

Official Top Of The Pops chart

RECORD

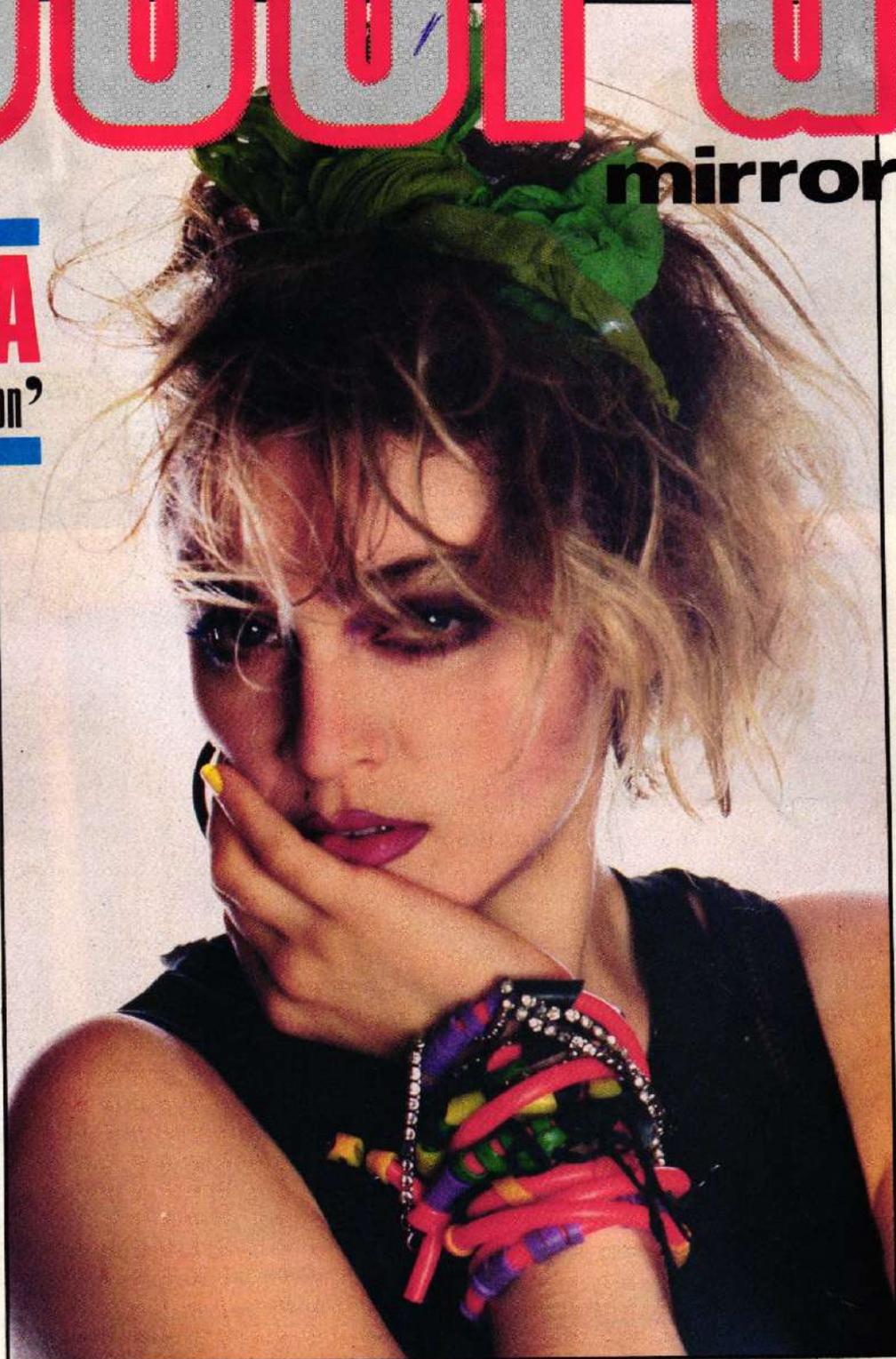
May 19, 1984 45p

mirror

MADONNA

'I stood up Michael Jackson'

- The Cure
- Helen Terry
- Orange Juice
- King Kurt
- Terri Wells





TAKE THE boiling dance mutations of the Kane Gang, the bright pop whimsy of The Daintees and Hurrah, the intricate chord progressions of Prefab Sprout and add *The Linkmen*. The Linkmen are the final piece in Kitchenware's jigsaw — the culmination of a five band plan to swoon the nation and bring a little thought to pop's dull battlefields. The Linkmen are four young lads from Nottinghamshire playing a dirty breed of delta blues that comes from the garage rather than the Saloon bar. Their debut 12 inch, 'Every Inch A King' is out on May 18. Swamp to it...!



WHO COULD this be? Is it legendary folk duo Stan and Alf Pollock playing the Fox And Fig pub in Roehampton? Look very closely. Yes, it really is *Orchestral Manoeuvres In The Dark*, before fame and a much needed trip to the hairdressers beckoned. Isn't it amazing what a pair of scissors and a tooth brace can do?



COMING IN the wake of Art Of Noise's mighty 'Beat Box' is 'Praxis', a noisome experience courtesy of oddly named combo *Shango*. Who Shango? — they're the brainchild of Material bassist *Bill Laswell*. Possibly the busiest man in the galaxy Bill has worked with Herbie Hancock, will be producing the Mick Jagger solo LP and has just recruited one Afrika Bambaataa to the Shango project. Check 'Praxis' and look out for an LP, 'Funk Theology', soonest.



THE CLASH — A Visual Documentary by John Tobler and Miles (Omnibus Press £3.95)

ON PAGE five, Strummer, Jones and Paul Simonon stand in an alleyway all scowls and hunched up meanness. Just like rebel proles are supposed to be — the definitive rockin' rebels. On page 94 Mick Jones' double chin has grown to ridiculous proportions, and get this, he is wearing a *head band*. This book is superficial and not very well presented. But the pictures don't lie. The truth they tell is this — nothing however pristine, pure and good can survive the dead hand of rock's mythology. The Clash are good gone bad. Look for yourself...



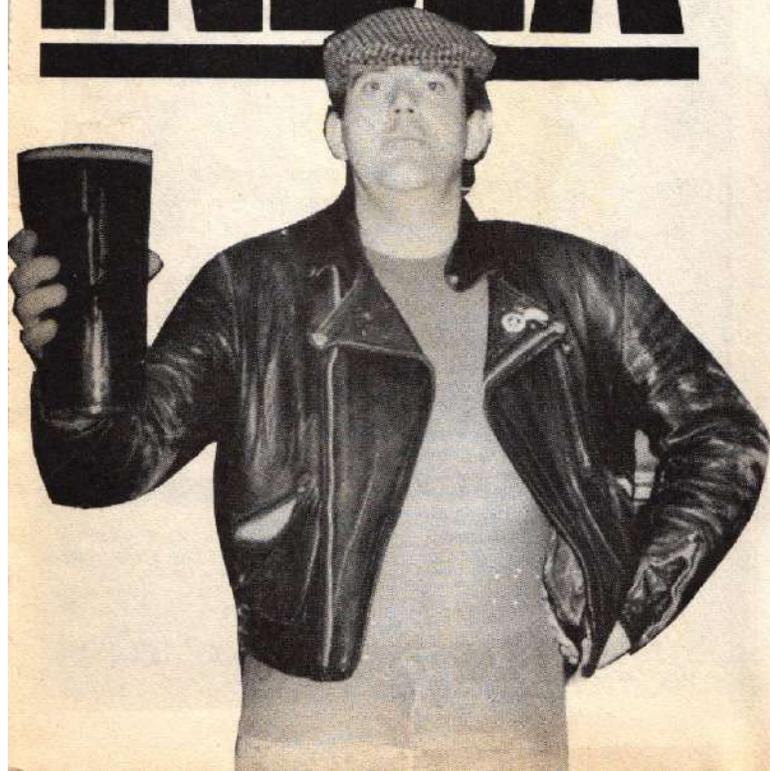
CHEEKY MARC Almond is finally going it alone after chucking in Soft Cell ... and no, he's not going to step into Tommy Cooper's size 11s. Marc has formed a new group, the Sinners, who are all off to get some Slavic hospitality while they record a new album in Bavaria with Mike Hedges — yep, the same bloke who twiddles the knobs for the hair-raising Alarm. If you can't wait till that comes out, you can cop his first solo single 'The Boy Who Came Back' (and who can that be?) which is out on May 25. A tour's threatened for September as well — just like that!



Early type of personal Hi fi

Compiled by JIM REID IPA, DD, CAMRA

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News

Sylvian goes solo



DAVID SYLVIAN has finally launched himself as a solo artist.

The ex-Japan member brings out his first solo single 'Red Guitar' on May 21. The B side is a new version of 'Forbidden Colours', which Sylvian recorded with Riichi Sakamoto after Japan split in late 1982.

And Sylvian brings out his debut album 'Brilliant Trees' — which contains the A side of the single — at the beginning of June.

● LIMABL BRINGS out his second solo single next week.

The song's called 'Too Much Trouble' and follows his 'Only For Love' hit. His solo album 'Don't Suppose' is due out at the end of June.



MADNESS MOVE ON

MADNESS ARE leaving Stiff Records . . . and there's already speculation that they might split.

Their contract with the record company, which formed in the seventies, ends this week with a new single 'One Better Day' from the 'Keep Moving' album.

Madness are going to concentrate on their Liquidator Studio which has just been completed. They are hoping to sign new artists and record their own material.

But the group have recorded little since Mike Barson left last year to live with his Dutch wife in Amsterdam. And sources close to the group have said that they seem to be bored.

"If they were to split up, it wouldn't surprise me," a friend said last week.

The 'One Better Day' single is the 18th for Stiff — and every one has been a hit!

On the B side is a brand new song by Suggs called 'Guns'. And a 12-inch features a remixed version of the album track 'Victoria Gardens' plus another new song 'Sarah'. It is written by Lee Thompson and is the first to be recorded in the group's new studio.

A picture disc comes out at the same time.

Summer dates for Dylan

BOB DYLAN comes to Britain this summer to play his first live shows since he appeared at London's Earls Court in 1981.

He appears at Newcastle St James's Park on July 5 along with Santana and Lindisfarne and London Wembley Stadium on July 6 with UB40, Santana and Nick Lowe supporting.

HOW TO BOOK. London tickets cost £11 and are available by post from Bob Dylan Box Office, Wembley Stadium, Wembley Middlesex. Cheques or postal orders should be made payable to Wembley Stadium Ltd, and sent in with a SAE. There's also a credit card hotline on 01-902 1234.

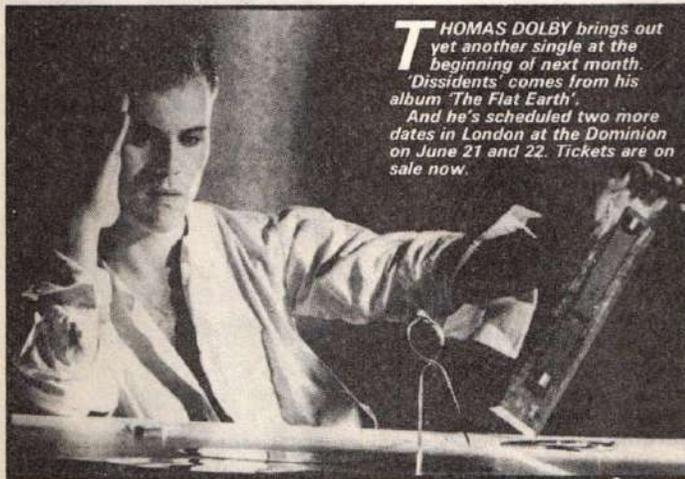
Newcastle tickets are £11.50 and are also available by post from S&G Promotions, PO Box 4NZ, London W1A 4NZ. Cheques or postal orders should be made payable to Harvey Goldsmith Entertainments Ltd, and sent in with a SAE. Five weeks should be allowed for delivery.

● PHIL COLLINS releases a follow-up to his 'Against All Odds' single next week.

The song is called 'Walk Through Fire' and is written by his old mate from Genesis, Peter Gabriel. The single is taken from the 'Against All Odds' film soundtrack.

● COOL RULER Gregory Isaacs has finally fixed four live London shows. They are Brixton Academy on May 25 and 26 and the Lyceum, 29 and 30.

The reggae singer has been under house detention in Jamaica on a charge of firearms possession. His passport has been temporarily renewed to allow him to play the shows.



THOMAS DOLBY brings out yet another single at the beginning of next month. 'Dissidents' comes from his album 'The Flat Earth'. And he's scheduled two more dates in London at the Dominion on June 21 and 22. Tickets are on sale now.

The Style Council and General Public play a CND benefit at the Coventry Apollo on May 26. It will be General Public's first ever live appearance.



Roadside Bluebells

THE BLUEBELLS go out on the road at the end of the month for their first tour this year.

And the Scottish group bring out their debut album on June 18. It's called 'Sisters' and includes their 'I'm Falling' hit.

There will be a follow-up single out in June, although the group have still not decided which track they are

going to release.

Live dates start at Ayr Pavilion on May 25. Then Glasgow Queen Mary Union 26, Inverness Ice Rink 27, London Goldsmiths College June 1, Brighton Pavilion 2, Slough Fulcrum Centre 3, Portsmouth Nero's 4, Rayleigh Crocs 5, Aylesbury The Lair 7 and Colchester Woods Leisure Centre 8.

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Please note that this show has been rescheduled but the original tickets are still valid.

WHAM

Wake me up before you go-go



WHAM

the new single on 7" & 12"

WHAM

out now



The League of Gentlemen

as told to JIM REID



THE LEAGUE OF Gentlemen were visiting Lord Hip Hop's 'Remand School For Boys With Stage Cockney Accents'. It was a most illuminating experience. "I mean-ter-say," said Alfie their guide. "There's a few 'ere 'oo are twopence short of a bob, but in general they're a luvverly bunch. Tha'ss all I'm saying."

Sir Public House blinked, took two steps back, and blinked again. Never in his born years had he met such an advanced case of foggy London town doggerel.

"Reminds me of the second cabby in the '39 Steps'," he said to the Maharajah, before turning to Alfie.

"Alfie could you please lead us to the Tommy Steele room, thank you."

"Right-o guv," said the charming street waif. "G'arn dahn

those steps, whatcher heads mind, and foller the signs."

Following the direction of these words the League entered the Tommy Steele room. What a marvellous sight! Rosy cheeked fellows, decked out in rags, mufflers and cloth caps, were dancing around the room singing 'Arf A Sixpence', delivering sweet discourses on being 'Bermondsey born and bred' and chanting the mantra "my name's Michael Caine" to the tune of 'Roll Out The Barrel'.

In the corner hung a portrait of the patron saint Arthur Mullard, underneath which the inscription 'Coo, Ain't Life Blommin' Grand' was picked out in fine gold lettering.

In the centre of the room stood a young chap, clearly a cut above the rest, called Stepney. Resplendent in pearly king suit and dropped aitches, Stepney was clearly a star amongst the mere extras of life.

"Stone the crows," he said when he chanced upon Sir Public's ample proportions. "If it ain't the bleedin' sack o' potatoes we ordered last week." The boys howled, Sir Public scowled, Stepney continued.

"Lissen genelmen, I am Stepney Costermonger, chief 'ere in the Remand School and I tells the stories rite." The League could do nothing but bow to the overwhelming logic of local conditions. Here was a fellow destined to become editor of the Sun or at the very least a presenter on a Channel Four pop programme...

"Nah lissen, an' lissen good," said Mr Costermonger. "I wants



ABROAD is awful

no slipping off into the kitchen, y'know what Duran Duran gets up to in the kitchen an' I couldn't cope with that.

"Nah, there I was the other day walkin' out in the country, chatting wiv the yokels an' 'elping meself to the bountiful supplies of milk to be 'ad by chasin' fat cows across the fields and shouting 'Sir Mike Read is a comin'.

"Anyways I'm doin' all this when 'oo should I clock but Mr Lee John of 'Magination. OI' Lee is rushing along on one of those double decker buses, singin' to the birds and bees, smiling to the trees, in fact the old crooner is sooo engrossed in 'is work that he nearly get decapitated by a tree hanging over the road. I mean all this for a lousy TV AM prog, leaf it out mate...!

"An' talkin' of exotic people in exotic places, 't appears Tracie Young's regular trips to the Wah Kee Chinese takeaway didn't prepare 'er for her first night on the Style Council Japanese tour. Tracie tried 'er 'and at some Nip nosh and booze and promptly brought the subject up again the following morning. The 'otel porter Pu Ke Up was fair

distressed I tell ya...

"An' on the subject of fair maidens, I 'ere crazy Janice Long wanted to call her radio prog 'Who's That Girl' — 'Tarts In The Charts', blimey 'oo said humour was dead (Me — the ghost of Sid James)...

"Talkin' of titles — and we're not discussin' the Duke Beer Bottle 'ere — my mate in the frock 'n' curlers, Helen Terry, tells me that the next Culture Club LP will be called 'Waking Up With The House On Fire'. If the LP goes platinum Boy George will be invited to take over the finances of Liverpool council...

"While in L'pool the big debate rages between BunnyMac and Pete Hooton, crooner with ace scally outfit The Farm. These two types actually spent 20 minutes of good drinking time last week arguing over who was top dog in the 'Pool. Neither of 'em 'as drunk a light 'n' bitter in his life...

"Following my donation of an Ellesse track suit and acme oxygen tent, Rolling Stone Charlie Watts has lent a nine-seater Pontiac wagon to the British Olympic team. That's one seat per bronze medallist...

"Gettin' sportier; the world of willow, jock straps and 'oozat old boy', was rocked by a titanic match. I'm talking about cricket, 'tween Stiff-Island records and various RECORD MIRROR characters last week. Stiff-Island won and RM aren't letting them play with their balls anymore. Haw haw..."

It was appropriate that Mr Costermonger finished on a sporting note, for the League Of Gentlemen wished to pay their final respects to the deity Trevor Brooking. Kneeling towards the east, they removed their toppers and prayed. Football was very important to the League Of Gentlemen...

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Thursday 24th May 8pm



A hungry King Kurt prepare their pre gig omelette, whilst (RIGHT) Smeggy presents his version of a technicalour yawn



Flour power

Time was when a young man out for the night would prepare with smart suit, clean teeth, Brylcreemed hair, polished shoes, Gillette sharp and splashed all over. But that was before King Kurt. . .

Dry cleaning by ANDY STRIKE



Luckless fan deliriously excited to receive typical King Kurt autograph

"Anyone know the way to the nearest car wash?" King Kurt miserably tot up cost of night's cleaning bills

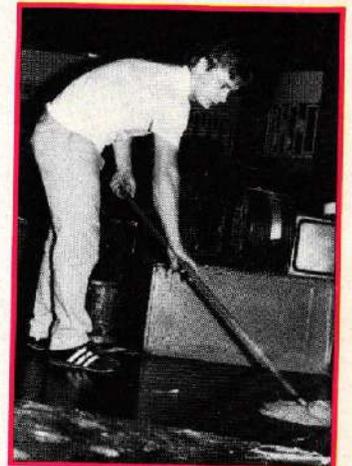


BEFORE

"So clean you could lie down on it." King Kurt ensure high standards of cleanliness for their fans

AFTER

The cleanest fan caught leaving the gig is forced to render concert hall spotless

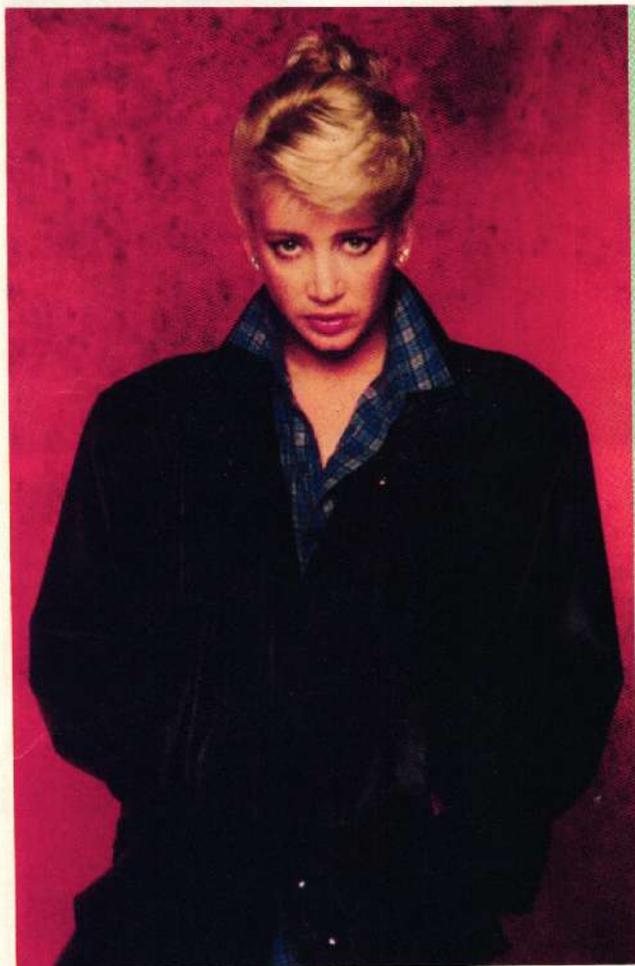




COMMANDER HOWYADOIN' Hackman here — been a dashed busy week. You see, in order to pay for little incidentals like the kids' school fees, Sir Public House's drinks bill and my hunting and fishing accessories, I have taken up a little pop journalism.

To whit, I was dispatched the other day to witness the unseemly spectacle of popsters rehearsing their parts in some cheap rate advertisement for Dazzo washing powder. There they were, *Steve Strange, Thereze Bazar and Mari Wilson* all decked in white, all smiling for the camera, all swearing blind that Dazzo had done more for man's condition than the combined weight of Karl Marx, Albert Einstein and Bobby Moore.

A chap has to laugh really, but then that's the wild and wacky world of pop, isn't it? One day I'll get Reidy to explain it all to me. For now, chin up, and keep paying those rates...



NATASHA

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FRESH!

The scene: A garden on a sunny day littered with a naked dummy, a TV set and a compulsive giggler. Was it a scene from a zany comedy sketch? No, it was an interview with Orange Juice's Edwyn Collins.

When I went round to his house, Edwyn and drummer Zeke had just finished filming a video, produced by Derek Jarman, and the backyard was still littered with the props. "The video is to accompany our new single 'What Presence!'," he told me. "It's about a day in the life of the house of camp. It's not a tedious bout of fantasy, there are no endless white doves in it, no Viking warriors or exotic locations like many groups in the charts tend to indulge in."

Instead it's a four minute piece of idiosyncrasy and eccentricity that features Jayne County in a lurex top and fishnets hanging out washing and Patti Palladin walking her dog, while house occupants Harry and Robert are in the bath or sleepwalking respectively.

He's certainly a lighthearted lad who likes to consider himself a bit of a prankster at times. But he's quick to point out that he's not just in the pop business for the money, because he enjoys

what he's doing 100 per cent. And he doesn't want OJ to be the next Duran Duran or even get to Number One in the charts.

"It's not important to compete," he emphasises. "As far as the charts are concerned, everything in the top 40 is mediocre or bad — '99 Red Balloons' was kitsch, the Alarm are kitsch and the campiest group ever are the Psychedelic Furs!"

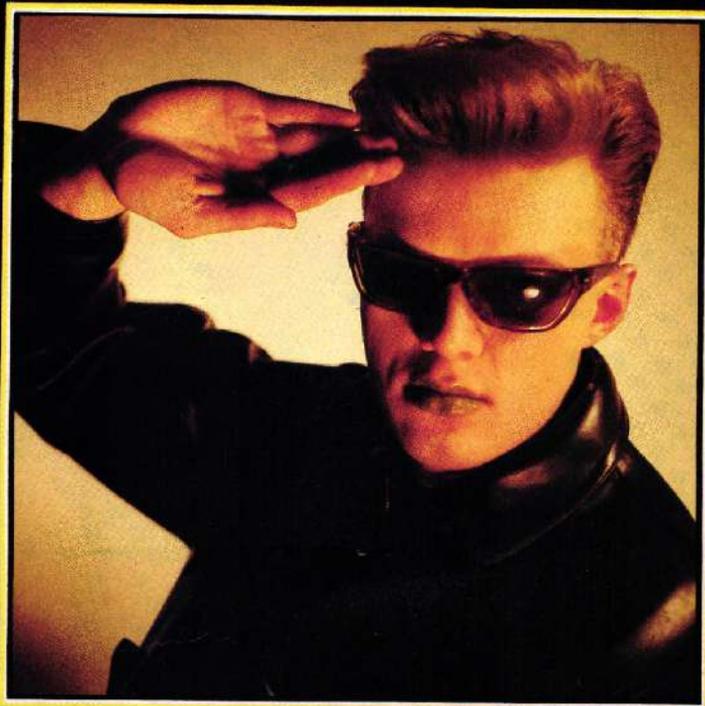
On no account does he want to be associated with "the synth poppers," as he called them. "I can't understand why people go and see bands like Duran Duran. I have nothing but contempt for them — if I met them I would just spit on them."

How about Edwyn the sex symbol? No, he doesn't think he has that kind of image at all. "All the wee girls who used to turn up and scream, don't anymore. Perhaps it's because they don't like me in the flesh."

He's definitely not one of your leather trousers, solarium sun tan brigade. Instead he has Famous Five boy-next-door qualities, with three pet cats — each with their own careers — and a scatty house that's very à la Young Ones.

As far as the band is concerned, he sees it as something that started off as a hobby but has become a total obsession.

"You can only be in rock and



EDWYN COLLINS: A perennial chameleon of rock

roll for seven and a half years," he says with wry smile. As he has been in the game since '77 that leaves him with just 6 months.

I asked which bands Orange Juice like to go and see themselves. "Orange Juice are not restricted in their musical

approach. They are perennial chameleons of rock."

It may appear like all play and no work, but he assures me that he won't be holidaying this year, instead he'll be finishing the songs for the forthcoming LP.

Jennet Dainty

"Too wonderful for words. I would kill for it." JULIE BURCHILL. NME 12 MAY 1984

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Gary Crowley



The Continuing Adventures of Our Man Crowley
(To be read aloud in the obligatory husky American voice)

THEY CALLED me pop's Philip Marlowe, and it was easy to understand why. Chewing and doing all sorts of tricks with my gum, and looking resplendent in my beige Burberry mac with my black trilby hat tilted just right, I found myself in my battered office, approached once again by an aspiring broken hearted disc jockey.

Yet another victim of the great record nicker; a human chameleon, who preyed on people and showed no mercy to the Knights of the Turntable Fraternity and who over the past month had fleeced too many jocks to mention.

I had spent many late lonely nights on this case, weighing and balancing the clues that had clumsily been left by this thief with the ability to change his appearance at the drop of a needle. My research had led me to a back street record shack. "Off the beaten track but well worth the climb up the flight of stairs," their music ad boasted.

But one of my hustling grasses assured me something decidedly dodgy was going on because all of a sudden (like yesterday) their record racks were beginning to swell not with unsavoury Music for Pleasure LPs or dodgy battered decrepit Bay City Rollers singles but with the latest, grooviest releases from the likes of Bobby Womack and Matt Bianco.

I smelt trouble like a dog smells you-know-what and after a wet evening of attempting to look cool in the doorway opposite the shop in question, I took it upon myself to go walkies and have a gander. Breaking (no, not that sort of breaking!) in was easy as pie and I was soon turning everything upside down, looking for clues. It was not long before I stumbled across an unlocked cupboard full of magic boxes of records with far-out names like Carl Badger, Jeff Young, Chris Paul and Nicky Holloway plastered across them. All of them disc spinners who had

approached me because of theft of tackle.

I wasted no time in thumbing through the cases. Slowly but surely, my eyes began to light up, and it dawned on me that they wouldn't miss a few of these, would they? In the singles cases I put to one side waxings like the new Blue Rondo record, 'Masked Moods'. Welsh tenor Chris Sullivan may not be Harry Secombe and possess a great voice but somehow he managed to carry it off, and the B-side 'Samba No Pe' is an absolute lethal dose of Latin rhythm, guaranteed to make the feet of even the lamest shuffle.

Another gem begging to be taken home to my pining Dansette was the debut disc from Glasgow's Lloyd Cole and the Commotions. Entitled 'Perfect Skin', it sounds like the Country and Western record Lou Reed never made.

PASSED on the new Echo and the Bunnymen LP basically because I have become bored stiff with 6th form 'Rock'. Having said that, I have kept 'Crocodiles' and 'Heaven Up Here', though. Edwyn Collins and Orange Juice say it oh so much better than the Bunnymen/Cure school for me. Great songs and plenty of enthusiasm while maintaining a tongue-in-cheek outlook. 'What Presence?' oozes just that, and if there is any justice in the damn world, well you know the rest.

Over by the LP rack I stumbled across something rather special in the shape of a Chairman Of The Board compilation. Entitled 'General Speaking', it is to be found on the Edsel label and they, along with the likes of Kent and Inferno, should be heartily congratulated for making some of pop's wonderful forgotten heritage available once more. The LP is simply essential, no messing.

Having sort of completed my mission, and after a quick glance at my Snoopy watch, I noticed time was rapidly pressing on, so whipping the aforementioned records into the lining of my Burberry, I sneaked out the back door and into the cold dark night. The Old Bill would be tipped off tomorrow morning while I toyed with the idea of becoming a DJ myself...

GARY CROWLEY'S TEN 70'S SOUL BUSTERS

- 1 I GOT 1, New York Port Authority
- 2 LET'S CLEAN UP THE GHETTO, The Philadelphia Allstars
- 3 PLAY THAT FUNKY MUSIC, Wild Cherry
- 4 DANCIN', Crown Height Affair
- 5 I'LL BE AROUND, Detroit Spinners
- 6 LOW RIDER, War
- 7 HOLD BACK THE NIGHT, Trammps
- 8 MOVE ON UP, Curtis Mayfield
- 9 HEAVEN MUST BE MISSING AN ANGEL, Tavares
- 10 I LOVE MUSIC, O'Jays

SUCCESS

THE NEW SINGLE
ON 7" & 'LARGER THAN LIFE' 12" REMIX



News

Princely show

IMAGINATION HAVE fixed up a small tour as a warm-up for their Prince's Trust show at the London Royal Albert Hall on June 8. Dates are at Poole Arts Centre on June 1, Brighton Dome 2, Croydon Fairfield Hall 3, Derby Assembly Rooms 4, Southport Theatre 5, Norwich Theatre Royal 6 and Slough Fulcrum 7.

● THE SMITHS have rescheduled the dates that were cancelled earlier this year because Morrissey fell ill. They play Belfast Ulster Hall on May 17, Dublin SFX 18 and 19, Cork Savoy 20, Carlisle Market Hall June 12, Glasgow Barrowlands 13, Edinburgh Caley Palais 14, Dundee Caird Hall 15, Aberdeen Capitol 16 and Inverness Eden Court 17.

● NIK KERSHAW is going to play a free concert next week. It's at London's Hammersmith Odeon on May 25.

It is being recorded for a live video, and tickets will be given to fans bringing 'Little Hairy Monster Toys' along to the Church Street Car Park, Twickenham, Middlesex at 10am on May 19 where DJ Dave Lee Travis will be holding a roadshow.

● WOMACK AND WOMACK have added an extra London date. It's at the Hammersmith Odeon on June 12.

● NEW GROUP King go off on the road for a few dates this week. They are at Wolverhampton Polytechnic on May 18, Brighton Escape Club 22 and Birmingham Tin Can 26.



pic by Paul Cox

AUTUMN MODE

DEPECHE MODE have fixed up dates for their autumn tour. And the group are currently in the studio working on material for their fourth album.

The tour starts at St Austell Coliseum on September 27. They go on to play Hanley Victoria Hall 28, Liverpool Empire 29, Oxford Apollo October 1, Nottingham Royal Concert Hall 2, Dublin SFX 4 and 5, Belfast Ulster Hall 6, Manchester Apollo 8, Gloucester Leisure Centre 9, Cardiff St David's Hall 10, Birmingham Odeon 12, Blackburn King George's Hall 14, Glasgow Barrowlands 16, Aberdeen Capitol 17, Edinburgh Playhouse 18, Sheffield City Hall 19, Newcastle City Hall 20, Bristol Colston Hall 22, Brighton Dome 23, Portsmouth Guildhall 24, Ipswich Gaumont 27, Leicester De Montfort Hall 29, Southampton Gaumont 30 and London Hammersmith Odeon November 1 and 2.

Tickets go on sale this weekend.

Heyward love

NICK HEYWARD is back in action with a new single 'Love All Day' released on May 25. Nick has teamed up with his old

mate from Haircut 100, drummer Blair Cunningham for the record. Along with bassist Graham Edwards, the pair will make up his new band.

On the B side of the single is another new number 'Night Summer's Dream'.

TV + Radio

FRIDAY'S 'Eight Days A Week' (BBC2, 6.50pm) has Holly from *Frankie Goes to...* and Clare Grogan, along with Beeb person John Walters, who looks all set to be the Frank Muir/Clement Freud dial-a-hack when there's no-one else to fill a quiz or chat show. They all go off and see *Simple Minds'* London show which is discussed tonight. 'Time Of Your Life' (BBC1, 8.20pm) has Jerry of *Jerry And The Pacemakers* fame putting in his false teeth and adjusting the new pacemaker to sing again.

SATURDAY kicks off nice an' early as usual with the 'Saturday Picture Show' (BBC, 8.45am) dragging in *Nick Heyward* as a guide to how well you cleaned your teeth. 'No 73' (ITV, 9.25am) has *Carol Kenyon*. 'Who's That Girl' (Radio One, 1pm) features *Alannah Currie* of the *Thompson Twins*. 'Ear Say' (C4, 6pm) still haven't decided who they're going to have on, but 'In Concert' (Radio One, 6.30pm) has actually managed to get *Sade* on stage this week.

MONDAY just as 'Skully' (C4, 8pm) which actually gets *Elvis Costello* on set this time.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.50pm) features *Wham!*, *Nick Heyward*, *Godley & Creme* plus *Jakko*. Co-presenter is supermouth *Bob Geldof*. 'Entertainment USA' (BBC2, 9pm) features *Ozzy Osbourne*.

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talk show*

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Singles



PEDRO gets on the good foot

FIRST FOOT

SISTER SLEDGE 'Thinking Of You' (Atlantic) This cut originally saw light of day as an LP track on the 'We Are Family' album, when, with Chic's Bernard Edwards and Nile Rodgers both writing and producing, they really were one big happy family. Thanks to the interest that those mafia disc jockeys Chris Hill, Pete Tong and all, have maintained in the song over all those years, it's become an unofficial anthem from Caister to the Goldmine. If that's not recommendation enough, then let me add to its praises. A stunningly simple slice of pop/soul, I urge you to go forth and seek it out.

SADE 'When Am I Going To Make A Living?' (Epic) 'From now on!' should be the answer to the question posed in the title. This powerful follow-up to their equally strong debut merits their establishment as a natural treasure. It basically carries the same immediately identifiable sound of Sade, though its feel is determined where 'Your Love Is King' was romantic. It carries a stamp of quality all over it.

BRUCE SPRINGSTEEN 'Dancing In The Dark' (CBS) King Rocker Bruce is perhaps the only mega white American rock

STYLE COUNCIL 'Groovin'' (Polydor) From the debonair duo with high standards for high taste comes another worthy double-A side united under the banner of 'Groovin''. Most of the attention will probably fall on the re-recorded version of 'You're The Best Thing' from the combo's recent debut 33. Augmented by a string section and sax solo, this version loses none of the romance and charm of its predecessor, though my vote goes to its flipside neighbour entitled 'The Big Boss Groove'. Brassy with a bang, its hard dance groove cuts through from beginning to end. Get On Up!



POGUE MAHONE 'Dark Streets Of London' (Pogue Mahone) A rousing and raucous slab of vinyl that perfectly captures the atmosphere of Kilburn High Road on a Saturday night, unashamedly topped up with full-bodied Irish spirit, complete with wistful tin flutes and banjos. The record is as eccentric as it is exciting.

star who succeeds in not sounding like some genetically engineered multi-corporation rock puppet to my ears. Blessed with a voice that would send the likes of Rick Springfield scampering for cover, he elevates this sometimes mediocre song with his inimitable punchy style. Fans will regard this as almost great, critics as almost average.

BANANARAMA 'Rough Justice' (London) 'Rough Justice' succeeds in establishing a longer-lasting appeal than the bright, poppy disposability of 'Robert de Niro'. What they lose in immediacy, they gain in endurance. Should be interesting to see how you pop-pickers respond to change.

FOOT LOOSE

IMAGINATION 'State Of Love' (R&B) After a praiseworthy history of classy hit singles, the Imagination formula now sounds sadly familiar and predictable. All the ingredients of healthy polished production are present, but the format strangles any risqué humour that made the Three Cavaliers Of Camp worth paying attention to. 'State Of Love' is clinical pop fodder and a glossy outing to nowhere.

WHAM! 'Wake Me Up Before You Go Go' (CBS) I sympathise with the dynamic duo for having at last solved their contractual wrangles and weathered a considerable media backlash — they deserve to silence their critics by coming back with a bang! As a fan, I have to say this is more like a bubblegum pop ping! Nauseatingly catchy, to my mind, it's an overdose of hooks and catches. As a commercial product it will doubtless succeed, but have style, depth and panache been replaced by the lowest common denominator?

LATOYA JACKSON 'Heart Don't Lie' (Epic)
MELODY MAKERS 'Met Her On A Rainy Day' (EMI) Latoya would make it the Jackson 7, were she a boy, and the Melody Makers are the young offspring of Bob Marley — his own little wailers so to speak. The former excels in duplicating a brother Michael pose on the cover of her middle of the road single, whereas the Melody Makers present a carbon copy of Musical Youth. The moral of this story is that blood is obviously not thicker than the people who put these worthless, money grabbing projects together. A good advert for the Family Planning Clinic.

LIZZY MERCIER DESCLOUX 'Zulu Rock' (CBS) An interesting excursion into territories explored by the eccentric explorer of pop, Malcolm McLaren, during his 'Soweto' expedition. Lizzy lacks the know-how that Malcolm's sidekick Trevor Horn gave to their caper, and her quest for hidden treasure at the Lost City of Chartland may well elude her.

SWANS WAY 'Illuminations' (Phonogram) I think most people would agree that 'Soul Train' was the type of record you either loved or hated. Personally, the pomp and pretence of those screeching strings and strangled vocals made me scream for the cotton wool. This record now sees me make an about turn. The ears are unplugged and the more natural and melodic sound of 'Illuminations' can often be heard serenading from my Dansette.

YARBROUGH AND PEOPLES 'Don't Waste Your Time' (Total Experience) Here's a record from the duo who years ago had a hit with 'Don't Stop The Music', and may now repeat that success with a record worthy of the recent Terri Wells/Shannon/Julia & Co tradition. Here's hoping we don't have to wait another five years or so for their next goodie.

FOOT BALLS

ELTON JOHN 'Sad Songs' (Phonogram) **EDDY GRANT** 'Romancing The Stone' (Ice) **HOWARD JONES** 'Pearl In The Shell' (WEA) Eddy Grant is perhaps the Elton John of reggae and Howard Jones has himself been labelled the Elton John of the '80s, which leaves Elton John... with yet another hit by the sound of this, meaning these one man hit machines look as if they'll keep their safe, uninspiring production line music going on and on and on... Needless to say I'm waiting with baited breath for the Eddy Grant of jazz and the Howard Jones of the '90s.



Albums

Rocker's revenge

VARIOUS ARTISTS 'Then Came Rock 'n' Roll' (EMI THEN 1)

A *PRETTY* comprehensive collection of 36 tracks from yer fave rock'n'rollers from Eddie Cochran to Gene Vincent to Little Richard.

It's all much as you'd expect — Vincent offers 'Be Bop A Lula', Cochran has 'Summertime Blues', there's Buddy Holly's 'Peggy Sue' and Fats Domino's 'Ain't That A Shame' etc, etc. . . .

Personally, I find the black R&B stuff of the period a bit more interesting than these well worn classics, but the album is a fine way of getting a broad cross-section of all the hits yer mums and dads got down to. If you want 'em — 'Git It', as Gene Vincent says. +++

Simon Hills

CHANGE 'Change Of Heart' (Atlantic 80151-1)

CHANGE HAVE been fitfully fine over the years, their roll of credits stretching further than just the album that had Luther Vandross in the crew. Now they've some hot producers at the helm and things are getting back on course.

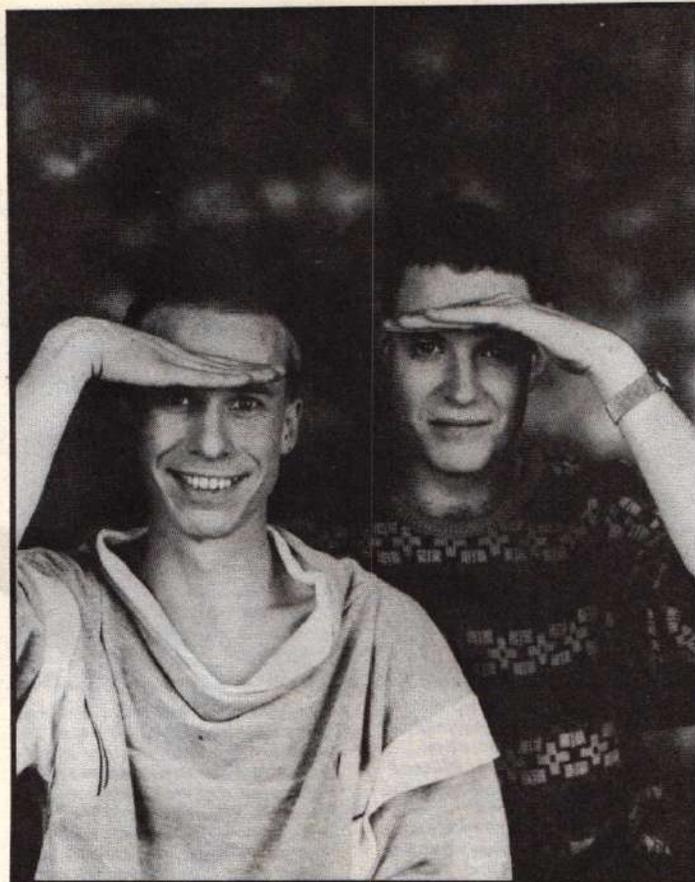
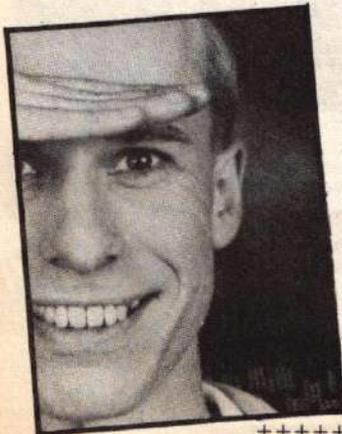
One drawback, perhaps, is the way that Change come through sounding, in snatches of a few seconds each time, everyone from Chic through the Gap Band to Steve Arrington. Most of all, there's SOS Band plastered all over 'Change Of Heart', the boss track. But right now the SOS Band means class so it's not such a bad thing. 'It Burns Me Up' slips into Michael Jackson's shoes just a little but manages a little sparkle of its own — as does the whole LP. +++ 1/2

Paul Sexton

WEIRD AL YANKOVIC 'In 3-D' (Scotti Bros SCT 2916)

WEIRD AL is about as weird as Michael Parkinson. The Michael Jackson spoof, 'Eat It', is the funniest number on the record. The rest plods along to that horrible American pop/rock beat. Al should put his talents elsewhere — perhaps a barman would be more up his street. +

Simon Hills



Tout sweet

BLANCMANGE 'Mange Tout' (LONDON SH8554)

FOR SOMEBODY who still believes in the sanctity of the guitar as THE rock instrument, a synth album can be a bit of an earful, be it Depeche Mode, Eno, or Blancmange.

Stephen and Neil set off with the current hit 'Don't Tell Me', and even I can accept the mastery of the synth for a music destined for the feet rather than the brain or heart. Thankfully, Neil's voice has always managed to avoid the dreadful stilted electro accompaniment that has blighted everyone from Midge Ure to Nik Kershaw; so one up for him on that.

If we're talking white dance music, and I guess we are, then Blancmange do it as well as anyone. But I think of all the great mood songs of our time, how many of them are synth numbers? 'Only You' is the only one that springs to mind. None of the moodier songs on 'Mange Tout', 'Time Became The Tide', 'See The Train' or 'Murder' approach that standard of melody.

Neil and Stephen are excellent technicians, they are not great tunesmiths. It's hard to hum any of the tunes on 'Mange Tout' except the singles. +++

Andy Strike

VARIOUS '20 Reggae Classics' (Trojan TRLS 222)

TWENTY SONGS released between 1967 and 1974, all standing the test of time. Which takes me back.

In 1969 the older boys on my estate (a) went all the way over to Mile End to buy their loafers, (b) went up to Kilburn on Saturday to have their fights, (c) went up the road to Harlesden to buy their records.

Their records were always on the Trojan label, and they were always the best.

'20 Reggae Classics' captures that period to a sta-pret edge. Trojan was a lazy, deceptive mix of reggae pop — where the

dancing was always sharp and the breezes cooler than chilled Red Stripe.

Yet there was variety; the easy metronomic lilt of 'Red Red Wine' and 'Sweet Sensation', the orchestrated pop and sweet harmonies of 'Love Of The Common People', the wallin' 'n' weepin' of 'Pressure Drop', the fairground funhouse of 'Liquidator' (I believe they still dance to it in the Chelsea Shed) and so on.

All of UB40's recent hits are here in their original form as are '007', 'Monkey Man' and 'Rudy, A Message To You'.

The business. +++++

Jim Reid

Silent but violent

SILENT RUNNING 'Shades Of Liberty' (Parlophone RUN 1)
SILENT RUNNING... aha! (Cue music biz cliché)... Archetypal touring band; hardcore live following; an albums band, primarily... But in this case, the truth, without any hint of the desperation that description usually infers.

Imagine a few parallels floating in the wide open space that is solid, hard-driving but inspired British Rock and you'll find SR powering alongside the likes of Simple Minds, U2, Big Country, even Ultravox. But they do possess their uniquely individual spirit, plus lashings of fire, commitment and youthful energy which will have already impressed itself upon those who've witnessed them live.

On vinyl, the gritty rawness and spitfire energy doesn't quite cut through: it's all a bit too tasteful and sensitive to do them justice. Not that they don't have some golden tunes: spin 'Go For The Heart' or 'Crimson Days' and find real implanters, highlighted by Peter Gamble's vibrant, velvety vocal chords. But the fact remains that 'Shades Of Liberty' itself, the real anthemic guitar-stomper of the set, is the only track that hints at their true power. +++ 1/2

Betty Page

VIKINA LINDT 'Shiver' (Compact COMP 4)

THREE YEARS after 'Attention Stockholm' flirted briefly with a brace of low-rent charts, (the be-mocked Vikina brooding from a typically topical Compact ad campaign), 1984 finally sees the arrival of her debut long-player. Was it worth the wait, we ask? Frankly, no.

Had this appeared in the wake of that mildly diverting single, its predictable blend of echoey instrumentals and brassy orchestration, a la 'Man From Uncle' and 'Mission Impossible', might have seemed more appropriate. Those futuristically far-off days of '81 absorbed the tongue-in-cheek more readily than today's Cynics Chart.

In the rough'n tumble world of pop '84, though, there's no place for Ms Lindt's (or Compact supreme Tot Taylor's) quirky dabblings. Only the wide screen epics like the title track, 'Shiver' prompt the briefest of spinetickling.

Allied to a fractionally more contemporary attitude Vikina's occasional turn of tune could slot quite nicely into the UK's chart formula — languishing in this quaint timewarp, though, her brushes with success will be minimal. ++

Graham K

GEORGE McCRAE 'One Step Closer To Love' (President PTL5 1075)

A SELECTION of seventies-style soul numbers from the veteran crooner from Miami. You get about a 50-50 mix of ballads and more up-tempo disco stuff, with the latter coming over a bit stronger. Like J. Blackfoot, the style is a little dated, but comprises good, straightforward (if uninspired) stuff. +++

Simon Hills

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*** FIRST ISSUE IN
& AROUND LONDON**

OH DEAR . . . I think I've just said the wrong thing.

In a voice sounding like Concorde taking off, Helen Terry shouts — "I am not a sex symbol, I am a singer. Nobody asked Ella Fitzgerald if she was a sex symbol and she was a great singer."

"I was asked a similar sort of question when I was in Southampton doing a television show this morning. The guy there was really asking rude things. They had to do two takes, he was just trying to get the better of me."

You don't mess with Ms Terry, especially in a crowded restaurant where they're not playing any music. Frankly, I haven't felt the same since Susan Edwards slapped me around the face in the school playground. I wish a big hole would open up under my chair and swallow me.

I mutter apologies at such a scurrilous sexist question and quickly move on to Helen's debut solo single 'Love Lies Lost'.

"It has a lot of R & B in it," she says, calming down. "I've been writing songs for about ten years now. I've got piles of them at home, some are finished and others are not. I would like to tour on my own and I'm working with some really interesting musicians at the moment, but at this stage I can't tell you who they are. George won't be with me on stage when I go out on my own, though."

"I will be releasing a solo album in October and I suppose I should call it something obscene to be really controversial and get to number one just like Frankie Goes To Hollywood."

"It's quite a jazzy album. I love the smokey jazzy atmosphere of old clubs. I also like the stuff that Sade does. She's got a lot of class. People tend to lump me, Sade and Carmel together, but in style we're poles apart. Carmel is more raucous than I certainly am."

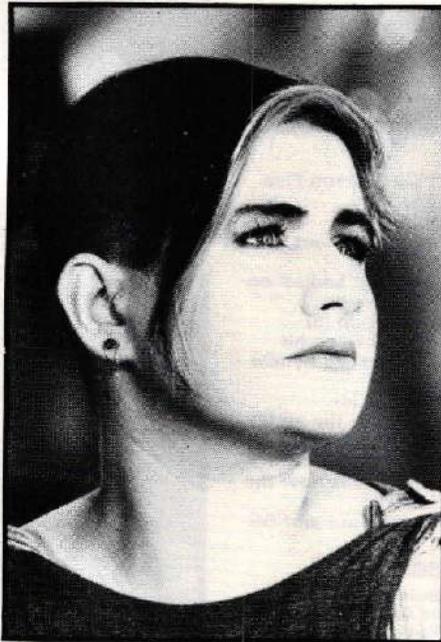
RISK my neck again by daring to suggest that this solo activity might mean a split between Helen and Culture Club pretty soon. There have been reports that she's not exactly seeing eye to eye with Jon Moss at the moment.

"I don't know where these stories come from but they don't have any substance," she says. "I couldn't possibly throttle Jon Moss anyway, because he runs a lot faster than I do and I couldn't escape."

"There's always somebody around the corner waiting to take a swipe. People I've never even heard of write things about me and Culture Club. I'm supposed to be marrying Stephen Luscombe of Blancmange you know. I phoned him up the other day and said I've found the perfect house for us darling."

For all the scandal, Helen's happy to be home after Culture Club's latest sell out jaunt across America. She's finally been able to move into her new flat in Islington. Just a couple of months ago she was living in a squat.

"With this business you don't have a lot of time to organise things," she says. "This new place has a dishwasher and it means I can entertain on a grander scale."



Guests won't have to bring around packets of cheese and onion crisps and bottles of cider like in the old days."

So are you getting into the rock 'n' roll lifestyle then?

"No, but I do like entertaining. I once tried cocaine about six years ago. I thought I'd have a go because I heard it made you randy. It didn't so I never tried it again. It's pointless."

"I'm a very clean living girl. I have got some disgusting habits though, but I keep those to myself. You're not going to find out about them."

I see. At the age of 28 Helen's packed a lot into her life. She's studied law, and been a cartoon animator, before assailing the airwaves with her marvellous voice (and I do mean that most sincerely).

"An old boyfriend who used to be a roadie suggested I might take up singing as a career," Helen reminisces. "I sang in pubs and did some session work, but in those days the music business was like the Mafia. It's friendlier now, people actually talk to each other and they can be quite civilised about things."

"I think a lot of bands have more intelligence now. They're not stupid and don't spend all their advance money on substances that go straight up their noses. We wouldn't touch it."

TELL ME, Helen. What do you think you've brought to Culture Club since you joined?

"I think I've broadened the vocal sound. Before I came I think it was a bit thin. George's voice and mine just seem to suit each other. I can also change my voice quite easily and adapt it to different styles."

"George is really easy to work with. Sometimes he shouts, but that's only

because he's being positive. George doesn't like being told what to do. I've had a chat with his mum and she says that he's just like his father in that respect."

"I sometimes get together with his mum and she tells me about when George was a baby. He gets so embarrassed he has to leave the room! When George gets together with my mum she tells him all about me as a child, so he gets his own back."

"I was an awful child, my mum used to lock me in a room. I think kids are alright until they reach the age of 12. Then adolescence starts and they get mixed up. I think I would become a mum if you could go out and buy babies, but the thought of having to be pregnant for nine months appals me."

Chatting to Helen is like talking to your next door neighbour. Tales about America are given out like somebody reciting their shopping list.

"I suppose I should be acting the big star right now, but that wouldn't be right," she says. "Culture Club are an honest band and we don't give people shit. We're just down to earth freaks who like to go to bed early when we're on the road."

I don't blame 'em at all. Listen to this story Helen tells about one hotel in the States.

"They were having a dog fashion show downstairs. There were all these poor animals in boots and things. They even have dog computer dating agencies over there now. Isn't that awful?"

Helen says that this doggy experience was nearly as bad as watching heavy metal band Van Halen in concert.

"The drummer was terrible and Edward Van Halen the guitarist was having an off night. Heavy metal is moronic, it all seems to be based around the same three chords. That macho thing is just ridiculous as well and I don't find David Lee Roth at all sexy."

HELEN'S GETTING far more excited by an invitation to play on the next Crusaders album. Michael Jackson is also expressing interest in having George and Helen working with him.

"The story is that he's interested in me," she says. "I don't know if it will work though. I don't know if our voices will fit."

I'm sure she's just being modest. Finally Helen, how does it feel to be part of the world's biggest band?

"If you imagine Culture Club as a house then I'm the east wing they built on," she says. "When I first joined up, I was like a zombie for a long time. I didn't enjoy myself fully."

"I had just finished with my boyfriend. He couldn't accept the fact that I'd joined a band so we split up. It took me a long time to get over that. I try not to get frightened by the size of our audience. I'm sure that if we played in front of 27,000 people and I paused to think that each member of that crowd was an individual, I'd get so frightened that I wouldn't go on stage but run under the nearest table."

TERRY'S ALL GOLD



HELEN TERRY interview by **ROBIN SMITH**



CLUBLAND MOURNS! Hang on to your hats, nightpeople — Doyenne of post-midnight dance developments, Madonna, has some bad news. The brand new Queen of disco, only recently elevated to that heady throne, is set to abdicate — about to desert her home from home — and break a million hearts en route . . .

"I'm not going to clubs half as much as I used to. I like to get to bed early now — I don't want to stay up and party."

Whaaat? No more intoxicating choreographed delight? No more sensuous swaying till dawn? No more regal demonstrations at the Funhouse?

Motown stuff — the Supremes, the Miracles, Martha Reeves, the Shirelles, the Ronettes — they're the quintessential pop songs. I also liked the Archies, Gary Puckett and psychedelic stuff like Strawberry Alarm Clock. Those clothes, too — the gowns, the shark skin suits — no-one in showbiz dresses that good now."

Not Boy George?

"Yuk! That makes me sick. . ."

Duran?

"No!"

Is there anyone?

"Mmmmm. . . Billy Idol!" (gasp! — style ed.)

Who are the real dapper dressers, then, Madonna?

"It always comes from the street — people who aren't in showbiz at all. Latin and black kids from the Lower East Side and the Bronx. Despite the music, the kids at the Roxy and the Funhouse, they've got the most style. I like clothes you can move about in — I don't like it when someone looks as if they're glued

hear so much about celebrities being horrible and then you meet them and they're not that way at all. I met Barbra Streisand and she was the same — enthusiastic and encouraging."

Have you done the rounds of the fame and party circuit?

"Some. I don't really like those things. Last week I was invited to a dinner with Michael Jackson and Quincy Jones but those things are really kinda boring. It's more interesting to keep a low profile, not show up at everything."

WHEN YOU do go out is it limousines from door to door?

"No — I still ride the subway every day — I guess I think I'm not *that* noticeable yet. I have a lot of young girl fans and they'll start squealing on the trains. People come up and say, 'you look just like Madonna' and I'll go, 'thank you' — or they'll say, 'are you

MADONNA

'I wanted to be a nun... then I discovered boys'

By Graham K.

"No! All that music like Freeez — Yuk! It doesn't have *any* feeling and that's all they play at the Funhouse. It's all Jellybean (Madonna's sometime paramour) ever plays — he decides, he gives the crowd their taste. I used to like it at the Funhouse but I don't go there anymore — it's much too commercial. All that electro stuff gets to my nerves — it doesn't have any longevity, it won't be remembered."

What on earth will you do if discos no longer hold their former appeal?

"Oh, I go to the movies practically every day. . . and I read a lot too."

Madonna forsaking loud music and dark corners for the printed page and the silver screen? This is too much!

"But I *do* like things to be a bit sick. That film 'The Nightporter' with Dirk Bogarde and Charlotte Rampling. . . Oh my God! . . . what an incredible movie. And 'Salo' . . . absolutely sick! And Roman Polanski — he's made a lot of really sick movies!"

Sickness and sleaze has replaced dancin' an' romancin'?

"Not sleaze! But I do like *realness*. 'The Nightporter' touches on a subject people don't like to talk about — that people are drawn to things that cause them pain — they want it. I'm drawn to those kind of things."

So you're obsessive?

"Uh huh. But I'm not going to tell you about them! There's just a few. . ."

But they take up a lot of your waking hours?

"Yes!"

DO BOOKS feed those obsessions? "Yes, but I go through phases — I just read Roman Polanski's biography, that was lovely and juicy. I like stories — that Edie Sedgwick book, it's not just about a person, it's a period of time, an era."

Are you in love with the sixties?

"Well, all the music from that time, that

into their outfit."

So the Funhouse still rules in questions of sartorial correctness?

"Sure, it's cute — I like athletic sportswear. I've gone all through that with my Puerto Rican boyfriends. I read all the fashion magazines and I follow designers like Westwood and Jean Paul Gaultier. I don't have much time to go shopping, though, and half the stuff I want I can't get in New York," she says, enviously eyeing my Katherine Hamnett T-Shirt. We came to an arrangement later. . .

DESPITE THE upcoming release of 'Borderline' from her much plundered debut Elpee the gal Madonna has just completed a brand new set of ditties to wow us this autumn afore she sets sail on a genuine big band tour. Our snatched meeting takes place amid the bustle of the mix-down, a charming Nile Rodgers (yes, the *Chic* Nile Rodgers!) bidding us a fond greeting before wrestling with Madonna's muse. Said waxing is due to be titled 'Like A Virgin'. She seems a trifle excited. . .

"It's much harder, much more aggressive than the first record. The songs on that were pretty weak and I went to England during the recording so I wasn't around for a lot of it — I wasn't in control. On this one I've chosen all the songs and I want them all to be hits — no filler! That's why I've done outside songs as well as six of my own — a lot of groups are stubborn about that but I want every song to be really strong. We've done a version of the old Rose Royce hit 'Love Don't Live Here Anymore' with live strings — it's great."

Has the recording been eventful?

"Oh yeah — last week one of my idols came down — Diana Ross. She'd been recording downstairs and she and Nile are real good friends. Her kids really like my stuff so she brought a bottle of champagne and toasted my success — I was so flattered. You

Madonna' and I'll say, 'yes'. Then they'll go, 'no, you're not' and I'll say, 'OK, I'm not'. . . it tends to go on like that. It's still important to stay in touch with the street. My friends are still the same people and I still go to the same little divey restaurants in the East Village I used to go to. Last time I went a girl did come up and start snapping pictures — *that* really made me sick."

So it's getting harder to cling to 'normality'?

"Yeah. And I know it's gonna get weirder and weirder."

Are you determined to concentrate solely on music?

"Well, when I was little I wanted to be a nun. Then I discovered boys when I was about nine. My father told me to stay away from them which made me even more interested. I also always wanted to be a movie star and I've studied acting which is a natural progression for anyone who's been on stage a lot. And videos, if they're good, are like a short form of cinema. Then there was writing. I wrote a lot of short stories and poems, and at one point I actually decided I wanted to write. But when I started a novel I did about 30 pages and just stopped!"

Is it possible to master everything?

"It's certainly possible to spend time on things and do them well — and master them. The thing is the public never wants you to be good at more than one thing — they'll slap you down. It's not *bad* to want to experiment."

And will this experimentation earn Big Bucks?

"Money's not important. I never think I want to make millions and millions of dollars but I don't want to have to worry about it. The more money you have the more problems you have. I went from making no money to making comparatively a lot and all I've had is problems. Life was simpler when I had no money, when I just barely survived. . ."

SHE WORKS HARD

for the money

Terri Wells on how to have a Top 30 single without giving up your day job. . .

FANS OF 'I'll Be Around', '84 style, listen up: you're grooving to a record made by an underwriter with a firm of mortgage brokers.

That's right, by day Terri Wells is just a mild-mannered office girl. But when she hears a good tune, she slips into a recording booth, dons her SuperWells costume and becomes the slinky soul serenader.

Last year, when the classy 'You Make It Heaven' first told us to take notice of a new balladeering beauty, Terri was working that same 9 to 5. She's still there, amazingly, but she knows she can't go on with this dual life much longer.

"I kind of enjoy it, I'm just doing it until I have to let it go," she says. "I can see the end coming. After a year, I've just about had it, I'm not really built for this kind of regularity. But it's kind of nice to see how the other half lives."

So how does the secretive soulstress spend a working day? "Well, at the moment I have a couple of cases, loans of a half a million dollars or more, that I have to review and package. Basically it's a lot of hustle and bustle."

Terri's been living in this strange kind of "nearly famous" world for more than 10 years. In 1973 she signed to Philadelphia International Records with her group City Limits. And limits was the word — they never really cut it, despite an album called 'Circles' and an offspring single, 'Love Is Everywhere', which went pretty big on the US Dance charts.

The band fizzled, but Terri flamed: ace prod Dexter Wansel took her in and put her voice to good use on his own albums and plenty of other Philly faves like the Stylistics, Lou Rawls and Jean Carn. And the Spinners, to whom we'll return soon. Her songwriting started to stick, too, with Roy Ayers recording 'Let's Stay Together' for his 'Feelin' Good' LP.

And so to 'You Make It Heaven' — one of those songs, I venture, that everyone likes but *not* everyone buys. "It wasn't a huge success, but everyone knew the song," she agrees. "It got a lot of airplay. Here, when they buy a single, they generally buy dance music, and it wasn't really a dance tune. I think maybe if we'd had an album to support it, it would've sold. We learnt the hard way."

SHE WON'T make that mistake again, but in any case, 'I'll Be Around' seems to have set up its own hot cakes stall without the help of an album, thanks all the same. It's the cover of a (Detroit) Spinners original which reached nothing less than number three in America back in 1972, and remained the Spinners' biggest Yanksmash until they struck that rich seam of oldies in 1980.

Terri's more than a little taken aback when I report that the original never charted in Britain, but not too worried that it's now out in competition as the sunny side of the Spinners' 'Right Or Wrong' single. "That's OK, I always liked it well enough. The idea was to make it different. It was kind of a collaboration between (producer) Nick Martinelli and myself, we both liked the song. I actually first suggested it."

That album she never got around to is on the way, called 'Just Like Dreaming', she reckons, and out imminently. It includes two Wells originals and she says: "Everything on the album is really good material, I'm happy with it." But don't expect too much in the way of dance fodder. "I really like pop," Terri says. "I'm a stickler about lyrics and it seems to me that disco writers don't pay attention to that, and listeners don't hear what you say. They're not listening to the story, they're just dancing."

But that hasn't stopped her writing for some celebrated dance dealers like Evelyn King, Patrice Rushen and Roy Ayers (again). I could be happy just concentrating on my own career, but I like to hear how other people interpret my writing, I like to get a different perspective on it."

Which is certainly what you get working for mortgage brokers. Isn't it bad news dealing with all the ego-trippers at the office? "Well, surprisingly enough I've kept it a secret as best I can. There have been times when I've been unable to be there, and I don't want to have to go through explaining all of it, and all that ego thing that you mention.

"It's sure going to be a shock to them when they find out, but I'll be long gone by then."

Paul Sexton



LAST WEEK'S 45s

LAST WEEK'S LPs

1	1	3	THE REFLEX, Duran Duran, EMI
2	2	6	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Virgin
3	3	5	I WANT TO BREAK FREE, Queen, EMI
4	5	6	AUTOMATIC, Pointer Sisters, Planet
5	8	6	LOCOMOTION, OMD, Virgin
6	9	4	ONE LOVE/PEOPLE GET READY, Bob Marley And The Wailers, Island
7	7	4	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records
8	8	5	DON'T TELL ME, Blancmange, London
9	28	3	FOOTLOOSE, Kenny Loggins, CBS
10	4	10	HELLO, Lionel Richie, Motown
11	19	2	THE LEBANON, Human League, Virgin
12	21	5	LOVE GAMES, Belle And The Devotions, CBS
13	14	5	DANCING GIRLS, Nik Kershaw, MCA
14	11	10	I'M FALLING, The Bluebells, London
15	12	5	IN THE HEART, Kool And The Gang, De-Lite/Phonogram
16	25	4	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway/Island
17	24	8	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
18	41	3	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
19	13	7	AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros
20	17	6	JUST BE GOOD TO ME, SOS Band, Tabu/Epic
21	10	7	YOU TAKE ME UP, Thompson Twins, Arista
22	18	3	THIEVES LIKE US, New Order, Factory
23	—	—	ASSASSINING, Marillion, EMI MARIL 2
24	38	5	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
25	33	3	THE LONGEST TIME, Billy Joel, CBS
26	31	25	RELAX, Frankie Goes To Hollywood, ZTT/Island
27	15	8	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic
28	46	2	I'LL BE AROUND, Terri Wells, Philly World/London
29	16	8	GLAD IT'S ALL OVER/DAMNED ON 45, Captain Sensible, A&M
30	29	3	PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD
31	27	4	HAND IN GLOVE, Sandie Shaw, Rough Trade
32	—	—	BREAK DANCE PARTY, Break Machine, Record Shack SOHO 20
33	23	10	WOOD BEEZ (PRAY LIKE ARETHA FRANKLIN), Scritti Politti, Virgin
34	22	9	NELSON MANDELA, The Special AKA, 2 Tone
35	50	3	LOVE WARS, Womack & Womack, Elektra
36	20	8	PEOPLE ARE PEOPLE, Depeche Mode, Mute
37	26	6	THE CATERPILLAR, The Cure, Fiction/Polydor
38	45	3	LOVE ME TENDER, Roland Rat, Rodent/Magnet
39	30	4	SILVER, Echo And The Bunnymen, Korova
40	49	4	SEARCHIN', Hazell Dean, Proto
41	32	6	GIVE ME TONIGHT, Shannon, Club/Phonogram
42	60	3	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
43	63	3	MAJOR TOM (COMING HOME), Peter Schilling, PSP/WEA
44	54	4	YOU DON'T LOVE ME, Marilyn, Love/Phonogram
45	34	7	SOMEDAY, The Gap Band, Total Experience/Phonogram
46	47	5	SNEAKING OUT THE BACK DOOR/MATT'S MOOD, Matt Bianco, WEA
47	36	6	EAT IT, Weird Al Yankovic, Scotti Brothers/Epic
48	40	7	P.Y.T. (PRETTY YOUNG THING), Michael Jackson, Epic
49	—	—	EACH AND EVERY ONE, Everything But The Girl, blanco y negro NEG 1
50	55	3	EMERGENCY (DIAL 999), Loose Ends, Virgin
51	53	4	HIGH ENERGY, Evelyn Thomas, Record Shack
52	56	14	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugar Hill
53	35	8	THAT'S THE WAY (I LIKE IT), Dead Or Alive, Epic
54	68	2	TURN YOUR BACK ON ME, Kajagoogoo, EMI
55	57	3	MACK THE KNIFE, King Kurt, Stiff
56	74	7	SHE'S STRANGE, Cameo, Club/Phonogram
57	—	—	ROBIN (THE HOODED MAN), Clannad, RCA HOOD 1
58	52	6	SUCH A SHAME, Talk Talk, EMI
59	48	3	PEACE IN OUR TIME, The Imposter, Imposter
60	65	3	DON'T WASTE YOUR TIME, Scarborough & Peoples, Total Experience/RCA
61	42	10	IT'S RAINING MEN, The Weather Girls, CBS
62	58	3	HAPPY ENDING, Joe Jackson, A&M
63	44	8	IT'S A MIRACLE, Culture Club, Virgin
64	38	11	ROBERT DE NIRO'S WAITING, Bananarama, London
65	37	9	LUCKY STAR, Madonna, Sire
66	69	2	UPROCK, Rock Steady Crew, Charisma/Virgin
67	59	3	DON'T GIVE ME UP, Harold Melvin & The Blue Notes, Philly World/London
68	43	9	DR MABUSE, Propaganda, ZTT/Island
69	—	—	SWEETEST SWEETEST, Jermaine Jackson, Arista JJK (22)
70	72	2	TURN YOUR BACK ON ME, Kajagoogoo, EMI
71	—	—	LOVE LIES LOST, Helen Terry, Virgin VS 678
72	—	—	WHAT PRESENCE? Orange Juice, Polydor OJ 6
73	70	3	"SONS AND DAUGHTERS" THEME, Kerri & Mick, A.1.
74	—	—	HIGH ON EMOTION, Chris De Burgh, A&M AM 190
75	51	10	WHAT DO I DOT? Phil Fearon & Galaxy, Ensign/Island
76	73	3	STANDING IN THE SHADOW, Whitesnake, Liberty
77	80	2	SPACE ODDITY — MAJOR TOM (COMING HOME), Jonathan King, Epic
78	—	—	TORVILL & DEAN (EP), Safari
79	78	4	SMALL TOWN CRED, The Kane Gang, Kitchenware/London
80	—	—	ROMANCING THE STONE, Eddy Grant, Ice ICE 61
81	90	2	DRAG ME DOWN, The Boomtown Rats, Mercury/Phonogram
82	76	4	THE PROS AND CONS, Roger Waters, Harvest
83	—	—	THE WIND BENEATH MY WINGS, Lee Greenwood, MCA 877
84	86	2	RIGHT OR WRONG/I'LL BE AROUND, The Detroit Spinners, Atlantic
85	77	2	LIVING ON VIDEO, Trans-X, Polydor
86	—	—	GREEN GRASS OF HOME, Elvis Presley, RCA 405
87	—	—	WOULDN'T IT BE GOOD, Nik Kershaw, MCA NIK 2
88	75	5	HI, HOW YA DOIN'? Kenny G, Arista
89	84	2	IT'S ALL YOURS, Starpoint, Elektra
90	87	2	TELL ME I'M WRONG, Mike Read, MCA
91	—	—	LET THE BLOOD RUN RED, Thor, Ultra Noise/ION 165
92	—	—	AIN'T THAT PECULIAR, Mari Wilson, The Compact Organization PINK 8
93	83	4	THRILLER, Michael Jackson, Epic
94	96	2	GOTTA LET GO, Lita Ford, Vertigo/Phonogram
95	—	—	SO MANY MEN, SO LITTLE TIME, Miquel Brown, Record Shack SOHO 17
96	—	—	SHE'S TROUBLE (Special New Mix), Musical Youth, MCA YOU 8
97	81	2	DON'T LET GO, Wang Chung, Geffen
98	82	3	BLUE MONDAY, New Order, Factory
99	83	2	PIRATES ON THE AIRWAVES, Pauline Black with Sunday Best, Chrysalis
100	85	3	HIDE AND SEEK, Howard Jones, WEA

1	1	6	NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI
2	2	29	CAN'T SLOW DOWN, Lionel Richie, Motown
3	4	74	THRILLER, Michael Jackson, Epic
4	—	—	OCEAN RAIN, Echo And The Bunnymen, Korova KODE 8
5	5	10	THE WORKS, Queen, EMI
6	6	4	AND I LOVE YOU SO, Howard Keel, Warwick
7	7	4	ORIGINAL SOUNDTRACK FROM FOOTLOOSE, Various, CBS
8	3	11	INTO THE GAP, Thompson Twins, Arista
9	—	—	JUNK CULTURE, OMD, Virgin V2310
10	—	—	THE TOP, The Cure, Fiction FIXS 9
11	8	8	ALCHEMY, Dire Straits, Vertigo/Phonogram
12	11	36	AN INNOCENT MAN, Billy Joel, CBS
13	—	—	THE PROS AND CONS OF HITCH HIKING, Roger Waters, Harvest SHVL 240105-1
14	9	9	HUMAN'S LIB, Howard Jones, WEA
15	12	10	HUMAN RACING, Nik Kershaw, MCA
16	10	3	GRACE UNDER PRESSURE, Rush, Vertigo/Phonogram
17	15	5	GREATEST HITS, Marvin Gaye, Telstar
18	14	26	OFF THE WALL, Michael Jackson, Epic
19	—	—	LEGEND (MUSIC FROM ROBIN OF SHERWOOD), Clannad, RCA PL 70188
20	25	24	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
21	13	30	COLOUR BY NUMBERS, Culture Club, Virgin
22	—	—	STREET SOUNDS EDITION 9, Various, Street Sounds STSND 009
23	23	3	OASIS, Oasis, WEA
24	28	24	U2 LIVE "UNDER A BLOOD RED SKY", U2, Island
25	17	6	BODY AND SOUL, Joe Jackson, A&M
26	21	20	TOUCH, Eurythmics, RCA
27	18	3	BANANARAMA, Bananarama, London
28	16	5	LAMENT, Ultravox, Chrysalis
29	35	4	AGAINST ALL ODDS, Original Soundtrack, Virgin
30	19	11	THE SMITHS, The Smiths, Rough Trade
31	22	19	IN THE HEART, Kool & The Gang, De-Lite
32	24	8	CAFE BLEU, The Style Council, Polydor
33	20	23	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin
34	29	2	ONE EYED JACKS, Spear Of Destiny, Burning Rome/Epic
35	26	42	NO PARLEZ, Paul Young, CBS
36	31	3	THE POET 2, Bobby Womack, Motown
37	27	41	THE CROSSING, Big Country, Mercury
38	30	24	LABOUR OF LOVE, UB40, DEP International/Virgin
39	33	13	SPARKLE IN THE RAIN, Simple Minds, Virgin
40	42	3	FAME AND FASHION, David Bowie, RCA
41	34	7	IT'S YOUR NIGHTLY, James Ingram, Warner Bros
42	32	43	QUEEN GREATEST HITS, Queen, EMI
43	47	36	YENTL, Barbara Streisand, CBS
44	60	5	FACE VALUE, Phil Collins, Virgin
45	59	3	HELLO, I MUST BE GOING!, Phil Collins, Virgin
46	51	26	THE BOP WON'T STOP, Shakin' Stevens, Epic
47	43	8	FUGAZI, Marillion, EMI
48	—	—	MASTERPIECES — THE VERY BEST OF SKY, Sky, Telstar STAR 2241
49	76	49	TOO LOW FOR ZERO, Elton John, Rocket
50	36	5	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
51	—	—	THE SIMON AND GARFUNKEL COLLECTION, Simon & Garfunkel, CBS 10029
52	52	31	GENESIS, Genesis, Charisma
53	41	11	LIONEL RICHIE, Lionel Richie, Motown
54	38	4	WIRED TO THE MOON, Clive Rea, Magnet
55	90	19	LOVE OVER GOLD, Dire Straits, Vertigo
56	65	277	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
57	58	45	18 GREATEST HITS, Michael Jackson plus The Jackson 5 Telstar
58	48	4	A LITTLE SPICE, Loose Ends, Virgin
59	72	2	LOVE WARS, Womack & Womack, Elektra
60	81	7	VENICE IN PERIL, Rondo Veneziano, Ferroway
61	77	2	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
62	49	6	STREET SOUNDS ELECTRO 3, Various, Street Sounds
63	64	7	GREATEST HITS, Roberta Flack, K-Tel
64	68	4	STOMPIN' AT THE SAVOY, Rufus and Chaka Khan, Warner Bros
65	39	3	SOPHISTICATED BOOM BOOM, Dead or Alive, Epic
66	—	—	ORIGINAL SOUNDTRACK FROM "FLASHDANCE", Various, Casablanca/Phonogram
67	44	2	CAUGHT IN THE ACT, Styx, A&M
68	—	—	TOUCH SENSITIVE, Bruce Foxton, Arista 206 251
69	78	18	MAKIN' MOVIES, Dire Straits, Vertigo
70	45	6	ALWAYS AND FOREVER — THE COLLECTION, Various, Impression
71	37	22	QUICK STEP & SIDE KICK, Thompson Twins, Arista
72	71	2	BREAK OUT, Pointer Sisters, Planet
73	56	10	IN YOUR EYES, George Benson, Warner Bros
74	91	62	TRUE, Spandau Ballet, Reformation/Chrysalis
75	62	28	STAGES, Elaine Paige, K-Tel
76	54	10	LET THE MUSIC PLAY, Shannon, Club
77	—	—	DYNAMITE, Jermaine Jackson, Arista 206 317
78	—	—	SIMON AND GARFUNKEL'S GREATEST HITS, Simon & Garfunkel, CBS 88083
79	66	4	POINTS ON THE CURVE, Wang Chung, Geffen 90125, Yes, Atco 790125-1
80	—	—	LIVE AT THE ALBANY EMPIRE, The Flying Pickets, AVM
81	98	2	STREET SOUNDS CRUCIAL ELECTRO, Various, Street Sounds
82	85	45	FANTASTIC, Wham!, Inner Vision
83	85	13	THE FLAT EARTH, Thomas Dolby, Parlophone
84	96	3	BON JOVI, Bon Jovi, Vertigo
85	96	3	HEAD OVER HEELS, Cocteau Twins, 4AD
86	82	2	CHARIOTS OF FIRE, Vangelis, Polydor
87	57	2	VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor
88	50	5	IT'S MY LIFE, Talk Talk, EMI
89	74	4	ABOUT FACE, David Gilmour, Harvest
90	61	9	THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
91	—	—	STATIONARY TRAVELLER, Camel, Decca
92	96	4	RIO, Duran Duran, EMI
93	88	2	KEEP MOVING, Madness, Stiff
94	56	11	MADONNA, Madonna, Sire
95	48	8	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar
96	84	7	ROXY MUSIC — ATLANTIC YEARS, Roxy Music, EG/Polydor EGPL 54
97	—	—	VENGEANCE, New Model Army, Abstract ABT 006
98	—	—	ELIMINATOR, ZZ Top, Warner Bros W 3774
99	—	—	LOVE SONGS, Barbra Streisand, CBS 18831
100	—	—	

Compiled by Gallup

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



MARILLION — Assassining around at number 23

Compiled by Gallup

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

US Singles US Albums

- 1 1 HELLO, Lionel Richie, Motown
- 2 4 LET'S HEAR IT FOR THE BOY, Deniece Williams, Columbia/CBS
- 3 2 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 4 3 HOLD ME NOW, Thompson Twins, Arista
- 5 6 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias and Willie Nelson, Columbia
- 6 10 TIME AFTER TIME, Cyndi Lauper, Portrait
- 7 5 LOVE SOMEBODY, Rick Springfield, RCA
- 8 9 OH SHERRIE, Steve Perry, Columbia/CBS
- 9 7 YOU MIGHT THINK, The Cars, Elektra
- 10 8 FOOTLOOSE, Kenny Loggins, Columbia/CBS
- 11 12 HEAD OVER HEELS, The Go Go's, IRS
- 12 19 THE REFLEX, Duran Duran, Capitol
- 13 15 BREAKDANCE, Irene Cara, Geffen/Network
- 14 14 THE LONGEST TIME, Billy Joel, Columbia/CBS
- 15 16 THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 16 17 SISTER CHRISTIAN, Night Ranger, MCA
- 17 11 THEY DON'T KNOW, Tracey Ullman, MCA
- 18 20 DANCING IN THE SHEETS, Shalamar, Columbia/CBS
- 19 22 I'LL WAIT, Van Halen, Warner Bros
- 20 13 TONIGHT, Kool & The Gang, De-Lite
- 21 27 THE HEART OF ROCK'N'ROLL, Huey Lewis and The News, Chrysalis
- 22 25 BORDERLINE, Madonna, Sire
- 23 23 NO MORE WORDS, Berlin, Geffen
- 24 28 SELF CONTROL, Laura Branigan, Atlantic
- 25 18 MISS ME BLIND, Culture Club, Virgin/Epic
- 26 26 WHITE HORSE, Laid Back, Sire
- 27 29 ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 28 35 JUMP (FOR MY LOVE), Pointer Sisters, Planet
- 29 33 YOU CAN'T GET WHAT YOU WANT, Joe Jackson, A&M
- 30 42 IT'S A MIRACLE, Culture Club, Virgin/Epic
- 31 32 IT'S MY LIFE, Talk Talk, EMI-America
- 32 34 RUN, RUNAWAY, Slade, CBS Associated
- 33 24 A FINE FINE DAY, Tony Carey, MCA
- 34 36 MY EVER CHANGING MOODS, The Style Council, Geffen
- 35 39 STAY THE NIGHT, Chicago, Full Moon/Warner Bros
- 36 38 LOVE WILL SHOW US HOW, Christine McVie, Warner Bros
- 37 40 MODERN DAY DELILAH, Van Stephenson, MCA
- 38 45 WHO'S THAT GIRL, Eurythmics, RCA
- 39 48 EYES WITHOUT A FACE, Billy Idol, Chrysalis
- 40 65 ALMOST PARADISE... LOVE, Mike Reno and Ann Wilson, Columbia
- 41 21 DON'T ANSWER ME, Alan Parsons Project, Arista
- 42 30 AUTOMATIC, Pointer Sisters, Planet
- 43 49 WHISPER TO A SCREAM (BIRDS FLY), Icicle Works, Arista
- 44 56 MUSIC TIME, Styx, A&M
- 45 53 DANCE HALL DAYS, Wang Chung, Geffen
- 46 54 WHAT IS LOVE, Howard Jones, Elektra
- 47 51 I WANT TO BREAK FREE, Queen, Capitol
- 48 50 WOULDN'T IT BE GOOD, Nik Kershaw, MCA
- 49 52 BELIEVE IN ME, Dan Fogelberg, Full Moon/Epic
- 50 71 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 51 31 SHOW ME, The Pretenders, Sire
- 52 37 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 53 46 GIVE ME TONIGHT, Shannon, Mirage/Emergency
- 54 72 NO WAY OUT, Jefferson Starship, Grunt
- 55 47 SHE'S STRANGE, Cameo, Atlanta Artists
- 56 60 DON'T WASTE YOUR TIME, Yarbrough & Peoples, Total Experience
- 57 41 ADULT EDUCATION, Daryl Hall & John Oates, RCA
- 58 43 LEAVE IT, Yes, Atco
- 59 — MAGIC, The Cars, Elektra
- 60 64 ORIGINAL SIN, INXS, Atco

- 1 1 FOOTLOOSE, Soundtrack, Columbia/CBS
- 2 2 CAN'T SLOW DOWN, Lionel Richie, Motown
- 3 3 THRILLER, Michael Jackson, Epic
- 4 4 1984, Van Halen, Warner Bros
- 5 7 SPORTS, Huey Lewis & The News, Chrysalis
- 6 6 HEARTBEAT CITY, The Cars, Elektra
- 7 5 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 8 8 LOVE AT FIRST STING, Scorpions, Mercury
- 9 9 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 10 13 GRACE UNDER PRESSURE, Rush, Mercury
- 11 10 INTO THE GAP, Thompson Twins, Arista
- 12 12 AGAINST ALL ODDS, Soundtrack, Atlantic
- 13 14 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 14 15 UH-HUH, John Cougar Mellencamp, Riva
- 15 11 TOUCH, Eurythmics, RCA
- 16 16 HARD TO HOLD, Rick Springfield, Peter Gabriel, Graham Parker, RCA
- 17 21 STREET TALK, Steve Perry, Columbia/CBS
- 18 22 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 19 19 TALK SHOW, Go-Go's, IRS
- 20 20 LEARNING TO CRAWL, The Pretenders, Sire
- 21 23 BODY AND SOUL, Joe Jackson, A&M
- 22 25 ELIMINATOR, ZZ Top, Warner Bros
- 23 18 AMMONIA AVENUE, Alan Parsons Project, Arista
- 24 27 MIDNIGHT MADNESS, Night Ranger, Camel MCA
- 25 17 IN 3-D, Weird Al Yankovic, Rock 'n' Roll
- 26 24 90125, Yes, Atco
- 27 28 BREAK OUT, The Pointer Sisters, Planet
- 28 29 SHOUT AT THE DEVIL, Motley Crue, Elektra



- 29 35 REBEL YELL, Billy Idol, Chrysalis
- 30 26 SYNCHRONICITY, The Police, A&M
- 31 33 CAUGHT IN THE ACT-LIVE, Styx, A&M
- 32 32 FLASHDANCE, Soundtrack, Casablanca
- 33 30 SHE'S STRANGE, Cameo, Atlanta Artists
- 34 34 YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, MCA
- 35 36 ABOUT FACE, David Gilmour, Columbia/CBS
- 36 31 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 37 38 ROCK 'N' SOUL PART ONE, Daryl Hall and John Oates, RCA
- 38 37 THE WORKS, Queen, Capitol
- 39 40 ROLL ON, Alabama, RCA
- 40 39 LABOUR OF LOVE, UB40, A&M
- 41 50 LOVE LIFE, Berlin, Geffen
- 42 42 THROUGH THE FIRE, Hagar, Schon, Aaronson, Shrieve, Geffen
- 43 43 RHYME & REASON, Missing Persons, Capitol
- 44 41 GENESIS, Genesis, Atlantic
- 45 44 THE BIG CHILL, Soundtrack, Motown
- 46 — ALCHEMY, Dire Straits, Warner Bros
- 47 49 IN THE HEART, Kool & The Gang, De-Lite
- 48 46 WINDOWS AND WALLS, Dan Fogelberg, Full Moon Epic
- 49 48 DEFENDERS OF THE FAITH, Judas Priest, Columbia/CBS
- 50 — NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar

Bullets 61-100

- 61 68 OBSCENE PHONE CALLER, Rockwell, Motown
- 62 66 KING OF SUEDE, Weird Al Yankovic, Rock 'N' Roll
- 64 — LEGS, ZZ Top, Warner Bros
- 69 74 HEART DON'T LIE, Latoya Jackson, Private I
- 76 90 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 77 89 LITTLE LADY, Duke Jupiter, Morrocco
- 78 85 THE GHOST IN YOU, Psychedelic Furs, Columbia
- 83 — PRIME TIME, Alan Parsons Project, Arista
- 84 — LITTLE BIT OF LOVE, Dwight Twilley, EMI-America
- 85 — I PRETEND, Kim Carnes, EMI-America
- 87 — LOVE OF THE COMMON PEOPLE, Paul Young, Columbia
- 90 — WHEN WE MAKE LOVE, Alabama, RCA
- 92 — WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 93 — ROMANCING THE STONE, Eddy Grant, Portrait
- 95 — WHITER SHADE OF PALE, Hagar, Schon, Aaronson, Shrieve, Geffen
- 96 — ROBERT DE NIRO'S WAITING, Bananarama, London

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Help!

READ your page with interest every week and noticed the letter from the girl with a stammer, Rachel from High Wycombe, (April 28 issue). Well I had a stammer for a very long time, and used to get teased an awful lot at school, and at work. Going to a speech therapist didn't really do much for me, yet I found that acquiring a CB Radio has helped a lot. Apart from making me a lot of new friends, my speech has improved tremendously!

Colin, Great Kingshill, High Wycombe.

● **Good on yer, Col! Meanwhile, Barry from Bradford has some words of wisdom for Rachel too. "I found a self-help technique which really does work," writes Barry. "It sounds crazy, but I talked to myself. This prepared me with things to say to other people.**

As you pointed out in your reply, stammerers really do lack confidence. I found that going for long walks also helped calm me down.

"Rachel could also ask her doctor to refer her to a day centre where people can be together and talk about their speech problems. Forming close relationships in this kind of group can be a huge boost to your confidence, and from there, a way of getting rid of your stammer."

Anyone interested in starting a stammerers self-help group where people can be supportive and swap more ideas? Write to Hammer That Stammer, c/o Help, Record Mirror, 40 Long Acre, London WC2.

She's wasting away

MY FRIEND'S sister is anorexic and has already been in hospital because of eating hardly anything. She thinks it would be useful to talk to other people who've been through the same experience. Where can we find out more?

Jill, Cambridgeshire.

● **Anorexia nervosa, which literally means 'nervous loss of appetite' and is often called 'the slimmers disease' most often occurs in young women in their late teens or early twenties; although young men too can become anorexic. Anorexics take the maxim, "you are what you eat" — or what you don't eat, to its logical conclusion which results in serious weight loss and trauma.**

Anorexics are usually attempting to control their lives and to come to terms with an innate feeling of ugliness or uselessness, or some other personal problem, by controlling their eating. Long periods of self-starvation are broken by food binges and vomiting, and these gorging bouts, the reverse side of the coin, are medically defined as bulimia.

A national self-help group for all the family which can offer counselling and information, Anorexic Family Aid, 43 Low Road, Hellesdon, Norwich, (Tel: Norwich 414794), is based locally. Other organisations offering support and contacts are Anorexic Aid, The Priory Centre, 11 Priory Road, High Wycombe, Bucks and Society For The Advancement Of Research Into Anorexia, Stanthorpe, New Pound, Wisborough Green, Billingham, West Sussex. Anyone who has the symptoms of anorexia nervosa is advised to consult their doctor.

IS THERE any way you can help with my predicament? I am a shy boy, very much in love with a girl. I've said "hello" to her a couple of times but don't seem to get around to talking to her. She always has someone else with her, and I'd like to talk to her alone. This is very frustrating and I feel that if I don't move fast, she'll go out with another boy. I'm desperate.

Glynn, Wales.

● **If you know any of her friends maybe you could join in from time to time and try getting to know her better that way. But if you're afraid to ask her out or even to just talk to the girl in your life when she's in other**

company because the thought of outright rejection is just too embarrassing, then your only option is to catch her when she is on her own.

There must be a few moments of the day when she doesn't have a bevy of friends hanging around! If she leaves for work or school alone, or spends part of the return journey walking by herself, maybe you could happen to accidentally cross her path. Use your imagination.

SORRY...

APOLOGIES TO the London Gay Teenage Group for the recent typographical error on their telephone number. People who want more information about the club, open to anyone aged between 16 and 21, living in the London area, can write to BM LGTG, London WC1N 3XX.

Alternatively, you can ring 01-272 5741 on Wednesdays (7.00-10.00pm) and Sundays (3.00-7.00pm) or leave a message at other times on 01-267 9848.



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.



IS THERE an appreciation society for Phil Fearon of Galaxy fame? I'd really like to know.

Angela, Clacton.
● **There's no official club as such. But a free information service for fans does exist, and, I'm told, Ensign has lots of signed Phil photos to give away. Write for information c/o Jean, Ensign Records, 3 Monmouth Place, London W2.**

Young Free And Single

IS DISCO, funk, electro and hi-energy music your style? If so, then Ralph (16), from Blackburn who's into Gazebo, Lime and Shannon, could be your man; meanwhile, Pidge and Daffy (both 15), who're girls from Larkfield, Kent are seeking friends into most music except Duran Duran, Paul Weller and Wham!, and last but not least, Neil (15), who lives near Chester Le Street, wants locally based friends who actually like Wham!, as well as Culture Club, Michael Jackson and The Eurythmics. Write to them c/o 'YF&S' at Help, Record Mirror, 40 Long Acre, London WC2.

SOUNDS
at your newsagents now!

SOCK IT TO ME



Mailman

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

I'M A 21-year-old Abba fan and I'm hoping to go to Stockholm for the last two weeks of July. Are there any non-smoking male hedonists interested in coming with me? I'm into most kinds of music, travelling and films. I've been to Sweden before, so I know all the best places. It really is the most fantastic place for a holiday. If you fancy some alternative culture, nightlife that has to be seen to be believed and maybe forging some links with the female populace, drop me a line.
Glen-Michael Bryan, 29 Dulverton Road, Selsdon, South Croydon, Surrey CR2 8PJ

● **Jim Reid, Lord Hip Hop, Sir Public House and Graham K Smith are packing their bags now...**

ON THE basis of Andy Strike's review I bought the Echo And The Bunnymen LP last week. There I was looking for "crystal clarity" and tunes that "worm their way into your head" ... and what did I find? The same old pretentious rubbish the Bunnymen have been serving up for years. Wash your ears out Mr Strike, I won't be taking your advice anymore.
An Ex-Andy Strike fan, Hants

● **I'm amazed anybody takes that drivell Strike writes seriously. The man (a) is a yokel (b) likes the Questions (c) drinks 24 pints a night (d) is besotted with Tracie Young**

WHAT POSSIBLE appeal The Smiths could have to anyone is beyond me. Their essentially bland music plays second fiddle to Morrissey Minor, the eccentric hypochondriac who's "feeling particularly sick and ill today". Christ, does he look it — I'd hate to be his analyst. Imagine said 'sex symbol' on the couch (if you dare!): "Doctor! Doctor! I keep thinking I'm a daffodil!"

There is consolation in the fact that if The Smiths finish trashing it out, they'll still be financially



Facing the music

DEAREST SIMON Le Bon,
So you think you don't need make-up? Sure you look a prat with it on, but you look even worse without, darling. You and your band (especially John) owe your success more to the skills of make-up artists, not to mention clever photographers, than to your music.

And like, wow! How daring! He wants to "wind up the straight people" in South Africa. Yet an even more outrageous revelation — the press DON'T KNOW

whether the Duranies are fascists or revolutionaries. Crazy man. Oh the wild 'n' wacky world of rock. But when Captain Sensible is Prime Minister, little (well, you can't be revolutionaries so...) toads like you will be deported.

Nadia Payne, Steve Jansen's Guardian Angel
● *Duran Duran's career has been built on a small minded conception of glamour. This is mildly annoying. But when they turn those small minds to important issues (ie. South Africa) it is offensive*

secure, due to their highly-successful crisps manufacturing business.

But Morrissey himself would have to go it alone. He'd be in all the daily papers for becoming the first interflora delivery man to be sacked for "slipping the odd flower into his back pocket". And from there, he'd end up in the local asylum, where he should be now if he really thinks The Smiths are as good as he says they are.
Lumberjack Sid, Peterborough

● **Quite agree, if young Steven is to live up to his own legend he'll have to do a lot more than conjure up a handful of decent songs and a barrel load of sensitive poses**

I'VE COME to the conclusion Simon Le Bon must bury his head in the sand in between releasing tracks off LPs as singles and counting the millions as a result. He's accused Paul Weller of being a nostalgist and "dredging up old soul ideas".

Perhaps he should look around him. We've got Shakin' Stevens with his ancient rock 'n' roll, UB40 regurgitating old reggae classics and even Paul Young has done cover versions of old soul records.

At least Weller is capable of using his soul influences and ideas to bring soul music into the 80's. The likes of 'Long Hot Summer', 'Paris Match', 'You're The Best Thing' and even 'Head Start For Happiness' in its most crude form are a league above anything Le Bon's ever written.

The day Le Bon writes a song of any real meaning or sentiment I'll buy him a cappuccino at the Cafe Bleu.

Ian Brown (The Welling boy wonder)

● **Ian, there are plenty of people falling over themselves to buy Paul Weller a cappuccino. Pity the same people couldn't remind Paulie that he used to make good records before he started draping pullovers round his neck**

DEAR ART of Noise, Bexhill (Mailman April 28). Referring to your pathetic letter about Pete Burns, I just thought I would enlighten you on a few matters. Firstly, if Pete Burns had done a real job before "Poncing about in that stupid gear" as you call it, he would have been working when he was about 13, as he has dressed differently for a good few years. Also, he had worked in a busy record shop in Liverpool for a while too, smart arse.

Paul Rutherford's earring in his nipple, McMillans, Liverpool
● **Nothing wrong with his music? Dead Or Alive have been known to send picketing Yorkshire miners fleeing at the drop of a hi-hat**

I AM wondering who is 'League Of Gentlemen'. I am a 21-year-old Sweda and I buy RECORD MIRROR every week to read about pop groups. Is the 'League Of Gentlemen' a pop group? Are they some members of your nice royal family or is it just a name of one of your pubs? I'd very much like to know because they seem like such nice boys, especially the one who is called Maharajah Taffye.

Frida Peeeples, Stockholm, Sweden

● **According to Sir Public House, the League Of Gentlemen are a Marxist/Leninist drinking collective formed to raise class consciousness, lower the price of light and bitter, and bring joy and merriment wherever they go**

● **Maharajah Taffye (left) enjoys a light snack before the annual League Of Gentlemen dinner**



RECORD
MIRROR'S
guide to
what's . .

HIP AT THE

PART TWO of
RM's homage
to the home of
Hip Hop!

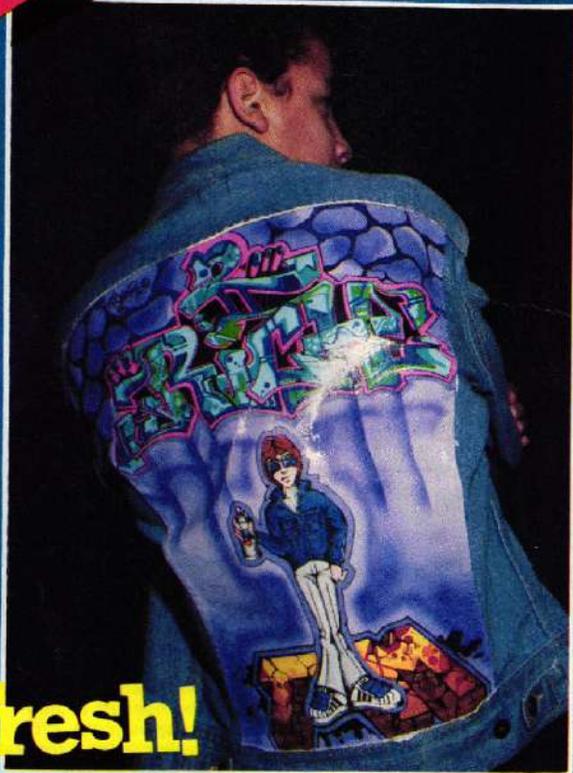
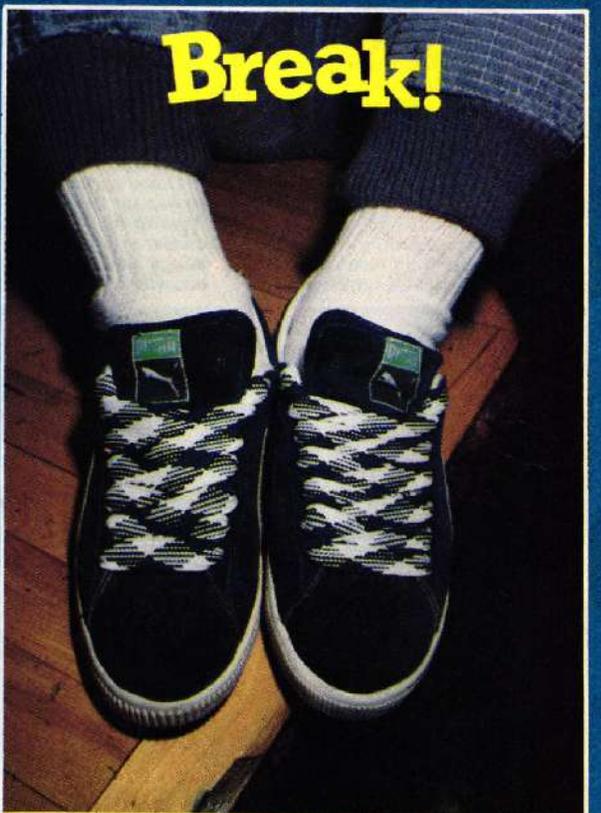
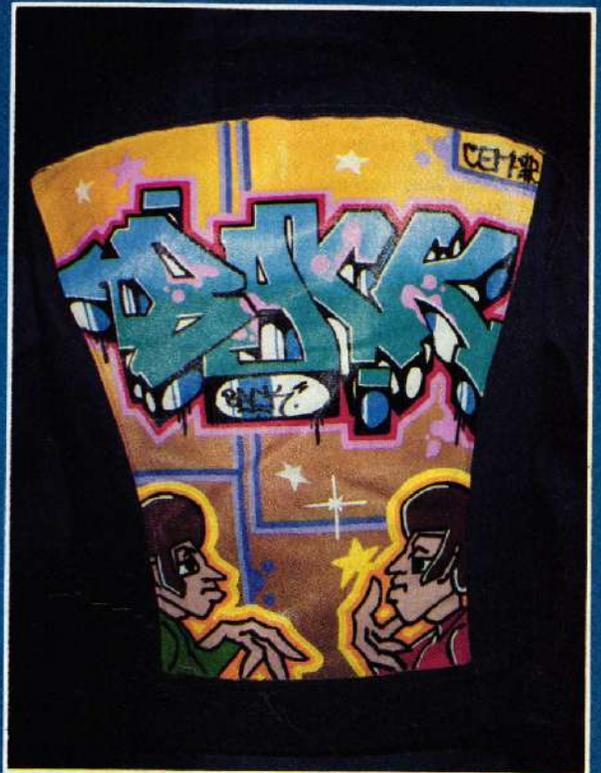
NATURAL
STYLE
from the
prime purveyors of
supreme Break-
ability — The
Funhouse crew of
youthful Hispanics
adopting graffiti
techniques to put
the stamp of
originality on their
peerless sports/
dance duds.

Utilising the
ubiquitous Levi
jacket, HM style, as
a canvas for
unlimited aerosol
and fat marker
extravaganzas.
Subway art hits the
dancefloor . . .
T-shirts get the
treatment, too —
more practical for
the platform break
performances, wet
look nylon sports
attire being another
prerequisite.

Topping off, or
maybe footing the
bill, are the
inimitably worn
chunky trainers,
replete with extra
wide contrasting
laces, heavily criss-
crossed then
tucked in — NOT
tied.

The fitness freaks,
combining martial
arts with
choreographed
break, prefer cut-
offs, — sports
pants and T-Shirts
personalised with
grand titles and
individual
monikers. Me an'
Hip Hop have
already invested in
these necessities
for Makin' Breakin'.
Do likewise.

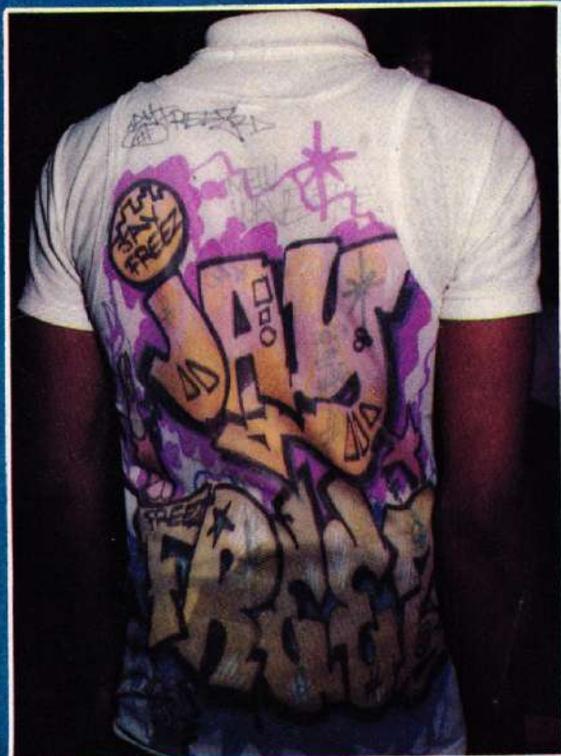
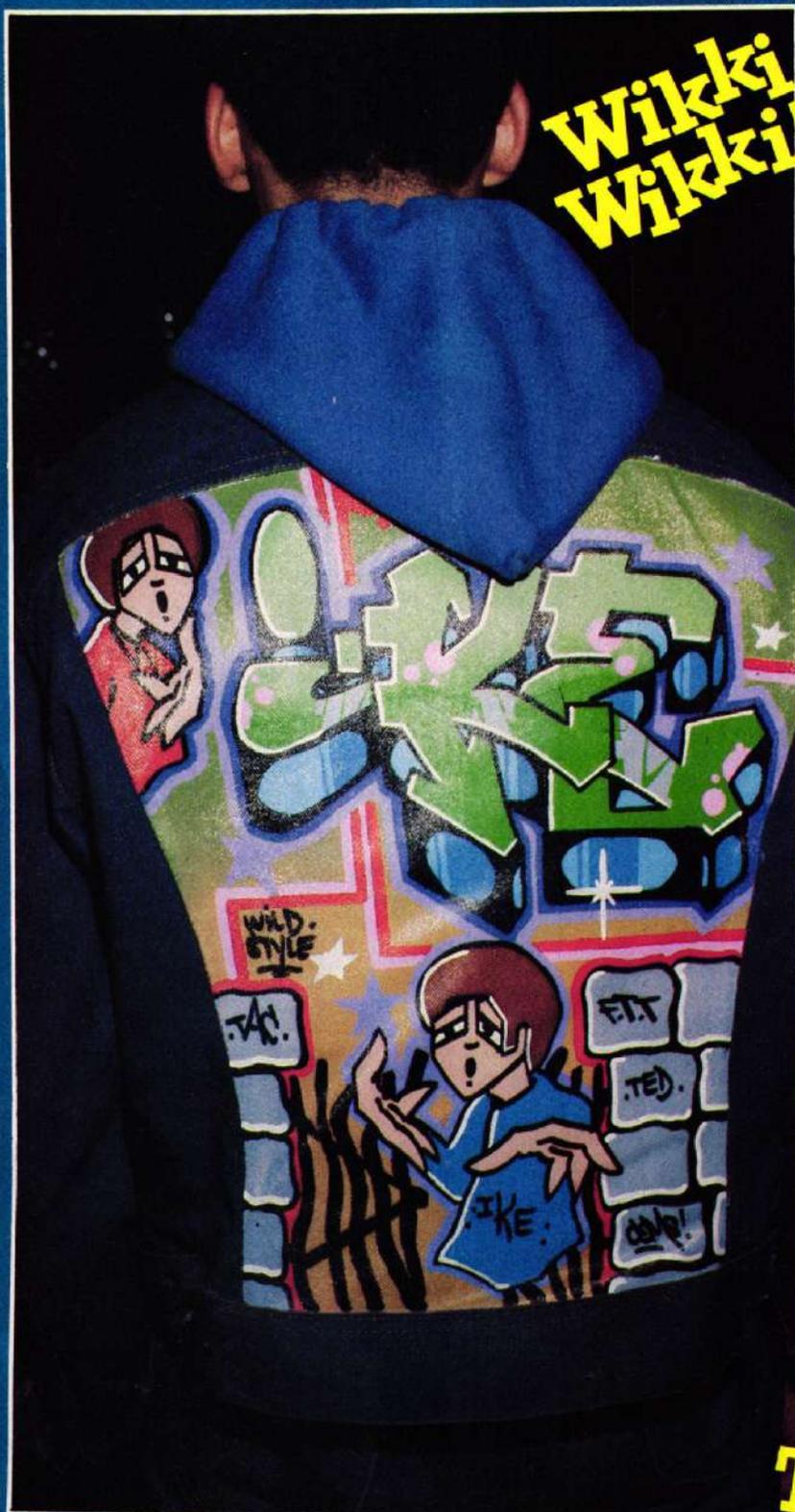
By Graham K
Pics: Electro Joe
Shutter



RayGun

FOYHOUSE

HOP



THAT'S FRESH

the CURE

HAMMERSMITH ODEON

AND THE audience wore black. Last time I saw The Cure, they had normal haircuts, seven songs and we all had to wait outside for an hour because the P.A. hadn't arrived. I won't leave it so long next time!

Robert, Lol and the boys stroll on to a rapturous welcome and copious amounts of dry ice. There's a new album to promote of course, and the best track on it, 'Shake Dog Shake' opens the proceedings. Robert's sculptured hair blots out parts of the slide show accompaniment and his lipstick springs to a vicious blood red at the flicker of a spotlight.

The Cure sound great, Robert's Arabian Hank Marvin guitar playing reinforced by a bitch of a rhythm section and Lol's diddy daddy synth doodles. Then there's his voice, soaring around the Odeon, crystal clear even if the words don't always seem to make sense. 'Bananafishbones'?

SLAP myself on the wrist for missing five years of Cure gigs as the boys send the adoring crowd wild with the likes of 'Play For Today', 'Hanging Garden' and other past goldies, interspersed with songs from 'The Top'. As the temperature rises and the dry ice returns, we bop to 'The Walk' and go wild during 'A Forest', tending to forget all the classic singles before 'The Lovecats'. Suddenly it's all smiles from Robert and they're gone, much too soon it seems.

Never fear though, as back they trot for the obligatory 'Caterpillar' and from then on we old fans are in for a rare treat. Just as you think they'll never do '10.15', they do it and two encores later it's 'Killing An Arab' and 'Three Imaginary Boys' — brilliant. We all smiled stupidly and left. "I enjoyed it," said Robert. So did I Bob, see you soon guys.

ANDY STRIKE



Pic by Eugene Adebart

UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

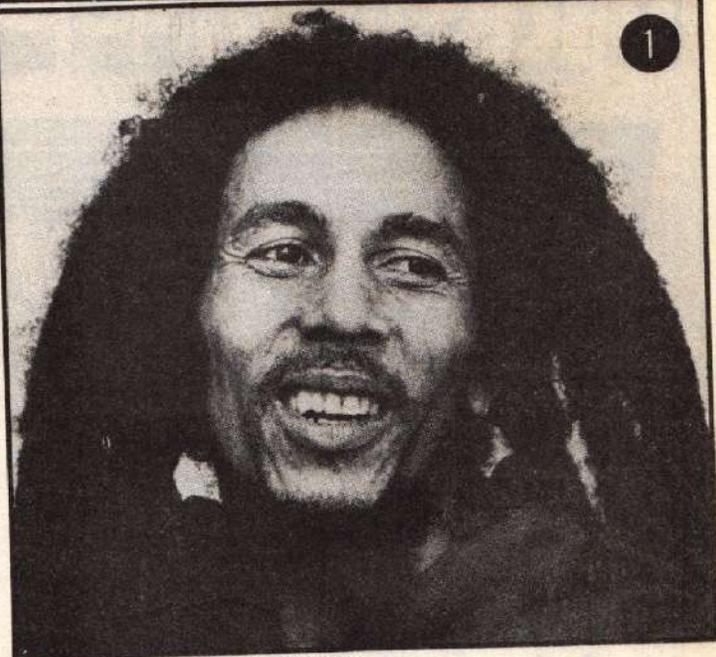
Week ending May 19, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	—	LEGEND, Bob Marley and the Wailers, Island BMW1
2	1	7 NOW THAT'S WHAT I CALL MUSIC II, Various, Virgin/EMI ☆
3	—	HYSTERIA, Human League, Virgin V2315
4	5	11 THE WORKS, Queen, EMI □
5	2	30 CAN'T SLOW DOWN, Lionel Richie, Motown ☆
6	3	75 THRILLER, Michael Jackson, Epic ☆
7	7	5 FOOTLOOSE, Original Soundtrack, CBS ○
8	4	2 OCEAN RAIN, Echo And The Bunnymen, Korova
9	12	37 AN INNOCENT MAN, Billy Joel, CBS ☆
10	8	13 INTO THE GAP, Thompson Twins, Arista ☆
11	6	6 AND I LOVE YOU SO, Howard Keel, Warwick
12	11	9 ALCHEMY, Dire Straits, Vertigo □
13	—	MAN ON THE LINE, Chris de Burgh, A&M AMLX65002
14	9	2 JUNK CULTURE, Orchestral Manoeuvres, Virgin □
15	—	MIRROR MOVES, Psychedelic Furs, CBS CBS25950
16	10	2 THE TOP, Cure, Fiction □
17	15	11 HUMAN RACING, Nik Kershaw, MCA □
18	14	10 HUMAN'S LIB, Howard Jones, WEA ☆
19	20	25 SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
20	18	27 OFF THE WALL, Michael Jackson, Epic ☆
21	13	2 THE PROS AND CONS OF HITCH HIKING, Roger Waters, Harvest
22	17	6 GREATEST HITS, Marvin Gaye, Telstar □
23	19	2 LEGEND, Clannad, RCA
24	16	4 GRACE UNDER PRESSURE, Rush, Vertigo
25	23	4 OASIS, Oasis, WEA
26	22	2 STREET SOUNDS EDITION 9, Various, Street Sounds
27	30	12 THE SMITHS, The Smiths, Rough Trade
28	21	31 COLOUR BY NUMBERS, Culture Club, Virgin ☆
29	48	2 MASTERPIECES — VERY BEST OF SKY, Sky, Telstar
30	32	9 CAFE BLEU, Style Council, Polydor □
31	33	24 NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
32	31	19 IN THE HEART, Kool & The Gang, De-Lite ○
33	38	35 LABOUR OF LOVE, UB40, DEP International/Virgin ☆
34	29	5 AGAINST ALL ODDS, Original Soundtrack, Virgin
35	24	25 UNDER A BLOOD RED SKY, U2, Island ☆
36	28	6 LAMENT, Ultravox, Chrysalis ○
37	47	9 FUGAZI, Marillion, EMI ○
38	35	43 NO PARLEZ, Paul Young, CBS ☆
39	26	26 TOUCH, Eurythmics, RCA ☆
40	72	3 BREAKOUT, Pointer Sisters, Planet
41	42	45 QUEEN GREATEST HITS, Queen, EMI ☆
42	37	42 THE CROSSING, Big Country, Mercury ☆
43	99	2 ELIMINATOR, ZZ Top, Warner Bros
44	25	7 BODY AND SOUL, Joe Jackson, A&M
45	27	4 BANANARAMA, Bananarama, London
46	45	4 HELLO, I MUST BE GOING!, Phil Collins, Virgin ☆
47	56	278 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
48	40	4 FAME AND FASHION, David Bowie, RCA
49	34	4 ONE EYED JACKS, Spear Of Destiny, Epic/Burning Rome
50	—	1984, Van Halen, Warner Bros 9239851
51	36	4 THE POET II, Bobby Womack, Motown
52	60	8 VENICE IN PERIL, Rondo Veneziano, Ferroway
53	58	5 A LITTLE SPICE, Loose Ends, Virgin
54	39	14 SPARKLE IN THE RAIN, Simple Minds, Virgin □
55	59	3 LOVE WARS, Womack & Womack, Elektra
56	44	6 FACE VALUE, Phil Collins, Virgin ☆
57	54	5 WIRED TO THE MOON, Chris Rea, Magnet
58	52	32 GENESIS, Genesis, Charisma ☆
59	41	8 IT'S YOUR NIGHTLY, James Ingram, Warner Bros
60	57	46 18 GREATEST HITS, Michael Jackson & Jackson 5 Telstar ☆
61	43	27 YENTL, Barbara Streisand, CBS □
62	77	2 DYNAMITE, Jermaine Jackson, Arista
63	55	20 LOVE OVER GOLD, Dire Straits, Vertigo ☆
64	53	13 LIONEL RICHIE, Lionel Richie, Motown ☆
65	75	29 STAGES, Elaine Paige, K-Tel ☆
66	71	23 QUICK STEP & SIDE KICK, Thompson Twins, Arista □
67	50	16 THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar □
68	46	26 THE BOP WON'T STOP, Shakin' Stevens, Epic □
69	62	7 STREET SOUNDS ELECTRO 3, Various, Streetsounds
70	61	3 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
71	49	50 TOO LOW FOR ZERO, Elton John, Rocket ☆
72	68	2 TOUCH, SENSITIVE, Bruce Foxton, Arista
73	73	11 IN YOUR EYES, George Benson, Warner Bros ☆
74	86	3 HEAD OVER HEELS, Cocteau Twins, AAD
75	63	8 GREATEST HITS, Roberta Flack, K-Tel
76	69	19 MAKIN' MOVIES, Dire Straits, Vertigo ☆



BOB MARLEY: A legend that will endure

77	—	THE ROSE OF TRALEE, James Last, Polydor POLD5131
78	81	3 LIVE AT THE ALBANY EMPIRE, The Flying Pickets, AVM ○
79	—	LOVE YOU TILL TUESDAY, David Bowie, Deram BOWIE1
80	70	7 ALWAYS AND FOREVER — THE COLLECTION, Various, Impression
81	—	CHANGE OF HEART, Change, WEA WX5
82	66	2 FLASHDANCE, Original Soundtrack, Casablanca □
83	—	FRAGGLE ROCK, Fraggle Rock, RCA PL70221
84	74	63 TRUE, Spandau Ballet, Chrysalis ☆
85	100	2 LOVE SONGS, Barbara Streisand, CBS ☆
86	89	5 IT'S MY LIFE, Talk Talk, EMI
87	88	6 VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor
88	76	11 LET THE MUSIC PLAY, Shannon, Club
89	98	2 VENGEANCE, New Model Army, Abstract
90	94	12 KEEP MOVING, Madness, Stiff □
91	79	5 POINTS ON THE CURVE, Wang Chung, Geffen
92	—	THROUGH THE FIRE, Hagar, Schon, Aaronson & Shrieve, Geffen GEF25893
93	—	THE DRUM IS EVERYTHING, Carmel, London SH8555
94	—	ROCK'N'SOUL PART ONE, Daryl Hall & John Oates, RCA PL84858
95	84	14 THE FLAT EARTH, Thomas Dolby, Parlophone
96	64	5 STOMPIN' AT THE SAVOY, Chaka Khan and Rufus, Warner Bros
97	51	2 THE SIMON AND GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
98	—	SYNCHRONICITY, Police, A&M AMLX63735
99	—	A WALK ACROSS THE ROOF TOPS, Blue Nile, Linn, LKH1
100	—	REFLECTIONS, Various, CBS CBS10034

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	2	KISS ACROSS THE OCEAN, Culture Club, Virgin
3	4	LOVE YOU TILL TUESDAY, David Bowie, Polygram
4	8	SWEET DREAMS, Eurythmics, RCA/Columbia
6	6	ALCHEMY LIVE, Dire Straits, Polygram
7	15	BENATAR, Pat Benatar, RCA/Columbia
8	3	NOW THAT'S WHAT I CALL MUSIC VOLUME II, Various, PMI
9	7	LIVE, Marvin Gaye, Videoform
10	—	A NIGHT WITH, Lou Reed, RCA/Columbia
11	10	LIVE BETWEEN THE EYES, Rainbow, Polygram
12	12	LIVE, Phil Collins, Videoform
13	9	FOURPLAY EP, Whitesnake, PMI
14	13	VIDEO EP, David Bowie, PMI
15	11	LIVE, Whitesnake, PMI
16	16	ZIGGY STARDUST, David Bowie, Thorn EMI
17	17	LIVE, Judas Priest, CBS/Fox
18	14	DURAN DURAN, Duran Duran, PMI
19	18	HOT SUMMER NIGHT, Donna Summer, Polygram
20	—	VIDEO CONNECTION, Cliff Richard, PMI

Compiled by MRIB

UK Singles

Week ending May 19, 1984

THIS WEEK

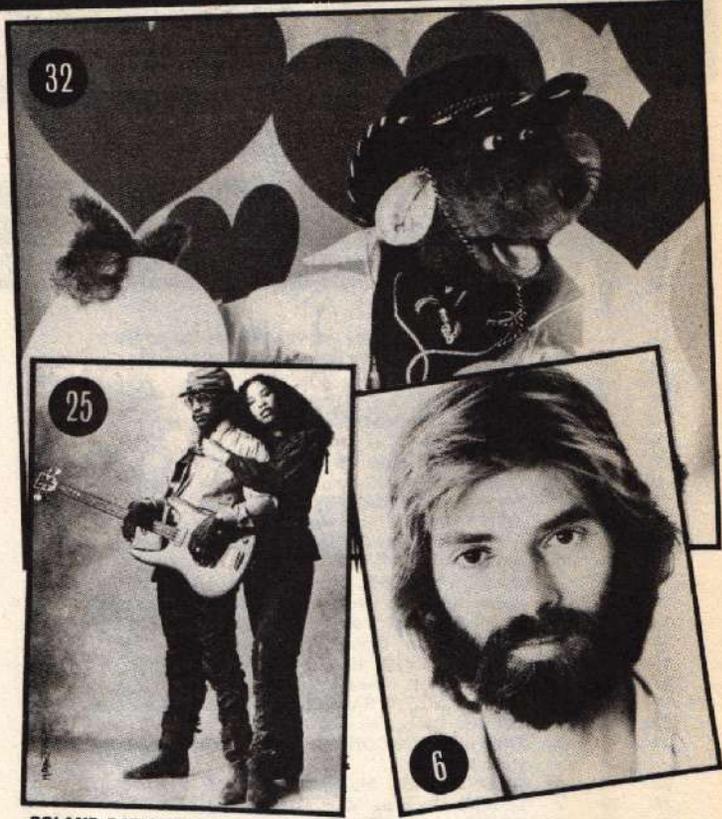
LAST WEEK

WEEKS ON CHART

1	1	4	THE REFLEX, Duran Duran, EMI
2	4	6	AUTOMATIC, Pointer Sisters, Planet
3	2	7	TAKE A LOOK AT ME NOW (AGAINST ALL ODDS), Phil Collins, Virgin
4	3	6	I WANT TO BREAK FREE, Queen, EMI
5	6	5	ONE LOVE/PEOPLE GET READY, Bob Marley And The Wailers, Island
6	9	4	FOOTLOOSE, Kenny Loggins, CBS
7	5	6	LOCOMOTION, Orchestral Manoeuvres, Virgin
8	18	3	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
9	8	6	DON'T TELL ME, Blancmange, London
10	7	5	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records
11	12	5	LOVE GAMES, Belle And The Devotions, CBS
12	11	3	THE LEBANON, Human League, Virgin
13	16	5	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
14	13	6	DANCING GIRLS, Nik Kershaw, MCA
15	10	11	HELLO, Lionel Richie, Motown
16	32	2	BREAK DANCE PARTY, Break Machine, Record Shack
17	28	3	I'LL BE AROUND, Terri Wells, Philly World
18	24	6	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
19	14	9	I'M FALLING, Bluebells, London
20	20	7	JUST BE GOOD TO ME, SOS Band, Tabu
21	17	7	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
22	23	2	ASSASSINING, Marillion, EMI
23	15	6	IN THE HEART, Kool And The Gang, De-Lite
24	26	26	RELAX, Frankie Goes To Hollywood, ZTT/Island
25	35	4	LOVE WARS, Womack And Womack, Elektra
26	19	8	AIN'T NOBODY, Rufus And Chaka Khan, Warner Bros
27	25	4	THE LONGEST TIME, Billy Joel, CBS
28	40	5	SEARCHIN' (I GOTTA FIND A MAN), Hazell Dean, Proto
29	—	—	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis UV1
30	—	—	GOING DOWN TOWN TONIGHT, Status Quo, Vertigo QUO15
31	42	3	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
32	38	4	LOVE ME TENDER, Roland Rat Superstar, Magnet
33	49	3	EACH AND EVERY ONE, Everything But The Girl, blanco y negro
34	21	8	YOU TAKE ME UP, Thompson Twins, Arista
35	30	4	PEARLY DEWDROPS' DROPS, Cocteau Twins, 4AD
36	51	5	HIGH ENERGY, Evelyn Thomas, Record Shack
37	29	9	GLAD IT'S ALL OVER, Captain Sensible, A&M
38	22	4	THIEVES LIKE US, New Order, Factory
39	27	9	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic
40	44	5	YOU DON'T LOVE ME, Marilyn, Love
41	50	4	EMERGENCY (DIAL 999), Loose Ends, Virgin
42	43	3	MAJOR TOM, Peter Schilling, WEA
43	31	5	HAND IN GLOVE, Sandie Shaw, Rough Trade
44	46	6	MATT'S MOOD/SNEAKING OUT THE BACK DOOR, Matt Bianco, WEA
45	71	2	LOVE LIES LOST, Helen Terry, Virgin
46	57	3	ROBIN (THE HOODED MAN), Clannad, RCA
47	54	3	TURN YOUR BACK ON ME, Kajagoogoo, EMI
48	52	15	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
49	33	11	WOOD BEEZ, Scritti Politti, Virgin
50	36	9	PEOPLE ARE PEOPLE, Depeche Mode, Mute
51	72	2	WHAT PRESENCE, Orange Juice, Polydor
52	69	2	SWEETEST SWEETEST, Jermaine Jackson, Arista
53	74	2	HIGH ON EMOTION, Chris De Burgh, A&M
54	41	7	GIVE ME TONIGHT, Shannon, Club
55	34	10	NELSON MANDELA, Special Aka, 2 Tone
56	81	3	DRAG ME DOWN, Boomtown Rats, Mercury
57	39	5	SILVER, Echo And The Bunnymen, Korova
58	48	8	PYT (PRETTY YOUNG THING), Michael Jackson, Epic



OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



ROLAND RAT SUPERSTAR: it's only rock'n'rodent; **KENNY LOGGINS:** could you get footloose with this man?; **WOMACK AND WOMACK:** not to be confused with Wars (not Wars)

59	80	2	ROMANCING THE STONE, Eddy Grant, Ice
60	79	5	SMALL TOWN CREED, Kane Gang, Kitchenware
61	—	—	PANAMA, Van Halen, Warner Bros W9273
62	47	7	EAT IT, Weird Al Yankovic, Scotti Brothers
63	45	8	SOMEDAY, Gap Band, Total Experience
64	66	3	UPROCK, Rock Steady Crew, Charisma
65	60	3	DON'T WASTE YOUR TIME, Yarborough And Peoples, Total Experience
66	63	9	IT'S A MIRACLE, Culture Club, Virgin
67	56	8	SHE'S STRANGE, Cameo, Club
68	67	4	DON'T GIVE ME UP, Harold Melvin & The Bluenotes, Philly World
69	55	4	MACK THE KNIFE, King Kurt, Stiff
70	37	7	THE CATERPILLAR, Cure, Fiction
71	—	—	BAD LIFE, PIL, Virgin VS675
72	—	—	OCEAN DEEP/BABY YOU'RE DYNAMITE, Cliff Richard, EMI
73	83	2	THE WIND BENEATH MY WINGS, Lee Greenwood, MCA
74	53	9	THAT'S THE WAY (I LIKE IT), Dead Or Alive, Epic
75	—	—	YOUR LOVE IS KING, Sade, Epic
76	86	2	GREEN GREEN GRASS OF HOME, Elvis Presley, RCA
77	—	—	HALF A MAN AND HALF A BOY, Nick Lowe, F Beat XX34
78	92	2	AIN'T THAT PECULIAR, Mari Wilson, Compact
79	70	3	JUST A DREAM, Nena, Epic
80	62	4	HAPPY ENDING, Joe Jackson, A&M
81	—	—	THINKING OF YOU, Sister Sledge, Cotillion B9744
82	95	2	SO MANY MEN SO LITTLE TIME, Miquel Brown, Record Shack
83	77	3	SPACE ODDITY/MAJOR TOM (COMING HOME), Jonathan King, Epic
84	—	—	STATE OF LOVE, Imagination, R&B RBS218
85	—	—	SPIRITWALKER, Cult, Situation 2 SIT33
86	—	—	DIGGI LOO DIGGI LEY, Herreys, MCA/Panther PAN5
87	96	2	SHE'S TROUBLE, Musical Youth, MCA
88	73	4	SONS AND DAUGHTERS THEME, Kerri And Mick, A1
89	—	—	MARVIN, Edwin Starr, Streetwave KHAN12
90	—	—	BBC SNOOKER THEMER EP, Various, BBC RESL144
91	84	3	RIGHT OR WRONG/I'LL BE AROUND, Detroit Spinners, Atlantic
92	89	3	IT'S ALL YOURS, Starpoint, Elektra
93	85	3	LIVING ON VIDEO, Trans X, Polydor
94	97	3	DON'T LET GO, Wang Chung, Geffen
95	—	—	LOVE SOMEBODY, Rick Springfield, RCA RICK3
96	—	—	CARELESS, Bourgie Bourgie, MCA BOU2
97	—	—	TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island
98	98	4	BLUE MONDAY, New Order, Factory
99	78	2	BOLERO/BARNUM (TORVILL & DEAN), Various, Safari
100	90	3	TELL ME I'M WRONG, Mike Read, MCA

Compiled by Gallup

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

◀ ULTRAVOX tell that 'West Ham for the championship' joke again

FIRST ELEVEN: No, not another veiled reference to football; rather an observation that DURAN DURAN's first 11 singles have all been hits, though it's fair to say that their early records were rather less rapturously received than the last four. And, with 'The Reflex' currently sitting pretty atop the chart, now seems as good a time as any to comply with many requests for a recap of their chart career to date.

The first three hits were plundered from the band's debut LP, 'Duran Duran' (number 3, 117 wks), the next four from 'Rio' (number 2, 96 wks) and the last three can be found on 'Seven And The Ragged Tiger' (a former album chart topper which has been around for 25 weeks).

Total sales of Duran Duran singles in the UK are around two million, of which 'Is There Something I Should Know' accounts for around 600,000, with 'Careless Memories' bringing up the rear.

Incidentally, in view of the Sun's latest revelations, isn't it a little unfortunate that Duran Duran appear on American TV promoting Coca-Cola with the words "It's the real thing; Coke".



DURAN DURAN: a useful 5-a-side team

THIS WEEKEND, Wembley hosts the FA Cup Final between Everton and Watford. In a rare display of self-discipline, Watford's players seem to have resisted the temptation to follow club chairman Elton John into the recording studio. Everton, however, HAVE succumbed. Their Milk Cup Final disc 'Spirit Of The Blues' is still bubbling under the chart while ANOTHER single, 'The Boys In Blue', has just been released. In the past 20 years some 50 or so football teams have embarrassed their more sensible supporters with similarly crass forays into the world of recording. Here's Chartfile's very own league table, showing the comparative performances of those that attained chart status:

DURAN DURAN — THE SINGLES

	Date (Pos) Entered Chart	Hst Pos	Weeks on Chart
PLANET EARTH	21 Feb 81 (67)	12	11
CARELESS MEMORIES	9 May 81 (55)	37	7
GIRLS ON FILM	25 Jul 81 (29)	5	11
MY OWN WAY	28 Nov 81 (37)	14	11
HUNGRY LIKE THE WOLF	15 May 82 (35)	5	12
SAVE A PRAYER	21 Aug 82 (27)	2	9
RIO	13 Nov 82 (32)	9	10
IS THERE SOMETHING I SHOULD KNOW?	26 Mar 83 (1)	1	9
UNION OF THE SNAKE	29 Oct 83 (4)	3	11
NEW MOON ON MONDAY	4 Feb 84 (12)	9	8
THE REFLEX	28 April 84 (5)	1	3*

(* — up to and including 19 May 84)

TITLE/Team (Year)	Hst. Pos
BACK HOME — England World Cup Squad (1970)	1
THIS TIME (WE'LL GET IT RIGHT)/ENGLAND, WE'LL FLY THE FLAG — England World Cup Squad (1982)	2
OLE OLA (MULER BRAZILEIRA) — Rod Stewart & The Scotland World Cup Squad (1978)	4
WE HAVE A DREAM — Scotland World Cup Squad (1982)	5
OSSIE'S DREAM (SPURS ARE ON THEIR WAY TO WEMBLEY) — Tottenham Hotspur FA Cup Final Squad (1981)	5
BLUE IS THE COLOUR — Chelsea FC (1972)	5
LEEDS UNITED — Leeds United FC (1972)	10
GLORY, GLORY MAN UNITED — Manchester United FC (1983)	13
WE CAN DO IT (EP) — Liverpool FC (1977)	15
GOOD OLD ARSENAL — Arsenal FC (1971)	16
TOTTENHAM, TOTTENHAM — Tottenham Hotspur FA Cup Final Squad (1982)	19
EASY EASY — Scotland World Cup Squad (1974)	20
WE'VE GOT THE WHOLE WORLD IN OUR HANDS — Nottingham Forest FC and Paper Lace (1978)	24
I'M FOREVER BLOWING BUBBLES — West Ham United FC (1975)	31
MANCHESTER UNITED — Manchester United FC (1976)	50
LIVERPOOL (WE'RE NEVER GONNA STOP)/LIVERPOOL (ANTHEM) — Liverpool FC (1983)	54
THE BOYS IN THE OLD BRIGHTON BLUE — Brighton & Hove Albion FC (1983)	65



◀ TOTTENHAM HOTSPUR FA CUP FINAL SQUAD (1982)

BOBBY KING'S 'Lovequake' has just completed an all too brief singles chart career, though it continues to do well in discos. Apart from being one of the finest singles of the year, 'Lovequake' has a unique claim to fame amongst hit records — it includes genuine recordings of an erupting volcano. The volcano in question is Mount St Helens, a towering landmark in Washington which last blew its top in 1983, when, presumably, the background rumbles on 'Lovequake' were recorded. . .

Regional hits are fairly common in America where, for example, Aerosmith's 'Dream On' rose to the top of Boston's chart in 1973, three years before it became a top 10 hit nationally.

In Britain, such local breakouts are few and far between, with national radio and television ready to pick up on anything interesting and immediately communicating it to the rest of the nation. However, a couple of current hits owe their chart placings to unusually good sales in individual regions.

In most of Britain, Tin Tin's 'Kiss Me' is selling in minimal quantities, but in the West Midlands its sales are matching those of most top 20 records. Tin

Tin — aka Stephen Duffy — is a Brummie, which could be relevant. But there's no logical explanation for the enormous popularity currently being enjoyed in the North West by Grandmaster & Melle Mel's 'White Lines'. The record has recently been selling five times as heavily here as in the rest of the UK, for no apparent reason. Grandmaster & Melle Mel are, of course, from New York, so there's no local angle, yet if the region's weakness for 'White Lines' were reflected nationally it would have been in the top 20 for several weeks. The last time such a phenomenon was so strongly localised was in 1980, when Kelly Marie's 'Feels Like I'm In Love' started selling in copious quantities first in Yorkshire, and then in her native Scotland, before becoming a number one record nationally. . .

In America, Michael Jackson fever is rubbing off on big brother Jermaine, whose self-titled Arista LP notched advance orders of over 500,000 in under a week. Across the border, Mike's 'Thriller' LP is now owned by one in every 12 Canadians, and has been certified 'double diamond' — a newly-coined industry term to denote sales of two million; a figure which puts 'Thriller' in a league of its own. A comparable UK sale would be around 4.6 million, something no album has ever approached. . .

record
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JOHN LYDON