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CULTURE CLUB

Boy Roy speaks!

● **Phil Fearon**

● **Style Council**

● **Shannon**

● **Propaganda**

● **Fiction Factory**

● **Was Not Was**



Pics by Eugene Adebarr



FEEL PRIVILEGED, dear readers, for before your eyes are the first stills from the new movie — 'Scenes From A Lamplighter And Gusset Collector's Life' — that is currently shaking South Yorkshire to its gritty, eh oop, foundations. The film stars *Biff* of saucy heavy metal band *Saxon*, a thousand plump ladies from the Yorkshire Miners Female Mud Wrestling brass band and Rumpo the dog. See it and look your mother in law in the face . . .

THE WEATHER GIRLS



SUCCESS

The big, big album and cassette from The Weather Girls.

FEATURING THE MASSIVE HIT SINGLE 'IT'S RAINING MEN'/'I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR'



Private Files



by JIMMY REID

EH UP, waddya think happened to me the other night, then? No no, not Thursday, that was big Bertha's turn wasn't it? No, I'm talkin' about your very own japing funster'n'punsters run in with the woodentops last Monday.

There I was, buzzing through scenic Bermondsey on the old number one bus, when suddenly I'm seized by a bunch of burly cops and taken to London Bridge nick. A right blackcurrant sandwich it was. And my crime? This'll floor ya, I'm only being accused of illegally seeking gossip in the clubs'n'pubs of Soho, ain't I? So what do they do? Order me back to Rotherhithe and put a cordon round me flat. So kids, that's why this week's column is being written by me old uncle Herbert and why all I've got left to say is . . . victory to the miners!

. . . Hotels? I thought I'd seen the lot — cockroaches, naughty chambermaids and leaky chamber pots — but then I haven't stayed in the same places as sensitive boys **Manowar**. Apparently the Maners (well girls, they are a trifle macho) were enjoying a bit of nocturnal gymnastics the other night and got just a little bit too enthusiastic. In fact, they were making so much of a din that the girl in the room below them rang up hotel reception to complain about the noise.

Nowt peculiar about that really, excepting that the lass on the phone was none other than the lovely **Carmel**. Poor gal, after all those naughty goings on when she played Paris recently, she has to put up with this . . .

. . . Those checking the Wag Club last Tuesday included **Scritti's Green** with **Costello/Madness** producer **Clive Langer** (cue will they be working together rumours), also leaning against the bar: **Jeffrey Daniel**, **Whodini** and **JoBoxers** . . .

. . . **Paul Weller's** response to incessant chanting of 'We Are The Mods' on the **Style Council's** provincial tour dates was to shout

Pic by Joe Bongoy



'we are the socialists' into his microphone. Quite right Paul, and I'll see you on the picket line next week . . .

. . . Lovely to see **Steve Howe** of **Asia** being wheelclamped in Covent Garden last week. Serves him right for being in such a lousy group . . .

. . . It's bad enough the old bill not letting me aboard ye olde number one bus for the West End, but spare a thought for **Rick Wright** of **Zee**. Poor chap was unable to fulfil press commitments last week because tornado winds had trapped him on the holiday isle of Rhodes. Hard life in the wacky world of pop innit? . . .

. . . **Ms Tracie Young** is not in love with **RM's Andy Strickland**; the girl prefers fluffy toy squirrels to anything our man of steel

SOMETHING IN THE AIR: Is it just the heavy aroma of the cocktail bar or is the Palace burning? Why does **Martin Kemp** look so pleased with himself? Is **Shirlie the Girlie** from **Wham** trying to kiss **Steve Strange** or is she just locked in rapture with the invisible man? Has **Steve Strange** spotted a low flying spitfire in the Palace or is his, erm, cravat too tight for his neck? And ferchrissakes what's that walking ad for **US imperialism Ms Pepsi-Cola** doing sticking her nose into **Britain's rudest pop mag**? **Wanna know the answers to these questions . . . you do? I shall be waiting at the bar of the Dog and Ferret with all the answers . . . mine's a light and bitter . . .**

might have to offer . . .

. . . Didya see **Depeche Mode** on **TOTP** last week? Thought **Dave Gahan** looked a bit thin didya? Well that's not surprising 'cos poor Dave has lost nearly two stone due to his recent bout of glandular fever . . .

. . . At the **Gal Crowley**-hosted **Hyper Hyper** party last week, lots of smouldering Italians, people wearing their underpants under their armpits and . . . **Marilyn**,

D C Lee, **Janice Long**, **Matt Bianco**, **Lee John** and **Animal Nightlife** . . . And attending a scented **Pretenders** show in the States the lovely **Linda** — 'No, no Peder! — **Gray**. For those of you at the back of the class with the copy of the Sun over ya eyes . . . **Linda** is none other than **Dallas' Sue-Ellen** — yummy . . .

. . . Hip groovy Newcastle brown ale swillers, **Kitchenware**, have signed a delta blues outfit called **The Linkmen** . . .

. . . Back from videoshooting in y viva Espana, those cute electro globetrotters, **Biancange**. . . how young **Steve Luscombe** coped with all those bulls and rings one will never know . . .

. . . Now that the legendary **Berrows** brothers, managerial masterminds behind **Duran**, have gone off on their yachts, the club where they all started it is no more: yes, the **Rum Runner** had its last night last weekend. Birmingham's glitterati can now be found supping in the Digbeth working men's club . . .



Pic by LFI

NICK RHODES and **Simon Le Bon** meet their new producer **Shorty Burns**, a curiously stunted skinhead who'll be working on their latest project — rumoured to be a ten part concept album recorded in **Wolverhampton**.

News



New Nik

NIK KERSHAW brings out a follow-up to his 'Wouldn't It Be Good' single next week.

His new song is called 'Dancing Girls' and is a remixed version of the number featured on his 'Human Racing' album. It is released on April 2.

On the B side is a previously unreleased track 'She Cries'.

And the singer/songwriter has added more dates to his tour — at the London Hammersmith Odeon on April 16, Southampton Gaumont 18 and Ipswich Gaumont 19.

Taking a liberty . . .

ELVIS COSTELLO'S 'Ten Bloody Marys & Ten How's Your Fathers' cassette is released on vinyl next month.

The 20-track album — which is almost identical to his 'Taking Liberties' set which was released in America — comes out on April 6. All Elvis's albums have now gone over to the Demon label under his own IMP logo.



● JEFFREY OSBORNE has fixed up another London concert. He plays the Hammersmith Odeon on April 27 as his Dominion show has sold out.

OMD take main line

ORCHESTRAL MANOEUVRES In The Dark bring out a new single next week.

The song is called 'Locomotion' and is released on April 2. It comes from a new album 'Junk Culture' — their fifth — which is due out later in April.

On the B side is 'Her Body In My Soul' while the 12-inch features an extra track 'The Avenue'.

Pic by Pennie Smith

Public for festival

GENERAL PUBLIC are ready to play their first-ever live show this summer . . . at the Glastonbury Festival.

The Smiths, Black Uhuru and Ian Dury have also been booked to join them at the festival, which takes place at Pilton on June 22, 23 and 24.

General Public are also due to bring out a follow-up to their 'General Public' single in May — with their first album out in August.

"They are currently in the studio mixing two tracks, one of which will be the new single," said a spokeswoman for the group. "Glastonbury will probably be their first date because they're engrossed with the recording at the moment."

The Staples Singers and Weather Report have also been confirmed for the festival, which is in aid of CND.

Tickets for the festival go on sale this week. They are available by post from CND, 11 Goodwin Street, London N4 3BQ. Tickets cost £13, and that includes entry to all areas, camping and parking. Cheques or postal orders should be made payable to Glastonbury Festival Ltd. and sent in with a SAE.

Credit card bookings are available from Keith Prowse (01 836 2184), London Theatre Bookings (01 439 3371) and Premier Box Office (01 240 2245). Most record shops that normally sell concert tickets around the country will also have Glastonbury tickets.



BLANCMANGE ARE back in action at last . . . with a new single which is released next week. The record is called 'Don't Tell Me' and comes out on April 6. On the B side is another new song 'Get Out Of That'. They are also due to have a new album out later in the year, but there are no firm plans for any live dates.

● SAD CAFE bring out a best of album this week. The LP is simply called 'The Best Of Sad Cafe' and features 'Everyday Hurts' and 'My Oh My' among its 14 tracks.

Wang release LP

WANG CHUNG are all set to release a new album next month. The LP is called 'Points On A Curve' and is released on April 9. It features the group's current single 'Dance Hall Days'.



News



Earning a few Bucks

BUCKS FIZZ go out on the road for a massive tour in May — when they should also have a new single out. They appear at Blackpool Winter Gardens Pavilion on May 3, Middlesbrough Town Hall 4, Newcastle City Hall 5, Aberdeen Capital 7, Dundee Caird Hall 8, Glasgow Apollo 11, Edinburgh Playhouse 12, Blackburn King George's Hall 13, Southport New Theatre 14, Manchester Apollo 15, Hull City Hall 17, Scarborough Futurist Theatre 18, Leicester De Montfort Hall 19, Hanley Victoria Hall 20, Llandudno Astra Theatre 21, Birmingham Odeon 24, Coventry Apollo 25, Northampton Dergate Theatre 26, Warrington Spectrum Theatre 27, Harrogate Conference Centre 28, Guildford Civic Hall 29, Great Yarmouth ABC 31, Ipswich Gaumont June 2, Hastings White Rock Pavilion 3, Southend Cliffs Pavilion 4, Southampton Gaumont 7, Brighton Dome 8, Bristol Colston Hall 9, Nottingham Royal Centre 10, Crawley Leisure Centre 11, Bournemouth Winter Gardens 12, Slough Fulcrum Centre 14, Oxford Apollo 15, London Dominion 16, Paignton Festival Theatre 17, Gloucester Leisure Centre 18 and Cardiff St David's Hall 19.



A feast of Lotus Eating

THE LOTUS Eaters are back in action with a new single and a series of live dates next month.

The group's new single is called 'Set Me Apart' and comes out on April 6.

It is written by Peter Coyle, Jeremy Kelly and Gerard Quinn — the team responsible for their last two singles. And the record will feature on their debut album 'No Sense Of Fun' which is due out in May.

Live dates start at the Leeds Warehouse on April 5. They go on to play Glasgow Night Moves 6, Sheffield Leadmill 7, Derby Bluenote 9, Bath Moles 10, Bournemouth Upstairs At Eric's 11, Birmingham Tin Can 13, East Retford Porterhouse 14, Brighton Escape 15 and London Titanic 17.

Tickets cost between £1.50 and £3.50 and are available from the venues.

A Quick one

THE QUICK bring out their second album on April 9. The LP is called 'International Thing' and includes their single of the same name.

● **YES ARE** to play their first British live dates for over four years in July.

The group, who have just released a new single 'Leave It', have fixed up a show at the London Wembley Arena on July 11 and Birmingham NEC 14.

London tickets are available by post from Yes, MAC Promotions, PO Box 2BZ, London W1A 2BZ. They cost £8.80 and £7.80 and cheques should be sent in a SAE and made payable to MAC Promotions. They are also available through the major London ticket agencies.

Birmingham tickets cost £7.50, £6.50 and £5.50 and are available from the NEC box office and usual agencies. Credit card bookings and enquiries can be made through 021 780 2516.

● **NEIL DIAMOND** comes over to Britain this summer to play his first live shows in seven years.

The singer appears at London's Earls Court on June 23, 24 and 25 and the Birmingham NEC on July 2 and 3.

Tickets for all shows are available by post at £15.50 and £13 from S&G Promotions, PO Box 4NZ, London W1A 4NZ. Cheques or postal orders should be made payable to Harvey Goldsmith Entertainments Ltd. They are also on sale from London's main booking agencies and there's a credit card hotline on 01 741 8989. The NEC credit card hotline is 021 780 2016.

● **AMERICAN GROUP REM** return to Britain for a short tour next month following their single 'So Central Rain' which comes out this week.

Live dates are at the Birmingham Fantasy Club on April 24, Manchester Gallery 25, Leeds Warehouse 26, Glasgow Night Moves 27, Worthing Carioca 29 and London Marquee 30 and May 1.



Monstrous

VAN HALEN are to support AC/DC at the Castle Donington Monsters Of Rock Festival on August 18. It will be the first time that Van Halen have played Britain for four years.

Stevie Wonder dates

STEVIE WONDER is to play live in Britain in the summer. The soul superstar appears at the Birmingham National Exhibition Centre on June 20 and 21 and London Earls Court 29 and 30. He will also appear at the Dublin RDS Hall on July 3 and 4. His live shows are part of a European tour, and he's due to have a new album out at the same time.

HOW TO BOOK: London tickets cost £14 and £12 and are available by post from DB Ticket Promotions, PO Box 4YJ, London W1A 4YJ. Cheques should be made payable to Harvey Goldsmith Entertainments Ltd. and sent in with an SAE. Five weeks should be allowed for delivery. They will also be available from April 7 at Keith Prowse, Albemarle and Premier Box Office ticket agencies by personal application. There is a credit card hotline on 01 741 8999.

Birmingham tickets cost £12.50 and £10 and are available by post from Stevie Wonder Concerts, PO Box 4, Altrincham, Cheshire, WA14 2JQ. Cheques or postal orders should be made payable to Kennedy Street Enterprises and sent in with an SAE. They go on sale by personal application on April 8 from the NEC box office and there is a credit card hotline on 021 780 2016. And on the same dates tickets can be bought from Birmingham Odeon and Cyclops Sounds, Manchester Piccadilly Records, Newcastle Under Lyme and Hanley Mike Lloyd Records, Stafford Lotus Records, Coventry HMV, Leicester HMV, Wolverhampton Goulds, Nottingham and Derby Way Ahead, Liverpool Royal Court and Leeds Cavendish Travel. Dublin ticket details have still to be finalised at press time.

Dio hit the road

HEAVY METAL band Dio — lead by ex-Black Sabbath leader Ronnie James Dio — go out on the road in September.

They appear at Hanley Victoria Hall on September 7, Leeds Queens Hall 8, Ipswich Gaumont 10, Portsmouth Guildhall 11, Cardiff St Davids Hall 12, Bristol Colston Hall 14, St Austell Cornwall Coliseum 15, Oxford Apollo 6, Birmingham Odeon 18, Nottingham Royal Concert Hall 20, Edinburgh Playhouse 22, Glasgow

Apollo 23, Aberdeen Capitol 24, Newcastle City Hall 26, Liverpool Empire 28, Manchester Apollo 30, Leicester De Montfort Hall October 2 and London Hammersmith Odeon 4 and 5.

Tickets are on sale from box offices this week. Leeds tickets are also available by post from MCP Ltd., PO Box 124, Walsall, West Midlands. They cost £5.50 and postal orders only should be made payable to MCP Ltd., and enclosed with a SAE.

News

Burns nights



PETE BURNS' Dead Or Alive have fixed up more live dates following the release of their 'That's The Way' single.

They play Birmingham Powerhouse on April 12, Bournemouth Winter Gardens 13, Folkestone Leas Cliffe Hall 14, Dunstable Queensway Hall 15, Brighton Top Rank 16 and London Dominion 18.

● **THE ICICLE Works** have got an official fan club. The club is called Electric Ice and details are available by sending a SAE to PO Box 162, Liverpool L69 2EH.

Membership will be £4 a year and members will receive normal fan club material.



Swans weigh in

SWANS WAY go out on the road next month after the success of their 'Soul Train' single.

And the Birmingham trio are currently in the studio working on a follow-up.

The group start their tour at Newcastle Mayfair Suite on April 18. Then it's Glasgow Night Moves 19, Dunfermline Johnsons 20, Edinburgh Nite Club 21, Dundee Fat Sams 22, Liverpool Pickwicks 24, Nottingham Rock City 25, Manchester Hacienda 27, Sheffield Leadmill 28, Hull Springstreet Theatre 29, Brighton Pink Coconut May 1, Bristol Romeo & Juliet's 2, Slough Fulcrum Theatre 3, London Astoria 4 and Birmingham Gay Tower 8.

TV + Radio

FRIDAY starts at tea time with 'The Tube' (C4, 5.30pm) which this week has the odd mixture of Depeche Mode, David Gilmour and reggae poet Linton Kwesi Johnson. 'ORS' (BBC2, 7.05pm) is an interesting follow-on with Frankie Goes To Hollywood actually given permission to enter the BBC studios, plus Phil Fearon, Thomas Dolby and Jeffrey Daniel. The other Friday regular 'Whistle Test' (BBC2, 11.30pm) has Blancmange and the Chevalier Brothers.

SATURDAY earlybird 'Saturday Superstore' (BBC1, 9am) still hasn't decided on its pop content. 'The Saturday Show' (ITV, 10.30am) has, though. Producer Steve Levine comes in to show off his new single and will take a viewer into the recording studio and help him make a record. The last 'Hitsville USA' (Radio One, 1pm) is simply called 'PS' and is a resume of the Motown story. Big news is the new programme 'Ear Say' (C4, 6.30pm) which has our own Gary Crowley presenting along with Lesley-Ann Jones and Nicky Horne. Gal goes on at length about it all in his column, but Paul Weller, Jerry Dammers and Marilyn are all featured in the first programme. 'Sight And Sound In Concert' (BBC2/Radio One, 6.50pm) features Blancmange.

SUNDAY'S 'Pop Quiz' (Radio One, 4pm) has Suzi Quatro, Digs from Cook Da Books and journalist Tony Jasper competing against Clare Hurst from the Belle Stars, Adrian Juste and Kiki Dee.

● **FRANKIE GOES To Hollywood** are all set to follow up their banned number one single 'Relax'. The new song is called 'Two Tribes'... but it won't be out until April 24.

It leaves stereo in its tracks.



And again

STATUS QUO have decided to add *another* date to their farewell tour. The group play the Milton Keynes Bowl on July 21. Tickets for the show cost £10 and are available from MCP Ltd, PO Box 124, West Midlands. Cheques or postal orders should be made payable to MCP Ltd, and sent with an SAE.

Quo have cancelled their Irish date at Limerick on April 15. Instead, they'll play an extra night at Cork City Hall on the same date. They have also cancelled the two nights at Belfast Mayfield Leisure Centre on April 16 and 17 and replaced them with ONE show at Belfast Kings Hall on April 17.

Laserwave is a new laser light concert featuring tracks by Ultravox, Brian Eno-David Byrne, David Bowie.

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

The Laserium at the Planetarium.

HAMMERSMITH ODEON
 HARVEY GOLDSMITH ENTERTAINMENTS IN ASSOCIATION WITH THIS MANAGEMENT PRESENTS

Nik Kershaw

HUMAN RACING TOUR
 plus support

Extra Show By Public Demand **SUNDAY 15th APRIL 7.30pm**
MONDAY 16th APRIL 7.30pm

Tickets £4.50 £4.00 £3.50

Gary Crowley

and a driving ambition

YES, AS the Carpenters succinctly put it in the early seventies, "I'm on Top Of The World looking down on creation", for a couple of reasons. One is that I've finally realised one of my many New Year resolutions. Oh, you may say, it's a few months after the event and means sweet nothing to you, but for me it was almost like a major landmark in my life. I've actually followed

something through!

After that build up, I'm sure you're sitting there expecting me to tell you I've kicked some dreadful drug habit in the head or promised never again to pull faces behind my dad's back. But all I have to inform you is that I finally had my first driving lesson and emerged completely unharmed.

For some peculiar reason I'd built up a phobia about driving lessons and was dreading the thing like a visit to the dentist, but now I'm pretty certain that's down to certain unnamed drivers rather close to me.

Because of maximum leg-pulling, I was expecting a cantankerous old git of a driving instructor, and anticipating a wrestling match with an evil car, complete with a mind of its own. Oh how wrong one can sometimes be!

The instructor was very friendly and didn't bite once. The whole two hour lesson was nothing like the ordeal imagined and at the end of it I walked away feeling rather pleased with my first feeble attempt.

Next week I'm looking forward to actually driving the beast completely unaided, so if you're in the London area, I'm warning you to keep off the streets!

SCRITTI'S GREEN: a fine dress sense



A **NOTHER REASON** why I'm feeling decidedly chirpy at the moment is the advent of 'Earsy', a groovy Channel 4 magazine pop show that'll hit the nation's TV screens this coming Saturday.

Due to kick off around 6.30, it'll last an hour, attempting to encompass the best in pop,

fashion, gossip, etc. Programme number one boasts yours truly as a co-presenter, along with main man Little Nicky Horne and seductive foxy lady Lesley Anne Jones (we're in the picture above).

The live band rockin' the studio will be Manchester flowers, the Smiths, while there'll also be an in-depth interview with Style Councillor Paul Weller, where we hope to discover whether he can really walk on the water!

Helping me to review the week's new releases, in his own very individual way of course, will be boy-next-door Marilyn and, hopefully, Terry Thomas lookalike Jerry Dammers will be popping in with a copy of the excellent 'Nelson Mandela' video under his arm.

All in all it should be nothing less than interesting. Remember, unlike a lot of others, the press release for this show doesn't claim it's going to be the most important programme on the goggle-box. As some wise old wag once said, 'expect nothing and receive a lot in return'. Advert over. Just watch it, lads and lasses, and remember to wave at me!

GAL'S CHOICE

LISTED BELOW are the 10 tasty treats currently being dished up by my rather battered Dansette. All succeed in connecting on one level or another and I boldly recommend that everyone who's anyone should cop an earful immediately. Check for these . . .

- 1 **SOMEBODY ELSE'S GUY**, Jocelyn Brown
- 2 **SNEAKING OUT THE BACK DOOR**, Matt Bianco
- 3 **I'M FALLING**, the Bluebells
- 4 **DON'T LOOK ANY FURTHER**, Dennis Edwards
- 5 **YOU'RE THE BEST THING**, the Style Council
- 6 **PLAY THAT BEAT MR DJ (MEGAMIX)**, G.L.O.B.E. And Whizz Kid
- 7 **WHAT DO I DO? (CARNIVAL MIX)**, Phil Fearon & Galaxy
- 8 **(YOU'VE GOT ME) DANGLING ON A STRING**, Chairman Of The Board
- 9 **WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN)**, Scritti Politti
- 10 **LET ME LOVE YOU**, The Force MD's

JUST GET LUCKY

THIS WEEK you can really twinkle by winning a heavenly package from the loveliest gal in the galaxy, Madonna. It contains a 12 inch 'Lucky Star' single, a copy of her album and a colour poster.

Answer the three questions and post the coupon to Madonna Competition, RECORD MIRROR, PO Box 16, Harlow Essex. First 10 correct entries opened on the closing date, Monday April 9, win.

1) What was Madonna's first British hit? Was it a) 'We're All Going On A Summer Holiday'... b) 'Holidays In The Sun'... c) 'Holiday'...?

2) Madonna comes from a) Detroit... b) Wapping... c) The Falkland Islands...?

3) Madonna's boyfriend is a) Boy George... b) Simon Le Bon... c) John 'Jellybean' Benitez...?

Name

Address



VIDEO

edited by BETTY PAGE

WELCOME BACK to the Videodrome after a short break, box-freaks. Here's a discerning viewers' guide to what's currently purchasable in the music video arena, with newly introduced star ratings.

Prices aren't stated because they vary so much between retailers, but as a general guide, videos an hour long or more will sell for £20 upwards, video EPs for around £10-£12. Tapes put out by independent outlets like Ikon FCL usually retail at bargain prices, so if in doubt, check with your local dealer.

VARIOUS ARTISTS 'Cool Cats — 25 Years of Rock'n'Roll Style' (MGM/UA Home Video, Running Time approx 60 minutes)

THIRD IN MGM/UA's stylish series of documentaries, this traces rock styles from Elvis and copyists right through to punk and Boy George, helped along by interviews with The Who, Don Everly, Grace Slick, Stray Cats, Vidal Sassoon... and, of course, Malcolm McLaren.

Much emphasis is put on the early vanguard: Berry, Cochran, Vincent, before moving onto the Mod ethic (illustrated by many clips from 'Quadrophenia'), Roger Daltrey reveals that he was "born a Ted" and that The Who were forced to adopt Mod style; Pete Townshend asserts that "pop is visual first, the music comes later"; John Entwistle takes us on a tour of his fave jackets.

The 'Woodstock' drug culture era is swiftly dealt with, Don Everly writing it off by proclaiming "psychedelia wasn't good for rock'n'roll", ditto the Glam era, before we're back to McLaren expounding his sex/bondage clothing theories and asserting that the Pistols were the "best ever rock'n'roll band".

It's hard to be totally comprehensive about such an amorphous subject, but some interesting observations are made by the participants. It's left to Don Everly to put it all in perspective, though: "Shaving your head won't make you play your guitar any better."*****

DONNA SUMMER 'A Hot Summer's Night' (Polygram Video, Running Time 60 minutes)

JESUS CHRIST. Omigod. Donna in horrific hour-long showbiz cliché shock horror. OK, so she's born again, but why does she have to inflict it on everyone else? But she does, with a vengeance, and it's a cringe a minute. Otherwise it's all cabaret crapola recorded in LA with lots of cossie changes and 'I love you all's.

The only relief among the horrors — 'McArthur Park', 'Don't Cry For Me

Argentina' and that simpering duet with Musical Youth — are the uptempo stormers 'Bad Girls' and 'She Works Hard For The Money'. But since you have to shut your eyes to the spectacle anyway, I'd advise avoiding eye damage by sticking to the vinyl.*

BILLY JOEL 'Live From Long Island' (CBS/Fox, Running Time 80 minutes)

WELL, WHAT didya expect? Tubby Bill, a piano, a few good chunes: deep and meaningful ballads, raunchy rockAmerica foot-tappers. Audience

going crazee. And that's about all. Live, Long Island's answer to Fat Reg is even more boring than his icky videos and you don't even get the benefit of Christie Brinkley's legs, only Billy leaping around stage in his sneakers, wrestling with an enormous mike stand and grabbing bouquets from adoring fans.

If flicking through for the ones you know and lurve — 'My Life', 'Just The Way You Are', 'It's All Rock'n'Roll To Me' — is worth twenty quid, fine. But don't forget, that'd buy you at least two pairs of rubber stockings...**

VARIOUS ARTISTS 'Now That's What I Call Music Video II' (Virgin/PMI Running Time 80 minutes)

YIP, THEY knew they were onto a winner with this one and no time has been wasted in following up the initial platinum platter and visual accompaniment. The emphasis here is not so much on the quantity of number one hits, more on the topicality of the material. The opening salvo of Nik Kershaw (nice trix, shame about the song), Tommo Twins 'Doctor', Howard Jones 'What Is Love', unintentionally shows how similarly bland but irritatingly hooky their tunes and videos are. You gets exactly what you expects.

From thereon in, we have promos in neat categories. Cabaret: Tina Turner, Shannon. Sensitive, young and tortured: China Crisis ('Wishful Thinking'), Icicle Works ('Birds Fly'), Bourgie Bourgie.

Fun: Matt Bianco, Carmel, Status Quo (yep!). Big yawn: Big Country, Flying Pickets, Snowy White, Re-Flex. Art for art's sake, money for God's sake: Duran ('New Moon'), Kajagoogoo ('Lion's Mouth'). Special award for rivetting technical excellence: 'Hyperactive', T Dolby.

And finally, Marilyn ripping off all of George's ideas from 'Victims' in 'Cry And Be Free'. A bumper value package, again, but too many times the songs mean considerably more than the over-storyboarded visuals. Worth it just for 'Hyperactive'.***½



ALANNAH CURRIE in an intensely artistic moment from 'Doctor Doctor'

- *****Unmissable: a visual feast
- ****Eminently screenable
- ***Fast forward or rent
- **Low viewing figures
- *Blank tape

THE FALL 'Perverted By Language' (IKON FCL Running Time 53 minutes)

THE FALL on video — what a concept! I mean, will Mark E Smith be chasing native maidens through jungles, will he be cruising aboard a millionaire's yacht? You guessed it — no! Here we have The Fall's answer to the chocolate box of world of pop promos, and it's brilliant.

Locations range from drab Mancunian pubs to Burnley FC's Turf Moor for 'Kicker Conspiracy', with live versions of 'Totally Wired' and 'Smile' coming to us from New York. Mark mimes badly as Brixie Smith fails to keep a straight face and the rest of the gang get on with simply being The Fall. The quality is a bit dodgy at times, of course, but that doesn't matter. If you've ever liked The Fall, you'll love this — it pisses on Duran Duran.***

TOYAH 'Toyah! Toyah! Toyah! Toyah!' (K-TEL Video, Running Time 20 minutes)

LITTLE SOUL! Toyah smashes wedding cakes, rides that same white horse and wears outrageous hairstyles through five of her hit singles. It seems strange watching the video for 'I Want To Be Free', to think that so many people took Toyah seriously in those days. I wonder if she did herself?

The live footage of 'It's A Mystery' stands up better, less preposterous than the pretty appalling videos which preceded it. 'Brave New World' is probably the best of the promos, but Bowie did it better in 'Ashes To Ashes'. That poor old horse!*

Andy Strike

JUDAS PRIEST 'Live' (CBS/Fox Video, Running Time 95 minutes)

THIS VIDEO shows Priest shoving all that bombast, muscle flexing and guitar power at a slave-like audience of be-denimed peasants. Whilst the video is filmed to give Priest's dominance fantasies maximum effect, one wonders that if this is 'Judas Priest — Live' we should encourage such 'life'. Rock's abuse of 'power' — filmed to a tee. An unnerving experience.* Jim Reid

MARILLION 'Video EP' (PMI, Running Time 28 minutes)

LAUGH WITH the crowd as: Fish wears his old mum's dishcloth on stage! Fish claps a metal mask over his face! Fish bites into some flowers! And the band play on! Phew, pomp rock!

Actually I've never seen Marillion play live, and if this video — ponderously filmed stuff — is anything to go by, I haven't missed the eighth wonder of the world. Though fair's fair, Fish's display of mime in tyme is well worthy of the Batley Variety club.*

Jim Reid

Pic by Steve Rappoport

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Don't Fake The Fun

USSSR

SEX OR MEDITATION?

the burning question for today's pop stars (well, Fiction Factory at least)

RELAX DON'T do it. A mantra is better than sex, claims Fiction Factory's drummer Mike Ogletree. "I met a girl who taught me how to meditate properly," he says. "We used to sleep in the same bed but we never had sex. It would have destroyed the purity of the moment and ruined our total state of relaxation."

"It must have been difficult controlling myself because I used to be such a randy wee bugger, but just lying there made me so fulfilled and happy that the other thing wasn't important."

"For me, meditation is a sense of stillness that flows backwards and forwards from your physical self to your spiritual self. I can sit here and totally relax all my organs."

"There are so many things that get on top of you in this business that you need some kind of relief. If I get aggravated I just take off somewhere and let my body drain itself of all its troubles."

"I'd like to see proper meditation taught in schools. I'm sure young kids would be very responsive to it and it would stop them getting so wound up when they grow up."

And Mike says that it's certainly helped him to cope with the sudden success of Fiction Factory, now on their second hit single with 'Ghost Of Love'. At 27, Mike has been in a variety of bands including a stint with Simple Minds before getting his hands around an elusive crock of gold.

HE STARTED drumming by bashing hell out of his mother's favourite sofa with a stout pair of knitting needles, whenever Sandy Nelson's 'Let There Be Drums' came on the radio.

"My early life reads a bit like a film script," continues Mike. "I was the product of a union between an American serviceman and a Scottish lass."

My father was stationed at Prestwick, which in those days was a USAF base. On Saturday nights they'd lay on coaches for all the local girls to come out to dances. I guess that's why I've always had a

well developed sense of rhythm.

"My father tried to settle down in Scotland but at that time he was the only black man in an all white community which he couldn't handle. I never actually knew him and he was recalled to the States. I guess being in the Air Force was a bit like being in a band because he probably did tours of duty all over the world."

"We later discovered that he was a bigamist and he had a wife in the States. I'll go and see some of my relatives when we eventually get out there."

BEFORE TAKING up music professionally, Mike was nearly killed on a building site.

"We were doing some inspection work in a trench standing in the bucket of a mechanical digger. Suddenly, all this earth started flooding down on me and I literally couldn't move or breathe properly."

"I started to panic, but I thought that if my end had

really come there was no point in struggling and I might as well accept the fact, but they managed to get me out in the nick of time."

"Sometimes when I lie in bed at night a shiver will go through me when I think of those moments. I wonder why I was spared and I've become a believer in fate."

But Mike hasn't too much time to ponder on the meaning of life. Over the past few weeks Fiction Factory have been beavering away on their new album and planning a tour in June.

"I believe we're an honest

group with a lot of creative ability, but I also believe in maintaining a healthy bank balance out of Fiction Factory as well," says Mike.

"Our name has many meanings, but one of them is that we're a high class machine that aims at writing hits."

"I think bands have changed a lot over the years. In the old days it was all 'let's hop aboard the glamour bus and see how much fun we can have'. We've been called one of the world's ugliest bands, but we still get screamed at. If girls screaming means money in the bank then I'm very happy."

Robin Smith

FICTION FACTORY'S Mike Ogletree in suitably relaxed pose



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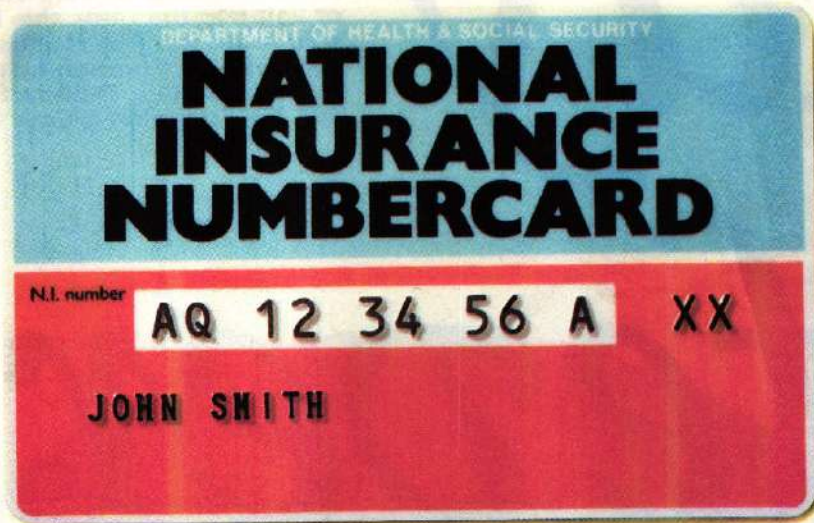
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RD 3

Issued by the Department of Health and Social Security.

Serial No. **141/ 4**

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Issued by the Department of Health and Social Security.

Hay fever

by BETTY PAGE

TO BE one quarter of Culture Club when another of those quarters is somewhat larger than life can be rather like the proverbial worker and the queen bee situation. But worker bees have voices too. After three years of being in the Club, this is the first solo interview Roy Hay has done in this country — a situation he rightly finds quite ridiculous. Culture Club is a band, and Boy Roy, this is your life . . .

CCHEERFUL, EASY-GOING and chatty, Roy Hay is disarmingly unaffected by his success. This is probably not unconnected to the fact that he hails from that Liverpool of the 80's, the legendary environs of Basildon. He worked there as an insurance clerk and a hairdresser, toiling away in his spare time learning guitar in his bedroom. "Basildon's such a bloody boring place so I always used to sit in my bedroom writing songs on my Dad's 4-track," remembers Roy. "Everything sounded like Rory Gallagher in those days, but it was good experience!"

He didn't think of joining a band until a friend mentioned this strange bloke was interested in getting one together. "I'd seen George in clubs and I thought it's got to mean something," says Roy. "The Bow Wow Wow thing interested me, so I went along. I soon realised Jon was so good and together, he could get it off the ground, Mikey was into it in a big way, and everyone was so committed. The vibe just hit me that this was no messing around. That's why I joined. The plan was always to be a big band."

"We didn't play until we'd rehearsed for six months, but we've been very lucky. We've never had to fight for our audience. Even our first gig at Croc's in Rayleigh was sold out." And so, armed with a couple of nifty tunes, they played the game and won, just like in the clever 'story so far' video for 'It's A Miracle'.

AMILLION seller and an American Number One later, it's still 'Boy George wins a Grammy'. Does Roy not find this irksome? "It's only to be expected 'cos George is such a character. But what I always say — and I've got the quote down to a 't' now — is that we all know how important we are to each other behind the scenes, and because of that you're able to live with it. But I do want to be noticed, I want people to realise what I do, same as the other guys. It's the music business side I want to talk about — I couldn't go on the Johnny

Carson show, I'm not a Hollywood personality, that's for George to do because he does it so well."

Does he think people have a strange image of him as the 'backroom boy'? "Yeah . . . and some things that've gone down in the band's history have annoyed me so much. To think of them makes my blood boil. People just think me and Mikey and Jon are stupid, that we've got nothing to say. We do have opinions, we're not just bloody dummies or robots for George, we're a band and we do collectively write and produce music."

"It's come to the point now where George doesn't need to do an interview, although I'm sure he could find things to say for the rest of his life. He's the best spokesman you could ever have, but it's nice to have the chance to talk as well."

How would he describe his role in Culture Club? "My role is the music side of things, I write the chords, the arrangements. I probably have the largest musical knowledge within the band, so I tend to organise the songs musically. But we're all important, without one of us the whole thing would fall apart, and this is what people don't realise, they seem to think we're just musicians for George."

"I love writing songs, I'm totally absorbed in music, that's always been the main thing in my life. So to get in this position where people think you're stupid is a bit annoying! Having said that, I don't have a chip on my shoulder, I don't bear any grudges, I'm totally happy."

SO WHAT'S the secret of the Culture Club hit factory? What happens when four of the finest pop minds get together in one room? Roy: "We row! Everyone's got such firm opinions on music, but it's so healthy that we do argue. People think we're nutters, that we're about to split up any minute. But it's all for artistic reasons, it's necessary. I think from the second day we rehearsed we've rowed about

ideas. George left the band six times yesterday when we were trying to write a song! Analysing the ideas and picking the best ones is hard, but it's certainly a proven formula."

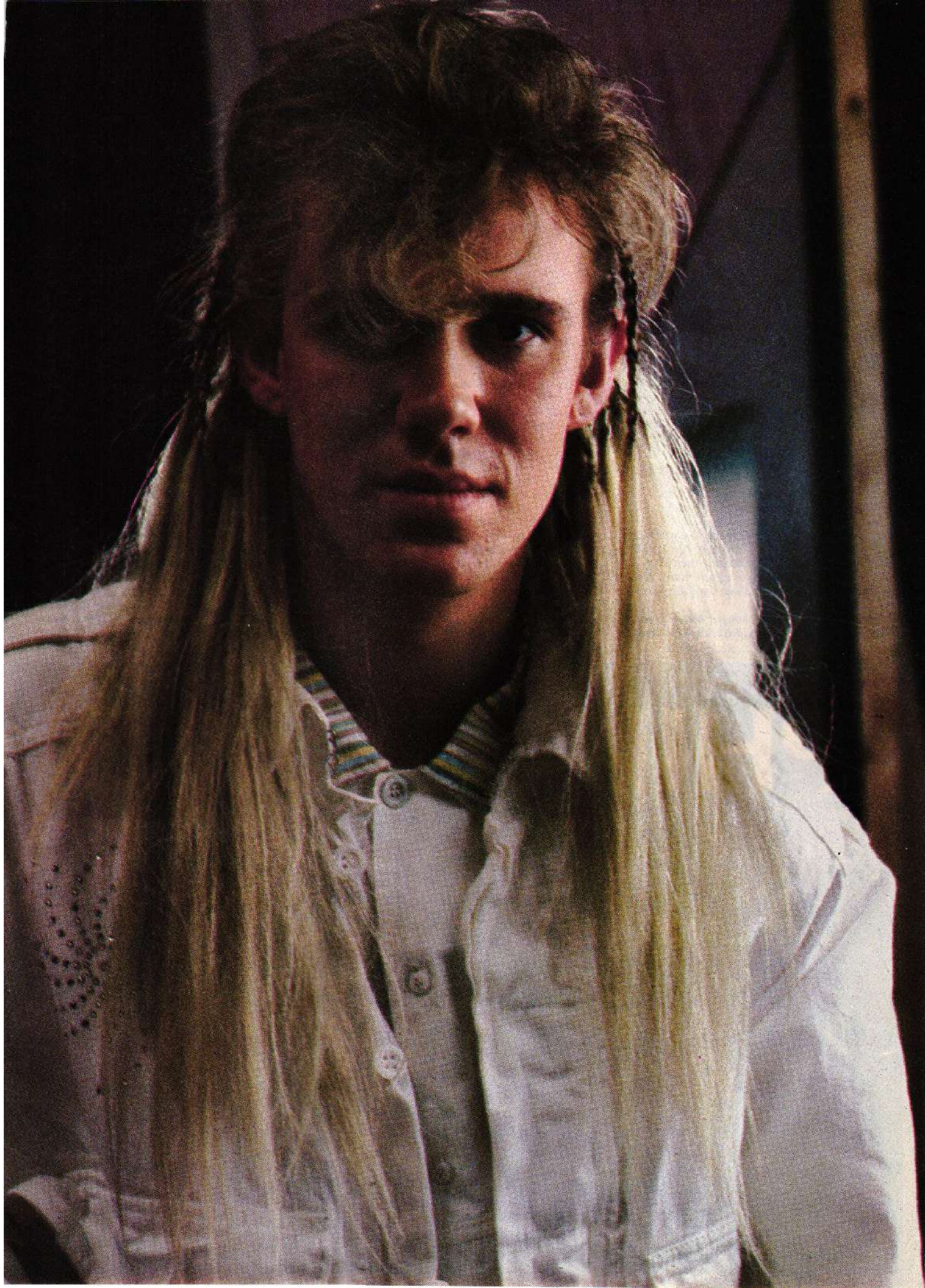
What makes the perfect pop song? "To analyse pop, you can say that the most successful pop song of last year was 'Billie Jean', which is really an r'n'b song. Or you can say 'Karma Chameleon' is the ultimate pop song, but you can't analyse it, which is what's so great about it. It has three things — rhythm, music and melody. The basic rhythm is very rock'n'roll, rockabilly almost, but because of the arrangement and the very sweet melody it's a pop song. But if it had a harder arrangement it could be a Stray Cats song! You can break songs up and do all sorts of things with them, but if it has those three things it'll appeal to people."

Having been so successful, is it easier to write songs now? "It's no different, which is the great thing about it. We don't have a style to write in, we write songs because of a musical or rhythmic idea. There's no straining of ideas, which is really odd, I'm sure not many bands have that situation."

So you're not conscious of any pressure to keep coming up with the goods? "I never sit back and think oh, we've got to do another really good single, boys, it's got to be bigger than 'Karma'," reveals Roy, blond bobtails a-wagging, "if you did that you'd freak out. There's always so much else going on anyway — there's no resting on your laurels in Culture Club, it's always heading for the future, trying new things."

"THE IMAGE thing, that's odd as well. You never see us in the same clothes for more than about two weeks. We had these lamé suits which I thought were brilliant, but now I don't wanna wear it anymore. Culture Club have never sat back and thought that's it, we've made x amount of

continued page 14



Hay fever

from page 12

money, sold so many records, we can do exactly what we want and people will think we're brilliant. We never think like that, we always want to carry on doing new things in music and fashion."

But don't you feel that you are in a position to do exactly what you want? "Yeah, we could go off and make Brian Eno-style albums and they'd probably still sell, but we don't want to. I've got ambitions to do something on my own one day, just for the sake of saying I've done it, but I'm totally content to carry on with Culture Club."

Where do you get your input for these new things? "I do listen to a lot of music. I often wish I'd done things — like that new Chaka Khan single, I'd be so happy if I'd produced a record like that. If I'd heard songs like 'Mr Man' and 'Miss Me', I'd probably have thought what great songs . . . but I've never been totally happy with a Culture Club record, ever, I've always wanted it changed — we all have, that's why we never have, 'cos no-one's got the final say."

What would you have changed about 'Karma Chameleon', Roy? "I would like to have done it

slightly more raucous," he giggles, "but having said that, I eat my hat to anything I've ever said about 'Karma'. It's a well known fact that I wasn't the biggest fan of the record in the band. I thought people would say we'd gone mad, gone Brotherhood Of Man, but they said we were being really modern and clever. I suppose we were but I was too involved. Perhaps out of the four of us I tend to analyse the most, which is why I ended up saying that. I certainly can't criticise that record."

DO CULTURE Club get analysed too much or too little? "Probably too little. People probably listen to us and think oh, they're good. But a lot of thought goes into everything you hear on a Culture Club record, and I don't think enough people realise that."

How do you stop things from getting overwhelming, do you ever sit and think 'I've sold a million records'? "Yeah, quite often, mainly when I'm at home, after a few glasses of wine! You look at the discs and think my God, I've done it. But then again I don't think those sort of thoughts are very healthy, otherwise you turn into certain pop stars who sit in dressing rooms sipping champagne and when they go out there's only 50 people there all of a sudden. It's happened recently to a few bands who will remain nameless, who claim they're the 'biggest band in the world'. It's rubbish when there's Michael Jackson and The Police selling millions of albums. I think we're successful, but I want to be more successful than this. I want to have a number one album all over the world at once for six months, and even then I'd still want more! (Right on! — Megalomania Ed.) It's not a lust, there's always someone bigger than you. You just want a record to be perfect, that hidden record up there that you've got to find."

Apart from wanting to rule the world, Culture Club aren't on any star trip, eh Roy? "We like limos as much as the next band, but we don't insist on having them, they're just nice 'cos you can all fit in them. I'm sure bands like Spandau are as down to earth as we are, if not more so, if that's possible. You have to be like that, there has to be a real spirit there for people to catch onto."

So ultimately it's all about being approachable? "Oh yeah, you're just a person, it's ridiculous. People are absolutely fanatical, mad about George, but he's basically like anybody else. Everybody's a bit special, it's just that he is a bit special and famous. He'll still swear at you if you insult him! George is very insistent about that, he won't surround himself with bodyguards or live in seclusion. If someone insults him, he won't get someone else to hit them, he'll hit them himself, which amuses me no end! I sometimes wish he would ignore people, but he has to have his bitch back. Crazy man!"

THIS, KIDLETS, is just the start of a generally higher Hay profile. Watch out for his moniker on the upcoming 'Electro Dream' film soundtrack and on the solo elpee debut of Helen Terry. Explains Roy: "For the film I did two songs with George and one as the band. One song's quite similar to 'Victims', but slightly more synthetic. The other track is almost a Stylistics type melody with a Bacharach backing. The band song is 'Hello Goodbye', which might be the next single. It's like a cross between James Brown and Led Zeppelin — really odd! If you combined 'Trampled Underfoot' with 'Get Up Offa That Thing', you'd have it and it's got a touch of reggae, a well interesting combination. It'll turn a few heads when it comes out!"

PHIL COLLINS

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Virgin

freak

C H I C

WHILE THE city of Detroit settles down to sleep for the night, Don and David Was are just going out to work.

The brothers who make up Was (Not Was) take themselves off at about midnight to work in the studio with the musicians they've gathered together for any particular record — who include singer Harry Bowers in the case of their hit single 'Out Come The Freaks'.

"I start about 11 or 12 at night and go through to nine or 10 in the morning," says Don. "Just driving to the studio at that time is different, it's the only way to see the world. There are no lines, no traffic light queues or anything — and that affects the way you work in the studio.

"I definitely like working that way because there's a whole different mood in the studio, people are much cooler, much more laid back, much more relaxed and that is reflected in the records."

That night-time mood has definitely made a difference to their 'Out Come The Freaks' single. Was (Not Was) aficionados will remember the original version of the song on their superb debut album 'Was (Not Was)'. And they will recall that far from being a ballad, the song was an out-and-out funk stomper. So what happened?

"David and I were in the studio playing back the timpani sound through this machine very slowly and Harry, who was in the studio with us, started singing the song," says Don.

"We were just being mellow, and weren't even thinking of the record at that point. Then we realised what was happening and set up the machines real fast, and the whole song was recorded. The best things happen at night. Come to think of it, all our successful records have been recorded then."

FOR THOSE who aren't already familiar with the work of the Was brothers, they were the leading lights on the Ze label which burst onto the scene a couple of years back with their album, Kid Creole's 'Fresh Fruit In Foreign Places', as well as the acclaimed 'Mutant Disco' compilation which highlighted a new brand of rock disco.

The brothers come from America's motor city Detroit, and were therefore subjected to the unlikely combination of musics from the Motown label plus Ted Nugent, MC5 and Iggy Pop.

"Those are our roots, there's a

Was (Not Was): is it all a fashion hype?



real heritage in Detroit which comes across on our album," says Don. "We grew up in a time when the local rock 'n' roll bands were MC5, Bob Seger and Ted Nugent, and they were all playing at our local high school.

"Funkadelic were called the Funkadelics and they were a harmony group. They played at our school and it was really weird, because here was a visual vocal group like the Temptations and they were dressed like Hippies. This was right around the time Jimi Hendrix was playing, and we'd hardly seen white people dressed like that, let alone black people.

"Motown music was being made here and I worked in a record store and the scene was very visible. These people were around the city, so you knew where it was coming from.

"There's always been a healthy music scene and I think we're very much a composite of those influences. Wayne Kramer from MC5 is our lead guitar player, for example."

WAS (NOT Was) have always drafted in guest musicians depending on the mood they want to create on their records, although they do have their own band which goes out on the road with them and does much of the recording.

So on the new album Ozzy Osbourne shares credits with Doug Fieger from the Knack as well as Sweet Pea Atkinson, the guy who is actually the group's lead singer on the road and did such a magnificent job on their first album with 'Where Did Your Love Go'.

But there are other talents Don and David possess — they each did a little painting on the cover of their new single: "Initially David and I decided that we wanted to be responsible for our album covers and do them ourselves," explains Don.

"Neither of us are active painters or artists, but we felt it would be cool to have a totally home-made project.

"The paintings were going to be a complete back and front cover of the single, but we didn't want to make people squirm, especially the record company, who suffer enough already.

"They called us back and said if you want to do it, it's got to be done by tomorrow, so we rushed over to a friend's place and borrowed some paints and ended up finishing them at three in the morning. Then we rushed them over to be used."

Simon Hills

Singles

reviewed by
CHRIS and LEE of MADNESS

ART OF NOISE 'Beat Box' (Zang Tumb Tuum)

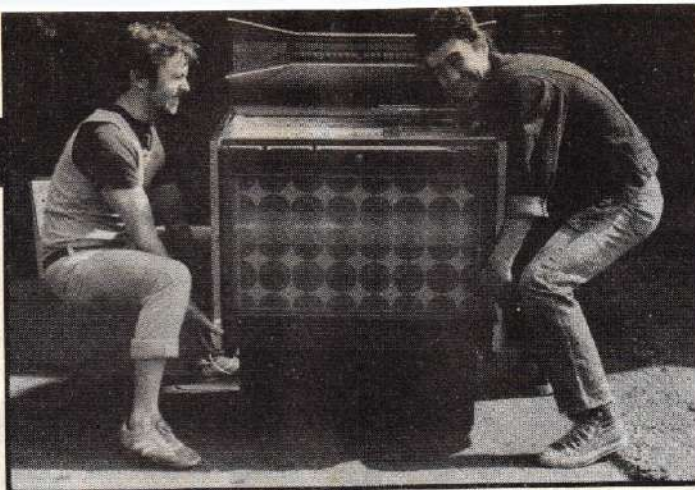
Chris: I thought Paul Morley was a writer, so I don't know what he's been doing in all the videos. You know they say that if you give five monkeys typewriters they'd come out with Shakespeare in the end? They would probably come up with this if they were given Linn Drums and synthesizers. Mike Reid would definitely ban it.

All these drums give an impression that the record's good. The piano at the end's good — maybe it's Paul Morley.

Lee: It's good for club DJs. The rest of the record should have had more of the piano. One of the Stiff accountants really likes this.

WEIRD AL YANKOVIC 'Eat It' (Scotti Brothers)

Chris: The video's quite funny, you know, but I'm not sure about this. I wonder what Michael Jackson thinks about it. In fact, I wonder if Michael Jackson thinks. I think the old lyrics are quite funny, and I notice it's produced by Rick Derringer. Maybe if they'd taken the piss out of the music as well as the lyrics it would have been funnier. I don't think anyone would take the mickey out of Rick Derringer.



SHILLELAGH SISTERS 'Give Me My Freedom' (CBS)

Chris: I'm confused. I thought they were rockabilly and this is like Motown. I don't think it's very well produced.

Lee: Some of them have given up their day jobs to do this, and I should question whether this is a good idea or not. I think it's quite nice except the production's a bit suspect. I've seen them down at King's Cross, and a lot of what they were doing was rockabilly stuff. The B side is like the material they're doing live.

SPEAR OF DESTINY 'Liberator' (Burning Rome)

Chris: I liked their last single. I think this has got plenty of energy and it's well produced, as well.

Lee: I think this is really very good. Compared to most of the other records we've heard today, it's brilliant. I think this is a top five hit — this is one for the kids.

WILLY FINLAYSON 'On The Air Tonight' (PRT)

Chris: He used to be with Bees Make Honey. The picture of him on the cover looks like a very tubby Graham McPherson. But I like this. It's quite a mellow song.

Lee: It's a very nice voice. There's a touch of Paul Young in there, it's nice and husky and the song is very mellow.

GARY MOORE 'The Shape Of Things' (10 Records)

Chris: This is an old Yardbirds song. He's changed it quite a bit to turn it to the heavy metal sound.

Lee: It's hard to beat the original, but I like the woomph behind it. In the early seventies I was a bit of a Hawkwind freak, so I do quite like heavy metal. But to be honest I'd like to play it at 78 to get it over with.

KILLING JOKE 'Eighties' (EG)

Lee: (Before disc spins) "Living in the eighties I have to push, I have to struggle" is what it'll sound like.

Chris: I think they did this song on the Tube. Not very good.

MALCOLM X 'No Sell Out' (Tommy Boy)

Chris: I think Eno and David Byrne did this and I think it was a bit better. I don't know that this electro music fits in with what he's saying.

Lee: Who was Malcolm X, a black leader? I'm sorry, I didn't know.

Chris: Electro was great when it first came out, but there's too much now, and a lot gets lost in the rush.

DOLLY MIXTURE 'Remember This' (Dead Good Dolly Platters)

Chris: I'd been told this was really bad. They should have got Tracey Ullman to do this song. It's not actually as bad as people have made out, I quite like it.

Lee: I like the backing vocals.

NAZ NOMAD AND THE NIGHTMARES 'I Was Too Drunk Last Night' (Big Beat)

Chris: I like this because it's a good song. I don't know if this is the original group who did it. I like the wailing guitar in the background.

Lee: I'd rather not comment on this one!

REVILLOS 'Midnight' (EMI)

Chris: I think they've tried to do a sixties ballad, and they should have made more of it. I like the hand claps, but they haven't gone over the top enough. It's very different to their other stuff.

Lee: It's done nothing for me. I don't like it. I'm sixties influenced, but by Motown stuff, and this is more Sandie Shaw.

ONE BLOOD 'Get In Touch With Me' (Ensign)

Lee: It's like a cross between UB40 and Boy George.

Chris: It's very good, it has all the elements of a good single.

STRANGE ARRANGEMENT 'Into The Light' (Disques Noir)

Lee: Duran Durrangement, more like. This is unoriginal stuff, just a little like Duran Duran. The cover tells you what it's like. I'm not even going to take it home.

MILK SHAKES 'Brand New Cadillac' (Big Beat)

Chris: This group definitely aren't a bunch of posers, I've seen them and they're pretty good. This is a good version, but you can't go wrong with this track.

'Commanche's' the better song, though. I'll take this home.

Lee: You haven't even got a record player, what's up with you!



CHRIS'S SINGLE OF THE WEEK: TALK TALK 'Such A Shame' (EMI) You get a free single with their demos on which I think's really good for their fans. And I like the song, I hope it's a hit for them.

LEE: I can see it being a hit, but the type of music that's going about the charts at the moment makes me think that it could miss. It hasn't got that crucial dance sound that's sweeping the state of the nation. It's a good song and well sung.

LOVE 'Alone Again' (Elektra)

Chris: I like Arthur Lee, and looking at the grooves I think I'm going to like this. The grooves look a bit different. It must be old — ah yes, 1967. It sounds very old now. I like the B side better.

Lee: It reminds me of my early youth from when I was 13 to 16 and I used to hang around with a couple of girls, Sue and Trudy, and we used to play this type of stuff along with Motown records. Folk music to picnic to.

WAY OF THE WEST 'City For Lovers' (MCA)

Chris: We used to know their guitarist who used to be in Sore Throat. They were our biggest influence. They can't even afford a new drum machine, by the sound of it.

Lee: I don't think much of it, although it would be better on seven-inch. That drum machine beat's too long.

APRIL WINE 'This Could Be The Right One' (Capitol)

Chris: This could be the right one for America. This could be the only one. It's not as heavy as I thought it would be. And there's not a bad old chorus.

Lee: I had enough of this in America, never mind when I'm at home.

PRINCE CHARLES 'More Money' (Virgin)

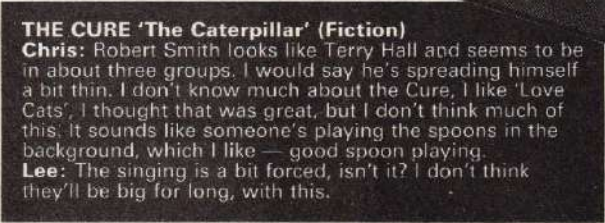
Chris: He's definitely got a thing about money, this bloke. The last hit was 'Cash Money', wasn't it. There's the 'Good The Bad And The Ugly' melody thrown in. I think he could have put in a few more instruments. His guitarist is really good, or he was when I saw him. I can't hear much guitar in it. The B side sounds like the Gap Band.

Lee: We should listen to B sides more, they're often really good. The thing about B sides is you're free to do whatever you like on them, so they're often interesting. I always listen to a B side first when I buy a record.

THE CURE 'The Caterpillar' (Fiction)

Chris: Robert Smith looks like Terry Hall and seems to be in about three groups. I would say he's spreading himself a bit thin. I don't know much about the Cure, I like 'Love Cats', I thought that was great, but I don't think much of this. It sounds like someone's playing the spoons in the background, which I like — good spoon playing.

Lee: The singing is a bit forced, isn't it? I don't think they'll be big for long, with this.



LEE'S SINGLE OF THE WEEK: STEVE LEVINE 'Believing It All' (Chrysalis)

I think he's a really good producer. It's got a Boy George feel to it, and it's the sort of song to smooch to on the dancefloor with your loved one at a night club — if one is a nightclubber. It's definitely a grower. I'm off to search for my loved one, excuse me!

CHRIS: *It's got Rita Marley on backing vocals as well as Mikey Craig of Culture Club. The bass is pretty good — but maybe it should have a sax solo instead of the bass solo in the middle.*

PHIL COLLINS 'Against All Odds' (Virgin)

Chris: I see the B side's co-written by Mike Rutherford so Genesis are making a good old touch out of this film. This is the title track. It sounds very American.

Lee: I've heard this before in America. I didn't like it there and I don't like it here. It will probably go very well with the film. It builds up nicely. I like the cover. That moves me!

JAKKO 'Who's Fooling Who' (Stiff)

Chris: The cover's really good — oh, it's on Stiff. No wonder! It's quite good for a Stiff record!

Lee: Stiff have actually released something that's really all right.

STEPHANIE LAWRENCE 'Only He Has The Power To Move Me' (Polydor)

Lee: Just like Barbra Streisand. This comes from 'Starlight Express', the new Andrew Lloyd Webber musical. I thought they were all meant to be dressed up like trains on roller skates. She looks like she's still in 'Evita' and the song sounds like it's been left over from 'Evita'. I don't like it. A record for you mums and dads.

OPPOSITION 'Stranded' (Charisma/Virgin)

Chris: My brother's always telling me to listen to them, but I've never had the chance to see them.

Lee: I wondered whether it was going to be like Roxy Music! I quite like this, maybe because I was looking at the cover for 10 minutes before we put it on. There's a nice voice and the drums have got some oomph. But I wouldn't go out and buy it.



Albums

Give us a Klugh

EARL KLUGH 'Wishful Thinking'
(Capitol EST 24 0092 1)

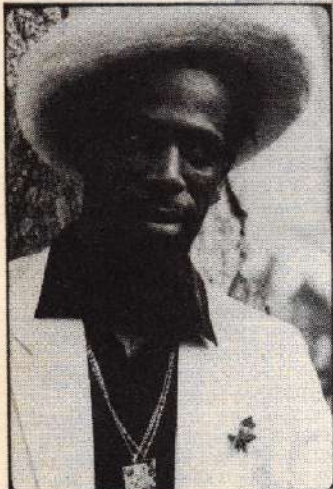
THERE ARE times, particularly when I'm going through the interminable round of washing up, when someone like Mr Klugh comes in mighty handy. Restrained, comforting acoustic guitar dialogues that fuse jazz, funk, r'n'b and only occasionally touch on the Gordon Giltraps. Pleasant, unassuming, comforting. +++ 1/2 Jim Reid

PATTI AUSTIN 'Patti Austin'
(Qwest 923 974-1)

WHEN QUINCY Jones has to drag in five producers to help him out with an album you've got to be a bit suspicious. And when you hear a record that has about as much character as a flat pint of lager you wonder why the guy's bothered. Patti Austin has a fine voice. But the range of forgettable "adult orientated rock" disco songs — as the Americans would have it — are so straight they'd fall through a drainage grille with no one noticing. She deserves more. ++ Simon Hills

BOBBY NUNN 'Private Party'
(Motown ZL 72002)

A SO-SO collection from the former Rick James sidekick now attempting to emulate his former mentor's megastatus. 'Private Party' sets off manfully in the right dance direction but, instead of bouncing along in a suitably paaaarty manner, merely trudges purposefully, going through the Sass Motions on simplistic workouts like 'Hangin' Out At The Mall' and 'Don't Try It'. A lack of quality tunes allied to young Bob's often offensive vocal wail makes this latest Motown 'mean mutha' a mite maudlin! ++ Graham K



GREGORY ISAACS/DENNIS BROWN 'Two Bad Superstars'
(Burning Sounds BS 1067)

AND HOW! Not only are Gregory and Dennis about THE strongest reggae singers around but these cuts show both artists at their blistering best.

The plaintive Gregory Isaacs has three tracks on the first side, while the more optimistic voice of Dennis Brown powers through the same number of songs on the other.

Recorded in 1978, Gregory starts off with the fiery 'My Time', a full-tilt skank which is cram-packed with pure emotion and style, before skidding to a halt and letting the creamy ease of the classic 'Loving Pauper' soothe the senses. It's all capped by the more standard but beautiful ballad 'Never Be Ungrateful'.

Dennis used a similar combination,



WORK THAT BODY

JOE JACKSON 'Body And Soul' (A&M AMLX 65000)

A SOLEMN, deadly serious piece from pop's ugly duckling, who appears to have gone through agonies making this album. The sparse arrangements he used in the days of yore have long gone and 'Body And Soul' follows the mood of 'Night And Day' — it's mature, lush and very adult. But, unlike its predecessor, the new album is very melodramatic.

Joe Jackson is now a refugee in America. He still sounds out on a limb, but somehow his anger, bitterness and ceustic vocals still seem a little gratuitous — their meaning stripped by the calculating recording techniques and songs that are structured for the sake of structuring rather than to form the best vehicle for delivering the melodies.

The opening number 'The Verdict' is pure melodrama, heaving brass over a laboured bass which sets the scene for much of the album. 'Cha Cha Loco' is much more uptempo, but the Latin-style melody is not given the space to breathe by the heavy structure. Likewise 'Not Here Not Now' is a ponderous ballad.

In the current mood of jazz and swing — and remember Jackson was one of the first to take the forties as a reference point — 'Body And Soul' could still be a successful album. But the LP is so damn serious on content and intent you end up wanting to shake the man. +++

Simon Hills

but the messy 'Let Love In' is a disappointment between the stunning 'Funny Feeling' — all power and glory vocal lines — and the rasta number 'To The Foundations'.

What this album really achieves though, is a superb balance between raw feeling and the restraint and control of the best singers in the business. Even though the material's six year old, it stands up as a tribute to reggae music. ++++

Simon Hills

ROBERT GORL 'Night Full Of Tension' (MUTE STUMM1A)

THIS MUST be one of the most lightweight albums ever made. Mr Gorl has a reasonable voice, but even this is shown up as the inadequate tool it is when 'guest vocalist' Annie Lennox crops up on 'Charlie Cat' and the single 'Darling Don't Leave Me'. It's sad, but she supplies the only life on this album. If Robert Gorl had spent

another six weeks adding some texture, some light and shade to 'Night Full Of Tension', then perhaps he could have avoided sounding like early Depeche Mode demos. I can honestly say that I've felt more tension on the terraces at Orient. Robert Gorl was daft to quit DAF. ++ Andy Strika

KING CRIMSON 'Three Of A Perfect Pair' (EG EGPL 56)

I HAVEN'T heard such a dreadful dir since I tripped up over the cat last week and fell downstairs. I hate King Crimson almost as much as I hate their fellow old bores Pink Floyd. I'm a simple soul really, I like songs that have beginnings, middles and ends — not this kind of overblown nonsense. Adrian Belew warbles away and they all have a whale of a time on funny instruments. 'Three Of A Perfect Pair' is an album for balding old hippies who ought to be ashamed of themselves. + Robin Smith

SHANNON 'Let The Music Play'
(Phonogram JABL 1)

ARTHUR BAKER must be well sick! All that slogging away Stateside with the likes of Soul Sonic Force, et al and what happens? Some Johnny-completely cops the Baker Beat Blueprint and crashes the Hot One Hundred with nary a hiccup. Not that the single 'Let The Music Play' isn't one fine slice of jittery electro — it is. A top notch party propulsion prop guaranteed to set knees a jerkin' and hips a twitchin', Shannon's chart success owes more than a passing nod to Baker's frontiersman spirit — her producers (and writers) shamelessly duplicating his beat box and synth patterns to great effect. And the album of the single continues the trend — excusing the plagiarism with sheer class. Side one is a non-stop worker — 'Let The Music Play', the hefty 'Sweet Somebody', a pure schmaltz electro ballad in 'Someone Waiting Home' destined to be a party-closing hit, and the new single 'Give Me Tonight'. While the second side falters with a couple of forgettable tunes mid-way, the closing super-version of 'Let The Music...' reinstates smiles on faces and a spring into steps. +++ 1/2 Graham K

JAMES BLOOD ULMER 'Odyssey'
(CBS 25602)

AT HIS best, James Blood Ulmer bristles with ideas. At his worse, he fiddles around with his guitar like a cat chasing its tail, to get absolutely nowhere. Numbers like 'Are You Glad To Be In America?' — the title track of his Rough Trade album of a few years back — and 'Little Red House' with its throaty vocal, merit some attention. +++ Simon Hills

MEZZOFORTE 'Observations'
(Steiner STE LP 04)

ANOTHER CHILLY selection of songs from the Icelandic instrumental group. All the numbers are immaculately played jazz/funk/almost rock numbers, but all rather chicken-in-the-basket. It's all in the mould of their 'Garden Party' hit, but less inspired. ++ Simon Hills



SPIDER 'Rough Justice' (A&M AMLX 68563)

THIS ALBUM has about as much bite as a toothless tarantula. The poor man's Status Quo have coughed up the dulllest platter of their career. I know Spider are hardworking lads constantly on the road, but 'Rough Justice' sounds as if it was recorded after too many late nights. The tracks are about as weak as your average cuppa in a motorway service station. Fretful play by young guitar sags through numbers like 'Here We Go Rock 'N' Roll' 'The Morning After The Night Before' and the really pitiful 'Rock 'N' Roll Gypsies'. I could do a better job strutting around with my old tennis racket in front of the bedroom mirror. + Robin Smith

KENNY G 'G Force' (Arista 206 168)

BOYS, NEXT time you visit one of those smart clothes shops, where all the wedgeheads and funny pullovers go to swap cocktails, spare a thought for the poor shop assistant. He's probably had to listen to Kenny G's LP all day. + Jim Reid

Help!

I HOPE you can help as I'm too embarrassed to talk to anyone and am worrying myself sick.

When I was seven I had an operation to lower one of my testicles and then, about three years ago, I was rushed to hospital with a twisted testicle and had an emergency operation. Now, in the last few months, my right testicle has started to get smaller, and almost seems to have vanished.

Also, whenever I try to masturbate, I cannot ejaculate. Could this be because my foreskin is too tight? I'm 17.

Anthony, London

● See your own doctor as a first stage in setting your mind at rest. Your GP will have your full case history on file, and, if you ask, can refer you to a specialist at a nearby hospital who'll take it from there, and can arrange a full check up.

It may make you feel much better to know that the disappearing testicle you describe, and your apparent lack of ejaculation, are unlikely to be connected with the operation to correct that undescended testicle which happened such a long time ago. It is possible that one of your testicles has simply moved back up into the groin and this fairly common happening can be resolved by your own doctor, who, with slight pressure, should be able to slip it back into place.

If it feels very painful and you have to force your foreskin back over the head of your penis when you try to masturbate, also mention this to the doctor. This common problem can be easily corrected by a small, speedy and painless operation.



AS AN avid Tina Turner fan, I'd really like to know where I can get hold of one of the big posters which were on sale during her recent tour. Also, is there a fan club in this country?

K. Scotland

● No problem. To check out mail-order poster prices write, with a stamped addressed envelope, to Adrian Hopkins, 126 Wigmore Street, London W1. T-shirts and sweatshirts are still available, too. Meanwhile, there's no UK fan club but Tina followers can write to her c/o Capitol Records, EMI House, 20 Manchester Square, London W1A 1ES.

Sister of mercy

PLEASE HELP! My two sisters and I live with my brother and his wife, who's a real bitch. Because they never go out anywhere she gets really jealous of my sisters wearing make-up and going out with boyfriends.

Recently she's started occupying the bathroom when it's my turn. We really hate each other! The situation seems to be getting worse, and I don't have the guts to fight back.

Colin, Rochdale

● Then have the guts to accept that there are two sides to every torrid tale of tension within the family environment. So your sister-in-law really gets you going and you do the same for her. She's irritated, in turn, by your sisters, and the feeling is mutual. She's using the bathroom when you want to be there. So what?

Until you, and your sisters, are old enough to leave, you all have to live together, and it's far easier to do that in an easy relaxed atmosphere.

Perhaps you should all, your brother included, make a positive effort to forget your differences and, if you personally see any openings to relieve the pressure, for goodness sake, take them.

As you're the one who seems most disturbed and upset by the constant clash of personalities, why not talk to your brother about having a family conference or a discussion where everyone gets a chance to have a say and let off steam?

If you don't, it sounds as if a big blow up is going to happen soon anyway, and that might well clear the air.

CAN YOU give me some brief ideas on how I can put together a fanzine? Are there any pitfalls I should watch out for? I've been thinking of doing it myself for some time.

Barry, Cleveland

● A fanzine can be no more and no less than a simple photocopied sheet, complete with your own illustrations, which you distribute to friends. Or, if you have some spare cash saved you might consider opting for a basic printing process like offset litho where

copies of the pages are produced from a metal, plastic or paper plate. A simple guide to how to do it is given in an essential guide to self-publishing, 'Print — How You Can Do It Yourself' by Jonathan Zeitlyn, (Inter Action), price £1.90, and available on order from any bookshop. Take the principles of producing an independent magazine and adapt them to what you want.

The perils? Remember to include the address of the fanzine publisher, (probably yourself), the printer, (sometimes, on a nitty gritty photocopied release, but not usually, yourself). If you don't include this info you're committing a criminal offence.

Beware too of stealing other people's writing, photographs or illustrations from books, magazines or other existing sources. This is also illegal. If you want to borrow a feature or a photo, write for permission. It already belongs to someone and using it without go-ahead amounts to theft of copyright.

Once the nightmare of production is over, the big headache for the fanzine editor is distribution, pure and simple.



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.

DAVID BOWIE is my idol, and, to prove it, I have 28 Bowie albums, 10 Bowie 12" singles and 14 Bowie pic discs, and almost everything else. In fact, I'm a little bit of a Bowie fanatic. Does any club for him exist anywhere?

I bought the 'Let's Dance' album when it was first released, and, as indicated on the inside lyric sleeve, I sent away for info about his news and fan services and special merchandising offers to David Bowie, PO Box 9669, North Hollywood. But I didn't get a reply. Any suggestions?

Alan, Morden

● According to Bowie's UK publicist, there is no official fan club or appreciation society, either here or abroad. But, there just happens to be a strictly unofficial Bowie club, I'm told, called Starzone, based at PO Box 225 Watford, Herts. Zap along an SAE for full details.

Meanwhile, we want to hear from any other fan who's written away to that Americana address to no avail.

Young Free And Single

ROCK 'N' ROLLER Nina (21), who lives in South London, and is into the Jets and early Presley, wants to hear from all you big boppers out there; budding drummer Jacqueline (17), from Croydon, is looking for a rock teacher and also wants to drum up some talent to start a band too; meanwhile John (22), from East Lothian, wants to write to people, male or female, preferably gay, who are into Boystown/Hi-NRG music. Think you have something in common with one of this week's soul-seekers? Simply write c/o 'YF&S'. This is a free service and all letters are forwarded.

"Stevens is even shakin' at 4 in the morning!"



All your favourite singles, 24 hours a day, 7 days a week.

4 different songs Monday to Friday, 5 at the weekends.

Records change at 8.00a.m., 12 noon, 3 p.m., and 9.00 p.m. weekdays. Same at weekends, plus one more at 6.00 p.m.

London Discline available throughout the year.

Outside London, 24 hours a day except during the season's

major cricket matches, when it's available at the end of play from 7.00 p.m. to 8.00 a.m.

Records this week include:-

HELLO, Lionel Richie

99 RED BALLOONS, Nena

STREET DANCE, Break Machine

JOANNA, Kook And The Gang

ITS RAINING MEN, Weather Girls

WOULDN'T IT BE GOOD, Nick Kershaw

**WOOLWORTH
DISCLINE**

DIAL 160

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Guidelines

Mailman

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

I FOUND myself so irritated after reading my younger brother's copy of your magazine (which I confess I am in the habit of doing) that I had to register some form of protest, however futile. My objection is to a review of the new Dire Straits album 'Alchemy' by Simon Hills. This eloquent critic's basic complaint seems to be that the songs have been dragged out to interminable lengths by superfluous guitar parts, as is indicated by the cutting, erudite comment which opens the piece. However, closer scrutiny reveals the truth — "All four sides of this double album can produce only ten tracks". Here we have the crux of the problem — an intrinsic dislike for songs which exceed something in the region of three minutes in length.

The really infuriating remark was "Knopfler's lack of writing skills" — a laughable claim. Knopfler and his band are admired by fellow musicians and public throughout the world.

Finally, as a full time student of our language at university, it sickens me to see it so badly abused in your paper, especially by Jim Reid. Probably this indecipherable drivel is all part of being a hip trendy rock journalist, but even with the low expectations one has for papers like yours, one is disappointed by it.

Dire Straits fan

● *Simon Hills is about as eloquent as a Freddie Starr joke. Jim Reid is a hip trendy rock journalist and writes indecipherable drivel to try and build up his image as a sensitive artist*



Pic by Francesco Mellina



Chris Priestley

UNSEXY SADE!

SADE SEEMS to think she looks really good. I'm afraid she's wrong. Her forehead is far too round and high for the severe hairstyle that she wears; her other facial features are nothing great either, and those dreadful false eyelashes make her look even worse. 'Your Love Is King' is also a dreary song. Linda, St Helier, Jersey

● *If all the girls in Jersey are better looking than Sade, watch it. RM's Graham K and Jim "any chickies" Reid will be there like a shot for their hols, and they won't be bringing their water wings — geddit????!!*

AFTER READING the rather long article on Nik 'super tough' Kershaw, I wondered who he really thinks he is? Just because he has one hit doesn't make him an overnight megastar — or perhaps he thinks he's different!!

After being rather bumptious and self righteous about his own trivial success he decided to join in with everone else and have a go at megagroup, Duran Duran. If he really dislikes their music, and if he thinks they're a lot of wimps, why did he still collect their award? Was it for the publicity we ask ourselves? Or for promotion? Why didn't he turn the offer down

if he dislikes them that much, and leave it to someone more professional, and who isn't in it only for the publicity?

Mark Lovegrove, Ash Vale, Surrey
● *Like Duran Duran themselves, perhaps?*

THIS LETTER of complaint is directed at the Style Council and their tour. I have followed the music of Paul Weller since the days of The Jam, the greatest group ever.

On the sleeve notes of 'My Ever Changing Moods', it tells of the forthcoming LP, 'Café Bleu' and

THANK YOU for the feature on Bananarama. At last a female group is controlling their career.

Many young female artists had the attitude of 'I'm young, head-strong and in control of my work', but unfortunately they fall into manipulative hands. People like Kim Wilde and the Bucks Fizz girls (who are too busy pouting) lose this attitude.

I'm sick of seeing female artists having competitions as to who can pout better and which girl is going to fall out of their costume first. Bananarama, I hope, will continue to have a good strong attitude and have control of their careers.

So to all you DJs, record journalists and the many others involved with the music business, have more respect for the female artists and their music instead of concentrating on their sexual image.

P Marshall, Hants
● *Bananarama do pout awfully well when they get cross. But there's no female artist who can pout better than Pete 'three chins' Burns, seen here impressing a music biz person who's seen Boy George and thinks all this AC/DC music is terribly hip. For hip, read viable*

how they hope to "meet you there". Well, that is the only place I will be meeting you, I doubt if I can afford to see you on tour.

The closest you come to Manchester is Birmingham and Nottingham. Being unemployed, I cannot afford to go. It all adds up to a lot of money for me, and this situation probably applies to all the nameless Style Council fans. So come on Paul and Mick, how about a date organised for Manchester, or even the North West. Liverpool is a lot closer than Birmingham or Nottingham. Thanks.

Barry Rogerson, Tameside, Greater Manchester

● *You mean they have a Café Bleu in Manchester? I hope you're not lying, 'cos somehow I don't think the Council mean Joe's Diner when they talk about café society. Fair comment, though*



I AM not a Hot Chocolate fan, but I have a lot of respect for them. They've had a consistent string of hits for a number of years, each being a hit on the merit of the record itself. This is not the case with Duran Duran who only have hits because hysterical little girls rush out to buy their records. Hot Chocolate and groups like them will still be making good records for many years to come, whereas the latter bunch of wallies will be unheard of (thank goodness!).

Richard (I didn't like the Bay City Rollers either), Croydon and Birmingham University

● *A time when Duran Duran will be unheard of? It sounds like heaven!*

MOST OF the music on Top Of The Pops and particularly The Tube, Whistle Test etc, is tuneless trash or awful funky disco-squealing muck, like Michael Jackson — lot of rot! I have a lot of records by good modern groups and singers, with actual tunes! Most of these are not played on TV, though — I think a lot of people pretend to like obviously hopeless 'music' just to look hip, as they say!

A lot of videos are trash too — just a total bore.

Tania Richardson, Jersey, Channel Islands
● *There are a lot of pretenders in the world to buy about 56 million Michael Jackson albums a second. And if you don't reckon MJ's got any tunes, try listening to the Thobbing Gristle album! Oh yes, a lot of videos are trash.*

X WORD

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

ACROSS

- 1 Jumping yanks (3,5)
- 3 Mark always sounds in trouble (4,7)
- 8 Group Working With Fire And Steel (5,6)
- 12 Crossed by Orange Juice (6)
- 13 Holiday girl (7)
- 14 Blondie number one from 1980 (4,2)
- 16 Night that's alright for fighting (8)
- 17 It's only 24hrs for Midge (3,5,3)
- 18 Add west for Haircut 100 LP (7)
- 20 Romance or love can both be the same (6)
- 21 Play that could be made of glass (5)
- 22 John and Olivia's number one from Grease (6,6)
- 23 What Rod was feeling in 1980 (7)
- 25 Marty's daughter who was concerned about the Kids In America (3,5)
- 28 He can't be as clever as he looks, he thinks the world is flat (6,5)
- 30 It goes down when Level 42 live it up (3)
- 31 &11 down Prefab Sprout are asking for quiet (4,4)
- 32 A plea from Paul (4,4,3,4)
- 33 Taking rise and rearranging it will produce label (4)

- 16 Edwyn made a fresh start after this (3,2,2)
- 18 Street dancing machine (5)
- 22 Joy Division LP (5)
- 24 Barbara Dickson wanted you to ----- me (6)
- 26 Games played by The Pinkees (6)
- 27 It could prove too much for Annie and Dave (5)
- 29 Peter Gabriel's African tribute (4)
- 30 She's singing of regal love (4)
- 31 Period The Skids spent in Europa (4)

LAST WEEK'S SOLUTION

ACROSS: 1 'Somebody's Watching Me', 6 'I Gave You My Heart', 10 Kool And The Gang, 13 'Kaya', 14 Virgin, 16 Funky, 17 'I'm Not In Love', 20 'I Am What I Am', 23 Eddie, 24 Herbie Hancock, 27 Do, 28 Swans Way, 30 Nena, 31 Wyman, 33 Trust, 35 'Works', 36 'Numbers', 39 Lib, 41 Country, 42 Dutch.

DOWN: 'Spice of Life', 2 'Break My Stride', 3 Clash, 4 'Green Onions', 5 Epic, 7 'A Rockin' Good Way', 8 Oboe, 9 'Tug Of War', 11 Tail, 12 'My Girl', 15 I Do, 18 Low, 19 'Flash Dance', 21 Hard, 22 Snowy White, 24 Hearts And, 25 Bones, 26 Kinks, 28 Shannon, 29 Safety, 32 Marilyn, 34 'Touch', 37 'Mama', 38 Hot, 40 Big.

LAST WEEK'S X-WORD WINNER: Sally King, 77 North Park, Fakenham, Norfolk, NR21 9RG.

Twins Comp winners

Winners: Steve Cheesman, Stevenage, Herts; Julie Hall, Longsight, M/C 12; Keith T Blackwell, Warwick; Chris Dawes, Winslow, Bucks; Carla Sked, Portsmouth, Hants. Runners Up: A Douglas, Stowmarket, Suffolk; Andrew Beatson, Sheffield; Mrs S Booter, Borehamwood, Herts; E McKenna, Cwmbran, Gwent; Bob Rolf, Brighton, Sussex; D Holland, Enfield, Middx; P Finn, Warrington, Cheshire; Julian Peters, London SW9; Kevin Badger, Wisbech, Cambs; Miss J Downs, Merseyside; Robert Paintner, Glasgow; Jill Saunders, Dagenham, Essex; Philip Jones, Swansea; Des Walsh, London E11; Martin Brown, Caterham, Surrey; Steven Leonard, Steaford, Lincs; Timothy Macrae, Wellington, Somerset; Jackie Phillips, Mold; Moira Lackie, Prestwick; Jeremy Taggart, Co Down, NI. Answers: 1)b) three, 2)a) Alannah Currie, 3)b) 'Quick Step And Side Kick'.

DOWN

- 1 A vision of Gary Moore (7,2,3,6)
- 2 Group that could wake you up in the morning (5)
- 4 Weather Girls report (3,7,3)
- 5 Friend of Morrissey (4,8,3)
- 6 Abba or Roxys's eyes (5)
- 7 Group found in a sled (5)
- 8 Where The Twins are heading (4,3,3)
- 10 Inflatables found in the charts (3,8)
- 11 See 31 across
- 12 Found in The Pretenders' pocket (5)



YES, YOU too can still look fine and dandy in the latest diamante 'n' dazzle glam style by following this gentleman's example and asking your hairdresser for the latest 'spinach' look. But seriously, name the mystery gent who once asked us to dance to the music to kick off our terpsichorean trivia quiz.

TRIVIA QUIZ

- 1 Which group named their farewell concert and album 'The Last Waltz'?
- 2 Who began their chart career with 'Dance Stance'?
- 3 Name Barry Blue's consecutive dancing hits of 1973.
- 4 Who danced themselves dizzy to number two in 1980?
- 5 Who had a dancing hit subtitled 'Yowsah Yowsah Yowsah'?
- 6 Who had hits with dance routines called 'The Hustle' and 'The Shuffle'?
- 7 Chris Montez has scored in the charts three times with the same song. What is it?
- 8 Who began their chart career with a record called 'Keep On Dancing'?
- 9 'The Last Waltz' was a number one for who in 1967?
- 10 Who was dancing in a disco heat in 1978?
- 11 Who produced the Tina Charles hit 'Dance Little Lady Dance' and also had disco hits in his own name?
- 12 Who was hooked on love while dancing on the floor in 1981?
- 13 Marshall Hain hit the top three in 1978 by dancing where?
- 14 Chubby Checker has hit the charts five times with which record?
- 15 Who danced in the moonlight and got caught in a spotlight?
- 16 Who has had hits with 'Dance With The Devil' and 'Na Na Na'?
- 17 The M and O Band had a top 20 hit with their variation of the Hustle. What was it called?
- 18 Who was dancing with the captain in 1976?
- 19 Who started a new dance craze called the Bump in 1974?
- 20 From what film did Donna Summer score a hit with 'The Last Dance'?
- 21 What was the name of David Bowie's world tour that followed the release of the 'Let's Dance' LP?
- 22 Rod Stewart's 'Twisting The Night Away' was previously a hit for which soul artist?
- 23 Who sang about Radancer in 1972?
- 24 Which Genesis album is named after a dance step?
- 25 The Beatles covered 'Twist And Shout' on their first album but who originally recorded it?

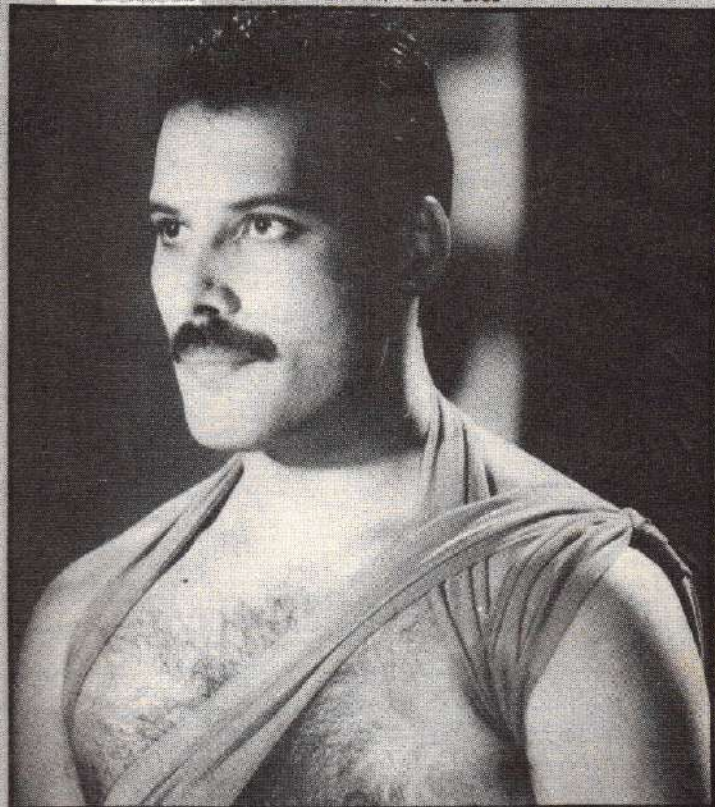
ANSWERS

1 The Band, 2 Boyz n the Moor, 3 'Dance With The Devil', 4 Van McCoy, 5 Chic, 6 Dance Dance Dance, 7 Let's Dance, 8 Bay City Rollers, 9 Engelbert Humperdinck, 10 Sylvester, 11 Biddu, 12 Third World, 13 Dancing in the Streets, 14 Let's Twist Again, 15 Thin Lizzy, 16 Cozy Powell, 17 Latin Hustle, 18 Paul Nicholas, 19 Kenny Rogers, 20 'Thank God It's Friday', 21 Serious Moonlight, 22 Sam Cooke, 23 Marmalade, 24 Foxfoot, 25 Isley Brothers.

US Singles US Albums

- | | | |
|----|----|--|
| 1 | 4 | FOOTLOOSE, Kenny Loggins, Columbia |
| 2 | 2 | SOMEBODY'S WATCHING ME, Rockwell, Motown |
| 3 | 1 | JUMP, Van Halen, Warner Bros |
| 4 | 5 | HERE COMES THE RAIN AGAIN, Eurythmics, RCA |
| 5 | 3 | GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait |
| 6 | 6 | I WANT A NEW DRUG, Huey Lewis and The News, Chrysalis |
| 7 | 12 | AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic |
| 8 | 8 | AUTOMATIC, Pointer Sisters, Planet |
| 9 | 9 | ADULT EDUCATION, Daryl Hall & John Oates, RCA |
| 10 | 14 | MISS ME BLIND, Culture Club, Virgin/Epic |
| 11 | 7 | 99 LUFTBALLONS, Nena, Epic |
| 12 | 15 | HOLD ME NOW, Thompson Twins, Arista |
| 13 | 17 | HELLO, Lionel Richie, Motown |
| 14 | 18 | EAT IT, Weird Al Yankovic, Rock 'n' Roll |
| 15 | 11 | THRILLER, Michael Jackson, Epic |
| 16 | 10 | GOT A HOLD ON ME, Christine McVie, Warner Bros |
| 17 | 13 | THE LANGUAGE OF LOVE, Dan Fogelberg, Full Moon/Epic |
| 18 | 16 | NEW MOON ON MONDAY, Duran Duran, Capitol |
| 19 | 25 | RADIO GA GA, Queen, Capitol |
| 20 | 20 | BACK WHERE YOU BELONG, '38 Special, A&M |
| 21 | 29 | GIRLS, Dwight Twilley, EMI-America |
| 22 | 21 | GIVE IT UP, K.C., Meca/Alpha |
| 23 | 22 | RUNNER, Manfred Mann's Earth Band, Arista |
| 24 | 27 | COME BACK AND STAY, Paul Young, Columbia |
| 25 | 30 | THEY DON'T KNOW, Tracey Ullman, MCA |
| 26 | 33 | LOVE SOMEBODY, Rick Springfield, RCA |
| 27 | 28 | NEW SONG, Howard Jones, Elektra |
| 28 | 39 | YOU MIGHT THINK, The Cars, Elektra |
| 29 | 35 | DON'T ANSWER ME, Alan Parsons Project, Arista |
| 30 | 34 | TONIGHT, Kool & The Gang, De-Lite |
| 31 | 26 | LET'S STAY TOGETHER, Tina Turner, Capitol |
| 32 | 37 | LEAVE IT, Yes, Atco |
| 33 | 19 | NOBODY TOLD ME, John Lennon, Polydor |
| 34 | 36 | RED RED WINE, UB40, A&M |
| 35 | 55 | THE AUTHORITY SONG, John Cougar Mellencamp, Riva |
| 36 | 48 | HEAD OVER HEELS, The Go Go's, IRS |
| 37 | 40 | THE KID'S AMERICAN, Matthew Wilder, Private |
| 38 | 41 | A FINE DAY, Tony Carey, MCA |
| 39 | 49 | TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias and Willie Nelson, Columbia |
| 40 | 43 | ONE IN A MILLION, The Romantics, Nipper |
| 41 | 31 | LIVIN' IN DESPERATE TIMES, Olivia Newton-John, MCA |
| 42 | 47 | HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia |
| 43 | 52 | NO MORE WORDS, Berlin, Geffen |
| 44 | 56 | SHOW ME, The Pretenders, Sire |
| 45 | 50 | RUNAWAY, Bon Jovi, Mercury |
| 46 | 46 | REBEL YELL, Billy Idol, Chrysalis |
| 47 | 59 | THE LONGEST TIME, Billy Joel, Columbia |
| 48 | 23 | WRAPPED AROUND YOUR FINGER, The Police, A&M |
| 49 | 71 | BREAKDANCE, Irene Cara, Geffen/Network |
| 50 | 54 | BORDERLINE, Madonna, Sire |
| 51 | 32 | LET THE MUSIC PLAY, Shannon, Mirage |
| 52 | 57 | WE'RE GOING ALL THE WAY, Jeffrey Osborne, A&M |
| 53 | 64 | SISTER CHRISTIAN, Night Ranger, MCA |
| 54 | 63 | ILLEGAL ALIEN, Genesis, Atlantic |
| 55 | 24 | KARMA CHAMELEON, Culture Club, Virgin/Epic |
| 56 | 70 | DANCING IN THE SHEETS, Shalamar, Columbia |
| 57 | 45 | ALMOST OVER YOU, Sheena Easton, EMI-America |
| 58 | 44 | THE POLITICS OF DANCING, Re-Flex, Capitol |
| 59 | 75 | CATCH ME I'M FALLING, Real Life, MCA/Curb |
| 60 | 65 | WHITE HORSE, Laid Back, Sire |

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|----|----|--|
| 1 | 1 | THRILLER, Michael Jackson, Epic |
| 2 | 2 | 1984, Van Halen, Warner Bros |
| 3 | 5 | FOOTLOOSE, Soundtrack, Columbia |
| 4 | 3 | COLOUR BY NUMBERS, Culture Club, Virgin/Epic |
| 5 | 4 | CAN'T SLOW DOWN, Lionel Richie, Motown |
| 6 | 6 | SPORTS, Huey Lewis & The News, Chrysalis |
| 7 | 7 | LEARNING TO CRAWL, The Pretenders, Sire |
| 8 | 9 | TOUCH, Eurythmics, RCA |
| 9 | 8 | SYNCHRONICITY, The Police, A&M |
| 10 | 12 | SHE'S SO UNUSUAL, Cyndi Lauper, Portrait |
| 11 | 10 | AN INNOCENT MAN, Billy Joel, Columbia |
| 12 | 17 | UH-HUH, John Cougar Mellencamp, Riva |
| 13 | 11 | SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol |
| 14 | 13 | 90125, Yes, Atco |
| 15 | 18 | SOMEBODY'S WATCHING ME, Rockwell, Motown |
| 16 | 25 | LOVE AT FIRST STING, Scorpions, Polygram |
| 17 | 18 | SHOUT AT THE DEVIL, Motley Crue, Elektra |
| 18 | 14 | MILK AND HONEY, John Lennon/Yoko Ono, Polydor |
| 19 | 15 | WINDOWS AND WALLS, Dan Fogelberg, Full Moon/Epic |
| 20 | 21 | ELIMINATOR, ZZ Top, Warner Bros |
| 21 | 22 | ROLL ON, Alabama, RCA |
| 22 | 24 | GENESIS, Genesis, Atlantic |
| 23 | 23 | TOUR DE FORCE, '38 Special, A&M |
| 24 | 19 | ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA |
| 25 | 20 | DEFENDERS OF THE FAITH, Judas Priest, Columbia |
| 26 | 26 | CHRISTINE McVIE, Christine McVie, Warner Bros |



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| 63 | 67 | WALKING IN MY SLEEP, Roger Daltrey, Atlantic |
| 65 | 79 | IT'S MY LIFE, Talk Talk, EMI-America |
| 67 | 78 | LOVE ME IN A SPECIAL WAY, DeBarge, Gordy |
| 68 | 74 | BABY COME BACK, Billy Rankin, A&M |
| 71 | — | GIVE ME TONIGHT, Shannon, Mirage/Emergency |
| 73 | 81 | GIVE, Missing Persons, Capitol |
| 74 | 80 | HUNTERS OF THE NIGHT, Mr Mister, RCA |
| 76 | 83 | ROCK YOU LIKE A HURRICANE, Scorpions, Mercury |
| 80 | 84 | WHEN THE LADY SMILES, Golden Earring, 21 Recs/Polygram |
| 81 | 85 | PERFECT COMBINATION, Stacy Lattisaw and Johnny Gill, Cotillon |
| 82 | — | I'M STEPPIN' OUT, John Lennon, Polydor |
| 85 | — | COMMUNICATION, Spandau Ballet, Chrysalis |
| 89 | — | UNFAITHFULLY YOURS (OUR LOVE), Stephen Bishop, Warner Bros |
| 90 | 95 | LOVE HAS FINALLY COME AT LAST, Bobby Womack And Patti LaBelle, Beverly Glen |
| 93 | — | WOULDN'T IT BE GOOD, Nik Kershaw, MCA |

Compiled by Billboard

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| 27 | 34 | THE WORKS, Queen, Capitol |
| 28 | 28 | STAY WITH ME TONIGHT, Jeffrey Osborne, A&M |
| 29 | 29 | NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar |
| 30 | — | 99 LUFTBALLONS, Nena, Epic |
| 31 | 31 | BREAK OUT, Pointer Sisters, Planet |
| 32 | 32 | LET THE MUSIC PLAY, Shannon, Mirage |
| 33 | 37 | AMMONIA AVENUE, Alan Parsons Project, Arista |
| 34 | 35 | UNDER A BLOOD RED SKY, U2, Island |
| 35 | — | IN 3-D, Weird Al Yankovic, Rock 'n' Roll |
| 36 | 36 | REBEL YELL, Billy Idol, Chrysalis |
| 37 | 39 | IN THE HEART, Kool & The Gang, De-Lite |
| 38 | 33 | FLASHDANCE, Soundtrack, Casablanca |
| 39 | 45 | INTO THE GAP, Thompson Twins, Arista |
| 40 | 40 | SOMEWHERE IN AFRICA, Manfred Mann's Earth Band, Arista |
| 41 | 27 | IN HEAT, The Romantics, Nipper |
| 42 | 30 | WHAT'S NEW, Linda Ronstadt, Asylum |
| 43 | 41 | KISSING TO BE CLEVER, Culture Club, Virgin/Epic |
| 44 | 46 | LABOUR OF LOVE, UB40, A&M |
| 45 | 49 | THE FLAT EARTH, Thomas Dolby, Capitol |
| 46 | 47 | OFF THE WALL, Michael Jackson, Epic |
| 47 | 48 | JUNGLE, Dwight Twilley, EMI-America |
| 48 | 38 | BUSY BODY, Luther Vandross, Epic |
| 49 | — | FUTURE SHOCK, Herbie Hancock, Columbia |
| 50 | 43 | THE BIG CHILL, Soundtrack, Motown |

Compiled by Billboard

PHIL FEARON

Soul's Percy Throver explains how to harvest hits in your back garden

STUCK AWAY in the backstreets of Kensal Rise, NW10, is the headquarters of Phil Fearon and Galaxy Inc. It's a small terraced house where Phil, his mum, dad and brothers live. Quite a normal house really. Except that out back where the shed should be, there's a minute studio that's produced as many top 10 hits — the latest being 'What Do I Do' — as Duran Duran's recent sojourns to Montserrat and Australia.

Welcoming me to this suburban home of hits, amiable Mr Fearon turns on the fire and takes his mind back to those days before 'TOTP' beckoned and the garden shed was full of shovels and not graphic equalisers . . .

IN THE BEGINNING

"I was born in Jamaica and so my first love was ska, bluebeat and reggae. My family came over to England in 1962, we lived in Paddington first and then moved to this place in Kensal Rise. I was still into reggae and between 1969 and 1973 I used to run a sound system playing 'blues' parties."

SOUL BOY

"I got into soul when I heard 'Could It Be I'm Falling In Love' by the Detroit Spinners. My brother was running a mobile disco and I used to go along with him and hang out. I used to go to the Birds Nest in West Hampstead — when they let me in, 'cos they never thought I was old enough. Then we went to Crackers in Wardour Street, what a club! The sound system was terrible, but the atmosphere was great. Other times we'd go to Scamps in Sutton or go and see my brother when he was doing the Whiskey A Go Go — that way we'd get in free."

THE CLOTHES

"I'm a pretty hopeless dresser, though about 10 years ago I went through a phase when I thought I was very smooth. I was straight out of school and used to wear Sta Prest and Ben Shermans. Then I cooled out and decided to wear anything that just felt comfortable."

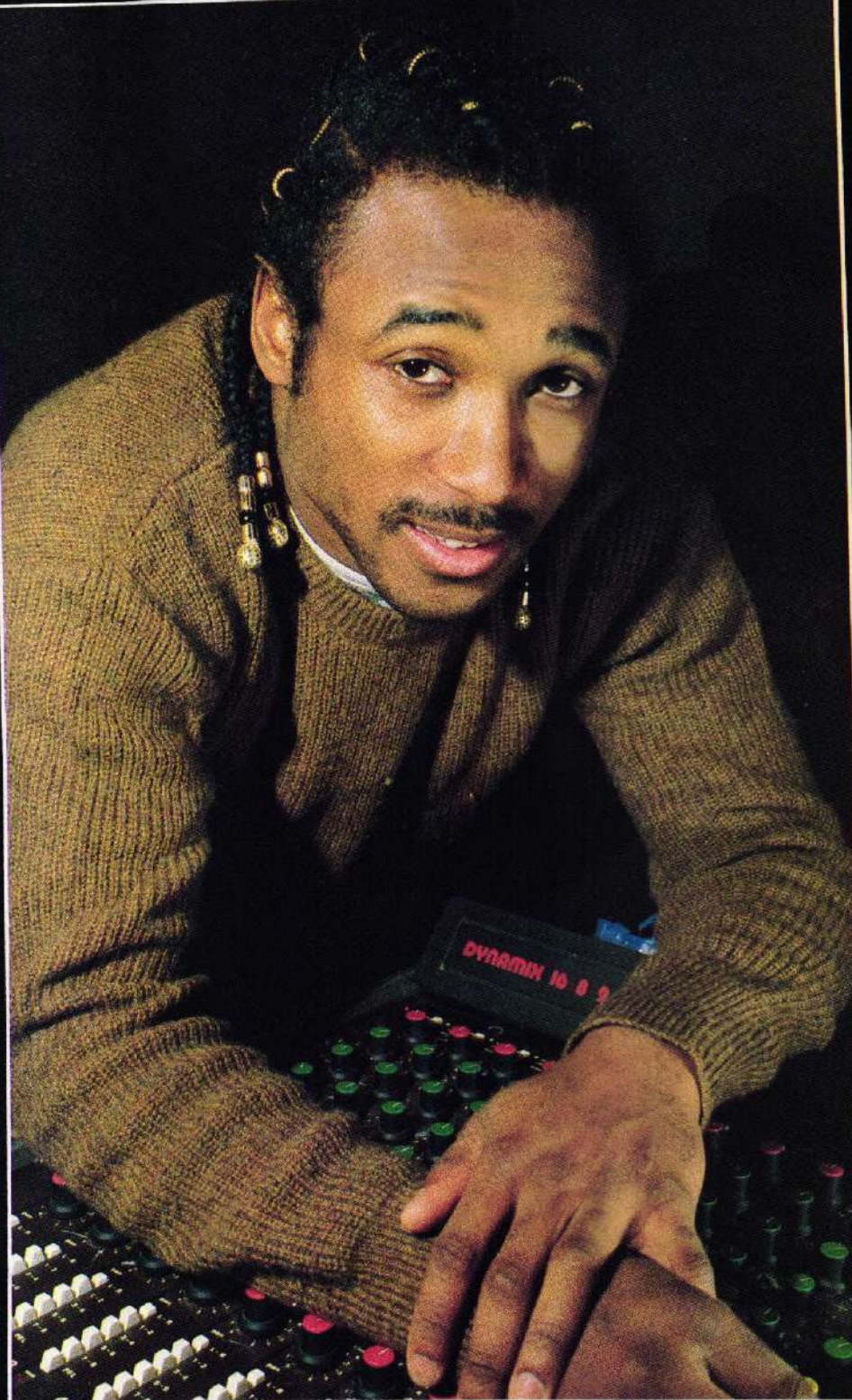
PARENTS

"They used to complain at first, when I was coming home late after being out at clubs. Yet when they realised that I was determined to do what I wanted to do they were great. The single most important factor in my career has been my family, they've been so understanding. They've had to put up with all the noise, late nights and having my friends round all the time."

EARLY MUSICAL EXPERIENCES

"I first got involved in playing music when I was at school. The first chance I got I formed a band and went off to the music room."

"I made my own musical instruments, elastic band basses, etc. Anything I couldn't make physically I'd mime verbally. I then built myself a tape recorder to make my own multi-track machine."



DAVID JOSEPH

"We worked together for a while in Hott Wax. We had the same energy, but different ideas. He just wanted to do American covers all the time. It's ironic that David is now doing what he argued against — writing and singing his own songs. In fact two of my favourite songs are David's 'Hi Tension' and 'You Can't Hide Your Love.'"

THE STUDIO

"I'd been mentioning the idea of having a studio about four or five years ago when I was in Candidate, but it never actually got off the ground. It became obvious that we should have our own studio, but the band wouldn't go through with it."

"Then I thought, if we could get all the local bands together to try and finance a studio ourselves . . . But! Everyone said it'd be third rate, cheap."

"I was very frustrated by all this and thought if I was going to do it I'd have to do it myself. So I told no one in Candidate and just got together with non-musicians — my brother and a couple of school friends — and got on with it."

"While I bashed the house about my brother Paul went off to Portugal and DJ-ed, the rest of my mates also helped to raise money by doing odd jobs. Eventually we raised £3000 and were on our way. It was funny, no one knew I had a studio until I'd had two hits . . ."

JIM REID



A BBA?

"The idea is to be very big commercially, but without the compromises of being big."

So speaks rockin' Ralf Dörper, one quarter (or maybe one fifth) of German pop group Propaganda.

"Propaganda is about secrets. The idea is much more important than the people, but at the moment it's a group . . . a pop group with four characters like Abba. Two boys and two girls — a deliberate choice. We're not the puppets of anyone but it is all part of a Grand Scheme . . . and that scheme might not always involve us being a group, but for the present, we are.

"Propaganda involves lies . . . and maybe we lie — perhaps that's the point. You see bands and you know it's not really them playing — we like to play around with those ideas."

F ACTS?

Who needs 'em . . . but here goes . . .

Propaganda, the new Abba, come from Düsseldorf. Ralf Dörper and Andreas Thein, the noisy ones, wanted to make something big. They wanted to spread themselves, they wanted

to be international, they weren't that concerned about the truth. Thus Propaganda. Claudia Bruchen and Suzanne Freytag, the Girly Ones, were half of an unserious, funny group called Topolinos. Own songs. Just four. Very short sets. They had a tune on a German sampler LP. Suzanne thinks John Peel played it . . . once.

Ralf had a solo disc out in the UK a while back. 'Eraserhead'. Not very good, but enough reason to come to London in search of a future for his new music machine. Morley and Horn got wind and made them an offer. Propaganda 'decided to risk it'.

C LEVER?

And so Trevor set to work . . . "Trevor Horn has a certain knowledge about a pop song that we still need to learn. His function is to put our ideas into a marketable end product and so what he does is to point out weaknesses where we have to make it stronger." But he does like to have a finger in the pie . . .

"But the original idea is still the most important thing — it has to come through. It would be no good for him or us if he interfered too much — as soon as our original ideas get changed we might as well stop. If we started making ordinary pop songs — which we are quite capable of doing — it would no longer be Propaganda."

M ABUSE?

A value-for-money package that sets toes tapping, fingers clicking, eyebrows arching and people pondering. Mabuse is . . . melodic, but it's not Barry Manilow — bombastic but it's not Kiss — arty, but it's not Bauhaus (nor the Bauhaus!). Propaganda, what is Mabuse?

"Mabuse is about a fascination with evil. The Doctor was initially a character in a simple criminal story but Fritz Lang took the character and made him into a symbol. He mixed him up with the idea of Faust ('The man without shadow promises you the World') and his view of the political situation in Germany — it was a warning against fascism. We neither advocate nor warn about Mabuse — we agree with both — we're affected by it but we don't direct. Like the hand in

the video — it comes from Lang's 'M' — it could be guiding or warning."

"No. We're not political — only our name hints at it. Pop is too fond of reducing certain values and politics shouldn't be part of it. It's too dangerous to do that with politics — you end up with slogans and extremism. I may have political beliefs but they shouldn't be part of an interview for a pop paper." (That's us!)

D EUTSCHLAND UBER . . . ALLES ODER NICHTS?

"At the moment in Germany you have to be traditional — we want to prove that it's possible to have original ideas and be successful. While we want success here it's more important to show the German audience and music industry that a German band can be successful and popular while still having certain attitudes in the songs that are new."

Nena must have been a bitter, bitter blow . . .

"Yes. That is a problem. Now she's done it it's merely shown the German record companies how easy it is to succeed with old American and English styles

of music. Nena is so American. But if it means that more German bands are signed — good. I just hope they pick the right ones!"

Can the metal music break that stranglehold?

"In Germany no-one's talking about that anymore. I've never worked with Einsturzende Neubauten but we were doing that kind of stuff two or three years ago in Die Krups — metal bashing and electronic sounds. Here in England it's still a hype . . . a fashion, but it only had an impact in Germany two years ago when it was the new Avant Garde — much more Art than music."

K EIN ZURÜCK FÜR DICH?

Is there really no going back?

"We were here as a tactic. We're a German band and we still live and base ourselves there. We came here because we want wider success. When we started our direction was already fixed. Coming here merely means it has broadened — the possibilities are much larger. Now we can do it 100% whereas before we could only concentrate on certain



by GRAHAM K

LIES, LIES, LIES

Remember those glorious early days of Stiff, 2-Tone, Postcard, and the like? — heady times when copping the latest labels' latest carried more clout than procuring any puny popster's posturings. Well, those days are back! Despite the flak for its reputed Art attack, Zang Tumb Tuum is shaping up to offer Constant Class. We've already been blessed with Frankie and the Art of Noise, and now, brandishing their 'Nine Lives of Dr Mabuse' come Propaganda.

aspects. Our influences tend to be people like Lang and painters, not really by music at all. Also people who've had to emigrate to fulfill their ideas — they're quite a bunch, not only Germans but Russian writers as well. We've had to come to England to be later appreciated in Germany because we don't have the opportunity to get our ideas over there. The main thing is to get over the ideas. To do that you have to go for a big market — it's no good just being a cult figure at home — I've done that and it's so easy — and there's no future in it."

B UT IS IT ART . . . OR MUSIC . . . OR FASHION . . . ?

"Sometimes we don't consider ourselves to be musicians at all — the idea of how we treat music is a different one. A musician is someone who sits at home with a guitar — when we

work, we work for a finished product, product to spread the idea. Ours is a combination of opposites — technology and the punk ideal of 'one chord wonders' — to create new things. Very soon there'll be a new generation of music makers — kids who've grown up with computers and video games. In two years they'll have music making gadgets to create music now only possible in advanced studios. Musicians aren't important, Ideas are." . . . Don't worry, Paul — we're getting the idea, slowly.

Propaganda are a fine addition to the slim ZTT roster. Propaganda know that in the pop war the first casualty must be truth, subjugating their fifth member (maybe their sixth) in order to do battle with their deadly rivals, the Swedish war machine ABBA.

Propaganda have sold their souls to that devil Morley. Don't Be A Fool . . . do likewise.

THE PALE Fountains are just like Guinness: an acquired taste. Once you like it, it's like drinking cream, but it's a bit hard to take at first.

That's probably the reason why 'The Paleys' have had such a surprising lack of success to date. Their 'muzak' type melodies and wide-ranging styles have so far brought them a great deal of critical acclaim, but not much in the way of screaming girl fans or cratesloads of champagne.

Still, it's not something which seems to get the chirpy Liverpool chappies down at all. When I met them on a miserable day down the Portobello Road, they seemed positively effervescent.

"What's 'muzak'?" asks fresh-faced Michael Head, (vocals and acoustic guitar departments) as he pours out the tea.

Um, well, it inspired Jerry Dammers to great heights you know, I explain, it's that piped music you get in lifts and supermarkets.

"Oh well," sighs trumpeter Andy Diagram, leaning back in his chair and speaking so quietly that I have to surreptitiously shove the microphone at him through the pot of flowers on the table.

"We've got so many different influences, from jazz, to The Byrds to errr, whatever..."

"Black Uhuru!" bassist Chris McCaffrey interrupts exuberantly from the middle of the sofa.

"That's why it seems a bit weird to some people, our music," Michael continues for Andy, "because all our different tastes merge into one. The songs aren't crafted to sound like anyone, but when you've got all our different influences working together, that's when you get the muzak in the lift..."

I notice that a lot of your songs have a very strong Spanish feel to them...

"Um well," Michael clears his throat, "there's a Spanish guitarist in Liverpool who influenced us a lot; he's an old drop-out. He's a brill Spanish guitarist, though."

So, is there a Paleys following that we haven't heard about?

"Oh yeah," grins Chris, the most impish of the bunch, and the oldest at the tender age of twenty. "Didn't you see them when you came in? They're all clamouring outside; we just had time to nip in through the back door!"

But what of the future, I ask? What's your ambition?

"For Bill Oddie's daughter to propose to me as it's leap year!" Chris says, nodding to himself.

Kate Hardie? But she's only fifteen! I splutter, scandalized.

"Oh, really?" Chris raises his eyebrows. "I didn't know that; when's the next leap year then?"

Another four years, I sniff, feeling ancient.

"Oh, well, that's all right, she'll be nineteen then!"

Boys will be boys, eh?

Jessi McGuire



THE PALE FOUNTAINS: they got the muzak in them...

next week in Record Mirror!

CHART BULLET

win a beat box in our amazing competition!

THIS WEEK Record Mirror presents a totally new kind of music competition based on speed and skill!

In Record Mirror's Chart Bullet competition all you have to do is follow these three easy steps:

- 1) Turn to the chart page, study the top five singles carefully and decide where those singles will be in next week's Top 100...
- 2) Insert the titles of this week's top five in the space provided on the coupon and fill in your predictions in the boxes marked 'Next Week'...
- 3) Fill in your name and address on the coupon and post **FIRST CLASS** to the address on the right...

The first entries out of the bag will win these fantastic prizes — the very first two coupons out of the bag will win a fabulous Pye Spatial Stereo beat box, (see below) each worth over £80! The second two coupons win a superb Pye Personal Stereo cassette player each, and the third two coupons win a great Pye Personal Radio each! Each correct entry will have the winner's name published in the following week's issue of Record Mirror.

Remember, to qualify you must make sure that your entry arrives at the competition address by no later than first post on Saturday March 31st!



Rules & Regulations
The prizes and competition are exclusive to Record Mirror readers. Employees and their families of Spotlight Publications, Morgan Gramplan or Pye Audio or any other subsidiary or associate company may not enter.

TOP 5 WEEK ENDING MARCH 31st 1984
OFFICIAL TOP OF THE POPS/RADIO ONE CHART

THIS WEEK **NEXT WEEK**

1 _____	<input type="text"/>
2 _____	<input type="text"/>
3 _____	<input type="text"/>
4 _____	<input type="text"/>
5 _____	<input type="text"/>

TO SEE TOP 100 PLEASE TURN TO PAGE 42
POST ENTRIES OFF IMMEDIATELY TO:
RECORD MIRROR CHART BULLET, PO BOX 16,
HARLOW, ESSEX
(ENTRIES TO ARRIVE NO LATER THAN
SATURDAY MARCH 31st 1984)

NAME _____

ADDRESS _____

SENSITIVE SENSUALISTS Senses might well now be sensing success with their debut platter 'If You Can Count', but things haven't always been so seemingly sensible . . . as sultry south-American Karen explained . . .

"We all used to do show and video auditions in New York where 300 to 400 girls would go to one call. There'd always be a lot of struggling artists, you'd always see the same faces at the auditions and it was getting very demoralising."

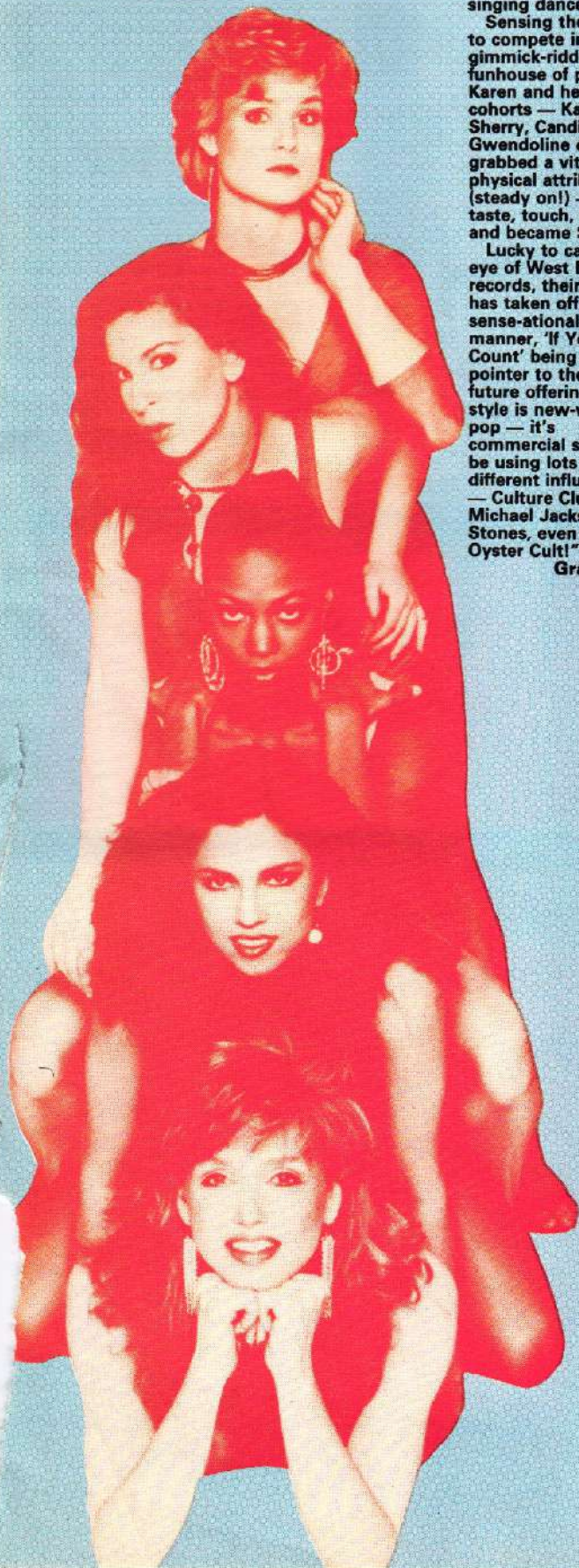
So, common sense prevailed . . . "And as we knew each other through these calls we decided to get together and work as a

singing dance group.

Sensing the need to compete in the gimmick-riddled funhouse of pop Karen and her cohorts — Katie, Sherry, Candi and Gwendoline each grabbed a vital physical attribute (steady on!) — sight, taste, touch, etc — and became Senses.

Lucky to catch the eye of West End records, their career has taken off in a sense-ational manner, 'If You Can Count' being a prime pointer to their future offerings. "Our style is new-wave pop — it's commercial so we'll be using lots of different influences — Culture Club, Michael Jackson, The Stones, even Blue Oyster Cult!"

Graham K



NEW SINGLE

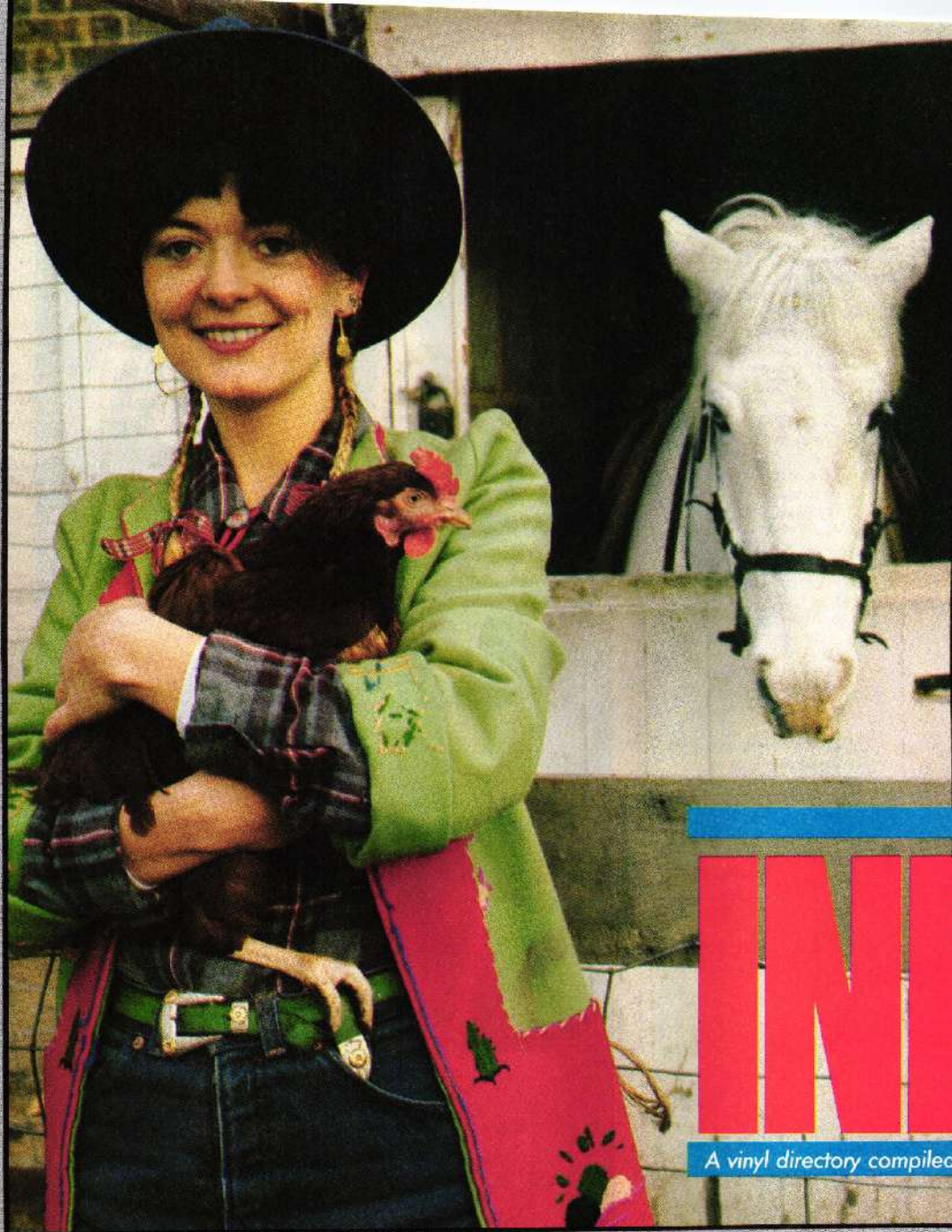
SHANNON

GIVE ME TONIGHT

7" JAB1 VOCAL & DUB VERSIONS
12" JABX.1 LONG VOCAL & DUB VERSIONS

LP: JABL 1
from the album 'Let the music play' TAPE JABLC 1





IF YOU'VE heard 'Freight Train' by Helen And The Horns on the radio, the chances are that you either turned up the volume and grinned helplessly for three minutes, or rushed to turn it off.

"I can quite see why it gets up people's noses," admits Helen McCookerybook, fingering a plait. "It's a real love or hate single. It's not supposed to be wacky and it's not supposed to be serious. It's just the way I write."

Helen became addicted to country and western by listening to Sheila Tracey's 'Trucker's Hour' on Radio 2, as she explains. "I used to stay awake in the van after gigging with my old band the Chefs and listen to all the requests for the trucker's wives. Louisiana Lannis is probably my favourite . . ."

Now it may seem strange to you that this quiet spoken English girl should be so addicted to American music, but there is a link. "My grandmother worked on an Indian reservation," says Helen. "She plays the banjo as well. She used to go camping at Lake Iroquois and the boys would put wasp's nests down the chimney stacks of their cabins. I'm really close to her and she keeps asking me when I'm going to be on Top Of The Pops."

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A vinyl directory compiled by Jim Reid



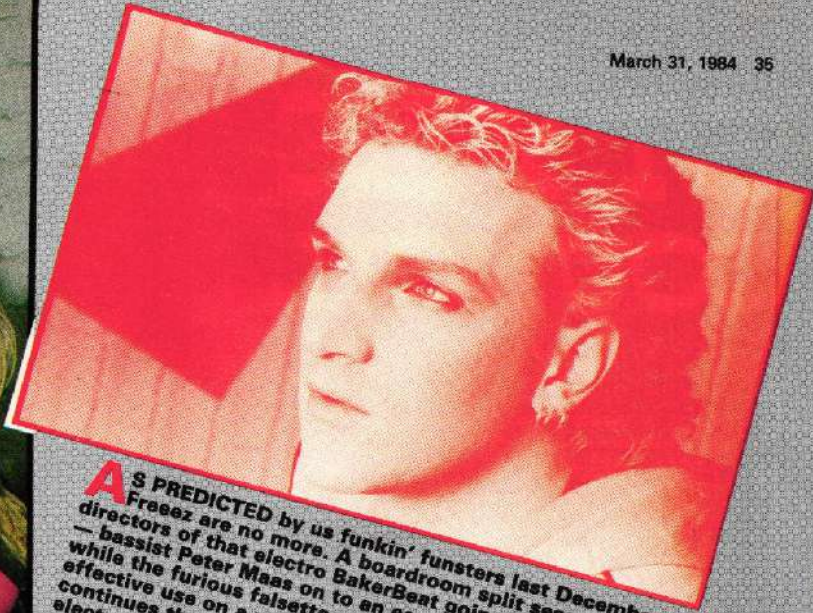
TANIA MARIA'S 'Love Explosion', quite simply the best album released this year, is a winning combination of latin, jazz, soul and funk that is currently filling the racks of the most discerning import stores. Brazilian born, Tania's long been a cherished secret amongst devoted wedgeheads.



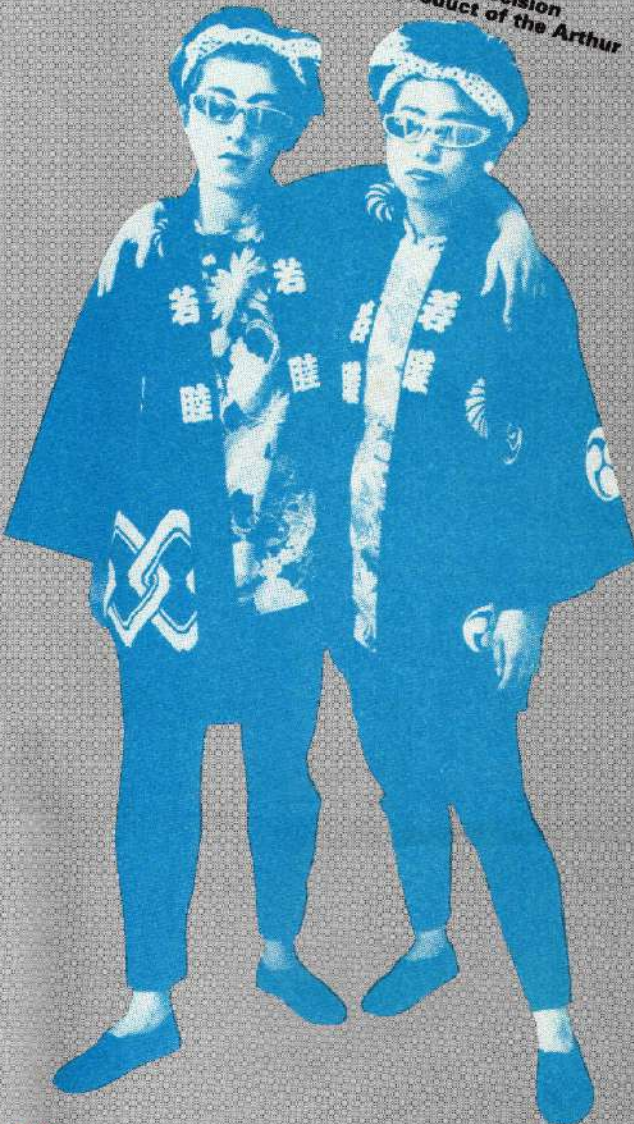
ONE SOUL sister who's having to watch a superb soul slip go to waste is Mavis Staples, whose brilliant 'Love Gone Bad' has been a glorious secret shared by import buyers these last two months. Head for an import store now and hear how Mavis is a hipper name than Marilyn.



Pic by Joe Shuffler



AS PREDICTED by us funk'n' funsters last December, Freeez are no more. A boardroom split sees the two directors of that electro BakerBeat going their different ways — bassist Peter Maas on to an earthier Freeez part three while the furious falsetto of Johnny Rocca has been put to effective use on a new solo single. 'I Want It to Be Real' continues the culture clash of frothy pop and precision electronics of 'IOU' and is once again a product of the Arthur Baker NY School of the Cool Mix.



YOU COULD call it Kentucky Fried Sake. Welcome to the latest Japanese export in the form of the *Frank Chickens*. The two hens are called Kazuko and Pamela — Pamela? Well, we can't all come from the same battery — and they are responsible for the wild and wacky single 'Fujiyama Mama'. Egged on by musos Steve Beresford and David Toop they've concocted a mixture of pop and Jap-funk that's no poultry offering. And if that don't ruffle yer feathers, nothing will . . .

YOU'VE BEEN outraged by Ozzy Osbourne and mangled by Motorhead. Now prepare yourselves to be thumped by Thor! He stands six feet tall, weighs 200lbs and bends steel bars with his teeth. Another one of his favourite tricks was to pile bricks on his chest and have somebody bore through them with a pneumatic drill. But he stopped doing this after a heavy handed assistant broke two of his ribs. "Even I can only stand so much," says Thor. "I heard the ribs crack, but because there was so much adrenalin going through me I was able to chase the stupid guy off and fight him. We had a bust up at the side of the stage and in the dressing room. I messed him up pretty badly and I haven't seen him since. I don't go looking for trouble though. I only fight when I have to and I don't go picking on little guys." On one occasion three burly lumberjacks bit off far more than they could chew, when they decided to take Thor on during one of his shows in Canada. "One of them thought he could bend my metal bar with his teeth but of course he broke them. I took care of the rest of the guys easily. You need special techniques to do the things I do. It's not brute force and ignorance. I was taught by a guy called Doug Heppburn who was the world's strongest man way back in 1951. I've broken my back teeth trying to bend the bar, so I have to wrap a cloth around it to break the strain." The mighty Thor has just released his first album 'Unchained' and played a sell out gig at London's Marquee. Featured in his band is his luscious girlfriend Pantera, whose ample charms make Beki Bondage look anorexic. When he was a child Thor was obsessed by Norse legends and super heroes. He used to go to school with a Superman suit on underneath his clothes and he would change into the man of steel during breaks. "In the morning I had to make sure that my cape wasn't showing out of the back of my coat or my mother would get upset. At school they couldn't work me out at all. Up until the age of thirteen I was your normal seven stone weakling and then I seemed to explode."

STYLE COUNCIL

Live at the Dominion, London

IT MIGHT be alright for a jam session down at the Café Bleu, but in front of a few thousand eager eyes Paul Weller's new, er, combo isn't entirely convincing.

Weller has been carried forward by the impetus of rock music to such an extent that he's now got to back-peddle against a very strong momentum. He's not making good headway.

The dreadful 'Money Go Round' and the encore of Funkadelic's 'One Nation Under A Groove' suggest someone who's in the wrong clothes — they're awkward, self-conscious and rather contrived.

Paul Weller and Mick Talbot are capable of writing sharp, concise, emotional numbers which, when they're delivered simply and directly, are absolutely stunning.

When Paul, Mick and Jaye Williamson — Dee's competent replacement — took 'It Came To Pieces In My Hands' down to the bare essentials of harmony the atmosphere they created was richer than anything money (go round) can ever offer. Likewise 'Headstart To Happiness' and 'Spring, Summer, Autumn' were well delivered.

Those songs alone made the Style Council's appearance worthwhile. They didn't need any rock dynamic to put them over, and Weller's sensitivity as a writer was there for all to see and experience.

Unfortunately it all came to an end after that. 'Speak Like A Child' was workmanlike, but uninspired. Jaye's rendition of the beautiful 'Paris Match' was ably sung, her voice having a touch of Tammi Terrell, but she never got to grips with the song's content.

When I saw the Style Council in Paris last year, I thought they were bursting with potential. It's the same now. They were marred by some pretty poor musicianship (barring Mick, Paul and the bassist) which rendered the numbers clumsy. Mix that with a total lack of stage presence from anybody and the show became something you'd rather hear at the back of a small café (honest!) than in a large concert hall.

If the Style Council cut out the waffle and the incidental then the songs, in their crudest most basic form, will be enough to carry them forward and bear the burden of their ideals as well.

Simon Hills



UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending March 31, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	6	23	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
2	1	3	HUMAN'S LIB, Howard Jones, WEA □
3	3	2	ALCHEMY, Dire Straits, Vertigo □
4	8	32	THRILLER, Michael Jackson, Epic ☆
5	4	30	AN INNOCENT MAN, Billy Joel, CBS ☆
6	7	6	INTO THE GAP, Thompson Twins, Arista ☆
7	2	2	CAFÉ BLEU, Style Council, Polydor □
8	5	2	FUGAZI, Marillion, EMI ○
9	11	5	THE SMITHS, Smiths, Rough Trade
10	9	4	THE WORKS, Queen, EMI
11	10	4	HUMAN RACING, Nik Kershaw, MCA ○
12	—	—	THIS LAST NIGHT IN SODOM, Soft Cell, Some Bizzare BIZL6
13	16	9	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
14	15	20	OFF THE WALL, Michael Jackson, Epic ☆
15	12	19	TOUCH, Eurythmics, RCA ☆
16	29	18	LABOUR OF LOVE, UB40, DEP International ☆
17	13	7	SPARKLE IN THE RAIN, Simple Minds, Virgin □
18	23	24	COLOUR BY NUMBERS, Culture Club, Virgin ☆
19	22	18	UNDER A BLOOD RED SKY, U2, Island ☆
20	19	2	THE DRUM IS EVERYTHING, Carmel, London
21	83	2	THE ROSE OF TRALEE, James Last, Polydor
22	14	35	THE CROSSING, Big Country, Mercury ☆
23	20	36	NO PARLEZI, Paul Young, CBS ☆
24	—	—	THE ICICLE WORKS, Icicle Works, Beggars Banquet BEGA50
25	21	9	1984, Van Halen, Warner Bros
26	24	12	IN THE HEART, Kool & The Gang, De-Lite ○
27	18	5	KEEP MOVING, Madness, Stiff □
28	26	17	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
29	25	11	SOMETIMES WHEN WE TOUCH, Various, Ronco
30	—	—	THREE OF A PERFECT PAIR, King Crimson, EG EGLP55
31	32	2	NENA, Nena, Epic
32	17	2	LOVE AT FIRST STING, Scorpions, Harvest
33	27	5	AMMONIA AVENUE, Alan Parsons Project, Arista
34	35	38	QUEEN GREATEST HITS, Queen, EMI ☆
35	—	—	ROBERTA FLACK'S GREATEST HITS, Roberta Flack, K-Tel NE1269
36	39	7	THE FLAT EARTH, Thomas Dolby, Parlophone
37	28	7	HAUNTING MELODIES, Various, Nouveau Music
38	36	22	STAGES, Elaine Paige, K-Tel ☆
39	66	6	LIONEL RICHIE, Lionel Richie, Motown □
40	33	25	GENESIS, Genesis, Charisma ☆
41	42	16	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
42	34	3	SWOON, Prefab Sprout, Kitchenware
43	—	—	VENICE IN PERIL, Rondo Veneziano, Ferroway RON1
44	48	19	THE BOP WON'T STOP, Shakin' Stevens, Epic □
45	59	39	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
46	46	6	DECLARATION, Alarm, IRS
47	31	4	STREET SOUNDS CRUCIAL ELECTRO, Various, Streetsounds
48	30	3	ABOUT FACE, David Gilmour, Harvest
49	55	271	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
50	93	41	SYNCHRONICITY, Police, A & M ☆
51	40	18	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
52	44	9	MILK AND HONEY — A HEART PLAY, John Lennon and Yoko Ono, Polydor
53	51	18	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
54	38	15	PORTRAIT, Diana Ross, Telstar □
55	49	43	TOO LOW FOR ZERO, Elton John, Rocket ☆
56	53	39	FANTASTIC, Wham!, Innervision ☆
57	43	13	LOVE OVER GOLD, Dire Straits, Vertigo ☆
58	—	—	THE ESSENTIAL JEAN MICHEL JARRE, Jean Michel Jarre, Protv PROLP3
59	37	23	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
60	—	—	CLIMATE OF HUNTER, Scott Walker, Virgin V2303
61	86	56	TRUE, Spandau Ballet, Chrysalis ☆
62	64	26	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, PROTV □
63	47	2	BABY LOVE, Various, Ronco
64	77	3	LOVE SONGS, Barbra Streisand, CBS ☆
65	72	12	MAKIN' MOVIES, Dire Straits, Vertigo ☆
66	67	21	PIPES OF PEACE, Paul McCartney, Parlophone ☆
67	50	20	YENTL, Barbra Streisand, CBS □
68	—	—	NURSERY CRYME, Genesis, Charisma CHC22
69	69	49	LET'S DANCE, David Bowie, EMI America ☆
70	45	24	SNAP!, Jam, Polydor □
71	80	11	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
72	62	3	THE FISH PEOPLE TAPES, Alexei Sayle, Springtime/l
73	41	4	STREET SOUNDS EDITION 8, Various, Streetsounds
74	52	4	WORKOUT, Jane Fonda, CBS □
75	—	—	SHAPE UP AND DANCE VOL 1, Felicity Kendal, Lifestyle LEG1



SOFT CELL: blinding inspiration

76	68	11	LEARNING TO CRAWL, Pretenders, Real ○
77	57	4	LET THE MUSIC PLAY, Shannon, Club
78	—	—	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI EMC3429 ✓
79	76	12	WORKING WITH FIRE AND STEEL, China Crisis, Virgin ○
80	91	2	MADONNA, Madonna, Warner Bros
81	58	4	TEXAS FEVER, Orange Juice, Polydor
82	—	—	REFLECTIONS, Various, CBS CBS10034
83	97	16	GREEN VELVET, Various, Ronco □
84	—	—	IT'S YOUR NIGHTLY, James Ingram, Warner Bros 9239701
85	56	3	G FORCE, Kenny G, Arista
86	79	2	SOMEBODY'S WATCHING ME, Rockwell, Motown
87	100	2	90125, Yes, ATCO ○
88	74	7	VICTIMS OF THE FUTURE, Gary Moore, 10 Records
89	—	—	COMPLETE MADNESS, Madness, Stiff HITTV1
90	—	—	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS25304
91	84	6	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
92	65	19	TRACK RECORD, Joan Armatrading, A & M □
93	—	—	FORMULA 30, Various, Decca PROLP4
94	92	3	DIRE STRAITS, Dire Straits, Vertigo ☆
95	70	4	IN YOUR EYES, George Benson, Warner Bros ☆
96	—	—	CRUSADER, Saxon, Carrere CAL200 ✓
97	98	3	FLASHDANCE, Original Soundtrack, Casablanca □
98	61	8	SERENADE, Juan Martin, K-Tel
99	—	—	WORLD SHUT YOUR MOUTH, Julian Cope, Mercury MERL37
100	87	2	PYROMANIA, Def Leppard, Vertigo ✓

Compiled by Gallup

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

Music Video

1	—	FOURPLAY EP, Whitesnake, PMI
2	2	VIDEO EP, Olivia Newton-John, PMI
3	7	TOYAH TOYAH TOYAH, Toyah, K Tel/Polygram
4	4	LIVE, Whitesnake, PMI
5	—	LIVE, Judas Priest, CBS/Fox
6	6	VIDEO SNAP, Jam, Polygram
7	9	DURAN DURAN, Duran Duran, PMI
8	11	LIVE, Phil Collins, PMI
9	12	FLASHDANCE, O.S.T., CIC
10	8	ZIGGY STARDUST, David Bowie, Thorn EMI
11	3	RAINBOW BRIDGE, Jimi Hendrix, Kace
12	14	VIDEO COLLECTION, Stranglers, PMI
13	5	SINGLES FILE, Kate Bush, PMI
14	18	LIVE, Saxon, Polygram
15	—	LIVE, Marvin Gaye, Videoform
16	17	LIVE, Crosby, Stills & Nash, CIC
17	10	SHADOW OF LIGHT, Bauhaus, Kace
18	13	LIVE, Meat Loaf, Videoform
19	19	PERVERTED BY LANGUAGE, The Fall, Rough Trade
20	—	IN CONCERT, Earth Wind & Fire, Videoform

Compiled by MRIB

UK Singles

Week ending March 31, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	4	HELLO, Lionel Richie, Motown
2	5	5	IT'S RAINING MEN, Weather Girls, CBS
3	8	5	ROBERT DE NIRO'S WAITING, Bananarama, London
4	14	2	IT'S A MIRACLE, Culture Club, Virgin
5	7	4	WHAT DO I DO, Phil Fearon And Galaxy, Ensign
6	9	7	YOUR LOVE IS KING, Sade, Epic
7	22	2	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic
8	3	10	STREET DANCE, Break Machine, Record Shack
9	29	2	PEOPLE ARE PEOPLE, Depeche Mode, Mute
10	4	8	JOANNA, Kool And The Gang, De-Lite
11	2	9	99 RED BALLOONS, Nena, Epic
12	6	10	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
13	—	—	YOU TAKE ME UP, Thompson Twins, Arista TWINS4
14	13	6	BOLERO/BARNUM, (TORVILL & DEAN), Various, Safari
15	28	3	CHERRY OH BABY, UB40, Dep International
16	10	9	JUMP, Van Halen, Warner Bros
17	11	7	AN INNOCENT MAN, Billy Joel, CBS
18	12	8	TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island
19	15	6	'ULLO JOHN GOTTA NEW MOTOR, Alexei Sayle, Island
20	—	—	PYT (PRETTY YOUNG THING), Michael Jackson, Epic A4136
21	16	19	RELAX, Frankie Goes To Hollywood, ZTT/Island
22	21	12	DANCE HALL DAYS, Wang Chung, Geffen
23	18	7	HIDE AND SEEK, Howard Jones, WEA
24	19	5	BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, London
25	25	5	THE LION'S MOUTH, Kajagoogoo, EMI
26	17	9	SOMEBODY'S WATCHING ME, Rockwell, Motown
27	30	3	LUCKY STAR, Madonna, Sire
28	33	2	SWIMMING HORSES, Siouxsie And The Banshees, Wonderland
29	38	3	NELSON MANDELA, Special Aka, 2 Tone
30	36	2	UP ON THE CATWALK, Simple Minds, Virgin
31	27	12	LET THE MUSIC PLAY, Shannon, Club
32	20	9	RUN RUNAWAY, Slade, RCA
33	39	3	BORROWED TIME, John Lennon, Polydor
34	23	5	MY GUY, Tracey Ullman, Stiff
35	24	9	I GAVE YOU MY HEART (DIDN'T I), Hot Chocolate, Rak
36	72	2	GLAD IT'S ALL OVER, Captain Sensible, A&M
37	—	—	AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros RCK1
38	43	5	WOOD BEEZ, Scritti Politti, Virgin
39	26	9	DOCTOR DOCTOR, Thompson Twins, Arista
40	54	3	THAT'S THE WAY (I LIKE IT), Dead Or Alive, Epic
41	58	2	DANCING IN THE SHEETS, Shalamar, CBS
42	—	—	SHE'S STRANGE, Cameo, Club JAB2
43	47	3	DR MABUSE, Propaganda, ZTT/Island
44	—	—	BABY YOU'RE DYNAMITE, Cliff Richard, EMI EMI5457
45	75	2	DON'T LOOK ANY FURTHER, Dennis Edwards/Siedah Garrett, Gordy
46	59	3	JESSIE'S GIRL, Rick Springfield, RCA
47	40	6	HELP, Tina Turner, Capitol
48	49	4	TAXI, J Blackfoot, Allegiance
49	65	4	I'M FALLING, Bluebells, London
50	31	9	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA
51	35	7	MY EVER CHANGING MOODS, Syle Council, Polydor
52	50	5	TUESDAY SUNSHINE, Questions, Respond
53	—	—	CAN'T BUY ME LOVE, Beatles, Parlophone R5114
54	32	4	THE RENEGADES OF FUNK, Soul Sonic Force, Tommy Boy/Polydor
55	57	12	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
56	83	2	SOMEDAY, Gap Band, Total Experience
57	66	2	I DIDN'T KNOW I LOVED YOU, Rock Goddess, A&M
58	34	12	BREAK MY STRIDE, Matthew Wilder, Epic
59	69	2	TIME AFTER TIME, Cyndi Lauper, Portrait
60	37	8	RADIO GA GA, Queen, EMI
61	45	6	OUT COME THE FREAKS, Was (Not Was), Geffen

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



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SPECIAL AKA: the Nelson spirit



20

MICHAEL: Oh you pretty young thing

62	—	—	HEARTBEAT, Psychedelic Furs, CBS A4300
63	63	3	THE WHODINI ELECTRO EP, Whodini, Jive
64	44	7	FRAGGLE ROCK THEME, Fraggles, RCA
65	62	4	REBEL YELL, Billy Idol, Chrysalis
66	46	8	MICHAEL CAINE, Madness, Stiff
67	41	12	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
68	64	4	BIRDS FLY (WHISPER TO A SCREAM), Icicle Works, Beggars Banquet
69	—	—	THE DECEIVER, Alarm, IRS IRS103
70	42	6	DOWN IN THE SUBWAY, Soft Cell, Some Bizzare
71	—	—	TV DINNERS, ZZ Top, Warner Bros W9334
72	—	—	I SCARE MYSELF, Thomas Dolby, Parlophone R6067
73	—	—	DEADLINE USA, Shalamar, MCA MCA866
74	81	2	LEAVE IT, Yes, Atco
75	80	3	GREATNESS AND PERFECTION OF LOVE, Julian Cope, Mercury
76	60	7	HEY DJ, World's Famous Supreme Team, Charisma
77	77	3	2000 LIGHT YEARS FROM HOME, Danse Society, Society
78	98	2	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
79	—	—	JUST BE GOOD TO ME, SOS Band, Tabu A3626
80	76	3	HERE YOU COME AGAIN, Dolly Parton, RCA
81	96	2	WE CAN WORK IT OUT, Paradise, Priority
82	85	20	THRILLER, Michael Jackson, Epic
83	—	—	FISHING FOR THE MOON, David Essex, Mercury ESSEX3
84	70	4	I DON'T KNOW WHAT IT IS BUT I LOVE IT, Chris Rea, Magne
85	92	3	WHY DON'T WE SPEND THE NIGHT, Joe Fagin, Towerbell
86	97	2	LATE AT NIGHT, George Benson, Warner Bros
87	52	6	BREAKING POINT, Bourgie Bourgie, MCA
88	—	—	NO SELL OUT, Malcolm X/Keith Le Blanc, Tommy Boy/Island IS165
89	—	—	SHAPES OF THINGS, Gary Moore, 10 Records TEN19
90	67	5	GENERAL PUBLIC, General Public, Virgin
91	—	—	THE SOUND OF MUSIC, Dayton, Capitol CL318
92	—	—	VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor POSP674
93	88	4	BURNING FLAME, Vitamin Z, Mercury
94	84	2	THE OTHER WOMAN THE OTHER MAN, Gerard Kenny, Imression
95	88	4	GHOST OF LOVE, Fiction Factory, CBS
96	—	—	BLUE MONDAY, New Order, Factory
97	—	—	SOME HEADS ARE GONNA ROLL, Judas Priest, CBS A4298
98	—	—	GET IN TOUCH WITH ME, One Blood, Ensign ENY513
99	—	—	STRIVE, Gloria Gaynor, Chrysalis GAY1
100	73	3	LOVE TIMES LOVE, Heavy Pettin', Polydor

Compiled by Gallup

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



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THOMAS DOLBY: running scared

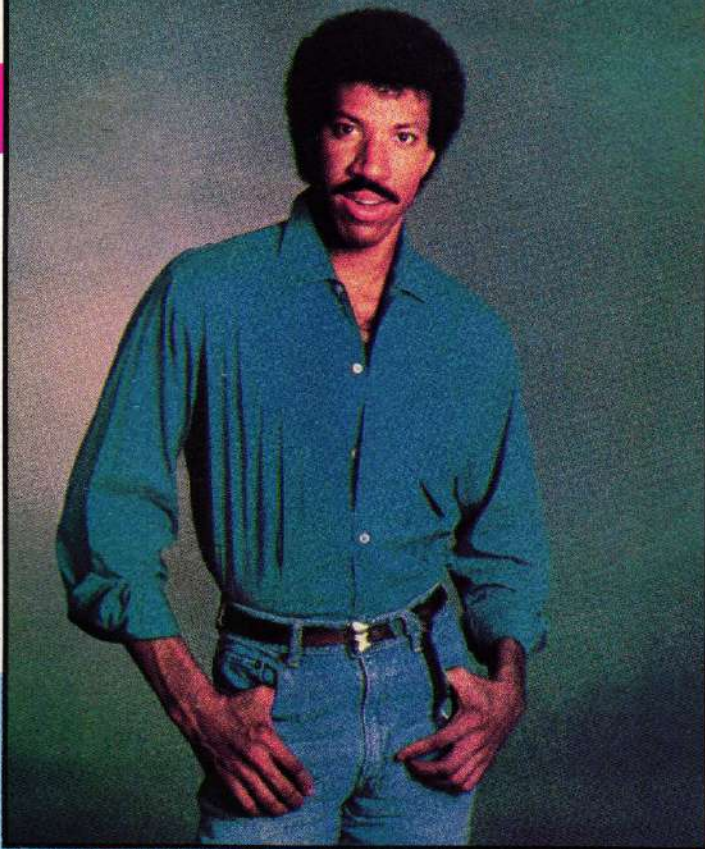
Chartfile

LIONEL RICHIE'S 'Hello' last week vaulted to the top of the UK singles chart to earn the 33-year old from Alabama the first number one of his solo career. Richie has previously visited the chart summit just once, in 1978, as writer and lead vocalist of the **Commodores'** smash 'Three Times A Lady'.

Though he's penned some pretty nifty dance songs, Richie's forte is the plaintive ballad. 'Three Times A Lady', 'Still' (Commodores), 'Lady' (Kenny Rogers), 'Endless Love' (Richie and Diana Ross) and 'Truly' are all slowies penned by Richie — and all have reached the top of the American singles chart.

Richie finally bagged his first uptempo US topper last November, when 'All Night Long (All Night)', the introductory single from his 'Can't Slow Down' LP, dethroned former client Kenny Rogers and Dolly Parton's 'Islands In The Stream'. In Britain 'All Night Long' was only marginally less successful, peaking at number two. The follow-up, 'Running With The Night', was also a top ten hit.

Helped by these two singles, 'Can't Slow Down' had sold over 600,000 copies in the UK, even before 'Hello' was released. Bearing in mind its current success, and the presence on



LIONEL RICHIE: a man who can afford to look smug

'Can't Slow Down' of another potential smash in 'Penny Lover', it seems likely that the LP will finally top one million sales. Even without its latest sales boost, 'Can't Slow Down' is one of the three top 'black' albums in the

UK, based on sales over the last year, nestled snugly between (natch) **Michael Jackson's** 'Thriller' and **George Benson's** 'In Your Eyes'. Ironically, all three rely heavily on the not-so-dusky **Toto** as backing musicians.

'Hello' is Motown's 302nd British hit, including re-releases and singles released on associated labels, since 1964 when **Mary Wells'** 'My Guy' reached number five on Stateside. The **Supremes'** 'Baby Love', released four months later, when Motown was still without its own label identity in Britain, was the company's first British number one. 'Hello' is its tenth, and the first since **Charlene's** 'I've Never Been To Me'.

Whilst 'Hello' heads towards 250,000 sales, a former number

one — **Frankie Goes To Hollywood's** 'Relax' — has joined the elite band of singles to register over a million sales in Britain alone.

It reached this landmark last Monday (19th), five months after its release, to become the 39th best seller of all time, and the fourth platinum single of the eighties. It's interesting to note that its peers — the **Human League's** 'Don't You Want Me', **Dexy's** 'Come On Eileen' and **Culture Club's** 'Karma Chameleon' — all went on to top the US charts. 'Relax' is unlikely to extend this sequence; it's been available stateside for several weeks but is apparently meeting considerable resistance.

Though it has retained the same catalogue number and the designation 'Sex Mix' throughout its British life, the 12-inch version of 'Relax' has confusingly been revamped on two occasions. The original 17 minute version was rapidly replaced by a much tighter 8½ minute edit, which was, in turn, withdrawn in favour of an even more dynamic US remix.

This ploy has helped the fledgling Zang Tumb Tuum label shift some 300,000 units of the larger format, thus leap-frogging Culture Club's 'Karma Chameleon' to become the second biggest selling 12-inch ever...

In his adopted American homeland, **Rick Springfield** has long been a superstar. His face is a familiar sight to millions of Yanks through his role in the top-ranked soap, 'General Hospital'. And, since 1981, he's sold over four million albums and a further five million singles.

Springfield has thus far been unable to duplicate his popularity in Britain, though his last single 'Human Touch/Souls' at least managed to gain a toehold on the top thirty, encouraging his record label here to re-issue 'Jessie's Girl', the single which finally established him in the US charts after several false starts.

... AND THAT'S A FACT

THE BOOMTOWN RATS' so-called comeback hit 'Tonight' turned out to be of minuscule proportions, peaking at a lowly number 73. However, the fact that it and the *Kool & The Gang* song of the same name — officially a double A-side with 'Joanna' — charted at all brings to eight the number of entirely different hits entitled 'Tonight'. No other title has been shared by as many as six different hit songs, though five songs called 'Only You' have, with cover versions, amassed eight hits... Shirley Bassey's 'Sometimes', the vocal version of the main theme from the film 'Champions', is the former Tiger Bay resident's first hit in over 10 years. La Bassey has now scored hits in each of the last four decades — something no other woman can boast, though the tiresome *Dorothy Squires* (sue me, Dot!) could conceivably do likewise if her ballad version of 'I Am What I Am' takes off... The first spoken word/comedy album to top the British chart was *Max Boyce's* 'We All Had Doctors' Papers' in 1975... The least covered of all *Beatles'* songs is 'Revolution Number Nine'... Though all of his hits have been solo efforts, *Elvis Presley* duetted with 13 different partners in his film career... As previously stated here, *Rockwell* and *Berry Gordy* look set to become the first father and son to cop separate composer's credits on American number ones. However, a mother and son have already done so; in 1955, schoolteacher *Mae Boren Axton* wrote a song called 'Heartbreak Hotel' with *Tommy Durden*. A few months later it became a number one from *Elvis Presley*. Sixteen years on Mae's son, *Hoyt Axton*, penned *Three Dog Night's* topper 'Joy To The World'. Axton subsequently wrote another song for *Three Dog Night* entitled 'Never Been To Spain'. At Mae's suggestion Presley recorded a version of this song in 1972... As artists, the *Beatles* didn't make their US chart debut until January 1964, but the legendary *Lennon-McCartney* songwriting team garnered its first US hit writing credit much earlier, when *Del Shannon's* cover of 'From Me To You' entered the US chart on 29 June 1963. It reached number 77 — and if you think there's been too much *Beatles*-related trivia in this week's column, just wait 'til next week!

IN THE rarified atmosphere of the American singles chart it's a special record that reaches number one. Here's a complete rolloall of the last thirty-nine such records — each of which has also attained chart status in Britain. Never before have so many consecutive US toppers charted here.

DATE	TITLE—Artist	USA Weeks at No 1	UK Hst.Pos
1981			
1 Aug	JESSIE'S GIRL—Rick Springfield	2	*
15 Aug	ENDLESS LOVE—Diana Ross/Lionel Richie	9	7
17 Oct	ARTHUR'S THEME—Christopher Cross	3	7
7 Nov	PRIVATE EYES—Daryl Hall & John Oates	2	32
21 Nov	PHYSICAL—Olivia Newton-John	10	7
1982			
30 Jan	I CAN'T GO FOR THAT—Daryl Hall & John Oates	1	8
6 Feb	CENTERFOLD—J. Geils Band	6	3
20 Mar	I LOVE ROCK 'N' ROLL—Joan Jett	7	4
8 May	CHARIOTS OF FIRE—TITLES—Vangelis	1	12
15 May	EBONY AND IVORY—McCartney/Wonder	7	1
3 Jul	DON'T YOU WANT ME?—Human League 100	3	1
24 Jul	EYE OF THE TIGER—Survivor	6	1
4 Sep	ABRACADABRA—Steve Miller Band	1	2
	(returned to No 1 on 25 Sep for a further week)		
11 Sep	HARD TO SAY I'M SORRY—Chicago	2	4
2 Oct	JACK & DIANE—John Cougar	4	25
30 Oct	WHO CAN IT BE NOW?—Men At Work	1	45
6 Nov	UP WHERE WE BELONG—Cocker/Warner	3	7
27 Nov	TRULY—Lionel Richie	2	6
11 Dec	MICKEY—Toni Basil	1	2
18 Dec	MANEATER—Daryl Hall & John Oates	4	6
1983			
15 Jan	DOWN UNDER—Men At Work	3	1
	(returned to No 1 on 12 Feb for a further week)		
5 Feb	AFRICA—Toto	1	3
19 Feb	BABY COME TO ME—Patti Austin/James Ingram	2	11
5 Mar	BILLIE JEAN—Michael Jackson	7	1
23 Apr	COME ON EILEEN—Dexys Midnight Runners	1	1
30 Apr	BEAT IT—Michael Jackson	3	3
21 May	LET'S DANCE—David Bowie	1	1
28 May	FLASHDANCE... WHAT A FEELING—Irene Cara	6	2
9 Jul	EVERY BREATH YOU TAKE—The Police	8	1
3 Sep	SWEET DREAMS—Eurythmics	1	2
10 Sep	MANIAC—Michael Sembello	2	43
24 Sep	TELL HER ABOUT IT—Billy Joel	1	4
1 Oct	TOTAL ECLIPSE OF THE HEART—Bonnie Tyler	4	1
29 Oct	ISLANDS IN THE STREAM—Parton/Rogers	2	7
12 Nov	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie	4	2
10 Dec	SAY SAY SAY—McCartney/Jackson	6	2
1984			
21 Jan	OWNER OF A LONELY HEART—Yes	2	28
4 Feb	KARMA CHAMELEON—Culture Club	3	1
25 Feb	JUMP—Van Halen	5 (so far)	7



WAY BACK before Yuletide when your hit-picking RM gave you the goods on Shannon, you recall I painted her as a lady not bashful in the self-promotion stakes. That was *before* 'Let The Music Play' sold in bulging billions worldwide. So how now?

Here we go . . . "The album's a big smash, it went from 144 to 57 in one week, it's one of the best-selling albums . . ."

No change there. But a considerable change in the bank balance of Shannon Brenda Green since last we spoke, with

that monstrous dance demon of hers mashing it up in Canada, Australia, Italy, even Japan. The former singer with the New York Jazz Ensemble must be putting in longer hours these days.

"Y'know something? (she prefaces nearly every answer with this) I like it. The truth is, it's funny in a way, I can have lunch in Rome and breakfast in L.A. I'm never in one place very long, but it's true I don't have much time to myself."

Ask her why the record only flirted with the fifties here until it came back bigger and stronger in remix fashion and she just

emits a long "hmm" and little more. But Shannon does have one interesting theory about 'The Music':

"The clubs did not break the record. I would say the radio did. And it was very easy for me to crossover because it is not a black song. I am a black artist but I have a lot of training and I was trained in pop, classical and so on and the record has a pop flavour."

Look out for Shannon's new 45 'Give Me Tonight'.

Paul Sexton