

VOTE IN OUR READERS POLL!

Record

mirror

NOVEMBER 24, 1984 45p

PRINCE

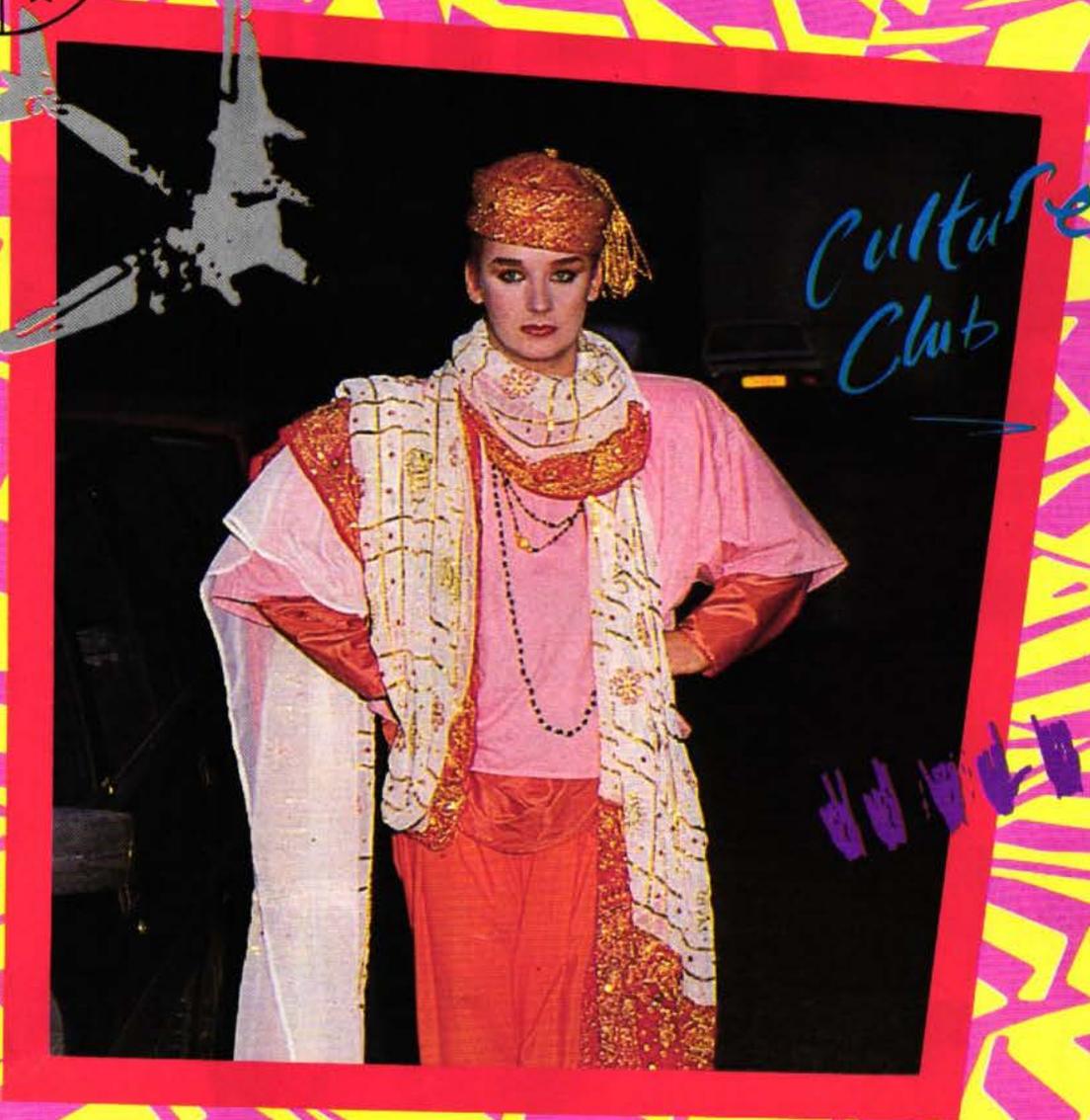
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The Medal Song



7" AVAILABLE IN GATEFOLD SLEEVE

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PREVIOUSLY UNRELEASED B SIDE

DON'T GO DOWN THAT STREET





BACK IN 1978 the *Cool Notes*, then a reggae band, released their first single 'My Tune'. It entered the charts at number 57, but the good news turned sour.

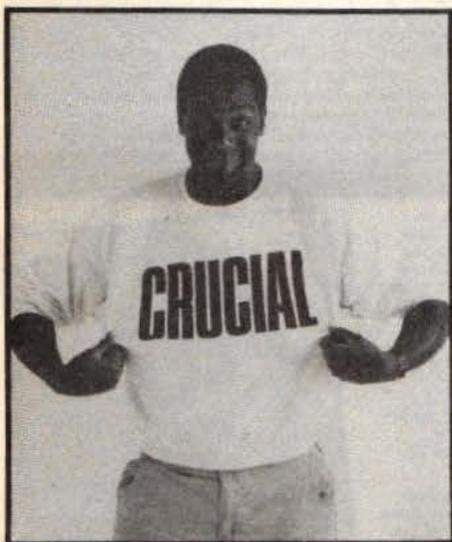
"One night we were sitting at home watching 'World In Action' when suddenly there we were, the Cool Notes up on the screen. They were doing a report on record hyping, explaining how 'My Tune' had been hyped. I don't know exactly what had happened, but I believe the record was being pushed too quickly," says bass player Ian Dunstan.

The Notes kept their cool and formed their own record company — Mass Media Music.

Now, six years and a change in direction later, their current soulful single 'I Forgot' is in the charts.



In a roundabout way



CRUCIAL COMPETITION time, is there no end to our generosity. This week we've got 10 Lenny Henry LPs to give away, and we'll include a special 'Crucial' sweatshirt with each.

To get the goodies just answer these three simple questions:

- (1) Lenny comes from (a) Paris, (b) Edinburgh, (c) Birmingham?
- (2) Which TV show did he star in with Tracey Ullman and David Copperfield (a) *Three Of A Kind*, (b) *321*, (c) *101 Dalmatians*?
- (3) He portrays a character called (a) Margaret Thatcher, (b) Delbert Wilkins, (c) Norman Tebbit?

Send your answers, with your name and address, on a postcard to **RECORD MIRROR LENNY HENRY COMPETITION, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT.** The first 10 correct entries opened on the closing date, Monday December 3, win.



Keep your cool

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Compiled by Di Cross



KLAXON 5's first 45 is 'Hothouse' — a clattering great steamer on dancefloors and airwaves alike.

Klaxon 5 are actually eight: featuring three lead vocalists — who are Mark, Don and Mandy; in addition to five other characters who play guitars, bass, drums, saxophones and synthesisers. To get the full benefit of Don's astonishing Stan Laurel-gets-sophisticated persona, you'll have to see them live, probably up-staging *Everything But The Girl* on their forthcoming tour.

SOMETIMES IN this business it seems you have to shout your head off to stand a chance of being noticed. Yet there are a few bands who quietly plug away making exquisite, fragile music for the few who seek it. *Felt* are up there with the best of them, Lawrence's sombre voice rising and falling over Maurice Deebank's delicate, racey guitar.

The *Strange Idols Pattern and Other Short Stories*, their third album, contains all the classic *Felt* ingredients and includes their ace single 'Sunlight Bathed The Golden Glow' — an irresistible release! Lawrence's soulful songs are interspersed with Maurice's instrumental pieces, and add up to what is a remarkably genteel offering.

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● COVER PIC by LYNN GOLDSMITH

News

Girls talk from Pickets

THE FLYING Pickets are taking off again with their single 'Who's That Girl' out this week. Yes, it's a cover of the Eurythmics classic and Annie Lennox and Dave Stewart have given it their seal of approval. They dropped by during the recording session and even made a few suggestions!

The Pickets are currently hard at work on their next album scheduled for release in the spring. The band will also be appearing on various television shows leading up to Christmas, but unfortunately they won't be wearing paper bags over their heads.



SULTRY SHEENA Easton unleashes her single 'Strut' on November 26. It's already been a smash hit in America and the B-side is 'Straight Talkin'.

● **TEARS FOR FEARS** release their single 'Shout' on November 23. The 12 inch version will feature a completely remixed and extended version of 'Shout' plus the B-side 'The Big Chair'.

Tears For Fears are currently preparing for a world tour and they'll be releasing their second album in the New Year.

● **JOHN WAITE** follows up 'Missing You' with 'Tears' out on November 26. John should be touring here early in 1985.

● **PAUL YOUNG'S** single 'Everything Must Change' will be out on November 26. Paul wrote it himself with Ian Kewley. His album will be out soon.

● **FOREIGNER** RELEASE their single 'I Want To Know What Love Is' on November 30. It's taken from their forthcoming album 'Agent Provocateur' produced by Alex Sadkin and Mick Jones.

● **THE QUESTIONS** play their last date for 1984 at the London 100 Club on November 29.



Howard beats the budget

HOWARD JONES will be releasing a budget priced album to coincide with his Christmas dates. The 12" Album should sell for around £3.99 and will feature extended mixes of his best known tracks including 'Like To Get To Know You Well' and two previously unreleased tracks.

Strawberry Switchblade have now been confirmed as special guests on Howard's tour.

Hip hop by McLaren

A SIX track compilation album featuring Malcolm McLaren, the Rock Steady Crew and the World's Famous Supreme Team will be out on November 26. 'Hip Hop — The Original And The Best' will feature tracks like the 12 inch version of 'Double Dutch'.

● **WAH WILL** now be playing Durham University on December 7, Leicester University December 8 and London Lyceum December 9, instead of the dates previously announced.

● **JULIAN LENNON** releases his second single 'Valotte' on November 26. The track was written by Julian and taken from his album of the same name.

JACKSON OLDIES

MOTOWN RECORDS are releasing four Jacksons albums this month. They'll be bringing out 'Music And Me' recorded by Michael in 1973, the Jackson 5's 'Skywriter', 'The Great Love Songs Of Michael Jackson' and 'The Great Love Songs Of The Jackson 5'.

Michael Jackson is considering appearing in a film called 'Streetdandy' and he should be starting work on it when the current Jacksons tour ends.

● **THE BEATLES'** 'I Feel Fine' is re-released on November 26. It will be available in a full colour picture bag and also as a limited edition picture disc. 'I Feel Fine' was their fifth million selling single and stayed at number one for six weeks.

● **BUCKS FIZZ** have added some dates to their tour. They'll be playing Leicester Mr Kiesa's December 13, Cardiff St David's Hall 19, Birmingham Odeon 20, Wembley Conference Centre 21, Croydon Fairfield Hall 23.

● **FORMER TANK** driver Billy Bragg has lined up a couple of pre-Christmas dates. The double B will be playing a miners benefit show at the Oxford College Of Further Education November 24 and the London Lyceum December 30.

● **ALISON MOYET**, who releases her single 'Invisible' this week, has added some dates to her tour. She'll be playing Oxford Apollo December 4, Hammersmith Odeon 5, 6, Ipswich Gaumont 9, Brighton Conference Centre 10. Tickets are on sale now.

● **NIK KERSHAW** has been forced to alter a date on his forthcoming tour due to "logistical problems". He will be playing the Aberdeen Capitol on December 12 and not the Glasgow Apollo as originally announced.



THELMA HOUSTON rush releases her single 'You Used To Hold Me So Tight' this week. The single has previously been available on import where it was selling for up to £4.99 a throw.

● **MARI WILSON**, Virna Lindt, Fontana Mix and the Sound Barrier are three of the names featured on the compilation album 'Do They Mean Us' out this week. Put out by the Compact Organization, the album also includes a free poster and lyric sheet.

JAPAN RELEASE a compilation album 'Exorcising Ghosts' on November 26. The album includes such favourites as 'Ghosts' and 'Method Of Dance' and there are two instrumental pieces, 'A Foreign Place' and 'Life Without Buildings'.

Initial copies of the album will include a four page insert, containing the lyrics of all the songs on the 'Quiet Life', 'Gentlemen Take Polaroids' and 'Tin Drum' albums.



IMAGINATION

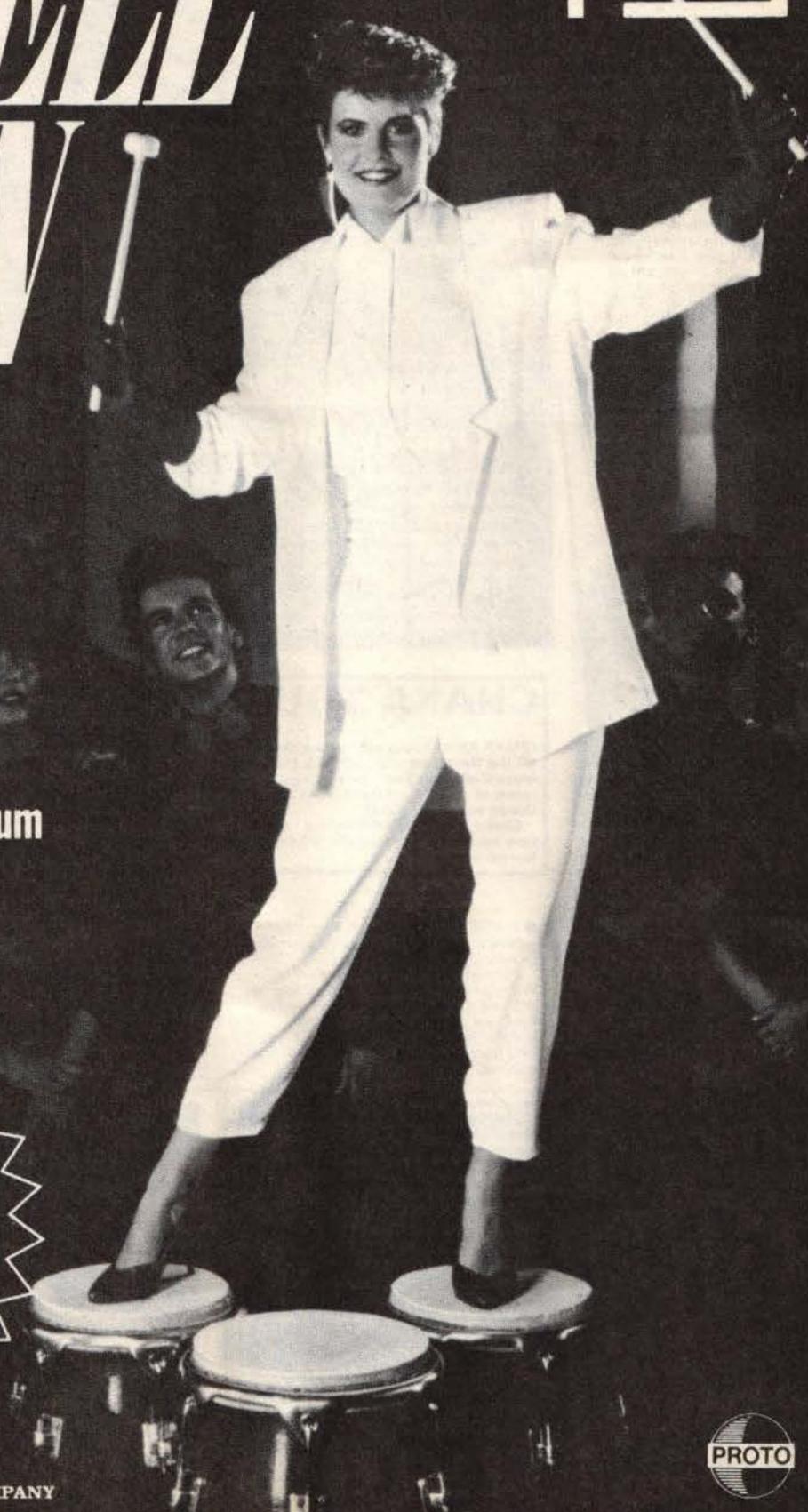
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•
BACK IN MY ARMS
(ONCE AGAIN)

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News

Spandau go round and . .

SPANDAU BALLET's single 'Round And Round' will be out on November 26. The seven inch version will be available in a limited edition gatefold booklet, while the 12 inch will come in a gatefold sleeve featuring a spanking new photo of the chaps. Wowie!

The B-side of the single is a live version of 'True' while the 12 inch boasts an extra live track 'Gold'.

● IMAGINATION WILL be making a string of personal appearances and live dates around the country before their Christmas shows. See 'em at Luton Pink Elephant November 23, Leicester Haymarket Centre 24, Wakefield Rooftop Gardens 27, Birmingham Aston University 30, Oxford Polytechnic December 1.



MAC FROM Echo And The Bunnymen will release his solo single 'September Song' on November 30. The song was originally featured in the 1938 musical 'Knickerbocker Holiday'.

● VICIOUS PINK have cancelled their show at London Buzbys on November 24 and will be playing the Camden Palace on November 27. They should be bringing out an album in the New Year.

● CLASSIX NOUVEAUX singer Sal Solo releases his single 'San Damiano' this week. The track also features percussionist Pandit Dinesh, well known for his work with Nik Kershaw and Blancmange.



Tracey Ullman caught out

TRACEY ULLMAN'S second album 'You Caught Me Out' will be out on November 26. The 12 fun packed tracks include her hit 'Sunglasses', Dusty Springfield's 'Little By Little' and Connie Francis' 'Where The Boys Are'. The cassette version of 'You Caught Me Out' will contain two extra tracks — 'My Guy' and 'I Don't Want Our Loving To Die'. A single from the album will be out in time for Christmas.

Tracey will be kicking off the New Year by recording two new series called 'Faces Of Tracey' and 'Girls On Top'.

CHAKA TOUR

CHAKA KHAN looks set to be kicking off the New Year with a British tour. It looks likely that she'll be playing a series of dates in February with Billy Ocean as special guest.

Chaka is currently rehearsing with a new band and more details will be known soon.

● A MASSIVE T-shirt and sweatshirt sale will be held at the Hammersmith Odeon on December 8.

Concert merchandising agents Winterland Productions, are putting on the sale and you'll be able to buy Nik Kershaw sweatshirts and T-shirts, tasteful David Bowie items and many other garments at reduced prices. The sale will run from 1pm to 5pm.

Twins extra Wembley date

THE THOMPSON Twins will be playing an extra date at Wembley Arena on December 28. Tickets priced £8.30 and £6.30 are available by post from Thompson Twins, PO Box 281, London N15 5LW. Make cheques or postal orders payable to Thompson Twins and enclose a SAE. Allow two weeks for delivery.

Tickets will also be available from all usual agents including Premier, LTB, Stargreen, Keith Prowse and Santa. The band are currently in France working on their next album, but they should be making some television appearances in December.

● A SPECIAL version of Sylvester's single 'Rock The Box' will be out this week. The 12 inch single features two extra tracks, 'Do You Wanna Funk' and 'Good Feeling'.

● EDDY GRANT releases a new re-packaged version of his 'Live At Notting Hill Carnival' album on November 23. Tracks include 'Cockney Black' and 'Curfew'.

● GARY NUMAN is apologising to fans who are going berserk because they can't get their hands on copies of his 'Berserker' album and single.

The distribution company are still in the process of moving to a new computer system and orders from shops are being processed manually, which is resulting in delays. The situation should be resolved soon.

● HAVE A bang when the Gun Club play London Dingwalls on December 10, 11. Support act for both the shows will be the Scientists.

HITLINE

D Anderson, Livingston, West Lothian; I Arti, Tottenham, London N15; Mr M J Pichall, Fallowfield, Manchester; L T Scrivens, Sompting, Lancing, Sussex; Miss A R White, Bevers, Worcester; Mr P Gladden, Braintree, Essex; Anne Marie Petterson, Lydiate, Merseyside; Mr J Camps, Worthing, Sussex; Paul Whiting, Boston, Lincs; Malcolm Lippett, Durham City; Fiona Faizey, Sutton Coldfield; Miss K Douglas, Edinburgh; J Lunt, Mansfield, Notts; Steven Dunsmore, Midlothian; D Wheatley, London E15; Mrs D M Gilbert, Garstang; Stuart Ball, Kingswinford, West Mids; Mrs M Gaskell, Wigan, Lancs; Mrs M MacDonald, Lydiate, Merseyside; S Kilany, Southsea, Hants; Mr C McKee, Maidstone, Kent; Miss S Mason, Haslingden, Ross, Lancs; Mr G Falkingham, Rayleigh, Essex; A M Rogers, Maghull, Merseyside; Brian Pugh, Firwood, Manchester; Peter Seagraves, Tunbridge Wells, Kent; Mr P Adkins, Markfield, Leicester; Mr I Barnes, Bolton, Lancs; Helen Jones, Guildford, Surrey; Nigel Mead, London, N1; D Walker, Leeds; Anne Lynch, London N1; Mr A Curtis, Birmingham; Hugh Cairns, Annan; Mr S Canning, Greenock; Michael Hill, Wigan, Lancs; G Smith, Beverley, N Humberside; David Martin, Redruth, Cornwall; Mr C Smart, Gloucester; Peter Davis, Birmingham; Paul Clapham, Norwich; K Ford, York; Sean Levesley, Grenoside, Sheffield.

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HAMMERSMITH ODEON
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EASED OUT OF THE SHADOW OF THE DOME OF PLEASURE



"no rest for the wicked"

the third single by FRANKIE GOES TO HOLLYWOOD
'The Power of Love' – a gift inside a special pink envelope, best listened to by lovers

tell the one you love about
'The Power of Love'



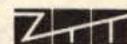
Kiss



Kiss



Sing



Kiss



TALKING HEADS release their single 'Girlfriend Is Better' on November 26. It's taken from their live album 'Stop Making Sense', the soundtrack of their film of the same name which opens soon.

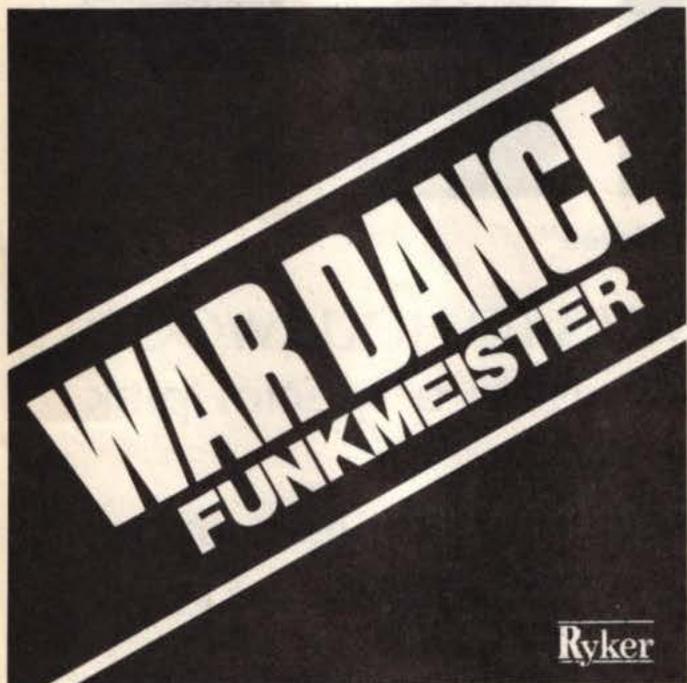
● **ACE AMERICAN** funk band Slave, release their ninth album 'New Plateau' on November 30. The eight tracks include 'Jungle Dance' and 'The Word Is Out'.

● **THE DAZZ Band** release their album 'Jukebox' this week.

ETHIOPIA BENEFIT

NICK HEYWARD will star in a charity show at the Royal Albert Hall on December 7, to raise money for Ethiopian drought victims. Other acts will include Mari Wilson, Matt Bianco, Tom Robinson and a possible appearance by zany Captain Sensible. Tickets priced £15, £12.50, £10, £7.50 and £5 will be available from November 23 from the Royal Albert Hall Box Office.

They hope to raise £100,000 for the Save The Children Fund Action For Ethiopia appeal.



7" AND 12" VERSIONS

SEVEN INCH, RYK 2

TWELVE INCH, RYKT2

Also "THAT'S THE SOUND" from R.J.'s LATEST ARRIVAL

AVAILABLE NOW!

TV + Radio

THURSDAY finds jovial Jonathan King jetting down to Nashville in 'Entertainment USA' (BBC 2, 9pm). He'll be chatting to Chubby Checker, Motley Crue and a Ghostbuster.

FRIDAY'S 'Tube' (C4, 5.30pm) has Lords Of The New Church, Feela Beelia and an interview with divine Donna Summer.

SATURDAY'S 'Saturday Superstore' (BBC1, 9am) features hippy Neil reading a story and Paul Nicholas. 'Saturday Starship' (ITV, 10am) weighs in with Tears For Fears and

Les Enfants. Crazy comic Lenny Henry hosts another fun pack 60 minutes in his own show (Radio 1, 1pm) and King will be featured live in 'In Concert' (Radio 1, 6.30pm). 'Rock 'N' America' (C4, 6.30pm) takes a peep at Meat Loaf and the Supremes.

SUNDAY has those good looking guys the Flying Pickets strutting their stuff in 'Sunday Sunday' (ITV, 5.30pm)

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) features cuddly Bronski Beat, and Fish from Marillion pondering over his record collection.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.45pm) will have Jody Watley, Midge Ure and Eddy Grant.

Gary Crowley

The further adventures of GC

THURSDAY GOT UP early to the sound of heavy banging on our front door, bolted up the stairs in me Rupert Bear pyjamas and was confronted by a rather nice postwoman with a parcel in her hand.

Thanked her kindly, and tore it open to find a copy of 'The Beatles Conquer America', a collection of stunning black and white pix, taken by the camera of one Dezo Hoffmann.

The book captures perfectly everything that was groovy about the Fabs and left me thinking how I wished I was there!

Shovelled down me brekky, danced to the Brekout Krew's 'Matt's Mood' and headed for the West End and surprise, surprise, who should I bump into but one Joseph Strummer. Remember the 32-year-old angry young(l) man with the Clash?

Asked him why he wouldn't appear on my radio show and why he had me down as a collaborator, he mumbled something like, "Are you going forwards, Gary?"

I hit back with, "I try to make my radio show as good as I can." What did he want me to do, work in a supermarket and have no ambition whatsoever? Again he muttered on while I just told him in a rather basic manner to go away.

I wish I'd made a million dollars from my last LP. The Clash are good at making big bold statements but what about when it comes to backing them up?

I walked off a confused man and immediately bumped into the Arthur Daley and Terry McCann of the mod scene, one Edward Pillar and Terence Rawlings, enthusing like mad about their new project or should I say earner, 'The Beat Generation And The Angry Young Men', a mod compilation featuring the likes of the Purple Hearts, the Merton Parkas, the Directions and Long Tall Shorty.

So if you want to hear what Mick Talbot was doing before he became 50 per cent of the Style Council, don't hesitate, investigate! Available on the appropriately named Well Suspect Records. Comb your local hip record shack for a copy.

Jim Brown and Robin Campbell

were my special guests on The Red Hot Club and were excellent. We chatted about everything and everything, including the new signings to Dep (my personal fave rave is Mikey Dread's 'Reggae Hit Shot' murder!), 'The Labour Of Love' video, touring and not forgetting some of their favourite records.

FRIDAY ANOTHER Busy Bee day today, most of it taken up with 'Wham — The Movie!' which is a film you'll watch if you're going to see the Two Best kept haircuts in concert.

Without letting too much out of the bag, it features plenty of messing around from G and A with yours truly doing the worst impression ever of Alan Wicker. There's a sprinkling of surprises from a few familiar faces and a quick chat from a baby faced Wham!

Went to the pictures that night and loved 'The Woman In Red', starring Gene Wilder as a happily married man. It hit my funny bone numerous times and is a real tonic, definitely one to check for.

Also, good and literally around the corner is 'Ghostbusters'. It's broken box office records in the land of 'Dallas' and 'Dynasty' and I can see it doing the same here.

Starring the hilarious Bill Murray and Dan Ackroyd, it's a silly story that has you in stitches.

CROWLEY'S 10 MASTERBLASTERS!

- 1 **MATT'S MOOD**, the Brekout Krew
- 2 **DANCE STANCE**, Dexy's Midnight Runners
- 3 **KEEP ON KEEPIN' ON**, the Redskins
- 4 **EVERYTHING SHE WANTS**, Wham!
- 5 **THE TRUTH**, Grandmaster Melle Mel
- 6 **KEEPING SECRETS**, Switch
- 7 **SEND MY HEART**, the Adventures
- 8 **POWER OF LOVE**, Frankie
- 9 **HEART AND MINDS**, the Farm
- 10 **IT AIN'T NECESSARILY SO**, Bronski Beat

HITLINE

TENTH AND FINAL WEEK!

WHAT'S BLACK and white, read all over and could win you £1,000? Yes, it's the Hitline competition — and not only can you win a thousand smackers, you can also get your paws on hi-fis and music videos.

Turn to the Top Of The Pops singles chart (in this week's issue on page 42). Find the current positions of the songs listed below and then look at your Hitline card.

Aces High, Iron Maiden

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

This Is Mine, Heaven 17

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.

Penny Lover, Lionel Richie

If your third number matches the chart position of this song you win a 'Now That's What I Call Music Video 4'. 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.

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

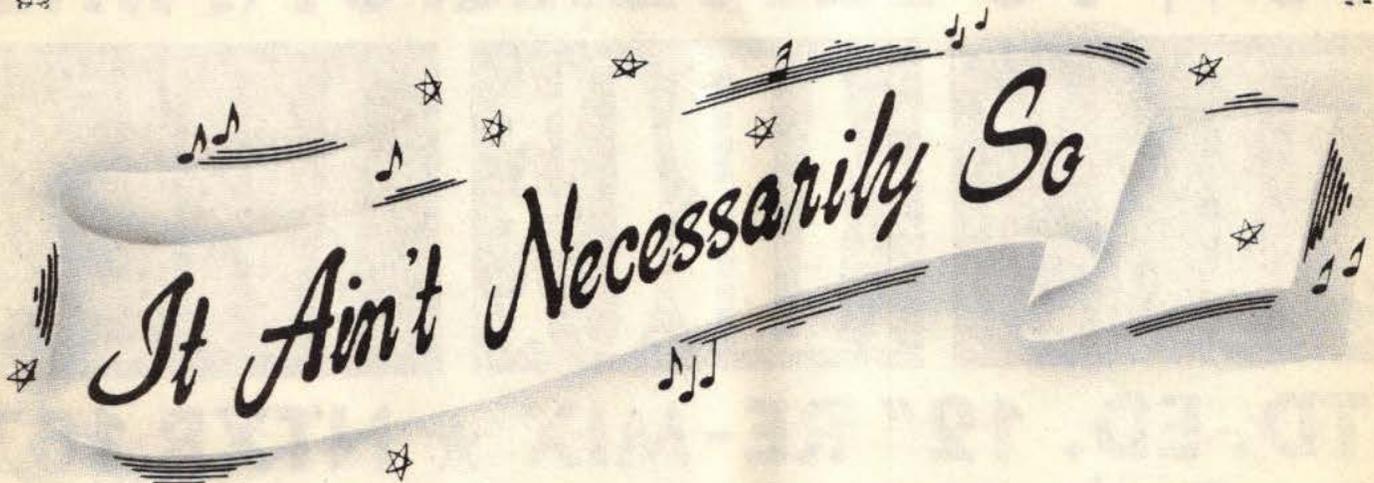
materials will be declared void if; damaged, illegible, altered, defective, not obtained legitimately, tampered with in any way, or if they contain printing or other errors.

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.



THINGS THAT YOU'RE LIABLE TO READ IN THE BIBLE



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& RED DANCE • NOW AVAILABLE IN LIMITED EDITION 7" GATEFOLD SLEEVE**

BRONSKI BEAT

The league of gentlemen

translated by JAMES A REID

THE LEAGUE OF Gentlemen were talking to the **Arthur Daley** of the printed page. "As I've **Spillaned** to you before", said the Arthur Daley of the printed page talking pounds for words, "my services don't come cheap. In fact it wouldn't be unadjacent to the truth to suggest that I was a bit pricey."

The League considered this piece of information before Lord Hip Hop replied in suitably Shakespearian manner. "**Forsyth**, 'tis a blow to our budget, but then in the preparation of the Official League Of Gentlemen history what do we **Carre**."

It was now up to the Arthur Daley of the printed page to do his stuff. By way of a trial he decided to entertain us with some of the choicest pop gossip. . .

"Now gents would I sell you a used story? By a dozen crates of vintage Welsh wine I wouldn't. So grab on this; ace RM reporter **Robin** — 'my joints, my joints' — **Smith** interviews **Chaka Khan** in bed! What happened next? Did Robin leave his bath chair? Does Chaka go for men in beards? Watch this space.

"**Frankie** always watch this space, good job too, 'cos they weren't watching **Culture Club** last week. According to Stateside hacks the Liverpool ones were refused complimentary tickets to a CC show at Meadowlands NY. Hmm, is George becoming the 'paranoid idiot' **Paul Rutherford** claims he is? Or did someone forget to post the tickets?

"No chance of being late for **Bananarama** tickets though. The girls finally plan to tour — and not just Blighty but USA and Europe wouldn't you know — next September. Nothing like thorough preparation, eh?

"While Mr **Dickie Skinner** had to give his barnet a thorough re-think after BBC chiefs deemed that Dick's greying hair was not suitable now that the 'Old Grey' had been removed from the 'Whistle Test'. Richard has dyed his hair brown. Shame.

"My pen has travelled far and wide," said our erstwhile biographer. "All five continents, all 32 London Boroughs. But I wasn't quite prepared for the news coming from Nigeria last week. Y'see, Afro pop star **Fela Kuti**, he of the many wives and dubious political pronouncements, has been jailed

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single 'Thank You My Love' Lee John jumped off stage grabbed hold of **Paul Young** and enlisted his vocal support.

"A few days before this act of charity old bore **Rick Wakeman** was married to model **Nina Carter**. Showbizers present at the ceremony: **Frank Bough**, **Robert Powell**, **Chris Quentin**, **Jim Davidson**, **Rick Parfitt** and **John Entwistle**. Wheelchairs were not compulsory. . .

"Though they might have been in Brussels last week where the earthquake centre was put on disaster alert due to the awful din coming from the mighty amplifiers of **U2**. And while we're thereabouts, could it be that **U2** rose from the ashes of a group called the **Hype?** My Irish informant tells me that the **Hype's** specialities were **Bay City Roller** covers and a really fab rendition of 'All Right Now'. Can anybody shed some light on this rumour?

"Even more preposterous is rock guru **Sting's** plans to record a controversial anti-nuke song in, whe-wow, Moscow. Sting is making plans to book a Moscow recording studio for a New Year session. The song is called 'I Hope The Russians Love Their Children Too'. This, **Sting's** latest ridiculous attempt to foist his myopic polyterat views on the world, is to be countered by the League Of Gentlemen's first recording, a treatise on the works of **Arthur Koestler**, recorded in an underground bunker at Stonehenge."

The League Of Gentlemen didn't need the Arthur Daley of the printed page to tell them what was what.

HOW TO BE A ZILLIONAIRE



LTD. ED. 12" RE-MIX ★ NTXR 107

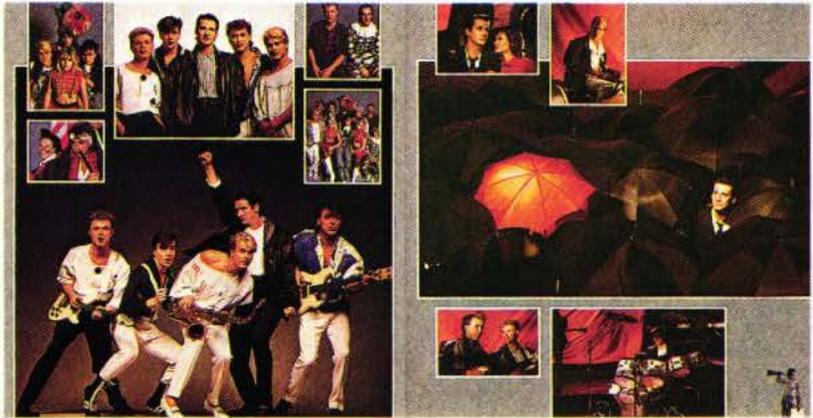
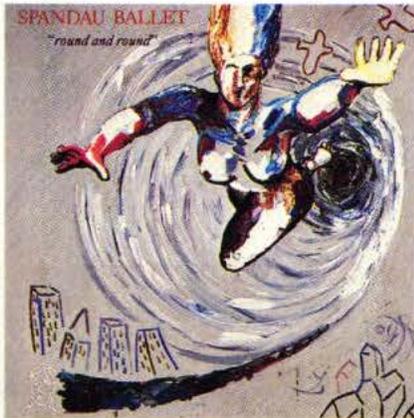
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• REFORMATION •

SPANDAU BALLET

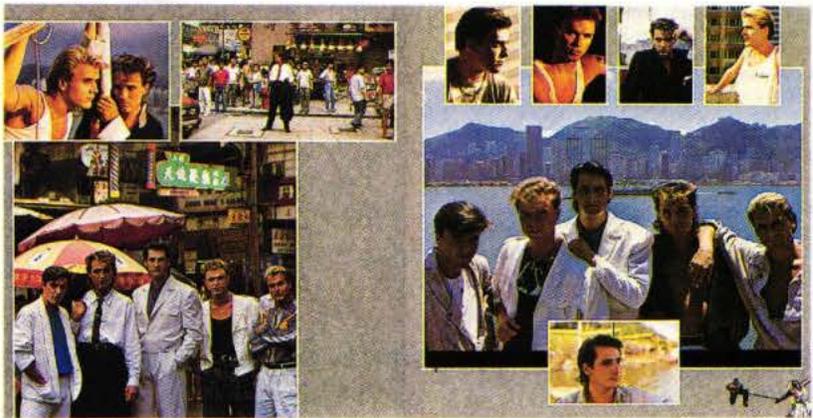
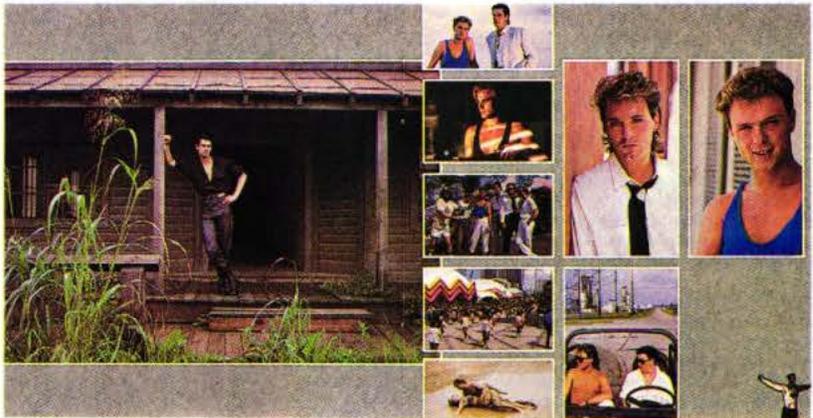
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SPANDAU BALLET WORLD PARADE

28 Nov. DUBLIN R.D.S. 29 Nov. DUBLIN R.D.S. 30 Nov. BELFAST, MAYSFIELD LEISURE CENTRE 1 Dec. BELFAST, MAYSFIELD LEISURE CENTRE 4 Dec. WEMBLEY ARENA 5 Dec. Wembley Arena 6 Dec. WEMBLEY ARENA 7 Dec. WEMBLEY ARENA 8 Dec. WEMBLEY ARENA 9 Dec. WEMBLEY ARENA 14 Dec. DEESIDE LEISURE CENTRE 15 Dec. N.E.C. BIRMINGHAM 16 Dec. N.E.C. BIRMINGHAM 17 Dec. N.E.C. BIRMINGHAM 18 Dec. ROYAL HIGHLAND EXHIBITION CENTRE, INGLISTON 'THE PRINCE'S TRUST' 19 Dec. WHITLEY BAY ICE RINK 20 Dec. WHITLEY BAY ICE RINK 21 Dec. BRIGHTON CENTRE 22 Dec. BRIGHTON CENTRE 23 Dec. BOURNEMOUTH INTERNATIONAL CENTRE 24 Dec. BOURNEMOUTH INTERNATIONAL CENTRE 27 Dec. SHEPTON MALLET

 Chrysalis

DETROIT MAKES motor cars and boxers. It doesn't usually make with the spectacular or the glamorous, and it ain't a whole barrel of laughs. But then Prince only plays there about once every two years.

Detroit's Joe Louis Arena had the good fortune to play host to the first leg of Prince's 'Purple Rain' world tour. Seven nights, 150,000 punters, panic in Detroit and big business.

These days big pop seems to be all about numbers. Just as the Wham!s and the Durans and the Frankies fight for Blighty's benighted buck, so in the States the real action, the real arena filling ackers, is all about Mr Michael Jackson and Mr Prince.

This year Mr Prince has upped the action. Moving into top gear with 'Purple Rain', the smash film and LP, he's threatening to turn rock'n'roll's baaadest act into its most bankable. At Detroit it showed.

AT THE HOTEL

PRINCE IS holed up somewhere in the Westin Hotel. No one can find him, though the heavy presence of slack-gutted security police tells us that it's not just insurance men from Chicago we're sharing room service with. It's showtime minus one and the local radio is filling the air purple.

Like the Jacksons' 'Victory' tour, this is a little more than a rock'n'roll show. It's a chance to put a phenomenon on hold. Turn the microscope on a real living legend. Cut the atmosphere — it smells of success. Clock the 11 quid T-shirts, the posters, turn to Billboard, purple, purple, purple. Tuck up underneath the headboard and catch some sleep . . . tomorrow's showtime!

SHOWTIME

PURPLE. Oi, this colour is getting a bit tedious. Having a few beers in the Joe Louis Arena before the Prince show and there ain't a pink elephant in sight, plenty of purple though. Purple headbands, purple mini-skirts, purple sunglasses, purple boots and belts. What happens when Tangerine Dream hit town?

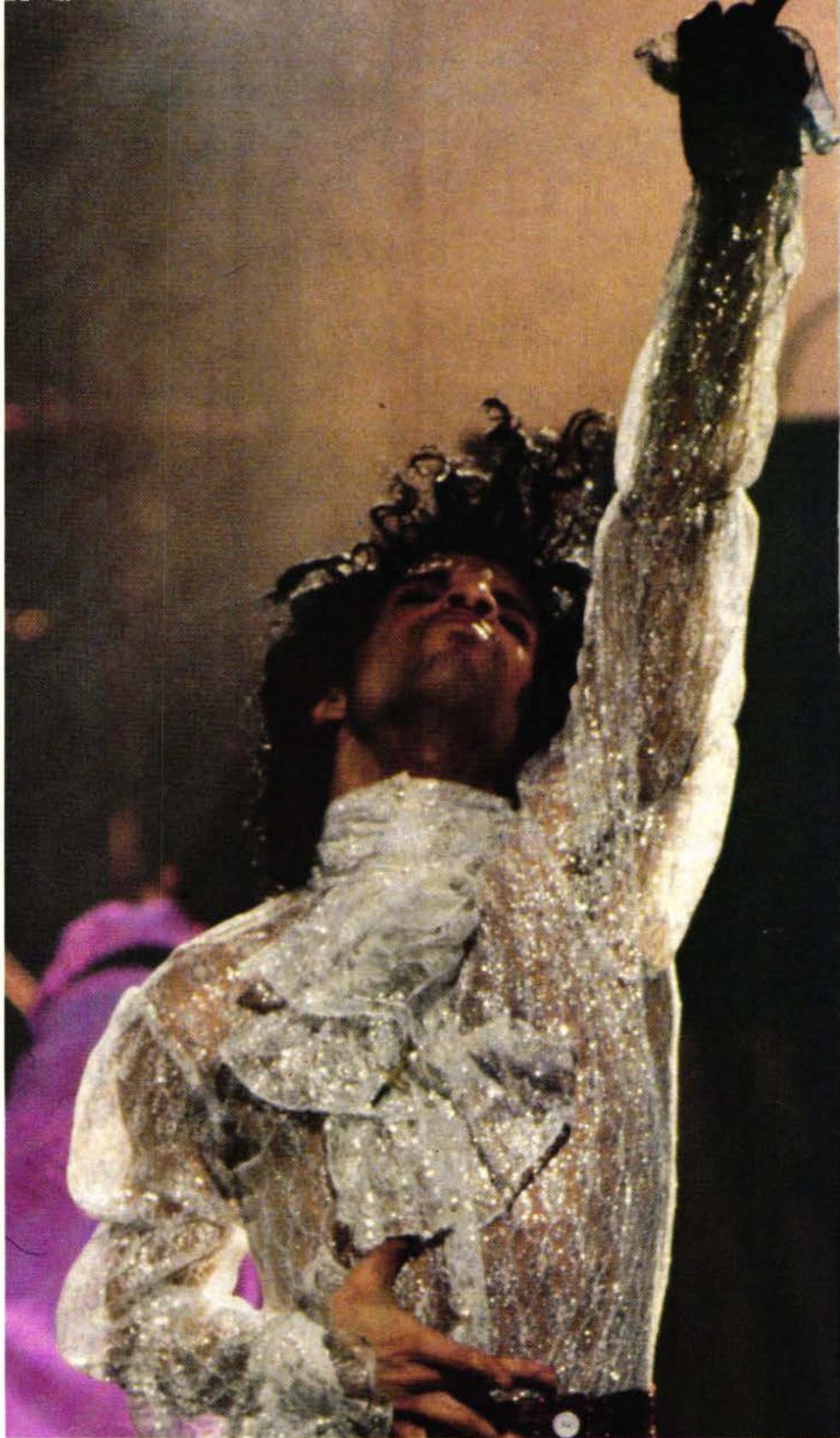
These purple people tell a story. With Mom by their side and a pair of real suburban sneakers on their feet, they are the new Prince army. The middle middle front lawn class who pushed Prince into the mainstream and put 'Purple Rain' atop the Billboard charts for a staggering 15 weeks. They eat a lot of hot dogs too.

Aaah hot dogs, that's the nature of this stadium rock stuff. Y'know, it's in a stadium so it's a bit like a football match. Only there aren't any away supporters. In Detroit you only get beaten up on the street.

So when the purple people wipe the ketchup from their chops and have a sit down the show begins.

THE SUPPORT

SHEILA E could keep her stage outfit in a matchbox. Tell that to Simon Le Bon. Ms E, premier Prince protege of the present, opens tonight's show. Very feisty stuff this. Pushing



The place: Detroit. The event: the opening night of Prince's 'Purple Rain' tour. Is it all sex and violets? Words and pics: Eugene Adebari

NIGHT

it out like the ultimate Prince girl fantasy. Sheila served it dirtier than the main man and tapped out some pretty tasty tunes to boot.

Hanging her set around a perpetual wall of percussion, feeding off the fat funk of a tight eight piece band, Sheila cut her way through diamonds like 'Oliver's House', 'Erotic City' and 'The Glamorous Life' with nary a pause for breath. The perfect aperitif.

Pity then that Ms E's missive was followed by a 50 minute delay before his sexiness appeared.

THE SHOW

THE BACKLINE looks like this: banks of speakers, strips of sheeting hanging from the ceiling billowing to the coo of a wind machine. Then Prince appears and you don't notice anything else for 100 minutes.

Opening on a super charged 'Little Red Corvette', Prince moves through a 14 song set with all the gristle 'n' bone balletic sex appeal that made the 'Purple Rain' movie such a success.

And it's from the soundtrack of that film that most of tonight's material is drawn. In fact, apart from the aforementioned 'Red Corvette', 'Free', 'Delirious' and '1999' everything came from 'Rain'. There was no pre-1982 material, re-emphasising Prince's desire to cash in on his new found mainstream and eliminate the music of his more 'experimental' period. Like most major black US artists Prince is getting whiter all the time.

That don't mean he can't rock'n'roll though. Taking his cue from the 'Purple Rain' film Prince moved through a series of costume changes and choreographed moves that would have had his lesser rivals walking for an early bath.

The gold lame jacket for 'When Doves Cry', the grandiose purple Edwardian coat for the encores, a bare chest for the bathtub.

THE BATHTUB! — yep, the bathtub. At a lull in the set a bathtub is brought on stage and as dry ice spews out of a shower attachment the Minneapolis wonder removes his shirt and slouches into the tub. The girl next to me nearly fainted. Radox ain't in it.

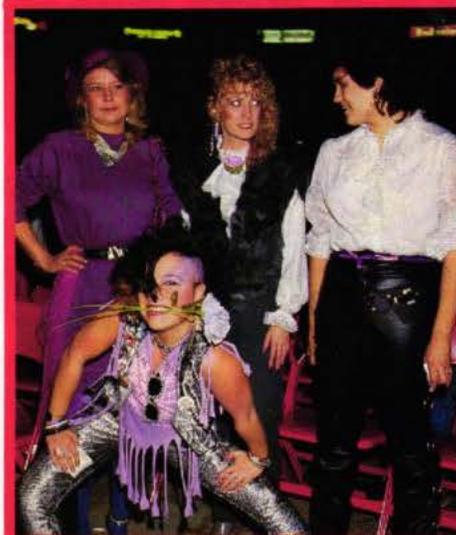
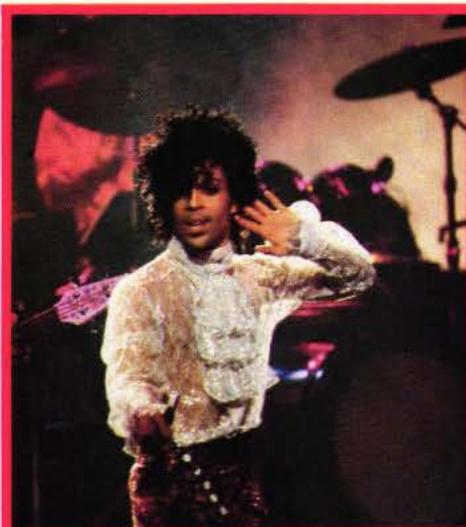
Neither is 'Come Dancing'. Small, lithe, athletic Prince condenses a whole history of rock'n'roll sex moves in his dancing repertoire: splits, spins, drops and footwork fancier than a Mayfair postal address. Though his act has cleaned up considerably since the days of dodgy Y fronts and even dodgier double entendres, there's still a whole lot of cheeky chromosomes doing battle out there.

Like Prince simulating sex on the stage floor, courtesy some clever light play. Like Prince masturbating his guitar neck during the steamy 'Darling Nikki'...

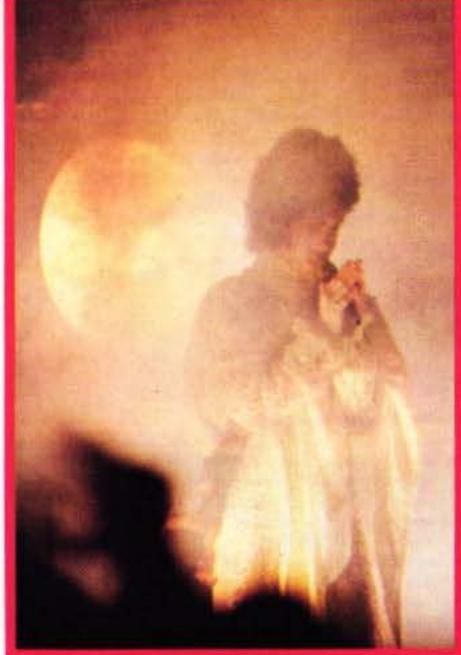
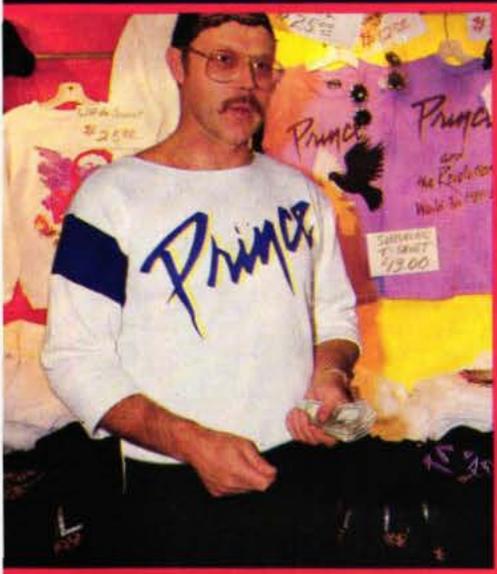
The dancing, the sex-play it's all part of Prince's uniquely strong stage persona. Just as his music combines rock, soul and funk, his movement combines elements of both salacious soul and raunchy rock'n'roll. The comparisons with Jagger and Jackson are irrelevant because what Prince does on stage is fuse so many of rock's well worn roles into a powerful whole. This man isn't kidding.

Pity then that the 'Purple Rain' tour has started as a celebration of Prince's status rather than a journey into new power. For by

Continued over



MAUVES



letting the 'Purple Rain' motif dominate his show Prince is both ignoring his spicy past and curtailing the future's possibilities. Hot as his five-piece Revolution band may be this was the beat of success, albeit immaculately played and delivered, not the hungry heart of a truly questing performer. It was spectacle, and pretty damn scorchin' spectacle at that.

At the end of the day, the success, the celebration of that success, was complete. As outstretched young purple arms swayed side to side to a closing version of 'Purple Rain' — complete with four minute introduction — the song and the moment stood as a confirmation of Prince's rise to greatness.

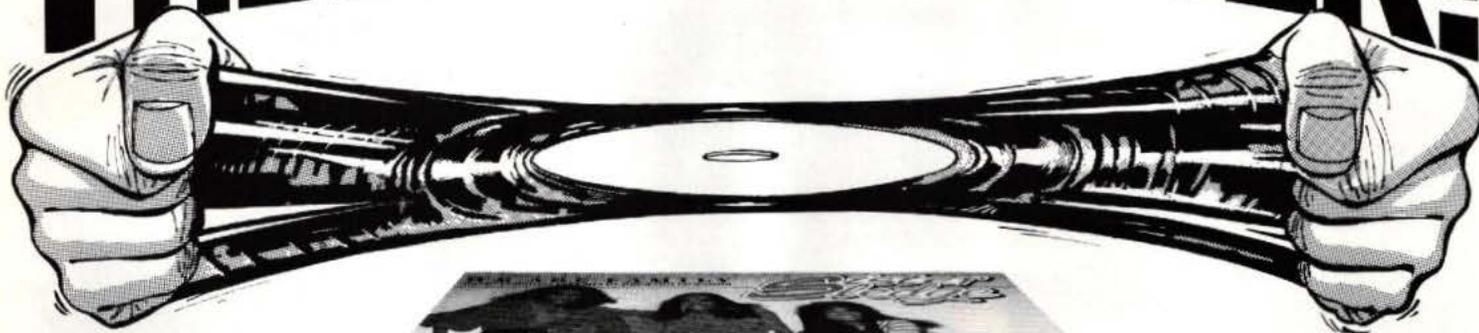
This show was a display of enthusiastic,

athletic, professionalism. Perfect in pitch and conception. But there were no answers to be found in Detroit, just plenty of smiling faces and, for the moment, the greatest rock'n'roll star in the world.

THE HOTEL AGAIN

SCRATCHING AROUND with a drink and a Sony Walkman I found my 'Purple Rain' cassette and lying on my finest American mattress I played it all over again. It still sounded like the greatest, and drinking cold Yank beer in tough, tough Motor City you can't ask for more than that.

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Singles



reviewed by
MARK CORDERY

FRANKIE GOES TO HOLLYWOOD 'The Power Of Love' (ZTT) A stronger-than-brandy, big ballad monster. A lot of heart, all over the place. Strings sweep, fools weep. 'Make love your goal', pleads Holly, going over the big top and outta sight. The B-side carries the Lads' Xmessage — beep beep! — in which they get pissed, take the piss out of themselves, and make a few suggestions (about getting the most out of the festive season). O come, all ye . . .

CULTURE CLUB 'The Medal Song' (Virgin) Go to Hollywood too, in a manner of speaking. The medal refers to one that Frances Farmer won whilst still at acting school in the Forties, and led her to that fabulous Babylon in the hills. She found the star system conflicting cruelly with little needs like Work, Art, Real Life. She couldn't take it and ended up in an asylum. Perhaps George is trying to tell us something? He shouldn't explain, but . . . I remember when this group weren't so Mega and made records such as 'I'm Afraid of Me' and 'Time', and so does George.

FRANKIE PAUL 'Do Good' (Greensleeves) **HALF PINT 'One In A Million' (Greensleeves)** Just a tiny handful from the recent crop of Jamaican reggae, almost bewildering in quantity and quality to those not fully on the case. Both of these are clearly top class, as anyone with ears could hear. Hotly tipped for superstardom status, this Frankie is a terrific singer, and makes a potentially dull suggestion sound like the best idea you've had or heard in ages. "She's a scorcher," sings Half Pint of his love. So is

SINGLES OF THE WEEK

SMILEY CULTURE 'Police Officer' (Fashion) **PAPA LEVI 'Big 'n' Broad' (Island)** The state of the superior DJ art. Rapping, UK Rockers style, will be Big News to the Pop fraternity next year as our Sound System champions receive national exposure. The already well-loved Cockney Translator tells his tale of a run-in with the Feds over the matter of a missing tax disc. His rapid-fire double-time delivery never fails, and his ability to switch from Dreadspeak to Policespeak without a pause for breath is evidence of extraordinary talent. This record is very funny. It has a happy ending. The lyric is printed on the 12 inch sleeve. Anything else you need to know?

Phillip Levi also has a machine-gun for a mouth: 'Me big, me braad, me massive an' 'ard' he informs, defying contradiction. Not his most personable track perhaps, but you can't keep good men down for long. Watch these two bubble up!

the bass-line over which he tells us of his good fortune.

JACKSONS 'Body' (Epic) **KOOL AND THE GANG 'Fresh' (Phonogram)** **BANANARAMA 'Hotline To Heaven' (London)** Big names . . . wouldn't be if they'd never done better than these. Pouting prettily at us from the sleeve, the lovable mop-tops wag their fingers at a ne'r-do-well on the road to ruin. There's an awful lot of effort gone into this record, not all of it awful, but it's a mess all the same. Trite, might be the word. Jacksons are stuck in a tired routine. Kool And the Gang aren't. Fresh, that is.

CAPTAIN SENSIBLE 'One Christmas Catalogue' (A&M) **GARY GLITTER 'Another Rock And Roll Christmas' (Arista)** The good Captain makes possible the first, and best, vegetarian Xmas single. A melancholy reminder that fowl have feelings too. Gazza, who seems to have lost some weight judging from the sleeve, merely makes another pathetic record to mime to on his numerous forthcoming TV appearances.

GARAGE 'Saved By The Bell' (Drum) Debut single from a group who should grow up to be famous stars of soul and funk, their UK passports notwithstanding. Certainly the most accomplished performance heard from this neighbourhood since Hi-Tension's stupidly undervalued 'Rat Race'. A tough song, smartly played. Great drummer.

THE FLYING LIZARDS 'Dizzy Miss Lizzie' (Statik) Tell me that joke again, you know, the one about the rock'n'roll sound of a piano catapulted across the studio; drums like sledgehammers; an overwhelming wish to spin round and round until dizzy; told in perfectly modulated Sloane tones. Yeah, funny is it not?

BREEKOUT KREW 'Matt's Mood' (London) The Matt in

question is the club hit that could be found on the B-side of the Bianco's 'Sneaking Out The Back Door'. The mood is now much deeper, rapped and sung by Spider D and Eric Smith, who ride on a medium-paced clattery groove, a thoughtful organ sound, synth stabs, and an itchy guitar. A well-constructed dancer with some special mooves. Long, cool and chewy.

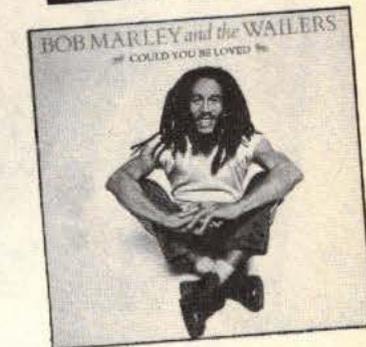
THE REBELS 'You Can Make It!' (Celluloid) Audacious. A questionable assertion carried out with sufficient force to move the most reluctant object. A fizzing arrangement of fat bass, metal guitar and highly-charged electro. Produced by Steve 'The Smurf' Brown. Sung by Bernard Fowler. Bang up-to-date. It works with me, Annie!

BOB MARLEY AND THE WAILERS 'Could You Be Loved' (Island) Mixed again to bring the funk further out. The Tuff Gong asks the most pertinent of questions, with spooky vocal support from I-Threes. If you don't have it already it should make you think again.

STEVIE WONDER 'Love Light In Flight' (Motown) An innocuous medium-pacer, perfectly marking time. It cruises but it won't take off. Not as big a seller as the last one, but then not many are. See James Hamilton for technical details . . .

BIG COUNTRY 'Where The Rose Is Sown' (Phonogram) A War Song, of a sort. Attempting, I guess, to dignify the nobility of people called upon to do ignoble things like kill or be killed for causes not of their choosing! Whatever, not a sing-a-long chant after their usual fashion. A Steve Lillywhite production.

CHARME 'Georgy Porgy (RCA) Worth it for at least two good reasons: the considerable presence of Luther Vandross on the A, and the Hues Corporation's lovely 'Rock The Boat' on the reverse and reissue. Good value!



GENE CHANDLER 'I'll Make The Living If You Make The Loving Worthwhile' (Bluebird) Smooth, punchy swing, ostensibly a statement in favour of traditional sexual values. A high-quality vocal from the Duke Of Earl is an offer I can't refuse.

FLOWCHART 'Ask The Boss' (Greyhound) To raise my salary. That'll be the day. A curiously Anglo-sounding record by 'The New Harlem Funk'. More hard times in confident, edgy funk. Well-meshed synths and up-front, scratchy guitar have room to move around the precise vocal. A raw, under-produced feel.

MARK ALMOND 'Tenderness Is A Weakness' (Some Bizzare) Indeed it is, if you're hopelessly soft. Marc gives it his usual loads amidst shaking violins and a guitar from a Spanish Private Eye movie. Hysterical, literally. Extended 33rpm side two features 'Love For Sale', a nutty 'Pink Shack Blues' and 'The Heel': a plea to be placed under restraint, if you know what I mean. And I'm sure you do.

NEXT WEEK

FRANKIE ● STRANGLERS ● DAZZ BAND

1984

READERS POLL



DIVINE HAS washed his best frock for it. Margaret Thatcher has had her varicose veins specially treated for it. Duran Duran plan to make a video about it.

YES! It's the 1984 Record Mirror Readers Poll — the opportunity, nay the duty, of each man and woman to exercise their democratic right to vote.

Did Bananarama thrill you? Did Sade move you? Did Big Country agitate and excite you? No? Never mind, vote for those you think deserve the accolade of following Boy George, Duran Duran and Steve Wright (what?) to the coveted title RM Poll Winner.

Just fill in the appropriate sections, cut out the page, and following the instructions on the other side, fold it to form a pre-paid envelope. All votes must arrive by first post on Friday, December 14.

- BEST BAND OF '84
- MALE ARTIST
- FEMALE ARTIST
- MOST PROMISING NEWCOMER
- FAVOURITE SINGLE
- FAVOURITE LP
- SLEEVE
- VIDEO
- 12 INCH REMIX
- LIVE SHOW
- DJ
- TV PROGRAMME
- MOST BEAUTIFUL PERSON
- PERSON MOST IN NEED OF PLASTIC SURGERY
- FAVOURITE RM FEATURE

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▲ FOLD TWO

CUT ALONG DOTTED LINE

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SO, DURAN Duran reckon they're 'Wild Boys', do they? Despite their 'rugged' new publicity shots, their new single tends to suggest quite the opposite.

I'm amazed at the regular quotes from Le Bon and Co (all tinged with a hint of desperation) exclaiming that the song is a "hard dance track". Frankly, the removal of one complete leg would be a great advantage for those wishing to dance to this one. I've never heard such a leaden, monotonous beat — such a disappointment from Nile Rodgers, the man behind such dance classics as 'Good Time', 'Le Freak', 'We Are Family' . . . the list is almost endless.

I'm no bitter anti-Durannie; I bought 'Planet Earth' (you could dance to that), the first two albums and I still think 'Girls On Film' is brilliant and unlikely ever to be equalled by them. Like 'Union Of The Snake', 'The Wild Boys' is a poor follow-up to a number one hit and I defy any fan, however rabid, to truly agree with the band who steadfastly declare it to be their best ever.

Paul Mount, Cardiff

● I know exactly what you mean, it's really very silly of them

CULTURE CLUB enter the album charts at No 2 while Paul McCartney goes in at No 11 Not bad for a supposedly "interesting but redundant", LP, compared to George's "gold star quality" 'Broad Street's' position in the charts can only go to prove McCartney's amazing popularity 22 years after his first release. But for some ridiculous (unknown) reason, every music mag seems to have a grudge against all the solo work of the Fab 4. And as for Julian Lennon — his first album is an excellent debut, but all you can f***ing do is compare him to his father, not judge him on his own merit.

And here's something else to moan about. How many people bought Durans worst ever single and why? They must have liked the video, because the record's crap.

Dino, Northampton

● This is what we like . . . constructive criticism

ALAN MARKE: How witty it was of you to slag off Gary Numan's wonderful 'Berserker'.

How incredibly ORIGINAL it was of you to refer to his make-up as "a cut-price Aladdin Sane look".

How CONDESCENDING it was of you to even mention the music, ie, the lyrics — "do you wanna come with me".

In fact, how UTTERLY BORING it was of you to become another fully fledged member of the "let's all slag off Gary Numan" campaign.

BORING! BORING! BORING!



Melody and harmony

HOW REFRESHING it is to see such artists as Stevie Wonder, Paul McCartney, Wham! and Oakey/Moroder, who appreciate and understand the meaning of the musical terms 'melody' and 'harmony', back at the top of the charts where they belong.

So let's hope we've heard the last of such musical wimps as Depeche Mode, Gary Numan,

the Cure, Echo And The Bunnymen and Siouxsie who are to music what Meat Loaf is to ballet dancing.

Gordon Petersen, Cumbernauld, Glasgow

● RM say let's get back to REAL sensitivity and melody. Where are you now when your country needs you John Lydon?

If you want to be 'cool' and 'trendy', why don't you start giving Gary proper reviews? I suppose it's easier to follow the other sheep, though eh??

Keep up the excellent work Gary. The 'Berserker' single and image are amazing!

Sue Jackson, Hove, Sussex
● Have you always had these problems with your eyes Sue?

PLEASE! PLEASE! Please! interview Spandau Ballet again soon! After reading what they had to say to the News Of The World I couldn't stop laughing. They've had one number one and they talk like they're the biggest thing in British music.

Tony Hadley says he can't take Boy George seriously, while Martin Kemp says he doesn't rate Wham! as competitors. In case it has escaped your attention boys, Culture Club, Wham!, Duran and Frankie Goes To Hollywood have all been much more successful than you lot.

Think again lads! There has to be something wrong when you don't even rate Wham! but George Michael has written or co-written three of the last five number ones. The question is, will Spandau ever make number one again?

Colin Green, Bognor Regis
● If it means having to watch Martin Kemp's wobbly chin on Top Of The Pops again, let's hope not

GARY NUMAN: unemployment is due to nationalised industries being inefficient in the past is it? Well, they're so profitable now they're being sold off to the government's businessmen friends . . . and there're still three million on the dole.

So Maggie doesn't let anybody piss over Britain does she? She's doing it so well herself that nobody else need join in (unless you're upper middle class and above, that is).

It's funny how the Belgrano was sunk OUTSIDE the exclusion zone — going away from the task force — just when the Peruvian peace plan had a chance. And why has the subs' logbook been so conveniently "mislaidd"?

The miners are indeed costing the country a lot by being on strike (even though they get so little social security they have to go to soup kitchens or starve). But a years unemployment benefit costs a hell of a lot too. The government doesn't seem too bothered about all that money being wasted by people not working.

"The Americans are our allies" and "we help each other"? Oh yes, like Suez . . . I remember! Neal Alexander, Emmanuel College, Cambridge
● How can you say the Americans aren't our friends when they've given us so much; Shirley Temple . . . the Osmonds . . . herpes . . . cruise missiles . . .

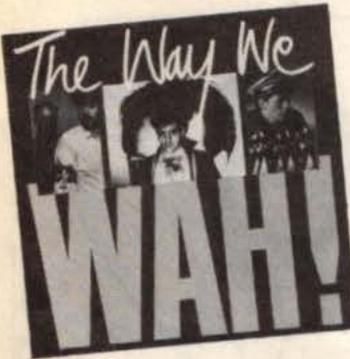
I NOTICED that you hadn't had any poems for a while, so here's one.

Don't laugh, I'm not exactly a poet
I had seats for rear circle, but ran down below it.
I had to, see, 'cause my favourite band
Had come to perform in England!

They come from Basildon, Essex, you see
And Depeche Mode mean a lot to me.
There's Andy, Martin, Alan and (cor) Dave
Some say they're soft punk, and others, new wave!
But I don't care just what they are
On the 4th November, for the last concert . . . Ta!
It was the greatest concert I've ever seen
And a regular congeroer I've been.

I saw Simple Minds and Dave sat behind me
He signed my programme, my eyes filled with glee!
Dave Gahan? Handsome, lovely, all hunk!
But he was with a girl, so my rising heart sunk . . .
But never mind, he still turns me on
Not like that pathetic — um — is it Simon Le Bon?
Michelle and Sandra (Chad and Beak), Bedford
● I think we've found the new poet laureate

Albums



The Wah! song

WAH! 'The Way We Wah!' (Eternal/WEA-WX11)

A LOUD cheer for 10 of Wah!'s finest tracks. Another cheer for Pete Wylie — never as good looking as he thinks he is — but who could be?

A final cheer for 'Seven Minutes To Midnight', 'Hope', 'Some Say' and the mega 'Story Of The Blues': parts one and two in all their glory.

Three cheers for Wah!; no cheers for WEA, chucking them off the label then putting this out as soon as they find success elsewhere. A wonderful album nevertheless.++++

ELEANOR LEVY

CLIFF RICHARD 'The Rock Collection' (EMI EJ2603091)

AN ALBUM given away free with 'Silver' last year, 'The Rock Collection' proves once again that it's really been all downhill for Cliff since he peaked with the radical celebration of masculine independence that 'Bachelor Boy' offered. It includes his plodding duet with Phil Everly and the whole thing's all a bit dull, missing particularly Hank's classic guitar work. For quiche eaters everywhere. + 1/2

ELEANOR LEVY

Riddle class?

NIK KERSHAW 'The Riddle' (MCA MCF 3245)

POOR NIK Kershaw. He'd find life a lot easier if he had the matinee idol eyes of Quasimodo, a complexion with more eruptions than Mount Etna and the sumptuous figure of Big Daddy.

Instead he's got good looks and the cuddly appeal of a Cabbage Patch Doll crossed with the puppy on the Andrex ads. All this has blinded people to the fact that he's turned out some excellent singles that have combined the ruthless efficiency of a Mafia hitman with the chilling chart accuracy of a pop Robin Hood.

Like the man in Lincoln Green this time he's robbed the rich — his eclectic army of discernable influences — and given to the poor — in this case his second LP.

The diminutive singer-songwriter is suffering from the common disease of follow-upitis — a serious complaint where a punishing schedule and heady success impair the senses.

Let's be clear — this is not a bad album. Like the magpie he is, he's collected lots of shiny bits and welded them into a fair concoction. But it's not sharp enough. The right sounds are there but they lack the sparkle and smartness that makes good pop.

Aside from the excellent Xmas bop of the title track, the album percolates steadily but refuses to attract attention. Away from the set, songs like 'You Might' and 'Wild Horses' may seem stronger in isolation.

The album has a rushed feel to it. While it won't disappoint fans, I expected more thought from a man who has proved he has a deft touch with words and melody.+++

MIKE GARDNER

NEIL 'Neil's Heavy Concept Album' (WEA 240 524-1)

HEY MAN, people with, like, LONG HAIR, are really funny, aren't they? And, like, when they sing and make records, they want to get enough money to SAVE THE WORLD rather than line their own pockets. And, you know, they try and be funny about it too.

Only, of course, they're not. They package it in wacky gloss, re-record Sixties' songs and end up making real pricks out of themselves. Neil, lay your ghost to rest dear, it's embarrassing. 1/2 a star

ELEANOR LEVY

BUCKS FIZZ 'I Hear Talk' (RCA PL 70937)

NOTHING MUCH to shout about here. Same old bill of fare from the codgers that you've heard at least 100 times before — still it's always good for a slot on the Cannon And Ball Show. One final small point. Does the sophisticated moody picture on the cover mean that we're not going to see the gals in naughty clothes anymore? At least that was always something to look forward to. +

ROBIN SMITH

VARIOUS 'Club Soul' (Kent 022), 'Soul Spin' (Kent 024) and 'On The Up Beat' (Kent 020)

'CLUB SOUL' opens with the excellent 'Dearly Beloved' from Jack Montgomery — a popular import, surprisingly getting its first ever UK release. The balladsy A-side continues with heart jerkers like Johnny Copelands' slightly uptempo 'It's Me'.

The B-side moves things from the balcony back to the dance floor with the Shirelles 'Too Much Of A Good Thing' and the quirky 'Mr Schemer' by Brenton Wood.

Start stomping with the full length version of Marie Knight's 'That's No Way To Treat A Girl' on 'Soul Spin' — a collection of rocking and reeling dancers. There's my personal favourite Melba Moore's 'Don't Cry Singalong With The Music', two tracks from the soul-period Platters, and if you play the A-side last, it finishes with Jimmy Radcliffe's classic closer 'Long After Tonight Is All Over'.

And 'On The Up Beat' is a real dance delight, boasting some of Chicago's greatest contributions to the Sixties soul movement — courtesy of the Brunswick label. Such as the rare 'Raining Teardrops' from the Demures (a real collector's item), two offerings from Jackie Wilson, 'Shing-A-Ling' from the Cooperettes and the northern classic 'Don't Take It Out On This World'. Start stomping. ++++

DIANE CROSS

THE HIGSONS 'The Curse Of The Higsons' (Upright Records)

THE HIGSONS' familiar fast and frantic fun of funk is there in force on tracks like 'Where Have All the Club-A-Go-Gos Went Went' and 'Gangway'. But in patches this mellows into a smoother slower more poppy sound — 'Ice Age', 'Run Me Down' and the political comment of 'One World'.



The second side starts with the single — Andy Williams' 'Music To Watch Girls By'. An odd choice of 45, made even odder by its positioning next to several far superior self-penned tracks.

The curse... well more like a mild threat actually. And if not quite spellbound, certainly well entertained.+++

DIANE CROSS

STATUS QUO '12 GOLD BARS VOL 2' (Vertigo QUOTV2)

WELL, WHAT more could you ask for? Not only do you get 12 Quo hits from 'What You're Proposin' through to 'The Wanderer', but this double album also contains VOL 1 absolutely free!

Twenty four tracks and I love them all except 'Going Down Town Tonight'. Crucial listening for honest music lovers.++++

ANDY STRIKE

Cocteau shaker

COCTEAU TWINS 'Treasure' (4AD CAD412)

THE COCTEAU get more than their fair share of slagging from people who've never listened to their records. Shame, because 'Treasure' is a joyous mixture of swirling music and haunting vocals.

From the opening notes of 'Ivo', it's obvious that the Twins have an exquisite sense of melody — there's just some great sounds going on here. The seasonal feel lent to this record by various small bells is presumably coincidental, but they've had hits before so who knows what might happen this Xmas.

It's a shame most of you won't bother to hear 'Treasure'. It's the best thing the Cocteau Twins have ever done — a selection of very beautiful music indeed.++++

ANDY STRIKE

Go for gold

IMAGINATION 'Gold' (R&B Records RBLP 1006)

UPFRONT, ON the cover of this diamond, you get Imagination giving it with diamante and expensive overcoats. The right flash for the nuggets stashed within. 'Gold' picks out the highspots of Imagination's oft glittering career and plays them in a neat, orderly and most sumptuous manner. The beat was always steamy, the bass always walked with crisp, long strides and Lee just camped it up something rotten. Around this snazzy stuffing, producers Swain and Jolley wrought one of the sounds of early Eighties disco — the bass was the thing, but really the whole Imagination sound was so distinctive. And so often copied. Cherish the originals here — 'Flashback', 'Body Talk', 'Just An Illusion' — and invest in some glitter pronto.++++½

JIM REID

VARIOUS ARTISTS 'Happy Families — A Compendium Of Reggae Hits' (Shangri-La LAP 1001)

OF LATE, the reggae retrospective has been in there battling with soul, r'n'b, rockabilly and disco for the big greenbacks in neatly packaged nostalgia. But this here record is a bit different. Whilst most other reggae comps have tended to exhume the wonderful history of Trojan, this mighty collection goes for the whole lot. Would you believe Typically Tropical's 'Barbados', Bad Manners' 'Special Brew', 10cc's 'Dreadlock Holiday' all on the same record as Bob and Marcia,

Sugar Minott, Big Youth, Winston Groovy et al. Yup, it says reggae hits and that's what you get, the original, the spiritual and the parody. Good fun on all of the six sides here but why no room for the seminal 'Johnny Reggae'...?++++

JIM REID

ASHFORD & SIMPSON 'Solid' (Capitol EJ2402501)

LET'S FORGET their involvement with the '84 Olympics tacky opening ceremony, A&S are REAL PROS. They've been around for years, written a string of Motown Hits for such as Marvin Gaye and Diana Ross ('Aint No Mountain

High Enough' to name one classic). And when funk gets fashionable, the pros turn...

... not to the prevailing electro dancefloor beat. Wisely they've stuck with a Seventies sound, occasionally embellished, but never swamped, by Eighties electricravery. 'Solid', the single, a mid-tempo lope with warm, soulful vocals is typical of the rest of the album. It's all good, but no one song stands out. Still, it's nice to see two old pros upstaging the upstarts.++++

SIMON HINDE

CABARET VOLTAIRE 'Micro-phonies' (Some Bizzare/Virgin CV2)

THE CABS are at their best when they're dead weird. Here they're just mildly eccentric. Funnily enough, the only real flashes of wonderment here are 'Do Right' and 'Sensoria', the bookends of the LP which, combined, make up the current fab 45. Both bits are jumpy, beaty and lively, properly thought out and carried through.

And the rest... is all a bit languid and hollow. Mal's no crooner but his repetitive melodies get a bit much, despite the added spice of cut-up TV soundtracks. 'James Brown' is quite amusing, but 'Blue Heat' is just a dirge.

Live and very loud it might grow, but without that atmosphere it can't hide the fact that here are a bunch of embryonic song ideas with a lot of synthetic padding. More weird bits, please.+++½

BETTY PAGE

SOUTHSIDE JOHNNY & THE JUKES 'In The Heat' (Polydor 823747-1)

AFFICIANADOS WILL remember when Southside Johnny used to roar out soul-based R&B numbers penned by his mates from Asbury Park.

Those days are long gone. The 'Asbury' has been taken out of the Jukes' title, and the famous brass section that carried the name has been reduced to playing but a few cursory lines. The end result is an album that's as flaccid as a dead peach and as adventurous as a train journey to Dorking.

Uninspired songs try to straddle pop, rock, R&B and experimentation but end up sounding contrived and flimsy. The famous Southside voice hasn't a clue how to deal with the arrangements, and that superb brass section has been replaced by silly synthesizer power chords. The single 'New Romeo' and a cover of Smokey Robinson's 'Don't Look Back' do some justice to Southside Johnny's superb voice, but he should really be looking to the horn section as a starting point for the songs.++

SIMON HILLS

SYLVESTER 'M-1015' (Cooltempo CHR 14 1492)

THIS ALBUM sees a more soulful side to the man, with the slow and sultry 'Shadow Of A Heart', but also produces the odd dance track worth sticking on your favourite party tape for a really cool time bopping along to 'Take Me To Heaven'.+++½

ELEANOR LEV

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OUT

OF RAINFOREST

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eat your heart out B/W rainforest

Cool X102

OCEAN REIGN

Is soul king Billy games for a laugh? Your sports reporter: Mark Cordery

THE IDEA is that I go to meet Billy and we chat about football. World Cup prospects, the most open championship for years, key players, and so on and so forth. I've been told he's a knowledgeable fan. Football crazy.

But he's not. I've been sold a dummy; sent the wrong way.

"No, I'm into football, I just don't know much about it." (His tip for the title is Spurs — so make of that what you will!) Ah well, let's go back to your childhood, then me old sport.

"I played all sports, even rugby at school (Stepney Green). I used to get picked a lot because I was fairly athletic, but the one I really enjoyed was cricket. I used to do boxing too, until I got a right-hander from Micky Kearney. Never forget that. Never boxed again, that was it. It wasn't a KO but I had a headache for about two days."

Any games teachers give you a hard time then?

"Yeah, there was one. We never saw eye to eye. Rugby . . . he always used me as a demonstrator. I was the demo, the guinea pig. He used me to show everyone how to do a bodycheck. Sent me flying. And that was the end of rugby, mate. These decisions came really quick! I knew what was good for me and what wasn't. Even then.

"He was the one who gave me the slipper for not having my shorts, or something. And then he gave me some where the crotch was hanging down to my knees. And the elastic was all loose. They do it on purpose, right? Give you the worst kit they can find.

"I never really enjoyed school, to be honest with you. Except the Music Room. I don't know why . . . I couldn't get accustomed to a lot of the systems. Growing up here was totally different — having moved from Trinidad. It was so different going to school back home.

"And swimming . . . (groans and shivers). I never used to turn up. I'd just come from the

West Indies — y'know, hot climate and all that — and it was freezing here. Snow everywhere, and we were expected to go swimming! I know it was a heated pool, but . . . so I used to not turn up.

There are some things in life that you just don't like. I used to put my toe in and think, 'Oh no, do I really have to do this?' And then I'd put my hand in . . . half the lesson was spent just geeing myself up to jump in the pool. I didn't enjoy that. It was either music or cricket, really. I'd've loved to be a cricketer."

WE RECALL the recent 5-0 thrashing of England by the West Indies, and Billy chuckles, before explaining his own unique brand of cricket gear.

"We never used to play with bats and balls, parents couldn't afford it. We used to make our own bats. You know the coconut branch? Well, it tapers . . . and you shave the bits off the side and you've got a serious bat. Serious bat.

"For balls we'd either use greengroves or dried citrus fruits. Oranges. If they've been there all season they get really hard, you get a good few overs out of one . . . really! This is in the country, it might've been different uptown — they probably had a few more bob so they could afford bats and things.

"No pads or anything like that. That's why West Indian cricketers aren't afraid of the ball. You've got to protect yourself — that's what the bat's for."

Any track and field achievements, Billy?

"Yeah, I got medals at school for the 100 yds." No painful long distances? "Well, we used to have to do that, but I didn't enjoy it much. 100 yds was my thing. I used to enjoy the sprint, vvooom, get it over and done with.

"But most of the time it was music in the Music Room. I used to spend as much time in there as possible."

MORE RECENTLY, Billy has been spending some time in America.

"Doing all the PA's, TV, promoting the record. I did the Merv Griffin Show, Soul Train, Dance Fever, American Bandstand. It was well worth going — 15 states."

The sound that's been making all the noise is 'Caribbean Queen'. It's the first time that a Black British artist has been number one in the US Pop Chart, and the first time that any 'Brit' (more or less) has been number one in the Soul/R&B Chart.

"Bit nifty, mate! We're expecting a Queen's Award For Export!"

You must be well chuffed.

"Look at me, do I look chuffed?" (Billy's grin spreads all around the room.) One of Billy's assistants tells me that, on the day we speak, 'Caribbean Queen' has sold 20,000 copies. And moreover, in the first four minutes after 9 am, 9,000 cross counters all over the land. "It's going really good" says Billy, incontrovertibly. But it wasn't an easy ride, by any means . . .

"In this country your hit-makers are radio (One) producers, and if they don't want to play your record you're in trouble. When the record was 'European Queen' only Steve Wright was playing it on his show. But what I could never understand was what they were playing in the clubs? They go out and they do gigs, and I bet my record was played once or twice a night — but yet they wouldn't play it on the radio because it's a dance record.

"They have this distinction between dance records and pop records. And because it's by a Black artist, and it has a danceable tempo, it's a dance record and not a pop record. It's not a hit. And you can't argue with that until you can prove that it is . . .

"They can't say it's not a hit anymore.

They're got no more excuses. It's great when people run out of excuses! You see it in plain black and white!"

That's true and you can bet your bottom dollar that William ain't making his cricket bats from coconut braches anymore!

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THURSDAY 6th DECEMBER 7.30 p.m.
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SATURDAY 8th DECEMBER 7.30 p.m.
Tickets £5.00

GAUMONT THEATRE, SOUTHAMPTON
SUNDAY 9th DECEMBER 7.30 p.m.
Tickets £5.00, £4.50

DOME THEATRE, BRIGHTON
MONDAY 10th DECEMBER 7.30 p.m.
Tickets £5.00, £4.50

ODEON THEATRE, HAMMERSMITH
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KEEPING FIT WITH ZZ TOP

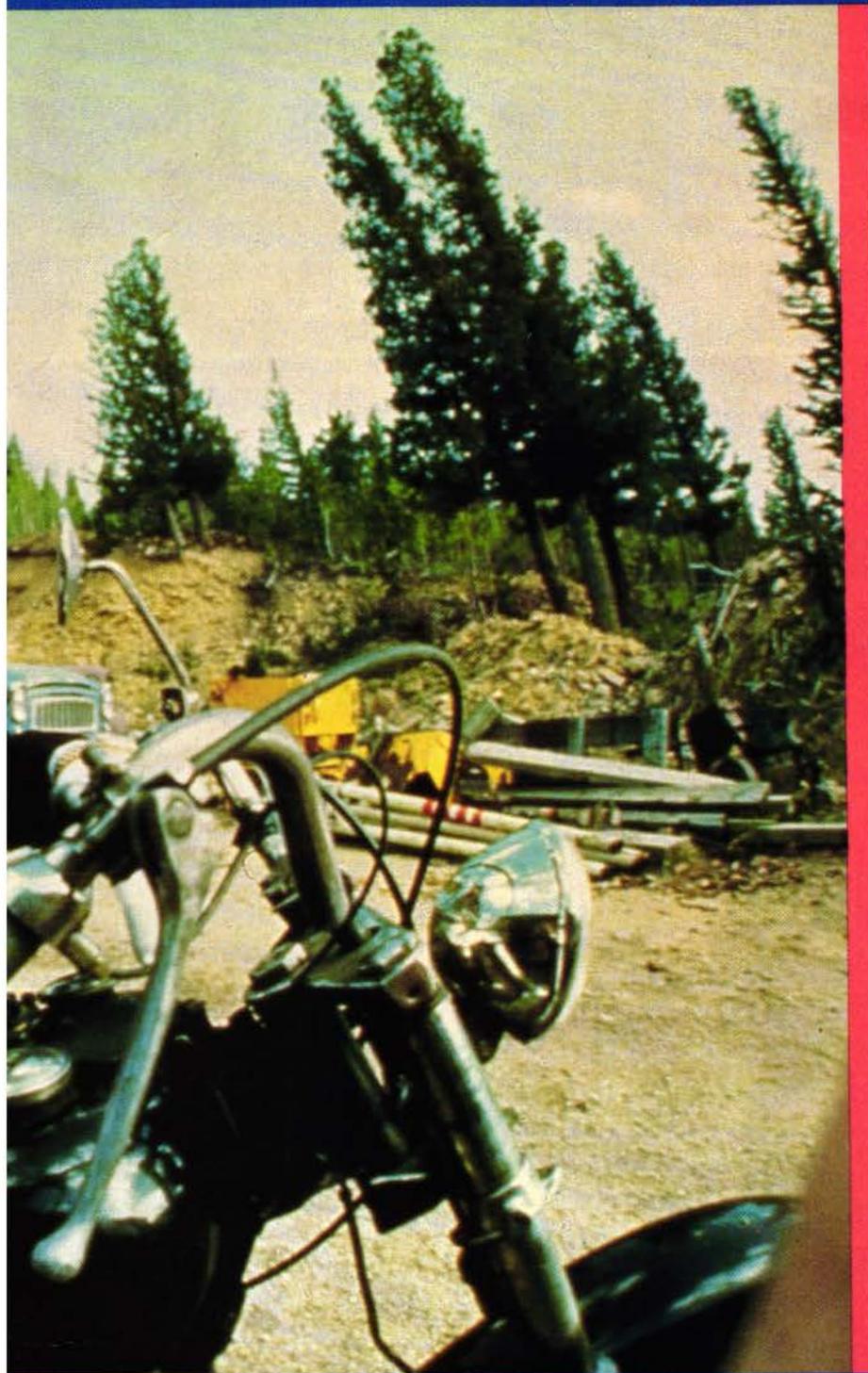
YES! YOU can look as slim and young as these men. Simon Hills discusses the ZZ Top exercise plan

JANE FONDA had better look out. And so should Victoria Principal and George Best and Mary Stavin. The reason? ZZ Top have got into fitness.

Yup, you heard right the first time, the bearded boogie band from Texas have opened up their own fitness centre in downtown Houston. And who knows, in a few months from now, heavyweights in track suits could be getting slim to the muscle-flexing beat of their current hit 'Gimme All Your Lovin'.

"It won't be a craze if I can help it," drawls guitarist and singer Billy Gibbons. "Aerobic exercising has just about killed me!

"When you're down there doing it, you can really question your sanity. But we're



90 days into a fitness programme that's working quite well and we've started getting into it. There's a regular routine which we do every day, but it's the funniest thing to see musicians holding these weights.

"It wasn't so much that we felt unhealthy before we started. But here in Houston we don't have subways or a transport system so everyone has to rely on the automobile and just because we drive everywhere, that became a reason to start. A ZZ Top fan near the studio was selling the centre because she was moving to Florida and asked us if we would like it and then she'd buy it back when she could persuade her husband that Texas would be a nicer place to live.

"Very conveniently, there's a saloon two blocks down the road where we

continue the exercise with 12-ounce arm curls!"

BILLY, DUSTY and drummer Frank Beard — he's the smooth-faced one — have been locked away in the studio for the past six months working on a follow-up to their hugely successful 'Eliminator' album.

ZZ Top are now faced with the problem of what to do next. Over the years they have produced a fine array of straight boogie albums that have combined humour, panache and uncluttered musicianship.

'Eliminator' is without doubt the most technical album they've produced to date and it has drawn in fans who will expect more production techniques than were

used in the days of songs such as the infamous '(Wouldn't Touch Her With A) 10 Foot Pole'!

At the same time they don't want to remove themselves from the solid musicianship and sound songwriting sense that makes them stand out from your normal overblown American rock group.

"I think there will be more synthesisers," says Billy. "Our fascination with them on the last album was halted only by our inability to understand the machines and the equipment, which in some cases was good for us because it minimised their use on the 'Eliminator' album, for example.

"ZZ Top won't be a synthesiser band, this new record will still be a rock album, and we'll continue along those lines, but we will use them.

"The album's taken a long time. We were all fired with enthusiasm from the last British tour (late last year), and we've been pressing on rigorously. But we do want to learn about the new equipment. Having said that, ZZ Top have been together for so long because we enjoy it and that has kept us rolling right on through.

"I tried to bring in a drum machine and Frank said it would take away his job, so I forgot that idea. And we have this thing called a Fairlight which can produce any noise you like through a guitar — so there could be quite a few car sounds!"

BILLY GIBBONS continues to be this odd hybrid of irreverent rock and roller and Texan thinking man. His work with the Houston Museum has led him to campaign for the preservation of a building on the outskirts of town which was built by a Texan eccentric — nope, ZZ Top aren't the only ones!

The building has now become a centre for film showings and last week they held a cajun music festival.

On the irreverent side, I ask Billy whether women might take offence at the 'Gimme All Your Lovin' video. Aren't ZZ Top just plain down home sexists?

"Most definitely," he replies. "For that video we tried to think of something typically American, and typically 'fun'. That's been the case with a lot of ZZ Top records over the years, but I haven't had any flack.

"I do think we're entering into a new era as far as lyrics go, and just in the last six months there's been a return to people saying, let's discuss something with a bit more depth. ZZ Top has never been a message band, so for us it's a bigger challenge to come up with something meaningful. I think this time we've managed to capture a bit of that and discuss something different."

Billy and I are talking on election night over a crackling telephone wire. Ronald Reagan is in the process of capturing every state in America bar one . . . so has Billy been taken up with election fever?

"Sure. We wrote ZZ Top in as candidates. Our platform has been a hot guitar in every home.

"I haven't been watching the latest results on the television or anything. Me, when we finish talking, I'm going back to the record player and I'm going to put on a Muddy Waters album!"

Uh, huh. And the now famous 'Eliminator' car — which got you into a bit of trouble with the police last time — is that still going to figure in the ZZ Top image?

"Funny you should mention the car," he says. "I was driving over here this afternoon cruising down the freeway and I passed the sheriff doing about 75 (the limit's 55 in America) and he stopped me and looked at me like I was mad and said are you out of your mind? "I still have a licence, though!"

NIGHTS **on**



BROADWAY

HE USED to be a hairdresser. He used to live as a woman on Sunset Strip. He used to be totally out of control. Now his destiny is being fulfilled: Sylvester is going on Broadway — he is going to be a star on Broadway! But more of that later.

Sylvester is a firm believer in fate. He is also a real sweetie, a great big cuddly teddy bear, and he makes some barnstorming records too.

He sits in his record company office, rather disappointingly clad in jeans and sweater (wot, no frock?) and we discuss the importance of shopping for clothes.

He is not at all the prima donna of legend — no tantrums here. He is highly intelligent and has just been on a tour of the Spanish coast studying the history of the Jewish civilisation, and to Ibiza to be wild. He has made a great electrodisco record ('Rock The Box') which everyone seems to be saying is a hi-NRG record.

The album is called 'M1015'. Tres Kraftwerk. Any deep significance? "More funny than significant," chuckles Sylv. "My boyfriend Rick, who is an architect, happened to pick up on the whole thing. 'M1015' looks good in print, modern and technical.

"Rick said the release date of the LP was October 15, and the natural progression of my Megatone catalogue was M1015 — so I said oh, it's an omen from the gods, this has to be it, the gods have ordained this and if we tamper with it something disastrous is going to happen!"

SO HE really does believe in fate? "Yes, I do, absolutely. Things progressively move you into spaces where sometimes if you buck it a little bit you are confused and not capable of handling things. In other spaces you get things happening to you when you can handle them easy.

"I was just reading 'The Life And Times Of Little Richard', and he said how outrageous he was and had it not been for him, ways would not have been paved for the likes of myself and Boy George and Prince and I thought that was an awful bitter attitude to take and how dare you be so presumptuous that you were an originator when obviously Paris in the Twenties was just as outrageous, and there's nothing new under the sun.

"But at that time you were this outrageous person, you were it and it was your time, and then after you came, me, and after them will be someone else, but at the time we appear as these strange yet different yet acceptable people. It's the time in which we should be these things."

He continues the convincing argument: "I believe that the time of my not having so much success had a lot to do with me being mentally and physically unable to cope with it. Then, when I seemingly liked myself and was able to cope, these things happened and they are not hard for me to do now. I was trying to fight things before, had I been more aware then my timing would've been a lot better and I probably would've sustained that success from 'Mighty Real' in '79/'80 up until now.

"When I recorded that, it was a fluke. I really wasn't into dance music at that time, I was into jazz. I came back from South America and there was this huge successful record all over the world and I was thrust into this prominence I really didn't know what to do with. I'm a lot more accepting now, I have a much better attitude. It must be my moment because no-one else is doing what I do now."

Does he feel much more in control of the situation now? "Yes, I'm having a good time, I understand it. I'm in control as much as I can be; before I just went in and sang my vocals and left.

"I'm starting to learn about mixing 'cos I don't wanna do this for the rest of my life — I won't be able to — but I would like to pass on things I've learned. Some day someone will ask me to produce for them. I can always sing and make an album, but I want to direct some of the fortune into other people."

SYLV IS branching out even as we speak: "I'm scheduled to open in 'La Cage Aux Folles' on Broadway in February. I did a couple of films, I'm just trying to enjoy the things available to me. It's probably because I'm respected by my peers, and where sexuality and racism and religion and politics aren't involved, you're an artist, you're respected for what your contribution to the art form is, so that's good.

"I don't have to worry about my sexuality and my ability to work now — the association was such a threat to some people, but it's not like that any more, thank God."

Sylvester on Broadway — it has to be the ultimate! Is he excited? "It's the only thing I've never done, and what's so funny is that I was auditioning for the maid — a very minor role. I was denied the audition because of my name, and then to be offered the lead without auditioning..."

"I just happened to be giving a show and Allan Carr, the producer, came to hear me sing. He was so flipped out by my performance he said 'you're not playing the maid, you're playing the lead!'

"He's recasting it as black — Sammy Davis Jnr and Bill Cosby were up for the role too. It's fate again, I was supposed to be the lead."

I thought things like that only happened in the movies. "They really happen. So, after that, if I'm successful it could open the way for someone to write something for me, although the story in 'La Cage' is written for me, I really believe this.

"It's the story of a guy who does shows in drag and he has a lover and his son is going to marry the Minister Of Morals' daughter. The two guys are lovers and it's OK, but since the son is marrying her, he tries to make his father butch, which he cannot do, and he ends up pretending to be his mother. Then his real mother shows up.

"It's a great comedy, with great costumes and production numbers. I've been given the liberty to perform the music the way I want to. I get to use some glamour — and all those costumes! All the romance and fantasy and magic is still going on!

"Well, 'I Am What I Am' will definitely have a new meaning by the time I get through it!"

AWAY

Showbiz beckons for ex-hairdresser! Is Sylvester destined to be the new Gene Kelly? Betty Page practises her dance steps

U S Singles

- 1 1 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
- 2 2 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 3 4 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 4 6 OUT OF TOUCH, Hall & Oates, RCA
- 5 7 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 6 3 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 7 8 STRUT, Sheena Easton, EMI-America
- 8 9 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait Epic
- 9 10 PENNY LOVER, Lionel Richie, Motown
- 10 5 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 11 14 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CBS
- 12 19 THE WILD BOYS, Duran Duran, Capitol
- 13 18 SEA OF LOVE, Honeydrippers, Es Paranza
- 14 16 COOL IT NOW, New Edition, MCA
- 15 12 DESERT MOON, Dennis De Young, A&M
- 16 11 BLUE JEAN, David Bowie, EMI-America
- 17 20 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 18 17 THE WAR SONG, Culture Club, Virgin/Epic
- 19 25 WE BELONG, Pat Benatar, Chrysalis
- 20 13 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 21 22 IT AIN'T ENOUGH, Corey Hart, EMI-America
- 22 23 WALKING ON A THIN LINE, Huey Lewis & The News, Chrysalis
- 23 15 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, RCA
- 24 29 VALOTTE, Julian Lennon, Atlantic
- 25 28 TEACHER, TEACHER, 38 Special, Capitol
- 26 27 I CAN'T DRIVE 55, Sammy Hagar, Geffen
- 27 32 DO WHAT YOU DO, Jermaine Jackson, Arista
- 28 24 I'M SO EXCITED, Pointer Sisters, Planet
- 29 31 HELLO AGAIN, The Cars, Elektra
- 30 34 WE ARE THE YOUNG, Dan Hartman, MCA
- 31 21 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 32 42 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 33 37 I DO WANNA KNOW, REO Speedwagon, Epic
- 34 43 RUN TO YOU, Bryan Adams, A&M
- 35 40 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 36 39 I NEED YOU TONIGHT, Peter Wolf, EMI-America
- 37 38 TEARS, John Waite, EMI-America
- 38 48 LIKE A VIRGIN, Madonna, Sire
- 39 46 ALL I NEED, Jack Wagner, Warner Brothers
- 40 41 STRANGER IN TOWN, Toto, Columbia/CBS

- 41 45 UNDERSTANDING, Bob Seger, Capitol
- 42 33 GIRLS WITH GUNS, Tommy Shaw, A&M
- 43 44 HANDS TIED, Scandal featuring Patty Smyth, Columbia/CBS
- 44 36 SUGAR DON'T BITE, Sam Harris, Motown
- 45 50 PRIDE (IN THE NAME OF LOVE), U2, Island
- 46 26 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 47 61 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 48 53 BOYS OF SUMMER, Don Healey, Geffen
- 49 52 THE BELLE OF ST MARK, Sheila E, Warner Brothers
- 50 65 JAMIE, Ray Parker Jr, Arista
- 51 47 BODY, Jacksons, Epic
- 52 55 TWO TRIBES, Frankie Goes To Hollywood, Atco
- 53 54 DON'T STOP, Jeffrey Osborne, A&M
- 54 56 HAD A DREAM (SLEEPING WITH THE ENEMY), Roger Hodgson, A&M
- 55 30 LUCKY STAR, Madonna, Sire
- 56 57 HOT FOR TEACHER, Van Halen, Warner Brothers
- 57 72 TENDER YEARS, John Cafferty & Beaver Brown Band, Scotti Brothers
- 58 63 CATCH MY FALL, Billy Idol, Chrysalis
- 59 66 CALL TO THE HEART, Guiffria, Camel MCA
- 60 35 WHO WEARS THESE SHOES?, Elton John, Geffen

Bullets 61-100

- 63 - EASY LOVER, Philip Bailey, Columbia
- 64 70 CONCEALED WEAPONS, J Geils Band, EMI-America
- 65 67 JUNGLE LOVE, The Time, Warner Brothers
- 66 74 TI AMO, Laura Branigan, Atlantic
- 67 71 HEAVEN (MUST BE THERE), Eurogliders, Columbia/CBS
- 69 80 SOLID, Ashford & Simpson, Capitol
- 70 76 INTO THE GAP, Thompson Twins, Arista
- 73 - NEUTRON DANCE, Pointer Sisters, Planet
- 76 81 BRUCE, Rick Springfield, Mercury
- 78 89 TENDERNESS, General Public, IRS
- 80 88 AMNESIA, Shalamar, Solar/Elektra
- 81 - MISLED, Kool And The Gang, De-Lite/Polygram
- 83 - FOOLISH HEART, Steve Perry, Columbia
- 85 - SEXCRIME (NINETY EIGHTY FOUR), Eurythmics, RCA
- 86 - THIEF OF HEARTS, Melissa Manchester, Casablanca
- 90 - BIG IN JAPAN, Alphaville, Atlantic

Compiled by Billboard

U S Albums

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 3 PRIVATE DANCER, Tina Turner, Capitol
- 4 4 WOMAN IN RED, Stevie Wonder, Motown
- 5 8 VOLUME ONE, The Honeydrippers, Es Paranza
- 6 11 BIG BAM BOOM, Daryl Hall & John Oates, RCA
- 7 5 SPORTS, Huey Lewis And The News, Chrysalis
- 8 6 CAN'T SLOW DOWN, Lionel Richie, Motown
- 9 14 SUDDENLY, Billy Ocean, Jive/Arista
- 10 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 11 17 TONIGHT, David Bowie, EMI-America
- 12 15 THE UNFORGETTABLE FIRE, U2, Island
- 13 13 BREAK OUT, Pointer Sisters, Planet
- 14 18 17, Chicago, Full Moon/Warner Brothers
- 15 7 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 16 21 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 17 9 HEARTBEAT CITY, The Cars, Elektra
- 18 12 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 19 19 EMOTION, Barbra Streisand, Columbia/CBS
- 20 20 ANIMALIZE, Kiss, Mercury
- 21 22 GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Columbia
- 22 16 MADONNA, Madonna, Sire
- 23 23 STAY HUNGRY, Twisted Sister, Atlantic
- 24 25 MAKE IT BIG, Wham!, Columbia/CBS
- 25 49 VALOTTE, Julian Lennon, Atlantic
- 26 28 A PRIVATE HEAVEN, Sheena Easton, EMI-America
- 27 24 NO BRAKES, John Waite, EMI-America
- 28 26 OUT OF THE CELLAR, Ratt, Atlantic
- 29 29 DESERT MOON, Dennis De Young, A&M
- 30 - WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin/Epic
- 31 31 WHAT ABOUT ME?, Kenny Rogers, RCA
- 32 32 SWEPT AWAY, Diana Ross, RCA
- 33 40 NEW EDITION, New Edition, MCA
- 34 35 VOA, Sammy Hagar, Geffen
- 35 39 SAM HARRIS, Sam Harris, Motown
- 36 36 REBEL YELL, Billy Idol, Chrysalis
- 37 27 ICE CREAM CASTLE, The Time, Warner Brothers
- 38 42 TEACHERS, Soundtrack, Capitol
- 39 41 DON'T STOP, Jeffrey Osborne, A&M
- 40 30 1984, Van Halen, Warner Brothers
- 41 38 POWERSLAVE, Iron Maiden, Capitol
- 42 34 PHANTOMS, The Fixx, MCA
- 43 37 WARRIOR, Scandal featuring Patty Smyth, Columbia/CBS
- 44 - RECKLESS, Bryan Adams, A&M
- 45 43 SIGNS OF LIFE, Billy Squier, Capitol
- 46 - TROPICO, Pat Benatar, Chrysalis
- 47 60 IN THE EYE OF THE STORM, Roger Hodgson, A&M
- 48 48 ELIMINATOR, ZZ Top, Warner Brothers
- 49 51 THE BLITZ, Krokus, Arista
- 50 54 GIRLS WITH GUNS, Tommy Shaw, A&M

Compiled by Billboard



FIVE STAR

CRAZY

ON 7" & 12"

APPEARING ON

RAZZMATAZZ

NOV 28



Marketed and distributed by RCA

**WERE YOU A
MID-SEVENTIES FUNKER?**

YOU WERE?

THEN *Club Classics* VOLUME 1
IS RIGHT UP YOUR STREET!

A COMPILATION OF SOME OF THE BIGGEST AND BEST...AND NOW RAREST DANCE FLOOR GEMS—ALL IN THEIR ORIGINAL FULL LENGTH FORMATS. GO UP TO THE LOFT, DRAG OUT ALL YOUR OLD CLOBBER 'CAUSE...

MEMORIES ARE MADE OF THESE...

- THE SOUL CITY WALK
ARCHIE BELL & THE DRELLS
- THE LOVE I LOST
HAROLD MELVIN & THE BLUENOTES
- I DON'T LOVE YOU ANYMORE
TEDDY PENDERGRASS
- IT AIN'T REGGAE (BUT IT'S FUNKY)
INSTANT FUNK
- LIFE ON MARS
DEXTER WANSEL
- I'LL ALWAYS LOVE MY MAMMA
THE INTRUDERS
- DO IT ANYWAY YOU WANNA
PEOPLE'S CHOICE
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE
LOU RAWLS
- IF YOU WANNA GO BACK
JEAN CARN
- COME GO WITH ME
THE POCKETS

—ASK FOR IT
BY NAME.

Club Classics VOLUME 1

Help!

Peers of the action

SINCE I left school I've lost touch with all my friends and, at 19, the only friend I have is my boyfriend. On the days when I don't see him I'd really like another girl to be best mates with and go around with for a good laugh. I sometimes feel terribly lonely.

I had thought of writing a notice and putting it in the window of a nearby shop, but you never know who you might get calling on you. Can you offer any solution? Is there any kind of group which can help?
K, Berks

● *After the easy everyday friendships of school are left behind, it can be more difficult to make friends but if you make an effort and work at it you'll get results.*

Are those old schoolfriends all out of reach and impossible to contact? Has everyone moved away to work or college? If you've kept addresses or 'phone numbers, why not find out. Some of your ex-school friends may be feeling just the same way, and might like to catch up on news from you.

All friends start off as acquaintances — people you may see every day without a second thought, or just once in a while;



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

at work maybe or when you're out with your boyfriend perhaps.

Interests in common can be a good starting point for friendships. Why not check out evening classes and clubs which attract you in your area? Martial arts, aerobics, pottery and the rest could be a starting point. Alternatively, try your nearest branch of the National Federation Of 18 Plus Groups. Members, girls and guys, aged 18-30, meet once a week in a pub or club and organise their own social activities, ranging from parties to trips to gigs and concerts. More info from National Federation Of 18 Plus Groups, Old Court Road, Newent, Glos. (Tel: 821210).

FOR THE last three years my best mate and myself have had some really good times together. But in February, she met her boyfriend and since then, I've found she's been really difficult to get on with.

She treats him like dirt, stomps off if she doesn't get exactly what she wants and yells at people.

She has been a really good friend to me, and I don't want to lose her friendship. I'd like quietly to tell her to control her temper if I didn't think she'd fly off the handle!

Cathy, UK
● *Has your friend really suffered such a dramatic personality change since February? Are you seeing her with a more critical*

and objective eye now you're not so close as once upon a time? Was she always arrogant and aggressive? Or is your personality profile of her tinged with jealousy because she's found someone she prefers to spend time with, and annoyance that you no longer understand her moods and reactions? How does she see you?

The answers to these questions will bring you closer to your own feelings about what's been going on. And, while you can't turn back the clock to how it was before she met her boyfriend, there's no reason why, as a caring friend, you can't tell her how much she's antagonising everyone. She may want to talk about it.

Young Free And Single

WANT TO make some new friends? Student nurse *Angela* (19), living and working in *Bristol* wants to hear from people locally or anywhere else in the UK who like *Depeche Mode*, *the Cure* and *Spear Of Destiny*; *Julie* (22), from *Nottingham*, wants contact with readers into *David Bowie*, *Julian Lennon*, *Tom Robinson*, *Rolling Stones* and *U2*; extremely free and, he says, hopelessly single *Joe Jackson* enthusiast *Jeremy* (18), from *Glasgow* reckons there *must* be like-minded souls out there somewhere; and *Marc Bolan* or *glam rock* fanatics are invited to drop a line to *Sonia* of *Walsall*. If you want to write to *Angela*, *Julie*, *Jeremy* or *Sonia*, simply make contact at 'YF&S', *Help*, *Record Mirror*, 40 Long Acre, London WC2. This is a free service to anyone who's feeling lonely and isolated or who just wants to meet new people.

L I V E

THE LESSER spotted Gahan: a strange bird. Its mating cry of 'Wooaarh' and strange ritual dances and twirls are expertly demonstrated as Depeche Mode breathe fresh life into the mausoleum known as the Hammersmith Odeon. Gahan head-butts the air, showers the first five rows with sweat and the audience shout raucously in response. It's the hips. . . it's definitely the hips.

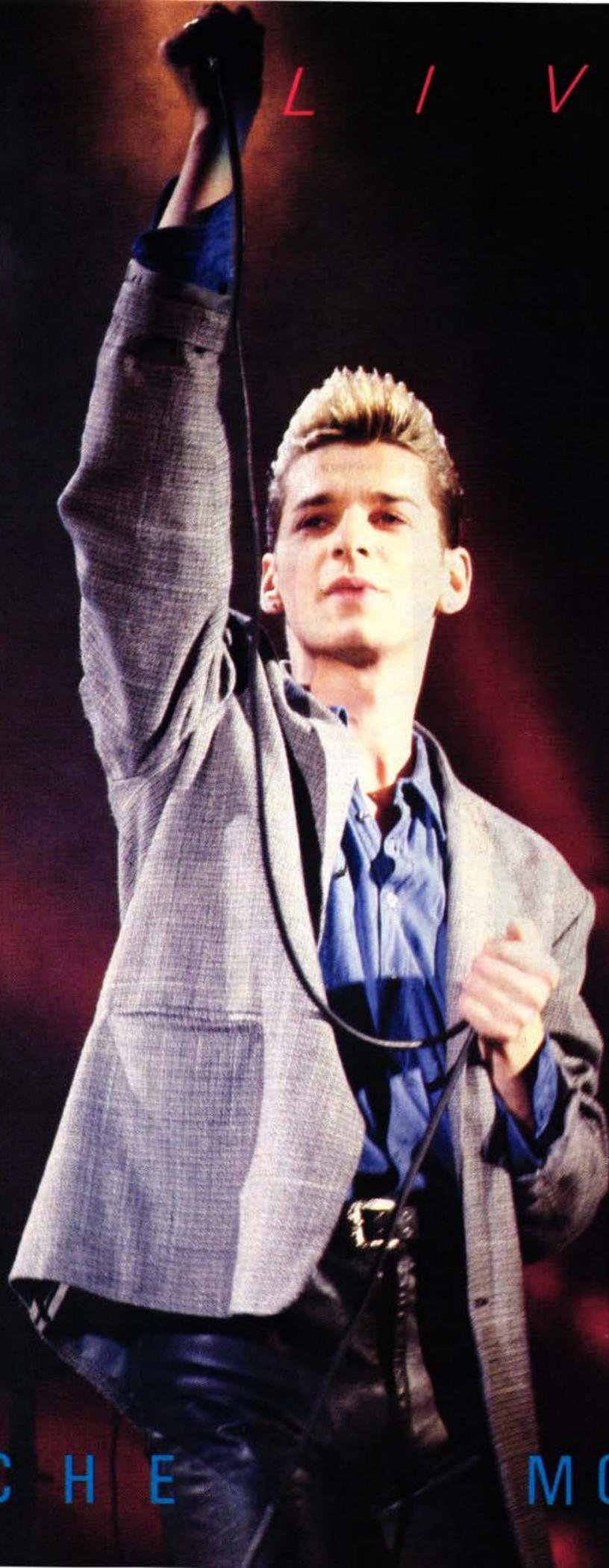
Never having seen Depeche Mode live, I realise I've been missing a whole different side to them. On record they have an air of musical maturity and lyrical innocence. Technically perfect, there's a feeling of vulnerability which forms a major part of their wide appeal. Live, Depeche Mode are all this, with the added ingredient of FUN.

Dave Gahan is the moving part of the performance — only once is the centre stage taken from him as Martin Gore emerges to sing 'Somebody', hands clasped in front like a rubber coated choir boy. A popular lad is Martin. Cries for him are matched only by the rabid yells accompanying Dave's rippling shoulder muscles during the second encore. Alan Wilder and Andy Fletcher meanwhile, remain resolutely behind their stacks of boxes, only emerging to milk the applause at the end.

It was a night of greatest hits and choice album cuts, with 'Blasphemous Rumours' standing out for the use of lights and slides to accompany it and 'Shout' and 'Master And Servant' getting the perspiration rate up nicely.

Depeche Mode proved tonight that they have more energy than all the new breed of clean cut, white-teethed popsters could summon up in a year. You really should rehearse a third encore you know boys.

■ Eleanor Levy



pic by Joe Shutter

D E P E C H E M O D E

a fistful of dollars

Does money make the world go round? Is it all a question of letting the music pay? ABC's Martin Fry tells Robin Smith that cash isn't everything.

MARTIN FRY doesn't have a yen to own a fleet of Porsches or a pounding ambition to race a string of racehorses. He isn't really interested in being a millionaire.

"There are lots of things I'd like to buy, but I think I'd rather just be comfortable and have more money than I was getting on the dole in Sheffield," he says. "How many houses or cars do you need and what do you do with them all when you've got them?"

"It seems there's a lot of pressure on people to behave in a certain way. You open a magazine or watch television and it's all buy this and buy that. Even if you go into Tesco's you have to behave like a millionaire to afford the prices.

"There's a lot of cash flowing around the music business but how much of it is being put to good use? Paul Weller's made a bob or two, but at least he's doing something with his money by putting it into a recording studio and his own label. You can enjoy money but you can also use it in a practical way as well.

"Just because a record sells a lot of copies doesn't mean it's a good record. Chaka Khan's at the top of the charts but she's done a lot better material. I'd like to sing with her but I think I'd be eclipsed by her talent. She'd turn me into the invisible man.

"What I want is to produce good stimulating records that will be memorable. I want them to be classics. I'm not like some people who can't get to sleep on a Monday night because they're worried about where they're going to be in the charts on Tuesday morning."

WITH THAT kind of attitude Martin and ABC reckon they could afford to be out of the British public eye for a year. They've been abroad in America meeting producers and writing songs.

"In terms of hit singles 'Beauty Stab' seemed to fade quite quickly. We haven't been lazy though, it's just that ABC don't have to measure their success by the number of times they appear in the centre spreads of national newspapers.

"We approached Hawk Wolinski to produce us — he wrote 'Ain't Nobody' for Chaka Khan. It didn't work out though, the results weren't satisfactory. The sound wasn't what we were aiming at so we scrapped a lot of recording. I don't want to do the bloke down. It's just that we realised that it wasn't for us, so we've decided to produce ourselves.

"I was glad to get back from America. Just before the Olympic Games a patriotic fervour gripped the country. It really made me a bit sick. Ronnie Reagan's the Micky Mouse figure in charge of it all.

"I'd always had a dream about going to the States. You see their programmes on television and it impresses you, but when you get there, the illusion is shattered a bit. They do serve up the most amazing breakfasts, though!"

Back home ABC have been locking themselves away in a studio to blow away the

cobwebs and rehearse. A tour is on the cards for early '85 — and watch out for their album. Martin's changed the band's image greatly — out go all those glittery suits.

"I really got fed up with them. I must have worn one of them 95 times when we toured Japan. I've given one of the suits away and I flushed one down the toilet. I'd also like to donate one to a museum. The Victoria And Albert Museum do clothes displays — it would look very good there.

"A lot of people seem to have copied that look. So many bands look as if they've just stepped out of Man At C&A. We wanted to do something a bit different — I would say we're pimps of the world now.

"I've been getting bored with videos as well, which is why we did the cartoon for 'How To Be A Millionaire'. You see more excitement in three minutes of 'Hill Street Blues' than you see in a video.

"Cartoons are very stimulating. Everybody wants to be Deputy Dawg, Pansy or Scoobie Doo. They really take you out of yourself. I used to watch them all when I was younger. 'Fantasia' is the grandfather of them all and 'Snow White And The Seven Dwarves' was great.

"You're not out on location with a cartoon but they're still very hard work. You have to plan all the action and get the scenes just right. It's great seeing yourself in fantasy situations. What you can achieve in a cartoon is only limited by your imagination."

IMAGINATION is something Martin's never short of. He helped Trevor Horn on the path to world domination when he booked him to produce ABC.

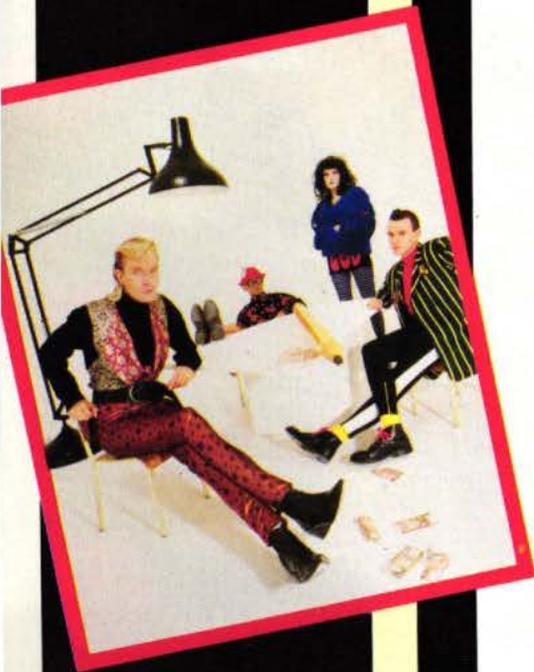
"I heard his work on Dollar's 'Hand Held Black And White'. It's one of my favourite songs... it stands head and shoulders above lots of other things. Trevor's really able to see what you want to do. He's able to get your personality on a record, to really stamp it through the vinyl.

"ABC are doing a lot of sophisticated protest. Now we've honed it and polished it up to a fine art. I'm proud of the album we've done, they've all been masterpieces. They're different but at the same time there's always that continuous thread running through them.

"Songwriting is sometimes like cleaning your teeth. It becomes a natural bodily function. There's a lot of hope in our work as well. We have this song called 'Tower Of London' — we want to celebrate what's good with the world.

"You go around London and there's all these fantastic monuments with interesting people in different sorts of clothes walking around. Really there's no city like London in the world. If you go to New York then all the people wander around in Levi's looking very straight.

"I'm very hopeful and happy about the future of ABC. We may have been away from Britain, but I'm not some boxer struggling against the count. ABC is fighting its way back into the arena and we're very proud."





X WORD

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

ACROSS

- 1 The new Hall and Oates LP sounds like this (3,3,4)
- 4 Julian's long player (7)
- 8 Decision made by the Pogues (3,5,3,2)
- 10 One hit wonder of 1984 (4)
- 14 Written by Prince a hit for Chaka (1,4,3,3)
- 13 Dexys leading runner (5,7)
- 16 Advice from Slade (3,7)
- 18 Blondie No 1 from 1980 (4,2)
- 21 White, Blue or Gibb (5)
- 22 & 29 across He was given a word by Pete Wylie (4,3)
- 23 Stuart Adamson's old outfit (5)
- 25 All girl group who had 1978 No 1 with Substitute (5)
- 27 Produced because of noise (3)
- 29 See 22 across
- 30 What Dion and Quo have in common (3,8)
- 31 & 6 down What Paul and Mick want us to do to be heard (5,2,3,3)
- 33 Group from Heartbeat City (4)
- 34 Card game for the Jam (4)
- 35 A mark for chameleons (5)
- 36 Petty singer (3)
- 37 Back in 1982 Bananarama were ----- Saying Something (6)

DOWN

- 1 A slightly mad Gary Numan (9)
- 2 Beach Boys classic covered by Bowie on Tonight LP (3,4,5)
- 3 Sent by Sting in a bottle (7)
- 5 & 24 down Motorhead's card (3,2,5)
- 6 See 31 across
- 7 It's all Andrew and George want (7)

- 9 Their beauty is only Skin Deep (10)
- 12 John and Yoko had a double one (7)
- 14 How the Pretenders have spent 1984 (8,2,5)
- 15 Name check given by UB40 (7,6)
- 17 It produced magic for Steve Miller (11)
- 19 Family Lost In Music (6,6)
- 20 Fans of Diana Ross could be when hearing this (5,4)
- 24 See 5 down
- 26 Found by Madness in our street (3,5)
- 28 He needs a Modern Girl (4,4)
- 32 Kajagoogoo No 1 (3,3)
- 33 Feline Mr Stevens (3)

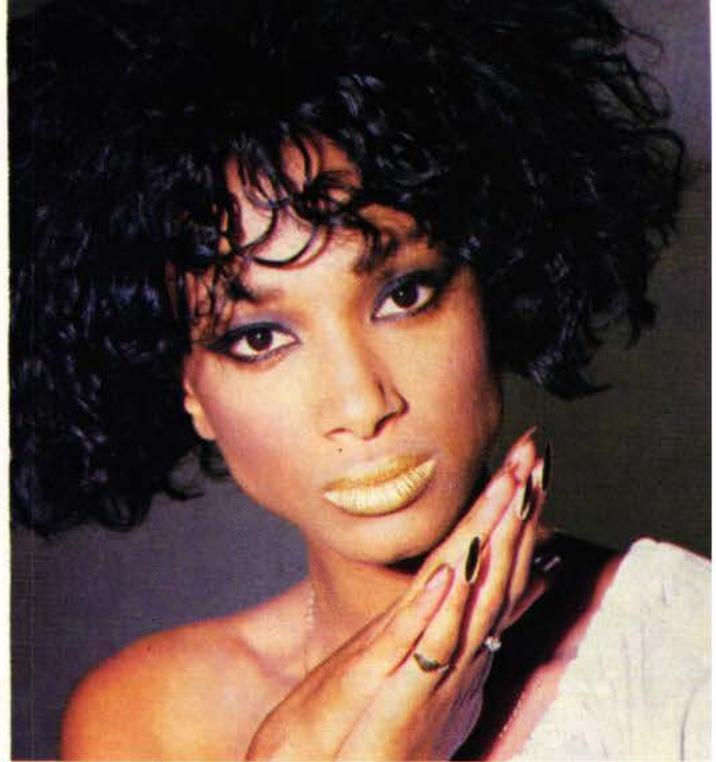
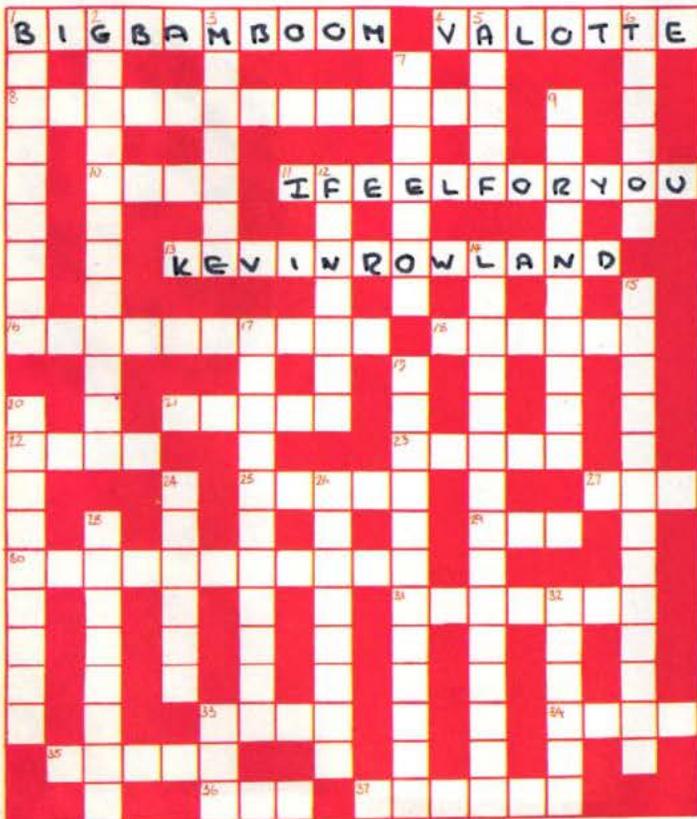
ACROSS

- 1 'Highly Strung', 4 Sisters, 8 'Who Wears These Shoes', 9 Eagles, 11 Alison Moyet, 15 Assembly, 16 Ferry, 17 Ramones, 19 Never Never, 20 Break, 21 Floor, 22 Tom Robinson, 24 Chris, 25 Don, 27 Cross, 28 Pride, 29 Wilko, 30 'Tusk', 31 Three, 34 Stray, 35 'Tonight', 36 Kane Gang.

DOWN

- 1 'How Men Are', 2 Giorgio Moroder, 3 'Rattlesnakes', 5 'The Never Ending Story', 6 Seven, 7 'Penny Lover', 10 'Eden', 12 Simon Le Bon, 13 'Master And Servant', 14 'True Colours', 18 Errol Brown, 20 Bronski Beat, 21 'Fascination', 23 Ric Ocasek, 26 'New Song', 28 Purple, 32 Cats, 33 Rain.

X WORD WINNER (NOV 17): Mr K A Tovey, 151b Camberwell Road, London SE5



THIS YOUNG woman backed a popular chart topping duo on some of their early hits. Who is she and which band did she support to start this week's female chart toppers trivia quiz?

TRIVIA QUIZ

- 1 Who took the theme from the film 'Fame' to number one?
- 2 Nicole had a Eurovision hit with 'A Little Peace' but what was her follow up hit called?
- 3 Who helped Dave Stewart to a number one with 'It's My Party'?
- 4 ELO backed a female artist to a number one in 1980. Who was she and what was the song?
- 5 Who originally had a hit before Fern Kinney with 'Together We Are Beautiful'?
- 6 'Ring My Bell' provided a one off hit for which artist?
- 7 Kate Bush's only number one came from which album?
- 8 Name the Spanish duo who scored with 'Yes Sir I Can Boogie'?
- 9 For which label did Donna Summer take 'I Feel Love' to number one?
- 10 Pussycat had a number one singing about which American river?
- 11 Elton John's only number one was a duet with which singer?
- 12 Prince Charles's favourite group had a number one in 1974. Who are they and what was the single?
- 13 Who went down to 'Devil Gate Drive' and hit the top spot?
- 14 Nancy Sinatra has topped the charts twice. What were the songs?
- 15 Who won a talent competition, and with Paul McCartney's help went to number one?
- 16 Who helped Jane Birkin to a number one with 'Je T'Aime Moi Non Plus'?
- 17 Who said they'd never fall in love again in 1969?
- 18 The Eurovision song contest winner made the top in 1970. Who sang the song and what was it called?
- 19 A song about a wedding ring was a number one for Freda Payne. Name the song.
- 20 Diana Ross's only number one came in 1971. What was it?
- 21 Who stood by their man in 1975?
- 22 In which year did Althia and Donna go uptown top ranking?
- 23 Which female artist has had the most number ones?
- 24 Who loved to love but their baby just loved to dance?
- 25 Who went through life 'one day at a time' in 1979?

ANSWERS

1 Irene Cara, 2 'Give Me More Time', 3 Barbara Gaskin, 4 Olivia Newton John, 5 Steve Allen, 6 Anita Ward, 7 'The Kick Inside', 8 Baccara, 9 John/Xandou, 10 Mississipp!, 11 Killi Dee, 12 Three Degrees/When Will I See You Again, 13 Suzi Quatro, 14 'These Boots Were Made For Walking' and 'Something Stupid', 15 Mary Hopkin, 16 Serge Gainsbourg, 17 Bobbie Gentry, 18 Dana/All Kinds Of Everything, 19 Band Of Gold, 20 'I'm Still Waiting', 21 Tammy Wynette, 22 1978, 23 Sandie Shaw, 24 Tina Charles, 25 Lena Martell.

UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending November 24, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	2	MAKE IT BIG, Wham!, Epic ☆
2	4	3	THE COLLECTION, Ultravox, Chrysalis □
3	3	2	ALF, Alison Moyet, CBS □
4	2	3	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ☆
5	5	18	DIAMOND LIFE, Sade, Epic ☆
6	—	1	ARENA, Duran Duran, EMI DD2
7	—	1	HATFUL OF HOLLOW, Smiths, Rough Trade ROUGH 76
8	6	21	ELIMINATOR, ZZ Top, Warner Bros ☆
9	7	4	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone □
10	18	2	GREATEST HITS, Shakin' Stevens, Epic
11	11	6	YESTERDAY ONCE MORE, Carpenters, EMI □
12	8	2	REAL TO REEL, Marillion, EMI
13	10	3	BAD ATTITUDE, Meat Loaf, Arista □
14	13	57	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
15	29	2	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □
16	20	6	CINEMA, Elaine Paige, K-Tel □
17	17	15	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
18	12	7	THE UNFORGETTABLE FIRE, U2, Island □
19	19	7	GREATEST HITS, Randy Crawford, K-Tel □
20	15	6	I FEEL FOR YOU, Chaka Khan, Warner Bros ○
21	25	22	PRIVATE DANCER, Tina Turner, Capitol □
22	9	3	PERFECT STRANGERS, Deep Purple, Polydor
23	55	2	ALL THE HITS, Eddy Grant, K-Tel ○
24	28	2	VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz
25	16	4	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ☆
26	32	3	GOLDEN DAYS, Fureys, K-Tel ○
27	—	1	1984, Eurythmics, Virgin V1984
28	23	102	THRILLER, Michael Jackson, Epic ☆
29	—	1	TREASURE, Cocteau Twins, 4AD CAD412
30	87	2	GREATEST HITS, Chas and Dave, Rockney
31	22	6	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
32	34	5	GREATEST LOVE CLASSICS, Andy Williams, Columbia □
33	30	38	THE WORKS, Queen, EMI ☆
34	24	10	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown □
35	21	5	STEELTOWN, Big Country, Mercury □
36	26	10	ALL BY MYSELF, Various, K-Tel □
37	—	1	THE MUSIC OF LOVE, Richard Clayderman, Delphine SKL5340
38	27	7	HITS HITS HITS, Various, Telstar □
39	71	2	GIRLS JUST WANNA HAVE FUN, Nolans, Towerbell
40	35	28	LEGEND, Bob Marley and the Wailers, Island ☆
41	36	21	PARADE, Spandau Ballet, Chrysalis ☆
42	33	4	VALOTTE, Julian Lennon, Charisma
43	40	5	EMOTION, Barbra Streisand, CBS □
44	14	2	AURAL SCULPTURE, Stranglers, Epic
45	45	64	AN INNOCENT MAN, Billy Joel, CBS ☆
46	31	6	GEFFERY MORGAN . . ., UB40, Dep International/Virgin
47	43	30	BREAKOUT, Pointer Sisters, Planet □
48	49	2	WHO'S LAST, Who, MCA
49	38	24	BORN IN THE USA, Bruce Springsteen, CBS □
50	42	38	HUMAN RACING, Nik Kershaw, MCA ☆
51	—	1	BERSERKER, Gary Numan, Numa NUMA1001
52	37	305	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
53	48	6	I AM WHAT I AM, Shirley Bassey, Towerbell □
54	—	1	LOVE SONGS, Stevie Wonder, Telstar STAR2251
55	47	8	SOME GREAT REWARD, Depeche Mode, MUTE ○
56	50	7	DES O'CONNOR NOW, Des O'Connor, Telstar
57	—	1	ZOOLOOK, Jean Michel Jarre, Polydor POLH15
58	46	9	WE ARE FAMILY, Sister Sledge, Cotillion □
59	61	52	UNDER A BLOOD RED SKY, U2, Island ☆
60	54	27	FANTASTIC, Wham!, Innervision ☆
61	44	72	QUEEN GREATEST HITS, Queen, EMI ☆
62	41	8	TONIGHT, David Bowie, EMI America □
63	39	19	PURPLE RAIN, Prince and the Revolution, Warner Bros □
64	80	3	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
65	59	6	RATTLESNAKES, Lloyd Cole and the Commotions, Polydor
66	—	1	I HEAR TALK, Bucks Fizz, RCA PL70397
67	75	37	HUMAN'S LIB, Howard Jones, WEA ☆
68	53	8	HOW MEN ARE, Heaven 17, Virgin ○
69	56	22	BREAKING HEARTS, Elton John, Rocket □
70	62	70	NO PARLEZ, Paul Young, CBS ☆



DURAN DURAN before being thrown to the lions after a critical mauling

71	60	7	TRUE COLOURS, Level 42, Polydor
72	51	4	THE EVERLY BROTHERS, Everly Brothers, Mercury
73	97	34	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
74	—	1	LIKE A VIRGIN, Madonna, Sire 9251571
75	72	5	STOP MAKING SENSE, Talking Heads, EMI
76	63	13	1100 BEL AIR PLACE, Julio Iglesias, CBS ○
77	58	22	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
78	67	2	ISOLATION, Toto, CBS
79	66	2	TEASES AND DARES, Kim Wilde, MCA
80	—	1	SUDDENLY, Billy Ocean, Jive
81	92	11	WAR, U2, Island □
82	73	8	HEARTBEAT CITY, Cars, Elektra
83	52	5	BIG BAM BOOM, Daryl Hall and John Oates, RCA
84	70	4	CONCERT — THE CURE LIVE, Cure, Fiction
85	94	62	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
86	90	2	WITH LOVE, Brendan Shine, Play
87	—	1	FRIED, Julian Cope, Mercury MERL48
88	88	4	WHO'S AFRAID OF THE ART OF NOISE, Art of Noise, ZTT/Island
89	83	18	LOVE OVER GOLD, Dire Straits, Vertigo ☆
90	76	3	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
91	78	36	ALCHEMY, Dire Straits, Vertigo □
92	57	2	SAPPHIRE, John Martyn, Island
93	68	7	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
94	—	1	PORTRAIT, Diana Ross, Telstar STAR2238
95	—	1	BREAKDANCE, Original Soundtrack, Polydor POLD5147
96	65	3	STREETSONDS 11, Various, Streetsounds
97	69	6	BREWING UP WITH BILLY BRAGG, Billy Bragg, Gol Discs
98	74	3	NO BRAKES, John Waite, EMI America
99	77	33	FACE VALUE, Phil Collins, Virgin ☆
100	96	26	CAFE BLEU, Style Council, Polydor □

Compiled by Gallup

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

Music Video

1	1	DANCING ON THE VALENTINE, Duran Duran, PMI
2	5	THE WORKS, Queen, PMI
3	2	LIVE, David Bowie, Videofarm
4	3	WE WILL ROCK YOU, Queen, Peppermint/Guild
5	6	LET'S SPEND THE NIGHT TOGETHER, The Rolling Stones, Thorn EMI
6	4	SYNCHRONICITY CONCERT, The Police, A&M/PVG
7	8	LABOUR OF LOVE, Virgin/PVG
8	7	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
9	9	INSTANT PICTURES, Japan, Virgin/PVG
10	14	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
11	11	THE COMPLETE BEATLES, MGM/UA
12	16	SERIOUS MOONLIGHT, David Bowie, Media/Import
13	10	READY STEADY GO SPECIAL, Otis Redding, PMI
14	12	ZIGGY STARDUST AND THE SPIDERS FROM MARS, David Bowie, Thorn EMI
15	—	THE 7TH DATE OF HELL, Venom, Polygram
16	13	LIVE!, Blondie, CIC
17	18	LIVE IN CONCERT, Dio, Polygram
18	15	DURAN DURAN, PMI
19	20	SINGLE PICTURES, Nik Kershaw, CIC
20	17	IN MY MIND'S EYE, Tears For Fears, Polygram

Compiled by Video Week

UK Singles

Week ending November 24, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	6	I FEEL FOR YOU, Chaka Khan, Warner Bros ○
2	3	4	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M
3	2	4	THE WILD BOYS, Duran Duran, EMI ○
4	5	7	THE NEVER ENDING STORY, Limahl, EMI
5	17	2	THE RIDDLE, Nik Kershaw, MCA
6	6	7	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive
7	24	4	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
8	11	5	HARD HABIT TO BREAK, Chicago, Full Moon/WEA
9	4	7	FREEDOM, Wham, Epic □
10	7	5	THE WANDERER, Status Quo, Vertigo
11	14	5	I'M SO EXCITED, Pointer Sisters, Planet
12	26	2	TREAT HER LIKE A LADY, Temptations, Motown
13	8	7	ALL CRIED OUT, Alison Moyet, CBS ○
14	28	4	LET IT ALL BLOW, Dazz Band, Motown
15	10	8	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros
16	12	6	LOVE'S GREAT ADVENTURE, Ultravox, Chrysalis
17	16	3	BLASPHEMOUS RUMOURS/SOMEBODY, Depeche Mode, Mute
18	31	5	I WON'T RUN AWAY, Alvin Stardust, Chrysalis
19	9	8	TOO LATE FOR GOODBYES, Julian Lennon, Charisma
20	38	2	ALL JOIN HANDS, Slade, RCA
21	15	10	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin ○
22	13	8	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone ○
23	18	7	GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway
24	—	1	TEARDROPS, Shakin' Stevens, Epic A4882
25	19	14	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
26	36	2	LOUISE, Human League, Virgin
27	39	3	ONE NIGHT IN BANGKOK, Murray Head, RCA
28	34	3	HALF A MINUTE, Matt Bianco, WEA
29	23	5	THIS IS MINE, Heaven 17, Virgin
30	22	6	PENNY LOVER, Lionel Richie, Motown
31	20	9	MISSING YOU, John Waite, EMI America
32	56	2	PRIVATE DANCER, Tina Turner, Capitol
33	41	2	WE ARE FAMILY, Sister Sledge, Cotillion
34	45	4	WARNING SIGN, Nick Heyward, Arista
35	—	1	FRESH, Kool And The Gang, De-Lite DE18
36	51	2	LIKE A VIRGIN, Madonna, Sire
37	21	8	MODERN GIRL, Meat Loaf, Arista
38	44	3	RESPECT YOURSELF, Kane Gang, Kitchenware
39	40	5	IF THIS IS IT, Huey Lewis And The News, Chrysalis
40	27	9	DRIVE, Cars, Elektra ○
41	42	4	THE CHANT HAS BEGUN, Level 42, Polydor
42	29	7	LISTEN TO YOUR FATHER, Feargal Sharkey, Zarjazz
43	25	4	ACES HIGH, Iron Maiden, EMI
44	46	3	KEEP ON KEEPIN' ON, Redskins, Decca
45	37	4	BERSERKER, Gary Numan, Numa
46	32	14	GHOSTBUSTERS, Ray Parker Jr, Arista □
47	43	22	AGADOO, Black Lace, Flair □
48	—	1	DO THE CONGA, Black Lace, Flair FLA108
49	49	3	HOW TO BE A MILLIONAIRE, ABC, Neutron
50	—	1	WE ALL STAND TOGETHER, Paul McCartney And Frog Chorus, Parlophone R6086
51	—	1	MATT'S MOOD, Breekout Krew, London/Next LON59
52	35	7	I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, CBS
53	63	2	SINCE YESTERDAY, Strawberry Switchblade, Korova
54	30	8	THE WAR SONG, Culture Club, Virgin ○
55	33	7	SHOUT TO THE TOP, Style Council, Polydor
56	53	3	THE LAST FAREWELL, Elvis Presley, RCA
57	50	12	LOST IN MUSIC, Sister Sledge, Cotillion ○
58	—	1	HOT LINE TO HEAVEN, Bananarama, London NANA8
59	75	2	EAT YOUR HEART OUT, Paul Hardcastle, Cooltempo



PAUL McCARTNEY and friend: spot the cartoon; if it's Christmas, it must be SHAKY; Annie gets EURYTHMICS and sex back in the top ten

60	52	17	CARELESS WHISPER, George Michael, Epic ☆
61	55	11	PRIDE (IN THE NAME OF LOVE), U2, Island ○
62	78	1	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
63	74	2	I FORGOT, Cool Notes, Abstract Dance
64	71	2	ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
65	47	4	BACK IN MY ARMS (ONCE AGAIN), Hazell Dean, Proto
66	58	10	WHY?, Bronski Beat, Forbidden Fruit/London
67	—	1	AMNESIA, Shalamar, Solar
68	73	2	GEORGY PORGY, Charme, RCA
69	61	3	KEEPING SECRETS, Switch, Total Experience
70	68	2	HYPNOTIZE, Scritti Politti, Virgin
71	65	2	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor
72	48	4	THE CHANT HAS JUST BEGUN, Alarm, IRS
73	—	1	THANK YOU MY LOVE, Imagination, R & B RBS219
74	64	4	SHOOTING FROM THE HEART, Cliff Richard, EMI
75	—	1	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill

THE NEXT 25

76	84	BIG DEAL (THEME), Bobby G, BBC
77	—	SOMETIMES WHEN I'M DREAMING, Art Garfunkel, CBS A4674
78	—	THE GAY CAVALIEROS, Steve Wright, MCA MCA925
79	83	WATCHING YOU, Shakatak, Polydor
80	76	CHANGE YOUR WICKED WAYS, Pennye Ford, Total Experience
81	—	DAVE, Boomtown Rats, Mercury MER179
82	—	CHIC CHEER, Chic, Atlantic A9604
83	80	SEND MY HEART, Adventures, Chrysalis
84	—	BLUE JEAN, David Bowie, EMI America EA181
85	85	SOLID, Ashford And Simpson, Capitol
86	—	LET THE REST OF THE WORLD GO BY, Rose Marie, A1 A128
87	79	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
88	—	TENDERNESS IS A WEAKNESS, Marc Almond, Some Bizzare BZS25
89	87	TWIST AND SHOUT, Who, MCA
90	—	NELLIE THE ELEPHANT, Toy Dolls, Volume VOL11
91	—	THIS NIGHT, Billy Joel, CBS A4884
92	—	POLICE OFFICER, Smiley Culture, Fashion FAD7012
93	81	SCHOOL DAZE, WASP, Capitol
94	—	STILL ON FIRE, Aztec Camera, WEA AC2
95	—	NEVER LET HER SLIP AWAY, Trevor Walters, Polydor POSP716
96	—	I'LL MAKE THE LIVING IF YOU MAKE THE LOVING WORTHWHILE, Gene Chandler, Bluebird/10 BR10
97	93	FORGIVE ME GIRL, Force MDs, Tommy Boy/Island
98	—	THE MEDICINE SONG, Stephanie Mills, Club JAB8
99	—	DON'T YOU EVER LEAVE ME, Hanoi Rocks, CBS A4885
100	91	UNTIL YOU COME BACK TO ME, Floy Joy, Virgin

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



IMAGINATION: why are these men pouting?

Chartfile

by ALAN JONES

WHAM! RULE: **Billy Ocean's** 'Caribbean Queen' abdicated from the American singles throne last week to be replaced not by the **Prince** as had been expected, but by **Wham!** who vaulted three notches to complete a rapid (by American standards) ascent which has seen them hailed as the new **Culture Club** — though what **Boy George** and **Co** will make of that is anyone's business.

In Britain too, **Wham!** were the week's sensation, their second album 'Make It Big' entering the chart at number one. The **Whamsters'** previous album, 'Fantastic', also debuted at number one, but was overtaken by **Yazoo's** 'You And Me Both' after a fortnight. By an odd twist of fate, **Wham!**'s latest success blocked former **Yazoo** chanteuse **Alison Moyet's** bid for the chart summit.

In the current climate, if you don't get to the top straight away, you don't get to the top at all, and **Alison** must be resigned to a steady decline as **Duran Duran**, **Paul Young**, **Howard Jones**, **Nik Kershaw**, **Eurythmics** et al will all be challenging for the chart leadership in the next few weeks, though **Wham!**'s toughest challenge looks like coming from **EMI/Virgin's** 'Now That's What I Call Music 4' and **CBS/WEA's** 'The Hits Album', both of which are double platinum before release and contain 32 hit tracks. This is all bad news for **Frankie Goes To Hollywood**, who've already slumped to number two, with second week sales of 'The Pleasure Dome' sinking to around 75,000.

Though a considerable number of acts reach number one with their first charted album, most fall short with their second attempt. Prior to **Wham!**, the only other acts to open their album chart career with a brace of number ones are, in order of achievement, the **George Mitchell Minstrels**, the **Shadows**, the **Beatles**, the **Rolling Stones**, the **Monkees**, the **Bay City Rollers**, **Mike Oldfield** and **Gary Numan**. Only the **Beatles** and the **George Mitchell Minstrels** extended the sequence beyond their first two chart albums. The latter secured a hat-trick of toppers before settling for a lower position, whilst the **Beatles** went on to complete a formidable run of seven consecutive number ones before 'A Collection Of Beatles Oldies' spoils the sequence.



WHAM! MAKE it big — on both sides of the Atlantic

BACK in the USA, to coin a phrase, **Wham!** are the seventh British act to reach number one this year, emulating **Billy Ocean**, **John Waite**, **Duran Duran**, **Phil Collins**, **Culture Club** and **Yes**. However, of more than 100 American chart toppers by Britons since 1952, 'Wake Me Up Before You Go Go' is only the third by a duo. **Peter & Gordon** were the first British twosome to reach the summit, back in 1964, with the **Lennon-McCartney** song 'A World Without Love'. **Elton John** and **Kiki Dee** repeated the feat 12 years later.

Wham!'s reign atop the US singles chart may be short. **Chaka Khan**, whose 'I Feel For You' took over from 'Freedom' here, is odds-on favourite to complete the double by dethroning 'Wake Me Up Before You Go Go' in America. **Chaka** has severe reservations about 'I Feel For You' — she was practically forced to record it — but gave unstinted praise to **Wham!**'s singles in a recent interview with American news agency **UNS**...

THE **TEMPTATIONS** staged one of the year's most impressive and welcome comebacks last week when their dancefloor favourite 'Treat Her Like A Lady' zapped onto the singles chart at number 26.

It's the **Temps'** first top 40 hit since 'Papa Was A Rollin' Stone' in 1973, and a pertinent reminder that it's never too late to revitalise a chart career.

The **Temptations** are rightly recognised as one of the key acts in the history of black music, recording a string of classics in the late Sixties and early Seventies. Since then, their career has gone off the boil, though their back catalogue continues to sell, and their worldwide sales exceed 22 million, of which 'Just My Imagination' accounts for a tenth.

The success of 'Treat Her Like A Lady' will hopefully herald a new

era of chart activity for the **Temps**. Former **Motown** colleague **Diana Ross** commented on the syndicated American radio show 'Ebony' recently: "These guys don't know when to quit. When I first heard the record ('Treat Her Like A Lady') I just flipped. I'm jealous that they can be so good after so long."

Invited to remark on her interviewer's mischievous assertion that "Motown is pretty healthy at the moment, with the **Temptations**, **Stevie Wonder** and **Lionel Richie** and all", **Ross** parried weakly "RCA (her American label) is no slouch either, you know"...

REGULAR READERS of this column — and I believe there are a few — will undoubtedly have noticed my periodic mention of **Imp Records'** boxed sets. The latest additions to this rapidly expanding range are 'The Dance Box' and 'The Love Box Volume 2', each comprising 75 tracks at a bargain basement price of £6.99.

'The Dance Box', as its name implies, is packed with dancefloor favourites, and spans the last 22 years. As with the previously reviewed 'This Is Rock 'N' Roll', it contains a number of brand new, previously unheard recordings from newcomers like **Hollywood Boulevard**, **PDQ** and the **Big Apple**. Their contributions are adequate, but the set's real selling point lies in the 56 top 50 hits therein.

The definition of disco/dance, as applied here, is very broad, covering everything from the **Kinks** and **Bananarama** to the **Thompson Twins**, but the emphasis is, quite rightly, on black American acts. The years 1978 and 1979 are recognised as peak years for black music, and that fact is reflected here by the presence of classics like 'Contact' (**Edwin Starr**), 'Going Back To My Roots' (**Odyssey**), 'Get Down'

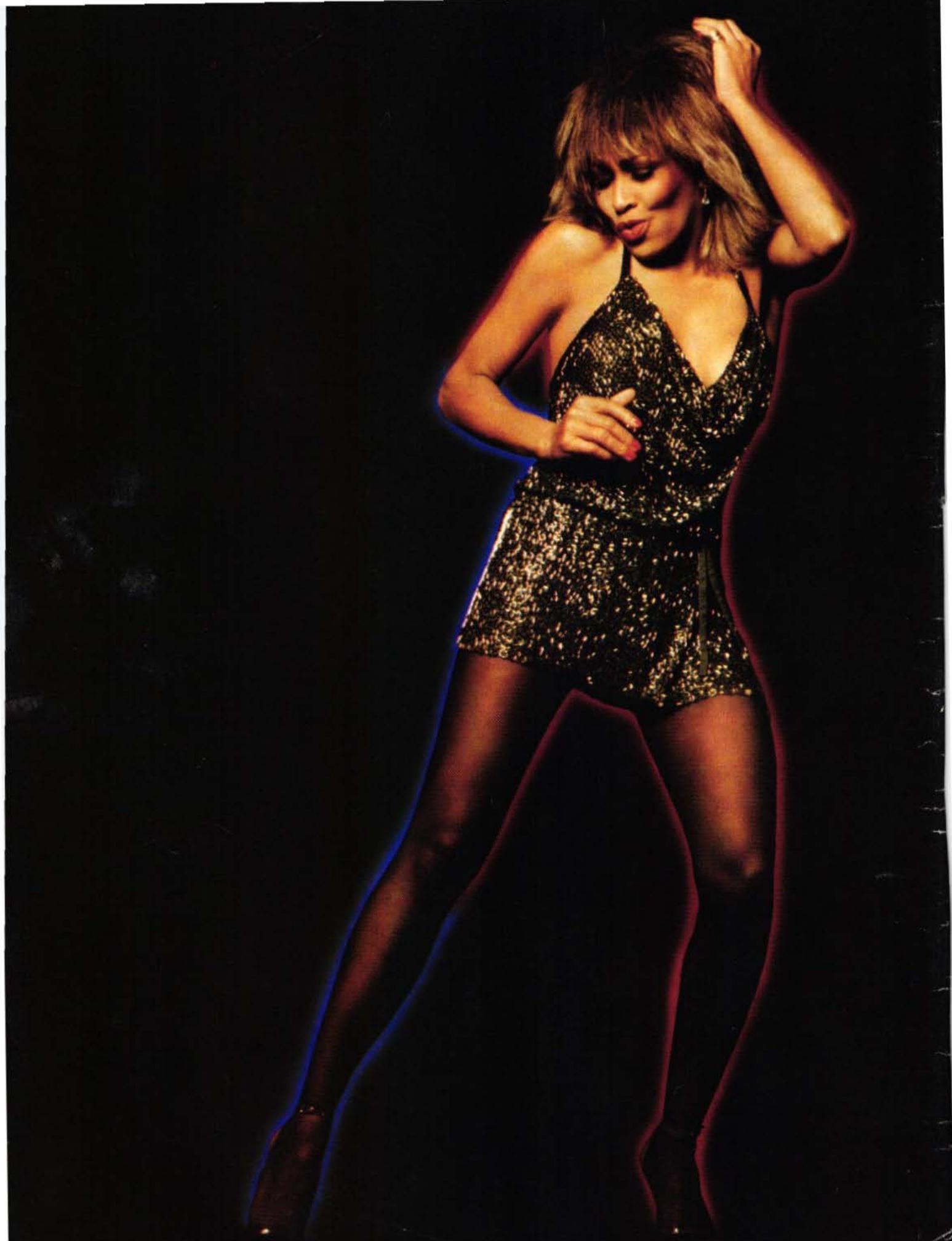
(**Gene Chandler**), 'Love Train' (**The O'Jays**), 'Strut Your Funky Stuff' (**Frantique**), 'This Is It' (**Dan Hartman**) and many more. Many will find 'The Dance Box' a convenient way of replacing well worn copies of these records, and at £6.99 it's cheaper than four singles.

'The Love Box Volume 2' is aimed at a rather different audience, and contains less hits, but it's a well balanced set of mellow moments from the superb **Ella Fitzgerald's** 'Everytime We Say Goodbye' to the **Lotus Eaters'** 'First Picture Of You'. Other highlights include **Bloodstone's** breezy 'Natural High' and the **Main Ingredient's** 'Just Don't Want To Be Lonely'. Nothing to frighten the horses, and a great solution to the annual problem of what to buy your more mature relatives this Christmas...

IT MUST be nearly a year since I last glimpsed 'Chartwatch', the world's most (only?) statistically minded music quarterly. I'm pleased to report, therefore, that editors **John Hancock** and **Neil Rawlings** and their dedicated band of helpers are still producing this highly readable collection of analyses and listings guaranteed to bring hours of enjoyment to chart enthusiasts.

Amongst the wide range of features packed into the latest (14th) edition of **Chartwatch** are a **Frankie Goes To Hollywood** family tree, a rollcall of American R&B chart toppers between 1949 and 1963, an assessment of the chart career of the **Bay City Rollers** and a list of singles to spend most weeks at number one in Zimbabwe! There's also an interesting overview of the major artists and trends of 1975.

Warmly recommended, **Chartwatch** is available for 90p from 17 Springfield, Ilminster, Somerset TA19 0ET. Incidentally, **Neil**, you're right — a rabbit is a lagomorph, not a rodent...



TINA TURNER • RECORD MIRROR