rainwear for Mick Fleetwood (3)
- 34 He wears white sox — ask Adam (4)
- 35 See 24 across
- 36 Times two for group who can't shut up (4)

LAST WEEK'S SOLUTION

ACROSS: 1 Three Of A Perfect Pair, 6 Listen, 7 My Guy, 8 Trio, 13 Roxy Music, 15 About Face, 17 My Old Piano, 18 Time, 20 Exile, 21 Jarra, 22 Annie Lennox, 23 Treason, 24 True, 26 Stranglers, 28 Money, 30 Moonlight, 32 Ash, 35 Musical Youth, 36 Shadow
DOWN: 1 The Drum Is Everything, 2 Relax, 3 Feels Like Heaven, 4 Roy Hay, 5 PYT, 9 Real Life, 10 One Step Beyond, 11 I Can't Stand Losing You, 12 Street Dance, 14 Modern Love, 16 Olivia Newton John, 19 Nursery Cryme, 21 Joe Strummer, 25 Kershaw, 27 Lola, 29 XTC, 31 Goody, 33 Mud, 34 Nik

Style Council comp winners

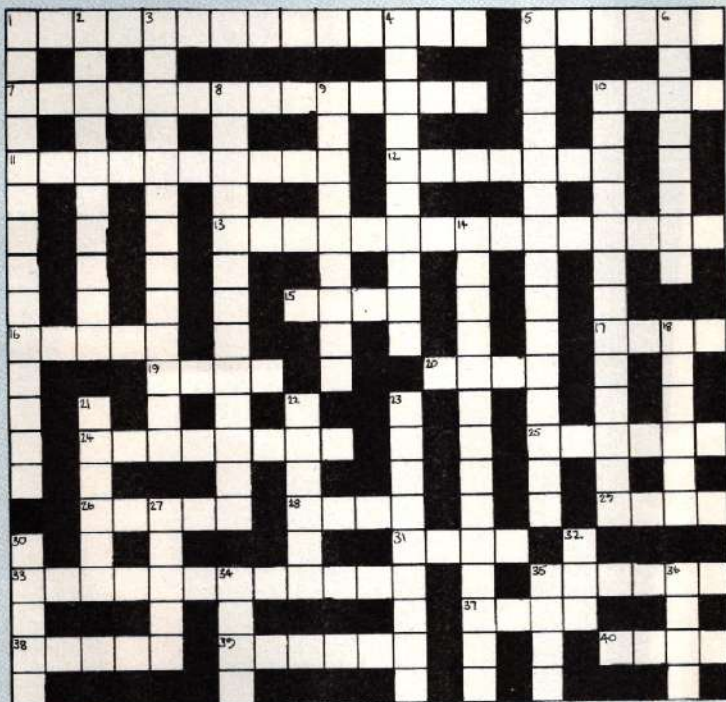
FIRST PRIZES: M A Jennings, Enderby, Leics; Andrew Case, Epping, Essex; Miss J Heffer, Halstead, Essex; Robert Shiel, Roxburghshire; Philip Hampson, Whetstone, London; Gary Postlethwaite, Milton, Cumbria; Angela Glover, Havant, Hants; Mr A D Cloughton, Woking, Surrey; M G Cambridge, Kidlington, Oxon; Alison Roots, Meopham, Kent.
SECOND PRIZES: Miss B Gayle, Kings Norton, B'ham; Andrew Coolin, Long Eaton, Notts; James Anderson, Darvel, Ayrshire; Kevin Crane, Littlehampton, Sussex; Nigel Pratt, Exmouth, Devon; Miss Julie Eyre, London NW5; Mr R H Weatherly, Canterbury, Kent; Mr P D Finch, Chelmsford, Essex; Miss C Rigg, London N4; Mary Marks, Bury St Edmunds.
ANSWERS: 1 (b) Mick Talbot; 2 (c) 'Snap'; 3 (a) Respond.



WITH JULIO and Willie currently singing about all the girls they've loved, this week's quiz looks at songs and bands with the word 'girl' in their titles. For starters, who are this bunch of likely lads? They had a hit with 'Hey Girl' way back in 1966.

TRIVIA QUIZ

- 1 Who charted with a song about his girlfriend Bill?
- 2 With which Elvis Costello song did Dave Edmunds score a top five hit?
- 3 Who led the Union Gap to a number one with 'Young Girl'?
- 4 Who fell in love with the girl of his best friend in 1976?
- 5 The title of a swinging sixties film provided a big hit for the Seekers in 1967. What was it?
- 6 Who began their chart career singing about a modern girl?
- 7 'Mull Of Kintyre' was a double 'A' side hit for Wings. What was the other song?
- 8 Which group were girl crazy in 1982?
- 9 The Creatures had a hit with 'Miss The Girl'. Name both members of the group.
- 10 Who had a hit with 'Used To Be My Girl'?
- 11 The Four Seasons had a big hit with 'Big Girls Don't Cry'. Who was their lead singer?
- 12 Name the group who have had hits with 'Race With The Devil' and 'Hit And Run'.
- 13 Which soul artist scored twice in the charts with 'My Girl'?
- 14 Reg Presley is a member of which group who scored a number one with the song 'With A Girl Like You'?
- 15 Moments and Whatnauts hit the top five with which song?
- 16 'Girlfriend' was a minor hit for which mega-star in 1980?
- 17 Harold Webb had a hit with 'A Girl Like You'. Who is he better known as?
- 18 Who sang about an island girl in 1975?
- 19 Which group have had a hit singing about their preference for California girls?
- 20 Which nautical band had a hit with 'Girls Girls Girls'?
- 21 Racey had a hit with 'Some Girls' but what was their first chart entry?
- 22 Who had a hit with a song about ladies' large posteriors?
- 23 Who sang about a mean girl in 1973?
- 24 Which group who have split this year scored a hit with 'Strange Little Girl'?
- 25 Which Motown artist scored a 1982 hit with 'That Girl'?



ANSWERS

1 Jim Stafford; 2 Girls Talk; 3 Gary Puckett; 4 Elvis Presley; 5 Geordie Girl; 6 Sheena Easton; 7 Girl's School; 8 Hot Chocolate; 9 Skousse & Budgie; 10 O'Jays; 11 Frankie Valli; 12 Girlicious; 13 Otis Redding; 14 The Troggs; 15 Chris; 16 Michael Jackson; 17 Queen/Fat Bottomed Girls; 18 Elton John; 19 Beach Boys; 20 Sade; 21 Amy Love On Me; 22 Cliff Richard; 18 Elton John; 19 Beach Boys; 20 Sade; 21 Amy Love On Me; 22 Cliff Richard.

Mailman

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

HOW THE hell can Betty Page give that idiot Pete Burns four stars for his dreadful album? Has she got some fascination for bisexual boys in leather, or something?

People like Pete Burns ought to have a couple of years in a real job before they start poncing about in all that stupid gear. Maybe then they'd realise what wallies they look.

As for the music, Dead Or Alive sound like a groaning elephant, they're so clumsy. And come to think of it, Burns's legs on 'Top Of The Pops' last week looked like they'd been borrowed from Jumbo! Perhaps Betty Page likes elephants as well as fetishists.

Art Of Noise Fan, Bexhill

● *Yip, Betty has got a fascination for boys in leather, although how Thomas Dolby fits into the scene we at RM have yet to figure out. As far as I know, she hasn't got any great love of elephants — but you never know what people get up to in the privacy of their own homes, do you?*

I HAVE just started reading your magazine again after quite a few years; your paper was the best in the 1960s, and it's still the best today.

I was a Beatles and Stones fan then, and today my favourites are Culture Club. Boy George is without doubt the best thing to hit the music scene in years. The standard of recording today is as good as it was in my day — as I am now disabled I listen to the radio a lot.

RECORD MIRROR offers a complete all round service to the record buying public. But why don't you feature a series of pop stars of the 50s and 60s in a short weekly 'where are they now' series? It would be of interest not only to older readers, but also today's pop fans.

Meanwhile keep up the good work.

Martin, Lancs

● *Most of the pop stars of the 50s and 60s are still trying to eek out a living in the hip-hop*



RE YOUR comments concerning Rick Springfield's lack of success in Britain. I would like to hear from anyone who has ever received a reply from his American fan club or got one ounce of enthusiasm from RCA. Anyone interested in Rick please contact me.
Joanna Mills, 266 Appleton Avenue, Great Barr, Birmingham
PS. I have been informed that we are not having a British fan service for information — so we're out on our own!!!!
● *So it would appear. Perhaps you'd be better off pursuing another artist*

eighties, and thus get a look-in anyway. The others are dead or t' young 'uns won't have heard of them

WHY HAVE the 'new-release' pages disappeared from your magazine? This was a valuable feature for the latest singles and albums, together with their catalogue numbers.

I do hope this is only a temporary departure, as it proved of great interest to me and my friends.

Please re-introduce it as soon as possible.
Mr D W Morrell, Bedford, Middx

● *Trouble is, yer fun-lovin' RM has so many other things to fit in that something had to go — and Product Patrol was the unlucky feature. Just think of the good bits you'd have otherwise missed. (Courtesy, Keep Plugging RM Dept)*

OK FOLKS, the Thompson Twins backlash has started. Do you realise that the Thompson Twins are fleecing their fans? Why? They just happen to have eight different bits of plastic with the same bloody record on, i.e. 'You Take Me Up'.

The list is as follows:
'Into The Gap' LP
Seven-inch single
Seven-inch picture disc
Set of three picture discs (with the same A and B sides)
12 inch single
12 inch US remix

I have worked it out that would cost a staggering £14.82 if a fan bought the lot.

Elaine Barlow, West Midlands
● *The easy answer is to boycott the snotty nosed group and their hateful records. Ah, the simplicity of democracy!*

I AM a great Jam fan, 'Snap!' being an excellent LP. The Style Council started in a similar vein (how could they fail when 'Solid Bond' was going to be the final Jam single?) Paul Weller then drifted, without any motives or ideas, and now he arrives at his manifesto!

producing; if anyone wants to hear the original of 'Cry And Be Free', just listen to Scritti's 'Songs To Remember' album and then you'll see that Culture Club aren't the only people that Marilyn is ripping off.
Selma, Osterley, Middx

● *And Green is ripping off just about every soul star of today. Exploitation — doesn't it make you cross*

Marilyn's thieving beez-ness



Has he read 1984 just once too much for his own good? Come on Paul!

Bring yourself back into the middle of the pop music spectrum or else I foresee RECORD MIRROR and the other mags abandoning you as a has-been.

Anthony 'Ram' North, North York
● *Paul Weller, middle of the road? He's trying his best, poor lad. It's just that cafe society isn't very big in Bridlington — nor York, for that matter*

HOW COULD you print a picture of the weird and wonderful Kate Bush with that silly scruff-bag Gary 'mighty mouth' Crowley in it? Without giving Kate hardly a mention!

Was it an attempt to associate the creepy Crowley with the lovely Kate in some way, or was it a last effort to put a touch of class into the spotty one's page? Mentioning the Style (laugh) Council week after week is hardly the answer, Gary dear.

When will RECORD MIRROR learn that Kate Bush simply drips with originality and makes the likes of Tracie, Kim Wilde and Toyah etc just plain embarrassing? Just because Kate doesn't sing sing-a-long-a-slop like Bananarama, it's no reason to ignore her.

Ernie Ramsbottom, Birmingham
● *Kate Bush has done nothing in months. Gary Crowley does lots every week and therefore gets coverage, even though he hasn't got Kate Bush's looks*

Help!

ONE OF my ambitions is to try my hand at working for hospital radio. Any advice? Pete, East Anglia

● Provided you're 16 or over, interested in the kind of music which can be played to a largely captive and bed-ridden audience and willing to work long, hard and enthusiastically for free, then this kind of volunteering could be for you. People who can organise a record library and produce documentary features are wanted just as much as would be jocks. Contact your nearest hospital to find out who you should approach to join the team, or drop a line for more information and details of your nearest station to The Secretary, National Association Of Hospital Broadcasting Associations, c/o 107 Bare Lane, Morecambe, Lancs. But be prepared to join a waiting list in some areas.

I'M VERY shy and have great difficulty handling even basic social situations. Youth clubs

HELLO! I'M a 14-year-old girl from Finland, and my interests include music and dancing. My idols are Kim Wilde, Adam Ant, Paul Young, Duran Duran, Spandau Ballet and many more. Well, I'd like to hear from British penfriends. Will you write? Maria, Stensvik, Finland

● Any readers out there interested in launching a pen relationship with a gal from the land of the rising sauna? Out of the blue this week, around 50 letters from female Finns have arrived on the 'Help' desk. Ages range from 14 to 20 years. If you want a penpal or happen to know the identity of the Finnish connection who pointed them in our direction, I'll be pleased to arrange the link up. Simply write to 'Help' at RECORD MIRROR, marking your envelope 'Penpals'.

Words f-f-fail me

MY BROTHER, who is 17, has had a stammer for years and is really embarrassed by it. For the past few months it has seemed to be getting worse. Is there any way a stammer can be cured? Rachel, High Wycombe

● Often people can correct a stammer themselves by using simple self-help techniques. Making a positive effort to simply slow down speech will reduce the possibility of words tumbling over each other in an attempt to get out and can often produce good results.

Alternatively, working with a trained speech therapist could be your brother's highest chance of success, if he's determined to break the pattern. As a first step, if he's interested, his own GP could refer him to a therapist locally. For details of where to contact a speech therapist in the area for a paid private consultation, your brother could also get in touch with the College Of Speech Therapists, Harold Poster House, 6 Lechmere Road, London NW2. (Tel: 01-453 8521).

and so on haven't been successful, although I've tried them for months at a time. It doesn't work because I simply can't make the first move or communicate.

Is there any kind of self-help group in my area where I can learn some social skills and build self-confidence? I'm 19. Hal, Belfast

● Although some people are naturally more self-contained, quiet and retiring than others, shyness itself, as you so rightly point out, is based on a lack of self-confidence. Personal confidence in the company of other people — knowing what to do and feeling at ease is an acquired skill, learned over the years, and some people develop it more quickly and easily than others.

Very simple self-help therapy, with a group of other young people who've been experiencing

the same difficulty could be useful for you. To get in touch, simply ring Contact in Belfast, a non-sectarian and non-political advice and counselling service for young people, and mention your interest in a social skills workshop. Contact is located at 2a, Ribble Street, Newtownards, Belfast 4, and is open for walk in or callers — Monday to Friday, (9.00am-12 noon), Monday and Thursday, (7.00pm-9.30pm), on Belfast 57848. The line is there for anyone, aged 12 upwards, who needs basic information, or who simply wants to talk things over.

Meanwhile, if anyone else who's shy and living in the Belfast or Northern Ireland area — or elsewhere, wants to get in touch with Hal, write care of 'Help'. People who've managed to overcome, or at least live happily with your own shyness, get in touch too.

I'VE HEARD that an organisation called the Liberation Network For People With Disabilities



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.

exists and that it also publishes a newsletter. Can you put me in touch? I'm partly paralysed and stuck at home most of the time, so any contact with other young people would be appreciated. Jenny, Somerset

● The Liberation Network, actively working for people with disabilities can be contacted c/o The Membership Secretary, Townsend House, Green Lane, Marshfield, Chippenham, Wilts. (Send an SAE for details). Membership of the Network costs £2.50 a year if you live in the UK and £3.50 overseas, and the group also publishes a useful quarterly magazine, 'In From The Cold' — price 50p a copy.



KIM: Finnish fave

Young Free And Single

IS THERE anyone out there who likes soul, funk and disco? Mike 17, from Penn in Buckinghamshire really wants to hear from you. And, if you're a male Boy George lookalike, here's an offer you can't refuse from Georgina 16, who hails from Glasgow and wants to hear from all Culture Club fanatics everywhere. Nightclubbing is no fun on your own, and Stephen 21, from Dudley needs contact with Japan, Cure and Simple Minds fans seeking friends for gig-going too.

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UK Singles

Week ending April 28, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	8	HELLO, Lionel Richie, Motown □
2	4	4	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin
3	5	3	I WANT TO BREAK FREE, Queen, EMI
4	2	5	YOU TAKE ME UP, Thompson Twins, Arista
5	—	—	THE REFLEX, Duran Duran, EMI DURAN 2
6	3	6	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic □
7	11	3	IN THE HEART, Kool & The Gang, De-Lite
8	7	6	GLAD IT'S ALL OVER, Captain Sensible, A&M
9	6	6	PEOPLE ARE PEOPLE, Depeche Mode, Mute
10	19	3	LOCOMOTION, OMD, Virgin
11	15	3	DON'T TELL ME, Blancmange, London
12	8	5	AIN'T NOBODY, Rufus and Chaka Khan, Warner Bros
13	37	2	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records
14	10	9	WOOD BEEZ, Scritti Politti, Virgin
15	26	8	I'M FALLING, Bluebells, London
16	9	6	NELSON MANDELA, Special AKA, 2 Tone
17	13	5	JUST BE GOOD TO ME, SOS Band, Tabu
18	25	3	DANCING GIRLS, Nik Kershaw, MCA
19	14	4	THE CATERPILLAR, Cure, Fiction
20	38	4	AUTOMATIC, Pointer Sisters, Planet

UK Albums

1	1	4	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
2	2	27	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
3	3	10	INTO THE GAP, Thompson Twins, Arista ☆
4	4	78	THRILLER, Michael Jackson, Epic ☆
5	—	—	GRACE UNDER PRESSURE, Rush, Vertigo VERH 12
6	8	8	THE WORKS, Queen, EMI □
7	27	3	AND I LOVE YOU SO, Howard Keel, Warwick
8	6	7	HUMAN'S LIB, Howard Jones, WEA □
9	7	34	AN INNOCENT MAN, Billy Joel, CBS ☆
10	5	6	ALCHEMY, Dire Straits, Vertigo □
11	11	8	HUMAN RACING, Nik Kershaw, MCA □
12	45	2	FOOTLOOSE, Original Soundtrack, CBS
13	10	24	OFF THE WALL, Michael Jackson, Epic ☆
14	12	28	COLOUR BY NUMBERS, Culture Club, Virgin ☆
15	9	3	LAMENT, Ultravox, Chrysalis
16	—	—	BANANARAMA, Bananarama, London RAMA 2
17	13	3	GREATEST HITS, Marvin Gaye, Telstar □
18	14	4	BODY AND SOUL, Joe Jackson, A&M
19	15	9	THE SMITHS, Smiths, Rough Trade
20	16	22	LABOUR OF LOVE, UB40, Dep International/Virgin ☆

Compiled by Gallup

Music Video

1	1	THE MAKING OF THRILLER, Michael Jackson, Vestron
2	2	NOW THAT'S WHAT I CALL MUSIC VOL II, Various, PMI
3	3	ALCHEMY LIVE, Dire Straits, Polygram
4	5	LIVE, Judas Priest, CBS/Fox
5	10	FOURPLAY EP, Whitesnake, PMI
6	6	VIDEO EP, Marillion, PMI
7	13	LIVE, Whitesnake, PMI
8	8	LIVE, Phil Collins, PMI
9	11	LIVE, Marvin Gaye, Videoform
10	9	HOT SUMMER NIGHT, Donna Summer, Polygram
11	16	VIDEO EP, David Bowie, PMI
12	4	FLASHDANCE, O.S.T., CIC
13	12	DURAN DURAN, Duran Duran, PMI
14	18	ZIGGY STARDUST, David Bowie, Thorn EMI
15	—	LIVE BETWEEN THE EYES, Rainbow, PolyGram
16	7	VIDEO SHOW, Shakin' Stevens, CBS/Fox
17	17	VIDEO COLLECTION, Stranglers, PMI
18	15	TOYAH TOYAH TOYAH, Toyah, K Tel/Polygram
19	14	BAD MANNERS, Bad Manners, Stiff
20	19	LIVE, Manhattan Transfer, Videoform

Compiled by MRIB

● Bank Holiday schedules mean it's only possible to publish top 20 charts this week. The full chart will appear next week.

by ALAN JONES

DURING 1983, Chartfile noted on several occasions the frequency with which specific hit singles would turn up on a number of different TV promoted collections. The practice became really widespread when companies like Starblend, Telstar and Impression joined the already overswelled ranks of TV merchandisers. Obviously with more companies chasing a fairly constant number of available tracks duplication would and did occur.

It was to remedy this situation, and to keep revenue within the source record companies, that Virgin and EMI announced the release of 'Now, That's What I Call Music' last November. In an unprecedented display of solidarity, RCA, WEA, Stiff, London, Island, CBS and Phonogram leased tracks for the hit-studded compilation, whilst pledging that such tracks would not subsequently be re-leased to any of the other TV merchandisers. EMI and Virgin gambled £500,000 on advertising the double album, and were rewarded with a number one album which sold well over a million copies.

The second in this series, logically titled 'Now That's What I Call Music II', has been equally well received, reaching number one and selling over 300,000 copies in less than a fortnight. It's even more of a co-operative effort than the first 'NTWICM', containing 30 recent hits drawn from a wide variety of sources. Apart from the inclusion of the first four number one singles of the year, it includes a further fifteen top tenners. The nearest thing to a joker in the pack is Re-Flex's 'The Politics Of Dancing'



QUINCY JONES: 'Thriller' producer

which peaked at number 28. It's a major marketing triumph which could ultimately sound the death knell for some of the less hardy TV specialists. The first casualty could be Ronco Teleproducts which has already admitted being in "an overdraft situation" with "cashflow problems".

The second British invasion continues to dictate trends in America as, after several years of inverted plodding, the Yanks try desperately to make up lost ground. So far they've not unearthed any homegrown musical contemporaries for any of our major exports, but Chartfile predicts the backlash will start shortly. Already one Kansas radio station has declared Easter a 'Brit-free zone' and indignation that a small far distant land should prove musically dominant is growing.

Meanwhile, in Billboard's American singles chart for 7 April,

... AND THAT'S A FACT

DALLAS STAR Howard Keel's 'And I Love You So' LP marks his UK chart debut at the age of 67 years and one day. Keel was a leading star of musicals, stage and screen, in the fifties and can be heard on a slew of soundtrack albums which were popular before the album chart was instituted in 1958. . . . Nena's '99 Red Balloons' has sold over 500,000 copies in Britain; that's more than any other record by a German act, but small beer compared to the claimed five million sales of Quiet Riot's 'Metal Health' LP in America. Not bad, considering it cost only \$85,000 to make. . . . Two famous lyricists died recently: American Paul Francis Webster, who was aged 77, and Ulsterman Jimmy Kennedy, 81. Webster's credits include 'Love Is A Many Splendoured Thing' and 'Secret Love'. Kennedy wrote hundreds of lyrics including 'Teddy Bear's Picnic' and 'Red Sails In The Sunset', the first song recorded by the Beatles during their Decca auditions on New Year's Day, 1962. Kennedy's name last appeared on a hit record in 1981, when the Snowmen's version of his 'Hokey Cokey' — the tune is traditional — reached number 18. Webster's 'The Shadow Of Your Smile', originally featured in the 1965 Taylor/Burton movie 'The Sandpiper', was a number 88 hit for D Train last year. It can also be found on the current LP by Pieces Of A Dream. . . . The latest independent local radio station to hit the airwaves is Viking Radio, serving Hull and surrounding areas on 258 metres (MW) and 102.7Khz (FM). Deejays include the much-travelled Dave Jamieson and Steve Coleman, formerly with London pirate Radio Sovereign, which closed down earlier this year after several run-ins with the authorities. . . . It's not exactly 'Thriller', but recent US courtroom revelations put sales of John Lennon and Yoko Ono's 'Double Fantasy' at eight million. . . .

Chartfile

British acts captured their biggest ever slice of the action, filling 40 places in the Hot One Hundred. Congratulations to one and all.

Keeping track of all the hits Michael Jackson has pulled off his 'Thriller' LP would be difficult enough without the additional complication of his guest appearances on hits by Rockwell and Paul McCartney. Certainly several readers have become sufficiently confused as to request a checklist of 'Thriller's seven-inch offspring. Here they are, complete with date of chart debut, highest position reached and weeks on chart.

The Girl Is Mine (with P. McCartney)	6 Nov 82	No 8	12 wks
Billie Jean	29 Jan 83	No 1	15 wks
Beat It	9 Apr 83	No 3	15 wks
Wanna Be Startin' Somethin'	11 Jun 83	No 8	9wks
Thriller	19 Nov 83	No 10	21 wks
P.Y.T. (Pretty Young Thing)	31 Mar 84	No 11	5 wks (so far)

'P.Y.T.' is therefore the SIXTH hit from 'Thriller', which thus becomes the first single artist, non-compilation LP to harbour as many as half a dozen hits. As Quincy Jones shrewdly observed, 'It started out as an album of new material, and gradually turned into a greatest hits compilation.' The only cuts on 'Thriller' not to be granted release as singles are 'The Lady In My Life', 'Baby Be Mine' and Chartfile favourite, 'Human Nature'.

The week before 'P.Y.T.' charted, George Benson equalled the old record of five hits from an album when 'Late At Night', his duet with Vickie Randle, made the singles chart. It was not a big hit, peaking at number 86, but it's still a highly creditable performance, bearing in mind that Benson's LP is already platinum, having sold over 600,000 copies. Earlier hit singles from 'In Your Eyes' are 'Lady Love Me' (number eleven), 'Feel Like Making Love' (number 9), the title track (number seven) and 'Inside Love' (number 57).

'Against All Odds (Take A Look At Me Now)' is the first American number one for Phil Collins, either solo or as a member of Genesis, but it's the fourth US chart topper produced by Arif Mardin.

The 52-year old Turk has previously helmed number ones for the Rascals ('Good Lovin', 1966), the Average White Band ('Pick Up The Pieces', 1975), and the Bee Gees ('Jive Talkin', also 1975). Additionally Mardin has worked with such names as Carly Simon, Hall & Oates, Dusty Springfield, Wilson Pickett, Dizzy Gillespie, Laura Nyro, Melissa Manchester, Cher, Roberta Flack and Donny Hathaway, Brook Benton and many more. He was the producer of George Benson's 'Your Eyes' LP (see above) and, rather surprisingly, Scritti Politti's 'Good Beez', having previously produced a substantial number of hits for the lady who inspired the song, Aretha Franklin.

NENA: 500,000 'Red Balloons' sold

VIDEO

DAVID BOWIE

'SERIOUS MOONLIGHT'
(Videofrom Music, Running
Time approx 50 minutes)

EVEN THOUGH almost a quarter of a million Brits did manage to see the '83 Bowie spectacular, doubtless an equal amount were left forlorn and ticketless. Now they can see the maestro in action just like they were rilly there! Which sounds abominably corny, but in the case of this David Mallet-directed live footage, absolutely the truth.

An arty Bangkok-located sequence bodes for conceptual video, but what follows is in fact a very straightforward visual representation of the Serious Moonlight tour, with little hi-tech trickery. And it doesn't need it; just some neat, classy camera angles 'n' touches to highlight the bundle of oozing charisma that is DB onstage.

Filmed in Vancouver, he gives a tremendously stylish performance, seeming much more communicative with his audience than he was at Wembley. If you're lucky enough to have a stereo video, whack this through your hi-fi to get that vibrant sensurround effect. You'll genuinely feel so involved in the action that you find yourself spontaneously applauding.

It's perhaps a shame that gems like 'Space Oddity' aren't here, but you do get spiffing versions of 'Heroes', 'Golden Years', 'Fashion', the club anthem of '83 'Let's Dance' and a sensual version of 'China Girl'. David giving us a flash of his mime technique and a bit of good, old fashioned groin-rubbing on the mike stand.

The musicianship is, of course, immaculate, especially from Alomar, his understated approach balancing the Van Halenesque antics of guitarist Earl Slick.

In an avalanche of exceptionally dull, tacky live videos, this shines brightly as the one that captures the excitement of the actual event. And as an added bonus, on the commercially available tape (not on this preview cassette), there's an exclusive Bowie interview, which, if the recent one on Palace's 'The Making Of Merry Xmas Mr Lawrence' was anything to go by, should prove entertaining if not terribly revealing. An elegant package and for under £20 as essential an addition as 'The Making Of Michael Jackson's Thriller', to any video buff's collection. +++++

Betty Page