

SPANDAU ■ BUNNYMEN ■ CURE ■ CHAKA KHAN ■ PSYCHEDELIC FURS

RECORD

April 21, 1984 45p

mirror

FRANKIE

GOES TO HOLLYWOOD

armed and extremely dangerous





Pic by LFI

MOVE OVER Torvill'n'Dean! Cop this meeting of minds: Fashion's keyboard king Mulligan, now affectionately known as 'Microchip Bilko', and Kaja Nick Beggs.

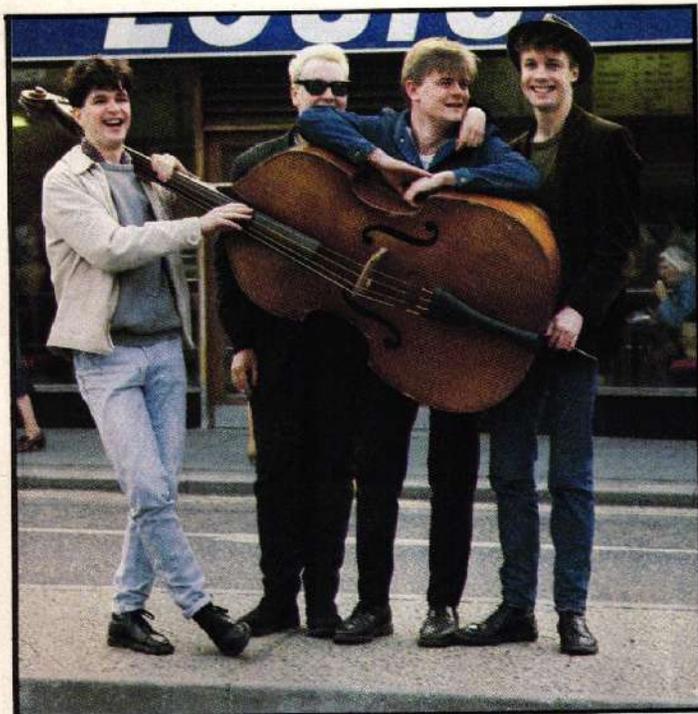
Together they call themselves *Immac Logic*, and their gold medal hope will be an electronic version of Ravel's Bolero, now complete after Mulligan's dedicated nine month stint of computer programming, punctuated by Nick's nifty fingerwork on the revolutionary Chapman stick. "It's a very extreme thing to do and it's taught me a lot about music. Now I can read it really quickly! It's a complete orchestral score with something like 64 clarinet and violin parts programmed into it."

For those unlucky enough not to catch the live debut of this extravaganza when Fashion support Kajagoogoo in Europe, watch out for the product perfect on the new Assorted Images label.

Ravel ● Rickenbackers ● Raunch

INDEX

Compiled by Jim Reid



RIDING IN on the euphoria of the Tyne TeenBeat come Kitchenware's latest exponents of moonin', Junin' an' croonin' — *The Daintees!* Following the intellectual athleticism of The Sprouts and the Kane Gang's earthy punk doo-wop, the Daintees' (Motto: If it strums — plagiarise it!) unashamed eclecticism has resulted in comparisons with countless landmark bands in rock's rich

embroidered cover quilt — from Brinsley Schwarz via the Modern Lovers to Steve Miller. Happily, though, boss crooner Martin Stevenson also brandishes the mighty Daintees pen with an unflinching knack for a snappy tune and a tearful refrain as the debut single 'Crocodile Cryer' ably demonstrates. Prepare for the Newcastle Brown to go gold . . .

NOTHING'S NEW. Paul Weller has his dusty collection of Motown 45s, Roddy Frame has a Love LP or two . . . and REM, well we guess they've ingested a fair amount of Big Star and The Byrds along the way. Nowt wrong with that, mind, particularly when REM's sturdy guitar pop is one of the few sounds white America has got to offer the world. REM come from Athens, Georgia, sell 200,000 albums a time in the States and have US rock critics reaching for their dictionary of hyperbole. They're in England at the moment with a new LP, 'Reckoning' and a new single, 'So, Central Rain (I'm Sorry)' to promote.





THE RETURN of Henry Cow! Well, at least their first mention in the hallowed RM pages for several dynasties, I shouldn't wonder. And all because they were once the passion of Jakko, this geezer on Stiff singing 'Who's Fooling Who' rather well.

Last year he sang a tune called 'Dangerous Dreams' rather well too, and a thoroughly industrious chap he is all round. He's landed himself a deal with MCA Stateside, he's been writing with Peter Blegvad, played on the Jermaine Stewart LP and he's doing his own album this month with Peter Collins, no less. He's also pretty smart as an actor — anything from sitcoms to voiceovers. Mind you, anyone who used to like Henry Cow has to be a good actor, really.



No spots on us...

LOOK WHAT's come crawling out of the heavy metal hive. The buzz is about four piece Los Angeles based band *Wasp*. Iron Maiden's manager, Rod Smallwood, stuck his nectar out and took them under his wing and *Wasp* have been a hive of industry. Their single 'Animal (Like A Beast)' is out on April 16 followed by their album 'Winged Assassins' in June.



THERE AREN'T many bands who seem to be able to stick to their guns and yet produce records that dent the charts, sticking out like a sore thumb in the process.

Killing Joke are such a band, and their new single 'Eighties' is a tremendous searing piece of guitar backed anger and frustration which you should hear. Singer Jaz's idea of life in the eighties may not correspond with your own but the music alone is enough to carry you off.

Quite simply the best guitar record this year, it makes *The Smiths* look and sound like *Simon and Garfunkel*.

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News

Video record for Jackson

MICHAEL JACKSON'S video 'The Making Of Thriller' is likely to put him in the Guinness Book Of Records! The video has become the biggest seller in British history, with sales at over 100,000 copies. And it took only one week to do it!

It beats the previous best-seller, 'Raiders Of The Lost Ark', which came out just before Christmas.

THE SHILLELAGH Sisters will not be playing the London Electric Ballroom on April 23.

But they are appearing at a Dirtbox spectacular in Bournemouth on April 21, and support Spear Of Destiny on their tour.

● **ANNABEL LAMB** takes to the road next month following the release of her second album 'The Flame'.

She appears at Rayleigh Pink Toothbrush on May 2, Wokingham Angies 3, Newcastle Polytechnic 4, York University 5, Blackpool Bier Keller 7, Leeds Bier Keller 8, Liverpool Bier Keller 9, Edinburgh Heriot-Watt 10, Aberdeen Student Union 11, Lancaster Student Union Club 13, Bath Moles 14 and London Venue 15.

● **STREET SOUNDS** bring out another soul compilation at the end of the month.

'Street Sounds Nine' is released on April 27 and features the Jones Girls' 'Keep It Coming', 'Deja Vu' by the AB's and 'Love Me Like This' by Reel To Reel among its tracks.



League on Lebanon

THE HUMAN League are back in action at last... with what looks likely to be their most controversial single ever!

It's called 'The Lebanon' and is all about the crisis in the Middle East.

But what the record actually says is being kept top secret until the single comes out on April 24.

"It obviously makes a reference to the situation in Lebanon, but I really can't tell you any more," said a spokeswoman for the group last week. "I spoke to Phil Oakey this morning about it and that's all he wants to say

at the moment."

The single is the first from the group since 'Fascination' came out a year ago.

It is backed with another new song 'Thirteen', while a 12-inch version features an extended version of 'The Lebanon' and a 13-minute

version of the B side.

And the group are all set to have a new album out in May, but the title is still unknown, although the LP is finished.

Both the single tracks are produced by Hugh Padgham, Chris Thomas and the Human League.



Here comes success

THE OUTRAGEOUS Weather Girls are set to release a follow-up to their 'It's Raining Men' hit next month.

The new song is the title track of their first album 'Success' and it comes out on May 7.

And the heavyweight singers are to play their first proper live dates next month.

They appear at the London Royal Festival Hall on May 28 and the Hammersmith Palais 31.

Their Festival Hall show is being organised with the GLC and also features Carol Thompson and reggae singer Winston Reedy. The girls will be supported by an eight-piece band. Tickets cost from £2.20 to £7.50.

WRITER WANTED

Record Mirror wants a young, enthusiastic self-starter who can write wittily and authoritatively... AND talk faster than Gary Crowley.

CV plus an example of the sort of article you could produce for Record Mirror to:

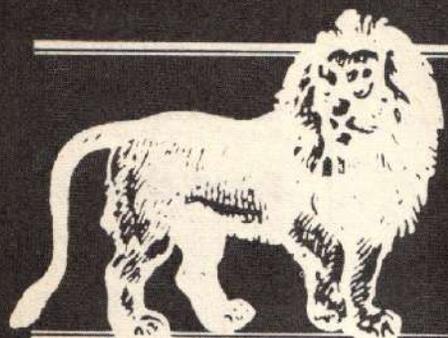
Michael Pilgrim
Record Mirror
40 Long Acre London WC2E 9JT

The most amazing sight you've ever heard.

Laserwave is a new laser light concert featuring tracks by Ultravox, Siouxsie and The Banshees, The Police.

You can see it Wednesday to Sunday at 7.30pm. (Extra shows Fridays and Saturdays at 9.00pm.) at the Laserium at the London Planetarium, Marylebone Road, London NW1. Ring 01-486 2242 (24hrs) for details.

The Laserium at the Planetarium.



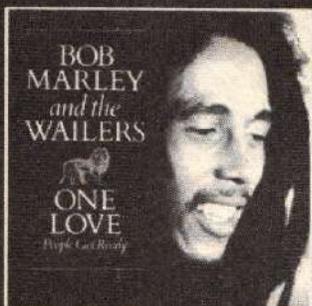
BOB MARLEY

and the WAILERS

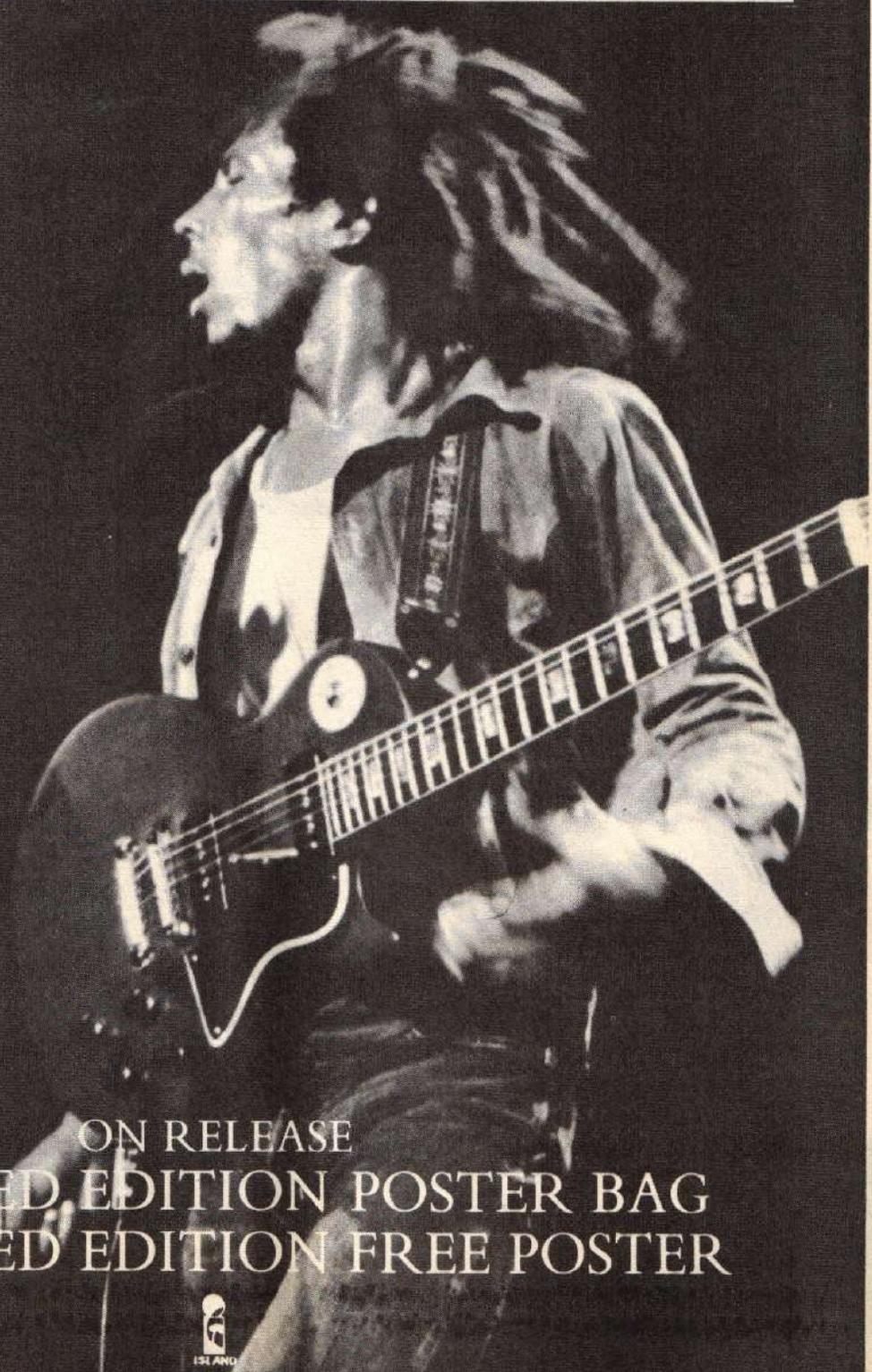
The New Single

ONE LOVE

People Get Ready



Taken From
The Forthcoming Album
LEGEND



ON RELEASE
7" ♦ LIMITED EDITION POSTER BAG
12" ♦ LIMITED EDITION FREE POSTER



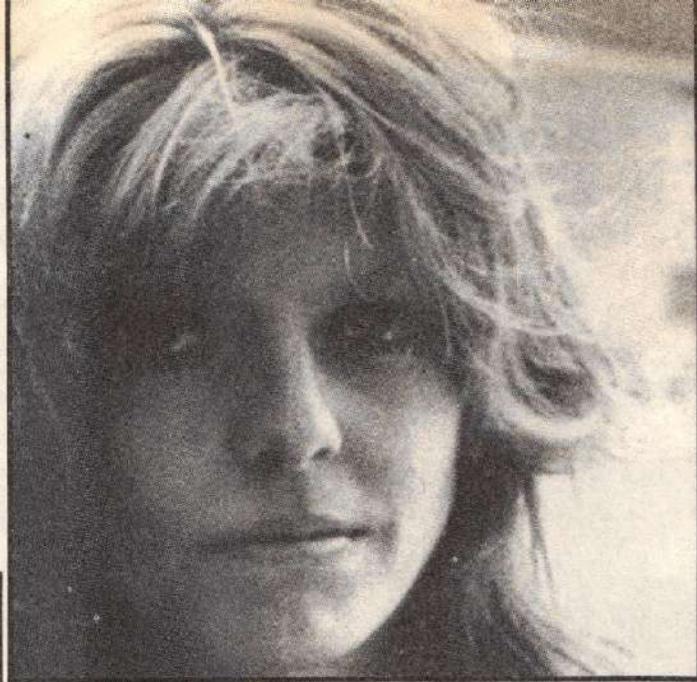
News

Van Halen hype fine

VAN HALEN'S record company, WEA Records, have been fined £6,000 by the industry association, the BPI, for trying to hype their 'Jump' single into the charts.

The action followed an investigation by chart compilers Gallup.

"It revealed that company representatives had made an offer of free copies of the Van Halen album '1984' to a number of retailers, on the condition that the single 'Jump' reached the Top 30," says a BPI statement.



Kelly quits

KELLY JOHNSON has quit Girlschool — the all-girl heavy metal band.

"Kelly's decision to leave was entirely down to musical differences between herself and the rest of the band," said a spokesman for Girlschool this week.

Girlschool are auditioning a replacement for Kelly next week and are considering the possibility of taking on a separate lead guitarist and vocalist.

Girl heavy metal musicians who think they would fit in to the group can send a tape and pictures to Greybray Ltd., 15 Great Western Road, London W9.

Carmel dates

CARMEL HAS fixed up three one-off shows for May.

The new jazz singer appears at Poole Arts Centre on May 3, London Drury Lane Theatre Royal 19 and Norwich East Anglia University 20.

Dead change

DEAD OR Alive have rescheduled their show at the Birmingham Powerhouse for April 20. The gig was postponed because the group's 'Top Of The Pops' appearance had to take place last week because of the scenery workers strike at the BBC.

Eaters special

THE LOTUS Eaters have fixed up a special show at their native Liverpool on May 4.

The concert is called the 'God Gave Us This Leisure Show' and is at the Liverpool Philharmonic Hall. It is a benefit concert for music room facilities at the city's unemployment centre.

Cult tour

DEATH CULT have trimmed their name down to The Cult and go out on the road next month.

And the group bring out a new single 'Spiritwalker' on May 4. It is backed with an acoustic version of 'A Flower In The Desert'.

Live dates start at Hull The Tower on May 8. Then Stoke Keele University 9, Durham University 10, Glasgow Queen Margaret Union 11, Manchester Polytechnic 12, Leeds Polytechnic 13, Sheffield Leadmill 15, Nottingham Rock City 16, Norwich East Anglia University 17, Colchester Essex University 18, Brighton Polytechnic 19 and London Lyceum 20.



FASHION.

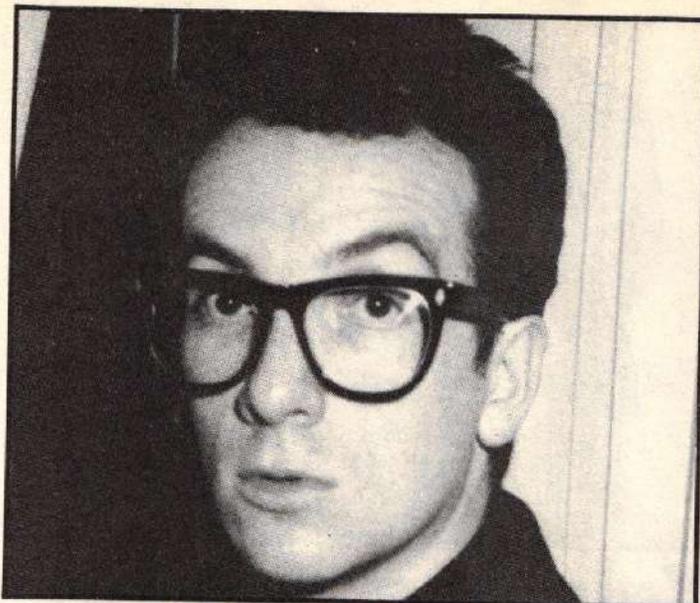
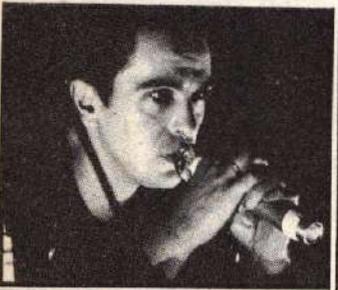
Playing for peace



MADNESS, PETER Gabriel, The Flying Pickets, Mari Wilson and Tom Robinson all feature on a double album which comes out this week.

The record is called 'Let The Children Play' and all proceeds from the LP go to the Peace Camps Fund.

The first two sides of the album contain music tracks while the other disc features 17 comedy sketches by artists like Alexei Sayle and Rik Mayall. Of the 15 music tracks, 11 have been specially recorded for the album.



No attractions

ELVIS COSTELLO'S back in action... as the Imposter!

The singer/songwriter has temporarily dropped his band the Attractions to bring out a new single 'Peace In Our Time'.

It is backed with 'Withered And Died' and comes out at the end of this week. The single is released on the Imposter label and is produced

by Clive Langer and Alan Winstanley — the team behind Madness.

Costello had one of his most successful records under the name the Imposter with 'Pills And Soap'.

The record was released under that name because of his contractual difficulties. Now he is taking on the name to denote an alternative to his records with the Attractions.

News Pirate jam

SHRIEKBACK HAVE disassociated themselves from an import album which has arrived in Britain from Holland.

It is a version of their forthcoming album 'Jam Science' which consists of unmixed tapes of the record's sessions.

The proper version of the album will come out in mid-June.

Blancmange extend tour

BLANCMANGE HAVE added more dates to their tour at the Glasgow Queen Mary's College on May 5, and Edinburgh Caley Palais 6.

Robbers release

THE BANK Robbers have a new single 'Problem Page' released on April 24. On the B-side is a country version of the song, featuring pedal steel guitarist B. J. Cole.

Exquisite corpses?

ALVIN STARDUST brings out a new single 'I Feel Like Buddy Holly' this week.

NEW SINGLE DREAMING



FASHION ON TOUR IN MAY . Mon 14th AYR, Pavilion . Tues 15th GLASGOW, Strathclyde University .
 Thurs 17th MANCHESTER, Hacienda . Fri 18th SHEFFIELD, Polytechnic . Sat 19th LEICESTER, Polytechnic . Sun 20th IPSWICH, Gaumont .
 Tues 22nd DERBY, Assembly Rooms . Wed 23rd BIRMINGHAM, Odeon . Thurs 24th COVENTRY, Polytechnic . Sat 26th ST ALBANS, City Hall .
 Sun 27th LONDON, Dominion . Mon 28th BRIGHTON, Dome . Wed 30th BOURNEMOUTH, Winter Gardens . Thurs 31st BRISTOL, Colston Hall .



TV + Radio

FRIDAY'S 'Tube' (C4, 5pm) has a compilation from their 45 programmes featuring stalwarts Duran Duran, Culture Club, Paul Young and Wham.

Wacky Wogan (BBC 1, 9.15pm) features Boy George, Cliff Richard and Tracey Ullman.

SATURDAY, and time to listen to the plonk plonk of the Alka Seltzer to the accompaniment of music from OMD, the dulcet tones of John Taylor and a video review from soft spoken Peter 'Mate' Powell on the 'Saturday Picture Show' (BBC, 8.45am). Radio One offers another yawnathon in the shape of its 'Marathon Music Quiz' (Radio One, 12 noon). 'Annie in Conversation' (Radio One, 1pm) chats to Elvis Costello and Kim Wilde. 'In Concert' features the Questions. 'Ear Say' will have Gary Crowley, saying more than earring no doubt, at 6.00pm on C4. He'll be presenting live music from Dennis Brown, an interview with Phil Collins, and Siobhan from Bananarama will review the singles.

SUNDAY 'Paul Gambaccini' (Radio One, 4pm) features an old interview with Marvin Gaye.

WEDNESDAY sparkles with 'Razzmatazz' (ITV, 4.50pm), featuring Boy Marilyn, and Blancmange. Rick Springfield is the co-presenter, and there is an interview with Alexei Sayle to add to the excitement.



● **PHIL LYNOTT** has formed a new group called Grand Slam.

And the ex-Thin Lizzy leader will be playing two shows with the group at the London Marquee on May 30 and 31. He will also be doing a series of low-key Irish shows.

"Grand Slam is a hard rock band, but with a contemporary sound. We want to bring this type of music into the eighties," Lynott told RECORD MIRROR last week.

"We won't be an imitation of Thin Lizzy. Although I'm proud of my past, I don't intend to live off it."



Kaja tour changes

KAJAGOOGOO HAVE put off their entire tour until June — with some dates cancelled altogether.

The official reason is that they have to do more work on their forthcoming album 'Islands' which is due out in May.

And the group's manager Paul Ryan has denied that dates have been put off because of low ticket sales.

"By doing this I give myself about five times as much work," he said. "If you want proof, go and interview the lads down in the studio."

Kajagoogoo will be releasing a new single 'Turn Your Back On Me' on April 24. It is backed with 'The Pump Rooms Of Bath'.

New dates have all been fixed with the exception of Belfast and Glasgow, where venues have to be confirmed. The rest of the tour starts at Newcastle City Hall on June 19. Then Manchester Apollo 20, Leeds Town Hall 21, Liverpool Royal Court 23, Derby Assembly Rooms 24, Birmingham Odeon 25, Cardiff St David's Hall 26, Brighton Dome 28, Ipswich Gaumont 29, Oxford Apollo July 1, Poole Arts Centre 2 and London Hammersmith Odeon 3.

But their shows at Sheffield, Hull, Hanley, Gloucester, Portsmouth, Dunstable and Leicester have all been cancelled.

Refunds for all the shows are available from the point of purchase, but tickets are valid for the concerts which have been rescheduled.

● **YES** HAVE added an extra date at the London Wembley Arena on July 12.

● **VETERAN PUB** rocker Nick Lowe has a new single 'Half A Boy And Half A Man' released on April 27.

The record comes from an album 'Nick Lowe And His Cowboy Outfit' which is released on May 21. The LP has been co-produced by Elvis Costello (who Nick Lowe used to produce), Colin Fairley and Paul Bass.

Boogie on...



Morgan Khan's Electro Top 10

- 1 **TOO BUSY THINKING ABOUT MY BABY**, Orbit, Quality
- 2 **DE-BOP**, Spooze Boy, Memo
- 3 **FUNKY BREAKDOWN**, Awesome Foursome, Party Time
- 4 **GIVE ME MORE MONEY**, Beat Box Boys, Memo
- 5 **DOLLAR BILL**, Divine Sounds, Specific Sounds
- 6 **ROCK BOX**, Run DMC, Profile
- 7 **JAM ON IT**, Newcleus, Sunnyview
- 8 **STREET FREAK**, Jimmy Lewis, Rite On



- 9 **RENEGADES OF FUNK**, Afrika Bambaataa And Soul Sonic Force, Polydor
- 10 **FIX IN THE MIX**, Pretty Tony, Musical Specialists Incorporated

STEVIE WONDER has added a whole host of dates to his summer appearances in Britain.

The superstar soul singer plays an extra show at the Birmingham NEC on June 22, two extra nights at the Brighton Centre 26 and 27, a matinee London Earls Court show 30 and two new concerts at the London Wembley Arena on July 7 and 8.

HOW TO BOOK. Birmingham tickets cost £12.50 and £10 and are available by post from Stevie Wonder Concerts, PO Box 4, Altrincham, Cheshire WA14 2JQ. Cheques should be sent with a SAE and made payable to Kennedy Street Enterprises. There is also a credit card hotline on 021-780 2016 and tickets are available from some record shops in the Midlands and North which sell tickets.

BRIGHTON tickets cost £13 and £11 and are available from the Brighton Centre Box Office by personal application from April 28. They will be limited to four per person.

LONDON tickets for both the Earls Court early show and Wembley Arena cost £14 and £12 and are only available by post from DB Ticket Promotions, PO Box 4YJ, London W1A 4YJ. Cheques or postal orders should be made payable to Harvey Goldsmith Entertainments Ltd., and concert preference should be stated, but tickets will be allocated subject to availability.

HAMMERSMITH ODEON

HARVEY GOLDSMITH ENTERTAINMENTS presents

DAVID GILMOUR

IN CONCERT PLUS **BILLY BRAGG**

Sunday 29th April 7.30pm

Monday 30th April 7.30pm

TICKETS £7.50 £6.50 £5.50
AVAILABLE FROM ODEON THEATRE BOX OFFICE,
QUEEN CAROLINE STREET, LONDON W6 TEL 01 748 4081



EXTRA SHOW
BY PUBLIC DEMAND

Saturday 28th
April 7.30pm

MCP presents PSYCHEDELIC PSYCHEDELIC

FURS FURS

New Single:



Plus **PASSION PUPPETS** Special Guests **PASSION PUPPETS**
HAMMERSMITH ODEON THEATRE
MONDAY 28th MAY 7.30 p.m.

Tickets £4.00 and £3.50 Available from B/O Tel: 01 748 4081, LTB, Premier, Keith Prowse (Credit Cards 01-741 8989), Albemarle & Stargreen
New Album: Mirror Moves Out on C.B.S. Records and Tapes

HEAVEN

The League of Gentlemen

as told to JIM REID



THE LEAGUE OF Gentlemen were going away for the weekend. As their de-luxe charabanc sped towards the south coast, the rival strains of 'Knees Up Mother Brown' and 'The Internationale' competing for airspace, Sir Public House introduced a slurred note of caution into the bacchanalian bally hoo.

Holding a magnum of champagne, he climbed up on his seat and addressed his friends. "Look chaps, there's going to be an awful lot of riff raff down in Brighton this weekend and I think I'd better alert you to some of their characteristics."

Sir Public House was beginning one of his famous monologues. Puffing frantically on his cigar, he unravelled the secrets of youth culture, the mysteries of the tribes called punks, skinheads and mods.

"These people are a threat to our way of life. They despise our finely woven brocade jackets, they look down on our stringently argued dialectic of bar room



WELLER: plastered?

socialism, but most of all they hate the way we speak. So, to prepare you all for any possible culture shock, I've brought a little identikit youth . . ."

A pimply youth called Tony appeared at Sir Public's side. He was carrying a cup of instant coffee and had a hideous pink pullover tied around his neck. He told us he was a cat and that he was going to lay something on us. Seemed like he'd just jumped out of a cheap novelette to me, but I decided to ignore his acned argot and, err, check for his information . . .

Tony stuck some chewing gum in his mouth and begun his spiel . . . I was the only one who could understand his youth talk so I translated.

Chap called Mr **Elvis Costello** held a party for his wife at London's Wag Club last Sunday. Very thoughtful gesture. Washing down their venison sandwiches with vintage brown ale were: comedians **French and Saunders, Alexei Sayle**, pop people **Chris Difford, Clive Langer and Green**.

And deciphering the odd lingo of MC **Gary Crowley** at the Wag on Tuesday were **Siobhan Banana** and all of the **Style Council** bar **Weller**. Sorry, shouldn't say that word bar in association with Perrier water Paul, but I just couldn't resist it . . . Incidentally plaster of Paris is no longer an essential cappuccino cat accessory. Mr Weller's arm is now out of plaster and into a slinky Italian sling. Fashions are fickle in the pop world . . .

And so are Orstrailians. The League were absolutely shocked to hear of the treatment meted out to **Marilyn** in Sydney last week. All the poor blond did was go for a snifter in a gay (we think that means happy) bar and he gets hit on the hooter by some son of the billabong. Mind, what can you expect in a country where the Prime Minister drinks lager straight from the can? We think Maz should get his own back and do a tour of the outback pronto . . .

. . . Other people spending time in unpleasant places — couldn't get a light and bitter last time I was in Bombay — are **Working Week's Simon Booth**, chinwagging about his film score for 'Absolute Beginners' in New York and **Tracie** and the Style Council who are set to play Japan. I recommend Paul and Trace visit the League Of



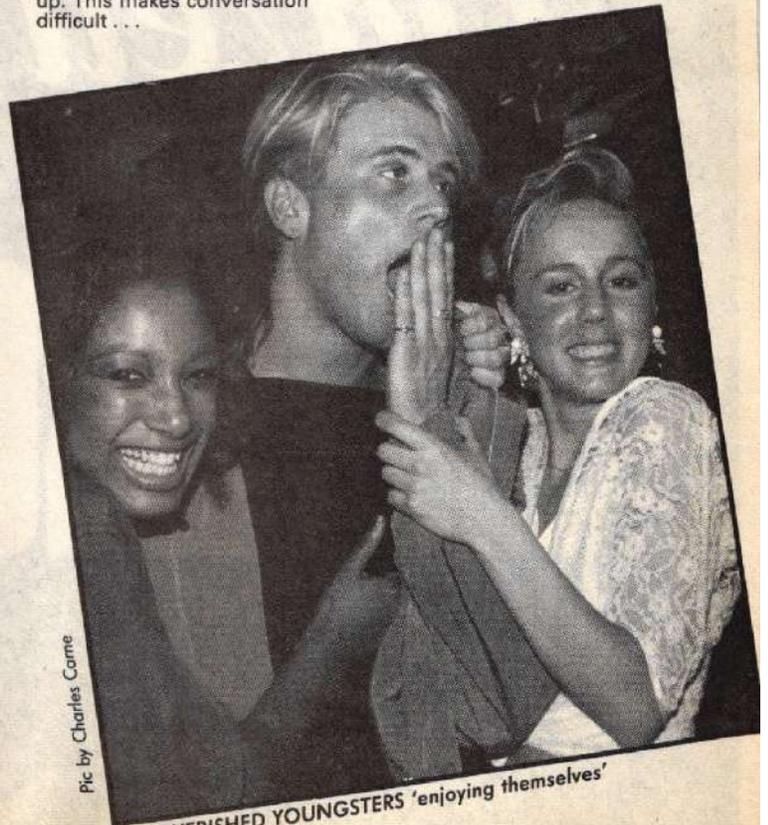
KURT: unusual behaviour

Gentlemen's hang out, Pu Ke Up, when they're in Tokyo . . .

. . . While in the land of alcohol free beer, Useless America, more Brits are singing for their Lamborghinis with fur-lined toilets. **Jack Hughes** of the terribly original **Wang Chung** takes time off from being an awfully kooky Brit ('you're so strange, you British') to phone his girlfriend every evening. Jack's bint **Melanie** is expecting a baby and the poor chap has his foot in his mouth every time he calls her up. This makes conversation difficult . . .

. . . And **Boy George** has been talking to the colonials about being kooky. Said he to some idiot Yank TV person: "The difference between me and **Bowie** is that he met people who made him weird. I've been weird from the beginning." I thought the main difference lay in the respective crooner's marbles collections. David Bowie has five champion whoppers while poor George only has a few tiddlers. Marbles maketh man says the Maharajah Taffy and who am I to argue with the sage of Kingsburye . . .?

. . . Finally a tale of unspeakably common behaviour reaches us from Spain. Of course it involves silly billies **King Kurt**. The band, who boast an ex-teacher in their number, are calling their Spanish jaunt the 'Dirty Dick' tour. Those of you with a keen sense of humour will understand that this means the lads are only washing their hands and cleaning their teeth while the tour progresses. Thus they get dirty dicks and free publicity. Think I should have taken that job in the merchant bank after all . . .

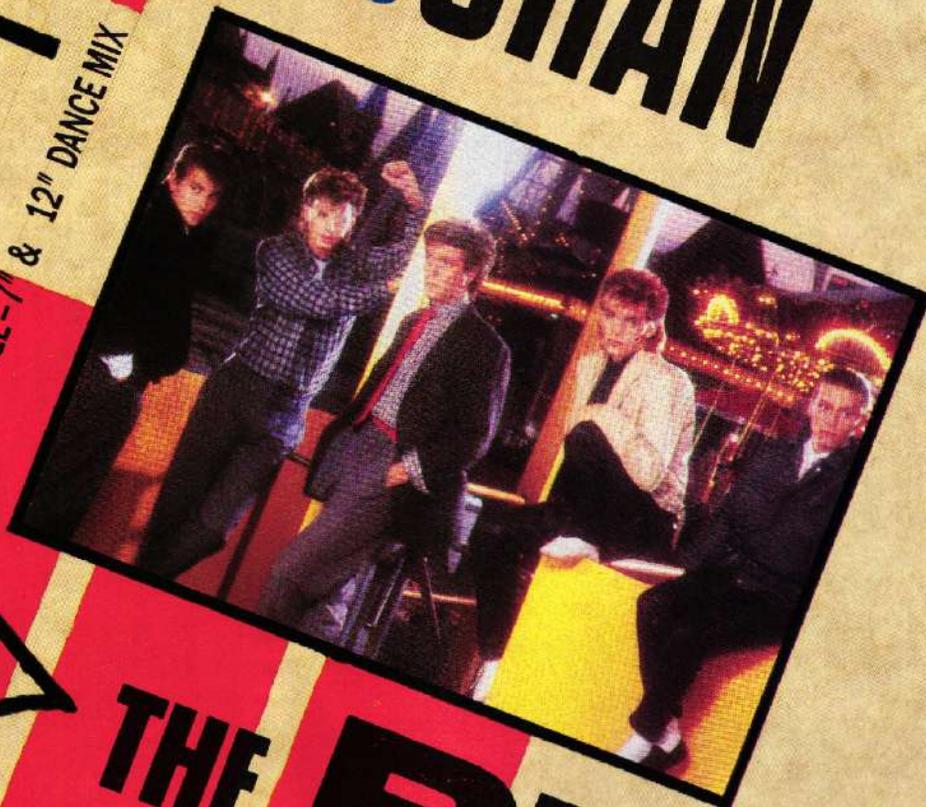


Pic by Charles Come

IMPOVERISHED YOUNGSTERS 'enjoying themselves'

DURAN DURAN

NEW SINGLE-7" & 12" DANCE MIX



THE REFLEX



EMI

REMIXED FROM THE ALBUM SEVEN AND THE RAGGED TIGER
ALSO AVAILABLE ON CASSETTE & COMPACT DISC





FRANKIE GOES TO WAR

BY BETTY PAGE

FRANKIE GOES TO HOLLYWOOD Soap, Episode One:

'Relax': sexcess... sex sells... excellent. Excel at selling sex... fetish fun gay flirtation shock horror controversy... top of the prurient pops... platinum platter.

Frankie Soap, Episode Two: 'Two Tribes': post-coital outrage? Of course — violence! Militaristic chic... wargames... Russkies vs Yanks... guns... bazookas... phallic symbolism... dontcha just love a man in uniform...? power equals sex equals power... into battle.

Frankie on the front line... who's in my firing line? Paul Rutherford, perhaps the man most responsible for summing up the visual sauciness of 'Relax', has hidden his backless leather bondage chaps beneath a gabardine trenchcoat — another classic macho image turned topsy turvy.

The campaign to set public tongues a-wagging as to what naughty Frankie will do next has been carefully orchestrated, with — yes! — military precision. So, Paul, are we still shockable? Are we to be titillated, enraged, provoked, amused or frustrated?

Forget the pipes of peace, it's once more into the breach, dear friends. Fire!

continues over

FRANKIE GOES TO WAR

from page 13

A SILKEN white shirt, black buckled chic. A delicate handshake, a nice smile, a warm nature. That's Paul Rutherford — the sweetest thing. On a sun-drenched patio, we sit on suitably delicate white garden furniture to discuss something much heavier — Frankie's latest battle plans for their May 14 released, much awaited second single, 'Two Tribes'. They're having a war, but they don't want you to come. . .

Was it difficult to decide how to follow the last look — is the military style a conscious effort to totally depart from what you've done before?

I think we try to do that anyway. Like when we were on ORS, we basically wore our own stuff, but everyone thought we'd planned that cos everyone looked similar — we obviously share the same taste! Just cos the single's called 'Two Tribes', it obviously had to be something strong, and it's about war, so. . . it had to be that kind of thing.

I think it's really boring all this leather bit, it just gets shoved down your throat all the time, everyone determines your whole life by it. I really like all that stuff, but they just think that's it, the top and bottom of it. I'm not saying I won't wear it ever again, but we always wanted to change, to come up with something different, I'm sure we'll do it again. We don't wanna get bored.

It sounds silly saying it wasn't an image, cos it is such a strong image, but it wasn't a conscious effort to say we're like this heavy S&M band, 'cos it's just not like that at all. They were just clothes, very trendy this year, too!

It's just when you hit people with that image first of all. . .

I think we've done it harder than anyone else, more believable. People were a bit more scared of it cos it looked more honest. They're so used to women wearing thigh length boots and showing a bit of body, but they're not really used to guys. . .

It must've been unbelievable when it did all work out exactly as you'd imagined. . .
It was in the back of our minds all the way

'I've always said better Red than dead — I'd rather live'

along, obviously, it was in mine and Trevor's anyway. So when it was banned we were really shocked, cos we'd got away with it for so long no-one noticed what it was on about. It didn't upset me, I'm really not bothered, personally I don't give a f**k about it. Basically cos my taste lies in line with things like that, that would get banned most probably or wouldn't get airplay. . . the only thing that upset us was that we didn't get to go on TOTP! The first time we did it was a good laugh, dead funny, we'd just like to have done it again.

Probably everyone thought you'd ticked off a box on the masterplan when it got banned.

If they wanna feel that, they can, but we were surprised.

It was obvious people were looking for something exciting to happen, because of the reaction it provoked.

I think music has got a bit staid again — once again. It goes in very short cycles — it gets exciting for six months and then it disappears. This whole white funk trip everyone got on, everyone decided to go a bit dancey, a bit happy — and it's just not really that real, it's great at first cos it makes you smile — Kid Creole, great, then it does grate on your teeth after a while. So I think we came along at a really good time — that's why we worked so well — a lot of it was luck for us, the timing was perfect.

I think everyone thought after 'Relax' that there'd be this big explosion of bands dressed up in bondage gear!
They were expecting this drastic change in

1984, we're all waiting for it, this bloody big change, everyone's still thinking like that. But it's a bit of a laugh, it's fun.

But what happened — 'Relax' was a monster, and then nothing! So now everyone's watching your every step cos there's no-one else.

They're all expecting us to do it again. I hope we do. It's a good single, the cover's good. It steps on toes, which is quite good. This time it's really moral, though, it's anti-war — so moral it's untrue. There's a great picture of Reagan and Thatcher on the back of the sleeve and one of Lennon on the front, and underneath the picture it says 'We don't want to die'. And there are all the nuclear statistics on the back, where all the weapons are placed and all that.

So it's still going to upset people?

Hopefully — it won't upset mothers this time, hopefully it'll upset people in much higher places. Apparently there's going to be a real heavy campaign on it, Paul's got some real heavy slogans.

It'll be interesting to see how the BBC react this time.

I think they'll try to be so f**king liberal this time it'll be sickening. They're all really apologetic now, which is dead nice of them, fine, but they're going to do their best this time, they're going to play it. It'll probably get about 900 plays a day to cover up their embarrassment, people will sicken of it in a week!

It's quite exciting, aggressive. I know when we used to play it live it was like the most manic number in the set. We used to do a short version at the beginning, it used to knacker us, but it was such a good opener, and we used to do the long version at the end cos everyone could give it everything and leave the stage. Cos it's about 100mph, it's great. We've always seen it as our anthem, the boys and Holly and I.

Well, the next thing that upsets people after sex is violence, guns, quite a logical step really.

Where do we move after that!



The danger is that people think you're doing it deliberately to outrage, which in a way I suppose you are.
It's something we're obviously worried about, that we think about, we're not trying to worry the public. It's more to do with *them up there*, getting up their noses.

That's always sparked people's imaginations, the fact that they're in on something that's a bit naughty.
It's always been like that with artists, stepping on their elder's toes, being reactionary.

I suppose dressing up in Russian uniforms is quite reactionary!

Specially when you've got New York as a backdrop! I felt really stupid in that Russian coat, it felt like I was wearing my mother's coat, I hated it. I managed to get the smallest bloody one, and no-one would swop with me, it was really short on me and dead long on them. That hat was so dirty as well. But we had a good laugh.

PRESUMABLY THE Russians vs Americans aspect is just one of the many meanings you can take from 'Two Tribes'.

Oh yeah, it's about any confrontation. To give you the glorious saying 'we won' is really shallow. It's far more noble to be able to say we're not offended by you and we don't really want to fight with you. We value our lives much more than we value an argument. But it can mean many things, it can mean relationships as well.

Someone I know's got this letter, a declaration of peace that Yoko Ono wrote just after Lennon died, it's really quite moving, saying how strong it is to be able to lay your weapon down.

The whole thing is so basic — literally, stop, it doesn't matter, we can work it out, it is that simple. But they say it's not — it's basically all money that's the problem. I've always said

'They're used to women in thigh length boots, but they're not used to guys'

better Red than dead, I'm afraid I believe that, I'd rather live.

I'm sure I can find my little room somewhere and have my little good time, no matter if they take my stereo away, I'm sure I'll find something even if it's gazing at bloody walls.

PAUL ASKS what music I like. I say everything from Prince to Eno and back again. I'm not a snob. I don't say 'God it's them, it must be awful'.

I'm like that with Kajagoogoo actually. I can't bear them. He doesn't like us, Nick Beggs, he thinks we're morally wrong. I think he's a f**king idiot, the guy's a fool, I think he should go and give himself to God totally and prove he's really a man. If he's pushing his values at people, he should become a monk or a priest or something, if God's the closest thing to him, he should do the closest thing to him.

You can use God as a ploy, and Catholics don't really buy records, you don't get many priests buying records. And I suggest he puts his head in the lion's mouth cos it's f**king ugly. No, I don't like the guy at all — who is he to pass judgment on anybody? He isn't the Lord, if there is such a thing. He should realise all this is not evil at all.

I don't think you can corrupt people, really.

I don't think you can at all. I think people have

pretty much made their minds up — music's only a small part of it, what about the rest of the media? The papers are more poisonous than anything. It's hard to say what's wrong and what's right. Obviously you do draw the line at certain things, but it's hard to say who's moral and who's immoral.

Censorship's really strange, it's a weird one. Another person who doesn't like us is Boy George. The guy's an idiot. If overt things freak him out... how can he say that if he's got bloody eye make-up on.

I don't think he can say he's moral — tell that to a nun, I'm sure she'd think he was the oddest ball that ever roamed the earth. If they're so bloody moral why don't they make a true stance and be so honest with the rest of the world? That's not helping anybody along.

The music business is well weird, very strange. They've all become little judges. It's all sour grapes as well cos ultimately you're stealing their audience — the reason a lot of them don't like us now is because we did that, they're buying our records now as well, we're a little threat to them. They should just say well yeah, there's a lot of money in the world, let somebody else have a share of it, you can only spend so much in your bloody life. He never need work again, he doesn't need to bring another record out.

I think the note you've struck with people is that they realise the same thing — that the button could be pushed any day, so you might as well enjoy yourself.
Relax!

Everyone's got this unspoken fear and no-one's provided a channel for people's feelings on that score.

I hope 'Two Tribes' helps that along. You need the whole world behind you on something like this, you need every person, every household, not in a high position, but everyone who matters in between. Like that old slogan — what would happen if they threw a war and nobody came. Well, let's find out! We need everyone behind us.

ROCK Steady CREW

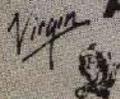


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Singles

reviewed by two bright Bluebells . . .

INFLUENCED BY GOOD PEOPLE

PAUL BLAKE AND THE BLOOD FIRE POSSE 'Rub A Dub Soldier' (Revue)

Bobby: This is really good because it sounds modern without bowing down to the latest trend. There's no disco beat on it but you can dance to it. Good fun and great lyrics.

Ken: I'm a bit of a reggae fan and this is really nice though it may not do anything chartwise. It's funny how reggae doesn't wear off. We agree this is single of the week.

JOHNNY THUNDERS & THE HEARTBREAKERS 'Get Off The Phone' (Jungle)

Bobby: We're big Johnny Thunders fans from the old days but this isn't as good as some of his old stuff. I like him a lot but this one doesn't quite cut it, he's probably got some better new stuff because this is a remix.

Ken: Not one of Johnny's classics.

NEW ORDER 'Thieves Like Us' (Factory)

Bobby: I like this a lot. It reminds me a bit of Lou Reed and it's a lot different from their last few singles. I prefer it to their disco stuff which they don't do very well, it's very good and it's still got that indie feel about it.

Ken: More melodic than normal New Order. It floats along nicely.

COCTEAU TWINS 'Pearly Dewdrops Drops' (4AD)

Bobby: The darlings of the spiky mohican brigade, aren't they? I quite like it and it's a very nice sleeve. It's quite middle of the road in a way, I'm sure my mum would like it but it won't be a hit. Not as good as 'Song To The Siren'.

Ken: Kate Bush meets Joy Division.

IN EMBRACE 'Your Heaven Scent (Plays Hell With Me)' (Glass)

Bobby: Not a bad pun and I like the sleeve. It's really good for an indie single.

Ken: A good first indie single. I'd like to hear more from them, it's quite nice.

VALERIE AND THE WEEK OF WONDERS 'Too Late' (Soon Come)

Ken: A good local band from our area of Scotland. This isn't one of their stronger songs but a lot of good things to come from them in the future.

Bobby: Recorded very cheaply but from small acorns big things grow, they're on the right track.

ROCK STEADY CREW 'Uprock' (Charisma/Virgin)

Ken: A good bodypopper for all the folk in Glasgow Central Station!

Bobby: I can't body pop very well but believe it or not I can nipple pop. It's a lot better than New Edition and things like that, a good party record.

INFLUENCED BY BAD PEOPLE

GO GO'S 'Head Over Heels' (IRS)

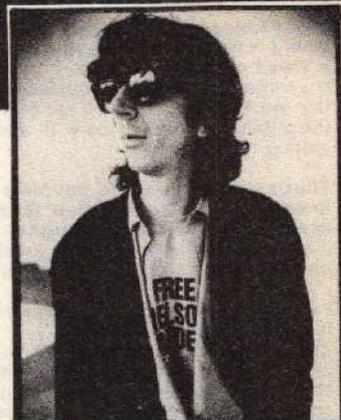
Bobby: Far too fussy and busy. A bit like Blondie I suppose, it's alright but I'm not bothered really. I quite like it.

Ken: It's quite like 'Denis Denis' by Blondie which is one of my favourite songs so I like it. Not a hit here, though.

NENA 'Just A Dream' (CBS)

Ken: Nothing on her 99 wonderful red balloons, just a sequencer and not much else.

Bobby: She must have more songs. It'll be a hit but she must have made enough money from the last one not to worry about it much.



WANG CHUNG 'Don't Let Go' (Geffen)

Bobby: It's a shame to slag off groups that everyone else slags off but what can you say? It just passes you by, you don't like it or hate it. They were obviously badly influenced in their youth, they didn't have enough T Rex records in their collection! Very mannered singing as well.

Ken: Nice production, but not a very nice song really.

FASHION 'Dreaming' (Epic)

Bobby: Pretty rubbishy really, but a great sleeve, almost surrealist in a way. The girl on the sleeve is obviously dreaming about a fish. It's a bit like the song, unfathomable, but worth buying for the sleeve.

Ken: I'd like to see what Mulligan could come up with, with Nick Beggs.

WHITESNAKE 'Standing In The Shadow' (Liberty)

Bobby: It's got a lot of balls and it's just like all the other Whitesnake records. They're very tastefully dressed on the sleeve.

EMMYLOU HARRIS 'On The Radio' (Warner Bros)

Bobby: She's been badly influenced by her producers because when you think of some of the people she's worked with in the past, she should come up with something better than this. She should go straight to Gram Parsons' grave.

Ken: Emmylou fails to produce the goods this time round.



THE WAKE 'Talk About The Past' (Factory)

Bobby: It's got the same keyboard sound as New Order driving it along. Caesar the singer was doing this sort of stuff in Altered Images when he sang on his own, it's a lot better than them though. I don't like the words much but it's a lot poppier than New Order, it's great.

Ken: I wasn't too keen on the rhythm section but I think the song's really nice.

50 ways to get Cured

STEP LIVELY! We've got an exclusive VHS video of The Cure's latest smash 'The Caterpillar', plus a picture disc to give away. We've also got another 49 picture discs for the runners up. That's a big 50 prizes.

Answer the three questions and post the coupon to: Cure Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 50 correct entries opened on the closing date, Monday April 30, win.

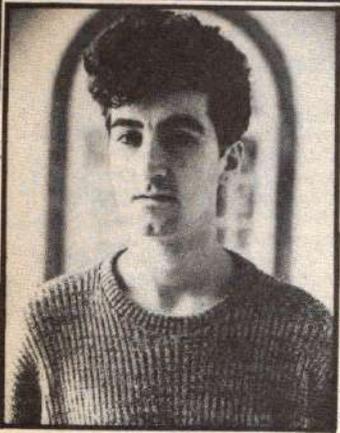
- 1) Which group is Cure guitarist Robert Smith a sometime member of? Is it a) Weather Girls b) Van Halen c) Siouxsie And The Banshees
- 2) Which animal provided the Cure with their biggest hit so far? a) 'Love Cats' b) 'The Lion's Mouth' c) 'Fraggle Rock Theme'
- 3) What is a caterpillar? a) larva of certain insects b) the nickname of West Ham defender Alvin Martin c) 'Minder' speak for a kip

Name

Address



KENNY



pix by Robin Borlon

GENE LOVES JEZEBEL
'Influenza (Relapse)'
(Situation)

Bobby: Very Siouxsie And The Banshees — bad Siouxsie, actually. They've probably got extreme haircuts and skull and crossbone t-shirts.

HOORAH! BOYS HOORAH! 'Is This What You Promised Me'
(EMI)

Ken: Influenced by Bourgie Bourgie I'd say, which seems to be a very popular sound just now. This isn't a very good version though.

Bobby: Yeah, he's not a bad singer and it'll probably be a hit.

TROGGS 'Every Little Thing'
(Ten)

Bobby: Obviously influenced heavily by Mud. They used to do some exciting things in the 60's. They're obviously getting old so you can't expect them to do 'Wild Thing' any more. What do you do when you're old and in a group?

Ken: Not really cutting it in the 80's, they've been listening to too many David Essex records.

INFLUENCED BY MONEY AND THEIR SEARCH FOR A CAREER

DURAN DURAN 'The Reflex'
(EMI)

Bobby: I just wish people wouldn't buy their records so that

we could get in the charts more often. Groups who are really rich shouldn't be able to have any more hits after a while. Anyway, it sounds just like their last one.

Ken: It's not a good song, just another Duran Duran single that'll be a hit to add to the list.

YELLOWMAN 'Strong Me Strong'
(CBS)

Ken: Not as good as the other reggae record. Still, I quite like the way it drives along. It's the sort of record you hear when you go to see The Clash just before they come on.

KING 'Love & Pride'
(CBS)

Bobby: A result of various influences but the overriding one is disco which is daft. Why do groups write these songs and then put them to a disco backing beat? I wouldn't put this in a time capsule. They'll probably beat us up, Ken.

Ken: Yeah, they look pretty tough on the sleeve. Try harder next time, boys.

JONATHAN KING 'Space Oddity/Major Tom'
(Epic)

Bobby: It's a nice idea putting these two songs together. I think it's done as a joke because Jonathan's on the cover in a space suit, but I wonder what David Bowie thinks of it.

Ken: Jonathan's obviously going for the robotics craze but it's too quick to dance to, really. Mr Roboto.

SEVENTH SEANCE 'Another Empty Face'
(Icon)

Ken: A bit like the Cure mixed with a bit of Bauhaus. Quite nice, I suppose.

Bobby: Hmm, bad influence.

CHRISTINE McVIE 'Love Will Show Us How'
(Warner Bros)

Bobby: A big hit in America, I suppose. It's some people's jobs to make records and this was obviously the month she had to

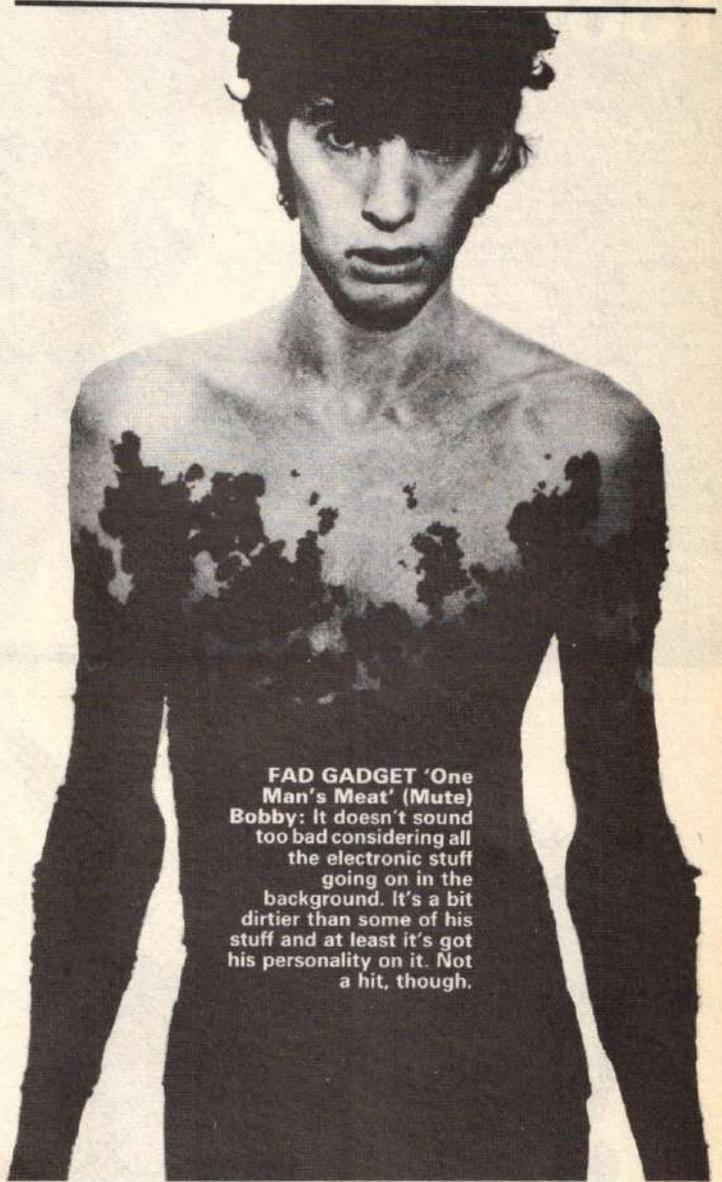
make one so she went along and just did it.

Ken: If Cliff Richard had done this it would be a hit, but Christine's better off staying at Rangers' social club.

JULES 'When Love Surges'
(EMI)

Ken: Sounds like a guy singing along with Bananarama to me.

Bobby: Och, it's not as good as Bananarama!



FAD GADGET 'One Man's Meat'
(Mute)

Bobby: It doesn't sound too bad considering all the electronic stuff going on in the background. It's a bit dirtier than some of his stuff and at least it's got his personality on it. Not a hit, though.

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Albums

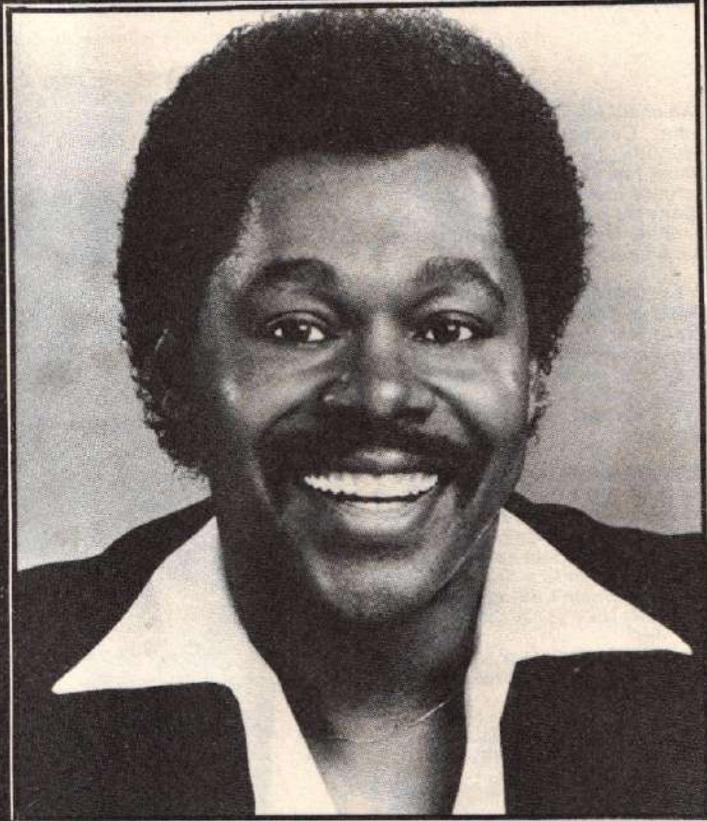
First footing

J BLACKFOOT 'City Slicker'
(Sound Town ALE 5602)

FOR THOSE of you who bought his 'Taxi' single into the charts, then this album will probably be a delight. Blackfoot's soulful voice works its way round a good selection of seventies-style soul standards with just the right amount of feeling and restraint.

The opener 'The Way Of The City' is reminiscent of the Stevie Wonder classic 'Living For The City', although it's no rip-off, while the title track, with its soft rap has a similar air to it. After two sides, the album gets a little wearing — there isn't really a top-notch number here — but Mr Blackfoot's a good singer, and the album's worth an easy++++

Simon Hills



Pomp and circumstance

RUSH 'Grace Under Pressure' (Vertigo VERH 12)
FAR MORE pressure than grace, I'm afraid, as the Canadian trio pound through another selection of ugly, pompous songs.

Excuse the partisan attitude, but the technically-excellent group leave me as cold as a Frigidaire ice-box. Rush fans will probably love it.

'Afterimage' especially boasts splashes of subtle guitar refrains which wash up in the most unexpected places, and the song, like the album, is a very cogent affair.

In the same way 'Red Sector A' and 'Kid Gloves' both sound like a speeded-up U2 with their heavy use of tremolo guitar sounds and pompous, overblown arrangements. In fact, Rush are probably more similar to U2 and Simple Minds than their heavy metal counterparts.

If you like this sort of music, the LP is immaculately produced and has some really quite emotional phrasing. But it's all a technical exercise rather than a vehicle for bringing out the flavour of the raw material, the songs. And those songs are completely and utterly contrived just so the collective musicians can show off. ++

Simon Hills

These things happen I guess

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b/w H.O.L.L.A.N.D.

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REM 'Reckoning' (IRSA 7045)

ONE MORE example of pop returning full circle, or in other words when there's nowt happening, pillage the past. REM are all late sixties jangly guitars, neat harmonies, and nasal suburban yank philosophising.

At times — 'Pretty Persuasion' a being fluent swoonin' n' croonin' beauty — this update of guitar pop past is a real treasure; that maelstrom of colliding six strings making perfect sense.

But when REM slow down and space out or add a touch of country the past becomes a fuzzed hippy dippy deadhand, not an inspiration.

At times pleasant, but ultimately a pointless exercise. Pop should be addressing itself to the future not gorging itself on its own history. +++ 1/2

Jim Reid

DENNIS EDWARDS 'Don't Look Any Further' (Gord — Y ZL72148)

IT'S SO often the case — beautiful voice lost amongst the fidgeting 'n' fretting of an over clinical production. Sure everything here is as sweet as hell, but with the exception of the corkin' 'Don't Look Any Further' and the tough 'Let's Go Up' nothing tingles or shimmies. It's all rather routine background music in an Essex wine bar, and really, all that sanitised, synthi-soul does nothing for Mr Edwards blinding vocals. Shame.+++

Jim Reid.

PATTI LaBELLE 'I'm In Love Again' (Epic Import 38539)

WHEN PATTI LaBelle returned to prominence in the mid-seventies with LaBelle-mates Nona Hendryx and Sarah Dash on 'Lady Marmalade', the excitement among soul traditionalists probably matched that now she's back in business with 'If Only You Knew'. This time we're hoping she can stay at the forefront because when she goes away or off-form the place seems kinda dull.

But that's the last time we need to talk about off-form; 'I'm In Love Again', recorded some three years ago and left on the shelf by US Epic until they realised, by accident, that 'If Only' was a monster, is seamlessly strong and full of old-style black music ideals.

The title track, for instance, has Patti's triumphant vocals really living out the lyrics; her interpretation of 'Lover Man' conjures a picture of the most expensive nightclubs, Ms LaBelle stage centre and giving it everything; and when you're ready to move, she's ready too with 'I'll Never Never Give Up', its Lordy-Lordy handclap finale recalling the Staples Singers at their best. And as with that mighty single, she really gets down to the real on 'Love

Bankrupt'. This is a towering voice and I want ANOTHER 20 years of it.++++

Paul Sexton

Eek A MOUSE 'Mousketeer' (Greensleeves Grell 65)

WAH DO dem! The rapier's not blunted yet, as the most distinctive voice in reggae whines through another selection of blistering tracks.

It's no great departure from his previous work, but the giant singer still mixes humour and style with a panache that is also STILL unrecognised. The single 'Anarexol', included here, should have changed all that, but alas, Eek A Mouse remains virtually unknown.

Careful listening will tell you a lot more about the man, though — and this warrants a couple of good listens. Delightful stuff.+++++

Simon Hills

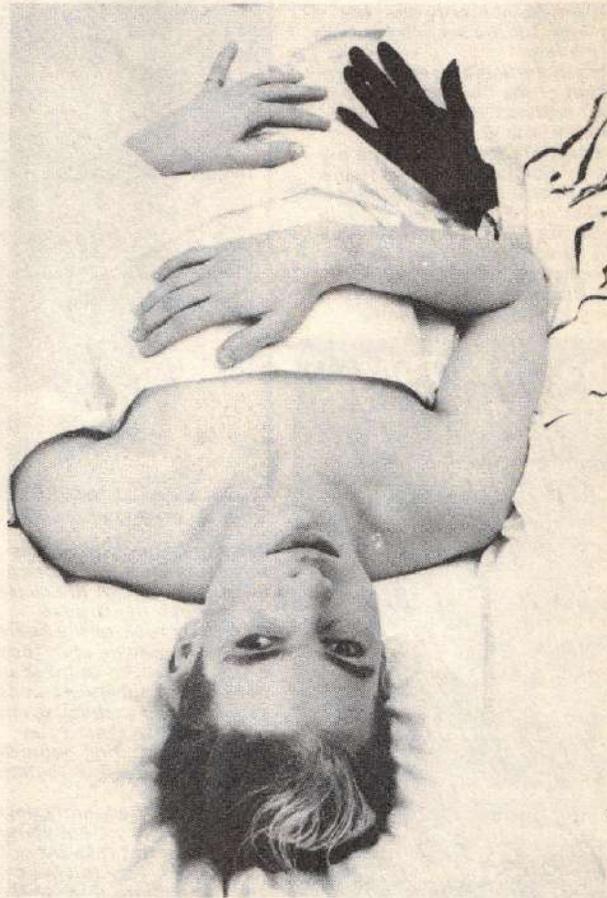
AZYMUTH 'Rapid Transit' (Milestone M9118)

WHEN THE boys in the band are called Jose, Alex and Ivan and the tracks have original titles like 'Saudades do Doto' and 'So Bebo Guarana, Mas' you know you aren't dealing with any old throwaway pop. In fact you're dealing with some complex but approachable Brazilian jazz from Azymuth.

They often sound as though, like just about every other jazz buff, they listen to a great deal of Weather Report; quite often they have that same other-worldly, eccentric quality, especially on the long and measured 'Make Mine Guarana'. But they add plenty of Brazilian beans of their own and they're full of flavour, as on the quirky 'Missing Doto' and 'I'm Just Looking Around', with its lazy vocal strumming. And there's an unhurried classiness about 'Somewhere In Brazil' — where else?++++

Paul Sexton

Matt FRETTON



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(don't say you're in love)*

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 Chrysalis

Gary Crowley

WILD GARY CROWLEY here, this week once again sat behind the of typewriter pondering the meaning of life, the current state of this great nation and Jim Reid's outrageous dress sense!

S'funny, coz even though at times everything can seem grey and dour and life in general a complete waste of time, it is those little things, those all important encounters, however brief, that make it all seem worthwhile, n' luckily over the last week for me there have been quite a few.

One in particular was a phone-call out of the blue tipping me off about a Style Council ensemble one-off at the world famous London 100 Club. Could I via my little of Sunday Afternoon Radio Show inform London's teenage population? Being a fully paid up cappuccino "Toasted Cheese and Ham Sandwich" cat and an honorary member of the Future Beat Alliance I was only too happy to oblige. Come early

The Ones That Got Away

LISTED BELOW are 10 Master-Blasters that somehow criminally missed the charts. All can be played at anytime and a reaction guaranteed. If you're hip to the beat you'll waste no time in tracking them all down, all are Juicy Peaches!

- 1 **Night And Day** — Everything But The Girl
- 2 **Love Is Just The Great Pretender** — Animal Nightlife
- 3 **Times Are Tight** — Jimmy Young
- 4 **Catch** — The Bluebells
- 5 **Get It Right** — Aretha Franklin
- 6 **Some Things Don't Matter** — Ben Watt
- 7 **You Ain't Really Down** — Status IV
- 8 **Don't You Just Know It** — Huey "Piano" Smith
- 9 **Hangin'** — Chic
- 10 **Give Me** — I Level



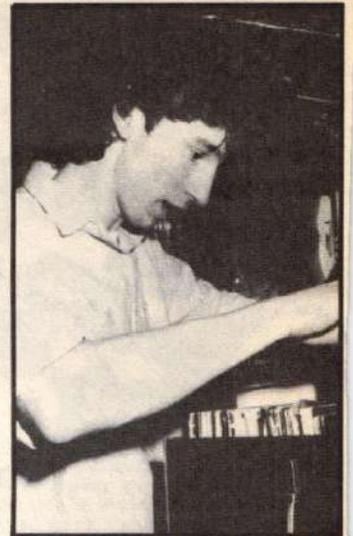
"Hi Gal, see you at the 100 Club"

evening Oxford Street was thronging with these sharp young ones in the know, the climax being when the Groove Gangsters took to the boards and in their inimitable style (how else?) proceeded to mash up the dance. An atmosphere consisting of magic and enthusiasm made it a real night to remember, everyone venturing home with a rejuvenated heart of rhythm and soul.

Actually it frequently dawns on me how lucky we Londoners are and sometimes take these things for granted. I try to check myself and not fall into that familiar trap of becoming blasé. When you sit and think about it it can make you angry, people outside of London are so appreciative and passionate it shows London up a

lot of times as being so matter-of-fact and spoilt. Proof of that argument hit me last year when I stowawayed around the country on the Wham! Brothers Club Fantastic Tour. The areas and towns where groups aren't playing every night were so different and special, London in comparison was decidedly quiet but I s'pose in a good way it made everyone work doubly hard. The Style Council 100 Club Event however was a different cappuccino (!) altogether, there was definite magic in the air that night.

Now, when I man the record decks at the various clubs I spin at, I try to bring with me (as well as the Magic Box of course) something a little different, call it youth club enthusiasm if you like,



I just attempt to make it special. If you're a knight of the turntable you'll know that exhilarating rush when you're dealing the deck and the whole club is behind you in my "Rule Book to a Fab and Groovy Life". It's a feeling that cannot be beaten and last week at one of the magic Fridays at the Pink Elephant Club (opposite Southgate Tube) we had it. Everyone was laughing, dancin' and romancin'; when that happens it is simply thrilling.

Another source of inspiration are those black round plastic t'ings that we spend so much money on; connecting with a waxing that possesses those rare but magical qualities is like stumbling upon a crock of gold and thankfully those tasty treats still manage to break on through. A record with both inspiration and perspiration is Jocelyn Brown's 'Somebody Else's Guy', recommended in this column a few weeks back, it still will not leave my Dansette and Good Gals and Pals everywhere should grasp a listen. And from pop's golden treasure chest come two gems of such mightyness! Aretha Franklin's soulful version excursion 'I Say A Little Prayer' is an essential addition to anyone's record collection while the Detroit Spinners' 'I'll Be Around' has also been made available once again. With the recommendation of being DJ Chris 'The Godfather' Hill's all time fave-rave there is no way you can ignore it.

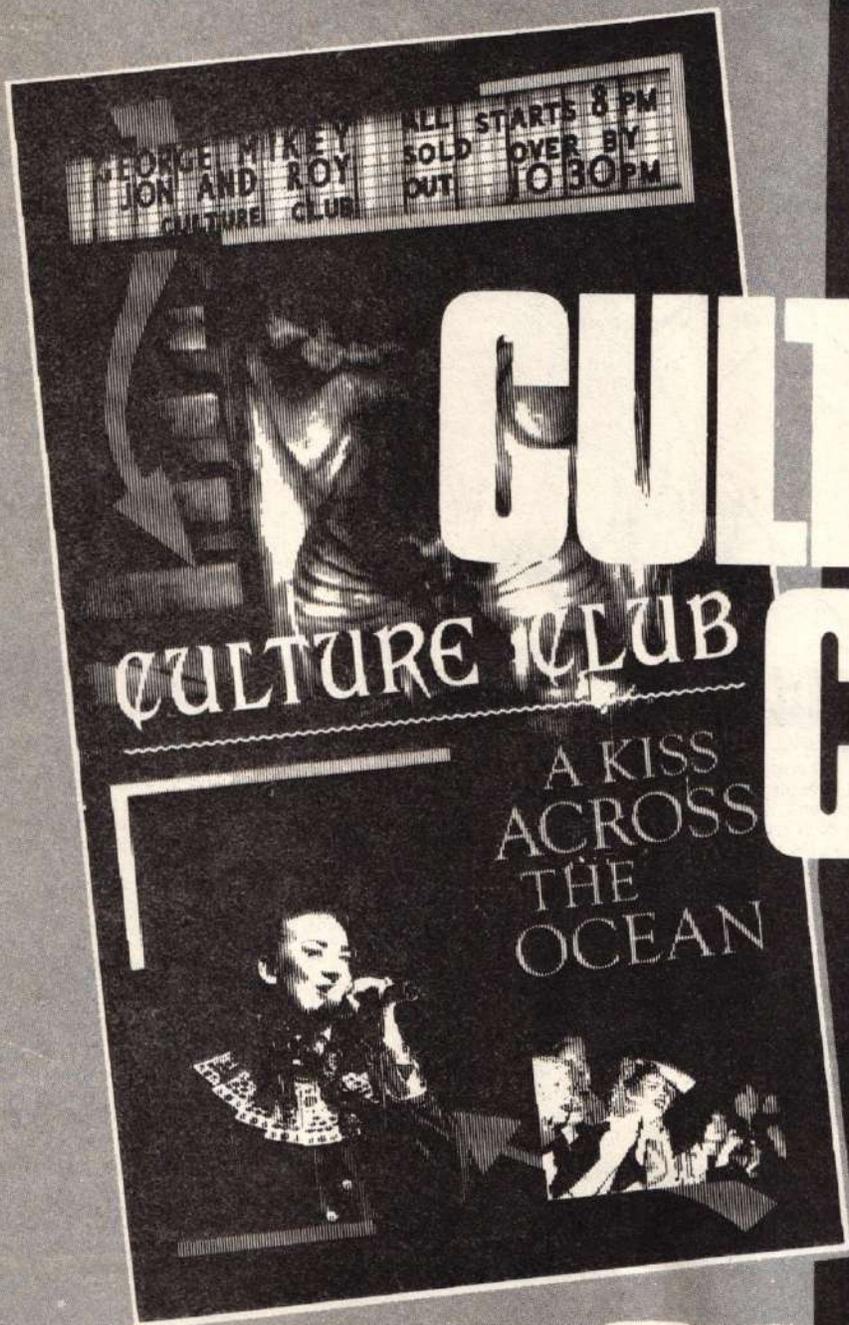
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OUT OF LONDON SHOPS BIRMINGHAM 74 Bull Street - BRIGHTON 5 Queens Road - BRISTOL 12/14 Merchant Street -
 CARDIFF 67 Duke Street - CROYDON 46 North End - DURHAM Unit 9, Milburn Gate Centre, North Road - EDINBURGH
 131 Princes Street - GLASGOW 28/32 Union Street - LEEDS 145 The Briggate - LIVERPOOL Units 4 & 7 Central Shopping
 Centre, Ranelagh Street - MANCHESTER Unit BB, Arndale Centre, Market Street - MILTON KEYNES 59 Silbury Arcade,
 Secklow Gate West - NEWCASTLE 10/14 High Friars, Eldon Square - PETERBOROUGH 34 Queensgate Centre - PLYMOUTH
 105 Armada Way - PORTSMOUTH Units 69-73 The Tricorn, Charlotte Street - SHEFFIELD 38 High Street - SOUTHAMPTON
 16 Bargate Street & Plummers Dept's Store, Above Bar - SUNDERLAND 29 Blanford Street - YORK 5 Fossgate - LONDON
 SHOPS 9 Marble Arch - MEGASTORE 14-16 Oxford Street (50 yards from Tottenham Court Road tube station).

ALSO AT AMES RECORDS AND TAPES ACCRINGTON 25A Broadway -
 ALTRINCHAM 91A George Street - BLACKBURN 19 Market Way - BLACKPOOL
 1A Bank Hey Street - BURNLEY 4 Fleet Walk - CHESTER 32 Northgate Street -
 CREWE 28 Victoria Street - ECCLES 74 Church Street - KEIGHLEY 20 Lau
 Street - NELSON Marsden Mall Arndale Centre - PRESTON 12 Fishergate Walk -
 RAWTENSTALL 27 Bank Street - ST HELENS 8 Palatine Arcade - STOCKPORT
 20 Deanery Way - WARRINGTON 2 Dulmans Lane, Market Square - WIGAN 5
 Mahonin Arcade, Market Place.



Mailman

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

WELL DONE Tracie! It's so refreshing to see a pop star who's got the guts and honesty to speak out and air her opinions. I quite agree with her comments, especially those on Tracey Ullman, Sade and Duran 'we want to be taken seriously' Duran who are overweight (little Johnny Taylor, mainly) conceited, money-grabbing buffoons. I expect all the poor mugs who call themselves fans (well, those who can write anyway) will be putting pen to paper seething violently, but who really cares? At least it keeps the revolting little pests happy if they think they're defending their podgy idols.

Nice Little Nicola, Wonderland
● Come on, Tracie, what's this Nice Little Nicola bit? There are a few readers who just won't believe you, like...

SO TRACIE thinks that Simon Le Bon has a high opinion of himself. Well, after having read the garbage spouted by Miss High and Mighty in her interview with Robin Smith I think she should replace Simon's name with her own.

People who make such degrading remarks about fellow artistes are simply jealous of their talents. It's one thing to express an honest opinion of someone, but when that opinion is likely to cause hurt and anger then a certain person should keep her mouth shut. Grow up, Tracie. Gwen Shott, Lydney, Glos.

● Simon Le Bon was so hurt he could hardly bear to open up his morning royalty cheque he was shaking so much

OH DEAR, it had to happen. Woolworth's till operator, Tracie, desperately trying to be bitchy in a vain attempt to salvage her pathetic career.

Tracie, dear, the point is, that you really have to have something yourself before hurling criticisms at others. Being as you



Tracie's Prefab bout!

DEAREST PADDY McAloon, re: your review of my single in RM. Before anything else I would like to say that I respect everyone's personal taste, so if you didn't like the record, fair enough. But if you have to feign intellectualism on a subject, then you really ought to suss out what the hell you're talking about first. I dislike the use of drum machines sometimes, too, pal, which is why I got myself a drummer. Yes, it was his remarkable performance that you heard on 'Souls On Fire' and not that of a machine. I suppose really that Steve Sidelynk, my drummer, should feel flattered that you consider his timing (no click track even!) to be as consistent as that of a machine, but if I was him, my bass drum would be up your arse by now!

have about as much talent as Bananarama. I think that you ought to keep your gap-toothed mouth shut.

None of your 'victims' (?) need defending; but, for instance, Sade has a fine voice and songwriting talent. What have you ever written? What have you ever

OKAY, NOW you've made me really mad! I am sick to death of people slagging off Paul Weller just because they can't understand what he's talking about.

What good of Paul was talking about when he said 'shut down the pubs' in a recent RM interview was that he thought it would be great to make the public who spend a majority of their time in pubs realise that they could be doing something better with their spare time. Oh yeah, Paul Weller doesn't influence the Mod movement (what Mod movement there is, all twelve-year-olds with nothing but mouth and oversize parkas).

The kid with the broken halo
● I suppose the cavemen could spend the evening having a quiet snooze at a Style Council show — but that costs a bit more than a night down the pub. And what with there being very few coffee shops in Bolton...

sung? 'Souls On Fire'? The only thing that would set you alight is a can of petrol and a box of matches.

Apart from all that, when you've got a backside and thighs like an elephant, AND a face to match, I don't think you should insult anyone.

S. Malley, Kilburn, London
● Compared to you, Tracie is about as insulting as Bonnie Langford!

I HAVE just finished reading the interview you did with the so called singer, Tracie.

Tracie in my view is a snotty little school girl, with looks like the back end of an elephant. To cap it all her voice is tediously boring and nearly as bad as her notable companion Paul Weller.

She criticised Nena and Tracey Ullman. And she even had the nerve to criticise the brilliant Sade and Carmel. These two have more style and scope to their voices than she will ever have. Tracie should go back to the Co-op check out where she belongs and leave the big time to the dynamic Carmel.

Lover of Good Music,
Gloucestershire
● What, more elephant similes! Perhaps all Tracie

Everyone gets out of order sometimes, and I'm not free of guilt, as my interview in said issue of RM shows. Yes, I probably should retract a few statements (I put it down to PMT — pity you can't use the same line, honey!) but trying to make yourself sound intelligent consequently makes you look a right DICK! Get yourself a drummer, learn the difference, then pass comment, baby!

Love & Kisses, Tracie Young c/o Respond Records

P.S. Sade — I love your record really. Look kids, I had an off day, okay? Robin Smith has that effect on me!

● The usual effect Robin has on people is to send them rapidly to sleep

correspondence should be, er, trunkated here, in case someone really starts putting the hoof in

WHAT HAVE you done with The Stranglers? Have they just faded into nothingness? Surely not. The last time you motley crew at RM printed anything at all about them was eons ago. Please print a picture of that gorgeous karate expert Jean Jacques Burnel while you're at it as well. Thanking you very much in advance.

Jean Jacques Burnel's Black Belt, Ruislip, Middlesex

● We haven't done anything on the Stranglers for a long time because they haven't done anything for a long time. As for the JJ pic — no!

DAVID AND I have been arguing about Paul Weller, please could you tell us whether he has the right to say that other groups are rubbish.

I think he does, maybe because I am a Style Council fan, but David doesn't, because he hates them.

James and David, Tooting
● Rubbish is the opium of the masses. And people calling each other rubbish is the opium of Mailman. Go back to sleep, boys.



Pic by Robert Ellis

a SPANDAU WORKS REPORT

Company secretary John Keeble on the Islington conglomerate's new LP

SINCE THEY went international last summer Spandau Ballet have followed their markets and taken their chances. Constant touring, constant PR, everywhere the perky 'n' persuasive tongue of Mr Gary Kemp. It worked, the world crumbled, and Spandau went top 10 just about everywhere bar Ouagadougou.

But now they've got to follow that act. Since the frosty days of January the band have been in rehearsal, carefully plotting the course of Master Kemp's latest musical vision. Now those blueprints are ready to stand the test and Spandau are firmly ensconced in Giorgio Moroder's Musicland studio in Munich. Back in England for a weekend of home comforts and proper beer, amiable sticksman John Keeble talked to me about how things were going. . .

So how long have you been at it, John? "We're about three weeks into the LP. We'd been rehearsing since January. We booked Nomis rehearsal studios up for nine weeks. "Hopefully we'll be recording for another three and a half weeks then we'll do some mixing for two weeks."

Any difference in approach as compared with 'True'?

"Yeah. When we recorded 'True' we pored over everything, getting into the semantics of everything straight away. But now after a year of playing live everything's a lot more fun. Gary would come in with a song and we'd play it straight away — we play a lot more freely on this album.

"It's definitely gonna be more of a live sound. 'True' was recorded in bits — we never really played that much together."

What about your drum parts, John? I hear you laid them down pretty nifty.

"It took two days to get the right drum sound and three days to get all the drum parts down. Martin did the bass parts in two days. The drum sound is going to be heavier, meatier, on this LP. 'True' sounds weak in comparison."

Any new lyrical twists?

"Some of the lyrics still haven't been written yet. One of them is dedicated to Gary's new car — a Porsche(!). Mostly the songs come from personal experience."

And Munich, good night life has it?

"There are two or three good clubs, and all the bars open till two or three in the morning, so it's not too bad!"

And after you've recorded the album. . .

"Should be a single out in late May early June. We're itching to get it out, we want everyone to hear!"

"The album should be released in June, then we'll do some promotion in Britain. In August we'll tour southern Europe then go on through the rest of Europe. Then maybe we'll tour Japan and Australia before playing Britain at the end of the year. We should be in America this time next year."

Busy and exciting times at the top of the pole.

Jim Reid



ECHO

and the

BUNNYMEN

ENGLAND AND FRANCE have had a funny relationship over the years, what with the lorry drivers' blockades and problems with the EEC budget. Not that that matters to Echo and the Bunnymen, who have just finished recording their new album 'Ocean Rain' in the capital, accompanied by a thirty two piece orchestra.

"Paris is the most beautiful city in the world," says Ian McCulloch. "I thought it was really weird the first time I went there, just like London. But then a week later I realised I'd fallen in love with it. It's such a varied city. I just love going down all the little side streets and into the bars.

"I can't really speak French, though, because at my school you either had to do 'O' level French or 'O' level art, and — as I was the best in my year at art — obviously I did that."

With the new single 'Silver' pointing the way for a new more melodic Bunnymen sound on the album, is this their answer to 'Cafe Bleu', I wonder? "No," says Mac firmly. "We're into Paris for the right reasons.

Weller's a total idiot, the sort of bloke who was in the year below you at school but did his best to impress the older brigade."

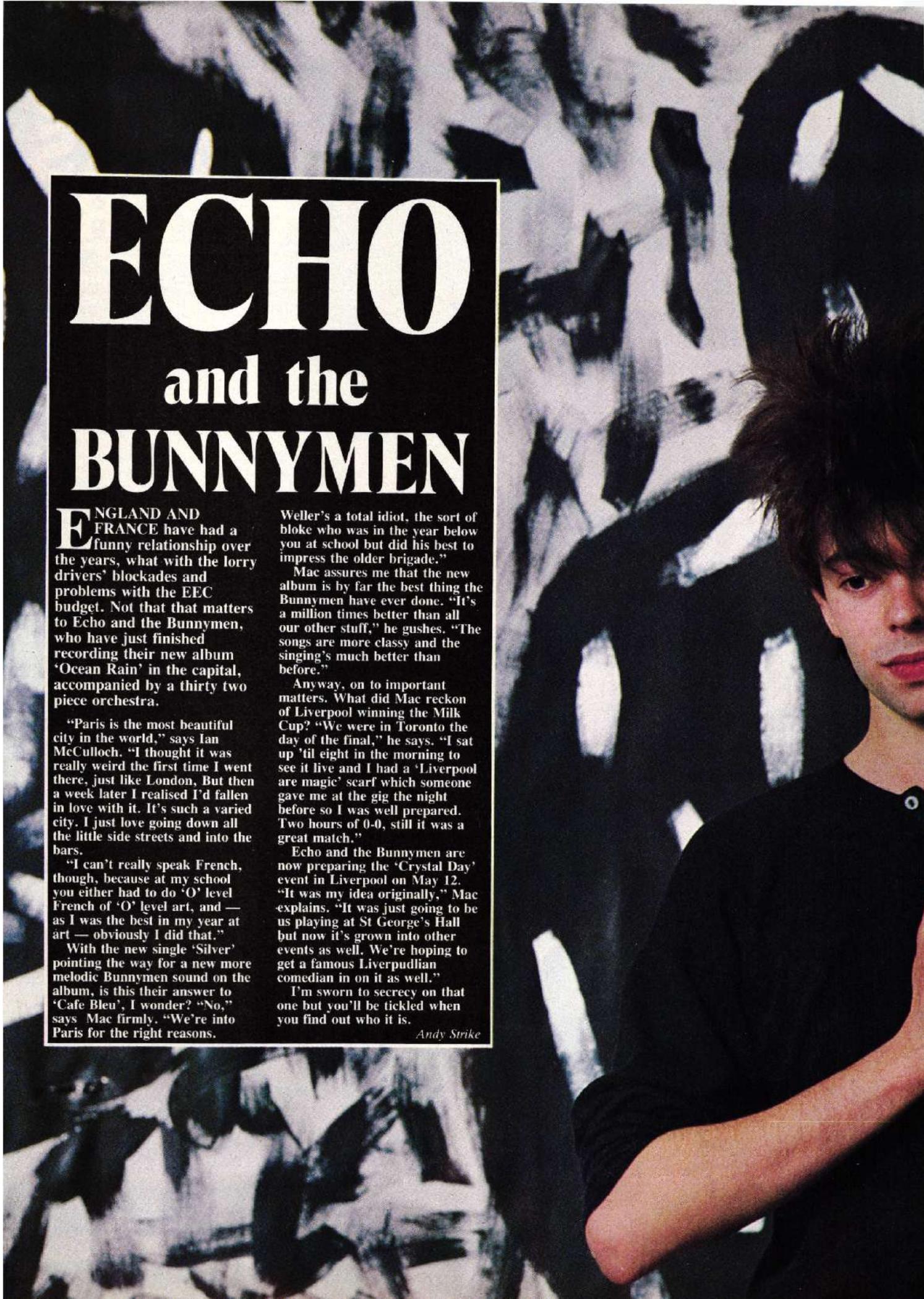
Mac assures me that the new album is by far the best thing the Bunnymen have ever done. "It's a million times better than all our other stuff," he gushes. "The songs are more classy and the singing's much better than before."

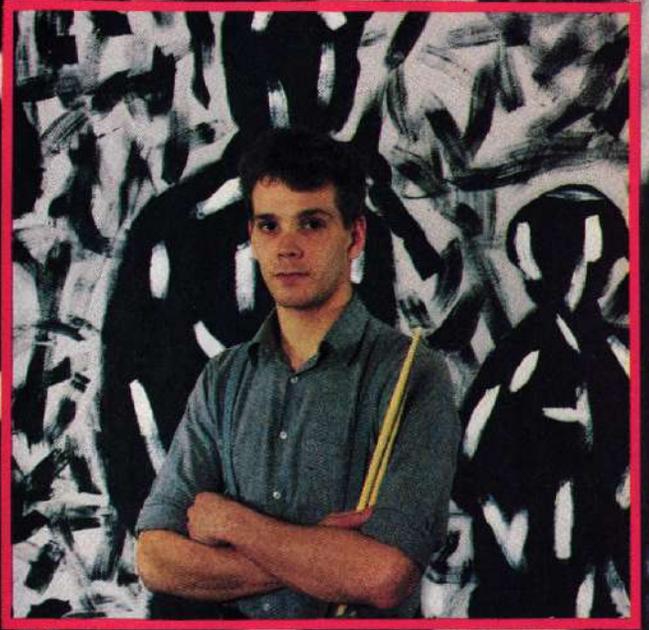
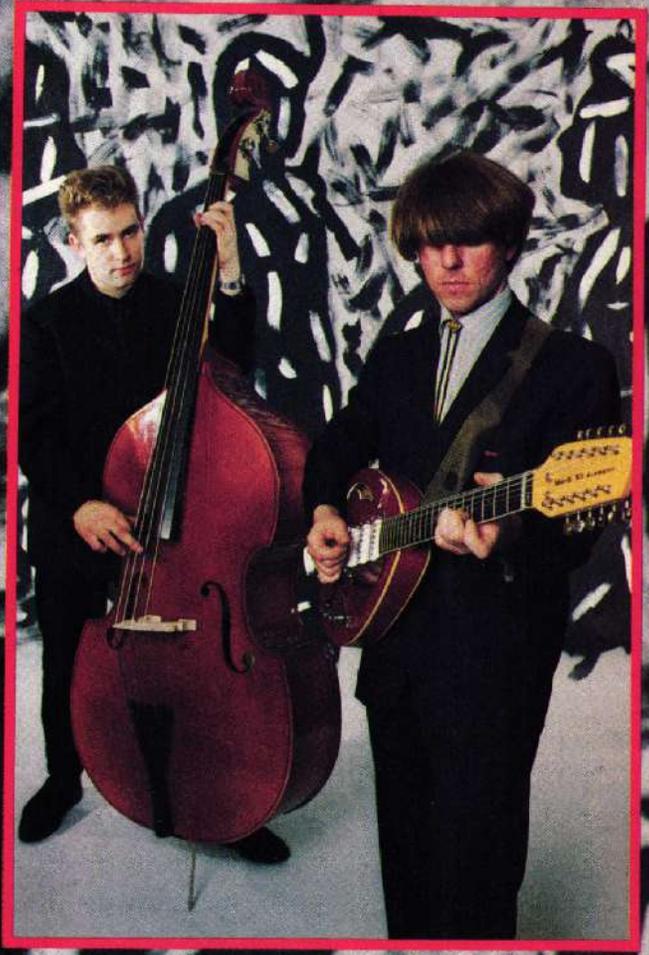
Anyway, on to important matters. What did Mac reckon of Liverpool winning the Milk Cup? "We were in Toronto the day of the final," he says. "I sat up 'til eight in the morning to see it live and I had a 'Liverpool are magic' scarf which someone gave me at the gig the night before so I was well prepared. Two hours of 0-0, still it was a great match."

Echo and the Bunnymen are now preparing the 'Crystal Day' event in Liverpool on May 12. "It was my idea originally," Mac explains. "It was just going to be us playing at St George's Hall but now it's grown into other events as well. We're hoping to get a famous Liverpudlian comedian in on it as well."

I'm sworn to secrecy on that one but you'll be tickled when you find out who it is.

Andy Strike





Everything you
ever wanted to
know about
ROBERT SMITH
of
THE CURE

**If you were Prime Minister
what would you do first of
all?**

Review, rearrange, replace,
and rewrite the British
political, legal, social and
economic structures and
systems!

**If you had a million pounds
what would you spend it on?**

Other people

What is your favourite film?

'Eraserhead'

What is your favourite book?

'Les Enfants Terribles' by

Cocteau

**What would be your ideal
home?**

Loch Ness Castle

**What are you most frightened
of?**

Impairment/imprisonment

**Do you think Boy George's
make-up is as good as yours?**

No (please don't write!)

**What colour pyjamas do you
wear in bed?**

It depends where the bed

is . . .

**Does Siouxsie look
frightening without her make-
up?**

She looks frightening with it!

**What is your favourite Iron
Maiden song?**

'Zimbabwe'

**Tell us your favourite short
joke**

Steve Wright falling off a
cliff . . .



X WORD

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

ACROSS

- 1 King Crimson LP that may confuse you (5,2,1,7,4)
- 6 Demand made by A Flock Of Seagulls (6)
- 7 He's mad at Tracey (2,3)
- 8 Riot turns into Da Da Da hitsters (4)
- 13 The sound of Bryan, Phil and Andy (4,5)
- 15 A turn around for David Gilmour (5,4)
- 17 Instrument Diana Ross told us about in 1980 (2,3,5)
- 18 Culture Club hit that was the clock of the heart (4)
- 20 Mick Jagger found himself an ---- On Main Street (5)
- 21 Jean-Michel as he was known at school (5)
- 22 You'll find her Right By Your Side (5,6)
- 23 What the Teardrop Explodes were charged with (7)
- 24 Spandau number one (4)
- 26 Golden Brown group (10)
- 28 Flying Lizards hit from 1979 (5)
- 30 & 36 across Cast by Mike Oldfield in 1983 (9,6)
- 32 Former Bauhaus guitarist (3)
- 35 Only group who can sing about being Sixteen and mean it (8,5)
- 36 See 30 across

DOWN

- 1 Carmel long player (3,4,2,10)
- 2 Don't do it, do this (5)
- 3 Assumption made by Fiction Factory (5,4,6)
- 4 Club member (3,3)
- 5 Yet another Thriller (1,1,1)
- 9 Magazine's first publication (4,4)
- 10 Distance for Madness (3,4,6)
- 11 Early Police record (1,4,5,6,3)

- 12 Performed by Break Machine (6,5)
- 14 David's up to date romance (6,4)
- 16 Star of Grease and Xanadu (6,4)
- 19 Early Genesis LP that's found its way back into the charts (7,5)
- 21 A combat rocker (3,8)
- 25 See 34 down
- 27 Kinks classic (4)
- 29 They were helped by Sgt Rock (1,1,1)
- 31 Adam's two shoes (5)
- 33 Dirty 70's pop group (3)
- 34 & 25 down Racing person (3,7)

LAST WEEK'S SOLUTION

ACROSS: 1 'Wouldn't It Be Good', 7 Rockwell, 8 Mel Brooks, 11 Ian Dury, 12 Tina, 13 Sad, 15 'In The Heart', 16 Swing, 18 Elbow, 20 Roy C, 21 Hotel, 23 EMI, 24 Bloom, 25 Cars, 27 'Milk And Honey', 29 Bop, 30 It Make, 32 Turner, 36 'Dance Hall Days', 37 What Difference Does.

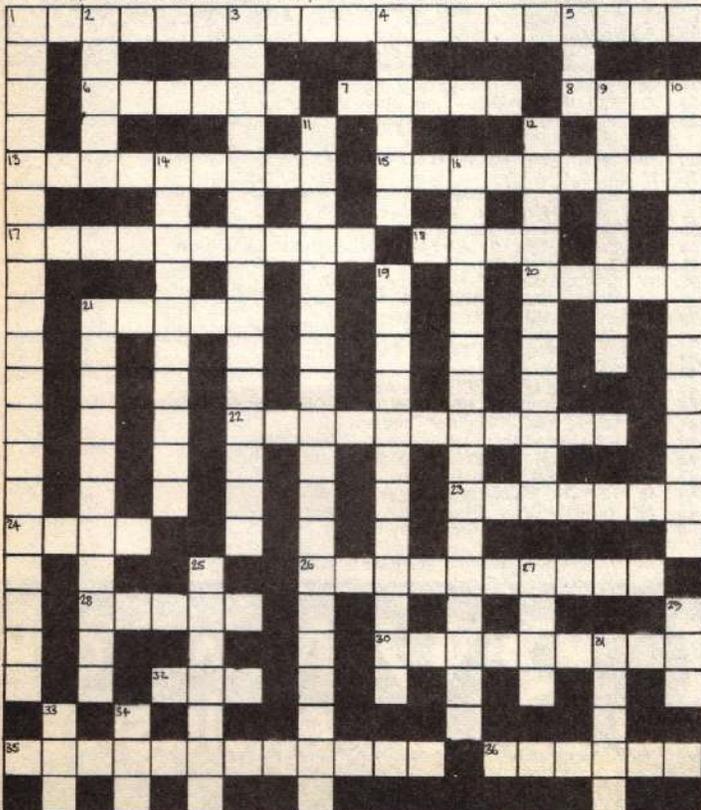
DOWN: 1 'World Shut Your Mouth', 2 'Unconditional Love', 3 'Down In The Subway', 4 Every Breath, 5 Dionne Warwick, 6 'Duke', 9 'Bite', 10 Cure, 14 'Only For Love', 17 'Bolero', 19 Wham!, 22 'Gold', 26 Lene, 28 You Take, 31 Ash, 33 Roses, 34 Hard, 35 Alan.

X-WORD WINNER (APRIL 7)
Jackie Wells, 26 Lincoln Road, East Finchley, London N2 9DL.

Comedy Video comp winners

L D Bromley, Selby, North Yorks; Steve Erick, Aberdeen; S Brierley, Rednal, Birmingham; Moira Leckie, Prestwick; David Rose, Nr Manningtree, Essex; Ian Sutcliffe, Saxmundham, Suffolk; Tracy Cubitt, Croydon, Surrey; Mr Alberto Simon, London N22; Mark Young, Swindon, Wilts; Peter Whaley, Dagenham, Essex.

ANSWERS: 1) b) Anne Bancroft, 2) a) 'The Young Ones', 3) c) 'Breakaway'.



Pic by Michael Puffland

I CAN'T see Bobby Robson or Jock Stein casting an eye over this football talent but can you name them to start this week's trivia quiz about Watford FC's chairman?

TRIVIA QUIZ

- 1 With which Who song did Elton have a hit in 1976?
- 2 Who became Elton's co-writer after his initial split with Bernie Taupin?
- 3 Elton legally adopted a new middle name in the mid-seventies. What is it?
- 4 At Wembley in 1975 which album did Elton premiere in its entirety?
- 5 Elton's first live album is titled by the date it was recorded. What is the date?
- 6 What was Elton's first hit in the UK?
- 7 What is his current label, owned by him, called?
- 8 What was Elton's first group called?
- 9 Which album features Watford FC on back up vocals?
- 10 Elton toured Russia and America in the late seventies as a duo. Who was his partner?
- 11 Which album is made up with songs about the old Wild West?
- 12 In whose gun did Elton feel like a bullet?
- 13 What was Elton's first Christmas hit?
- 14 Which song lamented the death of John Lennon?
- 15 What was Elton's very first single release that also provided the title of a later album?
- 16 Which album soundtrack written by Elton went gold in US but did not chart in England?
- 17 DJM was Elton's first label. What do the initials stand for?
- 18 What was Elton's first number one album?
- 19 Which song about Marilyn Monroe was a hit in 1974?
- 20 Which Beatles song provided a hit for Elton in 1974?
- 21 What is Elton's only number one in the UK?
- 22 What was Elton's first US number one?
- 23 What record label does Elton record for in the US?
- 24 What does the title of the album '21 At 33' signify?
- 25 With which renowned soul producer did Elton record with in 1977?

ANSWERS

1 Pinball Wizard, 2 Gary Osborne, 3 Hercules, 4 Captain Fantastic And The Brown Dirt Cowboy, 5 17/11/70, 6 Your Song, 7 Rocket, 8 Biscuits, 9 Single Man, 10 Ray Cooper, 11 Tumbleweed Connection, 12 Robert Ford, 13 Sept Into Christmas, 14 Empty Garden, 15 Lady Samantha, 16 Friends, 17 Dick James Music, 18 Don't Shoot Me I'm Only The Piano Player, 19 Candle In The Wind, 20 Lucy In The Sky With Diamonds, 21 Don't Go Breaking My Heart, 22 Crocodile Rock, 23 Warner Brothers, 24 21 albums at the age of 33, 25 Thom Bell.

US Singles US Albums

- 1 2 AGAINST ALL ODDS, Phil Collins, Atlantic
- 2 1 FOOTLOOSE, Kenny Loggins, Columbia/CBS
- 3 4 HELLO, Lionel Richie, Motown
- 4 8 HOLD ME NOW, Thompson Twins, Arista
- 5 6 MISS ME BLIND, Culture Club, Virgin/Epic
- 6 5 AUTOMATIC, Pointer Sisters, Planet
- 7 3 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 8 13 LOVE SOMEBODY, Rick Springfield, RCA
- 9 7 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 10 14 THEY DON'T KNOW, Tracey Ullman, MCA
- 11 15 YOU MIGHT THINK, The Cars, Elektra
- 12 9 ADULT EDUCATION, Daryl Hall & John Oates, RCA
- 13 19 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias and Willie Nelson, Columbia
- 14 10 JUMP, Van Halen, Warner Bros
- 15 12 EAT IT, Weird Al Yankovic, Rock 'n' Roll
- 16 17 GIRLS, Dwight Twilley, Capitol
- 17 11 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
- 18 20 TONIGHT, Kool & The Gang, De-Lite
- 19 21 DON'T ANSWER ME, Alan Parsons Project, Arista
- 20 22 HEAD OVER HEELS, The Go Go's, IRS
- 21 16 I WANT A NEW DRUG, Huey Lewis & The News, Chrysalis
- 22 25 THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 23 38 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 24 26 LEAVE IT, Yes, Atco
- 25 29 THE LONGEST TIME, Billy Joel, CBS/Columbia
- 26 31 BREAKDANCE, Irene Cara, Geffen/Network
- 27 36 OH SHERRIE, Steve Perry, Columbia/CBS
- 28 30 A FINE FINE DAY, Tony Carey, MCA
- 29 32 SHOW ME, The Pretenders, Sire
- 30 39 DANCING IN THE SHEETS, Shalamar, Columbia/CBS
- 31 35 NO MORE WORDS, Berlin, Geffen
- 32 41 SISTER CHRISTIAN, Night Ranger, MCA
- 33 44 I'LL WAIT, Van Halen, Warner Bros
- 34 34 HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia/CBS
- 35 18 RADIO GA GA, Queen, Capitol
- 36 53 TIME AFTER TIME, Cyndi Lauper, Portrait
- 37 40 BORDERLINE, Madonna, Sire
- 38 23 COME BACK AND STAY, Paul Young, Columbia/CBS
- 39 42 RUNAWAY, Bon Jovi, Mercury
- 40 46 IT'S MY LIFE, Talk Talk, EMI-America
- 41 45 CATCH ME I'M FALLING, Real Life, MCA/Curb
- 42 33 THE KID'S AMERICAN, Matthew Wilder, Private
- 43 37 ONE IN A MILLION, The Romantics, Nempor
- 44 49 ILLEGAL ALIEN, Genesis, Atlantic
- 45 50 WHITE HORSE, Laid Back, Sire
- 46 — THE REFLEX, Duran Duran, Capitol
- 47 51 ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 48 52 LOVE ME IN A SPECIAL WAY, DeBarge, Gordy
- 49 63 SELF CONTROL, Laura Branigan, Atlantic
- 50 56 RUN, RUNAWAY, Slade, CBS Associated
- 51 — THE HEART OF ROCK 'N' ROLL, Huey Lewis and The News, Chrysalis
- 52 55 GIVE ME TONIGHT, Shannon, Mirage/Emergency
- 53 24 GOT A HOLD ON ME, Christine McVie, Warner Bros
- 54 48 WE'RE GOING ALL THE WAY, Jeffrey Osborne, A&M
- 55 57 I'M STEPPIN' OUT, John Lennon, Polydor
- 56 58 BABY COME BACK, Billy Rankin, A&M
- 57 59 HUNTERS OF THE NIGHT, Mr Mister, RCA
- 58 27 THE LANGUAGE OF LOVE, Dan Fogelberg, Full Moon/Epic
- 59 61 COMMUNICATION, Spandau Ballet, Chrysalis
- 60 — YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M

- 1 2 FOOTLOOSE, Soundtrack, Columbia/CBS
- 2 3 1984, Van Halen, Warner Bros
- 3 1 THRILLER, Michael Jackson, Epic
- 4 4 CAN'T SLOW DOWN, Lionel Richie, Motown
- 5 5 SPORTS, Huey Lewis & The News, Chrysalis
- 6 6 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 7 7 TOUCH, Eurythmics, RCA
- 8 8 LOVE AT FIRST STING, Scorpions, Mercury
- 9 13 HEARTBEAT CITY, The Cars, Elektra
- 10 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 11 9 LEARNING TO CRAWL, The Pretenders, Sire
- 12 15 INTO THE GAP, Thompson Twins, Arista
- 13 11 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 14 12 SYNCHRONICITY, The Police, A&M
- 15 18 AGAINST ALL ODDS, Soundtrack, Atlantic
- 16 16 UH-HUH, John Cougar Mellencamp, Riva
- 17 17 AMMONIA AVENUE, Alan Parsons Project, Arista
- 18 20 IN 3-D, Weird Al Yankovic, Rock 'n' Roll
- 19 14 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 20 19 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 21 21 90125, Yes, Atco
- 22 22 ELIMINATOR, ZZ Top, Warner Bros
- 23 23 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 24 24 THE WORKS, Queen, Capitol
- 25 25 BREAK OUT, Pointer Sisters, Planet



Bullets 61-100

- 61 65 SHE'S STRANGE, Cameo, Atlanta Artists
- 62 73 SAIL AWAY, The Temptations, Gordy
- 63 69 WOULDN'T IT BE GOOD, Nik Kershaw, MCA
- 65 70 OLYMPIA, Sergio Mendes, A&M
- 67 81 MY EVER CHANGING MOODS, The Style Council, Geffen
- 68 72 RELAX, Frankie Goes To Hollywood, Island
- 70 78 THERE'S NO EASY WAY, James Ingram, Qwest
- 71 — MODERN DAY DELILAH, Van Stephenson, MCA
- 72 79 BLUE LIGHT, David Gilmour, Columbia/CBS
- 79 83 DEVIL IN A FAST CAR, Sheena Easton, EMI-America
- 80 92 DON'T WASTE YOUR TIME, Yarborough & Peoples, Total Experience
- 81 89 DOWNTOWN, Dolly Parton, RCA
- 82 87 JIMMY LOVES MARYANN, Josie Cotton, Elektra
- 83 — I CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
- 84 — WHAT IS LOVE, Howard Jones, Elektra
- 85 — WHISPER TO A SCREAM, Icicle Works, Arista
- 86 90 TERMS OF ENDEARMENT, Michael Gore, Capitol
- 88 — DANCE HALL DAYS, Wang Chung, Geffen

Compiled by Billboard

- 26 44 TALK SHOW, The Go Go's, IRS
- 27 27 99 LUFTBALLONS, Nena, Epic
- 28 — HARD TO HOLD (Soundtrack), Rick Springfield, Peter Gabriel, Graham Parker, RCA
- 29 29 WINDOWS AND WALLS, Dan Fogelberg, Full Moon/Epic
- 30 26 ROLL ON, Alabama, RCA
- 31 30 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 32 28 TOUR DE FORCE, 38 Special, A&M
- 33 32 GENESIS, Genesis, Atlantic
- 34 34 DEFENDERS OF THE FAITH, Judas Priest, Columbia/CBS
- 35 35 THE FLAT EARTH, Thomas Dolby, Capitol
- 36 37 SHE'S STRANGE, Cameo, Atlanta Artists
- 37 33 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 38 — BODY AND SOUL, Joe Jackson
- 39 36 ABOUT FACE, David Gilmour, Columbia
- 40 40 JUNGLE, Dwight Twilley, EMI-America
- 41 41 FLASHDANCE, Soundtrack, Casablanca
- 42 39 LABOUR OF LOVE, UB40, A&M
- 43 — YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, MCA
- 44 38 REBEL YELL, Billy Idol, Chrysalis
- 45 43 FUTURE SHOCK, Herbie Hancock, Columbia
- 46 — RHYME & REASON, Missing Persons, Capitol
- 47 45 BON JOVI, Bon Jovi, Mercury
- 48 48 LET THE MUSIC PLAY, Shannon, Mirage
- 49 49 THE BIG CHILL, Soundtrack, Motown
- 50 50 DECLARATION, The Alarm, IRS

Compiled by Billboard

NEXT WEEK DOLBY New York exclusive

Record Mirror Disco

- | | | | |
|-------|---|-------|---|
| 1 6 | SOMEBODY'S ELSE'S GUY, Jocelyn Brown, Fourth & Broadway 12in | 60 52 | BEAT BOX (DIVERSION ONE)/(TWO), Art Of Noise, ZTT 12in |
| 2 1 | SHE'S STRANGE/GROOVE WITH YOU, Cameo, Club 12in | 61 - | JUST A TOUCH OF LOVE/STEEPIN' OUT - WAIT FOR ME (MEDLEY), Sla Atlantic 12in |
| 3 2 | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in | 62 83 | IN THE HEART, Kool & The Gang, De-Lite 12in |
| 4 13 | LOVE IS IN SEASON/TWO OF A KIND/RIGHT OR WRONG/ALL YOUR LOVE, Detroit Spinners, Atlantic LP | 63 79 | LUCKY STAR (US REMIX), Madonna, Sire 12in |
| 5 11 | LOVE ME LIKE THIS, Real To Real, Arista 12in | 64 - | WHEN YOU'RE HOT YOU'RE HOT/WITH YOU, Ingram, US Mirage LP |
| 6 18 | CHANGE OF HEART/YOU ARE MY MELODY/WARM, Change, US Atlantic RFC LP | 65 75 | RIGHT PLACE RIGHT TIME, Denise LaSalle/Lattimore, US Malaco LP |
| 7 7 | HI, HOW YA DOIN' (GRAVITY MIX), Kenny G, Arista 12in | 66 63 | SMALL TOWN CREED/ONE MILLION CHICKENS CAN'T BE WRONG, The Kane Gang, Kitchenware 12in |
| 8 3 | DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 12in | 67 50 | NO SELL OUT (REMIX), Malcolm X/Keith LeBlanc, Tommy Boy/Island 12in |
| 9 4 | YOU'RE THE ONE FOR ME/DAYBREAK/A.M. (MEDLEY)/INSTRUMENTAL, Paul Hardcastle, Total Control Records 12in | 68 - | YOU'RE THE BEST, The Emotions, US Red Label LP |
| 10 10 | TELL ME WHY/LOVE HAS FINALLY COME AT LAST, Bobby Womack, US Beverly Glen Music LP | 69 - | NEVER TOO LATE, Greg Henderson, US Rain Records 12in |
| 11 5 | WHAT DO I DO? (CARNIVAL MIX), Phil Fearon & Galaxy, Ensign 12in | 70 61 | LET ME SHOW YOU, Larry Wu, US Atlantic 12in |
| 12 8 | BREAKIN' DOWN, (SUGAR SAMBA), Julia & Company, London 12in | 71 - | MR. GROOVE, One Way, US MCA LP |
| 13 27 | AUTOMATIC (REMIX), Pointer Sisters, Planet 12in | 72 66 | TURN IT AROUND (INSTRUMENTAL), Gino Soccio, US Atlantic 12in |
| 14 31 | LOVEQUAKE, Bobby King, Motown 12in | 73 - | LOVELITE, O'Bryan, US Capitol 12in |
| 15 9 | WHAT DO I DO?, Phil Fearon, Ensign 12in | 74 48 | BREAKIN' DOWN (M&M REMIX), Julia & Company, London 12in |
| 16 16 | BREAK/GO FOR IT/NEXT TIME IT'S FOR REAL/TONIGHT/YOU DID IT AGAIN/DO YOU WANT TO?/INTIMATE CONNECTION, Kleeer, Atlantic LP | 75 - | BREAK DANCER/ZODIAC, Boogie Boys, US Capitol 12in |
| 17 25 | SOMEDAY/OUTSTANDING, Gap Band, Total Experience 12in | 76 - | OUT OF SIGHT, Lefturno, MCA 12in |
| 18 21 | GIVE ME TONIGHT/DUB VERSION, Shannon, Club 12in | 77 - | FINE FINE FELLA/IT'S GONNA BE SPECIAL/RHYTHM OF THE STREET, Patti Austin, Qwest LP |
| 19 40 | STEEPIN' OUT/PHILLY TALK/DREAM RIDE, George Howard, US TBA LP | 78 85 | IT'S ALRIGHT/B-BOY, Bon Rock, Recent Future Beau-Jolly 12in |
| 20 29 | KEEP IT COMIN'/YOU CAN'T HAVE MY LOVE, The Jones Girls, US Philadelphia International LP | 79 - | GET IN TOUCH WITH ME, Collage, US Solar 12in |
| 21 22 | GET IN TOUCH WITH ME (US MIX), One Blood, Ensign 12in | 80 84 | ONE FOR THE TREBLE (FRESH), Davy DMX, US Tuff City 12in |
| 22 24 | STOP WHAT YOU'RE DOIN', The Chi-Lites, US Private I 12in | 81 62 | FUNKY BREAKDOWN/SCRATCHY BREAKDOWN/FUNKY MIXDOWN, Awesome Foursome, US Partytime 12in |
| 23 35 | PLANE LOVE (REMIX), Jeffrey Osborne, US A&M 12in | 82 - | LAND OF HUNGER, The Earons, US Island 12in |
| 24 32 | THIS TIME, Funk Deluxe, Dutch Rams Horn Records 12in | 83 - | NO TURNING BACK, Intrigue, Music Power Records 12in White Label |
| 25 17 | DEJA VU, AB'S, Streetwave 12in | 84 - | PUMPIN' IT UP (SPECIAL CLUB MIX), P. Funk All-Stars, US Uncle Jam 12in |
| 26 43 | SATISFY ME LOVER/BREAKOUT/ALWAYS ON MY MIND/USE ME, Starpoint, US Elektra LP | 85 77 | I'VE GOT TO FIND A WAY, Zena Dejonay, Calibre 12in |
| 27 85 | MATT'S MOOD, Matt Bianco, WEA 12in | | |
| 28 19 | IT'S ALL YOURS, Starpoint, US Elektra 12in | | |
| 29 20 | S.O.S., Matsubara, US D&D 12in | | |
| 30 69 | DON'T GIVE ME UP, Harold Melvin & The Blue Notes, London 12in | | |
| 31 33 | FLYING HIGH, Cloud One, US Heavenly Star Record Corp 12in | | |
| 32 59 | SHE'S STRANGE (CLUB MIX REMIX), Cameo, Club 12in | | |
| 33 28 | DON'T KEEP ME WAITING/DUB MIX INSTRUMENTAL, Tia Monae Carrere/US First Take 12in | | |
| 34 41 | STAY WITH ME TONIGHT/PLANE LOVE (UK REMIX)/THE JEFFREY OSBORNE SOUL MIX, Jeffrey Osborne, A&M 12in | | |
| 35 34 | DON'T WASTE YOUR TIME (REMIX), Yarbrough & Peoples, Total Experience 12in | | |
| 36 - | COME BACK LOVER, Fresh Band, US Are 'N Be 12in | | |
| 37 - | I'LL BE AROUND, Terri Wells, London 12in White Label | | |
| 38 - | EMERGENCY (DIAL 999) (REMIX)/DUB MIX, Loose Ends, US Caroline 12in | | |
| 39 36 | YOUR LOVE IS KING, Sade, CBS 12in | | |
| 40 68 | DIAL 999, Loose Ends, Virgin LP | | |
| 41 53 | P.Y.T. (PRETTY YOUNG THING)/THRILLER (INSTRUMENTAL), Michael Jackson, Epic 12in | | |
| 42 12 | TAXI, J. Blackfoot, Allegiance/Sound Town 12in | | |
| 43 - | PROMISES CAN BREAK/I WANNA MAKE YOU FEEL GOOD/X-PERIMENT, The System, US Mirage LP | | |
| 44 44 | LOVE ON, The Dells, US Private I LP | | |
| 45 - | I KEEP COMIN' BACK TO YOU/RUNNIN' AROUND, The Chi-Lites, US Private I LP | | |
| 46 60 | HEAVEN SENT YOU, Stanley Clarke/Howard Hewett, Dutch Epic LP | | |
| 47 47 | ANOTHER MAN IS TWICE AS NICE, Tout Sweet, Buzz International 12in | | |
| 48 38 | THE SOUND OF MUSIC (X-TENDED REMIX), Dayton, Capitol 12in | | |
| 49 58 | SWEET LOVE/CLOSE TO ME/FALL IN LOVE, Bobby King, US Motown LP | | |
| 50 51 | JAM ON IT, Newcleus, Sunnyview 12in | | |
| 51 39 | LUCKY STAR, Madonna, Sire 12in | | |
| 52 37 | COME BE WITH ME/LIGHT MY FIRE, The Ronnie McNeir Experience, Capitol 12in | | |
| 53 15 | OUT OF SIGHT (REMIX), Lefturno, MCA 12in | | |
| 54 46 | ENCORE, Cheryl Lynn, US Columbia 12in | | |
| 55 74 | NEW LOVE, Rose Royce, US Montage 12in | | |
| 56 45 | CELEBRATE YOUR LOVE, Executive, US Oh My! Records 12in | | |
| 57 48 | BACK AT YA, Kerr, Greyhound 12in | | |
| 58 30 | HELLO/ALL NIGHT LONG (ALL NIGHT) (INSTRUMENTAL), Lionel Richie, Motown 12in | | |
| 59 26 | MEGA STREET/NIGHT LADIES, Crusaders, MCA 12in | | |

Hi-ENERGY Disco

- | | |
|-------|--|
| 1 1 | HIGH ENERGY, Evelyn Thomas, Record Shack 12in |
| 2 3 | COUNTDOWN (HERE I COME), Kofi & The Lovetones, Electricity 12in |
| 3 2 | COMING OUT OF HIDING, Pamela Stanley, US TSR 12in |
| 4 4 | I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack/US TVI remix 12in |
| 5 5 | NOTHING'S WORSE THAN BEING ALONE, Velvette, Electricity 12in |
| 6 10 | I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore, ERC |
| 7 7 | EMERGENCY, Laura Pallas, Record Shack 12in |
| 8 8 | SOMEBODY TO LOVE, Cafe Society, Passion 12in white label |
| 9 6 | ROCKET TO YOUR HEART (REMIX), Lisa, Dutch BMC 12in |
| 10 11 | WHEN YOU WALK IN THE ROOM, Ramming Speed, Proto 12in white label |
| 11 12 | DESIRE (HI-ENERGY MIX), Paul Parker, Technique 12in |
| 12 9 | THE UPSTROKE/HI-ENERGY MIX, Agents Aren't Aeroplanes, Proto 12in white label |
| 13 16 | ALIVE WITH LOVE, Tina Fabrique, Electricity 12in |
| 14 18 | JUST ANOTHER BROKEN HEART, Dorothy Moore, US Streetking 12in |
| 15 20 | TIE ME DOWN, Romance, Passion 12in white label |
| 16 15 | JUMP (REMIX), Pointer Sisters, US Hot Tracks LP |
| 17 19 | HAPPINESS, Christopher Street, ERC 12in |
| 18 14 | AFTER THE FALL, Kathy Wilson, US BMO 12in |
| 19 13 | LOVE TRAP (REMIX), Astaire, Passion 12in |
| 20 23 | FOR ALL WE KNOW, Norma Lewis, ERC 12in |
| 21 21 | ONE NIGHT ONLY, Scherrie Payne, US Megatone 12in |
| 22 22 | I LOVE MEN, Cinema, US Promise 12in |
| 23 17 | YOU TURNED MY BITTER INTO SWEET, Linda Lewis, Electricity 12in |
| 24 30 | THE MAN'S SO REAL, Mimi, Challenge 12in |
| 25 25 | IN ORBIT, Yvonne Gidden, Electricity 12in |
| 26 30 | WHO'S YOUR BOYFRIEND, Eric, US MEMO 12in |
| 27 - | BREAKDANCE (REMIX), Irene Cara, Dutch Epic 12in |
| 28 26 | THE MAN'S SO REAL (TOTALLY INTENSIFIED REMIX), Mimi, Challenge 12in |
| 29 29 | LOVE FIRE, Jimmy James, ERC 12in |
| 30 - | I WANT A MAN, Bonnie Forman, US MEMO 12in |
| 30 - | WHERE IS MY MAN (HOT TRACKS MEGAMIX), Eartha Kitt, Record Shack 12in |

EMERGENCY

A Little Spice



EMERGENCY (DIAL 999)

REMIXED FROM THE ALBUM "A LITTLE SPICE" V 2301

SINGLE

7" and 12"

VS 677

Help!

CAN YOU send me some information on how to get a job on the Continent or in America this summer. I'm 18 and my holiday this year lasts for 12 weeks, so that means I could probably work for two months.

Richard, Liverpool
 ● There are plenty of ideas on where to find work, plus listings of potential employers in a series of useful travel books published by Vacation Work, 9 Park End Street, Oxford. Titles, including 'Summer Employment Directory Of The United States' and 'Summer Jobs Abroad', covering EEC countries as well as those further afield, like Japan, New Zealand and Yugoslavia, can be ordered through bookstores or direct from the above address. More information can be wrested from individual embassies, (ring London directory enquiries 142 to get in touch), but response can and does vary.

Another potential globetrotter, Tim from Edgware, specifically interested in visiting the States when he's managed to save the fare wants to hear from anyone else who'd like to join him on a future expedition.

AMATE of mine, who's 17, has just been charged with shoplifting some small item from a shop. What sort of sentence would he expect to get?



Where is Boystown?

I'm 17, gay, still at school and interested in getting in touch with other young people in the London area, but not through the commercial scene. Any suggestions?
 Pete, South London

● You could try the London Gay Teenage Group which meets twice a week, on Wednesdays, (7.00pm-10.00pm), and Sundays, (3.00pm-7.00pm). Anyone aged between 16 and 21 is welcome and can ring 01-272 4741 during those times, or write to BM LGTG, London WC1N 3XX.

The London Gay Teenage Group Research Project has just published a 167-page book, 'Something To Tell You', which takes a critical look at the experiences of young lesbians and gay men in London. Based on detailed feedback from a sample of more than 400 people, the book examines the attitudes of schools, employers, police, youth services and others in relation to young gays. 'Something To Tell You' by Lorraine Trenchard and Hugh Warren costs £2.50 from the above address.

This group is affiliated to the London Union Of Youth Clubs, and to the Gay Youth Movement and is registered as a youth group with ILEA.

This is his first offence and he didn't get into trouble as a child. He's said he's guilty and intends to plead that way. Would having a criminal record make any difference to the job he could expect to get?
 Vic, UK

● Our legal eagle tells me that as this is a first offence, the maximum sentence your friend would be likely to receive is a small fine. The court has to decide what sentence is passed and depending on circumstances, might opt for a conditional discharge or even probation.

If your friend were fined his sentence would technically be "spent" five years from the date of conviction, when it comes to including details of a criminal record on job application forms, and so on, if this information is requested. A probation order or conditional discharge is "spent" for these purposes one year after the date of conviction.

But legislation which makes this personal privacy possible after a certain time has passed, the Rehabilitation Of Offenders Act does not cover a number of jobs in law, the social services,

CAN YOU tell me where I can get in touch with a Nick Heyward fan club? I've been searching for ages.

Jane And Debbie, Croydon
 ● Sure thing. Simply send a stamped addressed envelope to the Nick Heyward Official Fan Club, 478, Fulham Road, London SW6 1BY.

public service and health care. If your friend wants to work as a doctor, dentist, barrister or solicitor, nurse, optician, or chemist; join the police or armed forces; work in a prison or as a traffic warden; make a living from teaching or social work, then he would have to reveal any "spent" convictions if asked to do so.

I WOULD very much like to buy a copy of the Alton Edwards video 'Everybody's Watching', but how do I arrange it? Can you put me in touch with his management or record company?
 I.S. Walsall

● Yes, and that's not all! The video of your choice is yet another strictly promotional release, but Alton's record company Streetwave, thanks to promotions manager Julian Woolley, is happy to send you a copy, (just you, that is). No more requests please. All you have to do is send him a blank VHS tape



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.

at Streetwave Records, 3/4 Queens Drive, West Acton, London W3. Fans of both Alton Edwards and Hi-Tension are welcome to drop a line to this address for a free biography and photos, as and when they're available too. Send an see.



Young Free And Single

ARE THERE any trendy males in Cheshire? If so Pam (17), from Knutsford who's into The Cure, The Smiths, U2, Madness and The Thompson Twins is eager to hear from y'all. And potential penpals in the Essex area are specifically summoned to the rescue of Liz (18), an avid fan of Bauhaus, Echo And The Bunnymen and The Doors and living in Clacton On Sea, windy city. Bids from the boys this week, include a plea from Reckless (18) who wants to hear from girls who follow Skids, Depeche Mode, Big Country or The Cramps, and Adrian (19), Spandau, Wham, Gregory Isaacs and Marilyn enthusiast looking for girls, preferably around his home territory of Faversham in Kent.

JOCELYN BROWN

SOMEBODY ELSE'S GUY

7" & 12" VERSIONS AVAILABLE

BRW5 12 BRW5

THE HOTTEST U.S. IMPORT... NOW RUSH RELEASED IN THE U.K.!



L

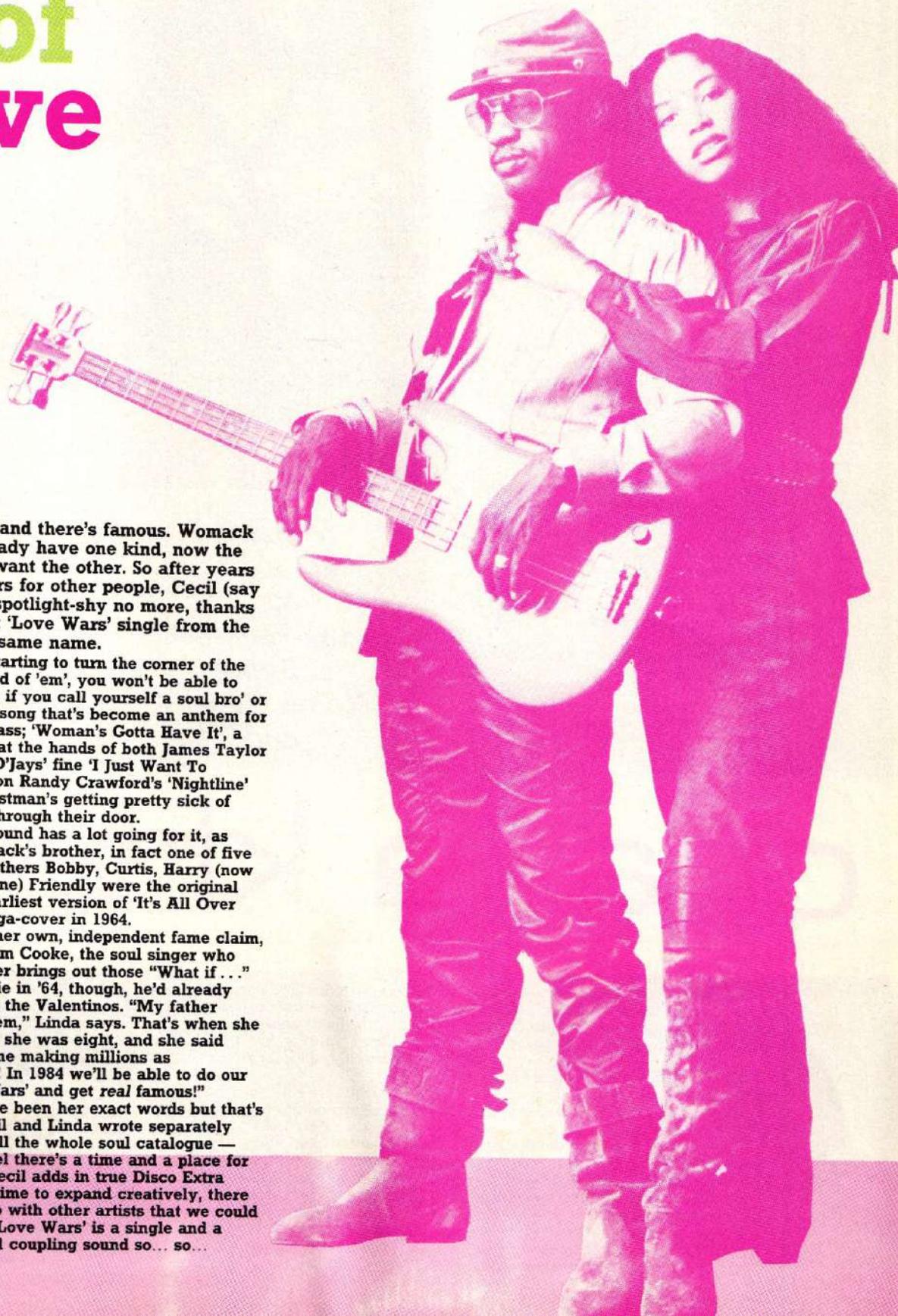
Labour

L

of

Love

Paul Sexton reveals Womack & Womack's winning ways



THERE'S FAMOUS and there's famous. Womack and Womack already have one kind, now the greedy blighters want the other. So after years of writing million sellers for other people, Cecil (say Ceecil) and Linda are spotlight-shy no more, thanks to their released-at-last 'Love Wars' single from the excellent album of the same name.

And if you're already starting to turn the corner of the page thinking 'never heard of 'em', you won't be able to say that about their songs if you call yourself a soul bro' or sis. Like: 'Love TKO', the song that's become an anthem for growling Teddy Pendergrass; 'Woman's Gotta Have It', a million-seller twice over, at the hands of both James Taylor and Bobby Womack; the O'Jays' fine 'I Just Want To Satisfy', a mess of tracks on Randy Crawford's 'Nightline' album... all in all, the postman's getting pretty sick of stuffing royalty cheques through their door.

W & W's family background has a lot going for it, as well. Cecil is Bobby Womack's brother, in fact one of five original Womacks; his brothers Bobby, Curtis, Harry (now deceased) and (love this one) Friendly were the original Valentinos, who cut the earliest version of 'It's All Over Now', a Rolling Stones mega-cover in 1964.

Linda, meanwhile, had her own, independent fame claim, because her father was Sam Cooke, the soul singer who maybe more than any other brings out those "What if..." questions. Before he did die in '64, though, he'd already started a relationship with the Valentinos. "My father would sing gospel with them," Linda says. That's when she first met Cecil. He was 13, she was eight, and she said "Hey! How 'bout you and me making millions as songwriters and just think! In 1984 we'll be able to do our own album called 'Love Wars' and get real famous!"

Well, those may not have been her exact words but that's the way it turned out; Cecil and Linda wrote separately and together for pretty well the whole soul catalogue — now it's their turn. "We feel there's a time and a place for everything," Linda said. Cecil adds in true Disco Extra language: "We felt it was time to expand creatively, there were things we couldn't do with other artists that we could do ourselves." He's right: 'Love Wars' is a single and a half, and never did a vocal coupling sound so... so... married.

CULTURE CLUB might have sold tons of records, but Boy George has hit the wrong note with Chaka Khan.

"He sings flat," she says. "I've listened to a lot of his material and he's definitely not on the right note most of the time. He's a warm and sincere kind of person, but he could improve on his singing."

Before you reach for pen and paper to scrawl out a stream of abuse, remember that Ms Khan — currently weighing in with her single 'Ain't Nobody' — is quite a voice of experience. Born in 1953, she began singing at the tender age of 15 and joined a group called Lyfe who did the clubs around Chicago. In 1968 she teamed up with Rufus and in 1972 Chaka notched up her first mega hit with 'Tell Me Something Good', especially written for her by Stevie Wonder.

Back home, Chaka can pull in crowds of over 6,000 to her shows and she was awarded a Grammy for the best rhythm and blues performance on 'Ain't Nobody'.

Pretty impressive credentials huh? We can thank Chaka's great grandmother for putting the gal on to the path of fame and fortune.

"When I was a child of eleven she read my palm," continues Chaka. "She told me that somebody would know my name and that I was going to do something good and bring joy to a lot of people."

"Because I was so very young when she told me, it made quite an impression. There and then I had the feeling that her predictions were going to come true and that I should use my natural abilities of song and dance. I'm a believer in fate and that everything is planned. It's a very comforting thought."

"During my childhood I grew up quite close to the university area in Illinois and I assimilated a lot of artistic influences. I think I could have been an artist but I dropped out of the classes to sing."

"But I've always been a big art fan as well. When the time comes to renegotiate my contract with my record company, I want to put in a clause saying that I must have two months off every year to go away somewhere and paint and draw."



*Starting
this week:
our
spring romance,
starring
Robin Smith
and . . .*

Her attributes are tastefully heightened today by a black leather number which leaves little to the imagination. Especially when it gets hot in her suite at London's Inn On The Park, and she decides to take off her studded belt.

Does she think of herself as a sex symbol?

"I'm conscious of the fact that I'm a woman, but when I'm on stage I don't deliberately flaunt myself. I sort of feel neutral when I'm on stage. I care a lot about my voice and most of my efforts go towards projecting it the right way."

When she gets back to the States, Chaka will be writing some more material with Stevie Wonder and a vocal team-up is on the cards.

"We have a great rapport together," she says. "Stevie is so warm, tender and supportive. I can sit and talk to him for hours and I tend to forget what a great star he really is, because he's so down to earth and unaffected."

"I can appreciate what Michael Jackson does as well, but I can't see us working together. I think we'd be poles apart artistically. I like a lot of modern material. The stuff happening on the streets is great, but you can't beat the older stuff."

"My favourite bands are Yes and Led Zeppelin. Zeppelin had the world's greatest drummer in Bonham and one of the world's greatest singers in Plant. They were such a formidable talent, nobody came close to them. Yes had such great keyboards and themes. I'm glad to see that they're still doing well."

ANOTHER PERSON Chaka would like to work with is Green of Scritti Politti.

"We share the same producer — Arif Mardin. Green's voice is just amazing and he's such a gentleman. He also has a versatile voice. You have many good vocalists over here. Even if they're not quite on key when they sing, their voices have so much character."

Things might be looking rosy for Chaka with her first British hit since 'I'm Every Woman', but she says that the death of Marvin Gaye came as a horrible shock to her.

"I was stunned when I heard the news."

chaka khan

"I'd like to go to Spain, the scenery there is exquisite. I'd love to do some portraits and landscapes. Someday, I'd even like to open my own art gallery."

BUT TIME is always against her. Chaka's just finished off her new solo album and she's in London on a whirlwind promotional visit.

"I don't even know what the title of the album's going to be yet and we haven't decided on the final artwork. It's a very diverse album and we have a few jazz orientated tracks."

"I think my success is based partly on the fact that my singles have never been the same. I try to do something a little

different all the time from year to year. Your audience deserves quality, they put you in the lights after all."

Despite her years in the business, Chaka freely admits to still getting stage fright.

"I must wear out two carpets by treading up and down before I go on stage," she says. "I can't eat anything on the day of a show otherwise I heave it all up. I starve myself, I really do."

Even so, this behaviour doesn't seem to have had too much of a disastrous effect on the gal's ample figure. Imagine Dolly Parton's chest combined with Barbara Windsor's body and you get some idea of Chaka's stature.

For any person to have their career ended in such a way is just awful. But I think that death was a kind of release for Marvin and I believe he's at peace now.

"I have met him and at that time I sensed a great deal of sadness about the man. Behind his creativity there was a sense of someone who was very desperate and unhappy."

"I think that Marvin left a great legacy. The feeling that if you've got the guts you can achieve a lot for yourself and other people. That attitude is happening with Jesse Jackson. He's restored the American dream that anybody can make it. I like to think my music gives people hope too."



Pic. by Joe Bangoy

Watching the FUR fly

TWO YEARS ago, The Psychedelic Furs released a classic single which never became hit. The song was called 'Love My Way' and it was to be The Furs' last British release for quite some time.

The band packed its bags and moved to New York in what at the time could have been seen as 'a bit of a huff'. Not a bit of it — as Richard Butler explains.

"No!" he assures me. "I heard that people thought we were disillusioned so we ran off to America, but that's not true at all. My brother Tim and I just decided to move to New York, we're young and we wanted a change of pace.

"We've spent the last two years touring and building up a following over there because there's more of a 'rock' audience whereas here it tends to come and go a bit."

The Psychedelic Furs' new single 'Heaven' has shot up the chart at a spectacular speed, so how do they account for this resurrection?

Richard leans back and grins. "I haven't got a clue," he says. "Well, actually I kinda have: it's probably the most accessible thing we've ever done and also we've got a hard core of fans here.

"I'm just pleased that we've come back after two years and done this well, I can't think of many bands who could do that. I'm flattered."

I ask bassist Tim what differences he has noticed since returning to Blighty to promote 'Heaven'?

"Well, when I came back I didn't know half the bands," he says. "People like The Smiths, Prefab Sprout and Nik Kershaw. I was surprised how 'pop' England has got.

"We do keep in touch with the English bands because as soon as they have any success here, they go over to New York and we meet more English musicians over there than we ever did here."

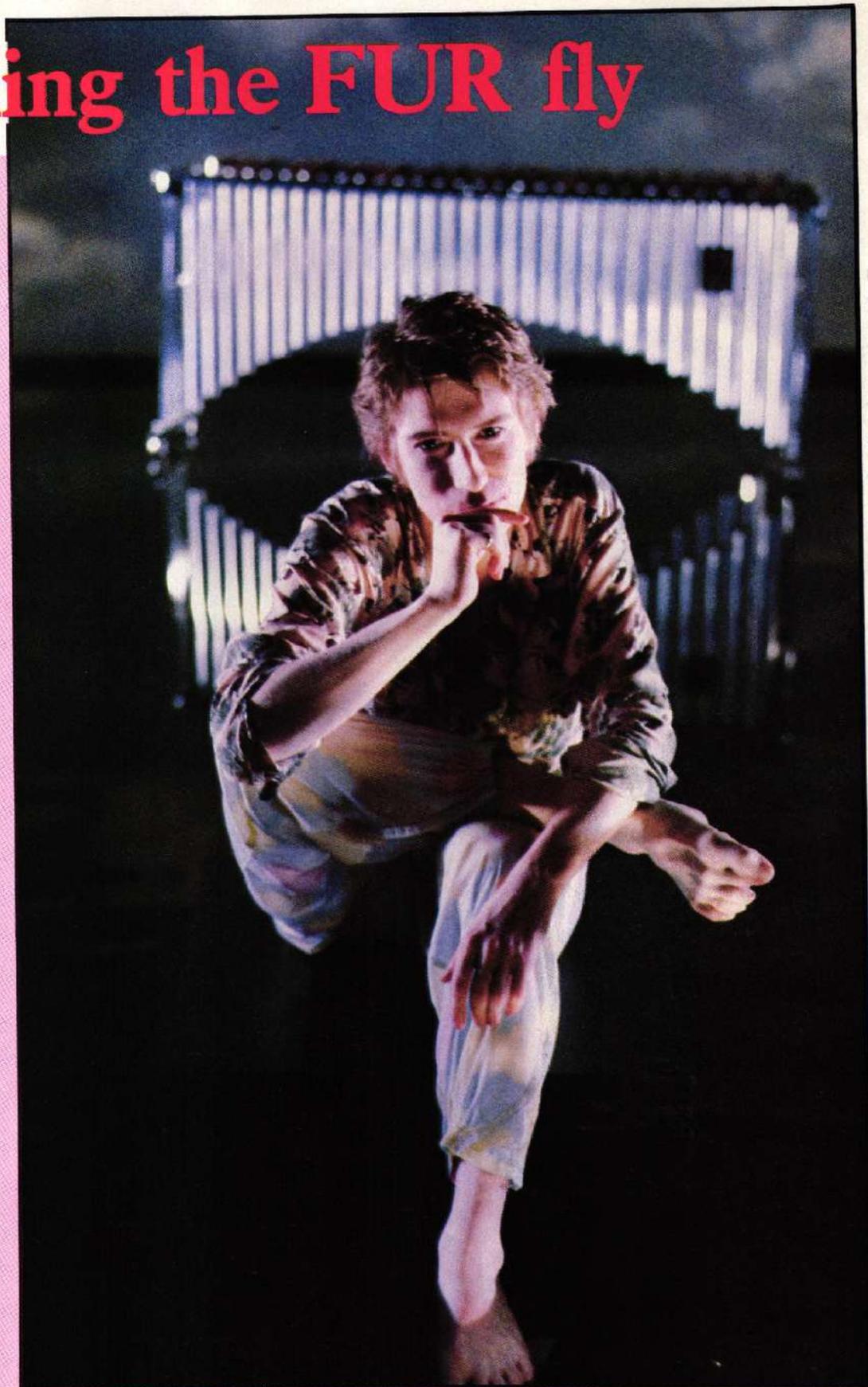
The Psychedelic Furs spend most of their time touring America, a seven month stint not being unusual, but unlike British tours they can actually make a living at it over there.

Richard's revelation that he can now afford to live anywhere he wants to is proof of the mega bucks currently being pursued by Brits with a guitar and a plane ticket.

Have The Psychedelic Furs managed to escape the overpowering influence of American life and culture?

"Well, our music has changed," says Richard. "I couldn't say we're Americanised, we're not Supertramp or anything like that.

"The lyrics have changed as well because what you write depends on what you're surrounded by. I'm not going to sit in New York and write about



PSYCHEDELIC FURS' RICHARD BUTLER

the Tory government.

"'President Gas' was about right wing politics but I think the value of writing political songs is massively overrated. All it guarantees is that you won't get radio play, it doesn't guarantee you'll change anyone's beliefs."

New York is of course a paradise for clubbers and liggers, but Richard prefers to stay home and watch TV. As a TV freak myself I'm intrigued by his run down of New York's television offerings. Just imagine 24 hours of 'Blue Thunder' and 'Dukes Of

Hazzard' — yuk!

The Psychedelic Furs will finally be playing here in May and Richard and Tim have promised they'll play 'Love My Way'. Check them out and welcome them home.

ANDY STRIKE

UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending April 21, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART



WANG CHUNG: would you buy a used Ming vase from these men?

| | | | |
|----|----|-----|--|
| 1 | 1 | 3 | NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin |
| 2 | 2 | 26 | CAN'T SLOW DOWN, Lionel Richie, Motown ☆ |
| 3 | 3 | 9 | INTO THE GAP, Thompson Twins, Arista ☆ |
| 4 | 4 | 71 | THRILLER, Michael Jackson, Epic ☆ |
| 5 | 6 | 5 | ALCHEMY, Dire Straits, Vertigo □ |
| 6 | 5 | 6 | HUMAN'S LIB, Howard Jones, WEA □ |
| 7 | 7 | 33 | A INNOCENT MAN, Billy Joel, CBS ☆ |
| 8 | 12 | 7 | THE WORKS, Queen, EMI |
| 9 | 8 | 2 | LAMENT, Ultravox, Chrysalis |
| 10 | 19 | 23 | OFF THE WALL, Michael Jackson, Epic ☆ |
| 11 | 14 | 7 | HUMAN RACING, Nik Kershaw, MCA ○ |
| 12 | 10 | 27 | COLOUR BY NUMBERS, Culture Club, Virgin ☆ |
| 13 | 13 | 2 | GREATEST HITS, Marvin Gaye, Telstar |
| 14 | 15 | 3 | BODY AND SOUL, Joe Jackson, A&M |
| 15 | 11 | 8 | THE SMITHS, Smiths, Rough Trade |
| 16 | 21 | 21 | LABOUR OF LOVE, UB40, Dep International/Virgin ☆ |
| 17 | 9 | 5 | CAFE BLEU, Style Council, Polydor □ |
| 18 | 17 | 22 | TOUCH, Eurythmics, RCA ☆ |
| 19 | 20 | 21 | UNDER A BLOOD RED SKY, U2, Island ☆ |
| 20 | 16 | 10 | SPARKLE IN THE RAIN, Simple Minds, Virgin □ |
| 21 | 18 | 12 | THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar |
| 22 | 24 | 20 | NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆ |
| 23 | 26 | 38 | THE CROSSING, Big Country, Mercury ☆ |
| 24 | 22 | 39 | NO PARLEZ, Paul Young, CBS ☆ |
| 25 | 34 | 4 | IT'S YOUR NIGHTLY, James Ingram, Warner Bros |
| 26 | 36 | 15 | IN THE HEART, Kool And The Gang, De-Lite ○ |
| 27 | 30 | 2 | AND I LOVE YOU SO, Howard Keel, Warwick |
| 28 | 60 | 3 | ALWAYS & FOREVER — THE COLLECTION, Various, Impression |
| 29 | 27 | 22 | THE BOP WON'T STOP, Shakin' Stevens, Epic □ |
| 30 | 29 | 3 | STREET SOUNDS ELECTRO 3, Various, Streetsounds |
| 31 | 25 | 5 | FUGAZI, Marillion, EMI ○ |
| 32 | 23 | 7 | IN YOUR EYES, George Benson, Warner Bros ☆ |
| 33 | 42 | 23 | YENTL, Barbra Streisand, CBS □ |
| 34 | — | — | POINTS ON THE CURVE, Wang Chung, Geffen GEF25589 |
| 35 | — | — | WIRED TO THE MOON, Chris Rea, Magnet MAGL5057 |
| 36 | 31 | 12 | 1984, Van Halen, Warner Bros |
| 37 | 45 | 5 | MADONNA, Madonna, Warner Bros |
| 38 | 37 | 8 | KEEP MOVING, Madness, Stiff □ |
| 39 | 40 | 28 | GENESIS, Genesis, Charisma ☆ |
| 40 | 35 | 4 | THE ICICLE WORKS, Icicle Works, Beggars Banquet |
| 41 | 33 | 2 | VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor |
| 42 | 28 | 10 | THE FLAT EARTH, Thomas Dolby, Parlophone |
| 43 | 57 | 41 | QUEEN GREATEST HITS, Queen, EMI ☆ |
| 44 | 38 | 5 | THE DRUM IS EVERYTHING, Carmel, London |
| 45 | — | — | FOOTLOOSE, Original Soundtrack, CBS CBS70246 |
| 46 | 62 | 4 | ROBERTA FLACK'S GREATEST HITS, Roberta Flack, K-Tel |
| 47 | 41 | 5 | THE ROSE OF TRALEE, James Last, Polydor |
| 48 | 58 | 6 | ABOUT FACE, David Gilmour, Harvest |
| 49 | 47 | 3 | SILVER, Cliff Richard, EMI |
| 50 | 44 | 25 | STAGES, Elaine Paige, K-Tel ☆ |
| 51 | — | — | A LITTLE SPICE, Loose ends, Virgin V2301 |
| 52 | 75 | 274 | BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆ |
| 53 | 53 | 12 | MILK AND HONEY — A HEART PLAY, John Lennon And Yoko Ono, Polydor ☆ |
| 54 | 69 | 7 | LET THE MUSIC PLAY, Shannon, Club |
| 55 | 52 | 2 | LET'S DANCE, David Bowie, EMI America |
| 56 | 50 | 19 | QUICK STEP & SIDE KICK, Thompson Twins, Arista □ |
| 57 | — | — | STATIONARY TRAVELLER, Camel, Decca SKL5334 |
| 58 | 71 | 5 | BABY LOVE, Various, Ronco |
| 59 | 46 | 9 | DECLARATION, Alarm, IRS |
| 60 | 51 | 46 | TOO LOW FOR ZERO, Elton John, Rocket ☆ |
| 61 | 93 | 2 | FACE VALUE, Phil Collins, Virgin |
| 62 | — | — | IT'S MY LIFE, Talk Talk, EMI EMC240002 |
| 63 | 54 | 21 | SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆ |
| 64 | — | — | AT WAR WITH SATAN, Venom, Neat NEAT1015 |
| 65 | 48 | 4 | THIS LAST NIGHT IN SODOM, Soft Cell, Some Bizzare |
| 66 | 84 | 15 | MAKIN' MOVIES, Dire Straits, Vertigo ☆ |
| 67 | 64 | 5 | NENA, Nena, Epic |
| 68 | — | — | AGAINST ALL ODDS, Original Soundtrack, Virgin V2313 |
| 69 | 32 | 9 | LIONEL RICHIE, Lionel Richie, Motown □ |
| 70 | 88 | 16 | LOVE OVER GOLD, Dire Straits, Vertigo ☆ |
| 71 | 85 | 59 | TRUE, Spandau Ballet, Chrysalis ☆ |
| 72 | 78 | 5 | 90125, Yes, Atco ○ |
| 73 | 67 | 4 | THREE OF A PERFECT PAIR, King Crimson, EG |
| 74 | 49 | 42 | 18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆ |
| 75 | 39 | 4 | VENICE IN PERIL, Rondo Veneziano, Ferroway |
| 76 | 95 | 2 | FLASHDANCE, Original Soundtrack, Casablanca |

| | | | |
|-----|----|----|--|
| 77 | — | — | HAUNTING MELODIES, Various, Nouveau Music NML1007 |
| 78 | — | — | FRAGGLE ROCK, Fraggles Rock, RCA PL70221 |
| 79 | 56 | 27 | SNAPI, Jam, Polydor □ |
| 80 | 70 | 7 | STREET SOUNDS CRUCIAL ELECTRO, Various, Streetsounds |
| 81 | 59 | 42 | FANTASTIC, Wham!, Innervision ☆ |
| 82 | 43 | 6 | SWOON, Prefab Sprout, Kitchenware |
| 83 | 76 | 18 | PORTRAIT, Diana Ross, Telstar □ |
| 84 | — | — | STOMPING AT THE SAVOY, Chaka Khan & Rufus, Warner Bros 9238791 |
| 85 | 81 | 3 | WAR, U2, Island |
| 86 | 80 | 2 | DEJA VU, AB's, Streetwave |
| 87 | 55 | 5 | LOVE AT FIRST STING, Scorpions, Harvest |
| 88 | — | — | G FORCE, Kenny G, Arista 206168 |
| 89 | — | — | KISSING TO BE CLEVER, Culture Club, Virgin V2232 |
| 90 | 77 | 22 | TRACK RECORD, Joan Armatrading, A & M □ |
| 91 | 61 | 3 | GHETTO BLASTER, Crusaders, MCA |
| 92 | — | — | LOVE WARS, Womack And Womack, Elektra 9602931 |
| 93 | 97 | 7 | STREET SOUNDS EDITION 8, Various, Streetsounds |
| 94 | 86 | 3 | I CAN HELP, Elvis Presley, RCA |
| 95 | 72 | 4 | THE ESSENTIAL JEAN MICHEL JARRE, Jean Michel Jarre, PROTV |
| 96 | 66 | 44 | SYNCHRONICITY, Police, A&M ☆ |
| 97 | 65 | 14 | SOMETIMES WHEN WE TOUCH, Various, Ronco |
| 98 | — | — | TRESPASS, Genesis, Charisma CHC12 |
| 99 | — | — | LIVE AND DIRECT, Aswad, Island IMA6 |
| 100 | — | — | DIRE STRAITS, Dire Straits, Vertigo 9102021 |

Compiled by Gallup

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

Music Video

| | | |
|----|----|--|
| 1 | 1 | THE MAKING OF THRILLER, Michael Jackson, Vestron |
| 2 | 19 | NOW THAT'S WHAT I CALL MUSIC VOLUME II, Various, PMI |
| 3 | 4 | ALCHEMY LIVE, Dire Straits, Polygram |
| 4 | 2 | FLASHDANCE, OST, CIC |
| 5 | 5 | LIVE, Judas Priest, CBS/FOX |
| 6 | 3 | VIDEO EP, Marillion, PMI |
| 7 | 8 | VIDEO SHOW, Shakin' Stevens, CBS/FOX |
| 8 | 10 | LIVE, Phil Collins, PMI |
| 9 | 6 | HOT SUMMER NIGHT, Donna Summer, Polygram |
| 10 | 9 | FOURPLAY EP, Whitesnake, PMI |
| 11 | — | LIVE, Marvin Gaye, Videoform |
| 12 | 12 | DURAN DURAN, Duran Duran, PMI |
| 13 | 15 | LIVE, Whitesnake, PMI |
| 14 | 20 | BAD MANNERS, Bad Manners, Stiff |
| 15 | 7 | TOYAH TOYAH TOYAH, Toyah, K Tel/Poly |
| 16 | 14 | VIDEO EP, David Bowie, PMI |
| 17 | 16 | VIDEO COLLECTION, Stranglers, PMI |
| 18 | 17 | ZIGGY STARDUST, David Bowie, Thorn EMI |
| 19 | 18 | LIVE, Manhattan Transfer, Videoform |
| 20 | 13 | BEST OF, Blondie, Chrysalis |

Compiled by MRIB

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending April 21, 1984

| | THIS WEEK | LAST WEEK | WEEKS ON CHART | |
|----|-----------|-----------|----------------|---|
| 1 | 1 | 7 | | HELLO, Lionel Richie, Motown □ |
| 2 | 3 | 4 | | YOU TAKE ME UP, Thompson Twins, Arista |
| 3 | 2 | 5 | | A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic |
| 4 | 10 | 3 | | TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin |
| 5 | 18 | 2 | | I WANT TO BREAK FREE, Queen, EMI |
| 6 | 4 | 5 | | PEOPLE ARE PEOPLE, Depeche Mode, Mute |
| 7 | 6 | 5 | | GLAD IT'S ALL OVER, Captain Sensible, A & M |
| 8 | 13 | 4 | | AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros |
| 9 | 9 | 5 | | NELSON MANDELA, Special Aka, 2 Tone |
| 10 | 17 | 8 | | WOOD BEEZ, Scritti Politti, Virgin |
| 11 | 30 | 2 | | IN THE HEART, Kool And The Gang, De-Lite |
| 12 | 5 | 8 | | ROBERT DE NIRO'S WAITING, Bananarama, London |
| 13 | 26 | 4 | | JUST BE GOOD TO ME, SOS Band, Tabu |
| 14 | 20 | 3 | | THE CATERPILLAR, Cure, Fiction |
| 15 | 32 | 2 | | DON'T TELL ME, Blancmange, London |
| 16 | 7 | 5 | | IT'S A MIRACLE, Culture Club, Virgin |
| 17 | 22 | 5 | | SOMEDAY, Gap Band, Total Experience |
| 18 | 8 | 8 | | IT'S RAINING MEN, Weather Girls, CBS |
| 19 | 28 | 2 | | LOCOMOTION, OMD, Virgin |
| 20 | 14 | 6 | | LUCKY STAR, Madonna, Sire |
| 21 | 12 | 4 | | PYT (PRETTY YOUNG THING), Michael Jackson, Epic |
| 22 | 25 | 6 | | THAT'S THE WAY (I LIKE IT), Dead Or Alive, Epic |
| 23 | 11 | 7 | | WHAT DO I DO, Phil Fearon And Galaxy, Ensign |
| 24 | 24 | 3 | | GIVE ME TONIGHT, Shannon, Club |
| 25 | 35 | 2 | | DANCING GIRLS, Nik Kershaw, MCA |
| 26 | 36 | 7 | | I'M FALLING, Bluebells, London |
| 27 | 34 | 6 | | DR MABUSE, Propaganda, ZTT/Island |
| 28 | 16 | 6 | | CHERRY OH BABY, UB40, Dep International/Virgin |
| 29 | 21 | 22 | | RELAX, Frankie Goes To Hollywood, ZTT/Island ☆ |
| 30 | 15 | 10 | | YOUR LOVE IS KING, Sade, Epic |
| 31 | 27 | 4 | | BABY YOU'RE DYNAMITE, Cliff Richard, EMI |
| 32 | — | — | | SILVER, Echo And The Bunnymen, Korova KOW34 |
| 33 | 29 | 4 | | HEAVEN, Psychedelic Furs, CBS |
| 34 | 19 | 13 | | STREET DANCE, Break Machine, Record Shack |
| 35 | — | — | | ONE LOVE/PEOPLE GET READY, Bob Marley And The Wailers, Island IS169 |
| 36 | 47 | 5 | | TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS |
| 37 | — | — | | WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records TEN20 |
| 38 | 59 | 3 | | AUTOMATIC, Pointer Sisters, Planet |
| 39 | 23 | 9 | | BOLERO/BARNUM (TORVILL & DEAN), Various, Safari |
| 40 | — | — | | SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway BRW5 |
| 41 | 45 | 3 | | YOU'RE THE ONE FOR ME/DAYBREAK/AM, Paul Hardcastle, Total Control |
| 42 | 49 | 3 | | EAT IT, Weird Al Yankovic, Scotti Brothers |
| 43 | 41 | 4 | | SHE'S STRANGE, Cameo, Club |
| 44 | — | — | | HAND IN GLOVE, Sandie Shaw, Rough Trade RT130 |
| 45 | 75 | 3 | | STAY WITH ME TONIGHT, Jeffrey Osborne, A&M |
| 46 | 48 | 4 | | I SCARE MYSELF, Thomas Dolby, Parlophone |
| 47 | 70 | 2 | | SNEAKING OUT THE BACK DOOR, Matt Bianco, WEA |
| 48 | 87 | 2 | | LOVE GAMES, Belle And The Devotions, CBS |
| 49 | 60 | 3 | | SUCH A SHAME, Talk Talk, EMI |
| 50 | 37 | 12 | | JUMP, Van Halen, Warner Bros |
| 51 | 38 | 13 | | WOULDN'T IT BE GOOD, Nik Kershaw, MCA ○ |
| 52 | 61 | 6 | | GREATNESS AND PERFECTION OF LOVE, Julian Cope, Mercury |
| 53 | 31 | 5 | | UP ON THE CATWALK, Simple Minds, Virgin |
| 54 | — | — | | SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto ENA109 |



BELLE AND THE DEVOTIONS: waiting for 'dix points' from Katie Boyle

| | | | |
|-----|-----|----|---|
| 55 | 58 | 15 | WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill |
| 56 | 40 | 10 | AN INNOCENT MAN, Billy Joel, CBS |
| 57 | 33 | 11 | JOANNA, Kool And The Gang, De-Lite ○ |
| 58 | 56 | 5 | LEAVE IT, Yes, Atco |
| 59 | — | — | YOU DON'T LOVE ME, Marilyn, Love MAZ3 |
| 60 | 66 | 4 | NO SELL OUT, Malcolm X/Keith Leblanc, Tommy Boy/Island |
| 61 | 62 | 3 | EIGHTIES, Killing Joke, EG/Malicious |
| 62 | 50 | 6 | JESSIE'S GIRL, Rick Springfield, RCA |
| 63 | 51 | 4 | THE DECEIVER, Alarm, IRS |
| 64 | 39 | 12 | 99 RED BALLOONS, Nena, Epic ○ |
| 65 | 54 | 5 | DON'T LOOK ANY FURTHER, Dennis Edwards/Siedah Garrett, Gordy |
| 66 | 42 | 11 | TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island |
| 67 | 77 | 2 | HIGH ENERGY, Evelyn Thomas, Record Shack |
| 68 | — | — | LOVE ME LIKE THIS, Real To Reel, Arista ARIST565 |
| 69 | 43 | 6 | BORROWED TIME, John Lennon, Polydor |
| 70 | 76 | 2 | HI HOW YA DOIN', Kenny G, Arista |
| 71 | 46 | 8 | BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, London |
| 72 | 69 | 3 | YAH MO B THERE, James Ingram/Michael McDonald, Qwest |
| 73 | 73 | 2 | SOUL'S ON FIRE, Tracie, Respond |
| 74 | — | — | IT MAKES ME WONDER, Bruce Foxton, Arista BFOX3 |
| 75 | 67 | 3 | LIBERATOR, Spear Of Destiny, Epic/Burning Rome |
| 76 | 55 | 3 | NIGHT LADIES, Crusaders, MCA |
| 77 | — | — | DOCTOR DOCTOR, Thompson Twins, Arista |
| 78 | 72 | 3 | SOMETIMES, Elaine Paige, Island |
| 79 | 91 | 2 | LOVEQUAKE, Bobby King, Motown |
| 80 | — | — | HAPPY ENDING, Joe Jackson, A&M AM186 |
| 81 | — | — | THE LONGEST TIME, Billy Joel, CBS A4280 |
| 82 | — | — | LOVE WARS, Womack And Womack, Elektra E9799 |
| 83 | 86 | 2 | JESSE, Grandmaster And Melle Mel, Sugarhill |
| 84 | — | — | RADIO GA GA, Queen, EMI |
| 85 | 100 | 2 | SONS AND DAUGHTERS THEME, Kerri And Mick, A1 |
| 86 | — | — | SMALLTOWN CREED, Kane Gang, Kitchenware SK11 |
| 87 | 83 | 4 | GET IN TOUCH WITH ME, One Blood, Ensign |
| 88 | — | — | SET ME APART, Lotus Eaters, Sylvan/Arista SYL3 |
| 89 | — | — | MY GUY, Tracey Ullman, Stiff |
| 90 | 78 | 3 | AC/DC, Jeffrey Daniel, Starlight/Polydor |
| 91 | 94 | 2 | JAM ON IT, Newcleus, Sunnyview |
| 92 | — | — | PROS AND CONS OF HITCH-HIKING, Roger Waters, Harvest HAR5228 |
| 93 | — | — | THE FLAME, Annabel Lamb, A&M AM182 |
| 94 | 88 | 2 | I WANTED YOUR LOVE, Luther Vandross, Epic |
| 95 | 82 | 6 | WHY DON'T WE SPEND THE NIGHT, Joe Fagin, Towerbell |
| 96 | 84 | 3 | BELIEVIN' IT ALL, Steve Levine, Chrysalis |
| 97 | 96 | 2 | PRAYING TO THE BEAT, Re-Flex, EMI |
| 98 | — | — | THRILLER, Michael Jackson, Epic |
| 99 | — | — | FOOTLOOSE, Kenny Loggins, CBS A4101 |
| 100 | — | — | APPARENTLY, Farmers Boys, EMI FAB1 |

Compiled by Gallup

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



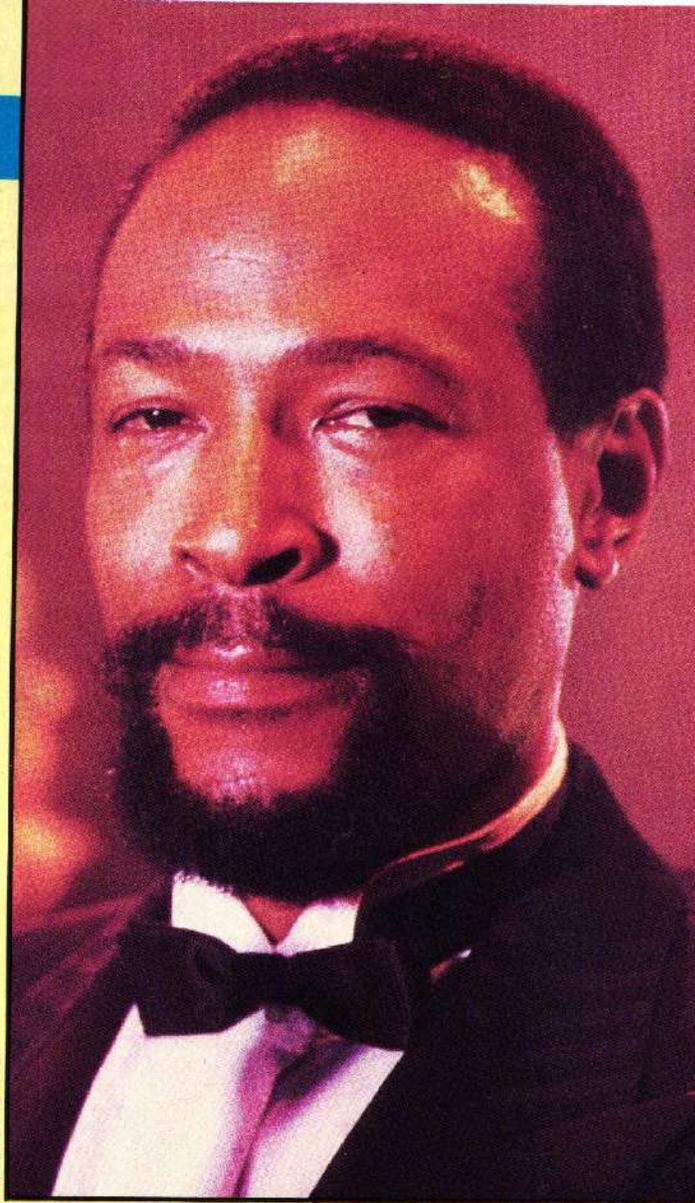
BLANCMANGE do their best Ronnie and Reggie Kray impersonation

Chartfile

ONE OF the inevitable side effects precipitated by the death of a major recording artist is a sudden and acute revival of interest in his recorded works. In this respect **Marvin Gaye** is no exception, with record shops reporting considerable demand for all available recordings in the week following his sad demise.

The most immediate effect of this peculiarly morbid phenomenon was to hoist '(Sexual) Healing' and 'What's Going On' into the top 200 singles chart, and the Telstar Records compilation 'Greatest Hits' into the LP chart. The latter was spectacularly successful, leaving Telstar to reflect that whilst their extended and expensive TV campaign for the LP last December had lifted it only to anchor position in the top 20, Gaye's death restored it to chart life at number 13. The album, which includes material Gaye recorded for both Motown and CBS, thus becomes the highest ranked chart re-entry since 3 September 1977, when the death of another legendary figure, **Elvis Presley**, fuelled an enormous and long-lived revival of Presleymania. Amongst the Presley albums to flood into the top 50 album chart that day was Arcade's 1975 compilation 'Elvis Presley — 40 Greatest Hits'. Already a million seller, it marked its return by taking the number five position. A week later it was number one. **Marc Bolan's** death, a mere month after Presley, curiously raised not a ripple chartwise. And **John Lennon's** murder in 1980 concentrated attention on his then current LP 'Double Fantasy' to a large extent, reducing his previous albums to supportive roles. 'Shaved Fish — The Collectable John Lennon' enjoyed the most dramatic encore in re-

MARVIN GAYE



appearing in the chart at number 20...

'Cherry Oh Baby' is the fourth top 20 hit lifted from UB40's 'Labour Of Love' album, and

reverses the downward trend which set in after 'Red Red Wine' reached number one. Subsequent singles 'Please Don't Make Me Cry' and 'Many Rivers To Cross' peaked at 10 and 16 respectively. 'Cherry Oh Baby' reached number 12. The song, written by **Eric Donaldson**, has been recorded more than 20 times, mostly by reggae artists, though the **Rolling Stones** did include it on their 'Black & Blue' album in 1976...

by **ALAN JONES**

WHILST **New Order's** 'Blue Monday' continues to display all the qualities of a Duracell battery, its longevity is likely to put that of all other singles in the shade. However, two 26-year-olds called **Joseph Saddler** and **Melvin Glover** have carved their own niche in chart history with a record which has been in the top hundred for a total of 19 weeks without reaching the top 40.

Saddler and Glover are better known as **Grand Master & Melle Mel**, and under these names they've enjoyed a remarkably extended chart tenure with the powerful and unfashionably anti-drugs crusading 'White Lines (Don't Don't Do It)'.

The scratch 'n' rap record first entered the charts last November but after four weeks in the chart it disappeared for an extended Christmas sabbatical, eventually rejoining the fray on 14 January.

Since then, it's been ever-present usually settling for a position in the 50-60 range, though once it rose to the dizzy heights of number 49.

And, though **Sugar Hill** have now released a follow-up, ('Jesse', a tribute to leading black US Presidential candidate **Jesse Jackson**), 'White Lines' could still get the breaks.

Grand Master (Flash) and the **Furious Five** — Mel is a member — are wowing 'em at packed clubs throughout Britain.

PRT, Sugar Hill's UK distributors, are also behind the record and have just repressed the 12-inch edition with the popular 'New York, New York' on the flip.

Meanwhile, the group has just secured its release from a contract with **Sugar Hill** after a stormy court case in the Big Apple.

Despite this **Sugar Hill** is readying an LP — credited to Grand Master, Melle Mel & The Furious Five — which includes tracks written by **Chris Difford** and **Glenn Tilbrook**, formerly of **Squeeze**, and **Stewart Copeland**!

... AND THAT'S A FACT!

THE SMITHS' eponymous LP has now sold over 60,000 copies — but don't look for pictures of a grinning **Morrissey** being handed a silver platter; Rough Trade are not members of the BPI, which sanctions such awards, and can't award their own... Cassettes currently account for 31% of the LP market in Britain. In America they overtook the black and shiny format last year... **Michael Jackson's** 'Thriller' (yawn) is now firmly established as the best-selling video in Britain, with sales topping 80,000. And on t'other side of the pond it has become the number one compact disc, with American sales in this fledgling format already touching 60,000... Semi-legendary Motown writer **Lamont Dozier**, now resident in the UK, is apparently deliberating over whether to issue a summons for plagiarism against **Paul Curtis** and **Graham Sacher**, writers of **Belle & The Devotions'** 'Love Games'. Dozier feels that the song, Britain's entry for Eurovision, owes much to his own work. Meanwhile, he's just produced the **Jets'** version of 'Heatwave', a song he penned with **Brian and Eddie Holland**, which became a US million seller for **Martha & The Vandellas** in 1963... **Simple Minds'** 'Up On The Catwalk' is the only hit thus far to namecheck stunning film actress **Natassia Kinski**. Let's have more, please... **Glen Campbell** was a highly respected session guitarist before he launched his career as a singer. In his busiest year he contributed to no less than 586 recording sessions... The shortest title track of any charted LP this year is the **Alarm's** 'Declaration', a concise 45 seconds long...



MELLE MEL



OTHERS PERSPIRE . . . Nona Hendryx sweats. In the nicest possible way, of course. After hitting us last year with the cagily-titled 'Nona' album, she's back with the altogether more adventurous-sounding single 'I Sweat (Going Through The Motions)' and an album in May called 'The Art Of Defence'. Once again her henchmen are the Material duo of Bill Laswell and Michael Beinhorn, fresh from performing their successful electronic transplant operation on Herbie Hancock.

Nona says her new album is more guitar-orientated than last year's, being an observation on personal survival in the jungle of life, and you can glean another Hendryx goodie on the soundtrack of the Rick Springfield movie 'Hard To Hold', also coming soon.

Oh, and it turns out Dave Stewart was only joking. He's such a kidder.