

Official Top Of The Pops chart

# RECORD

May 5, 1984 45p

mirror

**DURAN DURAN**



**NEW ORDER**



**SANDIE SHAW**



**JOE JACKSON**



# Bruce Foxton



#### SPRING TOUR

- 2nd May - FOLKESTONE - Leas Cliff Hall
- 3rd May - GUILDFORD - Civic Hall
- 4th May - SOUTHAMPTON - University
- 5th May - DUNSTABLE - Queensway Hall
- 6th May - CHIPPENHAM - Golddiggers
- 7th May - BOURNEMOUTH - Town Hall
- 9th May - NOTTINGHAM - Rock City
- 10th May - WARWICK - University
- 11th May - BIRMINGHAM - Odeon
- 12th May - LOUGHBOROUGH - University
- 13th May - NORWICH - University of East Anglia
- 16th May - MIDDLESBOROUGH - Town Hall
- 17th May - LIVERPOOL - Royal Court
- 18th May - MANCHESTER - Salford University
- 19th May - SHEFFIELD - University
- 21st May - BRIGHTON - Top Rank
- 22nd May - LONDON - Lyceum

■ new album and tape  
 ● **TOUCH SENSITIVE**  
 ► includes the single  
 ▲ "it makes me wonder"

ARISTA



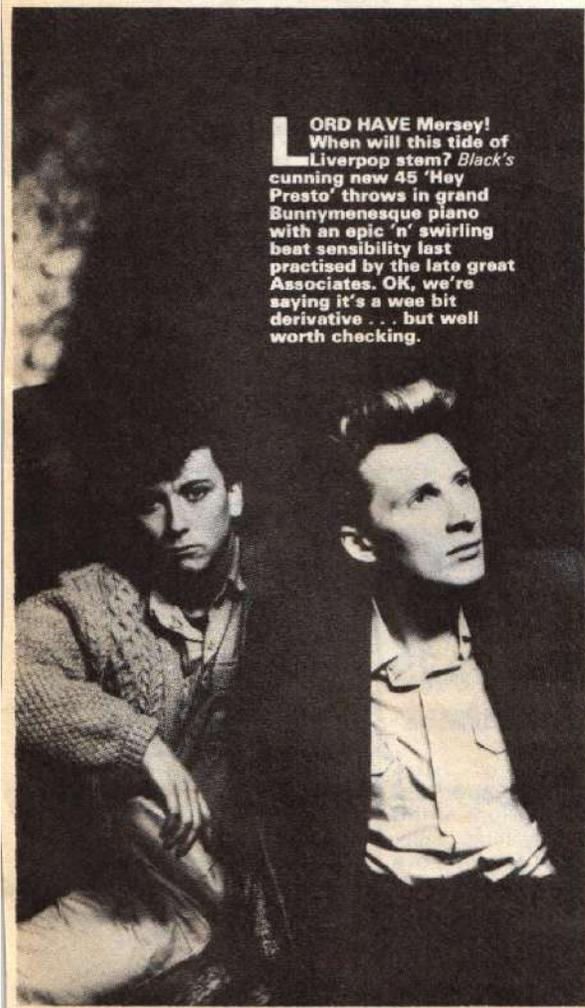
**L**OOK OUT folks, here comes that voice again. Yes, the *Cocteau Twins* are back with their biggest hit to date, namely 'Pearly Dewdrops' Drops'. Liz's unique voice, a cross between Edith Piaf and Sheila Chandra, backed by Robin's haunting guitar playing finally dispel all those 'sister of Siouxsie' critics with a typically lilting melody and a long overdue chart position. The Cocs are, however, still 'too shy' to talk to your beery foul-mouthed RM. Aaah...



Beat it

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● DURAN cover pic by DENIS O'REGAN; NEW ORDER cover pic by KEVIN CUMMINS



**L**ORD HAVE Mersey! When will this tide of Liverpop stem? *Black's* cunning new 45 'Hey Presto' throws in grand Bunnymenesque piano with an epic 'n' swirling beat sensibility last practised by the late great Associates. OK, we're saying it's a wee bit derivative... but well worth checking.

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Compiled by Jim Reid

## BETTY PAGE'S TOP 10 'ARE YOU TIED UP TONIGHT?' FETISH CHART

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# News



**NEW YORK** combo Prince Charles And The City Beat Band come over to Britain for their second tour this year. They appear at the London Venue on May 16, Sheffield Leadmill 17, Manchester Hacienda 18 and Glasgow University 19. The group have just released a new album 'Combat Zone'.

## Marley LP

**BOB MARLEY** has a greatest hits album released on May 11... commemorating the third anniversary of his death.

Called 'Legend', the album includes the single 'One Love', and 'Is This Love', 'No Woman No Cry', 'Could You Be Loved', 'Three Little Birds', 'Buffalo Soldier', 'Get Up Stand Up', 'Stir It Up', 'People Get Ready', 'I Shot The Sherrif', 'Waiting In Vain', 'Redemption Song', 'Satisfy My Soul', 'Exodus' and 'Jamming'.

A video cassette of the same name comes out on the same date.

**KING KURT'S** dates at the Bristol, Leeds and Blackpool Bier Kellers have been cancelled after the management had last-minute nerves over the shows.

But the group will try and set up a proper tour later in the year, which will include a show at a new London venue in June.

People who have tickets for the cancelled shows can get their money back from the point of purchase.



## HYSTERICAL HUMANS

**THE HUMAN** League are all set to release their new album next week... but there are still no signs of a tour. Their fourth LP is called 'Hysteria' and comes out on May 8.

It features 10 new songs, including 'The Lebanon'.

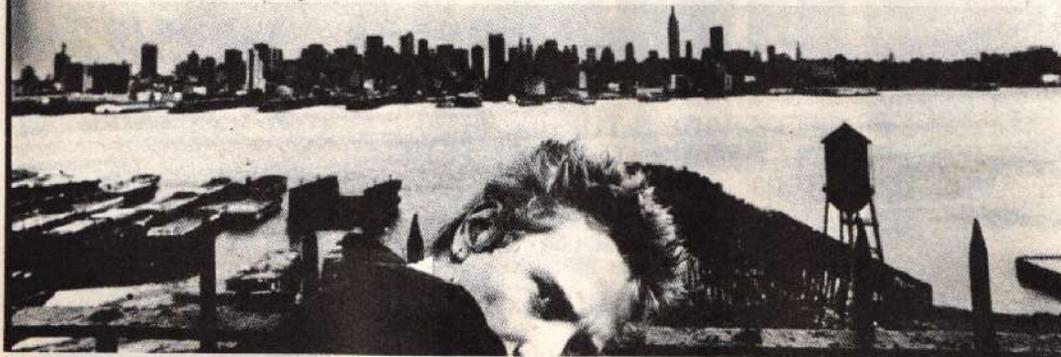
All the songs are written by various members of the League other than the James Brown number which has one of the longest-ever titles — 'Rock Me Again And Again And Again And Again And Again And Again'!

Other numbers are called 'I'm Coming Back', 'Louise', 'Betrayed', 'The Sign', 'So Hurt', 'Life On Your Own' and 'Don't You Know I Want You'.

"There is talk of touring, but nothing has been confirmed," said a spokeswoman for the group last week. "I've absolutely no idea when it will be. At the moment they're at home in Sheffield and Edinburgh."

'Hysteria' was produced by the group, along with Hugh Padgham and Chris Thomas.

**JOHN LYDON** releases a new single, 'Bad Life', on May 8. It's backed with 'Question Mark'. And his group Public Image Ltd. are due to have an album out early in June. It is still untitled, but will contain mostly new material except for a remixed version of PIL's 'This Is Not A Love Song' hit.



## ELTON TOUR

**ELTON JOHN** is due to play live in Britain again.

The singer has already fixed dates across Europe, and confirmation of his British shows is expected next week.

And he has just finished a single 'Sad Songs (Say So Much)' which is due out in the middle of May. It comes from an album 'Breaking Hearts' which is written with long-time partner Bernie Taupin.

## 'Vox 45

**ULTRAVOX** HAVE a new single out this week. It's called 'Dancing With Tears In My Eyes' and follows their 'One Small Day' hit.

Like its predecessor, the single comes from the group's 'Lament' album. It's backed with 'Building'.

● **BREAK MACHINE** are poppin' back this week with a follow up to their 'Street Dance' hit. Their new record is called 'Break Dance Party'.

● **CLIFF RICHARD** brings out the B side of 'Baby You're Dynamite' as the A side of a new record on May 8. The song is called 'Ocean Deep' and the new B side is an extended version of the old A side — geddit!

● **EARTHA KITT'S** Boystown hit 'Where Is My Man' is rereleased this week as a megamix version.

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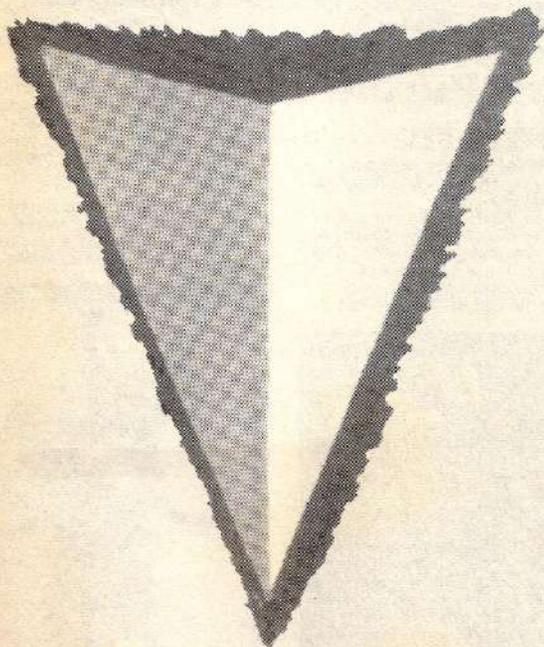
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MAY 3rd HAMMERSMITH PALAIS  
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# News



## FREDDIE SOLO LP

**FREDDIE MERCURY** is all set to release a solo album. *Queen's singer is currently working on the LP in Germany and it looks likely that it will be released in the late summer.*

*At the moment there are no details of the tracks Freddie will be doing or the guest musicians he will be using. Freddie has done some work with Michael Jackson but it's not known whether any of these tracks will see the light of day on the*

album.

*"Freddie is just working on some ideas he's had for a long time and it doesn't mean a split with Queen," a spokesman told RECORD MIRROR this week.*

*Freddie will be the third member of Queen to have a solo album out. Drummer Roger Taylor and guitarist Brian May have both had solo LPs released.*

## TW + Radio

**THURSDAY** might even have something interesting to pop fans other than 'Top Of The Pops' this week. 'Rock 'n' Roll Years' (BBC1, 6.40pm) looks at 1966, with various records forming the narrative. There's footage of the Stones doing '19th Nervous Breakdown', the Walker Brothers with 'Sun Ain't Gonna Shine Anymore' and Cilla Black doing 'Alfie'.

**FRIDAY** features a one-off called 'High Band' (C4, 6pm) which has two half hour videos of Ultravox and Spandau Ballet. They are Ultravox's 'Monument' video and Spandau 'Over Britain' — featuring their tour last year. 'Eight Days A Week' (BBC2, 6.45pm) has Nick Lowe and Green of Scritti Politti.

**SATURDAY'S** 'The Saturday Picture Show' (BBC1, 8.45am) has Kajagoogoo as its main guests. And 'Number 73' (ITV, 10.30am) returns this week, with the Flying Pickets making an appearance. 'Who's That Girl' (Radio One, 1pm) has Helen Terry nattering to Janice Long. 'Ear Say' (C4, 6pm) has still to confirm its guests, but our own mighty mouth Gal Crowley will no doubt make it all worthwhile. 'In Concert' (Radio One, 6.30pm) has Bronze supporting HM veteran Snowy White. And RM staffers get on telly again tonight. 'UB40 — A Musical Profile' (C4, 10pm) includes footage of Andy Strike doing one of his incisive interviews with lads. Don't be put off — there's a lot of their music as well.

**WEDNESDAY'S** 'Razzmatazz' (ITV, 4.50pm) features Marillion, Alvin Stardust and H-O while Steve and Neil from Blancmange co-present. There's an interview with Nick Beggs, too. And 'Entertainment USA' (BBC2, 9pm) could be quite interesting as Jonathan King goes down to Houston and meets ZZ Top and Debbie Allen of 'Fame' fame.

● **THE PALE Fountains** have cancelled their live date at Liverpool University on May 4 and Leeds Warehouse 7. They are hoping to reschedule the dates shortly.

## Wang 'em

**WANG CHUNG** are to play a short tour in June following the success of their 'Dance Hall Days' and 'Don't Let Go' singles.

The group appear at Guildford Civic Hall on June 1, Aylesbury Friars 2, Brighton Top Rank 4, Birmingham Odeon 5, Nottingham Rock City 6, Manchester University 8, Loughborough University 9 and London Hammersmith Palais 12.

## Deep Purple to reform

**HEAVY METAL** supergroup Deep Purple are to reform — and it will be the original line-up.

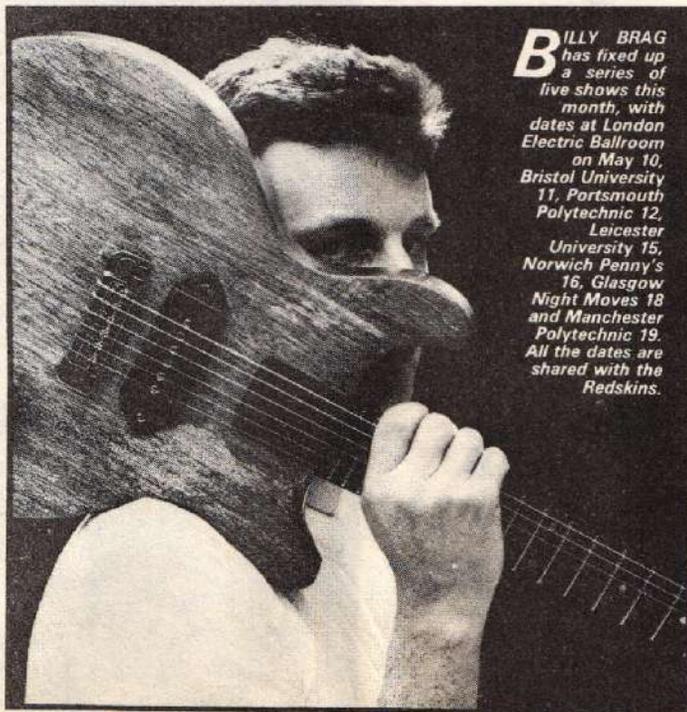
Ian Gillan, Ritchie Blackmore, Jon Lord, Roger Glover and Ian Paice are currently rehearsing in America. And an album is due out in autumn.

The group are also due to tour Britain at the end of the year, but

dates might stretch into 1985.

"Although the various members had much individual success, none of them felt as happy as they did with Purple," said a spokesman for the group this week. "They didn't feel the same sparkie."

● **DOLLY PARTON** has a new album 'The Great Pretender' released this week. Tracks include a version of 'Save The Last Dance For Me'.



**BILLY BRAG** has fixed up a series of live shows this month, with dates at London Electric Ballroom on May 10, Bristol University 11, Portsmouth Polytechnic 12, Leicester University 15, Norwich Penny's 16, Glasgow Night Moves 18 and Manchester Polytechnic 19. All the dates are shared with the Redskins.



**BRUMMIE REGGAE** kids Musical Youth bounce back this week with a new single for the summer.

The song is called 'She's Trouble' and is not like their normal reggae covers.

"The single is up-tempo dance music and is a somewhat different sound," a spokesman said this week.

On the B side is another new number 'Tall Jack' and both songs are produced by Peter Collins, who has been behind the controls for the group since their inception.

Musical Youth are currently in Eddy Grant's studio in Barbados working on material for a new album. But they won't be playing any live dates — they're off for an island-hopping tour of the Caribbean!

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# Gary Crowley

## THE HIP YOUNG GUN SLINGERS' GUIDE TO LIVING! (Well sort of . . .)

### I DREAM OF . . .

Owning my own magazine  
(written by and for young mavericks)  
Making enough money so I can do anything I wanna do  
Living in a swish groovy central London pad  
Enjoying an ever-changing career



Passing my driving test first time and acquiring a racy Triumph Herald sports car  
Travelling around the world and having a chicky in every port

### GOLDEN FACES (MOST WONDERFUL HUMAN BEINGS)

Harrison Ford (film star)  
Nastassia Kinski (film star)  
Jerry Dammers (Special AKA)  
Mark Reilly (Matt Bianco)



Clare Grogan

### LIKES NOTHING MORE THAN . . .

Going out with the lads  
Curling up in front of the fire with her indoors  
Waking up to a sunshine day  
Staying up with friends and talking into the wee small hours of the morning  
Meeting individualists with ideas and total awareness  
Checkin' for stars at night

### READS AND SWEARS BY

Blues and Soul  
Girl About Town  
i-D Magazine  
The Sunday Times

### FEARS . . .

A Nuclear War (What is it good for?)  
Losing family and friends through illness



Going bald (just like Dad)  
The Conservatives winning the next election  
Having a heart attack due to nervous energy  
Getting knock-backs from girls

### LISTENS AND ENJOYS . . .

- 1 Each And Everyone — Everything But the Girl (An infectious slice of Cool, Bop and Swing)
- 2 Love Wars — Womack and Womack (Satisfaction guaranteed, no messin')
- 3 Being With You — Smokey (A definite reminder of a blinder)
- 4 Venceremos — Working Week (Jazz meets pop with the listener winning)
- 5 Rub-a-Dub Soldier — Paul Blake And The Blood Fire Posse (A rankin' skankin' 12 inch crisp biscuit)
- 6 Small Town Creed — The Kane Gang (Tyneside punk funksters kickin' ass)
- 7 Matt's Mood — Matt Bianco (Because it gets me IN THE MOOD)
- 8 Dance Stance — Dexy's Midnight Runners (The Power and the Mightyness)
- 9 Emergency Dial 999 — Loose Ends (Power funk trio on the Dancing Hotline)
- 10 Alone Again Or — Love (A jingle jangle historical gem)



GAL RECEIVES the ultimate accolade: a chance to pose with Nipper, the HMV dog



MATT BIANCO receive the penultimate accolade: a chance to pose under Gary and Nipper

Pic by Joe Bangoy

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# PASSION PUPPETS

# BEYOND THE PALE A *single.*

on tour  
with Psychedelic Furs

- May*
- 9th CHIPPENHAM Goldgeers
  - 10th GUILDFORD Civic Hall
  - 11th CARDIFF University
  - 12th AYLESBURY Friars
  - 13th BOURNEMOUTH Academy
  - 15th SHEFFIELD University
  - 16th LEEDS University
  - 17th EDINBURGH Caley Palais
  - 18th GLASGOW Queen Margaret University
  - 19th LIVERPOOL University
  - 20th BIRMINGHAM Odeon
  - 22nd HANLEY Victoria Hall
  - 23rd NOTTINGHAM Rock City
  - 24th MANCHESTER Apollo
  - 26th ST. AUSTELL  
CORNWALL Colloseum
  - 27th BRISTOL Studio
  - 28th HAMMERSMITH Odeon
  - 29th HAMMERSMITH Odeon



# The League of Gentlemen

as told to JIM REID



**T**HE LEAGUE OF Gentlemen were paying a visit on the Maharajah Taffye, mystic of old Kingsburye, dispenser of wit and wisdom at the court of the Marquis Good Bloke.

Armed with wayfinder compasses and last Wednesday's production of the Park Royal brewery, they traversed the leafy lanes of the outer suburbs. Some fell on the way. Technical Tony was attacked by a dog in Burnt Oak, Toby Jug was punched by an irate ratepayer in Hendon and Red Barrel met a madman with garden shears in Mill Hill.

Some survived. Led by Sir Public House and Lord Hip Hop, the League entered the Welsh sage's semi-detached. "Life is like the number 52 bus," said the Maharajah brandishing an old walking stick and a copy of the *Psychic Times*. "The further you travel, the longer you wait."

The Maharajah had clearly gone loony. Dropping his walking stick, he keeled over onto the floor and kept babbling out incomprehensible drivel about privet hedges and Zen and the art

of the pop. Being respectful of premature senility, the League stuck their shooting sticks in the front lawn, sat down, set up an impromptu bar, and listened...

"Forsooth, my crystal ball is cloudy with the ways of pop this week," droned the Maharajah, slipping a dandelion bracelet around his wrist. "Woe to them who play their lousy guitars on TV and are called **Sir Mike Read**," he continued.

"Woe and bad tidings to all those Greek restauranteurs who admit pictish pop group the **Bluebells**. For the Bluebell named Bobby will throw plates on the floor (the wrong plates), throw glasses on the floor and ruin the lovely Ionian music on offer by playing his song 'The Patriot's Game'. The Bluebell Bobby will do this in Westbourne Grove kebab houses after his group have been on TOTP.

"To celebrate his return to childhood Bobby has named the Bluebells' forthcoming eelpee 'Young At Heart'."

The League considered this solemn communication as Jeeves their faithful retainer handed out venison and wild boar sandwiches. "I hear the new **Costello LP's** called 'Goodbye Cruel World,' said Commander Hackman. "Yeah, and **Depeche Mode** are recording at the **Eurythmics' Crouch End studio**," stated **Half Pint Malone**.

"Pass the port," snored **Gourmand K Gourmand** as he sunk back into his surgical hammock. He wasn't wearing velveteen knickerbockers.

The Maharajah ate some lentil seedcake, uttered a Welsh oath: "yacky dah, coal pox, scrum half," and continued. The League drank on. This was the sound of the suburbs...

"The deity called **Simon Le Bon** was followed into a

Heathrow hotel toilet by three American tourists, rumoured to be **Wilbur, Madison and Elly Kranky**, last week. The Americans wanted to take a picture of **Si** at work but **Mr Le Bon's** bouncer thought otherwise. **Mr Le Bon** is worshipped in Pagan festivals all over the world. Oh wode, oh wode...

"The ex deity **Midge Ure** has less hair than he should have, my barber tells me. Midge has a little bald patch at the back of his head. Maybe he could team up with ex punk **Billy Idol**, who has plenty of hair but no brains.

"Oyez, oyez, **Mr Idol** did a fair imitation of a peroxide werewolf after a recent Stateside gig. **La Idol** stood on the balcony outside his hotel, stark naked, and gave a stirring rendition of 'Rebel Yell' to 500 amazed fans...

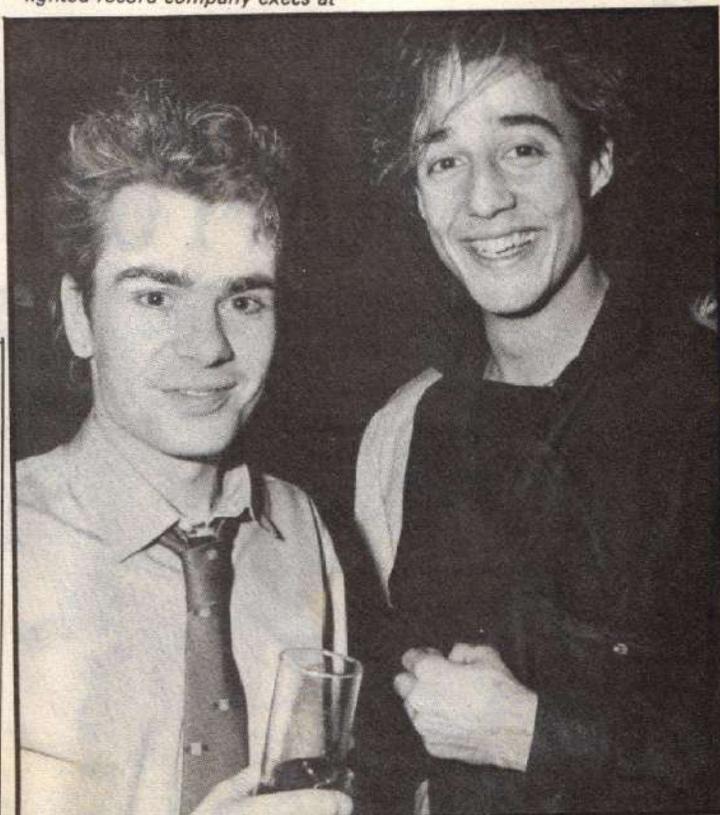
"In contrast, my friends, the **Kingsburye Warlocks' and Witches' Roundtable** have forbidden **RM's Andy Strike** to disrobe when he appears on 'Here And Now: **UB40 A Musical Profile**' on Channel Four, 10pm May 5. **Mr Strike** will be wearing a wet suit, a tutu and his 'I Love **Tracie'** badge... He is a part time freemason and likes the **Cocteau Twins**...

"Fresh from running round lighted record company execs at

four in the morning, **King Kurt** donned some para-military gear and toted some fake sub machine guns for a photo session last week. On the way home they stopped at a **Brixton sweet shop** and were promptly nicked as suspicious characters. After spending a night in **Brixton police station** they decided to mend their ways and become trappist monks...

The League dropped their drinks and looked at the Maharajah. "Something smelt wrong about that **King Kurt** story," snapped **Lord Hip Hop**. "Bally heck man, pull yourself together. What about **Wang Chung** being evacuated from their hotel in San Francisco after an earthquake? What about **Andy Summers, Stewart Copeland, Jimmy Page, Andrew Wham, Jay and Mike Bucks Fizz, Donny Osmond and Peter Frampton's** presence at an apres **Nik Kershaw** gig lig last week? What about the **Howard Jones** to sign for **Chelsea** rumour? What about..."

Men in white coats began to gather around the Maharajah. Sanity was a prerequisite for entry into the League Of Gentlemen...



IT WAS rumoured that a new dentist had set up practice in the area



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# HUMAN LEAGUE

## The Lebanon

A Single · 7" 12"

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*Virgin*

# Green's salad days

... Scritti Politti through the ages, by Jennet Dainty

**1**981 WAS the year, the writing was on the wall. In this Green and Pleasant land, the band Scritti Politti were born. Below: the (almost) seven foot tall jolly giant Green joins forces with Nial, Tom and manager Matthew in the quest for the most pretentious statement of the decade.



Pic. by Alain Le Maitre

A tousled Green Gartside reaches with trepidation for the envelope on the floor. The others look on. Matthew prays (like Aretha Franklin?). Could this be it — the set of lyrics they've been looking for, the ultimate message, THE WORD? ... Naaaah! It turns out that it's a final reminder for the electricity bill, and they didn't think a 30 watt bulb could use so much.



Above: pretensions out the window, affluent times ahead, it's 1982 and the album 'Songs To Remember' is out. Scritti ENJOY themselves. Green is quick to defend his buffoonery and says, "It doesn't follow that just because you stick your tongue out for a picture and fool about like Jack-the-lad that you've become soulless, or arrogant, or are on a star-trip."

Left: then there was one. Darling Green, the sweetest boy in all the world, goes it alone. Here he's either toying with the idea of doing a Morrissey, or perhaps he's reflecting on a comment made to RM in July '82: "I'm a hetero-genius, I'm capable of doing all kinds of things, I'm not just one limited identity."

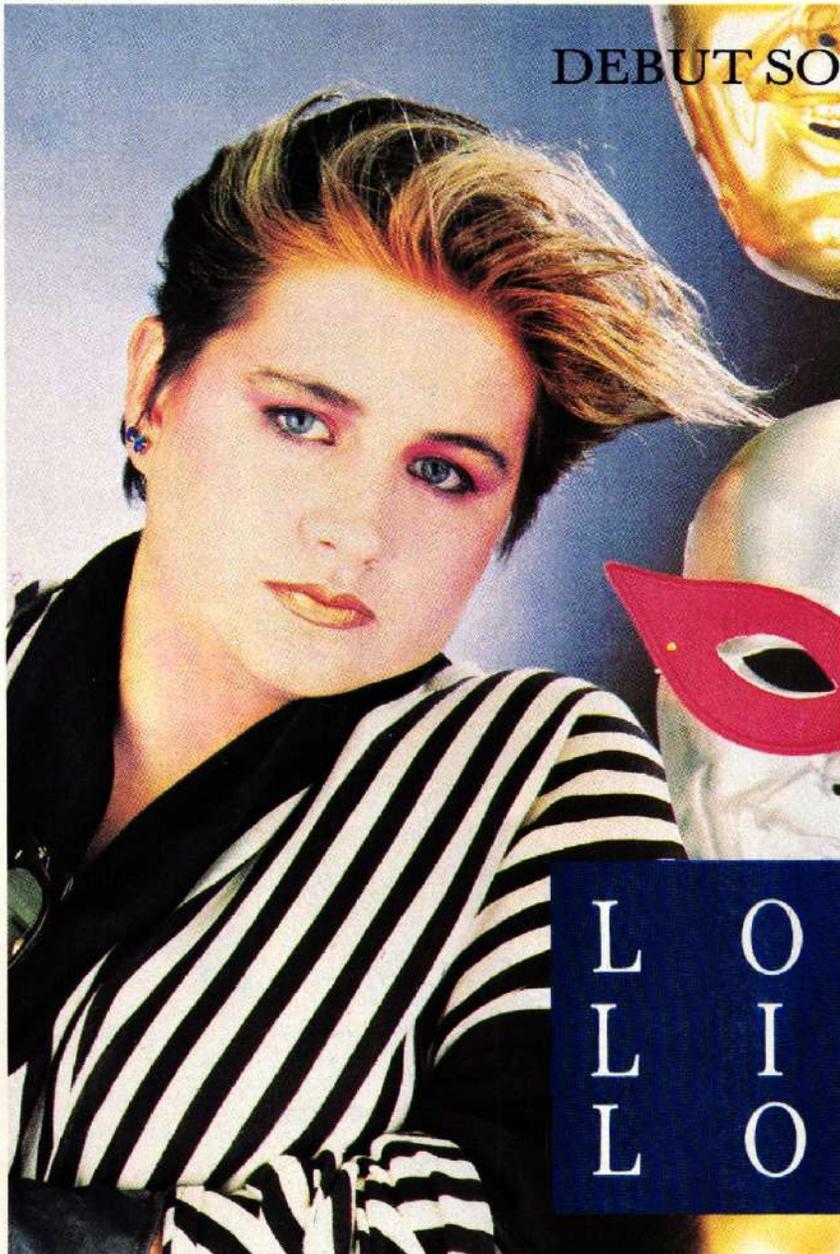


Above: it's '84, Green goes blond, his single 'Wood Beez' is played 18 times in one week on Radio One. He just wants to have fun.

# HELEN TERRY

DEBUT SOLO SINGLE

VS 678 (-12)



L O V E  
L I E S  
L O S T

© 7" & 3 TRACK 12"



# Kids are alright

**G**LADYS NEWBOLD of Wapping is out of luck again. Hunky Simon Le Bon is not splitting up with his girlfriend Claire Stansfield and they're still very happy.

"It's amazing how things get twisted," he says. "All I said was that I didn't want to get married and it was blown up out of all proportion with reports that Claire and I were splitting up. There's no truth in it at all. We're very close and she kicked me out of bed this morning."

Simon's just back from Duran Duran's two and a half month tour of the States where they played in more than 80 cities — yet another assault from the mighty Blighty invasion force. Simon was even presented with a genuine cowboy hat from a leading Texan dignitary.

Today though, Simon is flying to Newcastle for a guest spot on the 'Razzmatazz' show and he's sharing a plane with Ultravox and Kajagoogoo.

For someone who's been flogging himself into the ground, Simon looks a positive picture of health and vitality. But the dates didn't pass off without incident, he pulled a tendon in his ankle and injured both knees. Soon he'll be hobbling off to a Harley Street doctor.

"If you're playing in front of thousands of people I reckon they deserve to be treated to a few high leaps," he says. "I'm not exactly as graceful as a ballet dancer, so it hurts like hell when I land."

"American audiences must be the craziest people in the world. They go wild in England, but there's still a spirit of reserve here that holds people back."

"The way I feel about our audiences is that they're hitting us in the face with a load of energy and we're feeding it right back to them."

"It's a pity that we're not touring over here at the moment. In New York we'd reached the peaks of perfection. We were like a well oiled machine, everything fitted together so well."

"We played a few jokes on the tour. We strapped some tambourines down, so our girl backing singers couldn't pick them up and I dangled Andy off the side of the stage. He was hanging upside down and could have fallen twelve feet."

"We also threw water all over the place and our crew had tons of popcorn strung up above the stage."

"I can't get used to the fact that I'm not playing a gig tonight. It's difficult for me to wind down, being on tour is just about the best form of physical exercise I know. I don't get tired and when I'm off the road I don't know what to do with myself. I feel that I want to go out and start a revolution or something. God, I'm feeling pretentious today!"

**U**P IN Newcastle, Simon wends his way through the crowd dispensing autographs to all and sundry while being assailed by a gaggle of local press photographers.

"Sometimes I really panic about what I'm doing and the responsibilities I've got," he confides. "Sometimes I'll sit in the dressing room before a show and nearly lose control. Andy is good at talking me down. He's down to earth and he calls a spade a spade."

As we drive to the television studios, Simon

## 'I'd like to father 50 children,' says SIMON LE BON. Our family planning consultant: ROBIN SMITH

also says that he's scared of cameras.

"It's really unnerving because you can't see the audience and judge their reactions. It's very clinical, you've got all these machines in front of you whirring around like something out of 'Star Wars.'"

He doesn't make a bad job of it though, chatting to Alistair the cuddly presenter and introducing a track from Kajagoogoo.

But now for a spot of lunch. We turn our back on the Razzmatazz canteen, excellent though I'm sure it is, and head for a Chinese joint near the centre of town. Simon settles for a prawn concoction and something that looks like fried straw.

He demonstrates how to make a vicious cocktail consisting of tequila shaken up with lemonade. It tastes revolting, but choking on the vicious brew I manage to ask him what Duran Duran's smash hit single 'The Reflex' is all about.

"It's all about something that gets you through life," he says. "You know how it is, you're feeling down and then something happens that takes you up again. It's that little gremlin or God which keeps you going."

"We got a really good rhythm sound on the single. We were mucking around in the studio and it suddenly happened. We had to turn all the recording equipment on quickly before we forgot it."

"When I write lyrics I play around with sounds that I like. I like songs that sound like poems. There's a certain flow and direction I'm always after. I don't like my ideas to be bald."

"I'm a bit lazy. I only work when I have to. I was like that at school and college. I didn't do a lot of work during the term and then three days before exams I'd fill myself up with caffeine to keep myself awake and get down to it."

What gave Duran the idea to use Nile Rodgers to remix the song?

"He's got class. We were wondering who we should use and then we thought of his connections with Bowie and the really punchy stuff he did with Chic. We sent him the tape over and we didn't actually get to meet him until after he'd done it."

"When we first heard the version we wondered what on earth he'd done. But soon the nuances he'd put into the song began to show through and we really liked it."

**L**UNCH OVER, it's down to the local radio station and then back to the airport for the flight back to London.

Pretty soon Simon's going to knuckle down and write some new songs for Duran's follow up to 'Seven And The Ragged Tiger'. The album should be recorded in Britain, but it's unlikely we'll see them on tour over here before next year.

"One day I'd like to play on the lip of an active volcano, but the trouble is I don't think we'd get many people in the audience", he says.

"What I'd also like to do is play on the Great Wall Of China. We've even made enquiries to play China, but they insist that you give them details of who you're going to have in your crew six months before you go over. A tour over there is proving a bit difficult to organise, but I'm sure we'll get there one day."

"I would like to play South Africa as well. We would like to do a college and university tour, at least that way you would be reaching blacks and whites."

"I can't see how so many bands think they're making some kind of statement by not playing there. Refusing to play in the country doesn't do any good at all, it just makes them even more insular. If bands played over there, it would give them a chance to wind up all the straight people who live there."

After months away, Simon says he's got a lot of catching up to do with the music over here.

"I don't really study the charts but I listen to the radio a lot. I'm not really too keen on all this androgynous music, boys trying to be girls. You'll never see me in a skirt. I'm a good looking bastard and I'd look a prat with make up on."

"I like U2 and Psychedelic Furs. The Furs deserve to be huge — they've been working their arses off for so long. OMD have changed a bit, haven't they? They used to be such serious young men. 'Enola Gay' and 'Joan Of Arc' Cor, leave it out, guv'nor."

"I think Nik Kershaw is a bit too serious but Howard Jones seems to have a sense of humour."

"I suppose Paul Weller is still miserable. He seems to be in grave danger of making a total arsehole out of himself."

"The trouble with Weller is that he's so busy scrutinising what other people are doing that he's not taking care of his own music. That man isn't really doing anything new at all. He's a nostalgist dredging up old soul ideas."

"I think Tony Hadley has improved greatly as a singer. In the early days he looked like a modern day Al Jolson with his hand firmly clutched to his breast, but now he's really broadened out."

"I didn't like 'True' though, it was too schmaltzy, but 'Gold' was absolutely brilliant. It was a song full of care and passion."

"The press always said that Spandau Ballet would make it and we wouldn't, but they were wrong. The press have never really been able to understand us. They don't know whether we're fascists or revolutionaries, a big bluff or not."

**W**ELL, I wouldn't worry about it, what with 'The Reflex' selling zillions of copies. Tell me, Simon, how much do you reckon you're worth now? You must have a bit of brass to rub together.

"I honestly don't really know. I've been told my assets are £100,000. People say, 'Why don't you buy a house, Simon? Why don't you get married and settle down in a nice house.'"

"At the moment I don't want to own a house. I'm happy being a nomad commuting between friends. Stability doesn't appeal."

"What I'd like to do is father 50 children in different countries all over the world. Then I could spend my spare time visiting them all."

Simon fathering children all over the world? Now what on earth is Claire going to say about that?

# Singles



reviewed by  
**SIMON HILLS**  
**SCORCHER 1**

**THE IMPOSTER 'Peace In Our Time' (RCA)** Of course, we all know this is Elvis Costello playing contract-dodging, but the music has absolutely nothing to do with such things. I hate to be an old Elvis bore, but this is yet another scintillating piece of vinyl that drips with irony and bursts with intelligence and emotion. Elvis croaks and groans out more concise lines like "... the disco machine lives in Munich, and we are all friends, and I slip on my Italian dancing shoes as the evening descends," to a backing of country guitar way back in the mix and lovely touches of the sort of brass you get on the bandstand at Victoria Park. The underlying sentiment of 'Peace In Our Time', it seems, is that it's all pretty volatile, which is fair enough. Elvis's genius is that he can wrap it up into such an emotional package without a hint of sloganeering.

## SCORCHER 2

**TERRI WELLS 'I'll Be Around' (London)** MMMMMM. YUM, YUM! Another tasty morsel from Terri to follow up her 'You Make It Heaven' hit. Her version of the Detroit Spinners' number is as cool and sweet as an ice cream after a hot summer's day. She handles the lyrics with a delicate restraint, but is always ready with a bit of power for some oomph in the right places. All this is over tight jazz-funk backing and interspersed with some good ol' Booker T-style organ work, which makes the package a sure-fire hit.

## SUNNY SIDES

**DIVINE SOUNDS 'What People Do For Money' (Streetwave)** Hard as nails. A solid bond in your piggy bank from a very, very New York number crammed full of Sugar Hill-style electro riffs, cutesy-pie vocals and sterling lead vocal work. Not stunningly original, but up there among the dance goodies, without a doubt.

**JANIE FRICKE 'Tell Me A Lie' (CBS)** Janie's just about the

finest country singer around in my book, and, although the lyrics have about as much meaning as a pack of Rancheros, they're so sweetly sung that hip singers with hip producers (and we all know who they are) are put to shame. Of course, it all depends on whether you like country or not, but 'Tell Me A Lie' is honest in its obviousness and is far better than the over-produced twaddle that clogs up the evening radio in the name of quality.

**ORANGE JUICE 'What Presence?' (Eosa)** Sounds all right to me says Strike, loafing around the end of the writers' desk practising his gobbling for the next King Kurt gig. I'm not sure. Zeke, definitely the best drummer in Britain, pushes the song along with an understated flare that elevates it immediately beyond the normal. Edwyn's reference point seems to be the seventies this time around. It's very rock and boasts some

**EVERYTHING BUT THE GIRL 'Each And Everyone' (Blanco Y Negro)** Welcome to the new jazz (bleurggh), but don't take it too seriously. Laura Nyro and even Joni Mitchell have covered the ground better than any of these newbies (bar Sade), so far better to take this on the merits of the song. 'Each And Everyone' is a very pleasant little number, if a little over-produced — Tracey Thorn's voice works better over a minimal backing. But the number is intelligent, pleasant, and should do well.



harmonica and vocals that are reminiscent of Iggy Pop, bless his bare back.

**THE CHAPS 'Jock The Rapper' (Dak)** Hoots mon and other Caledonian terms are shouted over James Brown's 'Sex Machine' riff to make this a real 16 pints of Norseman record. "Take it to the bridge" becomes "take it to the pub". This is about the politics of drinking, the politics of ooh, feeling sick.

**WHO ME 'Every Ba-Te' (Silver Screen)** **DRU 'I Can't Live Without You' (Silver Screen)** **MESENGER SERVICE 'Get Streetwise' (Silver Screen)** Three New York cuts released in Britain, of which Dru are the most attractive dancing proposition. Who Me are lumbered with Godawful production while Messenger Service is well mixed but suffers from banal sloganeering. All designed for the dancefloor rather than the home. Dru wins easily on that score.

## CLOUDY

**WAS NOT WAS 'Professor Night' (Geffen)** Doesn't come near the brilliant reworking of 'Out Come The Freaks'. Too upfront, too much of a rock song and too much guitar. Touches of their inimitable style prevent it being a total turkey, but they're capable of far, far better.

**QUANDO QUANGO 'Atom Rock' (Factory)** Sixth form pop from the home of New Order which bounces along fairly nicely with its jangling guitars (from a Smith, I hear) over a Brit-disco beat. But why, oh why, can't we find singers of worth?

**MARI WILSON 'Ain't That Peculiar' (Compact)** You can't beat Marvin Gaye's original (although this is not a cash-in, as Motown will readily tell you), but Mari has a good old crack. It's terribly over-produced and Mari's voice isn't strong enough to carry the number off.

## RAIN

**KAJAGOOGOO 'Turn Your Back On Me' (EMI)** As flaccid as a businessman's belly ... which is being fed by Kajagoogoo, of course.

**BOOMTOWN RATS 'Drag Me Down' (Mercury)** Overdone, overworked nonsense which shows the Boomtown Rats don't possess an idea between them.

**ADX 'Tokyo' (Sire)** Silly boys with guitars who shout out banal pop/rock songs designed purely to make them money. As addictive as a day in the office.

**O'JAYS 'Extraordinary Girl' (Philadelphia)** The Philly sound has been all but forgotten, and as such this record sounds pretty anachronistic, despite its more uptempo, up-to-date beat. Reasonable but forgettable.

**SERIOUS DRINKING 'Country Girl Became Drugs And Sex Punk' (Upright)** Good God. Student Union type rock by a group who no doubt say that punk was their biggest influence. Totally unfunny and tuneless. Back to the terraces, lads.

## GIRLS WHO WANNA GET WISE

**PAULINE BLACK WITH THE SUNDAY BEST 'Pirates On The Airwaves' (Chrysalis)** The trouble Pauline, is that you can't sing. Pirate radio stations play jazz funk and the like, and certainly not this sort of cash-in pop which drags in every cliché in the book — you've got it, scratching, a bit of soca, etc. Her link with Neville and Lynval of that 2-Tone age of yore should have been a lot more fruitful than this. Lyrics about the aphrodisiac of the wires sound as pretentious and contrived as the song.

**BONNIE TYLER 'Holding Out For A Hero' (CBS)** Bonnie gets Hi-NRG in a song from 'Screwloose' which has all the croaking in the right places and another massive Jim Steinman production job.

# MARILLION

NEW 7 INCH AND 12 INCH SINGLE

## ASSASSING

c/w

## CINDERELLA SEARCH

(Previously unavailable on record)

(12) MARIL 2



From the album and High Quality XDR Cassette **FUGAZI**  
Produced by Nick Tauber

EMI

COMING SOON ON COMPACT DISC



## RAIN AND PASSION

### VARIOUS 'Hi Energy 2' (Street Sounds HINRG 17)

ALL THESE sweet songbirds singin' 'bout their men. All these men; all shapes, all sizes, all materials (preferably leather 'n' rubber) dancin' with their metronomes; you've gotta laff, haven't you?

Hi-NRG is ghetto music; funny that. Uptempo, non controversial, dance records reaching deeper into the underground than a barrel load of metal musics. A phenomenon. And not without reason.

Yet whilst last summer's flurry of dance floor perspirers announced the arrival of a genre, little that has gone since has broadened the base, widened the imagination of Hi-NRG.

'Hi Energy 2' is smooth stuff, neatly mixed, tastily fixed ... and yet nothing stretches, nothing breaks that well-worn formula. The beats per minute go on and on.

Where 'Hi Energy 2' gets hot is where it deviates, where the routine sparkles with the unusual ... like Eastbound Expressway's 'Primitive Desire' with some samba and funk, or Tina Fabrique's powerfully ham vocal on 'Alive With Love (A Love Letter)' or the pervy 'n' marvy 'Tie Me Down' — 'Use me, abuse me, tie me down' — by Romance.

So, enough to beget the sweat, but not quite enough to deliver the lather.+++½

Jim Reid

### ECHO & THE BUNNYMEN 'Ocean Rain' (WEA KODE 8)

"IT'S MORE melodic than our past stuff," Mac told us last week, and by golly it is and it's brilliant. 'Ocean Rain' is further proof, if it were needed, that Echo & The Bunnymen are firmly established as one of our most precious talents.

With a minimum of instrumentation, Mac and the boys can conjure up a feel, a mood that most of their contemporaries can only dream of with their thick guitars and banks of synths — yuk. Mac's voice needs no such crass embellishment, he knows the strengths and limitations of it and

thus produces a set of vocal performances which are almost perfect, the title track being a particularly fine example.

'Ocean Rain' possesses a crystal clarity, all too rare in today's 'producer pop' atmosphere. One strum of an acoustic guitar, one melodic bass run, one swish of a drum brush seems to say all that needs to be said, no more and no less.

Bunnymen tunes worm their way into your head and refuse to go away. I'll still be humming 'Seven Seas' and 'Crystal Day' come the winter. Every little detail of 'Ocean Rain' has been meticulously taken care of. It's simply stunning, honey.++++

Andy Strike

### THE DAZZ BAND 'Joystick' (Motown ZL72003)

WHEN THE Dazz Band head out on "To The Roof" with the line "Let's all act a little crazy", you've a strong feeling that they mean "Let's trot out all that drivel about being freaky and getting to the real, or whatever they call it. There must still be some mileage in it." There isn't.

It's fair to say that the sleeve of 'Joystick' just about matches what's in it for interest. And the sleeve's not up to much, so work it out for yourself. No, I don't mean to be nasty — just comes out that way — but it's about time someone told the Dazzers that there's more to life than 'Let It Whip' Part 32.

One of the better moments is the instrumental 'T.Mata' which closes the album, partly because you're near the end, but partly because their undoubted musical skills get a decent look in, free for

once from all the cliché-crammed lyrics. Take your two and a half stars, you lot, and trade them in for some fresh ideas.+++½

Paul Sexton

### CHRIS REA 'Wired To The Mood' (Magnet MAGL 5057)

I GUESS that if one more hack calls Chris Rea "a talented singer-songwriter, but..." they're likely to get a flattened face. So while I'm just trying to stop my nose bleeding and nursing this shiner, here's what else I say about him.

It's well, another Chris Rea album, full of his atmospherically gruff vocals splashed over some very well-to-do, satisfied sounding numbers.

It was something of a twisting of justice that 'I Don't Know What It Is But I Love It' didn't attain higher chart ground — next up I suppose they'll try 'Touche D'Amour', believing that'll be the one. Committed fans will already

be appreciating it and its well-heeled partners on the album. Another one for those faithful, then, everyone else will thumb past him once more.+++

Paul Sexton

### STYX 'Caught In The Act' (A&M AMLM 66704)

THIS IS just the tonic I need to counter Elvis Costello droning away on the office stereo for the umpteenth time. Big, bold and thumping with energy, 'Caught In The Act' perfectly captures the power of Styx live, revealing why they're worldwide crowd pullers.

This is mega American stadium rock at its best and all the Styx classics are here including 'Rockin' The Paradise' 'Miss America' and a superb rendition of 'The Best Of Times', their only sizeable British hit. Styx freaks won't want to lift it off their turntables.++++

Robin Smith

# 'PILLAR TALK

**THE CURE 'The Top' (Fiction FIXS 9)**

*FUN TIME* is over chez Cure, and it's back to doom and gloom on 'The Top'. Well, almost. Robert and Laurence team up for their annual reunion like two thunderclouds, and the result is a storm of a record.

If you dislike Smith's voice, 'The Top' won't change your mind, but if, like me, you love it in all its perversity, then welcome. The Cure like their little games and there are just enough accessible songs here to satisfy the 'Love Cats' school of Cure fans, namely the wonderful 'Birdmad Girl', 'Dressing Up' (you should know, Bob) and the single 'The Caterpillar'.

On the other hand, the sheer power behind songs like 'Give Me It' and 'Bananafishbones' shows the extent and diversity of The Cure's songwriting talents.

Robert Smith continues to save his crafty guitar playing more for The Banshees as his voice and the magnificent drums of Andy Anderson power through.

'The Top' is a record of wicked originality and wit. Put the boy Smith in cotton wool, if he gets broken half of our new rock and roll will go with him. +++++½

Andy Strike

- +++++ Essential
- +++ Worth scratching
- ++ Worth taping
- + Worth selling
- Worthless



**BOBBY WOMACK 'The Poet II' (Motown ZL72205)**

*JUST SO'S* brother Cecil and sister-in-law Linda don't get all the crossover kudos ... the love wars in the Womack family start here, and Bobby's gonna give as good as he gets.

With 'The Poet', a star was reborn as Bobby — an inspiration to more people than he could boast about — came back to top soul form on the Beverly Glen label, which also boasts this sequel. Once again Motown have done the decent thing and come to the rescue of British fans who don't always have eight smackeroonies to spare.

Last time, the track to take home to mum was 'If You Think You're Lonely Now', a prime cut ballad. This year Womack gets in a great groove for 'Tell Me Why' and stays there for a fine six minutes. He never really cooks as hot again — he doesn't try very hard — but what's left is some slow soul that's rich and deep in the Womack tradition.

Patti LaBelle's in close and invaluable attendance for three towering slowies, including the US black smash 'Love Has Finally Come At Last'. Womack comes on just as intense on his own, and 'American Dream' goes the whole hog with the Luther King speech an' all.

Those wacky glasses and the ghastly sleeve might make him look like a Gerry Anderson production, but what comes out of Bobby Womack's mouth and his heart will do OK. +++++

Paul Sexton

MAKERS

# MELODY

THE  
NEW SINGLE

ON 7 INCH AND 12 INCH

MET  
HER ON  
A RAINY  
DAY

EMI  
AMERICA

PRODUCED BY STEVE LEVINE FOR 'DO NOT ERASE PRODUCTIONS'

“THE ONLY way you can be different nowadays is to be ironic and absurdist.” So speaks Mr Paul Morley, the former (self-created) verbal demagogue of the music press now bringing irony and absurdism to the Fat-Cat hierarchy of the music biz via the Zang Tumb Tuum label, trash-rockers Frankie Goes To Hollywood, Propaganda (the new Abba), and blessed disruptors The Art Of Noise.

‘Beat Box’ is the new single from The Art Of Noise. Written like that the event could pass for normality. An everyday occurrence, which it isn’t . . . because ‘Beat Box’ is, to coin a common Morleyism, awesome. To describe it as merely a loud drum machine with lots of doodling over the top would be a certain understatement . . . because ‘Beat Box’ is, to get pretentious, a Very Big Record.

Pretentious, Paul? “Sure, some of the best things of the twentieth century are the art movements like Surrealism, Futurism and Dada — people say that that is pretentious but in fact it’s very playful and absurdist.”

Are people suspicious of Art? “Yes, particularly in this country. In Europe they don’t have that self-consciousness — Jean-Paul Sartre dies and there’s one hundred thousand people out on the streets for his funeral. Art should be an investigation of our basic being — over here it just makes people blush.”

Is The Art Of Noise Art? “Very definitely.”

THE MAN to blame is Chris Blackwell, Island Records’ superno . . .

“He’d created the label of the seventies with Island and he wanted to do the same for the eighties. So he gave Trevor Horn the old Island studio and his own label because he was the only one who’d ever given Island a number one (Buggles’ ‘Video Killed The Radio Star’). Now Trevor . . . he’s a surrealist in the true sense of the word — he phoned me up and off we went. It was a natural affinity between two Northern comedians.”

So who exactly are The Art Of Noise . . . ? “There’s Trevor, who doesn’t actually produce The Art Of Noise — he’s more like an executive producer . . . a catalyst. JJ Jeczalik operates the Fairlight, Gary Langan, who’s an engineer, controls the sound, the rock ‘n’ roll side of things. Anne Dudley is the musician. She contributes the melodies . . . then there’s me. It’s basically the team that did ‘The Lexicon Of Love’, the ‘Look Of Love’ remix and ‘Duck Rock’ with Malcolm McLaren taken away and me dropped in, which gives it its clean European look rather than that ethnic political dance.”

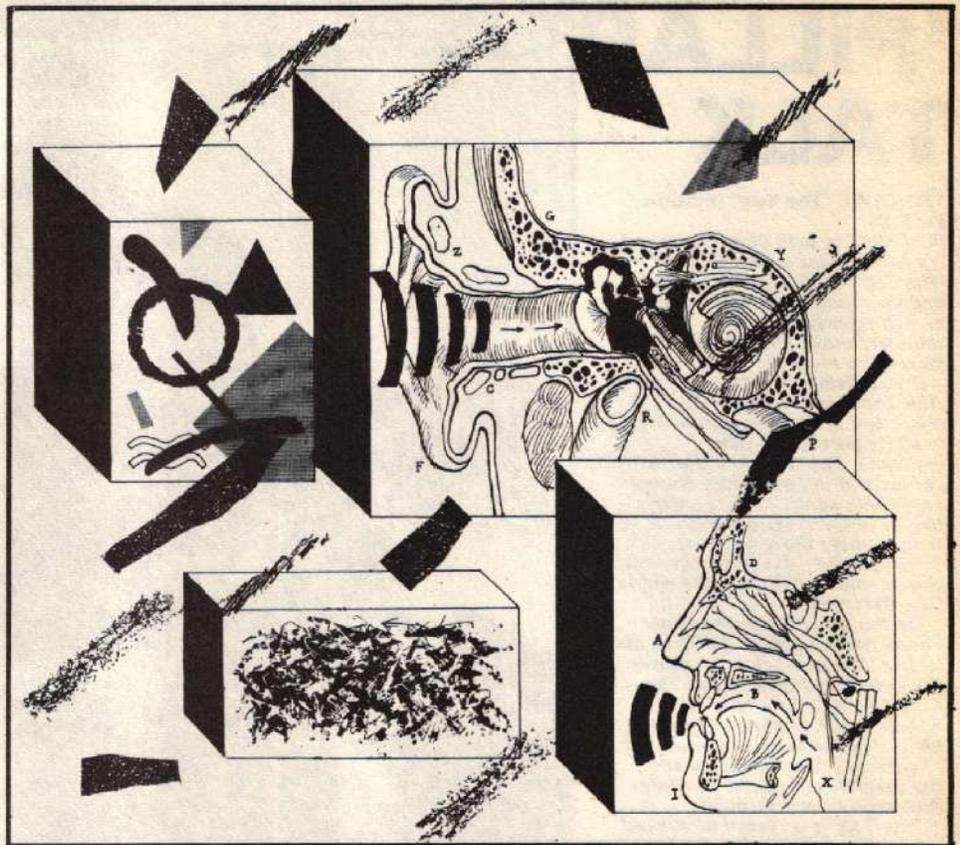
But Paul, what do you actually DO? “People always ask me what I do . . . I do about twelve jobs! My function is to edit — I edited ‘Into Battle’” (The initial Art Of Noise calling card, containing a fledgling version of ‘Beat Box’). “It’s that classic Brian Eno thing of a non-musician coming in to wreck the balance.”

Will The Art Of Noise ever have a tangible public face?

“I’d rather there wasn’t a public face — which is why I did the promotional pictures like that,” (photos that are part travelogue, part abstraction, part plagiarism), “to see how far you can go without an obvious identity. I have this great desire for anonymity because all those groups that pretend to be right there, like Fiction Factory, are truly anonymous.”

But surely, underneath all this distraction, you’d like to be a pop star yourself? “I think the only reason I got involved in presenting ZTT is me as an entertainer. Being quite articulate in an obvious sort of way I despair of what goes on in pop — the stupidity — everyone’s forgotten how to think. I truly believe that if you give the public quality they can take it — there’s a few of us who always demand something better.”

OF THE innumerable slurs rained down on ZTT so far, amongst the accusations of contrived marketing and the naughty Frankie, the easiest target has been an apparent infatuation with fascist imagery and intent. The



# Sheer ART Attack

*Enter into the spirit of The Art Of Noise ... it's surreal thing!*

Art Of Noises was the title given to the work of Marinetti, the Italian instigator of the ultra right wing Futurist movement, who glorified machines and violence and hobnobbed with the eventual dictator Mussolini. Marinetti's first novel was called Zang Tumb Tuum after the sound of a machine gun — when Paul Morley heard clever Trevor's inimitable drum sound, Marinetti's descriptive exhortation sprang to mind . . .

“It's not so much fascism . . . it's much more a pure, undiluted, self conscious appreciation of style in a way that these Gary Kemp types always miss. All the best things in this country have either been pretty communistic or pretty fascist.”

Is ‘Style’ itself a right wing idea? “Yes. That's why all the great style commentators are implicitly right wing — you'll never get anyone good from the left wing writing about style. Neil Kinnock's attempt at style is going on a Tracey Ullman video — pitiful.”

“The right wing's appeal is it's complete intolerance — I hate those big heads like Auberon Waugh but I read them and think why can't there be someone on the left with that intolerance and attack!”

“What I hope to happen among the young in the eighties is the growth of a certain illiberalness.”

THUS ZTT further their notions of absurdism and illiberalism — armed with slogans such as ‘No Compromise’ The Art Of Noise are sizing up to translate the heart-warming dancefloor success of ‘Beat Box’ in America into a vast, all consuming victory that is ZTT's sole reason for being. As ‘Beat Box’ introduces yet more converts to the shadowy world of Art the masterful original piece ‘Into Battle’ (containing one of the decade's most seductive events — ‘Moments In Love’) will entrance the nation . . . An Art Of Noise LP called ‘Worship With The Art Of Noise’ is imminent, as is a brand new 7-inch entitled ‘Now’.

Morley's playful investigation of ART and MUSIC and PERSONALITY and COMMERCE has barely begun. Do you look beyond it, Paul?

“Oh yes — The ZTT five year plan goes up to '89. I want to see if it's possible to do something as public as Virgin Records but without cocking it up like they did. After that . . . I'm waiting till I'm 30 before I write my novel — until ZTT is embedded and I can be one of the great Twentieth Century freedom fighters.”

**Graham K Smith**

# Mailman

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

WHAT THE hell was Betty Page's interview with Frankie Goes To Hollywood all about? One hit single and you'd think they were Gods, the way RM goes on about them.

Just because their totally manufactured record was banned, everybody thinks they're the best thing since sliced bread. The 'Relax' single was obviously all made by Trevor Horn, anyway, so who are they to go on about radical music. They're about as radical as Dollar — it's the same bloke doing it.

If RM wants to do a real original band, how about something on Queen? Freddie Mercury has been wearing leather for years AND he creates his own material.

So come on RECORD MIRROR, how about an article on the real thing, not a bunch of one-hit wonders.

Nigel Tebbutt, Earls Court, London

● *Next week: Holly Johnson's guide to getting the best out of an old bazooka*

SO ROBERT Smith of the Cure thinks it would be a joke if Steve Wright fell off a cliff. I don't think that's a very funny thing to say at all. Robert Smith is the one who deserves to fall off a cliff for being so evil about one of my favourite disc jockeys.

Karen Williams, Prestwick

● *Fair enough, but the rather tubby Smith would probably only bounce back up again*

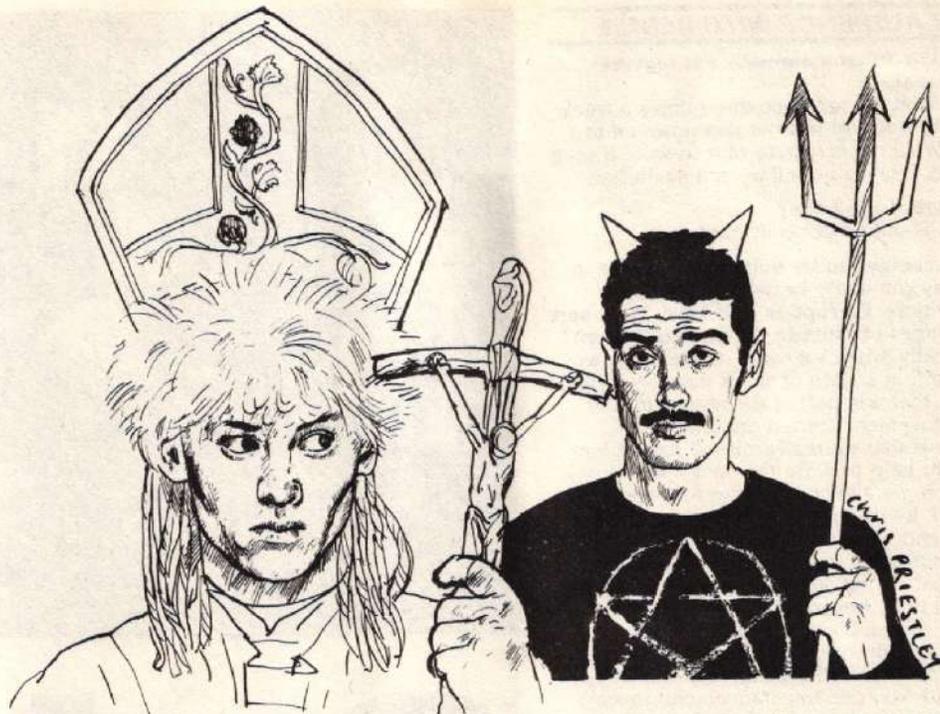
WOULDN'T IT be good if you could get an unbiased record reviewer? A couple of weeks ago,



**HOW DARE** Chaka Khan say that Boy George doesn't sing properly because his voice sounds flat. Culture Club have sold millions of records worldwide, while she's having her first hit in years. Not only that, but Boy George is better looking than her as well.

In my opinion, Chaka shrieks like a budgie with piles and looks like an overweight hippo. I hope she packs her bags and goes home to America soon.

Christine Kerridge, Axminster  
● *You need your eyes tested. Chaka looks like a sleek panther. (Totally besotted Mailman)*



## Running with the devil

I WOULD like to say how much I agree with Paul Rutherford of Frankie Goes to Hollywood when he says that Nick Beggs is an idiot. Like Paul, I think that Nick should join a monastery, because then we wouldn't have to put up with the pious drivel which we have to read in every interview with him.

For instance, I read in RECORD MIRROR that he was in favour of banning Frankie's

single because he thought it was immoral. How dare he try and stop people's listening pleasure?

Nick has taken the beads out of his hair and now perhaps he could shave his head like a monk.

Paul Whitman, Eastbourne

● *Pope Nick I, eh? It does have a certain ring to it*

Roy Hay said that Depeche Mode's lyrics were meaningless and that their musical talent was declining since Vince Clarke left. Well, Roy my boy, I have never understood any of Culture Club's lyrics. Incidentally, has Roy ever thought what would happen to Culture Club if Boy George did a Nick Heyward or a Limahl job?

After Roy, a couple of members from Madness reviewed the singles and said that the Cure would not stay successful as 'The Caterpillar' was crap. Oh well,

perhaps 'The Caterpillar' is difficult to grasp after two or three hearings, but it's a damn sight more daring than that predictable stuff Madness turn out.

Dave Gahan and Robert Smith's hairdresser

● *'The Caterpillar' is bloody impossible to grasp even after 15 hearings*

AFTER READING your article on Captain Sensible, I think it's high time he started a political party. I reckon he could run the country much better than Maggie or Neil Kinnock. I found it really inspiring when he said that "everyone's talented at something and they should make the most of themselves instead of sitting at home watching television". He really made me want to get up and do something.

Neil Bartholomew, Woking

● *The brave Captain is thinking of going into politics. He wants tax relief for people who decorate their bedrooms with rabbit wallpaper, free packets of Weetabix for anyone under 25 and carrots for miners on picket lines*

ONCE AGAIN you're knocking Paul Weller. Mac of Echo And The Bunnymen said last week that Weller "is a total idiot, the sort of bloke who was in the year below you at school but did his best to impress the older brigade". That's just not true at all. Paul's never set out to impress anyone. He just speaks his mind and tries to be honest.

Martin Whelan, Sheffield

● *Perhaps people would stop knocking Paulie if he stopped knocking them*

DEAR TRACIE, Paddy is much too famous to reply to you, but he did ask me to tell you that

1. He only said your record sounds as if it were written around a drum machine. He didn't say you used one. Read the review again.

2. The record is still awful.

3. He's sorry you were suffering from PMT, but he thinks it's one of Michael Jackson's better singles.

Wendy Smith, Prefab Sprout, Newcastle Upon Tyne  
PS Love to Jim Reid

● *Didn't know you'd been to Newcastle, Jim?*

STUNNING  
PICTURE  
DISC!  
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NEW SINGLE FROM

# THOR

## LET THE BLOOD RUN RED

THOR +  
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## ● AN AUDIENCE WITH BERNIE

**H**OW DO you normally put together songs?

Well, we rehearse three times a week. We just jam, and put the jam down on to tape. We'll use a minute of it to write a song around... say, a bass line, or a synth line.

**Who writes the lyrics?**

I write about 60 per cent of them.

**There seemed to be quite a difference in the way you wrote between 'Movement' and 'Power, Corruption And Lies'. What sort of changes of attitude did you go through? Personally, when we wrote 'Movement', we were still in a state of shock from Ian dying. I think that was part of the reason for the way 'Movement' turned out. The other reason is that we really missed having him there to help us write the songs. With Joy Division, we all used to write four equal parts. A lot of people think Ian wrote all the lyrics, and we wrote all the music. But he contributed his taste to the music; like, he'd say 'That's good', or 'That isn't good' — and he was right, because he had a really good ear for things. Losing Ian was like having your right arm ripped off — you've got to learn to do everything that you normally did, with you left arm. 'Movement' reveals that process of learning, because I didn't know how to write lyrics — I'd never wanted to write lyrics in my life! But I do enjoy it now.**

**On 'Power, Corruption And Lies', though, there are things that seem like you taking the mickey out of what people expect of you...**

I'm a really lazy person, right, dead lazy. Half the songs we play live, I can't remember the lyrics — really, honestly. I can't! On 'Power, Corruption And Lies', we got to the stage where we went into the studio, and everyone said, 'Right, where's the lyrics?' — and I'd go, 'Aah... I've not actually written any!' So we'd sit down in the studio, and we'd all get the feeling of the song from the music; and someone would come up with a line, and we'd add to that, and everyone would contribute. That was a really good way of doing it. I really enjoyed it that way, because everyone knows what the song's about.

**What I was getting at, though, was that you did have this massive reputation to live up to, and some of the lyrics seemed to be referring to that: like the line from 'Ultraviolence': 'Everybody makes mistakes — even me!'**

Well, because we do what we do, we're expected to be perfect — and we're not perfect! I did get a bit pissed off by people's attitude to us; people saw us as really serious, intellectual doom-merchants. And we're not — we're just completely the opposite of that! Because we didn't talk to the Press, because the Press had nothing feeding them, they contrived a false image, and portrayed that image. A lot of people think the lyrics on 'Power, Corruption And Lies' are taking the piss; but that's because they got the wrong impression of us in the first place.

## ● A HUNDRED BAD THINGS

**W**AS IAN the very serious, introspective person in Joy Division, more so than the rest of you?

He used to write lyrics at home; he wrote all the time. In fact, if he hadn't been in a group, I think he would have been a writer.



# Order, please

*DID YOU know that New Order think half their lyrics are garbage? That Peter Hook reckons their gigs are good for getting drunk and picking up girls? And that Bernie thinks Joy Division were four dumbos from Manchester? Will you ever be able to wear a long black coat and listen to 'Thieves Like Us' again? Read on...*

When he was sat at home, at night, I think he was very introspective. In that sort of situation, you tend to dig down deep, right inside you, to the things that are most crucial in your life. When he was with the group, he was nothing like that at all; he was a really good laugh, a really jovial sort of person. You see, this is what annoys me — because people just take the impression from his lyrics, everybody's got the wrong idea of Ian. Ian committed suicide because a hundred bad things happened to him in a hundred days. Everything went wrong all at once; it was really weird. But he wasn't like the impression people have got of him; he was really good fun, a real laugh.

**One other bit of lyric I wanted to throw at you was the line from 'Leave Me Alone' which is repeated several times: 'You get these words wrong every time'. I wondered if that was aimed at the audience...**

Maybe it was subconsciously. Sometimes the Press dig too deep into a lyric... a lot of the lyrics we write are just garbage! But you don't get a whole song that's garbage. Within that song, there's some good lyrics, and within that song, there's some shit lyrics! Because I believe in negative and

positive, you see; you've got to have good and bad in everything. We'd sit down in the studio and write some line... (laughs)... all right, let's be honest — some of the lyrics we just got fed up with writing 'em, so we just bunged a line in like, 'From my head to my toes, through my teeth, to my nose!' Basically, as long as I enjoy the process of doing it, then the end result's valid, because it reveals enjoyment in the song.

## ● MYTHOLOGY

**A**RE YOU still plagued with people who view you as almost like saviours of the human race?

We never were saviours of the human race...

**I realise that, but there was such a myth built up around you...**

We were just four lads from Manchester — basically, four dumbos from Manchester — and we just wrote what we felt; and for some reason, people thought it was earth-shattering! And maybe it was; because maybe everybody else felt those feelings

Pics by Kevin Cummins



within them. Now, we've done that - we did it as Joy Division — and there's no point in us just repeating that. We're not just sad and angry 'cause that's how I see Joy Division's music, as sad and angry.

**Do you intend that the Arthur Baker collaboration will carry on over a long time, then?**

I don't know. It would be interesting to work with different people... I've always liked Ennio Morricone, and I thought it would be quite interesting to work with him. It'd be good for him to work with a pop group... it'd be something new for him to do. Anyone that we find interesting... like Kraftwerk. I thought that maybe we could work with Kraftwerk, do something with them.

### ● 15 MINS WITH PETER HOOK

**I**N THE period after Ian died, were there any formats for the new group considered other than the one which you are now using? Did you consider getting a new singer?

We did, yeah. Nothing ever came of it... we took the easy way out!

**How did Gillian come to join?**

She was just asked. We wanted someone that was like ourselves, y'know... a bit unschooled! She always followed Joy Division. She used to come to a lot of gigs, so we thought we'd see if we could educate her!

**In the early days of New Order, when you and Bernard were taking over the singing, were you confident as vocalists? Did you always feel you could do it?**

Well, anyone could do it! You could do it! Whether you're any good at it or not is open to interpretation. We thought that we were alright, which was all we wanted for the time being, while we felt our way. I don't particularly think that Ian was a great singer, as a singer. I don't think of myself as a great bass player — and I certainly know Barney's not a great guitarist!

**In the early days, though, there were sometimes gigs where the vocals could barely be heard...**

That was through crap PAs.

**There was also a video for the single 'Temptation' in which the vocals were barely audible...**

That's probably the recording. Or maybe it

was a subconscious way of hiding. The attitude to the singing was like when we started playing, as Joy Division: you play shit, but eventually it leads to something. That's what happened with the singing.

### ● DON'T MENTION PAUL YOUNG

**W**HAT DID you make of the Paul Young interpretation of 'Love Will Tear Us Apart'?

Same as I made of most of Paul Young's records — they're alright! It was only like us doing 'Louie Louie' — I mean, what would The Kingsmen say about our version of 'Louie Louie'? We used to play that, along with that Lou Reed one, what's it — 'Waiting For Me...'

**'Waiting For The Man'**

... Which is the same as 'Louie Louie'! Same sort of riff... I presume Paul Young liked it, and thought he'd just do it. I don't care... he can do 'Blue Monday' if he wants. I'd like to hear it! 'It's like everyone calling (insulting) 'Love Reaction' by Divine — I think it's quite a good record. I'd rather listen to it than listen to 'Blue Monday'.

**Are you consciously now making records that people can dance to?**

No. The records we've written since then apart from 'Confusion', have been unlike 'Blue Monday' — they're not danceable rhythms.

### ● BIRDS 'N' BOOZE

**W**HAT DO you hope that the people who come to see you, and who listen to or buy your records, will get out of it?

A record and a gig! The same thing I get when I pay to see somebody! You go for the crack, don't you? You go for the night out. You go to listen — if you like it, you like it, if you don't, you don't! You go to cop, you go to get pissed! It's just a memory, isn't it? I mean, someone might come and get beat up, and think, 'God, they were shit', someone might come and cop for some really fit bird, and think, 'Wow, they were great — what a night!'

**If you feel, then, that all you're doing is providing pop music that people can go and get drunk to, or pull the opposite sex to, then why do you resist such a large part of what pop groups normally go through? I mean, why do you not give many interviews, why do you not do 'Top Of The Pops' unless you can play live, why are you rarely in the magazines, and so on...**

Well, it's perfectly natural to me to play live. I think miming's ridiculous. That was the idea of the 'Confusion' video — we didn't have to mime. It showed film of us playing it — we were actually playing. So, luckily, we pulled that one off. I think it turned out quite well. The reason we don't do interviews is because they're very samey, and people do tend to have a lot of preconceived notions of what you're gonna say, and what you should say; and if you don't comply, they either don't listen to you, or just say 'Oh, well, I'll have a word with Bernard'. The press has never given me much; and through talking to a lot of them, I don't think they have got anything to give. They do provide an invaluable service, because they let people know about things that are happening; but, luckily, I'm in a position where — Thank God — we can exist without them!

Dave Jennings

**M**MMMM.. I think a sex symbol is possibly the best thing to be..."

**T**HUS SPAKE wild Steve Morrissey last year before his jangle organisation The Smiths hit the heights and baggy-bum chic hit the nation's student unions. Now a sexual role model for a brand new legion of sensitive, disaffected youths, Mr Morrissey's heroine, and lately, prodigy Sandie Shaw has other ideas — "Morrissey sexy? Oh no ... I don't find him sexy at all!"

How about a hero? — "Nearly all my heroes are actresses ... like Shirley MaLaîne, or singers like Joan Baez and Joni Mitchell. It's not so much their work, more the way they approach things..." ...so no Morrissey?

"Well ... if he works a bit harder he might come on — he'll have to keep at it for a while. Morrissey hasn't had any failures yet — so I'd like to see him have a few failures and see how he handles that!"

'Hand In Glove' is the reason for our little talk. The first Smiths single, a murky but muscular indication of the things that were to come, has undergone some stringent pop scrutiny and re-emerged with a sparkling Smithsonian sheen, Ms Shaw's breathless and enthusiastic vocal injecting the necessary stimulant to guarantee its present position — lunging purposefully into the Top Ten. She's been there before, you may (if you're older than Jim Reid) remember. She had hits. And she's hitting again.

But tell me, Sandie, do you actually like these uncouth Mancunians and their wild and leery music?

"Now I feel very close to Morrissey ... but when he first sent me a tape ... It was with a fan letter and I really don't know why I listened to more than two bars of it — it was awful ... really awful. So I sent it back and said I couldn't make head or tail of it. So they sent me another version ... and I sent that back too!"

So what on earth possessed you to look any further...?

"In the end Morrissey ended up in my front room and when I actually met him I decided I could trust him — I took it totally on trust. I still didn't even like the stuff until I got in the studio and started singing it. I then realised that I'd wanted these songs for ages — not so much the style — more the passion. I'd missed that, and everything else had just seemed so clichéd nowadays. Now it's either music for the genitals or the head ... not much for the heart which is what I've always preferred."

Had you been waiting for the opportunity to get back into the singing swing?

"No, not really. Everyone had always been nagging me and nagging me to sing again, but the more they nagged me the less I actually wanted to do it. I'd been so disillusioned with it in the past — I don't particularly enjoy being famous. I can't understand why people want to be popstars — the thought of that album followed by a tour routine — it's so boring. The only appeal is being able to communicate with some people who might feel the same as you."

How important is success, then?

"I hate that desperation people have. It's always been much better if you're more natural, doing something if it feels right. That's why I stopped before — it wasn't fun, it wasn't successful and I was doing rubbishy songs. Artists shouldn't be taken in by commercial success."



Sandie Shaw by Graham K

# glove story

Two years ago Sandie released a cover of 'Anyone Who Had A Heart' as part of the admirably ambitious but ill-fated BEF 'Music Of Quality and Distinction' — had that been a satisfying experience? "No, it wasn't successful in any sense. It wasn't commercial and I didn't get anything out of it in a personal or artistic way. I was uncomfortable with BEF. It's much better now — it's still traumatic but once I've actually done it I feel better."

For someone with such laissez faire notions towards the pop rat-race, do nerves ever bother you?

"I was so nervous before the Hammersmith Palais thing (Sandie recently guested on 'Hand In Glove' at the climax of a London Smiths show). I'd been sitting at the side of the stage watching and they went marching off to the dressing room to look for me. When I wasn't there they thought I'd pissed off because I didn't like the show! So they're panicking up there and I'm sitting down on the stage thinking 'They don't want me to go on, they've changed their minds'. Eventually they found me and were begging me to go on ... Afterwards Morrissey rang me up at about three in the morning and said 'Well?' — I just told him I could have done an hour, one song just wasn't enough!"

Is playing the pop game in 1984 much the same as it was in 1964?

"Oh no — music now is terribly boring — and it doesn't seem to reflect what's going on with young people. Film and TV is much more reflective of that. When I was a kid I thought that I could do anything, be anything — so therefore I did it. People now are so much more dependent upon the State, they let the State make all the decisions. In the 60s everyone geared their creativeness towards music — artists, writers, everybody. Nowadays it's diversified — I'm sure they must be somewhere ... maybe they're writing for pop magazines!"

So if nothing in pop apart from those sizzling Smiths offers any solace where must we look for future Sandie Shaw contributions to popular culture?

"On TV. With television you can think of an idea and get it across immediately. I'm working on a programme about women in music — this has only really been around since the early sixties and I find how women have actually evolved within such a sexist industry really interesting. It's about how people use influence, how they're aware of it."



# HOWARD JONES

## HAMMERSMITH ODEON

**Y**OU'D BETTER give this a good write-up," quoth my 18-year-old brother, veritably frothing at the mouth with raw aggression, halfway through giving Howard Jones a standing ovation. OK Bry, I submit, I submit . . .

So, under threat of sororicide (look it up), I hereby announce that the Wycombe Wonder indeed shone as brightly in the one man showmanship stakes as his Persil-white jumpsuit.

Well, even the stagehand that ventured onstage before the show was a natural star, zooming around with a vacuum cleaner to add to the cosy, front-room-of-ye-Mum's-semi atmosphere.

I will agree that the 'Human's Lib' elpee does present just one dimension of the Jonesian phenomenon. In 3-D he expanded in every direction, filled the daunting Odeon stage with the sheer force of his personality, and put in a bravura performance.

Kicking off with the beaty 'Pearl In The Shell', he stabbed at his impressive array of keyboard hardware with great dynamism and dexterity. He used every corner of the stage like a seasoned trouper. Great gusto fired his every move as if he'd been bottling it all up for years and this was His Big Chance to get it out of his system. Ho Jo washes whiter.

Yes, a nauseating little tyke really, in the nicest possible way, of course. It's hard enough for an entire band to hold an audience in its thrall, but HJ succeeded where Dolby failed, for an hour and a half and with a little help from talented mimeperson Jedz, who he joined for an extended theatrical romp in a long mac.

One was constantly reminded of his Englishness, the entertainer in him projecting like ye olde Punch and Judy man, his theatrical elements harking back to Genesis and Kate Bush.

His bouncy numbers were infectiously rousing, but I preferred the one-man-and-his joanna ballads, 'Don't Always Look At The Rain' and his fave 'Hide And Seek', when melody took over from rhythm.

The man has an awesome talent for nice-guy audience communication totally based on being natural. The only time it got out of hand was on the cringe-inducing build-up to 'Human's Lib', in which Howie related a never-ending story and ended up sounding like a pantomime dame. Not so much rock'n'roll, more music hall.

But seeing an Odeon audience so totally involved was extremely rare; the empathy was astonishing. Not sure about all this 'challenging preconceived ideas' business, but he can certainly teach his peers a thing or to about how to be a Pied Piper.

Betty Page



# LAST WEEK'S 45s

1	1	8	HELLO, Lionel Richie, Motown □
2	4	4	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Virgin
3	5	3	I WANT TO BREAK FREE, Queen, EMI
4	2	5	YOU TAKE ME UP, Thompson Twins, Arista □
5	—	—	THE REFLEX, Duran Duran, EMI DURAN 2
6	3	6	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic □
7	11	3	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & The Gang, De-Lite
8	7	6	GLAD IT'S ALL OVER/DAMNED ON 45, Captain Sensible, A&M
9	6	6	PEOPLE ARE PEOPLE, Depeche Mode, Mute
10	19	3	LOCOMOTION, OMD, Virgin
11	15	3	DON'T TELL ME, Blancmange, London
12	8	5	AIN'T NOBODY, Rufus and Chaka Khan, Warner Bros
13	37	2	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records
14	10	9	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN), Scritti Politti, Virgin
15	26	8	I'M FALLING, The Bluebells, London
16	9	6	NELSON MANDELA, The Special AKA, 2 Tone
17	13	5	JUST BE GOOD TO ME, SOS Band, Tabu
18	25	3	DANCING GIRLS, Nik Kershaw, MCA
19	14	4	THE CATERPILLAR, Cure, Fiction
20	38	4	AUTOMATIC, Pointer Sisters, Planet
21	—	—	THIEVES LIKE US, New Order, Factory FAC 103
22	35	2	ONE LOVE/PEOPLE GET READY, Bob Marley & The Wailers, Island
23	12	9	ROBERT DE NIRO'S WAITING, Bananarama, London □
24	22	7	THAT'S THE WAY (I LIKE IT), Dead Or Alive, Epic
25	17	6	SOMEDAY, The Gap Band, Total Experience
26	24	4	GIVE ME TONIGHT, Shannon, Club
27	18	9	IT'S RAINING MEN, The Weather Girls, CBS □
28	16	6	IT'S A MIRACLE, Culture Club, Virgin
29	29	23	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
30	32	2	SILVER, Echo and The Bunnymen, Korova
31	40	2	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
32	21	5	P.Y.T. (PRETTY YOUNG THING), Michael Jackson, Epic
33	27	7	DR MABUSE, Propaganda, ZTT/Island
34	20	7	LUCKY STAR, Madonna, Sire
35	36	6	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
36	44	2	HAND IN GLOVE, Sandie Shaw, Rough Trade
37	23	8	WHAT DO I DO? Phil Fearon & Galaxy, Ensign □
38	—	—	PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD AD 405
39	48	3	LOVE GAMES, Belle and The Devotions, CBS
40	42	4	EAT IT, Weird Al Yankovic, Scotti Bros
41	31	5	OCEAN DEEP/BABY YOU'RE DYNAMITE, Cliff Richard, EMI
42	30	11	YOUR LOVE IS KING, Sade, Epic
43	45	4	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
44	28	7	CHERRY OH BABY, UB40, DEP International/Virgin
45	54	2	SEARCHIN', Hazell Dean, Proto
46	—	—	THE LONGEST TIME, Billy Joel, CBS A4280
47	47	3	SNEAKING OUT THE BACK DOOR, Matt Bianco, WEA
48	34	14	STREET DANCE, Break Machine, Record Shack □
49	49	4	SUCH A SHAME, Talk Talk, EMI
50	33	5	HEAVEN, The Psychedelic Furs, CBS
51	39	10	THE MUSIC OF TORVILL & DEAN (EP) (Bolero/Barnum), Richard Hartley/Michael Reed Orchestra, Safari
52	55	16	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugar Hill
53	—	—	FOOTLOOSE, Kenny Loggins, CBS A4101
54	46	5	I SCARE MYSELF, Thomas Dolby, Parlophone
55	—	—	PEACE IN OUR TIME, The Imposter, Imposter TRUCE 1
56	59	2	YOU DON'T LOVE ME, Marilyn, Phonogram
57	52	7	THE GREATNESS AND PERFECTION OF LOVE, Julian Cope, Mercury
58	43	5	SHE'S STRANGE, Cameo, Club
59	41	4	YOU'RE THE ONE FOR ME — DAYBREAK — A.M., Paul Hardcastle, Total Control
60	—	—	MACK THE KNIFE, King Kurt, Stiff BUY199
61	—	—	LOVE WARS, Womack & Womack, Elektra E9799
62	—	—	STANDING IN THE SHADOW, Whitesnake, Liberty BP 423
63	61	4	EIGHTIES, Killing Joke, EG
64	—	—	HAPPY ENDING, Joe Jackson, A&M AM 186
65	60	5	NO SELL OUT, Malcolm X/Keith LeBlanc, Tommy Boy/Island
66	51	14	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
67	—	—	LOVE ME TENDER, Roland Rat, Rodent/Magnet RAT 2
68	—	—	SONS AND DAUGHTERS THEME, Kerri and Mick, A.1.A1 286
69	50	13	JUMP, Van Halen, Warner Bros
70	62	7	JESSIE'S GIRL, Rick Springfield, RCA
71	70	3	HI, HOW YA DOIN'?, Kenny G, Arista
72	68	2	LOVE ME LIKE THIS, Reel To Reel, Arista
73	67	3	HIGH ENERGY, Evelyn Thomas, Record Shack
74	—	—	DON'T GIVE ME UP, Harold Melvin & The Blue Notes, Philly World/London LON 47
75	—	—	EMERGENCY (DIAL 999), Loose Ends, Virgin VS 677
76	—	—	FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis CHS 2784
77	—	—	MAJOR TOM (COMING HOME) Peter Schilling, PSP/WEA X9438
78	75	4	LIBERATOR, Spear Of Destiny, Burning Rome
79	74	2	IT MAKES ME WONDER, Bruce Foxton, Arista
80	92	5	5:01 am (THE PROS AND ...), Roger Waters, Harvest
81	—	—	JUST A DREAM, Nena, Epic A3249
82	86	2	SMALL TOWN CREED, The Kane Gang, Kitchenware
83	—	—	HIDE AND SEEK, Howard Jones WEA HOW 3
84	—	—	DON'T WASTE ... Yarborough & Peoples, Total Experience/RCA XE 501
85	—	—	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS A4319
86	73	3	SOUL'S ON FIRE, Tracie, Respond
87	98	2	THRILLER, Michael Jackson, Epic
88	—	—	UPROCK, Rock Steady Crew, Charisma/Virgin RSC 2
89	77	2	DOCTOR! DOCTOR!, Thompson Twins, Arista
90	84	2	RADIO GA GA, Queen, EMI
91	88	2	SET ME APART, The Lotus Eaters, Sylvan/Arista
92	93	2	THE FLAME, Annabel Lamb, A&M
93	79	3	LOVEQUAKE, Bobby King, Motown
94	—	—	BLUE MONDAY, New Order, Factory FAC 73
95	97	3	PRAYING TO THE BEAT, Reflex, EMI
96	83	3	JESSE, Grandmaster & Melle Mel, Sugar Hill
97	91	3	JAM ON IT, Newcleus, Sunnyview
98	100	2	APPARENTLY, The Farmer's Boys, EMI
99	—	—	TOKYO, A.D.X., Sire W 9298
100	—	—	THIS CHARMING MAN, The Smiths, Rough Trade RT 136

For a free magnifying glass write to The Robin Smith Benevolent Fund, Bexhill, East Sussex

# LAST WEEK'S LPs

1	1	4	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
2	2	27	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
3	3	10	INTO THE GAP, Thompson Twins, Arista ☆
4	4	72	THRILLER, Michael Jackson, Epic ☆
5	—	—	GRACE UNDER PRESSURE, Rush, Vertigo/Phonogram VERH 12
6	8	8	THE WORKS, Queen, EMI □
7	27	3	AND I LOVE YOU SO, Howard Keel, Warwick
8	6	7	HUMAN'S LIB, Howard Jones, WEA □
9	7	34	AN INNOCENT MAN, Billy Joel, CBS ☆
10	5	6	ALCHEMY, Dire Straits, Vertigo □
11	11	8	HUMAN RACING, Nik Kershaw, MCA □
12	45	2	FOOTLOOSE, Original Soundtrack, CBS
13	10	24	OFF THE WALL, Michael Jackson, Epic ☆
14	12	28	COLOUR BY NUMBERS, Culture Club, Virgin ☆
15	9	3	LAMENT, Ultravox, Chrysalis
16	—	—	BANANARAMA, Bananarama, London RAMA 2
17	13	3	GREATEST HITS, Marvin Gaye, Telstar
18	14	4	BODY AND SOUL, Joe Jackson, A&M
19	15	9	THE SMITHS, Smiths, Rough Trade
20	16	22	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
21	17	6	CAFE BLEU, The Style Council, Polydor □
22	—	—	ONE EYED JACKS, Spear Of Destiny, Burning Rome/Epic EPC 25836
23	18	23	TOUCH, Eurythmics, RCA ☆
24	28	4	ALWAYS AND FOREVER — THE COLLECTION, Various, Impression
25	19	22	U2 LIVE UNDER A BLOOD RED SKY, U2, Island ☆
26	22	21	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
27	20	11	SPARKLE IN THE RAIN, Simple Minds, Virgin □
28	26	16	IN THE HEART, Kool & The Gang, De-Lite/Phonogram □
29	—	—	SOPHISTICATED BOOM BOOM, Dead Or Alive, Epic EPC 25835
30	23	39	THE CROSSING, Big Country, Mercury/Phonogram ☆
31	21	13	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar □
32	24	40	NO PARLEY, Paul Young, CBS ☆
33	25	5	IT'S YOUR NIGHT, James Ingram, Qwest
34	38	9	KEEP MOVING, Madness, Stiff □
35	35	2	WIRED TO THE MOON, Chris Rea, Magnet
36	29	23	THE BOP WON'T STOP, Shakin' Stevens, Epic □
37	31	6	FUGAZI, Marillion, EMI □
38	78	2	FRAGGLE ROCK, The Fraggles, RCA
39	33	24	ORIGINAL MOTION PICTURE SOUNDTRACK — YENTL, Barbra Streisand, CBS □
40	—	—	THE POET II, Bobby Womack, Motown ZI 72205
41	69	9	LIONEL RICHIE, Lionel Richie, Motown □
42	42	11	THE FLAT EARTH, Thomas Dolby, Parlophone Odeon
43	43	41	QUEEN GREATEST HITS, Queen, EMI ☆
44	32	8	IN YOUR EYES, George Benson, Warner Brothers
45	30	4	STREET SOUNDS ELECTRO 3, Various, Street Sounds
46	68	2	AGAINST ALL ODDS, Original Soundtrack, Virgin V2313
47	63	22	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
48	37	6	MADONNA, Madonna, Sire
49	—	—	HELLO I MUST BE GOING, Phil Collins, Virgin V 2252
50	59	10	DECLARATION, Alarm, IRS
51	47	6	THE ROSE OF TRALEE, James Last, Polydor
52	54	8	LET THE MUSIC PLAY, Shannon, Club/Phonogram
53	41	3	VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor
54	34	2	POINTS ON THE CURVE, Wang Chung, Geffen
55	60	47	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram ☆
56	50	26	STAGES, Elaine Paige, K-Tel ☆
57	36	13	1984, Van Halen, Warner Bros
58	39	29	GENESIS, Genesis, Charisma ☆
59	—	—	OASIS, Oasis, WEA WX 3
60	70	17	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram ☆
61	46	5	ROBERTA FLACK'S GREATEST HITS, Roberta Flack, K-Tel
62	40	5	THE ICICLE WORKS, Icicle Works, Beggars Banquet
63	75	5	VENICE IN PERIL, Rondo Veneziano, Ferroway
64	56	20	QUICK STEP & SIDE KICK, Thompson Twins, Arista ☆
65	74	43	18 GREATEST HITS, Michael Jackson Plus The Jackson 5, Telstar ☆
66	—	—	FAME AND FASHION (BOWIE'S ALL TIME GREATEST HITS), David Bowie, RCA PL 84919
67	44	6	THE DRUM IS EVERYTHING, Carmel, London
68	84	2	STOMPIN' AT THE SAVOY, Rufus and Chaka Khan Live, Warner Bros
69	61	3	FACE VALUE, Phil Collins, Virgin ☆
70	49	4	SILVER, Cliff Richard, EMI □
71	—	—	BON JOVI, Bon Jovi, Vertigo/Phonogram VERL 14
72	48	7	ABOUT FACE, David Gilmour, Harvest
73	62	2	IT'S MY LIFE, Talk Talk, EMI
74	79	28	SNAP!, Jam, Polydor ☆
75	83	19	PORTRAIT, Diana Ross, Telstar □
76	76	3	FLASHDANCE, Original Soundtrack, Casablanca/Phonogram
77	81	43	FANTASTIC, Wham!, Innersvision ☆
78	80	8	STREET SOUNDS CRUCIAL ELECTRO, Various, Streetsounds
79	57	2	STATIONARY TRAVELLER, Camel, Decca
80	51	2	A LITTLE SPICE, Loose Ends, Virgin
81	71	60	TRUE, Spandau Ballet, Reformation ☆
82	52	275	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
83	66	16	MAKIN' MOVIES, Dire Straits, Vertigo
84	—	—	THE FLAME, Annabel Lamb, A&M AMLX 68564
85	87	6	LOVE AT FIRST STING, Scorpions, Harvest
86	85	4	WAR, U2, Island
87	56	3	LET'S DANCE, David Bowie, EMI America ☆
88	—	—	JAPANESE WHISPERS, The Cure, Fiction FIXM 8 □
89	82	7	SWOON, Prefab Sprout, Kitchenware
90	65	5	THIS LAST NIGHT IN SODOM, Soft Cell, Some Bizzare
91	—	—	RECKONING, R.E.M., I.R.S. IRSA 7045
92	—	—	BRAVO JULIET!, Hector Nicol, Igus/Klub KLP 42
93	—	—	COMPLETE MADNESS, Madness, Stiff HIT-TV 1 ☆
94	—	—	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go Discs/Utility UTIL 1
95	—	—	ROXY MUSIC — ATLANTIC YEARS, Roxy Music, EG/Polydor EGPL 54 □
96	53	13	MILK AND HONEY, John Lennon And Yoko Ono, Polydor □
97	—	—	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA RCALP 6063 ☆
98	95	5	THE ESSENTIAL JEAN MICHEL JARRE, Jean Michel Jarre, Polystar □
99	91	4	GHETTO BLASTER, Crusaders, MCA
100	90	23	TRACK RECORD, Joan Armatrading, A&M □

# US Singles US Albums

- 1 1 AGAINST ALL ODDS, Phil Collins, Atlantic
- 2 2 HELLO, Lionel Richie, Motown
- 3 4 HOLD ME NOW, Thompson Twins, Arista
- 4 3 FOOTLOOSE, Kenny Loggins, Columbia/CBS
- 5 6 LOVE SOMEBODY, Rick Springfield, RCA
- 6 10 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias and Willie Nelson, Columbia
- 7 7 YOU MIGHT THINK, The Cars, Elektra
- 8 8 THEY DON'T KNOW, Tracey Ullman, MCA
- 9 12 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 10 5 MISS ME BLIND, Culture Club, Virgin/Epic
- 11 17 OH SHERRIE, Steve Perry, Columbia/CBS
- 12 13 HEAD OVER HEELS, The Go Go's, IRS
- 13 14 TONIGHT, Kool & The Gang, De-Lite
- 14 27 TIME AFTER TIME, Cyndi Lauper, Portrait
- 15 16 DON'T ANSWER ME, Alan Parsons Project, Arista
- 16 19 THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 17 21 THE LONGEST TIME, Billy Joel, Columbia/CBS
- 18 22 BREAKDANCE, Irene Cara, Geffen/Network
- 19 9 AUTOMATIC, Pointer Sisters, Planet
- 20 30 SISTER CHRISTIAN, Night Ranger, MCA
- 21 26 DANCING IN THE SHEETS, Shalamar, Columbia/CBS
- 22 25 A FINE FINE DAY, Tony Carey, MCA
- 23 31 I'LL WAIT, Van Halen, Warner Bros
- 24 11 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 25 28 NO MORE WORDS, Berlin, Geffen
- 26 36 THE REFLEX, Duran Duran, Capitol
- 27 37 WHITE HORSE, Laid Back, Sire
- 28 29 SHOW ME, The Pretenders, Sire
- 29 35 BORDERLINE, Madonna, Sire
- 30 15 ADULT EDUCATION, Daryl Hall & John Oates, RCA
- 31 24 LEAVE IT, Yes, Atco
- 32 40 THE HEART OF ROCK 'N' ROLL, Huey Lewis and The News, Chrysalis
- 33 42 SELF CONTROL, Laura Branigan, Atlantic
- 34 39 IT'S MY LIFE, Talk Talk, EMI-America
- 35 38 ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 36 20 GIRLS, Dwight Twilley, Capitol
- 37 47 YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M
- 38 18 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 39 44 RUN, RUNAWAY, Slade, CBS Associated
- 40 41 CATCH ME I'M FALLING, Real Life, MCA/Curb
- 41 52 MY EVER CHANGING MOODS, The Style Council, Geffen
- 42 23 JUMP, Van Halen, Warner Bros
- 43 54 LOVE WILL SHOW US HOW, Christine McVie, Warner Bros
- 44 57 MODERN DAY DELILAH, Van Stephenson, MCA
- 45 46 LOVE ME IN A SPECIAL WAY, DeBarge, Gordy
- 46 48 GIVE ME TONIGHT, Shannon, Mirage/Emergency
- 47 50 SHE'S STRANGE, Cameo, Atlanta Artists
- 48 32 EAT IT, Weird Al Yankovic, Rock 'n' Roll
- 49 — STAY THE NIGHT, Chicago, Full Moon/Warner Bros
- 50 62 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 51 33 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
- 52 53 BABY COME BACK, Billy Rankin, A&M
- 53 59 WOULD'N'T IT BE GOOD, Nik Kershaw, MCA
- 54 56 SAIL AWAY, Temptations, Gordy
- 55 69 WHISPER TO A SCREAM (BIRDS FLY), Icicle Works, Arista
- 56 45 RUNAWAY, Bon Jovi, Mercury
- 57 70 BELIEVE IN ME, Dan Fogelberg, Full Moon/Epic
- 58 67 DANCE HALL DAYS, Wang Chung, Geffen
- 59 63 THERE'S NO EASY WAY, James Ingram, Qwest
- 60 73 I WANT TO BREAK FREE, Queen, Capitol

- 1 1 FOOTLOOSE, Soundtrack, Columbia/CBS
- 2 3 CAN'T SLOW DOWN, Lionel Richie, Motown
- 3 2 1984, Van Halen, Warner Bros
- 4 4 THRILLER, Michael Jackson, Epic
- 5 5 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 6 6 SPORTS, Huey Lewis & The News, Chrysalis
- 7 7 HEARTBEAT CITY, The Cars, Elektra
- 8 8 LOVE AT FIRST STING, Scorpions, Mercury
- 9 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 10 11 INTO THE GAP, Thompson Twins, Arista
- 11 9 TOUCH, Eurythmics, RCA
- 12 12 AGAINST ALL ODDS, Soundtrack, Atlantic
- 13 13 LEARNING TO CRAWL, The Pretenders, Sire
- 14 14 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 15 16 UH-HUH, John Cougar Mellencamp, Riva
- 16 19 HARD TO HOLD, Rick Springfield, Peter Gabriel, Graham Parker, RCA
- 17 17 IN 3-D, Weird Al Yankovic, Rock 'n' Roll
- 18 15 AMMONIA AVENUE, Alan Parsons Project, Arista



## Bullets 61-100



- 61 — WHO'S THAT GIRL, Eurythmics, RCA
- 62 65 BLUE LIGHT, Dave Gilmour, Columbia
- 63 — EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 64 74 WHAT IS LOVE, Howard Jones, Elektra
- 66 75 DON'T WASTE YOUR TIME, Yarborough & Peoples, Total Experience
- 68 — MUSIC TIME, Styx, A&M
- 71 76 I CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
- 74 87 ORIGINAL SIN, Inxs, Atco
- 76 81 DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy
- 77 — KING OF SUEDE, Weird Al Yankovic, Rock 'n' Roll
- 79 — OBSCENE PHONE CALLER, Rockwell, Motown
- 80 — HEART DON'T LIE, Latoya Jackson, Private
- 81 86 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 84 — I DREAM ABOUT YOU, Dan Harman, MCA
- 85 90 DAYS GONE BY, Poco, Atlantic
- 88 — HURT, Re-Flex, Capitol
- 89 — DARLIN', Frank Stallone, Polydor
- 90 95 SUPERSTAR/UNTIL YOU COME BACK TO ME, Luther Vandross, Epic

- 19 22 TALK SHOW, Go-Go's, I.R.S.
- 20 21 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 21 54 STREET TALK, Steve Perry, Columbia
- 22 18 SYNCHRONICITY, The Police, A&M
- 23 20 90125, Yes, Atco
- 24 26 ELIMINATOR, ZZ Top, Warner Bros
- 25 24 BREAK OUT, The Pointer Sisters, Planet
- 26 28 BODY AND SOUL, Joe Jackson, A&M
- 27 31 SHE'S STRANGE, Cameo, Atlanta Artists
- 28 25 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 29 29 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 30 32 ROCK 'N' SOUL PART 1, Hall/Oates, RCA
- 31 50 MIDNIGHT MADNESS, Night Porter, Camel
- 32 23 THE WORKS, Queen, Capitol
- 33 27 29 LUFTBALLONS, Nena, Epic
- 34 49 CAUGHT IN THE ACT-LIVE, Styx, A&M
- 35 38 YOU BROKE MY HEART, Tracey Ullman, MCA
- 36 36 ABOUT FACE, David Gilmour, Columbia/CBS
- 37 30 ROLL ON, Alabama, RCA
- 38 — GRACE UNDER PRESSURE, Rush, Mercury
- 39 40 FLASHDANCE, Soundtrack, Casablanca
- 40 34 GENESIS, Genesis, Atlantic
- 41 41 LABOUR OF LOVE, UB40, A&M
- 42 42 REBEL YELL, Billy Idol, Chrysalis
- 43 43 DON JOVI, Bon Jovi, Mercury
- 44 44 RHYME & REASON, Missing Persons, Capitol
- 45 37 THE FLAT EARTH, Thomas Dolby, Capitol
- 46 47 THE BIG CHILL, Soundtrack, Motown
- 47 35 WINDOWS AND WALLS, Dan Fogelberg, Full Moon
- 48 48 STAY WITH ME TONIGHT, Jeffrey Osborne, RCA
- 49 33 DEFENDERS OF THE FAITH, Judas Priest, Columbia/CBS
- 50 51 LOVE LIFE, Berlin, Geffen

# Help!



**H**AVE hair like Michael Jackson, only more so, and wonder if it's possible to insure it.

B, London

● *Talk it over with an insurance broker who may be able to suggest a policy covering you for accidents. You'll find some names listed in the telephone directory yellow pages.*

*Meanwhile, avoid using copious quantities of inflammable products on your bonce.*

**W**OULD very much appreciate it if you would suggest a treatment for pubic lice. Please advise.

David, Dublin

● *Crab lice, passed on by body contact from person to person, or simply from clothing or sheets used by someone already infested, are tenacious little beasts. These unbearable itchy blood suckers which may sometimes cause a rash too, lurk*

# 17 with a bullet

**I**S IT legal to carry a real bullet firing gun in this country so long as you have a licence? My use would simply be for self-defence.

Noddy Holder's Great Fan, Blackpool

● *While some American States, as seen on fast-moving TV soap operas, do give the go ahead to this one, British law differs considerably. In the UK, gun licences and certificates are given to the general public, at the discretion of the police, for "sporting" purposes only, and no weapon, including most types of air gun and air pistol which don't require a licence, may be carried loaded or uncovered on the streets or in a public place.*

*Provided you're aged 17 or over you can apply to your local police station for a shotgun licence, before buying, or, if you're a member of an established handgun club, for a licence to cover a pistol or revolver for club use only.*

*The law also says that anyone aged 17 or over can buy or hire guns which don't require a licence, without restriction. But it is a criminal offence subject to a fine and/or imprisonment for a dealer to sell an airgun to someone under 17, although, ironically enough, an adult can give or lend a rifle to a person aged 14 or more.*

*No-one can legally shoot at a target with even an air rifle except on authorised land, which can include your back garden. But trigger happy cowboys watch out — one stray shot outside home territory and legally you're in big trouble. While we're on the subject, remember that guns kill and maim when aimed at living targets. That's what they're for. Only celluloid victims get up and walk away.*

*in the pubic hair and cannot be washed or scrubbed away with soap and water. But, an efficient killer is available at any chemist in the form of Prioderm lotion and shampoo or Quellada shampoo, and this can also be prescribed by your GP. Simply follow the instructions and then enjoy the relief.*

**H**OW CAN I get a message over to my friend? I've known her for a couple of years — since she moved to our school from another area, but recently she's found another friend who lives nearer to her and is in another class at school. This girl is always hanging around and really gets on my nerves. Should I just keep quiet about the way I feel? I don't want to lose my friend.

Jenny, Middlesbrough

● *OK, so you're angry, jealous*

*and hurt that your best mate has formed a new friendship which doesn't allow you quite so much of her time and attention. As that's the way you feel, and perhaps understandably so, what are you going to do about it?*

*Some people handle their feelings quickly and dramatically by letting them out in one big explosion; others bottle them up inside and only tell it like it is after many weeks or months of seething, and you seem to fall into this second category. In fact, you don't need to take either approach.*

*Bearing in mind that, like you, she has a right to have new friendships, why not simply be honest and open with your friend about the way you feel? Why should you lose her friendship?*

**R**ECENTLY, I'VE been picking up little bits of information about the internationally famous radio station, 'Voice Of Peace', which, I believe, broadcasts from a ship moored a few miles off the coast of Israel. Is it possible to pick it up on short wave? Is there any address where I can contact them?

Graham, Warrington  
● *Sure thing. According to our offshore radio expert, Kyp Koumi, of pirate mag 'Radio Brief' fame,*



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.

*the 'Voice' is still broadcasting on 195 metres medium wave, and is also available on 6240 khz medium wave too although, sez Kyp, not necessarily all the time. Kyp himself has tried to tune in on this frequency, but, to date, hasn't been successful. To contact 'Voice Of Peace' direct, write c/o PO Box 4399, Tel Aviv, Israel. More offshore news is on tap throughout the year in 'Radio Brief', 8, Skardu Road, London NW2 ... the longest surviving pirate/offshore radio newsletter. Send an s.a.e. for details.*

**D**O YOU know if Billy Bragg has a fan club or where I can get in touch? I've written to his record company Go! Discs but, as yet, there's no reply.

Jackie, Brentwood  
● *Despite the growing number of fans, there's no fan club, but Billy runs his own information service, and, for a free picture biog adorned with a choice phrase or saying from the Bragg himself, enthusiasts are welcome to write to the Billy Bragg Information Centre, Go! Discs, Go! Mansions, 8, Wendell Road, London W12.*

*As Billy likes to do it all himself when it comes to handling fan mail, replies can't always be immediate, especially as he's touring intensively now, but your own message is en route.*

# Young Free And Single

**G**ALS, into Status Quo? Trevor (19), from Peterborough wants to hear from y'all. Meanwhile, Julie (24), who lives in lovely Liverpool is absolutely desperate to hear from anyone intelligent and also appreciative of CND, and music by Siouxsie, Cocteau Twins, Smiths and U2. And Mike (17), who lives in Penn is looking for someone special out there who likes soul, funk and disco too.

# MANOEUVRABILITY!

**H**ERE'S YOUR chance to go right off the rails. This week we're giving you 12 chances to win a special OMD 'Locomotion' picture disc and an OMD T-shirt. To win, answer the three questions and post the coupon to OMD Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 12 correct entries opened on the closing date Monday May 14, win.

- 1) OMD's last album was called a) 'Sparkle In The Rain' ... b) 'I Want To See The Bright Lights Tonight' ... c) 'Dazzle Ships' ...?
- 2) OMD had a hit with a song based on a religious personality. Was it about a) St Michael of Clapham ... b) Joan Of Arc ... c) Pope John Paul II ...?
- 3) Where did OMD record their latest album 'Junk Culture'? Was it a) Nuneaton ... b) Kingston Upon Thames ... c) Montserrat ...?

Name.....

Address.....



**L**AST YEAR he rated half-a-page, black-and-white. This year Jeffrey Osborne is a full-colour artist and the way he's singing, he'll never become one of the monochrome set again.

And the one-time drummer from down-home Providence, Rhode Island, has a job believing it himself. A few hours before he caused London's Dominion Theatre audience to froth wildly at the mouth and scream very loudly, he told me: "I really didn't know how well-received I'd been over here. I was with LTD for 10 years and we never even appeared over here. I don't have the answers for that, it had to do with group awareness and the management. I haven't headlined in the US yet."

Say whaaaat? This was double-take time and no mistake — it really seemed to stretch the bounds of possibility just a fingersnap too far to think that Osborne, who's gone up the soul ladder three or four rungs at a time these past couple of years since his solo step-out, should still be getting ready for that name-above-the-credits debut. But the speed at which he's legged it up that ladder is itself the explanation.

"I did a tour with Atlantic Starr, they were headlining and it wasn't working. I was getting a great response and they weren't, so in the middle of the tour we changed it around and I headlined." Any hard feelings about that? "No, they're some of the nicest people I've ever worked with, and I've worked with some really strange people, I can tell you. It was just that they're still a young band and they didn't have the impact that they had on record. The order of



# jeffrey unlimited

their set was badly organised."

Whereas Jeffrey, as his London shows proved, gets on, gets down and gets off. In a show lasting precious little more than an hour, he whipped the crowd up to double cream consistency — and yes, that is deliberately imbriguous — by going with what we know. He may be relatively new at the solo game but those 10 years on the road and in the studio with (Love) T(ogetherness) (evotion) have given him the look of an old hand who can manipulate an audience just-so, innily and visually.

"When I go to a show, after an hour or so I've seen enough," he explains. "It gets kind of boring after that. I like to give people what they came to see immediately. The show is pretty safe — I try not to leave any dull pots."

And although the obligatory band introductions threatened to let him down on that score, we got a pleasant surprise when his bassist turned out to be none other than Barry Johnson, the vocalist on Kenny G's 'Hi, How Ya Doin' hit, and Osborne generously cleared a space for the band to give us a quick burst.

**B**UT BACK at Osborne headquarters, 'Stay With Me Tonight', the single, is doing a good deal to break down British radio's age-old soul complex, and 'Stay With Me Tonight' the album has torn down walls for the man in the States. That, his first eponymous set and his next album are all produced by George Duke, clearly his ideal soul mate. And JO, as we discuss current music waves, contends that he's come a long way down the road

in a short time.

"I really like where music is at today, the fusion of everything that's happening is really healthy all around. Black music has brought white artists into black homes and vice versa, and now black artists are doing more pop songs. Even myself, I did things on the second album that I would never have attempted on the first." Into that category came 'Two Wrongs Don't Make A Right', which crossed the borders into rock territory. Osborne's clearly not too much of an r'n'b traditionalist. "The old r'n'b sound is very dry. I've got to keep up with what's happening today."

**H**E HAS no urge to start producing himself — "I wouldn't be opposed to a co-production, but I need

someone else there listening to me" — but Jeffrey's already started producing other people, as we'll hear shortly.

"I've done half of an album for Joyce Kennedy," (lead singer of American band Mother's Finest), "Leon Sylvers did the other half. I did five tunes, we got a real range of things, r'n'b, rock and pop. There's a Berry Mann-Cynthia Weil song which is a duet I do with her, called 'The Last Time I Made Love', it's a great pop ballad and I do predict that it will be a big pop hit. But she's a very proud woman and she doesn't want to come out riding my coattails."

Jeffrey Osborne says 'Stay With Me Tonight' and at the moment there's plenty of people who'd like to make a long weekend of it.

Paul Sexton

**T**HIS IS a story called Joseph and his Career of Many Colours. Or: OK, Baldy, you wouldn't give us an interview but we love you just the same.

Joe Jackson's reluctance to spout forth on the Wacky World of Rock 'n' Roll might be the stuff that editors' ulcers thrive on, but it invites a warm hand. Here for once is an ordinary Joe making intelligent music for the passionate pop audience who *doesn't* grab the chance to talk about Arthur Scargill, or who he fancies for the Cup-Winners Cup. Who the hell cares?

Quite a few people, probably, but he won't tell you so you'd better bung one of his records on instead. And you've a choice, already: seven albums in five years. And think of three songs: 'Breaking Us In Two' . . . 'I'm The Man' . . . 'Jumpin' Jive'. Enough musical skins shed since 1979 to make David Attenborough take notice. While he's making his Joe Jackson Documentary, here's ours.

We're down on the south coast in Portsmouth, watching Jackson at school learning the violin. We're pretending we know that some 15 years later it'll help him effect some of the most vital and aggressive pop music since punk. In fact, we can't really guess anything of the kind — and even when he teaches himself to play the piano, gets 'A' and 'S' levels in music and enters the Royal Academy Of Music, there's still no sign of what's coming, even for the youth himself: "The only reason I went there was because I didn't know what I wanted to do and it seemed better than working," he says.

And it probably *was* better than his next job, playing keyboards at Portsmouth's Playboy Club. But this raises enough money to record a high-quality demo tape which is much hawked in London and brings early record company flirtations. A band called Arms & Legs make three singles which don't click, but Jackson does, A&M offer a dotted line and Spiv Rock is on the way.

**B**Y THE beginning of 1979, Joe's put together a band that's tight without touching a drop: guitarist Gary Sanford, bassist Graham Maby and Dave Houghton on drums. He's also finished recording 'Look Sharp', his A&M debut, and played enough gigs for those manipulative music press egos to adopt their Dalek voices and say "You-will-dig-this-man". Through fear of being exterminated, or plain good taste, he's all of a sudden *the man* to see live.

On February 9, 1979 I'm one of the teaming, sweating mass glued to London's Marquee and Joe Jackson is becoming what cliché lovers everywhere call the Angry Young Man Of Pop. This may be so much old rubbish: what he seems most angry about is not having very much hair and sharing some of the facial characteristics of a landed goldfish. But the spiv bit's there all right — the pin-stripe jacket with lapels reaching most of the way to the shoulders and an alarming polka-dot tie.

The fashion fix is seen in these early days by Jackson as something of a necessary evil. It's all a bit of a laugh, isn't it? "Oh yeah, of course, but A&M picked up on it and I suppose it's become their toy to play with." But he doesn't help by appearing on the cover of 'Look Sharp' with his finger pointing aggressively at the camera — an angry young man being angry at a photographer's request. This and the fact that you can't *see* Jackson's animated, urgent stage style when you listen to the David Kershbaum-produced debut and you know that hot as it is for a first-timer, it's no live show.

What's more, the "style" speaks louder than he now claims is necessary. "Shoes



# Spivving

By Paul Sexton

by Denson", the album credit says of a pair of side-laced white brogues. "'Look Sharp' has a double meaning," he says. "It means look sharp in the sense of wearing sharp clothes and all that but it also means look sharp in the sense of having a sharp outlook and attitudes."

In the five years since, the latter has assumed far greater importance at the expense of the former, demonstrated by his dislike for many of the current "fashions" of the business such as the promotional video.

But 'Look Sharp' cuts hard; it's released in the States to great acclaim and achieves a Billboard placing of number 20. 38 weeks later it's gone gold and chart boffins are agape at such an achievement by a young British unknown.

It's also had his record company getting terrible splinters in their fingers — by scratching their heads wondering why 'Look Sharp' should only reach 40 in Britain. It happens, too, with the LP's single releases: 'Is She Really Going Out With Him', the one they all talk about



# image

*From spiv to sophisticate...  
Joe Jackson — still keeping body and soul together*

from the album, nosedives on initial UK release and it isn't until August, by which time the record's tenderest angry-love song has made the American Top 30, that it's re-released and finds the British foothold it was stumbling for.

**T**HE SAME quirk is experienced by the same record label with the Police, who have to chart in the US with 'Roxanne' before British ears pick it up on the scanner. With Jackson it's the sign of things to come.

He helps along that early US acceptance by touring there in mid-1979 and realizing that the iron's hot, records the follow-up 'I'm The Man' in London that summer.

Once again there's melody-with-teeth in songs like 'On Your Radio', but another honest, frustrated ballad in 'It's Different For Girls'. The LP again does big US business, and cracks the British ice as well with a number 12 peak. But this time the single, 'Girls', fails in America and makes the British top five in early 1980.

"The only thing I don't like about it is that it's another slow song, and I don't want to be stereotyped," says Jackson. Soon there's no danger of that ever happening again.

In May, taking time to experiment, Jackson releases a poorly-received version of Jimmy Cliff's 'The Harder They Come' and also records with reggae man Lincoln Thompson. The theme continues when he guests on Bob Marley's bill at Crystal Palace in June.

But it's all leading up to a flop album — 'Beat Crazy', released in October and this time produced by JJ. It's another tight collection with the same tight band in attendance for the third time, but it fails to make either the British or American top 40 largely because, brother, there ain't no hits on it (although 'One To One' is another incisive ballad). The sleeve notes seem to know the problem in advance: "This album represents a desperate attempt to make some sense of Rock 'n' Roll. Deep in our hearts, we know it was doomed to failure. The question remains: why did we try?" By the end of the year the Joe Jackson Band, as indeed they're credited on the record, has split.

**J**ACKSON SPENDS early 1981 producing the first album by the Keys, whose power-pop sits right next door to his own early style. That's all about to change: by June, we're finger-snapping to 'Joe Jackson's Jumpin' Jive', 12 classics of jump, jive and swing inspired by people like Louis Jordan and Cab Calloway. "Reap this righteous riff," says Joe, and although some people look puzzled that the man of angst should suddenly go "forward into the forties" and start singing 'We The Cats (Shall Hep Ya)', it's a qualified success in the UK, with the seven-piece Jumpin' Jive band playing shows to prove they mean it. In America, though, there's a detectable murmur of "What's this guy trying to do?" and the LP stiffens at 42.

By now Joe has moved to Manhattan and in early '82 there's a 'Do Not Disturb' sign on the door as he works on his next career shift. It's the one that makes his fortune good and proper — in June, 'Night And Day' is released, by far his most sophisticated album to date and a tribute to the town that inspired it, with titles like 'Chinatown' and 'Another World'.

While Britain is spurning the fine 'Real Men', over the water they're 'Steppin' Out' all over and the single and album find a warm, comfortable resting place in the respective US top tens. Subsequently, once again, we catch up and 'Steppin' Out' finally hits our number six in January '83.

'Night And Day', co-produced again by Kershbaum and with the ever-faithful Graham Maby still on bass, stays on Billboard's album chart for over a year. As '82 closes, Jackson's in his counting house totting up a very large fortune, and already working on his next project, the ill-starred movie soundtrack 'Mike's Murder'.

The film sits on the shelf for over a year. Jackson has a soundtrack for a film no one's seen, and although it's a presentable score, it's inevitably a dead 'un.

**F**INANCIALLY, it's no problem for Jackson and his career can stand it because he's still on a high from 'Night And Day'. If he was going to take a wrong turn he did it at the right time. Now he's firmly back on the right path with 'Body And Soul', in a way the natural progression from 'Night And Day'. Once again it's a very "New York" album, though less commercial this time. Kershbaum and Maby are there again; Jackson's found himself a circle of highly skilled musicians and what comes out is highly skilled music.

# X WORD

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

**ACROSS**

- 1 They go together for Joe Jackson (4,3,4)
- 5 What Queen have given us (3,5)
- 7 It goes with corruption and lies (5)
- 8 Oh baby, it's UB40 (6)
- 9 & 23 down Hendrix classic (3,3)
- 11 Explosive hit for Cliff (4,5,8)
- 13 What Re-Flex are praying to (3,4)
- 14 Three Of A Perfect ---- form part of a King Crimson LP (4)
- 15 1981 Blondie hit (7)
- 17 Trouble in Eden for Ultravox (4)
- 18 & 37 down 'Puss 'N' Boots' person (4,3)
- 19 One of Paul McCartney's wet hits (10)
- 25 You could feel it in 'Star Wars' (3,5)
- 26 Friend of Tokyo Joe (5,5)
- 28 & 32 down What Thomas walks upon (4,5)
- 29 A command from Yes (5,2)
- 31 See 36 down
- 33 Label that hasn't much to say for itself (4)
- 34 Found in the material world (7)
- 35 They had 1979 hit with 'Babylon's Burning' (4)
- 38 She applied the heat after leaving Abba (7)
- 39 'Broken Down Angel' and 'Bad Bad Boy' were two of their biggest hits (8)

- 3 Where you'll find Men At Work (4,5)
- 4 Madonna hit (5,4)
- 5 The Cure's creature (3,11)
- 6 Advice from Madness (4,6)
- 7 Approach Olivia favoured (8)
- 10 Chart heavyweights (7,5)
- 12 Latest Killing Joke offering (8)
- 16 Part of the General Public (4,8)
- 18 Beatbox group found on ZTT (3,2,5)
- 20 Live Dire Straits LP (7)
- 21 Sylvian and Sakamoto's colours (9)
- 22 Performed by Men Without Hats (6,5)
- 23 See 9 across
- 24 Thomas Dolby hit (11)
- 27 Ammonia or Electric (6)
- 30 What Gloria Gaynor will have to do for another hit (6)
- 31 'Can't Buy Me Love' recently put them back into the charts (7)
- 32 See 28 across
- 36 & 31 across Wham! hit (3,4)
- 37 See 18 across

**LAST WEEK'S SOLUTION**

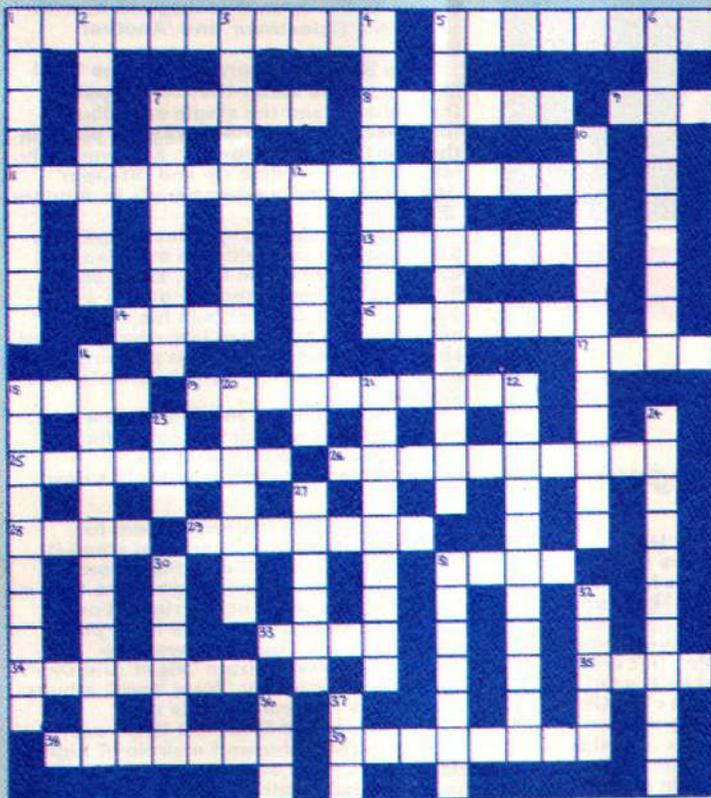
ACROSS: 1 'Swimming Horses', 5 Pig Bag, 7 'Up On The Catwalk', 10 Fish, 11 Sam The Sham, 12 Dee C Lee, 13 'Speak Like A Child', 15 Bleu, 16 Final, 17 Duck, 19 Dust, 20 Cafe, 24 Borrowed, 25 Photos, 26 Candy, 28 Soft, 29 'Dare', 31 Deep, 33 'Robert De Niro', 35 'Tahiti!', 37 Epic, 38 Walsh, 39 Record, 40 Cell.

DOWN: 1 Soul Sonic Force, 2 Iron Maiden, 3 Matthew Wilder, 4 'Scandalous', 5 'People Are People', 6 Assembly, 8 'East Side Story', 9 Tom Bailey, 10 'Flesh and Blood', 14 'Karma Chameleon', 18 Colour, 21 'Abacab', 22 Nelson, 23 'What Do I Do', 27 North, 30 Brown, 32 Mac, 34 Dirk, 35 Time, 36 Talk.

X-WORD WINNER (April 14)  
Peter Dyer, 'Y Nyth', Dyfed, Wales

**DOWN**

- 1 They're falling (9)
- 2 Propaganda's medical man (2,6)



**ALL ABOARD!** This natty bunch of dudes once denounced British Rail and all who ride with her, claiming "a man ain't a man with a ticket in his hand". 'You Need Wheels' was a hit in 1979. Track down the group, the chap second from the left and name his current group to start our railway quiz.

# TRIVIA QUIZ

- 1 Apart from OMD who else has had a hit with a song using the word 'Locomotion'?
- 2 Which Sheena Easton hit was retitled 'Morning Train' in the USA?
- 3 Two Kinks hits have had the names of London stations in their title. Can you name them?
- 4 Which legendary artist released an album called 'Slow Train Coming'?
- 5 Which London underground station did the New Vaudeville Band sing about in the sixties?
- 6 Who originally scored a hit with 'Na Na Hey Hey Kiss Him Goodbye'?
- 7 Which Motown artist wrote and scored a hit with 'Tracks Of My Tears'?
- 8 Which Channel 4 series had Paul Gambaccini as interviewer of various pop personalities?
- 9 Who took the last train to Clarkesville in 1967?
- 10 With which 'soul' sound did the O'Jay's score a hit with 'Love Train'?
- 11 Ohio Express were one hit wonders in 1968. What was their hit?
- 12 In which year did the Beatles score a number one with 'Ticket To Ride'?
- 13 Flash & The Pan have scored twice in the charts. 'Waiting For A Train' was one hit, name the other.
- 14 From which David Bowie album did the hit 'TVC15' come?
- 15 Who scored a hit in 1981 with 'Tunnel Of Love'?
- 16 Billy J Kramer & The Dakotas sang about which three forms of transport in 1965?
- 17 What was Abba's follow up hit to 'Waterloo'?
- 18 In which year were the Jam down in a tube station at midnight?
- 19 Which train robber helped the Sex Pistols to a hit with 'No One Is Innocent'?
- 20 Who released an album called 'Trans Europe Express'?
- 21 Who had a minor hit with 'Express' in 1981?
- 22 What was Visage's follow up hit to 'Night Train'?
- 23 Who scored a hit in 1974 with 'Smokin' In The Boys Room'?
- 24 Who left on the midnight train to Georgia in 1976?
- 25 Who took the last train to London in 1979?

## ANSWERS

1 Little Eva & Vernon's Girls, 2 '9 To 5', 3 'Waterloo Sunset' & 'Victoria', 4 Bob Dylan, 5 'Franchy Central', 6 Steam, 7 Smokey Robinson, 8 'The Other Side Of The Tracks', 9 The Monkees, 10 The Philly Sound, 11 Yummy Yummy Yummy, 12 1965, 13 And The Band Played Franchy Central, 14 'TVC15', 15 'Tunnel Of Love', 16 'TVC15', 17 Ring Ring, 18 On, 19 Ronald Biggs, 20 Kraftwerk, 22 'Pleasure Boys', 23 Brownsville Station, 24 Glays Knight & The Pips, 25 ELO.

# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

5

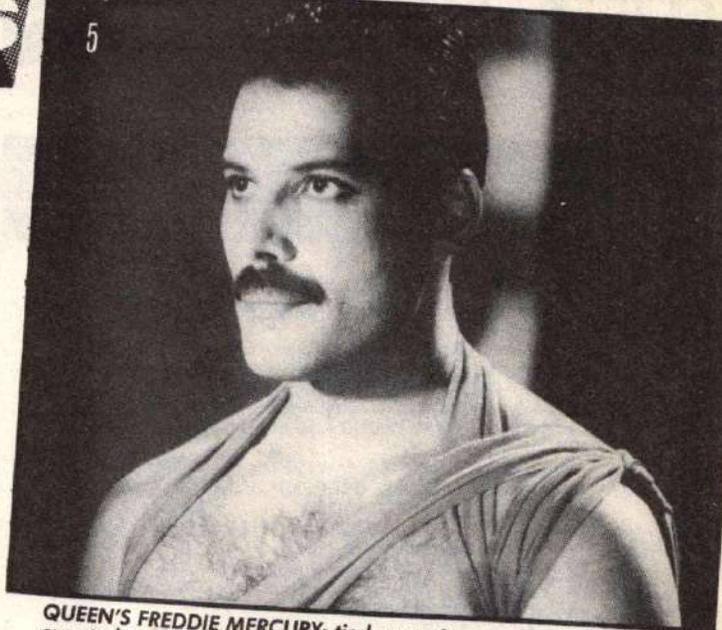
Week ending May 5, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	5	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
2	2	28	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
3	3	10	INTO THE GAP, Thompson Twins, Arista ☆
4	4	73	THRILLER, Michael Jackson, Epic ☆
5	6	9	THE WORKS, Queen, EMI □
6	7	3	AND I LOVE YOU SO, Howard Keel, Warwick
7	12	3	FOOTLOOSE, Original Soundtrack, CBS
8	10	7	ALCHEMY, Dire Straits, Vertigo □
9	8	8	HUMAN'S LIB, Howard Jones, WEA □
10	5	2	GRACE UNDER PRESSURE, Rush, Vertigo
11	9	35	AN INNOCENT MAN, Billy Joel, CBS ☆
12	11	9	HUMAN RACING, Nik Kershaw, MCA □
13	14	29	COLOUR BY NUMBERS, Culture Club, Virgin ☆
14	13	25	OFF THE WALL, Michael Jackson, Epic ☆
15	17	4	GREATEST HITS, Marvin Gaye, Telstar
16	15	4	LAMENT, Ultravox, Chrysalis
17	18	5	BODY AND SOUL, Joe Jackson, A&M
18	16	2	BANANARAMA, Bananarama, London
19	19	10	THE SMITHS, Smiths, Rough Trade
20	26	22	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
21	23	19	TOUCH, Eurythmics, RCA ☆
22	28	18	IN THE HEART, Kool & The Gang, De-Lite □
23	59	2	OASIS, Oasis, WEA
24	21	7	CAFE BLEU, The Style Council, Polydor □
25	47	23	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
26	32	41	NO PARLEZ, Paul Young, CBS ☆
27	30	40	THE CROSSING, Big Country, Mercury ☆
28	25	23	UNDER A BLOOD RED SKY, U2, Island ☆
29	22	2	ONE EYED JACKS, Spear Of Destiny, Epic/Burning Rome
30	20	23	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
31	40	2	THE POET 2, Bobby Womack, Motown
32	43	42	QUEEN GREATEST HITS, Queen, EMI ☆
33	27	12	SPARKLE IN THE RAIN, Simple Minds, Virgin □
34	33	6	IT'S YOUR NIGHTLY, James Ingram, Warner Bros
35	46	3	AGAINST ALL ODDS, Original Soundtrack, Virgin
36	31	4	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
37	64	21	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
38	35	3	WIRED TO THE MOON, Chris Rea, Magnet
39	29	2	SOPHISTICATED BOOM BOOM, Dead Or Alive, Epic
40	42	12	THE FLAT EARTH, Thomas Dolby, Parlophone
41	41	10	LIONEL RICHIE, Lionel Richie, Motown □
42	66	2	FAME AND FASHION, David Bowie, RCA
43	37	7	FUGAZI, Marillion, EMI □
44	—	—	CAUGHT IN THE ACT, Styx, A & M AMLM66704
45	24	5	ALWAYS & FOREVER — THE COLLECTION, Various, Impression
46	80	3	A LITTLE SPICE, Loose Ends, Virgin
47	39	25	YENTL, Barbra Streisand, CBS □
48	48	7	MADONNA, Madonna, Sire
49	45	5	STREET SOUNDS ELECTRO 3, Various, Streetsounds
50	53	4	VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor
51	36	24	THE BOP WON'T STOP, Shakin' Stevens, Epic □
52	58	30	GENESIS, Genesis, Charisma ☆
53	57	14	1984, Van Halen, Warner Bros
54	52	9	LET THE MUSIC PLAY, Shannon, Club
55	34	10	KEEP MOVING, Madness, Stiff □
56	44	9	IN YOUR EYES, George Benson, Warner Brothers ☆
57	—	—	CHARIOTS OF FIRE, Vangelis, Polydor POLD5160
58	65	44	18 GREATEST HITS, Michael Jackson Plus The Jackson 5, Telstar ☆
59	49	2	HELLO I MUST BE GOING, Phil Collins, Virgin ☆
60	69	4	FACE VALUE, Phil Collins, Virgin ☆
61	72	8	ABOUT FACE, David Gilmour, Harvest
62	56	27	STAGES, Elaine Paige, K-Tel ☆
63	51	7	THE ROSE OF TRALEE, James Last, Polydor
64	61	6	GREATEST HITS, Roberta Flack, K-Tel
65	82	276	BAT OUR OF HELL, Meat Loaf, Epic/Cleveland ☆
66	54	3	POINTS ON THE CURVE, Wang Chung, Geffen
67	67	7	THE DRUM IS EVERYTHING, Carmel, London
68	68	3	STOMPIN' AT THE SAVOY, Chaka Khan & Rufus, Warner Bros
69	87	4	LET'S DANCE, David Bowie, EMI America ☆
70	38	3	FRAGGLE ROCK, Fraggle Rock, RCA
71	—	—	BREAKOUT, Pointer Sisters, Planet FL84705
72	—	—	LOVE WARS, Womack and Womack, Elektra 9602931
73	—	—	AMMONIA AVENUE, Alan Parsons Project, EMI
74	73	3	IT'S MY LIFE, Talk Talk, EMI
75	94	2	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility



QUEEN'S FREDDIE MERCURY: tied up at the moment but bound over to keep the peace

76	55	48	TOO LOW FOR ZERO, Elton John, Rocket ☆
77	—	—	STAY WITH ME TONIGHT, Jeffrey Osborne, A & M AMLX64940
78	83	17	MAKIN' MOVIES, Dire Straits, Vertigo ☆
79	50	11	DECLARATION, Alarm, IRS
80	74	29	SNAP!, Jam, Polydor ☆
81	63	6	VENICE IN PERIL, Rondo Veneziano, Ferroway
82	—	—	HEAD OVER HEELS, Cocteau Twins, 4AD CAD313
83	—	—	REFLECTIONS, Various, CBS CBS10034
84	98	6	THE ESSENTIAL JEAN MICHEL JARRE, Jean Michel Jarre, Polystar □
85	77	44	FANTASTIC, Wham!, Innervision ☆
86	75	20	PORTRAIT, Diana Ross, Telstar □
87	62	6	THE ICICLE WORKS, Icicle Works, Beggars Banquet
88	—	—	RIO, Duran Duran, EMI EMC3411
89	78	9	STREET SOUNDS CRUCIAL ELECTRO, Various, Streetsounds
90	60	18	LOVE OVER GOLD, Dire Straits, Vertigo ☆
91	81	61	TRUE, Spandau Ballet, Chrysalis ☆
92	—	—	SYNCHRONICITY, Police, A & M, AMLX63735
93	—	—	BABY LOVE, Various, Ronco RONLP11
94	97	2	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
95	79	3	STATIONARY TRAVELLER, Camel, Decca
96	71	2	BON JOVI, Bon Jovi, Vertigo
97	70	5	SILVER, Cliff Richard, EMI □
98	—	—	LIVE AT THE ALBANY EMPIRE, Flying Pickets, AVM AVMLP0001
99	91	2	RECKONING, REM, IRS
100	—	—	WORKOUT, Jane Fonda, CBS CBS88581

Compiled by Gallup

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

# Music Video

1	1	MAKING MICHAEL JACKSON'S THRILLER, Michael Jackson, Vestron
2	—	A KISS ACROSS THE OCEAN, Culture Club, Virgin
3	3	ALCHEMY LIVE, Dire Straits, Polygram
4	2	NOW THAT'S WHAT I CALL MUSIC VOLUME II, Various, PMI
4	2	FLASHDANCE, OST, CIC
5	—	LOVE YOU TILL TUESDAY, David Bowie, Polygram
6	5	FOURPLAY EP, Whitesnake, PMI
7	7	LIVE, Whitesnake, PMI
8	9	LIVE, Marvin Gaye, Videoform
9	4	LIVE, Judas Priest, CBS/FOX
10	8	LIVE, Phil Collins, Videoform
11	15	LIVE BETWEEN THE EYES, Rainbow, Polygram
12	11	VIDEO EP, David Bowie, PMI
13	14	ZIGGY STARDUST, David Bowie, Thorn EMI
14	6	VIDEO EP, Marillion, PMI
15	—	ROCK 'N' ROLL SOUL LIVE, Hall & Oates, RCA/Columbia
16	—	SWEET DREAMS, Eurythmics, RCA/Columbia
17	10	HOT SUMMER NIGHT, Donna Summer, Polygram
18	13	DURAN DURAN, Duran Duran, PMI
19	12	FLASHDANCE, OST, CIC
20	17	VIDEO COLLECTION, Stranglers, PMI

Compiled by MRIB

# UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

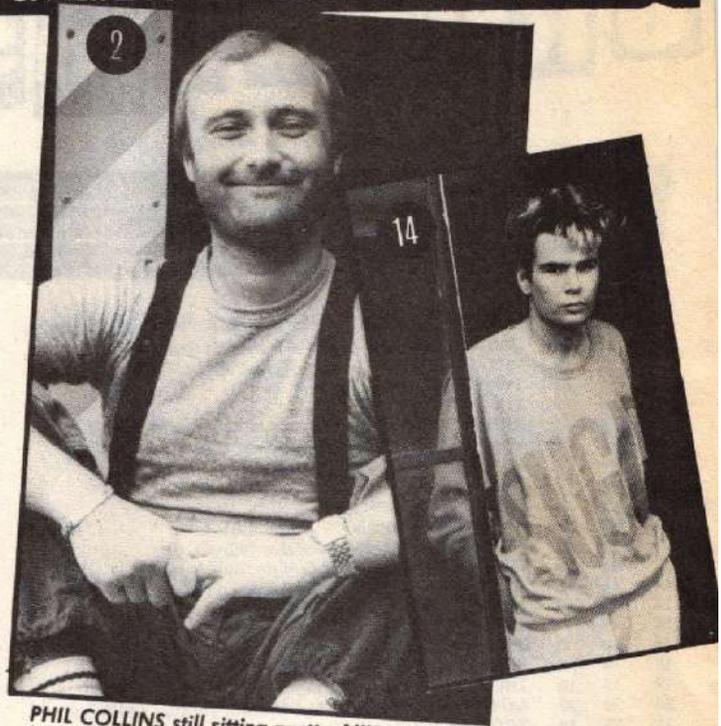
Week ending May 5, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	5	2	THE REFLEX, Duran Duran, EMI
2	2	5	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin
3	3	4	I WANT TO BREAK FREE, Queen, EMI
4	1	9	HELLO, Lionel Richie, Motown □
5	20	5	AUTOMATIC, Pointer Sisters, Planet
6	10	4	LOCOMOTION, Orchestral Manoeuvres, Virgin
7	13	3	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records
8	11	4	DON'T TELL ME, Blancmange, London
9	22	3	ONE LOVE/PEOPLE GET READY, Bob Marley And The Wailers, Island
10	4	6	YOU TAKE ME UP, Thompson Twins, Arista
11	15	9	I'M FALLING, Bluebells, London
12	7	4	IN THE HEART, Kool And The Gang, De-Lite
13	12	6	AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros
14	18	4	DANCING GIRLS, Nik Kershaw, MCA
15	6	7	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic
16	8	7	GLAD IT'S ALL OVER, Captain Sensible, A&M
17	17	6	JUST BE GOOD TO ME, SOS Band, Tabu
18	21	2	THIEVES LIKE US, New Order, Factory
19	—	—	THE LEBANON, Human League, Virgin VS672
20	9	7	PEOPLE ARE PEOPLE, Depeche Mode, Mute
21	39	4	LOVE GAMES, Belle And The Devotions, CBS
22	16	7	NELSON MANDELA, Special Aka, 2 Tone
23	14	10	WOOD BEEZ, Scritti Politti, Virgin
24	35	7	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
25	31	3	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
26	19	5	THE CATERPILLAR, Cure, Fiction
27	36	3	HAND IN GLOVE, Sandie Shaw, Rough Trade
28	53	2	FOOTLOOSE, Kenny Loggins, CBS
29	38	2	PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD
30	30	3	SILVER, Echo And The Bunnymen, Korova
31	29	24	RELAX, Frankie Goes To Hollywood, ZTT/Island
32	26	5	GIVE ME TONIGHT, Shannon, Club
33	46	2	THE LONGEST TIME, Billy Joel, CBS
34	25	7	SOMEDAY, Gap Band, Total Experience
35	24	8	THAT'S THE WAY (I LIKE IT), Dead Or Alive, Epic
36	40	5	EAT IT, Weird Al Yankovic, Scotti Brothers
37	34	8	LUCKY STAR, Madonna, Sire
38	43	5	STAY WITH ME TONIGHT, Jeffrey Osborne, A & M
39	23	10	ROBERT DE NIRO'S WAITING, Bananarama, London □
40	32	6	PYT (PRETTY YOUNG THING), Michael Jackson, Epic
41	85	2	LET'S HEAR IT FOR THE BOY, Deneice Williams, CBS
42	27	10	IT'S RAINING MEN, Weather Girls, CBS ○
43	33	8	DR MABUSE, Propaganda, ZTT/Island
44	28	7	IT'S A MIRACLE, Culture Club, Virgin
45	67	2	LOVE ME TENDER, Roland Rat Superstar, Magnet
46	—	—	I'LL BE AROUND, Terri Wells, Philly World/London LONX48
47	47	4	SNEAKING OUT THE BACK DOOR, Matt Bianco, WEA
48	55	2	PEACE IN OUR TIME, Imposter, Imposter
49	45	3	SEARCHIN' (I GOTTA FIND A MAN) Hazell Dean, Proto
50	61	2	LOVE WARS, Womack And Womack, Elektra
51	37	9	WHAT DO I DO, Phil Fearon And Galaxy, Ensign
52	49	5	SUCH A SHAME, Talk Talk, EMI
53	73	4	HIGH ENERGY, Evelyn Thomas, Record Shack
54	56	3	YOU DON'T LOVE ME, Marilyn, Virgin
55	75	2	EMERGENCY (DIAL 999), Loose Ends, Virgin
56	52	17	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
57	60	2	MACK THE KNIFE, King Kurt, Stiff



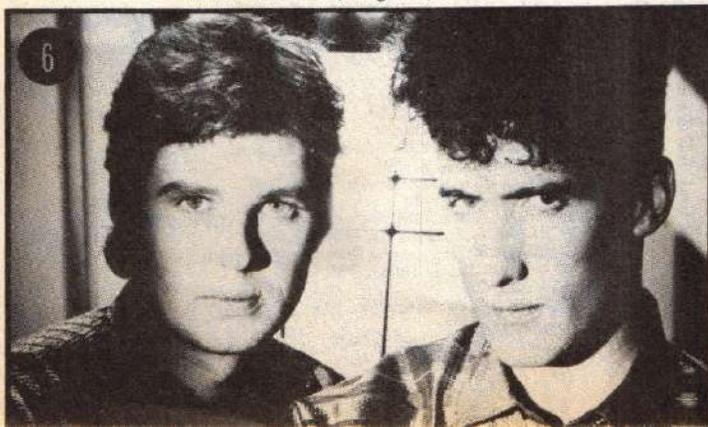
PHIL COLLINS still sitting pretty; NIK KERSHAW: big things come in small packages

58	64	2	HAPPY ENDING, Joe Jackson, A & M
59	74	2	DON'T GIVE ME UP, Harold Melvin & The Blue Notes, Philly World/London
60	76	2	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
61	42	12	YOUR LOVE IS KING, Sade, Epic
62	50	6	HEAVEN, Psychedelic Furs, CBS
63	77	2	MAJOR TOM, Peter Schilling, WEA
64	63	5	EIGHTIES, Killing Joke, E G/Malicious
65	84	2	DON'T WASTE YOUR TIME, Yarborough And Peoples, Total Experience
66	41	6	BABY YOU'RE DYNAMITE, Cliff Richard, EMI
67	48	15	STREET DANCE, Break Machine, Record Shack ○
68	—	—	TURN YOUR BACK ON ME, Kajagoogoo, EMI EMI5465
69	88	2	UPROCK, Rock Steady Crew, Charisma
70	68	2	SONS AND DAUGHTERS THEME, Kerri And Mick, A1
71	44	8	CHERRY OH BABY, UB40, Dep International/Virgin
72	81	2	JUST A DREAM, Nena, Epic
73	62	2	STANDING IN THE SHADOW, Whitesnake, Liberty
74	58	6	SHE'S STRANGE, Cameo, Club
75	71	4	HI, HOW YA DOIN'?, Kenny G, Arista
76	80	3	THE PROS AND CONS OF HITCHHIKING, Roger Waters, Harvest
77	—	—	LIVING ON VIDEO, Trans X, Polydor POSP650
78	82	3	SMALLTOWN CREED, Kane Gang, Kitchenware
79	—	—	EACH AND EVERY ONE, Everything But The Girl, Blanco Y Negro NEG1
80	—	—	SPACE ODDITY/MAJOR TOM (COMING HOME), Jonathan King, Epic
81	—	—	DON'T LET GO, Wang Chung, Geffen A4272
82	94	2	BLUE MONDAY, New Order, Factory
83	87	3	THRILLER, Michael Jackson, Epic
84	—	—	IT'S ALL YOURS, Starpoint, Elektra
85	83	2	HIDE AND SEEK, Howard Jones, WEA
86	—	—	RIGHT OR WRONG, Detroit Spinners, Atlantic A9666
87	—	—	TELL ME I'M WRONG, Mike Read, MCA MCA884
88	—	—	KISS ME, Tintin, WEA TIN1
89	97	4	JAM ON IT, Newcleus, Sunnyview
90	—	—	DRAG ME DOWN, Boomtown Rats, Mercury MER163
91	—	—	NEW MOON ON MONDAY, Duran Duran, EMI
92	—	—	ONE MAN'S MEAT, Fad Gadget, Mute 7MUTE033
93	—	—	PIRATES ON THE AIRWAVES, Pauline Black With Sunday Best, Chrysalis TUNE1
94	—	—	HAPPY BIRTHDAY BABY, Elbow Bones And The Racketeers, EMI America EA168
95	—	—	I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin And Jackson Moore, ERC ERC109
96	—	—	GOTTA LET GO, Lita Ford, Vertigo VER10
96	—	—	HOLDING OUT FOR A HERO, Bonnie Tyler, CBS A4251
98	—	—	ROBIN (THE HOODED MAN), Clannad, RCA HOOD1
99	—	—	COME BACK WITH ME, Ronnie McNeir, Capitol
100	—	—	GIVE ME MY FREEDOM, Shillelagh Sisters, CBS A4217

Compiled by Gallup

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

◀ OMD have engineered another hit



# Chartfile

**L**AST YEAR, Chartfile commended **Streetwave Records** for cramming more music onto a charted chunk of vinyl than anyone has managed before or since, with the 70-minutes plus 'Street Sounds 4'.

The same label's latest offering claims its place in the record books as the **shortest LP** ever to chart. It's 'Deja Vu' by Japanese jazz-funkers **A.B.'s**, which checks in at a fraction under 12½ minutes. In defence of **Morgan Khan's** enterprising label, it should be said that Streetwave itself considers 'Deja Vu' to be a 12-inch single, and Gallup's decision to place it in the album chart was based on a technicality — over a penny!

After considerable airplay on **Robbie Vincent's** *Radio One* show, the A.B.'s self-titled LP on Japan's Moon Records label became a much-sought import, despite a price tag of around £12. Streetwave quickly acquired 'Deja Vu' and 'Asian Moon' for UK release, and figured that, if deejays could afford £12 for an LP, they could certainly cough up £2.99 for its two prime cuts.

Accordingly, they released the disc with a price to dealers of £1.82, only to be informed by Gallup that this was a penny more than the maximum permissible price for a single, but was acceptable for the LP chart. In any case, whilst sales of 'Deja Vu' were sufficient to secure an album chart placing, they would have been too low to register on the top one hundred singles chart. In the circumstances, Streetwave was happy to sanction its single's metamorphosis into an album, albeit the shortest in chart history.

To qualify for inclusion in the



**KURT:** a bizarre fashion trend can spread like wildfire among the pop coterie

singles chart a record must, in addition to fulfilling price parameters, also contain no more than five tracks or have a running time of less than 25 minutes. Interestingly, various budget classical albums, such as **Dvorak's** 'New World Symphony' as released by Music For Pleasure, satisfy these guidelines and, though plainly albums, they would not be denied singles chart status if they sold in sufficient quantities.

**O**NE OF the more fascinating, but least known, aspects of the runaway success of

**Michael Jackson's** 'Thriller' LP has been to turn Hull-born songwriter **Rod Temperton** into a multi-millionaire.

Temperton was formerly pianist and chief songwriter for the multi-national **Heatwave** who had several hits in the late seventies and early eighties. He later wrote songs with, and for, various **Quincy Jones** produced acts including the **Brothers Johnson**, **Patti Austin** and **James Ingram**, which must have been worth a few bob. But it's as author of three tracks on 'Thriller' — 'The Lady In My Life', 'Baby Be Mine' and the title track — that Temperton has made his fortune.

If we assume that 'Thriller' has sold 32 million copies at an average price of around £5, it should have generated around £160 million. The statutory royalty for songwriters varies from country to country, but all are similar to the UK rate of 6¼% of recommended retail price. As sole author of a third of 'Thriller's' tracks this means that Temperton, who has his own publishing company, will have benefited to the tune of more than £3,000,000.

He will also have received at least a further million pounds from radio plays, and sales of the 'Thriller' single. Even **John Bettis**, whose solitary contribution to the 'Thriller' LP was to write the lyrics to 'Human Nature', will be more than £500,000 richer as a result — that's more than he ever earned writing **Carpenters'** hits with his former schoolchum, **Richard Carpenter**.

**IT** MAY not be quite what **Berthold Brecht** and **Kurt Weill** had in mind when they wrote it in 1928, but **King Kurt's** unfettered revamp of 'Mack The

Knife' earns the much-recorded theme from 'The Threepenny Opera' a place in the record books alongside 'Stranger In Paradise', 'Unchained Melody' and 'White Christmas', the only other songs to become hits in six different versions.

'Stranger In Paradise' is based on a nineteenth century melody written by the Russian classical composer **Borodin**. It was undoubtedly THE song of 1955, and provided hits for **Tony Bennett**, **Bing Crosby**, **Tony Martin**, **Eddie Calvert**, **Don Cornell** and the **Four Aces** — all within the space of six weeks. Another fifteen versions of the song released at the same time were lost in the battle for chart honours, and no-one has been able to make it a hit since.

'Unchained Melody' was first a hit three weeks after 'Stranger In Paradise' made its debut, but took a further ten years to catch up, the last and best hit version coming from the **Righteous Brothers**.

'White Christmas' took even longer. It first appeared in the chart in 1952, in a version by **Mantovani**, and subsequently returned to the charts courtesy of **Pat Boone**, **Freddie Starr** and **Bing Crosby**, before becoming a hit for both **Darts** and **Jim Davidson** in 1980.

'Mack The Knife' has previously been a hit for **Louis Armstrong** (1956 and 1959), **Billy Vaughn** (1956), the **Dick Hyman Trio** (1956), **Bobby Darin** (1959 and 1979) and **Ella Fitzgerald** (1960). In America it has been even more popular, being the only song to become a hit on eight separate occasions.

Alan Jones

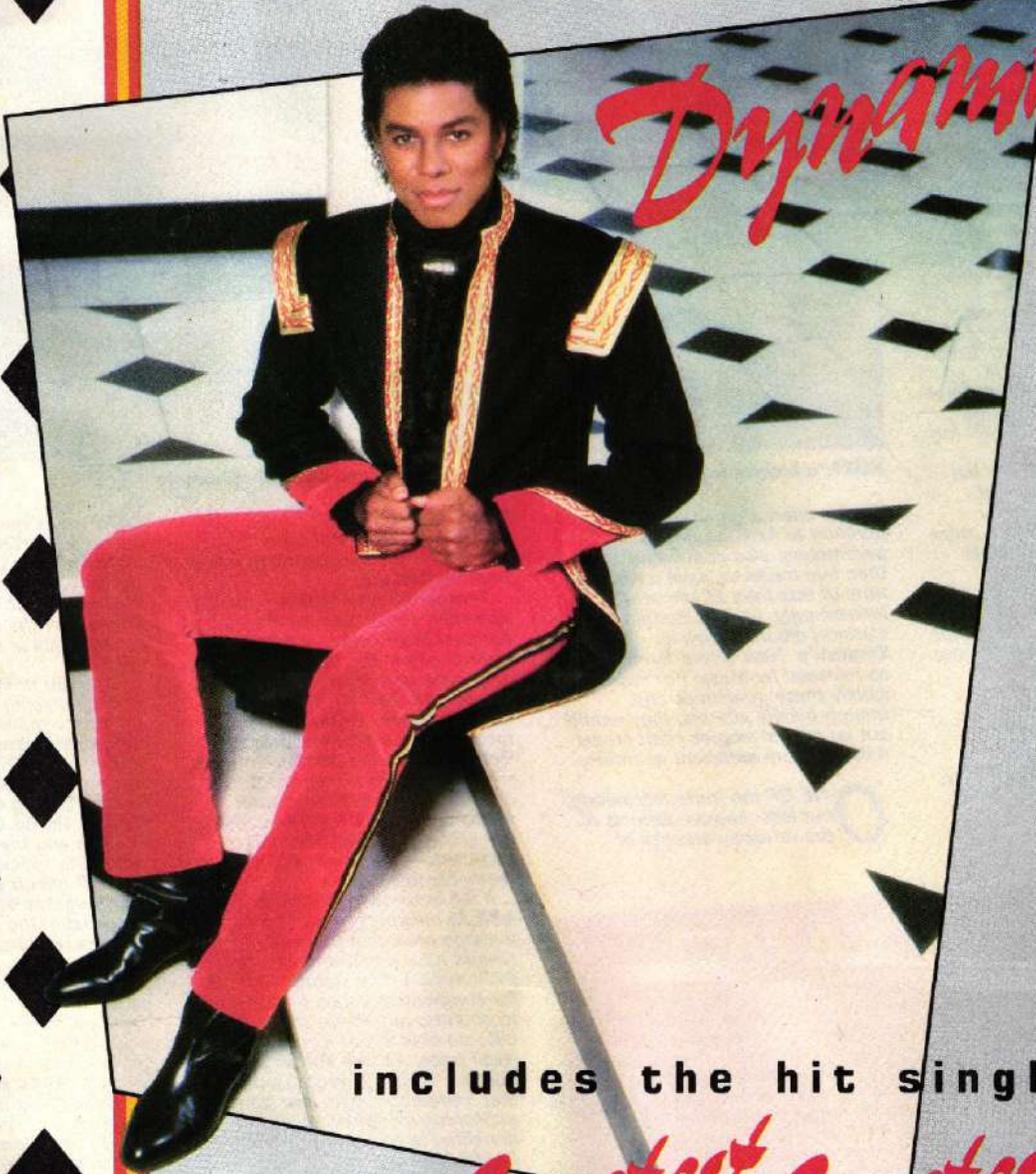
Pic by Clare Muller

## ...AND THAT'S A FACT

**T**HE LARGEST LP sleeve ever produced was the 24"x24" monster which housed the **Fabulous Poodles'** 1979 LP 'Think Pink'. It was, for obvious reasons, a limited edition ... The first three track single to reach number one was **Mungo Jerry's** 'In The Summertime', in 1970. Six years later **Dermis Roussos's** EP, 'The Roussos Phenomenon' became the first chart topper to comprise of four tracks ... **Ringo Starr** and **Chrissie Hynde** both have tattoos on their buttocks ... The smallest picture disc ever released is **Wang Chung's** 'Don't Be My Enemy', which has a radius of 2.55 inches ... Cassettes are now cheaper to produce than their equivalent LPs ... **Mike Batt** predictably called his publishing company **Belfry**. The chunky former **Womble** wrote **Alvin Stardust's** surprisingly agreeable hit 'I Feel Like Buddy Holly', which also namechecks **Paul McCartney** and **Paul Simon** ... The newly published **Guinness Book Of Television Facts And Feats** (Guinness, £9.95) states that the first tune specifically commissioned for a TV commercial to subsequently become a hit record in its own right was 'The Lonely Man Theme' by **Cliff Adams**. It reached number 39 in the chart in 1960, and would probably have gone higher but for the fact that a letter was published in the now-defunct **News Chronicle** criticising the BBC for playing the record, which featured in commercials for **Strand** cigarettes. As a result the record was axed from the BBC playlist — thus becoming one of the first and most innocuous records to be banned.

# JERMAINE JACKSON

new album & cassette



*Dynamite*

includes the hit single

*Sweetest Sweetest*

&

TELL ME I'M NOT DREAMIN'

duet with

Michael Jackson

ARISTA