

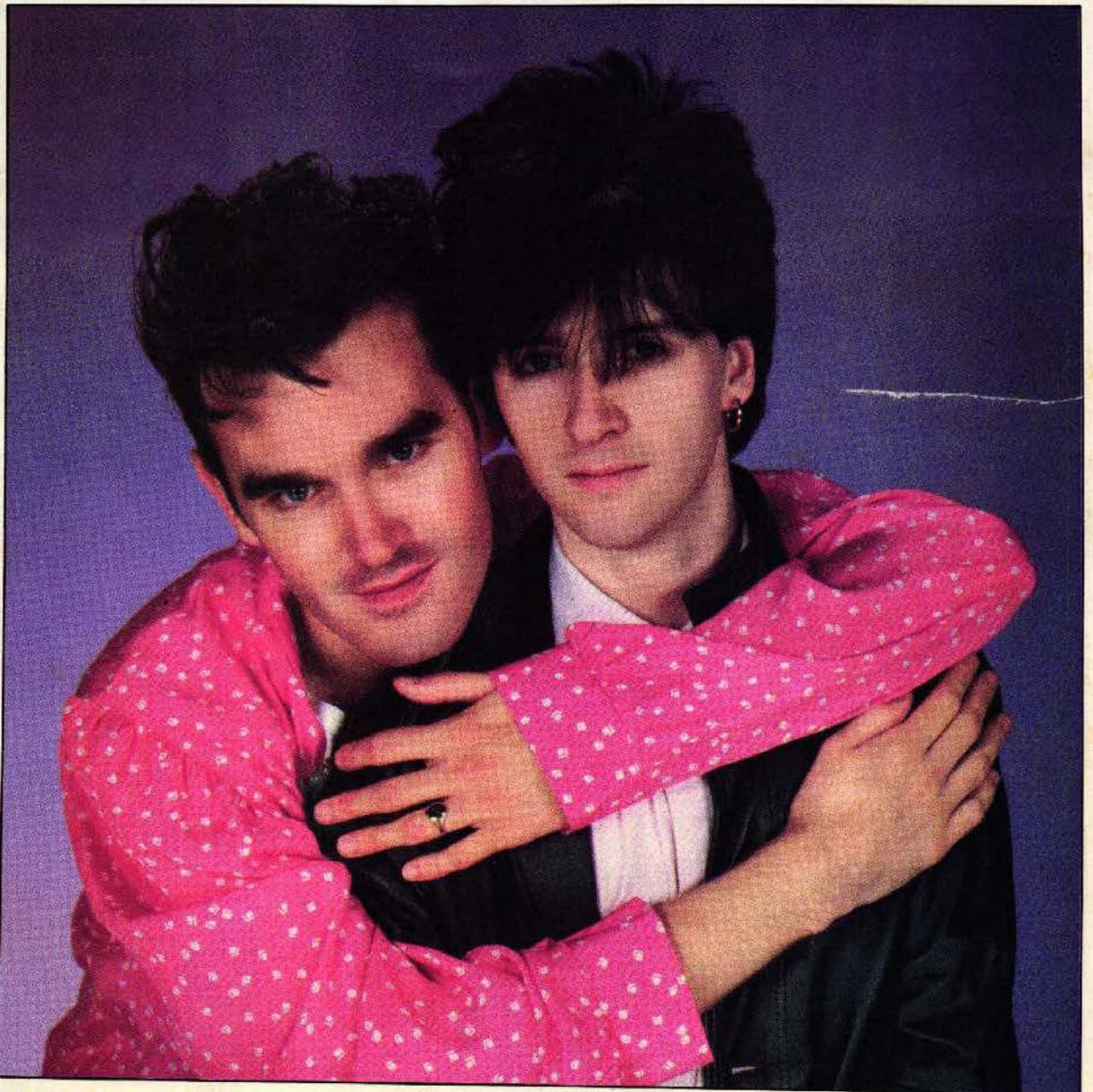
OFFICIAL TOP OF THE POPS CHART

RECORD

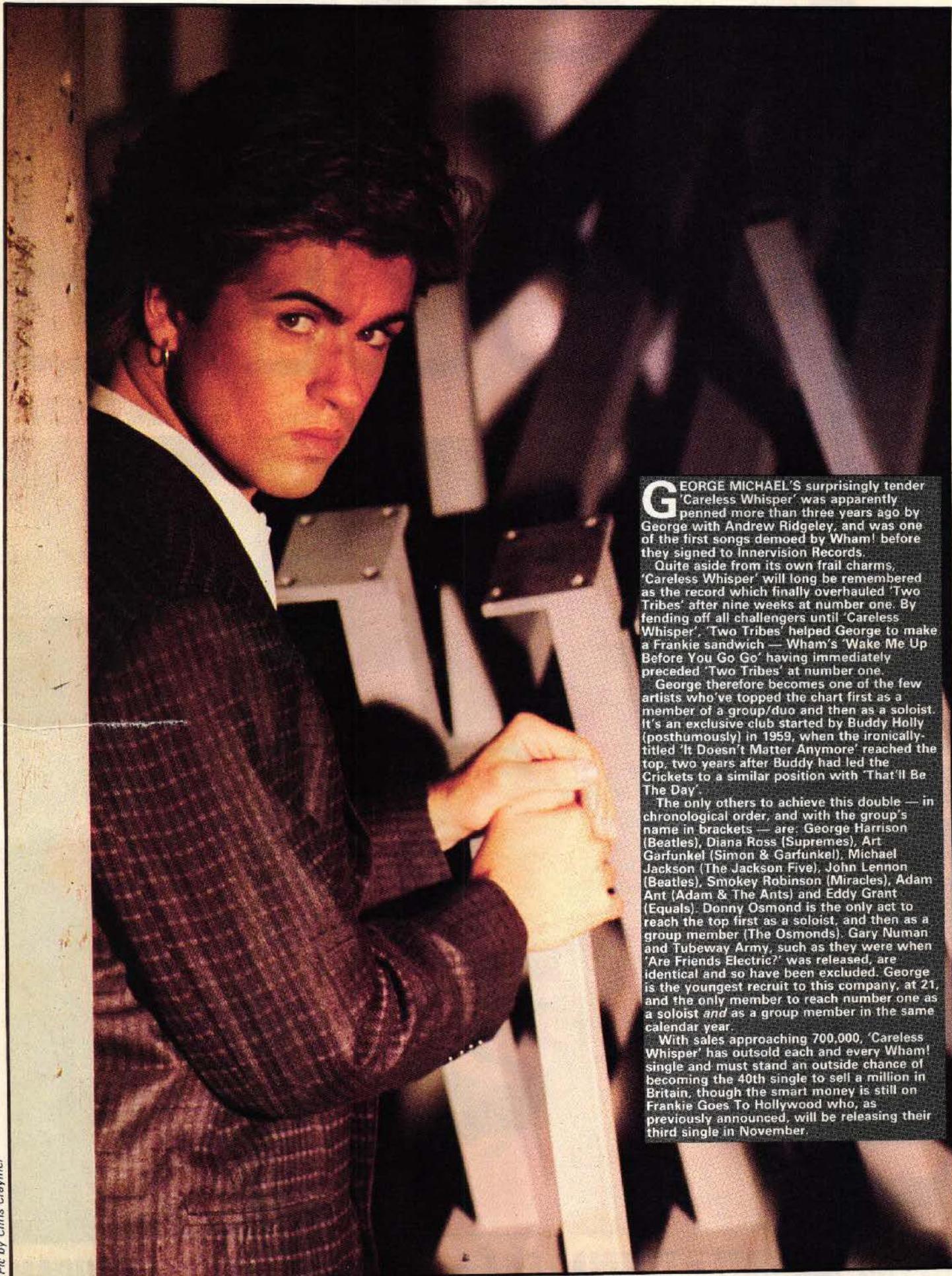
SEPTEMBER 8, 1984 45p

mirror

THE SMITHS



GEORGE MICHAEL ■ SPECIAL AKA ■ FRANKIE ■ LAURA BRANIGAN



Pic by Chris Craymer

GEORGE MICHAEL'S surprisingly tender 'Careless Whisper' was apparently penned more than three years ago by George with Andrew Ridgeley, and was one of the first songs demoed by Wham! before they signed to Innervation Records.

Quite aside from its own frail charms, 'Careless Whisper' will long be remembered as the record which finally overhauled 'Two Tribes' after nine weeks at number one. By fending off all challengers until 'Careless Whisper', 'Two Tribes' helped George to make a Frankie sandwich — Wham's 'Wake Me Up Before You Go Go' having immediately preceded 'Two Tribes' at number one.

George therefore becomes one of the few artists who've topped the chart first as a member of a group/duo and then as a soloist. It's an exclusive club started by Buddy Holly (posthumously) in 1959, when the ironically-titled 'It Doesn't Matter Anymore' reached the top, two years after Buddy had led the Crickets to a similar position with 'That'll Be The Day'.

The only others to achieve this double — in chronological order, and with the group's name in brackets — are: George Harrison (Beatles), Diana Ross (Supremes), Art Garfunkel (Simon & Garfunkel), Michael Jackson (The Jackson Five), John Lennon (Beatles), Smokey Robinson (Miracles), Adam Ant (Adam & The Ants) and Eddy Grant (Equals). Donny Osmond is the only act to reach the top first as a soloist, and then as a group member (The Osmonds). Gary Numan and Tubeway Army, such as they were when 'Are Friends Electric?' was released, are identical and so have been excluded. George is the youngest recruit to this company, at 21, and the only member to reach number one as a soloist *and* as a group member in the same calendar year.

With sales approaching 700,000, 'Careless Whisper' has outsold each and every Wham! single and must stand an outside chance of becoming the 40th single to sell a million in Britain, though the smart money is still on Frankie Goes To Hollywood who, as previously announced, will be releasing their third single in November.



LIKE A bird out of Shepherds Bush comes Austin Howard's first single as B-Biz-R. A brassy, medium-fast funkier on the up-beat — a version of Rick James' 'Sucker For Love', 2 B precise — it's pretty baaad, and already popular with the punters at Southend's Zero Six's nights of dance and debauchery. So get down on it before it gets down on you, and work that sucker to death.



Everything and the kitchen sink

Catch ● Cassette ● Collective

INDEX

Compiled by Jim Reid

DON SNOW joins Squeeze as ace new keyboard player to replace Paul Carrack, and what happens? They split up. So what does he do? OK, now the bit you won't believe. He puts together a new band called *The Catch* and records a song called '25 Years', just him and percussionist Andy Duncan. It reaches number three in Germany and stays on their chart for several aeons. Next: Andy leaves, Chris Whitten joins, Don moonlights on the next Tracey Ullman LP, '25 Years' hits Britain, you read about it in Index and it's a hit. That's the theory, anyway.



NOW SONY have a rival. AIWA's new HS-J07 (price £119.95) is a recording personal cassette player with a special auto reverse facility that allows for continuous play of both sides of the tape without turning it over.

400 BLOWS' last single 'Groave Jumping' hardly had the nation shaking its collective butt, though their new album 'If I Kissed Her...' will surely set the record straight. It's out now on Illustrated Records, the label that also hosts Portion Control and Tara Butler. The mighty 400 Blows are Andrew Beer, Robert Taylor and Tony Thorpe, and they're hoping to make some dents in those fat wallets of yours out there... and maybe in the charts: OUCH!



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● COVER PIC by EUGENE ADEBARI

News



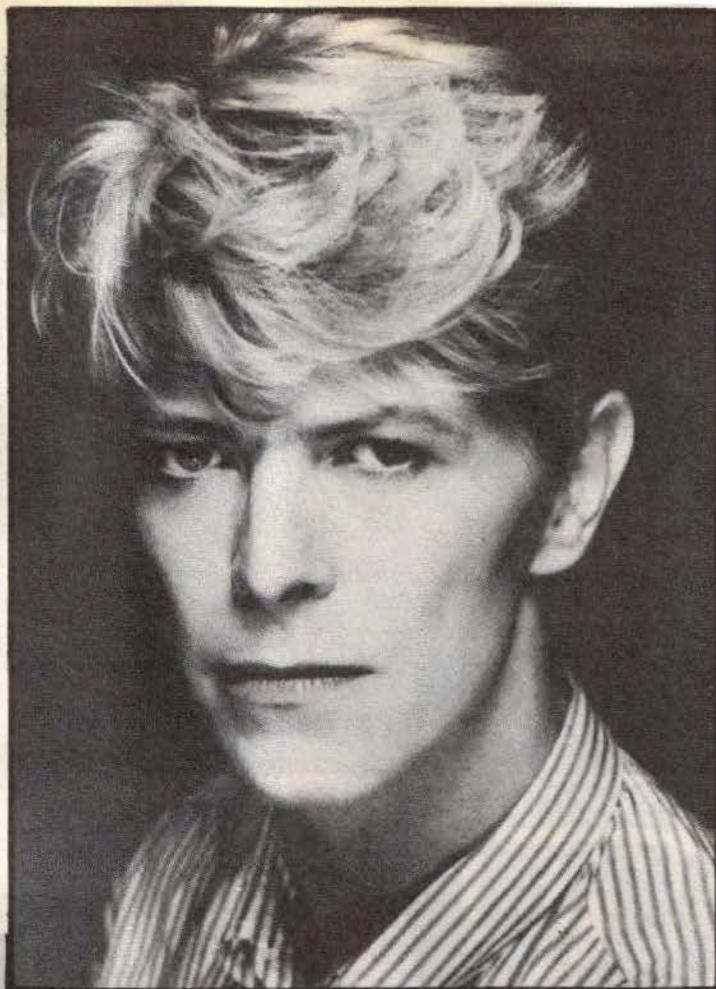
HELEN TERRY has confirmed her departure from Culture Club. Her last appearance with the group was on their recent tour, but she can be heard on three tracks of the new Culture Club album 'The House Is On Fire'. In the meantime Ms Terry releases her own single 'Stuttering' on October 1 and continues work on her album with Roy Hay and Boy George.

Prince's rain

PRINCE TAKES the title track from his film 'Purple Rain' and releases it as a single on September 14. The B-side of the seven inch is the previously unreleased 'God — Love Theme' again taken from the film, and the 12 inch features an extra instrumental version of 'God'.

● **ECHO AND The Bunnymen** have added Glasgow Barrowland Oct 13 and Birmingham Odeon 19 to their tour. They release an hour long compilation video of films, promos and concert footage on Sept 25.

● **DARYL HALL** and John Oates release their single 'Out Of Touch' in mid September to precede their new album titled 'Big Bam Boom'. A 12 inch version of the single produced by that man Arthur Baker, will also be available. The duo should be playing some dates in the UK sometime next spring.



THE BLUE JEANIE

DAVID BOWIE releases his eagerly awaited single 'Blue Jean' on September 10. The single is taken from David's forthcoming album 'Tonight' which is released on September 24. It was recorded in only three weeks in Canada earlier this year.

A 20 minute video to accompany the single has been shot recently in London, in which David plays two contrasting characters. A special 12 inch remix version of 'Blue Jean' will be in the shops on September 17 courtesy of John 'Jellybean' Benitez, coupled with 'Dancing With The Big Boys' produced by Arthur Baker.

Ballet go on Parade

SPANDAU BALLET set off on their 'World Parade' tour later this year and play their first British dates since last spring. Irish fans can catch them at Dublin RDS on November 28 and 29, then they cross the border to play Belfast Maysfield Leisure Centre on November 30 and December 1.

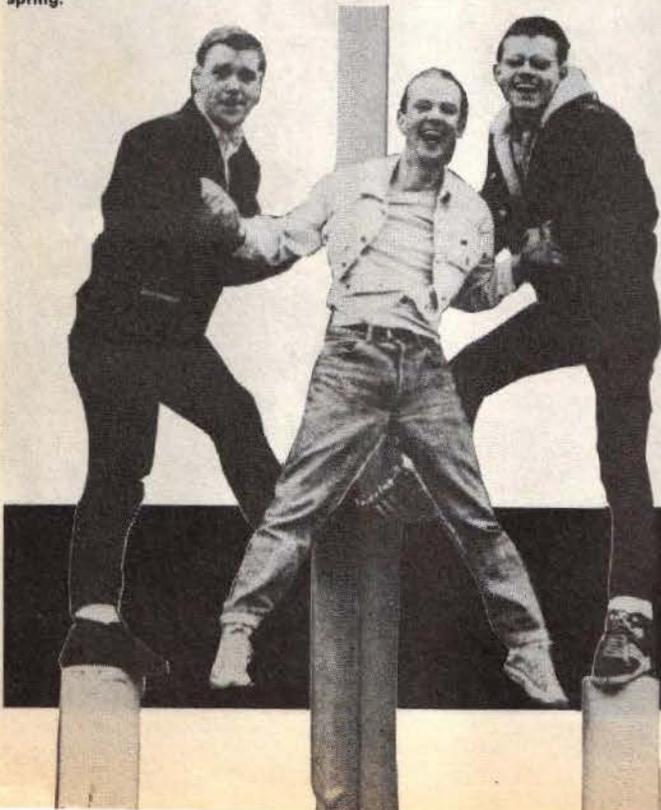
The group then fly for you to Wembley Arena on December 4, 5 and 6, Birmingham NEC 15 and Whitley Bay Ice Rink 19. Tickets for the English dates are £6.50 and £7.50 (Wembley and Birmingham) and go on sale at Wembley on September 3 and the NEC September 10, and £6 for Whitley Bay.

● **GRANDMASTER MELLE** Mel and the Furious Five release their single 'We Don't Work For Free' this week. The single is taken from the band's new album scheduled for release in October. The band should be touring the UK this autumn.

● **TEARS FOR FEARS** release a new "radically remixed" version of their current single 'Mothers Talk' this week. The new 'Beat Of The Drum' mix was produced by Chris Hughes. The boys are working on their forthcoming album.

THE VERY wonderful Lloyd Cole And The Commotions set off on their first major tour in September to promote their debut album 'Rattlesnakes'.

The album will not be released until October but you can check out the band at Edinburgh Coasters September 17, Ayr Pavilion 18, Newcastle Mayfair 19, Manchester Hacienda 20, North Stafford College 21, Liverpool Royal Court 22, Leeds Warehouse 24, Nottingham Rock City 25, Portsmouth Nero's 26, Malvern Winter Gardens 28, Treforest Polytechnic 29, Aberystwyth University October 1, Birmingham Polytechnic 2, Coventry Polytechnic 3, Loughborough University 5, Bristol University 6, Cardiff New Ocean Ballroom 8, Leicester Kaiser's 9, St Albans City Hall 10, Bath University 12, Surrey University 13, London Dominion 14, Glasgow 16, venue to be confirmed.



BRONSKI BEAT follow up their hit 'Smalltown Boy' when they release 'Why?' on September 14. The single is described as "an uptempo disco stomper" and is available in seven and 12 inch extended versions.

The boys are currently in America putting the finishing touches to their debut album which will be released sometime in October.

● **DIFFORD** and Tilbrook release a new single called 'Picking Up The Pieces' this month to tie in with their first UK tour since splitting Squeeze. They play Aylesbury Friars September 22, Cardiff New Ocean 23, Nottingham Rock City 24, Sheffield Leadmill 25, Birmingham Triangle Theatre 26, Glasgow Queen Margaret University 28, Manchester Poly 29, London Lyceum October 1.

U2

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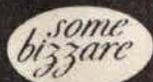


Love Drenched Blood Soaked Seed Choked Muscle Wrenched
 Skin Slapped Knuckle Rapped Fist Fried Tongue Tied Slit Slipped
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 ORIGINAL LONG VERSIONS



News

FUN LOVING post graduates Everything But The Girl release their single 'Native Land' on September 21, with Smiths guitarist Johnny Marr helping out. Ben and Tracey then go on the road for their first dates since January and play Aberystwyth Kings Hall October 4, Newcastle City Hall 6, Birmingham Polytechnic 8, Sheffield University 9, Manchester Hacienda 11, Leeds University 12, Leicester University 13, Hull University 14, Reading University 16, Southampton University 17, Canterbury Marlowe Theatre 18, Brighton Polytechnic 19, Stoke Victoria Hall 22, Norwich University 23, Kingston Polytechnic 24, London Hammersmith Palais 25.



YORK RACECOURSE is the venue for the first York Rock Festival to take place on September 22. Topping the bill are Echo And The Bunnymen and support acts include Spear Of Destiny, the Chameleons, Sisters Of Mercy, and the Redskins. Eighty per cent of the crowd will be under cover (which makes a change) and there will also be side-shows and exhibitions to keep everyone amused. Tickets cost £9.50 and further details are available by ringing York (0904) 792415. Don't forget your long overcoats.

● **AN ALBUM** of songs by Yoko Ono will be released on Sept 21. The album is a collection of songs performed by the likes of John Lennon, Elvis Costello, Roberta Flack and marks the debut of Lennon's son Sean.

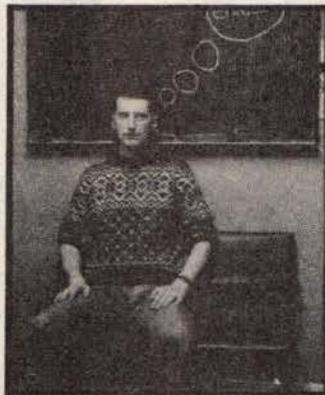
● **SADE HAS** added an extra date at Hammersmith Odeon on November 9. Tickets are priced £5.50 and £5. Contrary to previous announcements, the B-side of her new single 'Smooth Operator', entitled 'Spirit', is not on 'Diamond Life'.

● **COCKNEY FUNSTERS** Chas & Dave release their single 'I Wonder In Whose Arms' this week. The scruffy ones will be back on the road sometime in September.

● **WACKY JAPANESE** duo Frank Chickens play dates at the Brixton Fridge on September 8 and 28 and appear at the Crystal Palace Bowl with Orange Juice for a London Against Racism gig on the 22nd.

● **AUSTRALIA'S GREATEST** export the Go-Betweens release their single 'Bachelor Kisses' on September 14 to tie in with their support slot on the Aztec Camera tour. The B-side is 'Rare Breed' and the obligatory extra track on the 12 inch is 'Unkind And Unwise'.

● **NEW YORK** rappers Whodini release their single 'Escape (I Need A Break)' on September 7.



BILLY BRAGG plays London Victoria Palace on October 14 as part of a series of UK dates currently being lined up to promote his second album. Everyone's favourite busker is currently chugging up a river in New Orleans playing support to Echo And The Bunnymen.

SILENT RUNNING release a single 'Sticks And Stones' on September 10 backed with 'That's Life (In The Real World)'. The band will be supporting Talk Talk on their autumn European tour and hope to play some UK dates before Christmas.





Big in Eden

BIG COUNTRY bounce back onto the scene with a single called 'East Of Eden', out on September 21. The 12" version of the single features an extended version of the very same stormer on the B-side. Following their sell out tour in October the band will be playing extra shows at Birmingham NEC December 10, Brighton Conference Centre 11, London Wembley Arena 14, Glasgow Apollo 21, Aberdeen Capitol Theatre 22, Dundee Caird Hall 23 and Edinburgh Playhouse 24. Tickets for all shows are £6 and £5 except Glasgow where everyone pays £5. Wembley tickets are £7 and £6.

● **A FLOCK** Of Seagulls release their third album this week. Entitled 'The Story Of A Young Heart', it features their current single 'The More You Live, The More You Love'. The gulls are currently rehearsing in Liverpool before embarking on yet another tour of the US.

● **SHEFFIELD'S COMSAT** Angels release their single 'Day One' on September 10. The B-side is a live recording of 'Will You Stay Tonight' while the 12 inch version also includes a live recording of their 'Independence Day' single recorded in seedy Amsterdam.

● **HUGH MASAKELA**, the highly renowned trumpet player, releases a single 'Wimoweh' on September 17. Hugh and his band will be playing some more dates in the UK in October due to public demand and the success of his album 'Techno Bush'.



Touch of Ross

DIANA ROSS releases a single and album on September 10. The single 'Touch By Touch' is coupled with 'Fight For It' and the album, entitled 'Swept Away', includes the song writing talents of Lionel Richie, Daryl Hall and Bob Dylan to name a few. 'Swept Away' comes in an elaborate gatefold sleeve featuring a full length black and white photograph of the lady herself.

Return of the Stranglers

EVERYONE'S FAVOURITE bad boys, the Stranglers, return to the scene with a new single out in the fourth week of September. It's called 'Skin Deep', and has 'Here And Now' on the B-side.

TV + Radio

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.45am) features *Sade* and honest Peter Powell reviewing the latest pop videos. The new Saturday Starship outdoes the space shuttle (not difficult!) to bring us two of the *Bluebells* and an exclusive showing of their 'Cath' video. The world's greatest dancer, *Joanne Catherall* of the *Human League* turns up in 'My Top Ten' (Radio 1, 1pm) and Saturday Live (Radio 1, 4pm) has *Mark King of Level 42* talking to Andy Batten-Foster. 'In Concert' (Radio 1, 6.30pm) features everybody's favourite live act, *Kajagoogoo* introduced by Steve Blacknell. Janice Long meets up with *Seventh Seance* and the *Hi Five* in her show (Radio 1, 7.30pm).

SUNDAY has Paul Gambaccini with a look at the career of *Elvis Costello* (Radio 1, 4pm).

TUESDAY sees the *Angelic Upstarts* smiling sweetly in 'Play At Home' (Channel 4, 10.50pm).

RECORD SHACK

• PRESENTS •

Volume One

16 HOT DANCE TRACKS

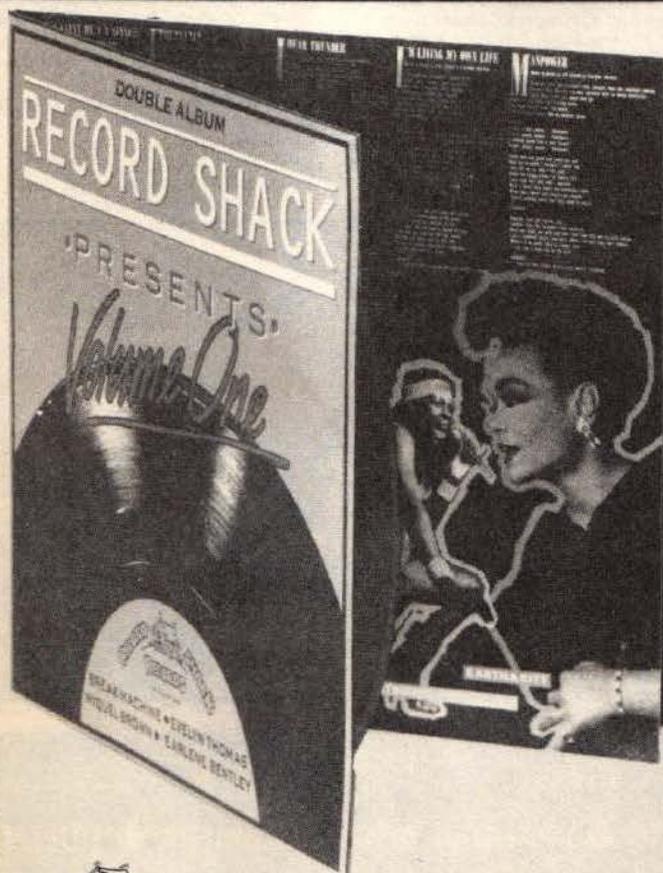
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IDS



RECORD SHACK RECORDS

The League of Gentlemen

as told to JIM REID



THE LEAGUE OF Gentlemen were cruisin' 'n' carousin'. Forsaking the constrictions of their linguistic devotion to the 18th century, they determined to do everythin' endin' in the abbreviation 'in'. Thus totally against their upright nature drinkin', dancin' 'n' romancin' became the order of the day as they tumbled down the slippery slope of rock journalism.

"I say, this reprobate raggin' is dashed good fun," said Lord Hip Hop. More at home with a decanter of finest brandy, he joyfully cradled a can of lager as the League boisterously aped the yobbo behaviour of the inarticulate masses.

Sir Public House was eating curry and chips, the Maharajah Taffy was attacking the spittoon with great gusto. Toby Jug was spray cannin' the wall of the Frog and Ferret and whistling the immortal chant 'Here we go, here we go, here we go', whilst his Doc Marten-clad left boot flayed at passing OAPs.

"Perfect," belched Sir Public House, emitting the nauseous odour of onion and gherkin pie and curried marshmallows. "Never thought I'd say it," he continued, "but 'Roll Out The Barrel', Watney's Red and the sight of a steaming hot pie'n'mash shoppe, sure beats an

afternoon dozing in the plush serenity of the Reform Club. Reid, you are to be congratulated."

It would be boastful indeed to include Sir Public's further commendations, suffice to say that when he turned to speak to me again he was down on his knees in supplication.

"Now Reid, the victuals, the drink, the company, the setting are perfect, but what are we to talk about? The rarefied discourse of our usual gatherings would be most inappropriate in these agreeable, but tawdry, surroundings. Don't you agree?" Indeed I did, and not wanting to besmirch the good names of Sid James, Benjamin Disraeli and Dr Samuel Johnson, I searched for a subject of immense lowliness.

Discounting the new football season, our scumful government and 'Die-Nasty', I stuck upon the lowest art-form known to mankind. No, not the wit and wisdom of the Radio One DJ, but the very product they so wickedly promote — POP MUSIC... "Oh, pop music," exclaimed Sir Public. Immediately he was down in the dirt...

"Hottest news at the moment concerns the new **Duran Duran** single 'The Wild Boys'. Just what have the boys done to go and get themselves a title like that, one wonders? My guess is that **Nicky Rhodes** has been cutting up rough with the rose pruning scissors again...

"To more manly activities. No, not bear baiting Maharajah, but football. T' appears those fine northern folk, **New Order** and **Echo And The Bunnymen** met up for an impromptu soccer match in Belgium last week. Imagine all those floppy fringes and stern countenances in shorts will ya. Preposterous, what? Anyway, what passes for footie amongst the long mac brigade resulted in a 13-10 victory for **New Order**. **Ron Atkinson's** cheque book was not in attendance.

"Other well known **Nobby Stiles** types, **Everything But The Goal**, have recruited young **Keith Richard** lookalike **Johnny Marr** to their ranks. Marr's harmonica playing is featured on their next single 'Native Land'.

Chief goalkeeper **Ben Watt** has also been playing away from home — he's produced the next **Anna Domino** single...

"Egad, ya just can't keep pop folk away from football can ya? I wonder if Notts Forest manager **Brian Clough** was aware that his players shared an off duty tippie with jazz funkies **Shakatak** on their pre-season tour of Holland. The band were staying in the same Rotterdam hotel as Robin Hood's men and led them in a moving rendition of that unbeatable ditty 'I'm Forever Blowing Bubbles'. Does this explain Forest's first game reverse at Sheffield Wednesday and are **Shakatak** West Ham's replacement for **Trevor Brooking**...?"

"Mention of the great **Brooking** leads me to the title of the new **Divine** single. Out in three or four weeks, it's called 'I'm So Beautiful' and is a snappy riposte to all the great man's detractors..."

"I don't know how much that bouncer **George Michael** paid for his earrings, but he's had nothing but trouble since he's started wearing a couple of the darn things... "Nobody minds one earring but two gets everyone going," says the chart topping hunky. "In the States they call things like 'faggot' after me and I even get problems at

airports now..." Why anybody would want to link the likeable singer with a perfectly disgusting northern delicacy is beyond my ken, I can tell you...

"News of even greater import than Mr Michael's earrings reaches me via the NUM's famous galloping pit pony. Raddy the Red tells me that the great leader himself — **Arthur Scargill**, not **Arthur Daley**, dumbo — may well attend next Friday's miners benefit at the Royal Festival Hall. Furthermore the finale of said extravaganza is rumoured to be an all-star rendition of **Working Week's** spiffin' 'Venceremos' in which the jazz popsters are joined on stage by comrades **Wham!**, **Paul Weller**, **Everything But The Girl**, maybe **Neil** and just perhaps King Arthur himself. This rumour comes courtesy of the 'White Lion', Friday, AM..."

"Cute and cheeky, is that **Edwyn Collins**. He impishly informed all his 'Rock Around The Clock' video callers last week that he was indeed **David Bowie**... and with that accent? Shocking..."

Indeed it was. Shocking that the League had endured the banalities of the pop world. Slumming was fun, but the League Of Gentlemen had standards to maintain.



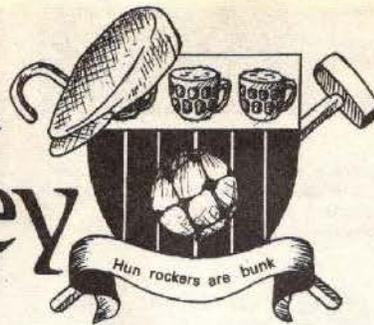
DUNN & CO were setting up a new shop in the area

Pic by Fraser Gray

WORKING WEEK BIG COUNTRY ● SPANAU ● AZTEC CAMERA ● QUEEN

Cyril Quigley

VOICE OF THE NORTH



WELL, SUMMER'S nearly over and I can't say I'm a bit sorry. I like nothing less than the screams of brats crying for lolly ices, the ungodly smell of sweaty bodies and the ceaseless drivel spoken at bus stops by secretaries and trainee hairdressers:

"Oh, we went to Corfu this year, I prefer the Corfu tan to the Ibiza, the Ibiza's a bit orange."

"Well we didn't go abroad this year, we're saving for double glazing."

While I was in the smoke last week, I paid a visit to my favourite Soho nightspot The Wag. It was not at all surprising to note that jazz is now the favoured music at The Wag, the club that likes to stay ahead. What was surprising was the new jazz library they've installed at the front of the gaff, overlooking Wardour St. People could enter the club, totally ignorant of this subversive new music, spend a couple of hours in the jazz library, then emerge as a JAZZ EXPERT.

I saw several happy punters wandering round the dance floor saying such words as "MINGUS" and "PARKER" in very loud voices. Fellow devotees would stop pirouetting to the latest COLTRANE and introduce themselves, then pitch straight into an hour long discussion on jazz which consisted mainly of names. I tried to become accepted by the hip community by volunteering that I was "really gone" on ACKER BILK and found myself being laughed to the emergency exit. It was humiliating.

IF YOU'RE wondering whatever happened to Acker Bilk incidentally, he's currently leading the miners to one of the great moments in British industrial history. Warts on the cheeks are just part of growing up in the North. Ask MALCOLM HOLMES, drummer with OMD.

MARTIN KEMP is rumoured to be directing a film. Apparently very upset at the success of other members of SPANAU BALLET in this field (TONY HADLEY landing the part of ADAM CARRINGTON in 'Dynasty?', GARY KEMP landing the part of Clive Allen in Tottenham?) he's decided to shine some of the limelight his way, by directing and starring in his own film. It's going to be called 'The My Buddy, HOLLY Story' and Martin's concentrating on the bit where Holly dies.

The most embarrassing spectacle of the year so far was the appearance of German popsters ALPHAVILLE on 'Top Of The Pops'. German pop stars very rarely grace our screens on a Thursday night and if they never make the North Sea crossing again (which we must pray they don't) you can't say that Alphaville didn't make the most of it. Possibly even more ugly than their legendary English counterparts the MOTORS, Alphaville squirmed and minced their way through an angst-laden performance which even at one-and-a-half minutes seemed long. The singer ran his fingers through his hair and flexed his muscles,

but he was secretly singing along in GERMAN:

"I'm ugly and I'm making an exhibition of myself but I don't care so long as there's sausages in the canteen."

TWO OBSERVATIONS of British life to end with, mere freeze-frames of our eccentricities. After a recent Bradford Park Ave game, QUIGLEY overheard two punk-rocker sorts discussing a new LP by a band called the Gob Wet Twins. I thought this was quite a crude name for a group and was starting to dread that they might be from Germany, when one of

the rockers mentioned a single called 'Cattle And Cane'. They were of course referring to none other than THE GO-BETWEENS. From Australia, I think.

Finally, on the day train to the recent Chelsea/Everton bout which was packed with Merseyside roughs, a figure in black was spotted. It was PETER BURNS himself, the DEAD OR ALIVE hooligan. "Are you going to Chelsea, Pete?" quipped one wit. Burns didn't reply, but was heard to remark to his female travelling companion: "I'm not shopping at World's End again if all these b*****ds have discovered it." The very idea! Until the next time, friends.

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Baileys

Gary Crowley

YOU WANT some things to scream and shout about, folks? Don't we all, but if you take a good look round there isn't that much, is there?

I've been watching the cricket lately — I think it was cricket — our team were playing, I'm not actually sure! The ol' gogglebox is in a pretty mediocre state as well. Apart from 'Corry Orry', 'Hill Street Blues', 'Only Fools And Horses' and 'The Young Ones' I could very easily do without the t'ing. This nation really does accept second best. It's only the forthcoming series of 'Minder' that's persuading me to keep it, and that's the truth.

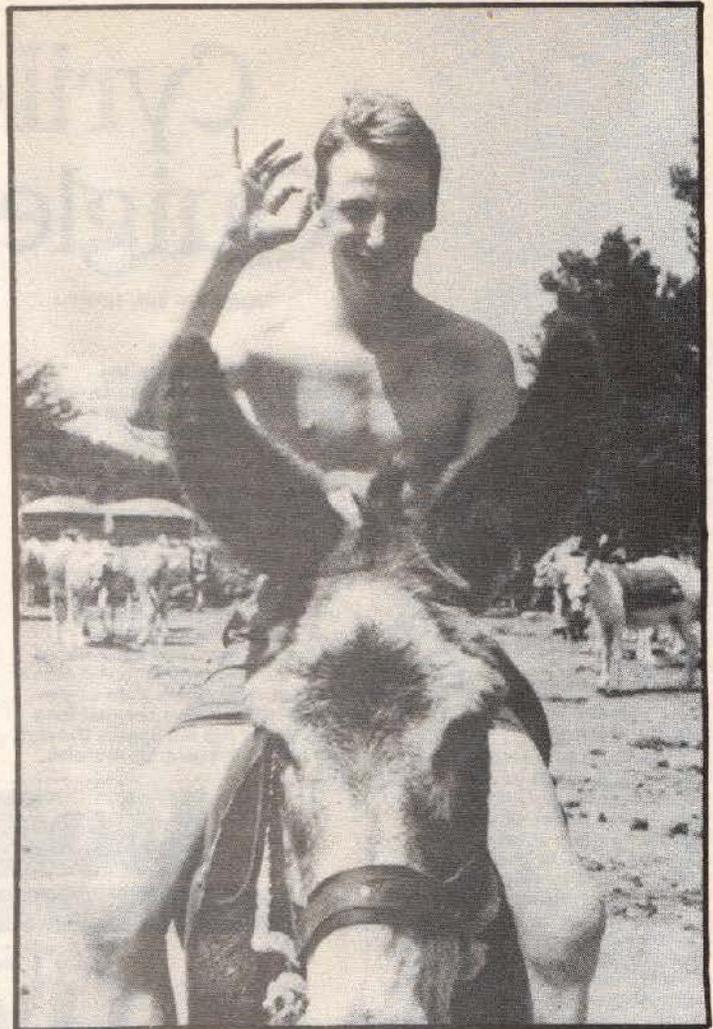
So as you can imagine, I'm having to retreat to the bedroom record player an awful lot nowadays. Here, I can find inspiration and joy from those wonderful round plastic t'ings like 'Whose Side Are You On?', the debut LP from those sharp-suited hipsters Matt Bianco. You know, those cool cats with their tongues firmly in cheek. Containing all their sizzling 45s, it also boasts some of the

grooviest sounds around. Just lend an ear me dears to the sequel 'Matt's Mood II'. Investigate y'all.

RESPOND RECORDS, that well known Paul Weller wet dream, is poised to release its hardest slice of vinyl to date. Going under the banner of the Mighty Eltham Funk Force (who thinks up these names?), it's a percussive thriller entitled 'Never Stop'. It features the Jack Parnell talents of Style Council sticksman Stevie 'Boy' White drummin' up a storm.

The boy wonder also assures me that the new Style Council waxing has BOSS stamped all over it. Entitled 'Shout It To The Top', it's been recorded and produced by a Philadelphia International engineer. A number one is expected. . . you read it here first top cats.

Actually, talkin' of soul's Chas and Dave (that's Weller and Talbot of course), I cannot wait to see them at this Saturday's miners' benefit at the Royal Festival Hall. Wot a line-up my old dahings! The



CROWLEY checks out the Ibizan equivalent of the England cricket team

dynamic duo, plus the Wham! brothers and the Young Ones. . . methinks this could be our generation's Concert For Bangladesh!!!

JR, the reliable little carrier pigeon, also informed me that stormy weather has hit jock rockers April Showers, and that Beatrice and Jonathan have gone their separate ways which is a shame, don'tcha think?

NOW TO simply the best record ever made — Gilberto Gil's wonderful 'Toda Menina Baiana'. After years of pressure from the DJs in the know (Hilly, Youngy, Tongy, etc), WEA have finally

released it and it looks set to become deservedly massive. The ultimate audience participation record, hear it today along with such mighty floor-fillers as the Panther remix of Animal Nightlife's 'Mr Solitaire', Chuck Brown And The Soul Searchers' 'We Need Money', Stephanie Mills' 'The Medicine Song', Sister Sledge's 'Lost In Music', Chevi's 'Give Me More', Gil Scott-Heron's 'Re-Ron', Africa Bambaataa and James Brown's 'Unity', Matt Bianco's 'Matt's Mood II', Sade's 'Hang On To Your Love' and an old Blue Rondo B-side 'Coco'. They're the ones lookin' good down at the Tuesday Club.

Now a good compilation cannot be beaten in my book, and the essential buy this week is an excellent jazz collection from Phonogram entitled 'Jazz Club'. It's been compiled by the fastest DJ in the West, Paul Murphy, and features such stand out cuts as Lady Ella singing 'Take The A Train', Art Blakey's 'Buh's Bossa' and 'Moanin'', Dizzy's 'Long Long Summer' and keyboard wizard Jimmy Smith's 'G'Won Train'. Acquire the LP and impress your square friends.

So there're the ones I'll be spinnin' until 'Minder' hits our screens this coming Wednesday. Until the next time good people. . .



ELLA FITZGERALD: on the right tracks

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OVER 21

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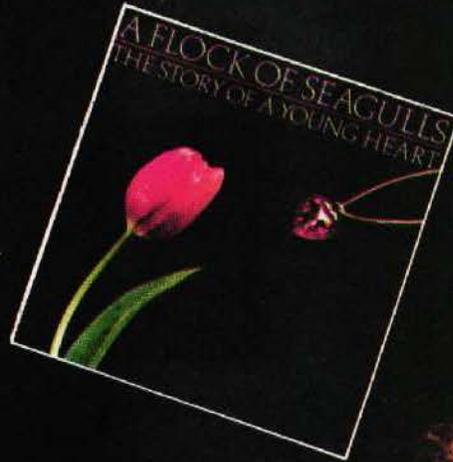
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A GOOD name, Smith. Maybe not as good as Jones, but pretty good all the same. With half a dozen singles and a fine LP under their belts, the Smiths are again waltzing out into the charts. 'William, It Was Really Nothing' is a further installment in their wistful saga of six-stringed unrequited love, and gives Morrissey, Marr, Joyce and Rourke the key to the city. Boys, can you do no wrong?

It would have been difficult three or four years ago to think that anyone could get away with covering themselves in flowers and talking about self-inflicted celibacy, but today the Smiths have made it — BIG.

Morrissey is, as usual, both aloof and as candid as possible. Marr is the effervescent enthused pop fan, Joyce is the rock-steady kid with a glint in his eye and Andy Rourke plays the bass guitar. Casting the trash to the side of the road, the Smiths are singlehandedly taking a torch through the tunnel of love, and coming out the other side with inspired, willowy and hummable tunes that keep the tradition of joyous, tongue-in-cheek, romantic pop singles (like the Kinks, the Buzzcocks and Madness before them), firmly in the public eye: The Smiths are a law unto themselves.

MORRISSEY

What prompted you to actually call your group the Smiths?

Because it occurred to me that nobody could put any possible connotations on the name, and I really like that because it came at a time when group names were vastly important, were biblical, were monstrous and had a great deal to say. They were very long and were in themselves a lifestyle. I wanted to get rid of all that kind of rhetorical drivel and just say something incredibly basic. The Smiths to me sounded quite . . . um . . . down to earth.

Now that the Smiths are established, do you feel at one with the people in the business?

Most of the people that I come across in the whole industry I have no real desire to form any friendships with — which is quite unsettling. I still feel quite angry about most things and I still feel on the outside. Though we've had some degree of national success it doesn't really change to me. For some naive reason I thought that it would. The music industry is just like anything else in life. Nobody loves everybody.

Do you have many friends?

No, I don't.

Those that you have — are they in the music industry?

They're in the group . . . in the Smiths.

Does that sadden you?

It does, but it's something that isn't new to me. I don't mind because in the Smiths I'm getting exactly what I want. I'm writing and people are paying some degree of attention, and for me that's everything. There's nothing worse than writing and letting everything just rot in the bottom drawer.

The press does appear to be particularly fond of you — does that please you?

Well . . . I do read the music press so it's very nice to have that media approval. But it doesn't determine the way I write. I never sit down and say, well I really *have* to do this because otherwise such and such a paper won't like me very much. That doesn't happen. But it *is* very good to get the support of the music press. I can't deny that.

Things have changed slightly now with all the music press, though. And I do get the advance chill of a backlash. And it's bang on time. And it's really quite . . . um . . . expected.

Are you ready for it?

Yes, largely. I mean, I think we're quite indestructible in many ways. But I'm not saying that I'm terribly happy about it. For instance, quite recently we played Belfast — two and a half thousand people in a sell-out concert — and it was really quite hysterical, quite wonderful. We did four encores and



MARR and MORRISSEY: Pillars of strength

ALIAS SM

MORRISSEY, MARR, JOYCE and ROURKE on their role

everybody was enormously receptive and then I read this review which implies that the whole thing was entirely damp, entirely forgettable, and nobody cared. And then I read another review by a person who saw a concert in Sheffield and doesn't mention the event in any vague detail — simply analyses my character and destroys it. It does seem quite hateful and quite destructive, and I don't understand it completely. But ultimately I'm above it, so it doesn't really matter.

What ambitions do you have for your music?

Not the traditional ambitions within music, we don't have them. I mean, going to

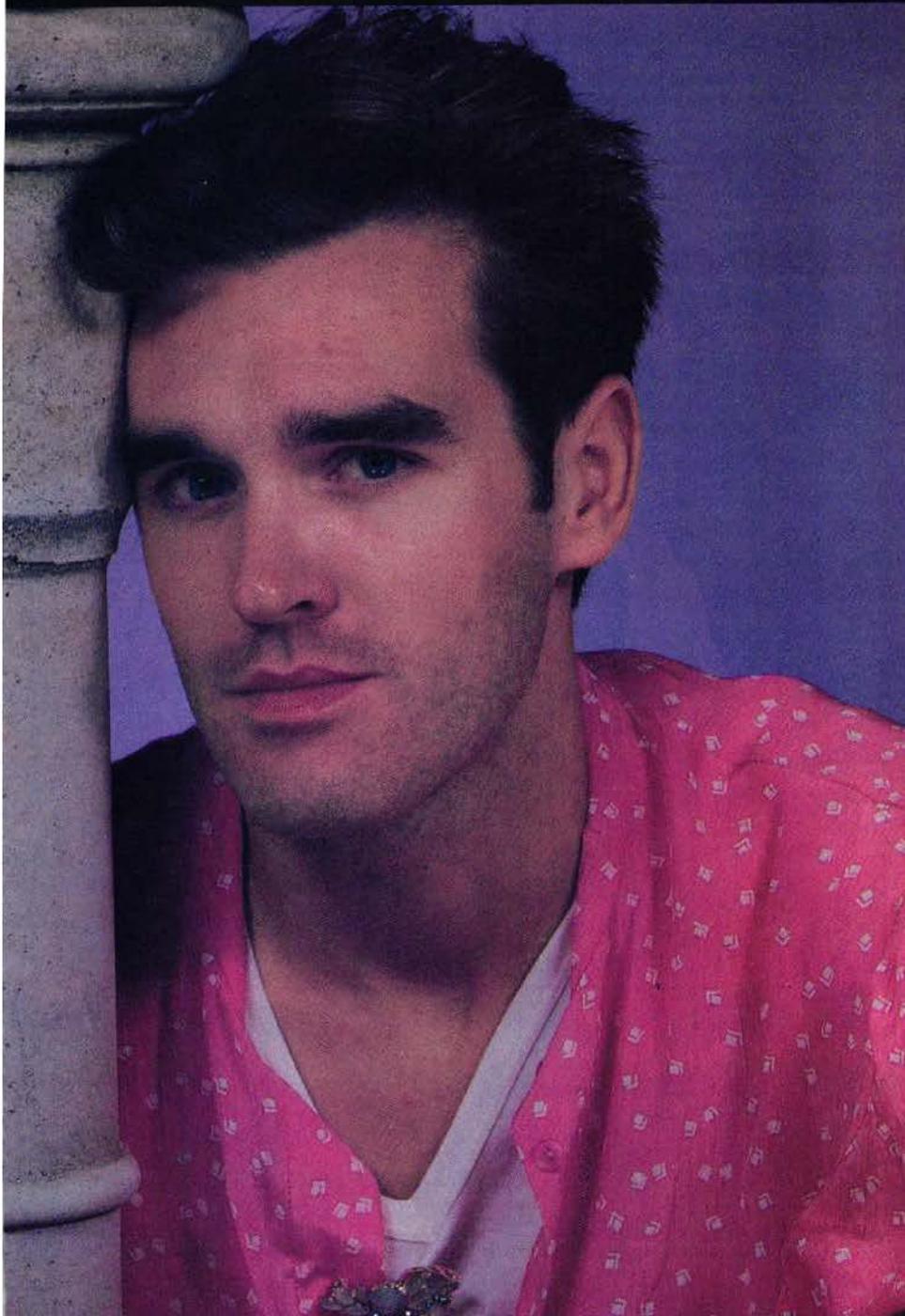
Yugoslavia, to America, touring the world — that doesn't appeal to us in any small degree. We just can't kind of jump into the . . . er, rock 'n' roll treadmill.

What about outside music?

I *do* want to write — I still do write. And I would like to be successful in that area.

What would you like to write — books, plays?

Yes I would. I'm very interested in this particular screenplay that I'm blustering through at the moment, but to talk about these things seems incredibly pompous and ostentatious. It almost sounds entirely careerist.



them out to be just incurable heavy metal addicts, which they're certainly not. They're quite sensitive people. But they are more . . . er, *traditional* musicians than I am.

So they like to party a lot?
Yes. As often as they can.

JOHNNY MARR

Just how easy is it to write the music around Morrissey's often esoteric lyrics?
The lyrics nearly always follow the music, which obviously makes it easier for me. Occasionally we've done it in reverse, but it still works. When we're on the road Morrissey is always furiously scribbling down notes and writing lines for songs. He saves these things up until I give him a tune. He can also come up with lyrics right on the spot, which is easy for when we're recording.

What inspires you to write?

Sometimes I wake up and I say to myself — today I have to write a song, because I might not have written one for two or three days. It's good to do that as a discipline, to prove to myself that I can still write great pop songs. Sometimes it only takes me four minutes to write a song.

Don't you think that the lyrics to 'William' could be construed as being overtly gay?
I haven't managed to work out his exact angle on that one yet. Usually his lyrics are very much black and white to me, but this one is taking a little bit longer. 'William' is quite a whimsical song really. I don't think it's broken all the rules in pop music, but to start a song with a short verse and then follow it with three choruses is quite good.

When we first started the Smiths, I always used to think about Morrissey's lyrics, in fact initially I thought it would be good to play up the ambiguity of them. But not as a new messiah of the gay movement or anything like that, I just thought how lucky I was to be involved in a band that wrote gentler songs. It wouldn't upset me if tomorrow Morrissey wrote a boy meets girl type song, but it's good to have songs that cater for no gender specifically. One of the reasons our records are timeless is because the lyrics are so good, and whatever gay overtones are there I endorse 100 per cent.

What's so important about the guitar in this day and age?

There're only so many things you can do with six strings and a piece of wood, and I don't think I've been particularly revolutionary with my guitar, maybe I just brought it back into vogue a little bit. I don't want the guitar to become a gimmick. We are not out to be like Level 42, the Emerson, Lake And Palmer of the Eighties. We just want to play our instruments as well as we can.

What ailments and illnesses can a Smiths record cure?

It can ease the paranoia of being celibate.

Who is the Smiths' favourite fashion designer?

Every Perry Boy who's ever walked around the centre of Manchester. They are really important to me. When I went to France and New York and all those places, I expected to see all these amazingly dressed people but, honestly, the Perry Boys in Manchester have got so much more class than anybody else in the world. I stole all my fashion ideas from them.

What is the worst insult that's ever been inflicted on a Smith?

Green called us white middle class guitar thrashing racists. . . that's pretty good.

SMITHS AND...

the Smiths family, by Graham K Smith and Dylan Jones.

Are you using the Smiths then as a springboard?

No, not to any vague degree. I *can't* use, I can't be that type of person. I can only do things if I really want to do them. I was never the type of person that could exploit a situation. Quite the reverse. No. Everything I do within the Smiths I do because I absolutely want to, and when things go wrong it's really quite crippling because I don't look upon it as a job, as a profession, as some way to get attention. It really is intolerably serious to me.

You're a vegetarian. Does that ever pose any problems for you on the road with the other Smiths? Are they really into

booze, birds and burgers?
All at once. Yes!

If they're your only friends, that must create problems?

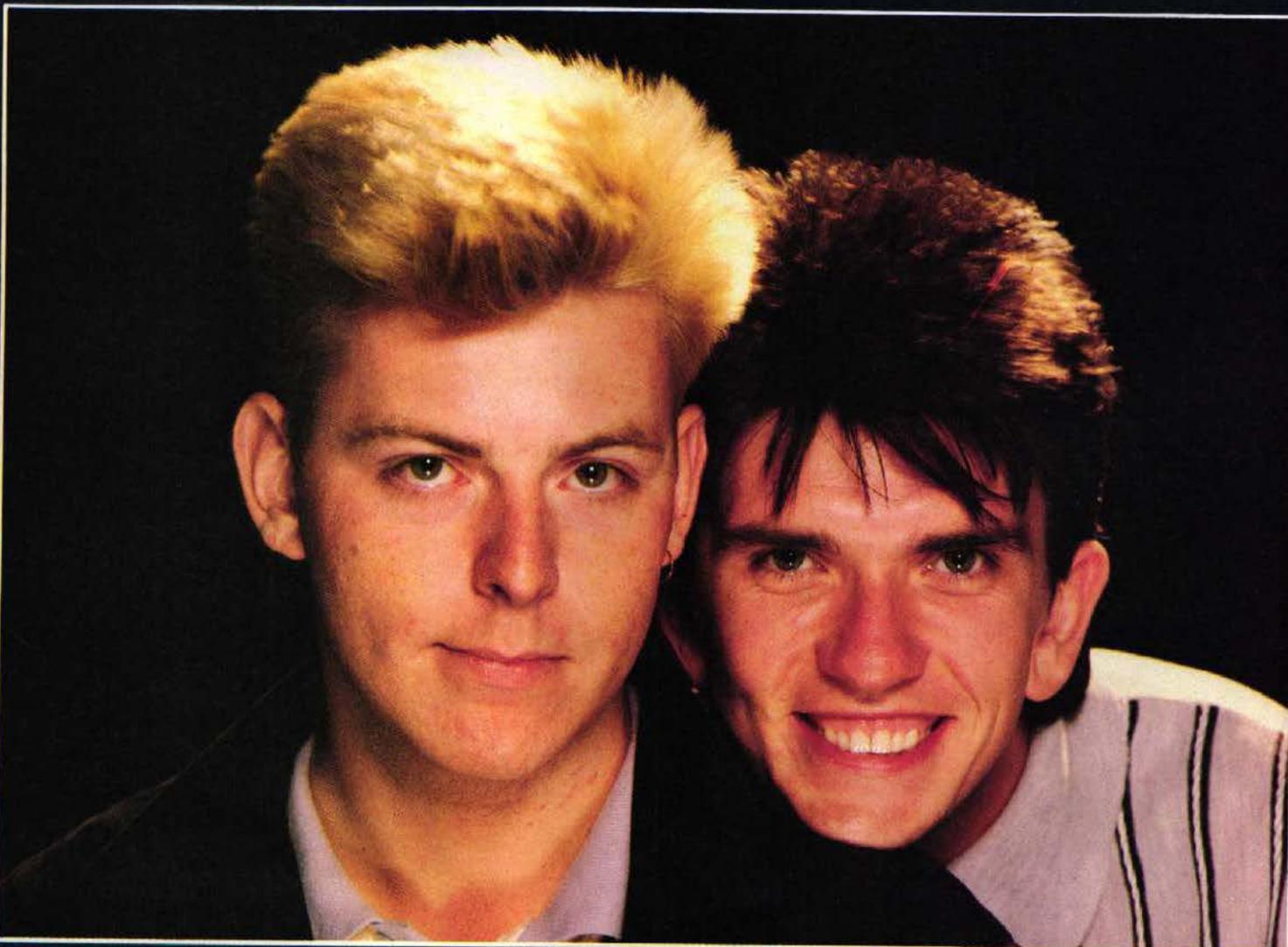
It does, and they know how I feel. But I don't stand on the table and say you can't possibly eat that piece of meat, and go into a long monologue about the piece of meat. I don't do that. I don't try and inflict the way I feel upon other people because that's quite boring. People *know* what meat is.

So are they more keen on the rock 'n' roll lifestyle than you?

Umm . . . if I said yes that would sound quite ungenerous and almost like a slur. It'd make

Pic. by Eugene Adebart

Continued over



ALIAS SMITH AND... *from page 13*

MIKE JOYCE

Why did you join the Smiths?

Like Morrissey, I feel that my life was leading up to 'Hand In Glove', and from then on things began to happen. My life began. That record set the standard. When Johnny played me their first demo tape, I thought it was the best thing I'd ever heard, both musically and lyrically. It was a once in a lifetime opportunity and too good to miss, so I leapt at it as quickly as possible.

Do you agree wholeheartedly with the lyrical content of the Smiths' songs?

One hundred per cent. One of the wonderful things about being in the Smiths is when we actually get the track down and we hear the lyric for the first time it's just incredible, so powerful, and always *right*. There is a very strange communal feeling within the band and no pretentiousness at all.

Why do you think that in this age of superbland pop, hard American dance music and the general consumption of anything electro, the Smiths have acquired such a loyal and wholesome following?

Because what we say is quite basic, it is truthfulness and it's deeper than just the music. It's four minutes of feeling and conviction. We are a very modern band. People write to us and say that they have to listen to the Smiths every morning before they can do anything — that is marvellous. We want to get that feeling across to as many people as possible. Communication has got to be the most beautiful thing in the world.

I think we are powerful in the same way the

Buzzcocks were. John Maher used to be my favourite drummer, and maybe I borrowed some of his style. The Buzzcocks were triumphant, they used to make me cry. The only music that makes me cry these days is Smiths music, it's beautiful. I want to play for ever and just go on and on and on.

What about these fast cars, expensive hampers of cooked goose and buckets and buckets of money — will success spoil the Smiths?

It hasn't affected us so far. I think we've got our heads on our shoulders, not up our backsides.

What do you say to all the people that call you wimps and born again hippies? Come round for tea!

ANDY ROURKE

With all the attention that he gets, do you think Morrissey is being regarded with more importance than the rest of the band?

When it comes to interviews, Morrissey's the only one who's got anything to say, because the rest of us are musicians. Morrissey expresses himself through his lyrics and we express ourselves through our music, it's simple. What he says is good, and he handles it very well. We've known each other for ages, in fact I've known Johnny since I was at school and we all get on very well. We know how to handle each other. Morrissey can get on with anybody. He's so good at getting our views across that we don't need or want the

exposure. This is the first interview that I've ever done. None of us have ego problems.

But surely Morrissey has got an enormous ego?

Yeah, but it's an admirable one.

How good do you think the Smiths are?

We are the best band in the world, there's nobody better. We have potentially vast amounts of status and we're getting better all the time. We are all very good at what we do. I've been playing guitar since I was nine, but when Johnny started getting good on it, I switched to bass and now I'm very good indeed. The Smiths are following their natural path. . .

Why has there been a total absence of Smiths videos?

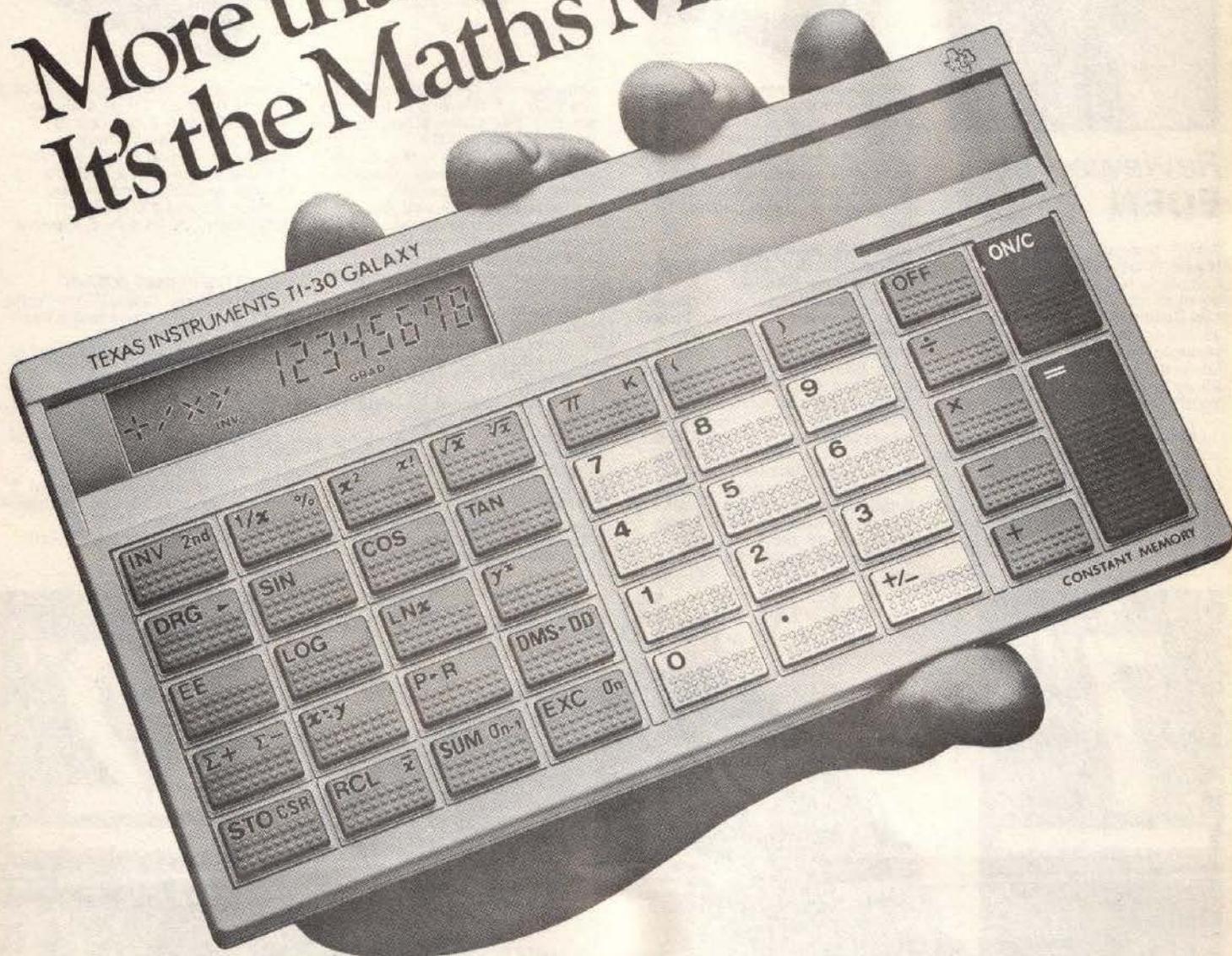
We don't have a definable image, and we don't play up to that image. You shouldn't let musicians become film actors because they're not very good at it, and they shouldn't do it in the first place. The Smiths will never make a video because our music speaks for itself. I think that by now people have accepted the fact that they are never going to see us in a video — ever.

What is the single after this one called?

That's not definite at the moment, but we recorded the next three singles in two days flat. We work fast. Of all our singles I think I like 'This Charming Man' best, just because the rhythms are so infectious. Smith music really moves me.

What would the rest of the band do if Morrissey suddenly decided to go solo? We'd go solo as well. . .

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Singles



Reviewed by EDEN

SADE 'Smooth Operator' (Epic) What a shame they're on Epic; Blue Note or Impulse would be so much cooler. When I first saw Sade in *Pride* about two years ago, this song was the strongest in the set — and my favourite. It still is. Like an old friend lurching out of Ronnie Scott's into the freshness of dawn — a new day unclouds the late night memories. Why they didn't put out this powerful and emotive track as the follow-up to 'Your Love Is King' beats me. 'Smooth Operator' embodies and backs-up all the adjectives applied to Sade: cool, classy, sensual, smoochy, smoky. Sade (better known to



mum as Helen) sings with warmth mixed with bittersweet nostalgia, a touch of cynicism and *Players* No 6. 'Smooth Operator' runs into 'Red Eye' — a breezy, jazzy bossa nova style special, dominated by sax and piano, cue Stan Getz at the Wag Club, 1984. Sade au Go Go.

REATHEL BEAN & THE DOONESBURY BREAKCREW 'Rap Master Ronnie' (Streetwave)

Although I cringed when I opened my 12-inch brown buff sleeve and yet another political rap sprang out and grabbed me by the throat, I must admit to a chuckle or two when I gave the propaganda a spin: "Ronnie can communicate, the cat can rap/he even lets Nancy sit on Mr T's lap". Lucky Nancy! With this, you get the pop, and the corn, but watch out 'cos Streetwave are out to set your big box beat whereas Ronnie's only out to get the black box vote. When it comes to political



campaigning, the Americans leave the Brits still standing in the town square. **'The Livingston Rap!!'** by **THE LAW LORDS INTERNATIONAL** scores 10 on the Richter scale of awfulness. Totally unwitty, musically embarrassing, it sounds like someone has tried to describe a funk/rap record to my grandfather and this is the result. Mahler would have been more on the ball, I just hope that Ken had nothing to do with this. Personally, I suspect that a bunch of punks are behind it. OH LORD, HAVE MERCY ON THE UNSYNCOATED SOULS.

U2 'Pride' (Island) To continue support of a fashionable movement, ie; well-meaning big buck moving theme. U2 have somehow managed to rope maestro Brian Eno into producing 'Pride', which is basically an anti-nuclear war statement as far as I can make out. You know what U2 are like — fiercely patriotic,



emotional, unruly, religious, thick — in a nutshell. It'll be a big hit, especially with a large pic of Martin Luther King's mug plastered all over the sleeve. A beautiful man with a beautiful message which is still being carried around the world — ultimately, I'm sure he'd approve.

CARLOS PERON (KSAG/Warner Bros) Carlos P is in Yello — a threesome close to my heart because they're so... sophisticated. This solo project is a patently transparent vinyl experiment funded by Warner Bros — visit the surreal and dada world of performance art. But everyone knows where Room 101 is (Page 195) and we've all met Winston Smith. An extremely obscure offering, so obscure in fact, that I can't tell you the title of the record, so we'll call it 'Untitled'. That's very ART, isn't it?

ON
7"

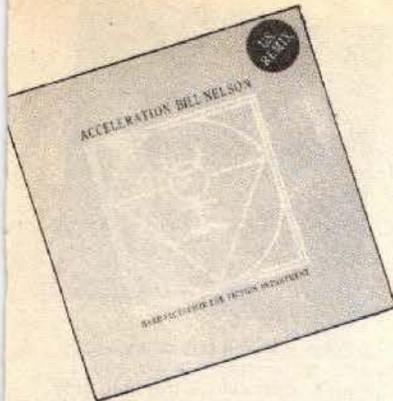
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BILL NELSON 'Acceleration' (Cocteau Records) Sounds like Arthur Baker remixing Japan (the group) with 1950s radio phone-ins, TV quiz show host speeches, ad voice-overs. Big Uncle Tex fruity American sound. Bill's a talented and tasteful fellow even if he keeps a low profile.

WARP 9 'Master Of The Mix' (Island) According to the label, this is "the finest example of electro from the pioneers of hip hop". Don't tell lies, it's really the most boring mish mash of plagiarism this month, Melle Mel could earn a fortune in royalties from the lyrics. The worst, ignore it.

CHEVI 'Go Me More' (Island) Apparently, this was a big hit in the West Indies. I suppose it's quite good to play cricket to it. Soca based and (no pun intended) it has more than a passing resemblance to the 'Match Of The Day' theme tune.

GENERAL PUBLIC 'Tenderness' (Virgin) Yet another John 'Jellybean' Benitez production — I wonder if Dave Wakeling had to get up in drag as Madonna for cut-price rates? A sweet and undemanding record, a sort of pop nursery rhyme. Expect to find it in the lower regions of the Top 30.

MANOWAR 'All Men Play On 10' (Virgin/10) FACT! Manowar stand totally alone in the realms of destruction. FACT! Their PA system reaches 160 decibels — louder than Concorde landing. FACT! They signed their contract in their own blood. Replete with weapons and fur loincloths, they promise pure heavy metal ecstasy — and they deliver! "... I really put it to the floor when I hear the crowd roar, oh it's music to my ears when they scream, then I run back to my power pack and deck all of my gear..." Manowar refuse to compromise. You won't see Ross the Boss with a short back and sides just like his dad had in the RAF.

SHAKATAK 'Don't Blame It On Love' (Polydor) Horrible stuff — strictly for the Cortina Mk 3/Home Counties 'Relax' T-shirt wearers brigade. File next to Phil Fearon and Spandau Ballet. Swings in time to the fluffy dice bobbing underneath the "if it moves, funk it" sunvisor. Don't buy it.

LEVEL 42 'Hot Water' (Polydor) Very snappy, a real mover, this'll burn the calories off. Carries on where Wild Cherry

popped off. Buy it.

WHODINI 'Escape' (Jive) Last season's flavour with no taste left at all.

KIMERA AND THE OPERAIDERS 'The Last Opera' (PRT) Completely outrageous. Opera done disco style which includes choice bits from Carmen, Rigoletto and the Barber Of Seville. Kimera is a Korean royal princess, a professor in music, has a BA in English Lit and can sing an ultrasonic note — super D. She also has an unbelievable four octave range, eat your heart out, Cho Cho San! Calling Madam Butterfly to the rescue, Talcy Malcy is a mere babe in arms compared to this monster. "To die with honour is better than to live without it". Kimera, darling, you've just lost yours.

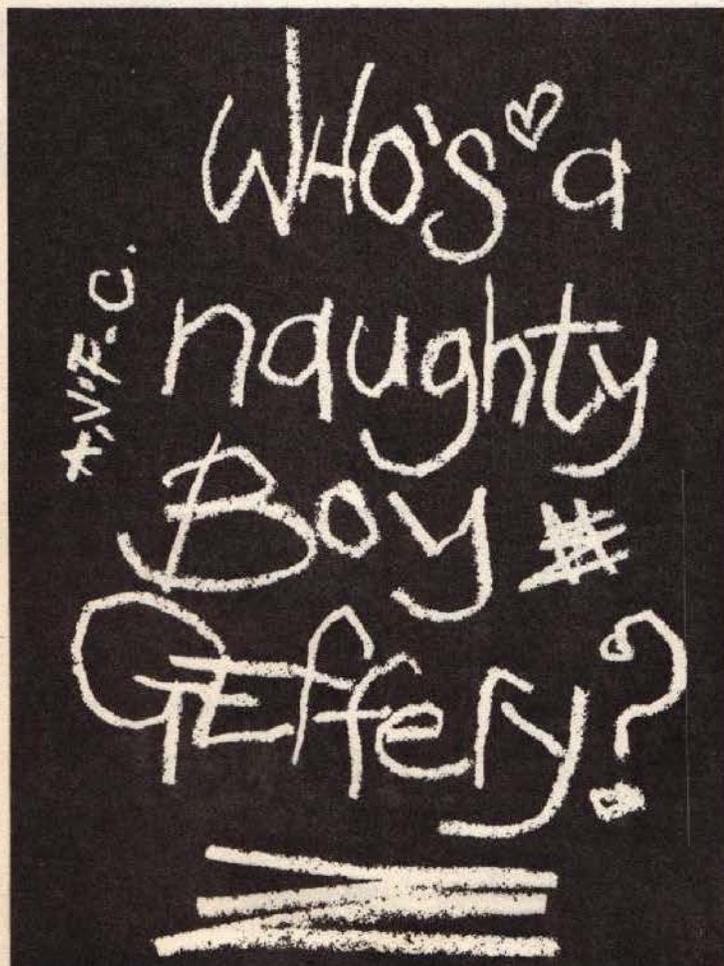
PHILIP SALLON & THE MUDMEN 'Summer Dream' (EMI) Very Beach Boys, Hawaiian shirts, slide guitars, grass skirts, Bergasol and ghetto-blasters on the sandy Ibizan shores. Philip, the loveable eccentric, has, I fear, just missed the heatwave and the Radio One Roadshow by the skin on his nose.

OMD 'Tesla Girls' (Virgin) What is a Tesla girl? According to the Chambers 20th Century Dictionary, a tesla is 'a unit of magnetic flux density equal to one weber per square metre'. Hard to believe that OMD started life with the fabulous single 'Electricity' although I suppose they've stuck to the same theme throughout their career — energy. Start at the top, and make your

way down.

LYDIA MURDOCH 'Love On The Line' (WEA) Telephone romance, what else. My friend Tristram says it sounds like something the Jacksons did 10 years ago. He's right, but I think they'd only have thought about it.

MTUME 'Prime Time' (Epic) Probably a floor-filler at Bogart's on a Tuesday night. Not half as good as 'Juicy Fruit'. I found it accomplished, polished, and dull as ditchwater.



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Albums

Tom, thumbs up

TOM VERLAINE 'Cover' (Virgin V2314)

THE LATEST of Tom's solo albums sees a return to a sparser, gentler sound more reminiscent of his old band Television than any of his previous solo outings.

That's not to say that 'Cover' is a step backward, however. The songs and arrangements, particularly 'Rotation' and the excellent 'O Foolish Heart', are among Tom Verlaine's finest moments. 'Cover' will sound more complete, more comprehensive to those listeners who've grown up with Verlaine's music, but if you want to know what all the fuss is about this man, then forget 'Marquee Moon' and buy this.

Tom Verlaine, I'm sure, has no wish to live in the past and this album proves he has no need to.+++++

ANDY STRIKE

THE RAIN PARADE 'Emergency Third Rail Power Trip' (Zippo ZING 001)

JUST WHEN you thought American music had gone down the pan, along came a slab of vital vinyl to make you realise that not all American white rock is dead from the neck up.

LA band The Rain Parade are ploughing a stimulating furrow, well away from the tedious wastelands of American radio

Remorse code

MOTORHEAD 'No Remorse' (Bronze Motor 1 823301-1)
LESSON NUMBER one when trying to sell a record. Make the hole in the middle big enough to fit on the turntable. Such a little slip has occasionally been known to impair enjoyment of the music on display, although in Motorhead's case I'd have always thought the reverse more likely.

Surprise, surprise! When you eventually get to play this collection of the beautiful ones' finest moments, it could almost give heavy music a good name. . .and we can't have that now, can we?

'Ace of Spades', 'Overkill' 'Motorhead' and the incredibly sensitive 'Please Don't Touch' rub shoulders with four new songs including the single 'Killed By Death'. Result? Large holes start appearing in your walls and ceilings and, strangely enough, it's actually not bad. Four sides IS a bit much to take on a full stomach, but against all my better judgement (and a very smelly leatherette cover):+++++

ELEANOR LEVY

fodder. Like REM, The Rain Parade have their roots buried deep within American music history but they're blooming quite nicely for the present.

They take their cues from Sixties groups like the Byrds and the Doors but the grit and power of their ethereal vision is definitely of the Eighties.

It's rare to find an album today that doesn't require some diligent stylus skipping. Yes, there is life across the Atlantic and it's good to see that you don't have to jog in LA to be healthy.+++++

MIKE GARDNER

CHERRELLE 'Fragile' (Tabu TBU 26064)
TWO SIDES of Cherrelle, one of

which is quite fragile and one pretty tuff. In fact, 'I Didn't Mean To Turn You On' is a particularly wicked stormer. Designed along similar lines to the future Prince hit, '1999', with even more percussion, it really sounds like it's having a party. A great track. It's halfway through side one, between '... Handle With Care' and the brilliant 'Like I Will', all of which are produced by the very-popular-but-slightly-less-fashionable-than-a-few-months-ago team of Jimmy Jam and Terry Lewis. But it's not 'Change Of Heart 2' by any means. It's better than that on its own terms, even if the songs aren't quite so strong immediately.

Cherrelle's voice, especially



engaging in the talk-overs, really gets to you after a while, and is equally effective on the hard side (one) and the 'Fragile' side (two).

I think this could be very, very popular. A good thing!+++++

MARK CORDERY

MTUME 'You, Me And He' (Epic EPC 26077)

AND NEXT, an extended offering from Mtume — "the 'Juicy Fruit' people." If you liked their apparently sexy hit then you'll probably be moved by this as well, as it's all pretty similar. Apart from 'To Be Or Not To Bop That Is The Question (Whether We Funk Or Not)'. Indeed. This just uses a few of the electro cliches with which we are all very familiar by now, but not to particularly startling effect.

The rest of the bulk is a characteristic Mtume exercise in hypnoty. Si-o-o-ow syn-drums, squiggly little bass-lines and meandering solos on synth or sax. Makes no difference, they're all terminally loose. I dunno, Tony Blackburn will doubtless be tickled, but it sounds like 'The Archers' in leather and studs to

Super nova

GAME FOR a laugh. Ten of you could be laughing if you win our Galaxy package in an easy competition. Each package contains the space board game 'The First Galaxy' and the fab debut album from Phil Fearon And Galaxy. There are 15 runners up prizes of the album which contains all the hits, including 'Dancing Tight', 'What Do I Do' and the latest smash 'Everybody's Laughing'.

To win, answer the three questions and post the coupon to: RECORD MIRROR Galaxy Competition, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. First 25 correct entries opened on the closing date Monday September 17, get the goodies.

- 1) Phil Fearon first hit the top 20 with 'I Don't Wanna Lose You' in 1979. The band was:
a) Kandidate..... b) Kinks..... c) Knack.....?
- 2) Phil Fearon records all his hits at home:
a) true..... b) false.....?
- 3) Phil Fearon is on which label?
a) EMI..... b) CBS..... c) Ensign.....?

Name

Address.....



GALAXY

IRENE CARA



Hi-NRG burst

SEARCHING FOR the perfect beat? Well, we've got 25 copies of 'EnergHighs' — the new Hi-NRG compilation — to give away in an easy competition. The album contains 10 mega-mixed tracks by artists like Irene Cara, Yvonne Gage and Abba.

To win, answer the three questions and post the coupon to: RECORD MIRROR 'EnergHighs' Competition, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. First 25 correct entries opened on the closing date Monday September 17, win.

- 1) Which of these films did Irene Cara NOT sing the title theme song to?
a) 'Flashdance'..... b) 'Footloose'..... c) 'Fame'.....?
- 2) Abba hail from:
a) Botswana..... b) Sweden..... c) Cleethorpes.....?
- 3) Yvonne Gage's 'Doin' It In A Haunted House' is based on Michael Jackson's:
a) 'Beat It'..... b) 'Thriller'..... c) 'Billie Jean'.....?

Name

Address.....



me. No, hang on, not that good at all. + 1/2

MARK CORDERY

HERBIE HANCOCK 'Sound System' (CBS 26062)

IF 'ROCKIT' announced Herbie's fresh 'n' feisty grappling with electro then 'Sound System' marks his castration of said dance party. A dry, rather academic probing of practically every studio toy available, it cries out for a touch of indiscipline; a turn into the unexpected. Instead all the great man offers are competent, if rather perfunctory, journeys through the art of bleep 'n' bleat. 'Hardrock' is the perfect example of this impotence; one paced and meandering it speaks of technique rather than instinct. There are two exceptions however — the jazzy feel of 'Karabali' (Wayne Shorter's soprano sax breathing real life) and 'People Are Changing', a simple keyboards and percussion curlier that moves soothingly around Bernard Fowler's soul-through-cigarette-haze vocals. The rest jus' ain't his best. ++

JIM REID

Dressed to kill

THE SWEET 'Sweet 16 — It's It's... Sweet's Hits' (Anagram Records Gram 16)

MORE CAMP than Nick Rhodes, more stunning than the Nolan Sisters, The Sweet cheered up the early Seventies with some of the brightest, tackiest pop music from one of the brightest, tackiest pop eras. Once they hit the winning formula, all Sweet singles were unique in their stunning similarity to the previous one.

And didn't we all dance along at the junior school hop to 'Wigwam Bam', 'Ballroom Blitz' and 'Co-Co' (sadly missing from this collection — but you should have bought the single at the time). Just listen to 'Blockbuster' to find out where Frankie got the idea for the siren in 'Two Tribes'.

The first side is toe-tapping, wonderful and completely ridiculous. The second sees them getting progressively more serious and is, therefore, pretty tedious, but don't be put off. This album is pop-pap at its finest. +++++

ELEANOR LEVY

KID CREOLE AND THE COCONUTS 'Cre-Ole' (Island IMA 13)

THE LEXICON of lies; beautifully told. 'Cre-Ole' is the highlights and the glamorous low life, the hit singles and the beezier album tracks, crammed into 14 sweet meats and selling at £3.49p. It's not the definitive Creole compilation; there is no definitive; no compression of his four thematic long players. Darnell was never a great singles player and here his top 45s, 'I'm A Wonderful Thing Baby', 'Annie I'm Not Your Daddy' et al stand uneasily next to his more lovingly crafted music — 'Off The Coast Of Me', 'Maladie D'Amour' and the rest. As a rule the singles are nicely jerky, the LP tracks matured and juicy. Not everybody who wore a zoot suit three years ago was fresh from the funny farm. +++++

JIM REID

VARIOUS ARTISTS 'Soca Train' (London LON LP2)

WILL THE sound of carnival go big, big, big? Does this, the second soca compilation of the month, sing the birth of highsteppin' on the high street? Yes and no! 'Soca Train' captures

the art of soul 'n' calypso at its best: 'Hot, Hot, Hot' and the Mighty Gabby's 'Boots', and then confounds the issue with a succession of pleasant but pedestrian banalities. Soca at its crunchiest (Explainer's 'Lorraine', Gabby's 'Jack') is both perky and



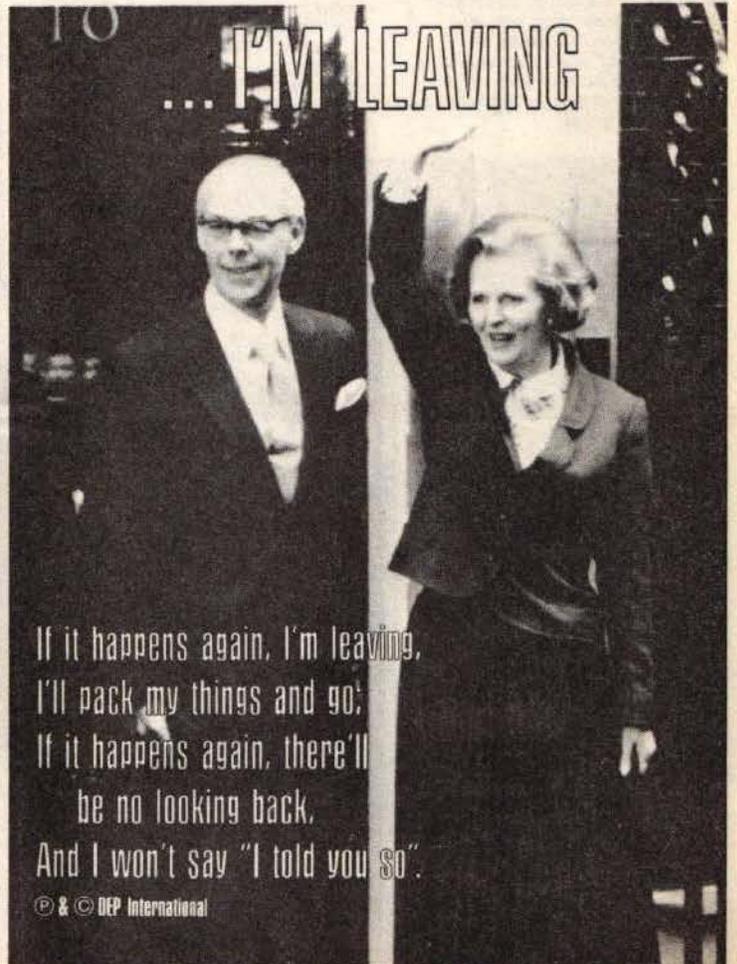
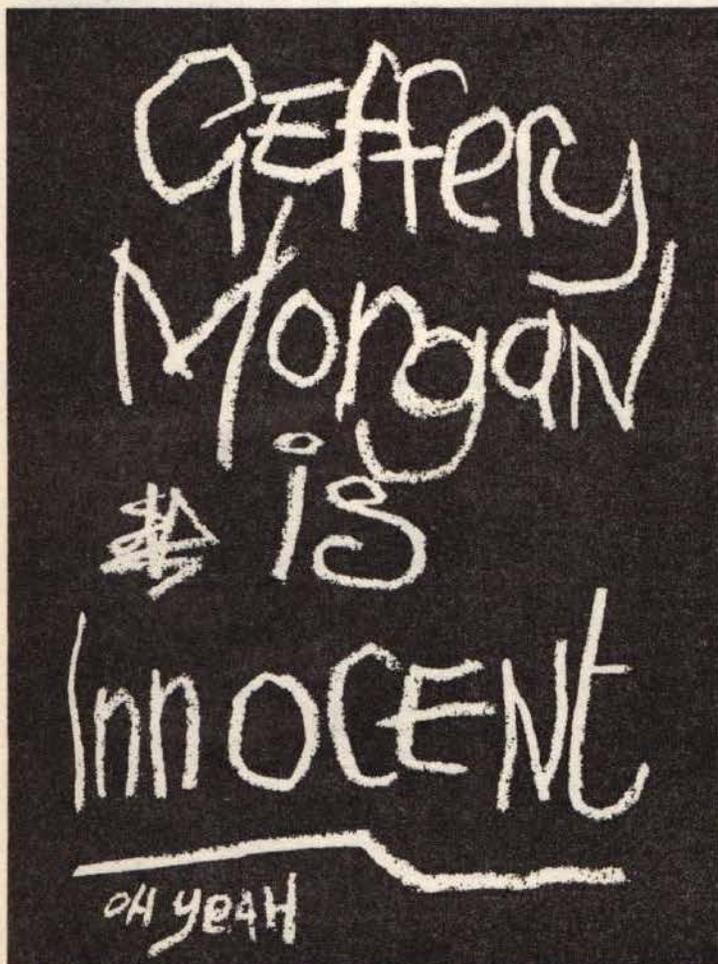
pertinent, at its worse routine and predictable. Soca will score, but not on this LP.+++

JIM REID

THE FIXX 'Phantoms' (MCA FX1003)

THIS IS The Fixx's third album — one that is destined to become stupendously BIG in the States, but will almost certainly bomb here. The Americans have ecstatic palpitations over third division Police imitators such as The Fixx (their last LP sold over 2 million there), so it isn't difficult to see why they have no success in England. Across the barren windswept cities of Ohio, The Fixx are classified as 'new wave' and experimental — in an area where Asia, Van Halen and the other mucho big mac monsters of rock have been successfully touting their wares. The Fixx play a weedy rock, a sallow pop... dim music for mortals not used to anything else. FIXX WHERE ARE YOUR TUNES?!?++

DYLAN JONES



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Help!

Anti-climax

AT 17 I'm unable to produce sperm, and this is extremely worrying. As far as I know, I haven't been in an accident which could have caused this to happen.

Although there have been lots of girls I've liked, I'm afraid to go out and find myself a girlfriend.

Could you please suggest what could be wrong? I want to lead a normal life and not miss out on girls. I keep urging myself to go to the doctor tomorrow, but tomorrow never arrives.

Ben, UK

● **Do you masturbate at all? Do you get an erection? It is a fact that some boys and young men cannot reach orgasm and ejaculation of semen when masturbating. If you are convinced that you are not producing even a small amount of sperm, this could be because you haven't yet reached full physical maturity.**

Or, you could be someone who has a condition known as retrograde ejaculation. This means that certain muscles operate to cause your semen to be ejaculated inside the bladder where it passes into the urine, instead of outside the body.

You know yourself that you must seek medical advice so that something positive can be done as soon as possible. See your doctor. I'm sending you full details of how to make an appointment with a therapist in your area who will also advise. Be brave and give tomorrow, and yourself, a break.

Periods of doubt

ISPLIT up with my boyfriend in February, but now we've patched things up and plan to go away together on holiday for a week later this month. But the week we've chosen just happens to be when my period is due and I'm really worried that this is going to ruin the holiday.

The idea of going away was to spend some time alone together as we don't get the opportunity at home.

I'm on the pill, (Microgynon 30), and I'm sure I read somewhere that if you simply carry on the course of tablets without a break in the middle this postpones your period until the next month. Is this true? And is it safe to do so?

Carol, UK

● **Yes. You can control the timing of your period in this way, and it is absolutely safe to do so, provided you choose this option only once in a while.**

Taking one course of pills directly after another without a break between won't expose you to a greater risk of pregnancy, and, as you're talking about a very special occasion when there'll be a chance to get to know each other again, it looks like your once in a while is coming up very soon.

Even when you keep on taking the pill for longer than usual there is a remote chance that you may experience a small amount of break through bleeding, so go on holiday well prepared for that, just in case. Send us a postcard!

Warning: Anyone taking a phasic pill should consult their doctor before attempting to control menstruation in this way.

MY SISTER is really scared about the possibility of being stung by a bee, as once, when she was very small her arm swelled and took ages to get back to normal. Every time she sees a bee, she runs the other way. What do you advise, and is it true that you can die from a bee sting?

Shona, Glasgow

● **Once badly stung, twice shy. Some people, like your sister, are allergic to bee stings and their reaction to the spike of the bumble bee can be severe.**

To cut down the risk of being a prime target for matchmaking bees intent on pollinating flowers and harmlessly going about their daily business, your sister should

avoid giving the confusing impression of being a flower during the bee season. Sounds silly, but she won't attract bees if she avoids wearing perfume, sprays and sweet smelling suntan oil in bee territory.

It is rare for death to occur after being stung by a bee and unclear whether it has been a direct result of the sting, but such cases have been recorded. Anyone who experiences difficulty in breathing after being stung should be seen by a doctor immediately.

Your sister can ask her doctor for medication which she can carry around for emergency use if necessary and immunisation against bee stings may also be a

possibility.

She should remember that the bee is not an aggressive insect, but will only sting if threatened in self-defence, as in doing so it disembowels itself and dies.



WHO CAN tell me if that heavin' helpin' of flesh Divine has any kind of fan club or appreciation society? So far, my research into this world-shaking question has hit a brick wall.

Hal, Hull

● **Providence, Divine-style, is against ya. No official Divine information service exists and fans, enthusiasts and others can only write to the megaperson c/o Proto Records, 7 Kentish Town Road, London NW1.**

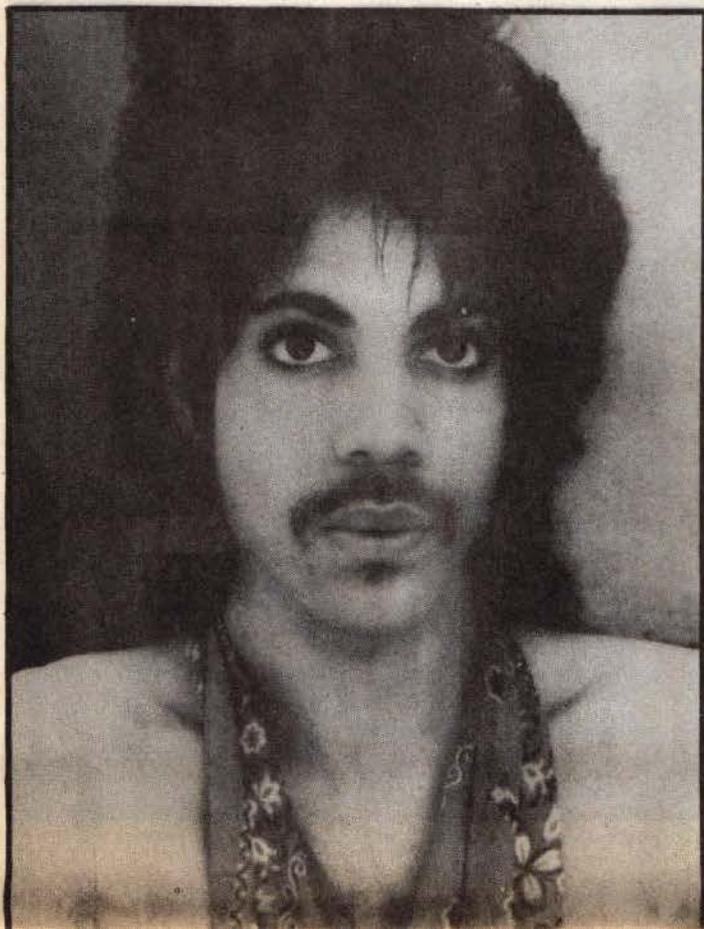
WHERE CAN I write to the fantastic Prince? Is there a UK or American based fan club?

Sheila, Glamorgan

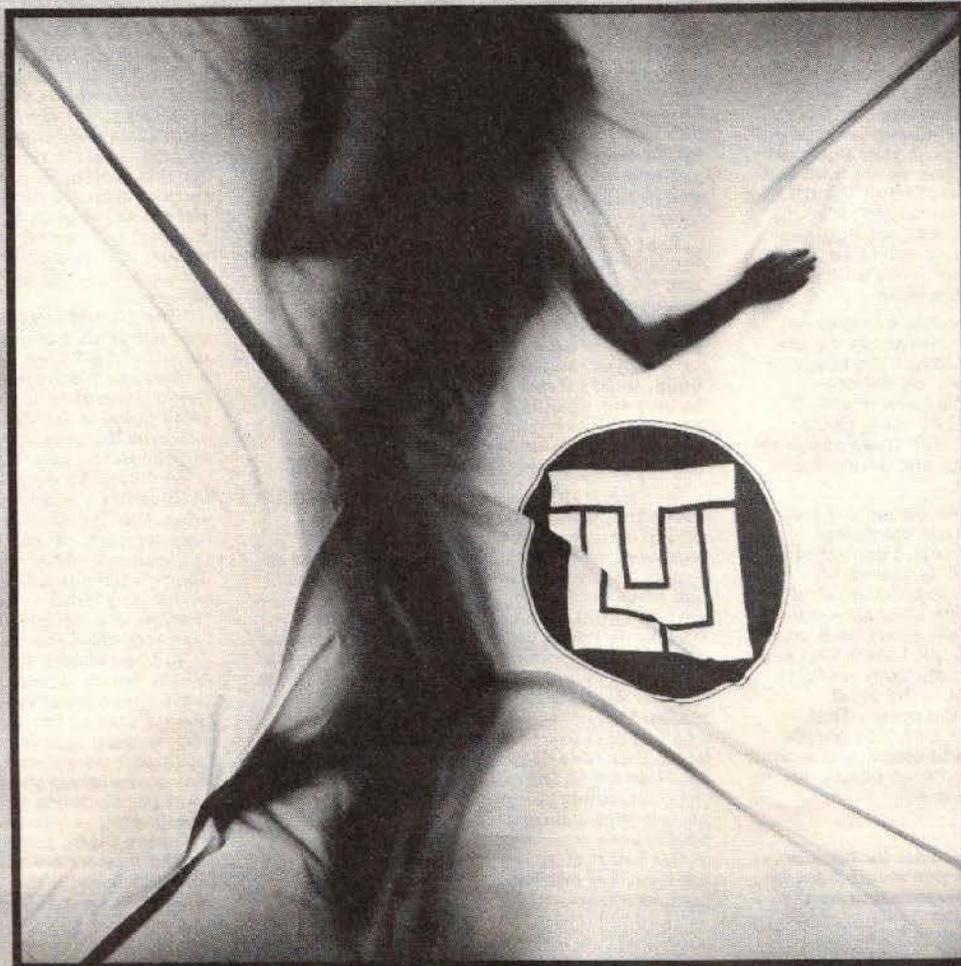
● **As far as an appreciation society goes you're outta luck. But, if you want to write to Prince personally his management will send on mail direct. Contact Prince c/o Cavallo, Ruffalo and Fagnoli Management, 11340 West Olympic Boulevard, Suite 357, West Los Angeles, California 90064.**

Young Free And Single

PLANNING AHEAD for next year's hol? You could join **Tim** (20) from **Edgware**, who's hoping to find other adventurous souls who want to visit faraway places with strange sounding names, including the land of Ronald Reagan; let's move on quickly to **Kim** (24) living in **London**, yet another FGTH fanatic who'd love to hear from anyone who shares her enthusiasm, anywhere in the UK; meanwhile, across the sea languishes lonely **Sabine** (16) somewhere in **West Germany**, and she's hoping to make contact with likely London lads; let's exit this week with a sparkle and a spangle from Gary Glitter and Hi-Energy fan **Steve** (24) from **Oldham**, who's feeling down and out of it right now and wants to hear from girls, girls, girls. Letters c/o 'YF&S' Help, Record Mirror, 40, Long Acre, London, WC2. Anyone who wants to be mentioned in the contact box, just let me know. This is a free service.



JETHRO TULL



UNDER WRAPS

NEW ALBUM AND CHROME CASSETTE
CASSETTE INCLUDES 4 EXTRA TRACKS

NEW SINGLE 'LAP OF LUXURY'
 WITH *ASTRONOMY, *AUTOMOTIVE ENGINEERING AND *TUNDRA
 (*NOT INCLUDED ON THE ALBUM)

7" GATEFOLD SLEEVE AND 12" AVAILABLE

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 2nd - NEWCASTLE, CITY HALL • 3rd/4th - MANCHESTER, APOLLO
 6th - BIRMINGHAM, INTERNATIONAL, ARENA • 7th/8th/9th - LONDON, HAMMERSMITH, ODEON



THREE YEARS in the making, three weeks in the charts." John 'Brad' Bradbury's summation of the dismal failure of the Special AKA's brilliant album 'In The Studio'.

Coming hot on the heels of 'Nelson Mandela', it was inexplicable how the LP faded so quickly. It was flamboyant, brash, dark and drowsy, all the things a good pop album needs. Nevertheless, it sank without trace. Forgetting that, a new single from the record is now on the racks. Called 'What I Like Most About You Is Your Girlfriend', it's possibly the strongest release yet from the AKA, and its joviality should prove an enticement for the national jocks who didn't quite click with 'Nelson Mandela'.

Brad is in a unique position, because not only is he the permanent sticksman for the Special AKA, but he also bangs the drum for his own band JB's Allstars (who first appeared briefly under the guise of the Specials on their second LP). He is also a burgeoning songwriter, with three songs co-credited on 'In The Studio' and a host more waiting to be recorded.

"It was a very accessible album and had many seals of approval from the press. Although it died in the charts, I hope that it will resurface if 'Girlfriend' is successful. Personally I would like to get started straight away on recording the new Specials album. I know that there's been talk about how much the album cost to record, but I think that any gossip like that only detracts from what is actually on vinyl, and that is the most important thing of all — the music. That album is a stayer, and I'm sure that people will remember it in years to come. The second Specials LP was a bit of a hotch-potch, but 'In The Studio' is a very whole affair."

JERRY DAMMERS is famous for his low and loose profile, but this stems from his experiences of misinterpretation by the

press, and he quite rightly guards his personal life with the gusto that anyone would use to protect their own privacy. John Bradbury feels the same, and thinks that all the speculation about the future of the Specials is just wasted breath. "The band is really sorting itself out now, and there is no chance of us splitting up. We will however be operating on a more flexible basis, but this I think is healthy in any band, just so long as everyone concerned is totally behind everything that happens.

"I love this band, and more than anything else in the world I want the Special AKA to carry on."

Back in '83 when there was a lull in the Specials' career Brad began to get itchy feet, and though he would never dream of leaving the band, he felt he needed something on the side to keep him going. This materialised in the shape of JB's Allstars, a motley crew of unspecified members who came together under Brad's direction, with one aim in mind: to play the sparkling music of Northern Soul to an uninitiated public, too young to know the delights of endless nights spent jitterbugging to the Wigan sound.

"I've never professed to know an awful lot about soul music, I've just listened to an astonishing amount of the stuff. I was a regular at all the Northern Soul clubs — or as regular as my constitution allowed: it was a real labour of love going to those places. Travelling out on a Friday afternoon and staying up for 48 hours solid was really heavy going — but compared to some of the people that went, two days was a short time. People used to spend their whole lives in those places. I love that music, and everything I do, I do out of respect for all that stuff that I heard then. I've always wanted to work in a soul band, and being in the Specials gave me the opportunity to meet the right people — people who wanted to get up and blow, and people who could blow really well. I'm proud of the fact that all the members of the Allstars are top-class musicians — and they're not session musicians, they're friends."

THEIR PREVIOUS releases have included such Northern Soul classics as 'One Minute Every Hour' and 'Sign On The Dotted Line', and with their new one, 'Ready Willing And Able', Brad feels that they have captured the feeling perfectly.

"I never do a version if I think we're gonna harm the original track. All the records we've released so far are *better* than the originals — quote one. And the new single is the best of the lot — quote two. What I want is exposure for this type of R&B and, if you like, I'm the devil's advocate of soul music — I want people to HEAR it! It hurts me to hear people say that our records are just copies of old songs. The next step is to record our own songs, which will appear on the Allstars album.

"The LP will have six or seven covers on it, and about six tracks that I've been working on with Dee Sharp — he is an amazing lyric writer, and his words fit my music perfectly. Being a member of two bands has made me work twice as hard, and I've written more songs in the past three months than I've written in the past three years."

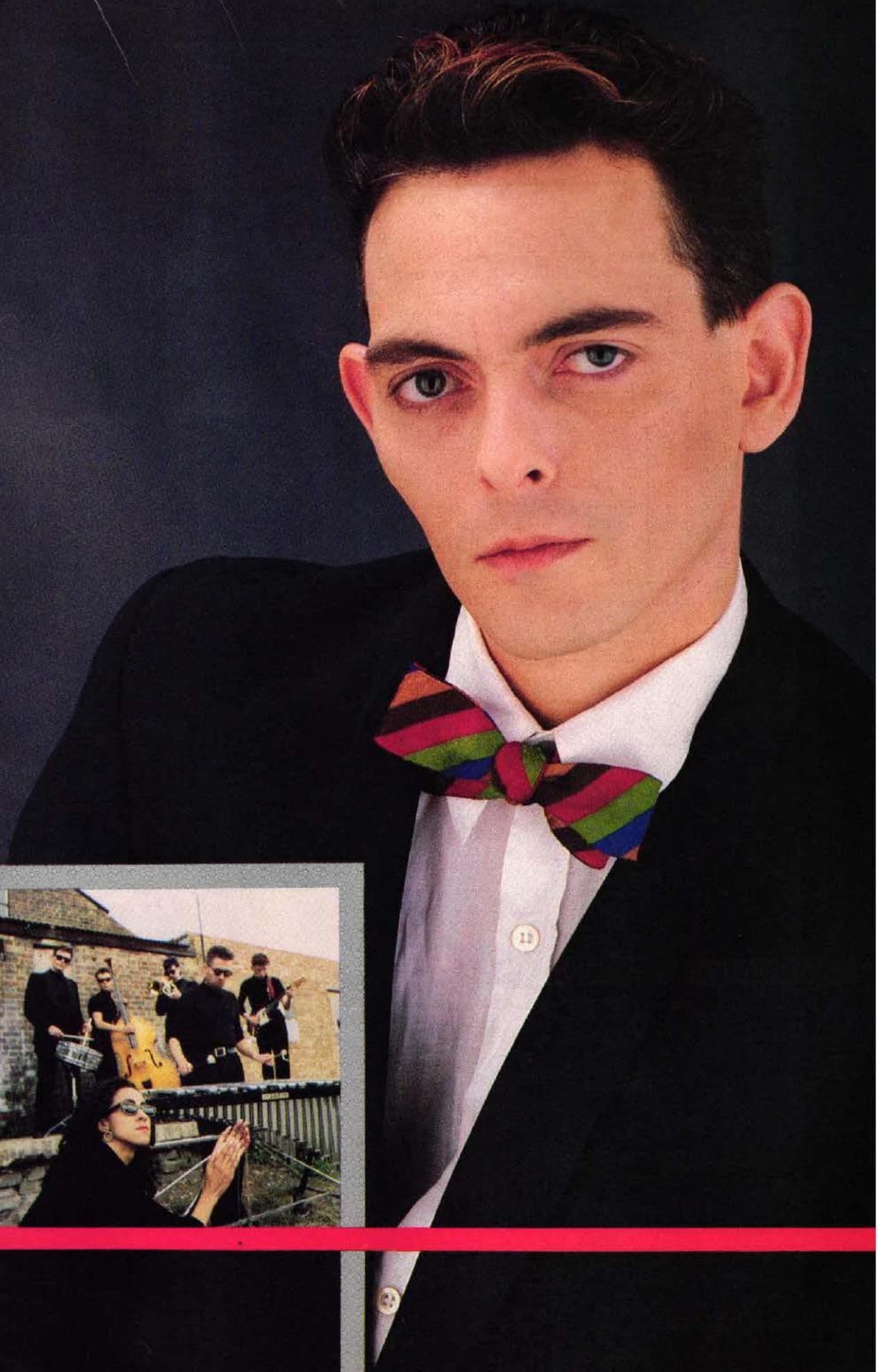
Brad used to work in the Virgin record shop in Coventry's infamous precinct, only leaving when the Specials' first hit 'Gangsters' became a hit. He has always been a music fan, and one of his regrets is the fact that the Specials have practically ceased to be a performing band — he loves playing live. "Performing, for me, is much more important than recording the records.

"In the autumn, we'll be taking a JB's Allstar Revue on the road, so that people can really appreciate the music. It will be just like the old Stax or Motor City Revues, where each vocalist will come on and do three or four numbers, rotating to try and recreate that powerhouse showbiz feeling. It will be a chore, as someone will have to referee the whole thing — you put 15 irate musicians in the same room, and you *need* a referee!

"The Allstars are my working hobby. My priorities lie with the Specials, but at the same time I put 100 per cent into both."

SPECIAL AKA

Allstar John 'JB' Bradbury talks to Dylan Jones about the Special things in life

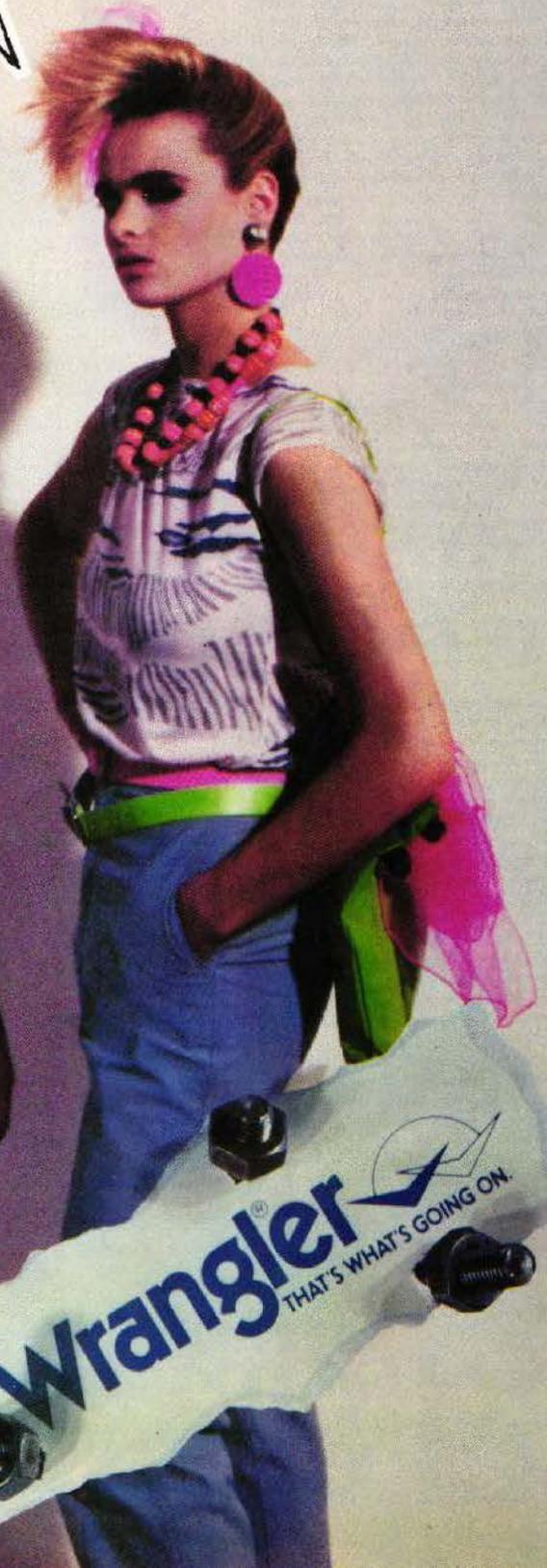


> dindisc ? *Beggars Banquet* ? ISL



AND...?

>NAH DEFINITELY *Virgin*...



Wrangler
THAT'S WHAT'S GOING ON.

FOR SOMEONE who doesn't like singing other people's songs, TREVOR WALTERS is doing pretty well with his cover of Lionel Richie's 'Stuck On You'. "I've always had this fear of hearing a nice song, doing it and spoiling it because that's the worst thing that can happen," says the chirpy East Ender.

There doesn't seem to be any danger of that happening as 'Stuck On You' continues its climb past the heights Mr Richie attained with the same song. "It's a personal landmark for me to get higher with the song than Lionel did, but only within myself, not directed at Lionel. It's rare to do someone else's song and get a hit with it and that alone makes me feel good. Obviously I'd like to get to number one."

Why this song in particular then, Trevor? "I've been a Lionel Richie fan since he was with the Commodores, and there've been a few of his songs that I've thought would be good for me to do. I'd love to meet him. If he was to come over and do a tour, I'd make sure I got there and that he knew I was Trevor Walters — the one who'd done his song."

REGGAE FANS will be no strangers to Trevor's music. The 23 year old has two reggae number ones already under his belt, with 'Give Love A Try' and 'Love Me Tonight', which reached 26 in the national chart three years ago.

"I listen to hard reggae when I go out but at home I listen to more soul tracks because it's more creative. I always want to maintain that reggae sound because that's what I started off with, but for progression I turn to soul and mix the two together."

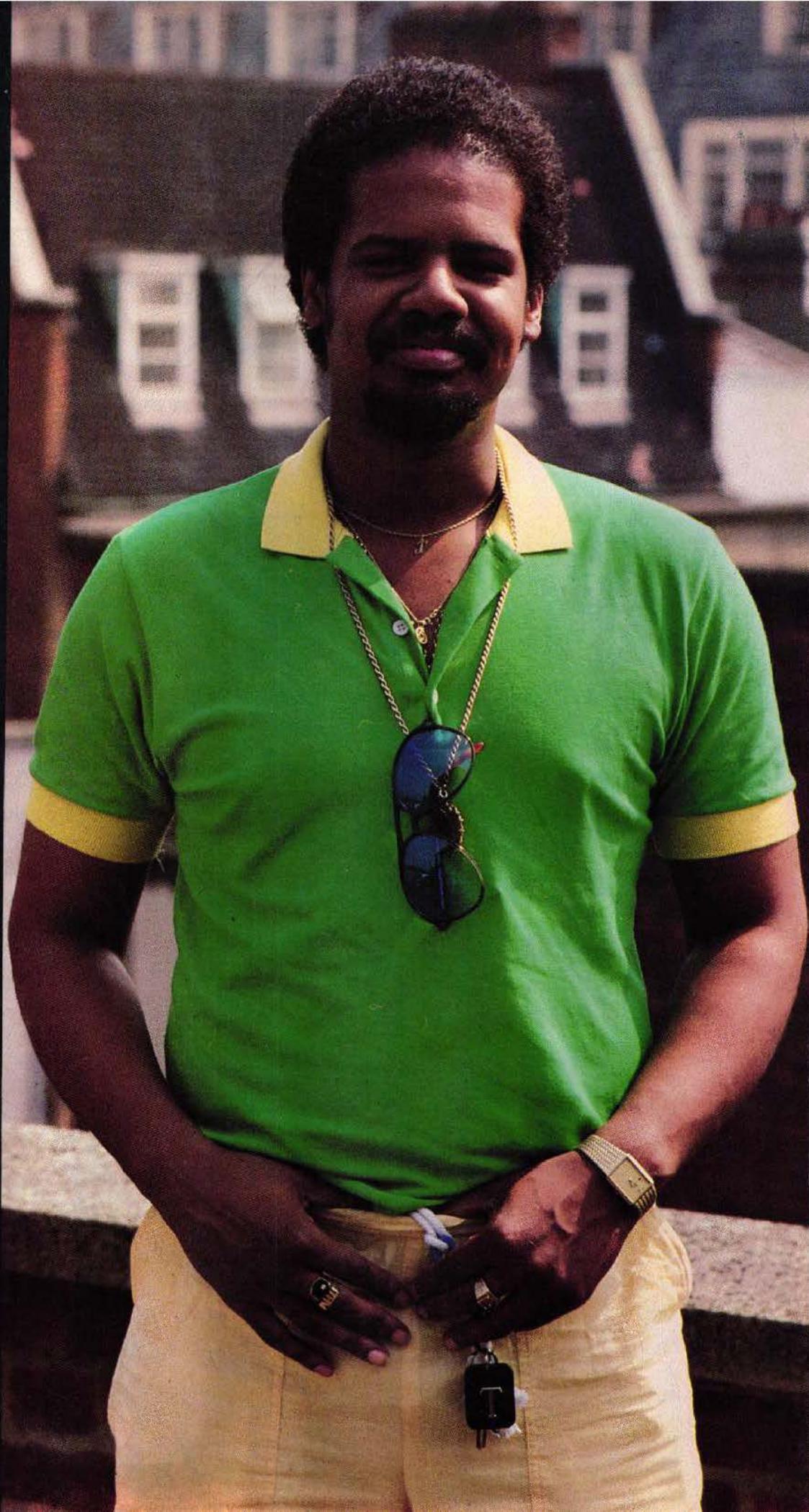
Reggae hits have never been too numerous in the chart, so has Trevor encountered many obstacles to his music crossing over to the mainstream? "It could be a bias," says Trevor thoughtfully. "A lot of people in the 'white' industry are afraid of reggae music and what comes behind it, rather than not liking it."

"You've got to face facts, we've got a reputation for being ignorant about certain things like the recording business and because of the trouble in places like Brixton, we get a reputation for being hard to get along with. That's why I think people are afraid. Bob Marley 'imself made it easier for people like me because he never had anything coming behind him and now they seem more willing to accept our music."

Well, afraid of reggae or not, we all seem stuck on you at the moment, Trevor.

Andy Strike

Pic by Eugene Adebari



LAST WEEK'S 45s

LAST WEEK'S LPs

1	1	5	CARELESS WHISPER, George Michael, Epic □
2	3	2	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
2	2	10	AGADOO, Black Lace, Flair □
4	4	3	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA
5	6	9	SELF CONTROL, Laura Branigan, Atlantic
6	15	3	PASSENGERS, Elton John, Rocket
7	16	3	DR BEAT, Miami Sound Machine, Epic
8	7	6	WHATEVER I DO (WHEREVER I GO), Hazel Dean, Proto □
9	5	12	TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ★
10	9	7	STUCK ON YOU, Trevor Walters, Sanity
11	23	2	I'LL FLY FOR YOU, Spandau Ballet, Chrysalis
12	8	12	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol □
13	10	30	WHITE LINES (DON'T DON'T DO IT), Grandmaster And Melle Mel, Sugar Hill □
14	11	3	2 MINUTES TO MIDNIGHT, Iron Maiden, EMI
15	19	6	SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
16	13	11	ON THE WINGS OF LOVE, Jeffrey Osborne, A&M
17	22	3	MOTHERS TALK, Tears For Fears, Mercury
18	56	2	GHOSTBUSTERS, Ray Parker Jr, Ariata
19	14	10	WHEN DOVES CRY, Prince, Warner Brothers □
20	12	41	RELAX, Frankie Goes To Hollywood, ZTT/Island ★
21	18	6	SUNGLASSES, Tracey Ullman, Stiff
22	43	3	BIG IN JAPAN, Alphaville, WEA
23	—	1	WILLIAM, IT WAS REALLY NOTHING, Smiths, Rough Trade RT166
24	—	1	MASTER AND SERVANT, Depeche Mode, Mute 7 BONG 6
25	29	3	I NEED YOU, Pointer Sisters, Planet
26	28	8	THE MORE YOU LIVE, THE MORE YOU LOVE, A Flock Of Seagulls, Jive
27	27	8	LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
28	17	6	IT'S A HARD LIFE, Queen, EMI
29	40	3	ARE YOU READY, Break Machine, Record Shack
30	20	9	CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware
31	26	8	EVERYBODY'S LAUGHING, Phil Fearon And Galaxy, Ensign
32	—	1	MADAM BUTTERFLY, Malcolm McLaren, Charisma/Virgin MALC5
33	21	10	TOSSING AND TURNING, Windjammer, MCA
34	66	2	TALKING IN YOUR SLEEP, Bucks Fizz, RCA
35	25	8	HOLE IN MY SHOE, Neil, WEA □
36	24	9	DOWN ON THE STREET, Shakatak, Polydor
37	—	1	HOT WATER, Level 42, Polydor POSP 688
38	31	8	YOU THINK YOU'RE A MAN, Divine, Proto
39	—	1	SUNSET NOW, Heaven 17, Virgin VS708
40	41	3	GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown
41	47	2	TOUR DE FRANCE, Kraftwerk, EMI
42	45	3	YOU'RE NEVER TOO YOUNG, Cool Notes, Abstract Dance
43	32	11	YOUNG AT HEART, Bluebells, London
44	30	12	TIME AFTER TIME, Cyndi Lauper, Portrait/Epic □
45	59	2	FOREST FIRE, Lloyd Cole And The Commotions, Polydor
46	49	3	MR SOLITAIRE, Animal Nightlife, Island
47	38	12	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA □
48	37	5	JUST THE WAY YOU LIKE IT, SOS Band, Tabu/Epic
49	39	5	NERVOUS SHAKEDOWN, AC/DC, Atlantic
50	57	5	SUMMER HOLIDAY, Kevin The Gerbil, Magnet
51	—	1	KILLED BY DEATH, Motorhead, Bronze BRO185
52	51	3	EMPTY ROOMS, Gary Moore, Virgin/10
53	35	11	STUCK ON YOU, Lionel Richie, Motown
54	—	1	LOVE GLOVE, Visage, Polydor POSP691
55	33	7	THE DAY BEFORE YOU CAME, Blancmange, London
56	—	1	MAGIC TOUCH, Rose Royce, Streetwave MKHAN21
57	34	10	EYES WITHOUT A FACE, Billy Idol, Chrysalis
58	36	3	THE INK IN THE WELL, David Sylvian, Virgin
59	44	5	IN THE COUNTRY, Farmer's Boys, EMI
60	68	2	MASQUERADE, Evelyn Thomas, Record Shack
61	—	1	ALL I NEED IS EVERYTHING, Aztec Camera, WEA AC1
62	46	15	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic □
63	—	1	UNITY, Afrika Bambaataa/James Brown, Tommy Boy/Polydor AFR2
64	67	2	THE GIRL FROM IPANEMA, Astrud Gilberto, Verve/Polydor
65	—	1	CATH, Bluebells, London LON54
66	54	3	LADY SHINE (SHINE ON), T H S — The Horne Section, Fourth & Broadway/Island
67	—	1	YOU HAVE, Marc Almond, Some Bizarre/Phonogram BZS 24
68	50	11	BREAKIN' ... THERE'S NO STOPPING US, Ollie And Jerry, Polydor
69	84	1	SHE BOP, Cyndi Lauper, Portrait/Epic
70	69	2	CASTLES IN SPAIN, Armoury Show, Parlophone
71	80	1	WAITING FOR THE LOVE BOAT, Associates, WEA
72	42	11	LOVE RESURRECTION, Alison Moyet, CBS
73	71	2	THE ONLY FLAME IN TOWN, Elvis Costello And Attractions, F-Beat
74	48	3	YOU ARE MY MELODY, Change, WEA
75	87	1	YOU GET THE BEST FROM ME, Alicia Myers, MCA
76	78	8	BIG CITY NIGHTS, Scorpions, Harvest
77	80	7	YOU KEEP ME COMING BACK, Brothers Johnson, A&M
78	77	7	SOMEBODY, Junior, London
79	76	7	17, Rick James, Gordy
80	70	7	ALL OF YOU, Julio Iglesias And Diana Ross, CBS
81	—	1	ENCORE, Cheryl Lynn, Streetwave MKHAN23
82	95	5	I CAN DREAM ABOUT YOU, Dan Hartman, MCA
83	86	8	CCCAN'T YOU SEE, Vicious Pink, Parlophone
84	82	8	WHAT IS LIFE, Black Uhuru, Island
85	93	3	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
86	—	1	DON'T STOP RUNNIN', Y & T A&M AM208
87	96	1	TINSELTOWN IN THE RAIN, Blue Nile, Linn/Virgin
88	—	1	ORIGINAL SIN, Senate, WAR WAR1
89	73	7	LAMENT, Ultravox, Chrysalis
90	88	7	TAXMAN, Rockwell, Motown
91	92	2	DEAD AND BURIED, Alien Sex Fiend, Anagram/Cherry Red
92	89	2	DON'T TAKE MY COCONUTS, Kid Creole And The Coconuts, Island
93	91	1	ANOTHER SILENT DAY, Adventures, Chrysalis
94	—	1	WHAT I LIKE MOST ABOUT YOU IS YOUR GIRLFRIEND, Special AKA, 2-Tone/Chrysalis
95	—	1	BLUE MONDAY, New Order, Factory FAC 73
96	—	1	RE-RON, Gil Scott-Heron, Ariata ARIST573
97	—	1	5 LIVE, Truth, IRS IRSX112
98	90	1	GO WEST, Cult, Beggars Banquet
99	—	1	THERE GOES MY BABY, Donna Summer, Warner Brothers U9438
100	—	1	CREEP, Fall, Beggars Banquet BEG116

Compiled by Gallup

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

1	1	4	NOW THAT'S WHAT I CALL MUSIC 3, Various, Virgin/EMI ★
2	4	10	PRIVATE DANCER, Tina Turner, Capitol □
3	3	45	CAN'T SLOW DOWN, Lionel Richie, Motown ★
4	2	16	LEGEND, Bob Marley And The Wailers, Island ★
5	5	6	DIAMOND LIFE, Sade, Epic □
6	6	26	THE WORKS, Queen, EMI ★
7	8	9	PARADE, Spandau Ballet, Chrysalis □
8	9	2	PHIL FEARON AND GALAXY, Phil Fearon and Galaxy, Ensign
9	12	25	HUMAN'S LIB, Howard Jones, WEA ★
10	7	90	THRILLER, Michael Jackson, Epic ★
11	13	10	BREAKING HEARTS, Elton John, Rocket □
12	10	18	BREAKOUT, Pointer Sisters, Planet □
13	11	52	AN INNOCENT MAN, Billy Joel, CBS ★
14	16	22	NOW THAT'S WHAT I CALL MUSIC 2, Various, Virgin/EMI ★
15	15	7	PURPLE RAIN, Prince And The Revolution, Warner Bros
16	—	1	1100 BEL AIR PLACE, Julio Iglesias, CBS 86308
17	21	2	DOWN ON THE STREET, Shakatak, Polydor
18	17	26	HUMAN RACING, Nik Kershaw, MCA □
19	20	12	BORN IN THE USA, Bruce Springsteen, CBS □
20	14	28	INTO THE GAP, Thompson Twins, Ariata ★
21	19	6	BREAKDANCE, YOU CAN DO IT!, Various, K-Tel
22	18	12	BREAKDANCE, Original Soundtrack, Polydor □
23	22	12	AMERICAN HEARTBEAT, Various, Epic □
24	23	10	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait □
25	37	3	SELF CONTROL, Laura Branigan, Atlantic
26	25	11	CAMOUFLAGE, Rod Stewart, Warner Bros □
27	26	60	QUEEN GREATEST HITS, Queen, EMI ★
28	29	24	ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo □
29	—	1	JUST THE WAY YOU LIKE IT, SOS Band, Tabu/Epic TBU26058
30	—	1	THE STORY OF A YOUNG HEART, A Flock Of Seagulls, Jive HIP14
31	38	293	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ★
32	24	7	VICTORY, Jacksons, Epic □
33	28	6	PRIMITIVE, Neil Diamond, CBS
34	34	9	BRILLIANT TREES, David Sylvian, Virgin □
35	33	9	DISCOVERY, Mike Oldfield, Virgin □
36	51	40	UNDER A BLOOD RED SKY, U2, Island ★
37	56	15	FANTASTIC, Wham!, Innervision ★
38	62	65	TOO LOW FOR ZERO, Elton John, Rocket ★
39	43	39	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ★
40	31	3	SISTERS, The Bluebells, London
41	30	17	OCEAN RAIN, Echo And The Bunnymen, Korova □
42	35	7	THE LAST IN LINE, Dio, Vertigo
43	75	9	ELIMINATOR, ZZ Top, Warner Bros □
44	27	3	STREET SOUNDS EDITION 10, Various, Streetsounds
45	89	6	LOVE OVER GOLD, Dire Straits, Vertigo ★
46	64	50	LABOUR OF LOVE, UB40, DEP International/Virgin ★
47	39	15	MANGE TOUT, Blancmange, London □
48	58	14	CAFE BLEU, The Style Council, Polydor □
49	60	40	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ★
50	32	57	THE CROSSING, Big Country, Mercury ★
51	41	3	LA IS MY LADY, Frank Sinatra, Qwest
52	42	3	BEST OF JON & VANGELIS, Jon & Vangelis, Polydor
53	81	13	BREAK MACHINE, Break Machine, Record Shack
54	59	58	NO PARLEZ, Paul Young, CBS ★
55	55	12	EDEN, Everything But The Girl, Blanco Y Negro
56	54	2	1984, Van Halen, Warner Bros □
57	50	3	STREET SOUNDS CRUCIAL ELECTRO 2, Various, Streetsounds
58	49	9	REWIND 1971-1984, The Rolling Stones, Rolling Stones
59	47	20	FOOTLOOSE, Original Soundtrack, CBS □
60	71	21	FACE VALUE, Phil Collins, Virgin ★
61	61	11	GREATEST MESSAGES, Grandmaster Flash & The Furious Five, Sugarhill
62	40	5	STARLIGHT EXPRESS, Original Cast, Starlight/Polydor
63	67	21	LAMENT, Ultravox, Chrysalis □
64	79	17	JUNK CULTURE, Orchestral Manoeuvres, Virgin □
65	45	42	OFF THE WALL, Michael Jackson, Epic ★
66	36	3	WELL PLEASED, Chas and Dave, Rockney
67	91	3	MAKIN' MOVIES, Dire Straits, Vertigo ★
68	88	7	GREATEST HITS, Rod Stewart, Riva ★
69	52	27	THE SMITHS, The Smiths, Rough Trade □
70	46	9	BEAT STREET, Original Soundtrack, Atlantic
71	—	1	EMERALD CLASSICS, Various, Stoic SRTV1
72	78	3	IN ROCK WE TRUST, Y&T, A&M
73	70	12	LIONEL RICHIE, Lionel Richie, Motown ★
74	69	46	COLOUR BY NUMBERS, Culture Club, Virgin ★
75	66	5	A WORD TO THE WISE GUY, Mighty Wah!, Eternal/Beggars Banquet
76	66	3	CHUNKS OF FUNK, Various, Loose End
77	92	5	LOVE SONGS, Barbra Streisand, CBS ★
78	53	13	BACKTRACKIN', Eric Clapton, Starblend
79	73	9	GOODBYE CRUEL WORLD, Elvis Costello, F Beat
80	48	13	TRUE, Spandau Ballet, Chrysalis ★
81	44	5	CHARIOTS OF FIRE, Vangelis, Polydor ★
82	77	41	TOUCH, Eurythmics, RCA ★
83	100	4	HOW GREAT THOU ART, Bryn Yerm, Lifestyle
84	72	16	MAN ON THE LINE, Chris De Burgh, A&M
85	—	1	FUGAZI, Marillion, EMI MRL1
86	74	16	HYSTERIA, Human League, Virgin □
87	97	7	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ★
88	57	19	HELLO I MUST BE GOING, Phil Collins, Virgin ★
89	84	2	JAM ON REVENGE, Newclaus, Sunnyview
90	85	17	MASTERPIECES — VERY BEST OF SKY, Sky, Telstar □
91	76	15	THEN CAME ROCK 'N' ROLL, Various, EMI □
92	63	13	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown □
93	—	1	FRIDAY THE 13TH AT THE MARQUEE CLUB, Playn Jayn, A&M JAYN13
94	94	21	GREATEST HITS, Marvin Gaye, Telstar □
95	98	2	HUNKY DORY, David Bowie, RCA International
96	68	16	CHANGE OF HEART, Change, WEA
97	—	1	90125, Yes, ATCO 790121-1 □
98	80	3	REVOLUTION, Theatre Of Hate, Burning Rome
99	—	1	REFLECTIONS, Various, CBS 10034 ★
100	—	1	RUMOURS, Fleetwood Mac, Warner Bros K56344 ★

Compiled by Gallup

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

US Singles

- 1 1 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 2 2 MISSING YOU, John Waite, EMI/America
- 3 6 SHE BOP, Cyndi Lauper, Portrait
- 4 4 GHOSTBUSTERS, Ray Parker Jr. Arista
- 5 3 STUCK ON YOU, Lionel Richie, Motown
- 6 8 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 7 9 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 8 11 THE WARRIOR, Scandal with Patty Smyth, Columbia/CBS
- 9 7 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 10 14 DRIVE, The Cars, Elektra
- 11 5 WHEN DOVES CRY, Prince, Warner Brothers
- 12 13 LIGHTS OUT, Peter Wolf, EMI-America
- 13 16 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 14 10 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 15 17 ROCK ME TONIGHT, Billy Squier, Capitol
- 16 12 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 17 22 COVER ME, Bruce Springsteen, Columbia/CBS
- 18 21 CRUEL SUMMER, Bananarama, London
- 19 19 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia/CBS
- 20 20 DYNAMITE, Jermaine Jackson, Arista
- 21 23 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 22 15 ROUND AND ROUND, Ratt, Atlantic
- 23 26 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 24 28 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 25 30 TORTURE, Jacksons, Epic
- 26 33 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 27 40 LUCKY STAR, Madonna, Sire
- 28 27 LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia/CBS
- 29 31 RIGHT BY YOUR SIDE, Eurythmics, RCA
- 30 18 STATE OF SHOCK, Jacksons/Mick Jagger, Epic
- 31 34 THE LUCKY ONE, Laura Branigan, Atlantic
- 32 25 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 33 37 THERE GOES MY BABY, Donna Summer, Geffen
- 34 35 GO INSANE, Lindsey Buckingham, Elektra
- 35 24 SEXY GIRL, Glenn Frey, MCA
- 36 50 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 37 41 I'M SO EXCITED, Pointer Sisters, Planet
- 38 39 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 39 42 ARE WE OURSELVES?, The Fixx, MCA
- 40 45 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 41 46 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 42 29 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 43 56 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Bros
- 44 52 FLESH FOR FANTASY, Billy Idol, Chrysalis
- 45 47 WHAT THE BIG GIRLS DO, Van Stephenson, MCA
- 46 48 (WHAT) IN THE NAME OF LOVE, Naked Eyes, EMI-America
- 47 36 17, Rick James, Gordy
- 48 62 SWEEP AWAY, Diana Ross, RCA
- 49 59 STRUT, Sheena Easton, EMI-America
- 50 63 YOU TAKE ME UP, Thompson Twins, Arista
- 51 64 SHINE SHINE, Barry Gibb, MCA
- 52 54 THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne, A&M
- 53 32 PANAMA, Van Halen, Warner Brothers
- 54 — WHO WEARS THESE?, Elton John, Geffen
- 55 38 TWO SIDES OF LOVE, Sammy Hagar, Geffen
- 56 58 THE MORE YOU LIVE, THE MORE YOU LOVE, Flock of Seagulls, Jive
- 57 44 HIGH ON EMOTION, Chris De Burgh, A&M
- 58 43 INFATUATION, Rod Stewart, Warner Brothers
- 59 55 BREAKIN' ... THERE'S NO STOPPING US, Ollie & Jerry, Polydor
- 60 57 ALIBIS, Sergio Mendes, A&M

Bullets 61-100

- 61 — DESERT MOON, Dennis De Young, A&M
- 62 65 TURN AROUND, Neil Diamond, Columbia/CBS
- 63 69 STRANGER, Stephen Stills, Atlantic

- 64 70 SATISFY ME, Billy Satellite, Capitol
- 65 67 JUST THE WAY YOU LIKE IT, The SOS Band, Tabu
- 67 80 A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, Columbia/CBS
- 73 — I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 74 85 ON THE WINGS OF A NIGHTINGALE, The Everly Brothers, Mercury
- 75 89 IN THE NAME OF LOVE, Ralph MacDonald with Bill Withers, Polydor
- 79 — TURN TO YOU, Go-Go's, IRS
- 80 — WAKE ME UP BEFORE YOU GO-GO, Wham!, Columbia
- 82 — LAYIN' IT ON THE LINE, Jefferson Starship, Grunt, RCA
- 85 — NEW GIRL NOW, Honeymoon Suite, Warner Brothers
- 87 — PRETTY MESS, Vanity, Motown
- 89 — BODY ROCK, Maria Vidal, EMI-America

Compiled by Billboard

US Albums

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 3 SPORTS, Huey Lewis And The News, Chrysalis
- 4 4 PRIVATE DANCER, Tina Turner, Capitol
- 5 5 HEARTBEAT CITY, The Cars, Elektra
- 6 7 CAN'T SLOW DOWN, Lionel Richie, Motown
- 7 8 OUT OF THE CELLAR, Ratt, Atlantic
- 8 9 VICTORY, Jacksons, Epic
- 9 6 GHOSTBUSTERS, Soundtrack, Arista
- 10 41 1100 BEL AIR PLACE, Julio Iglesias, Columbia
- 11 11 SIGNS OF LIFE, Billy Squier, Capitol
- 12 10 BREAK OUT, Pointer Sisters, Planet
- 13 13 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 14 14 NO BRAKES, John Waite, EMI-America
- 15 12 1984, Van Halen, Warner Brothers
- 16 18 STAY HUNGRY, Twisted Sister, Atlantic
- 17 17 REBEL YELL, Billy Idol, Chrysalis
- 18 19 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 19 21 MADONNA, Madonna, Sire
- 20 20 BREAKING HEARTS, Elton John, Geffen
- 21 16 ELIMINATOR, ZZ Top, Warner Brothers
- 22 25 WARRIOR, Scandal featuring Patty Smyth, Columbia/CBS
- 23 15 CONDITION CRITICAL, Quiet Riot, Pasha
- 24 30 SOUNDTRACK, Eddie and The Cruisers, Scotti Brothers
- 25 22 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 26 27 ICE CREAM CASTLES, The Time, Warner Brothers
- 27 28 LIGHTS OUT, Peter Wolf, EMI-America
- 28 23 THE LAST IN LINE, Dio, Warner Brothers
- 29 29 LOVE AT FIRST STING, Scorpions, Mercury
- 30 24 BREAKIN', Soundtrack, Polydor
- 31 26 CAMOUFLAGE, Rod Stewart, Warner Bros
- 32 33 SELF CONTROL, Laura Branigan, Atlantic
- 33 31 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 34 38 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 35 38 FIRST OFFENSE, Corey Hart, EMI-America
- 36 39 PRIMITIVE, Neil Diamond, Columbia/CBS
- 37 37 THE ALLNIGHTER, Glenn Frey, MCA
- 38 32 FOOTLOOSE, Soundtrack, Columbia/CBS
- 39 34 THRILLER, Michael Jackson, Epic
- 40 47 17, Chicago, Full Moon/Warner Brothers
- 41 44 BANANARAMA, Bananarama, London
- 42 35 STREET TALK, Steve Perry, Columbia/CBS
- 43 46 JERMAINE JACKSON, Jermaine Jackson, Arista
- 44 48 INTO THE GAP, Thompson Twins, Arista
- 45 45 BOX OF FROGS, Box Of Frogs, Epic
- 46 — PHANTOMS, The Fixx, MCA
- 47 — REFLECTIONS, Rick James, Gordy
- 48 50 IN ROCK WE TRUST, Y&T, A&M
- 49 43 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan & Double Trouble, Epic
- 50 — VOA, Sammy Hagar, Geffen

Compiled by Billboard

SOUNDS
in your newsagents now

SOMETHING TO
GET YOUR TEETH
INTO.....!



X WORD

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

ACROSS

- 1 Group concerned about living and loving (1,5,2,8)
- 7 How Jeffrey Osborne travels (2,3,5,2,4)
- 9 Stranglers' bird (5)
- 10 "Shut your mouth" says Julian (5)
- 11 Drink for the tillerman (3)
- 13 Not getting to number one has left Michael in this condition (5,2,5)
- 14 Occupation of Joe Strummer's dad (4,6)
- 15 It was subtitled Pray Like Aretha Franklin (4,4)
- 18 & 24 down Found on Martin Fry's face (3,4,2,4)
- 19 Madness went one beyond (4)
- 20 They know what happens When You're Young And in Love (6,7)
- 22 OMD's engineering (7)
- 23 US group who have Africa to thank for chart success (4)
- 25 Found in Neil's shoe (4)
- 27 Advice from Phil Collins (3,4,5,4)
- 29 Baby talk from Black Lace (6)
- 30 See 20 down
- 31 Roxy LP you'll find on a lav (6)

DOWN

- 1 Pete Wylie speaks (1,4,2,3,4,3)
- 2 Bowie wants us to get on the floor (4,5)
- 3 Recording this was a Labour Of Love for UB40 (6,2,4)
- 4 & 12 down Pink Floyd's mother (4,5)
- 5 A request from Jim Kerr (5,4,4,2,2)
- 6 Group studying Jam Science (10)

- 8 Sting's sun ain't gonna shine any more (9)
- 12 See 4 down
- 16 McCulloch's rain (5)
- 17 Ike's former partner is dancing by herself (4,6)
- 20 & 30 across Adam wanted to know who goes there (6,2,3)
- 21 Sisters who are Thinking Of You (6)
- 24 See 18 across
- 26 Isaac Hayes film theme (5)
- 28 A cod produces Led Zep LP (4)

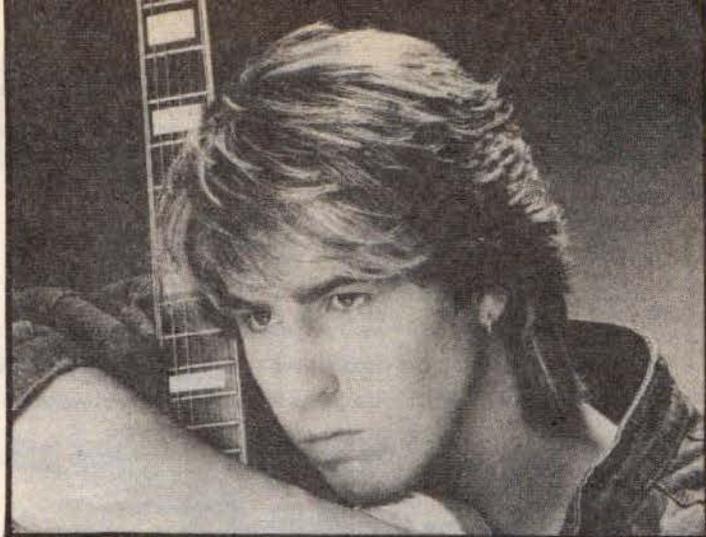
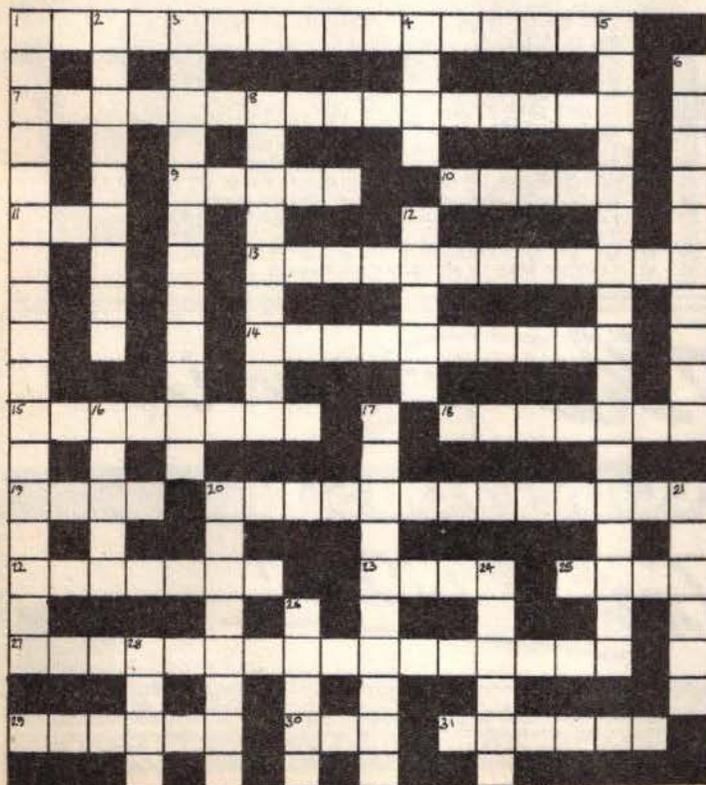
LAST WEEK'S SOLUTION

ACROSS: 1 Boothill Foot Tappers, 8 'Back To Back', 9 'Help', 12 'Are You Ready To Rock', 15 'Swoon', 16 'The Reflex', 17 'Numbers', 19 Sun, 20 Police, 21 RCA, 22 Shell, 24 Vapors, 25 ELO, 26 BEF, 27 Tony Hadley, 28 Shoe, 30 'Eye Of The Tiger', 31 Easter, 32 Shakatak, 34 'Sweets From A Stranger'.

DOWN: 1 Bob Marley And The Wailers, 2 Orchestral Manoeuvres, 3 'Hot Hot Hot', 4 Leave, 5 'The Look', 6 'Pop Goes My Love', 7 'Seven And The Ragged Tiger', 10 Mike Oldfield, 11 Cyndi Lauper, 13 Rockers Revenge, 14 Andrew, 18 'Eat To The Beat', 23 Huey, 26 'Beat It', 29 Harding, 32 Sir, 33 Air.

X-WORD WINNER (AUG 25)
Steve Murray, 92 Blair Road, Coatbridge, Strathclyde, Scotland

X-WORD WINNER (SEPT 1)
B Waddington, 24 Oak St, Burnley, Lancs



THIS MAN recently hit the charts with 'Turn To Gold' and allegedly 'hit' a member of Wham! with a champagne bucket around the same time. It was all a hoax, but name the assailant, the victim and the part of the anatomy struck to start our Wham! trivia quiz.

TRIVIA QUIZ

- 1 Which record label did Wham! record for until recently?
- 2 Which record label do they now record for?
- 3 Which famous US producer worked on the original version of 'Careless Whisper'?
- 4 From which part of the country do Wham! come?
- 5 What slogan did Wham! wear on their T-shirts for their appearance on Top Of The Pops for 'Wake Me Up'?
- 6 What is Wham!'s only album to date called?
- 7 Which Motown track is featured on the album?
- 8 Which Motown band originally recorded it?
- 9 What business does George's father run in North London?
- 10 Which artist on the Parlophone label has George produced?
- 11 Which group, formerly label-mates with Wham!, have a single in the charts at present?
- 12 In the 'Club Tropicana' video which profession did Wham! appear to be members of?
- 13 What was the title of Wham!'s last tour of the UK?
- 14 Which famous manager from the Sixties is now involved with the group?
- 15 In which country are they recording their latest album?
- 16 Which record replaced 'Wake Me Up' at number one?
- 17 In which part of America was the video for 'Careless Whisper' filmed?
- 18 Who is the oldest member of Wham!?
- 19 Which Wham! 12-inch features an unsocial mix?
- 20 At which recording studio in Alabama was 'Careless Whisper' originally recorded?
- 21 At which venues did Wham! play in London on their last tour?
- 22 Which song begins with the line 'Everyday it seems my smile's a little harder'?
- 23 In which year were both members of Wham! born?
- 24 Where was the video for 'Club Tropicana' filmed?
- 25 Who is 'Yog' better known as?

ANSWERS

1 Inner Vision, 2 Epic, 3 Jerry Wexler, 4 Bushby, 5 Choose Life, 6 Fantastic, 7 Love Machine, 8 The Miracles, 9 Restaurant, 10 David Austin, 11 Animal Nightlife, 12 Airline, 13 Club Fantastic Tour, 14 Simon Napier Bell, 15 France, 16 Two Tribes, 17 Miami, 18 Andrew, 19 Wham Rap, 20 Muscle Shoals, 21 Hannemsmith Odeon & The Lyceum, 22 Blue, 23 1983, 24 Ibiza, 25 George.

Tracey Ullman comp winners

Julie Fowler, Ayr, Scotland; Tony Burke, Peterborough; Sue Lincoln, Colchester, Essex; Bill Thackray, Croydon, Surrey; Sheila Holcroft, Ingletton, Lancs; Andrew Jefferson, Corby, Northants; Anita Marvin, Sevenoaks, Kent; Cassian Hamilton, Chester; Nicola Bell, Glasgow, Scotland; D Lewis, Glasgow, Scotland; Leigh Vincent, Colyton, Devon; Nick Cudmore, Yeovil, Somerset; Chris Beaumont, Barnsley, South Yorkshire; F Davies, W Midlands; S N Cessar, Cardiff.
ANSWERS: 1)a) True, 2)a) 'Three Of A Kind', 3)b) 'My Girl'

Howard Jones comp winners

First prizes: Diane Banville, Orpington, Kent; Douglas Bridges, Glasgow, Scotland; Lisa Ruby, Bexley, Kent; J I Abrams, Coventry; Karin Horsien, London NW1.
Runners Up: Dawn Whitehead, Nottingham; A Gregory, Crawley, Sussex; Alan Stanley, Evesham, Worcs; S M Wilson, Clapton, London E5; Anthony Phillips, Burntwood, Staffs; Chris Beaumont, Barnsley, South Yorkshire; Chris Grantham, Birmingham; Robert Hughes, London SW5; Neale Ashford, Poole, Dorset; Sarah Browne, Wirral, Merseyside; Andrew Webb, Staplehurst, Kent; M A Applewhite, Derby; Ruth Allen, London SW15; John Michael Dunn, St Helens, Merseyside; Barbara M Cochrane, East Lothian, Scotland; Lesley Campbell, Glasgow, Scotland; A Bacon, Aylesbury, Bucks; Neil Howes, Lowestoft, Suffolk; Paul Whiting, Boston, Lincolnshire; Andrew Stafford, Leicester.
ANSWERS: 1)a) True, 2)b) 'Human's Lib', 3)b) 'What Is Love?'

Disco

JAMES HAMILTON
starts from scratch

ODDS 'N' BODS

STEVIE WONDER wanted to remix his 12in again but **Motown** said no, get on with the album — so, the 12in is delayed (indefinitely?) while his 'The Woman In Red' soundtrack set should be due within two weeks. . . **C.L. Blast's** eponymous LP (US **Park Place**) is the deep soul event of the year, a real stunner (full review next week) — you've been warned! . . . **Bill Laswell**, taking time out from producing **Mick Jagger's** solo LP, recorded **Afrika Bambaataa**, **John Lydon** and keyboardist **Bernie Worrell** for **Celluloid** release under the name **Time Zone**. . . **Paul Hardcastle** has moved to **Chrysalis's Cooltempo** label, but his current release is on **Bluebird** — who has NOT got **Willie Bobo** or any other **CBS** oldies (thanks, **Phil**), but are releasing **Paris 'I Choose You'** (currently on scarce **Kalli-Arts** import), **Walter Jackson's** LP and an old **Magnum Force** set. . . **Streetwave** picked up **Fonda Rae** and **Alem**. . . **US Elektra** promoted on 12in the **Ralph MacDonald**-pattered moodily thematic but intensifying 118bpm instrumental 'Inside Moves' title track of **Grover Washington Jr's** imminent new LP. . . **Animal Nightlife 'Mr Solitaire'** has been reissued in a mushy 115½bpm 'Panther Mix' which removes all the exciting hip-hoppery, making it less a fusion of styles. . . **ITV** last Tuesday (outside the Thames area) showed 'Mardi Gras Funk' with the **Neville Brothers**, **Mac 'Dr John' Rebennack**, **Professor Longhair**, **Ernie K-Doe** amongst others demonstrating how **New Orleans's** black musicians adopt **Red Indians** chants, rhythms and costumes just for the **Shrove Tuesday** carnival celebrations — explaining at a stroke the rhythms behind 'Iko Iko', 'Hey Pocky Away' and most of **The Night Tripper** mumbo jumbo. . . I spent last week in sunny **North Notts**, constantly running the gauntlet of police pickets at every exit road from the **South Yorkshire** coalfield area (er, routes through from **Derbyshire** were clearer), driving home Friday evening listening first to **Carl Kingston** playing a **Miami/Sledge 'Dr Music'** mix on **BBC Radio Humberide**, then **Peter Young's** last old soul **Pete's Party** on **Capital**, and someone called **Raymondo** (not **THE Raymondo**) on **Chiltern Radio** with a 'Soul Seeking' show. . . **Peter Young's** very last **Capital** programme, Saturday night's five hour **Pete's Party**, was an emotional occasion with more guests than the studio has held since **Wolfman Jack's** one-off nine years ago: however his new home **Mercury Radio** is already keeping pirates at bay on 103.6FM with a test tone that's loud 'n clear over most of London, his



COLIN HUDD had his hands full at **Dartford Flicks'** recent **Miss Wet T-Shirt** contest, won by **Suzanne Hart** (19) from **Romford**, seen here flanked by runners-up **Denise Buist** (23) from **Orpington** and **Fiona Watkins** (19) from **Barnet**, all regulars at the club. **Suzanne's** interesting ambitions are to appear on **Page 3** in the **Sun** and strip in **Trafalgar Square!**

shows starting **October 22** being weekdays 4-7pm and **Pete's Party** Saturday 6-9pm (it's non-Londoners' loss if you've never heard this guy combine zany voices, dry wit and personally selected excellent music). . . **Capital's** soul shows now are **Greg Edwards** Sat 5-8pm/Fri 8-10pm, **Steve Collins** Sun 1-5am (chart still at 1.45am), **Al Matthews** (gospel) Sun 5-7am, while doubtless **Mike Allen** will slip some in **Fri/Sat/Sun 11pm-1am**. . . **Chris Tarrant 7 - Kid Jensen 1**. . . **Polydor's** little pluggier **Pata Tong** has won **Kent ILR Invicta Sound's** soul show Sat 7-10pm from **October 6**. . . **Laser 558's** much admired **Jessie Brandon** may be swapping her sea legs for a land base in **London** soon. . . **DBC** apparently have been busted but got back on air just for the **Notting Hill Carnival**, while **Horizon** have been off air intermittently with transmitter and mixing desk problems. . . **Rayner's Lane's Record & Disco Centre** have unearthed timely supplies of the **Astrud Gilberto/Vince Montana 'Giri From Ipanema'** — rush rush! . . . **John Luongo's** remix of **A Taste Of Honey 'Boogie Oogie Oogie'**, only on a 'Golden Honey' **US Capitol** compilation LP so far, sounds

vicious! . . . **Bobby Womack** plays **Hammersmith Odeon** Sept 21/22/23 — and **Kev Hill** (0277-223030) is desperate to swap his Saturday night **Row C** front stalls tickets for a similar pair on either night. . . **Evelyn Thomas 'High Energy'** topped **US Dance/Disco, Jellybean** and **Temper** challenging hotly. . . **Narsda Michael Walden** had produced **Olympics** hero **Carl Lewis** singing 'Goin' For The Gold' on-air, hmm—the **Megatone** label (maybe **Daley Thompson** was right!). . . **Haringey Bolts DJ Norman Scott** (that was him between **George Michael** and an un-captioned photo) had the world exclusive first play of **Divine's 'I'm So Beautiful'** and **Wham's 'Freedom'** ("northern soul"), the latter brought in by **George** on acetate only three hours after recording! . . . **Adrian Dunbar** starts a **Bournemouth Bolts** at **Boscombe's Academy** Sunday (9), while **Bolts' National Gay Disco Dancing Championships 1984** kick off around the circuit at **London Palm Beach** Fri (7), **Blackpool Flamingo** Sat (8). . . **Ken Livingstone** hopes to gain street cred? — the **GLC** hold a huge open air **Hip Hop Jam** this Sunday 2-8pm on **London's South Bank** with

assorted scratchers, rappers, breakers, graffiti artists, hula-hoopers, hockey players and more. . . **Big 'H'** (**Harry Jenkins!**) has a **Cool Notes PA** at **Burnham Beeches' Grenvill Lodge Hotel Henrys** Monday (10) on his soul night (Thurs there he has ladies free), 'H' also jazzing **Ascot's Belvedere Arms** Fri and **Teddington Clarence Hotel's La Moulin** Sat. . . **KFM's** Wednesday evening "dance" jock, brainy **Jon Guy** suddenly got a good job as **Manchester** rep for **Record Merchandisers**. . . **Elvis** fan **Kid Galahad** and **Miss Alexi White** funk/rock/megamix **Soho's Le Beat Route** as resident jocks now — **Kid** will doubtless be saddened like me by the death aged 57 in **Lubbock, Texas**, of **Norman Petty**, producer/manager of **Buddy Holly**. . . **BE CAREFUL**

HOT VINYL

McGEE: 'Now That I Have You' (US **American Dream Records Ltd AD 541**) My much played fave of the week, a dynamite steadily grooving 97-98½bpm hot tempo rolling groin grinder soulfully teased by the dual-tracked semi-falsetto **Tommy McGee** over **Norman Harris**-arranged scratchy strings and some jazzy sax, a real mind grabber for getting lost in! So good it doesn't matter that the flip merely repeats the A-side.

MARGIE JOSEPH: 'Midnight Lover' (**Atlantic B9713T**) Finally out here on 3-track 12in, this snappily kicking 115½bpm romper unashamedly copies its zest from 'Holiday' (with which it mixes superbly), flipped for excellent value by two more killers from her recent LP, the stolidly smacking 114bpm 'Big Strong Man' and **Aretha-ish** 116bpm 'I Wants Mo' Stuff'. **Hot Stuff!**

MATT BIANCO: 'Matt's Mood II' (LP 'Whose Side Are You On' **WEA WX7 240 472-1**) The jitterbugging and samba sashaying popsters proved their hip credibility with the (included) jazzy (0-1)05bpm 'Matt's Mood' instrumental, and this more freely flowing 120bpm follow-up features mid '60s-style organ and brass over busy percussion (it's also on promo 12in) — however, what's exciting album-buying jocks is the timely **Gilberto-ish** bossa nova 107bpm 'Half A Minute' (friskier than the **BPM** suggests), which is really excellent.

EUGENE WILDE: 'Gotta Get You Home Tonight' (US **Philly World Records PWR-2021**) Simplicitous by their/his new name sounds far more soulful on a classy laid back gentle but intense 93bpm jogger right in the groin grinding groove, reminiscent of a fully orchestrated 'Sexual Healing', mixed by **Martinelli & Todd** (inst flip).

GOODIE: 'Because Of You' (US **Total Experience TED1-2607**) Sounding for a moment like it's the wrong speed, but in reality merely ultra-slinky, this sensuously rolling 77½bpm smoocher is sorta **Lowrell** meets **Mtume** with

Continues over

WARPO

FROM THE PIONEERS OF
ELECTRO
"MASTER OF THE MIX
(THE REMIX)"

FOURTH & BROADWAY
HIP HOP SPOKEN HERE

4

4

4

QUIET RIOT

Big noise Laura Branigan carelessly whispers to Jon Futrell

LAURA BRANIGAN has been told to keep her big mouth shut. The New Yorker with a voice to shake tall buildings has just played over 50 shows on an American tour. And with over 20 more to go, she has been instructed to operate some self control and give her voice a rest.

"It means only speak when I'm spoken to," she explained.

Laura Branigan is a regular torch on stage and in the recording studio, yet her brittle throat is only betrayed by her quiet speaking voice.

Our conversation was to have been last week, immediately after the shooting of her video for 'The Lucky One', the follow-up single to 'Self Control'. Doctors told her "like it or not" stay shnum or she would be miming the remaining shows.

She laughs off the warnings with "I've put the smaller halls at the end of the tour, so it'll be alright."

This striking red-head of Irish descent (incidentally, her father was never a lieutenant in the New York Police Department and neither was he in 'Guys And Dolls') is a tough cookie who has never flinched from good old-fashioned grafting in her appetite and lust for success.

HER TWO biggest singles successes to date are 'Gloria', which topped the US charts in 1982 six months after its release, (emulating that impact over here early last year) and 'Self Control'.

Both records were foisted on the public at large by a faithful hi-NRG following. Nothing could be further from her first professional singing engagement, providing backing vocals for folksie manic-depressive Leonard Cohen, on his 1977 European tour.

"That experience was very good for me. It put me out there in front of people and being in the background I could make my mistakes there." She modestly omitted to mention that she was selected for the tour from over 600 applicants.

It couldn't have been more different from the gruelling two shows a night tour she played two years ago dragging 'Gloria' out of obscurity. The public was initially reluctant to embrace her hard-hitting re-written and re-structured version of the Seventies Euro-hit for (gasp) Italian Umberto Tozzi.

"Leonard's fans sat there cross-legged in their seats and clapped very politely on cue. They were so well behaved.

"The gay clubs weren't rowdy but they do appreciate a good song to dance to and are much less inhibited about showing their appreciation.

"It was hard work though. I don't think I could do it again. Two shows a night, night after night. That really would give my doctor something to bawl about."

TWENTY-FIVE year old Laura began her career in showbusiness studying acting at the famed Academy of Dramatic Arts, in New York.

"It was there I discovered just what my voice could do. I have a full four octave range and that's pretty unusual.

"After I graduated I started knocking on doors. You should have seen the size of my knuckles. I developed a pretty good right hook though."

Since her dazzling chart entry in 1982 she has had three albums released on Atlantic



Records: 'Branigan', 'Branigan 2' and 'Self Control'. The three progressively illustrate her growing confidence as a singer and increasing maturity as a songwriter.

They also expose more than a fleeting affair with mid-Seventies Munich disco, a la Donna Summer. At times you could be forgiven for thinking it was Donna.

"Our voices do have similar qualities — we both have a low register," she concurs.

"I'm a big fan of hers and if anything I'm flattered by the comparison." Where she and her shrewd manager, Susan Joseph, have scored popularity points has been in securing a string of film soundtracks for her to sing on. She sang the theme songs to 'Flashdance' and 'Octopussy' and can be heard singing 'Hot Night' in 'Ghostbusters', the American summer blockbuster which is destined to shiver its way to a box-office smash over here in time for Christmas.

HER VIDEO for 'Self Control' has caused quite a stir, too. It was directed by William Friedkin, who made 'The French Connection' and 'The Exorcist'. It was shown

on 'Top Of The Pops' a couple of weeks ago and prompted many viewers to telephone in and complain.

They all agreed that those people in masks trying to touch a sleeping Laura was much too suggestive.

Acting is the area she intends to expand upon next.

"I see the two areas, acting and singing, connected, because I believe in using your whole body as the medium."

When she comes off the road at the end of this month she has a couple of weeks to unwind before she plays the role of an informer in the new Friedkin film, 'Live And Die In LA', that begins filming in October.

That's also about the time that 'Mugsy's Girl' goes on release in America. It was filmed earlier this year, with Laura co-starring with Ruth Gordon in a comedy about mud-wrestlers.

She's talking about live shows in Europe too.

"That's me," she said. "If I'm not working I feel like I'm wasting time."

Now shut up — doctor's orders!

FRA

goes to pot

Before and after
sexcess: the post-
platinum platitudes of
the ZTT boy wonders.
Betty Page reveals the
great FGTH cop-out...



Pics by Mike Davis

BEFORE: raunchy

NIKIE

REMEMBER SEEING Frankie on 'The Tube' some 18 months ago? I do. I remember having my temperature rise and the juices jockey like they hadn't done since Prince did unspeakable things with his guitar at the Lyceum three years ago. Boys in leather; girls with whips; threatening sexuality; naughtiness; sauciness; raunchiness; spice... just what we'd all been missing, something brazen.

The exceptionally titillating photograph reproduced here is of that vintage, part of a session Holly and friends did for a designer based in London's premier gay haunt, Heaven. Brilliant. Who'd have imagined a record company touching Frankie with a bent stick? It's an image designed expressly to put the fear of God into repressed executives, unmarketable for an industry that can only handle sex in a sanitised form, glossily untouchable and suitably, ahem, heterosexual.

When ZTT finally plucked Frankie from impending obscurity, a certain establishment-shaking playfulness was assured. 'Relax' fulfilled that early promise, image-wise: skilful S&M teasing, saucy sleeve notes featuring prime shock-shudder eroticisms... disciplining, incision, tumescence, sadism, masochism... oh, really! Paul and Holly became every boy's dream clone ranger, every taboo imaginable was being hauled out of the closet and into the pop frying pan, putting the foot right in the groin and wiggling the toes. Tut tut!

But the feet were already beginning to turn cold. Having lived it back in Liverpool for so long and now that media attention was skydiving in on the 30% solid gold gay leather aspects, Frankie sat on the fence. Oh, it was all too good to be true. 'Relax' was causing minor waves but erstwhile sporter of leather jockstrap Holly Johnson was already hedging. Last November he told RM: "The S&M image was just part of the Frankie saga. We're just a bunch of theatricals."

BUT WHOSE saga? Who writes the scripts and finds the new costumes? By Christmas Paul and Holly were still rubbing up the wrong way, parading their shiny Expectations S&M gear, advising partygoers that leatherwear was out, rubberwear in. Not the kind of attitude you'd expect from boys who were out simply to attract attention: they *know* too much to be flirts.

And what about the video? Rampant leathermen, trannies, tigers, a threatened climax featuring a Ken Russellesque giant phallus — banned, of course. Disc — banned, of course. Number one, what's done is done. Post mortem: what an outrageous image, boys! How could you top that? Answer: they bottled out. Well 'ard? Hardly. Stylish fetish funwear was ditched for cowboy and indian outfits.

But the biggest post-ban cop-out was the tenuous idea that 'Relax' wasn't about sex: "Relax" wasn't a sexual innuendo," claimed Holly in March. "That was put upon later." True, maybe it wasn't innuendo, but it was pure sex. Said Paul: "I think we hit a far more radical stance by touching on sex — ie gay sex — or whatever it happened to be turned into by the media." Ah yes, always a good one — blame the press. He continued: "They took it all at face value, the clothes you wear. They thought if you wore a rubber vest it determined your whole life." Yeah, but maybe it did, and maybe that's why...

Pic by Eugene Adebart



AFTER: cuddly

SO WERE they afraid that people knew they lived it? Afraid that they'd be branded perverts and relegated to the bargain bin? Shame, shame shame — now these boys, have they gone SOFT! The gear went back in the wardrobe with a light dusting of talc and out came the Respectable Pop Star gear: designer shirts, baggy trousers, SMART LOOKS. Oh dear, just when they really could've stuck the knife in and twisted it. Oh dear, the sanitisation process begins, Frankie aren't playing any more.

When asked if 'Two Tribes' could be about sex, Holly said: "It could be, it could be. They wouldn't let me bring it out like that..." Is that telling or is that telling? So then the Beeb fell over themselves to saturate the airwaves, Frankie went on TOTP every week in inoffensive clothing, bore, bore, bore. Now they've lost that sex mystery totally, the awesome devilish power that sex imbues in a performer, lost forever.

OK, so we all know Paul and Holly are gay, but no-one mentions it any more. They look dead normal and Holly looks positively cuddly in his Suggs-style clown suits and cheeky chappy grin. Can this malleable Mumsy boy who poses with kids for the NSPCC and ra-ra girls for Razzmatazz be the same Holly who once bleached his barnet and bonded his thighs? Why did it all have to go off at half cock?

Has success really spoilt them? Does modern pop theory dictate that an excessively sexual image and longevity just don't go hand in glove? Then how come the Stones still make people blush when they're in their forties?

Man cannot live by sex alone, but that's no excuse for neutering a very successfully provocative, stimulating image. And posing with chainsaws doth not a threatening image make. So what's next? Selections from 'Welcome To The Pleasure Dome' rendered in slicked back hair and tuxedos? Dead exciting.

The future does not look rosy, as they now announce the coming of 'Hollywoogs' — the biggest thing since Cabbage Patch dolls, awfully cutesome dollies which Holly J described in The Sun as 'cuddly as I am'. Is this the man who once said 'sex is a god'?

If Frankie won't come out to play any more, I'm going to find alternative funsters with a bit more balls. How long before everyone else thinks the same?



Mailman

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

SO 'ME' thinks Bob Dylan's 'A Hard Rain's Gonna Fall' is the 'It' in anti-nuclear songs. Well, my son, you didn't EVEN mention the ultimate in protest songs. Which is, of course, the Jam's 'Going Underground'. Not only is it the most powerfully written, sung and executed anti-nuclear song, it is probably the best song EVER written. Even the accompanying video is simple but effectively brilliant.

And, if you want the best in anti-war songs, look no further than 'Little Boy Soldiers'. Yes folks, the Jam again.

Andrew Crowther (Member of 'Paul Weller is God' club)
● Perhaps, Andrew, but the question now is whether 'Cafe Bleu' is the 'It' coffee-bar jazz record or whether Paul Weller is simply playing organ grinder to the false horizon of 'youth culture' as seen by Colin MacInnes. Discuss and drink deep

PLEASE GIVE Andy Strike a big kiss from me for his wonderful interview with ACE group the Blue Nile (August 18). It's about time the group and the brilliant album got the recognition they deserve.

You can keep your Simon Le Bon, Boy George, etc — give me Paul Buchanan every time.

A female "breathing another air", Chesterfield

● *Kissing Strike is like taking coals to Newcastle. The poor boy is simply inundated by slathering females eager to partake of his lusty yokel body. This is something to do with his legendary impartial journalism; ie: "They're not my cup of tea but they're good blokes."* (Cont: 'The Short Hail and Long Overcoat')

SOME PEOPLE are unbelievably stupid, aren't they? I'm talking about the countless millions who have parted with their hard



Get Cloughed!

WHEN I went to bed the other night I had a marvellous dream. There was my supergroup lined up on Top Of The Pops. Holly Johnson was singing, Paul Weller was playing the guitar, Rat Scabies was on drums and Captain Sensible was on bass. Oh yeah, they were managed by Brian

Clough, who was wearing a gold lame suit. Beat that!

Janine, Wolverhampton

● Janine, not since last week's Sounds editorial meeting have I seen such an odd assortment of people

earned cash for Frankie Goes To Hollywood records. They don't seem to have realised that the talentless Merseysiders are nothing more than a 1984 version of Boney M.

Anyone with a brain will have already noticed the astonishing similarity between the two groups. Both produced nauseating novelty records masquerading as dance music. Both groups have been totally manipulated by their respective producers. And both have sung (or attempted to) about 'controversial' subjects.

Remember Boney M's songs about virgin birth, drug addiction,

Northern Ireland and murder in pre-Bolshevik Russia. Beat that Frankie!

Both groups have had a couple of million-selling singles, in fact the only difference is that you couldn't buy Boney M singles in about six different mixes.

It can only be a matter of time before people realise they have been well and truly conned — the sooner the better as far as I'm concerned.

Martin, from Darlington
PS Arthur Scargill is going to release a version of a Boney M song. It's called 'Disputin'

● Not true. King Arthur is to link up with our own big boy Gary

Crowley for a megaphone
megamix of 'I've Got The Whole World In My Hands (Stand Down Ian)'

IS IT true or just a nasty rumour that Record Mirror organised the Thompson Twins mega party just to keep Jim Reid's League Of Gentlemen column in pictures for the next six months?

Jim Vowles, Lower Almondsbury, Bristol

● Well done, Jim! Such insight into the machinations of Britain's boldest pop paper suggests you are a) gossip columnist on the Goat Breeder's Gazette b) a member of the Thompson Twins c) Andy Strike's cousin

WHAT ON earth has happened to Spandau Ballet? After all that rhetoric about sharp working class culture, what do they go and do, but turn into the most toothless MOR group in the top 40. Does Gary Kemp's creative impulse begin and end with the hiring of expensive sleeve designers? I think we should be told.

Steven Morris, Cardiff, S Wales

● I think we should, Steven. Style in Covent Garden ad-man gear? Sharp pop from shallow pomposity? The record sleeve as art object? Do me a favour...

(left) Spandau introduce their working class 'League Of Gentlemen' look for autumn



UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending September 8, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	5	NOW THAT'S WHAT I CALL MUSIC 3, Various, Virgin/EMI ☆
2	2	11	PRIVATE DANCER, Tina Turner, Capitol □
3	5	7	DIAMOND LIFE, Sade, Epic □
4	3	36	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
5	4	17	LEGEND, Bob Marley And The Wailers, Island ☆
6	7	10	PARADE, Spandau Ballet, Chrysalis □
7	10	91	THRILLER, Michael Jackson, Epic ☆
8	6	27	THE WORKS, Queen, EMI ☆
9	9	26	HUMAN'S LIB, Howard Jones, WEA ☆
10	11	11	BREAKING HEARTS, Elton John, Rocket □
11	8	3	PHIL FEARON AND GALAXY, Phil Fearon and Galaxy, Ensign
12	43	10	ELIMINATOR, ZZ Top, Warner Bros ○
13	12	19	BREAKOUT, Pointer Sisters, Planet □
14	16	2	1100 BEL AIR PLACE, Julio Iglesias, CBS
15	15	8	PURPLE RAIN, Prince And The Revolution, Warner Bros
16	13	53	AN INNOCENT MAN, Billy Joel, CBS ☆
17	14	23	NOW THAT'S WHAT I CALL MUSIC 2, Various, Virgin/EMI ☆
18	25	4	SELF CONTROL, Laura Branigan, Atlantic
19	20	29	INTO THE GAP, Thompson Twins, Arista ☆
20	18	27	HUMAN RACING, Nik Kershaw, MCA □
21	—	1	DREAMTIME, Cult, Beggars Banquet BEGA57
22	19	13	BORN IN THE USA, Bruce Springsteen, CBS □
23	17	3	DOWN ON THE STREET, Shakatak, Polydor
24	21	7	BREAKDANCE, YOU CAN DO IT!, Various, K-Tel
25	24	11	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
26	27	61	QUEEN GREATEST HITS, Queen, EMI ☆
27	22	13	BREAKDANCE, Original Soundtrack, Polydor □
28	32	8	VICTORY, Jacksons, Epic □
29	23	13	AMERICAN HEARTBEAT, Various, Epic □
30	29	2	JUST THE WAY YOU LIKE IT, SOS Band, Tabu/Epic
31	26	12	CAMOUFLAGE, Rod Stewart, Warner Bros □
32	30	2	THE STORY OF A YOUNG HEART, A Flock Of Seagulls, Jive
33	50	58	THE CROSSING, Big Country, Mercury ☆
34	41	18	OCEAN RAIN, Echo And The Bunnymen, Korova □
35	40	5	SISTERS, The Bluebells, London
36	31	294	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
37	28	25	ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo □
38	33	7	PRIMITIVE, Neil Diamond, CBS
39	34	10	BRILLIANT TREES, David Sylvian, Virgin ○
40	37	16	FANTASTIC, Wham!, Innerservision ☆
41	69	28	THE SMITHS, The Smiths, Rough Trade □
42	35	10	DISCOVERY, Mike Oldfield, Virgin ○
43	52	5	BEST OF JON & VANGELIS, Jon & Vangelis, Polydor
44	39	40	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
45	36	41	UNDER A BLOOD RED SKY, U2, Island ☆
46	42	8	THE LAST IN LINE, Dio, Vertigo
47	47	16	MANGE TOUT, Blancmange, London ○
48	46	51	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
49	53	14	BREAK MACHINE, Break Machine, Record Shack
50	38	66	TOO LOW FOR ZERO, Elton John, Rocket ☆
51	—	1	WASP, Wasp, Capitol EJ2401951
52	55	13	EDEN, Everything But The Girl, Blanco Y Negro
53	65	43	OFF THE WALL, Michael Jackson, Epic ☆
54	48	25	CAFE BLEU, The Style Council, Polydor □
55	45	7	LOVE OVER GOLD, Dire Straits, Vertigo ☆
56	—	1	WHOSE SIDE ARE YOU ON?, Matt Bianco, WEA WX7
57	66	5	WELL PLEASED, Chas and Dave, Rockney
58	58	10	REWIND 1971-1984, The Rolling Stones, Rolling Stones
59	44	4	STREET SOUNDS EDITION 10, Various, Streetsounds
60	84	17	MAN ON THE LINE, Chris De Burgh, A&M
61	61	12	GREATEST MESSAGES, Grandmaster Flash & The Furious Five, Sugarhill
62	64	18	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
63	57	5	STREET SOUNDS CRUCIAL ELECTRO 2, Various, Streetsounds
64	—	1	SONG AND DANCE, Sarah Brightman & Wayne Sleep, RCA BL70480
65	63	22	LAMENT, Ultravox, Chrysalis □
66	54	59	NO PARLEZ, Paul Young, CBS ☆
67	70	10	BEAT STREET, Original Soundtrack, Atlantic
68	62	6	STARLIGHT EXPRESS, Original Cast, Starlight/Polydor
69	60	22	FACE VALUE, Phil Collins, Virgin ☆
70	49	41	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
71	80	14	TRUE, Spandau Ballet, Chrysalis ☆
72	51	4	LA IS MY LADY, Frank Sinatra, Qwest
73	78	14	BACKTRACKIN', Eric Clapton, Starblend
74	92	14	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown □
75	100	2	RUMOURS, Fleetwood Mac, Warner Bros ☆
76	88	20	HELLO I MUST BE GOING, Phil Collins, Virgin ☆
77	68	8	GREATEST HITS, Rod Stewart, Riva ☆
78	59	21	FOOTLOOSE, Original Soundtrack, CBS □
79	—	1	GENESIS, Genesis, Charisma GENLP1 ☆
80	86	17	HYSTERIA, Human League, Virgin □
81	56	3	1984, Van Halen, Warner Bros ○
82	—	1	1999, Prince, Warner Bros 9237201
83	79	10	GOODBYE CRUEL WORLD, Elvis Costello, F Beat
84	82	42	TOUCH, Eurythmics, RCA ☆



SADE: queen of hearts with a royal Diamond flush

85	—	1	18 GREATEST HITS, Michael Jackson & Jackson Five, Telstar STAR2232 ☆
86	67	5	MAKIN' MOVIES, Dire Straits, Vertigo ☆
87	94	22	GREATEST HITS, Marvin Gaye, Telstar □
88	74	47	COLOUR BY NUMBERS, Culture Club, Virgin ☆
89	—	1	RECORD SHACK PRESENTS VOLUME ONE, Various, Record Shack RSTV1
90	—	1	SPARKLE IN THE RAIN, Simple Minds, Virgin V2300 □
91	73	13	LIONEL RICHIE, Lionel Richie, Motown ☆
92	—	1	POWER, CORRUPTION AND LIES, New Order, Factory FACT75
93	—	1	LOST BOYS, Flying Pickets, 10 Records DIX4 ○
94	96	17	CHANGE OF HEART, Change, WEA
95	95	3	HUNKY DORY, David Bowie, RCA International
96	87	8	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
97	71	2	EMERALD CLASSICS, Various, Stoic
98	76	4	CHUNKS OF FUNK, Various, Loose End
99	75	6	A WORD TO THE WISE GUY, Mighty Wah!, Eternal/Beggars Banquet
100	—	1	GREATEST HITS, Buddy Holly, MCA MCL1618

Compiled by Gallup

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

Music Video

1	2	BREAKDANCE, YOU CAN DO IT, K-Tel
2	5	MAKING OF THRILLER, Michael Jackson, Vestron
3	6	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin
4	1	A HARD DAY'S NIGHT, The Beatles, Vestron
5	3	LEGEND, Bob Marley, Island
6	7	SERIOUS MOONLIGHT, David Bowie, Videoform
7	4	LOVE AT THE GREEK, Neil Diamond, Vestron
8	9	LIVE IN CONCERT, Dio, Polygram
9	8	SERIOUS MOONLIGHT, David Bowie, Import — Media
10	12	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner
11	15	ALCHEMY LIVE, Dire Straits, Polygram
12	13	CAUGHT IN THE ACT LIVE, Styx, A&M/PVG
13	16	ROCK WILL NEVER DIE, Michael Schenker Group, Hendring
14	18	DURAN DURAN, PMI
15	14	LIVE IN TORONTO, Motorhead, Avatar
16	19	A KISS ACROSS THE OCEAN, Culture Club, Virgin
17	10	THAT'S THE WAY IT IS, Elvis Presley, MGM/UA
18	—	THE COMPLEAT BEATLES, MGM/UA
19	20	LIVE, Big Country, Polygram
20	—	GREATEST FLIX, Queen, PMI

Compiled by Music/Video Week

UK Singles

Week ending September 8, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

	THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	2	3		I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ○
2	1	6		CARELESS WHISPER, George Michael, Epic □
3	3	11		AGADOO, Black Lace, Flair ○
4	4	4		LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA ○
5	6	4		PASSENGERS, Elton John, Rocket
6	18	3		GHOSTBUSTERS, Ray Parker Jr, Arista
7	7	4		DR BEAT, Miami Sound Machine, Epic
8	5	10		SELF CONTROL, Laura Branigan, Atlantic ○
9	11	3		I'LL FLY FOR YOU, Spandau Ballet, Chrysalis
10	8	7		WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto
11	22	4		BIG IN JAPAN, Alphaville, WEA
12	24	2		MASTER AND SERVANT, Depeche Mode, Mute
13	9	13		TWO TRIBES, Frankie Goes To Hollywood, ZTT/Island ☆
14	17	4		MOTHERS TALK, Tears For Fears, Mercury
15	32	2		MADAM BUTTERFLY, Malcolm McLaren, Charisma
16	10	8		STUCK ON YOU, Trevor Walters, Sanity
17	23	2		WILLIAM IT WAS REALLY NOTHING, Smiths, Rough Trade
18	13	31		WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill
19	12	13		WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
20	15	7		SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Bros
21	34	3		TALKING IN YOUR SLEEP, Bucks Fizz, RCA
22	20	42		RELAX, Franki Goes To Hollywood, ZTT/Island
23	16	12		ON THE WINGS OF LOVE, Jeffrey Osborne, A & M
24	19	11		WHEN DOVES CRY, Prince, Warner Bros ○
25	14	4		2 MINUTES TO MIDNIGHT, Iron Maiden, EMI
27	37	2		HOT WATER, Level 42, Polydor
27	29	4		ARE YOU READY, Break Machine, Record Shack
28	39	2		SUNSET NOW, Heaven 17, Virgin
29	25	4		I NEED YOU, Pointer Sisters, Planet
30	21	7		SUNGLASSES, Tracey Ullman, Stiff
31	26	9		THE MORE YOU LIVE THE MORE YOU LOVE, A Flock of Seagulls, Jive
32	—	1		LOST IN MUSIC, Sister Sledge, Capitol B 9718
33	40	4		GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown
34	28	7		IT'S A HARD LIFE, Queen, EMI
35	27	9		LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
36	30	10		CLOSEST THING TO HEAVEN, Kane Gang, Kitchenware
37	41	3		TOUR DE FRANCE, Kraftwerk, EMI
38	—	1		TORTURE, Jacksons, Epic A4675
39	61	2		ALL I NEED IS EVERYTHING, Aztec Camera, WEA
40	31	9		EVERYBODY'S LAUGHING, Phil Fearon and Galaxy, Ensign
41	46	4		MR SOLITAIRE, Animal Nightlife, Island
42	42	4		YOU'RE NEVER TOO YOUNG, Cool Notes, Abstract Dance
43	—	1		HEAVEN'S ON FIRE, Kiss, Vertigo, VER 12
44	33	11		TOSSING AND TURNING, Windjammer, MCA
45	36	10		DOWN ON THE STREET, Shakatak, Polydor
46	45	3		FOREST FIRE, Lloyd Cole and The Commotions, Polydor
47	56	2		MAGIC TOUCH, Rose Royce, Streetwave
48	—	1		TESLA GIRLS, OMD, Virgin VS705
49	35	9		HOLE IN MY SHOE, Neil, WEA ○
50	38	9		YOU THINK YOU'RE A MAN, Divine, Proto
51	65	2		CATH, Bluebells, London
52	47	13		I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
53	63	2		UNITY, Afrika Bambaataa/James Brown, Tommy Boy/Polydor
54	54	2		LOVE GLOVE, Visage, Polydor
55	48	6		JUST THE WAY YOU LIKE IT, SOS Band, Tabu
56	69	2		SHE BOP, Cyndi Lauper, Portrait
57	67	2		YOU HAVE, Marc Almond, Some Bizzare
58	51	2		KILLED BY DEATH, Motorhead, Bronze
59	44	13		TIME AFTER TIME, Cyndi Lauper, Portrait ○
60	53	12		STUCK ON YOU, Lionel Richie, Motown
61	75	2		YOU GET THE BEST FROM ME, Alicia Myers, MCA
62	71	2		WAITING FOR THE LOVE BOAT, Associates, WEA
63	64	3		THE GIRL FROM IPANEMA, Astrud Gilberto, Verve
64	50	6		SUMMER HOLIDAY, Kevin The Gerbil, Magnet
65	43	12		YOUNG AT HEART, Bluebells, London
66	—	1		SISTER OF MERCY, Thompson Twins, Arista



DEPECHE MODE: another 'Upstairs Downstairs' saga?; ELTON's lost his voice — he's got a little horse; JAMES BROWN and AFRIKA BAMBAATAA: Papa's got a brand new bag & found the perfect beat

67	57	11	EYES WITHOUT A FACE, Billy Idol, Chrysalis
68	81	1	ENCORE, Cheryl Lynn, Streetwave
69	62	16	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic □
70	60	3	MASQUERADE, Evelyn Thomas, Record Shack
71	52	3	EMPTY ROOMS, Gary Moore, 10 Records
72	94	1	WHAT I LIKE MOST ABOUT YOU, Special AKA, 2 Tone
73	78	1	SOMEBODY, Junior, London
74	55	8	THE DAY BEFORE YOU CAME, Blancmange, London
75	84	1	WHAT IS LIFE, Black Uhuru, Island

THE NEXT 25

76	—	STATE OF SHOCK, Jacksons, Epic A4431
77	70	CASTLES IN SPAIN, Armoury Show, Parlophone
78	82	I CAN DREAM ABOUT YOU, Dan Hartman, MCA
79	—	DON'T BLAME IT ON LOVE, Shakatak, Polydor POSP699
80	83	CCANT YOU SEE, Vicious Pink, Parlophone
81	76	BIG CITY NIGHTS, Scorpions, Harvest
82	77	YOU KEEP ME COMING BACK, Brothers Johnson, A&M
83	93	ANOTHER SILENT DAY, Adventures, Chrysalis
84	—	UNEXPECTED SONG, Sarah Brightman, RCA RCA438
85	73	THE ONLY FLAME IN TOWN, Elvis Costello And Attractions, F Beat
86	—	ETERNALLY GRATEFUL, Janet Kay, Local 7LR8
87	87	TINSELTOWN IN THE RAIN, Blue Nile, Linn
88	86	DON'T STOP RUNNIN', Y&T, A&M
89	—	RIKKI DON'T LOSE THAT NUMBER, Tom Robinson, Castaway TR2
90	—	GUARDIAN ANGEL, Nino De Angelo, Carrere CAR335
91	88	ORIGINAL SIN, Senate, War
92	85	ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
93	—	LAP OF LUXURY, Jethro Tull, Chrysalis, Tull 1
94	95	BLUE MONDAY, New Order, Factory
95	—	PEARL IN THE SHELL, Howard Jones, WEA How 4
96	—	DANCING IN THE DARK, Bruce Springsteen, CBS A4436
97	96	RE RON, Gil Scott Heron, Arista
98	—	ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury Mer170
99	—	BREAKOUT, Kelly, Calibre Plus, Plus14
100	—	SUCKER FOR LOVE, B Biz R, Magnet 7Suck1

Compiled by Gallup

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

◀ ALPHAVILLE: karate chopped down to size soon?



Chartfile

IT WAS recently estimated that approximately 70 per cent of all records played on American radio stations are at least a year old. Small wonder, then, that even the lesser stars of the fifties and sixties can make a lucrative living peddling nostalgia on the cabaret circuit, and endlessly remaking their hits for budget labels and TV compilation merchandisers. Still more acts make hits long after they have ceased to be relevant. But just occasionally this obsession with stars of yesteryear is justified.

Such is the case with **Tina Turner** whose 'What's Love Got To Do With It' from the excellent LP 'Private Dancer' last week became America's number one single. The 46 year-old Turner thus becomes the oldest woman to top the US charts by some distance.

Tina made her recording debut an astonishing 25 years ago, debuting with husband **Ike** on 'A Fool In Love'. Nearly a year later it was released by Sue Records and became a million seller, peaking at number two on the R & B chart. Tina's affection for the song which first brought her fame is evidenced by the fact that she recorded it on a further two occasions, for Phyllis and Kent Records, both in 1966, and has included it in her stage act throughout her career both with and without Ike, who wrote the song.

It was with Ike that Tina scored her previous biggest American pop hit, 'Proud Mary', which reached number four in 1971. 'What's Love Got To Do With It' was written by British composers **Terry Britten** and **Graham Lyle**. Lyle has not had an American hit since 1976 with 'Heart On My Sleeve', which he wrote and performed with **Benny Gallagher**. Britten has fared a little better, but his last composer credit on an American hit was for **Cliff Richard's** 'Give A Little Bit



TINA TURNER: a real golden oldie

More', which foundered at number 73 last November.

While Tina Turner breaks new ground at the top of the charts, the **Pointer Sisters** are in a more modest way, doing their bit for the more mature woman too. The girls have a string of American hits dating back to 1973. A trio since the departure of **Bonnie Pointer** in 1978, the remaining Pointer Sisters became the first female group to hit the charts with an average age of over 30 in 1980, when they had a massive hit with 'He's So Shy'. Since then they've had a further nine American hits, and are still going strong with an average age of 34. **Ruth** (38), **Anita** (36), and **June** (30) currently have two records in Billboard's Hot 100 — 'Jump (For My Love)' and 'I'm So Excited'; the latter is a remix of the song which climbed to number 30 when first released in 1982. Second time around, it looks like doing even better.

OTHER GOLDEN oldies doing well Stateside include **Frank Sinatra**, whose 'LA Is My Lady' album is

the fastest riser, and the re-formed **Everly Brothers** whose comeback single 'On The Wings Of A Nightingale' has quickly established itself on the hot 100, some 17 years after the brothers last hit with 'Bowling Green'. Though **Don** and **Phil** are at 47 and 45, older than any of the Pointer Sisters, they are not the oldest male duo to hit the US charts. That honour goes to **Bing Crosby** and **Louis Armstrong**, 55 and 56 respectively when their duet 'Now You Has Jazz', from the movie 'High Society', was a minor American hit in 1956.

The Everly Brothers placed 37 songs on the American charts between 1957 and 1967, and recorded together for a further six years without success before their partnership broke up amidst scenes of great acrimony at a concert in Hollywood on July 14 1973. The only acts to return to the charts after a longer absence than the Everly Brothers are the **Five Satins**, whose brief appearance in the charts in 1982 after a 21-year-absence was documented more fully here

by **ALAN JONES**

recently, and **Gary US Bonds** who, under the patronage of **Bruce Springsteen** successfully resumed his chart career in 1981, more than 19 years after he last had a hit. Springsteen and Bonds have retained a close relationship ever since, and the veteran rocker recently showed his gratitude to Springsteen by buying him a mint condition 1964 Chevrolet Impala. Springsteen is so proud of the car that he posed on its hood for the sleeve of his new American single 'Cover Me'...

Back in the UK, after taking three top 10 singles off his 'Can't Slow Down' album, **Lionel Richie** had to be content with a number 12 placing for the fourth, 'Stuck On You'. **Trevor Walters'** lovers-rock version of the same song got off to a slow start, but ultimately peaked three notches higher than Richie, at number nine. Now it looks as if Richie and Walters will be locked in another battle for chart honours.

In an unpublished move Walters' label, I & S Productions, removed 'Penny Lover' from the flip of 'Stuck On You', replacing it with an instrumental version of the latter.

It appears that the reason for this was to save 'Penny Lover' as a follow-up to 'Stuck On You'. Meanwhile, Motown has sought Richie's permission to release his version of the song as the fifth and final single from 'Can't Slow Down'. Walters' success with 'Stuck On You' was nicely-timed from Richie's point of view; coming shortly after his own interpretation of the song had peaked it actually re-awakened interest in the former **Commodore's** record slowing its decline of the charts to a crawl, and for one week actually reversing its downward progress by four places. Richie may not, however, relish a head-to-head fight with Walters, and could still reject Motown's suggestion.

Walters actually released 'Penny Lover' as an A-side earlier in the year, as did **Katie Kissoon**, but both versions petered out in the lower half of the top 200...



Young blue eyes...

LAST WEEK I mentioned the 17 magnificent Frank Sinatra recordings newly available on Capitol from the fifties and sixties. Many of the albums Sinatra recorded at this time, in partnership with Nelson Riddle and his orchestra, were superbly executed explorations of a central theme. 'Frank Sinatra Sings For Only The Lonely' is, despite its ungainly title, as beautiful and depressing as any collection of songs ever recorded. The timeless poignancy of the lyrics and Sinatra's superbly underplayed delivery make this one of the landmark albums of a glorious career with 'What's New' and 'Willow Weep For Me' knocking more recent revivals by Linda Ronstadt and Carmel into a cocked hat.

*In 1960, Sinatra recorded a selection of less intense ballads under the title 'Nice 'N' Easy'. This was one of the last great Sinatra albums from a spectacularly creative period of eight years during which Sinatra recorded over 300 songs. Standout tracks here include 'I've Got A Crush On You', 'Nevertheless' and 'Embraceable You', all of which gain considerably from Riddle's unobtrusive scores. Another aspect of Sinatra's voice is displayed on 'Swing Easy', an album of 12 uptempo tunes Sinatra recorded in 1954. 'Come Fly With Me' is another superbly rounded collection, first released in 1957. In its 1984 incarnation it includes 'On The Road To Mandalay', which was excluded from the original release after objections from the estate of **Rudyard Kipling** because of Sinatra's reference to temple girls as "broads"! If you have even the slightest regard for Sinatra as a singer, none of these albums will disappoint. Buy and enjoy. Now!*



...Of blue eyes

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STARTS SEPTEMBER 22