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SIOUXSIE • NIK KERSHAW • U2
REDSKINS • DEAD OR ALIVE
EURYTHMICS • JIM DIAMOND



THE CURRENT leader in the silly names category has got to be the Pookah Makes 3, whose current soulful single 'Take It Back' is clawing its way up the charts.

The Pookahs are Martyn Watson, vocals, guitar, keyboards and things with buttons, and Mallett, vocals and rhythm, who met at Leicester Polytechnic.

After the duo's first Tony Visconti produced single failed to attract attention, they went off, built their own studio, and now, with the help of Michael Brauer, the Pookah's British soul charm has been given the dance feel needed for chart appeal.

STRAWBERRY SWITCHBLADE are a guitar strumming duo from Glasgow who sing about trees, flowers and romance. Yet, underneath this lies a strength and lilting charm to their music, which betrays their early contact with the Postcard record label.

Strawberry Switchblade are Jill Bryson and Rose McDowall. Their second single is 'Since Yesterday' — following on the heels of their acclaimed debut last summer 'Trees and Flowers'. This saw Jill and Rose supported by Bedders and Woody from Madness and the guitar playing of one Roddy Frame. 'Since Yesterday' lacks such auspicious company but doesn't seem to miss it.

The duo have been together since 1981. The story goes that James Kirk of Orange Juice thought of the name and everything else followed.

"We had the name before we had any songs or could even play our instruments," Jill explains. "We just started playing because a lot of our friends were in bands."

The first Strawberry Switchblade album will be out after Christmas. As with most people, it was finding a title that was the major problem.

"After two months of trying to think of something, we called it, originally enough, 'Strawberry Switchblade,'" Jill says sheepishly.



FINGERS ON the buzzers: what's the *brand new* single with a Stevie Wonder harmonica in it? And if you say Chaka Khan, lose a point and go and stand in the corner. This time we're talking about *the Controllers*, whose stylish ballad 'Crushed' has been so blessed. It's from the hot import LP bearing their name which is out here any minute as well, and some of '84's best soul you'll find on it.

So the Controllers emerge at last from the rubble of ruined TK Records, their label for three albums in the late Seventies. Natch, they'd been around for years before that, as faves of those who knew in their locality of Fairfield, near Birmingham in Alabama. Now we can all lay back and be controlled.

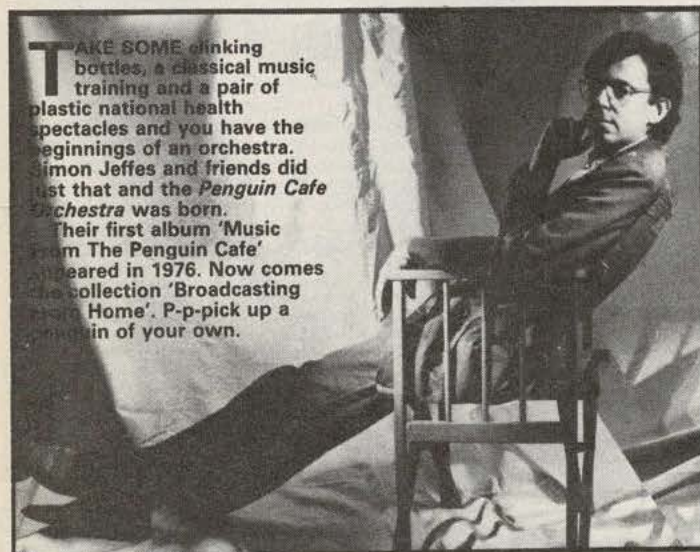




Pookah ● Penguin ● Players

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Compiled by Diane Cross



TAKE SOME drinking bottles, a classical music training and a pair of plastic national health spectacles and you have the beginnings of an orchestra. Simon Jeffes and friends did just that and the *Penguin Cafe Orchestra* was born. Their first album 'Music from The Penguin Cafe' appeared in 1976. Now comes the collection 'Broadcasting from Home'. P-p-pick up a copy of your own.

A WASH WITH good ideas are PsyCon, who've adopted the mermaid look for their first single 'Make Yourself Scarce' — a catchy dance beat, synthesized to perfection and wrapped up in one of the most intriguing sleeves for a while (modelled on a certain classic range of books).

The fishy ones are Richard, Nana and Violet who design their own clothes each time they change image, 'Cross-fertilising fashion, music, culture and sex' (well that's what it says here). Watch out — chameleon club pop is here.



'METROPOLIS' — director: Fritz Lang

LONG BEFORE Superman leapt over his first building and Steven Spielberg was just a far off twinkle in his father's eye, a remarkable science fiction film was made.

Released in 1927, 'Metropolis' was a futuristic vision which took a look at life in the year 2020. Directed by Fritz Lang, it took two years to complete. Using 36,000 extras it was Germany's most expensive film.

'Metropolis' looks at a society which is split into two classes. The idle rich who just laze around and the faceless people who tend the machines of monotonous industry day in and day out with no relief. One day, a young man from the upper class falls in love with a lower class girl. What happens? Well, go and see the film, which is out on release again thanks to record producer Giorgio Moroder.

Moroder has had the film re-edited and he's spliced in old footage and re-discovered stills. Colour tinted special effects have been added to enhance the masterpiece.

'Metropolis' has survived the tests of time very well. It foresaw the rise of fascism, communism and the problems of the world at large. Combined with this, the visuals are breathtaking: haunting memorable scenes of bleak powerful skylines, beneath which drab workers march to their daily toil and menacing robots parade.



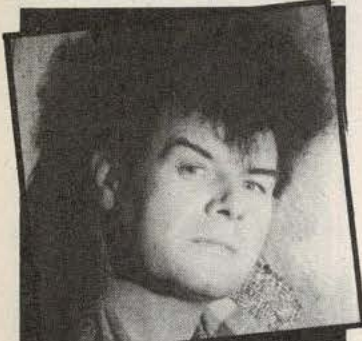
IF YOU'RE wondering what to ask for for Christmas, Panasonic have come up with a few suggestions. There's a compact lightweight stereo cassette player with headphones (price £27.95), and three stereo radio cassette players priced from £119.95 to £44.50. All three have FM/AM/FM radio, with the top model offering a Dolby system, headphones and metal tape capability.



Fine 'n' dandy

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News



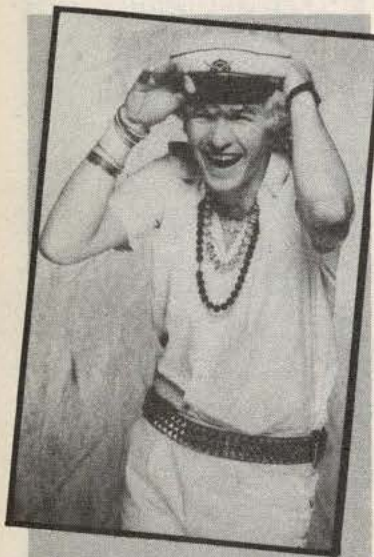
GARY GLITTER's first album for eight years, 'Boys Will Be Boys' will be out on November 30. Tracks include 'Crash Crash' and 'Hair Of The Dog'. Gary will also be slipping into his new corset to play additional dates at Hammersmith Palais December 16, Brighton Top Rank 21.

Gang bang

THE KANE Gang have cancelled their date at the Hammersmith Palais on November 20, because they're flying to Europe to appear on a television programme. The date has been re-scheduled for November 26 at the Electric Ballroom, which unfortunately means that their gig at Brighton Top Rank will be off.

Refunds will be available, but people who already have tickets for the Palais gig can use them for the Electric Ballroom.

● **DALIS CAR**, the band everybody is talking about fronted by Mick Karn and Peter Murphy, release their debut album 'The Waking Hour' on November 19. Recorded during the summer, 'The Waking Hour' was written by Peter and Mick themselves and produced by Mick in association with various engineers. The duo should be out on the road next year but no dates have been confirmed.



CAPTAIN SENSIBLE unleashes his single 'One Christmas Catalogue' on November 19. The B-side is his very own version of the Frankie smash 'Relax'.

Limited editions of the 12 inch single will come complete with a fluffy beard stuck on to the Captain's face!



HANDS ON THOMPSON TWINS

THE THOMPSON Twins will be back in action with their single 'Lay Your Hands On Me' on November 30.

The first 100,000 copies of the single will come in a full colour poster bag and the B-side is 'The Lewis Carol'. An extended version of the song, retitled 'Adventures In Wonderland', will be featured on the 12 inch version.

The terrific Twins are in the studio working

on an album to be released in early 1985.

Although not a lot has been heard of them in Britain recently, they've been far from idle.

During the summer they completed a massive American tour and they've sold over five million records there with five hit singles and a top 10 album. Fans will see their full scale 'Into The Gap' American show, when they play Britain in December.

● **THE MIGHTY Wah!** take to the road next month with dates at Liverpool University December 3, Leeds University 4, Manchester Hacienda 5, Durham University 6, Leicester University 7, London Lyceum 8.

● **MAC OF Echo And The Bunnymen** will be releasing a solo single. It's called 'September Song' and it should be out before Christmas. The track is a cover version of the old Andy Williams song, and God knows what he'd make of it all.

● **GANG OF Four** release their live album 'At The Palace' on November 16. The album features 10 of their best loved tracks including 'Damaged Goods' and 'At Home He's A Tourist'.

● **KOOL AND The Gang** have added a series of shows to their British dates. They'll be playing Blackpool Opera House December 1, Aberdeen Capitol 2, Nottingham Royal Concert Hall 6, Cardiff St David's Hall 10, Sheffield City Hall 13. The lad's album 'Emergency' should be out at the end of November.

BIG COUNTRY release their single 'Where The Rose Is Sown' on November 23. The B-side is a previously unreleased track 'Belief In The Man' and the 12 inch version also features 'Bass Dance'.

● **UB40 RELEASE** their single 'Riddle Me' on November 19 and they've also added a date to their tour at Coventry Apollo December 1.

A SPECIAL version of Melle Mel's 'White Lines' hit, which has now been in the charts for a year, is out this week. 'Continuous White Lines' is a 12 inch single featuring three versions of the track — a UK remix by Herbie Mastermind which has so far only been available on the band's 'Work Party', the original extended mix, and the US street mix.

● **AL JARREAU** plays a second show at Wembley Arena on November 26. Tickets for the show priced £9.50, £8.50 and £7.50 are available from usual agents. They are also available by post from Showtick, PO Box 322, London NW3 3BB. Make cheques and postal orders payable to Al Jarreau Box Office and add a 30p booking fee to the cost of each ticket. Don't forget to enclose a SAE.



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 PALAIS, LEICESTER
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WEDS. 21ST NOV.
 SURREY UNIVERSITY, GUILDFORD
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SUN. 25TH NOV.
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SAT. 24TH NOV.
 FLAMINGO CLUB, BLACKPOOL
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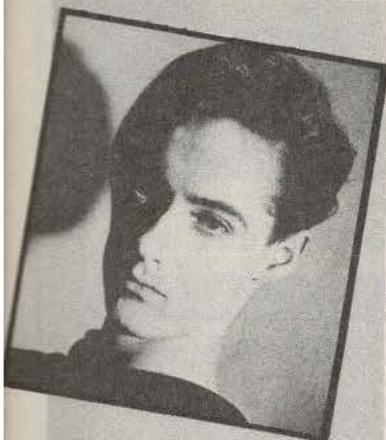
MON. 26TH NOV.
 ACADEMY, BOURNEMOUTH
 570 CHRISTCHURCH ROAD. TEL (0202) 304535

TUES. 27TH NOV.
 THE RITZ, MANCHESTER
 WHITWORTH ST. ADVANCE TICKETS £3.50
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THURS. 29TH NOV.
 OUTER LIMITS CLUB, EDINBURGH
 COASTERS CENTRE. TEL (031) 2283252

FRI. 30TH NOV.
 STRATHCLYDE UNIVERSITY, GLASGOW

News



AZTEC CAMERA are hoping to set the charts alight (ho ho) with their single 'Still On Fire' out on November 16. The song is taken from their current album 'Knife' and it was written by Roddy Frame and produced by Mark Knopfler.

The seven inch B-Side features a live rendition of 'Walk Out To Winter' recorded at the London Dominion, while the B-side of the 12 inch features three live tracks — 'Mattress Of Wire', 'The Bugle Sounds Again' and 'The Boy Wonders'.

● **THE POGUES** have lined up a series of Christmas party dates and you can have a good time at Brixton Ritzy November 19, Harlesden Mean Fiddler 29, Birmingham Digbeth Hall December 8, Islington Hope And Anchor 12, Oval Cricketers 19, 20. Anyone who is interested in booking the Pogues for further shows should phone James on 01-380 0639.

IF YOU'VE still got a bit of cash to spare after Christmas then why not head on down to Rio De Janeiro to enjoy a massive 10 day festival? Queen, Rod Stewart, AC/DC, Iron Maiden, Al Jarreau and Yes are just a few of the bands appearing in a specially built £3 million amphitheatre, with 900,000 square feet of space. Roberto Medina president of Artplan Publicidade the Brazilian advertising firm, is the man behind the idea. It was Medina who lured Frank Sinatra to appear in Rio in front of 165,000 fans. With Rock In Rio, a 90 hour extravaganza, he hopes to attract a million people from around the world.



MEDAL FOR CULTURE

CULTURE CLUB will be making another assault on the charts with 'The Medal Song' out on November 19. Taken from their album 'Waking Up With The House On Fire', initial quantities of the seven inch single will come in a gatefold sleeve, while the 12 inch version will include a limited edition full colour poster depicting all four members of the band. The B-side on both versions of the single will be a new song, 'Don't Go Down That Street'.

'The Medal Song' was inspired by the life of the actress Frances Farmer, whose life story has just been turned into a film starring Jessica Lange. Francis became a star but refused to get caught up in the Hollywood system and ended up in an asylum.

● **SWANS WAY** release their single 'The Anchor' on November 23 and they'll be playing some dates. They kick off at the Sheffield Limit November 18, followed by Newcastle Tiffanys Plaza Suite 20, Dundee Fat Sams 21, Edinburgh Coasters Hoochy Coochy Club 22, Glasgow Queen Margaret University 23, Manchester Polytechnic 24, Leeds Warehouse 26, Derby Blue Note 27, Cardiff Bogies 29, Torquay 400 Club 30, Bristol University December 1, Brighton Pavilion 2, London Heaven 3, Birmingham Triangle 20.

THE BOOMTOWN Rats bite back with their single 'Dave' out on November 16. The 12 inch version will feature two tracks recorded live — 'Banana Republic' and 'Closer Than You'll Ever Be'. The Rats album 'In The Long Grass' will be out soon.



Ballet change

SPANDAU BALLET have changed their date at the Shepton Mallet Royal Bath and West Showground from December 11 to December 27. The band says it's due to unforeseen technical problems.

All concert and coach tickets sold for the original date will be valid for the new date. No new tickets will be printed, instead all further tickets sold will have the new date overprinted on them.

Tickets priced £6.20 are still available by post from Northern Box Office Services, PO Box 60, Oldham OL6 7TT. Make cheques payable to Northern Box Office Services (Shepton Mallet) and enclose a SAE.

People who can't attend the new date should apply for a refund at the place of purchase of the ticket.

Special buses will be running to Spandau's Princes Trust show at the Ingliston Royal Highland Exhibition Centre on December 18. You can hop on from the Canon Street bus station Glasgow (tel: 041 332 9644) or from St Andrews bus station Edinburgh (tel: 031 556 8464).

● **MEAT LOAF** releases his single 'Nowhere Fast' on November 10. It's taken from the man mountain's hit album 'Bad Attitude'.

The drummer replacing Wells Kelly who was found dead a couple of weeks ago will now not be Robert LaMonica: instead Meat Loaf has decided on Andy Wells, who he heard playing in a neighbouring recording studio.

Due to the unfortunate circumstances prior to the tour the first four dates have had to be re-scheduled. He'll now be playing Glasgow Apollo on December 19, Aberdeen Capitol 20, Edinburgh Playhouse 21, Leicester De Montfort Hall January 17.

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Coach Travel from the South West and South Wales is being arranged by Concert Travel Club Tel: 02372 79070 and is also available through most of the agents.



CARS START THINKING

THE CARS are back in top gear with their single 'You Might Think' released on November 23. Taken from their current album 'Heartbeat City' the song is written by vocalist/guitarist Ric Ocasek and produced by Mutt Lange. The 12 inch version features the bonus track 'Let's Go'.

Redskins' new tour details

THE REDSKINS have added some dates and made some amendments to their tour. They've cancelled Nottingham Marcus Garvey Centre on November 15 and Kent University on November 29. Their gig at Dundee Fat Sams on November 21 has been moved to Whitehaven Whitehouse and they'll be playing Manchester Polytechnic on December 1 and not November 24. Liverpool Polytechnic will now have them on November 24.

Confused? Never mind, the new listings including the added dates run: Leeds Polytechnic November 16, York University 17, Whitehaven Whitehouse 21, Glasgow Night Moves 22, Edinburgh Caley Palais 23, Liverpool Polytechnic 24, Sheffield Leadmill 25, Portsmouth Polytechnic 27, London Hammersmith Town Hall 28, Brighton Pavilion 30, Manchester Polytechnic December 1, Hull Spring Street Theatre 2, Derby Blue Note 3, Coventry Polytechnic 5, Cardiff New Ocean Ballroom 6, Swansea Party Pavilion 7, Birmingham Triangle 8.

● THE HONEYDRIPPERS, a part time band featuring Robert Plant, release their album 'Volume 1' this week. Tracks include 'I Get A Thrill', 'Sea Of Love' and 'I Got A Woman'.

● LAGER ADVERT personality Gary Holtan, releases his single 'Catch A Falling Star' this week. The single is produced by Slade's Jim Lea. Gary will be appearing in a new series of 'Auf Wiedersehen Pet' very soon.

● JOHN ROCCA, formerly one half of the Freeze duo, releases his single 'Once Upon A Time' this week.



SMOULDERING NICCI Gable releases her single 'I Don't Give A Damn' this week. Nicci has toured Britain with Daryl Hall and John Oates and she's also backed Hot Chocolate and Private Lives.

MOTORHEAD'S GUITARIST Wurzel, is now well on the way to recovery after collapsing in his Newcastle hotel room. He had to have an operation to remove some kidney stones and also an operation to remove a blockage in a tube leading to his bladder (yeech). Trooper that he is though, Wurzel insisted on playing the band's show at Hammersmith aided by these two delightful nurses. Mike Pilgrim says they can come home and give him a towel bath anytime.

● LINDSEY BUCKINGHAM, singer and guitarist with Fleetwood Mac, releases his single 'Slow Dancing' this week. The single is taken from his 'Go Insane' album.

TV + Radio

THURSDAY sees Jonathan King heading down to San Diego in 'Entertainment USA' (BBC 2, 9pm). He'll be talking to the *Thompson Twins* and cracking a joke or two.

FRIDAY'S 'Tube' (C4, 5.30pm) has ABC live, Helen Terry on film, archive footage of *Bauhaus*, and Peter Murphy and Mick Karn talking about their new project *Dalis Car Divine* is the guest of honour in 'The Alternative Miss World' (C4, 11.50pm). This bizarre but fascinating documentary looks at an alternative beauty contest held on Clapham Common in 1980.

SATURDAY'S 'Saturday Superstore' (BBC1, 9am) has Nick Heyward and cuddly old Alvin Stardust while 'Saturday Starship' (ITV, 10am) features *Bananarama*. Lenny Henry stars in his own show 'Lenny Henry' (Radio 1, 1pm). Of course he'll be featuring special guests like funky DJ Delbert Wilkins. 'In Concert' (Radio 1, 6.30pm) has *Grand Slam* and *Robin George* in rabid live action. 'Rock 'N' America' (C4, 6.30pm) has *Styx*, *Tom Waits*, *Elvis Costello* and *Dead Or Alive*.

SUNDAY has Stuart Grundy telling the story of *Motown* in 'Hitsville USA' (Radio 1, 4pm). This programme looks at the *Four Tops* and *Supremes* amongst others.

TUESDAY'S 'Whistle Test' (BBC2, 7.30pm) features *REM*, a film on *Morgan Kahn* and his *Streetsounds* label and the *Fall* popping in for a chat.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.45pm) employs Jonathan King as guest presenter and they'll also be *Hanoi Rocks*, *Gary Numan* and an interview with *Wham!*

Dying for Prince

PRINCE POLISHES up his leatherette jockstrap and releases his single 'I Would Die 4 U' on November 23. The B-side is a specially written festive song 'Another Lonely Christmas', which is unavailable elsewhere.

● LAURA BRANIGAN'S pulsating single 'Ti Amo' will be out on November 23. It's taken from her current album 'Self Control'.

● CABARET VOLTAIRE will be taking to the road for a few select dates. Watch 'em groove at Leeds University November 28, Leicester Kiesa's 29, Sheffield Leadmill 30, London Hammersmith Palais 2. The Cabs are presently back home in Sheffield working on a film soundtrack and album to be released shortly.



Three days in
the life of

Gary Crowley

MONDAY

FOR SOME strange reason couldn't get out of bed this morning, contemplated the meaning of life while my sister hoovered noisily outside my room. Whacked on the Temptations groovy 'Treat Her Like A Lady', did one press up and collapsed, climbed into clothes and headed for the biggest radio station on the Euston Road, Capital. Later on, met the gang at the appallingly trendy Pollo Cafe, in Soho, where one could rub shoulders with the likes of Jerry Dammers, Steve 'Letters Of Love' Walsh, Mud Club turntable ace Jay Strongman and Record Mirror's own very baby face Jim Reid!!! Had to pinch myself in case I was dreaming. Then went to see 'Loot' at the theatre — I was meant to go on my birthday but unfortunately, Leonard Rossiter died that week. Enjoyed it enormously though, and thought Dinsdale Landern was FAB.

TUESDAY

EVERYTHING sort of went wrong today, cut my face lifting a box of records and scraped a finger on a cabinet, both bled profusely and

OUR PIC shows Cuddy Gal in New York, ie nothing whatsoever to do with the column

subsequently nearly fainted. Somehow, managed to pull myself together. The great thing about today was I met one of my heroes and it's not every day you meet one of those, along with Chubby Chalfonte and the Italian Stallion I bumped into former Small Face Stevie Marriott and of all places, down Tin Pan Alley (Denmark Street really!). Like Chas and Dave on their long player, I was 'Well Pleased'

to say the least. He's got a great sense of humour — to talk to us he'd have to, and is very enthusiastic about his new project, the strangely named Packet Of Three. DJ'd at the Tuesday Club, Bogarts, South Harrow, and went to bed a happy contented man.


WEDNESDAY

After such a late Tuesday night I was looking forward to a lengthy lie in, alas, that was not to be and the phone didn't stop ringing all morning, the wretched Chalfonte talking particular pleasure in getting me out of my lazy bed. Lunch was with a cat called John Preston, an ace cub reporter with the Telegraph. The location, a greasy cafe called L'Escargot(!). He'd invited yours truly to tell him what I thought were the best and most disappointing albums of '84. Everybody was unanimous that this was nigh on impossible and we all settled on personal fave raves. My most disappointing was Culture Club's 'Waking Up With The House On Fire' which I was really looking forward to, while my best after much thought and deliberation was Sade's 'Diamond Life', one glorious groove from beginning of side one to the end of side two. Later on that same afternoon I met a stray cappuccino cat in St Christopher's Place for a natter while we watched the pretty secretaries go by, even sighting Wham's George Michael shopping for new threads 'n' enthusing about America and the forthcoming tour. I belted home, collected my records and ran to Capital, co-presenting the show that night was Martin from the Kane Gang who was great to talk to.

Part 2 is coming next week!

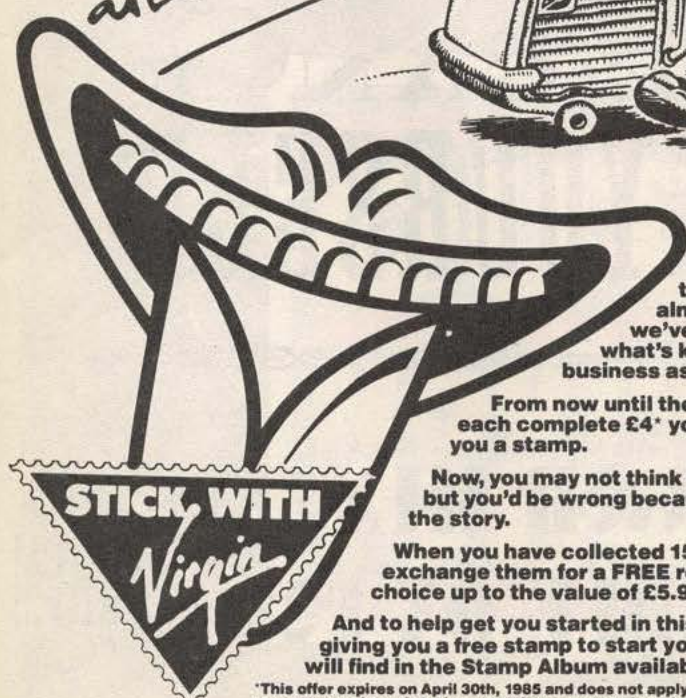
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The league of gentlemen

translated by JAMES A REID

THE LEAGUE OF Gentlemen were inspecting their new headquarters: 1b The Broadway, West Hendon. Sandwiched between Crazy Larry's jean emporium and the Costless Trading Company, LOG House reverberated to the sound of **David Dundas** records and collapsing cartoons of Firefurter baked beans.

Add to this the persistent smell of Guinness coming our way from the Upper Welsh Harp, and you have a scene not altogether in accordance with the probity afforded the League's Annual Meeting (food and drink sub section).

However, Sir Public House is on the platform, pray silence and respect: "Hic, erm, now where was I?" he said. "Oh yes, food and drink bills from the Flatulence Food Fayre, Fulham Road. Now

you know I like a bit to eat and yes, I am partial to the odd snifter between bouts of breathing. But never in my deepest nightmares did I imagine one of you would bring this assembly to the very brink of bankruptcy on the strength of one month's supply of guinea fowl . . ."

Sir Public stepped from the platform and strode towards Gourmand K Gourmand's billowing tartan trews . . . Somewhere in there was a body. And somewhere in that body beat an anxious heart. As the League turned on the hapless excessive, Gourmand attempted to, erm, lighten the load of his terrible crime, with all the baloney and some of the frankest furters from the world of pop . . .

"Ok, get up offa fat thing and listen to my spiel. Slim chance you may have heard it all before, but fat's entertainment. Right the question is not to be or not chubby, but is Strangling bassist

Jean Jacques Burnel dating giraffe proportioned chat show guest **Grace Jones**. True or false, Jean? No porky pies now . . .

"Now I know people say I'm so fat that cars run out of petrol trying to get round me, but when it comes to honesty, why, I'll scream and stout my merits. So listen to this . . . **Boy George** and **Perry Como**, nope I'm not talking a firm of solicitors, but a possible double act. Apparently the Boy digs Perry so much he'd like to share a stage with him.

"Apparently the Club's tour of the US is not selling like hot cakes, this on-going punter-handed problem not being helped by redneck anti-gay protesters outside CC gigs. Come on bud, give the boys a break . . .

"Though fat's not what **Chrissie Hynde** wants right now, the Pretending one has just left hospital after an op to remove a dodgy cartilage from her right knee . . .

"A dodgy knee has nothing on **Bernie Albrecht's** predicament last week. The New Order singer was spotted in saucy fetishist club (hi, Betty) Skin 2 last week sans leather or rubber trousers but wearing jeans. I know he comes from Manchester, but really an old leather jacket is not a passport to perversion, Bernard . . .

"Dealing not with perversion, but illness last week, was **Motorhead** guitarist **Wurzel**. The yokel one appeared at the Hammersmith Odeon just five hours after undergoing an operation to remove two kidney stones from his body. The disease was discovered in Newcastle — say no more . . .

"Now I suppose Wurzel could have sought a Cure like **Vince Ely** but I don't think it would have done him much good. Vince it was who replaced **Andy Anderson** as drummer with the **Cure**, trouble is he didn't last very long. Due to prior commitments he's quit the gothic ones to be replaced by **Thompson Twins** sticksman **Boris Williams**."

"Boris, by boyo," exclaimed the Maharajah excited by the Welshness of the name Williams. "Well, upon my slag heap, me and the Williamses go back a long way. Why I was only thinking the other day, if you put all the Williamses in Merthyr Tydfil in one rugby field there would be enough waiters to keep the Gourmand in grub for 30 minutes and another thing, . . ."

Nourishment was very important to the League of Gentlemen.

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**YES
LETS**

FANGS, FILM EAT TIES

*Siouxsie a Weather
Girls fan?
Siouxsie a celluloid
surf punk?
Siouxsie a corpse
slitter?
Surely not? Eleanor
Levy begs to differ.
Pic by Paul Cox*



A NEW SINGLE
**CARRIED
AWAY**

AVAILABLE NOW ON 7" & 12"
PRES. 1 & PRES. IT 1

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MATTER, SHORTER, spottier — when you meet pop legends 'in the flesh', there's usually **SOMETHING** different about them. Personal contact equals shattered illusions on a good many occasions. Siouxsie, on the other hand, looks exactly like you imagine she will. Swathed in black lace, hair gleaming like she's been giving it a good rub down with Pledge, Siouxsie plays her part as the 'black lady' with teeth-grinding relish. As she remarks pleasantly, "People always pay more attention to the Wicked Queen than to Snow White. I certainly find it a lot easier than being a simpering, cow-eyed little thing." 1984 has been a funny year for Siouxsie and The Banshees. An album 'Hyena', an EP 'The Thorn' made up of reworkings of old Banshees favourites... but no top 40 hit to follow the success of 'Dear Prudence'. Add the departure of Robert Smith — currently replaced by John 'Valentine' Carruthers of Clock DVA —

and it's not been an uneventful year. But first, the decision to leave his Banshees days behind him by the man Siouxsie described in her last RM interview as "fat boy". **GOODBYE MR SMITH** "It's really funny," she says, "when I called Robert that there were lots of letters saying 'how dare that Siouxsie! Who DOES she think she is?'. He calls me... well, we all have unflattering names we use. We're just cartoon characters when we're all together. But it's all nasty fun really. When I'm being nice I tend to bear-hug people, so I don't know which is worse. "I'll tell you what happened with Robert. He kept being pissed off with things because he didn't have time to spend on them — but it was his choice to work with two things at one time. We knew it was ludicrous and I'm sure he did too, but he wore himself out. "There was nothing you could say," (taking on warm, friendly voice of your local 'concerned' social worker), "We'd go 'Robert, see sense. Now it's either one thing or the other' and he'd say 'I can do both, honest, honest, I can do 10 things at a time'. He paid for it in the end... didn't spend enough time on any one thing. "Actually, he turned up at Budgie's birthday party out of the blue, so no, there's no antagonism... and no, he wasn't wearing his make up. He was incognito I think."

WHERE HAVE ALL THE BIG STARS GONE? "There are a lot of stars who are only stars because they're read they are, whereas I think a lot of 'stars' didn't have to read about it in the press. The Weather Girls are stars. I saw them ages ago when they were the backing singers for Sylvester. They were called Two Tons Of Fun or something and were brilliant. "They were just BIG, with barrels of voice. Amazing. You'd never go up to them and say 'Oh shut up you fat old cow'. They draw attention to it. No one would have a dig at them for being big because they're saying it with arrows."

SIOUXSIE GOES TO THE MOVIES "We've been offered films but they're so unimaginative — the pressures on a rock star when she's driven TOO far. We got offered 'The Howling II', which at first made us all think 'urghh' because it was so typecast and we'd just released an album called 'Hyena', but we were offered the music to do, and that sounded good because no matter how much it's oh, bloody horror films again, I still find a charm in Vincent Price and I'll always love those films in a comic way. "Trouble is, these things are offered and then 'A Deal' has to be struck. Part of this deal was that we appeared in the film — as surf punks. And it all took place in a Los Angeles bar. Oh dear."

BLOOD AND GUTS AND THINGS "I had ambitions to be other things once. But they're all professions that try to put you off by having to do a lot of studying — like a pathologist. Pathology reports at trials are fascinating. "You know, there's a victim and it could be ANYONE, so they find out who it is by the fact that it was a left-hand upward stroke that caused the final blow, or one of the murderer's hairs is on the body or the person's jacket. Or there's a spot of blood and it's not the dead person's! "I wanted to be a make-up artist too — the mucky type. It's quite scientific really, especially the effects they employ in the films, like hanging eyeballs. Fascinating. I could spend my life making sores."

**YES
LETS**



A NEW SINGLE
**CARRIED
AWAY**

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HOORAY! HENRY

CLOWN PRINCE Lenny Henry does a great Noddy Holder impression. Robin Smith feels the noize

HEAR THE one about the Englishman, the Irishman and the Chinaman flying in a plane? The Englishman looks out of the window at the ground and says "Oh look, there's a little piece of England". The Irishman looks out of the window and says "It's a little piece of Ireland". The Chinaman picks up two teacups and says "Look, two pieces of china".

Yes, well, Lenny Henry has just finished a summer season in Blackpool and he's pretty tired. Not only that, but he's doing his first interview of the day at the unearthly hour of 10am.

"After this is all over, I'm going back home to Dudley for five weeks to recuperate at my parents' house," he says. "It's difficult being funny all the time. I gave up showing off in public years ago. Some people expect you to come out with a line of gags as soon as they've met you. I reserve most of my act for the stage show."

So, for the time being, you'll have to go out and buy Lenny's forthcoming album 'Stand Up Get Down', mixing live comedy sketches with a fine selection of funky songs.

"It's best not to worry too much about going out on a stage. I must confess that I used to bite my nails a lot and I check everything over and over again. The only thing to do is just go out there and slam it to them."

"I don't use an auto cue. The script is all in my head. Nah, I don't forget things. If anything doesn't come out right, then I can work around it. Timing is all important of course, and the way you express things makes all the difference."

"It's a craft you develop each year. I hope I'm getting better as each month passes."

JUDGE FOR yourself when Lenny starts a college tour soon. And he'll also be working on a new TV series.

There won't be a reunion with Tracey Ullman and David Copperfield for another run of 'Three Of A Kind', though.

"It would be easy to carry on with series after series," says Lenny. "But after winning a lot of awards for the show we decided it would be best to knock it on the head. We wanted to keep the show fresh and alive, and not flog a dead horse."

Lenny's been making people laugh ever since he was a kid growing up in Dudley. "I used to do a Noddy Holder impression and my friends demanded that I did it over and over again. I always had a talent for mimicry, I was the life and soul of the playground. But I never had to suffer like lots of comedians seem to do. I came from a working class background but we were comfortable."

Lenny's long admired the work of American comedians Richard Pryor and Bill Cosby. And the States should soon be getting a taste of the Henry magic.

"Being a comedian is a bit like being a rock star," he continues. "Comedians want to be pop stars, and pop stars want to be comedians. They run very close parallels to each other. The strains of the job are quite similar as well. The trouble is that it's a bit difficult being yourself. People expect you to act the whole time. The cost in frayed nerves must be tremendous, but I don't sit in my room worrying where the next gag is coming from or whether I'm going to be funny on stage."

A PART FROM comedy, Lenny's other great love is music, and 'Crucial Times' (as Delbert Wilkins) is his next single. As a kid he would visit all the record shops trying to find rare northern soul bargains.

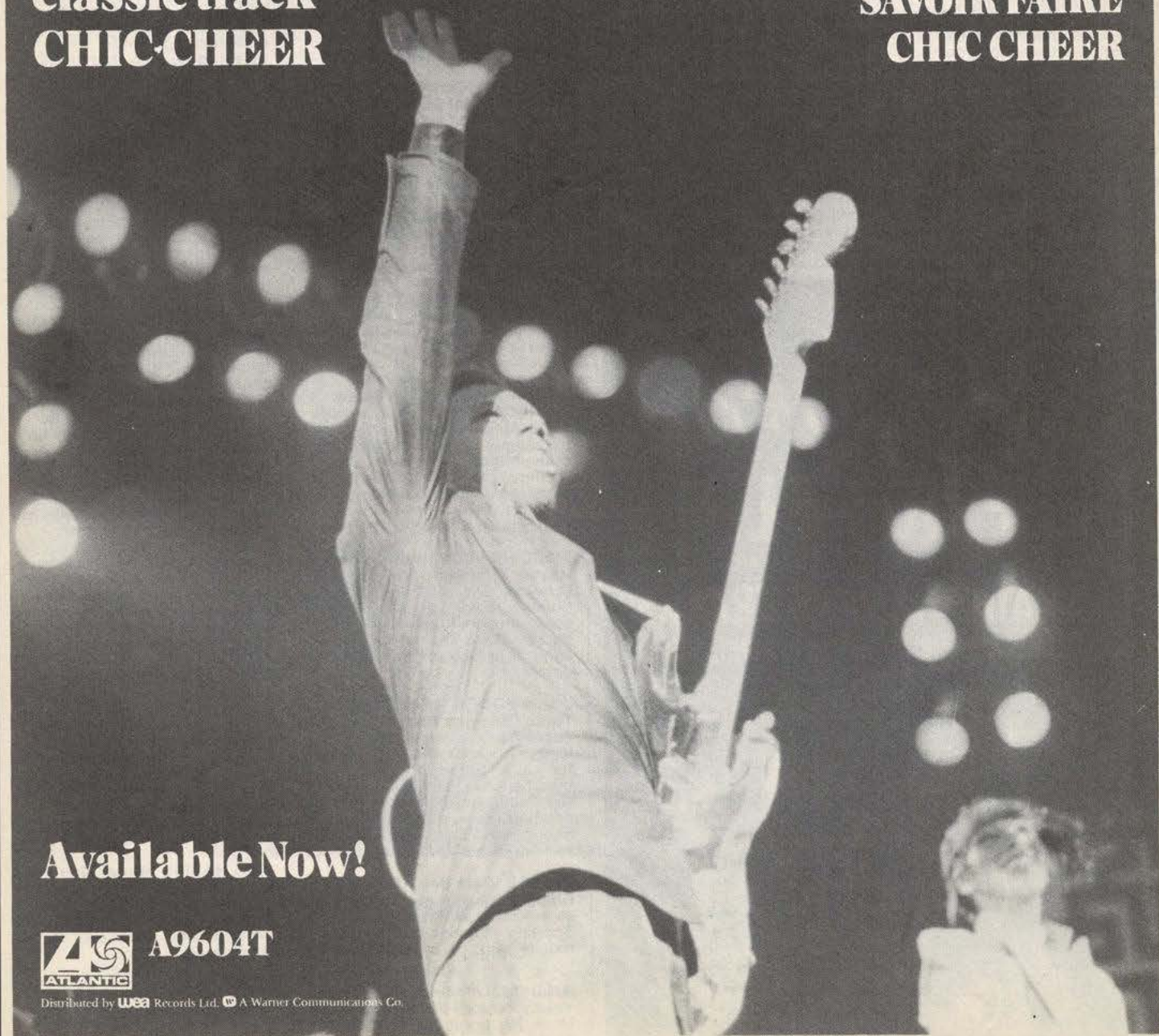
"I love soul music. I think the charts are a bit wimpy at the moment. I like Boy George but I think Culture Club could be trying a bit more. I loved the Special AKA's 'Nelson Mandela'. It was a protest song but it carried the message in a commercial way without sounding boring. That record did more than a million quids' worth of publicity could ever achieve. I heard that somebody even went up to the group and said 'Oi, where's my free Nelson Mandela?'"



CHIC '84

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Singles



reviewed by

MARVIN B MACCLEFISH

IT'S THAT time again . . . As we all know, hope (in the music industry at least) springs forever eternal, brightening our lazily literary lives with its regularly heaped offerings and seemingly blind generosity. Gamely, each and every week, thick skinned but invariably pleasant runners annoy our cynical, supine figures with the latest contenders for rarefied chart honours, plying us with all manner of frightening narcotics and disabling tinctures in the forlorn hope that perhaps just one word of faintly damning praise might just dribble from our distended lips.

This rarely happens.
For as we all know 'Good Records' do not appear with

SINGLES OF THE WEEK

1984 continues in its trend for reliable reissues with the appearance of OTIS REDDING'S 'Sitting On The Dock Of The Bay' (Atlantic) and CHIC'S 'Chic Cheer' (WEA). Eighteen and six years old respectively this pair, boast an emotional and effervescent quality that simply does not exist in the current crop. A meltdown of this week's entire output could only ever hope to produce a drip of the soul that swells and slops around Otis' bath-sized classic. Test the water on this one then wallow. Chic, meanwhile, their star once more in the ascendant, could release a disc of Nile Rodgers tuning up and still wipe the floor with the opposition. 'Chic Cheer' is no more than a party-time groove allied to a minimal chant yet it still possesses more personality and dance appeal than any of its contemporary rivals. Bernard Edwards takes the remix controls this time cutting an unfussy retreat that should follow the Sisters Sledge right oop there!

much frequency. In fact, that heinous heap brought to my palatial home this week has set some kind of a record — Because (save two reissues) this week the British music business has failed to produce any popular 45 of worth. So, if you must read on, treat what follows as a lighthearted, invariably exasperated collection of reasons why *not* to purchase today's talentless toetappers.

SHAKATAK 'Watching You' (Polydor) Completely lifeless paean to funksters of an impotently voyeuristic bent. Drips and dribbles over far too many elasticated minutes leaving a leftover taste not dissimilar to that of last night's onion bahjee. A

biggy.

JOAN JETT 'I Love You Love Me Love' (Epic) Yes, you *can* get too much of a good thing. While today's pop kids (the ones who *don't* buy records) ejaculate prematurely in a fountain of polyester paisley, the 'glam revival' faces a traumatic stillbirth.

YES LET'S 'Carried Away' (Irrepressible) Englishy, sorta Pete Townsend voice, rent-a-slick production from the in-need-of-a-rest Langer/Winstanley home-of-the-near-hits. One note tune. One idea song. One for the bin.

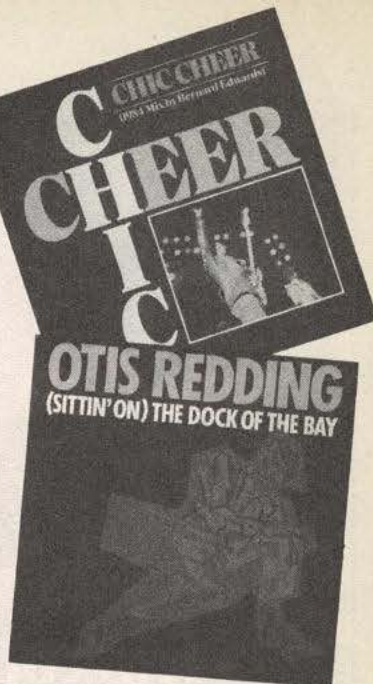
TWO MINDS CRACK 'Enemies Of Promise' (Sedition) Respectable rock for the age of apathy. Mock classic poses, pinches from A Flock Of Seagulls (of *all* people) and U2. Chunky rhythm, bibbidi synth. Hey, hang on — one of these guys has got holes in his jeans. Wasn't that two years ago?

MODERN ROMANCE 'Move On' (RCA) Ahhh . . . this is more like it. More mindless mush from the moguls of moron music. One of them thar latinny style rhythms, strumming flamencos, parping trumpets. A crafty, absurdist statement worthy of the Not Was Bros.

MERCY MERCY 'It Must Be Heaven' (Ensign). Conveyor belt, convictionless, meandering jiggly thumper (alright, JH?). Off the shelf emotion. Prepackaged backing track. Shrink wrapped song. With Floy Joy around, why bother?

JOHN ROCCA 'Once Upon A Time' (Beggars Banquet) Funhouse fave Johnny is always tops in my book should the need for a quick Smurf or Huevo arise (not that often now). The pint-sized purveyor of homespun hip hop has, however, penned finer efforts than 'Once . . .' in the past, and I'm sure will do so again.

VISAGE 'Beat Boy' (Polydor) Oh dear. It's all true. This really is as execrable as I was warned. Sporting all the de rigeur requirements necessary to pop



'84 (y'know — sub metal crash beat, Fairlighted orchestral whoomphs, mayhem guitar) 'Beat Boy' misses the point by an embarrassing margin. Sorry Steve, sorry Rusty, but this is AWFUL.

ALIEN SEX FIEND 'E.S.T.' (Anagram) Remarkable pastiche of underbelly grime-rock by little known cabaret stars ASF. Lots of humble homage to the likes of Morrison, Lydon, Cave, etc while the drummer requests a little assistance in the timing dept from the plip plop rhythm box of a home organ (Foxtrot button, I think). Says something about a trip to the Moon. '69 wasn't it?

AZTEC CAMERA 'Still On Fire' (WEA) Roddy digs out his tried and tested chord progression, fiddles with a gruffer voice on the opening line before scampering back to more familiar territory. This and the rest of the 'Knife' LP is an indisputable testimony on the deep, deep dangers of describing a fledgling such as Frame as a 'genius'.

DEAD OR ALIVE 'You Spin Me Round' (Epic) Yet another juddery, clattering electro-percussion track introduces us to the latest missive from last year's runners up in the jealous bitch I'm-more-gendery-bendery-than-her-dear bargain bin. I thought Boystown was dead?

DRUM KCOR 'Drums Corps' (10) Chad Valley hip hop that should do great business introducing the radical principles of the quick mix and the electro break ("Just hold the button down and it goes judda-judda-judda") to streetwise under-fives. Cop that funkee white boy pronunciation rap, scratch, etc, awfully correctly.

SAM HARRIS 'Sugar Don't Bite' (Motown) The only honky ever worthy of residency chez Motown was R. Dean Taylor. This fact is affected not one jot by the arrival of Sam Harris.

●Marvin B Macclefish is a part-time lecturer at the faculty for Youth Related Social Experiences at the University of Tintytown, Utah. His book 'My Battles with the Pop Patriarchs' is currently exciting the interest of several teen publishers.

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HITLINE

WEEK NINE

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First things first, turn to the Top Of The Pops singles chart (in this week's issue on page 46) and find the current positions of the songs listed below.

Back In My Arms (Once Again), Hazell Dean

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

I Won't Run Away, Alvin Stardust

If your second number matches the chart position of this song you win a JVC portable stereo disc system.

Shout To The Top, Style Council

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.

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Albums



End of an affair

MADONNA 'Like A Virgin'
(Sire 925 157)

IT'S OVER I'm afraid. Ah well, all good things must come to an end. I'm sorry to be writing this.

I mean you look fantastic on the cover and the inner sleeve, but listening to 'Like A Virgin' is like opening a box of chocolates only to find it's full of sawdust.

What happened to the voice that used to do naughty things to my neck?

What happened to the sort of songs that would even put life in to Jim Reid first thing on a Monday morning?

Madonna, you're sitting comfortably on a soft option — a tigress who has sheathed her claws.

Your pert vocals have been wasted on a collection of run of the mill songs and even a few cheap Cyndi Lauper impressions, like the opening track 'Material Girl'. And what about the plodding version of 'Love Don't Live Here Anymore'?

Don't be too upset my darling, the album isn't all bad. 'Shoo-Bee-Dooh' with its sweet and soulful tenderness and 'Stay' find you back on your feet again, but such moments are rare and come too late to make this album the masterpiece it should have been. Will we ever be able to kiss and make up?++

ROBIN SMITH

Stadium rock rules — enter the gladiators

DURAN DURAN 'Arena' (Parlophone EX2603081)

A DD live extravaganza — the final nail in that old white

disco concept, the final frontier crossed in qualifying as a fully-fledged stadium rock'n'roll big bucks sponsorship band. Amusing, therefore, to recall one of their first ever headlining gigs in London when all those silly New Romantics were flouncing around. Even then, playing in a smallish disco, they managed an articulated lorry outside; mention the word 'rockist' (daft word, really) and the boys were absolutely mortified. Amusing, therefore, to notice that the first shot in the video that accompanies this album is of a fleet of giant artics, filmed in sinister 'Duel' style...

Of course, it was inevitable that Duran Duran went off to Wembley (and Betty's knees failed to go all trembly) and went on to be jack of all medias and masters of none. The live album here is but a small, if integral, part of the Duran Duran Christmas Package (books, videos, books and books) and functions best as a soundtrack to the aforementioned (entertaining) video documentary.

The best thing about 'Arena' is that it reveals them in all their fallible, human glory, complete with heaps of dreadfully corny rock'n'roll stage

cliches. And we have to endure a quite excruciatingly out of tune Simon Le Bon on quite a few tracks, notably the wince worthy 'Is There Something I Should Know', never one of my favourite songs even when it began life in the studio.

So what's it all for? All to prove that they can play, they don't just make videos, they are a 'Live Band That Tours' — honest! Yes, we all know they work very hard, played to over x thousand raving fans last year, but why not leave it at the video? Actually watching Simes doing his Jim Morrison impersonation in 'Hungry Like The Wolf' is vastly more entertaining than merely listening to it. There's a lot of energy, sex and glamour in seeing this lot perform live, but this is one narrow medium their personalities don't translate onto. If they're trying to crack the video perfection image, they're doing a grand job. This doesn't add anything, it can only subtract; so does the sneaky inclusion of non-live 'Wild Boys'.

If it's critical approbation they're seeking, it won't happen this way. Ten out of 10 for 'Arena' as part of a very clever marketing jigsaw, but I can hardly see it challenging Wham! and Frankie at pole position. ++ 1/2

BETTY PAGE

JOHN MARTYN 'Sapphire'
(Island ILPS 9779)

WHEN SO many records come off-the-peg it's always a treat to hear some individual tailoring, such as you will always find on a John Martyn record. He's been making them for more than a decade now, and anyone who's come across him before will find much to please them here, BUT it's never too late to make some introductions.

Recorded at funky Nassau with Compass Point all-stars, it features a heavenly look somewhere 'Over The Rainbow', some fleet-footed funk and sexy stretching, some moments in love — 'You Know', 'Watching Her Eyes' — tenderness and bruises — 'Mad Dog Days' — affirmative good times — 'Coming In On Time'. All sung in an inimitable style. A gem, indeed.++++

MARK CORDERY

JULIAN COPE 'Fried' (Mercury MERL48)

WHEN JULIAN Cope told the world to shut its mouth earlier this year, he proved conclusively that writing him off as a has-been was a dangerous pastime. 'Fried' is very much part two of that earlier album but nonetheless it's a beguiling mixture of Cope lyrics and some suitably restrained strumming and crazy soloing on the old guitar.

The Sixties feel is still very much in evidence as Julian Cope pursues his Syd Barret of the Eighties goal, and you know, he may succeed. Songs is what 'Fried' is all about, getting off to a roaring stop go start with the excellent 'Reynard The Fox'. Songs like 'Me Singing' at their most pure, their most basic — this is what pop music needs, not million pound studios and leather ball pouches.

Julian Cope may be a bit too idiosyncratic for some, but give the man a chance, a listen, and he hooks you completely. 'Fried' is an album you can get something new from each time you hear it. Now, how often do you say that these days?++++

ANDY STRIKE

VARIOUS ARTISTS 'Soul Galore' (Inferno Soul Club SIN LP1)

CRACKLING WITH the true blue (stimulants) enthusiasm of nights in baggy trousers and days spent in obscure northern record shops, 'Soul Galore' is a spirited collection of Sixties dance floor fillers. Like most Northern soul compilations this is a real hit and miss affair — the familiar Chad Valley production, cornball lyrics — but then such inconsistency only adds further credence to the real gems here. Check 'Oh Linda'



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Oh, Brother!

EURHYTHMICS '1984 (For The Love Of Big Brother)' (Virgin V1984)

VERILY, THIS is the age of the soundtrack album, said items maintaining a high profile in milk marketing strategy, set off nicely by a hit single or three. This, of course, was almost the soundtrack that never was, despite it already helping to promote the film.

Now it's been grafted on, all is well with the world — thank Big Brother — because it's genuinely evocative and may even persuade me, the only person in the western world to have avoided both screen and book — to go see it. It's obviously a labour of love for Annie and Dave, perfectly suited to exploiting their penchant for creating sounds of high angst and passion.

It's given them extra scope to move outside Eurythmics confines, Dave experimenting with sparse electronic atmospheres, the gritty tribal feel evoking a suitable ambience of oppression. Much of the album is taken up with such bleak soundscapes, backed with that familiar Lennox echoing, soaring vibrato, Annie using her voice as an instrument. It'll obviously work even better in a visual context.

The obvious themes are used: 'Room 101' (that slamming door!); 'Ministry Of Love'; 'Doubleplusgood' and 'Winston's Diary', all of which succeed in painting the picture. There are a couple of fully-fledged gems (songs rather than the improvisations); the single 'Sexcrime', which grows in strength on each hearing, and 'Julia' (echoes of 'Jennifer?').

As late night reflective listening, it's perfect — and yes, it does stand up as an album in its own right (certainly more than 'Touch Dance' ever did). Definitely worthy of a wallow, even for those of you who have concluded that George Orwell is a giant pain in the posterior. +++++

BETTY PAGE



GARY NUMAN 'Berserker' (Numa 1001)

I'D BETTER don my crash helmet and strap myself in for a bumpy ride from hordes of Gary Numan fans.

Gazz's given me two very good interviews but when it comes to listening to his music, I'd rather go and bury my head somewhere. His attempts at new style electro mean his droning voice is mixed and matched uncomfortably against a squeaky girl chorus and lots of effects. It's all very similar to being locked in a room with somebody scratching a metal comb down the window. Sorry old chap.+

ROBIN SMITH

LIMAH — 'Don't Suppose... (EMI pml1)

A SAD case of worst fears realised: Limahl really is as dreadful as I'd hoped he wouldn't be...

Yes, hoped he wouldn't be, because I've got nothing personal against him at all; he's probably a really nice guy, but this sort of music just isn't my scene.

All right, he has a few nice tunes, like 'Your Love' on side one, but I took exception to the horrible synthed-up sitar on 'Never Ending Story', and the relentless and inevitable drum-machines that proliferate the whole album.

As a debut album, it is neither a surprise, nor a disappointment; it is totally predictable. I loathed it, which probably means it'll sell millions. + 1/2

JESSI MCGUIRE-

by Leroy Taylor, 'Come On Over' by Billy Butler, 'Baby Boy' by Fred Hughes, 'That's No Way To Treat A Girl' by Marie Knight and 'Long After Tonight Is All Over' by Jimmy Radcliffe — you won't be disappointed. +++++

JIM REID

ART OF NOISE 'Who's Afraid Of The Art Of Noise' (ZTT 1Q2)

DESPITE THE traumas of Cynical Pop there are (as I think I've remarked before) occasional... um... moments. Moments of love. Moments in love.

'Moments In Love' could be one of them there chart hit records for a million years and I'd never tire of it. 'Moments In Love' vindicates the existence of the Art Of Noise. And if there were nothing more it would be enough. But there is more...

The Art Of Noise are the white trash of this heaving redneck

industry. And for that they must face ridicule, dismissal, even hatred. People say, "The Art Of Noise — they're pretentious." They say, "The Art Of Noise — they're self indulgent." They sometimes say, "The Art Of Noise — they wear funny glasses." But the Art Of Noise don't care. They know. The Art Of Noise skip gleefully at the crossroads of instinct and intellect. There is a state of the art gut reaction. Their love of machines exists solely to satisfy a curiosity in the primitive. The Art Of Noise is about reaction rather than expectation. About imagination, not desperation.

Talking musically (dull) we could say, "The Art Of Noise use drum machines and computer music systems to paint effects-ridden aural pictures paying an occasional, abstruse homage to the work of Satie, Kraftwerk and John Carpenter." But no-one

would ever say that!

No, let's just say Dudley/Horn/Langan/Jeczalik/Morley have actually thought about what they were doing. And have written some really quite nice tunes...

As many stars as there are in Heaven.

GRAHAM K

WYNTON MARSHALIS 'Hot House Flowers' (CBS 26145)

WYNTON MARSALIS plays the trumpet. And how. This year Marsalis has won Grammy Awards for both jazz and classical music and on this LP he plays his free-flowing trumpet off against some real swinging orchestration. It's a mix of styles that merges effortlessly into a pleasing whole. Jazz where the result is both cool and lush.

JIM REID

ORANGE JUICE 'The Third Album' (Polydor OJHP2)

THE BEST track is the single, 'What Presence?', while the other songs, despite their intelligent, occasionally witty lyrics are musically fairly unmemorable. Zeke Manyika has tightened OJ up, but in doing so, has smoothed off the rough edges that gave them a lot of their early appeal.

OJ are at their best when they indulge their Sixties nostalgia, as with the great Vox organ on 'The Artisans' and the Velvet Underground guitar on 'What Presence?'.
A disappointment.+++

SIMON HINDE

TREVOR WALTERS

NEVER LET HER SLIP AWAY

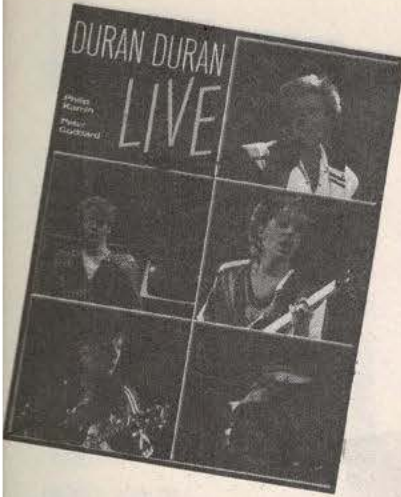


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"STUCK
ON YOU"

READ ALL ABOUT IT

A round up of the latest fodder for your bookshelves



'DURAN DURAN: THE FIRST FOUR YEARS OF THE FAB FIVE' by Neil Gaiman (Proteus — £5.95) and **'DURAN DURAN LIVE'** by Philip Kamin and Peter Goddard (Virgin Books — £5.95) SCREAM PAINFULLY, gasping for air, as the whole world gets set to drown in Duran Duran product. The perfectly formed fivesome are set for 'Operation Saturation', as everyone spies an easy way to make a quick buck. Kamin and Goddard concentrate on lots of sweaty pictures and loud American exclamations. Kamin, responsible for the words, also gets various simple 'facts' wrong — like the character in Barbarella from whom the band took their name being Pygar the blind angel rather than the baddie Duran Duran. Silly man.

Of the two books, Gaiman's is the most interesting read, being a fairly arse-licking history of the band — but who reads the words anyway? Most importantly, it has the best pictures of John Taylor — and that's all I'm worried about. Be warned though, on pages 15, 34 and 87 he looks REALLY horrible.

ELEANOR LEVY

'ELVIS: THE GOLDEN ANNIVERSARY TRIBUTE' by Richard Peters (Souvenir Press — £5.95 paperback) DEAD HE may be, but buried he ain't. Yet another book on the man who became a legend reaches the bookshelves — the excuse for this one being the lad's 50th birthday on January 8, 1985, had he been around to celebrate it. Produced in conjunction with the official Elvis Presley Fan Club Of Great Britain and the magazine 'Elvis Monthly', it includes over 100 colour and black and white photos. There're also comments (pre August 1977) from Elvis, reminiscences from people who worked with him and a complete A-Z listing of everything he recorded.

Strictly souvenir only.

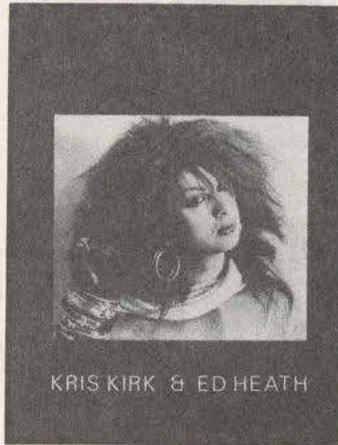
DIANE CROSS

'MEN IN FROCKS' by Kris Kirk and Ed Heath (GMP — £4.95) IN WHICH the last 50 years of British transvestism are laid bare. Interesting enough, but for pop people the pages on Boy George, Pete Burns, 'gender bending' et al will be the most riveting. Liked the photos though.

G J BOLLARDS

tight trousers, from Lurex and lame to lumberjack shirts. See the 'Mersey Beat Wig', thrill to the metal and chain bra, reach for the top 10 photo album fob. Crisp text and archive ads from the music press complete this amusing picture.

G J BOLLARDS



KRIS KIRK & ED HEATH

'POP STYLES' by Ted Polhemus and Lynn Procter (Vermilion — £6.95) MARVELLOUS, MARVELLOUS photo history of pop folk and their funny clothes. From tuxedos to

'WHO'S WHO IN POPULAR MUSIC IN BRITAIN' compiled by Sheila Tracy (World's Work Ltd — £6.95) A REPRESENTATIVE look at a cross-section of artists — vocalists, groups, instrumentalists, musical directors and composers — that make up the British music scene. From Duran Duran to Roger Whittaker and Humphrey Lyttleton. Sheila Tracy has compiled a dictionary of musicians, documenting where they were born and when, education, first job, the highspot of their career, moments to remember, likes and dislikes. Although some of the reminiscences are quite amusing, it's really one to be confined to the coffee table.

DIANE CROSS

'THE ACID TRIP' — A Complete Guide to Psychedelic Music' by Vernon Joynson (Babylon Books — £6.95) BABYLON TEND to publish fans'

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Culture Club. Heaven 17. Jeff Lynne
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books which means that, whilst the authors are invariably enthusiastic and well-informed, they are often biased and even sycophantic. Joynson avoids this, but his stylistic limitations (including frequent repetition) make for heavy going.

However, this is a reliable enough introduction to the type of music that makes Julian Cope tick, and will probably be accepted as the authoritative text on the subject. The £6.95 price tag seems excessive for such a badly laid-out book, but it *has* got 'thread-sewn binding for extra durability' which at least stops it coming apart in the bath.

STEVEN GRAY

'THE ROCK YEARBOOK VOLUME V' by Allan Jones (Virgin Books — £6.95)

THE USUAL comprehensive guide to the rock year, featuring snippets of LP reviews, video reviews, quotes of the year, charts, LP covers and a series of interesting essays on everything from gender bending to the new, ahem, American underground. Compact, concise and well illustrated 'The Rock Yearbook' is good value, if just a touch too compartmentalised to give clear, bright pictures on what is *actually* happening.

G J BOLLARDS

'SIMPLE MINDS: THE RACE IS THE PRIZE' by Alfred Bos (Virgin Books — £5.95)

ALFRED BOS is a Dutch journalist. He loves Simple Minds very much

— and Jim Kerr in particular. He tells us things like "Kerr is shedding his old skin. I wonder where he'll leave his rattle" and we all sit back and say 'yes, how clever you are Bos, and how deep and meaningful is your history of the band and your psychoanalysis of its members'.

But can they really be as boring as this book presents them? Dull, angst ridden pseuds with a bad case of the verbal diarrhoeas. Interesting for the stuff on their early lives, the book ultimately fails because of Bos's pretentious wanderings in some higher spiritual plane.

"I now have an inkling of what pregnant women must feel like," he tells us at the end. Good grief.

ELEANOR LEVY

'EAST OF THE PIRATES' by Bob Noakes (Paul Harris Publishing — £8.95)

TWENTY YEARS ago a ship called the MV Mi Amigo dropped her anchor in the North Sea, giving birth to the first offshore pirate radio station — Radio Caroline. Despite legal hassles, mutinies, ship wrecks and other storms the station has continued to stick two fingers up at the broadcasting authorities.

Bob Noakes was transmitter engineer on Caroline during the Seventies, and this book is his personal account of his experiences on board one of broadcasting's greatest legends. Drugs, sex and hijackings — it could be the latest James Herbert

thriller. Sadly no pictures.

DIANE CROSS

'BACHELOR BOYS: THE YOUNG ONES BOOK' by Ben Elton, Rik Mayall and Lise Mayer (Sphere — £2.95).

THE BEST comedy show of recent years resurfaces in book form, but oh dear, after the first stifled giggle, you'll be hard pushed to find anything worth cracking your make-up to in this.

When you've heard that "swearing makes your nob bigger" once, all the other willy jokes begin to bore (no pun intended). Although it's refreshing to have jokes at the expense of male bits rather than women's, this book eventually turns into a smuttier boys' version of 'St Trinians'.

You can spend hours trying to guess 'Who farted' and then gasp in amazement at the contents of Neil's Y-fronts, but it's all a bit turgid really, with only the occasional bout of cynicism and insults ("diarrhoea face") to brighten it up.

As part of the show's appeal was its noise and movement, this is a decidedly static, two dimensional representation of the bad taste and gunge we all grew to love.

ELEANOR LEVY

'MAD ABOUT THE BOY' by Anton Gill (Century Publishing Co Ltd — £5.95)

THE ANDROGYNOUS art of looking good, appealing to everyone and being immortalised in wax at Madame Tussauds.

Alternatively, how George O'Dowd 'a penniless social butterfly flitting around the London scene' metamorphasised into Boy George — an acceptable pop legend in his own lifetime.

An attractively produced tribute to Culture Club — 90 per cent of which concentrates on the lead singer. It traces the development of the band, and the details surrounding its formation, with chapters on the fans, the other members, the look and the lifestyle. It's just a collection of the facts and information under one cover. Perhaps a little sycophantic in its outlook, which makes it a fans only proposition.

As they say at Madame Tussauds — 'waiting for the melt-down'.

DIANE CROSS



Ray Parker Jr.

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ARISTA

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Mailman

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Record Mirror,
40 Long Acre,
London WC2

COME ON everyone!! You may as well admit it now!! If Frankie had released a recording of Holly Johnson farting as their follow up single to 'Relax' it would have got to number one. I bet more than 50 per cent of the people who have 'Two Tribes' bought it just because of the name of the group printed on the record sleeve. 'Two Tribes' isn't a fantastic record and it didn't deserve to be the massive hit that it was. How long will people be conned? I'm sure that in a year or so people will be saying, "Remember that group called Frankie Goes To Hollywood?".
Nick Rhodes' lipstick, Hastings
 ● Remember the bloke who calls himself Nick Rhodes' lipstick?

I LITERALLY pissed myself on reading Robin Smith's review of Daryl Hall and John Oates' new platter. To quote: "twist your spine in knots; creepy; sweats with energy; fearsome; is explosive material."

Ho! Ho! Ho! He's certainly entered into the Christmas spirit of stupidity rather early I mean, how could anyone (unless deaf and brainless) make such comments on a band who surely must be regarded as ultra safe, over produced, slick and very bland? This is not a personal attack on the twosome but rather an attack on that OTT remark maker Robin Smith. He must be an incredible bore as this is not the only case of making a lot out of very little.

Michael R Lee, Salisbury, Wiltshire
 ● How can you call Robin Smith a bore? He has a superb collection of luncheon vouchers dating from 1845 and sometimes stays up until 10.30pm on Saturday nights

JOAN WINTERS (Mailman, 27 October) should think before protesting about bands playing large venues. It seems fans are never satisfied, they complain when gigs are sold out and they can't get tickets. Yet, when bands move to larger venues, like Wembley, so more people get a



Careless memories?

WHEN GARY Numan came out in '83 with the fantastic, futuristic 'Warriors' outfit, everybody who wasn't a 'Numanoid' laughed and called him silly and childish.

But, as soon as Duran Duran came along and used the same, leg pads, leather trousers, leather jacket with the right arm torn and a bare right arm with leather straps, everyone stops laughing, except the 'Numanoids' who've just seen how pathetic Duran look, and everything is alright.

My arse it's alright. Duran couldn't get a new image anywhere near as good as Numan's past images if you handed it to them on a plate. So what to they do? They rip off 'Warriors' and hope no one notices. Well, I have.

The next thing you know, they'll be learning how to fly planes.

The lower half of Gary Numan's warrior harness, Manchester 14

● Ah well, at least Duran didn't have to copy Gary's hair transplant (bitch, bitch, bitch)

chance to see them live, they start shouting that they're just in it for the quickest buck they can make. Yes Joan, the fans do count but if Culture Club played clubs like the Marquee, they would have to do a two year stint at each to enable all their fans to see them.

Mick Carrell, Ruislip, Middx
 ● Who wants to play in a place full of over-excited Twelfth Night fans anyway?

I HAD to laugh when I heard that

Janice Long was going out with Peter Powell — they're made for each other! Can you imagine the insufferable double dates with that happily married couple Keith and Maggie Chegwin!

Lisa (!) Bush, Southall, Middlesex
 ● How can you be so cynical about young love? They're all probably very happy together

DEAR ALAN Marke, you may be surprised to hear that the new Iron Maiden song is not "More macho rubbish about bloodthirsty Biggles

and his quest to kill the Hun", (Singles October 27) but a well written song about war that is NOT about the glory of war but about the horror of war.

Just because it is more subtle than Boy George's inane whimpering "War, war is stupid" doesn't mean it's crap.

Scope, an annoyed Maiden fan, Bucks

● Thanks for filling us in. We're obviously far too dumb to appreciate the subtlety and deep thoughts of Iron Maiden

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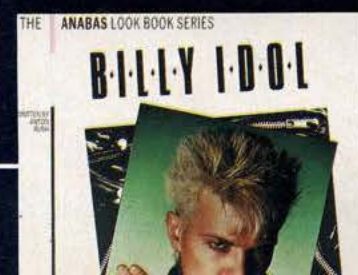
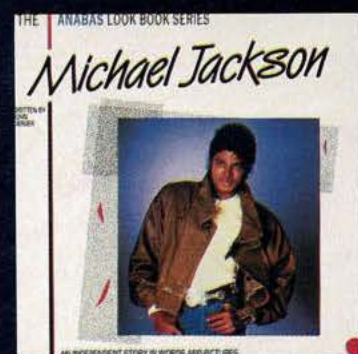
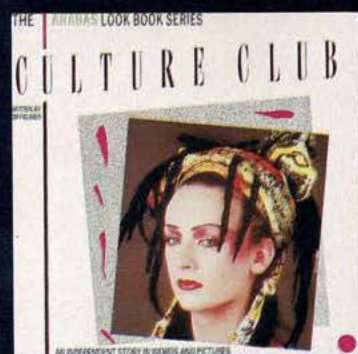
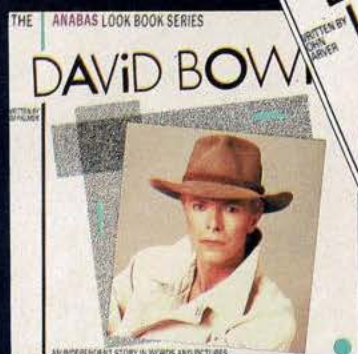
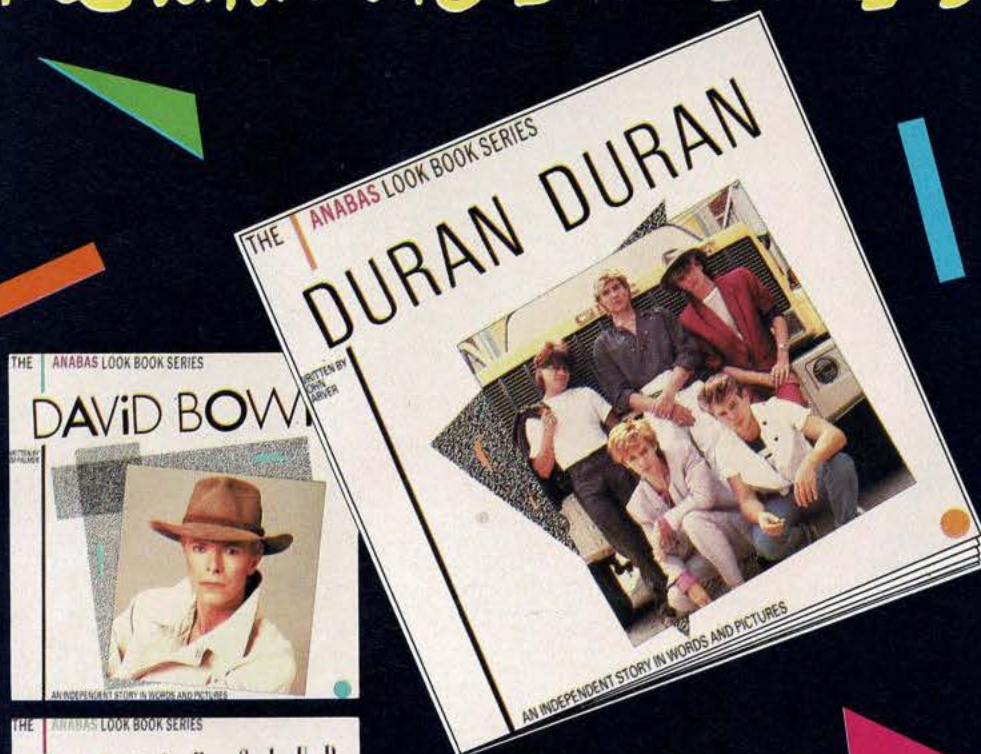
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YEAH YEAH NOH ● THE CARS



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UB40 -GO TO HOLLYWOOD

In which your favourite Brummie funsters go movie crazy. Jim Reid wonders if it's a case of spool running. Ian Hooton hangs on to his camera

WHO PUT the U in 'You Only Live Twice? Who put the B in Cecil B De Mille? Who took 40 winks and came up with a film script? Did I hear you say Brian Travers? Well, UB dead right, buster. The smiling saxophonist has moved from pop videos to the big screen.

"I'm writing a script for a film," he says. "It's about a bloke who deserts from the army. It's not my idea, y'know. It's this bloke who's getting a budget together — so far he's got £2m — to do a feature film. He's been waiting 10 years to make this film and he's asked me to write it, though I'm totally unqualified."

Although nothing has been finalised yet, Bri is hoping that this will be his first shot at the silver screen.

"I've written nothing really, just bits and pieces for fan club news letters. I suppose rather than me writing it, I'm working as a sort of co-ordinator. The band are going to appear in it if it comes off."

"Because none of them are professional actors I'll check with them when they have some lines to say. I'll ask them how they'd go about saying certain things. It's very much like a co-ordinator — though I suppose I am writing it as well."

"The title is gonna come from a phrase that gets used a lot in the film. The whole thing is going to be built very much around flashbacks."

For the moment, however, thoughts of wide angle lenses are put to one side as the UBs release a new single, 'Riddle Me', and prepare for a tour of Blighty.

Oh yes, and then there's the little matter of the imminent unveiling of their label's — (Dep International) — other acts, Mikky Dread, Winston Reedy and Ernie Bass. There's been a lot of talk recently of UB's business interests but Brian is quick to put their studio and label establishments into perspective.

"All it really is, is a working place," he says. "It's not like the bureaucratic place it's painted out to be."

"We started a label and all the artists on it are really good and hopefully they'll all cut it on their own. We're not going to do loads of press on these artists to get them loads of air time — it'd be too demeaning to them."

UB'S LABEL and their two central Birmingham studios make them a focal point for that fair city's musical activity. Keen followers of the local scene, they've a unique relationship with the black 'n' white Brummie beat.

"I think we're more respectable with bands that haven't got contracts," says Brian. "The more streetly bands rather than bands that are in the public eye. We haven't really got any friends in famous groups."

"What we have got, is two massive recording studios full of equipment — all the gear we've accumulated over the years — so we operate it very much like a loan shop. People come in and say 'please lend us that' — it's good, it's nice. We shouldn't talk about this, it sounds really self-righteous and crap. It's no big deal, but it's nice."

Like the gritty 'n' humorous realism of their excellent videos, there's nothing fancy or superfluous about the UBs. Like their music — a pragmatic accumulation of solid ideas that is unerringly spot on — the UB attitude to

business, fame and all that is thoroughly down to earth. All those clichés — Brummie mates making music and having fun — are true brother, and if you ask Al Campbell if he ever feels a bit embarrassed by their success he doesn't make with the pleasantries.

"It's only middle class troubles on a life long search for street credibility that feel guilty about getting money," he says. "They feel really guilty 'cos they've missed out on living in a slum."

All doesn't live in a slum, but he does live literally, right on top of the Brummie beat.

"Where he lives," says Brian pointing at Al, "is where all the prostitutes parade up and down."

All grins and tells the story. "I live in a brilliant place — Balsall Heath — 'cos it's right in the middle of the blues circuit. It's great — I don't even have to go out of my house, 'cos I can just lie on my bed — and it's like those vibrating beds you get in Australia. The whole house moves with the sounds of all the local blues parties. It's great."

BALSALL HEATH may be home, but as the band's international success quickens, the suitcase and the hotel room play a second beat to blues parties and Brew XI. UB are playing a special New Year concert in New York for MTV and then embark on a two month cross America tour. What do those culturally starved yankens make of UB?

"They mostly see us as a pop group," says Brian. "Possibly a new wave group, in the mid-west where they're really hung up, they say horrible things like 'you'd be better off without the niggers' — and then ask you to qualify yourself — 'what makes you think you can play reggae music, etc?' We have to keep explaining the name to them."

UB40 take it all to their stride, after nearly five years at the top they've got no illusions. "As time goes on people expect you to become a little more intellectual," says Brian. "But we're not, we're not at all. We're very much the same as when we started, though we can play the instruments a little bit better. A lot of people are saying 'what's it like to be fabulously successful?', but to be honest nothing has really changed. The first record we had was a bit by some kind of fluke and we've just carried on from there."

Not quite, I mean Brian is even prepared to wear eye make-up for a photo session now — not without some protest, mind.

"I've never done this before," he says. "If we were altogether they'd all be down lying on the floor laughing. It's a very narrow minded kind of thing, about clothes, make-up and hairstyles. We're a whole bunch of mates who've knocked about for years, so things don't really happen, 'cos we all know what makes one another laugh — so if one of us turned up in a dress or something . . ."

The very thought, it's enough to drive a UB40 fan to drink — but just what does Mr Travers think of men in frocks?

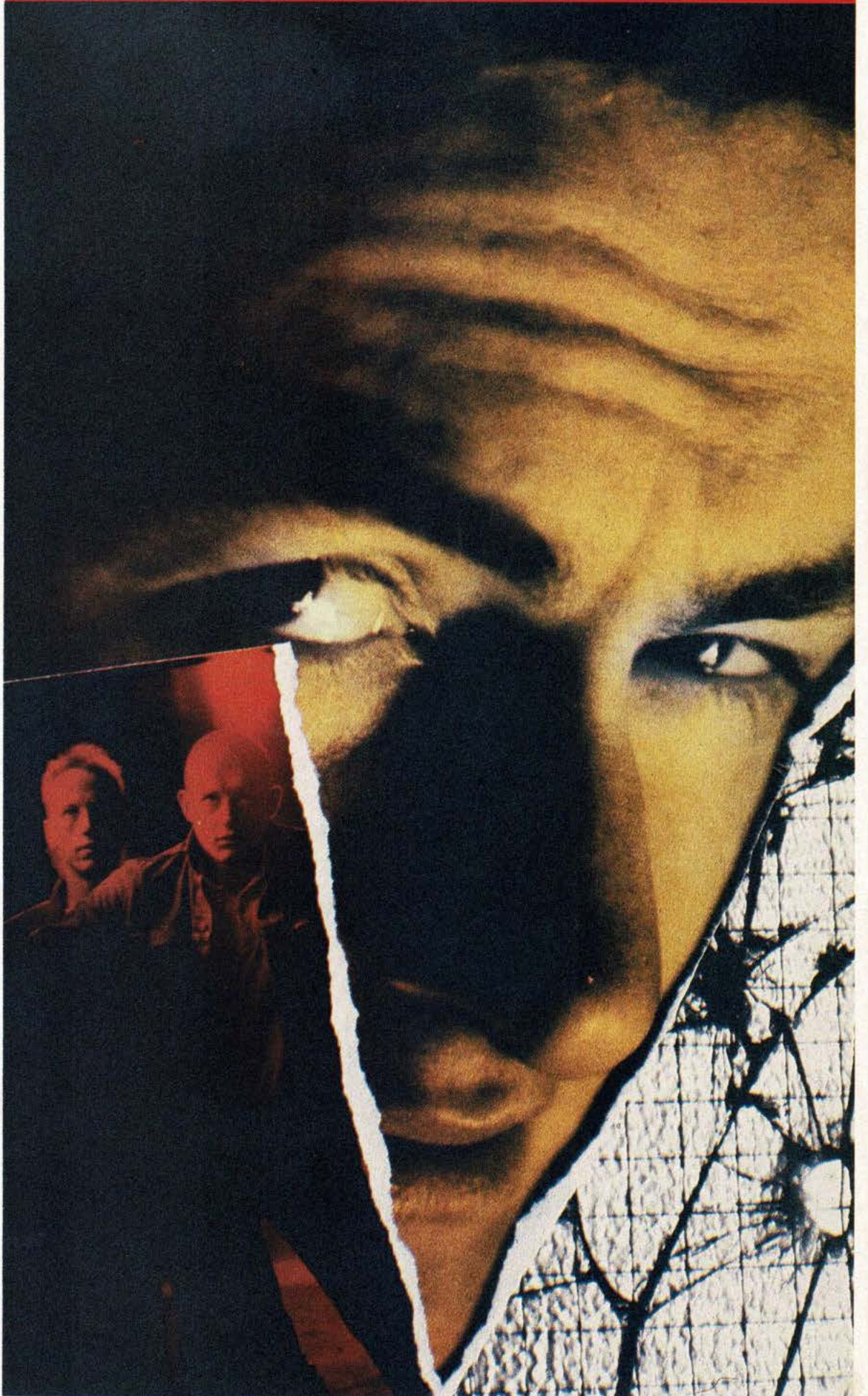
"I think it's all funny me — I quite like the media and the writing and the films and the photos and the stage shows and the fashions — I like everything. I think it's great. It's just a crack isn't it?"

I leave Al and Brian debating the morality of doing interviews with one of the scuzzier Fleet Street papers . . . UB40 know what's a crack and what isn't. That's a pretty damn important in my book.

T

O

H



YOU MUST have heard of The Redskins by now — three wild, ferocious, SWP, Thatcher-bashing NUM supporters who have somehow landed a deal with London/Decca Records. Hopefully they will soon be stirring our hearts with renditions of their single 'Keep On Keepin' On' in commercial shop windows such as TOTP and national radio.

The Redskins are: *Chris Dean — guitar —* Woodbines, Tetley's, bitter, Marmite, Vosene, Fred Perries, Wilkinson disposables, 'Bernadette', whippets, John Langford's haircut (guitarist with The Three Johns) any Scorcese film, 'Once Upon A Time In America', and '16 Tons', Stevie Wonder (French Import).

Martin Hewes — bass — Pils, Embassy, John Langford's guitar, Mirror Sport, York City, Chris's quiff, my ears, 'Indiana Jones', 'Bad Moon Rising' Creedence Clearwater Revival.

Nick King — drums — Axminster filters, Guinness, Pork Pies, Doncaster Rovers, John Langford's coolnotes, all Tarkovsky, Wajda and Paitchek films, 'Ever Fallen In Love', Buzzcocks.

The Redskins were formed about five years ago in York, where Martin and Chris lived and Nick was at university. Three years ago they moved down to wild Willesden.

Martin: "We didn't decide to be a political band. We are politically motivated people, not having traumatic love lives to write about, we write about politics."

Can music and politics mix?
Martin: "You can get certain things across to people through songs. If the Redskins convince only one hundred people that there is something that can be done about the wrong in the world, then that's great."

"People can only really learn the truth through experience because at school and through the media they are only fed lies. George Orwell's 'Homage To Catalonia' taught me about his experience of how socialism worked during the Spanish Civil War. Now miners are accepting offers of help from gays and all sorts because they read the Sun and Star and see that it's all lies. Now they are more open to new ideas."

THE REDSKINS cleverly use a lot of slogans to try and get their ideas across, such as 'Kick Over The Statues', and 'Reds Strike The Blues' . . .

Martin: "A slogan can sum up in two or three words what you can say in an essay."

Chris: "Slogans are brilliant at focusing on ideas but disastrous when they replace ideas. They should stir people into finding out more."

Despite his 'what about the workers?' attitude Chris Moore had a public secondary

school education, after winning a scholarship. Chris: "Public schools' justification for their own existence is to get better results than local state schools. The problem is that the majority of the aristocracy are, through interbreeding or whatever, simply lame-brain thick. So to bolster up their school results they have to poach kids from the state school system, like football teams."

"What public school taught me was how spoilt rotten the rich are. And as unemployment gets worse the rich just get richer. The media tries to cover this up, but first hand experience shows you that only the poor suffer in a recession."

Are they looking forward to the chance of appearing on Top Of The Pops?

Nick: "With shows like Top Of The Pops it is very important to try and get yourself across in the best way for just three minutes."

Chris? "We're looking forward to seeing how much we can get away with on TOTP, but you can only communicate simple ideas like three white skinheads playing with a black brass section (Lloyd Dwyer and Steve Nicol). Hopefully it would make a few people think, whereas in three minutes we couldn't go on about why the miners should win and Thatcher should get a kick up the rectum."

MUSICAL INFLUENCES? Chris: "The Clash made me pick up a guitar and Buzzcocks made me put it down again because I couldn't cope with the aching lead lines. The Fall are bloody great, not so much now, but we've ripped off lots of their stuff."

Chris also likes Island's 4th and Broadway stuff, and admires Dammers, Costello and Weller.

The Redskins already have a nationwide following because of their extensive live work.

Chris: "The London lot (strangely named West Ruislip Crew) wear red Fred Perries, Crawley wear green Fred Perries, Edinburgh wear beany hats and the Salisbury mob are scooter boys. This will be useful for all FACE readers."

Other points of interest are that Redskins' haircuts are courtesy of Monty's of Kilburn, and nights off are spent down The Dog oiling the cogs, followed by a cruel curry in the Sharma.

So apart from becoming rich and famous, the Redskins are hoping to show people how much power individuals can have.

Chris: "There is so much talent that is just crushed because people are forced to live out their lives on shitty wages and are educated not to achieve anything more. You can educate people through pop music, like the way 'Nelson Mandela' (Jerry Dammers and Special AKA) made people aware about South Africa. You can agitate but the hardest thing is to organise so that something can be achieved."



Pics by Peter Anderson

TO TOP OF THE POPS IT'S THE REDSKINS

DIAMOND'S

L I T

E

I haven't got a strong image, says Jim Diamond

HE'S HARDLY Glasgow's answer to George Michael, but they call the army out to stop hot blooded senoras rioting when Jim Diamond visits Italy. The last time he was there, soldiers in full riot gear had to hold back the crowds and escort Jim from his hotel to a restaurant.

"I couldn't understand why people were going so berserk," says Jim. "All I could do was laugh and think that I'd cracked it at last."

Jim seems to have come from nowhere with his single 'I Should Have Known Better', but it's no overnight success story.

A lithe 30 year old, he's been in the business for 15 years. Remember PhD? Jim was the lilting voice on their one and only British hit 'I Won't Let You Down'. The band were also big for a while in the rest of Europe, which explains the Italian riot scenes.

"We did better in Europe and we had another hit there," continues Jim. "The trouble was that I had to stop working because I had hepatitis for seven months. I ate some fish one night and bang, I was flat on my back. I couldn't lift a finger."

"I didn't really mind that PhD eventually folded, because I'm a singer first and a pop star second. If I have a hit then it's a bonus. First and foremost I want to be a craftsman and be respected for that. Music is my career and my life, it gives me a lot of freedom."

Jim's been singing since he was 14 and turned it into a full time occupation when he was 16. He and his mates would pile into a



van and play throughout Europe. On one occasion they had to bribe a border guard with a bottle of Jim's expensive aftershave to let their equipment through.

"In Germany we played nine 45 minute shows an evening seven days a week," remembers Jim. "It was hard work but great experience. I've always loved soul music and this club where we played was used by a lot of American servicemen. They had some marvellous soul records they used to bring along."

"I like music that physically assaults me and that's why I like soul music. It can take me up or make me cry. I like all the old greats as well. The people who have lasted for years like Ray Charles. What a voice he's got."

"I think some bands today have it easier. I think the business has changed a lot. There's a lot more packaging involved with it now, the struggles have gone out of it. It's all 'yeah we'll sign you up, can you do five albums and five singles quickly?'"

"It means that if careers do fail these bands have no experiences of bad times to fall back

on and carry them through the rough spots. I'm not knocking Duran Duran or bands like that, but they're only the new Bay City Rollers or Gary Glitter. Fair enough, the kids have got to have them."

Jim says that the torrid lines of 'I Should Have Known Better,' aren't based on personal experience, they're a fantasy instead.

"You know how you hear guys saying that they had a really good relationship with a woman and then they blew it? Well, I must have assimilated all that information down the years and it came out in the song. I'm not a contrived songwriter, I rely on spontaneous ideas. I sit down and the ideas come, but sometimes it takes a lot of perspiration."

"I've got an album on the way called 'Double Crossed' which I'm very excited about and I hope to be touring. I know I haven't exactly got a strong visual image but I don't care about being street cred or anything."

"At the end of the day, I like going home to play with my kids and watch 'Hill Street Blues'."

■ Robin Smith

SHINEHEAD

THE REGGAE DISCO SENSATION

7" BILLIE JEAN c/w MAMA USED TO SAY
12" BILLIE JEAN/MAMA USED TO SAY
(EXTENDED DANCE MIX)

VST35/-12

Virgin

4
8
9
7
READERS POLL

HEY KIDS! It's time to show the fascists what you really think of them. Next week — THE KIDS HAVE THEIR SAY!!!

Yeah, those concerned and socially aware people at RECORD MIRROR are giving us — The Kids — our chance to vote in the 1984 Readers Poll. RIGHT ON!

Now we can tell all these bourgeois pop stars what we really think of them. Scare the pants off them. Crikey!

Anyway, there'll be a form in next week's RM and you'd better all fill it in — that's all I can say. Right?

So remember — READERS POLL, RM, NEXT WEEK. Be there or be ... a bit silly.



BEAT THE STREET

THE VERY BEST OF

SHARON REDD

FULL LENGTH 12" VERSIONS

ALSO INCLUDES

CAN YOU HANDLE IT
NEVER GIVE YOU UP
IN THE NAME OF LOVE
LOVE HOW YOU FEEL
YOU GOT MY LOVE

ALBUM AND CHROME CASSETTE
CASSETTE INCLUDES
BONUS SHARON REDD MEGAMIX



Made and distributed by RCA

U.S. Singles

- 1 4 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
- 2 3 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 3 1 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 4 5 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 5 2 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 6 6 OUT OF TOUCH, Hall & Oates, RCA
- 7 7 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 8 11 STRUT, Sheena Easton, EMI-America
- 9 12 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
- 10 13 PENNY LOVER, Lionel Richie, Motown
- 11 8 BLUE JEAN, David Bowie, EMI-America
- 12 10 DESERT MOON, Dennis De Young, A&M
- 13 9 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 14 19 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CBS
- 15 18 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, RCA
- 16 22 COOL IT NOW, New Edition, MCA
- 17 20 THE WAR SONG, Culture Club, Virgin/Epic
- 18 25 SEA OF LOVE, Honeydrippers, Es Paranza
- 19 28 THE WILD BOYS, Duran Duran, Capitol
- 20 24 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 21 14 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 22 26 IT AIN'T ENOUGH, Corey Hart, EMI-America
- 23 27 WALKING ON A THIN LINE, Huey Lewis & The News, Chrysalis
- 24 15 I'M SO EXCITED, Pointer Sisters, Planet
- 25 31 WE BELONG, Pat Benatar, Chrysalis
- 26 16 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 27 30 I CAN'T DRIVE 55, Sammy Hagar, Geffen
- 28 29 TEACHER, TEACHER, 38 Special, Capitol
- 29 33 VALOTTE, Julian Lennon, Atlantic
- 30 17 LUCKY STAR, Madonna, Sire
- 31 38 HELLO AGAIN, The Cars, Elektra
- 32 43 DO WHAT YOU DO, Jermaine Jackson, Arista
- 33 35 GIRLS WITH GUNS, Tommy Shaw, A&M
- 34 37 WE ARE THE YOUNG, Dan Hartman, MCA
- 35 21 WHO WEARS THESE SHOES?, Elton John, Geffen
- 36 36 SUGAR DON'T BITE, Sam Harris, Motown
- 37 42 I DO WANNA KNOW, REO Speedwagon, Epic
- 38 40 TEARS, John Waite, EMI-America
- 39 41 I NEED YOU TONIGHT, Peter Wolf, EMI-America
- 40 48 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 41 44 STRANGER IN TOWN, Toto, Columbia/CBS
- 42 52 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 43 47 RUN TO YOU, Bryan Adams, A&M
- 44 45 HANDS TIED, Scandal featuring Patty Smith, Columbia/CBS
- 45 54 UNDERSTANDING, Bob Seger & The Silver Bullet Band, Capitol
- 46 51 ALL I NEED, Jack Wagner, Qwest
- 47 49 BODY, Jacksons, Epic
- 48 - LIKE A VIRGIN, Madonna, Sire
- 49 50 HEAVEN'S ON FIRE, Kiss, Mercury
- 50 55 PRIDE (IN THE NAME OF LOVE), U2, Island
- 51 23 SWEPT AWAY, Diana Ross, RCA
- 52 59 THE BELLE OF ST MARKS, Sheila E, Warner Brothers
- 53 63 BOYS OF SUMMER, Don Henley, Geffen
- 54 56 DON'T STOP, Jeffrey Osborne, A&M
- 55 57 TWO TRIBES, Frankie Goes To Hollywood, Atco
- 56 58 HAD A DREAM (SLEEPING WITH THE ENEMY), Roger Hodgson, A&M
- 57 61 HOT FOR TEACHER, Van Halen, Warner Brothers
- 58 32 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 59 34 DRIVE, The Cars, Elektra
- 60 39 COVER ME, Bruce Springsteen, Columbia/CBS

Bullets 61-100

- 61 - YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 63 74 CATCH MY FALL, Billy Idol, Chrysalis

- 65 - JAMIE, Ray Parker Jr, Arista
- 66 82 CALL TO THE HEART, Guiffria, MCA
- 67 78 JUNGLE LOVE, The Time, Warner Brothers
- 70 76 CONCEALED WEAPONS, J Geils Band, EMI-America
- 71 79 HEAVEN (MUST BE THERE), Eurogliders, Columbia/CBS
- 72 - TENDER YEARS, John Cafferty & Beaver Brown Band, Scotti Brothers
- 74 83 TI AMO, Laura Branigan, Atlantic
- 76 89 THE GAP, Thompson Twins, Arista
- 77 84 SUPERNATURAL LOVE, Donna Summer, Geffen
- 80 90 SOLID, Ashford & Simpson, Capitol
- 81 - BRUCE, Rick Springfield, Mercury
- 83 - TAXI DRIVING, Rick Springfield & Randy Crawford, RCA
- 87 - SUNSHINE IN THE SHADE, The Fixx, MCA
- 88 - AMNESIA, Shalamar, Solar/Elektra
- 89 - TENDERNESS, General Public, IRS

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 5 SPORTS, Huey Lewis And The News, Chrysalis
- 6 8 CAN'T SLOW DOWN, Lionel Richie, Motown
- 7 6 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 8 18 VOLUME ONE, The Honeydrippers, Es Paranza
- 9 7 HEARTBEAT CITY, The Cars, Elektra
- 10 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 11 11 BIG BAM BOOM, Daryl Hall & John Oates, RCA
- 12 9 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 13 13 BREAK OUT, Pointer Sisters, Planet
- 14 14 SUDDENLY, Billy Ocean, Jive/Arista
- 15 15 THE UNFORGETTABLE FIRE, U2, Island
- 16 16 MADONNA, Madonna, Sire
- 17 17 TONIGHT, David Bowie, EMI-America
- 18 12 17, Chicago, Full Moon/Warner Brothers
- 19 19 EMOTION, Barbra Streisand, Columbia/CBS
- 20 20 ANIMALIZE, Kiss, Mercury
- 21 21 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 22 40 GIVE MY REGARDS TO BROAD STREET, Paul McCartney, CBS
- 23 23 STAY HUNGRY, Twisted Sister, Atlantic
- 24 24 NO BRAKES, John Waite, EMI-America
- 25 50 MAKE IT BIG, Wham!, Columbia/CBS
- 26 22 OUT OF THE CELLAR, Ratt, Atlantic
- 27 27 ICE CREAM CASTLE, The Time, Warner Brothers
- 28 42 A PRIVATE HEAVEN, Sheena Easton, EMI-America
- 29 35 DESERT MOON, Dennis De Young, A&M
- 30 28 1984, Van Halen, Warner Brothers
- 31 32 WHAT ABOUT ME?, Kenny Rogers, RCA
- 32 26 SWEPT AWAY, Diana Ross, RCA
- 33 25 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 34 29 PHANTOMS, The Fixx, MCA
- 35 39 VOA, Sammy Hagar, Geffen
- 36 36 REBEL YELL, Billy Idol, Chrysalis
- 37 31 WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 38 30 POWERSLAVE, Iron Maiden, Capitol
- 39 41 SAM HARRIS, Sam Harris, Motown
- 40 48 NEW EDITION, New Edition, MCA
- 41 49 DON'T STOP, Jeffrey Osborne, A&M
- 42 47 TEACHERS, Soundtrack, Capitol
- 43 34 SIGNS OF LIFE, Billy Squier, Capitol
- 44 44 THE MAGAZINE, Rickie Lee Jones, Warner Brothers
- 45 45 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 46 38 EB 84, The Everly Brothers, Mercury
- 47 37 CAMOUFLAGE, Rod Stewart, Warner Brothers
- 48 33 ELIMINATOR, ZZ Top, Warner Brothers
- 49 - VALOTTE, Julian Lennon, Atlantic
- 50 46 STOP MAKING SENSE, Talking Heads, Sire

Compiled by Billboard

THE BREEKOUT CREW

MATT'S MOOD

THE HOTTEST RAP RECORD SINCE WHITE LINES



Record Mirror Disco

- | | | | | | |
|----|----|--|----|----|---|
| 1 | 1 | LET IT ALL BLOW, Dazz Band, Motown 12in | 61 | 57 | UNDERCOVER LOVER, The Controllers, US MCA LP |
| 2 | 4 | TREAT HER LIKE A LADY (REMIX), The Temptations, Motown 12in | 62 | — | THIS GOOD GOOD FEELING, Take 3, Elite 12in |
| 3 | 2 | I FEEL FOR YOU/REMIX, Chaka Khan, Warner Bros 12in | 63 | 63 | CONTAGIOUS, Whispers, US Solar 7in |
| 4 | 3 | HALF A MINUTE (REMIX)/MATT'S MOOD II, Matt Bianco, WEA 12in | 64 | 79 | SATURDAY NIGHT, Glen Adams Affair featuring T.Ski Valley, Belgian Nunk 12in |
| 5 | 17 | IN THE DARK/LOVE IS IN THE FEEL, Roy Ayers, US Columbia 12in | 65 | 78 | MOSQUITO (A.K.A. HOBO SCRATCH), West Street Mob, Sugarhill 12in |
| 6 | 16 | MATT'S MOOD, The Breakout Krew, US Next Plateau 12in/London white label | 66 | 71 | LET HER FEEL IT, Simplicious, Fourth & Broadway 12in |
| 7 | 7 | GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway 12in | 67 | re | EROTIC CITY, Prince, US Warner Bros 12in |
| 8 | 13 | GEORGY PORGY, Charmé, RCA 12in | 68 | 50 | SUNSHINE, Total Contrast, Total Contrast Records 12in |
| 9 | 10 | YOU USED TO HOLD ME SO TIGHT, Thelma Houston, US MCA 12in | 69 | 69 | AIN'T NO TURNIN' BACK/PHONEMATE, Phyllis St. James, US Motown LP |
| 10 | 5 | EYE TO EYE/THIS IS MY NIGHT/CAUGHT IN THE ACT/MY LOVE IS ALIVE/
STRONGER THAN BEFORE, Chaka Khan, Warner Bros LP | 70 | 74 | IN THE NIGHT/DON JUAN/MYSTERIOUS, Twilight 22, US Vanguard LP |
| 11 | 15 | KEEPING SECRETS, Switch, Total Experience 12in | 71 | 48 | MAGIC JOHNSON/GIVE ME YOUR LOVE, Bobby Broom, US Arista LP |
| 12 | 19 | CARIBBEAN QUEEN, Billy Ocean, Jive 12in | 72 | — | DO IT/INSTRUMENTAL, Cargo, CG Records 12in |
| 13 | 11 | I FORGOT, The Cool Notes, Abstract Dance 12in | 73 | 55 | IN THE NAME OF LOVE, Ralph MacDonald/Bill Withers, London 12in |
| 14 | 9 | FINESSE/MEET ME HALF WAY THERE/YOU'RE THE ONLY ONE I LOVE/
SHOW ME, Glenn Jones, RCA LP | 74 | 80 | CHINAFREAK/GIVE ME THE NIGHT, B.R.U.T., French Jump & Shout 12in |
| 15 | 12 | OFF AND ON LOVE, Champaign, CBS 12in | 75 | 51 | CAN'T SLOW DOWN, Angela Bofill, US Arista 12in |
| 16 | 8 | SLIPPERY PEOPLE, Staple Singers, US Private 1 12in | 76 | 47 | ENCORE/GOT TO BE REAL, Cheryl Lynn, Streetwave 12in |
| 17 | 6 | I CHOOSE YOU, Paris, Bluebird 12 in | 77 | — | LOVERIDE, Nuance Featuring Vikki Love, US 4th & B'way 12in |
| 18 | 32 | CHANGE YOUR WICKED WAYS, Pennye Ford, Total Experience 12in | 78 | re | FRESH, WILD, FLY AND BOLD, The Cold Crush Brothers, US Profile 12in |
| 19 | 28 | SEXOMATIC, Bar-Kays, Club 12in | 79 | — | POLICE OFFICER, Smiley Culture, Fashion 12in |
| 20 | 26 | WHO'S THAT STRANGER/JUST LIKE DREAMIN', Terri Wells, London LP | 80 | 85 | PEOPLE HOLD ON, Earl Flint, US Panda 12in |
| 21 | 14 | TUCH ME, Fonda Rae, Streetwave 12in | 81 | — | JAMIE, Ray Parker Jr, US Arista 7in |
| 22 | 27 | NAUGHTY TIMES, Cutty, Cooltempo 12in | 82 | re | THE GLAMOROUS LIFE, Sheila E, Warner Bros 12in |
| 23 | 23 | LOVERGIRL, Teena Marie, US Epic 12in | 83 | — | BOOGIE DOWN (BRONX), Man Parrish featuring Freeze Force, US Sugarscoop 12in |
| 24 | 21 | EAT YOUR HEART OUT, Paul Hardcastle, Cooltempo 12in | 84 | — | COSMIC BLAST, Captain Rock, US NIA 12in |
| 25 | 18 | INTERNATIONAL (REMIX), Brass Construction, Capitol 12in | 85 | — | FLYIN' TO SANTA BARBARA, Special Occasion, Belgian Nunk 12in |
| 26 | — | YOU TURN ME ON (REMIX), Rick James, Gordy 12in | 85 | 72 | I'M THE BEST, Tomorrow's Edition, US Mel-O Records 12in |
| 27 | 22 | POO POO LA LA/GOREX ISLAND/BLAST THE BOX/COMPADRE, Roy Ayers,
US Columbia LP | | | |
| 28 | 24 | THE MEDICINE SONG, Stephanie Mills, Club 12in | | | |
| 29 | 37 | CHIC CHEER (1984 REMIX), Chic, Atlantic 12in | | | |
| 30 | 36 | RUNAWAY LOVE, Linda Clifford, CRC 12in | | | |
| 31 | 33 | AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in | | | |
| 32 | — | WE ARE FAMILY (1984 REMIX), Sister Sledge Atlantic 12in | | | |
| 33 | — | SAY YEAH, The Limit, US Portrait 12in | | | |
| 34 | 34 | I'LL MAKE THE LIVING IF YOU MAKE THE LOVING WORTHWHILE,
Gene Chandler, Bluebird 12in | | | |
| 35 | 20 | YOU MAKE ME HAPPY, Hi-Tension, Streetwave 12in | | | |
| 36 | 65 | ENLIGHTENMENT/ONCE AGAIN LOVE, Lonnie Liston Smith, US Doctor Jazz
LP | | | |
| 37 | — | CONTAGIOUS/SOME KINDA LOVER/SWEET SENSATION/ARE YOU GOING
MY WAY/DON'T KEEP ME WAITING, The Whispers, US Solar LP | | | |
| 38 | 38 | SOLID/STREET CORNER, Ashford & Simpson, Capitol 12in | | | |
| 39 | 29 | SECRET FANTASY/TOMMY GUN/BREAK OUT, Tom Browne, Artista LP | | | |
| 40 | 39 | NO ONE'S GONNA LOVE YOU (REMIX)/I DON'T WANT NOBODY ELSE, The
SOS Band, US Tabu 12in | | | |
| 41 | — | RUNNING/I'LL KEEP MY LIGHT IN MY WINDOW/MY LOVE IS TRUE (TRULY
FOR YOU), The Temptations, US Gordy LP | | | |
| 42 | — | PERSONALITY/JUST BE GOOD TO ME/LATELY/CHEY CHEY KULÉ, Eugene
Wilde, US Philly World LP | | | |
| 43 | 45 | FORGIVE ME GIRL/ITCHIN' FOR A SCRATCH, Force MD's, Tommy Boy/
Island 12in | | | |
| 44 | 66 | WHO DO YOU LOVE?, The Intruders, US El Cee Records 12in | | | |
| 45 | 44 | NEW LOVE/WORK IT (REMIX), Rose Royce, Streetwave 12in | | | |
| 46 | 31 | LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown LP | | | |
| 47 | — | HEARTLESS (REMIX), Evelyn Thomas, Record Shack 12in white label | | | |
| 48 | 58 | BEAT FREAK/DUB, Bobby Broom, US Arista 12in | | | |
| 49 | 68 | PLAYMATES/OPERATOR, Midnight Star, US Solar 12in | | | |
| 50 | 54 | OUT OF CONTROL, Evelyn 'Champagne' King, RCA 12in | | | |
| 51 | 75 | CHILDREN OF THE GHETTO, Philip Bailey, CBS 12in | | | |
| 52 | 46 | I KEEP CALLIN', Al Jarreau, WEA 12in | | | |
| 53 | 42 | I'M WARNING YOU, Gayle Adams, Fourth & Broadway 12in | | | |
| 54 | 40 | MAGIC TOUCH (REMIX), Rose Royce, Streetwave 12in | | | |
| 55 | 41 | IT MUST BE HEAVEN, Mercy Mercy, Ensign 12in | | | |
| 56 | 49 | COMPROMISE/WAS DOG A DOUGHNUT, Jellybean, EMI America EP | | | |
| 57 | 70 | MAS QUE NADA, Sergio Mendes & Brasil '66, A&M LP | | | |
| 58 | — | RAIN FOREST (RECUT REMIX), Paul Hardcastle, Cooltempo 12in | | | |
| 59 | — | BILLIE JEAN/MAMA USED TO SAY (MEDLEY), Shinehead, Virgin 12in | | | |
| 60 | 30 | CANDLELIGHT AFTERNOON, Phyllis St. James, Motown 12in | | | |

Hi-NRG Disco

- | | | |
|----|----|--|
| 1 | 12 | WITHOUT YOUR LOVE, Paul Parker, Fantasia 12in white label |
| 2 | 2 | SECOND BEST/RUNNING WILD IN THE NIGHT, Evelyn
Thomas, French In The Mix LP/Record Shack promo |
| 3 | 7 | IF IT'S LOVE (THAT YOU'RE AFTER), Jackson Moore, ERC 12in promo |
| 4 | 8 | DON'T BEAT AROUND THE BUSH, Hot Gossip, Fanfare 12in |
| 5 | 1 | ALL AMERICAN BOY, Barbara Pennington, Record Shack 12in |
| 6 | 4 | HANDS OFF!, Laura Pallas, Record Shack 12in |
| 7 | 10 | LAST CALL, Jolo, US Megatone 12in |
| 8 | 5 | IN THE EVENING, Sheryl Lee Ralph, US New York Music Company 12in |
| 9 | 14 | SEX/LOVIN' IS REALLY MY GAME/TAKE ME TO HEAVEN,
Sylvester, Cooltempo LP |
| 10 | 6 | I'M ON FIRE, Kelly Marie, Calibre Plus! 12in |
| 11 | 3 | BLACK LEATHER, Miquel Brown, Record Shack 12in |
| 12 | 22 | BACK IN MY ARMS (ONCE AGAIN), Hazell Dean, Proto 12in |
| 13 | 11 | HELPLESS, Flirts, US Telefon 12in |
| 14 | 9 | REACHING FOR THE BEST, Xenia Rowe, Crystal City 12in pre |
| 15 | 23 | THE POWER OF LOVE, Astaire, Passion 12in |
| 16 | 20 | I FEEL LOVE (JOHNNY REMEMBER ME)/WHY?, Bronski Beat, London LP |
| 17 | 25 | REACH FOR THE STARS, Life Force, Polo 12in promo |
| 18 | 16 | THUNDER AND LIGHTNING, Heat-X-Change, Passion 12in |
| 19 | 17 | THE FIGHT (FOR THE SINGLE FAMILY), Norma Lewis, ERC 12in |
| 20 | 13 | LONG AFTER TONIGHT (IS ALL OVER), True, Rock City 12in |
| 21 | 15 | SHARPSHOOTER, Laura Branigan, US EMI America LP (soundtrack) |
| 22 | 26 | I'LL CRY FOR YOU (1984 REMIX), Kumano, Canadian Power 12in |
| 23 | re | I'M SO BEAUTIFUL, Divine, Proto 12in |
| 24 | 30 | I ALWAYS WANTED TO BE FREE, Tina B, US Atlantic 12in |
| 25 | re | WHY?, Bronski Beat, London 12in |
| 26 | 18 | CAN THE RHYTHM, Girltalk, Innervision 12in |
| 27 | 29 | TURN THE TABLES, Liquid Gold, Ecstasy 12in |
| 28 | re | TIME BOMB, Jeanie Tracy, US Megatone 12in |
| 29 | 27 | I FEEL FOR YOU, Chaka Khan, Warner Bros 12in |
| 30 | — | ONE SHOT LOVER, Venus, Belgian ARS 12in |
| 30 | — | YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, CBS 12in promo |

Jaki
GRAHAM



NEW SINGLE
7 INCH AND
12 INCH "EXTENDED VERSION"
PRODUCED BY DEREK BRAMBLE

ONCE
MORE
WITH
THE
FEELING

JAKI 3 - 12 JAKI 3



Help!

Junk funk

CAN YOU give me some names and addresses of record shops which specialise in old 12 inch singles, especially disco and funk records from about 1977 onwards?

I collect this kind of music on 12 inch but find that the singles are hard to come by as they seem to be deleted after only a short while on the market.

F G, Folkestone

● *Shops specialising in your area of interest are equally hard to come by, but two collectors' shops which can funk you in the right direction and will try to help out with further contacts if you send along a "wants" list are On The Beat, 22 Hanway Street, London W1 (tel: 01-637 8934), and Plastic Wax, 17 Westbourne Grove, London W2 (tel: 01-221 1102), with outlets in Bristol and Swindon too.*

The occasional bargain may be found at one of the many record collectors fairs, happening throughout the UK and listed in the music press, and you may spot other sources in Record Collector magazine, available on order through any newsagent.

Readers who have some good ideas to share, write to F G at Collectors Korner c/o Help. What do other readers collect? Let us know.

MY PROBLEM is that I blush a lot. This all started around the time I damaged a testicle when playing football. The doctor I saw didn't even seem to examine it adequately and wrote it off as a cyst.

I know blushing is hormone-related and am worrying that my balance is upset. What do you think?

Victor, North London

● *Blushing is hormone-related largely because, when you flush-up, an extra burst of adrenalin (the hormone produced by us all when we're under stress), tells your blood vessels to pump much more blood to your muscles and, at the same time, causes your*

BITTEREST PILL

MY GIRLFRIEND has recently gone on the pill but she still insists that I use protection too. I don't see the point as the pill is supposed to be 100 per cent effective. She says she doesn't trust it as she doesn't understand it. Apart from that, we enjoy a good love life and are getting engaged in November. I've suggested we both see an advice council for contraception, but she won't.

She says the reason she's taking the pill with me using the sheath is so we'll be doubly sure to have no unwanted children. She says she wants things to be perfect when we get married, and that means no children. . . Any suggestions on what I should do next? It seems she's frightened to find out more about it.

Pete, Coventry

● *If your girlfriend is as unsure of taking the pill as you say, then it's just as well that you're using the sheath too, as an extra safety measure to prevent pregnancy.*

There is a possibility that if she is as "frightened to find out" about it as you imply, chances are she may not be taking her course of oral contraception correctly anyway.

When used as directed, the pill is the best contraceptive method we have now but it still isn't 100 per cent effective. The combined pill (containing two hormones, oestrogen and progesterone), is reckoned to be over 99 per cent effective. The progesterone only pill is calculated as 98 per cent effective. Pill users get pregnant when a pill is forgotten or taken late.

To be 100 per cent reliable, the pill would have to be used with another method, like the sheath. But the chances of conceiving when using oral-contraception correctly are so low that going to this extreme isn't recommended or necessary.

Talk things over with your girlfriend again, and this time try to find out exactly what worries her about taking the pill. If she doesn't want to use this method, she doesn't have to. There are others available, including the sheath, which can be used with a spermicidal cream for greater effectiveness or the cap plus a sperm-killing chemical. Both decide.

If your girlfriend feels she can't discuss contraception with her own doctor why don't you take the initiative and book an appointment for you both to talk things over at your nearest family planning clinic — Tile Hill Health Centre, Jardine Crescent, Coventry. Ring Coventry 24055, extension 6018, any weekday, 9am-4.30pm, for an appointment. Meantime, we're sending you a collection of information leaflets.

face to redden briefly with the sudden burst of blood.

The fact that you get embarrassed doesn't mean you have a hormone imbalance at all. It just shows that you get embarrassed and anxious in certain circumstances. Everyone does. No-one notices a blush as much as you do yourself.

Lack of confidence often triggers embarrassment.

This past injury to your testicle is obviously causing you considerable worry and you must set your mind at rest by having a check up. If necessary, register with another doctor, simply by asking to be taken on his/her panel.

ABOUT FIVE weeks ago, you suggested that anyone who hadn't had their Frankie Goes To Hollywood fan club kit by now should keep in touch with Help. Well I still haven't had mine!

My cheque, for £6, was mailed on July 23, and, as I'm moving in mid-November, will need to be sure that the club has my new address. What is happening?

Lisa, Yale

● *Better write with your new address, but fast! Other Frankie fans, including Glenn from Taverham, Tony in Littlehampton, and Gary from Aylesbury, (hello Gary!), are equally miffed. In fact, at the time of going to press, not one of a mucho patient*



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.

membership comprising some 2,500 Frankies has had a kit. Everyone, I'm told, should have had a letter apologising for the delay.

The patience of club organisers Doreen and Kenny from Liverpool, is wearing equally thin. They've been waiting to collect completed fan club kits from a London based design company for months now.

One trip to London last month proved a completely wasted journey. Now, last minute problems with photos which were to be included with the kit have stretched out the waiting time even longer.

As the band "wrote on the dark bit" when they autographed these photos, and the unaesthetic end-result shows half a signature here and there, they may have to be left out of the Frankie pack, redone and finished later.

Doreen and Kenny expect to have the kits ready for mailing by mid-November.

"If they aren't ready for us to send out to the fans by now I'm going to camp outside the printers until they are," promises Kenny.

Keep up the contact readers, just in case we need to make sure our Ken is equipped with a weather-beating sleeping bag.

KOOL AND THE GANG

FRESH

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4	TUESDAY EDINBURGH PLAYHOUSE
5	WEDNESDAY MANCHESTER APOLLO
7	FRIDAY BIRMINGHAM NEC
9	SUNDAY ST. AUSTELL COLISEUM
11	TUESDAY BOURNEMOUTH INTERNATIONAL CENTRE
12	WEDNESDAY BRIGHTON CONFERENCE CENTRE
15	SATURDAY LONDON, WEMBLEY ARENA
16	SUNDAY LONDON, WEMBLEY ARENA

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Disco

JAMES HAMILTON
mans the decks

ODDS 'N' BODS

PIRATE UPDATE: South Manchester's **KFM** had a full studio confiscation bust last Thursday, leaving the nearby **Southside 92.1FM** (STR renamed) planning to go week-long now, while the previous night London's **JFM 104.4FM** amongst others lost their transmitter yet again (by chance **Solar 102.45FM**'s had temporarily broken down!) ... **Radio Mercury** now seem to be beefing about **Radio Jackie** on **Medium Wave** clashing with their audience area rather than their signal ... I get the impression there's some dissatisfaction "up-country" about the content of these pages: maybe if I lived only within range of **Radio One** I too would be enthusing about **Duran Duran**, but as I live in Britain's soul capital, London (where **Tony Blackburn's** weekday **BBC Radio London** soul show tops the morning ratings, **Solar-FM** plays soul around the clock, **Capital** features soul heavily at weekends, other nearby **ILR** stations have expanded their soul programming, and import shops still shift the hottest vinyl), I write about what's happening amongst those for whom black music is an easily accessible part of normal life — if this upsets some in less fortunate areas I'm sorry, it's done to keep people in touch with the stuff that even less specialist DJs could be playing in the months to come ... **Andy Peebles** sits in on **Radio London** for holidaying **Tony Blackburn** at the end of this month, which should be interesting as **Andy's** old **Piccadilly** soul show in Manchester was the talk of the north — a pity though that **Tony's** dropped his daily club DJ charts ... **Andy Grahamme's** weekday 2-5pm show on **Kent's Invicta Sound** copies the **Blackburn** format with nothing but soul every afternoon, while of course **Pete Tong** Saturday 7-10pm remains the specialist soul slot (heard best in London/Essex on 103.8FM) ... **Solar-FM's** chart-compiling breakfast jock **Tony Monson** now co-presents the Monday edition of **Dave Gregory's** 7-9pm soul show on **Essex Radio 95.3FM** ... **Swindon Brunel Rooms** jock **Sandy Martin** (not **Continental** 'biza' hitster **Sandy Marton**) now has a regular Friday night **Disco-Trekin'** show on **Wiltshire Radio 96.4/97.4FM** — but what time? ... London's saturation soul radio has resulted in some records like **Brass Construction**, **Mercy Mercy** and even **Fonda Rae** "burning out" before finished copies finally hit the shops (LP tracks like **Switch** and **Rose Royce** seem unaffected by the wait though) — maybe record companies should re-think their traditional white label



"MIGHTY ATOM" CLEVELAND ANDERSON, caught here cuddling "The Glasgow Twins", has joined ALAN DAVID for Saturday soul-funk-reggae-calyppo sessions at The Warehouse in Glasgow's Dunlop Street, guests this Saturday (17) including George Lee's Anansi live and Cool Notes PA. Sounds a hoot, mon!

promotion methods? ... **Stevie Wonder** 'Love Light In Flight' is due here next week, **The Intruders** could be sooner on **Streetwave** ... **Robert Blenman** is leaving **PRT** to become a music publisher at **EMI Music**, his parting shot being a **TK** compilation LP 'Queen Of Clubs' including **The Controllers** 'Somebody Gotta Win Somebody's Gotta Lose' and — wait for it — **Paulette Reeves** 'Jazz Freak' amongst the 16 cuts, due next week ... **Bluebird/10** is the joint label identity in a new distribution link with **Virgin/10 Records** for **Bluebird**, whose owners "The Two Billies" are about to become Scottish lairds with a castle by the Solway Firth! ... **Paul Hardcastle** has replaced his current **Cooltempo** hit's flip with a new sax-overdubbed 0-121bpm remix of **Bluebird's** original 'Rain Forest' (currently climbing the **US Hot Dance/Disco** chart, which **Chaka Khan** still tops as well as **Hot Bull**) ... **Rose Royce** guitarist **Walter McKinney** will be joining our own **Nat King Cool & The Cool Runners** from the new year, probably in the rôle of lead singer "Nat" himself (the band also includes **Nick Straker**) ... **Sho-Pro's** soul weekender won't be moving to **Camber Sands** until next October, in April merely slipping sideways back at **Caister** into the other nearby smaller **Seashore** camp to which it was briefly demoted in 1980 (for the "twin" events) ... **Suzanne Gigli** 'Boys Do It' (**Lamborghini**) somehow came out as **Suzanne Young** last week, it's **Erasmus Hall P'**funking on **US Capitol**, **Paula Anderson** on **US Starlite**, **Rich Cason's** track is 'X-Plantary Zone', **Roni Griffith** is only 116bpm! ... **Disco Mix Club's** November mixes are **Alan Coulthard's** brilliantly integrated **Pop hotch potch** and near flawless **Heaven 17** medley (spoilt only by some of the later actual tracks), and **Sanny X's** electronically augmented early '70s **Glam Rock** oldies and surprisingly bad disjointed **Evelyn King** medley (normally a doddle for anyone to mix smoothly): **DJ** subscription details on 06286-67276 ... **Friday** (16) finds **Froggy** at **Stanmore Chevaliers** (arrive before

11pm), **Jackson Moore** PA-ing at **Manchester New Millionaire** ... **Imagination** are signing records at **Rayners Lane Record & Disco Centre** Saturday 11.30am ... **Sunday** (18) **Steve Walsh** joins the **Birmingham Powerhouse** 2pm alldayer crew, **Viola Willis** joins **DJ Alex Baker** at the new **Dicks Inn Sunday Club Musique** gay venue in **London Cavendish Square's Phoenix** ... **Paul French** souls **Gillingham's** new **Kents** fun pub in **Jeffrey Street** tonight, while the other **Paul 'Frenchy' French** is about to leave **Dunfermline's Night Magic** to open a brand new **Bacchus International** club in **Norway, Bergen's Ole Bull** (their most lavishly lit installation yet) ... **Alan James Jewell** in, the land of opportunity, **Hong Kong** (he's currently DJ at **Casablanca** in **Aberdeen**, zany video jock on **TVB Pearl's** top-rated live 'Music TV' and about to start on '8.30 Video', while his previously mentioned mixed disco LP and 12in remix were the first ever done locally) is looking for extrovert showmen DJs, mixing essential, for **Hong Kong** and **Asian** club work: send cassette, photo and history to him at **The Manhattan Discotheques Ltd**, **South Seas Center**, **Tower II, Suite 805, Tsimshatsui East, Hong Kong** ... **Adrian Allen** (**South Shields Chelsea Cat**) is after **Peter Brown** 'Love In Our Hearts' and **Locksmith** 'Blackjack' (the latter old B-side huge **Hi-NRG** locally) on **Boldon 364895** ... **Brainstorm's** old 'Lovin' Is Really My Game' is hitting **US clubs** by **Zino** featuring **Tyne Mouton** (**US Pacific**) while here it's hot on LP by **Sylvester** — who will guest on **Earlene Bentley's** next single 'Stargazing' ... **RM's** fax man **Alan Jones** wonders how **Les Knott** can gauge floor reaction to a disco party chart "as presented on **Harlow Hospital Radio**"?! ... HEAVE HO, HEAVE HO!

HOT VINYL

KOOL & THE GANG: 'Fresh' (**De-Lite DEX 18**) Back on form, this self-produced beeffily chugging

simple 117bpm jiggler may borrow its nagging title from the world of hip hop but its modernity lies in uncluttered tight production rather than an "electro" sound (promos had no flip).

CHARME: 'Georgy Porgy' (RCA RCAT 464) In its third released form since 1979, this now **Jonathan Fearing**-remixed **Toto**-penned tuggingly pulsed 101-102-103-101-103bpm catchy singalong swayer has the unmistakable moaning tones of **Luther Vandross** as its main attraction (inst flip, plus the old 106-107bpm **HUES CORPORATION** 'Rock The Boat').

PENNY FORD: 'Change Your Wicked Ways' (Total Experience XET 503) Originally a demo singer for **Motown** publishers **Jobete**, **Penny** wails like **Chaka Khan** on a fabulous immediately familiar rolling and swinging 0-119bpm backbeat smacker, really classy (edit flip).

ROY AYERS: 'Poo Poo La La' (LP 'In The Dark' US Columbia FC 39422) The vibist's superb set is most outrageous in this confidentially conversational gentle 109bpm swayer where he huskily croons "let me kiss you on your poo la la, squeeze you on your dee oh da da"! **Mighty** fine jazz-funk are the **Grover Washington/Tom Browne**-backed 123bpm 'Goree Island', 121bpm 'Love Is In the Feel', 122bpm 'Campadre' and madly catchy (0-) 120bpm title track (which many waited for on LP), 'Blast The Box' being mild 113bpm hip hop, 'I Can't Help It' delicately 43½/87bpm, 'Sexy Sexy Sexy' jerkily 126bpm.

THE BREAKOUT KREW: 'Matt's Mood' (London LONX 59) Exploding fast, **Matt Bianco's** slinky tune becomes a great rapped 'n sung 97½bpm nagging tigger right in today's groove (**Rock Beats** inst, flipped by a fast 121bpm electro skitterer in 'Everybody Break' and 'Break Break' form).

THE WHISPERS: 'Contagious' (LP 'So Good' US Solar 60356-1) A strong return (largely produced by **Midnight Star's** **Reggie Calloway**), hottest being this imminently 12-inch typical catchy 115bpm burbler, while the strutting 116bpm 'Some Kinda Lover', 117bpm 'Sweet Sensation' and rock-disco 143bpm 'On Impact' are other dancers, particularly good romancers being the superbly soulful slow 36/72bpm 'Never Too Late', 80bpm 'Don't Keep Me Waiting', 66bpm 'Are You Going My Way', 38½bpm title track.

THE TEMPTATIONS: 'Running' (LP 'Truly For You' US Gordy 6119GL) Another strong set, selling also for their 113bpm hit, this gritty 111bpm jolter, the more dated scot-climaxed 113bpm 'Memories' and 125bpm 'Set Your Love Right' being other dancers while exceptional soul slowies are the rap-outroed sweet 85½-0bpm 'My Love Is True', 91bpm 'I'll Keep My Light In My Window', (0-)95bpm 'Just To Keep You In My Life'.

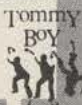
EVELYN THOMAS: 'Heartless' (Record Shack SOHOT 30) Unexpected maybe

Continues over

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DO WHAT? DOO WOP! THAT'S WHAT!

Forgive Me Girl



Disco

from previous page

but huge at Caister and breaking first for the old jazz-funk mafia jocks is this excellent John Morales-remixed Jocelyn Brown-style soul-fully wailed 0-105-104½bpm rolling chugger (inst flip), prod/penned by Ian Levine & Fi Trench — whose likewise Lo-NRG Laura Pallas newie has yet to get similar support.

AMII STEWART: 'Friends' (Italian RCA Italiana PC 6763) Only a shortage of copies prevents this Rome-recorded unexpectedly gorgeous piano and "strings" backed almost 10cc-ish atmospheric gently bubbling 0-94½bpm soft soul swayer from exploding in London, where it's a pirate plugged slow burner (inst flip).

PETE CAMPBELL: 'Let's Make A Bye' (P.C. Record Production PC 2, via Jet Star 01-961 4422) Mashing up the airwaves and much requested, a delightful lightly reggaefied 97bpm revival of Billy Paul's classic, likely to be large!

HiNRG

HI-NRG BREAKERS include Silhouette with Jeanie Tracy 'Manhunt' (US Fantasy), Giorgio Moroder & Philip Oakey 'Together in Electric Dreams' (Virgin), Diana Ross 'Swept Away (Remix)' (US RCA), Dennis Dwyer 'Be My Baby' (Dutch Friends), English Evenings 'Tear You Down' (Safari), Peter Brown 'Love Is Just The Game' (US Columbia), Eurythmics 'Sexcrime' (Virgin).

TONY ESPOSITO: 'Kalimba De Luna' (Red Bus RBUSL 102) Finally we get the Continental hit original, best and most infectious 111bpm version of this playfully bouncing romp, well up to Ottoman-type standards, co-penned by Italian Tony himself with "tambor" backing (inst, and perky 122bpm 'Lagos' flip). So happy it should be a party smash... and even I really like it!

SYLVESTER: 'Sex' (LP 'M-1015' Cooltempo CHR 1492) Electronically skittered archetypal fast flying 128bpm Sylvester, way out front as the set's biggest Hi-NRG hit, his storming 137bpm revival of Brainstorm's 'Lovin' Is Really My Game' and frantic 0-137bpm 'Take Me to Heaven' being well in its wake.

PRINCESS U-F-O: 'Hi Flyer' (Youngblood YBT 0088, via Pinnacle) Frantic rattling 131bpm galloper with some husky Germanic vocal and plenty of pounding percussion, probably worth unearthing.

THE LIMIT: 'Say Yeah' (US Portrait 4R9-05106) John Luongo-mixed breezily skittering 123bpm snapper sung by a light chap and guest Gwen Guthrie to sparsely jittering percussion and tooting sax (inst flip), pure class.

EUGENE WILDE: 'Personality' (LP 'Eugene Wilde' US Philly World 90239-

1) The guy's range is confusing (as are his sleeve credited family connections!), stretching from gruff and mature to young and tender on his 93bpm hit, this short Kashif/D Train-ish 116bpm smooth jitterer, the rolling 111½bpm 'Just Be Good To Me', lurching 0-111bpm 'Lately', Woody Woodpecker/introed Kid Creole-ish 114½bpm 'Chey Chey Kulé', Simplicious' 0-124bpm 'Let Her Feel It', rock-disco (0-) 127bpm 'Gold', slow 69½-0bpm 'Rainbow'.

GLEN JONES: 'Finesse' LP (RCA PL88036) Instantly huge on import, the consistent Kashif/Lillo-ish set's dance hits are the 112bpm title track, 109bpm 'Meet Me Half Way There', 108½bpm 'You're The Only One I Love', 84bpm 'Show Me'.

BAR-KAYS: 'Sexomatic' (Club JABX 10) Mark Berry-remixed suspensefully introed freakily dramatic 0-113bpm semi-electro rolling and rumbling judderer (strong dub/bonus beats flip), exciting yet soulful too and good with Stephanie Mills/Dazz Band.

SPECIAL OCCASION: 'Flyin' To Santa Barbara' (Belgian Nunk 1010) Rather good steadily snapping bright little 108bpm jazz-funk instrumental swayer with various solos and some soaring chix, largely the work of just Frank De Gryse.

TWILIGHT 22: 'In The Night' (LP 'Twilight 22' US Vanguard VSD 79452) Mainly all the work of Gordon Bahary,

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the supposedly hip hop act's big surprises are this beautiful gently sung gossamer light 112bpm easy listening swayer and the purposefully plopping 107-0bpm 'Don Juan' both having great Stevie Wonder-style harmonica (synthesized?), while the 102bpm 'Mysterious' and 102bpm 'You Would Never' are good subdued today's groove joggers: otherwise angrily electro are the 114bpm 'Street Love', 123½bpm 'Break Anyway', (0-) 127bpm 'Electric Kingdom', 130bpm 'Siberian Nights', 133bpm 'Rubber Band Clown'.

SHINEHEAD: 'Billie Jean/Mama Used To Say' (Virgin VS 735-12) Recent reggae number one now crossing over fast, this ice cool slinky slow 82½bpm Jackson/Juno medley incorporates 'The Good, The Bad And The Ugly' whistling (dub flip), a real pace-changing gas!

SMILEY CULTURE: 'Police Officer' (Fashion FAD 026, via Jet Star) The fast talking 'Cockney Translation' toaster currently tops the reggae chart with this mesmeric 86bpm tongue twister telling a "nick nick" tale, abruptly followed by its dub (78bpm 'Shan A Shan' flip).

CHIC: 'Chic Cheer' (Atlantic A96604T) Bernard Edwards' teasingly introed 0-113-111-113-112-111-113bpm remix of the guitar jittered sparse semi-instrumental may prove a less solid dancer than the flip's original 0-115-113-115-113-114bpm LP Version.

HIT NUMBERS: Beats Per Minute for last week's top 75 entries on 7in (f/c/r for fade/cold/resonant ends) — Depeche Mode 'S' 19-39-0f/'BR' 0-59½/119½f, Matt Bianco 108f, Murray Head (0-)108-0c, Kane Gang 112f, Redskins 0-222f, ABC 121c, Elvis Presley 0-86-0r, OMD 37½sf, Switch 104f, So much hot vinyl this week, so little space!

NIGHTCLUB

POP JOX are playing: 1 (1) Chaka Khan 12in, 2 (2) Billy Ocean, 3 (5) Wham!, 4 (7) Moroder/Oakey, 5 (6) Sister Sledge 'LIM', 6 (3) Stephanie Mills, 7 (13) Dazz Band, 8 (8) Eugene Wilde, 9 (10) Culture Club, 10 (16) Pointer Sisters, 11 (9) Bronski Beat 'W', 12 (4) Ray Parker Jr, 13 (21) Lionel Richie, 14 (28) Duran Duran, 15 (11) Staple Singers, 16 (12) Stevie Wonder 12in, 17 (23) Fonda Rae, 18 (24) Julian Lennon, 19 (15) Miami Sound Machine, 20 (17) Animal Nightlife, 21 (14) Style Council, 22 (—) Sister Sledge 'WAF', 23 (—) Rick James, 24 (25) Paul Hardcastle 'RF', 25 (27) Spandau Ballet, 26 (—) Matt Bianco 'HAM'/'MIM2', 27 (39) Sade, 28 (35) Hazell Dean, 29 (—) Cutty, 30 (30) Brass Construction, 31 (—) Heaven 17, 32 (29) Simplicious, 33 (20) Phyllis St. James 'CA', 34 (32) David Bowie, 35 (36) Ashford & Simpson, 36 (38) Paul McCartney, 37 (31) Margie Joseph, 38 (19) The SOS Band 'WG', 39 (re) Melle Mel 'WL', 40 (re) Stranglers/U2.

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● U2, ACADEMY, BRIXTON

THE BACKSTREETS of Brixton were packed with parked coaches bearing indicator boards from such far-flung outposts as Hull, Doncaster and Barnstaple. It was an authoritative notification of U2's current standing in the Pied Piper of Pop stakes.

In the four years since the release of their debut album, they've forged a level of adulation that took the likes of Status Quo years of hard slog to build.

Like Quo they've metamorphosed into one of the finest group of rabble rousers this side of Slade. Unlike Quo they haven't had to rely on a lumbering form of dogged persistence. U2's election was launched from a winning manifesto with dynamism and spirit as their watch words.

While some commentators can play King Canute and bemoan the fact that they are little more than a pompous stadium rock band; a 'street' version of the 'sword'n'sorcery/hard lovin' woman' merchants that have hardened the arteries of America's rock scene; the band proved their worth with an exhilarating show.

My early reservations of having a glossy U2 merchandising pamphlet pressed into my hand; watching endless streams of roadies carefully re-adjust the same microphone by millimetres umpteen times over; and seeing Bono wearing one of Ian Gillan's old hairstyles, were soon dissipated.

The opening volleys of '11

O'clock Tick Tock' and 'I Will Follow' had the sleek muscular elegance and power of an Olga Korbut. It was fuelled by the confidence of knowing the frenzied hordes were firmly voting with their feet and were bopping like natives.

In an outburst that has damned U2 in many a cynic's eyes, lead singer Bono Vox announced, "This is where we belong. This is where we should be playing".

He was right. The cramped clubs of early tours made their sound too harsh, too forced. In the wide-angled Brixton Academy the rhythm section propelled their songs with the graceful efficiency of a Rolls-Royce engine while The Edge's guitar varied from the hot-cheesewire-through-butter cut of the solo in 'New Year's Day' to the waterfall chord cascades that wash through

'Electric Co'. The room gave the sound a chance to soar as they stamped their musical authority on the evening.

They played with verve and maturity. There was a calm and control that hasn't been present at their previous helter-skelter gatherings. But that's not to say they didn't inject their usual fiery spirit into the proceedings.

The band showed their musical development after their collaborations with 'Unforgettable Fire' producer Brian Eno but I can't say I was impressed. Songs like 'Indian Summer Sky' and 'Wire' lacked the incisive style of previous work and seemed like dirges in comparison to the highly-charged 'Gloria' and 'Pride (In The Name Of Love)'.

But thankfully their lengthy tours of America haven't reduced the band to neanderthal bombastic heavy metal. Their pristine clean-cut image and well-documented faith in matters evangelical shouldn't blind customers to the fact that U2 can stir up a crowd as well as anybody currently treading the boards.

Among their devotees they've welded a strong sense of community among a wide age spread by baring such fashionable emotions as sentimentality and a cloying brand of sincerity. While their precious attitudes towards their image and presentation certainly put them well within the sights of snipers, the band do produce the goods — the grade-A variety.

MIKE GARDNER



SEX THIMBLE OF

1

AS SOMEONE for whom 'getting up early' means somewhere around noon, getting myself from Baker Street to Brick Lane (Sarm Studios) by 10am to talk to Nik Kershaw sounded like some ancient Tibetan torture.

But, like a true professional, and thanks to the trusty number 15 bus, I arrived with minutes to spare, only to find the place locked and deserted.

Too much. (Editor's note: Jessi McGuire is RM's token late Sixties kaftan 'n' crushed velvet correspondent. Ex-pceptions like 'too much' are to be expected.)

I dumped my bag on the floor and gaped. This could only happen to me.

Suddenly, Nik Kershaw himself appeared looking early-morning.

"Hello."

"No-one here, yet?"

"None."

"But that's unheard of!"

"It's heard of now."

A bright bearded face suddenly materialised two paces behind Nik.

"This is my engineer," Nik informed me.

"Whaddya mean, your engineer?" the bright face inquired.

"I own you."

There was more small talk, some nervous giggles, a bit of diversion as a hapless fly became the centre of attention in its panicking search for a way out. Then, finally, around twenty five to eleven, someone from Sarm West arrived with the keys.

Who-blinging ray!

We tumbled into a small room to commence the long overdue interview as rain began to beat angrily on the roof.

ALRIGHT Kershaw, what are you doing at Sarm again then? I remember the last time I interviewed you, it was on this very chair, in this very room, one very year ago.

"Um, well, I am at Sarm again because he began robotically, then grinned. "I'm doing a second album. In fact I've almost finished it, and we're going to start mixing it in a couple of days. It should be finished within the next two weeks, God willing."

Ah, thought it might be something to do with making a record (indeed it is: 'The Riddle' — a single and an album, out soon) ... but is it going to be along similar lines to your previous stuff, or are you planning drastic changes?

"Well, I dunno really," he frowned. "cos I can't really categorise what I did in the first place."

"It's different in that a first album is usually made up of stuff like demos that you've written in order to get a recording contract. Old stuff, you know."

"So the second album is much freer and

less restricted. Still, it might totally backfire on me and everyone might hate it!"

He stared blankly at the floor for a few moments before continuing.

"Some of it is quite different to the first album, but there again, I wasn't trying to do any one thing in the first place."

MY BRIEF at GHQ was to get you to defend yourself against critics who label you as a nothing sort of performer. What have you got to say to them, then, eh?

He sniffed thoughtfully.

"Well, most of the stuff that's said about me is actually just personal abuse. I mean, it's got absolutely nothing to do with music or anything, so it doesn't particularly bother me."

"Actually, it did at first I must admit. I mean, all the obligatory taunts of 'wimp'."

"I just find it futile and pathetic," he wrinkled his nose. "I don't know what it's got to do with the music business anyway. I've got no respect for those guys whatsoever."

What about all the comparisons with Howard Jones? Did it get you down that people assumed you were like him because you both emerged around the same time?

Nik shook his head.

"Well that's the only similarity," he said. "I mean, I can only assume that they don't have any ears!"

OH YEAH, and weren't you called a Duran clone as well?

"Again," he said, with a gesture of dismissal, "what's my appearance got to do with the price of eggs?"

Because there were all that business over you going up to collect their award for them, at some gala do, and so everyone went 'Aha!'

"Aha, yes," Nik laughed, "but I don't know what all that was about anyway. I still don't."

Cos when my record came out and every thing was happening, it all went crazy in the space of about three weeks!

"I was a bit shell-shocked. I really didn't know what was going on. I wasn't aware, then, of how the British press grab onto any thing."

And make a story out of it?

"Exactly," he nodded. "But in spite of every thing, you're still pretty popular, I said. Nik grinned modestly.

How does your wifelette handle you being the latest sex-thimble?

"Sex-thimble?" Nik seemed to like the taste of the words. "That was Dudley Moore, wasn't it?"

"Um, well, she thinks it's as ridiculous as I do," he laughed.

"Obviously, circumstances have changed a lot during the past year," he continued seriously. "But we haven't changed."

"I know I haven't changed."

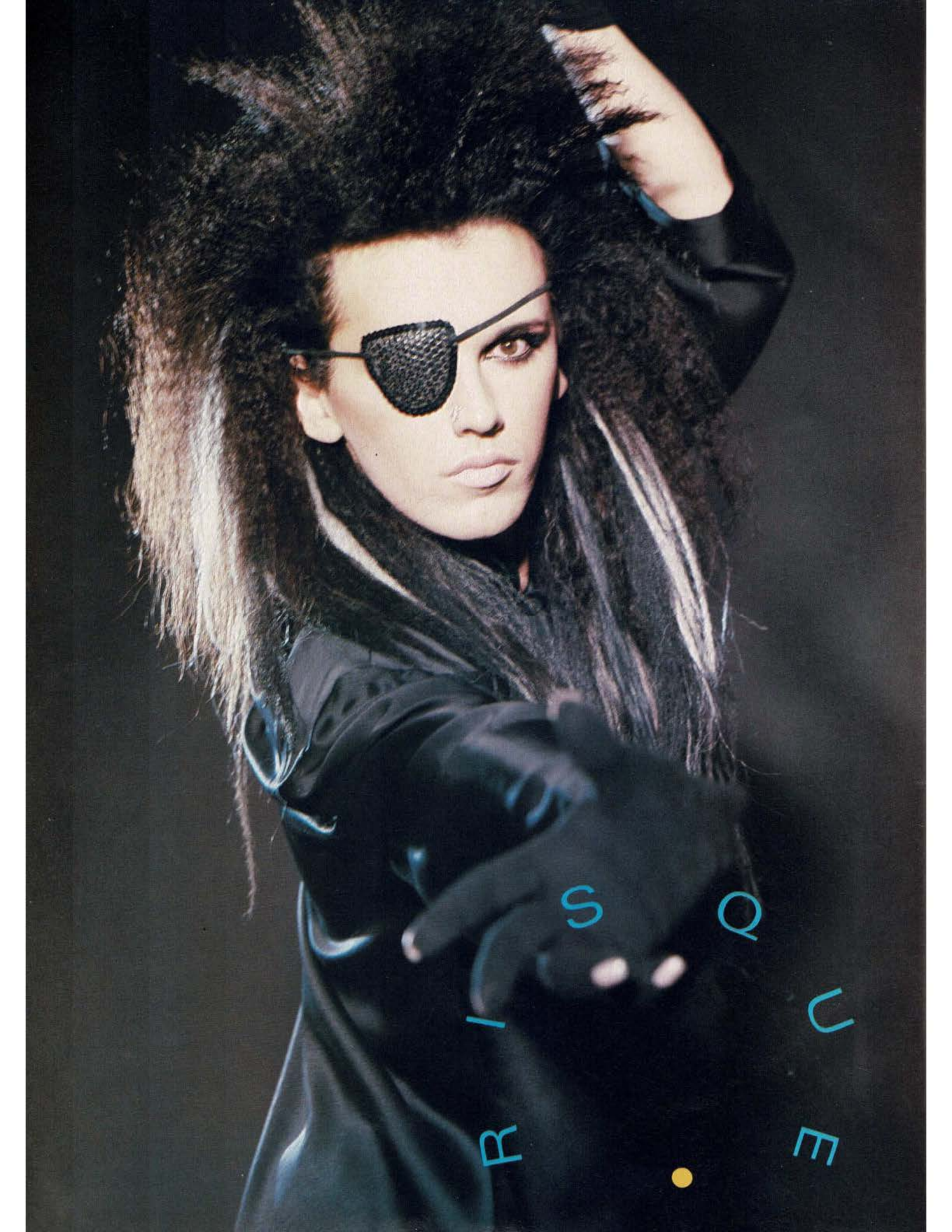
Small but perfectly formed Nik Kershaw skilfully fields 'wimp' accusations. Bowler: Jessi McGuire. Camera: Brian Aris



6

8

7



R I S R U E



Dead Or Alive are back, dead rude, dead bitchy and dead trashy as ever.

Betty Page turns a bright shade of fuschia as Pete Burns announces he's still in search of shock

THE FOYER of London's legendary Columbia Hotel plays host to a vision in furs: Pete Burns and Steve Coy of Dead Or Alive, encased in huge cuddly coats, long hair a-tumbling over furry collars. The teddy bear pair have just descended from Liverpool, having just sorted out the purchase of a new flat, where they will both live with Pete's wife. Oh yes, we've all heard about these unconventional boys...

After one hit ('That's The Way'), DOA slunk off to America, came back, Pete experienced several traumas and decided to completely change their management set-up. Now there's a fresh start — 'Spin Me Round', a fine-honing of their hard, rude boystown-influenced dance style, and a more low-key 'sophisticated' approach to the press. Or so Pete hopes, if he can control his lip. Of that there's scant evidence: here's a man — joy of joys — that actually says what everyone else is just thinking. Here he goes again...

● ABOUT THAT FRESH START . . .

"God, you don't know how brave it was, it was really hard, 'cos you do get the greed. We had one record that was a hit, we could've followed it with an obvious hit, but we didn't. We were supposed to come out with a third single and we refused. We had a lay off when we got back from America 'cos we had to change everything that was going on around us. You get carried away with the drama of it all — I kind of masochistically enjoy all the pressure — but I knew I had to get a stronger barrier against it.

"When we bought this new flat I wanted to get rid of the record player, I just don't want to hear any music. All I do is read, I don't even watch TV, so I'm a semi-cabbage. I'm trying to string an album out of these cabbage-like ideas. It's going pretty well, although I think a lot of people think we should've changed direction. We've made a better sound, but I've no intention of changing direction, I like what I'm doing.

"We'll end up being extremely dated because of the Frankie album. It's very rocky, it'll be so influential people will say dance music's dead, let's do rock — I don't agree — but I think it's stunning, they'll be number one forever, everybody else might just as well forget it."

● FLEET ST FROLICS 'N' JOAN COLLINS

"I don't want to end up in The Sun. That paper is sick. How groups can stoop to the level of publicity in those things is beyond me, I don't believe it's the record buying public that want to know those things, you're just inflicting yourself on a medium that's only looking for dirt anyway 'cos they think the pop world's all decadence, drugs and drag. We're actually glad of concentrating on the music side. But you can have a laugh reading things that aren't true: I saw an

interview with me recently that I didn't even do!

"We had a laugh with that three in a bed thing that The Sun was onto. When I did an interview for a gay magazine, it was with somebody who had an affinity with promiscuity, but when The Sun found it they were going to lift quotes out of context. I put lawyers onto it but then they threatened me with the cover, so I said yes please. And I was giving this guy loads, really shitty things, and I thought great, we're on the cover — best thing that ever happened. Then it came out and it was a tiny little thing. Then the News Of The World started hassling my wife and it got a bit of a cringe so we pulled out. We're trying to have a fresh start where people don't phone me up and say 'what do you think of Boy George's weight?' I'm trying to curb my sharp tongue; I'll see what happens. Maybe I'll get greedy for it and start bitching everybody again.

"It was stupid, I was getting publicity out of other people's shortcomings, but you can't help noticing, can you? I'm going to make a movie called 'The Bitch', I'm going to play Joan Collins, flying off floral swings. She's brilliant — I wanna kill her but I love her, she's the ultimate in glamour — she falls in the swimming pool and keeps her diamond earrings on. She's me hero — I'm either going to marry that woman or be her."

● PETER GOES TO HOLLYWOOD?

"I got offered a Science Fiction film. It was a serious Hollywood thing. I don't know, I'm not really that interested. I'd do it if I couldn't pay me milk bill, but I'm alright at the moment. I think every singer branches into movies, it sounds so cliched. Journalists slag it off, but if you were offered that much money to throw away your typewriter and stand in front of a camera, you'd do it. I don't think I'd be very good, I'm more into doing this. God, I sound like a hippy. That role Grace Jones got in Conan The Librarian, all she did was scream — I'd like that kind of role, running around with a spear hitting people. But lines . . . present me with a day of work and I think I'd kill meself — I couldn't go back to a normal life, I'd rather go on the game."

● GIMME GIMME GOOD SHOCKIN'

"I like being shocked, it's brilliant. We've been going on with our search for absurd pornography. I need shocking or scaring, I haven't had that for a while. What's the last thing that shocked me? It's irresponsible . . . a film called 'Enema Rape' . . ."

Steve (for it is he): "The last thing that shocked me was when we were in America and in the hotel lobby amongst all the other magazines they were selling this S&M book called 'Lisa's World', and the people in there were tied up in positions you wouldn't believe."

Pete: "We got this porno book with all these transexuals in it who had huge organs, and it was called 'Bold, Breezy And Hung' — so

that's what we want to call the new album. Nothing horrifies me really. We're in search of shock. I bet that'll be the headline now.

"We get some wonderful letters — we've got a rogue's gallery full of rude things. I love those people, the real spice of life. If only they knew what the real record buying public are. Record companies underestimate people like that, that's one of the great tragedies, underestimating the general punter. I was told in America that I wasn't to say anything about sexual preferences 'cos there's five million nine-year-old girls waiting to fantasise about me. I thought God, America's so suppressed, I think young people everywhere are suppressed, and no-one bothers to think about what they'll put up with. Young people now are so liberal — and women don't want big macho studs. You can have ten foot of foundation on but you can still act like a macho stud and appeal."

● RISQUE BUSINESS

"Our first album was very basic, it was supposed to be trashy, but it wasn't marketed in a trashy enough way. I think it was funny. . . I mean, it was obvious, the album was a really rude album. 'You Make Me Wanna' and 'Sit On It', America made us change it, we couldn't have them running as two tracks. How some of those lines got through I don't know, you wouldn't believe the ignorance. And then Frankie came along and they all said oh, we've got an oddbod risqué rude band, get them out of the cupboard. When other people came out the woodwork and got taken seriously it made it so easy for us. Boy George made it easy for me to get a cab, and people used to think if you looked odd you had no money, but now they know oddbods ain't so soft. He's changed people's attitudes but he's had to work at it — I couldn't have been bothered."

● PLUGGING THE ALBUM

"Divine getting on TOTP was the best thing I ever saw, it was like seeing your baby get on television. That sound was the one we wanted, it was almost like shopping at the supermarket — we nabbed the producers; they did Hazell Dean as well. In a way it is trashy, but it's polished as well . . . I sound like Raquel Welch . . . 'My book' . . . I don't mean to keep going on about the album. I'll go on making trashy albums for the rest of my life. It's what I've always wanted to do — who cares if it's in the bargain bin."

● A TOUCH OF NOSTRADAMUS

Steve: "Pete always said that the day we got on TOTP, they'd be on strike, and I'd say don't be so pessimistic. Couldn't believe it when it happened. We just pissed ourselves laughing."

Pete: "I've never laughed so much, but everyone else was slashing their wrists. I predict that the next time we get on TOTP — if we get on — nuclear war will break out." Steve: "He's like 'The Omen' — whatever he says comes true . . ."

B U S I N E S S

X WORD

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

ACROSS

- 1 Condition of Gary Kemp's guitar (6,6)
- 4 Relations of the Bluebells (7)
- 8 Asked by Elton (3,5,5,5)
- 9 One Of These Nights we'll find them at the Hotel California (6)
- 11 She's All Cried Out (6,5)
- 15 Gathering that included Feargal Sharkey and Vince Clarke (8)
- 16 Singer across the Mersey (5)
- 17 US punks who took a Rocket To Russia (7)
- 19 The outcome of the gathering mentioned above (5,5)
- 20 Street dancing machine (5)
- 21 Dobie Gray could be found Out On The -----(5)
- 22 He's full of Hope And Glory (3,8)
- 24 & 27 Across He's part of Love's Great Adventure (5,5)
- 25 An Everly Brother (3)
- 27 See 24 across
- 28 It could have been recorded by a group of lions (5)
- 29 Former Dr Feelgood guitarist who turned into a Blockhead (5)
- 30 Fleetwood Mac LP found on elephants (4)
- 31 The number of degrees (5)
- 34 & 32 down Group featuring Britt Ekland's hubby Slim Jim (5,4)
- 35 Follow up to Let's Dance (7)
- 36 A piece of Kitchenware (4,4)

- 6 The number of the beast, a ragged tiger in this case (5)
- 7 Lionel's cheap romance (5,5)
- 10 What you'll find east of an Everything But The Girl LP (4)
- 12 A wild boy (5,2,3)
- 13 It's a case of upstairs downstairs for Depeche Mode (6,3,7)
- 14 What Level 42 are showing (4,7)
- 18 Hot Chocolate singer (5,5)
- 20 Asking Why has taken them into the charts (7,4)
- 21 What the Human League were feeling in 1983 (11)
- 23 Car driver (3,6)
- 26 Howard's debut hit (3,4)
- 28 & 33 down Weather forecast or film soundtrack (6,4)
- 32 See 34 across
- 33 See 28 down

LAST WEEK'S SOLUTION

ACROSS: 1 'Heartbeat City', 5 Island, 9 'One Day In Your Life', 10 'It'll End In Tears', 12 Air, 13 'Women In Red', 15 Girl, 18 KC And The Sunshine Band, 20 Icicle Works, 21 'Mama', 24 'We Are Family', 25 Boots, 27 'Sad Songs', 28 Brewing Up, 31 What's Love Got To Do With, 33 For Goodbyes, 34 'Dare', 35 Ray Parker Jnr, 36 My World.

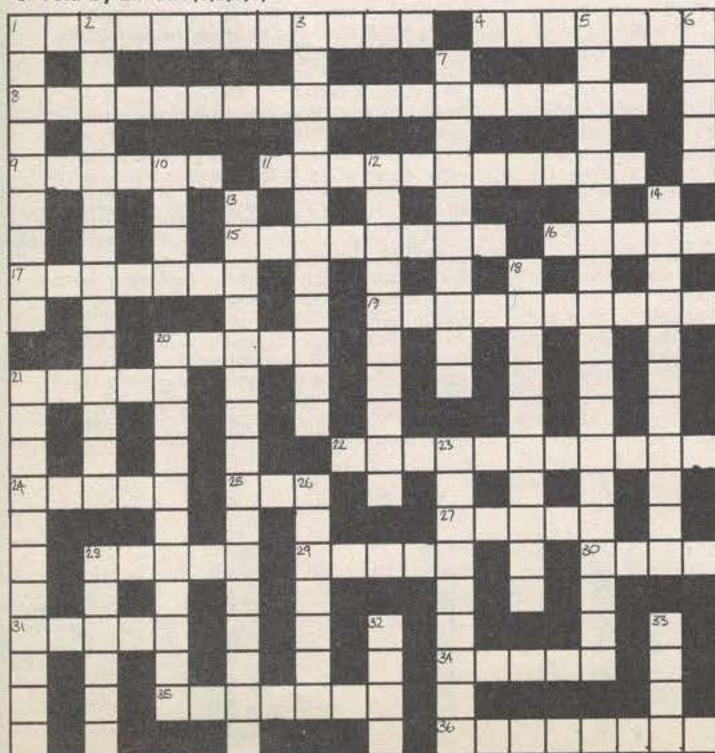
DOWN: 1 Hanoi Rocks, 2 Apollo, 3 'The Second Time', 4 Too Late, 6 'Still Life', 7 Dean Friedman, 8 Brass, 11 'Walk Away', 14 Runaway, 16 Sade, 17 Nick Lowe, 19 Selling, 22 Swansway, 23 It, 26 Hunter, 27 Sharkey, 29 New, 30 Golden, 32 Dusty, 34 Dio.

X-WORD WINNER (Nov 3) Mr N D'Souza, Flat 11, 42 Carfield Ave, Sheffield S89HZ

X-WORD WINNER (Nov 10) Colin Heath, 9 Brook Road, Buckhurst Hill, Essex

DOWN

- 1 Everything you wanted to know about the male can be found on this long player (3,3,3)
- 2 He can be seen in Electric Dreams (7,7)
- 3 Poisonous animals that have caused a commotion (12)
- 5 Told by Limahl (3,5,6,5)



THIS BOY was back in town in 1976. Can you name his first solo hit single which hit the top 40 in 1980 to start our boys trivia quiz?

TRIVIA QUIZ

- 1 'The Wild Boys' comes from Duran Duran's new album. What is it called?
- 2 Who made the top 10 in 1978 with '5-7-0-5'?
- 3 Thin Lizzy made the charts in 1976 with 'The Boys Are Back In Town'. What was their first hit?
- 4 Name the Beatles film that featured 'This Boy'?
- 5 Who is currently in the charts with a song called 'Phew Wow'?
- 6 Which country and western singer had a hit with a song about a boy named Sue?
- 7 Who sang about the boy from New York City?
- 8 Name the group who had Seventies hits with 'Runaround Sue' and 'Boy Oh Boy'?
- 9 Which group claimed 'I'm A Boy' in the Sixties?
- 10 'Water On Glass' was a double A side hit for Kim Wilde. What was the other track?
- 11 The Human League had a minor hit with 'Boys And Girls'. Which other group was formed when the original band split up?
- 12 Which female US soul singer said 'Go Away Little Boy'?
- 13 Name the Bowie song which featured a video of him in drag?
- 14 Who began their chart career with a cover of Diana Ross's 'Ain't No Mountain High Enough'?
- 15 Bronski Beat had a hit with 'Smalltown Boy'. What is the name of the album that it's taken from?
- 16 Which HM outfit released a cover of Slade's 'Mama Weer All Crazee Now' this year?
- 17 Name the Seventies group who had a number one with Buddy Holly's 'Oh Boy'?
- 18 Who sang about my boy lollipop?
- 19 Who had a top 10 hit in 1974 with 'My Boy'?
- 20 From which film did Deniece Williams hit Let's Hear It For The Boy' come?
- 21 Which Haircut 100 hit was subtitled 'Boy Meets Girl'?
- 22 Who began their chart career with the song 'Runaway Boys'?
- 23 Name the Scottish singer who had a hit in the Sixties simply titled 'Boy'?
- 24 With which group did Eddy Grant have a hit with 'Black Skinned Blue Eyed Boys'?
- 25 Which Eurovision winners had a top 10 hit in 1977 with 'Oh Boy (The Mood I'm In)'?

ANSWERS

1 Arena, 2 City Boy, 3 Whisky In The Jar, 4 A Hard Day's Night, 5 Farmers Boys, 6 Johnny Cash, 7 The Darts, 8 Racey, 9 The Who, 10 Boys, 11 Heaven 17, 12 Marlene Dietrich, 13 Keep Swingin', 14 Boyz n the Hood, 15 The Age Of Consent, 16 Mamma Mia!, 17 Mud, 18 Milli Vanilli, 19 Elvis Presley, 20 Foodloose, 21 Love Plus One, 22 Stray Cats, 23 Lulu, 24 Equals, 25 The Brotherhood Of Man

Ghostbusters comp winners

S H Ishac, London W8; Sue Smith, Cheshunt, Herts; T Styles, Margate, Kent; Miss K Marlow, Corby, Northants; Robin Loader, Wimborne, Dorset; Alan Kading, Ilford, Essex; K Hewitt, Warrington, Cheshire; Mr W Clements, Leicester; Mr J E Taylor, Cambs; Austin G Feeney, Cambridge; Shaun Iles, Hawkinge, Kent; J Ball, Warley, West Midlands; Salvatore Cassar, Cardiff; Andrew Dolphin, Philatelic Bureau, Port Stanley, Falkland Islands; Linda Lauris, Ilford, Essex; T Hewitt, Thornbury, Bristol; Miss J Ware, Canterbury, Kent; Kevin Benfield, Leicester; T Lees, Birmingham; Peter Williams, Llanddulas, Clwyd; D Saunders, Gravesend, Kent; Samantha C, London SE11; R Mulliss, Coventry; Elaine Cardy, Whitehaven; Douwe Reveler, Cottingham.

Buddy Holly comp winners

Pauline Blakes, Hertford, Herts; David Thomas, Herts; Alan Jarvie, Glasgow; Michael Dunstan, Woking, Surrey; M McLaren, London SW7; J A Brown, Sussex; John Charlton, Nottingham; S Thrussell, Herts; Mr Clive Harris, Kent; Mr D Binns, Middlesbrough; Miss Helen M Bartholomew, Hamilton; Miss K N Pavlov, Chiswick, London; Marc Hadlames, London W14; Miss Wendy Lea, London W1; Mr D Harding, Oldham, Lancs.

Malcolm McLaren comp winners

WINNER: Philip Edwards, Nottingham; RUNNERS UP: Mark Andrews, Weymouth, Dorset; Sue Smith, Cheshunt, Herts; Mr P Harrison, Great Yarmouth, Norfolk; Jason Russell, Carshalton, Surrey; V Michael, London N8; Mr Andy Morris, Birmingham; Giles Brenton, Oxford; Andrew Dolphin, Port Stanley, Falkland Islands; Charlotte Oldfield, London SW7; Mr J I Abrams, Coventry; Adrian Stewart, High Wycombe, Bucks; Mark Alexander, Merseyside; Mr A J Allen, Burton-On-Trent, Staffs; Martyn Truss, London SW19; Raphael Peter Young, Blackburn, Lancashire; Brenda Dwyer, Manchester; Nicola Canham, Peterborough, Cambs; Michael Derry, Middlesex; Lesley Lines, Leominster, Herefordshire; S F Jenkinson, Rhyl, Clwyd.

Small Ads

Personal

PENFRIENDS, 120,000 members, 153 countries, SAE to IPF (RM6), P.O. Box 25, Shipley BD18.

FOR FREE list of pen pals send stamped self addressed envelope to Worldwide Friendship Club, 46 Cemetery Road, Denton, Manchester M34 1ER. **FRIENDS/MARRIAGE**: postal intros all areas, ages. Write: Orion introductions, Dept. A3, Waltham, Grimsby DN37 0UJ.

PENPAL MAG for lonely people. Approval copy from: Matchmaker, (A44), Chorley, Lancs.

ARE YOU SEEKING occultists, witches, etc? Penfriends in all areas and throughout USA/worldwide. Stamp to Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

PRINCESS UFO (B.I. the lamplight) is arriving from Berlin, Box No 4347.

ARE YOU SEEKING occultists, witches etc? Penfriends in all areas and throughout USA/worldwide. Stamp to: Worldwide, Baraka, The Golden Wheel, Liverpool L15 3HT.

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PENFRIENDS — USA. Make lasting friendships through correspondence. Send age and interests for free reply. Harmony, Box 37955RM, Phoenix, Arizona 85069.

Records for Sale

THOUSANDS QUALITY secondhand singles, LPs, cassettes, oldies, rarities. Send stamp for **FREE** 36-page November list. Overseas enquiries welcome. Stop Look & Listen, Hayle, Cornwall.

OUR LARGEST list to date. Pop and rock bargains, deletions, etc. **JBRM**, 57 Park Lane East, Hull HU4 6TW.

RING 0273 696380 now! Singles from 29p — LPs from 99p. '40s-'80s. Free catalogue. SAE: Backtrack, Baker Street, Brighton. Callers welcome.

INTO REGGAE? Then check our latest lists. Old/new 7"/10"/12"/LPs. SAE: Forward Soundz, 15 Trilleck Avenue, Hereford.

COMPUTER GENERATED catalogues now available. Approx. 4,000 hit titles, deletions, picture discs, 7" 12" singles, new, mint, used. Send 45p stamp. Sounds Familiar, 95 Wood St, London E17 3LL.

THOUSANDS GREAT Sounds, including Pistols, Japan, Joy Division, Smiths, Bowie, Roxy, Mod, Jam, Soul, Motown, Punk, Metal, rock, pop etc. Pop in shop or send SAE for massive lists (Dept RM) Greg's Records 126 Magdalen Street, Norwich.

AMAZING SUPERRARITIES!!! — New lists — Out Now! Rare Demo, Promotion, Radio Station specific, Japanese Picture Discs, Autographed material, White Label Test Pressings — Rare Foreign Picture Sleeve singles + Thousands of Rare UK Original Singles! — Japan, Kiss, Zeppelin, Floyd, U2, Deep Purple, Hawkwind, Genesis, Iron Maiden, AC/DC, Marillion, Numan, Police, Bowie, Damned, Cure, Rush, Siouxsie, Kate Bush, Slade, T.Rex, Sweet, Sex Pistols, Sham 69, Adverts, Costello, Plus Thousands More! Collectors — Don't Miss This!!! — Large SAE — Dept S — R.S. Records, 21 Silver Street, Wiveliscombe, Somerset.

CASSETTE HIRE. Over 4,000 titles for sale or rent. Unbeatable prices. Send SAE for details. Eaton Audio Library, 5 Avon Court, Eaton Socon, Huntingdon, Cambs.

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FREE MAMMOTH CATALOGUE! 50's-80's. SAE: Vafco, 24 Southwalk, Middleton, Sussex.

Record Fairs

LIVERPOOL — SUNDAY 18th November. The Crest Hotel, Lord Nelson Street, (City Centre) 10.30am-4pm. Details 0532 892087.

NOTTINGHAM RECORD Fair — Saturday 17th November (10am-4pm), Clinton Rooms, Thurland Street, Nottingham — (40 dealers — formerly Astoria Fair).

LEEDS GRIFFIN Record Fair — Sunday 18th November (10am-5pm), Griffin Hotel, Boar Lane, Leeds (100yds bus/rail stations). 45 dealers, The North's Big One!

READING RECORD SALE Sunday 25/11/84 9.30am-4.30pm at Pop Records, 172 Kings Road, Reading. 2,000 albums. 50p each, 4,000 singles 10 for £1.

READING — 25/11/84 Sunday. St. Laurence Hall, Abbey Square, Off Kings Road. Pre entry £1 at 10.30am. 12-4pm 30p.

SOUTHAMPTON 17.11.84 Saturday. Guildhall Solent Suite, Pre-Entry £1 at 11.30am, 12.30-4pm 40p.

COVENTRY SATURDAY November 17th — Central Methodist Hall, Warwick Lane. 11am-5pm, 40p (10am-£1).

CROYDON RECORD Fair Altered date now Sunday November 18th. 50 stalls at Cinatras Night Club, London Road, West Croydon. 1100-1200 £1, 1200-1600 50p, details 0322 91067.

Records Wanted

TWO ENGLISH GUYS require very reliable Dutch singles record club/shop/supplier/collector in Holland and Belgium to supply us with past, present and future Dutch Top 40 and Belgium Top 30 singles. Genuine advertisement. All letters answered. Please reply Box No. 4350.

EUROVISION SONG CONTEST records wanted. Past and present. Any country. Any language. David, 106 Priestfield Road, Edinburgh EH16 5JF.

ALL YOUR new and unwanted records bought for cash. 01 253 2087 (evenings).

ABSOLUTELY ALL your records, cassettes, videos, Hi-Fi, computers, musical instruments bought or exchanged. **NONE REFUSED!!** Bring ANY quantity in ANY condition to Record, Tape and Video Exchange (MOI) Ltd, 38 Notting Hill Gate, London W11 (shop open 7 days, 10-8; tel 01-243 8573). Or SEND any quantity by post with SAE for cash — none returned once sent; we decide fair price. (large quantities collected — phone 01-727 3538 10am-8pm).

RARE RECORDS WANTED! Test Pressings, Demo, Promotional items, Japanese Pressings, Picture Discs, Coloured Vinyls, Picture Sleeve Singles, Autographed records & Concert programmes — Large Collections always required, especially 70's LP's & Singles — Special request for Kiss, Deep Purple, Japan, Queen, Zeppelin, T.Rex, Stranglers, Floyd, Alice Cooper, Gary Numan, Damned, Pistols, Police, Bowie, U2, All Heavy Metal, Punk, New Wave, 70's Bands — Send Lists/State Price. (Dept W) R.S. Records, 21 Silver Street, Wiveliscombe, Somerset.

For Sale

CUTTINGS. ALL types. SAE wants. Box No. 4350.

KATE BUSH items for sale. For details send SAE to: S. Woodard, 7 Carminia Road, Balham, London SW17.

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GIANT ILLUSTRATED catalogue of rock books, posters, badges, t-shirts, leather goods, patches, scarves. 1000s of items. Send 20p plus large SAE, overseas send £1. Harlequin, 68 St. Petersburg, Stockport.

Wanted

HUMAN LEAGUE cuttings, interviews, rarities. Please send list: Box No. 4349.

T. REX VIDEO films or film clips. Dave, 43 Lawford Close, Aquaduct, Telford, Salop.

MANILOW TICKET — (Wembley) any date but must be Arena block A, B or C. Your price paid! Also for Culture Club, Spandau and Wham (all at Wembley). Phone 01-653 3890.

VIDEO DISCS wanted, Box No 4344.

Birthday Greetings

HAPPY BIRTHDAY FRIDA, FOR 15TH NOVEMBER, FROM 'NEW BEGINNINGS' MAGAZINE.

FRIDA — HAPPY Birthday, November 15th and congratulations on the brilliant LP 'Shine'. Love Karen. **ANNE NOLAN** Happy Birthday for the 12th, Luv, Den (Liverpool). **FRIDA LYGSTAD** Happy Birthday for November 15th. Lots of love, Sara. **DEAR FRIDA** Happy Birthday for November 15th 'Congratulations' also on your fantastic album 'Shine', 'You Give Me Love'! Love, Alan. xxxxx.

Fan Clubs

HAVING TROUBLE finding your Fan Club address? Let me help you. Club details and T-shirt printed with your chosen group/artist only £3.95 (+45p P&P). State chest size: Fan Club Information Service, Tex-Style Designs, 16 Pound Lane, Canterbury CT1 2BZ.

DAVID CASSIDY fan club. Send SAE to — DCAS, Old Post House, The Street, Littleington, Sussex BN26 5RD.

ADAM ANT — Official Fan Club. Send SAE to P.O. Box 2AY, London W1A 2AY.

Printing & Publicity

YOUR DESIGNS printed quick, cheap t-shirts £2.95. Sweatshirts £4.95. SAE to Apollo Basement, 33 Norton Road, Hove, BN3 3BF.

Special Notice

MARC BOLAN 1985 artwork calendar £2 or £3.50 for 2 — R. Wilson, 51 Avondale Avenue, Houghton-le-Spring, Tyne & Wear DH4 7QR.

HAPPY BIRTHDAY FRIDA, LOVE KEN. XXX.

KATE BUSH fanzine 'Homeground' issue 15 out now £1.25. 55 Whippendell Way, Orpington, Kent.

Swaps

MEATLOAF TICKETS 4/12/84

at Hammersmith to swop for Oxford or Portsmouth

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Please check our prices before purchasing
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All of high quality variety and include lamps as appropriate



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F12/50 (50 LPs/12" Singles approx)	£17.90
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COME AND SEE US SOON AND SEE WHAT YOU'RE MISSING —
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THE SUPER PINBEAM

Stylish pinspot fully fused,
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**SUPER LOW DISCOUNT PRICE ONLY
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The No 1 Lighting Controller for
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Sound to Light * Sequencer
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BETA 4000 Lighting Controller

* 4 Channels * Inductive loads * Manual
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STEREO
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Britain's Best Selling Stereo
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100W Compact Speakers**

3 way Baffle Board for better
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HOLDS	NORMAL PRICE	XMAS PRICE
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50 ALBUMS	£18.50	£17.00
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HOLDS
400 SINGLES

HOLDS
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Prices include P&P. Send cheque or postal orders to: Trax's Record Boxes, Bedona Workshops, Horsepool St., Brisham, Devon. Tel: 080 45 58991
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A DAY TIME DJ FOR 3 WEEKS BEFORE CHRISTMAS (5 DAYS PER WEEK). ANYONE INTERESTED SHOULD APPLY IN WRITING TO: TOM SMITH, VIRGIN MEGASTORE, 14-16 OXFORD ST, LONDON W1. PLEASE ENCLOSE A DEMO TAPE & FULL DETAILS

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FOR SALE pair of Squire XL100B speakers, RSD 125 amp plus leads and covers. £180. 0952 596518.
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1985 CALENDARS printed with your details. Low prices! Ring for Brochure. Hollyprint 023 371 2183.

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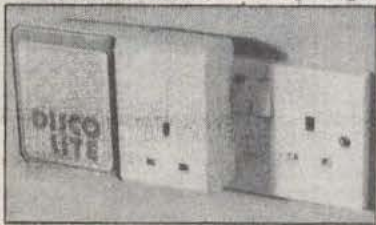
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Neat 3/2"x5/2" unit plugs straight into a 13amp. mains socket outlet. Simply plug your lights into DISCO LITE and the music does the rest. That's right... the music does the work! The louder the sound - the brighter the lights. The quicker the beat - the faster they flash.

Have a disco in your own home for just £6.95.

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UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending November 17, 1984

	THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	1	1	1	MAKE IT BIG, Wham!, Epic EPC86311 ☆
2	1	2	1	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ☆
3	—	1	—	ALF, Alison Moyet, CBS CBS26229 □
4	2	2	2	THE COLLECTION, Ultravox, Chrysalis □
5	6	17	6	DIAMOND LIFE, Sade, Epic ☆
6	4	20	6	ELIMINATOR, ZZ Top, Warner Bros ☆
7	3	3	3	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone □
8	—	1	—	REAL TO REEL, Marillion, EMI JEST1
9	5	2	2	PERFECT STRANGERS, Deep Purple, Polydor
10	8	2	2	BAD ATTITUDE, Meat Loaf, Arista □
11	14	5	5	YESTERDAY ONCE MORE, Carpenters, EMI/A&M □
12	9	6	6	THE UNFORGETTABLE FIRE, U2, Island □
13	12	56	13	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
14	—	1	—	AURAL SCULPTURE, Stranglers, Epic EPC26220
15	18	5	5	I FEEL FOR YOU, Chaka Khan, Warner Bros ○
16	7	3	3	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ☆
17	15	14	17	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
18	—	1	—	GREATEST HITS, Shakin' Stevens, Epic EPC10047
19	11	6	6	GREATEST HITS, Randy Crawford, K-Tel □
20	21	5	5	CINEMA, Elaine Paige, K-Tel □
21	10	4	4	STEELTOWN, Big Country, Mercury □
22	13	5	5	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
23	29	101	23	THRILLER, Michael Jackson, Epic ☆
24	17	9	9	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown □
25	25	21	25	PRIVATE DANCER, Tina Turner, Capitol □
26	23	9	9	ALL BY MYSELF, Various, K-Tel □
27	19	6	6	HITS HITS HITS, Various, Telstar □
28	—	1	—	VERY BEST OF FOSTER AND ALLEN, Foster And Allen, Ritz RITZLPTV1
29	—	1	—	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS CBS10046 □
30	26	37	30	THE WORKS, Queen, EMI ☆
31	20	5	5	GEFFERY MORGAN . . ., UB40, DEP International/Virgin
32	88	2	2	GOLDEN DAYS, Fureys, K-Tel ○
33	31	3	3	VALOTTE, Julian Lennon, Charisma
34	22	4	4	GREATEST LOVE CLASSICS, Andy Williams, EMI □
35	32	27	35	LEGEND, Bob Marley and the Wailers, Island ☆
36	24	20	36	PARADE, Spandau Ballet, Chrysalis ☆
37	33	304	37	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
38	30	23	38	BORN IN THE USA, Bruce Springsteen, CBS □
39	28	18	39	PURPLE RAIN, Prince and the Revolution, Warner Bros. □
40	16	4	40	EMOTION, Barbra Streisand, CBS □
41	27	7	41	TONIGHT, David Bowie, EMI America □
42	45	37	42	HUMAN RACING, Nik Kershaw, MCA ☆
43	47	29	43	BREAKOUT, Pointer Sisters, Planet □
44	35	71	44	QUEEN GREATEST HITS, Queen, EMI ☆
45	42	63	45	AN INNOCENT MAN, Billy Joel, CBS ☆
46	34	8	46	WE ARE FAMILY, Sister Sledge, Cotillion □
47	61	7	47	SOME GREAT REWARD, Depeche Mode, Mute ○
48	58	5	48	I AM WHAT I AM, Shirley Bassey, Towerbell □
49	—	1	—	WHO'S LAST, Who, MCA WHO1
50	56	6	50	DES O'CONNOR NOW, Des O'Connor, Telstar
51	51	3	51	THE EVERLY BROTHERS, Everly Brothers, Mercury
52	40	4	52	BIG BAM BOOM, Daryl Hall and John Oates, RCA
53	44	7	53	HOW MEN ARE, Heaven 17, Virgin □
54	46	26	54	FANTASTIC, Wham!, Innervision ☆
55	—	1	—	ALL THE HITS, Eddy Grant, K-Tel NE1284 ○
56	62	21	56	BREAKING HEARTS, Elton John, Rocket □
57	—	1	—	SAPPHIRE, John Martyn, Island ILPS9779
58	55	21	58	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
59	41	5	59	RATTLESNAKES, Lloyd Cole and the Commotions, Polydor
60	52	6	60	TRUE COLOURS, Level 42, Polydor
61	43	51	61	UNDER A BLOOD RED SKY, U2, Island ☆
62	60	69	62	NO PARLEZ, Paul Young, CBS ☆

63	59	12	63	1100 BEL AIR PLACE, Julio Iglesias, CBS □
64	—	1	64	TROPICO, Pat Benatar, Chrysalis CHR1471
65	48	2	65	STREETOUNDS 11, Various, Streetsounds
66	—	1	66	TEASES AND DARES, Kim Wilde, MCA MCF3250
67	—	1	67	ISOLATION, Toto, CBS CBS86305
68	49	6	68	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
69	39	5	69	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
70	37	3	70	CONCERT — THE CURE LIVE, Cure, Fiction
71	—	1	71	GIRLS JUST WANNA HAVE FUN, Nolans, Towerbell TOLP10
72	53	4	72	STOP MAKING SENSE, Talking Heads, EMI
73	38	7	73	HEARTBEAT CITY, Cars, Elektra
74	64	2	74	NO BRAKES, John Waite, EMI America
75	50	36	75	HUMAN'S LIB, Howard Jones, WEA ☆
76	99	2	76	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
77	77	32	77	FACE VALUE, Phil Collins, Virgin ☆
78	72	35	78	ALCHEMY, Dire Straits, Vertigo □
79	96	3	79	AMERICAN HEARTBEAT, Various, Epic □
80	78	2	80	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
81	—	1	81	HIGH CRIME, Al Jarreau, WEA 2508071
82	57	10	82	POWERSLAVE, Iron Maiden, EMI ○
83	74	17	83	LOVE OVER GOLD, Dire Straits, Vertigo ☆
84	36	2	84	VERMIN IN ERMINE, Marc Almond, Some Bizzare
85	66	6	85	ELECTRIC DREAMS, Original Soundtrack, Virgin
86	80	6	86	GUSTAV HOLST: BEYOND THE PLANETS, Various, Telstar
87	—	1	87	GREATEST HITS, Chas And Dave, Rockney ROC913
88	68	3	88	WHO'S AFRAID OF THE ART OF NOISE, Art of Noise, ZTT/Island
89	71	68	89	THE CROSSING, Big Country, Mercury ☆
90	—	1	90	WITH LOVE, Brendan Shine, Play PLAYTV2
91	82	14	91	SELF CONTROL, Laura Branigan, Atlantic ○
92	65	10	92	WAR, U2, Island □
93	73	10	93	NIGHT MOVES, Various, K-Tel ○
94	54	61	94	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
95	85	2	95	GREATEST HITS, Marvin Gaye, Telstar ☆
96	70	35	96	CAFE BLEU, Style Council, Polydor □
97	63	33	97	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
98	—	1	98	GUARDIAN ANGEL, Shadows, Polydor POLD5169
99	86	50	99	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
100	92	5	100	WORK PARTY, Grandmaster Melle Mel, Sugarhill

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	—	LIVE, David Bowie, Videoform
3	2	WE WILL ROCK YOU, Queen, Peppermint/Guild
4	3	SYNCHRONICITY CONCERT, The Police, A&M/PVG
5	—	THE WORKS, Queen, PMI
6	4	LET'S SPEND THE NIGHT TOGETHER, The Rolling Stones, Thorn EMI
7	7	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
8	6	LABOUR OF LOVE, UB40, Virgin/PVG
9	5	INSTANT PICTURES, Japan, Virgin/PVG
10	14	A READY STEADY GO SPECIAL, Otis Redding, PMI
11	10	THE COMPLETE BEATLES, MGM/UA
12	12	ZIGGY STARDUST & THE SPIDERS FROM MARS, David Bowie, Thorn EMI
13	—	LIVE!, Blondie, CIC
14	13	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
15	8	DURAN DURAN, PMI
16	9	SERIOUS MOONLIGHT, David Bowie, Media (Import)
17	18	IN MY MIND'S EYE, Tears For Fears, Polygram
18	16	LIVE IN CONCERT, Dio, Polygram
19	11	DON'T WATCH THAT — WATCH THIS!, Polygram
20	15	SINGLE PICTURES, Nik Kershaw, CIC

Compiled by Video Week

NEXT WEEK

PRINCE ● DEPECHE MODE ● SYLVESTER

UK Singles

Week ending November 17, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	5	X I FEEL FOR YOU, Chaka Khan, Warner Bros ○
2	3	3	THE WILD BOYS, Duran Duran, EMI ○
3	13	3	X I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M
4	2	6	X FREEDOM, Wham, Epic □
5	10	6	THE NEVER ENDING STORY, Limahl, EMI
6	9	6	X CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive
7	7	4	X THE WANDERER, Status Quo, Vertigo
8	8	6	X ALL CRIED OUT, Alison Moyet, CBS ○
9	6	7	X TOO LATE FOR GOODBYES, Julian Lennon, Charisma
10	11	7	X GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros
11	21	4	HARD HABIT TO BREAK, Chicago, Full Moon
12	12	5	LOVE'S GREAT ADVENTURE, Ultravox, Chrysalis
13	4	7	X NO MORE LONELY NIGHTS, Paul McCartney, Parlophone ○
14	16	4	X I'M SO EXCITED, Pointer Sisters, Planet
15	5	9	X TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin ○
16	29	2	X BLASPHEMOUS RUMOURS/SOMEBODY, Depeche Mode, Mute
17	—	1	THE RIDDLE, Nik Kershaw, MCA NIK6
18	22	6	X GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway
19	14	13	X I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
20	15	8	X MISSING YOU, John Waite, EMI America
21	19	7	MODERN GIRL, Meat Loaf, Arista
22	18	5	X PENNY LOVER, Lionel Richie, Motown
23	28	4	X THIS IS MINE, Heaven 17, Virgin
24	44	3	X SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
25	20	3	X ACES HIGH, Iron Maiden, EMI
26	—	1	X TREAT HER LIKE A LADY, Temptations, Motown TMG1365
27	17	8	X DRIVE, Cars, Elektra ○
28	35	3	X LET IT ALL BLOW, Dazz Band, Motown
29	24	6	X LISTEN TO YOUR FATHER, Feargal Sharkey, Zarjazz
30	25	7	X THE WAR SONG, Culture Club, Virgin ○
31	51	4	X I WON'T RUN AWAY, Alvin Stardust, Chrysalis
32	27	13	X GHOSTBUSTERS, Ray Parker Jr, Arista □
33	26	6	X SHOUT TO THE TOP, Style Council, Polydor
34	50	2	X HALF A MINUTE, Matt Bianco, WEA
35	23	6	X I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, CBS
36	—	1	X LOUISE, Human League, Virgin VS723
37	32	3	BERSERKER, Gary Numan, Numa
38	—	1	X ALL JOIN HANDS, Slade, RCA RCA455
39	53	2	X ONE NIGHT IN BANGKOK, Murray Head, RCA
40	45	4	X IF THIS IS IT, Huey Lewis And The News, Chrysalis
41	—	1	WE ARE FAMILY, Sister Sledge, Cotillion B9692
42	46	3	THE CHANT HAS BEGUN, Level 42, Polydor
43	33	21	X AGADOO, Black Lace, Flair □
44	54	2	RESPECT YOURSELF, Kane Gang, Kitchenware
45	47	3	WARNING SIGN, Nick Heyward, Arista
46	56	2	KEEP ON KEEPIN' ON, Redskins, Decca
47	41	3	BACK IN MY ARMS (ONCE AGAIN), Hazell Dean, Proto
48	49	3	THE CHANT HAS JUST BEGUN, Alarm, IRS
49	57	2	HOW TO BE A MILLIONAIRE, ABC, Neutron
50	36	11	X LOST IN MUSIC, Sister Sledge, Cotillion ○
51	—	1	LIKE A VIRGIN, Madonna, Sire W9210
52	38	16	X CARELESS WHISPER, George Michael, Epic ☆
53	63	2	THE LAST FAREWELL, Elvis Presley, RCA
54	30	5	X HIGHLY STRUNG, Spandau Ballet, Chrysalis
55	34	10	X PRIDE (IN THE NAME OF LOVE), U2, Island ○
56	—	1	PRIVATE DANCER, Tina Turner, Capitol CL343

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



THE TEMPTATIONS: golden oldies or revived 45s?; NIK KERSHAW: it's the way he tells 'em; MADONNA: Virgin on the ridiculous?

57	42	9	ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury
58	31	9	WHY?, Bronski Beat, Forbidden Fruit/London
59	37	6	THE SECOND TIME, Kim Wilde, MCA
60	39	7	X SKIN DEEP, Stranglers, Epic
61	72	2	KEEPING SECRETS, Switch, Total Experience
62	40	10	X SMOOTH OPERATOR, Sade, Epic
63	—	1	SINCE YESTERDAY, Strawberry Switchblade, Korova KOW38
64	52	3	SHOOTING FROM THE HEART, Cliff Richard, EMI
65	—	1	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor COLE3
66	59	3	PHEW WOW, Farmers Boys, EMI
67	60	4	GOLDEN DAYS, Bucks Fizz, RCA
68	—	1	HYPNOTIZE, Scritti Politti, Virgin V5725
69	43	9	X PURPLE RAIN, Prince, Warner Bros
70	55	5	OUT OF TOUCH, Daryl Hall and John Oates, RCA
71	—	1	ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait A4849
72	70	2	NEVER TURN AWAY, Orchestral Manoeuvres, Virgin
73	—	1	GEORGY PORGY, Charme, RCA RCA464
74	—	1	I FORGOT, Cool Notes, Abstract Dance AD2
75	—	1	EAT YOUR HEART OUT, Paul Hardcastle, Cooltempo COOL102

THE NEXT 25

76	—	—	CHANGE YOUR WICKED WAYS, Pennye Ford, Total Experience XE503
77	—	—	X WHITE LINES (DON'T DON'T DO IT), Grandmaster And Melle Mel, Sugarhill SH130
78	—	—	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island ZTPS01
79	—	—	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic A4861
80	91	—	SEND MY HEART, Adventures, Chrysalis
81	—	—	SCHOOL DEAZE, WASP, Capitol CL344
82	—	—	AMNESIA, Shalamar, Solar SHAL1
83	95	—	WATCHING YOU, Shakatak, Polydor
84	93	—	BIG DEAL (THEME), Bobby G, BBC
85	—	—	SOLID, Ashford And Simpson, Capitol, CL345
86	—	—	X HAMMER TO FALL, Queen, EMI QUEEN4
87	—	—	TWIST AND SHOUT, Who, MCA MCA927
88	84	—	NAUGHTY TIMES, Cutty, Cooltempo
89	88	—	ROCK THE BOX, Sylvester, Cooltempo
90	89	—	WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware
91	—	—	UNTIL YOU COME BACK TO ME, Floy Joy, Virgin VS716
92	76	—	OFF AND ON LOVE, Champaign, CBS
93	—	—	FORGIVE ME GIRL, Force MD's, Tommy Boy/IS IS207
94	85	—	TAKE IT BACK, Pookah Makes Three, 10 Records
95	—	—	THE LOST OPERA, Kimera And The Operaiders, Red Bus RBUS99
96	100	—	THE GANGSTER SINGLE, James Cagney/Humphrey Bogart, RCA
97	—	—	STAY, Blue Nile, Linn LKS1
98	—	—	THE PRICE, New Model Army, Abstract ABS028
99	92	—	EXCEPTION OF LOVE, Truth, IRS
100	73	—	X TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island ☆

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



▲ SLADE: songs for swinging seances — ghouls' talk?

Chartfile

FRANKIE FILE: The first **Frankie Goes To Hollywood** album 'Welcome To The Pleasure Dome' was greeted far less enthusiastically than had been anticipated at retail level during its first week on release.

Though it entered last week's album chart at number one, with a four to one advantage over its nearest rival, it appears that of the 1,100,000 shipment of 'Pleasure Dome' racked in record shops on its 29th October release date, some 920,000 were still waiting for buyers a week later.

The album will undoubtedly sell strongly in the run up to Christmas, but faces the immediate and unexpected prospect of being overhauled by **Wham!**'s 'Make It Big'. Prospective buyers of 'Pleasure Dome' were disappointed to find it contained only 15 songs, including the previously released 'Relax', 'Two Tribes', 'War' and 'Ferry Cross The Mersey', spread across four sides of vinyl. Many decided to pass.

The next big date for Frankiophiles is 19th November, when their third single will be released. The A-side, 'Power Of Love' is a remixed version of a song from 'Pleasure Dome', whilst the B-side is a previously unreleased song called 'The World Is My Oyster' — not the track of the same name on the album. The 12-inch version will include two bonus tracks, 'Scrapped And Trapped' and 'Holier Than Thou', which ZTT supremo Paul Morley describes as 'Frankie's Christmas message,



FGTH'S HOLLY JOHNSON: non-sale of the century

studio improvisations similar to the stuff the Goons used to do."

● The Frankie album was the SEVENTH number one in a row to debut in that position. The last album to rise from the ranks to take top billing was 'Now That's What I Call Music II' in April. Before the present run, the longest sequence of instant chart toppers was four. Finally, 10 albums have so far entered the chart in pole position in 1984, as many as in the whole of the Sixties. The largest tally in a

single year is also ten, a record established last year.

CHAKA KHAN'S dynamic interpretation of 'I Feel For You', introduced by **Prince** on his eponymous 1980 album, moved smoothly to the top of the singles chart last week.

It's the effervescent 31-year-old's first number one hit in Britain, and tops the number eight peak scaled by her previous biggest single, 'Ain't Nobody',

by **ALAN JONES**

recorded with **Rufus**, which belatedly charted last spring after winning a Grammy.

Chaka's the first woman to reach number one since **Bonnie Tyler** did so with 'Total Eclipse Of The Heart' in March of last year, (yes I remember **Nena**, but they're a group), and the first American woman to occupy the throne since **Irene Cara** in 1982.

'I Feel For You' features a much publicised harmonica solo from **Stevie Wonder**, and a brief snatch of Stevie's 1963 recording of 'Fingertips', which was an American number one.

It was included on Chaka's single by producer **Arif Mardin**, a 52-year-old Turk, who has previously produced top 20 hits for **Aretha Franklin**, **Judy Collins**, the **Bee Gees**, and the **Average White Band**, amongst others. Earlier this year, Mardin masterminded top 10 hits by **Scritti Politti** ('Wood Beez') and **Phil Collins**, who reached number two in May with 'Against All Odds (Take A Look At Me Now)'.

In America, 'I Feel For You' is shaping to become the fourth number one of the year penned by Prince. The kid has already topped with 'When Doves Cry' and 'Let's Go Crazy' and is set to make it a hat trick of number ones from 'Purple Rain' with the title track. Chaka will surely follow suit, and make Prince the first man to write as many as four number one singles in a calendar year since 1978, when **Barry Gibb** had a hand in writing seven number ones. Brothers **Robin** and **Maurice** helped him on five of the songs, whilst **Andy**, then a beginner, copped credits on two.

...AND THAT'S A FACT

CYNDI LAUPER continues her impressive opening volley of American hits with 'All Through The Night' now in the top 10. Cyndi's first three singles — 'Girls Just Want To Have Fun', 'Time After Time' and 'She Bop' — peaked at two, one and three respectively. All four singles are taken from the album 'She's So Unusual'. . . The practice of putting vocal and instrumental versions of the same song on either side of a single is now accepted, but when **Felice Taylor's** producer **Barry White** (the same) put a vocal-less 'I Feel Love Comin' On' on the back of her 1967 hit of the same name, there was a tremendous outcry, and correspondents to BBC Radio One's 'Scene & Heard' magazine demanded the record be boycotted. . . Cassette-only releases are not excluded from the album chart, but every one of the thousands of titles to appear in the chart has been available in a vinyl edition. However, **Bow Wow Wow** scored a singles chart hit in 1980 with an eight-song tape called 'Your Cassette Pet', which had no vinyl equivalent. . . **Paul Jones** sang lead on hits entitled 'Doo Wah Diddy Diddy' (with **Manfred Mann**) and 'Diddy Wah Diddy' (the **Blues Band**). . . The oldest combatants in a battle for chart honours were going to be country star **Tex Ritter** (67) and broadcaster **Gordon Sinclair** (74), who recorded rival versions of a monologue called 'The Americans' in December 1973. Ritter died shortly afterwards, before his record came out. Both versions charted, but the most popular version of the song was recorded by **Byron MacGregor**, a 25-year-old disc jockey and commentator, who reached the top 10 and won a gold disc. . . The list of hits written by **Giorgio Moroder**, which appeared in Chartfile last week should also have included Sparks' 1979 hit 'Tryouts For The Human Race', which Moroder penned with **Ron** and **Russell Mael**. Moroder also produced 'The Number One Song In Heaven' and 'Beat The Clock' for Sparks. Thanks to **Spotlight's** eagle-eyed receptionist **Ruth Hughes** who spotted that.

WITH SO many sophisticated chart heavyweights bringing out albums lately, I've become a little punch drunk and find myself constantly taking refuge in the earthier delights offered by the Screaming Blue Messiahs' mini-album, 'Good & Gone', released recently by the consistently interesting Big Beat label.

No technical ecstasy here, just raw enthusiasm and six good to excellent examples of sex, violence and R&B, 1984 style. The SBM's unique sound is hard to categorise — and I ain't about to risk a bloodied nose by mentioning Dr Feelgood. However, if you enjoyed the good Doctor's early gems you'll like this.

'Good & Gone' was recorded in a mere six days and is charmingly ragged. The title track is perhaps the most commercial song, but I prefer 'Someone To Talk To' and 'I Want Up', the latter being a sparse vehicle for Bill Carter's bluesy voice, featuring some first class riffing and a lyric about wanting to go to heaven. Not an album to change the face of music as we know it, but a great diversion. Talent will out, and I'm willing to bet that, in a year or two's time the SBMs will be a familiar part of the chart landscape.





EURYTHMICS
RECORD MIRROR