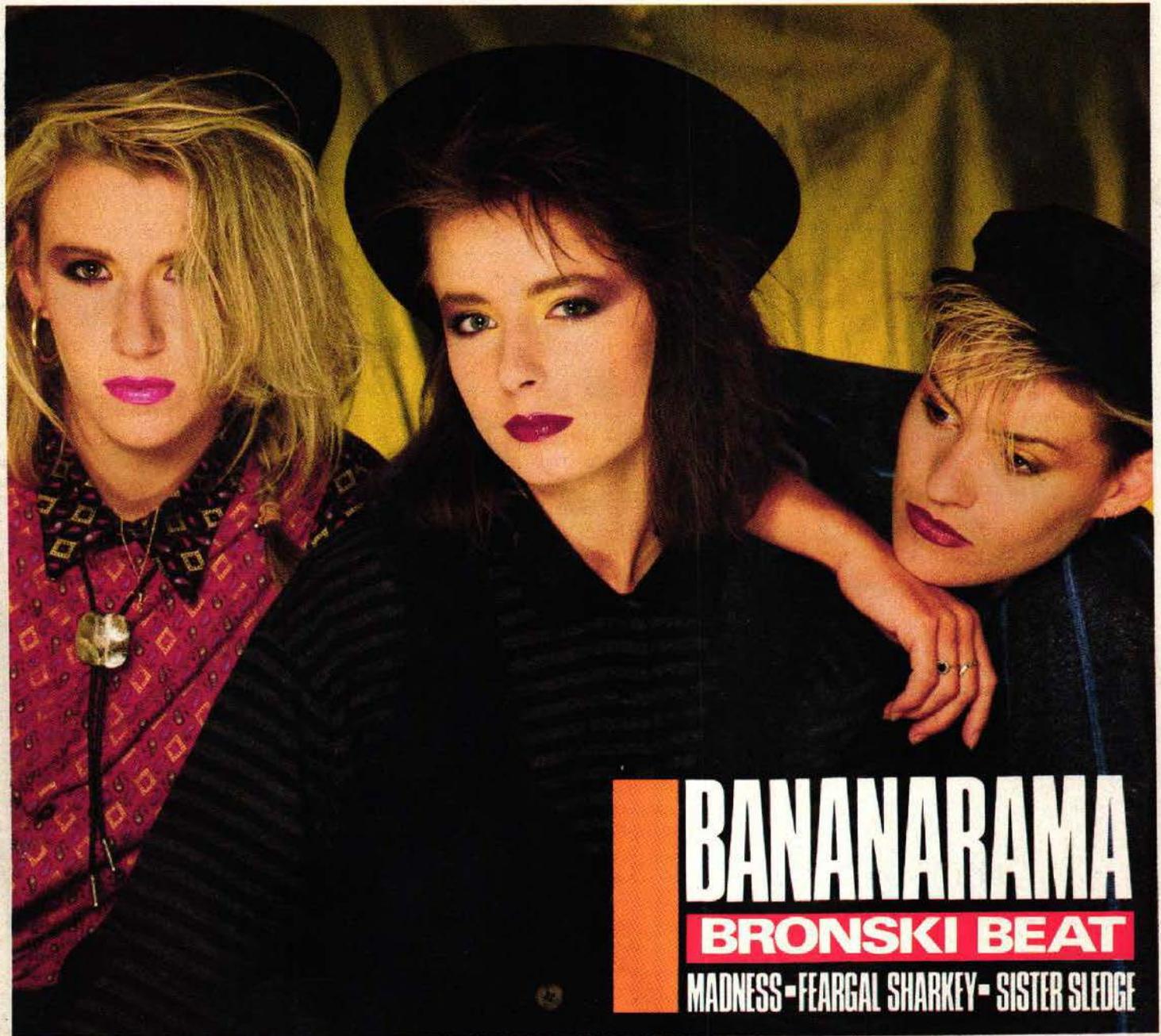


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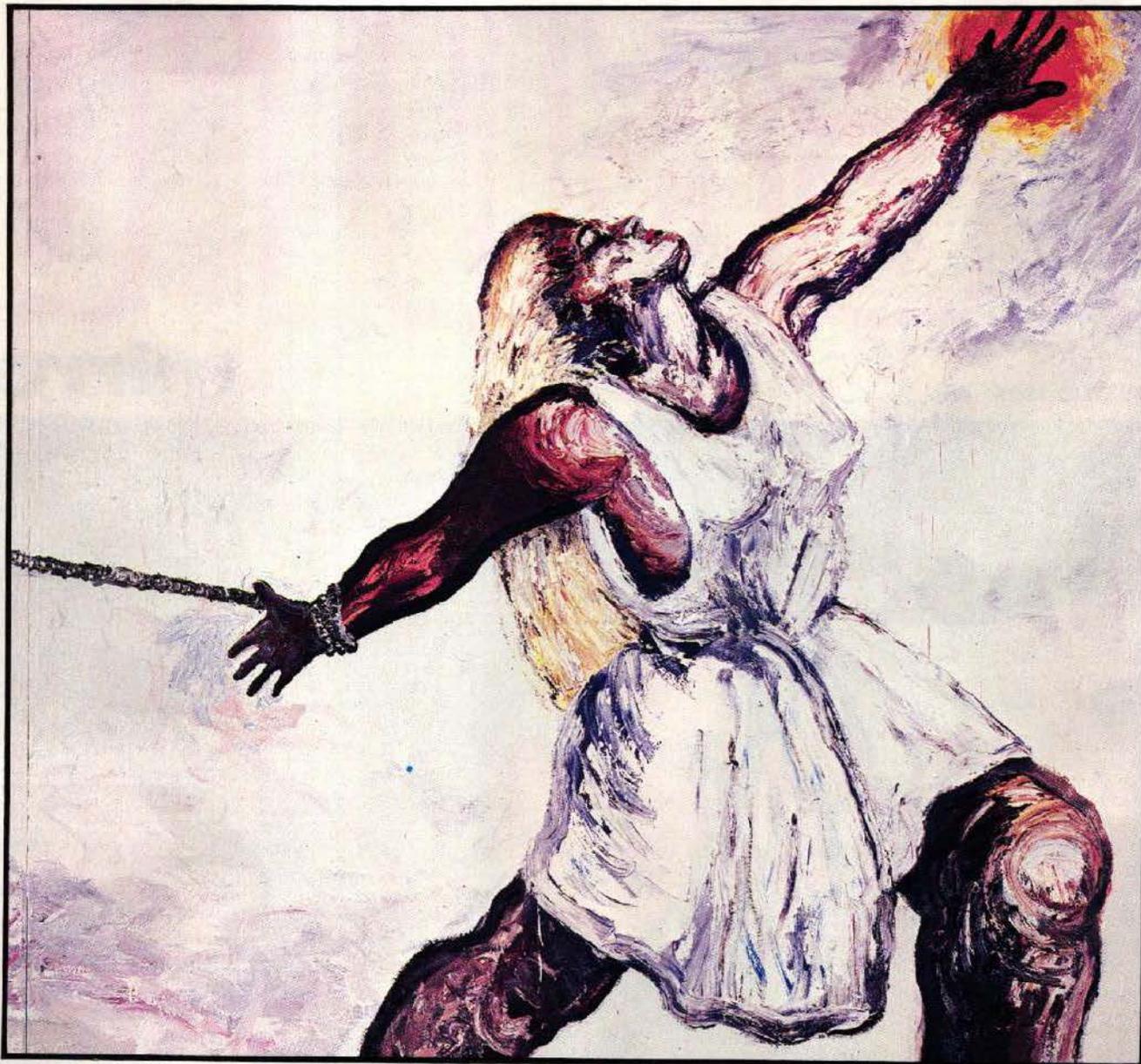
BANANARAMA

BRONSKI BEAT

MADNESS - FEARGAL SHARKEY - SISTER SLEDGE

• REFORMATION •

SPANDAU BALLET



NEW SINGLE

"highly strung"

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ON 12" - THE PREVIOUSLY UNAVAILABLE RE-MIX

"highly re-strung"

ON 7" AS A STRICTLY LIMITED EDITION SILVER DISC

7" · Span 5



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ONE OF the true strokes of genius in the music industry was pulled off when Anagram Records released 'Sweet 16 — It's It's Sweet's Hits'. It's a near complete record of the Sweet's metamorphosis from ponce rockers who could break the girls' hearts with one flutter of their lashes to a rough and raunchy 'lads' rock band.

Although the original four haven't worked together since lead singer Brian Connelly left to go solo, there are now promises of a reunion, especially with encouragement from RM Sweet fanatic Eleanor Levy.

"It's a definite maybe," drummer Mick Tucker explains — now short haired and make-up less. Bassist Steve Priest agrees. "Put it this way, we've always been aware that the possibility is there. It's just a matter of getting everyone to say yes at the same time." Mick has sad news though for all those poised to get out their feathers and head-dresses and waltz off into the sunset singing 'Wig Wam Bam' again. "You can forget the 'Glam' revival for a start," he says, although looking at the decidedly butch Steve Priest it's perhaps for the best.

Since the Sweet's last hit 'Love Is Like Oxygen', Steve has moved to New York where he has his own band, while Mick has been busy raising his six year old daughter since the death of his wife. Brian Connelly can currently be seen touring Britain with his band the New Sweet, while guitarist Andy Scott has just released a solo single on Statik called 'Let Her Dance'. With people like Saxon and Twisted Sister admitting being heavily influenced by the band and 'Sweet 16' rocketing into the charts, the time would seem ripe for the foursome to, as Steve says, "show bands how it's REALLY done."

(For a surfeit of Sweetfax, turn to Chartfile, P47).



A kitsch up the '80s

Locks ● Larks ● Largesse

INDEX

Compiled by Gaberdine O'Clagan

FORMER Scritti Politti fans will instantly recognise the dreadlocked figure of Tom Morley — founding member and longtime visual focus of that once democratic outfit.

Since Green's sublime journey into the art of hip hop, the indomitable Mr Morley has been quietly hatching his own pop masterplan which he is about to launch upon a hit parade ever more eager for a look and a hook. Heavily endowed with both, Tom is set to battle with the business barons armed only with a clutch of hummable tunes and a head of flailing hair (all his own!). The boy will do well...



IF NOTHING else, the latest vinyl item from Feelabeelia (appropriately entitled 'Feel It') has the right credentials. Recorded in one of only two 32 track digital studios in the country, it was produced by Ballard and Walsh from the Quincy Jones stable (they also wrote, played and produced 'Automatic' for the Pointer Sisters) and given a helping hand by Stevie Wonder.

Originally only available on Fourth and Broadway on import, it's now out here on Interdisc, and should soon be packing dancefloors near you. Unlike Malcolm McLaren, lead singer Christine Lucas has had many years operatic training...



SAY ASHER 'pon your version a go kill you with SHUN!". So says Asher Senator and who are we to argue. "Specially as we don't know what he's on about. But if you fancy a dubwise English lesson then get your tongue around 'Abbreviation Qualification', just out on Fashion Records by Asher, one of the new fast talker MCs and a pal of Smiley Culture, whose own speedspeak single 'Cockney Translation' topped the reggae charts for nine weeks.

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● COVER PIC by IAN HOOTON

News



GENERAL PUBLIC'S debut album 'All The Rage' will be out on October 10 and they'll also be touring. 'All The Rage' has ten tracks, including the current single 'Tenderness'. It was produced by the band with Gavin MacKillop and Colin Fairley.

GP will be appearing at Bath Pavilion October 12, London Savoy 16, Manchester Hacienda 17, London University 19. More dates should be added later.

● **BRONSKI BEAT** will release their debut album this month. 'The Age Of Consent' will be out on October 15 and the lads are also lining up a short tour. Confirmed dates will follow shortly. (See fab feature, Page 36, for more Bronski).

● **CUTE 'N'** cuddly Twisted Sister release their single 'I Wanna Rock' on October 12. The B-side is 'Burn In Hell', recorded live this year at Hammersmith Odeon. 12 inch versions also boast the bonus live track 'S.M.F.'.

● **MALCOLM McLAREN'S** forthcoming album should be out in January. It will be entirely operatic and include bits and pieces from Bizet's opera 'Carmen' amongst the tracks. Malc's currently in New York finishing work on his major opus.

KING FOLLOW up 'Soul On My Boots' with 'Won't You Hold My Hand Now',



DOMESDAY APPROACHETH!

FRANKIE GOES To Hollywood's much anticipated album 'Welcome To The Pleasure Dome' will be out on October 29.

The two-record package includes mega hits 'Relax' and 'Two Tribes' and other featured epics are a version of Springsteen's 'Born To Run' and a remake of Dionne Warwick's classic 'Do You Know The Way To San Jose'. The rest of the tracks include 'Wish The Lads Were Here', 'The Ballad Of 32', 'Krisco Kisses', 'Black Night White Light', 'The Only Star In Heaven', 'Wer' and 'The Power Of Love'.

At the end of this month, Frankie will be crossing the Atlantic to make their live debut in America. They'll also be playing a cameo role in Brian De Palma's film 'Holly Goes To Hollywood' where they perform 'Relax'.

There is still no news of a British tour, and sources close to the band are remaining tight-lipped about dates.

"There are no dates and no story, but you can put that they're supporting Wham! at Wembley if you like," quipped ZTT supremo Paul Morley.

out on October 8. They're lining up live dates for November.

ADAM ANT releases a special club mix of his 'Apollo 9' single this week. The 'Splashdown Re-mix' was put together by Francis Kevorkian, one of New York's foremost re-mix artists.

SHEENA EASTON'S first single in a year will be 'Back In The City', out on October 8. It's taken from her forthcoming album 'A Private Heaven', released on October 22. The album has 10 songs including Sheena's version of Joan Armatrading's 'Love And Affection'.



Steel crazy

BIG COUNTRY release their long awaited album this month and they've added a date to their tour.

Big Country's album 'Steel Town' will be out on October 19 and features 10 new songs including the single 'East Of Eden'. Produced by Steve Lillywhite, 'Steel Town' was recorded in London and Sweden.

Big Country's new date is at Wembley Arena on December 13. Tickets for this show and their previously announced date at Wembley on December 14, are £7 and £6. They are available by post from Big Country Box Office, PO Box 77, London SW4 9LH. Cheques and postal orders should be made payable to Big Country Box Office and add a 30 pence booking fee to the price of each ticket. Don't forget to enclose a SAE.

Paul Young back on boards

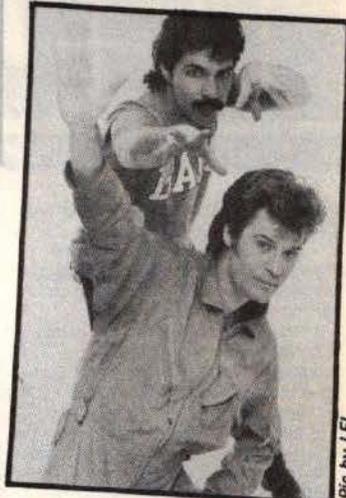
PAUL YOUNG celebrates the recovery of his tonsils with an 11 date tour starting next month. He'll be playing Dublin RDS Simmons Court November 26, Glasgow Apollo 29, Edinburgh Playhouse 30, Newcastle City Hall December 1, Manchester Apollo 3, Liverpool Empire 4, Birmingham NEC 5, St Austell Cornwall Coliseum 7, Bournemouth International Centre 8, Brighton Centre 9, Wembley Arena 11, 12.

All tickets are £6 and £5 with the exception of Birmingham NEC where they are £6.50 and £5.50 and Wembley where they are £7.80 and £6.80.

Wembley tickets are available by mail only from The Paul Young Box Office, PO Box 77, London, SW4 9LH. Cheques and postal orders should be made payable to Paul Young Box Office and enclose a SAE.

500 top price tickets are being held at all venues until October 14 for Paul Young fan club members who should take their membership cards along when they go and buy their tickets. For Wembley, membership cards should be included with your postal applications and they will be returned with your tickets.

The tour will feature an entirely new show which is being kept under wraps at the moment. Unfortunately, the Fabulous Wealthy Tarts who backed Paul on his last tour will not be appearing with him, even though they are featured on some of the tracks of his forthcoming album.



Pic by LFI

DAPPER DARYL Hall and his chum John Oates (above), release their single 'Out Of Touch' this week. The 12 inch version will feature a special dub version of the song. Hall and Oates' album 'Big Bam Boom' will be released shortly and the dynamic duo should be back touring here next spring. (Eleanor Levy's legs are already turning to jelly).

MARC ALMOND had added some dates to his tour. He'll be playing Plymouth Ice Rink October 22, Liverpool University Mountford Hall 25, York University 29, Birmingham Powerhouse 30.



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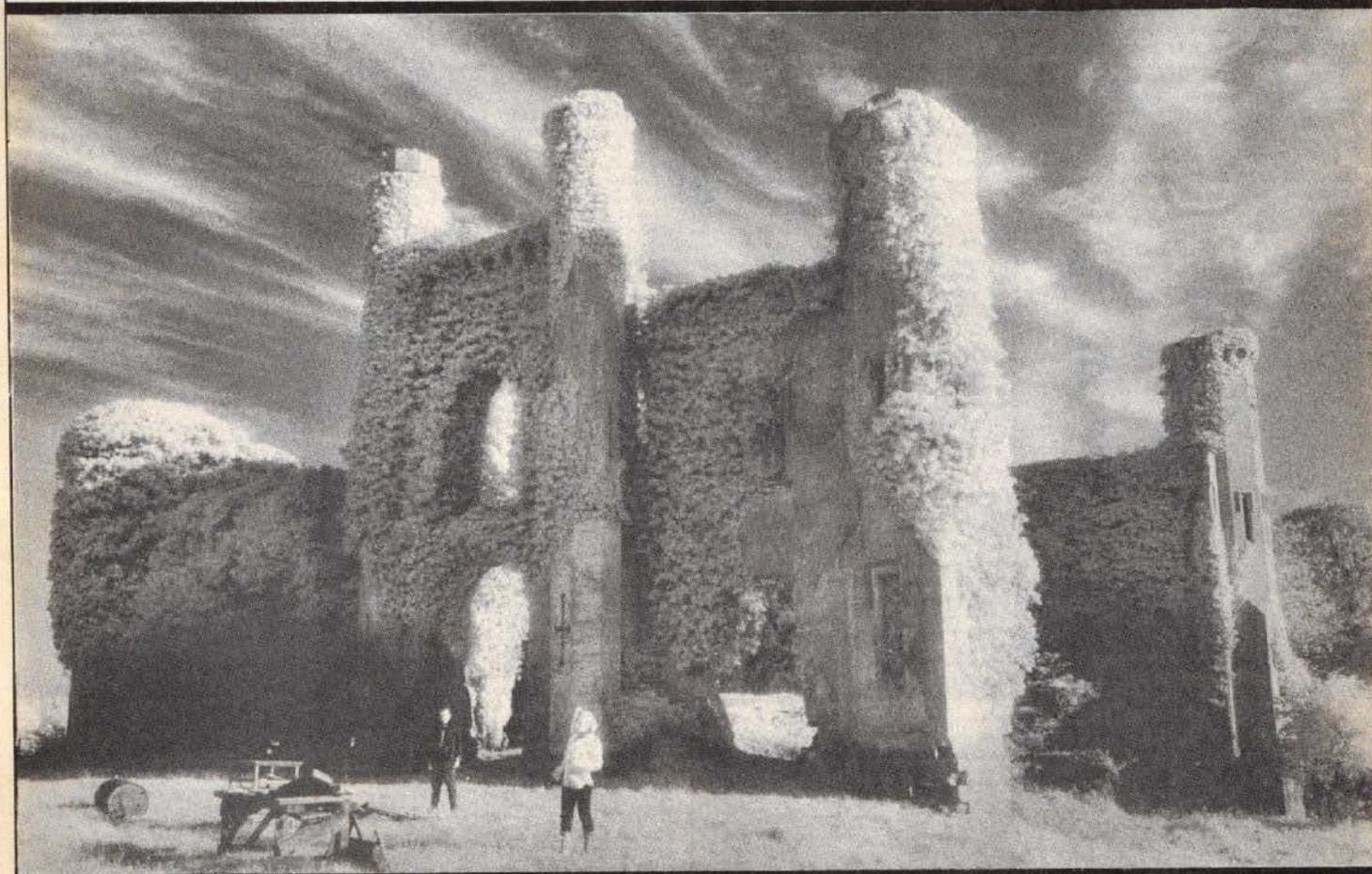
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ON TOUR

November 2nd & 3rd London Academy Theatre, Brixton.

November 5th Edinburgh Playhouse.

November 6th & 7th Glasgow Barrowlands.

November 9th & 10th Manchester Apollo.

November 12th Birmingham N.E.C.

November 14th & 15th London Wembley Arena.



News

Spands: new single, more dates

SPANDAU BALLET follow up 'I'll Fly For You' with 'Highly Strung' on October 8, and they've added some dates to their tour.

The Spands will play two extra shows at Wembley on December 7 and 8 followed by a second night at Whitley Bay Ice Rink on December 20. For Wembley, tickets priced £7.50 and £6.50 are available over the counter from the Wembley Stadium box office or by post from the Spandau Ballet Box Office, Wembley Arena, Wembley, Middlesex HA9 0DW. Cheques should be made payable to Wembley Stadium Limited and enclose a SAE. Credit card applications can be made on 01-741 8989.

For Whitley Bay, tickets are available from the ice rink, Newcastle City Hall, Mayfair box office and selected record shops. They are also available by post from Northern Box Office Services, PO Box 60, Oldham, Lancs OL9 9YT. Tickets are £6.20 each, make cheques payable to Northern Box Office Services Whitley Bay, and enclose a SAE.

Spandau Ballet have just returned from Hong Kong where they shot the video for 'Highly Strung'. They are currently rehearsing in London for their world tour.

DEVO RELEASE their album 'Shout' on October 5. Included on the LP is their version of Jimi Hendrix's 'Are You Experienced'.



CLUB COUNTRY EXTRA

CULTURE CLUB have added a third London date to their Christmas tour at Wembley Arena December 19. Tickets cost £8.50 and £7.50 and are available over the counter from the Wembley Arena box office, or by post to Culture Club Box Office, Wembley Arena, Wembley, Middlesex HA9 0DW. Cheques and postal orders should be made payable to Wembley Stadium, and enclose a SAE and if possible your phone number.

Special buses are being laid on to ferry fans to Culture Club's gig at Ingliston on December 8. Buses for the show will start running from 4.30pm from Platform 8, St Andrews Square Bus Station in Edinburgh. The fare is 68 pence. The buses will return at the end of the show and continue to run until all passengers have been returned to the city centre. The buses will drop people off in front of the concert hall and pick up at the hall coach park.

A bus service to Ingliston from Glasgow will also run from Buchanan Street bus station, every half an hour from 10am. The fare is £2 return and the bus will drop off fans at the A8 bus stop, five minutes from the venue and pick up from the hall coach park.

● PRIVATE LIVES release their re-worked single 'Living In A World Turned Upside Down' on October 15. They'll also be playing a show at the London Hippodrome on November 7 with their seven piece backing band.

THE ALARM, who somehow managed to fail auditions for 'Terrahawks' and 'Fraggle Rock', release their single 'The Chant Has Just Begun' on October 15, and they'll be touring. See them at London Heaven October 8, Edinburgh Caley Palais November 4, Middlesbrough Town Hall 5, Liverpool University 6, Nottingham Rock City 7, Norwich University 9, Aylesbury Friars 10, Leicester Kiesas 11, Guildford Civic Hall 12.

● MORE DATES have been added to the Afrika Bambaataa, Soul Sonic Force and Shango tour. The package will be playing Liverpool University October 8, London Lyceum 13. The Lyceum gig is a kid's all dayer for under 18s only. Doors open at 2pm and the show will wind up at 10pm. Bambaataa's new single 'Frantic Situation' will be out on October 12.

● THE FALL bring out their album 'The Wonderful And Frightening World Of...' on October 12, and they've also lined up a major tour. Dates are: Milton Keynes Woughton Centre October 6, Dublin TV Club 12, Belfast Queens Hall 13, Manchester Hacienda 18, Stafford North Staffs Polytechnic 19, Sheffield Leadmill 20, Glasgow Kelvin Centre 22, Aberdeen Ritzy 23, Dundee Fountain 24, Edinburgh Caley Palais 25, Colchester Essex University 27, Birmingham Powerhouse 28, London Lyceum 30, Bristol University 31, Cardiff New Ocean November 1, Brighton Polytechnic 3, Plymouth Ocean Club 4.

TRACIE WILL now be supporting the Style Council on their tour. Events were due to open with a play (yawn) but one of the actors has gone down sick.

Chakattack

CHAKA KHAN'S album 'I Feel For You' will be out on October 12 — and the title track will be released as a single the same day. Other tracks include 'This Is My Night', 'My Love Is Alive' and 'Eye To Eye'.

KOOL AND The Gang, the band who have notched up 15 consecutive hit singles, will be playing a Christmas tour. Get on down at the Edinburgh Playhouse December 3, 4, Manchester Apollo 5, Birmingham NEC 7, St Austell Cornwall Coliseum 9, Bournemouth International Centre 11, Brighton Conference Centre 12, London Wembley Arena 15, 16.

Tickets are available from box offices and usual agents. For Wembley they are also available price £10.30 and £9.30 from Kool And The Gang Box Office, PO Box 77, London SW4 9LH. Cheques and postal orders should be made payable to Kool And The Gang Box Office and enclose a SAE.

BANANARAMA, RECORD Mirror's favourite pin-ups, release their single 'Hotline To Heaven' on October 19. In January, they'll also be bringing out another single 'Wild Life' which is the theme of the forthcoming film of the same name. No news yet of a tour from the girls. They've been very busy abroad promoting their single 'Cruel Summer', which has been a monster hit across Europe, and in America. (Turn to centrespread for more Bananafun).

EVERYTHING BUT The Girl have added another date to their tour at Cheltenham Gloucester Art College October 20.

PARTNERS IN Crime, the band fronted by ex-Status Quo member John Coghlan, release their debut single 'Hold On' on October 8. Expect some dates soon.



THE NEXT single from Ultravox will be 'Love's Great Adventure', out on October 12. It's a brand new track written and produced by the band. The B-side is a live version of 'White China' recorded at Hammersmith Odeon earlier this year.

The 12 inch features an extended version of 'Love's Great Adventure', and an instrumental version of 'Man Of Two Worlds', a song from their 'Lament' album.

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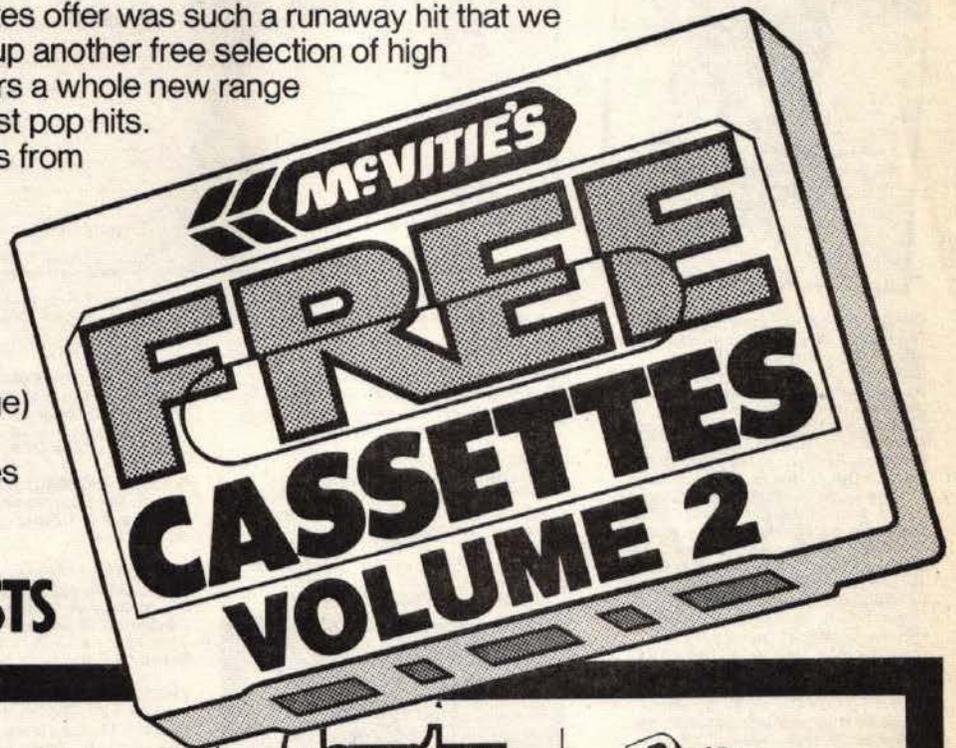
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ALL ORIGINAL ARTISTS



ROCK CLASSICS

Side One

1. Pinball Wizard
Elton John
2. Whisky In The Jar
Thin Lizzy
3. Hold The Line
Toto
4. All The Young Dudes
Mott The Hoople
5. Deadringer For Love
Meat Loaf
6. Freebird
Lynyrd Skynyrd

Side Two

1. Wishing Well
Free
2. Nights In White Satin
The Moody Blues
3. Nutbush City Limits
Ike & Tina Turner
4. Make Me Smile
(Come Up And See Me)
Steve Harley & Cockney Rebel
5. Black Magic Woman
Santana
6. Music
John Miles

Love Songs

Side One

1. Heartbreaker
Dionne Warwick
2. Sexy Eyes
Dr. Hook
3. January, February
Barbara Dickson
4. Have You Seen Her?
Chi-Lites
5. Tonight I Celebrate My Love
Peabo Bryson/Roberta Flack
6. Wherever I Lay My Hat
(That's My Home)
Paul Young

Side Two

1. Total Eclipse Of The Heart
Bonnie Tyler
2. All Out Of Love
Air Supply
3. My Simple Heart
The Three Degrees
4. Bird Of Paradise
Snowy White
5. If You're Looking For A Way Out
Odyssey
6. Avalon
Roxy Music

Country Favourites

Side One

1. Galveston
Glen Campbell
2. Behind Closed Doors
Charlie Rich
3. Ring Of Fire
Johnny Cash
4. Forever Young
George Hamilton IV
5. Don't You Believe
Don Williams
6. I Don't Want To Talk About It
Rita Coolidge

Side Two

1. Don't It Make
My Brown Eyes Blue
Crystal Gayle
2. Delta Dawn
Tanya Tucker
3. Sea of Heartbreak
Don Gibson
4. Your Good Girl's Gonna Go Bad
Tammy Wynette
5. '57 Chevrolet
Billie Jo Spears
6. Georgia On My Mind
Willie Nelson

Pop Hits

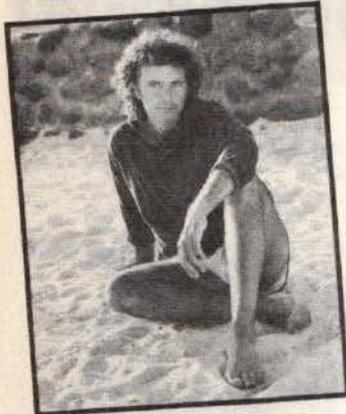
Side One

1. Doctor! Doctor!
Thompson Twins
2. Big Apple
Kajagoogoo
3. Watching You, Watching Me
David Grant
4. What Do I Do?
Phil Fearon & Galaxy
5. That's All
Genesis
6. My Oh My
Slade

Side Two

1. Blue Hat For A Blue Day
Nick Heyward
2. Girls Just Want To Have Fun
Cyndi Lauper
3. Your Love Is King
Sade
4. (Feels Like) Heaven
Fiction Factory
5. Wouldn't It Be Good
Nik Kershaw
6. Club Tropicana
Wham!

News



DAVID ESSEX releases his single 'Welcome' this week, followed by his album 'This One's For You' on November 2. He also starts a massive 35 date tour this month and he'll be playing Limerick Savoy October 30, Cork Opera House 31, Dublin Stadium November 1, Belfast New Vic 2, 3, Glasgow Pavilion 4, Hull City Hall 6, Buxton Opera House 7, Liverpool Empire 8, Nottingham Royal Concert Hall 9, Wolverhampton Civic Hall 11, Leeds Grand Theatre 12, Preston Guildhall 13, Manchester Apollo 14, Sheffield City Hall 15, Ipswich Odeon 16, Croydon Fairfield Halls 18, Bristol Colston Hall 19, Southampton Gaumont 20, Bournemouth Windsor Hall 21, Cardiff St David's Hall 23, Northampton Dergate Theatre 24, Milton Keynes Bletchley Leisure Centre 25, Southend Cliffs Pavilion 26, Ashford Stour Centre 27, Brighton Dome 28, Portsmouth Guildhall 29, Leicester De Montfort Hall 30.



M + M follow up 'Black Stations/White Stations' with 'Cooling The Medium', out on October 5. The 12 inch version of the single will feature a dub version of the song.

Hammersmith Odeon December 1, 2, Reading Hexagon 4, Oxford Apollo 5, Gloucester Leisure Centre 6, Coventry Apollo 7, Birmingham Odeon 8.

● AN INTERNATIONAL record collectors fair will be held in the Cambridge Rooms, Woburn Place, London WC1 on October 7. Doors open at 10am and the admission charge is £1.

There will be over 100 stalls, with dealers from as far away as America, Italy, Spain and West Germany.

A FLOCK Of Seagulls follow up 'The More You Live, The More You Love' with 'Never Again (The Dancer)' out this week. A 12 inch version will also be available featuring a dance mix of 'Never Again (The Dancer)'.

● 'BEAT STREET Volume 2', featuring songs from the 'Beat Street' film will be out on October 5. You can hip and hop and bob till ya drop to tracks like Jazzy Jay's 'Son Of Beat Street'.

● MANU DIBANGO plays a one off date at the Hammersmith Palais on November 5. Tickets for the show are on sale now.

VAN MORRISON plays a selection of dates this month. Catch him at Cardiff St David's Hall October 14, Edinburgh Playhouse 16, Dublin RDS 18, Belfast New Victoria 19-25. Van's single 'A Sense Of Wonder' is out this week.

CHIPPENHAM GOLDDIGGERS are holding a Hi-NRG spectacular on October 11. Acts featured will be Miquel Brown, Norma Lewis, Niki

TV + Radio

FRIDAY sees the return of 'The Tube' (C4, 5.30pm) Hosted by Paula Yates, Jools Holland and Muriel Gray, the show will feature Lloyd Cole And The Commotions, an interview with Sting on the set of his new film 'The Bride Of Frankenstein', and Afrika Bambaataa strutting his stuff.

SATURDAY begins with 'Saturday Superstore' (BBC1, 9.00am). Helen Terry will be popping along and also featured will be Level 42 and Frankie Goes To Hollywood captured on film. 'Saturday Starship' (ITV, 10.00am) has Motorhead playing live outside the studio (seek), an interview with Alison Moyet and an appearance by ace video director Steve Barron. Morrissey chats about his favourite records in 'My Top Ten' (Radio 1, 1.00pm). The Noel Edmunds Late Late Breakfast Show' (BBC1, 5.45pm) has an appearance by the man with the chocolate voice, Paul Young and 'In Concert' (Radio 1, 6.30pm) has Tom Robinson recorded in London. Wacky Rick Ducommun serves up Dead Or Alive, The Residents and the Rubinoos in 'Rock 'n' America' (C4, 6.30pm).

SUNDAY finds Janice Long, jewel of the airwaves, putting Joan Armatrading under the spotlight in 'Who's That Girl' (Radio 1, 4pm).

TUESDAY'S 'Pop Quiz' (BBC1, 6.55pm) has Phil Collins, Elvis Costello and Midge Ure amongst those doing battle and 'Late Night In Concert' (BBC1, 11.20pm) has reggae band Aswad.

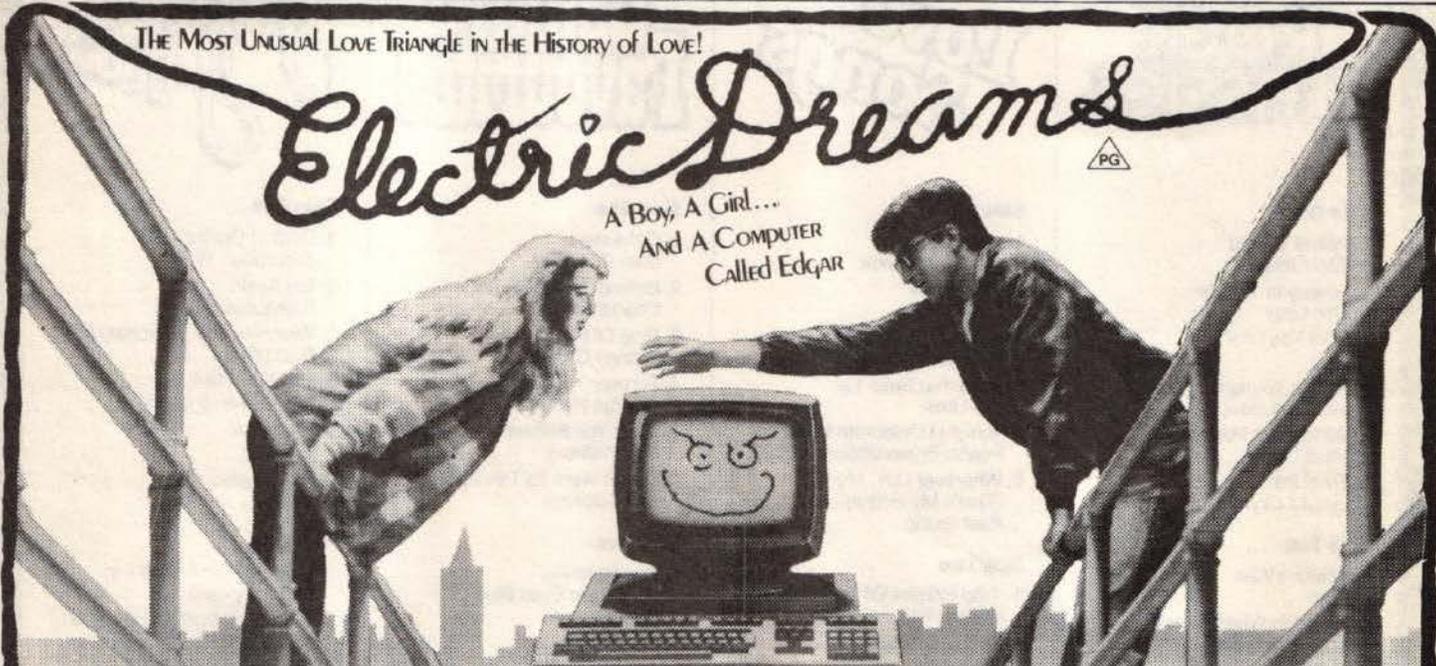
Gable, Dolman and Earlene Bentley. The event will be filmed by a television company, so wear something pretty.

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The League of Gentlemen

translated by JAMES A REID



THE LEAGUE OF

Gentlemen were at a political conference. "Blah, blah, blah," said Sir Public House as he directed a speech on the economy into his foaming tankard.

Meanwhile the Maharajah Taffye amused passing political journalists with his impersonation of the leader of the Labour party. "Now look you boyo," he said sweeping back what remained of his hair. "If the NUM would come over to here from over by there, we'd be all alright, isn't it?"

Toby Jug and the League's token Conservative Lady Towe-Barr argued Ugandan politics over a crate of light and Lord Hip Hop delivered leaflets on home rule for West Hendon, while Gourmand K Gourmand carried the entire output of the West Yorkshire textile industry in the seat of his pants.

Debating 'n' deliberating the League quit the conference bar for a breath of fresh air. Walking the sea front they attempted the Margaret Thatcher political pose — and stuck their heads in the sand.

They attempted the Doc Owen political pose — and walked across the sea.

They attempted the Neil Kinnock pose and inflated Gourmand K Gourmand's trousers with the hot breath of their incessant, incoherent nattering.

Finally in sympathy with their political hero Sir Pitt Pony, they slumped to the floor, cracked open a barrel or two and got themselves stuck into the heavy duty politicking of the world of pop. This was going to be the biggest partee yet. . .

"The London social scene was rent asunder by two diametrically opposed pop parties this week," read Sir Public House from a prepared speech. "Last Saturday the Socialist Republic of Tower Hamlets was the venue for a Maoist Leninist faction going under the subversive name of the Circus. Members of this party are said to dress in platform shoes, tie their hair up in a bun and visit the psycho-analyst twice a week.

"Present, correct and fully paid up were: Bianca Jagger, Rupert Everett, Marco Pirroni, Rusty Egan, Joe Strummer, Cristos Tolera, Fifi Yip Yip, Karl Marx and Friedrich Engels. I offered Mr Marx a charitable cup of tea but the damn Kraut spat it in my face saying 'proper tea is theft, y'know'. These people, can't understand them meself."

"Egad, what a miserable collection," shouted our high Tory, Lady Towe-Barr. "Wouldn't besmirch me name in such company. The East End indeed, I spent my Thursday in Piccadilly at the launch of the 'Filthy Rich And Proud Of It — What People Want Is A Bit Of Incentive' party. Under the guise of that wretched HMV dog Nipper's 100th party we planned de-nationalisation programmes and the future careers of Nik Kershaw and Howard Jones. Set in the sumptuous surroundings downstairs at the Trocadero, guests swapped stock exchange tips, Ascot fashion pointers and danced to the music of that good chap Lord Lisson Grove.

"Filling the party coffers were Bananarama, Steve Harley, Roy Wood, Fish, Phil Lynott, Edwyn Collins, Paul Quinn, the Alarm, Feargal Sharkey, Yip Yip Coyote, model Samantha Fox, Hanoi Rocks, Judy Tzuke, DJs Andy Peebles and Anne Nightingale and TV presenter Lesley Ann Jones complete with a copy of her literary tour de force, the strangely named, 'Blade On The Mirror'."

"Rubbish," exclaimed the Maharajah Taffye, and he should know. "I'll hear no more of the decadence of the idle rich. Instead I'll give you a couple of stories to inspire us all in these hard times. Stories of perseverance over brain, willpower over intelligence. . . ."

"Oh get on with it you Welsh windbag," stormed Toby Jug. . . "OK," replied the Maharajah. . . "All I was saying was that

Roger Taylor of Duran has passed his driving test and David Essex has passed his helicopter pilot's test, isn't it.

"Furthermore while I'm telling you of Duran, what about this. Apparently the soft drink people took their new single 'Wild Boys' to hip NYC club the Area, put it on the turntables and stood back as the place simply flew. Can it be that hot I wonder, or was everybody just at the soft drinks again?"

There was a hushed silence as the League pondered the significance of this remark.

Popticians had been known to fall for lesser crimes they thought, before turning their attention to the leader of the Excess Partee, Oswald Osbourne. Lord Hip Hop shot the story. . .

"Y'see, the double O is resident in England once more and seems set to go on a concerted campaign of terror. Anyhow back in Blighty he bumped into some chappie called Fin of Waysted.

"A slight altercation occurred and ended when Ozzy vowed to make an appearance on one of Waysted's support slots on the Iron Maiden tour.

"Mr Fin might have thought this an idle threat, but true to his word Oswald turned up at Waysted's Hanley gig last week, made a drunken entrance on stage while Pete Way proceeded to smash

up a £2,000 custom built guitar and boxer John Conteh decided to leap on stage. The crazee party. . .

"Meanwhile Green people Paul and Linda McCartney are about to put a vegetarian cook book together. While Thomas Dolby has been getting together for a bit of coalition work with George Clinton. Dolby is playing on Clinton's next record and also guested with the mighty P Funk Allstars at a black music seminar in America last week.

"Anglo-American entente cordiale: grapper crooner Andy Williams has sent a telegram to yokel funksters the Higsons congratulating them on their cover of his 1967 'Music To Watch Girls Go By'. While Newcastle mystic Sting was receiving get well telegrams after an accident on the set for his forthcoming film 'The Bride' left him with seven stitches. . .

"Sting's profile might have taken a bit of a battering, but in the quest for political publicity Boy George can do no wrong. He will be the first man to appear on the cover of Cosmopolitan when they feature him in their Christmas issue."

At this the League raised their hands towards the sky and cried 'enough'. Politics were important to the League Of Gentlemen, but the pubs had just opened.



THEY HAD not decided on a candidate for the by-election



C r i s t i

This woman called Kid Creole "rat poison in spats" and lived to tell Dylan Jones the tale

VIVA CRISTINA — Queen of vitriol, Princess of grace. Cristina, the star femme fatale of Ze Records, is over in England having a holiday . . . and unwittingly promoting her two-year-old LP 'Sleep It Off' — finally released over here by Phonogram.

The LP is a psychiatrist's couch of garish human emotions, mixed with wickedly acute insights, heavy duty irony and a sparkling sense of humour.

Working with Was Not Don Was, she has created a superb collection of intimate sketches that is lyrically excellent (all of them being written by Cristina), only failing on the sometimes heavy handed approach of the musical backing . . . nevertheless, it's a grower.

She is probably most famous for her 1980 hit 'Is That All There Is' — anyone scouring the inner sanctum of Le Beat Route club on a Friday night four years ago would almost certainly hear this hilarious caricature of an angst-ridden mistress echoing between the spilled vodka and lime.

"I love that damn song. We got sued by the writers Leiber & Stoller because it was 'an unauthorised offensive parody' — big deal, it was funny.

"August Darnell wanted me to punk it up, but we fought and fought and I eventually got my own way and recorded a slightly different version . . . the words I made up as I went along."

HER OFTEN tempestuous musical relationship with Darnell has resulted in slanging matches in the press, especially after the release of her debut album, simply called 'Cristina', in 1980.

The album was written, produced and arranged by Kid Creole and Coati Mundi . . . and Cristina hated it: "That album was just August Darnell's self-centred blue-print for Kid Creole & The Coconuts.

"I had nothing to do with it whatsoever, except from giving him a few ideas, like certain one-liners that you can texture to make them seem more like cinema, atmospheric and stuff like that.

"Aside from my ideas, the record's a piece of rubbish. It was released two years after it was recorded, — just like this new one. It was recorded in the middle of the disco boom and it had only one premise, which was that disco was a BIG BORE and that latin rhythms and old movie nostalgia were more fun.

"That's all it had to say . . . I didn't know what I was doing and the LP shouldn't have been called 'Cristina' because it wasn't my album.

"Me and August get on OK now though. When I called him 'rat poison in spats', I knew he'd think it was terribly amusing — and he did, which is one of the endearing things about him."

WHAT'S WITH this 'new' record?: "I like it, but I don't expect it to do very well because there is no specific market for what I do, and nothing is carefully marketed — so I don't sell.

"It doesn't appear to be the age of the lyric right now — which is sad 'cause they are my strong point. Bertolt Brecht is close to my heart. He wrote in a similar way about similar times: uglier, more ironic and less idealistic."

Cristina's mastery of lyric-writing is, at times, quite astonishing, though her sense of irony has not sufficiently entranced the music-press, who have consistently accused her of being a pretty rich-bitch with nothing to do apart from make dodgy, pseudo-sophisticated records.

"People are always abusing me on that level . . . one paper even called me an inflatable sex-doll. It's nice to be a sex symbol as long as it doesn't exclude everything else. I don't have any insecurities about my brain, so if I can look great in a sheet as well as on paper — then I'll be damned if I won't do it.

"If I was in a polka-dot bikini with a silly Betty Grable pose and a camp expression like Bette Midler on my LP cover, it would be unforgivable and deserving of abuse. I think 'Sleep It Off' is an erotic and sexy record as well as being intelligent. It's not cute or twee, so why shouldn't it be sexy?

"The music business is so late 60s: it's got a class problem which is a bore — I'm too street to do that — it's got an anti-intellectual problem that's a bore . . . and it's got a sex problem.

"You can be a whiny sensitive woman bitching about the insensitivity of man in a lacy frock or you can be a tough f***-you-jack-I-can-stand-on-my-own-two-feet gal like Pat Benatar in a studded leather jacket — but if you're perfectly happy to be wrapped in a sheet on a record cover, people assume you have no brains and nothing to say."

Cristina is living proof for all the dunderheads out there that there is more to life than Tracey Ullman. "I like cooking for a man, having my cigarette lit, being slightly dominated by men, but I don't think that makes me stupid."

Watch out for her new single at the end of the year, 'Life's A Bitch/ Life's A Gas' (yes, the T-Rex song) . . . but meanwhile content yourself with 'Sleep It Off' — boff-pop for the Eighties. Go for it, go with it . . . and go buy it.

n a

5 DANCE MIX 5

THE NEW ALBUM

F E A T U R I N G

KRYSTOL ONE AFTER THE DANCE IS THROUGH

SKOOL BOYZ TWO SLIP AWAY

HERBIE HANCOCK THREE HARDROCK

THE OJAYS FOUR SUMMER FLING

CHERYL LYNN FIVE ENCORE

JOHNNY MATHIS SIX SIMPLE

BONNIE POINTER SEVEN YOUR TOUCH

CHERRELLE EIGHT I DIDN'T MEAN TO TURN YOU ON

MIAMI SOUND MACHINE NINE DR. BEAT

LA TOYA JACKSON TEN HOT POTATO

JACKIE MOORE ELEVEN THIS TIME BABY

ALPHONSE MOUZON TWELVE OUR LOVE IS HOT

Mixed by Alan Coulthard



&
CASSETTE

5 DANCE HITS 5

MADNESS HAVE got the bosses' job at last. Zarjazz is the name of their own record label, about to hit the airwaves with its debut release 'Listen To Your Father' by Feargal Sharkey. RM donned its pin stripe whistle and dropped in on Carl and Suggs for a board meeting.

Q: Why have you set up Zarjazz?

SUGGS: "Well, we bought the Madness office in our heyday with Stiff so that if anything happened at least we'd have our own place. At the same time, the initiative came out of the fact that we'd given bands like the Gospel Choir to Stiff so we thought why not do it for ourselves."

CARL: "Once we'd built the studio downstairs, it seemed a bit of a waste of all the people here. We decided we could run at least five or six bands from here with all the facilities we've got."

Q: Who is on the Zarjazz roster at present?

SUGGS: "At the moment we've got Charm School who are a really good band. They're a modern soul band rather than all this revivalist stuff. Then there's Tom Morley who used to be the drummer in Scritti Politti and who we've known for a while. We've done this electro funk thing, you know — wikki wikki and all that, which we recorded a while ago. We've now got the freedom to do things under different names which we wouldn't do as Madness. We also want to do things like The Skiff Skats," (various Madness members and friends) "where we can put out things in limited release which other people wouldn't touch."

CARL: "With The Skiff Skats, we know it isn't a top 10 thing, but there's definitely people out there who want to hear it. Then there's the Feargal single and we've got two or three others coming in to do demos. We're trying to keep a happy house here. We don't want problem bands, so if someone wants to earn a fortune and be a star and have limos to drive him around, he's not going to get that here."

Q: What does Zarjazz mean?

CARL: "It just means brilliant, far out. It's a Beetlegoosian word from the Beetlegoose dictionary."

SUGGS: "It comes from the comic 2000 AD and it's an exclamation of extreme pleasure. You can tell what it means by the context in which you use it."

Q: Is there a specific style or sound you're after on Zarjazz Records?

CARL: "No, we're not going for any one style except that it's got to be good. It's too hard to go for any particular style and there's not going to be a clothes line attached to Zarjazz."

Q: So would you sign a heavy metal band then?

CARL: "Well, I don't know about that. Maybe an Oi band. No, I don't know, they'd have to be really good."

Q: Are you doing Zarjazz for love or money?

ZARJAZZ

is Madness' new label and Feargal Sharkey's single is their first release. Andy Strike investigates

SUGGS: "Well, you can't afford to be idealistic about it because you've got to earn some money. I hope it'll be 50/50 so that you're enjoying it and hopefully it holds its head above water. It's a terrible cliché, but money is freedom and in our business it's freedom to choose people we want and the only way we can have that freedom is to make Zarjazz successful."

Q: Where does all this leave Madness?

SUGGS: "I suppose we neglected Madness a bit at first because we spent a lot of time in the studio doing Feargal's single and a few other things, but that's all sorted out now. What we want is a

brilliant single and album for our next Madness release. In the past we'd just work on four songs and pick the best one as a single whereas at the moment we're going to work on say 15 and pick the very best one. The next single is very important for us really."

Q: How do you like being the boss?

CARL: "It's very funny being on the other side of the desk. When we left Stiff there were things that we didn't like so we've got to make double sure that we don't end up like that. At the same time we mustn't end up

like Apple — 'hi, come in, yeah, wow!' You know the kind of thing. There's a thin line between that we've got to walk."

SUGGS: "In standing, the situation's fine now. Our label with good quality stuff, we've got no plans for it to become a huge business concern."

CARL: "The main thing for me is that if you see a Zarjazz record you know it'll be a good record with a good B-side and that it'll be well done. I can't say fairer than that."

continues over



Pic by Paul Slattery

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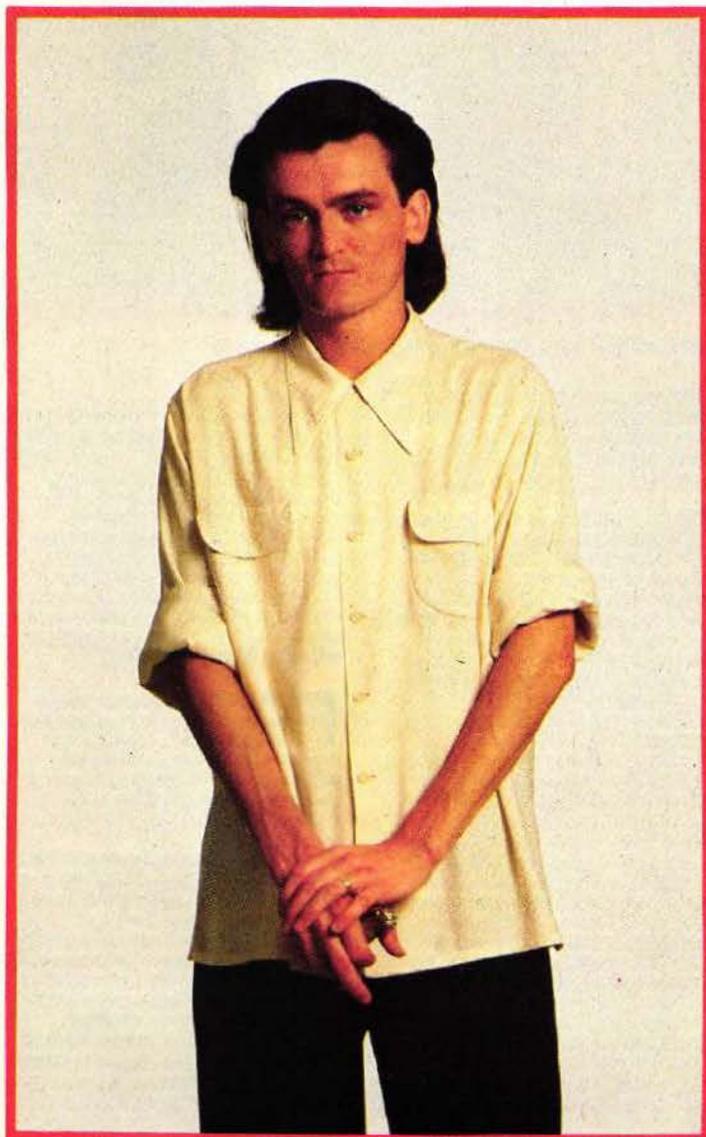
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Pic by Paul Slattery





from page 13

AN ORIGINAL, interesting voice is a rare thing in pop music. You'll not have to take off your shoes and socks to count the handful of exceptions to have appeared on the scene in the last 10 years or so. Funny thing is you often object violently to them at first; these lone voices daring not to sound like any old American rock and roller.

I remember one such voice like it was yesterday. Crammed in the back seat of a shiny new Renault 5 as I travelled north to London to the accompaniment of Peter Powell's Saturday morning show, I was shocked. "John Peel's been on at me all week to play this next record so I'm going to do so for a bit of peace and quiet," wittered the exuberant DJ. Bang! Out flew a fat, fat guitar and then that voice...

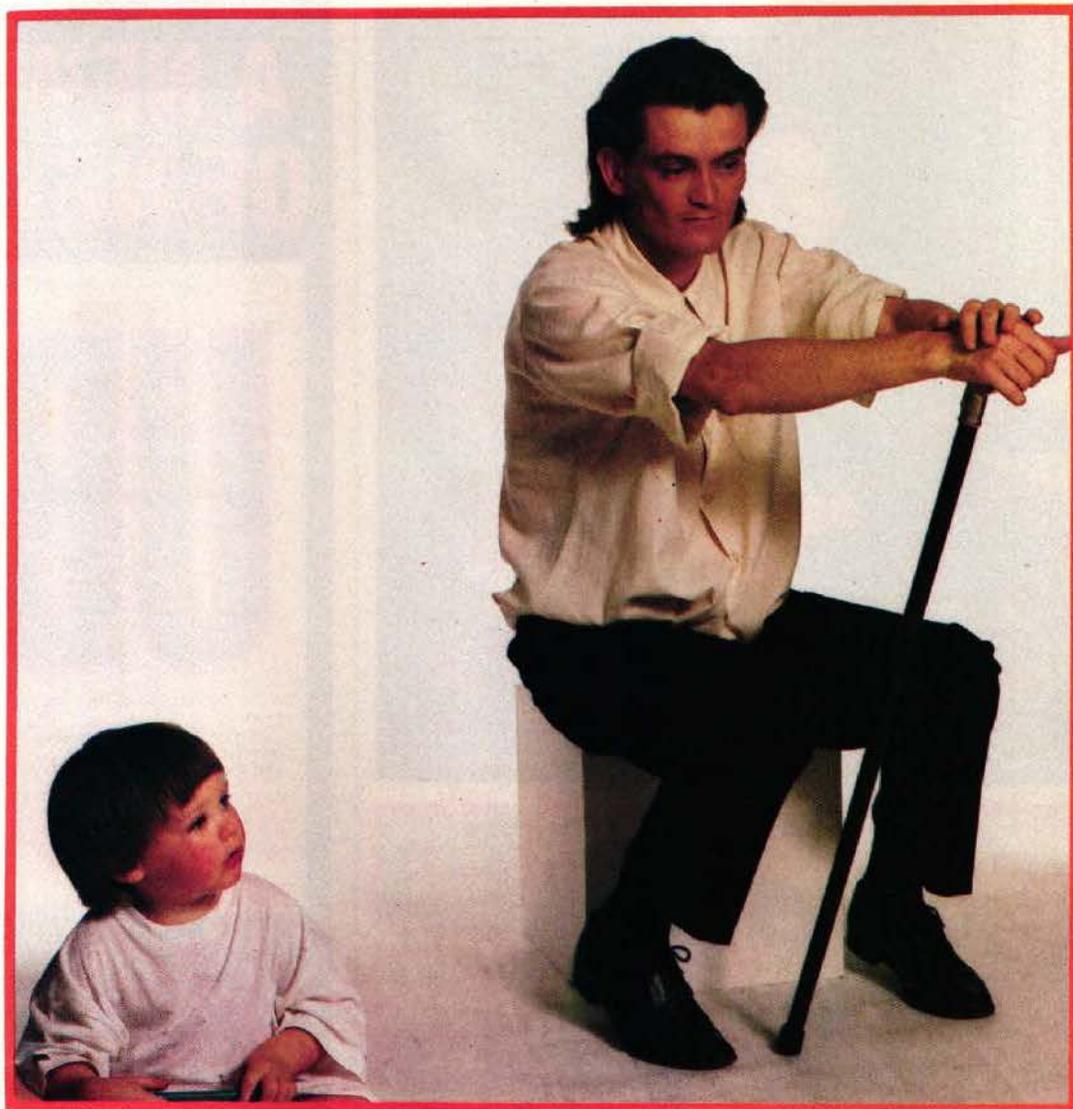
I told my mates that no way would this band ever get anywhere, but within a week I'd come to love that voice. 'Teenage Kicks' by the Undertones is still one of my top five favourite singles of all time.

The Undertones are now deceased but Feargal never went away. Vince Clark's Assembly kept him in gear with 'Never Never', and now Feargal is back with 'Listen To Your Father' on Madness' new Zarjazz label.

"The actual sound of my voice has always been there," says Feargal as we chat away at Zarjazz headquarters in London's Caledonian Road. "In general people either love it or hate it, but since the Assembly a lot of people have changed their minds about me. I don't know if that's because I've improved over the years or because that record was such a huge hit and that record companies are just happy if the record sells. I work on my voice all the time and keep trying to better myself."

Was there much adverse reaction to your voice when you were with the Undertones, I ask?

"Yes, especially in America," he replies. "One record company person said he didn't like the sound of my voice and as a result, Undertones' records either didn't get released, or if they did, then they didn't get promoted."



FEARGAL SHARKEY mourns the passing of 'Teenage Kicks' with a member of the younger generation

SINCE THE single with the Assembly, Feargal has been busy getting songs, musicians and a producer together for his solo album which should see the light of day in the new year.

"I haven't been sitting around scratching my bum," is how he puts it.

"The problem is that after the Assembly, I was getting an offer to do something every other week and I shyed away from it because I didn't want to end up renting my tonsils out to people. I had to make a decision as to whether I wanted to make a comfortable living doing that, or did I want to go and do my own stuff. I decided that this Madness song would be the last."

So how did he get together with Madness and Zarjazz in the first place?

"I did 'Top Of The Pops' with the Assembly and Madness were on as well. They'd had 'Listen To Your Father' for a while and they weren't happy with the way they'd done it and so they asked me if I'd like to have a go at it. When I first heard it, I thought 80 per cent of it was great. I just had to get rid of a couple of bits that were well dodgy."

Feargal is at pains to point out that his sortie on to the Zarjazz

label is a one off. He hasn't joined Madness, they're all just good friends and a couple of the nutty boys play on the single which was written by Carl.

THOSE OF you who know the Undertones story will appreciate the problem the band had when they tried to grow out of the 'Teenage Kicks' image. They may be remembered as a wacky group but let's not forget that they wrote 'Julie Ocean' and 'Wednesday Week' — two great love songs.

"The wacky bit did get on my nerves after a bit," agrees Feargal. "That was one reason I decided to pack it in. We'd been trying to get away from all that for three years, i.e. 'The Sin Of Pride' album, but people wouldn't accept it. The only real solution was to start again with a clean slate. I'm not a teenager anymore and I don't want to be one."

Feargal admits that it hasn't been easy working alone after five years of being in a band. Waking up in the morning and realising that there are no longer four others rooting for you, has been hard to get used to and when all's said and done, Feargal was never the songwriting force in the band. His work with the Assembly has broadened his

musical ambitions.

"Vince taught me an awful lot about working with machines like the Fairlight which I'd never really come across before. I'm more interested in putting across an atmosphere in my songs so I think the album I'm working on will be quite synthy though it won't necessarily sound like a synthesiser all the time. I have these sounds in my head and it's up to me to find the producer who can bring them out."

FEARGAL'S NEW career has meant a move to London via Hampshire: "... all those Burton's pin stripe suits with copies of the Financial Times on the train every morning — I couldn't handle it so I had to move here."

The myth that Feargal and his wife have spent post-Undertones years tucked away in their cosy Irish cottage bites the dust.

"I'd been bored with Ireland for some time because the more the Undertones travelled abroad, the more I realised there were better places to live, more exciting places where I felt more relaxed and much happier. To be blatant, I don't know whether I'll ever go back to Ireland again. I've just grown away from it and that's that."



FREEDOM

by
WHAM!

Out now. The single on 7" & 12"



Singles



Reviewed by JIM REID

EMASCULATION — NOW there's a word for the times. As the computer and the video offer the challenge of a whole range of new EXCITEMENTS, then the pop musician increasingly hides himself within the dead skin of formula and history.

No-one — save the odd electro artist — is seizing the new possibilities to create a sound that is truly of 1984. Instead 1984 becomes the year of the new showbiz as the pop machine spews a seamless set of gutless collaborations. The new studio set to the same old tune; the new media playing out the same old ideas. No expectations anymore. Just the safe, unambitious noises of an industry trading water. . .

WHAM! 'Freedom' (Epic) personify the new showbiz. Clean, considerate and right on the button of the young suburban consumer. George Michael has established himself as king amongst the new pop aristocracy. A songwriter for all seasons — 'Wake Me Up' vaudeville bubblegum, 'Careless Whisper' Mills and Boon on the Costa Brava — he seems to have relaxed his grip somewhat on 'Freedom'. Surprisingly stomping, and dare I say it a touch raucous, 'Freedom' has neither the hooks or humour of Mr Michael's best work. Wham! on hold.

Whereas **BOYZONE** 'Last Adventure' (Marathon Records) are Wham! with the singles, suntans and sand — but without the songs. Boil in the bag single of the week.

While **ALISON MOYET** 'All Cried Out' (CBS) is the best of a poor bunch of solo singles. Over a smoothly winding Imagination type backing (Swain and Jolley produce) Alf offers a perfunctory plea of passion that says more about her vocal coach than her state of mind.

Likewise the rasping juddering **HELEN TERRY** 'Stuttering' (Virgin). Ms Terry's technique is trained to perfection and it simply



eats this song away growing fat on its own power and echo. Energetic yes, subtle no.

PAUL YOUNG 'I'm Gonna Tear Your Playhouse Down' (CBS) has never been known for his subtlety (bless his soul). Why his first 'TOTP' appearance, gripped mike stand, pained grimace, simply gave away his 101-year stint on the Luton pub circuit. And he was trying to be so modern. 'I'm Gonna Tear Your Playhouse Down' sees Paul still trying; plenty of that winding fretless bass, lots of electro treatment and a frantic Mr Young trying to find a tune. Formula stuff — but it *does* grow.

Which can't be said of **GARY GLITTER** 'Shout, Shout, Shout' (Arista) or **ALVIN STARDUST** 'I Won't Run Away' (Chrysalis). Exit.

And enter Zarjazz, home of Madness and temporarily **FEARGAL SHARKEY** 'Listen To Your Father' (Zarjazz). As Madness' own pop matures into a deeper, at times mournful, reflection on folk and their funny ways, so the first release on their own label spins an altogether different story. A Carl Smythe tune, 'Listen To Your Father' is the 4-4 stomp of early Madness without the winning melody and hook lines. Sharkey's voice isn't well served by the brassy jolting action. The Ulsterman deserves a more restrained treatment than this methinks. . .

I'm not sure how I would treat **LIMAH!** 'The Never Ending Story' (EMI), a shave would do for a start and so would something a bit livelier than this slice of Giorgio Moroder with lead in its shoes.

TOT TAYLOR 'Poptown' (Easy Listeners) however is a bit too fleet-footed for my liking. Cynical lampoons on the rockbiz are OK by me, but when your last job was boss of Compact Records — 'Home Of A Hit' (number 11, I think) — you don't have too much to be smug about.

PAUL HAIG 'The Only Truth' (Crepuscule) isn't smug, he's just lost his way. New Order back this nagging, cold and rather impersonal reminder of arty bleakness circa 1979.

I don't know whether 79 is a



number familiar to **HAZEL O'CONNOR** 'Cuts Too Deep' (RCA), but I'll stake my wig on her failing to crack such elevated chart status again. Awful.

So is **GINA X** 'Harley Davidson' (Statik) — a teutonic Cristina without the sex or humour — and **BERNTHOLER** 'My Suitor' (Bianco Y Negro) — mumbo jumbo, with mood, of course.

The main mood surrounding **JULIAN LENNON** 'Too Late For Goodbyes' (Virgin-Charisma) is one of megabuck anticipation. And why not, 'Too Late. . .' is bright and banal as a button and Julian croons it just like Pa. A candidate for the new showbiz if I ever saw one.

MEATLOAF 'Modern Girl' (Arista) is still abseiling the monolith that is pomp rock with nary a concern for fashion or faction. Consequently 'Modern Girl' is OLD HAT. Which brings me to the six string guitar. . .

A lot of young men are making a living from re-packaging late Sixties guitar moves — Bluebells and Aztec being two pleasant examples but — **THE DAINTEES** 'Trouble Town' (London) find themselves just a bit too tangled up in genre to make any distinctive mark. All riffs to all men 'Trouble Town' leaves the West Coast, takes a C&W ride and ends up beneath the greasy fingers of a Dave Edmunds. Must try harder.

I've always thought the **ICICLE WORKS** 'Hollow Horse' (Beggars Banquet) tried a bit too much. Not so here, 'Hollow Horse' is a roistering exercise in the big guitar coupled with a classic example of the 'northern' rock voice — epic spilling of emotion over a dirty old long mac. I'm surprised, I really like it.

Though with **ORANGE JUICE** 'Lean Period' (Polydor) I'm just disappointed. A tumbling mix of trad pop elements — keyboards, brass and busy guitar — 'Lean Period' like much OJ material signposts a great tune, but fails to deliver. Is Edwyn *too* sensitive for the top 10?

DIFFORD AND TILBROOK 'Hope Fell Down' (A&M) deal with sensitivity and just about everything else . . . but not on

'Hope Fell Down'; the rhythm and rhyme at half pace. Nice, but not enough as the actress said to the schoolboy.

THE LOFT 'Why Does The Rain' (Creation) aren't schoolboys — they're rock journalists (step this way, Andy Strike). This cascades pleasantly enough in its reverence, but 'Why Does The Singer Not Sing In Tune' — put some poetry to that boys. . .

Two of the freshest records this week, plunder and thunder, steal and reveal with an audacity that's awful if nowt else.

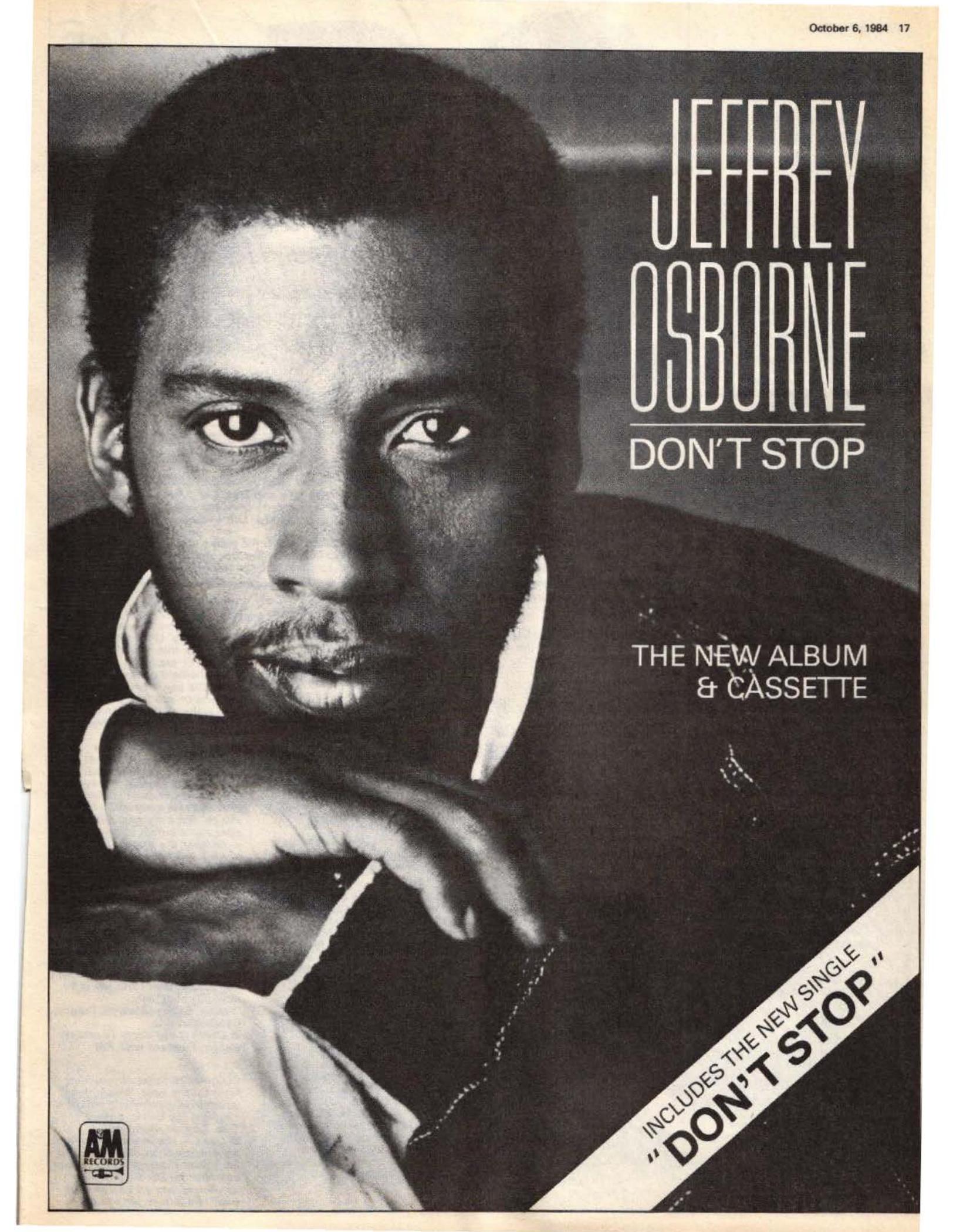
BONAVENTURA 'When Malyny Sings' (The Love Organisation) sees the return of craze Haysi Jeremy Healy. Jem sings it like a tower block Club Left crooner over a deliciously disjointed soundtrack — strings, reggae rhythm and vocal cut ups. Beg, steal or borrow. There's a bit of the spirit of adventure working here. Corker.

Dick O'Dell is a man who's done a spot of cultural tourism in his time and now the ex-Y Records (Pigbag) boss returns with **DISCONNECTION** 'We Love You' (IRS). Speeding like a bullet train through a hi-tech movie, this is a subtly textured rework of the Jagger-Richard chestnut. It has mood and movement, and a concept somewhat this side of Ladbroke Grove. . .

And finally some personal indulgence. **DESMOND DEKKER AND THE ACES** 'Hippopotamus' (Trojan) is a re-mixed version of an unreleased 1970 tune that fails to shake that lazy groove with the requisite white sox and loafers frenzy. But don't fret rude boy, flip the record for the indispensable '007' and 'It Mek' — and if you ain't got those records in your collection, you're not drinking with me.

Though the chaps from Celluloid can quaff down my way anytime. THE hottest label of the moment get cheeky with **DST** 'Why Is It Fresh (Megamix 2)' (Celluloid) — a frantic cut up of previous releases on their august vinyl plus references to 'Rockit', 'The Smurf' and 'Good Times'. Simply bristling with get up and go. Now if only I could say that about everybody else. . .



A black and white close-up portrait of Jeffrey Osborne. He is looking directly at the camera with a serious expression. His right hand is resting under his chin. He is wearing a dark jacket with a white collar. The background is dark and out of focus.

JEFFREY OSBORNE

DON'T STOP

THE NEW ALBUM
& CASSETTE

INCLUDES THE NEW SINGLE
"DON'T STOP"



Mailman

Write to Mailman,
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OK, OWN up all you suckers who said Adam Ant was finished. Well, he ain't and his new single 'Apollo 9' is his best for a long time. It sounds a little like vintage T-Rex. Anyway, the only reason 'Strip' didn't make it was because the Beeb banned it.

The Prince Charming era may have been a mistake but that's all forgotten now. Still, at least he had the nerve to try something different. So look out all you Duranies, sexmusic is back!

Mike Bartram, Nasa

● Sexmusic has never been away. Lately, it has taken the guise of Depeche Mode's tortuous treatise on S&M. This is a joke — so is people labelling their outpourings 'Sexmusic'

I WAS pleased to see Sparks pictured in last week's edition of Record Mirror. However, it struck me that you printed exactly the same photo as you did when you last gave Sparks a mention (way back in your September 17th, 1983 issue). I realise that what with the world recession and Britain's declining economy, the kitty at Record Mirror HQ ain't as bulky as it once was. I'm sure however, that if you wrote to Ron and Russ's record company, and asked nicely, they would send you some up to date publicity shots of the groups, free of charge!

For the record, Ron and Russ have just released a sparkling new LP in America, entitled 'Pulling Rabbits Out Of A Hat'. Let's see more of Sparks in Record Mirror. In a land of mass unemployment, diet lager, hyperactive pricks and herpes, their dynamic music stands out like Nick Heyward's gleaming dentures on a dreary winter's evening.

Martin Truska, Kenton, Middx

● The kitty not so bulky? — I should say. What with all these Hitline winners crowding up the



BOWIE KNIFED

IT REALLY is all over for David Bowie now, isn't it? 'Tonight'? — no thank you, Mr Jones. After the truly awful 'Let's Dance' I expected better than this. Regretfully it seems that Bowie has slipped into the complacency all British megabuck earners seem to be guilty of. Why even his most ardent junior pupils —

Midge Ure and David Sylvian — are making better records than his now. Aladdin Censed, Luton, Beds.

● About right, me laddie. About right. When Bowie lets labourers like Ure and Sylvian within his reach then he must be in trouble. Horrible album . . .

office, it's all we can afford to get the bus home at night

STEVE STRANGE (RM 15.9.84), on his favourite nightclubs of the world, New York, Milan, Paris, London, is all very well and relevant if you happen to be Steve Strange or a wayward member of some royal family or just bored, idle and rich.

But it has no relevance at all to most young people in the country today. The money you get on YTS won't get you a cheap day return to London and a bag of monkey nuts in Trafalgar Square let alone Paris-Milan-New York.

Perhaps RM ought to do a guide to favourite unemployment offices of Britain and the bored, idle, poor. Famous night clubs

aren't the only places with 'themes'. SS offices have themes — humiliation, hardship and hopelessness.

Andy Woodrow, Cambridge
● Funnily enough Andy, 95% of pop stars we talk to would rather chat about nightclubs than DHSS offices. What else can we say: sack Thatcher, reflate the economy, forward with Socialism . . . whatever, pop stars will always want to go to nightclubs . . . and we write about pop stars

WHAT'S HAPPENED to all those saucy leather clad pics of S&M temptress Betty Page? Print 'em again or I'll cancel my RM. John, Wandsworth

● Hold on John we'll just search through Robin Smith's desk and see what he's done with them

'HOW MEN Are' — stroll on Heaven 17. After the excellent 'Penthouse and Pavement' and 'Luxury Gap' LPs I expected a bit more than this. Could it be that Heaven 17 are going the way of their Sheffield compatriots ABC — down the pan? Pull your fingers out lads or you'll be slugging it out on the kiddie TV circuit. Steve Turner, Southampton, Hants

● The Kiddie TV circuit is somewhere we at Mailman would dearly love to rest our feet. All those Squezy bottles, sticky-back fork lift trucks and nice boys and girls in Arran sweaters — I should say so. But I digress; one duff LP does not a bunch of losers make — witness the imminent triumph of ABC, whose new LP I am assured is a right corker . . .



THIS IS an ode to the League Of Gentlemen and Jim Reid, with apologies to the Clash! I don't want to hear about What the League are doing. I don't want to go to Where the League are going. They think they're so clever They think they're so right. But the truth is only known By Greta Snipe!

Reggie 'The Dog' Trubshawe of sunny Leighton Buzzard

● In fact, the League of Gentlemen don't want anybody to go where they're going and would prefer it if lesser mortals would refrain from attempting their prodigious feats. Elitism, Exclusivity and E by golly it does you good. (In the picture on the left the League Of Gentlemen anticipate an almond liqueur in their favourite club)

HITLINE, bingo, wingo, oh no no no. What next, 'Gotcha' headlines at the merest hint of an Elvis Presley interview, page three pin-ups of Motorhead, donations to the Conservative Party? Falling standards of journalism, shocking, outrageous (can I win my prize now) . . . blah blah. 'Young' Bobby Maxwell, Prague, Czechoslovakia
● Czech it out every Thursday, Bobby. Forward with RM

COR, ANDY Strike, worra lusty feast for the eyes. Where does your yokel yummy live and how can I get my hands on him? Tina, Carlisle, Cumbria
● Live? — the boy simply slings his greatcoat on, huddles up to his Velvet Underground LPs and searches for the biggest cardboard box on Leyton High Road. Bohemian ain't in it

O U T N O W !



T H E F A B U L O U S
N E W S I N G L E
WEEKEND GIRL

ON 7" A4785  & 12" TA4785

Albums



Ossie's dream

JEFFREY OSBORNE 'Don't Stop' (A&M AMA 5017)

ALL THE technology of the 1980s studio is used here, not as a NEW SHINY TOY, but as a tool to support and enhance a real voice; a voice that relishes and bites on every phrase.

The title track is riotous and quite wonderful; pitch the vocals an octave higher and it would sit quite happily on 'Off The Wall'. The ballads, like 'Let Me Know', pass me by, but they're performed with competence and class.

It's songs like 'Borderlines' that set this record apart; behind the dancefloor feel, there lurks a strange air of unease, like walking the streets of an unknown city. It's in the spy-film lyrics of assignment and escape and in the pounding, jittery music. Nervy but NICE!++++

SIMON HINDE

THE POGUES 'Red Roses For Me' (Stiff Seez 55)

I WONDERED what it would be like to hear The Pogues sober. Every time I heard them at my local in Kings Cross I was nearly as drunk as they were. Which was very well, their Stiff debut, featuring live favourites such as 'Waxie's Dargle' and the banjo-

Burnt offerings

U2 'The Unforgettable Fire' (Island U25)

WHAT ARE you U2? Are you the gross-out, banner waving, guitar echoing, passion pushing, stadium rocking band we see on 'The Tube' every week? Or are you shyly sensitive, creatively crafty young men, responsible for some of the best new 'rock' of recent years?

Let's scorch our faces with a close look at 'The Unforgettable Fire' and see if we can find any clues. The album gets under way with 'A Sort Of Homecoming' which never seems to go anywhere, scanning the whole range of musical emotion from A to B. 'Pride', the obvious single on the album, sees The Edge up to his old tricks with the echo machine, vintage U2 guaranteed to get the crowd dripping on the next tour.

After this, save for my favourite track 'Wire', it soon becomes apparent that Brian Eno's production was an important and not unwise choice, as sounds and instruments you wouldn't normally hear on a U2 record, begin to encroach on matters. The mega modern guitar bands (hi Stuart!) need to incorporate other sounds if only for our ears' sake.

The powerful string arrangement bubbling under an almost Billy Mackenzie vocal on the title track, comes as a welcome distraction from the guitar.

On Side Two I began to get the impression that Eno had banished The Edge from the studio to roam the battlements of Slane Castle like the ghost of Hamlet's father, until their next gig at Red Rocks.

'4th Of July' has to be the most boring celebration I've ever heard. 'Indian Summer Sky' and 'Elvis Presley And America' are as pleasant as they are forgettable. 'MLK' — don't ya just love cryptic song titles — sounds like a real Eno job as Bono sings a rather beautiful vocal over the simple backing of a drone keyboard.

'The Unforgettable Fire' — well what's the answer to the original conundrum? U2 are the latter trying to steer away from the former, and damned near succeeding. ++++3/4

ANDY STRIKE

spiked 'Boys From County Hell' sound brilliant. No matter how clear your head or how Hi your Fi.

'Down In The Ground Where The Dead Men Go', it must be said, is a screaming bloody mess, but their mix of sentiments from Ireland, speed from Punk and tin whistles from Heaven take 'Dark Streets Of London' and 'Transmetropolitan' to delirious heights. The needle on the Intox-O-Meter races into the red, and stays there.

This music is proud to be alive, if run a little ragged by life's trials and tribulations: such as the nearness of closing time, rotten governments, and needing a

tenner 'til Friday. Soul music, in other words. So if you're sick to your guts of the young conservatives in the charts — it's red roses for you.++++

MARK CORDERY

DAVE EDMUNDS 'Riff Raff' (Arista 206 396)

DAVE EDMUNDS' albums have always been among the more cherishable items in the 'throwaway' world of pop; ones to clutch lovingly to your bosom and mutter "thank you". Neat combinations of powerful rhythms, lazy crooning and good ol' rock 'n roll — all souped up with the right amount of energy



to induce enough movement to make even George Michael lose weight.

'Riff Raff' is not one of Edmunds' greats. There's nothing as bright and boppy as 'I Hear You Knocking', nor do the 10 tracks fit together as snugly as the collection on 'Repeat When Necessary'. Yet songs like 'Steel Claw' and 'Something About You' do see the Welsh Wonder at his happy rocking best.

Jeff Lynne rears his excessive head at some points ('Hang On' in particular), but then Edmunds' clanging guitar and nasal high vocals come in to help drown out the ELO extremities. All in all, 'Riff Raff' is a foot stomping, womb tingling little beaut.+++

ELEANOR LEVY

THE GO-BETWEENS 'Spring Hill Fair' (Sire 925 179-1)

THE LONG-AWAITED (in my house at least) third album by The Go-Betweens comes as a good news/bad news story of thoughtful guitar songs and exceptional lyricism from Robert Forster and, in particular, Grant McLennan.

The good news is that the band come up with the goods as

Sinking to the old Level

LEVEL 42 'True Colours' (Polydor POLH 10)
AT THE risk of receiving a clout from the mighty thumb of Mark King, a fate akin to wrestling a fully grown swan, it seems obvious to me why Level 42 have named their album so. 'True Colours' is a return to the inspiration and sound of their roots, the jazz rock of the 70s mixed with the hard funk that they've made their own.

That's not to say that it's a retrograde step however, just that you're less likely to throw 'True Colours' on your turntable at a party, than last year's highly danceable 'Standing In The

Light'. Sure, it contains the blistering 'Hot Water' and 'True Believers' to keep the toes happy, but I doubt if songs such as 'Hours By The Window' and 'Kansas City Milkman' would have seen the light a year ago.

It's nice to hear Boon's guitar a bit more to the fore, and 'Seven Days' (a rare lyrical outing for him) is one of the finest moments here. I like 'True Colours' because it's the real Level 42, if such a thing exists. Some of you will be surprised by it. ++++3/4

ANDY STRIKE

EXIT

STYLE COUNCIL ● KID CREOLE ● ULTRAVOX ● PRINCE

Snake, Rattle and Cole

LLOYD COLE AND THE COMMOTIONS 'Rattlesnakes' (Polydor LCLP 1)

HOW CAN any long playing record containing both 'Perfect Skin' and 'Forest Fire' fail to be essential listening? Answer — it can't, and 'Rattlesnakes' proves it.

There's a mastery of both instrumentation and the art of arrangement which makes this a rather special record, though young prince Cole's lyrics do grate occasionally, and I get the feeling he spent at least a day deciding which voice of many he'd use for his singing career. It's effective, but there's no doubt it's slightly affected.

The title track runs rings round all these new groups who think they've revived the art of the acoustic guitar, and combines snappy drums and Cole's voice magnificently. 'Charlotte Street' proves again that Lloyd Cole is a great story teller, though his utter preoccupation with SHE suggests he's not the stud his songs suggest. He's just a sensitive neurotic young man who fantasises like the rest of us.

'Four Flights Up' returns to the uppish country beat of 'Perfect Skin' while 'Patience' and 'Are You Ready To Be Heartbroken' are remarkably mature laments. I'll forgive Lloyd Cole his pretensions towards poetry; his band and he have made one of the best debut albums for a long time and that's good enough for me. ++++ 1/2

ANDY STRIKE

always, without tipping the balance toward 'pop' which would rob them of their character though possibly giving them a hit record. 'Unkind And Unwise' and 'Slow Slow Music' are already filed among the best the Aussies have ever produced.

The bad news is that 'Spring Hill Fair' could have been much more. In fact, it seems to have more in common with their debut album than with last year's 'Before Hollywood'.

This is a fine album, but there's still better to come from these boys — and you Lindy. ++++

ANDY STRIKE

THE PASSION PUPPETS 'Beyond The Pale' (Stiff SEEZ 54)

PUPPETS ALWAYS are manipulated and sure enough the Passion variety have been given the apposite haircut and moody look by the string-pullers at Stiff. So far they haven't been able to pull the strings for a hit single, so most people won't even take this out of the rack. Which is a very slight shame.

Only slight, because the band's over-zealous efforts to sound 'now', result in a guitar-induced noise that crowds out too many tracks. But a shame nonetheless, because there's some worthwhile pop here.

The influences all trace back to the Beatles, really; 'Terminal Culture' will recall the happier days of Haircut One Hundred, but just remember who influenced them (OK, apart from the Monkees). The title tune, too, has some persuasive touches, but for most of the rest, it's as though they're embarrassed about being

too melodic as the tunes sink deeper and deeper into the mix. As long as they don't sink completely from view, though, there's plenty of hope here. +++

PAUL SEXTON

COUNT BASIE 'The Legendary Count Basie' (CBS 26033)

IT'S ALL a matter of timing, that's what gives it away. When a much-revered music master passes on and a compilation album appears within a few weeks bearing the title 'The Legendary' or 'The Unforgettable', the signs aren't good. And so it proves to be at the Count of Basie — but luckily for CBS the title is true and he wins the day.

The album is obviously aimed squarely at the first-time Basie buyer, and as an introduction it'll certainly serve the purpose of making you want more, even before the first number, 'One O'Clock Jump' has finished swinging.

But the vocal performances by the likes of Tony Bennett tend only to detract from the master pianist, apart from which the extremely variable sound quality on the album suggests that the compilation jumps through the years very haphazardly. That would have been all right if there'd only been some helpful, informative sleeve notes instead of the old reprint we're fobbed off with.

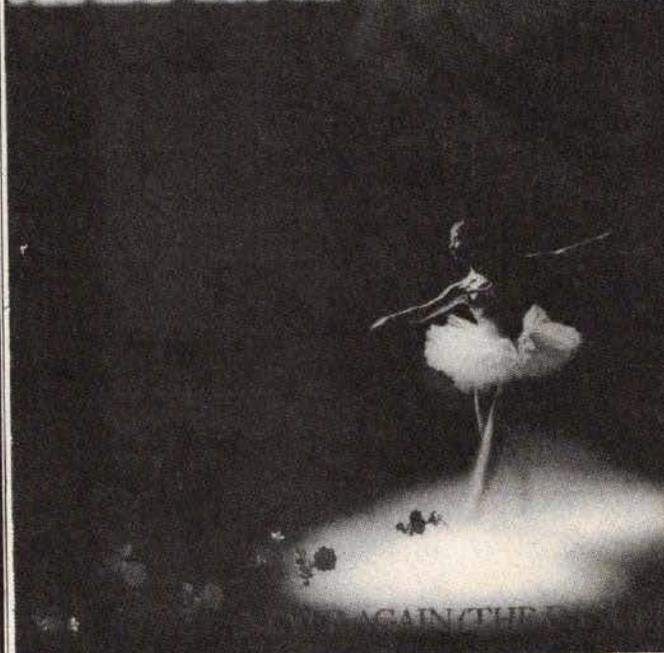
All the same, a chance to catch up on gems like 'Shout And Feel It' and 'Jumping At The Woodside' doesn't come along very often — and neither does someone like Count Basie. ++ + 1/2

PAUL SEXTON

A FLOCK OF SEAGULLS

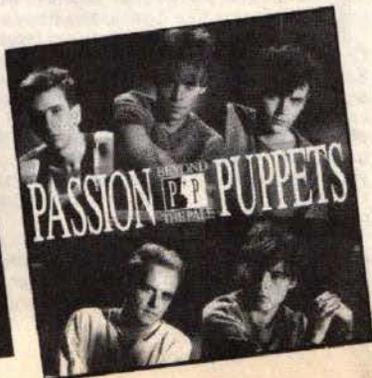
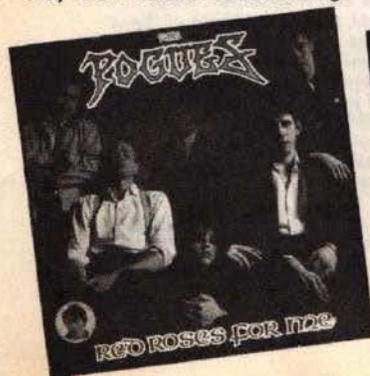
NEW SINGLE

A FLOCK OF SEAGULLS



NEVER AGAIN (THE DANCER)

FIRST 10,000 7" AVAILABLE
WITH FREE POSTER BAG
ALSO AVAILABLE WITH
EXTENDED MIX ON 12"



THIS ISLAND EARTH SEE THAT GLOW



7" & EXTENDED 12"
WITH ADDITIONAL B SIDE TRACK



Gary Crowley



IT NEVER ceases to amaze me folks, how we all fall into that dangerous trap of taking things for granted. What's prompted this statement, you're probably wondering? Well, in my case, I refer to health.

Now ... I'm not exactly a walking advertisement for 'Health And Efficiency', and what I know about body building could be written on the back of a stamp, but up until last week the worst illness I'd suffered from over the last 10 years had been a severe toothache; not forgetting a bout of flu.

As you can imagine, I began to walk around as if I was 10 feet tall; immune to disease; some sort of super-human who, when people moaned or feigned death, just listened and pretended to sympathise.

That all changed last week when I went down with the worst illness I've ever had the misfortune to experience.

Actually, to categorise it is a sheer impossibility because the British Medical Council didn't even have a name for it. Who knows, perhaps I've invented Crowley's disease!

Whatever, imagine this, a concoction of flu, sore tummy, untold aches and pains and ... wait for it, the worst illness known to (wo)man ... yes, diarrhoea!

Talk about the world falling out of my backside, I spent a lifetime on our loo last week. I even memorised how many tiles we had on our loo floor!

As soon as I started to feel ill, I trotted off to the doctors (you do meet some real weirdos in surgeries, don't you?) and returned hours later with me prescription in hand, instructions to head straight for my four poster bed and keep within comfortable walking distance of the little boy's room.

I hate being ill so much (and I'm apparently the worst patient in the world, I'm assured by my loving caring family), but when you're imprisoned in your bedroom and lying strewn across your death-bed, I think everybody's entitled to a little moan don't you?

THE LITTLE things that kept me going through my journey in hell were items like books, the phone and magazines. Most important was the swinging latest plentiful edition of 'Beat Crazy', which features essential articles on Animal Nightlife, Big Sound Authority, turntable ace DJ, Paul Murphy, stylism through the ages, and one very essential article penned by a certain Paul Weller cat. It details the recent Style Council jaunts across Japan (the land of the rising sun!) and the good ol' USA (the land of the rising gun!!) costing you only 40 pence (for post and packaging as well). Make your postal orders out to editor, Graham Davies and send off to *Beat Crazy, Basement flat, 34 Rectory Grove, Clapham, London SW4*. Don't miss out, it's a brilliant read.

Also keeping a smile upon my face was the latest Chaka Khan release 'I Feel For You', with Arif Mardin, Melle Mel all involved and Stevie Wonder blowin' his harmonica. Whenever I felt down, that was the tonic that aided my recovery. Simply magic!



Now Aswad I call music

THERE'S A riot goin' on here in Aswad's dressing room: a heated dispute over the awarding of points for style and fashion in the skipping competition. There's still some time to kill before showtime, and back here it's being well and truly murdered.

The contestants, Brinsley Forde (guitar and vocals), Tony Gad (bass) and Angus 'Drummie' Zeb (drums and vocals) are the leading faces of Aswad.

You have heard them recently, although you may not have realised it, on the Trevor Walters hit, 'Stuck On You'. They are much in demand as session players, and although they have just begun a massive tour Drummie takes five between shows to nip into a studio with David Grant.

Aswad's new 45, '54-46 Was My Number' — a revision of the Toots And The Maytals classic — looks like introducing them to a wider listening public in this country. And about time too.

Says Drummie: "We decided that if we were going to cover somebody else's tune we'd do something that was coming from the roots. We didn't specifically do it with the intention of getting into the Pop charts, we just did it like we do most of our music."

What does Reggae do that Pop doesn't?

Brinsley: "We sing about things that people understand because they're actually experiencing these things. We enjoy ourselves and the audience enjoy themselves, the music is there, but it's not 'forget everything

because everything's alright."

"See, a lot of European people, the first time they go to a reggae concert, are probably terrified, they've heard so many rumours about what happens. But just one example is the Notting Hill Carnival, right — because there haven't been any problems for a few years. I mean it was a totally multi-racial event. . ."

Meanwhile, the Aswad tour continues to rock the nation, with special assistance from the world-famous Aswad Horn Section, and guitarists Martin 'Tatta' Augustine and Jimmy 'Senya' Haynes, plus keyboard giant Clifton 'Bigga' Morrison. They are in your area soon, playing a selection of older favourites and some material from the new LP, part of which they recorded at Channel One in Kingston, Jamaica.

Drummie: "We did a few of the backing tracks at Channel One — about half here and half in Jamaica. It was important for us to go because we needed a change. We needed to go to Jamaica because we've been doing a lot of work, and we needed somewhere we could go and just relax and recuperate a little bit, and still work. Because we say we need a rest, but when you're not working you get bored, so for us a working holiday is the ideal thing."

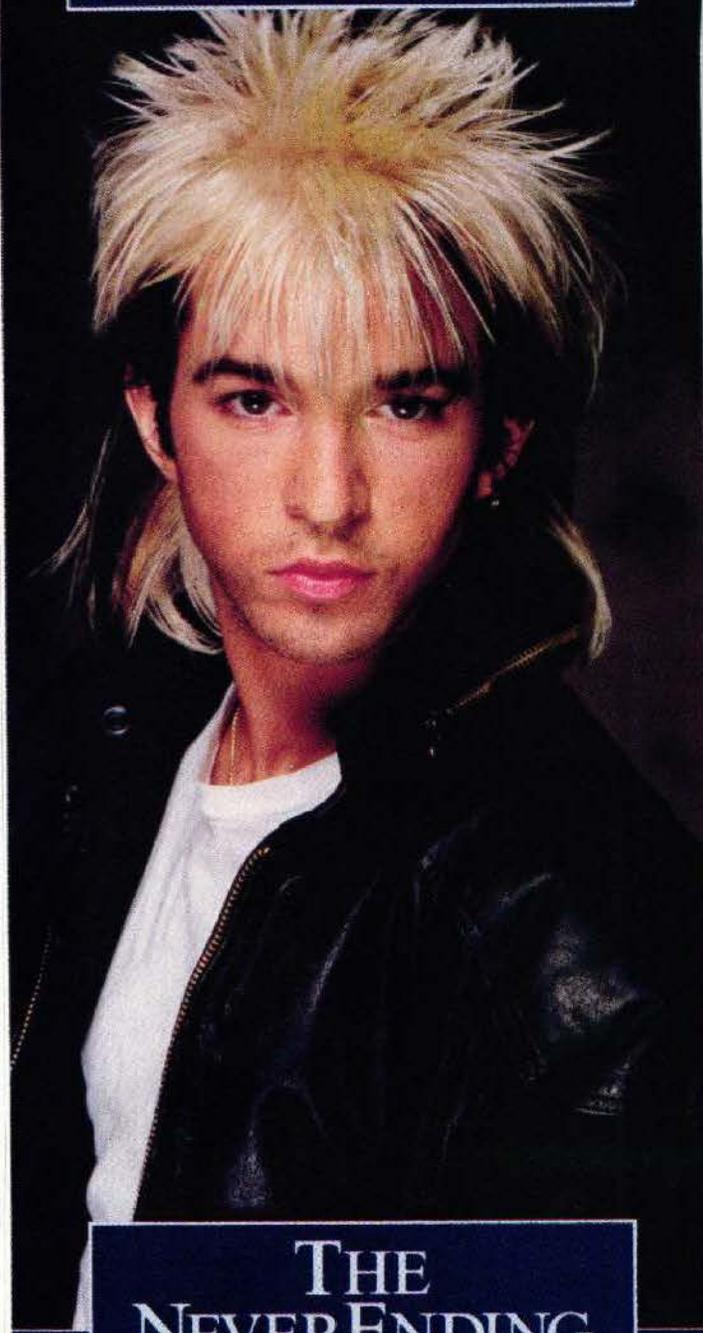
Which brings us back to the world heavyweight skipping championships, where Drummie is assessing the performance of Tony Gad: total skips, 242.

"Ten out of ten for style! Ten for star quality! Ten for. . . ten fe every bloodclat t'ing!"

And that goes for the music too.

Mark Cordery

LIM AHL



THE NEVER ENDING STORY

New 7 and 12 inch single

Performed by

LIM AHL

Produced by Giorgio Moroder
From the forthcoming motion picture
The Never Ending Story



Take three girls: Siobhan on shock US chart success; Keren on the horrors of make-up; Sarah on the art of being jetlagged. Team up with Jessi McGuire and light blue touch-paper . . .

BANANARAMA ARE not stupid, nor are they inarticulate, gormless or slow. But most important of all; none of them are much taller than me!

Having, some years ago, adopted a tough 'Love me, love my height' attitude by discarding high heels in favour of non-compromising flatties, I was nevertheless very babyishly pleased to find the Banana girls all comfortably petite, and certainly not the Olympian women I'd been expecting.

They were, however, somewhat frayed about the edges having just returned from America where they'd been filming a video for a song they've written for a film called 'The Wild Life', and they were not looking forward to the photo-session that morning.

We'd all converged on a studio in Camden Town for a few snaps and a chat, to celebrate the release of their new single 'Hotline To Heaven'.

Easing them in gently, I asked how this film commission came about, as we (that is me, Sarah and Siobhan; Keren was being transformed in another room) adjourned to a darkened studio, and parked ourselves on three sturdy chairs.

"Well," Siobhan volunteered, as Sarah seemed rather jet-lagged, and was gently dozing to the left of me, "the bloke who was putting the film together contacted our record company, and then we got a telex through just telling us the day when and where to do the song.

"We only had two days to write the song before we went to Japan, and it would have been too late to do it when we got back, so we had to do it in those two days, we actually wrote it in the studio!

"We were told the basic storyline of the film and that was it, really, so it could have turned out really horrible, but it turned out really well. It was just a gamble!"

PERHAPS THE lack of time meant they concentrated that bit harder, I suggested, and Siobhan nodded.

"Sometimes, when you're forced to write something in a really short space of time, it turns out better than something you spend ages on.

"It was like that at school, though," she grinned. "I never used to start my homework 'til about 2.00 am!" Yes, well, the less said about schooldays the better. So why were you chosen to write the theme to this film, then, do you think?

"They just liked our records," Sarah shrugged from her semi-recumbent position.

"We, funnily enough, didn't have any hits over there at the time," Siobhan said with a wry smile, "but then, 'Cruel Summer' was released in America, and for some reason, it's shot up the charts."

Oh yeah! it's something like number three in the American charts, isn't it? I asked enthusiastically.

"Um, well, number nine, actually," Sarah smiled wanly.

"And now the album's gone top 30 as well," Siobhan added, and Sarah gave a little sniff:

"Well, we've always had a good following over there. Our first album did really well just on a cult basis because we didn't have any hits over there."

"'Cruel Summer' is being used as a background in a scene in 'The Karate Kid' as well," said Siobhan, running a small hand over her newish short hair, "but we wouldn't let it go on the soundtrack or anything, though."



BANANARAMA



"Still, you don't get much for it anyway; not unless you're Boy George!" she added with a grin.

"But anyway, for the last week in LA, we were mainly just lying around on the beach all day, and 'Cruel Summer' was on radios everywhere, and because they don't know what we look like yet, we've still got anonymity over there, it's really nice!"

SO WHEN is the famed Bananarama tour going to take off, then, gels? I joshed, and Siobhan and Sarah grinned and shifted about slightly.

"We've been planning this for about three years, and now it's getting embarrassing!" forewoman Fahey giggled sheepishly. "I mean, we're always saying: 'yeah, we're going on tour in about a month' but this time, we've got to. Our problem is total disorganisation!"

And your critics constantly criticise you for being what they term 'trivial' right?

Siobhan and Sarah sighed in reply, so I continued. But what do they think of bands such as the Special AKA and Frankie Goes To Hollywood, who seem to do nothing but choose heavy political subjects to write about?

"Well, we started off as a reaction against people who pretended to be latter day prophets," Siobhan said, looking serious.

"I mean, who are they, Frankie? Their average age is 20, they know f*** all about anything and they come along and try and tell the world exactly where it's going wrong and where to go right!"

"I mean, if you've got something to say, OK you should say it, but someone who actually goes out of their way to only make political statements has to be a bit suspect, I think, in the same way that a group who only wrote about teenage love affairs would be. Yes, that's banal, but so is it banal to only write about politics."

"I wouldn't say that our subject matter is trivial; it's always inspired by what's going on in our lives at the time," Siobhan shrugged. "I mean, 'Shy Boy', OK, the lyrics to that are really trivial, but 'Wake Me Up Before You Go Go' is as well. A pop song is a pop song!"

"Anyway," she sniffed, "the thing, though, is when we appear live, and we will!" Siobhan emphasised, "that should help explode some of the critics, because most of them say we can't sing!"

JUST THEN, Keren appeared looking uncomfortable with perfect Karma Chameleon eye make-up on, and Sarah was called away to the operating room.

That looks really good, I told her, but doesn't it feel a bit odd having someone else putting on your make-up for you?

"It did at first, yes," Keren sat down on Sarah's evacuated chair. "But Karen," (The make-up lady), "is the first person to do all three of us right. Because before we'd get a make-up artiste who'd say, do Siobhan right, and she'd like what she'd done to her, but she'd make a right mess of Sarah."

"Most people would do us all the same, and I mean, we've all got different faces!"

"I really hate putting on make-up," said Siobhan, rolling her eyes heavenwards. "I hardly ever wear it unless it's absolutely necessary, now. Before I was in a group, I would not have been seen DEAD without make-up!"

"When you have to wear it really heavy for photo-sessions, and publicity reasons, it turns you right off," Keren grimaced.

"Publicity is really just a necessary evil," Siobhan said philosophically, "but can you imagine going all around the world just talking about yourself? It has a very damaging effect on your psyche, I can tell you!"

ARANAMA

SPENDING AN afternoon with Motorhead at their new house isn't quite what you might imagine. They don't ride motorbikes around the garden, play loud music, or chase naked women up and down the hall.

Next door's lawn did die though, when Lemmy and his new chums, guitarists Phil and Wurzel and drummer Pete Gill moved in, but that just might have been because of the water shortage.

In between going to the studio to begin sessions for their next single and album, Pete has been updating his scrapbook collection and popping out for a spot of fishing. Wurzel enjoys model engines and train spotting, Phil likes sleeping a lot and Lemmy reads books by the ton. In his bedroom you can find immaculately bound copies of 'The World At War'.

"After we've been at the studio all night we don't feel like looning around much," explains Pete. He has just got out of the bath and flicks on the fire to dry off.

"We all get on so well together that we thought it would be good to move in together and share a house. It's better that way because we can pool our ideas more easily."

But boys will be boys and they don't like doing the housework and washing up.

"We have cleaners to come in," says Wurzel. "Sometimes we do the dishes ourselves, but we let them pile up until the sink gets really greasy. Then somebody gets so embarrassed they have to do something about it."

"Ideally we'd like to get a six foot tall Amazon in twice a week to swab the place down and then give us a good thrashing," says Lemmy with a wicked gleam in his eye.

IT'S GOOD to see that the old boy is happy again. Not so long ago it looked as if Motorhead had bitten the dust, when Brian Robertson left followed by Philthy Phil, the drummer.

"When Phil left it was like a part of my family was gone," says Lemmy. For an hour or two afterwards I wondered whether I just shouldn't jack it all in completely.

"But then I thought that if Motorhead did die, then it would put a smile on the faces of all the bastards who said we would never last. And then I wondered what the hell I could do anyway if I wasn't in a band. Once you've been in this business for three years, it gets in your blood. You can't do anything else."

"That's why if you go into a club you'll see lots of broken people hanging around. Their careers might be finished but they're desperate to still be a part of the business."

"In the end, I started to put another band together. When Wurzel sent in his letter he enclosed two photographs taken in a Woolworths photo booth. He was so nervous at the audition we had to sit him in a chair and calm him down."

Everybody's nerves settled down on the new look Motorhead's debut single 'Killed By Death' and their recent breakneck tour of Australia and New Zealand. Phil and Wurzel enjoyed themselves after shows by hurling buckets of boiling water out of the seventh floor window of one of their hotels.

"We didn't aim at anybody out walking their dogs," says Wurzel. "It wouldn't be fair to attack poor defenceless animals."

Motorhead livened up New Zealand bars with their rendition of the 'Dance Of The Flaming Arseholes' — involving nudity, toilet paper, their favourite beer and lighted matches. Even more painful was Lemmy cutting his head open on the back of an

at home with...



THE LADS relax in the back garden

articulated truck when he got up too quickly. Somehow it gives the word headbanging a whole new meaning.

AS THEY fly from country to country, Motorhead like nothing better than asking if they can sit on the flight decks of jumbo jets and chat to the pilots. They particularly enjoy landings.

"I like to make believe I'm a World War Two Pilot," says Lemmy. "You know, we're coming down with a wing on fire and only one wheel left."

"I know that once you're past the age of 30 you're not supposed to think like that, but I don't give a damn. After 30 you're meant to settle down with one and a half kids, polish the car every Sunday and finish in time for lunch. Well, that's all bullshit as far as I'm concerned. That's a living death. It's not worth a toss."

"We'll go on and survive 'cos we're rebels. We're the bad guys and people always find bad guys more interesting, especially with everything becoming so sterile."

"I think Motorhead have become a backbone of British music. We mean something worldwide."

Judge for yourselves again when Motorhead take to the road at the end of October. What effects can we expect then chaps?

"I think this time we'll be doing barbershop quartets and we'll also be wearing candles strapped to our heads," continues Lemmy. "At the end of the shows we'll be swinging out into the audiences with cutlasses between our teeth. We'll swipe at a few heads and then swing back."

"It will all be very powerful and very entertaining."

ROBIN SMITH

MOTORHEAD

THE TUBE IS BACK LIVE THIS FRIDAY.

(AND THIS TIME THERE'LL BE

Record Mirror proudly presents

HITLINE

WEEK THREE

BIG! BEAUTIFUL! Bouncy! No, we're not talking about Divine out jogging, but Hitline — the game where you can win £1,000 and other fabulous prizes like hi fis and thousands of music videos. Look at your Hitline game card and then the three song titles listed below. Now turn to the Top Of The Pops singles chart (in this week's issue on page 46) and find their positions.

Love Kills, Freddie Mercury

If your first number matches the chart position of this song you win £1,000.

A Letter To You, Shakin' Stevens

If your second number matches the chart position of this song you win a JVC portable stereo disc system. There are five to be won.

Apollo 9, Adam Ant

If your third number matches the chart position of this song you win 'Now That's What I Call Music Video III'. There are 250 to be won.

Tick the box on the reverse of your Hitline card to indicate the prize claimed. Complete your name and address and send your card to Hitline Prize Claims, PO Box 3, Diss, Norfolk, IP22 3HH. All prizes must be claimed within 14 days of the date shown on the cover of Record Mirror.

KEEP 'EM SAFE. Remember to keep your cards under lock and key. Over the next five weeks RECORD MIRROR will be printing more Hitline numbers. So just keep on comparing them to the numbers on your card and you could win a fantastic prize. If you haven't got a Hitline card send an SAE to Record Mirror Personal Record Card, PO Box 3, Diss, Norfolk, IP22 3HH.

RULES AND REGULATIONS

RECORD MIRROR reserves the right to substitute any prize for a prize of similar value. Names and addresses of winners may be published and used in publicity materials or advertising.

The "HITLINE" competition will close on a date to be announced in Record Mirror. We reserve the right to alter or cancel the promotion at any time without prior notice.

Employees of Record Mirror, its advertising and promotion agencies, games suppliers, distributors and members of their immediate families, are not eligible to enter.

All prizes are subject to verification and all materials submitted become the property of Record Mirror. Proof of posting will not be accepted as proof of receipt. All materials are transmitted entirely at the risk of the sender. Only series RM-1 materials are valid. Game materials will be declared void if: damaged, illegible, altered, defective, not obtained

legitimately, tampered with in any way, or if they contain printing or other errors.

The instructions attached to and contained on your Personal Record Card comprise part of the Full Rules. All materials are subject to the Full Rules. Participation in Record Mirror "HITLINE" will be deemed as involving agreement to abide by the Full Rules. Breach of these rules will result in automatic disqualification. The decisions of Record Mirror will be final and binding upon all participants and no correspondence will be entered into.

Winning "HITLINE" numbers are also available each week by writing to "HITLINE" Results, PO Box 3, Diss, Norfolk, IP22 3HH.

A replacement card will be issued with your prize. Hitline record cards will also be available by sending a SAE to Record Mirror Personal Record Card, PO Box 3, Diss, Norfolk, IP22 3HH.

JB's ALLSTARS

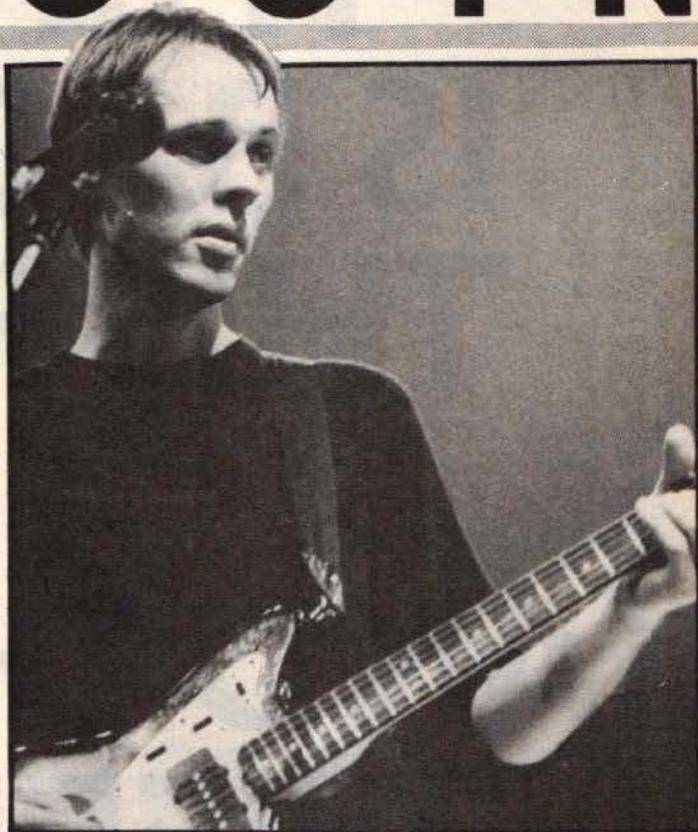
New 7" SINGLE and 12" CLUB MIX

ready
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&
able



RCA VICTOR

G O I N



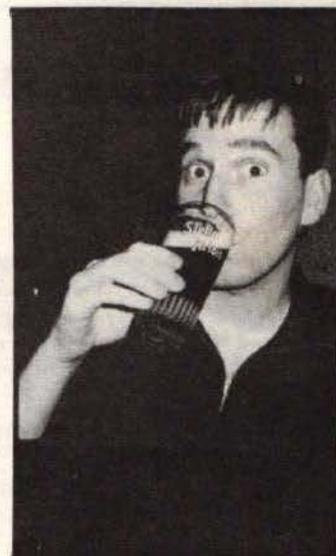
WORDS BY ANDY STRIKE

ALL PICS BY JOE SHUTTER

TOMMY BOY lurches into his mother-in-law joke routine



ISN'T FOREIGN furniture funny?



STRIKE GETS to grips with Stella

HAMMERSMITH ODEON

OUTLAW PRESENTS

LEVEL 42

MONDAY & TUESDAY

12th & 13th NOVEMBER 7.30pm

TICKETS £5 & £4 FROM BOX OFFICE & USUAL AGENTS



plus support

US Singles

- 1 1 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 2 5 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 3 3 DRIVE, The Cars, Elektra
- 4 2 MISSING YOU, John Waite, EMI-America
- 5 4 SHE BOP, Cyndi Lauper, Portrait
- 6 12 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 7 8 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 8 13 LUCKY STAR, Madonna, Sire
- 9 7 THE WARRIOR, Scandal featuring Patty Smyth, Columbia/CBS
- 10 10 COVER ME, Bruce Springsteen, Columbia/CBS
- 11 15 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 12 9 CRUEL SUMMER, Bananarama, London
- 13 6 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 14 11 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 15 22 I'M SO EXCITED, Pointer Sisters, Planet
- 16 24 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 17 17 TORTURE, Jacksons, Epic
- 18 14 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 19 26 ARE WE OURSELVES?, The Fixx, MCA
- 20 20 THE LUCKY ONE, Laura Branigan, Atlantic
- 21 27 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 22 23 THERE GOES MY BABY, Donna Summer, Geffen
- 23 34 BLUE JEAN, David Bowie, EMI-America
- 24 25 GO INSANE, Lindsey Buckingham, Elektra
- 25 29 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 26 30 SWEEP AWAY, Diana Ross, RCA
- 27 32 WHO WEARS THESE SHOES?, Elton John, Geffen
- 28 — PURPLE RAIN, Prince, Warner Brothers
- 29 33 FLESH FOR FANTASY, Billy Idol, Chrysalis
- 30 16 DYNAMITE, Jermaine Jackson, Arista
- 31 35 DESERT MOON, Dennis DeYoung, A&M
- 32 41 WAKE ME UP BEFORE YOU GO-GO, Wham!, Columbia/CBS
- 33 38 I FEEL FOR YOU, Chaka Khan, Warner Bros
- 34 42 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 35 37 STRUT, Sheena Easton, EMI-America
- 36 18 STUCK ON YOU, Lionel Richie, Motown
- 37 40 SHINE SHINE, Barry Gibb, MCA
- 38 48 OUT OF TOUCH, Hall & Oates, RCA
- 39 39 (WHAT) IN THE NAME OF LOVE, Naked Eyes, EMI-America
- 40 43 THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne, A&M
- 41 44 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, RCA
- 42 21 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 43 19 GHOSTBUSTERS, Ray Parker Jr, Arista
- 44 45 YOU TAKE ME UP, Thompson Twins, Arista
- 45 49 A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, Columbia/CBS
- 46 50 STRUNG OUT, Steve Perry, Columbia/CBS
- 47 31 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 48 54 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 49 — ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
- 50 65 IT AIN'T ENOUGH, Corey Hart, EMI-America
- 51 55 BODY ROCK, Maria Vidal, EMI-America
- 52 52 ON THE WINGS OF A NIGHTINGALE, The Everly Brothers, Mercury
- 53 28 LIGHTS OUT, Peter Wolf, EMI-America
- 54 — PENNY LOVER, Lionel Richie, Motown
- 55 57 LEFT IN THE DARK, Barbra Streisand, Columbia/CBS
- 56 — THE WAR SONG, Culture Club, Virgin/Epic
- 57 59 NEW GIRL NOW, Honeymoon Suite, Warner Bros
- 58 60 IN THE NAME OF LOVE, Ralph MacDonald with Bill Withers, Polydor
- 59 62 SUGAR DON'T BITE, Sam Harris, Motown
- 60 77 I CAN'T DRIVE, 55, Sammy Hagar, Geffen

- 65 76 GIRLS WITH GUNS, Tommy Shaw, A&M
- 70 81 THE ALLNIGHTER, Glenn Frey, MCA
- 73 78 MIDNITE MANIAC, Krokus, Arista
- 74 — SHANGRI-LA, Steve Miller Band, Capitol
- 76 — SAY HELLO TO RONNIE, Janey Street, Arista
- 80 85 LOVE KILLS, Freddie Mercury, Columbia/CBS
- 81 — WE ARE THE YOUNG, Dan Hartman, MCA
- 82 88 SLOW DANCIN', Peabo Bryson, Elektra
- 83 87 THE REAL END, Rickie Lee Jones, Warner Brothers
- 85 — CAN'T LET GO, Stephen Stills featuring Mike Finnegan, Atlantic
- 88 — CENTIPEDE, Rebbie Jackson, Columbia
- 89 95 HIGH ENERGY, Evelyn Thomas, TSR
- 90 — WANTED MAN, Ratt, Atlantic

Compiled by Billboard

US Albums

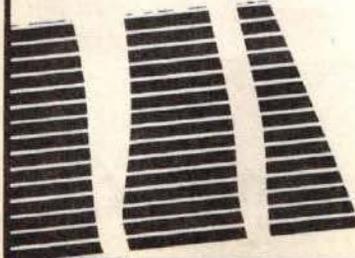
- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 4 SPORTS, Huey Lewis And The News, Chrysalis
- 4 3 PRIVATE DANCER, Tina Turner, Capitol
- 5 5 HEARTBEAT CITY, The Cars, Elektra
- 6 6 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 7 7 CAN'T SLOW DOWN, Lionel Richie, Motown
- 8 9 BREAK OUT, Pointer Sisters, Planet
- 9 13 SOUNDTRACK, Eddie and The Cruisers, Scotti Brothers
- 10 12 MADONNA, Madonna, Sire
- 11 11 NO BRAKES, John Waite, EMI-America
- 12 11 SIGNS OF LIFE, Billy Squier, Capitol
- 13 8 OUT OF THE CELLAR, Ratt, Atlantic
- 14 16 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 15 17 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 16 14 GHOSTBUSTERS, Soundtrack, Arista
- 17 19 WARRIOR, Scandal featuring Patty Smyth, Columbia/CBS
- 18 38 SELECTIONS FROM SOUNDTRACK "WOMAN IN RED", Stevie Wonder, Motown
- 19 15 STAY HUNGRY, Twisted Sister, Atlantic
- 20 20 PHANTOMS, The Fixx, MCA
- 21 21 1984, Van Halen, Warner Brothers
- 22 22 17, Chicago, Full Moon/Warner Brothers
- 23 18 VICTORY, Jacksons, Epic
- 24 — POWERSLAVE, Iron Maiden, Capitol
- 25 26 ICE CREAM CASTLES, The Time, Warner Brothers
- 26 25 ELIMINATOR, ZZ Top, Warner Brothers
- 27 27 BREAKING HEARTS, Elton John, Geffen
- 28 32 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 29 23 CONDITION CRITICAL, Quiet Riot, Pasha
- 30 30 BANANARAMA, Bananarama, London
- 31 36 SUDDENLY, Billy Ocean, Jive/Arista
- 32 29 CAMOUFLAGE, Rod Stewart, Warner Bros
- 33 33 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 34 31 FIRST OFFENSE, Corey Hart, EMI-America
- 35 28 LIGHTS OUT, Peter Wolf, EMI-America
- 36 39 THE BLITZ, Krokus, Arista
- 37 37 JERMAINE JACKSON, Jermaine Jackson, Arista
- 38 24 REBEL YELL, Billy Idol, Chrysalis
- 39 — SWEEP AWAY, Diana Ross, RCA
- 40 43 SELF CONTROL, Laura Branigan, Atlantic
- 41 40 INTO THE GAP, Thompson Twins, Arista
- 42 — STOP MAKING SENSE, Talking Heads, Sire
- 43 — CATS WITHOUT CLAWS, Donna Summer, Geffen
- 44 44 VOA, Sammy Hagar, Geffen
- 45 45 GO INSANE, Lindsey Buckingham, Elektra
- 46 46 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan and Double Trouble, Epic
- 47 — WHAT ABOUT ME?, Kenny Rogers, RCA
- 48 35 PRIMITIVE, Neil Diamond, Columbia/CBS
- 49 34 THE LAST IN LINE, Dio, Warner Brothers
- 50 50 PARADE, Spandau Ballet, Chrysalis

Compiled by Billboard

Bullets 61-100

- 61 67 BOUNCING OFF THE WALL, Matthew Wilder, Private I
- 62 71 TEACHER, TEACHER, 38 Special, Capitol
- 64 74 COOL IT NOW, New Edition, MCA

SOUNDS
IN YOUR NEWSAGENTS NOW!



RAVE ON



Record Mirror Disco

- 1 2 RAIN FOREST/SOUND CHASER, Paul Hardcastle, Bluebird 12in
- 2 1 THE MEDICINE SONG/DUB VERSION, Stephanie Mills, Club 12in
- 3 9 TUCH ME, Fonda Rae, Streetwave 12in
- 4 5 SLIPPERY PEOPLE, Staple Singers, US Private I 12in
- 5 12 LOVE LIGHT IN FLIGHT/DON'T DRIVE DRUNK/THE WOMAN IN RED, Stevie Wonder, Motown LP
- 6 3 LOST IN MUSIC (REMIX), Sister Sledge, Atlantic 12in
- 7 10 GOTTA GET YOU HOME TONIGHT, Eugene Wilde, US Philly World 12in
- 8 7 I WISH YOU WOULD, Jocelyn Brown, Fourth & Broadway 12in
- 9 22 I FEEL FOR YOU/REMIX, Chaka Khan, Warner Bros 12in
- 10 4 PRIME TIME/C.O.D. (I'LL DELIVER)/TIE ME UP/YOU, ME AND HE, Mtume, US Epic LP
- 11 16 OFF AND ON LOVE, Champaign, US Columbia 12in
- 12 32 FINESSE/MEET ME HALF WAY THERE/YOU'RE THE ONLY ONE I LOVE/SHOW ME/EVERLASTING LOVE, Glenn Jones, US RCA LP
- 13 13 WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in
- 14 8 MAGIC TOUCH (REMIX), Rose Royce, Streetwave 12in
- 15 17 ENCORE/GOT TO BE REAL, Cheryl Lynn, Streetwave 12in
- 16 15 I JUST CALLED TO SAY I LOVE YOU (REMIX), Stevie Wonder, Motown 12in
- 17 35 YOUR TOUCH (CLUB VERSION), Bonnie Pointer, US Private I 12in
- 18 23 GIVIN' UP ON LOVE/UNDERCOVER LOVER/ONE GIRL, The Controllers, US MCA LP
- 19 18 PLEASE DON'T GO (REMIX), Steve Washington, Streetwave 12in
- 20 28 AIN'T NO TURNIN' BACK/PHONEMATE, Phyllis St. James, US Motown LP
- 21 20 YOU TURN ME ON, Rick James, Gordy LP
- 22 21 GHOSTBUSTERS, Ray Parker Jr, Arista 12in
- 23 25 I'M GIVIN' ALL MY LOVE, Terri Wells, US Philly World 12in
- 24 11 TODA MENINA BAIANA, Gilberto Gil, WEA 12in
- 25 6 YOU GET THE BEST FROM ME (SAY, SAY, SAY), Alicia Myers, MCA 12in
- 26 14 NO ONE'S GONNA LOVE YOU/WEEKEND GIRL/FEELING, The SOS Band, US Tabu LP
- 27 26 HALF A MINUTE/MATT'S MOOD II, Matt Bianco, WEA LP
- 28 46 HOT POTATO, LaToya Jackson, US Private I 12in
- 29 30 LET SLEEPING DOGS LIE/LIKE THE WAY YOU DO IT, Intrigue, Music Power Records 12in
- 30 — CANDLELIGHT AFTERNOON, Phyllis St. James, Motown 12in
- 31 71 JUST LIKE DREAMIN'/WHO'S THAT STRANGER, Terri Wells, London LP
- 32 24 DR. BEAT, Miami Sound Machine, US Epic 12in
- 33 56 AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in
- 34 34 HOT WATER, Level 42, Polydor 12in
- 35 58 RUNNING, Gwen Pressley & Portable Patrol, US Aerial 12in
- 36 29 YOU'RE NEVER TOO YOUNG, The Cool Notes, Abstract Dance 12in
- 37 37 JAZZY LADY, Richard 'Dimples' Fields, RCA LP/US 12in
- 38 50 WE'RE ROCKING THE PLANET, Hashim, US Cutting Records 12in
- 39 19 I CAN'T LET YOU GO, Haywoode, CBS 12in
- 40 33 I GET ROMANTIC, Booker Newberry III, Buzz International 12in
- 41 — I CHOOSE YOU, Paris, US Kelli-Arts 12in
- 42 — INTERNATIONAL (REMIX), Brass Construction, Capitol 12in promo
- 43 36 LADY (SHINE ON), T.H.S., Fourth & Broadway 12in
- 44 38 LET HER FEEL IT, Simplicious, Fourth & Broadway 12in
- 45 31 NOW THAT I HAVE YOU, McGee, US American Dream Records Ltd 12in
- 46 57 BRIGHT SKIES SUNNY DAYS/HAPPY/YOUR SPELL/WHAT KIND OF LADY, Bobby Glover, US Columbia LP
- 47 61 MEGAMIX II (WHY IS IT FRESH?), D.ST., Celluloid 12in
- 48 42 MAS QUE NADA, Sergio Mendes & Brasil '66, A&M LP
- 49 45 GET OFF (YOU FASCINATE ME) (REMIX), Patrice Rushen, Elektra 12in
- 50 40 SAVED BY LOVE/WHERE DOES THAT BOY HANG OUT, David Lasley, EMI America 12in
- 51 — KEEPING SECRETS, Switch, US Total Experience LP
- 52 — I'VE BEEN WATCHING YOU (JAMIE'S GIRL), Randy Hall, MCA 12in
- 53 59 NAUGHTY TIMES, Cutty, US Hudson River Records 12in
- 54 68 NIGHT SO RIGHT, Dolos, US Sunnyview 12in
- 55 — MUSIC IS THE ANSWER (DUB VERSION)/LEAVE THE MESSAGE BEHIND THE DOOR, Colonel Abrams, US Streetwise 12in
- 56 — SETTLE DOWN/I LIKE YOUR STYLE/NEVER GIVE YOU UP, Lillo Thomas, US Capitol LP
- 57 — IN THE NAME OF LOVE, Ralph MacDonald/Bill Withers, London 12in
- 58 51 COME AND GET MY LOVIN', Barbara Fowler, Master Mix 12in
- 59 — LET IT ALL BLOW, Dazz Band, US Motown 12in
- 60 — SURPRISE, SURPRISE, Bobby Womack, Motown 7in/LP
- 61 62 (I'LL BE A) FREAK FOR YOU, Royalle Delite, US Skyview 12in
- 62 53 MIDNIGHT LOVER, Margaret Joseph, Atlantic 12in
- 63 47 STOP PLAYING WITH MY LOVE, Steve Drayton, Master Mix 12in
- 64 80 WE DON'T WORK FOR FREE, Grandmaster Melle Mel & The Furious Five, Sugarhill 12in
- 65 76 LAY ANOTHER LOG ON THE FIRE/50-50 LOVE, C.L. Blast, US Park Place LP
- 66 82 MR. SOLITAIRE (PANTHER MIX), Animal Nightlife, Island 12in
- 67 74 I CAN'T WAIT TO BREAK, Billy Jones, US NIA 12in
- 68 — CHECKING OUT, Nat King Cool & The Cool Runners, Tai Wan 12in
- 69 52 TENDERONI, Leon Haywood, US Modern Records 12in
- 70 69 WHAT IS LIFE, Black Uhuru, Island 12in
- 71 41 DON'T BLAME IT ON LOVE (REMIX), Shakatak, Polydor 12in
- 72 64 TOUR DE FRANCE (REMIX), Kraftwerk, EMI 12in
- 73 — ONE HUNDRED SPEAKERS, Daniel Sofer/Dr Dre/Unknown DJ, US Saturn Records 12in
- 74 43 I'M WARNING YOU, Gayle Adams, US Mainline 12in
- 75 66 NO FAVORS, Temper, MCA 12in
- 76 — I'M STILL THE SAME, Barbara Lynn, US Jamstone 7in
- 77 — BLOODSTONE'S PARTY (REMIX)/DUB, Bloodstone, US T-Neck 12in

- 78 54 OUR LOVE IS HOT, Alphonse Mouzon, US Private I 12in
- 79 — WHEN DOVES CRY RAPP, Captain Rapp/MC Fosty & Lovin' C, US Rappers Rapp Disco Co 12in
- 80 — IPANEMA LADY/SECRET RENDEZVOUS, George Duke, US Epic LP
- 81 — PUPPET, Stone, US Sunnyview 12in
- 82 65 I DON'T PLAY THAT, Shirley Brown, US Sound Town 7in
- 83 — SECRET FANTASY, Tom Browne, US Arista 7in
- 84 — TOUCHING IN THE DARK/IT'S COOL, Walter Jackson, US Chi-Sound LP
- 85 — RELEASE YOURSELF (DUB), Aleem, Streetwave 12in

Hi-NRG Disco

- 1 1 BLACK LEATHER, Miquel Brown, Record Shack 12in
- 2 2 IN THE EVENING, Sheryl Lee Ralph, US New York Music Company 12in
- 3 6 CAUGHT IN THE ACT, Earlene Bentley, Record Shack 12in
- 4 5 THE FIGHT (FOR THE SINGLE FAMILY), Norma Lewis, ERC 12in
- 5 4 ALL AMERICAN BOY, Barbara Pennington, Record Shack 12in
- 6 11 REACHING FOR THE BEST, Xenia Rowe, Crystal City 12in pre
- 7 8 MASQUERADE, Evelyn Thomas, Record Shack 12in
- 8 3 TIME BOMB, Jeanie Tracy, US Megatone 12in
- 9 18 CAN THE RHYTHM, Girtalk, Innervation 12in
- 10 20 HIGH SEX DRIVE, Dolmann, Passion 12in
- 11 14 YOU CRY, Sense, W.A.R. 12in
- 12 17 HEARTS ON FIRE, Sam Harris, US Motown LP
- 13 7 EASY LOVE (REMIX), Vikki Benson, Bronze 12in
- 14 13 DANCE TRANCE MEDLEY/A GOOD MAN IS HARD TO FIND, Boystown Gang, Dutch Rams Horn LP
- 15 10 INVITATION, Life Force, Polo 12in/remix
- 16 9 I'M SO BEAUTIFUL, Divine, Proto 12in
- 17 30 HEY HEY GUY, Ken Laszlo, Italian MEM 12in
- 18 23 SECOND BEST/RUNNING WILD IN THE NIGHT/HEARTLESS, Evelyn Thomas, Record Shack LP promo
- 19 — WHY?, Bronski Beat, London 12in
- 20 21 GONNA GET ALONG WITHOUT YOU NOW (CELEBRATION DANCE MIX), Viola Wills, Touch 12in
- 21 19 I CAN'T TAKE IT, Janet Wright, US Cotillion 12in
- 22 — I'M ON FIRE, Kelly Marie, Calibre Plus! 12in white label
- 23 15 WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto 12in
- 24 — BE MY BABY, Dennis Dwyer, Dutch Friends 12in
- 25 — DR. BEAT, Miami Sound Machine, Epic 12in
- 26 24 THUNDER AND LIGHTNING, Heat-X-Change, Passion 12in white label
- 27 12 PRIME CUTS (MEDLEY), Various, ERC 12in
- 28 29 REMEMBERING LOVE, Tiffany, Canadian Unidisc 12in
- 29 22 HE LOVES ME, HE LOVES ME NOT, Kim Fields, US Critique 12in
- 30 — LOVE KILLS, Freddie Mercury, CBS 12in
- 30 — TONIGHT, Marlene Ricci, German Arista 12in
- 30 — BEAT OF THE NIGHT, Maggie, Canadian Polydor 12in

LEND

BRITAINS No.1
SOUL 'N' FUNK
WEEKLY IS NOW IN
GLORIOUS COLOUR!

This week: **PHIL FEARON**
ON THE MUSIC BUSINESS
MICHAEL JACKSON — IN COLOUR
THE CRUSADERS OPEN UP
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FROM THE COOLEST PAPER
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A 12" THIGH & MIGHTY
RE-MIX

**'I CAN'T LET
YOU GO'**

PLUS BONUS TRACK
'A TIME LIKE THIS' (ORIGINAL MIX)

Help!

**Let's
hear it
for the
boys**



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.



CONTRACEPTION ISN'T just for girls, and, to mark the launch of a young men and contraception campaign by the Family Planning Association, which kicks off this week with back-up from entertainers, sportsmen and pop personalities, we're giving away 10 special 'Men Too' t-shirts, sporting the nearly famous logo. First 10 correct entries to our competition mini-quiz get the goodies, and, as it takes two to tangle, girls can enter as well. Circle the correct answers and send in your coupon to 'Men Too', Help, Record Mirror, 40 Long Acre, London WC2. Closing date: October 10. Meanwhile, for details of your nearest clinic or youth advisory centre contact the Family Planning Information Service, 27 Mortimer Street, London W1. (Tel: 01-636 7866).

- | | |
|---|------------|
| 1) She won't get pregnant if you do it standing up. | True/False |
| 2) One teaspoonful of semen contains 500 million sperm. | True/False |
| 3) You can use a sheath/rubber johnny two or three times. | True/False |
| 4) Girls don't get pregnant during their periods. | True/False |
| 5) The morning after pill only works if it is taken within three days of having sex. | True/False |
| 6) Condoms don't protect you from sexually transmitted diseases. | True/False |
| 7) Family planning clinics give free advice and info to men and women. | True/False |
| 8) Girls can't get pregnant the first time. | True/False |
| 9) A spermicide doesn't work if used alone. | True/False |
| 10) The Pill is still the most reliable form of contraception when taken according to instructions. | True/False |
| 11) Sheaths are free from Family Planning clinics. | True/False |
| 12) It's really a girl's responsibility to make sure she doesn't get pregnant. | True/False |

The answers and competition results will be published in two weeks time.

Young Free And Single

LET'S HEAR it for Paul (17) from Sunderland, who wants feedback from anyone, anywhere, into chartmusic, discos and having a good time; meanwhile, David (13), living in Alconbury, hopes for contact with Bowie, Howard Jones and Thompson Twins penpals; John (20) from Salford is hoping to find new mates and friends in the area; Leeds-based Julie (22) loves animals and is looking for people who share her enthusiasm for all creatures great 'n small; and lonely art student Phillip (20) recently moved to Farnham, who enjoys photography, dancing and music, is interested in hearing from other readers, gay or straight.

If you're interested in making contact with Paul, David, John, Julie or Phillip, just write c/o 'YF&S', Help, Record Mirror, 40 Long Acre, London WC2.

FIRST THE bad news. "Sometimes I do feel that I'm over the hill, I wonder how long I can go on."

Now the good news. "Believe me, next year I'll be coming with my greatest album ever."

Two typically forthright assertions from brother Bobby, mainman of soul family of the year, the Womacks. And if '84 was the year that Cecil and Linda stepped from the songwriting shadows to be bathed in brightness for the first time, it was also the year that the man who'd been there before remembered his way back.

Don't think Bobby Womack doesn't realise that plenty of the appreciative thousands at his recent London shows weren't even born when he hit off with the Valentinos in the early Sixties.

"I find a lot of the younger generation coming to the shows, I mean really young. I know they're young 'cos they say 'Hey, my mother used to talk about you — I thought you'd be a lot older'. They're expecting to see a guy more like BB King or Bobby Bland. I say I started real young."

He turned 40 this year but life really began again at 33rpm with Bobby's 'The Poet' and 'Poet II' albums which revived his circulation after several really miserable years in which three personal bereavements struck, sundry destructive stimulants took control and the charts were a whole long way away.

Womack now maintains that it never got the better of him.

"I don't think it ever set in. Everyone says 'forget it' sometimes, but only for a day or an hour. I feel that's the best time to write, under pressure. I had a lot to prove."

THE EPIC American leg of his tour included Bobby's old friend Sly Stone, who was intended to come here too as part of his drink rehabilitation.

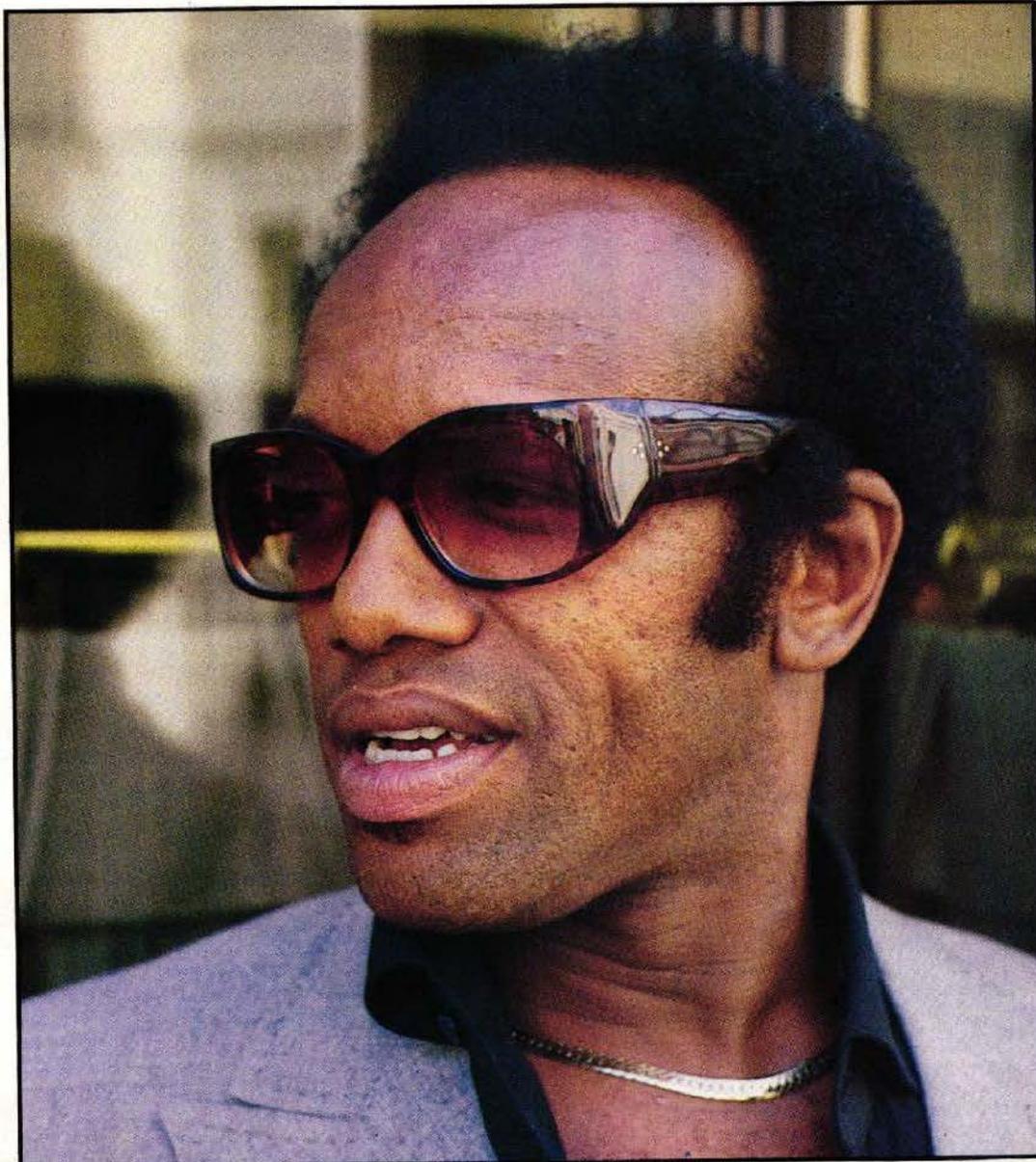
"We found that we sold out anyway," Womack points out. "To pay Sly extra money, we'd be hurting ourselves."

Then leaving that rather mercenary air for his more familiar magnanimity, he says of Sly: "I'd rather he make those mistakes and still be alive to gain from them. Artists don't ever say 'Hey man, I need help'. It's a pride thing. Once you go down that road for so long, people don't believe in you. You don't get a second chance. They just say 'What a great artist. What a talent. What a waste'."

WOMACK'S STILL working on the Sly Stone benefit concert he mentioned when last we spoke in May, and still has plans for it to involve Charlie Watts, Ronnie Wood, Keith Richard, Patti LaBelle and others.

"It'd be great to bring a lot of people together and just show what we can do as artists. All you've got to do is say 'Let's do it'. The world stops for music."

"This wouldn't be the first time



Pic by Joe Shutter

FAMILY MAN

Bobby's boss of the soul family Womack. Paul Sexton checks the genes

anyone's done something like this, there was Bangladesh and the Ronnie Lane situation, but people say about me, 'Man, he's Santa Claus 24 hours a day'."

BOBBY, AMAZINGLY, is currently between deals but reports that MCA are current favourites, and he's recently repaid a favour to one of their artists, Wilton Felder of the Crusaders, by vocalising on two tracks from his new album including the new single 'No Matter How High I Get'. Back in 1980, it was Felder who brought Bobby back to the mike on his 'Inherit The Wind' success.

"Wilton gave me a shot when I needed it. He started the ball

rolling again for me when I had a soft spell, so when he called and said would I do it for him, I said definitely."

"My manager, Allen Klein, asked me to come to Europe. He said there was no way I was going to hurt the record company without hurting the people here as well."

"The greatest lift is talking to people who remember all the way back and request songs that I had forgotten about, and they really want to hear these songs."

"I'm 40 years old, I may not have achieved what the Rolling Stones achieved, if you think of some other people that started when I started, but I still have a lot to live for, if you look at the

basic things — I've got a good family and a whole new energy."

NOW THE man who's been on the road almost continuously since March ("I'm living more of a straight life now, it's easier to do it when you take care of yourself") has back all the enthusiasm of his early days with the Valentinos on Sam Cooke's Sar label.

"I had the thirst of wanting to be on record. I wanted to pay the guy to record me. I knew that I had something and I wanted to share it with people. Now a young Bobby Womack will walk in as the old one is walking out." He might have a while to wait yet.

WHY & WHEREFORE

We track down Bronski Beat in Rotterdam. Story: Andy Strike
Picture: Joe Shutter

WALL TO wall musicians with more eye make up and black clothes than I've ever seen in one place before, are gathered in the Zuiderpark Hotel, Rotterdam.

Shaved heads, wallys dressed as extras from Turkish Delight advertisements, dodgy German women with studded leather crutch harnesses and in the middle of it all — Bronski Beat. Three small, young men looking bewildered and battered, the only people here who've ever had a hit record.

"My God, I can't believe they put us in this hotel," complains the bespectacled Larry. "It's just full of musos, it's so rock and roll. God only knows what they think of us — three queens, know what I mean?"

This assembly has arrived in Holland to play the Pandora's Box festival, one day of which we missed due to a coach accident. How did the gig go last night boys, I'm afraid we missed you.

"Ah, we missed you too," grins Larry. "It wasn't the best gig we've ever done because we were under rehearsed but I don't think the little kiddies noticed."

"They weren't kiddies, they were all students and trendies and queens," explains Jimmy. "There was this really wild queen down the front with tons of lipstick on and I thought he was just going to shake my hand but he grabbed me and gave me this big peck on the cheek with all this lipstick."

Bronski Beat are big in Holland. Two singles in the top 30 isn't bad for a new group and Larry sits flicking his way through piles of Dutch news cuttings with Bronski Beat plastered all over them.

"The trouble is," he says, "we never know what they're saying about us, whether they like us or not."

Chances are it's all good press of course. We seem to have taken a liking to these boys. The chart position of 'Why' is proof of that.

"We thought it would be good to give them an angry song this time," says Steve.

"'Smalltown Boy' was too nicey nicey and everybody loves it," Jimmy takes up the story.

"'Why' is a continuation of the 'Smalltown Boy' story where the boy leaves home because of the pressures. 'Why' is about coming to the big city, but at the same time it's not all fun and games; there's just as much pressure. It's about the idea that someone can't love someone else without



reverting to physical violence because they won't accept it.

"It's about constantly having to fight for love, because that's what we have to do, try to change the law, people's attitudes. It's a constant struggle to fight for your right to love and that's a right everybody should have — to love who they want."

BRONSKI BEAT are a little concerned at the pigeonholing that's already beginning to happen to them. The synth pop group who appear on 'Razzmatazz' and have hits, is a description which sits uneasily on their shoulders and they are at pains to point out the underlying message in their music and to use their position to express the fears and concerns of other young gays.

They also have the most outrageous sense of humour, no doubt born out of necessity from years of prejudice and frustration, which will spill over soon to wonderful Radio One, as Jimmy explains.

"We're going to all do our thing on a John Peel session because he asked us to do something really different from Bronski Beat. Mine's going to be a song called 'Pools Of Love' which is a mediaeval love song with me sounding like a mediaeval choir boy."

Steve points to Larry. "The techno pop whizz kid over there will probably do a wee Yazoo number or something, and I'll be doing a really middle of the road number. I'll get one of those big blond wigs and everything because I've always wanted to do a radio show in drag."



Once we've all recovered from the giggles, which isn't easy talking to these boys, I ask them about the video to 'Smalltown Boy'. Could the young gay man in the video expect anything but violence after approaching the young swimmer in the changing rooms, I ask tentatively.

"That's the whole point of putting it in," says Jimmy patiently. "When you're young and you're coming out, it's places like that where you actually come into contact with other males and if you come into contact with other men who are actually undressed, it's really frustrating because most of them will be straight and would get aggressive towards you if they found out you were gay. It's the only place you can go and look at a man."

Steve blushes at the memory of it all.

"I used to wring my swimming trunks out underneath the dividing partition at swimming pools so I could see the reflection of the boy next door. That's one of my secrets."

Before anyone gets outraged and feels inclined to send a vitriolic message to the band, hands up any straight men who never grazed their knees trying to get a look into the girls changing room at school. See what I mean? Bronski Beat are very honest young men. The video for 'Smalltown Boy' may have been successful in making its point and telling its story, but the band have problems even when shooting their videos, as Larry is only too keen to point out.

"It was really frustrating making the one for 'Smalltown Boy' because you get all these

awful straight men working on the thing and how can they be sensitive to what we're doing. When we were working on the new video they just kept going on about poofers, tits and women. We're paying them to work for us, and they're calling us queers. When we do the next one which will be 'Ain't Necessarily So', things will be very different."

THE BRONSKIS step out into the Dutch afternoon for some photos. Suddenly from a balcony at the top of the hotel, a stream of foul mouthed abuse is screamed towards us.

"E-onski, you queer *****!"

"See what we mean, why we're doing this?" asks Jimmy, his blood boiling. I do indeed boys, I do indeed.



Pic by Paul Slattery

SO WHAT do you want to hear about first? Sister Sledge wanting to work with Thomas Dolby and Phil Collins? Or doing aerobics workouts at 2am? Or helping to reform the Emotions?

For someone who was dog tired in the middle of a UK tour, Kathy Sledge had quite a few nuggets of news to impart when we met the other day at CTI Studios in Wembley. In practically her only spare half-hour in the entire month, by the way. CTI Studios? Well, the sisters four were down there recording a 'Lost In Music/We Are Family' medley for ... um ... the 'Cannon and Ball Show'.

Seeing Sister Sledge behind the make-up is quite a revealing experience, in the nicest possible way: here they were in scruffy clothes and caps, far more warm and spontaneous than with the caked-on Max Factor gloss of their stage personas, when it's not so much *Lost In Music* as *Lost In Showbiz*.

Listen, then, to a distinctly off-duty Kathy Sledge on Producers Of Her Pleasure: "We were thinking of different producers we'd like to work with ... we were thinking of going back to George Duke ... Thomas Dolby's name came up, we love him, he's got *some* rhythm. Joni introduced me to his music, we were thinking of contacting his office. I have a feeling it would be a really good marriage.

"Jimmy Jam and Terry Lewis, we were talking about them, and Phil Collins, we'd like to do something with him."

Mind you, the girls aren't doing so badly with their current man on the board, some fella called Nile Rodgers, the remix reviver of 'Lost In Music', with whom they'll be studio-bound for a new album almost as soon as they return home. Nile it was, of course, who as half of the Chic Organisation with Bernard Edwards cooked up their last hot spell with '79's 'We Are Family' album.

"He's very confident ... his favourite words are 'trust me'," Kathy says. "We found out the way he worked when we did 'We Are Family' — he didn't believe in letting us hear the song until the day of the recording. Normally you have the song for days beforehand, but he wanted to get that spontaneity and it worked."

BACK WITH that Rodgers Remix, a remark of Kathy's recalled the embarrassing position that Windjammer found themselves in when they turned up at the London club Gullivers and were obliged to lip-synch to the 'Funky Sisters' remix of 'Tossing And Turning'. Which they hadn't ... actually ... heard. Ol' Nile nearly caught the girls out like that. But only nearly.

"Nile took a lot of Joni's ad-lib lines, and on some of those lines she's actually repeating herself now. It was really hard, she had to study the record a lot. Because one thing we stick to is doing the record the way the audience knows it.

"Thinking Of You' wasn't even in our show, we had to add it. Kim and I really loved that song. It was a real sleeper." This trip also afforded the opportunity to meet Chris Hill, who was largely responsible for breaking the song at Caister.

"The next release will probably be brand new, although I just heard word that they're thinking of re-releasing 'Family', which was a big surprise to me. I guess that song'll never die."

AS LONG as they keep pumping 'em out, the Sledges will be there to promote 'em. These girls really work out and not just on stage either.

"This time we brought a trainer along with us," Kathy laughs. "It's funny, he's a really small guy, and he bangs on our door at seven in the morning and says 'Come on, let's go'. We run for one and a half, two miles a day, and we also have a 40-minute aerobics class after the show, at about two in the morning." Damn sight healthier than what most bands are doing at that time...

For the sisters, being fit is all part of "the act"; what's their comeback to people who whinge that their act veers into cabaret land? Kathy's dealt with this one before: "Well, we have two different kinds of show. One's a more cabaret kind of show. We play Las Vegas a lot, and I guess you could say it's a show for middle-aged Americans. They want to hear standards. They want to hear some of you, but they want to be entertained. They're not necessarily our record buyers, but they are our audience. So we do impressions, and we

might do some standards.

"But for the younger audiences, to do a cabaret show wouldn't be wise. You live and learn — first of all they might not be too familiar if we do an impression of Billie Holliday. But in the cabaret show Joni does Dolly Parton, Debbie does Cher. I know it sounds vain, but I think my sisters do a good job, if we didn't do it well, we wouldn't do it."

MEANWHILE BACK home, for once it's not the wives who wait, it's the husbands and children. "Sometimes we bring the kids with us. This time it was so rough, we left them at home, and I'm glad we did. There's a lot of one-nighters."

Kathy and Debbie are married, Kim and Joni look as if they will be before long. "They're thinking of tying the knot," says Kathy. "Whenever I say that, it sounds like I mean to each other!"

"Joni's 'friend' — I'd better not say fiance, he hasn't asked her yet, she'll kill me — is a TV producer, he produces a show called 'The Jeffersons', and we did an episode. It's a comedy series about a successful black man and his wife, who live in Harlem and then suddenly find themselves in a penthouse in New York. We played four girls who sang and worked in a factory.

"We're looking into a TV series of our own," she adds. Everyone knows *They Are Family* — this calls for a Jackson Five-style cartoon series.

I pointed out to Kathy that the Sledges don't have too much immediate competition in their field. Wouldn't matter if they did, she said. "You know, we're not the Go-Go's, we're not the Jones Girls — there's room for everybody. The Emotions are another group of sisters. Actually there's a story about them. We did a show once in Chicago, and the Emotions had split up. After the show they came backstage and said how good they thought the show was.

"We told them that if you have a gift, you should use it, and a couple of months later, someone told me they'd seen an article on the Emotions who'd got back together and said it was talking to the Sledge girls that helped them decide. So that was really a thrill."

THEY ARE FAMILY

UK Albums

Week ending October 6, 1984

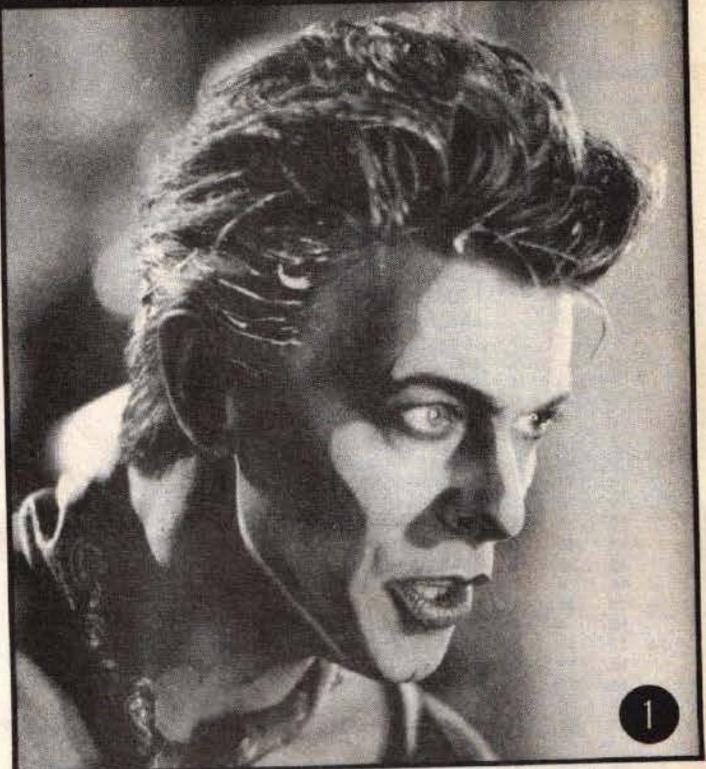
OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	TONIGHT, David Bowie, EMI America DB1
2	2	3 WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder, Dionne Warwick, Motown
3	3	11 DIAMOND LIFE, Sade, Epic □
4	1	8 NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
5	—	1 SOME GREAT REWARD, Depeche Mode, Mute STUMM19
6	4	14 ELIMINATOR, ZZ Top, Warner Bros □
7	15	2 WE ARE FAMILY, Sister Sledge, Cotillion □
8	6	15 PRIVATE DANCER, Tina Turner, Capitol □
9	9	12 PURPLE RAIN, Prince And The Revolution, Warner Bros □
10	5	31 THE WORKS, Queen, EMI ☆
11	—	1 ANIMALIZE, Kiss, Vertigo VERL18
12	—	1 HOW MEN ARE, Heaven 17, Virgin V2326
13	7	50 CAN'T SLOW DOWN, Lionel Richie, Motown ☆
14	11	14 PARADE, Spandau Ballet, Chrysalis ☆
15	14	2 KNIFE, Aztec Camera, WEA
16	10	21 LEGEND, Bob Marley And The Wailers, Island ☆
17	—	1 STREET SOUNDS ELECTRO 5, Various, Streetsounds ELCST5
18	18	31 HUMAN RACING, Nik Kershaw, MCA □
19	12	95 THRILLER, Michael Jackson, Epic ☆
20	55	4 NIGHT MOVES, Various, K-Tel
21	24	3 ALL BY MYSELF, Various, K-Tel
22	13	30 HUMAN'S LIB, Howard Jones, WEA ☆
23	8	4 POWERSLAVE, Iron Maiden, EMI ○
24	20	8 SELF CONTROL, Laura Branigan, Atlantic
25	17	45 UNDER A BLOOD RED SKY, U2, Island ☆
26	26	57 AN INNOCENT MAN, Billy Joel, CBS ☆
27	22	65 QUEEN GREATEST HITS, Queen, EMI ☆
28	21	2 HOPE AND GLORY, Tom Robinson, Castaway
29	—	1 THE PLAN, Gary Numan And Tubeway Army, Beggars Banquet BEGA55
30	16	23 BREAKOUT, Pointer Sisters, Planet □
31	19	15 BREAKING HEARTS, Elton John, Rocket □
32	23	6 1100 BEL AIR PLACE, Julio Iglesias, CBS
33	30	2 GHOSTBUSTERS, Original Soundtrack, Arista
34	28	27 NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
35	25	17 BORN IN THE USA, Bruce Springsteen, CBS □
36	27	4 CRE-OLE, Kid Creole And The Coconuts, Island
37	40	29 ALCHEMY, Dire Straits, Vertigo
38	38	7 DOWN ON THE STREET, Shakatak, Polydor
39	37	4 WAR, U2, Island □
40	—	1 SWEEP AWAY, Diana Ross, Capitol ROSS1
41	35	15 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
42	29	33 INTO THE GAP, Thompson Twins, Arista ☆
43	51	22 OCEAN RAIN, Echo And The Bunnymen, Korova □
44	31	4 NO REMORSE, Motorhead, PROTV ○
45	44	55 LABOUR OF LOVE, UB40, Dep International Virgin ☆
46	39	298 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
47	41	61 THE CROSSING, Big Country, Mercury ☆
48	33	4 UNDER WRAPS, Jethro Tull, Chrysalis
49	36	17 AMERICAN HEARTBEAT, Various, Epic □
50	61	22 JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
51	42	44 NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin
52	32	7 PHIL FEARON AND GALAXY, Phil Fearon And Galaxy, Ensign ○
53	34	12 VICTORY, Jacksons, Epic □
54	43	9 SISTERS, Bluebells, London
55	74	4 GREATEST HITS, Roberta Flack, K-Tel
56	79	4 COLOUR BY NUMBERS, Culture Club, Virgin ☆
57	77	13 DISCOVERY, Mike Oldfield, Virgin ○
58	45	5 1999, Prince, Warner Bros
59	54	32 THE SMITHS, Smiths, Rough Trade □
60	68	3 WORKOUT RECORD NEW AND IMPROVED, Jane Fonda, CBS
61	52	4 WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
62	75	20 FANTASTIC, Wham, Innersvision ☆
63	66	63 NO PARLEZ, Paul Young, CBS ☆
64	—	1 HELLO, I MUST BE GOING, Phil Collins, Virgin V2252 ☆
65	67	17 EDEN, Everything But The Girl, Blanco y Negro
66	50	11 LOVE OVER GOLD, Dire Straits, Vertigo ☆
67	53	16 CAMOUFLAGE, Rod Stewart, Warner Bros □
68	49	3 SWEET 16, Sweet, Anagram
69	87	8 WELL PLEASED, Chas And Dave, Rockney
70	57	26 FACE VALUE, Phil Collins, Virgin ☆
71	48	11 BREAKDANCE — YOU CAN DO IT, Various, K-Tel
72	58	68 TOO LOW FOR ZERO, Elton John, Rocket ☆
73	—	1 SIGN OF THE HAMMER, Manowar, 10 Records DIX10
74	62	17 BREAKDANCE, Original Soundtrack, Polydor □
75	47	6 JUST THE WAY YOU LIKE IT, SOS Band, Tabu
76	—	1 MAN ON THE LINE, Chris De Burgh, A&M AMLX65002
77	—	1 LOVE SONGS, Barbra Streisand, CBS CBS10031 ☆



DAVID BOWIE as Screaming Lord Byron — looks more like the morning after

78	78	47 OFF THE WALL, Michael Jackson, Epic ☆
79	—	1 LET'S DANCE, David Bowie, EMI America AML3029 ☆
80	63	18 TRUE, Spandau Ballet, Chrysalis ☆
81	—	1 LAMENT, Ultravox, Chrysalis CDL1459 □
82	88	16 GREATEST MESSAGES, Grandmaster Flash & Furious 5, Sugarhill
83	65	29 CAFE BLEU, Style Council, Polydor ☆
84	—	1 HEARTBEAT CITY, Cars, Elektra 9602961
85	—	1 YOU ME AND HE, Mtume, Epic EPC26077
86	80	8 LA IS MY LADY, Frank Sinatra, Qwest
87	69	2 90125, Yes, ATCO
88	89	14 BRILLIANT TREES, David Sylvian, Virgin ○
89	86	8 BEST OF JON AND VANGELIS, Jon And Vangelis, Polydor
90	71	2 GREATEST HITS, Rod Stewart, Riva
91	56	5 DREAMTIME, Cult, Beggars Banquet
92	60	5 THE LAST IN LINE, Dio, Vertigo
93	99	3 RUMOURS, Fleetwood Mac, Warner Bros
94	—	1 OCTOBER, U2, Island ILPS9680 ○
95	—	1 SNAP, Jam, Polydor SNAP 1 ☆
96	92	2 LIONEL RICHIE, Lionel Richie, Motown ☆
97	90	12 THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
98	91	3 TRACK RECORD, Joan Armatrading, A&M
99	64	2 IN THE STUDIO, Special AKA, 2 Tone
100	—	1 A NIGHT AT THE OPERA, Queen, EMI EMTCT103 ☆

Compiled by Gallup

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

Music Video

1	—	WE WILL ROCK YOU, Queen, Peppermint/Guild
2	9	SINGLE PICTURES, Nik Kershaw, CIC
3	5	NOW THAT'S WHAT I CALL MUSIC VIDEO III, Virgin/PMI
4	4	BREAKDANCE, YOU CAN DO IT!, K-Tel/Polygram
5	6	IN ASIA, Asia, Vestron/PVG
6	2	FAR EAST & FAR OUT, Style Council, Polygram
7	11	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
8	3	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
9	8	SERIOUS MOONLIGHT, David Bowie, Media
10	7	NIGHT OF THE HAWKS, Hawkwind, Jettisoundz
11	—	DON'T WATCH THAT — WATCH THIS, Polygram
12	19	LIVE IN CONCERT, Dio, Polygram
13	12	LEGEND, Bob Marley & The Wailers, Island
14	18	NOW THAT'S WHAT I CALL MUSIC VIDEO II, Virgin/PMI
15	16	STREETS OF FIRE — A MUSICAL FANTASY, CIC
16	10	DREAMTIME LIVE AT THE LYCEUM, The Cult, Beggars Banquet/PVG
17	—	A HARD DAY'S NIGHT, The Beatles, Vestron/PVG
18	13	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner
19	—	SERIOUS MOONLIGHT, David Bowie, Videoform
20	—	LA TRAVIATA, VideoSpace

Compiled by Video Week

UK Singles

Week ending October 6, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	7	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
2	2	7	GHOSTBUSTERS, Ray Parker Jr, Arista
3	—	1	THE WAR SONG, Culture Club, Virgin VS694
4	3	4	PRIDE (IN THE NAME OF LOVE), U2, Island ○
5	4	5	LOST IN MUSIC, Sister Sledge, Cotillion ○
6	7	3	WHY, Bronski Beat, Forbidden Fruit
7	6	3	BLUE JEAN, David Bowie, EMI America
8	16	3	PURPLE RAIN, Prince, Warner Bros
9	17	3	IF IT HAPPENS AGAIN, UB40, Dep International
10	12	3	LOVE KILLS, Freddie Mercury, CBS
11	5	11	CARELESS WHISPER, George Michael, Epic □
12	10	4	A LETTER TO YOU, Shakin Stevens, Epic
13	15	3	APOLLO 9, Adam Ant, CBS
14	9	8	BIG IN JAPAN, Alphaville, WEA
15	37	2	DRIVE, Cars, Elektra
16	8	15	AGADOO, Black Lace, Flair ○
17	27	2	EAST OF EDEN, Big Country, Mercury
18	11	8	DR BEAT, Miami Sound Machine, Epic ○
19	13	3	HAMMER TO FALL, Queen, EMI
20	19	4	HUMAN RACING, Nik Kershaw, MCA
21	39	3	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin
22	29	4	SMOOTH OPERATOR, Sade, Epic
23	18	6	MADAM BUTTERFLY, Malcolm McLaren, Charisma
24	14	6	MASTER AND SERVANT, Depeche Mode, Mute
25	32	8	MR SOLITAIRE, Animal Nightlife, Island
26	25	5	TESLA GIRLS, OMD, Virgin
27	21	6	HOT WATER, Level 42, Polydor
28	—	1	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone R6080
29	33	4	THE MEDICINE SONG, Stephanie Mills, Club
30	22	8	PASSENGERS, Elton John, Rocket○
31	20	8	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA
32	—	1	SKIN DEEP, Stranglers, Epic A4738
33	24	14	SELF CONTROL, Laura Brannigan, Atlantic ○
34	36	2	MYSTERY, Dio, Vertigo
35	23	7	TALKING IN YOUR SLEEP, Bucks Fizz, RCA
36	26	7	I'LL FLY FOR YOU, Spandau Ballet, Chrysalis
37	28	7	TOUR DE FRANCE, Kraftwerk, EMI
38	70	2	MISSING YOU, John Waite, EMI America
39	31	35	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill
40	38	6	CATH, Bluebells, London
41	30	5	TORTURE, Jacksons, Epic
42	34	17	TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island ☆
43	41	3	RAIN FOREST, Paul Hardcastle, Bluebird
44	—	1	COVER ME, Bruce Springsteen, CBS A4662
45	46	4	BETTER BE GOOD TO ME, Tina Turner, Capitol
46	—	1	MODERN GIRL, Meat Loaf, Arista ARIST585
47	53	4	TOUCH BY TOUCH, Diana Ross, Capitol
48	58	2	THE A TEAM, Mike Post, RCA
49	—	1	TUCH ME, Fonda Rae, Streetwave KHAN28
50	47	46	RELAX, Frankie Goes To Hollywood, ZTT/Island
51	63	2	LAST PLANE (ONE WAY TICKET), Clint Eastwood & General Saint, MCA
52	45	3	WE DON'T WORK FOR FREE, Grandmaster Melle Mel etc, Sugarhill
53	49	6	MAGIC TOUCH, Rose Royce, Streetwave
54	65	2	FLESH FOR FANTASY, Billy Idol, Chrysalis
55	82	3	ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury
56	77	1	GIMME ALL YOUR LOVIN', Z Z Top, Warner Bros
57	69	2	ALL YOU PRETTY GIRLS, XTC, Virgin
58	59	5	WHAT IS LIFE, Black Uhuru, Island
59	43	6	WILLIAM IT WAS REALLY NOTHING, Smiths, Rough Trade



PAUL MCCARTNEY: another fresh faced newcomer; CULTURE CLUB'S BOY GEORGE: caps it all by brimming with confidence; PHILIP OAKEY: a man with shocking dreams

60	44	6	SUNSET NOW, Heaven 17, Virgin
61	50	12	STUCK ON YOU, Trevor Walters, Sanity
62	35	11	WHATEVER I DO (Wherever I Go), Hazell Dean, Proto
63	71	2	I CAN'T LET YOU GO, Haywoode, CBS
64	57	3	PRIME TIME, Mtume, Epic
65	73	2	LET HER FEEL IT, Simplicious, Fourth & Broadway
66	51	2	I WISH YOU WOULD, Jocelyn Brown, Fourth & Broadway
67	42	6	ALL I NEED IS EVERYTHING, Aztec Camera, WEA
68	72	4	CCCANT YOU SEE, Vicious Pink, Parlophone
69	56	15	WHEN DOVES CRY, Prince, Warner Bros
70	40	8	MOTHER'S TALK, Tears For Fears, Mercury
71	—	1	TOO LATE FOR GOODBYES, Julian Lennon, Charisma JLI
72	76	1	54 48 WAS MY NUMBER, Aswad, Island
73	79	1	NATIVE LAND, Everything But The Girl, Blanco y Negro
74	—	1	THE LUCKY ONE, Laura Branigan, Atlantic A9636
75	52	8	I NEED YOU, Pointer Sisters, Planet

THE NEXT 25

76	—	—	I'M SO ROMANTIC, Evelyn Champagne King, RCA RCA446
77	81	—	YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M
78	—	—	SLIPPERY PEOPLE, Staple Singers, Epic A4784
79	—	—	YOUR TOUCH, Bonnie Pointer, Epic A4418
80	94	—	ACE OF HEARTS, Chris Rea, Magnet
81	85	—	PARTY DOLL, Jets, PRT
82	98	—	A MILLION MILES AWAY, Positive Noise, Statik
83	93	—	MUSIC TO WATCH GIRLS BY, Higsons, Upright
84	—	—	EVERYBODY'S LAUGHING, Phil Fearon and Galaxy, Ensign ENY514
85	—	—	LEFT IN THE DARK, Barbra Streisand, CBS A4754
86	—	—	THE WARRIOR, Scandal Featuring Patty Smyth, CBS A4367
87	88	—	LET SLEEPING DOGS LIE, Intrigue, Music Power
88	—	—	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive, JIVE77
89	83	—	TWO TO THE POWER, Janet Jackson & Cliff Richard, A&M
90	82	—	SHINE, Frida, Epic
91	—	—	CANDLELIGHT AFTERNOON, Phyllis St James, Motown TMG1358
92	—	—	HOT POTATO, La Toya Jackson, Epic A4679
93	87	—	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
94	—	—	THE RENEGADES OF FUNK, Afrika Bambaataa, Tommy Boy/Polydor AFR1
95	96	—	TENDERNESS, General Public, Virgin
96	—	—	SENSORIA, Cabaret Voltaire, Some Bizarre CVS3
96	—	—	A MONTH OF SUNDAYS, Questions, Respond KOB712
98	92	—	YOU, Judie Tzuke, Legacy
99	95	—	SHINE SHINE, Barry Gibb, Polydor
100	—	—	HOUSE OF THORNS, Fiat Lux, Polydor FIAT4

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



THE CARS: keep death off the road — drive on the pavement

Chartfile

EMI/VIRGIN's all-conquering 'Now That's What I Call Music III' compilation came perilously close to being dethroned last week by **Stevie Wonder** and **Dionne Warwick's** soundtrack album 'The Woman In Red'. A short neck behind in the mid-week chart Gallup compile for the record industry, 'NTWICM3' as I shall henceforth refer to it, just about eased ahead to retain its title, leaving Stevie and Dionne still chasing the number one album which has eluded them both in long and distinguished careers.

The next challenge to 'NTWICM3' has almost certainly already materialised in the form of **David Bowie's** 'Tonight' which, I guess, has now swept aside its million selling rival. This being the case, the chart topping days of **Bob Marley's** 'One Love/People Get Ready' will have come to an end after 20 weeks.

You will remember that 'One Love/People Get Ready' was included on Marley's 'Legend' album, which reigned uninterrupted for 12 weeks during the summer, before handing the baton to 'NTWICM3', an eight week topper which also includes 'One Love/People Get Ready'. The last time any track spent longer than 20 weeks in a row at the top of the album chart was in 1967, when the **Beatles'** 'Sergeant Pepper' LP and, therefore, its constituent tracks ruled the roost uninterrupted for 23 weeks. . .

SISTER SLEDGE'S 'We Are Family' album last week returned to chart duty in spectacular fashion, gatecrashing the listings at number 15 after a five year absence. That equals the highest position it gained in 1979, and earns it the distinction of being the second highest re-entry to the charts in the Eighties, two places behind **Marvin Gaye's** 'Greatest Hits', which re-charted following his tragic death earlier this year.

'We Are Family' was hailed as a masterpiece when first released, and quickly spawned three top 20 hits: 'He's The Greatest Dancer', which rose to number six in the singles chart, 'We Are Family' (number eight) and 'Lost In Music' (number 17). Another of its



JOHN WAITE: America's great Briton

'This Is Rock 'n' Roll' is the title of the latest release in **Pickwick's** excellent series of four album boxed sets. In addition to the usual assortment of standards by **Fifties** pioneers like **Bill Haley**, **Jerry Lee Lewis**, **Carl Perkins** and **Little Richard**, it offers a well-balanced selection from later years.

The late Fifties/early Sixties British scene is represented by hits from **Karl Denver**, **Heinz**, **Billy Fury**, **Marty Wilde**, **Tommy Steele**, the **Tornados** and lesser known but highly entertaining cuts from **Screamin' Lord Sutch** ('**Jack The Ripper**') and **Wee Willie Harris** (**Paul McCartney's** favourite, '**Rockin' At The Two 1's**'). The new generation of British rock 'n' roll and rockabilly bands are not ignored either with two cuts each from **Restless**, **The Deltas**, **Nervous Breakdown**, **Stringbusters** and **Cat Talk**.

The 75 tracks on offer span 30 years, but there's a freshness and feeling of continuity about the collection which makes it an inexpensive (£6.99) treat for the aficionado and the uncommitted alike.

outstanding tracks, 'Thinking Of You', was belatedly granted release as a single earlier this year after becoming a cult favourite on the club circuit in the South East, and reached number 11 generating some useful catalogue sales for the album. The dramatic revival of the LP must, though, be down to the current success of the remixed and reissued 'Lost In Music', which last week sprinted to number four in the singles chart, becoming the Sledge sisters' biggest ever hit. Its success, in turn, undoubtedly owes a great deal to original co-producer/writer **Nile Rodgers'** brilliant '1984

Remix', which appears on 12-inch only — the seven-inch appears in its unadorned original version. Rodgers updates the track superbly and enlists prominent vocal support from **D'ranies Andy Taylor** and **Simon The Good**. Dare I suggest that this canny invocation of the old pals' act gave the record an enormous kick start and is largely responsible for the 50-50 split between seven and 12-inch sales which continues to hold up, though with the odd exception (**Jimmy Goes To Cricklewood**, etc) 12-inch sales are invariably bettered by their smaller brothers when records reach the top 20.

THE SWEET enjoyed great success during the Seventies first via a string of **Nicky Chinn** and **Mike Chapman** songs, and later through self-penned material.

Between 1971 and 1978 they were the darlings of the glitter rock movement, notching 16 hits, including five number twos, and 'Blockbuster', a number one in 1973.

Their UK sales exceeded four million singles, yet unlike **Stade**, **Gary Glitter**, **David Bowie** and some lesser glam-rockers, they were unable to translate their singles success into albums sales.

Of eight Sweet albums released in the Seventies, only one, 'Sweet Fanny Adams', made the charts. It disappeared after a fortnight, in stark contrast to the 149 weeks of singles chart activity

enjoyed by the band.

It's something of a surprise, therefore, to find **Anagram Records'** recently released retrospective 'Sweet 16 . . . It's, It's . . . The Sweet's Hits' making an immediate impact on the charts. It's probably the nearest we'll get to a definitive hits album from the band — **RCA's** 1972 release 'Biggest Hits' pre-dated and therefore excluded **TEN** of the band's hits! — though it's a case of so near and yet so far as 'Funny Funny', 'Co Co' and 'Turn It Down' are absent whilst non-hits 'Rebel Rouser', 'Stairway To The Stars' and 'Lost Angels' are included.

The Sweet have long since disbanded, but guitarist **Andy Scott** currently has a solo single out on the **Statik** label. . .

by **ALAN JONES**

THE NUMBER of British records in the American Hot One Hundred fell to its lowest level in over a year a fortnight ago. Of 20 British records in the chart week ending 22 September, only three — by **John Waite** (left), **Bananarama** and **The Fixx** — were in the top 30. Amongst the acts finding American success hard to come by are **Frankie Goes To Hollywood** whose 'Two Tribes' remains uncharted after five weeks of heavy play on MTV. Across the border in Canada, it's doing rather better. Last week it was number 17 and climbing. . .

That tally of Brits in the US singles chart excludes London resident **Billy Ocean**, who was born in Trinidad. Billy's 'Caribbean Queen (No More Love On The Run)' bounded into the American top 20 last week, topping the number 22 peak scaled by his only previous US hit, 1976's 'Love Really Hurts Without You'. At its current rate of progress 'Caribbean Queen' stands an outside of becoming an American number one.

In Britain, it was released earlier this year as 'European Queen', and reached number 82 in a short chart run. Now reissued under its American title it seems set for greater things.

If it does re-chart it will pass into history as the first record to become a hit on two separate occasions with slightly amended lyrics — the only difference being the use of the word 'Caribbean' every time 'European' was used on the original. . .

NINE MONTHS into 1984, and only 10 singles have been number one. The last time fewer records had been number one at this stage of the year was in 1962, when the year's final tally of 12 was the lowest ever.

The greatest number of chart toppers in a single year is 25, a figure achieved in 1965, and again in 1980.

This year no number one has spent less than a fortnight at the summit, the last single week topper being **New Edition's** 'Candy Girl' 16 months ago. Low turnover at the chart summit and generally high sales mean that all of this year's number ones (and some number twos) have sold over 500,000 copies — the first time that's ever happened. . .



THE SWEET: a real dolly mixture

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