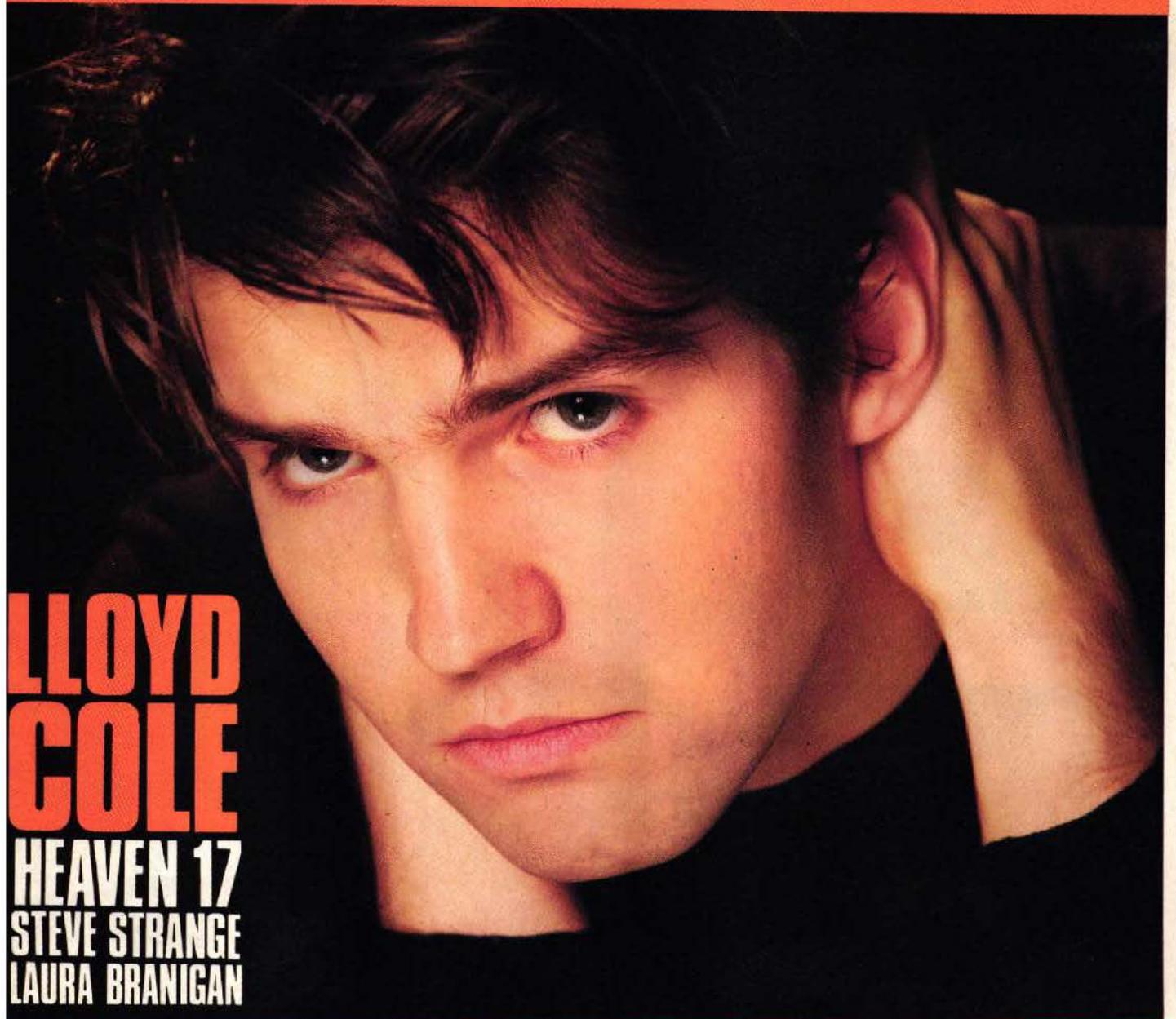


Official Top Of The Pops chart

# RECORD

AUGUST 18, 1984 45p

mirror



**LLOYD  
COLE**

**HEAVEN 17  
STEVE STRANGE  
LAURA BRANIGAN**

• REFORMATION •

# SPANDAU BALLET

new 7" & 12" single

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Limited edition 12" GATEFOLD sleeve\*  
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7" POSTER BAG available\*  
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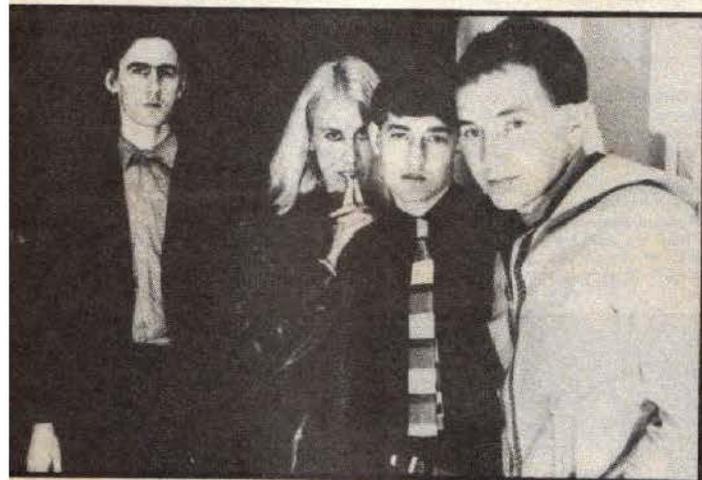


**F**EW MEN have ever pulled the strings better than Gerry Anderson, legendary TV conjurer, illusionist and entertainer, and now you can peek behind the scenes and see how he did it. **FANDERSON** — the official Gerry Anderson appreciation society — have organised a convention on August 17, 18 and 19 at the Bloomsbury Crest Hotel, Russell Square, London for the man who created Thunderbirds, Stingray, Captain Scarlet and the Terrahawks amongst others. There'll be competitions, special guests, extra terrestrials and puppets, puppets, puppets. Tickets are £12 for members, £15 for non members.

Wired up • Strung out • Hung up

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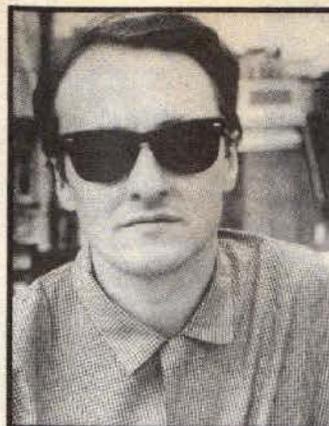
Compiled by Jim Reid



**W**HEN IT comes to the title of the latest single by ace Australian band the Go Betweens, namely 'Part Company', do the opposite and do your damndest to get acquainted with it.

The Go Betweens have been swimming in critical praise for some time now, though chart watchers may not have heard of the band before. On 'Part Company', the Go Betweens combine Robert Forster's angst ridden vocals with Grant McLenan's deceptively simple guitar phrases which I guarantee you'll be humming after no plays.

A record to fall in love with and send you scuttling off to uncover the delights of their earlier stuff. You'll be so glad you did.



**B**REAKING AWAY from the background and into the limelight is Culture Club keyboards general, Phil Pickett. Phil's stab at solo stardom, is the erstwhile ITV Olympic theme tune, 'Destiny'.

"121 songs were submitted to ITV, but they chose mine," says Phil. "Then I heard ITV wouldn't be covering the Olympics when I was out in Australia with Culture Club. Of course that's likely to effect the song's chart chances, but it doesn't really matter 'cos it's a good song anyway."

'Destiny' was recorded with Thereza Bazar (with whom Phil has worked on an LP), Helen Terry and Jon Moss amongst others. Yet despite this dip into the heady waters of frontmanship, Phil has no wish for superstardom.

Having tasted the champagne of pop success with Sailor in the mid Seventies, he's content to play, produce, arrange and write for and with anyone these days; all the time polishing his well wrought craft.

Phil's work on the 'Electric Dreams' theme tune is a case in point: "I'd been working in the studio all day and just gone home when George phoned me up. He asked me if I wanted to work on a song for 'Electric Dreams' and I said OK. He asked me to come round immediately, so I went back into town and we worked out the song overnight." They don't make troupers like that anymore...



**S**TRUTH THEY'RE back, the Truth that is; back from the grave with a fresh record contract, a new single and NO copies from the first two Jam LPs.

Bolstered by a new rhythm section — Richard Parfitt bass and Allan Fielder on drums — the Truth release their first single for IRS on August 20. The single will be a five track live EP of last week's 100 Club show and will be followed by another single, album and tour in the autumn.



Sweet smell of success

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● COVER PIC by PAUL COX

# News

## Motorhead — no remorse

SKULL CRACKING Motorhead are roaring back with a single, an album and an autumn tour.

Motorhead's single 'Killed By Death' will be out on August 24 and it will be the debut release from the new look Motorhead featuring Phil Campbell, Wurzel, Pete Gill and the lovable Lemmy. A limited edition cut out picture disc will be available and the 12-inch version will include an extra track 'Under The Knife' and a free full colour Motorhead poster.

The album 'No Remorse' will be out on September 7. It's a double package featuring classic material like 'Ace Of Spades' and 'Overkill' and four new tracks. The album will include a full Motorhead history, previously unpublished photos, and Lemmy's comments on all 24 of the tracks. The album will also be available in a black leather limited edition sleeve.

The band will be taking to the road in October and the dates run: Nottingham Royal Centre October 25, Birmingham Odeon 28, Manchester Apollo 29, Sheffield City Hall 30, Middlesbrough Town Hall 31, Newcastle Mayfair November 1, Glasgow Barrowlands 3, Blackburn King George's Hall 4, Margate Winter Gardens 5, Reading University 6, Hammersmith Odeon 7.

● **FANCY** 15 hours of non stop music, documentaries and videos? On Saturday, August 25, BBC 2 will be screening 'Rock Around The Clock' from 3.15pm right through until 6.20am the following morning.

Highlights include a first complete showing in this country of Michael Jackson's 'Thriller' video, Aztec Camera and the Cure in concert and a repeat showing of 'The Police in Montserrat', originally recorded in 1981. Other artists featured will include the Pretenders, Simple Minds and New Order.

'The Buddy Holly Story' will receive its British television premiere and there will be the classic profile on the Doors 'No One Gets Out Of Here Alive'.

● **MALCOLM MCLAREN** unleashes his single 'Madam Butterfly' on August 20. It's McLaren's interpretation of the opera of the same name, with lyrics and music by Malcolm himself with Stephen Hague and Walter Turbitt.

● **JAMES BROWN**, the Godfather of Soul, has teamed up with Afrika Bambaataa, and the explosive result is a single 'Unity', out on August 24.

The 12-inch single features an instrumental version of the title track, as well as a vocal only version.

● **U2'S SINGLE** 'Pride (In The Name of Love)' will be out on September 3. The band will be playing British shows at the end of the year.



## TWINS FOR XMAS

THE THOMPSON Twins will be playing four large scale dates at Christmas. They will be appearing at Birmingham National Exhibition Centre December 26, 27 and Wembley Arena December 29 and 30.

Tickets for the Birmingham shows are priced at £7.50 and £6 and for London they are £8 and £6. They are available for both venues from The Thompson Twins, PO Box 281, London N15 5LW. Cheques and postal orders should be made payable to The Thompson Twins and a 30p booking fee must be added to the cost of each ticket ordered. Enclose a SAE and allow six weeks for delivery. Some ticket agencies will also have tickets for the shows.

The Thompson Twins will release another single before Christmas and their album will follow shortly afterwards.

THE NATIONAL rock festival at Lifford Park, Northamptonshire, the site found to replace the original Reading site, has been cancelled.

Following pressure from residents, East Northants District Council has refused to grant an entertainment licence to the festival, due to be held over August Bank Holiday. Ticket refunds are available.

● **ROBERTA FLACK** has added some dates to her tour and her full schedule now runs: London Barbican October 17, Manchester Apollo 20, Wolverhampton Grand Theatre 21, Sheffield Civic Hall 22, Cardiff St David's Hall 23, Oxford Apollo 25, Lewisham Concert Hall 26, London Wembley Conference Centre 30.

● **I-LEVEL, WHO** release their album 'Cat Among The Pigeons' shortly, begin a series of dates this month. They'll be playing Lincoln Dazzlers August 21, Luton Pink Elephant 22, Hastings Downtown 23, Hickstead Dan's Factory 24, Leatherhead Riverside 25, Colchester Embassy 26, Birmingham Snobs 27, Manchester Gallery 28, Leicester Mr Kiesa's 29, Rayleigh Pink Toothbrush 30, London Lyceum 31, Cullompton Verbier Manor Hotel September 1.

● **SHAKATAK** RELEASE their fifth album 'Down On The Street' this week. They'll be doing some dates in November.

● **EVELYN THOMAS** follows up her smash hit 'High Energy' with 'Masquerade' out this week. The song is also the title track of her forthcoming album which will be out in early September.



JERMAINE JACKSON'S single 'Dynamite' is out this week. It will be available in a full colour picture bag and the B-side is an instrumental of 'Tell Me I'm Not Dreaming'.

## Crisp as a . . .

THE SMITHS follow up 'Heaven Knows I'm Miserable Now' with 'William, It Was Really Nothing', out on August 24. It's a new Morrissey/Marr composition and the B-side is 'Please Please, Please, Let Me Get What I Want'. The 12-inch version features the bonus track 'How Soon Is Now'.

SISTER SLEDGE will be touring next month with dates at Boston Haven Theatre September 4, Oxford Apollo 5, Nottingham Royal Concert Hall 7, Southport Theatre 8, Cardiff St David's Hall 9, Northampton Dergate Theatre 10, Birmingham Nite Out 11, 12, Reading Hexagon 15, Ipswich Gaumont 16, Watford Bailey's 17-22 inclusive, London Dominion 23, Bristol Colston Hall 24, Brighton Dome 26, Poole Arts Centre 27, Tunbridge Wells Assembly Halls 28, Leicester Kaisa's 29, Croydon Fairfield Halls 30, Edinburgh Playhouse October 3. The Sisters' single 'Lost In Music' will be out to coincide with the dates, and features Simon Le Bon and Andy Taylor as guest vocalists.

● **FROLIC SOME FUNKATEERS**, Level 42, play a major tour in the autumn. They'll be appearing at Norwich University October 21, Loughborough University 22, Margate Winter Gardens 23, Guildford Civic Hall 24, Cardiff University 25, Oxford Apollo 27, Croydon Fairfield Hall 28, Nottingham Royal Court 30, Manchester Apollo 31, Newcastle City Hall November 1, Glasgow Barrowland 2, Leeds University 3, Exeter University 5, Bristol Colston Hall 6, Portsmouth Guildhall 7, Southend Cliffs Pavilion 9, Ipswich Gaumont 10, Birmingham Odeon 11, London Hammersmith Odeon 12, 13.

● **ULTRAVOX** PLAY a special charity show next month. They will be appearing at the London Dominion, Tottenham Court Road, on September 27 in aid of the Stuart Henry Multiple Sclerosis Research Appeal. Tickets priced £10 and £7.50 will be available from Saturday August 18, at the Dominion box office.



DEPECHE MODE are back in action this month with their single 'Master And Servant' out on August 20. The 12-inch includes extended versions of 'Master And Servant' and '(Set Me Free) Motivate Me', as well as an instrumental version of 'Master And Servant'.



### LEARN TO PLAY AMAZING BASS WITH HENRY THOMAS

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# Singles



Reviewed by

## DYLAN JONES

**SYNCBEAT 'Music'** (StreetWave) This has been around for a few weeks, where it has been actually KILLING people in clubs! It's been lifted and remixed from the UK Electro album, and paves the way for likeminded British artists ... simply because it's so good that it can't be ignored. A rambling rollercoaster of an arrangement takes this largely instrumental track all the way from Bronski Beat towards Bill Laswell, taking a

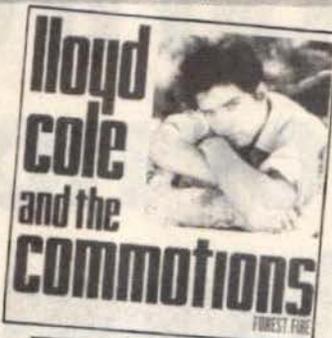
**LLOYD COLE & THE COMMOTIONS 'Forest Fire'** (Polydor) UPTIGHT, OUTTASIGHT AND IN THE GROOVE!! Lloyd Cole follows up the mighty 'Perfect Skin' with the locomotive sounds of hubba-hubba burning love. His seat in the temple of fame is now finally assured, as he leads his men through a red-hot homage to romance, throwing out all

hundred drum patterns with it. Trace your heartbeat as you sweep along with the Syncbeat prescription ... this record was cut in cold blood.

**OUT 'Tough Enough'** (Illuminated) Alix Sharkey's former outfit, Stimulin, were unfortunately hyped into oblivion, but now he's back with a new cutting-crew, whose debut single is a fine confirmation of their talent and possibilities. Their funk divining rod has been delving into the Purple Rain, and they've come up with a WANG-DANG-A-DOO technicolour sound that proves once and for all that Britain can produce worthy funk bands. CHECK FOR THIS!

**GIL SCOTT-HERON 'Re-Ron'** (Arista) Arista finally release bad-man Gil's anti-Reagan rap, complete with fabulous Bill Laswell production. He sounds so much harder, with a heavy dose of musos behind him. Gil Scott-Heron has the courage of principle, is a rapper supreme and articulates social problems better

allegations of plagiarism... This boy is really at the races: original, soulful and mindmending lyrics topping off a humdinger of a tune, making sure that the time of the singer-songwriter has returned, embodied in Lloyd Cole ... the cast iron attraction. 'It's just a simple metaphor' he sings as The Commotions play themselves into the charts and into the hearts of millions: BEAUT!



than any other black performer. Indispensable.

**KASHIF 'Are You The Woman'** (Arista) This is up there and twisting. Splendid ballad from his equally splendid LP, 'Send Me Your Love'. Kashif appears to have perfected this type of distingué suburban soul, and consequently should also corner the market. On the B-side you'll find 'I Just Gotta Have You (Lover Turn Me On)' — one of THE best records of 1983.

**CHUCK BROWN & THE SOUL SEARCHERS 'We Need Some Money'** (T.T.E.D.) We say yes to the infiltration station! A reel of thunder on the sound of all year round. One of the most important club records around at this moment in time, it almost eclipses the Valentine Brothers in execution ... it has two radio edits on the flip side, so there's no excuse for neglect — go out and purchase!

**STEVIE WONDER 'I Just Called To Say I Love You'** (Motown) Yelp! A song from the new Gene Wilder film 'The Woman In Red', and the Wonder machine is out to lunch on this here ballad of minuscule proportions. It does, however, possess a naggingly infectious melody that will creep up on unsuspecting persons of no taste — DELETE.

**CYNDI LAUPER 'She Bop'** (Portrait) The princess of post-punk yankee-stylee limps out again in another second hand dress from her 'She's So Unusual' album. A load of old tosh.

# BRYAN LOREN

## HIS DEBUT ALBUM

Featuring the Hit Single — 'Lollipop Luv'

Big on Import — now Rush Released  
due to Public Demand

The New Single 'Easier Said Than Done'  
Out Next Week. 7" and three track 12".

Virgin

(VS 706/-12)

V2322

**TEARS FOR FEARS 'Mothers Talk' (Mercury)** Don't talk soft dept: the whole wide world welcomes back the immense talent of Dingbat and Dingbat, disguised as those purveyors of acidic wimp-rock — Tears For Dears. This time they've thrown their 'song' into a barrel full of old electro albums and come up with something absolutely turgid. There is still no excuse for a bad idea.

**JONZUN CREW 'Time Is Running Out' (Tommy Boy)** Not as essential as some of their previous releases, but definitely worth an animated listen. Michael Jonzun seems to be drifting into Rockwell territory, and this record reflects some of the more gimmicky trademarks of Sprog Berry Gordy. Nevertheless, Jonzun is an accomplished groove-tube, and he should be pointed in the right direction — quickly.

**THE ARMOURY SHOW 'Castles In Spain' (Parlophone)** The Armoury Show consist of some old Magazines and two old Skids, and sound as if they could be very good. This is an encouraging debut, but not as clearly defined as things today have to be — the world does *not* need another faceless rock group. I've every confidence in Richard Jobson turning his hand to something extraordinary — but this isn't it.

**RICK JAMES '17' (Motown)** Twelve inches of jailbait boogie hoisting a critical chunk of funk up into the lesion region. Ain't misbehavin' ... just getting off on those beats per minute...



**JAMES BLOOD ULMER 'Eye Level' (Rough Trade)** Free form jive music, courtesy of moonstruck Ulmer, with Hog Oliver and Bruce Smith from Float Up C.P. — demonstrating the radical dance-stance of summers gone and winter ahead. Stick some dust in your butt and addle your wits with this: spill the beans — up the tree!

**THE KINKS 'Good Day' (Arista)** Far from resting on his laurels, Ray Davies probably tries *too* hard to recreate those songs of years past. This isn't 'Waterloo Sunset', nor is it 'Come Dancing' ... but it is the only song to date that name-checks the death of Diana Dors ... but then again, the rest of the song is a miserable, woebegone thing that shouldn't have been let out in the first place.

**THE CULT 'Go West' (Beggars Banquet)** These wretched boys ought to be taught a lesson ... a lesson in etiquette, a lesson in

couth and maybe a lesson in honesty. This good-for-nothing, cheerless piece of dross is ... is ... infuriating. It boils down to inflicting their meagre talents and opinionated jargon onto a cast of thousands, preaching rebellion from fur-lined recording studios or self-imposed squalor ... WOW! HOW WILD! Soul searching becoming soiled laundry: funny money and fools gold.

**SAVAGE PROGRESS 'Burning Bush' (10)** Good melody that needs harder production. Savage Progress, you *could* get there (take some hints from Floy Joy).

**STOCKHOLM MONSTERS 'National Pastime' (Factory)** Enticing name — superlative label — ace-o-bono sleeve — dodgy record. I tried, but I could not find a way...

**MICHAEL JACKSON 'Girl You're So Together' (Motown)** Nellie Vogue? Well, Michael Jackson's definitely out of the medals. The Peter Pan of video pops up on another re-release from the vaults of Motor-City, sounding not a patch on his present self. The people over the water at Motown obviously think a lot of people out there are astonishingly stupid, and if this disc is a success, then they'll be proved right — won't they? No white glove, no glistening curls, no powder-painted pout, and no stories of alleged minky madness ... not exactly the closest thing to heaven I've ever heard — but infinitely preferable to listening to the American national anthem 200 times in two weeks!!



# LYDIA MURDOCK

NEW SINGLE

Love on  
the Line

7" YZ17 12" YZ17T

# Gary Crowley



LITTLE NICKY HORNE and GAL meet the Godfather of Soul

**T**ALK ABOUT dreams coming true, folks! One did just the other day for yours truly, in the fair city of Noo Yawk it happened. I was on 'Ear Say' business (becoming a regular Alan Whicker aren't I?) with blond bombshell, Rod 'Concorde nose' Stewart reviewing the week's new platters, when all of a sudden, a phone call came through from a man I've looked up to (I mean down on!) for many moons now, Little Nicky Horne.

He was interviewing living legend, the Godfather of Soul, Mr Please, Please, Please, the minister of super heavy funk, James Brown. Would I like to come upstairs and watch?

Would I hell. I flew up those hotel stairs as fast as my spindly legs would carry me and as fast as you could say, "Get up offa that thing and dance till you feel better." I was in the presence of the king of funk, a man I've admired ever since I first sweated buckets to 'Sex Machine' at the local youth club.

**O**NE OF my greatest memories is actually witnessing the great man live in concert, one wet November evening a few years back. The venue was that well known aircraft hanger, the Hammersmith Odeon. S'funny, because the place was barely

a quarter full. Most London soul boys/girls that week had saved their hard earned ackers for tickets to see dynamic duo Linx at their week at the Dominion Theatre. Still, didn't they miss out on something special and didn't we have a nice time! J B, looking resplendent in an 'early' Seventies hipster Shaft suit topped off with the most outrageous flared bottoms ever, put on a show I'll never ever forget. Dancin', duckin', divin', while the famous band pumped out some of the hardest street funk around.

Even though the boy is well into his fifties, Mr Superbad moved and grooved like a 20 year old, surprising us all with

lethal versions of those classic J B funkies we all love. To describe my feeling as being "in heaven" would sum it up perfectly, it was grrrrreat, a night to remember, for sure.

**I**'M HOPING, praying even, that the new J B classic, 'Unity' is a massive hit, because it'd be a real treat to see the man alongside collaborator Afrika Bambaataa blowin' up a storm on Top Of The Pops. They'd blow the house down! So all you people out there with taste and style, buy it, listen and dance. It's the record we've been waiting for and carries the 'Crowley Cracker' seal of approval!

## TV + Radio

**SATURDAY'S** 'Saturday Picture Show' (BBC 1, 8.45am) has *Spandau Ballet*, so make sure you're up bright and early girls. *Sandie Shaw* chats about her favourite records in 'My Top Ten' (Radio 1, 1pm) and in the afternoon Mike Smith presents the second part of 'Five Years Of Madness' (Radio 1, 5.30pm). 'Ear Say' (C4, 6pm) will feature the *Eurythmics* while '1 On The Road' (BBC 1, 6.10pm) is from Swansea with *Ultravox* and *Level 42*. *Elvis Costello* is the star of 'In Concert' (Radio 1, 6.30pm) in a show recorded at the Hammersmith Palais. Janice Long's guests in her show (Radio 1, 7.30pm) will be *Room To Move* and *Silent Running*.

**SUNDAY** and Paul Gambaccini examines the life and times of *Bobby Darren* (Radio 1, 4pm). Definitely a show your mum will enjoy.

**MONDAY** finds veteran DJ Dave Lee Travis joining up with the Radio 1 Roadshow (11am) for the first of a series of broadcasts from the West Country.

**TUESDAY** has *New Order* telling the bizarre story of Factory Records in 'Play At Home' (C4, 10.50pm).

① *You Keep Me Coming Back (Special Remix)*

② *You Keep Me Coming Back (Dub Version)*

③ *Deceiver*

④ *Tokyo*

# THE BROTHERS JOHNSON

12" SINGLE OUT NOW  
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# Dial 'M' for...

**D**ISCOVERED AT last! Some people who don't like doing Top Of The Pops! A gold star for honesty to Martha Johnson and Mark Ganes, better known these days as M+M.

As their 'Black Stations/White Stations' pulls in at more and more British stations, I call Toronto to tell the duo they'd better get ready to come over for that big TV date.

"Uh-oh," says Mark, and remembering their days in Martha And The Muffins when they were required to mouth 'Echo Beach' for the cameras, he goes on: "It was sort of like going into a Fellini movie.

"But I'm sure we'll be able to handle it. TV is a bizarre medium, there's nothing real about it at all. Either you accept that, or you just don't do it." My advice; grit your teeth and do it. "Yeah, I'm sure that's what our manager would say as well."

Martha didn't exactly have the time of her life with it either. "It was pretty weird, all those kids being shuffled from stage to stage, not really knowing what was going on. And just lip-synching, we never like doing that, we'd rather play live. You feel kinda foolish, being manipulated."

All the same, she's beaming all over the telephone when she hears just how well 'Black Stations' is doing here. "It's been a long time for us (since 'Echo Beach'). We've been trying hard ever since, but it's a tough business. I expected the song to do well in the US in dance clubs, which it did, but I wasn't sure if it was a single type of thing. But I can see that it would be popular in Britain, anything can get to the top of the charts there, even Laurie Anderson. But a lot of strange records do well there, there's lots of fads.

"In the dance chart we were kept off the top by the Prince record. It's not a bad song to be beaten by, though."

**T**HEIR SINGLE 'Black Stations' has a message almost as strong as 'White Lines' — getting people to think and dance at the same time. "I don't know how much people listen to lyrics while they're dancing," Martha says. "I like to think they do. They look like they're singing along to it."

And that message again, for those not singing along? "Just my astonishment as I travelled around the States, of this distinct structure between black stations and white stations, which is something that we don't have in Canada. We were just stating the

*It was murder on TOTP say ex Muffins*



**MARK 'N' MARTHA:** a thinking person's guide to anti-racist dance music?

obvious really, saying music is music, why is this happening?

"We haven't had that problem because we're white, but we have experienced a certain prejudice towards people like us doing new kinds of music. They're just now starting to go 'Hey, new

music!' — it happened eight years ago, y'know. I hope they're going to drop all this 'new music' thing soon.

"We had a little bit of tension from radio stations when the record was first released, because they thought we were maybe

pointing a finger and insulting them, but I think the record company managed to explain. Generally we haven't had any trouble. I don't think anybody could deny that it's definitely been a problem, but things have improved in that way since we wrote the song, which was almost a year ago. People like Prince and Michael Jackson are top of the charts.

"But it's still relevant. There's been a lot of trouble over MTV not playing black videos, I think Michael Jackson was threatening to take off all his videos unless more black ones were shown. Actually we were interviewed on MTV recently and the interview was done by a black guy. A token black, maybe."

**M**ARTHA AND Mark continued using the Martha And The Muffins tag until last year. "That was the final split, and we decided to change the name because people were getting very confused about who Martha And The Muffins were. The split was mostly fine, there was only one person in the band that we had an unpleasant split with, we don't see him any more. Martha Ladley lives in England now, we see her when she comes out here, the bass player's here in Canada, doing well, and the drummer, Mark's brother, he's left the music business but he still plays in a band for fun."

The Muffins will now always go down as one hit wonders — a not entirely fair description, Mark contends. "We've done five albums since people really stood up and noticed Martha And The Muffins. There's a lot of good stuff on those albums, but if you don't yield hit singles, they don't get heard. Sometimes I think we were in the music business 10 years too late, because 10 years ago bands could survive just on FM play. And if you listen to early Roxy Music, or the early incarnation of King Crimson, the impact they had on new bands was enormous.

"But I feel that music generally is much better now. The cultural diversity of the stuff that makes the charts in England is incredible. Toronto is a very fortunate city in that we have strong cross-influences between New York and London, because of our openness towards English bands, they do very well here."

And as M+M's first album, called 'Mystery Walk' finally hits the UK schedules, they're shaping up as a live band. Oh, and taking the tablets in case Top Of The Pops calls.

*Paul Sexton*

# COLE MINING

The Bohemian of pop LLOYD COLE talks to Dylan Jones

**W**HEN I first heard 'Perfect Skin', the original release by Lloyd Cole and the Commotions, I thought 'this is good'. But it isn't that good, it's second hand, second city. Then I listened again, and heard — it wasn't just good, but it was VERY GOOD. Lloyd Cole is a man of obvious pretensions, but then pretension is essential in a world of gurgle-burger pop for pre-pubescent playpens.

Lloyd was born in 1961, he's six foot one, and he's got 61 reasons why Lloyd Cole and the Commotions are something special.

"Since I was 12 years old I've always wanted to live in Bohemia. I certainly didn't want to live in a semi-detached. Though when you actually arrive in Bohemia, you realise that there's a lot of people there who you'd rather not have met. But Bohemia's definitely the place to be. To be a Bohemian you have to belong to some sort of group of artists, and most popular groups around today don't really qualify! Limahl doesn't live in Bohemia — but I do.

"Perfect Skin' is about certain elements of Bohemia, which most people involved with pop groups like to be part of. It's probably the only thing I know anything about. I seem to be writing more and more songs about exactly the same thing, but then I'm good at it. The idea of being involved in this scene is very romantic. You have to dismiss that kind of romanticism at times, because those people that you used to idolise when you were younger, who live on the wild side of life, are not really worth idolising at all. But even though a lot of people in Bohemia are shallow . . . there's nowhere else to go — I couldn't do an ordinary job.

"If the Commotions were to fail dismally, then we would not be Bohemians, we'd just be drop-outs." But Lloyd can't see them failing, and neither can I. Though the boy wears pointed collar shirts and an impossibly shapeless pair of flares, he has the talent to surpass sartorial inquisition. Based on the fact that his face is reminiscent of the typical wounded youth, with his angst on his sleeve, he has the face of a boy with problems — just like his songs suggest.

"A lot of people involved in pop music have nothing to say whatsoever, which is fair enough. There are a few people with a lot to say — I'm somewhere in the middle I suppose. I like stringing words together, so sometimes I just do it for the hell of it. At

other times I have a point to make, but I try not to let on which is the case. I'd really rather not explain things too much to anyone.

"Forest Fire' is a straight love song. It's about as straight as I can get. I still can't resist telling jokes in the song at the same time as I'm being relatively serious. When I was 16, I had 'Forest Fire' written down in my book of potential song titles — I thought it was very evocative, though the idea of fire being synonymous with passion is nothing new."

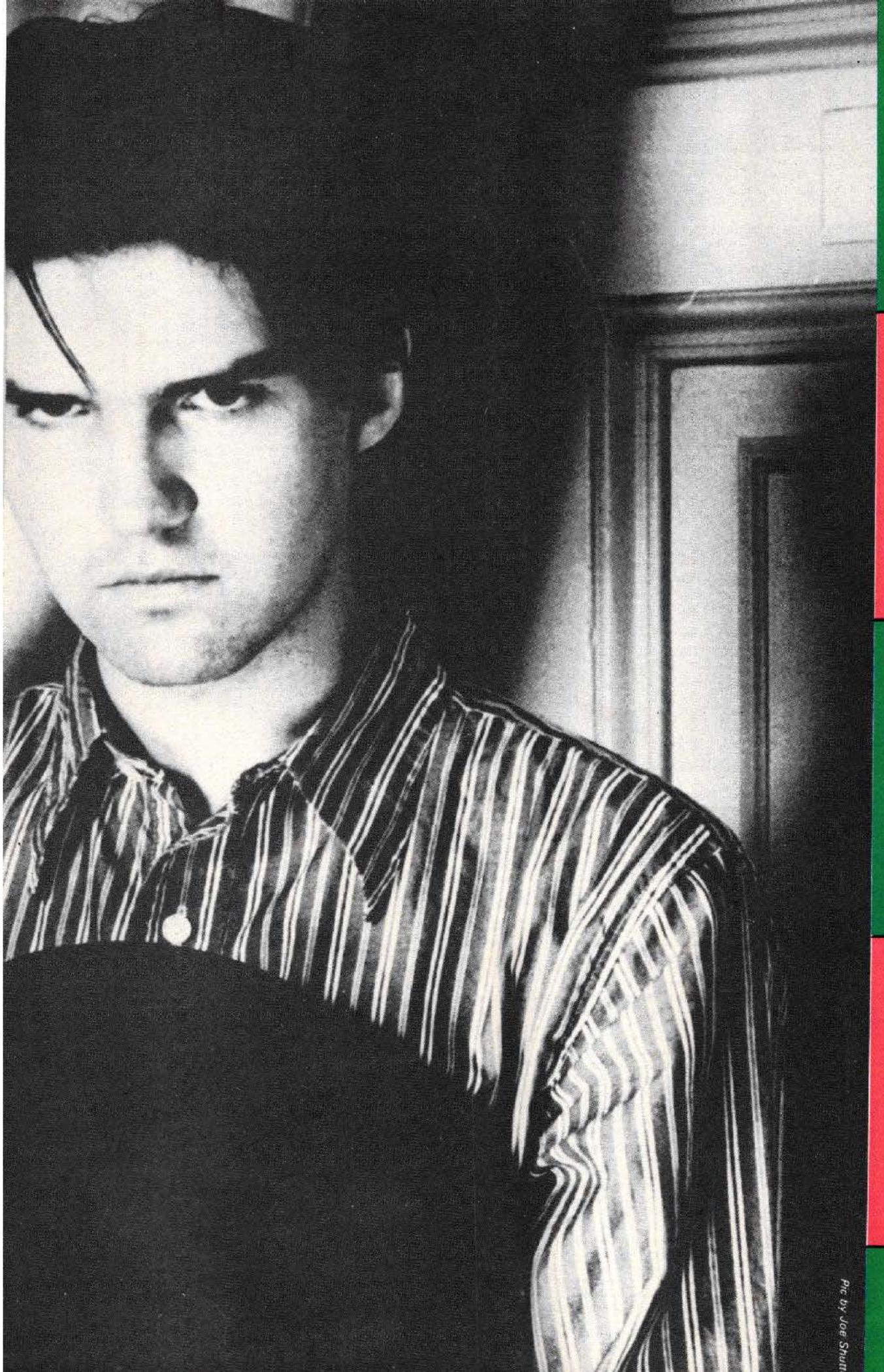
Though extremely dedicated to his work, Lloyd Cole is not as arrogant as he may seem — he just knows when he is right. His accent is a strange lilt of Derbyshire, Lancashire, Glasgow and London, and his nomadic lifestyle has obviously had a large part to play in his attitude to the world and music in general. But then where would we be without a little commotion every now and then?

**K**INDRED SPIRITS have compared Lloyd's Commotions to Sixties sewer lizards the Velvet Underground, but Lloyd thinks that they sound more like the Rolling Stones, and is waiting for the release of the LP to further bury the likeness in people's minds. "There was a time when, not so long ago, I thought that it was necessary to live in Scotland in order to carry on writing the kind of songs I'd been writing — but I don't believe that anymore. I think I've written about all the people I dislike in Glasgow! Now I think I can write anywhere.

"There are so many great songs that we've recorded for the LP, that I don't know which one we will pick to follow up 'Forest Fire'. I like all of them, so I'm not really bothered which one it is. I wanted this album to be like 'Rubber Soul' or 'Help', two LPs that had so many songs on them that could've been singles. It might well end up like that, there are probably only two songs that wouldn't make singles.

"I've been watching the whole LP. I was in when the drums were being recorded, I was in there when the guitars were being done. I'm still in there, and everyone else has gone on holiday, so I'm feeling a bit sorry for myself."

That feeling is unlikely to last, as the LP does promise to be something out of the ordinary, and into the groove. Lloyd Cole is something special, and like he says himself: "Let's face it, I am a Commotion — a logical anomaly".



*Pic by Joe Shutt*

# MANY RIVERS TO CROSS

This week's Scottish contenders THE BLUE NILE take the plunge



**H** EARD THE one about the young band from Glasgow who are making some of the most original and provocative music around at the moment? Of course you have, haven't you? Every week someone somewhere is touting the latest Scottish name to drop, trying to convince you good people of their impending success.

Well, the Blue Nile don't need or want any such favours. They're happy to carry on honing down their unique sound and refining their considerable songwriting talents. And if none of us notice, you know, I don't think they'd be throwing themselves into the picturesque River Kelvin which threatens to swallow up the basement flat where we all sit.

"There used to be two more houses between us and the river," grins Robert Bell as we settle down for what must be our tenth cup of tea of the day. The Blue Nile, that's Robert Bell, Paul Buchanan and Paul Moore, released what is probably this year's most outstanding debut album 'A Walk Across The Rooftops' last spring, and their hauntingly melancholic single 'Tinsel Town In The Rain' is currently bending ears on both sides of the border.

"Our feelings about the album are very sentimental in a way," says Paul Buchanan sniffing his way through a bout of hay fever exacerbated by our stroll through Kelvinside's botanic gardens. "My attitude towards it is that it is the labour of people who were going about it innocently, to a certain extent. Now, because the album has been well received, people are too ready to judge it in a smart alec way as if we always knew this was going to happen which isn't true. We certainly never assumed the album would see the light of day, let alone be well received."

'Tinsel Town In The Rain' is a typical Blue Nile song with its shuffling beat, sparse piano and Paul Buchanan's impressively fragile vocals. What sets the Blue Nile apart is their songs and arrangements. There are no jangling guitars or mighty snare drum on these boys' records, as Robert explains.

"The songs are the point of origination of the music, not your guitar. If you're a guitarist you're referring to the stuff you know and the stuff the guy in your flat taught you to play and the riffs you love. But we don't really start from that point of view, because when we started we weren't very good at playing our instruments and we haven't improved that much."

This is partly modesty on

Robert's part, but he has a point. Technical efficiency should always come second to feeling and atmosphere, and the Blue Nile do it almost perfectly.

**A** BAND with such an approach, as the business closes in around them, can easily fall into the trap of taking themselves too seriously or becoming precocious. The Blue Nile have a great way of dispersing any such dangers.

"We decided one day that we really ought to go out and buy some clothes," sniffs Paul, sporting a battered green T-shirt and a voluminous pair of corduroy trousers. "We gave that up though, it's just not us. I did buy these trousers for a fiver in Spain but when I washed them two pieces fell off so what's the point?"

The band did make a video for their previous single because "it might all be gone tomorrow so we ought to try everything once," but commercial concerns aren't uppermost in their thoughts.

"There's a disability in our music," says Paul. "In commercial terms, I think it's probably best heard two or three times before being evaluated because it's intentionally left not absolutely adamant." Robert agrees.

"Success is important in as much as it's important for us to keep going, but we could never sit

down and write a song to order that will skate up the charts. We're not marketing men."

The Blue Nile see themselves as a channel for their songs and they're content that the songs are being heard.

They all agree that it'll take at least one more album before they really know what they're trying to achieve with the Blue Nile and before they even think of playing live. If all that sounds pretentious then it's my fault not theirs.

**A** T THE moment, they're taking each day as it comes and playing things as low key as is possible. Paul Buchanan sniffs again and puts it all into perspective. "We really try to be wary of taking ourselves too seriously or assuming we know the ins and outs of everything. The last thing the world needs is the three of us to start kidding on that we're a cut above the rest. We're all rambling on here and trying to philosophise about something we do almost by accident. It's like asking a footballer 'why did you kick the ball that way?'"

Perhaps it is. All that matters at the moment is that the Blue Nile are making some great records and before long they'll be up there in the first division whether they like it or not.

ANDY STRIKE

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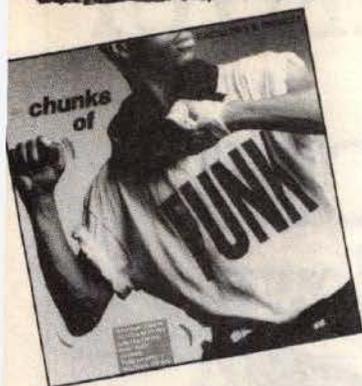
*Records  
and Tapes*

# WOOLWORTH

AND WOOLCO

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# Albums



## One sided

### VARIOUS ARTISTS 'Chunks Of Funk' (MCA Chunk 1)

A CLEAR case of schizophrenia here, doctor. One side of the record looks OK: the smooth rhythm and yearning vocal of Windjammer's 'Tossing And Turning'; Alicia Myers' declaration that 'You're The Best (Say, Say, Say)' is quite convincing, as is One Way's promise that 'I'll Make It Up To You', and Crusaders are always welcome.

But I'm afraid the record has some ugly tendencies on its other side. Divine's 'You Think You're A Man' is remixed to include a 'Two Tribes' style spoken intro: "If your grandma or any of your parents are here tonight, put your trousers back on." Side-splitting, huh? And modest Hazell Dean — not one of our very biggest lady singers yet, but certainly no slimline tonic — is still 'Searchin'. Yes, it's a sad case of hi-NRG,

## Spock the difference

### 'STAR TREK III — The Search For Spock' Original Soundtrack (Capitol EJ24 01 771)

AND 'STAR Trek' product just keeps coming. Buy this to add to your stick-on Captain Kirk sideburns, your plastic Starship Enterprise and your bendy Mr Spock.

Thrill to the booming 'Stealing The Enterprise', gasp to 'Bird Of Prey Decloaks', weep with 'The Katra Ritual' . . . the memory of the film is reactivated with every searing bar.

There's lots of lovely glossy pics and the whole thing is bookended by variations on the 'Star Trek' TV series theme. It's enough to get the old diaphragm knotting with joy.

Of course, nobody in their right mind would buy it, but brilliance is truly rare these days.++++

ELEANOR LEVY



nurse. Side One++ Side Two . . . no chance.

MARK CORDERY

### VARIOUS ARTISTS 'Streetsounds 10' (Streetsounds STSND 010)

LIKE FINDING 11 footballers with two legs, two eyes and a sense of balance to play for England next season, the job of a Streetsounds compiler is never ending. Inevitably, a loss of quality control crops up now and then.

A compilation of recent soul depends totally on the quality of recent soul . . . and judging by the evidence of Streetsounds 10, that hasn't been too hot. With the exception of the mighty offerings from Change, Arrow and Brass Construction, little here is likely to set the feet twitching. For the moment it's 'So Many Compilations . . . So Little Tunes'.+++

JIM REID

### VARIOUS ARTISTS 'The Official Music Of The 1984 Games' (CBS CB 291)

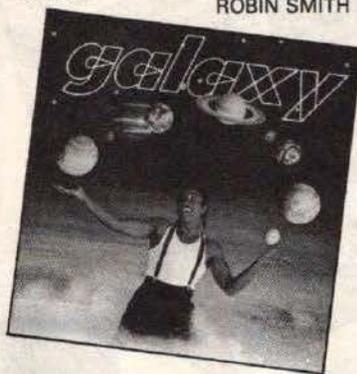
"THE OLYMPICS embody the spirit of man's optimum achievements and so we sought for this musical event a rainbow of talent expressing inspirational and creative energies in a language crossing all boundaries."

Funny really, I thought this album was just another cash in on the event of the decade. Not only can you be bored on television, now you can hum along to all those sweaty athletes grunting and groaning as well.

The album features a rent-a-mob of musicians such as Toto, Herbie Hancock and Foreigner all sounding as if they've dashed out tunes at the last minute, breathless as a runner at the back of the field in the 400 metres.

This heap of painful crud isn't even worth a bronze and who the hell was responsible for the cover?+

ROBIN SMITH



### PHIL FEARON AND GALAXY 'Phil Fearon And Galaxy' (Ensign ENCL2)

WITHOUT THE slightest ruffling of the cerebral hemisphere, Phil Fearon's music goes in the right ear and out the left. You know the singles? Well, the album's pretty much the same really. A couple of boppers, a couple of sniffers, all with irritating poppy drums and the requisite girly voices in the background.

This is NICE music — innocuous and fluffy — couldn't hurt anybody. The problem is, it can't touch or move anybody either. 'Dancin' Tight', 'What Do I Do?', 'Wait Until Tonight (My Love)' and the latest 'Everybody's Laughing' are all here, but even the new ones sound like you've heard them a hundred times before. Slick but boring.+

ELEANOR LEVY

### FRANK SINATRA WITH QUINCY JONES AND HIS ORCHESTRA 'LA Is My Lady' (Qwest Records 925 145-1)

OL' BLUE Eyes with Quincy Jones and George Benson being very professional. Sycophantic sleeve notes waffle on about pizza and bonhomie, whilst Frankie's tired voice avoids dangerous notes like they were accusations of Mafia involvement.

The songs are equally as worn, and Sinatra's much-lauded phrasing ability comes into question with his hilarious delivery of 'I've played love scenes in a flick or two/ And I've also met a chick or two', which had me biting the carpet. He even ditches the menace of 'Mack the Knife' in favour of turning it into a roll-call for the band. Where's your *feel*, Frank?++

STEVEN GRAY

### DAVITT SIGERSON 'Falling In Love Again' (ZE ILPS 7025)

YOU WIN some, you lose some. On hearing the music on this debacle of an album, it's a wonder it was released in the first place. It's the same old rock thrash with 'screeching' guitars and 'whirling' tunes enticing you to lose yourself in MAINSTREAM MUSH. What Sigerson needs is someone to write him some music, someone to sing it and someone to produce it. He should be rescued before he ruins his career. Winsome and loathsome and very odd.++

DYLAN JONES

# WIN £1,000

COMING SOON: a chance to win £1,000 every week for eight weeks in a spectacular competition. More news of this and lots of other prizes next week.

# Help!



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

**W**HEN MY family moved away from Essex several months ago, I came with them, but now desperately want to move back to the area I left.

If I managed to find a bedsit somewhere, even if I didn't have a job, would I get my rent paid by the DHSS? And, would I be entitled to more than the usual £16.50 a week social security if I lived alone? Would the fact that I could be living at home with my parents, although not happily, ruin my chance of getting these benefits? I'm 17.

Kevin, Hants

● *Arranging the details of your return to Essex, if this is what you want to do, has to be your own plan. But, if you found yourself a bedsit there, you would be entitled to have your rent costs covered directly by the DHSS, and, living alone and treated as a householder, your basic rate of supplementary benefit would increase to £21.45. At 18, this would increase to £26.80.*

*To qualify for that rent allowance, you'd need a letter including the exact rent charged from your landlord or landlady, and the DHSS would assess your claim from there.*

*The fact that you don't get on*

## Young Free And Single

TOP OF the mailbag this week comes Elaine, (17), from Penicuik, Scotland, seeking mates and penpals into Conflict, Crass and animal rights; soul and disco fan Lawrence, (22), would like to hear from girls in the London area; people into Fashion, Zee, King and surrealist art are in demand by Jacqui, (17), who lives in Flitwick, and Dave, (22), from Witham, Essex, wants to hear from readers who share his interests of football, travel, Smiths, Farmers Boys, Cocteau Twins and much more. Send your letters to the person of your choice c/o 'YF&S', Help, Record Mirror, 40, Long Acre, London WC2. This is a free service and all replies are mailed.

**A**FTER seeing an ad placed by a Hollywood based record company, Columbine Records, in 'Ebony' magazine, I sent off some lyrics, and was eventually offered a recording contract. Columbine says I have to pay a "special rate of 399 dollars for a test recording session" of my song, which can be sent as a down payment of 57 dollars, followed by seven monthly instalments of 57 dollars, when I return the contract.

This test recording will "help determine" whether the composition will be included in an album called 'New Sounds Of Today'.

Can you advise?

B. UK

● *Keep your money! No reputable record company here or in the States would ask a lyricist, songwriter or musician to pay for inclusion on a record or promotion of their original work. This one smells as high as a dead herring.*

*Neither the American music publishers association or the national organisation*

*with your parents and would prefer to live alone is a good enough reason for finding your own place, and you could also mention that you are looking for work in the area as you want to base your future there.*

*Crucial info for all claimants, including school leavers, can be found in 'On The Dole', a Federation Of Claimants' Unions booklet, covering benefits and your rights in a useful and practical way. Copies from Federation Of Claimants Unions, 296 Bethnal Green Road, London E2. (Tel: 01-739 4173). Price: 70p, claimants; £1.16, everyone else.*

**T**HIS MAY sound daft, but one of the things I'd like to find out more about is writing video scripts. Is there anywhere I can learn about this in my spare time? Or, how about sound recording? Either would be great, but any part-time course would need to be inexpensive and in the London area as I'm on the dole. Rick, London

● *Eyes down. People who want some spare time training in writing scripts for video can try the Ed Tech Department, South Thames College, Wandsworth High Street, London SW18 2PP, (Tel: 01-870 2241), and Streatham And Tooting Institute, c/o Ernest Bevin School, Beechcroft Road, London SW17 7DF, (Tel: 01-767 5315), for details of what's on offer.*

*And part time courses in sound studios and recording happen at the Polytechnic Of North London, Holloway Road, London N7 8DB, (Tel: 01-607 2789), and the School Of Adult And Community Studies, c/o University Of London Goldsmiths College, Lewisham Way, London SE14, (Tel: 01-692 7171 (ext 8000), day, and 01-692*

*representing record companies throughout America had heard of Columbine Records. And, when I rang Columbine on your behalf, even they had to admit that they are not a genuine record company.*

*Columbine, the brainchild of one Sam Taylor, wants you to pay £304.50 in a lump sum or £43.50 a month for seven months with no guarantee that your material will even be used.*

*Those falling for the Columbine offer are asked to sign a piece of paper reading: "I am aware that songwriting is a high risk venture and that nothing in this contract or any other printed matter presented to me by Columbine Records is regarded by me as a guarantee that my song will earn a profit." Better believe it!*

*Any amateur lyricist should find someone who'll form the other half of your songwriting team and write with you for fun and for free. If you need help and constructive information, contact BASCA, (British Academy Of Songwriters, Composers And Authors), 148 Charing Cross Road, London WC2H 0LB. (Tel: 01-240 2823).*

4398, evening).

*Check with individual colleges for full details. Anyone else in London and environs looking for a part-time class in the daytime or evening in a spectrum of subjects from Astrology through to Unemployed School Leavers, (honest!), see a useful booklet, 'Floodlight', at any newsagents, price 50p, published by the Inner London Education Authority.*

**F**ROM MY early teens I've carried around feelings of inferiority as my nose is too big. I never even thought about having plastic surgery until now.

So, I've been to the doctor who tells me there's a seven year waiting list and it would take as long as a year just to speak to a

hospital plastic surgeon on the National Health scheme.

I'm desperate to get something done. Do you have any other suggestions?

David, South London

● *You don't have to wait that long, provided you can pay for private treatment. Your family doctor can give you a letter of referral to a reputable British surgeon if you are able to save for this operation, which would cost a few hundred pounds. Fees vary from surgeon to surgeon.*

*Alternatively, if you feel that your nose is causing you genuine mental, or physical, distress, and can convince your doctor that your health will be damaged by such a wait, it might be possible to speed things along.*

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# The League of gentlemen

as told to **JIM REID**

**T**HE LEAGUE OF Gentlemen were at a party. With regal poise they stood around the spittoon swapping pints and puns while the plebians danced to absurd **Break Machine** records.

"I don't know what's coming to the world," said Sir Public House, bemoaning the demise of the jitterbug and lindy hop. "Why, in my youth a chap danced with a girl and kept his hip hop until the lights went out."

Just before Sir Public went into one of his famous monologues on sexual predilections in pre-war West Hendon, the Maharajah pushed him out of the way, and in an act of unprecedented daring, started to speak without anybody's permission.

"Shut up you old buffer, the kids don't want that stuff do they

boyo, they want men in frocks, acne, they want pop don't they boyo." And with uncharacteristic lucidity the Maharajah started relating the whys and wherefores of pop and its curious people.

"Terrible terrible news, what with **Richard Burton** going to meet his preacher and the poor Welsh effort in the Olympic games, I mean how were they to know that LA wasn't Llan Anagram? Anyway, it gets worse. Lovely **Morrissey** of the **Smiths** has had his beloved hearing aid stolen. The poor lad is desperate for a replacement — but only the antique kind will do, y'know, one with a large unwieldy box. Anyone with said grapper earplug should contact Gill Smith at Rough Trade: 01-833 2133.

... "**Paul Young** ain't in need of a hearing aid, but I do hear that the poor chap is having difficulty reaching his top two notes at the

moment. This impediment shouldn't interfere with the LP he is currently recording.

"Politics: spotted **Ian Craig Marsh** reading righteous Communist daily the Morning Star the other day and was also gladdened to hear that plans are afoot to release a 'Malcolm X' style rap of the wit and wisdom of King **Arthur Scargill**. Make mine the first red flag at NCB HQ, boyo...

"Twosomes: **Sandie Shaw** and **Chrissie Hynde** and their respective babes to be. Pretty damn cosmic this, boyo, 'cos the pair, who've been buddies for ages were both in the club at the same time the last time...

"By **Barry John** I almost forgot another story of miners 'n' mirth, 'colourful' London nightclub celeb **Tasty Tim** is to DJ a miners' benefit. Tim was also a mite miffed by a News Of The World

piccy last week that was supposed to depict him and **Boy George**. "It wasn't me," he screamed, and promptly got the Screws to print a correct pitcher 'o himself...

"See that old coot **John Peel** on TOTP last week didya? Well John's cowboy apparel was 'specially selected by young **Fifi Yip Yip**...

"N those other gals of lonesome trail persuasion the **Shillelagh Sisters** are to do a nationwide tour with London's most sweltering warehouse club, the Dirtbox...

"Spotted melting at the saucy goings-on in the **Prince** film 'Purple Rain' was **Siobhan Bananarama**. It was never like that in the valleys, boyo.

"And before I go to water the old leek, a coupla combinations to bite on; new EMI signing and club supremo **Philip Sallon** was accompanied on a tour of the EMI building last week by little known troubador **George O'Dowd**, whilst amongst the guests at **Jermaine Jackson's** swanky NYC party last week was **Andy Warhol**; bro' **Michael** reputedly paid a five minute visit, but nobody saw him ... Right, I'm off..."

"He is too," said Sir Public House. "First these bally break dancers and then this Celtic nonsense about pop music. Reid get me my car, it's time to go."

When roused, the League Of Gentlemen were an intolerant bunch...



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# Mailman

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

WHAT IS wrong with everyone? How could anyone think drivell like '99 Red Balloons', 'Imagine', 'Dancing With Tears In My Eyes' or 'Two Tribes' could even faintly resemble an anti-nuclear or anti-war song? These limp, insensitive pop ditties conjure up as much fright of impending doom as the hyper-crass Duranie line "You're about as easy as a nuclear war". The lyrics are naive dross and should be banned upon release. There is only one anti-nuclear song of note and that is Bob Dylan's 'A Hard Rain's A Gonna Fall'.

Dylan's poem is more than a mere protest song; it is truly horrifying and startling to the listener. It conjures up contempt from the most pro-nuclear or open minded people. This is the song Lennon, Ure, Morrison et al would have loved to have written but were incapable of. It was inevitably made commercial by Bryan Ferry and thus reached a wider audience (although it was a weaker version). Only Kate Bush's 'Breathing' comes close to 'Hard Rain'. Play these to Ure and see what he thinks of 'Dancing'.

From Me  
● Wait for a megaton mailbag

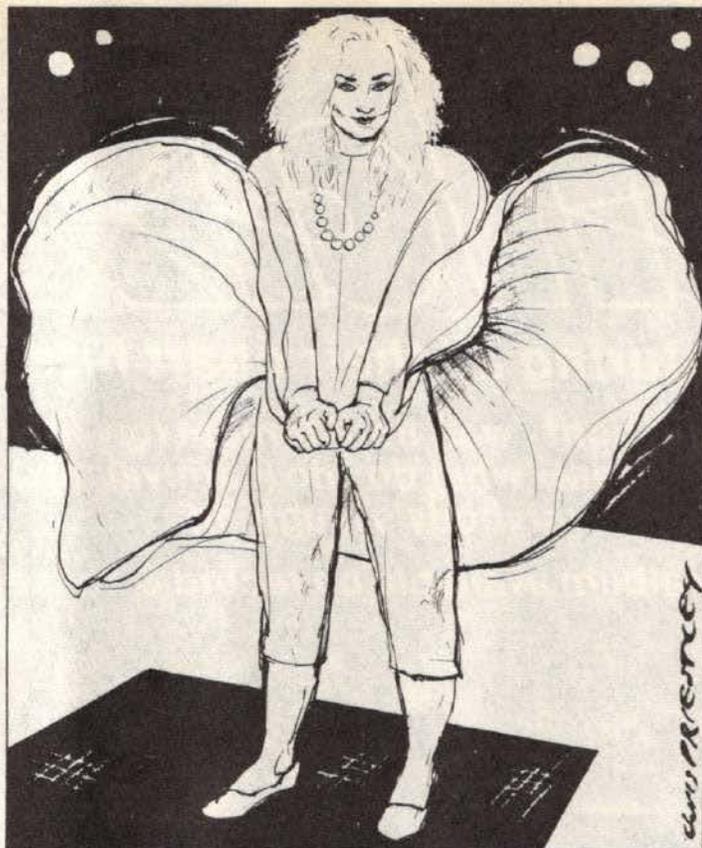
HIGH YOU Mailman. I write from Germany! It's the first time I've read your RECORD MIRROR.

I must tell you, that I have smile about the monkey-talk about Duran Duran. But I think what they (the monkeys) say is too hard. Because the voice of Simon Le Bon is not so bad. Maybe he want that his voice so up and down! And he's sexy but not my type. My favourite is Limahl!!!

Nice was your picture of Prince Nik. I saw Prince Nik Kershaw in Germany. He was great — but not tall.

You know I'm German woman, but I like the royal family, but Nik for PRINCE!!! Why not?!? (Maybe then I want to be his princess).

Ms Jirza Steinert, West Germany  
● Anyone want a pen friend?



## Blond bombshell

*I WAS absolutely disgusted when I read about the poor reception that Boy George received from his so-called fans at Heathrow Airport. Don't they realise that if George wants to change his hair to blond and wear less make-up in public than before then the decision is his and nobody else's!*

*It makes my blood boil when people get the chance to actually see George arriving home from his holidays and then have the audacity to boo and jeer him because of his new appearance.*

*I was only too pleased that George had enough sense to stick his nose in the air and hold his head up high.*

*With fans like that who needs enemies?*

Andrea, Sale, Cheshire

● Yes, I thought so too. It was really very nasty of them. Poor sweet George. And now if you'll just stay where you are until the men in the white van arrive

QUOTE FROM Steve Lodge's letter (July 28), "I do like Wah! and I have all three of their singles . . . three singles?"

What a prize prat Steve Lodge is, claiming to be a Wah! fan when the bozo doesn't even know that there have been three albums (including the new one) and no

less than eight, yes Steve, eight singles. I could list them but I won't 'cos it'll make it harder for you to find them. Ha Ha Ha! Still what do you expect coming from Bury?

The Wise Guy, Hitchin

PS What happened to the real caustic comments under letters.

Mailman used to be really bitchy back in 1982 and beyond, but now you've gone soft.

PPS For Chrissakes, get rid of the godawful League of Gentlemen and bring back Greta Snipe.

PPPS What the hell happened to all those competitions in your rag at the beginning of the year?

Where're the results?

PPPPS What happened to letters starting "Who the hell does (insert name of idiot journalist) think he/she/it is?"

● We replaced them with letters that end that way (snigger). Gone soft? Right, the Campaign For Real Mailman replies starts here

ELEANOR LEVY failed to mention in her article entitled 'Pirate Radio RIP' that the government have promised a network of specialist commercial community radio stations in 1986 and beyond when more FM frequencies become available.

These low cost stations (some of which may be licensed pirates) would have to broadcast on FM only. The Home Office have announced however that they will have a 'lighter touch', ie they will be less regulated than ILR stations who pay the IBA an annual rental of £6.3m — seven also pay a secondary rental of £1.5m.

Additional frequencies will come in 1990 and 1996 plus also the old 405 line TV FM frequencies which could hopefully be used for radio broadcasting once radios with a second FM band are widely owned.

So there'll be a whole lot more going for pirates in a couple of years time and thereafter.

Whoopie!

Jim Bardsley, Guildford

● Captain Pugwash licensed? Never

CAN SOMEONE please tell me what Pele is doing by appearing at the start of the new Tina Turner video?

● No! Does he? Is it?

WHEN WILL you lot at RECORD MIRROR employ a 'poof-reader'??

It's about time someone checked out the clues in the X-word section. Who is the moron who cannot work out how many letters are contained in the answers?

Every week there is a mistake. It's time someone had a cross word with the X-word setter!

Six down four across

● It's supposed to make it harder, dimbo

# DEVANEY YOUNG

second chance

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MIAMI SOUND MACHINE: Doing the Spanish shuffle

**H**OW'S YOUR Spanish? Better start brushing up if you want to talk the same language as Miami Sound Machine.

'Dr Beat' is the record that topped RM's Disco Chart before it even made it to UK release, and now it's doing the decent thing and crossing big into the pop pack, you'll be dismissively waving them aside as this summer's one-dance-wonder outfit. But think again, and think Spanish.

Says doc-doc-doc-doc-doctor Gloria Estefan, the lady who belts out the lead lines in the hit: "Our market up to now has been in Spanish records. We've been on the international charts with different LPs for quite a few years. It's been working well, but we felt it was time to do something in English, I feel it's my natural language. We have our first English language album, called 'Eyes Of Innocence', released in September. It's our eighth LP."

And Gloria quotes figures to show that as far as places Latin are concerned, they've got things well sewn up. "We do a lot of live work," she says. "In Peru in February last year, we played four concerts to a total of 195,000 people. We just did Puerto Rico and we had four concerts sold out there." She reels off places like Costa Rica, Venezuela and Columbia, and it's all a healthy reminder that there is musical life in other languages.

"I was actually born in Cuba," Gloria continues, "and raised in

# SPANIARDS

## *in the works*

the United States. I came here when I was one year old. I grew up in Texas, and I've lived in Miami since 1968. Our director, Emilio (Estefan — they're now married) had the band under a different name in 1974, and I met him through a friend in '75. I'd done nothing professional till then, just in school, I'd been singing since I was three years old, it was my hobby, my whole life.

"He liked how I sang, so I joined the group. We did a single and got on the charts very quickly in Miami, so we had to come up with an LP right away. We did an LP with that company, then we opened our own label, came to New York, and that's when CBS International were interested. They picked up the group in 1980, we signed for four years with them and we've just signed for another five."

And everything sold happily ever after — but the English language is a whole new caper

for the Machine. "It's like starting again," Gloria agrees. "But we do have a lot of on-the-road experience, and we've had very mixed crowds that we've had to deal with, especially in Miami. I hope that's going to be a plus for us."

"Miami's got a big variety of Spanish communities, it's a very heavy Latin-populated area. Partly because of the closeness to Cuba in weather and conditions, it makes them feel at home.

"Some of the people in the band are from Cuba, some from America. We, the four original members, have been together for nine years. Officially there's eight in the band that we tour with all the time, but with the brass section the group's sometimes ten. 'Dr Beat' was written by the drummer, he writes in English and Spanish. We believed in the song from the beginning, everyone that heard it just once, they'd go away and come back asking us about it.

"I think the album's going to surprise the public. We've been influenced by a lot of people. We listened to a lot of Sergio Mendes in the beginning. Now we listen to a lot of Stevie Wonder, and a lot of reggae, like Bob Marley, and jazz, lots of Weather Report.

"We had been signed as a Latin group, but we wanted to make the international market, we were waiting for the right moment. We always wrote songs in English, and now I think we're ready.

There are lots of possibilities with the LP, we had to do 10 songs and we thought we would try for all hits, not fillers. There's lots of Brazilian influences and also some ballads.

"The public's crossed over with us very well, live we've also done bi-lingual shows. We're intent on maintaining the Spanish market. It's much easier to cross from English into Spanish than Spanish into English."

**Paul Sexton**

**R**ITA IS sitting on the knee of an attractive blond. Small and pretty, she is enjoying life. Unlike so many you interview, she has no complaints about record companies, is unconcerned about her position in the charts, and couldn't care less about her image.

She jumps off the knee on which she is perched and bounds excitedly round the room, her tongue hanging out as she salivates gently. Rita, you see, is a dog, and this is an interview with Heaven 17.

"Is there a better comedian on television than David Coleman?" demands Martyn Ware. Glenn Gregory (the attractive blond) shakes his head.

"Absolutely," he answers. The three men of Heaven 17 are seated around a table. Rita (Glenn's Yorkshire terrier) is seated ON the table. Martyn and Glenn are loquacious in the extreme, Ian Craig Marsh (if your middle name was Craig would you boast about it?) sits mainly silently in the middle. If he opened his mouth he might have to stop sucking his cheekbones in prettily, which is perhaps why.

"David Coleman," Martyn says again, "the other night he came out with 'Now he's holding on to his private members'. I don't know what it was about, but I was sitting there thinking 'Did he actually say that?'"

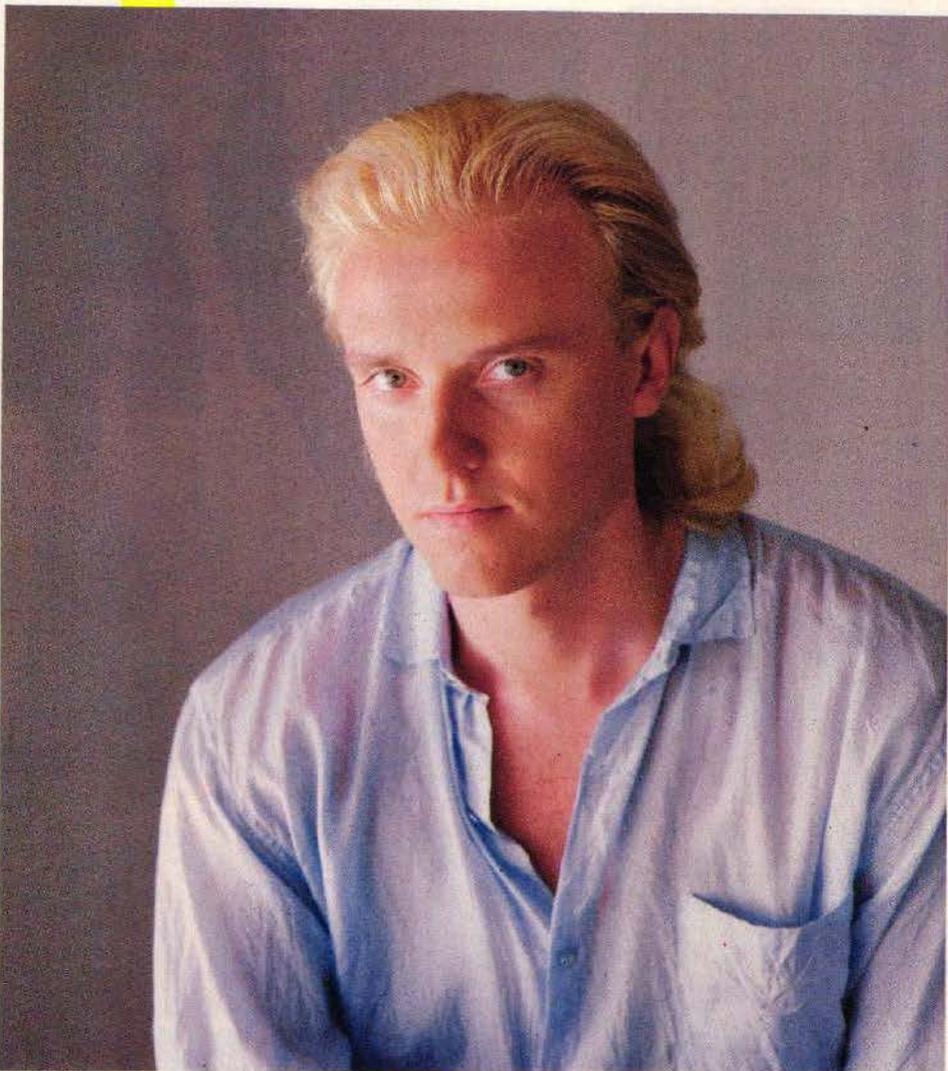
Martyn then treats everyone to his impression of the great man himself. It's dangerously good.

"And those competing are the famous... and the unknown," he barks, profundity being, of course, Coleman's trademark. Who can forget the man's immortal "And there's the Scottish defence exposing themselves in the air again"? Nor even "As Burns kicks the ball he drops his head and watches it roll into the back of the net".

**P**OETRY... SHEER and unadulterated. Which, strangely enough, is something Heaven 17 have been indulging in themselves recently. It all concerns the film 'Electric Dreams' and a song they submitted for the soundtrack.

"We actually wrote two songs," Martyn explains, "one of which was omitted from the final film. In our opinion, it was a good deal better than the one used" (Jeff Lynne's 'Let It Run').

"The brief you got," explains Ian, "was for



● GLENN GREGORY

# HEAVEN'S WAITING

the computer to draw on its surroundings, TV ads and such — but it gets it all wrong.

"Ours was a good deal more amusing and bizarre than the original," continues Martyn. "The one the computer actually writes sounds like every ELO track ever written. Ours was totally moronic."

Glenn beams and starts reciting the words. "In my heart there is a fire burning very bright. Love is very beautiful, burn yourself tonight. Lay your legs against my arms," (though there was some confusion about this line). "My heart is thunderstruck. That's the power of my love — enough to crush a truck."

"Love is powerful, you see," Glenn continues "so what is powerful?"

"What could be more powerful," answers Martyn, "than the feet per square inch of a truck hitting a wall?" Quite.

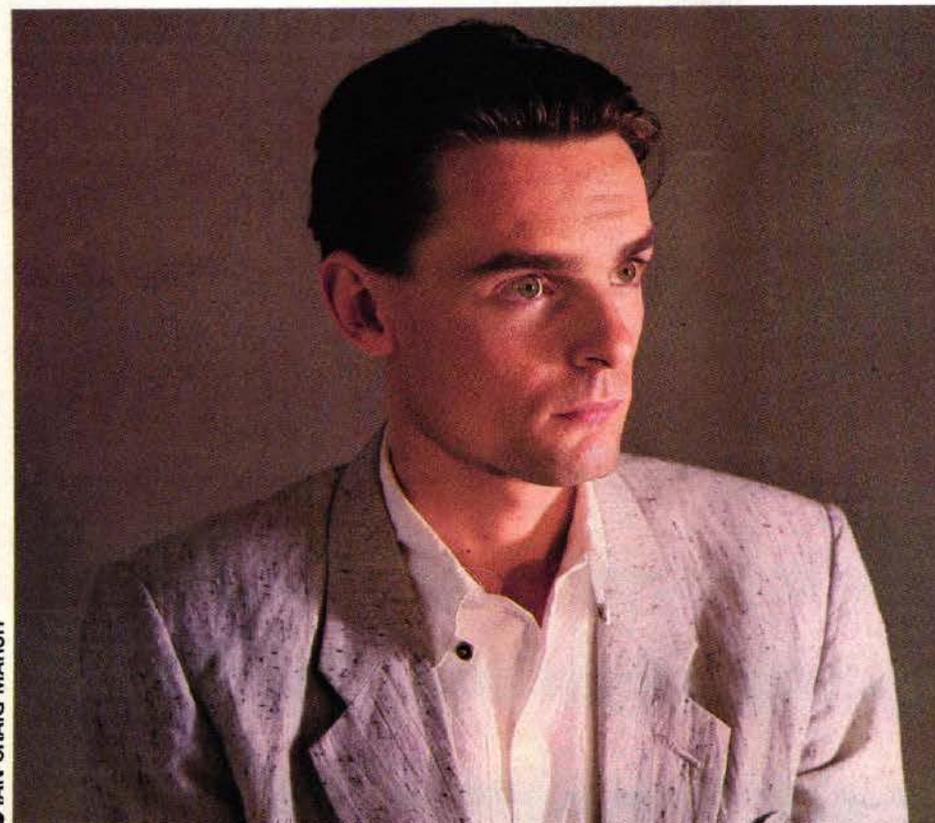


● RITA

*The three stooges (alias Heaven 17) do their David Coleman routine for the benefit of Eleanor Levy and a dog called Rita*



● MARTIN WARE



● IAN CRAIG MARSH

According to Glenn, though, the rejection of the tune probably turned out to be a blessing in disguise.

"God only knows we wouldn't have wanted that to come out as a Heaven 17 track — even under a pseudonym. It had this bizarre racket going on in the background and then a banjo comes in. In fact it was really hard to write a song that bad."

"Obviously," says Martyn, "with 'Electric Dreams' it was just gratuitous — totally to sell records of the soundtrack. Look at 'Footloose'. The film bombed but the soundtrack sold millions."

"I'm embarrassed to be associated with it really. It was written in the euphoria surrounding the sentimentality of 'ET', without realising that Stephen Spielberg was the magic ingredient, not some soppy stupid alien, computer or whatever you choose. Anyway, only time will tell."

**G**LENN SUDDENLY pounces on Ian's wrist. He's got a new watch. "It's a jogging watch," he smiles benignly. "You big f\*\*\*\*\*g ponce!" yells Glenn. Ian grins and his right eyebrow rises high. Such cool. Does this mean Ian is now to be seen jogging around his home in Twickenham, then?

"No," he answers. "I run." Oh. "I'm going to have a sex watch," Martyn bursts in cheekily.

"What," asks Glenn, "to time how long you can do it for? I've got one of those — mine's a 24 hour one... Rita stop drinking tea!" Rita backs away from the mug obediently and the group's manager enters to discuss who they want to appear with them if they get on 'Top Of The Pops'.

"It'd be nice to have a drummer, wouldn't it?" says Glenn, "any old drummer." But does the new single 'Sunset Now' actually have any drums on it?

"No," he answers, "but it's got a kind of beat."

According to Martyn, though, the people making the programme take it a lot more seriously than Heaven 17 do. "Yeah, if they can't get a decent shot up a girl's skirt they get really angry."

**H**EAVEN 17 have a new single out and a new album coming up entitled 'How Men Are'. Martyn Ware has just avoided working with Bette Midler ("when you start doing things for money you know it's gone a bit far") and is now hoping to record with Aretha Franklin.

Perhaps he can do the same with her chart career as he and Glenn did for Tina Turner with 'Let's Stay Together'.

"They needed a contemporary slant to transcend Tina's old audience," Martyn explains, "and to appeal to a new one. Good luck to them. It was a good plan on their part and it didn't do us any harm. I'm pleased for her. And I'm pleased we got two tracks on the album, which has now sold over two million worldwide."

"Can you lend us a fiver?" pipes in Glenn waggishly, who has appeared throughout the interview as perhaps a little 'tired and emotional'.

This view is strengthened when he begins to talk about 'The Last Future Show' which occurred at the Marquee and featured Spizz (where are you now Spizz Energi when your country needs you?) and his Six Little Willies (backing singers, NOT male appendages).

"It was great," says Glenn with eyes glowing joyfully, "it was brilliant. I'll do a review of it for your magazine." Martyn Ware calls in vain for someone to take the singer away, but there ain't no stopping him.

"Spizz and the Last Future Show," the blond one proclaims. "Phew, what a scorcher! Here I am at the Marquee. It's hot. It's very hot. I've got my camera round my neck and my glasses on my nose so I can see everything there is to see."

"I'll have a pernod and pineapple, please. Thank you. Jesus, the band are on. Six girls walk out on stage. I'm stood at the back. I run to the front. 1977, here I come."

Absolutely.

**W**HEN PEOPLE talk about Patti Austin sounding commercial, brother, they ain't whistlin' Dixie. Or, in English: it has a dual meaning because Patti makes less money out of being one of the classiest soul singers on record, than she does crooning on a thousand and one TV commercials in the States.

She's in the dance charts now with 'Rhythm Of The Street', another stylish shakedown from her current 'Patti Austin' album, but the advertising game's where the money is for her.

"It pays the rent," says Patti. "It's a means of subsidising my solo career, which I seem to have to do constantly. And it does make me a very good living. There's something kind of nice about it. I really enjoy the anonymity of it, it's kinda kookie to hear yourself on TV all the time and not have to go through all that recognition thing that you go through."

"I've got a load of things on at the moment, I just did a whole lot of stuff — I did the new CBS campaign," (in the USA, the TV stations really take the bull by the horns and promote themselves), "I'm also in the background for the NBC one." Aren't they sort of rivals?

"Hey, what can I tell you, you do what you can do," she laughs. "And I've done MacDonalds, Burger King, Seven Up, Coca Cola... uh, let's see... Diet Cola, Diet Pepsi, Tab... a lot of fast food, I don't know what that means exactly."

Does she get lorryloads of free samples for all the products she sings about? "A couple of times, but it's always the things you don't want. Once I got three cases of musk oil — great, just what I wanted. And I got a load of Triskets, which are sort of wafer biscuits, once a month for a year and a half. They're quite nice, but after a year and a half... I started giving Trisket parties, you know?"

**A**PART FROM the financial aspect, there's been at least one fringe benefit in Patti's hard sell singing. "The average booking on a session is an hour, with a possible half-hour, they call it. You don't see it in advance, you go in, read the music and make it sparkle. That's good, after I'd done the first commercials and went back to records, I definitely felt the difference, it really helped me to zero in on a performance. Because in the advertising business, time is money and money is time."

Being such a versatile performer, more versatile than ever she'd admit (Patti only bursts out laughing if you start praising her up) has caused problems itself. "There's some people who remember me from the CTI Records days as a jazz singer — that always makes me laugh, don't ever say that to Sarah Vaughan. There's another section that knows me for the commercials, another for the background singing, and the largest section of all knows me for 'Baby Come To Me'. It's difficult getting all those people in the room at the same time!"

That duet with James Ingram — hardly representative if you've listened to the Austin output through the years — is by a mile her biggest record, and a real sleeper hit it was too. "When it came out the first time and didn't become a hit, that was unexpected, because we thought it would. But what was *really* unexpected was when it took off a year and a half later. I was just about to go back into the studio to do another album, the album that's just out now. And there's nothing like a romantic ballad for going on and on, it kind of climbs the charts slowly and goes down slowly." 'Baby Come To Me' finally clocked up more than six months on the Hot 100.

When she's performed the song since, Patti's been her usual wacky self by imitating the James Ingram part. "Now I'm getting ready to put a new act together, I think maybe I'll have James on film singing his part. But I'm a silly person, so I'll probably have a model of him or something."



PATTI AUSTIN: drowning in a sea of ghastrly free musk oil

# AUSTIN MAXI

**P**ATTI ALSO keeps the wolf from the door with a lot of album sessions, but she's been kind of quiet on that score lately. Apart from one: "Just before I came here (to the UK) I did a very exciting project with a gentleman called Ivan Lynn, who wrote a very beautiful song on my previous album called 'The Island'. He's a very big star in Brazil, singer-songwriter type, and he just did a tenth anniversary album. George Benson and I were the only Americans to be asked, so I felt very honoured. I did one solo and one duet, and as a result of that I should be going to Brazil in January, he's having a massive outdoor concert there."

La Austin, an erstwhile actress, has also been filming for Richard Gere's latest movie 'The Cotton Club'. "It should be out in December. I hope to be in the film, not on the cutting room floor. But there's no way of

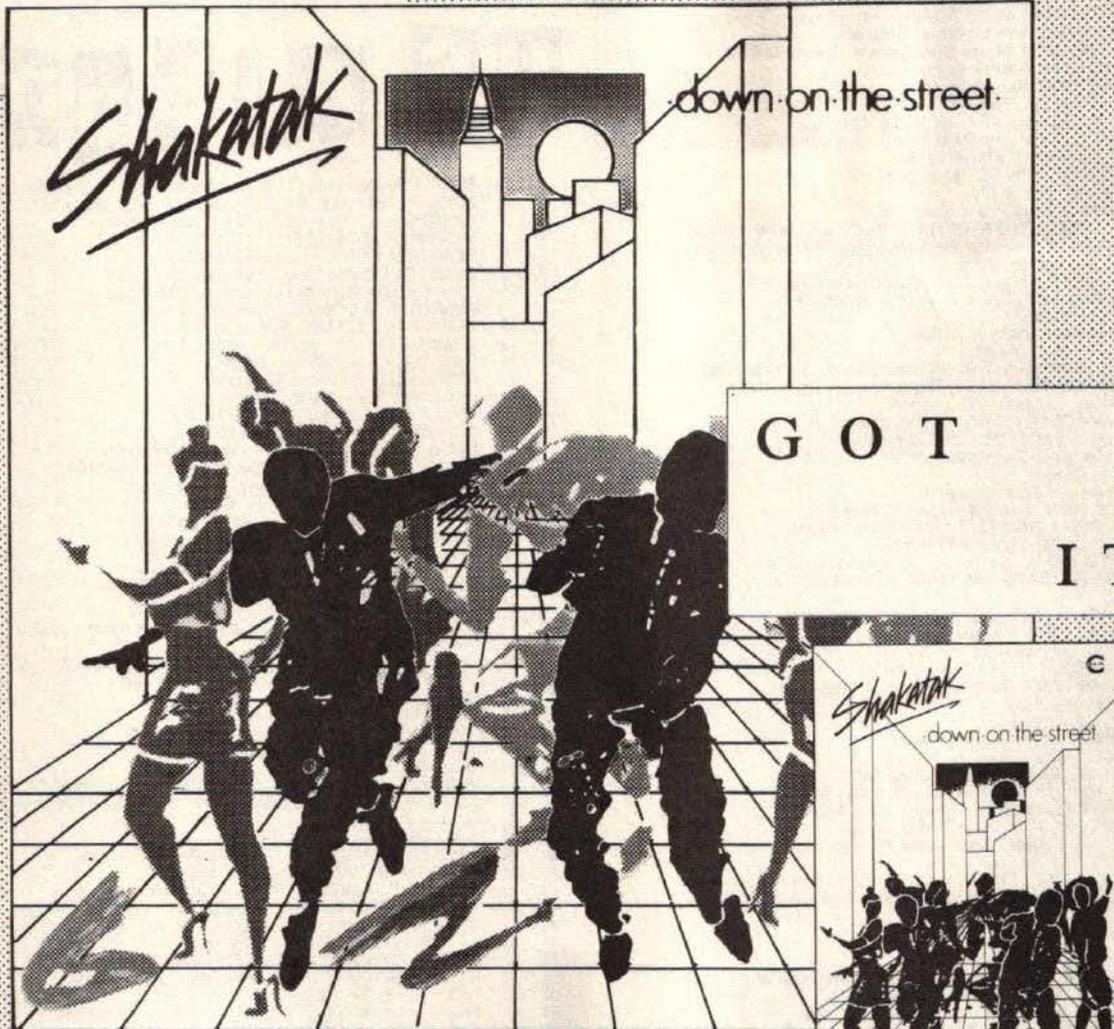
knowing. I play one of the Peters Sisters, we do their version of 'It Don't Mean A Thing If It Ain't Got That Swing'." She's also picked up the rights to the life story of Bricktop, "the Regine of her day, she taught royalty to do the Charleston," with a view to putting it on the stage. But next up is a new album, to be produced half-and-half by Dave Grusin and (she hopes) George Duke.

And being such a kiddier herself, Patti can take a backhanded compliment in good part. "A few weeks ago, I went into a deli to buy a carton of orange juice, and this guy came up to me and said 'Hey, you're Patti Austin. You're really good', and I said 'Thank you very much'. He was just standing there looking at me and I walked away. Then he came back over and said 'Sure, you're good. But I wish you were Chaka Khan.'"

PAUL SEXTON

IF YOU

HAVEN'T

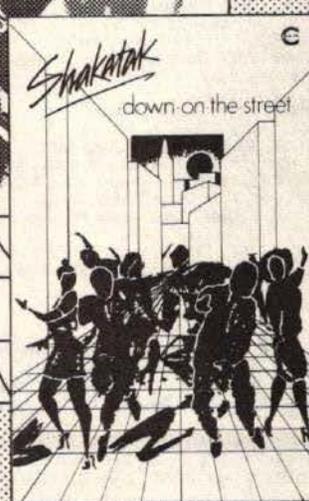


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# US Singles

- 1 GHOSTBUSTERS, Ray Parker Jr, Arista
- 4 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 3 STATE OF SHOCK, Jacksons/Mick Jagger, Epic
- 2 WHEN DOVES CRY, Prince, Warner Brothers
- 6 STUCK ON YOU, Lionel Richie, Motown
- 1 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 12 MISSING YOU, John Waite, EMI/America
- 5 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 10 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 13 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 1 9 INFATUATION, Rod Stewart, Warner Brothers
- 2 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 15 PANAMA, Van Halen, Warner Brothers
- 17 ROUND AND ROUND, Ratt, Atlantic
- 5 20 SHE BOP, Cyndi Lauper, Portrait
- 3 19 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 7 25 THE WARRIOR, Scandal with Patti Smith, Columbia/CBS
- 8 23 LIGHTS OUT, Peter Wolf, EMI-America
- 9 22 ROCK ME TONIGHT, Billy Squier, Capitol
- 0 24 SEXY GIRL, Glenn Frey, MCA
- 1 21 SHE'S MINE, Steve Perry, Columbia/CBS
- 2 11 BREAKIN' ... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 3 35 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 4 14 LEGS, ZZ Top, Warner Brothers
- 5 30 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia/CBS
- 6 27 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 7 34 DRIVE, The Cars, Elektra
- 8 33 DYNAMITE, Jermaine Jackson, Arista
- 9 29 ALIBIS, Sergio Mendes, A&M
- 0 31 LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia/CBS
- 1 36 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 2 37 CRUEL SUMMER, Bananarama, London
- 3 18 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 4 16 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 5 40 RIGHT BY YOUR SIDE, Eurythmics, RCA
- 6 43 17, Rick James, Gordy
- 7 39 MY, OH MY, Slade, CBS Associated
- 8 42 TWO SIDES OF LOVE, Sammy Hagar, Geffen
- 9 47 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 0 52 COVER ME, Bruce Springsteen, Columbia
- 1 46 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 2 26 I'M FREE (HEAVEN HELPS THE MAN), Kenny Loggins, Columbia/CBS
- 3 48 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 4 51 THE LUCKY ONE, Laura Branigan, Atlantic
- 5 50 GO INSANE, Lindsey Buckingham, Elektra
- 6 49 HIGH ON EMOTION, Chris De Burgh, A&M
- 7 59 THERE GOES MY BABY, Donna Summer, Geffen
- 8 — TORTURE, Jacksons, Epic
- 9 32 TURN TO GO, Go-Go's, IRS
- 0 65 I'M SO EXCITED, Pointer Sisters, Planet
- 1 28 SELF CONTROL, Laura Branigan, Atlantic
- 2 55 MAMA, WEER ALL CRAZEE NOW, Quiet Riot, Pasha
- 3 38 ALMOST PARADISE, Reno/Wilson, Columbia/CBS
- 4 66 WHAT THE BIG GIRLS DO, Van Stephenson, MCA
- 5 44 DOCTOR! DOCTOR!, Thompson Twins, Arista
- 6 45 ROMANCING THE STONE, Eddy Grant, Portrait
- 7 57 HAPPY ENDING, Joe Jackson, A&M
- 8 — I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 9 63 THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions, Columbia
- 0 — ARE WE OURSELVES?, The Fixx, MCA

- 74 84 CAN'T WAIT ALL NIGHT, Juice Newton, RCA
- 75 80 STRAIGHT FROM THE HEART, Coyote Sisters, Morocco
- 76 — THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne, A&M
- 78 87 JUST THE WAY YOU LIKE IT, SOS Band, Tabu
- 80 93 THE MORE YOU LIVE, THE MORE YOU LOVE, Flock of Seagulls, Jive/Arista
- 82 — SATISFY ME, Billy Satellite, Capitol
- 83 88 HERE SHE COMES, Bonnie Tyler, Columbia
- 84 89 SHE LOVES MY CAR, Ronnie Milsap, RCA
- 85 90 STRANGER, Stephen Stills, Atlantic
- 86 — ON THE DARK SIDE, John Cafferty & the Beaver Brown Band, Scotti Bros/Epic
- 87 — VIDEO, Jeff Lynne, Virgin/Epic
- 90 — RAIN, Dragon, Polydor
- 92 — TURN AROUND, Neil Diamond, Columbia

Compiled by Billboard

# US Albums

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 3 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 2 SPORTS, Huey Lewis And The News, Chrysalis
- 4 4 VICTORY, Jacksons, Epic
- 5 5 HEARTBEAT CITY, The Cars, Elektra
- 6 8 GHOSTBUSTERS, Soundtrack, Arista
- 7 6 CAN'T SLOW DOWN, Lionel Richie, Motown
- 8 9 PRIVATE DANCER, Tina Turner, Capitol
- 9 7 OUT OF THE CELLAR, Ratt, Atlantic
- 10 12 ELIMINATOR, ZZ Top, Warner Brothers
- 11 11 1984, Van Halen, Warner Brothers
- 12 10 REBEL YELL, Billy Idol, Chrysalis
- 13 13 BREAKIN', Soundtrack, Polydor
- 14 16 BREAK OUT, Pointer Sisters, Planet
- 15 22 CONDITION CRITICAL, Quiet Riot, Pasha
- 16 21 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 17 15 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 18 18 CAMOUFLAGE, Rod Stewart, Warner Bros
- 19 36 SIGNS OF LIFE, Billy Squier, Capitol
- 20 20 BREAKING HEARTS, Elton John, Geffen
- 21 14 FOOTLOOSE, Soundtrack, Columbia/CBS
- 22 27 STAY HUNGRY, Twisted Sister, Atlantic
- 23 23 SELF CONTROL, Laura Branigan, Atlantic
- 24 26 THE LAST IN LINE, Dio, Warner Brothers
- 25 25 AN INNOCENT MAN, Billy Joel, Columbia
- 26 17 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 27 24 MADONNA, Madonna, Sire
- 28 28 NUCLEAR FURNITURE, Jefferson Starship, Grunt
- 29 19 LOVE AT FIRST STING, Scorpions, Mercury
- 30 33 NO BRAKES, John Waite, EMI-America
- 31 31 THRILLER, Michael Jackson, Epic
- 32 30 STREET TALK, Steve Perry, Columbia/CBS
- 33 29 BEAT STREET, Soundtrack, Atlantic
- 34 34 TALK SHOW, Go-Go's, IRS
- 35 41 WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 36 37 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan & Double Trouble, Epic
- 37 35 INTO THE GAP, Thompson Twins, Arista
- 38 38 LOVE LANGUAGE, Teddy Pendergrass, Asylum
- 39 32 STREETS OF FIRE, Soundtrack, MCA
- 40 39 JERMAINE JACKSON, Jermaine Jackson, Arista
- 41 46 THE ALLNIGHTER, Glenn Frey, MCA
- 42 45 SLIDE IT IN, Whitesnake, Geffen
- 43 79 LIGHTS OUT, Peter Wolf, EMI-America
- 44 44 STRAIGHT FROM THE HEART, Peabo Bryson, Elektra
- 45 48 ICE CREAM CASTLE, The Time, Warner Brothers
- 46 53 FIRST OFFENSE, Corey Hart, EMI-America
- 47 50 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 48 42 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 49 56 BOX OF FROGS, Box of Frogs, Epic
- 50 43 GOODBYE CRUEL WORLD, Elvis Costello & The Attractions, Columbia

Compiled by Billboard

# Bullets 61-100

- 62 73 (WHAT) IN THE NAME OF LOVE, Naked Eyes, EMI-America
- 67 — BOP 'TIL YOU DROP, Rick Springfield, RCA
- 73 85 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive/Arista

SOUNDS

AS IT  
'APPENS

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# The JUNIOR PARTNER

**W**ITNESS the Junior home run: first Base was success with 'Mama Used To Say', an enormous hit both here and abroad, bringing him recognition, awards and stardom. Junior was the man on the case.

Second Base was the less successful follow-ups and a patchy second LP. Junior had lost his foothold on the ladder of fame, some time for thinking was needed.

Third Base and Junior's young, gifted . . . and back. Alive and kicking Junior is here to stay. His new single 'Somebody', a dynamic offering produced by Arif Mardin, is headed for prime-time action.

Since the thundering hit 'Mama . . .', way back in the summer of 1982, Junior has been out of the public eye. He's spent a good deal of time in America, where, instead of fading away, he has consolidated his image and his ammunition. He is respected because he keeps on trying until he gets it right . . . and now he thinks he has.

"Well, as per usual I'd been shooting my mouth off — this time about doing a track with Chaka Khan. I met her when I was touring America last year, and I played her three tracks, including 'Somebody' which was originally intended as a duet. She was up for doing the song, but then 'Ain't Nobody' happened in a big way. And the record company in their ultimate wisdom decided that she should follow another direction, and they squashed the idea.

"Arif Mardin has been overseeing the whole thing, and he felt a wee bit guilty about the affair, and he said that he'd love to finish it himself, with me singing. That was the only track I did with him although I'm doing some upcoming stuff with Langer and Winstanley and Stevie Wonder.

"The mood of 'Somebody' was supposed to be real R&B — I wanted the rhythmic mood of the track to be very commercial and very English. People say that my music is Americanised, accepted in America, but not here. 'Somebody' is for England. I wanted to make a record so people here would turn around and say 'Hold on, he's been away for a year and he's come back with something this good?!' It was cold and calculated but I hope it's gonna work."

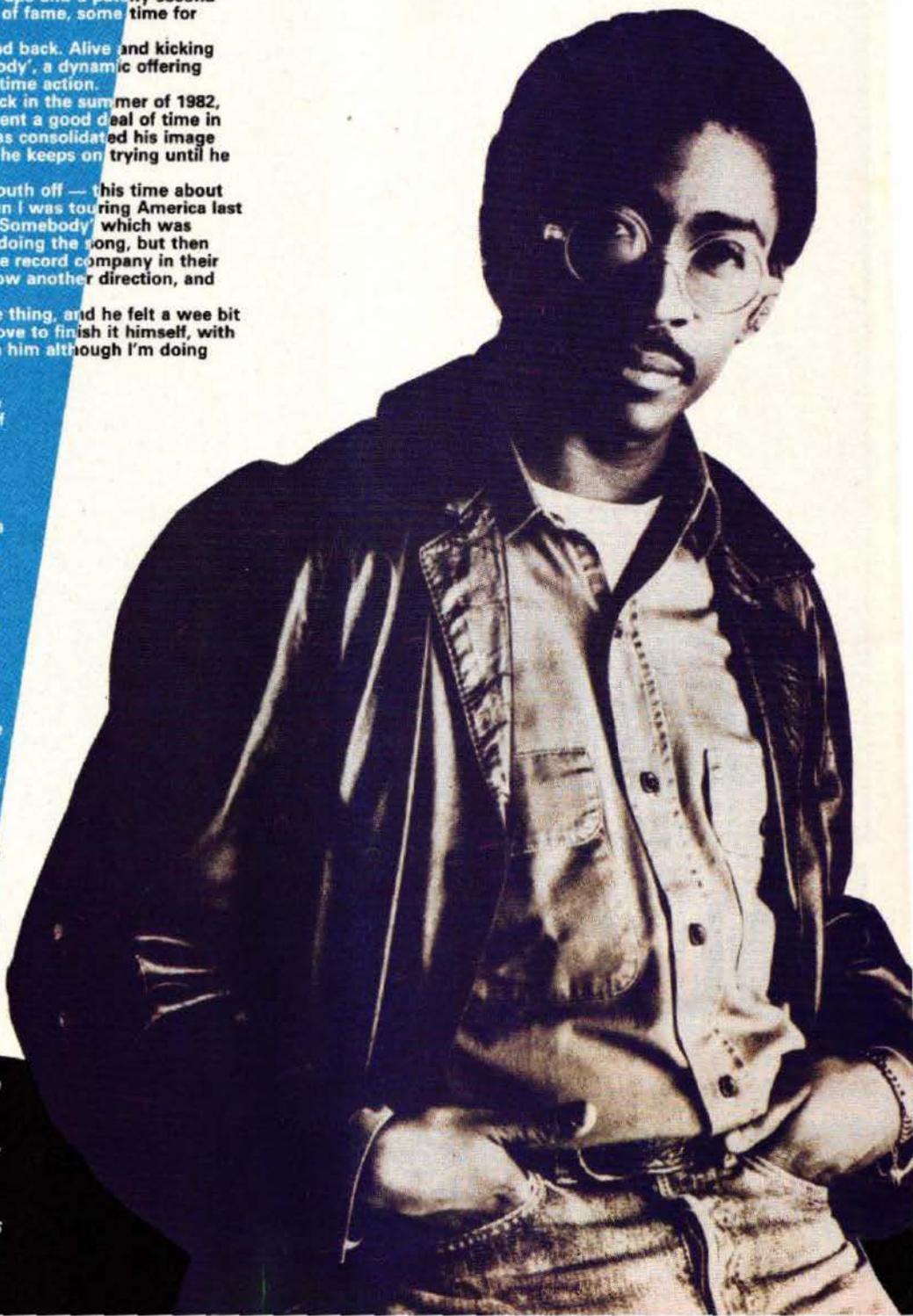
**J**UNIOR USED to be heavily involved with reggae music, and he used to be a regular at the Roaring Twenties, the Flamingo, Whisky-A-Go-Go and the famous den of iniquity the Night Angel. His elder brothers would take him along to the Ram Jam in Brixton, where the youngest Giscombe grasped the dulcet delights of acts like Georgie Fame and the Blue Flames. Having grown into an avid reggae buff, it took him by surprise when he started getting into soul music. One of his sisters was married to an American GI who would send over parcels of records from Washington State. Even in those days he had his finger on the brink. Just like he had when 'Mama . . .' was released, even though he didn't know it then.

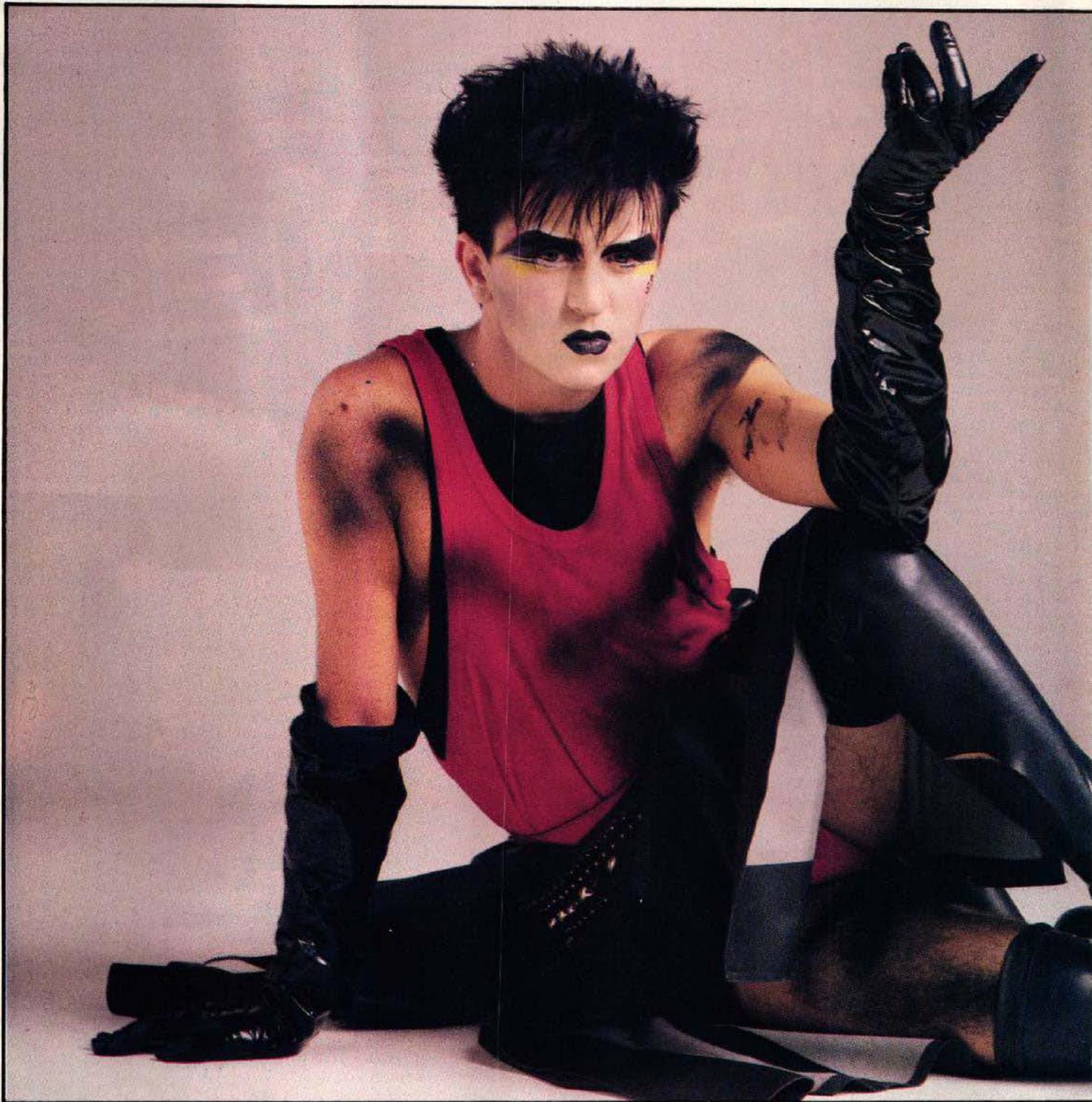
"I never thought that 'Mama . . .' would be a hit. The pace on that record had never been done before. We put in the milkbottle thing, which had never been done before, in that respect we were innovative — although a lot of people thought it was just a gimmick record with a great hook.

"Record companies believe that if you're a black act, that there are certain rules and regulations that you follow. In America, Prince has knocked the door down . . . but it took him four years. I have to be successful, commercially, to prove that it can be done here. That is the drive for me at the moment."

A bit too smooth, maybe a bit too calculated but a little bit of magic all the same. Kick it Junior!!

Dylan Jones





# buffalo boy

*Intrepid videostar STEVE STRANGE wonders if Lawrence of Arabia ever had such bother with melting*

*By Robin 'Livingstone' Smith*

**S**OARING OVER the African bush in a hot air balloon and being attacked by a buffalo might sound like something from a 'Tarzan' film. But these are just two true stories from the life of Steve Strange — and he has the scars to prove it.

Steve's been in darkest Africa filming scenes for Visage's forthcoming 'Beat Boy' video. The crew were filming a herd of buffalo, but one of the group decided he didn't want to be a star and charged their lorry, tipping it over.

"I just didn't know what to do," says Steve. "I realised that we were completely helpless and the truck wouldn't be able to get away fast enough. In the end I just put my jacket over my head, shook with fright and prayed.

"The buffalo hit the truck and tipped us all out. One woman went completely hysterical. Fortunately there were Masai warriors in the vicinity who knew we were coming to meet them. We heard them chanting in the distance and they drove the buffalo away. It was like the cavalry arriving in the nick of time."

Steve didn't escape without injury. His arm was pierced by a piece of broken glass, but he's now recovering.

"Buffalo look pretty harmless, but really they're very strong and deadly," he continues. "They warn you about them, but too many people just don't take any notice. I heard of one chap who ignored the warnings and was gored to death just before we came."

Less dangerous and more exhilarating was Steve's hot air balloon trip over the plains. It was nicely rounded off with a gentle landing on the grasslands and a waiter coming out serving him food and drink from a red and gold table. Decadent huh? Other shots in the video should include Steve running down to a lake with his leather gear on, while pink flamingoes look on in amazement.

"I've fallen in love with Africa, the Masai people we met were such tall and elegant people," says Steve, bedecked with Masai warrior jewellery over his leathers. "In some of the shots we did, I'm singing me heart out surrounded by wild animals. I was worried about the elephants, they didn't seem to react too kindly when I sang to them.

"They opened up their ears which is usually a sign that they're angry and they're going to charge."

Apart from the beauty of Africa, Steve also witnessed a lot of tragedy. He saw female wildebeest and their babies swept down a river and drowned during the annual migration of the herds. Then there was the impact of seeing starving children face to face.

"I'm not ashamed to say that I cried. You see pictures of starving kids on the news but until you see the conditions first-hand you can't appreciate the full horror of it. We were able to share our food with the children and now I really want to help them in a big way.

"I don't know what form that is likely to take yet, but I've asked my publicist to contact the Red Cross to see what can be done. There's not much point in giving money directly to the government over there, because a lot of the funds get ripped off straight away."

**S**TEVE ALSO did a lot of filming for 'Beat Boy' in Egypt and the video will tell the story of Visage from the earliest days, mixing historical clubland shots with fantasy sequences.

"I've loved Egypt ever since I went there on holiday three years ago," reminisces Steve. "When I first went there I wished all the time that I had a cameraman with me, because it's a fantastic place and the light is wonderful.

"I had to climb the pyramids and it was very hard work filming. We'd be up at the

crack of dawn and we wouldn't finish until midnight. It's also difficult filming in Egypt because of the authorities and red tape. You get permission from one place and then the local people tell you to move on.

"The heat really plays havoc with your make up as well. Imagine that you've just ridden across the desert on a stallion and then the director wants you to do close up stuff when you're all hot and sweaty. It's just not on."

Never mind, Steve, 'Beat Boy' should really be something to watch. It's also good to have Mr Strange back after a two year break with Visage's new single 'Love Glove'.

"We've been away such a long time because we had a lot of contractual problems which meant we had to bide our time," says Steve. "We could have released some material before but that would have meant we would have still been tied to the people we were trying to get away from.

"I wanted our comeback to be really hard. I want steel to rasp against steel in our music. It's a lot harder and much more beat orientated and direct. In the two years that we've been away, everything has become a bit mellow — a bit too lovey dovey. I want to start a positive reaction. It's time for a new direction in music, almost a second punk.

"Love Glove' is about the bond of love between two or three people, or as many as you care to mention. I was in Paris and I saw all these beautiful looking whores. The fact that they looked so beautiful and yet depended on doing what they did to make money really fascinated me. Then I went and saw all these transvestites and the experience captivated me.

"Everything I write is from life and I write really quickly. 'Beat Boy', which is the title track from our third album, is about the rat race of being in a nine to five job and surviving. Having the guts to finally break away and do something for yourself.

"Kids write to me and say 'how have you done it Steve?' I reply that it's simple, you just have to stand up for yourself. I don't think I'm a messiah. I just say do your own thing. I always have."

**S**TEVE AND his trusty chum Rusty Egan are no longer running the hip London niterie the Camden Palace. Steve says it was really pressure of work which made him give it up.

"I just couldn't be in two places at the same time. I couldn't spend all my time at the Palace and make plans for going out on the road, which is what I really want to do now. I want to get out there and play. I'm hungry for it. We might open another club in five months time, but quite what format it will have I can't say yet. Our tour should take place in November or January and there's a lot of organisation involved."

Steve also has an unfulfilled ambition to act in a feature film and a few scripts have been sent in for his consideration.

"I've got four to look at but they're the usual sort of crap about a rock star killing himself with sex and drugs, so I'm going to pass them by. I've also been asked to play Dorian Gray and that still might happen. I think I'd really love to work with Bill Forsythe who did 'Gregory's Girl'. He's so inventive and original and good at promoting unknown people.

"I was really upset when Richard Burton died. It's difficult accepting that such a talent is not longer with us. I feel close to him because we both came from a similar background and we had to fight.

"He just stood up and did what he wanted to do without thinking of the consequences, and I can appreciate that. I don't really care what people think about me or even if they laugh at me, providing I'm remembered."

Safari so good.



make-up

# XWORD

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

**ACROSS**

- 1 Blancmange in reflective mood (3,3,6,3,4)
- 7 Paul thinks they could get him into trouble (2,4,8,5)
- 10 He's on his way to France (4,8)
- 14 It was the Beatles' first Apple single (3,4)
- 15 Alf and Vince as they were known (5)
- 16 Crawford or Newman (5)
- 17 What Phil Oakey thinks you want (4,2,4,3)
- 20 Billy who told us that Life's A Riot With Spy Vs Spy (5)
- 21 The dreams of Annie and Dave (5)
- 23 Sad song singer (5)
- 25 Kajagoogoo's tribute to New York City perhaps (3,5)
- 28 They go with black ones (5,8)
- 29 See 36 across
- 31 The singer of 25 across (5)
- 32 Shaky was worried about the time in 1983 (3,4)
- 35 Carried out with tears in my eyes (7)
- 36 & 29 across What Queen are tuned in to (5,2,2)
- 37 Blue river (4)

- 13 How the Bluebells feel (5,2,5)
- 18 What the Human League were feeling in 1983 (11)
- 19 Bunnymen downpour (5,4)
- 22 Of the world or of the pops (3)
- 24 She had a 1982 hit with Iko Iko (7)
- 26 Given to Siouxsie in the dreamhouse (1,4)
- 27 Label surrounded by water (6)
- 30 Ollie's Breakin' partner (5)
- 31 Bruce was in the USA (4)
- 33 Penny or Ronnie (4)
- 34 Found at the end of the line (3)

**LAST WEEK'S SOLUTION**

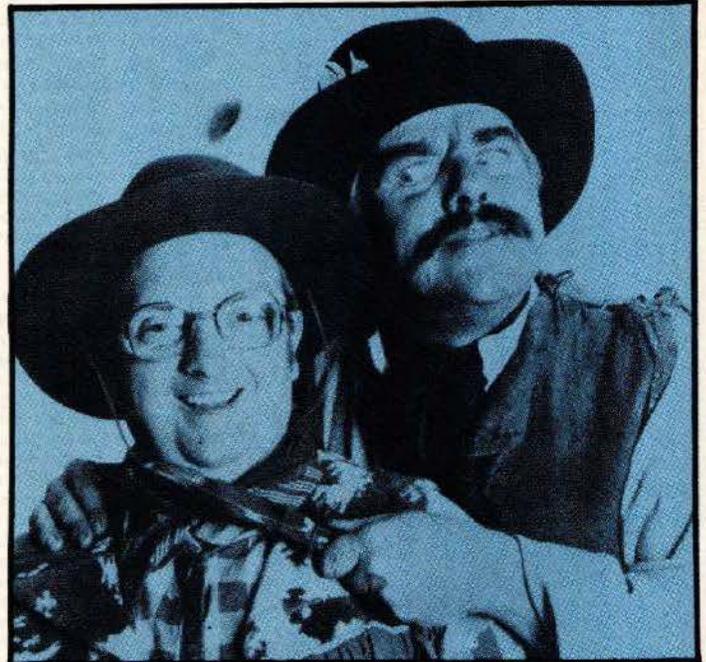
ACROSS: 1 'This Is What You Want', 7 Ivy, 8 'Eyes Without A Face', 11 Cars, 12 'Another Time', 14 Blondie, 15 CCS, 17 'I'm A Boy', 18 Tina, 19 Farewell, 21 Sire, 24 'Brown Sugar', 26 'My Oh My', 27 Kane Gang, 30 Thereza Bazar, 31 Cole, 32 Epic, 33 Rufus, 34 Turner.  
 DOWN: 1 'The Last In Line', 2 Icehouse, 3 Waterfront, 4 'A Solid Bond In Your Heart', 5 Architecture, 6 'Everybody's Laughing', 9 'The Love Cats', 10 'Fields Of Fire', 11 'Can't Slow Down', 13 Holly Johnson, 16 David Bowie, 20 Johnny Marr, 22 Shannon, 23 Pointer, 25 AKA, 28 Green, 29 News.

**DOWN**

- 1 A hit for Cyndi (4,5,4)
- 2 Ben and Tracey collectively (10,3,3,4)
- 3 What Killing Joke are looking forward to (1,3,3)
- 4 He's Hollywood bound (7)
- 5 Queen label (1,1,1)
- 6 Sam who was working on the 'Chain Gang' and 'Twisting The Night Away' (5)
- 8 Rod's form of disguise (10)
- 9 Slade leader (5)
- 11 There can be no other for Bob Marley (3,4)
- 12 George Benson saw something there (2,4,4)

**Stones Comp Winners**

5 Dean, Thetford, Norfolk; Miss Shamin, Nelson, Lancashire; P Higgins, Eltham, London SE9; Miss R Eades, Menai Bridge, Gwynedd; G R Hawkins, Ipswich, Suffolk; Keith More, Hatfield, Herts; Alison McCutcheon, Bury St Edmunds, Suffolk; Moira Leckie, Marchburn, Prestwick; Ali Morgan, Penylan, Cardiff; Miss D Bridgeman, Barby, N Yorkshire; Mark Simmons, Burnage, Manchester; Pete Scott, Wythenshawe, Manchester 19; Maurice Cotter, Dartford, Kent; Sarah Lee, Yaxley, Peterborough; Martin W Fitzgerald, Higher Pynnton, Cheshire.  
 ANSWERS: 1) b) Michael Jackson, 2) c) Ronnie Wood, 3) b) tongue.



THESE CHEEKY chappies from a popular TV comedy reached number one in May 1975 with 'Whispering Grass'. To start this week's countryside quiz can you name them, the TV show and the Fifties group who had the original hit with the song?

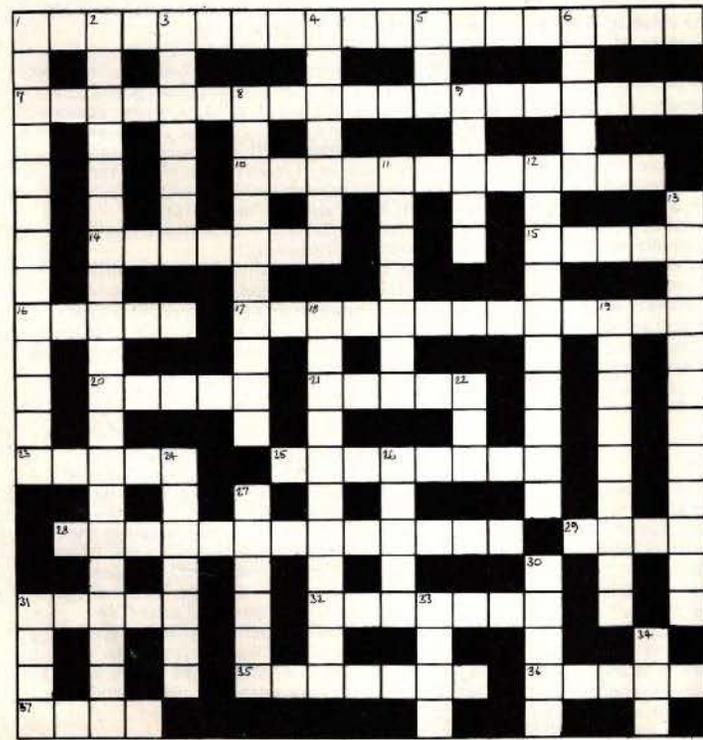
# TRIVIA QUIZ

- 1 Who has an album in the charts at present called 'The Crossing'?
- 2 Who could be found 'In The Country' in 1966?
- 3 'Harvest' was a hit album for which Canadian artist?
- 4 Who duetted with Kenny Rogers on 'Islands In The Stream'?
- 5 From which film did Noel Harrison's hit 'Windmills Of Your Mind' originate?
- 6 Who looked forward to a 'harvest for the world'?
- 7 'It's Good News Week' was a top five hit for which group?
- 8 Who took a combine harvester to number one?
- 9 'Only You Can' and 'Imagine Me Imagine You' were hits for which group?
- 10 'Darlin'' was a top 10 hit for whom in 1978?
- 11 Who refused to work at Maggie's Farm any longer in 1965?
- 12 Which football team did hitmakers the Cockerel Chorus support?
- 13 Which group were on a soul train this year?
- 14 Name the record label Slade joined in 1977 after their success with Polydor.
- 15 Which ex-member of the Faces sang about a poacher in 1974?
- 16 Who had the malt and barley blues in 1971?
- 17 Who reaped the wild wind in 1982?
- 18 Which group take their name from an eighteenth century agriculturalist who invented the seed drill?
- 19 Horst Jankowski took a walk in which forest in 1965?
- 20 Johnny Reggae was popular with which group in 1971?
- 21 Who has had hits with 'Sunny Day' and 'Getting Up'?
- 22 Who took a trip to Junior's Farm?
- 23 Who had a hit with a cover version of 'Rock The Boat'?
- 24 Which two artists chased an elusive butterfly in the States?
- 25 Who was in a 'deep forest' in 1980?

**ANSWERS**  
 Lind, 26 The Cure, Forest, 20 The Piglets, 21 Pigbag, 22 Wings, 23 Forrest, 24 Val Doonican and Bob Dylan, 25 The Inkspots, Don Estelle and Windsor Davies, 'It Ain't Half Hot Mum', the Inkspots, 1 Big Country, 2 Cliff Richard, 3 Neil Young, 4 Dolly Parton, 5 The Thomas Crown Affair, 6 The Isley Brothers, 7 Hedgehoppers Anonymous, 8 The Wurzels, 9 Fox, 10 Frankie Miller, 11 Bob Dylan, 12 Tottenham Hotspur, 13 Swans Way, 14 Barn, 15 Ronnie Lane, 16 McGuinness Flint Band, 17 Ultravox, 18 Jethro Tull, 19 Black Harvest, 20 The Canadian Squires, 21 Harvest, 22 Kenny Rogers and Dottie Fretter, 23 The Cockerel Chorus, 24 The Cockerel Chorus, 25 The Cockerel Chorus.

**Madness Comp Winners**  
 Eddie Stainsby, Malvern, Worcs; Sonali Kumarakulasinghe, Cambridge; M Woodbridge, High Wycombe, Bucks; Michael Owen, Rainham, Kent; Timothy Joy, Pontyclun, Mid Glamorgan; Karen Black, Morden, Surrey; K G Spearpoint, Wembley, Middx; Gary McCusker, Biggar, Lanarkshire; C Britton, Hemel Hempstead, Herts; Brenda Carter, Plumstead, London; Andrew Teare, Halewood, Liverpool 26; Barry Mason, Brighton, Sussex; Alison Webb,

Wickford, Essex; Paul Cocklin, Clapton, London E5; Annie Carmichael, Bonnyrigg; Rod Hillier, East Cowes, Isle of Wight; Neil Gurling, Romford, Essex; Nicola Jackson, Hartlepool, Cleveland; J A Brown, Copthorne, Sussex; Chris Ellis, Fishponds, Bristol; D Hutchings, Norwich, Norfolk; Fergus Dixon, Alton, Hants; P L Bryan, Newark, Notts; Gary Felstead, Halstead, Essex; Karl Burtonshalo, Ynysforgan, Swansea.  
 ANSWERS: 1) c) 'The Prince', 2) a) true, 3) b) Suggs.



# UK Albums

Week ending August 18, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHART

THIS WEEK

LAST WEEK

WEEKS ON CHART

|    |    |     |   |
|----|----|-----|---|
| 1  | 1  | 2   | NOW THAT'S WHAT I CALL MUSIC 3, Various, Virgin/EMI                                 |
| 2  | 3  | 4   | DIAMOND LIFE, Sade, Epic □  |
| 3  | 2  | 14  | LEGEND, Bob Marley And The Wailers, Island ☆  |
| 4  | 4  | 8   | PRIVATE DANCER, Tina Turner, Capitol □  |
| 5  | 5  | 43  | CAN'T SLOW DOWN, Lionel Richie, Motown ☆  |
| 6  | 6  | 24  | THE WORKS, Queen, EMI ☆   |
| 7  | 7  | 88  | THRILLER, Michael Jackson, Epic ☆   |
| 8  | 8  | 50  | AN INNOCENT MAN, Billy Joel, CBS ☆  |
| 9  | 9  | 16  | BREAKOUT, Pointer Sisters, Planet ○   |
| 10 | 12 | 10  | ORIGINAL SOUNDTRACK — "BREAKDANCE", Various, Polydor □                              |
| 11 | 14 | 5   | MUSIC FROM THE MOTION PICTURE 'PURPLE RAIN', Prince And The Revolution, Warner Bros |
| 12 | 10 | 26  | INTO THE GAP, Thompson Twins, Arista ☆  |
| 13 | 11 | 24  | HUMAN RACING, Nik Kershaw, MCA □  |
| 14 | 15 | 8   | BREAKING HEARTS, Elton John, Rocket/Phonogram □                                     |
| 15 | 13 | 7   | PARADE, Spandau Ballet, Reformation/Chrysalis □                                     |
| 16 | 22 | 23  | HUMAN'S LIB, Howard Jones, WEA ☆  |
| 17 | 17 | 8   | SHE'S SO UNUSUAL, Cyndi Lauper, Portrait/Epic ○                                     |
| 18 | 25 | 4   | BREAKDANCE, YOU CAN DO IT, Various, K-Tel   |
| 19 | 18 | 10  | AMERICAN HEARTBEAT, Various, Epic □   |
| 20 | 20 | 20  | NOW THAT'S WHAT I CALL MUSIC 2, Various, Virgin/EMI ☆                               |
| 21 | 19 | 5   | VICTORY, Jacksons, Epic □   |
| 22 | 28 | 2   | SISTERS, The Bluebells, London  |
| 23 | 16 | 4   | PRIMITIVE, Neil Diamond, CBS  |
| 24 | —  | 1   | STREET SOUNDS EDITION 10, Various, Street Sounds STSND010(A)                        |
| 25 | 24 | 15  | OCEAN RAIN, Echo And The Bunnymen, Korova □   |
| 26 | 27 | 9   | CAMOUFLAGE, Rod Stewart, Warner Bros □  |
| 27 | 47 | 2   | WELL PLEASED, Chas and Dave, Rockney  |
| 28 | 23 | 7   | DISCOVERY, Mike Oldfield, Virgin ○  |
| 29 | 29 | 58  | QUEEN GREATEST HITS, Queen, EMI ☆   |
| 30 | 45 | 13  | MANGE TOUT, Blancmange, London ○  |
| 31 | 34 | 7   | BRILLIANT TREES, David Sylvian, Virgin ○  |
| 32 | 21 | 3   | STARLIGHT EXPRESS, Original Cast, Starlight/Polydor                                 |
| 33 | —  | 1   | IN ROCK WE TRUST, Y & T, A&M AMLX 65007(C)  |
| 34 | 26 | 5   | THE LAST IN LINE, Dio, Vertigo/Phonogram  |
| 35 | 40 | 291 | BAT OUT OF HELL, Meat Loaf, Cleveland International/Epic ☆                          |
| 36 | 35 | 2   | STREET SOUNDS CRUCIAL ELECTRO 2, Various, Streetsounds                              |
| 37 | 33 | 22  | ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo/Phonogram □                      |
| 38 | 32 | 10  | BORN IN THE USA, Bruce Springsteen, CBS □   |
| 39 | 69 | 3   | CHARIOTS OF FIRE, Vangelis, Polydor ☆   |
| 40 | 42 | 10  | EDEN, Everything But The Girl, Blanco Y Negro                                       |
| 41 | 53 | 38  | SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆                                      |
| 42 | 60 | 2   | BEST OF JON & VANGELIS, Jon & Vangelis, Polydor                                     |
| 43 | 38 | 7   | REWIND 1971-1984, The Rolling Stones, Rolling Stones                                |
| 44 | 57 | 38  | UNDER A BLOOD RED SKY, U2, Island ☆   |
| 45 | 31 | 3   | A WORD TO THE WISE GUY, Mighty Wah! Beggars Banquet                                 |
| 46 | 76 | 2   | CHUNKS OF FUNK, Various, Loose End  |
| 47 | 44 | 14  | HYSTERIA, Human League, Virgin □  |
| 48 | 48 | 13  | FANTASTIC, Wham!, Innervation ☆   |
| 49 | 30 | 19  | LAMENT, Ultravox, Chrysalis □   |
| 50 | 51 | 9   | GREATEST MESSAGES, Grandmaster Flash & The Furious Five, Sugarhill                  |
| 51 | 46 | 48  | LABOUR OF LOVE, UB40, DEP International/Virgin ☆                                    |
| 52 | 43 | 56  | NO PARLEZ, Paul Young, CBS ☆  |
| 53 | 41 | 22  | CAFE BLEU, The Style Council, Polydor □   |
| 54 | 36 | 18  | ORIGINAL SOUNDTRACK FROM "FOOTLOOSE", Various, CBS □                                |
| 55 | 55 | 7   | ORIGINAL SOUNDTRACK FROM "BEAT STREET", Various, Atlantic                           |
| 56 | 58 | 37  | NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆                                 |
| 57 | 54 | 15  | JUNK CULTURE, Orchestral Manoeuvres In The Dark, Virgin ○                           |
| 58 | 49 | 63  | TOO LOW FOR ZERO, Elton John, Rocket/Phonogram ☆                                    |
| 59 | 50 | 44  | COLOUR BY NUMBERS, Culture Club, Virgin ☆   |
| 60 | 39 | 11  | BACKTRACKIN', Eric Clapton, Starblend   |
| 61 | 62 | 40  | OFF THE WALL, Michael Jackson, Epic ☆   |
| 62 | 72 | 10  | EMERALD CLASSICS, Various, Stoic  |
| 63 | 37 | 7   | GOODBYE CRUEL WORLD, Elvis Costello, F Beat   |
| 64 | 95 | 4   | LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram ☆                                   |
| 65 | 65 | 14  | MAN ON THE LINE, Chris De Burgh, A&M  |
| 66 | 64 | 25  | THE SMITHS, The Smiths, Rough Trade   |
| 67 | —  | 1   | REVOLUTION, Theatre Of Hate, Burning Rome   |
| 68 | 90 | 11  | TRUE, Spandau Ballet, Reformation/Chrysalis ☆                                       |
| 69 | 84 | 5   | GREATEST HITS, Rod Stewart, Warner Bros ☆   |
| 70 | —  | 1   | LA IS MY LADY, Frank Sinatra/Quincy Jones Orchestra, Qwest 925145-1(W)              |
| 71 | —  | 1   | HOW GREAT THOU ART, Bryn Yamm, Lifestyle LEG15(C)                                   |



THEATRE OF HATE: The Revolution starts here

|     |     |    |   |
|-----|-----|----|---|
| 72  | —   | 1  | WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS96000(C)    |
| 73  | 100 | 3  | LOVE SONGS, Barbra Streisand, CBS ☆                             |
| 74  | 56  | 11 | BREAK MACHINE, Break Machine, Record Shack                      |
| 75  | 52  | 11 | FAREWELL MY SUMMER LOVE, Michael Jackson, Motown                |
| 76  | 74  | 39 | TOUCH, Eurythmics, RCA ☆  |
| 77  | —   | 1  | SELF CONTROL, Laura Branigan, Atlantic 780147-1(W)              |
| 78  | 68  | 19 | GREATEST HITS, Marvin Gaye, Telstar □                           |
| 79  | 66  | 14 | CHANGE OF HEART, Change, WEA                                    |
| 80  | 81  | 17 | HELLO I MUST BE GOING, Phil Collins, Virgin ☆                   |
| 81  | 80  | 27 | SPARKLE IN THE RAIN, Simple Minds, Virgin □                     |
| 82  | 59  | 19 | FACE VALUE, Phil Collins, Virgin ☆                              |
| 83  | 79  | 15 | MASTERPIECES — VERY BEST OF SKY, Sky, Telstar □                 |
| 84  | 77  | 5  | THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆      |
| 85  | —   | 1  | ORIGINAL SOUNDTRACK "ELECTRIC DREAMS", Various, Virgin V2318(E) |
| 86  | —   | 1  | REFLECTIONS, Various, CBS10034(C)                               |
| 87  | 92  | 2  | RIDE THE LIGHTNING, Metallica, Music For Nations                |
| 88  | 67  | 13 | THEN CAME ROCK 'N' ROLL, Various, EMI □                         |
| 89  | 71  | 7  | ELIMINATOR, ZZ Top, Warner Bros ○                               |
| 90  | 83  | 3  | RIO, Duran Duran, EMI ☆   |
| 91  | 75  | 6  | MINUTES, Elkie Brooks, A&M                                      |
| 92  | 73  | 55 | THE CROSSING, Big Country, Mercury/Phonogram ☆                  |
| 93  | 63  | 6  | 20 ORIGINAL GREATS, Cliff Richard And The Shadows, EMI          |
| 94  | —   | 1  | MAKIN' MOVIES, Dire Straits, Vertigo/Phonogram                  |
| 95  | 87  | 3  | STATUS QUO LIVE AT THE NEC, Status Quo, Vertigo                 |
| 96  | 70  | 10 | LIONEL RICHIE, Lionel Richie, Motown ☆                          |
| 97  | —   | 1  | GREATEST SONGS OF THE BEATLES, James Last, Polydor POL5119(F)   |
| 98  | —   | 1  | ORIGINAL SOUNDTRACK FROM "YENTL", Barbra Streisand, CBS86302(C) |
| 99  | —   | 1  | GENESIS, Genesis, Charisma/Virgin GENLP1(E)                     |
| 100 | —   | 1  | 90125, Yes, Atco 790125-1(W)                                    |

Compiled by Gallup

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

# Music Video

|    |    |   |
|----|----|---|
| 1  | 2  | THE MAKING OF THRILLER, Michael Jackson, Vestron      |
| 2  | 1  | BREAKDANCE, YOU CAN DO IT, K-Tel                      |
| 3  | 5  | LEGEND, Bob Marley, Island                            |
| 4  | 13 | ROCK WILL NEVER DIE, Michael Schenker Group, Hendring |
| 5  | 10 | LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner    |
| 6  | 3  | UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin    |
| 7  | 8  | LIVE IN CONCERT, Dio, Polygram                        |
| 8  | —  | THE ARMS CONCERT: PART II, Videoform                  |
| 9  | 4  | A HARD DAY'S NIGHT, The Beatles, Vestron              |
| 10 | —  | THE ARMS CONCERT: PART II, Videoform                  |
| 11 | 6  | SERIOUS MOONLIGHT, David Bowie, Videoform             |
| 12 | 11 | ALCHEMY LIVE, Dire Straits, Polygram                  |
| 13 | 7  | LOVE AT THE GREEK, Michael Jackson, Vestron           |
| 14 | 14 | DURAN DURAN, PM!                                      |
| 15 | 9  | SERIOUS MOONLIGHT David Bowie, Media                  |
| 16 | —  | AMERICAN HEARTBEAT, CBS/Fox                           |
| 17 | 17 | THAT'S THE WAY IT IS, Elvis Presley, MGM/UA           |
| 18 | —  | HERE ARE THE YOUNG MEN, Joy Division, Ikon            |
| 19 | 12 | CAUGHT IN THE ACT LIVE, Styx, A&M                     |
| 20 | 19 | LIVE, Big Country, Polygram                           |

Compiled by Music/Video Week

# UK Singles

Week ending August 18, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

|    |    |    |   |
|----|----|----|---|
| 1  | 2  | 3  | CARELESS WHISPER, George Michael, Epic ○                                    |
| 2  | 4  | 8  | AGADOO, Black Lace, Flair ○   |
| 3  | 1  | 10 | TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ☆                         |
| 4  | 8  | 4  | WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto                           |
| 5  | 3  | 10 | WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol ○                       |
| 6  | 13 | 7  | SELF CONTROL, Laura Branigan, Atlantic                                      |
| 7  | 6  | 39 | RELAX, Frankie Goes To Hollywood, ZTT/Island ☆                              |
| 8  | 5  | 8  | WHEN DOVES CRY, Prince, Warner Brothers ○                                   |
| 9  | 10 | 28 | WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugar Hill ○      |
| 10 | 33 | 2  | LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA                             |
| 11 | 15 | 9  | ON THE WINGS OF LOVE, Jeffrey Osborne, A&M                                  |
| 12 | 9  | 4  | IT'S A HARD LIFE, Queen, EMI  |
| 13 | 7  | 6  | HOLE IN MY SHOE, Neil, WEA ○  |
| 14 | 12 | 7  | CLOSEST THING TO HEAVEN, The Kane Gang, Kitchenware                         |
| 15 | 23 | 5  | STUCK ON YOU, Trevor Walters, I&S Productions                               |
| 16 | 11 | 6  | EVERYBODY'S LAUGHING, Phil Fearon & Galaxy, Ensign                          |
| 17 | 14 | 7  | DOWN ON THE STREET, Shakatak, Polydor                                       |
| 18 | 20 | 8  | TOSSING AND TURNING, Windjammer, MCA  |
| 19 | 26 | 4  | SUNGLASSES, Tracey Ullman, Stiff  |
| 20 | 25 | 3  | SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers                   |
| 21 | 16 | 10 | TIME AFTER TIME, Cyndi Lauper, Portrait ○                                   |
| 22 | 18 | 6  | YOU THINK YOU'RE A MAN, Divine, Proto                                       |
| 23 | 17 | 9  | YOUNG AT HEART, The Bluebells, London                                       |
| 24 | 30 | 6  | LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA                                |
| 25 | 19 | 8  | EYES WITHOUT A FACE, Billy Idol, Chrysalis                                  |
| 26 | 22 | 5  | THE DAY BEFORE YOU CAME, Blancmange, London                                 |
| 27 | —  | 1  | 2 MINUTES TO MIDNIGHT, Iron Maiden, EMI EMI5489                             |
| 28 | 41 | 2  | DR BEAT, Miami Sound Machine, Epic  |
| 29 | 40 | 6  | THE MORE YOU LIVE, THE MORE YOU LOVE, A Flock Of Seagulls, Jive             |
| 30 | 52 | 2  | PASSENGERS, Elton John, Rocket  |
| 31 | 21 | 9  | LOVE RESURRECTION, Alison Moyet, CBS  |
| 32 | 37 | 3  | JUST THE WAY YOU LIKE IT, The SOS Band, Tabu                                |
| 33 | 27 | 10 | I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA ○                       |
| 34 | 43 | 2  | I NEED YOU, Pointer Sisters, Planet   |
| 35 | 35 | 3  | NERVOUS SHAKEDOWN, AC/DC, Atlantic  |
| 36 | 29 | 8  | COME BACK, The Mighty Wah!, Beggars Banquet                                 |
| 37 | —  | 1  | THE INK IN THE WELL, David Sylvian, Virgin VS700                            |
| 38 | —  | 1  | MOTHERS TALK, Tears For Fears, Mercury IDEA7                                |
| 39 | 34 | 9  | STUCK ON YOU, Lionel Richie, Motown   |
| 40 | 24 | 9  | JUMP (FOR MY LOVE), Pointer Sisters, Planet                                 |
| 41 | 32 | 9  | BREAKIN' ... THERE'S NO STOPPING US, Ollie & Jerry, Polydor                 |
| 42 | 28 | 7  | SISTER OF MERCY, Thompson Twins, Arista                                     |
| 43 | 31 | 6  | SEVEN SEAS, Echo And The Bunnymen, Korova                                   |
| 44 | 51 | 2  | ARE YOU READY, Break Machine, Record Shack                                  |
| 45 | 44 | 3  | IN THE COUNTRY, The Farmer's Boys, EMI                                      |
| 46 | 36 | 13 | WAKE ME UP BEFORE YOU GO GO, Wham!, Epic □                                  |
| 47 | 38 | 12 | SMALLTOWN BOY, Bronski Beat, Forbidden Fruit                                |
| 48 | 47 | 3  | 99½, Carol Lynn Townes, Polydor   |
| 49 | 42 | 2  | WE ROCK, Dio, Vertigo   |
| 50 | 62 | 2  | GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown                            |
| 51 | 53 | 2  | YOU ARE MY MELODY, Change, WEA  |
| 52 | 55 | 2  | EMPTY ROOMS, Gary Moore, 10 Records   |
| 53 | 68 | 2  | SING AND SHOUT, Second Image, MCA   |
| 54 | 56 | 3  | SUMMER HOLIDAY, Kevin The Gerbil, Magnet                                    |
| 55 | —  | 1  | LADY SHINE (SHINE ON), T.H.S. — The Horne Section, Fourth & Broadway BRW 10 |
| 56 | 46 | 4  | BLACK STATIONS/WHITE STATIONS, M+M, RCA                                     |
| 57 | 39 | 7  | STATE OF SHOCK, Jacksons, Epic  |
| 58 | 60 | 4  | HAND ON MY HEART, Shriekback, Arista  |
| 59 | 63 | 7  | ALL OF YOU, Julio Iglesias and Diana Ross, CBS                              |
| 60 | 48 | 12 | FAREWELL MY SUMMER LOVE, Michael Jackson, Motown                            |
| 61 | 59 | 4  | HOT HOT HOT, Arrow, Cooltempo   |
| 62 | 54 | 3  | BANANA BANANA, King Kurt, Stiff   |

## OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



IRON MAIDEN: *Steel-ing the show*; ROD STEWART: *Unlucky for some*; TRACEY ULLMAN: *Sounds from the beach*

|    |    |    |   |
|----|----|----|---|
| 63 | 57 | 4  | THERE ARE MORE SNAKES THAN LADDERS, Captain Sensible, A&M         |
| 64 | 64 | 3  | THE FRIENDS AGAIN EP, Friends Again, Mercury                      |
| 65 | 49 | 8  | SWEET SOMEBODY, Shannon, Club                                     |
| 66 | —  | 1  | YOU'RE NEVER TOO YOUNG, The Cool Notes, Abstract Dance AD001      |
| 67 | —  | 1  | STATE OF INDEPENDENCE, Jon & Vangelis, Polydor JV 5               |
| 68 | 45 | 14 | THINKING OF YOU, Sister Sledge, Cotillion                         |
| 69 | 67 | 5  | GUARDIAN ANGEL, Nino De Angelo, Carrere                           |
| 70 | 50 | 10 | TALKING LOUD AND CLEAR, Orchestral Manoeuvres In The Dark, Virgin |
| 71 | —  | 1  | BIG IN JAPAN, Alphaville, WEA International X9505                 |
| 72 | —  | 1  | MR SOLITAIRE, Animal Nightlife, Island IS 193                     |
| 73 | 72 | 2  | PALE BLUE EYES, Paul Quinn and Edwyn Collins, Swamplands          |
| 74 | —  | 1  | ONLY WHEN YOU LEAVE, Spandau Ballet, Reformation SPAN 3           |
| 75 | 65 | 3  | HARDROCK, Herbie Hancock, CBS                                     |

## THE NEXT 25

|     |    |   |  |
|-----|----|---|--|
| 76  | —  | — | TOUR DE FRANCE, Kraftwerk, EMI EMI5413                                 |
| 77  | —  | — | I WANNA BE SOMEBODY, W.A.S.P., Capitol CL336                           |
| 78  | 81 | — | CCCAN'T YOU SEE, Vicious Pink, Parlophone                              |
| 79  | 74 | — | DUM DUM GIRL, Talk Talk, EMI   |
| 80  | —  | — | ABSOLUTE, Scritti Politti, Virgin VS 6861                              |
| 81  | —  | — | THE ONLY FLAME IN TOWN, Elvis Costello & The Attractions, F-Beat XX 37 |
| 81  | —  | — | 17, Rick James, Gordy TMG 1348   |
| 83  | —  | — | MASQUERADE, Evelyn Thomas, Record Shack SOHO 25                        |
| 84  | —  | — | SOMEBODY, Junior, London LON50   |
| 85  | —  | — | LIFE ON YOUR OWN, Human League, Virgin VS 688                          |
| 86  | —  | — | CASTLES IN SPAIN, The Armoury Show, Parlophone                         |
| 87  | 80 | — | ECSTASY OF FLIGHT (I LOVE THE NIGHT), Chris De Burgh, A&M              |
| 88  | 92 | — | STORM OF LIGHT, Working Week, Paladin/Virgin                           |
| 89  | —  | — | THE GIRL FROM IPANEMA, Astrud Gilberto, Verve/Polydor IPA 1            |
| 90  | 85 | — | DON'T TAKE MY COCONUTS, Kid Creole & The Coconuts, Island              |
| 91  | —  | — | GO WEST (CRAZY SPINNING CIRCLES), The Cult, Beggars Banquet BEG115     |
| 92  | 65 | — | TODAY'S YOUR LUCKY DAY, Harold Melvin & The Blue Notes, Philly World   |
| 93  | 91 | — | THERE IN YOUR EYES, Chas & Dave, Rockney                               |
| 94  | 82 | — | WHAT IS LIFE, Black Uhuru, Island                                      |
| 95  | 85 | — | I'LL WAIT, Van Halen, Warner Brothers                                  |
| 96  | 83 | — | WHOSE SIDE ARE YOU ON?, Matt Bianco, WEA                               |
| 97  | —  | — | TAXMAN, Rockwell, Motown TMG 1345                                      |
| 98  | —  | — | STRANGE FRONTIER, Roger Taylor, EMI EMI5490                            |
| 99  | —  | — | YOU GET THE BEST FROM ME (Say, Say, Say), Alicia Myers, MCA MCA914     |
| 100 | —  | — | SHE'S SO DIVINE, Forrest, CBS  |

Compiled by Gallup

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



▲ A FLOCK OF SEAGULLS: *Riding high on the wings of love*

# Chartfile

by ALAN JONES

**A**FTER TWELVE weeks at number one in the album chart, **Bob Marley & The Wailers'** *'Legend'* retrospective finally surrendered its crown last week to the latest of EMI/Virgin's spectacularly successful *'Now That's What I Call Music'* series of double-albums.

*'Legend'* thus remained tied with *'Adam & The Ants' 'Kings Of The Wild Frontier'* and *'The Kids From Fame'* for most weeks at number one in the eighties. Its rivals needed two cracks at the summit to accumulate a dozen weeks at number one, but the Marley album debuted at number one, and stayed there for the next twelve weeks in a row. The last album to enjoy a longer **uninterrupted** spell at number one was *'Grease'*, which was top of the stack for thirteen weeks in 1978.

Amongst the countless compilation albums to reach number one, only one has spent longer in pole position than *'Legend'*. That's *'The Singles 1969-1973'* by the **Carpenters**, which headed the chart for a total of 17 weeks in 1974.

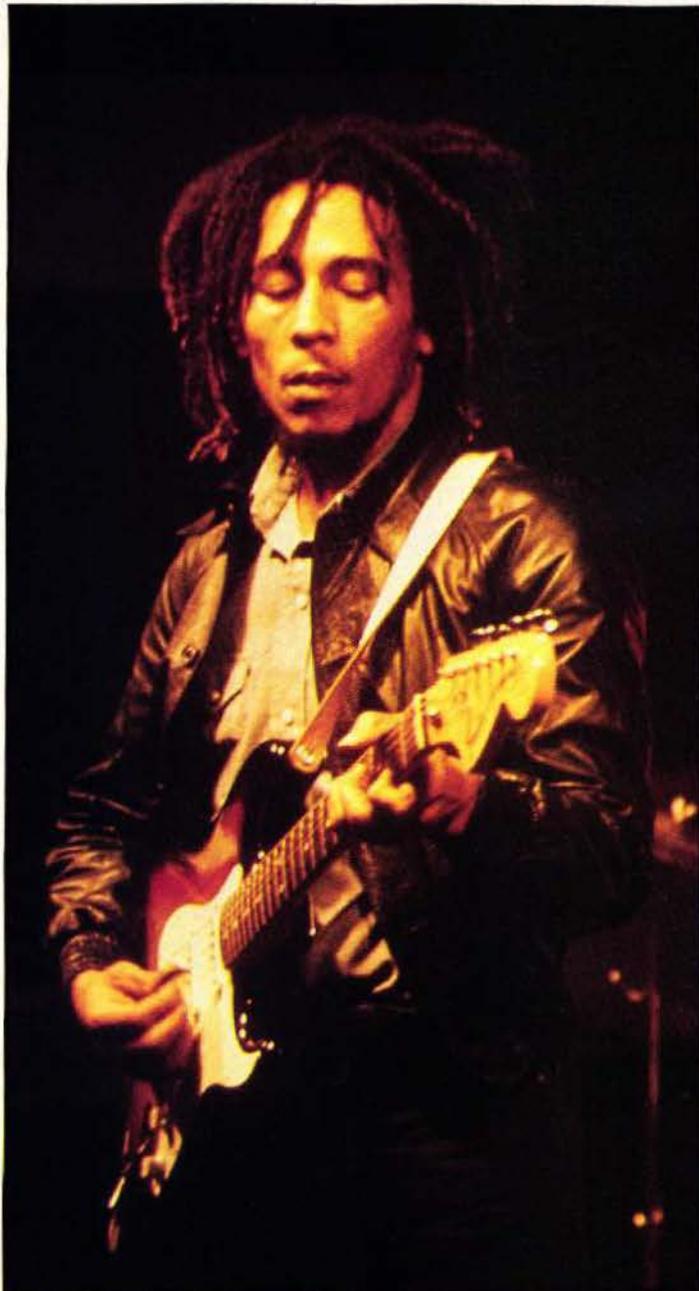
It's appropriate that *'Legend'* should be overhauled by *'Now That's What I Call Music 3'*, since the album *'Legend'* toppled from the top spot in May was *'Now That's What I Call Music 2'*.

The first NTWICM album appeared last December, debuting on the chart at number seven. The following week it moved to number one, and stayed there for five weeks. *'NTWICM2'* made its bow on 8 April at number two, and first reached number one the following week. It too spent five weeks at number one, twice topping **Paul Young's** *'No Parlez'*.

*'NTWICM3'* is probably the strongest yet in this blockbusting series. It contains some 30 top notch tracks all of which are recent or current chartbusters in their own right. The million-selling *'Two Tribes'* is there, as are hits from **Bronski Beat**, **Alison Moyet**, **Tina Turner**, **Cyndi Lauper**, **Grandmaster Melle Mel** and a host of others. It's fair to say that the series is developing into an eagerly awaited opportunity of cleaning up on recent hits for people who don't want, or can't afford, to outlay their hard-earned cash on large numbers of singles.

The only previous occasion on which three consecutive compilation albums from the same label have reached number one was in 1969-1971, when *'Motown Chartbusters'* volumes three, four and five all reached number one. Previously, the only multi-act albums to reach number one were movie soundtracks, but the Motown series rapidly developed strong consumer appeal. Unlike the EMI/Virgin compilations, which draw from a wide variety of sources, the Motown *'Chartbusters'* series utilised only the company's own recordings. As a result, when Motown lost its way, creatively, in the seventies, the series' appeal declined.

If Island could have chosen an album to replace *'Legend'* at



**BOB MARLEY:** *'Legend'* toppled

number one, I'm sure they would have chosen *'NTWICM3'*, since both albums contain Bob Marley's meshing of *'One Love/People Get Ready'*. If either album is number one this week, the track will have extended its life at the top to fourteen weeks — longer than any cut since 1978; when *'Night Fever'*, *'Stayin' Alive'* and the rest of the *'Saturday Night Fever'* movie soundtrack album jointly ruled for eighteen weeks . . .

Impression Records is currently enjoying an album chart hit with *'Wipeout — 20 Instrumental Greats'*, which brings together a score of outstanding instrumental hits originally released between 1958 and 1971. Actually, the album is something of a misnomer as five tracks contain vocals. But don't let that prevent you from buying it — there's some historic stuff here including *'Tequila'* by

the **Champs** and the **Tornados'** *'Telstar'*, respectively the second and third best-selling instrumentals worldwide behind the **Royal Scots Dragoon Guards'** *'Amazing Grace'*, which is mercifully absent. Altogether *'Wipeout'* includes nine million sellers as well as less successful cuts like the **Dakotas'** *'Cruel Sea'*, a shameless rip-off of the early **Shadows'** style which reached number eighteen in 1963. The album also reprises the **Spotniks'** *'Hava Nagila'*, which was a major hit throughout Europe in 1963, though it only reached number thirteen here, and didn't even nibble at the US charts. It was one of four hits in 1962-1963 for the spacesuited Spotniks who remained Sweden's most successful export to the British charts until **Abba's** breakthrough more than a decade later . . .

## And that's a fact . . .

**A** MERICAN ROCKABILLY star *'Sleepy LaBeef'* claims to have a repertoire of over 6,000 songs, all committed to memory: "You name it, I'll sing it", he says . . . Of the 49 songs released by *Joy Division*, the only non-original was a version of *Lou Reed's 'Sister Ray'*. Reed's influence goes far beyond his own limited chart success, and in the last few months three songs he wrote as a member of the *Velvet Underground* in the late sixties have made the chart. In November last year, **David Bowie** revived *'White Light/White Heat'* from the 1968 albums of the same name. In July, the late **Paul Gardiner** charted briefly with his version of *'Venus In Furs'*, from the introductory 1967 album *'The Velvet Underground And Nico'*. Currently **Paul Quinn** and **Edwyn Collins** are heading for the top thirty with their interpretation of *'Pale Blue Eyes'*, first recorded in 1968 on the LP, *'Velvet Underground'*. Reed himself also made a rare and short-lived excursion to the charts last month with the newly recorded *'I Love You, Suzanne'* . . . Radio London's re-launch is delayed until December. Meanwhile, **Radio Caroline** can now be found additionally on 536 metres (576 khz). Ireland's legit RTE Radio 1 is only a metre away, on 537 metres, with **Laser** on 538. RTE is full of indignation at being sandwiched by the pirates, and claims they affect reception of their (RTE's) service in the UK. *Wolf and Wolf* are, in fact, Motown's first Austrian signing, not their first Spanish signing . . . During the second World War, Americans were only allowed to buy records if they surrendered a similar quantity for melting down . . . The recently released *'The First Live Recordings'* contains only five songs and is the shortest of 87 **Elvis Presley** albums to chart, with a running time of just 16 minutes and six seconds. Presley would have been fifty next January and RCA will mark the occasion by vigorously re-promoting his huge back catalogue and releasing a six album set of previously unavailable material . . . *The Bachelors* had five top ten hits in 1964, including two written in 1927 — *'Diane'* and *'Ramona'*. *'Ramona'* was written specifically to publicise a SILENT movie of the same name! . . .



**LAURA BRANIGAN**  
**RECORD MIRROR**