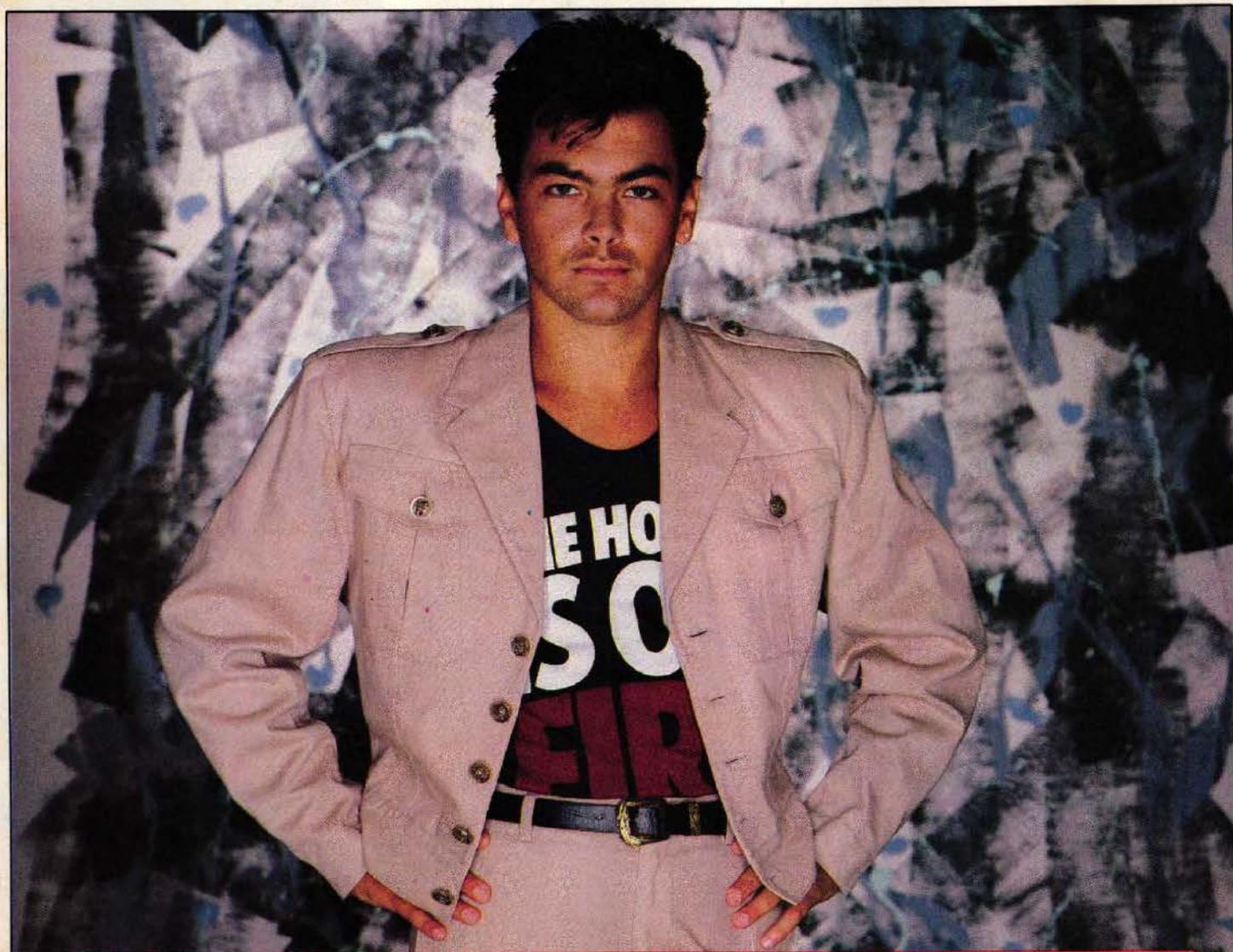


HITLINE BEGINS THIS WEEK!

RECORD

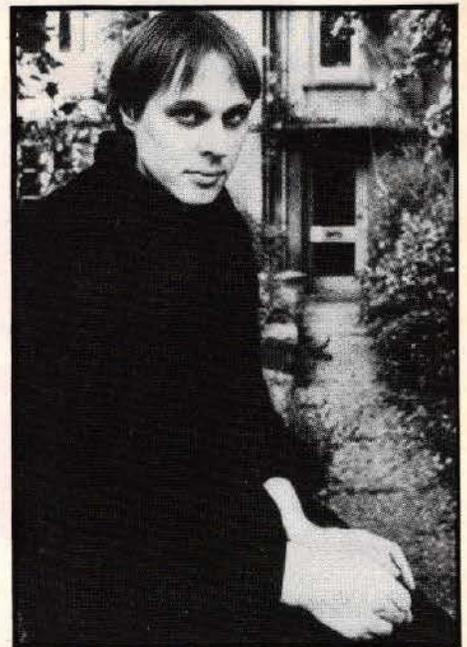
SEPTEMBER 22, 1984 45p

mirror



CULTURE CLUB

BILLY IDOL • DAVID BOWIE • OMD • MALCOLM McLAREN



ISN'T IT great to have TV back on the radio? No, we're not talking disc jockeys here, but **Tom Verlaine**, the man who fronted Television back in the late Seventies. Tom's been releasing solo work ever since and now his single 'Five Miles Of You' is showing up much of the music that claims him as an influence. Glassy guitar, fragile vocals and an uncanny ability to build a song around a deceptively simple melody add that touch of class to Tom Verlaine's records. Welcome back Tom. Now how about some gigs?

H EY HEY we're the *Checkers!* Yes folks, they're Japan's latest teenage phenomenon currently enjoying mega success in the land of the rising Yen with no less than three singles in the top 20 at the same time.

We'll all get a chance to succumb to their sweet (and sour) charms when they perform their single 'Giza Giza Heart No Komoriuta' on the Tube next month. Singer Fumiya Fujii describes the group's music thus:

"The thing I can never stand is boredom, I want to cheer people up by listening our music. I wanna sprit up dulness, romance and whatever there are. Yes, we are robust group. . . never know the word bore or blue."

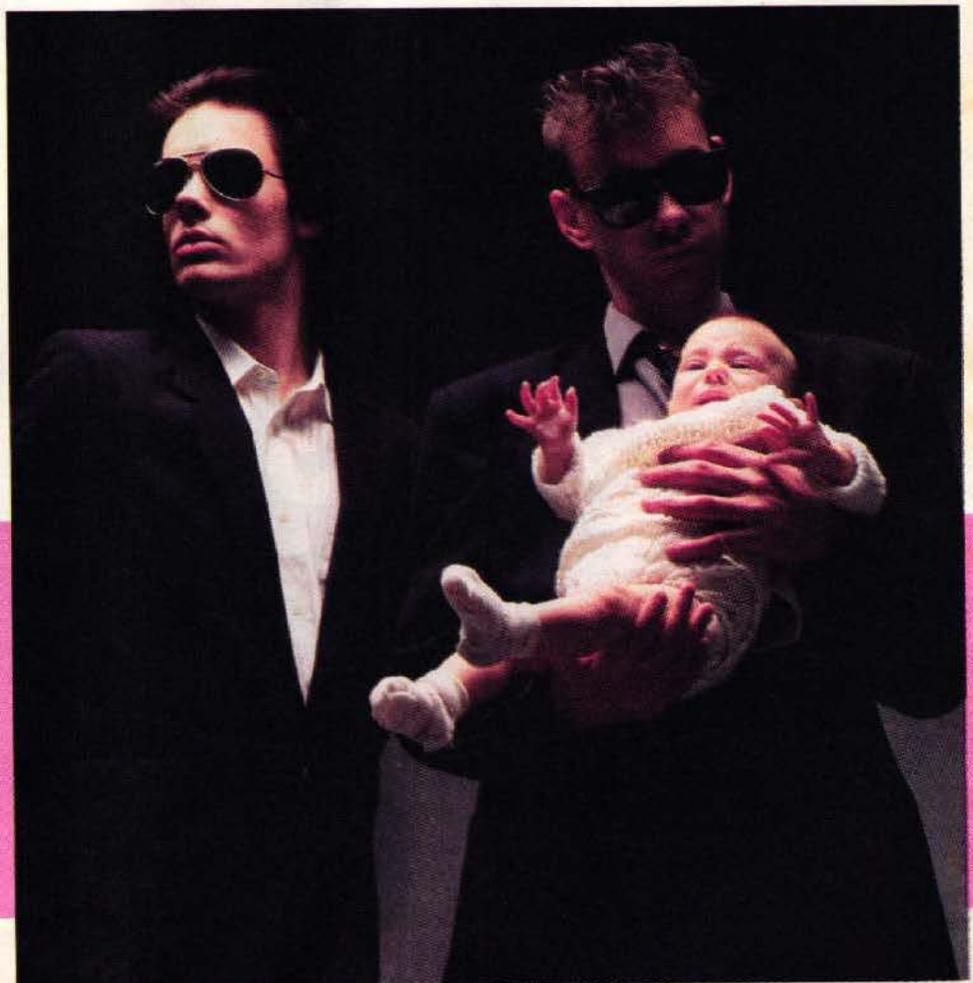
Guitarist Tohru Takeuchi ". . . is attracted by looking at girls' nape of the neck", bass player Yuji Ohdoi ". . . is crazy about cute girls and when he falls in love, he devotes himself in loving her," whilst drummer Yoshiya Tokunaga's dream ". . . is to have sweet girlfriend with big charming eyes and go for driving."

I know just how they feel. Don't ya just love 'em?

S IMON IS a really silly name. Intaferon is a duo made up of two of them — Simon F and Simon G — and they're pretty silly chaps too. The Lenin and McCarthy of pop they're called — but nobody's perfect.

The duo first came to prominence last summer with the infectious 'Get Out Of London', but then went and spoiled it all with the yucky 'Steamhammer Sam' which bore not a little resemblance to a Brian and Michael track. The new single 'Baby Pain' saves the day though — a far superior chunk of grinding electro pop than their wacky image would indicate. An album for Chrysalis is in the throes of creation and will be available soon.

Among a sea of banal pop, Intaferon are worth checking out. And so pretty too!





Japs • Naps • Opera snaps



Pic by Joe Shutter

FANCY A night at the opera then? No? Well, for those of you who do share Malcolm McLaren's love of Puccini, we've got a stylish pair of opera glasses to give away in a FREE draw. Actually, they'd be just as useful in the outer regions of the vast Wembley Stadium, for fascinating your friends at this season's football fixtures or for those of you who are in fact interested in seeing the bands at next summer's pop festivals.

To win the opera glasses (from Harrods, doncha know), plus a copy of the 12in of 'Madam Butterfly' and a special tape of new mixes, just send in your name and address on a postcard to RECORD MIRROR OPERA COMPETITION, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. The first name drawn out of the hat on the closing date, Monday October 1, wins.

The next 20 names drawn out will each receive a copy of the new 12 inch which has 'Madam Butterfly (On The Fly)' on the A-side and 'Madam Butterfly (Ocean Mix)' and 'First Couple Out (seven inch version)' on the flip, plus the special cassette containing 'Madam Butterfly (US Mix)', 'First Couple Out (12 inch version)' and the current single 'Madam Butterfly'. And to further celebrate the return of a bit of culture to the clubs, runners up will also get a Japanese fan to flap about in time to the records.

'THE SONY TAPE ROCK REVIEW' — edited by Lesley-Ann Jones, Robin Eggar and Phil Swern (Rambletree Publishing £3.95)

The first of an annual round up of the top 30 acts currently bending our ears. From Big Country to Paul Young via Culture Club, Frankie, New Order and the Police to name a few, with additional sections on subjects like reggae, hardy perennials like Bowie, Springsteen and Queen, music and sport, images and videos.

The main articles dwell largely on the bibliographical aspects of the artists' history, and although offering little that is new, it's attractively presented and well illustrated. One thing though, what's a picture of Simple Minds doing on the Style Council spread?

INDEX

Compiled by Diane Cross

IT'S ENOUGH to bounce Andy Williams out of his armchair — the Higsons' uptempo version of his 1968 hit 'Music To Watch Girls By' that is. And for those of you who aren't into watching girls, the 12 inch electro mix is entitled 'Music To Watch Boys By'. No news yet on musical accompaniment for those of you who prefer to spot trains or collect butterflies.

The four track 12 inch includes live versions of former funk favourites 'Clanking My Bucket' and the excellent 'I Don't Want To Live With Monkeys'.

And watch out for French crooner Jacques Hughes lending vocal support to the single, which is taken from the long awaited (three years) debut LP 'The Curse Of The Higsons', coming soon.



Wig whom bam

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News



A NEW look Meatloaf, who has just lost a wacking seven stone, releases his single 'Modern Girl' on September 28 and he'll be touring in November. You can watch him in action at Glasgow Apollo November 10, Aberdeen Capitol 12, Edinburgh Playhouse 13, Leicester De Montfort Hall 15, Sheffield City Hall 16, Nottingham Royal Centre 17, Cardiff St David's Hall 19, Portsmouth Guildhall 20, Cornwall Coliseum 21, Bristol Colston Hall 23, Southampton Gaumont 24, Oxford Apollo 25, Newcastle City Hall 27, Harrogate Centre 28, Manchester Apollo 29, Hammersmith Odeon December 3, 4, Liverpool Empire 5, Ipswich Gaumont 7, Brighton Centre 8, Birmingham Odeon 9, 10.

● **MOTORHEAD** HAVE added four dates to their autumn tour, at Exeter University October 24, Warwick University 26, Bradford University 27, Edinburgh Playhouse November 2. Tickets are available now from box offices and usual agents.

● **DEPECHE MODE'S** fourth album 'Some Great Reward' will be out on September 24. Recorded in London and Berlin it features nine tracks all written by Martin Gore with the exception of 'If You Want' penned by Alan Wilder.

● A FAN shaped picture disc of Malcolm McLaren's 'Madam Butterfly' is out this week. Malcy is also bringing out a 12 inch single which features two remixes of 'Madam Butterfly' and a 'cassingle' featuring an extended US dance mix.

● **AZTEC CAMERA** click into action and look sharp with their album 'Knife' out on September 21. 'Knife' features eight all new Roddy Frame songs and was produced by Dire Straits superstar Mark Knopfler. Tracks include 'Still On Fire' and 'Just Like The USA'.

● **ROMAN HOLIDAY** play a string of dates starting this month. They'll be at Retford Porterhouse September 22, Glasgow University 26, Dumfries Oasis 27, Newcastle Polytechnic 28, Eastbourne College October 2, Hatfield Polytechnic 3, Salisbury Technical College 5, Bedford College 12.



CULTURE CLUB AT WAR

CULTURE CLUB are starting a new campaign. Their single 'The War Song' will be out on September 24 and they'll be playing dates in December.

General Boy George has recorded the chorus of the song in French, Spanish, German and Japanese for the release of the single in the appropriate countries. The Spanish version, 'La Cancion De Guerra' appears on the B-side of the English seven inch single while the 12 inch version features a longer ultimate dance mix of the A side, a shorter 'Shriek mix' and the Spanish version. The 12 inch single will also include a free colour poster of George.

'The War Song' was mixed by Steve Levine and Jon Moss. The backing vocals feature a children's choir and Clare Torry who was featured on Pink Floyd's 'Dark Side Of The Moon' album. Ace video director, Russell Mulcahy has produced a video to go with the single featuring a cast of thousands.

Culture Club's album, which is now definitely titled 'Waking Up With The House On Fire' will be released later in the autumn.

Culture Club's dates are — Ingleston Royal Highland Exhibition Hall December 8, Birmingham National Exhibition Centre December 11, 12, London Wembley Arena December 17, 18.

For Ingleston, tickets priced £7.50 are available by postal application only from Phil McIntyre Promotions, PO Box 133, Preston, PR2 4NG. Make cheques and postal orders payable to Phil McIntyre Promotions and enclose a SAE. If possible, please also include your telephone number with your application.

For Birmingham, tickets priced £8.50 and £7.50 are available over the counter from the NEC box office (all credit cards accepted) or by post to the NEC box office, Birmingham B40 1NT. Enclose a SAE and all cheques and postal orders should be made payable to NEC Ltd (Culture Club). Again, please try and include your phone number.

For Wembley tickets costs £8.50 and £7.50 and are available over the counter from the Wembley box office or by post from Culture Club box office, Wembley Arena, Wembley, Middlesex, HA9 0DW. All cheques and postal orders should be made payable to Wembley Stadium Ltd enclosing a SAE and your phone number.

Manilow magic

HANG ON to the edge of your seats girls, Barry Manilow will be playing shows in November. Barry will be appearing at Wembley Arena November 18, 19, 20, and Birmingham National Exhibition Centre November 22, 23, 24.

Tickets for the Wembley shows are £10, £13, £17 and £20. They are available by post from Manilow Concerts, PO Box 141, London SW6 5AS. Make cheques and postal orders payable to Andrew Miller Promotions and enclose a SAE. Tickets are also available from Keith Prowse and usual agents.

Tickets for the Birmingham shows are £10, £12.50 and £15 and they are available by post from Manilow Concerts, PO Box 4, Altrincham, Cheshire. Make cheques and postal orders payable to Kennedy Street Enterprises and enclose a SAE. Tickets are also available from the NEC box office and local record shops. There's also a credit card hotline on 021 780 4133.



GENEROUS SADE is including a colour poster of herself with seven inch copies of her 'Smooth Operator' single. But hurry if you want to buy one, stocks won't last forever. Sade is just completing a sell out tour in Japan and she's off to Holland next week before rehearsals for her previously announced British tour.

● **THE STYLE** Council release their single 'Shout To The Top' on October 5. The 12 inch includes the additional track 'Ghosts of Dachau'.

● **RE-FLEX** start a tour this month. They'll be playing Glasgow University September 25, Teeside Polytechnic 26, Wolverhampton Polytechnic 28, Sunderland Polytechnic 29, Birmingham University 30, Milton Keynes Woughton Centre October 2, Huddersfield Polytechnic 3, Scunthorpe Baths 4, Egham Royal Holloway College 5, Kensington Queen Elizabeth College 6. Their new single and album will be out in the new year.



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JACKSONS



News



EX UNDERTONE Feargal Sharkey releases his debut solo single 'Listen To Your Father' on October 1. Feargal will be working on his first solo album in the near future.

● **DIVINE'S FOLLOW** up to 'You Think You're A Man' will be 'I'm So Beautiful' out next week. Divine is currently making a big splash playing clubs in Germany. He plans to come back and settle in England in the autumn and he has plans to tour here.

● **EX HAYSI** Fantasy member Jeremy, has formed his own outfit Bonaventura, and they release a single 'When Malyndy Sings' on September 28. The original song was written by slaves 200 years ago.



Pic by LH

PRINCE — IN THE FLESH!

YES. AT long last, it now seems almost certain that the man currently making Michael Jackson's hair stand on end, funk prodigy Prince, will be doing a full-blown UK and European tour early in 1985.

Warner Bros in America say that contracts are about to be signed, but there are as yet no details about the venues he'll be playing. It'll be his first appearance in the UK since his one-off date at London's Lyceum in 1981.

Supporting the perfectly-formed, luscious human dynamo will be his protegee, Sheila E.

Prince's new single 'Purple Rain', title track from his mega-blockbusting movie, is reviewed this week.

UB40 tour and video

UB40 TAKE to the road in December for a lengthy tour. They'll be playing Glasgow Barrowlands December 5, 6, Edinburgh Playhouse 7, Leeds Queens Hall 8, Liverpool Royal Court 10, 11, Birmingham Odeon 12, 13, Brixton Academy 15, Hammersmith Odeon 16, 17, Brighton Conference Centre 19, St Austell Coliseum 21.

Ticket prices at all venues will be £5.50 with the usual £1 reduction for people with an unemployment benefit card.

UB40's video of 'Labour Of Love' will be out on September 27. Shot in black and white, it features hit songs like 'Red Red Wine' and will sell for £15.

ALISON MOYET follows up 'Love Resurrection' with 'All Cried Out' on September 25. It's written by Alison, with the legendary duo Swain and Jolley. The 12 inch version will feature extended versions of 'All Cried Out' and 'Steal Me Blind'.

MOTORHEAD TOP the bill in a three day heavy metal festival held at the Ladbroke Seashore Holiday Centre in Great Yarmouth next month.

The event runs for three days on October 12, 13 and 14, with Motorhead headlining on the second night. Twelfth Night will headline on the first night and Nazareth bring the event to a close on the Sunday. Other bands included in the line up will be Phil Lynott's Grand Slam, the mighty Thor, Dumpy's Rusty Nuts and Spider.

Weekend tickets, which include caravan accommodation and car parking, cost £30 and they are available from Showstoppers, the Pink Elephant Club, Southgate, London N14. Don't forget to enclose a SAE. You can also send them a £10 deposit and pay the balance and pick up your tickets at the festival.

HUEY · LEWIS AND · THE · NEWS



New 7 & 12" Single

If This IS It

See Huey Live* at

Dominion

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Sunday 28th October

Featuring Tower of Power Horns

7" CBS 2803

12" CBS 12 2803



Playing boats

A NEW 12 inch version of the Associates single 'Waiting For The Love Boat' is released this week. It features the original version of the song recorded for a John Peel session in 1981.



JB'S ALL Stars, fronted by Special AKA drummer John 'Brad' Bradbury, release their single 'Ready Willing And Able' on September 28. It's the band's interpretation of a classic northern soul duet.

SPEAR OF Destiny have added a couple of dates to their tour, at Plymouth Oceans October 15, Sheffield Polytechnic 17. They'll also be playing Ayr Pavilion on October 21, in place of Stirling University.



HEAVEN 17 ARE MEN

HEAVEN 17's album 'How Men Are' will be out on September 24. The album features the band's current hit 'Sunset Now' and was produced by Martyn Ware and Greg Walsh. Guest musicians on 'How Men Are' include the Earth Wind And Fire horns, bass player John Wilson and keyboard player Nick Plytas.

Heaven 17's blond bombshell Glenn Gregory, is currently recovering from a nasty cartilage problem. Getting out of his jeep he jolted his knee which meant the cartilage had to be removed. Glenn is now well on the way to recovery and should stop limping shortly.

● **HELEN AND the Horns** begin their first major tour this month. They'll be at Brixton Fringe September 29, Peterborough Glasshouse 30, London King's College October 2, Manchester University 4, London Southbank Polytechnic 5, London ICA 6, London Cricketers 7, Central London Polytechnic 9, Bournemouth Eric's 12, Worcester College of Higher Education 19, Putney Half Moon 20, Middlesex Polytechnic 26, London Queen Mary College 27, Harlesden Mean Fiddler November 1, London Westfield College

5, Kent University 6, Harlesden Mean Fiddler 8, Uxbridge Brunel University 9.

U2 WILL begin their tour at the Brixton Academy on November 2 and 3 and not the Bristol Academy as previously announced.

● **JULIAN LENNON** releases his first single 'Too Late For Goodbyes' on September 24. The single was produced by Phil Ramone who's worked with Billy Joel.

TV + Radio

SATURDAY'S 'Saturday Picture Show' (BBC 1, 8.45am) has *Heaven 17* and (gasp) *Boy George*. 'Saturday Starship' (ITV, 10am) goes into orbit with *Queen's* 'Hammer To Fall' video. *Genesis* bass player *Mike Rutherford* talks about his favourite records in 'My Top Ten' (Radio 1, 1pm) and 'In Concert' (Radio 1, 6.30pm) has *Imagination* recorded live at the Slough Fulcrum Theatre. Also at 6.30, a new show 'Rock 'n' America' will be on C4. It features wacky personality *Rick Ducommun* (we've never heard of him either) mixing comedy and music with stills from old movies and videos. *Janice Long*, Radio 1's answer to *Bo Derek*, features *Shoot Dispute* and *Room To Move* in her radio show at 7.30pm.

SUNDAY has Paul Gambaccini presenting an appreciation of international mega band *Queen*. Definitely not to be missed.

TUESDAY features a real old codgers line up in 'Pop Quiz' (BBC 1, 6.55pm) with *Ian Gillan* and *Alan Price* among those doing battle. *Janice Long* pops along again for her own show (Radio 1, 7pm) and *John Walters* will once again be musing on the week's events. 'Play At Home' (C4, 10.55pm) has *Echo And The Bunnymen* recorded in and around Brian's cafe in Liverpool.

SISTER SLEDGE have added a second London show to their tour. They'll be playing the Dominion on September 28 and tickets are available from the box office and usual agents. The group's classic album 'We Are Family', will be re-launched this week.

MTUME

PRIME TIME

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Pic by Paul Slettery

MARI WILSON releases her single 'Let's Make This Last' on September 28 — and you could win a car by buying it! Mari's record company say they'll give a De Lorean car to the lucky person who buys the millionth copy of the single. Mari's planning some live dates and more news should follow shortly.

● **SAVAGE PROGRESS**, whose single 'Burning Bush' has been climbing the charts, begin a tour this month. They'll be playing Birmingham Triangle September 27, Liverpool Venue 28, Oxford Polytechnic 29, Warwick University 30, Sheffield Leadmill October 2, Leeds Warehouse 3, Fulham Town Hall 4, London City University Students Union 5, Brighton Pavilion 6.



IMAGINING CHRISTMAS

IMAGINATION will be playing Christmas shows at the Hammersmith Odeon on December 20 and 21. Tickets priced £6.50, £5.50 and £4.50 are on sale now at the box office and usual ticket agencies.

The band will be releasing a new single in early October followed by their album 'The Imagination Gold Collection'. This will feature their 10 hit singles plus other well known Imagination tracks.

Imagination are keeping busy by playing dates in the Far East and they'll also be going to Poland. Polish television will be filming them for a special show which should make a welcome change from endless programmes on grain production.

● **HEAVY METAL** hunks Manowar, who just released their single 'All Men Play On 10', start a tour next month. They'll be making the ground tremble and dentures rattle at Newcastle City Hall October 26, Glasgow Apollo 27, Manchester Apollo 28, Portsmouth Guildhall 30, Sheffield City Hall 31, Birmingham Odeon November 1, Ipswich Gaumont 3, Bristol Colston Hall 4, Hammersmith Odeon 5.

● **THE DAINTEES** single 'Trouble Town' will be out on September 28 and they'll also be touring. Dates are — Dundee Fat Sams September 30, Glasgow Night Moves October 1, Lancashire Polytechnic 2, London Kings College 3, Manchester University 4, Salford University 5, Edinburgh Hoochie Coochie Club 7.

Gary Crowley

LAST WEEK I... managed to successfully blag a copy of an excellent new book entitled 'A Day In The Life Of London', which features all sorts of ace photos and comments, all taken last year on one September's day in the capital.

It retails for some ridiculous figure like £19.95 or thereabouts. I advise you to beg, steal or borrow but you must get it because it's really absolutely brilliant and a wonder to the eye...

Now, as far as the action goes baby, London and new groups haven't exactly gone hand in hand for ages. Liverpool, Glasgow and Birmingham have all played their part and given us interesting bands, while the supposedly thriving capital could only manage to throw up the mediocre.

... Or so I thought till a few weeks ago when I got given a demo tape by a promising London ensemble called Then Jericho, consisting of five enthusiastic young men, based around the metropolis.

They're the first rock type band I've got excited about for ages, with songs that sound very hard and very powerful. I had them on Capital Radio's Red Hot Club last



week and they tore the roof off — keep an eye peeled for their next live date.

When a compilation LP is put together with thought and loving care it can be absolutely lethal and that certainly applies to 'Jazz Club', a long player I plugged in this column a few weeks back.

Needless to say, I haven't stopped playing it and to hear the Tubby Hayes Orchestra huffing and blowing through 'Southern Suite Part 2'... well, it puts me in seventh heaven, kiddo.

RECORDS LAST week that would not leave the Crowley Dansette were the new Aztec Camera LP, 'Knife', Klaxon 5's Blanco y Negro debut 'Hot House' (a real scorcher), the disco record of the moment by Stephanie Mills, 'The Medicine Song', 'Spirit' the lethal flip-side of Sade's 'Smooth Operator', General Public's excellent Jellybean 12 inch remix of 'Tenderness' and ol' blue eyes, Francis Albert Sinatra, crooning 'Mack The Knife' from the 'LA Is

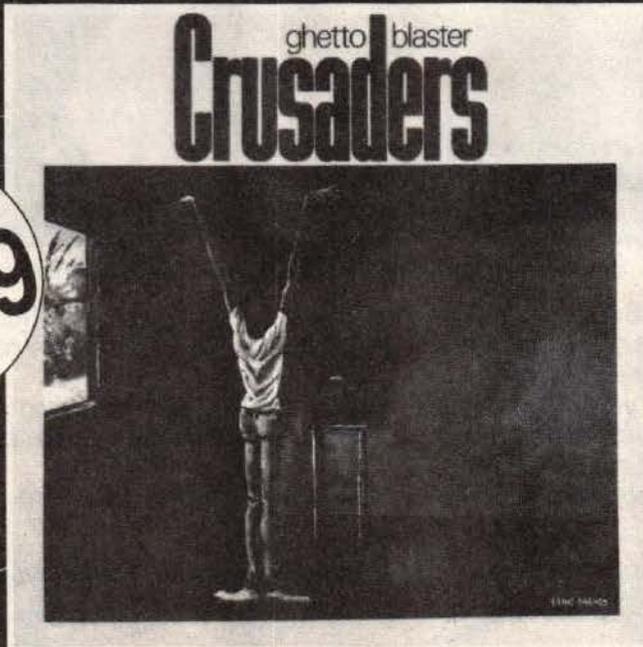
My Lady' long player.

Coming up over the horizon, which I've been fortunate enough to steal a listen to, are the tasty new singles from the Style Council, ('Shout To The Top'), Wham ('Freedom'), Culture Club ('The War Song') and the Madness/Feargal Sharkey collaboration ('Listen To Your Father'), not forgetting Everything But The Girl's new single plus the Daintees debut for London.

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WILSONWAY W2
SHAFTERBURY AVENUE W1
DOUGHTY ST W4
TOTTENHAM COURT ROAD W1
VICTORIA STREET W1
YORK ROAD WATFORD SD1
WEST SAILING W13
WINDLESDON TW19
WOOD GREEN W22 | FARNBOROUGH GILLINGHAM GUILDFORD
HARLOW HARTFORD HENEL HEMPTSTAD
HIGH WYCOMBE HORSHAM
JOSSELLOW ILFORD
KINGSTON LUTON
MAIDENHEAD MANDSTONE
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STARTS THIS WEEK!

HITLINE

WEEK ONE



You can dress this expensively with our £1,000 prize

BIGGER THAN Divine. Better than Freddie Mercury's trouser elastic. More colourful than all of Boy George's dresses. The event of the Century has arrived. From now on, you could start living like Michael Jackson.

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Using the edge of a coin, gently scratch off the coating from the card and you'll find your Hitline numbers.

Below you'll find three song titles listed. Turn to the Top Of The Pops singles chart and find their positions.

Pride (In The Name Of Love), U2

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

Agadoo, Black Lace

If your second number matches the chart position of this song you win a JVC portable stereo disc centre. There are five to be won this week.

Ghost busters, Ray Parker Junior

If your third number matches the chart position of this song you win a 'Now That's What I Call Music Video 3'. There are 250 to be won this week.

Tick the box on the reverse of your Hitline card to indicate the prize claimed. Complete your name and address and send your card to Hitline Prize Claims, PO Box 3, Diss, Norfolk, IP22 3HH. All prizes must be claimed within 14 days of the date shown on the cover of Record Mirror. More prize-winning numbers in next week's Record Mirror. Don't miss it!

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UNBRIDLED GENEROSITY



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LONGER

FIRST encountered William Broad some 15 years ago at a party in Bromley. He was one of the blokes all my friends wanted to go out with. A natural exhibitionist, he had long, dark hair, pebble spex and posed furiously, doing imaginary guitar solos to Led Zeppelin records.

Now, the hairy caterpillar has become a fully fledged punk rocker butterfly and solid gold heartthrob with matching classic American rock'n'roll circus entourage. Billy Idol is Big In America, and that means a sell-out at the 14,000 capacity Nassau Coliseum in Long Island, NY; of course Billy could've done Madison Square, easy, but that's part of next year's strategy, the manager will tell you.

I'm here to witness the triumphant return of the erstwhile standing joke to his adopted home of New York, the 130th gig in 10 months of proving he and his merry men (and woman) can cut it outside the video studio. Yep, this boy could practically have 'made by MTV' stamped on his forehead. Usually it's America that buys back its own talent (Blondie, Twisted Sister) but now it's our turn. We bought 'Eyes Without A Face' on reflected glory and they'll hope we'll do likewise with 'Flesh For Fantasy'.

Filled with apprehension about facing a loud-mouthed arrogant bastard, I'm guided backstage through hordes of security men, lackeys, women with clipboards, hangers-on and TV crews while being told to ask intelligent questions or risk short shrift from The Star. But lo, Billy is pleasant and talkative, far more erudite than most give him credit for. He really lives the rock'n'roll lifestyle which tends to draw a veil over his roots; I could still hear that middle class Bromley university educated twang.

● So, Billy, how do you tour for so long without collapsing? "I don't know how we do it. Part of it is that we really wanted to slam home the idea that we're a real group and weren't just MTV puppets. And they're the best group I've had since Generation X."

OBVIOUSLY VIDEO helped to break you over here, but you have to back it up, don't you? "Yeah, but I think what's happening to a lot of groups is that they do those videos, people see them, get into the music, but they can't always back it up live. We can. The music is the basis of everything we do, and without showing people that's where you're strongest, they

think you're just a video person. I didn't want that, I've been doing it much longer than I've been making silly videos."

● Was it difficult when you first came here, building everything up from scratch again? "Yeah, but I was lucky enough to have the reputation of Generation X behind me. When I first came to New York and went to clubs, they'd play 'Dancing With Myself' and I'd be left at the bar with everyone going haywire trying to get on the dancefloor. I saw that my music was getting through to people via rock discos; I was right there alongside the Human League in the dance chart. I did have a place, a media to work in, it was a matter of expanding it from there, getting a real group together. Meanwhile I used the dance rock disco thing to keep myself visible."

● So it can happen very quickly, from that to mega stadiums?

"Yeah, the wild thing is that it's all happened since December, when we started doing colleges to 600 people and now we're playing to 14,000. It was really wild, we had to make that change really fast, we didn't think that was going to happen at all. We have been building towards this for a long time. 'Hot In The City' was quite big here, but people didn't know it was me."

WHAT DO you think it is that appeals to Americans about you? "I don't know . . . I suppose I'm quite outspoken about things, I talk about things that people in America avoid."

"There's a whole new scene, if you look at the names — Madonna, Prince, Billy Idol, Vanity — they've woken up to it. It's been going since punk rock started but it never got anywhere, there was no way for it to be shown to people. It didn't get out of the clubs, and that's what I thought would happen to us for a long time. I'm overwhelmed with what's happened."

● Do you think living here has changed you?

"Probably, I've lived here 3½ years; I'll be 29 in November. But I don't think it's changed me intrinsically, I'm still the same person four years on. I could've tried to do it in England, but once you're over to a certain extent in England, people won't give you another chance for quite a long time. It was better for me to go somewhere new and dangerous, where I had to struggle, than sit in England and try and live off some half-assed reputation and always be that ex-Generation X ligger Billy Idol."

● Are you bitter about the reaction in Britain, people's idea of you?

"No, they've always had a weird idea about me, it's nothing new. I'm just glad I got the chance to have another go. It's fantastic to think that 'Eyes Without A Face' is the biggest hit I've had since 'King Rocker'. A bit wild, after five years finding yourself back in the old charts. I think there's time to clear things up if anybody's a bit worried about me, if I do the right things."

● Don't you think the likes of yourself and Prince are giving Americans a bit of sex back — what rock'n'roll was all about in the first place?

"That, and personality, and writing songs about people's everyday life rather than wizards and kings. Things that Americans put into their music in the first place, that's the killer. It's wild to come here and realise no-one knows who Gene Vincent is, let alone Lou Reed or Iggy. Now there's a scene that prolongs things, even down to the fashions. All the American groups, me included, we've all got long spiky hair rather than brushed down and nicely parted. We're all filthy and dirty. So it is all back in the original rock'n'roll thing."

SO PUNK only really arrived here in 1983?

"On a level where people knew about it. No-one really told them, or when they did hear about it they heard the media Sex Pistol antics rather than the music, they never played the Pistols on the radio, let alone Generation X; their biggest problem was being uninformed. I think my being here has helped to inform them a bit. I hope so."

My allotted time is nearly up. The TV crew is waiting to film Billy emerging from his dressing room. I wonder what they're filming for?

"Just for us. We're doing a video thing, with the promos and stuff. Now they're going to give me the chance of writing my own film. I'm going to get into it and do something really wild, a proper film. I've got an idea about how it's going to go; it won't be some semi-autobiography, Billy arguing with his dad, no. I want something a bit real, about something really heavy."

Billy disappears to go pose with his leather gauntlet.

He's A Star and, of course, Stars don't get out of bed before 4pm and certainly don't get hassled by their managements if they don't turn up for photosessions. He didn't. But that's punk rock for you. Let's hope he gets up in time for his British tour in December. It must be fun being a rock'n'roll rebel.



OMD

EUROPE ONE day, the Far East the next, it's a tough life for OMD promoting their hit single 'Tesla Girls' around the world. RM caught up with them in Japan and put Andy McCluskey on the spot.

Q: How do you get on with Japanese food?

A: Oh, we love it! In fact we all made right pigs of ourselves in the bar yesterday. We eat Japanese food back home so the grub here is like a dream come true. It's very similar to what you'd get back home, but obviously it's better. Yesterday on the train from Tokyo to Osaka we had some amazing food, if only British Rail served food like it. Some of it's a bit over the top — raw fish with salmon roe in it.

Q: As a song about the Hiroshima atom bomb, how does 'Enola Gay' go down live when you play in Japan?

A: Well, it's very strange onstage when we play it. I asked about the attitude of the Japanese before we played it, just to make sure, but it was 40 years ago and funnily enough, 'Enola Gay' is our most popular song over here.

Q: Which are your favourite countries?

A: I've just spent a month in Asia and I like Thailand and China the most. They're my favourites because they're very far removed from Western civilisation and culture. The big cities are beginning to look like the West. But if you go into the country, you really are going back in time.

Q: Don't you ever get fed up with all the travelling?

A: Yes and no, really. In fact it occurred to me the other day that I've been home for one day in the last 10 months. Fortunately our drummer takes care of the place because he's home more often than I am.

Q: What do you think of Liverpool's title hopes this year?

A: I was a bit fed up when they sold Souness. I really think that was a mistake and I wish they hadn't done it. Liverpool have had their fair share of troubles already this season like whether or not Craig Johnson would be there. We met him in Australia recently where his wife was having a baby. He's a big OMD fan.

Andy Strike





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Singles



Reviewed by
ANDY STRIKE

GREAT CONTENDERS

THE GO-BETWEENS 'Bachelor Kisses' (WEA) Yet another fine offering from one of the few bands who regularly give us something to smile about and be thankful for. 'Bachelor Kisses' is a classic Go-Betweens lament of lost love and youthfulness which seems to preoccupy them these days. Not a hit, but a gem.

FELT 'Sunlight Bathed The Golden Glow' (Cherry Red) A surprisingly fulsome sound from the criminally overlooked Felt. Lawrence sounds just a bit like David Byrne but the catchy chorus and usual delicate guitar work still pushes this one above this week's stodge. Someone please take notice of this band.

BILLY IDOL 'Flesh For Fantasy' (Chrysalis) Billy Idol's the sort of bad boy who runs home crying if you say boo, but I can't deny he's making some great records these days. 'Flesh For Fantasy' is one of these despite the most outrageous Simple Minds rip off on the chorus. Big fat production and a big fat hit. Grrrr.

THE JUNE BRIDES 'Every Conversation' (Pink Label) A thoroughly ramshackle single with amateur production, nasal vocals and out of tune brass which succeeds nonetheless in bringing us the sound of young London meets Dexy's meets the Buzzcocks. The June Brides have years on most of us — they'll be ace in 1986.

THIS MORTAL COIL 'Kangaroo' (4AD) A slow mournful offering which dispenses with Elizabeth Cocteau's voice for one Gordon Sharp. As usual it's a bit special but too esoteric for the mainstream. Nice bass playing — a personal hit.

BUDDY HOLLY 'Boxed Set Of Ten Singles' (MCA) All of Buddy's best known ditties lovingly packaged for fans who missed out somewhere along the line. What can you say — a must

RECORD OF THE WEEK

UB40 'If It Happens Again' (Dep International) A thumping slice of Brummie beat from the UBs which reaffirms their preoccupation for making great records, now that they've done their bit for raising our collective political conscience. Obviously a huge hit and deservedly so. If it happens again, I might have to buy their next album.



for pop historians and the covers are great too, with Buddy looking like everyone from Glenn Miller to Clark Kent.

ASWAD '54.46 (Was My Number)' (Island) As classy as you'd expect from the brilliant Aswad. They bring a breath of fresh air to the old Toots & The Maytels song, and a bit of reggae to the rock schlock airwaves of national radio. A hit, but as usual the B-side is really the business. Those horns: quick nurse, the Valium.

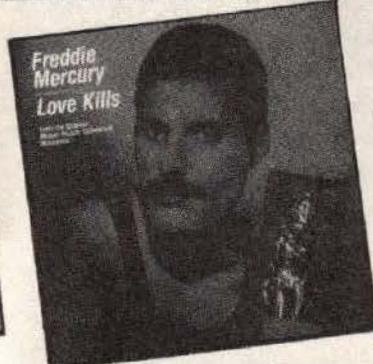
GREAT PRETENDERS

BIG COUNTRY 'East Of Eden' (Phonogram) The guitars take something of a back seat here, as Stuart Adamson delivers a tuneful and competent vocal. Trouble is, Big Country are at a bit of a loss when they're not going hell for leather and bouncing around on one foot. Maybe the odd piano on your gentler moments might add something, boys.

DIANA ROSS 'Touch By Touch' (Capitol) Bouncy comeback from the perennial Ms Ross which will be a dance floor smash. Synthetic steel drums and a crisp snare get the old feet moving. Trouble is, with all this going on, Ms Ross' voice has got lost.

FREDDIE MERCURY 'Love Kills' (CBS) In which Freddie adds his considerable lung power to Giorgio Moroder's infectious post-Kraftwerk electro workout. The result is a record which doesn't sound very unlike the recent offering from Queen save for the absence of Brian May's guitar. Personally I prefer Kraftwerk and they're not even on the soundtrack to the film 'Metropolis', which this is taken from.

PRINCE 'Purple Rain' (Warner Bros) Title track from Prince's cartoon which sounds like a cross between Boy George and Dr Hook's 'Sylvia's Mother'. It'll be a hit of course, once Radio One's done its job. I still prefer '1999' myself.



MIGHTY ELTHAM FUNK FEDERATION 'Never Stop (A Message)' (Respond) Councillor Steve White grabs the limelight for an effective jazz/latin workout which should get a few feet flying on the dance floor. The twelve inch soon becomes a bit of a bore though — we all knew you were a good drummer, Steve! Look out for the soon-come single by the tea lady at Solid Bond studios entitled 'Cappucino or PG Tips, it's all the same to me dearie' mighty mix.

SILENT RUNNING 'Sticks And Stones' (Parlophone) Does the world need another rousing, rip roaring band who sound like this? I think not! Silent Running do everything you could ask of them except contain one grain of originality. They'll be supporting Simple Minds till doomsday.

ROSE ROYCE 'Magic Touch' (Streetwave) One for Robbie Vincent, this. Everything is correct on this record, the music is just right, the vocals are well executed, but it's so damned dull and anonymous. Soul freaks will be up in arms while I'll be upstairs asleep. Zzzzzzz.

BOBBY WOMACK 'Surprise Surprise' (Motown) Shooby-doo-wa schmaltzy soul from the man with more pedigree than Nipper the dog. Womack fans will love it, but the backing is too laid back for the man's voice to these ears. Still, anyone who can get away with those glasses deserves a hit. A bit boring.

TIK & TOK 'Higher Ground' (Survival) Cover of the old Stevie Wonder classic, which adds little if anything to the original. Robots such as Tik & Tok would do better not copying the masters. Just 'cos you can look like you're walking against a high wind or that you're locked in a glass box, doesn't mean that you should be allowed to make records.

BLOW MONKEYS 'Atomic Lullaby' (RCA) More than obvious schmaltzy chords of the type you learn when you're fifteen flow through this disappointing



effort from the promising Blow Monkeys. Let's leave boring MOR to Spandau, eh lads? The obligatory sax wails on like Spiney with bad guts. Originality quota 2/10.

DR FEELGOOD 'Dangerous' (Demon) I used to love the Feelgoods. Teenage memories of 'She's A Windup' abound until the needle hits the groove and the tired sound 'Dangerous' crawls out. Still got a soft spot for them, but these days they're as dangerous as Robin Smith with toothache.

JANET JACKSON & CLIFF RICHARD 'Two To The Power' (A&M) Never thought Cliff would muscle in on the Jacksons bandwagon, but here he is. Definitely not one of the great vocal duets of our time.

Albums

C? Si, Señor

KC AND THE SUNSHINE BAND 'Greatest Hits' (Sunnyview SVLP6801)

KC CLIMACTIC CUTS OF COOL COMPILATION CACOPHONY! This record doesn't include the recent hit 'Give It Up', though it does have 'Queen Of Clubs', 'That's The Way (I Like It)' — the reel version — and the five year old 'Please Don't Go' amongst other brain numbin' and finger tappin' tracks. Never one to mess about with the intricacies of social dialogue, KC honed the art of the capacity-dancefloor-situation in such a likeable and obvious manner, that he should never be forgotten.

Whilst we were bombarded in the mid Seventies with Slik, Carl Douglas and Barry Blue... KC was somehow always lurking in the bushes with yet another dance ditty. This is basically a re-issue of a 1980 release, which in itself is a virtual copy of a 1976 record. Nevertheless, never mind the flares and give it some emotion... float up KCI++++

DYLAN JONES

DR BUZZARD'S SAVANNAH BAND 'Calling All Beatniks' (Passport US Import)

PLEASE TAKE note, fun fans, the subtle but telling omission of the word 'original' from Dr Buzzard's once celebrated swing orchestra — for all you out there getting set to relive the heady days of 'Cherchez La Femme' be warned! 'Calling All Beatniks' is but a pale imitation, performed by cobbled together Savannah Band bereft of both the heart and fine melodic sense that delivered the boss bossa.

Now I'm no great fan of sleek

RAMSEY LEWIS & NANCY WILSON 'The Two Of Us' (CBS 25976)

MAYBE THIS doesn't quite qualify as a medical miracle, but it seems like Ram and Nance have suddenly come out of a coma, and returned to the world of real music. Nancy hasn't said anything soulful to the world in ages and Ramsey, well, he could just about hold his own in conversation but nothing very profound came out of his grooves.

But at last *The Two Of Them* (hey, that title took some real thinking about) find some room in their diaries and make a combination that's mutually beneficial to say the least. Not that Wilson vocalises throughout: Lewis hits it solo style with 'Breaker Beat' and three other wordless workouts, and Daryl Coley has the vocal run of 'Closer Than Close'. But when the title twosome gel they really do, and 'Midnight Rendezvous' and 'Never Wanna Say Goodnight' are double-cream slowies.

Better still, the fearsome writing combination of David (Toto) Paich, Leon Ware and David Foster hit it off just fine with Nancy's seasoned, caring voice to produce 'Slippin' Away' with Stanley Clarke's production as sympathetic as it is all through.

All right so Nancy did well for herself getting a name-above-the-title when she only sings on four cuts out of nine but never mind the quantity, feel the real.++++

PAUL SEXTON

Streets too sweet

VARIOUS ARTISTS 'Street Beats Volume One' (Sugarhill SHLB7151) ARE YOU ready to yield to the beat? For the rockers across the nation, yet another Sugarhill compilation, and whilst not desperately improving on the situation, it certainly isn't any imitation. This is a useful compilation, but hardly an indispensable one. Languishing on this disc we have 'Break Dancin' — Electric Boogie (US Remix)' by the West Street Mob and 'On The Radio' by Crash Crew — standout tracks to be sure... all mixed up with 'Scorpio' by Grandmaster Flash and 'Living In The Fast Lane' by the Sugarhill Gang among others. It all starts off with an appealing acoustic dub version of Grandmaster Melle Mel's 'White Lines (Don't Don't Do It)' — this year's sleeper — like last year's 'Blue Monday'. The sleeve is devoid of any information whatsoever, and methinks that this is just the first instalment in a chain of Sugarhill sugar-cube compilations — whereas one or two killer selections would have sufficed. Pretty good marks — but no standing ovation.+++

DYLAN JONES

studio technique, but 'Calling All Beatniks' is without question one of the most badly produced records I've ever heard. It sounds as if it was recorded at the bottom of a swimming pool, the band completely out of it, and a monkey playing with the echo control. Who cares about that if the songs are good? Unfortunately every track is but a sad, dirge-like imitation of those wonderful Browder/Darnell epics of love 'n lowlife. Darnell and Coati Mundi are crucially absent, leaving just Browder and a brace of fellow travellers to carry the Savannah Band mantle.

'Calling All Beatniks' is a sorry postscript to a magical story. A real unhappy ending...+

GRAHAM K

BOBBY WOMACK 'Somebody Special' (EMI EG2602501)

BOBBY WOMACK has recently been thrust firmly back into the limelight... his LPs 'The Poet' and 'The Poet II' have established him as what a lot of people thought he was all along — smart. 'Tell Me Why' from the latter platter is quickly becoming a classic... but what's he been doing for the last

20 years? On this record we have one side devoted to late 60s recordings, and another with material from the early 70s.

The second side is undoubtedly the best — showing how influential he was, and how plagiarised he has been. Never as famous or as pretty as Marvin Gaye, he nevertheless wrote and recorded as many songs of conscience and love. 'If You Don't Want My Love, Give It Back' is the obvious standout track: HARD-POP — GET IT!+++

DYLAN JONES

WARP 9 'Beat Wave' (Fourth & Broadway BRLP 500)

IN THE Seventies, disco-jazz became daz... nearly two years ago, new wave funk became nunk and Warp 9 have the satisfaction of knowing they made a pretty influential record.

Strange, though, that so many months later they should resurface on Fourth & Broadway — stranger still that they do so with an electro album that *doesn't* drive you round the twist in one sitting. 'Nunk', practically a golden oldie now, is here along with 'Light Years Away' and 'No Man Is An Island' and hardcore electro fans will no doubt counter that those singles have too much melody obscuring the beat. As far as I'm concerned that's a pretty good fault and even if it means that 'Light Years Away', in particular, is more pop than electro, at least your ears haven't been battered to bits by the end.+++½

PAUL SEXTON



ZZ TOP 'ZZ Top's First Album' (Warner Bros WB 56 601) 'Rio Grande Mud' (WB 56 602) 'Tejas' (WB 56 605)

HERE IN Hard Rock County we don't hold with none o' that newfangled synthesiser music, and we don't have no truck with them high-falutin' lyrical concepts. Nope, we jes' git loaded on Wild Turkey, pick up the ol' pickup, an' head off into God's Own Country, where men have beards and the cacti're fulla pricks.

Sure, we got a sense of humour — you ever hear of a Texan Santi Claus? Yup, we make these real classy video-thangs, we make a pile o' loot, and we give some goddam limey punk-reviewers a real hard time, but, heh heh, that's showbiz, sonny.+++ ++

STEVEN GRAY

IKE AND TINA TURNER 'Tough Enough' (EMI EG2602511)

THE BEST pair of legs in the business? Cash-in or re-issue, this album is a less than adequate example of the kind of R&B type thangs that Tina and her hubby cooked up in the 1960s — ranging from 'A Fool In Love' from 1960, to '(You've Got) Too Many Ties That Bind' in 1969.

Never having been a fan of either their pop or R&B hits, this LP seems a little thin on the ground — so all those people who are accusing Miss Turner of 'selling out' with her own brand of Adult Orientated Pop, should listen to this record, as it shows that she really wasn't that good in the first place. This record includes none of the songs that made them famous — and it might be tough enough — but it ain't good enough.+

DYLAN JONES



NEW RELEASES
UB40 • KIM WILDE • STRANGLERS • BOWIE

The League of gentlemen

as blabbered to GRAHAM K SMITH



THE LEAGUE of Gentlemen were making a video. Always priding themselves on being the only true upholders of the Luddite spirit, the League's stand against encroaching technology had always been a traditionalist's dream. However, needs must. . .

The League's public image had been taking a battering from the combined onslaught of the 'disco Pub' and the astonishing marketing campaigns being foisted upon the poor dullard populace by the heinous business barons of the dreaded music industry.

It was time to fight back. . . "Hear Ye, Hear Ye," the majestic tones of Sir Public House echoed through the dusty nooks of the 'WheelTappers' Lounge'.

The assembled throng gradually came to attention as Sir Public's ceremonial gen-u-ine Tolstoy Tankard crashed for the umpteenth time onto the sturdy

woodwork of the League's nerve-centre and operational headquarters. . . the bar of the 'Naturists Retreat', Wapping.

"Tis time for action," announced the League's spiritual father, his handsome brocade waistcoat shining lustily in the glow of the gas lamps.

"We must fight fire with fire, tooth and nail, demanding an eye for an eye. . ." (Sir Public was a dab hand at the stirring cliché).

"We must give as good as we get — the very existence of the glorious League surely depends on the events of the next few hours. This accursed pop world has gone too far. We must respond. We must make a video."

Gasps of disbelief wrought the atmosphere.

"Bad show!" declared Bertie Beerbarrel. "Shamel!" voiced the good Maharajah Taffye.

An air of revolt simmered amongst the disconcerted League members, only the gargantuan figure of Gourmand K Gourmand seemingly oblivious to the general unease. His testing and tasting contract for Oakstiff's Port 'n Stilton flavoured potato puffettes was proving a compelling distraction. "If you think I would ever entertain the idea," intoned Lord Hip Hop, "of parading around some film johnnies parlour in fake tan and wispy beard like that bouncer **Simon Le Bon**, you are, Sir Public, sadly mistaken."

Sir Public House remained undaunted, though, and holding aloft a previously unheard of amendment to their illustrious charter, exercised his new-found right of veto.

The video was on. The League were in disarray. And Sir Public donned his celebrated Roger Moore film star toupee in

preparation for his leading role. . .

All the League needed now was a brilliant story and a host of luminary guest stars — the pop world beckoned, ripe and ready. . .

Stevie Wonder found himself at the National Ballroom, Kilburn with our very own soul superperson **Junior Giscombe** and badass DJ **Tony Blackburn**. Remarking on the amazing similarity between a transatlantic Concorde and the number 37 omnibus to Finchley, Stevie bowed to his adoring audience and performed an impromptu version of his chart-topping hit.

Meanwhile from the League's very own casting couch — the backroom of the 'Best Boy's Billabong', Greek Street, Soho — comes news of a clutch of starry types eager for a cameo in 'A Gentleman's Story'.

Lovable keep-fit enthusiast **Tracey Ullman** has sent a message that she'll dump her current big screen commitment for a part. That would leave poor old **Meryl Streep** and newcomer **'Gordon Sumner'** in a pickle. They play a brace of intimates in 'Plenty' which is set in wartime French resistance territory. If Ullman stays she'll make do with the part of an 'early beatnik type'. Apparently **John Gielgud**, traditional League Of Gentlemen ikon and all-round 'lovable old grapper' is also set to be perfecting his own version of The Method onscreen.

More fillum fillers include the staggering cinematic debut of the tiny **Nik Kershaw**. Reliable sources have come up with a juicy piece of hokum inferring that **Miles Copeland** (one of the industry's nicest guys) has offered **Kershaw** the lead role in 'Headquarters', a triffic little tale

set to go into production next year. Copeland has announced that 'Nik is going to be massive in '85'. Quite how this is going to be achieved currently defeats the League. Platform heels have been suggested.

Copeland's kid brother, and 'Gordon Sumner' lookalike, **Stewart** has also been dabbling in the arts. For the poundin' Policeman has duly completed a piece of music commissioned by the San Francisco Ballet to accompany their 1985 rendition of King Lear.

The vociferous, Gentlemanly cries of 'Whatever happened to **Frankie Goes To Hollywood!**' can now happily be answered. Those fearful of a rapid return to palookaville (that's Liverpool, cats) can rest easy, confident in the knowledge of some activity soon.

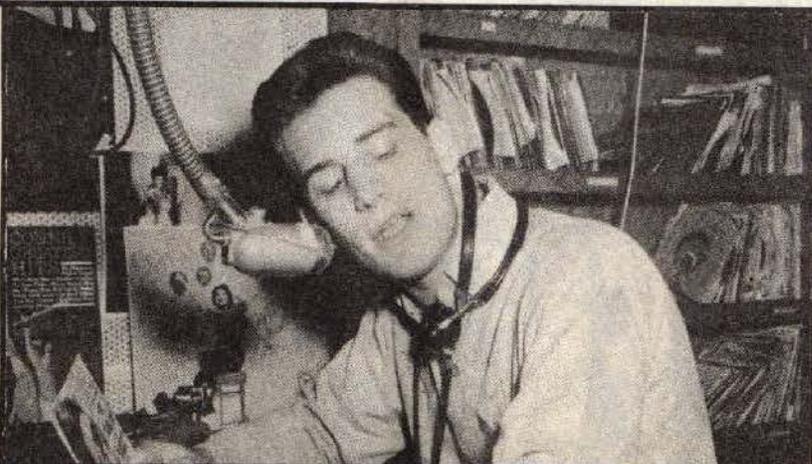
The scatty Scousers are definitely booked for some live concerts in November (there is no guarantee, however, that these will be in Blighty) — stay tuned for next week's VID for further warmish poop.

Meanwhile *also* in America (as if I'd hint) poor old honorary Scot **Rodnee Stewart** has fallen foul of some extremely sussed tea leaves. Seems that while the tartan terror and his bunch of merry pranksters were actually onstage at Madison Square, a crafty crook obtained a list of all their hotel rooms and promptly cleaned them of all cash and valuables. Embarrassed? He nearly bought a round. (Nearly, I said!).

The League's casting director, Sir Dusty Bookie, took another draught from his frothing tankard and surveyed the swelling guest star list. He was pleased. But more was to come. . .

SOUNDS

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NEWSAGENTS
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TUNED
IN!



Pic by Alpha

THEY HAD definitely taken a wrong turn at the Pig's Trotter And Whistle

The Thompson Twins — now there's a name to conjure with. Unfortunately they just failed to make the audition.

The reason? The trio with brio found themselves stuck in a lift somewhere in Cleveland (again a colonial outpost) on route to a premier for the ghoulish 'Ghostbusters'.

Muscular former transvestite **Marilyn** is currently involved in a similar expeditionary trek to the New World — cutting a single with the marvellous **Don Was**. And talking of singles, a whole army of enticing new platters are about to beef up the League's forthcoming bring and buy bingo beano.

Prefab Sprout return with 'When Love Breaks Down' shouting loud the news that **Thomas Dolby** is top of the list of producers for their next longplayer.

And the original 'little Nicky', **Nick Heyward** is also in possession of a brand new bankable disc. 'Warning Sign' is a stomping, quasi-Isley Brothers workout set to start hearts tingling and feet mingling.

Rumours abound that **Rrrrik's** hero — **Echo** from the **Bunnymen** (that's **Mac** to us) is set to embark on a solo project leaving the rest of his strummin' 'n thumpin' pals at a loose end.

With a sigh **Sir Dusty Booke's** task was now complete — the names would have to suffice. Tearfully handing over the information to the 'creative consultancy' — **Taffye**, **Hip Hop** and the **Gourmand** — he retired to the bar skittles. Sensing victory, and now convinced of its feasibility, they set to work. . . Will they succeed? Read on next week. . .



Pic by RETNA

W i I D

MIX WITH royalty, voyage to the stars and be arrested by the Police. You can read about what director Steve Barron did to Prince Charles, take a trip through time to the Starship Enterprise and be enthralled by Stewart Copeland, in the latest issue of ViD, free in next week's RECORD MIRROR. You can also find out about UB40's new film and much much more. You'll be liViD if you miss it.

Mailman

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

WHAT'S UP at RM? What ails you my pretties? I refer of course to the disease known as Black Lace Absentitus. In other words, why no words on the phenomenon that is Northern Wally Disco? Why no critical appreciation of 'Agadoo', why no colour pics of Harold Wilson, Cyril Smith, Eddie Waring and FGTH getting down at the Lancashire All-In Wally Disco Championships? By gum it fair sets a man's blood pressure, I can tell you.
Alf, Accrington, Lancashire
● My dear man, would you expect a paper of our breeding and reputation to propagate bastard dance fashions from the nether regions...?



IT AMAZES me, the amount of weedy letters there are complaining about this, that or the other in your magazine. OK, a little healthy criticism never did anyone any harm but it seems pathetic to go on and on about Spandau Ballet this or Frankie Goes To Hollywood that. RECORD MIRROR is worth buying, as we all know, for its intelligent coverage of a whole variety of music, and it is time some of the letter writers admitted the fact.

So why not stop whinging and come up with some *constructive* criticism for a change?
Sandra from Penge
● We can only speak for ourselves, and yes, you're right, we are intelligent

I NEVER ever watch Top Of The Pops so I haven't seen the dancers, therefore I can't really comment on their ability to move. But as a cloakroom attendant at the Cats Whiskers, Burnley I have had the pleasure, and I mean pleasure, of seeing Jeff Pearson perfecting the Michael Jackson Thriller routine. And he makes Mr Jackson look like a constipated whippet with ingrowing claws, I mean he's a WOW!
I'm going to watch him play football on Saturday and I am keeping my fingers crossed, hoping he'll drop his little shorts again, and bare his pert little bottom. Eee, by gum, what a bum! I lurve that boy!
Mable, Colne, Lancashire
● Sounds like a load of old balls to me

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'TIS THE month of September again, the beginning and end for Marc Bolan, the leader of the original gothic glamsters... T Rex. It is a rarely remembered fact that when David Bowie arrived with his Ziggy Stardust character in 1972 and the 'Starman' single (No 12, July 15, 1972) T Rex were having their seventh top five hit in the 17 months since Bolan had donned glammer and glit for a Top Of The Pops performance! And by the time Bowie finally got into the top five with 'Jean Genie' in December 1972, T Rex had added 'Children Of The Revolution' and 'Solid Gold Easyaction'.

Mic, New South Wales, Australia
 ● *Good on ya, Blue!*

their irresolute 'Frankie Says' tops. I'm in fear for these young innocents' sense. Ooh, it makes me seethe, I mean if Frankie said 'Become a nun', would you? Listen to the 'Relax' lyrics to find out what Holly really is like. I mean, who wants to know about Holly's carnal appetite and desires? I don't. I hope I speak for some people when I say that apart from the powerful music to 'Relax' Frankie are nothing but one massive, corrupt and decadent blunder.

Samantha, Haverhill, Suffolk
 ● *Ex-lax — all warring true scribes swear by this cure for over-indulgence*

I KNEW before I ever opened RECORD MIRROR that the new Bucks Fizz single would be knocked down to the ground and dismissed immediately. No, Fizz were not just invented for Top Of The Pops. They have been carefully created to perform perfect pop. What is wrong with a group being made up of perfect, talented people? All their LPs are excellently produced with very good musicians. What does a footballer know about them anyway? He just knows the usual thing for the music press to do is knock the bubbles out of Bucks. Their new

single is the most professional yet and will be another hit for them!

A Sleep Talker, Northampton
 ● *"Perfect, talented people...? You cannot be serious!! Clone-rock — can't stand the shock"*

WHAT AN idiot Matthew Ashman from the Chiefs Of Relief is to criticise Howard Jones and the Spands. How dare he say he wants to tie Howard to a tree and shave his head. I'd like to tie Matthew to a tree and shave him with a very blunt razor.

Sarah Corbin, Newcastle
 ● *Knowing Matthew, he'd probably enjoy it*

WHILST STIRRING the confused mess my mum had concocted for us to devour, I came to the rather patent conclusion that the only decent and tolerable music mag to roll from the press is, of course, the impeccable RECORD MIRROR.

Not only do you inform the goggle-eyed public what's top of the charts, but, and how overjoyed I am to say this, you don't have the repugnant lewd, loud-mouthed Holly Johnson splattered all over your pages. I'm completely fed up! You see, whenever I open a mag my sanity is pushed closer and closer to its periphery. For what monstrosity is welded deep into the pores of the paper? Frankie, aaaargh!! Wherever I go I see bushy-tailed people gallivanting around in



JUST THOUGHT I would drop you a line to cheer you up. The Revillos have split up. I'm sure this will please you no end since you obviously can't stand them. There are some people out there who will be saddened and shocked to hear of the split. Some have already suffered nervous breakdowns. So the least you lot at RECORD MIRROR could have done was to give them a small mention. Well, that's all I wanted to say apart from piss on all the people who have ripped the Revillos off over the years (ie Mari Wilson, Brian Setzer, Mike Score etc etc).

Mark Fay Fife, Scotland
 ● *Revillos? I thought that was something you did to start motorbikes*

Nappy rash

LOOK SHARP! RECORD MIRROR has 10 Animal Nightlife packages — consisting of a snazzy towelling T-shirt and a 12-inch copy of their latest hit 'Mr Solitaire' — to give away in an easy competition. There are 15 runners up prizes of the single.

To win, answer the three questions below and post the coupon to RECORD MIRROR Animal Nightlife Competition, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. The first 25 correct entries opened on the closing date Monday October 1 get the goodies.



ANIMAL NIGHTLIFE

RAY PARKER JR



- 1) The Tourists had a hit with 'The Loneliest Man In The World' in 1979. Their lead singer was
 a) Kim Wilde b) Annie Lennox
 c) Helen Terry
- 2) Who was 'Lonely This Christmas' in 1974?
 a) Gary Glitter b) Sweet c) Mud
- 3) The Lone Ranger's partner was:
 a) Robin b) Tonto c) Krypto

Name

Address

Ghoul talk

WATCH IT! RECORD MIRROR have 25 fabulous 12 inch picture discs of Ray Parker Jr's sensational 'Ghostbusters', shaped like the famous film logo, to give away in an easy competition.

To win, answer the three questions below and post the coupon to RECORD MIRROR Ray Parker Jr Competition, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. The first 25 correct entries opened on the closing date Monday October 1 win.

- 1) Who sang about a 'Ghost Town' in 1981
 a) Madness b) Specials c) Beat
- 2) Who complained that 'There's A Ghost In My House' in 1974
 a) R Dean Taylor b) Roger Taylor
 c) James Taylor
- 3) For whom did David Sylvian sing about 'Ghosts' in 1982
 a) China Crisis b) Japan
 c) America

Name

Address

McLaren

WHILST HE was in London, Malcolm McLaren, complete with his new self-launched 'Operatic' image, gave us his esteemed thoughts on the pros and cons of some of his rivals in the pop field. Never one to beat about the bush, Malcolm made it plain that he hasn't lost any of his sweet and charming way with words. Ever wondered what uncle Malcolm thinks about Frankie? . . . well read on. . .

MICHAEL JACKSON

ANOREXIA GONE haywire. He's a bit of a lunatic, and I'm not sure about his speaking voice or his background — but he's a good rock 'n' roller.

CARMEL

AFACADE. She's just a small girl from the North of England with a croaky old voice. People aren't stupid, otherwise she would be at number one. Carmel will never have a number one.

SADE

ART SCHOOL nonsense. She's very nice, she looks lovely, end of story. Jazz in England is a snob thing. In America it's a way of life.

NEIL

CRAP.

CHAKA KHAN

AIN'T NOBODY' was the f**king best record this year — majestic stuff. Not because it's the best tune in the world, but because it's got soul and it grabs you every time. I've listened to that record 250 times and I'm still not bored.

PAUL WELLER

FROM THE day he got on stage with the Sex Pistols, I've never seen the man's attraction. But he's a very successful guy and I don't despise anybody that's really successful.

HOWARD JONES

HE'S THE boy next door with a computer but I just don't understand it, it's all so deja vu and I can't listen to him. Not everybody can climb into bed with Chaka Khan, but obviously some people think they stand a chance with Howard. That's why he's a popular guy.

WORKING WEEK

IT DOESN'T work because this country is not a jazz country. Jazz is a combination of blues and rhythm and soul. If you look at Charlie Mingus or Charlie Parker, they're heavy duty dudes. You have to be a heroin addict to play jazz.

CYNDI LAUPER

SHE'S BEEN around, been in five or six bands and generally worked herself up. She's crack-pot crazy, but the Yanks love her because for them she's their punk rock. We might look at it in a slightly retro way, but to that kid living in Kansas, she's punk rock.

YIP YIP COYOTE

THERE'RE NO ideas in these pathetic revivals. It doesn't work in England. Country and western is great, but it has its place, and that place isn't here. I tried C&W once, but the girl I used was just too awful — she wanted to become a policewoman. . . sick.

D. C. LEE

GARBAGE. YOU can't talk about D. C. Lee and Chaka Khan in the same breath. You just can't compare the two, because it's a totally different ballpark, pal.

MARILYN

ALL THIS androgynous stuff has always gone on, it's just that now people have started to write about it. England's got this incredible craze at the moment for homosexuals and lesbians, as if they're taking over the world. For some reason it has been decided that coming out of the closet is something everybody wants to discuss, and it sells papers. I love watching Marilyn on TV, because just like everyone else I wanna see what his dress looks like. I wanna see how he's gonna take off his jacket and how much he's gonna show and whether his arms are gonna look too muscular. I should imagine 13 year old girls watch him for very similar reasons.

JOHN LYDON

HE WAS always basically a bit of a hippy, and at the moment he's just a guy in search of a good idea. I don't see the reason for his records to exist.

NIK KERSHAW

Wimp rock.

DURAN DURAN

More wimp rock.

THOMPSON TWINS

IONCE said that if they went to Africa they'd be stoned to death — I was being a bit facetious. The Thompson Twins feed off ethnic culture without creating anything new. A boring formula.

CULTURE CLUB

GEORGE GAVE you visual imagery right between the eyes. If it hadn't been George it would have been another guy from the Blitz. George was hungry and a bit more tenacious than the rest, plus he was incredibly hard working and he had talent. He's even more popular than I think he thought he'd be. He's been very clever and taken all the old Tamla Motown stuff from the last 20 years and proved that you could still regurgitate it. I mean Holland Dozier Holland just don't go away!

FRANKIE GOES TO HOLLYWOOD

TWO TRIBES' is all a bit suspect really, if you look at it a bit closer. I don't think the cat was let out of the bag sufficiently. It was a bit half-measured and it certainly wasn't 'God Save The Queen'. Paul Morley has done a fabulous job and his marketing is brilliant, but at the end of the day I don't think you'll remember that record next year. It's not as important as it likes to think it is. It might be the best selling record this year, but that just goes to show how bad everything else is. Because they've been at number one for so long Frankie And The Hollywoods have put everybody back at the starting gates, bless their little hearts.

Dylan Jones

o n p o p



JON MOSS

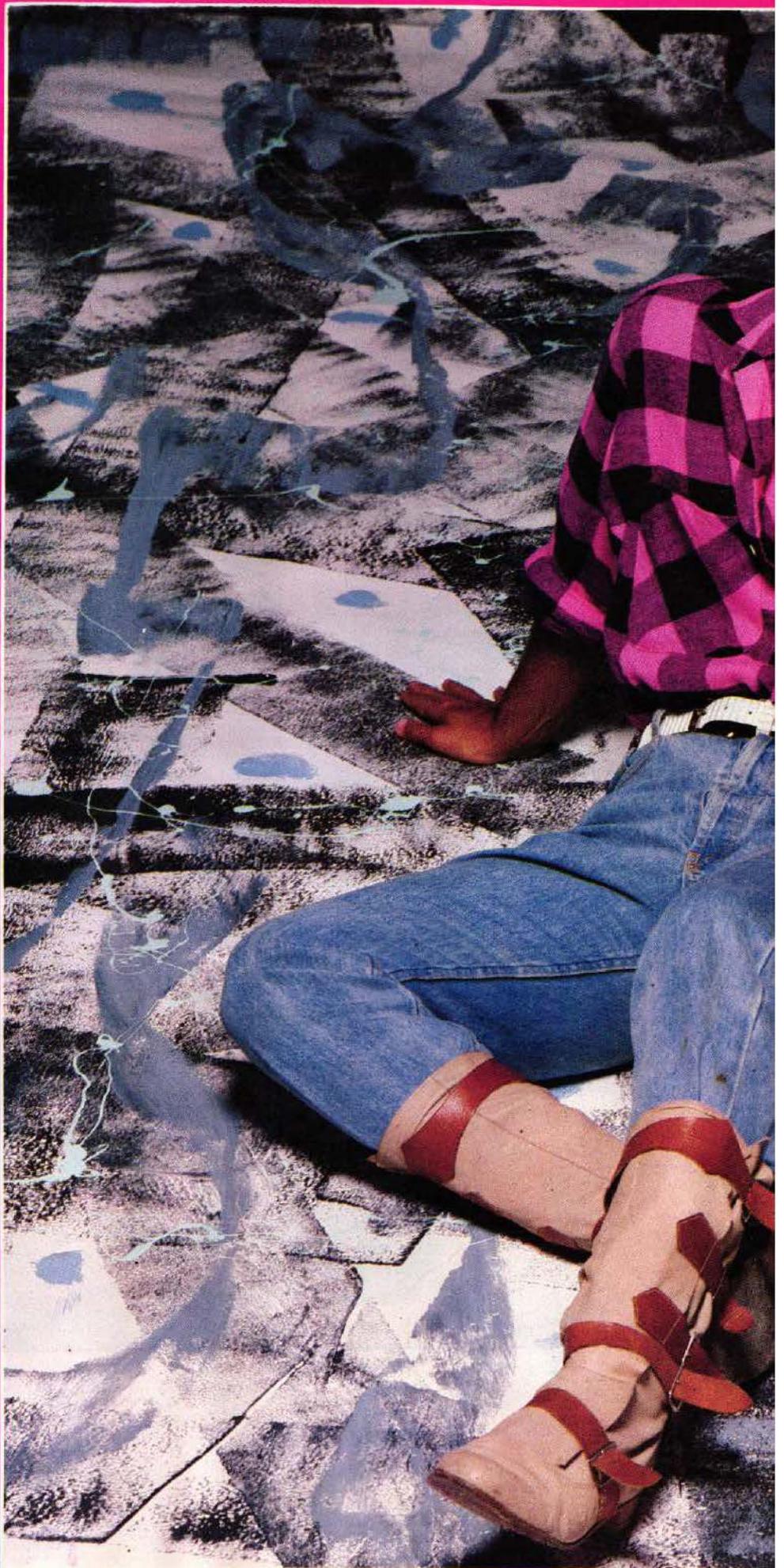
MY FIRST memory of Jon Moss was of a sultry pouting face splashed across the pages of 'Oh Boy!' and 'My Guy'. He was then the drummer with punk band London, but the fame was short lived. It was a classic case of seven and a half minutes worth on a hundred bedroom walls, before retreating into glorious obscurity to be replaced by the next pretty boy with a band to sell. To find himself five years later still drumming, still in those auspicious publications (not to mention a thousand others), but with someone else getting all the melight — and most of the glory — must be, nothing else, interesting.

For now, Jon is lounging in a mirror-walled room in the studio where he has been putting the finishing touches to the third Culture Club album 'Waking Up With The House On Fire'. Articulate and charming, Jon is confident with capital 'C' and has a neat line in M Thatcher style "now hang on, let me finish" commands. He doesn't have the knobbly knees though (for which, may we all be thankful), and as he says "I may be small, but I'm perfectly proportioned".

In the beginning. . . How did you get involved with Culture Club?

When I met George I'd been in a lot of punk bands and had grown dissatisfied with all that. He'd known Malcolm McLaren and was wondering what to do and it was good because our different aspects really clashed. He had millions of ideas but didn't know what to do with them. I had a very clear idea of what I wanted and someone like George was good for me because I needed someone exciting. When we met he wasn't used to anybody like me. He thought I was a really normal bloke who didn't go out and wasn't involved with anything and that I'd be shocked by him — which I wasn't.

"The thing is, there was never an idea behind Culture Club — there was no master plan. Spandau started with that and they had to give it up because they realised you only end up in a blind alley. The Clash too — all





that 'we're gonna give our money to the kids, we're never gonna go to America'. It's nonsense. In the end, people who stand up for their rights don't get anywhere because nobody cares.

"The Clash — they had to go to America and they love it. The most hypercritical thing was that that's where they make all their money. I played with them for a while. I liked Joe Strummer; found Mick Jones a bit difficult. But I just saw that they were the antithesis of everything they were saying. I said to them 'You're the most rock 'n roll band I've ever met and here you are slagging off people like the Rolling Stones and you're going to be like them in five years!'"

ARE YOU political?

"I'm completely apolitical. I haven't got a political stance, but I've got beliefs. I was doing 'Pop Quiz' and Tracie said to me 'You're really right wing aren't you?' And I said 'Of course I'm not right wing. Do you mean do I NOT have socialist policies? and she said 'Yeah' and I answered 'That's right.' 'Ah, but,' she said, 'You don't think there should be whaling and you wouldn't buy your wife a fur coat' and I said 'No'. And she couldn't understand how you can be one and not the other. That's why I say I'm apolitical. I don't think either political party is 100 per cent right . . . and the far of either side I'm not interested in at all. Anyone with completely rigid views has got to have something slightly wrong with them."

With Culture Club's continued success, are you now becoming a personality in your own right rather than just George's drummer?

"Definitely, but it's quite nice. It was really offensive when we were just 'the three schmucks'. I used to get annoyed with George, but it's not his fault is it? What can he do? They're worse in America. We all went to this launch party in New York and I arrived with George. Everybody clapped when we came in but Roy and Mikey came later and they couldn't get in! And when they did everyone ignored them.

"It's not the fault of individual people in the media — it's the profession. They only want the one at the top — and in Culture Club, George is so newsworthy and he's got so many controversial things to say that they zoom in on him. The Queen might be having a crap in the middle of the street but for that moment they won't see it."

What do you think Culture Club, or George as a personality, has achieved?

"The thing about Culture Club is that we've opened the door for so many people. Look at Prince — he was shoved away in a back alley in America and was totally unacceptable. And now he's doing really well. And you would never, ever, EVER have seen Divine on Top Of The Pops. I know you only saw him once, but you know what I mean? I don't think anyone can ever achieve anything concrete, but we've helped make people a little more broad minded. Something's happening. The division between the sexes is definitely closing up."

Continued over

“George is so newsworthy. . . that they zoom in on him. The Queen might be having a crap in the middle of the street but for that moment they won't see it.”

JON MOSS

from page 25

ON THE surface possibly, but really? You can have a group like Duran Duran looking 'effeminate' but they only really serve to reinforce the differences.

"Well, you're always going to get two sides of the coin. I've always said that Duran Duran represent what people can't have — fast cars, beautiful women — and Culture Club are just the opposite. It's what you CAN have... what you are. It's make the most of yourself; don't wish for other things."

But do you think the relationship between men and women can ever change?

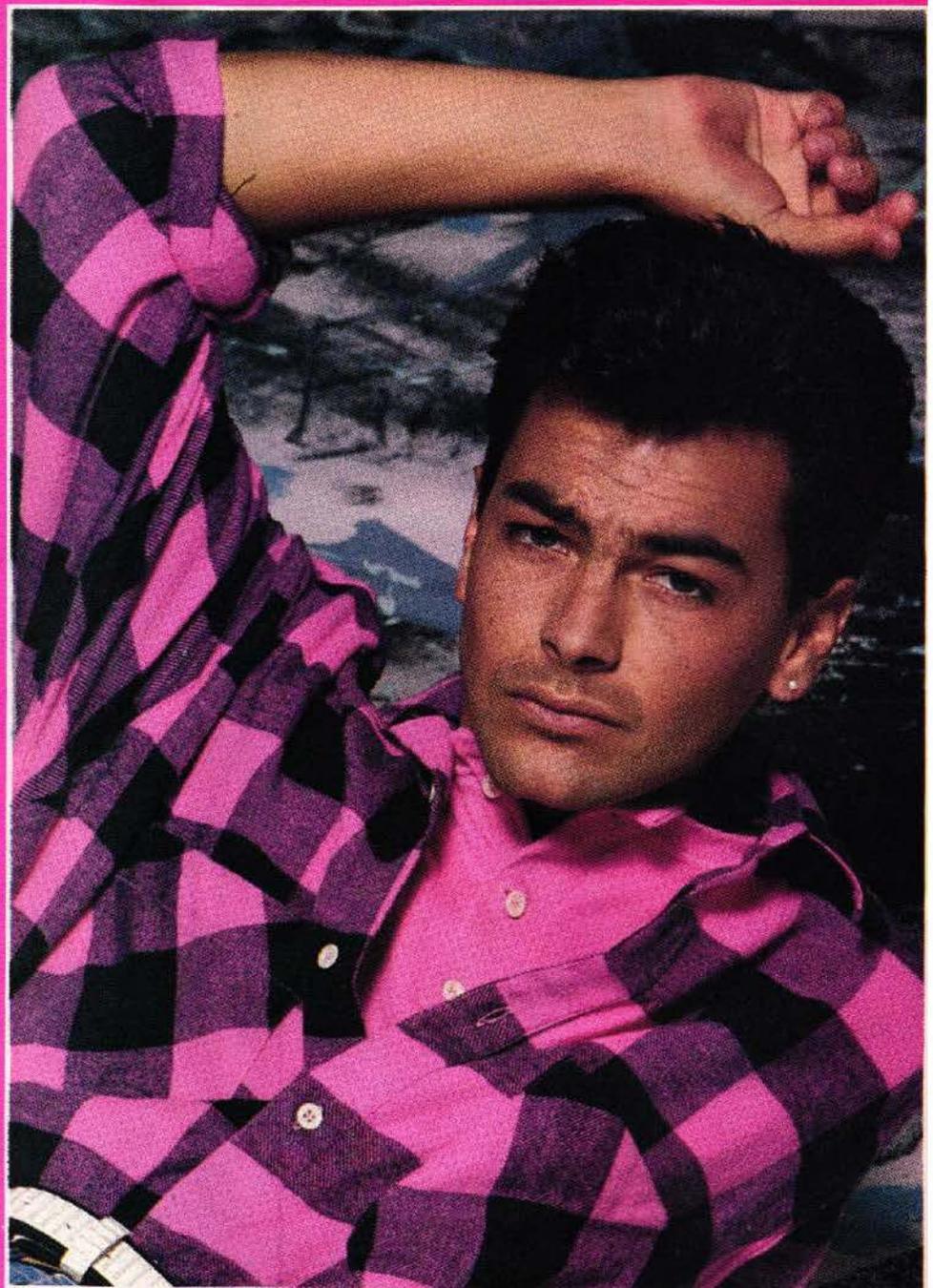
"Listen, I don't know. If women were left to grow up on their own instead of being told they've got to be pretty all the time, they're actually quite strong. They have to go through childbirth and carry a baby inside them for nine months so they must be. So, women are stronger — and nowadays that's coming out more.

"I remember having a conversation with someone five years ago and saying 'Look, it's really weird that in London in particular, there're no women. There are five men to every woman — so women have a ball and men don't. There's bound to be an increase in homosexuality... bound to'. It's silly to say it's on the increase because you notice it more now because everything's going into the charts and it's not such a taboo subject... and it IS an answer."

DO YOU think it's the same for men and women? There's no female equivalent of Frankie, is there?

"I think women are learning to work together more. It's very difficult — but I'm not sure about that. I don't agree that everyone's homosexual as some people do... the 'everybody's homosexual, they just won't let it come out' line. People ARE able to be both, but they're not brought up with it. People are very repressed. A lot of very violent people — a lot of football hooligans — are repressed homosexuals. What a sweeping statement! I do think there's a lot of truth in it though. That's why homosexuality has been associated with seediness — back street toilets and everything — and it's supposed to be such as awful thing. If people just said 'It doesn't matter' then it would cease to be so sordid and people could concentrate on getting things sorted out. It's the old thing — straight people fall in love; homosexual people have sex.

"When we were in New York you see all walks of life. There are all these clubs, but I won't go in them, I'm too scared. I think every one of us has something in the back of our minds which doesn't need to be brought out. Every one of us is capable of murder, but of course you don't let some of that out — that's what civilisation is about. When people indulge their sexual fantasies — or all their fantasies to a certain extent — they're letting parts of their brain out that they shouldn't. They can't win, because if you do that you've got to go one stage further. Indulging yourself is having too much of something so you get bored with it and you've got to move onto



something else — so then you get 'Snuff' movies. I cannot believe they do that. And what's next?

"What happens is that it's seedy in the beginning because it's not allowed and people actually get attracted towards the seediness. I know some who say 'people really put down gay people' and I answer 'no one gives a toss if someone's gay these days'. They want to be oppressed — if they're not, it takes the fun out of it because when someone says they're oppressed, it somehow gives them carte blanche to do what they want.

"Most people are brought up thinking you've got to be good, and you mustn't tell lies. And then you get out there and everybody does. The people who do, get on. And you think everybody wants love — and they don't. A lot of people want relationships — very bad relationships — people who do terrible things to each other and you don't know why. I find a lot of people go through life playing games all the time and they enjoy it — that's what they like about life. I find that a bit distressing sometimes. What happens is that you meet somebody, steady out and enjoy yourself. But other people don't see it like that. You're level and then they try and

mix it up. When everything's going well they can't handle it."

And what about you?

"I don't know what I'm like — it's always difficult to judge yourself. You meet different people who make you see different things in yourself. Only other people can answer that!

Eleanor Levy

“Most people are brought up thinking you've got to be good and you mustn't tell lies. And then you get out there and everybody does. The people who do get on.
”

X WORD

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

ACROSS

- 1 What George heard (8,7)
- 6 There's no stopping them from Breakin' (5,3,5)
- 10 Stones compilation (6)
- 11 Home for Eddy Grant (8,6)
- 14 Macca's group could fly away (5)
- 16 Queen's space or Rod's legs (3)
- 17 & 25 across It dropped the bomb on OMD (5,3)
- 18 & 27 down The likelihood of a Phil Collins hit (7,3,4)
- 19 Anne can turn into a singer (4)
- 20 You may ask what this U2 LP is good for (3)
- 21 New Edition's girl (5)
- 23 Abba hit for people in distress (1,1,1)
- 25 See 17 across
- 26 Sister Sledge showing they care (8,2,3)
- 27 Beauty stabbers (1,1,1)
- 29 Late night Radio 1 DJ (4)
- 30 See 14 down
- 34 Family that helped Paul Young (5)
- 35 Leader of The Juniors who could be found At The Hop (5)
- 36 Newspaper found in Nik Kershaw song (3,3)
- 38 The Belle Stars gave us one of the times (4)

- 15 ELO caught the last one to London (5)
- 22 Alison as was (3)
- 24 The Pointer Sisters leave us in no doubt about what they want (1,4,3)
- 27 See 18 across
- 28 What Yazoo and the Pickets have in common (4,3)
- 29 See 37 down
- 31 Continental Style Council EP (1,5)
- 32 It meant nothing to Midge (6)
- 33 Family Stone leader (3)
- 37 & 29 down Paul Young has problems speaking (2,6)

ANSWERS

ACROSS 1 Just The Way You Like It, 7 Spear Of Destiny, 9 AC/DC, 10 Sunglasses, 12 Ants, 13 Mighty Wah, 15 Pearl, 17 Stuck On You, 18 Karn, 20 Bryan Ferry, 23 Boom, 24 Trio, 25 Moss, 27 Tusk, 29 Going, 31 Friends, 32 Return, 34 Visions, 35 Jimmy, 36 Running With The Night
 DOWN 1 Just Like Starting Over, 2 She's So Unusual, 3 A Mess, 4 Layla, 5 Kraftwerk, 6 To Cut A Long Story Short, 8 It's Raining Men, 11 Legend, 14 Two Tribes, 16 Time After Time, 18 Kajagoogoo, 21 Ruts, 22 Sisters, 26 Kiss, 28 Andy, 30 Truth, 33 Toni

X-WORD WINNER (SEPT 8)

Gatrina Robertson, 46 Denhead, Kennoway, Fife KY85LF.

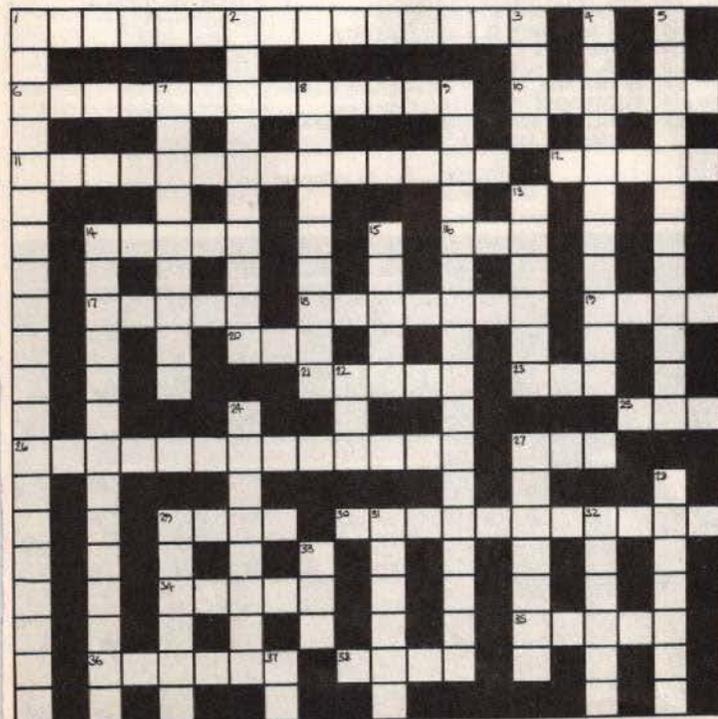
Castle Donington Comp Winners

B Champney, London EC1; C Deacon, Kibworth, Leicester; J Barker, Tamworth, Staffs; J Brett, Canvey Island, Essex; P Croft, Worthing, Sussex; P Reynish, Haverford, Dyfed; T O'Connell, Newcastle Upon Tyne; A Birchall, Colwyn Bay, Clwyd; E Smith, Maidstone, Kent; K Musson, Nuneaton, Warks; W Cookson, Guiseley, J Brown, Pollock, Glasgow; G Lightfoot, Tadworth, Surrey; Eoin Wilson, Perth, Scotland; D Howells, Llanelli, Dyfed.

ANSWERS: 1) a) A bell, 2) a) America, 3) c) David Lee Roth.

DOWN

- 1 It's not far away but it's a hit (7,5,2,6)
- 2 The Smiths put her back into the charts (6,4)
- 3 Mr Gallagher as his Irish friends call him (4)
- 4 He'd like to get to know you (6,5)
- 5 Fruity King Kurt hit (6,6)
- 7 A passenger in the charts (5,4)
- 8 OMD's saint (4,2,3)
- 9 Divine telling the truth but about who? (3,5,5,1,3)
- 13 Quo's position or rank (6)
- 14 & 30 across Asked by Sade (4,2,1,5,2,4,1,6)



THIS WACKY twosome got to number 10 in July 1979, with a song about racing time! Name the group and the song to start this week's trivia quiz, which, with Iron Maiden only two minutes from midnight, looks at time.

TRIVIA QUIZ

- 1 Faron Young had a hit in the Seventies singing about what time in the morning?
- 2 From which David Bowie album does the song 'Time' originate?
- 3 What sort of clock did Culture Club sing about on 'Time'?
- 4 Secret Affair had a hit in 1979 with 'Time For Action'. Who was their lead singer?
- 5 Jonathan King had a hit with 'It Only Takes A Minute' under which name?
- 6 Who found that time is tight?
- 7 What was Bill Haley's first hit prior to 'Rock Around The Clock'?
- 8 Which band of brothers sang about minute by minute?
- 9 'Seconds' was the B-side of which Human League mega-hit?
- 10 What made the Stones sixth hit 'The Last Time' different from the previous five?
- 11 Whose career extends to just one hit called 'Isn't It Time'?
- 12 Who was only 24 hours from Tulsa?
- 13 In which year did the Stranglers sing about five minutes?
- 14 Who hoped to meet at midnight in 1976?
- 15 Who was waiting until the midnight hour in the Sixties?
- 16 What was the ELO's last number one album?
- 17 Who found that now is the time for love?
- 18 Who took 'The Minute You're Gone' to number one in 1965?
- 19 Who spent midnight at the oasis in 1974?
- 20 Gladys Knight took which train to Georgia in 1976?
- 21 Which rockabilly outfit claimed to be the 'Midnite Dynamos'?
- 22 Who thought the time might be 25 or six to four?
- 23 What did Cliff Richard find drags by in 1968?
- 24 Who claimed the times are a-changin'?
- 25 Which disco outfit said 'Take your time and do it right'?

ANSWERS

1 Four, 2 Aladdin Sane, 3 Clock Of The Heart, 4 Ian Page, 5 One Hundred Tons And A Feather, 6 Booker T And The MGs, 7 Shake Rattle And Roll, 8 Doobie Brothers, 9 Don't You Want Me, 10 First self penned single, 11 The Babys, 12 Gene Pitney, 13 1978, 14 Smoke, 15 Wilson Pickett, 16 Time, 17 Jimmy James And The Vagabonds, 18 Cliff Richard, 19 Marie Mudaur, 20 Midnight, 21 Matchbox, 22 Chicago, 23 Time, 24 Bob Dylan, 25 SOS Band.

Beat Street Comp Winners

J Whittle, Leicester; K Horgan, Wallington, Surrey; S McCartney, Ruislip, Middx; M Dawson, Spalding, Lincs; D Lewis, Glasgow; N Ball, Glasgow; J Hickey, Worcester Park, Surrey; P Brogan, Huyton, Liverpool; M Gronit, Buxton Derbyshire; F Armstrong, Lisburn, Co Antrim, N Ireland; J Russell, Deeping St James, Peterborough; J Rees, Burry-port, Dyfed; M Smith, Bury, Greater Manchester; W Honour, Headington, Oxford; D Hodgson, Preston, Lancs; R Foulkes, Tottenham London N15; R Young, North Blackburn, Lancashire; A Tattershall, Chesterfield, Derbyshire; K Pearce, Ipswich, Suffolk; C Lowry, Leeds, West Yorkshire.

ANSWERS: 1) c) Sugarhill, 2) c) The Perfect Beat, 3) c) South Bronx.

US Singles

- 1 2 MISSING YOU, John Waite, EMI/America
- 2 4 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 3 3 SHE BOP, Cyndi Lauper, Portrait
- 4 1 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 5 7 DRIVE, The Cars, Elektra
- 6 6 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 7 8 THE WARRIOR, Scandal with Patti Smith, Columbia/CBS
- 8 10 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 9 18 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 10 13 CRUEL SUMMER, Bananarama, London
- 11 14 COVER ME, Bruce Springsteen, Columbia/CBS
- 12 5 STUCK ON YOU, Lionel Richie, Motown
- 13 9 GHOSTBUSTERS, Ray Parker Jr, Arista
- 14 20 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 15 15 DYNAMITE, Jermaine Jackson, Arista
- 16 24 LUCKY STAR, Madonna, Sire
- 17 19 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 18 12 LIGHTS OUT, Peter Wolf, EMI-America
- 19 22 TORTURE, Jacksons, Epic
- 20 11 SUNGLASSES AT NIGHT, Corey Hart, EMI-America
- 21 23 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 22 28 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 23 17 WHEN DOVES CRY, Prince, Warner Brothers
- 24 16 ROCK ME TONIGHT, Billy Squier, Capitol
- 25 29 THE LUCKY ONE, Laura Branigan, Atlantic
- 26 30 THERE GOES MY BABY, Donna Summer, Geffen
- 27 31 GO INSANE, Lindsey Buckingham, Elektra
- 28 32 ARE WE OURSELVES?, The Fixx, MCA
- 29 33 I'M SO EXCITED, Pointer Sisters, Planet
- 30 21 IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra
- 31 36 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 32 37 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 33 35 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 34 34 ONLY WHEN YOU LEAVE, Spandau Ballet, Chrysalis
- 35 41 SWEEP AWAY, Diana Ross, Capitol
- 36 40 WHO WEARS THESE SHOES?, Elton John, Geffen
- 37 39 FLESH FOR FANTASY, Billy Idol, Chrysalis
- 38 25 ALL OF YOU, Julio Iglesias & Diana Ross, Columbia/CBS
- 39 49 DESERT MOON, Dennis DeYoung, A&M
- 40 45 STRUT, Sheena Easton, EMI-America
- 41 43 (WHAT) IN THE NAME OF LOVE, Naked Eyes, EMI-America
- 42 46 SHINE SHINE, Barry Gibb, MCA
- 43 26 ROUND AND ROUND, Ratt, Atlantic
- 44 54 BLUE JEAN, David Bowie, EMI-America
- 45 47 YOU TAKE ME UP, Thompson Twins, Arista
- 46 48 THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne, A&M
- 47 27 I CAN DREAM ABOUT YOU, Dan Hartman, MCA
- 48 59 WAKE ME UP BEFORE YOU GO-GO, Wham!, Columbia/CBS
- 49 58 I FEEL FOR YOU, Chaka Khan, Warner Bros
- 50 60 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, Capitol
- 51 38 LEAVE A TENDER MOMENT ALONE, Billy Joel, Columbia/CBS
- 52 63 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 53 57 A GIRL IN TROUBLE (IS A TEMPORARY THING), Video Void, Columbia/CBS
- 54 50 DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
- 55 42 SAD SONGS (SAY SO MUCH), Elton John, Geffen
- 56 44 RIGHT BY YOUR SIDE, Eurythmics, RCA
- 57 68 STRUNG OUT, Steve Perry, Columbia/CBS
- 58 67 ON THE WINGS OF A NIGHTINGALE, The Everly Brothers, Mercury
- 59 52 SEXY GIRL, Glenn Frey, MCA
- 60 51 STATE OF SHOCK, Jacksons/Mick Jagger, Epic

Bullets 61-100

- 61 81 BODY ROCK, Marie Vidal, EMI-America
- 64 86 ANYWHERE WITH YOU, Rubber Rodeo, Mercury

- 65 73 IN THE NAME OF LOVE, Ralph MacDonald with Bill Withers, Polydor
- 68 — LEFT IN THE DARK, Barbra Streisand, Columbia
- 69 74 LAYIN' IT ON THE LINE, Jefferson Starship, Grunt
- 70 80 NEW GIRL NOW, Honeymoon Suite, Warner Bros
- 71 82 SUGAR DON'T BITE, Sam Harris, Motown
- 76 83 PRETTY MESS, Vanity, Motown
- 78 — BOUNCING OFF THE WALL, Matthew Wilder, Private
- 82 94 MIDNITE MANIAC, Krokus, Arista
- 84 — COOL IT NOW, New Edition, MCA
- 85 89 YOU, ME AND HE, Mtume, Epic
- 86 — YES OR NO, Go-Go's, IRS
- 88 — DON'T BE MY ENEMY, Wang Chung, Geffen

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 8 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 7 6 CAN'T SLOW DOWN, Lionel Richie, Motown
- 8 7 OUT OF THE CELLAR, Ratt, Atlantic
- 9 9 GHOSTBUSTERS, Soundtrack, Arista
- 10 12 BREAK OUT, Pointer Sisters, Planet
- 11 14 NO BRAKES, John Waite, EMI-America
- 12 11 SIGNS OF LIFE, Billy Squier, Capitol
- 13 19 SOUNDTRACK, Eddie and The Cruisers, Scotti Brothers
- 14 10 VICTORY, Jacksons, Epic
- 15 15 STAY HUNGRY, Twisted Sister, Atlantic
- 16 18 MADONNA, Madonna, Sire
- 17 16 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 18 13 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 19 22 WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 20 20 ELIMINATOR, ZZ Top, Warner Brothers
- 21 17 1984, Van Halen, Warner Brothers
- 22 23 REBEL YELL, Billy Idol, Chrysalis
- 23 21 CONDITION CRITICAL, Quiet Riot, Pasha
- 24 24 LIGHTS OUT, Peter Wolf, EMI-America
- 25 30 PHANTOMS, The Fixx, MCA
- 26 26 ICE CREAM CASTLES, The Time, Warner Brothers
- 27 27 BREAKING HEARTS, Elton John, Geffen
- 28 25 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 29 29 CAMOUFLAGE, Rod Stewart, Warner Bros
- 30 33 17, Chicago, Full Moon/Warner Brothers
- 31 31 FIRST OFFENSE, Corey Hart, EMI-America
- 32 32 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 33 28 THE LAST IN LINE, Dio, Warner Brothers
- 34 37 BANANARAMA, Bananarama, London
- 35 35 PRIMITIVE, Neil Diamond, Columbia/CBS
- 36 34 SELF CONTROL, Laura Branigan, Atlantic
- 37 41 JERMAINE JACKSON, Jermaine Jackson, Arista
- 38 38 LOVE AT FIRST STING, Scorpions, Mercury
- 39 61 SUDDENLY, Billy Ocean, Jive/Arista
- 40 42 INTO THE GAP, Thompson Twins, Arista
- 41 43 REFLECTIONS, Rick James, Gordy
- 42 40 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 43 62 THE BLITZ, Krokus, Arista
- 44 36 BREAKIN', Soundtrack, Polydor
- 45 45 THE ALLNIGHTER, Glenn Frey, MCA
- 46 46 IN ROCK WE TRUST, Y&T, A&M
- 47 48 VOA, Sammy Hagar, Geffen
- 48 57 GO INSANE, Lindsay Buckingham, Elektra
- 49 44 FOOTLOOSE, Soundtrack, Columbia
- 50 52 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan and Double Trouble, Epic

Compiled by Billboard

TORCH SONG

P R E S E N T

DON'T LOOK NOW

P 2 e

PREPARE TO ENERGIZE

NEW 12" SINGLE IRSX110



REMIXES FROM TORCH SONG

WISH THING ALBUM

I R S A 7 0 4 6

'Musical mblasses... sweet, sophisticated, subtle, powerful yet feather light...' Johnny Black.

'As rich as wild honey... atmospheric and formidably produced...' Chris Bell.

'I've played Wish Thing to more than 30 people in the past month, and frankly the reaction has been phenomenal.'

Paul Strange, Melody Maker



Help!

Spot the difference

LIKE MANY other people I used to be plagued with acne, and it is only recently that I've managed to get rid of most of my spots.

But they have left behind unsightly red marks, carbuncles and pock marks. I do realise these marks will never go away yet need to know if there's anything I can do to stop them getting worse.

Should I continue using the cream I was given for my spots?
V, West Midlands

● *Return to your own doctor and ask to be referred to a local dermatologist for a check up and specialist advice. It is impossible for anyone to offer useful information without actually seeing the marks you mention.*

The dermatologist I contacted on your behalf suggests that you lay off the cream for the time being until you have seen a specialist.

If the acne has healed, the remaining mini-craters left on your facial landscape won't get worse, but the evidence of red marks and carbuncles may indicate that it hasn't quite disappeared yet. In time, as with most cases, the acne will clear.

LI LIVE far away from any shop which sells pop sheet music and wonder if you can suggest anywhere that I can buy a whole selection of modern sheet music by mail order.

Barry, Scotland

● *Yes. Famous music store Chappells in London stocks just about everything currently available in contemporary sheet*

MY MUM is a great Elvis Presley fan and wonders if there's a fan club for him?

Billy, Lancs

● *Hello mum! Try writing to the Official Elvis Presley Fan Club Of Great Britain, PO Box 4, Leicester. Send a stamped addressed envelope for details.*

Frankie say wait

MY PROBLEM concerns the Frankie Goes To Hollywood fan club, which I joined on July 2 this year, enclosing a cheque for £6 and a completed application form. I sat back and allowed "21 days for delivery" as indicated, but nothing arrived.

Eventually, the Citizens Advice Bureau in Manchester said I should write to the club, explaining the situation and giving them seven days to send my fan club kit. This letter was posted in mid-August and at the time of writing to you, I'm still waiting for some kind of reply. Can you help? What is going on?
Jo, Manchester

● *Is it any consolation to know you're not alone? At the time of going to press, not one of an estimated 5,000 strong Frankie fan club membership has had that coveted club kit, although you've all been waiting patiently. So w'happen?*

Teething troubles over production of the fan club kit itself turn out to be the major factor in the Frankie go slow as far as both the Liverpool based club run by friends of the group, Doreen and Kenny, and band manager Tony Pope are concerned. An enormous and unexpected response from potential members accounts for the slowness or often total lack of response to your letters. The club has had so much mail addressed to PO Box 160, Liverpool L69 8BT, that, when I made contact, letters dating from August were starting to be opened and heaps of mail from overseas remained untouched. But, promises Tony Pope, the fan club pack will be ready for distribution within the next two weeks. Expect it very soon, folks.

Anyone who hasn't received the pack four weeks from now, please write to 'Help'.

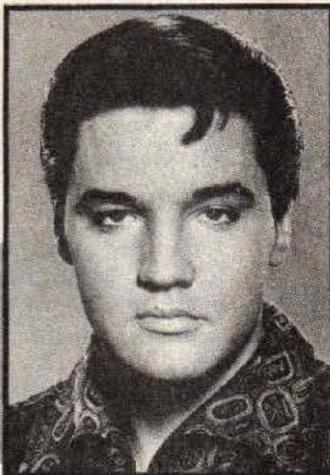
music and offers a national and worldwide mail order service. Simply drop a line, plus an see with your requirements to Chappells, 50 New Bond Street, London W1Y 9HA (Tel: 01-491 2777).

CAN YOU please tell me what a rubber johnny is? I'm embarrassed to ask my friends as I'm supposed to know.
C, Lancs

● *A rubber johnny is just another*

name for a condom or contraceptive rubber sheath which is rolled onto and down the length of the penis when it is hard and erect before sexual intercourse. When the user comes or ejaculates, his sperm squirts out into the rubber condom instead of going into his partners womb to start a baby.

Other names used for this contraceptive are french letter, protective, rubber, sheath johnny or just plain male contraceptive.



Young Free And Single

LET'S SPREAD the contact sandwich this week with a mention for Rachel (16) from *Maidenhead*, hoping to hear from boys who enjoy a long, slow dance to 'Careless Whisper' as well as liking The Smiths, Theatre Of Hate and the wide blue sea, next on the menu comes Carl (18) *West Sussex*, who adores animals, especially dogs 'n' rabbits, enjoys the top 40 and disco music, and wants to hear from potential mates and penpals alike; if you're another rock 'n' roller, you could do worse than share a soda with Gary (21) living in *North London*, who gets off on Elvis, Buddy Holly and The Everlys, meanwhile Michael (17) from *Birmingham*, bored 'n' on the dole, who describes himself as a punk/hippy hybrid welcomes letters from girls, girls, girls; and both boy and girl Numanoids may want to drop a line to extrovert bisexual Susan (19) from *Coventry* who also enthuses over Toyah, Japan, Queen and Simple Minds. All letters mailed *via YFS at 'Help', Record Mirror, 40, Long Acre, London WC2*, are sent on in confidence. This is a free service, so if you too want a mention, just write a line or two.



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

MY MUM and I want to play a trick on my dad and we did think of writing into that television programme 'Game For A Laugh'. How do we get in touch?
Annita, UK

● *'Game For A Laugh' fans will be delighted to know that a new series is scheduled for sometime in 1985. Submit your idea for the best practical joke ever to 'Game For A Laugh', London Weekend Television, South Bank Television Centre, Kent House, London SE1 9LT.*

STEPHEN TINTIN DUFFY

SHE MAKES ME QUIVER

Ten 28

New Single on 7+12 inch, An M+M mix



Pic by Joe Shutter

THE LONDON MINER'S GALA
Royal Festival Hall

FROM PERUSING the bill this was going to be a night to remember. Galvanised by a cause so undoubtedly just, the amalgamation of Britain's finest pop merchants (both Hipwise and Hitwise) with the former 'alternative' comedians who've now become our comic establishment, promised a cross-cultural event.

Weller's Style Council have rarely done anything to move me (save the perfect 'You're The Best Thing . . .') but the hastily assembled council meeting, blessed with a brace of Soul Squaders, succeeded purely on its obvious enthusiasm and commitment. Struggling through the mire of the Chad Valley PA Weller 'n' Talbot delivered a crisp five song set.

And as one 'spokesman for a generation' left the stage another took his place. Arthur Scargill (let us not forget why we're here) arrived to a cheer and left to an ovation.

Neil (Nigel Planer) told the best joke (what do you call a little furry animal with tin legs? — Douglas Badger) and introduced Wham. And did they have to struggle. . .

Bounding on to a mixed greeting of delighted squeals and self-satisfied boos George and Andrew shyly announced that they'd be performing to backing tapes to even

more hoots of derision from the smuggler than thou 'socialists'.

Personally, I couldn't care less *who* offered support to this cause — to support is enough. Wham bounced and mimed gamely through four numbers including the new single 'Freedom', and if their presence made just one of their wide-eyed young fans think about why they were there, I applaud them.

Ben Elton seemed to share that view, gently hinting at the oafish attitudes of some of the audience before steaming heartily into the brightest spot of the evening. I don't know if he sensed the urgent need for some attention to the patchwork quality of the night's proceedings, but his attempt to drag the spectators into some sort of unified spirit almost paid off.

Sorry. Despite Elton's attempt any atmosphere or sense of solidarity was fast draining away. And Working Week's sometimes sultry, but often too introspective jazz dealings could do nothing to arrest the slide. Even the addition of Ben Watt and Tracey Thorn as well as jazz singer supreme Leroy Osbourne on a closing 'Venceremos' fell on largely deafening ears. As an event it was well worth attending — just for the chance to clench an imaginary fist — but as an entertainment it did not quite work.

Graham K Smith

GOAILED
COMFORT

THERE'S A BEAT WAVE ROCKIN' THE NATION.....

WARP 9

THE ALBUM....."BEATWAVE"

BEAT THIS... "MASTERS OF THE MIX" WARP 9 TAKE YOU "LIGHT YEARS AWAY" ON AN INTER-GALACTIC VOYAGE IN STARSHIP "BEATWAVE" STOPPING OFF AT PLANET "NUNK" & PLACES WHERE "NO MAN IS AN ISLAND."

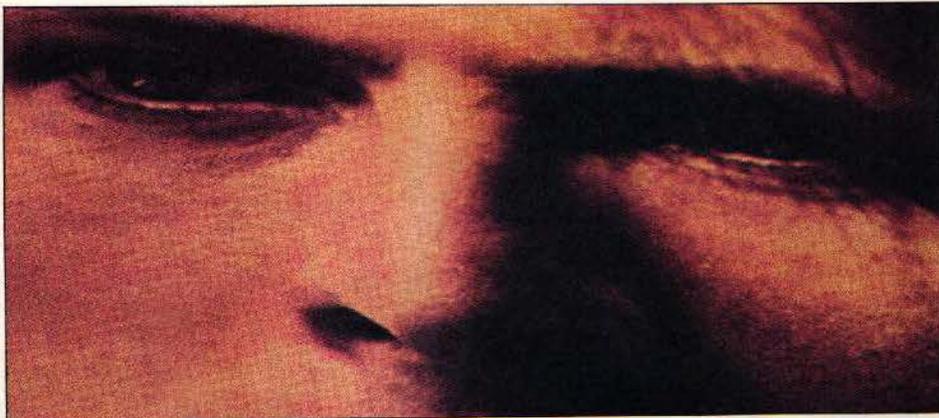


BRLP/BRCA 5000



Act 1 1972

YOU'RE NOT going out dressed like that," Mum peered across the dinner table, past the empty bottle of HP and a half full plate of Heinz beans and bacon burgers, at me. Her one and only was sitting below three plaster ducks dressed in what he believed was the first 'Ziggy Stardust' outfit to grace the Sturges Avenue Estate. He was smiling broadly. "Moonage Daydream," he said, while his father argued the benefits of conscription and his mother brought a faded picture of Johnny Ray to the table. In the corner of the room David Bowie was singing 'Starman' on the TV. "Conscription," said my father from behind a copy of the Daily Mirror ... the world did not shake and I did not become Boy George in 1981 ...



ME AND DAVID BOWIE

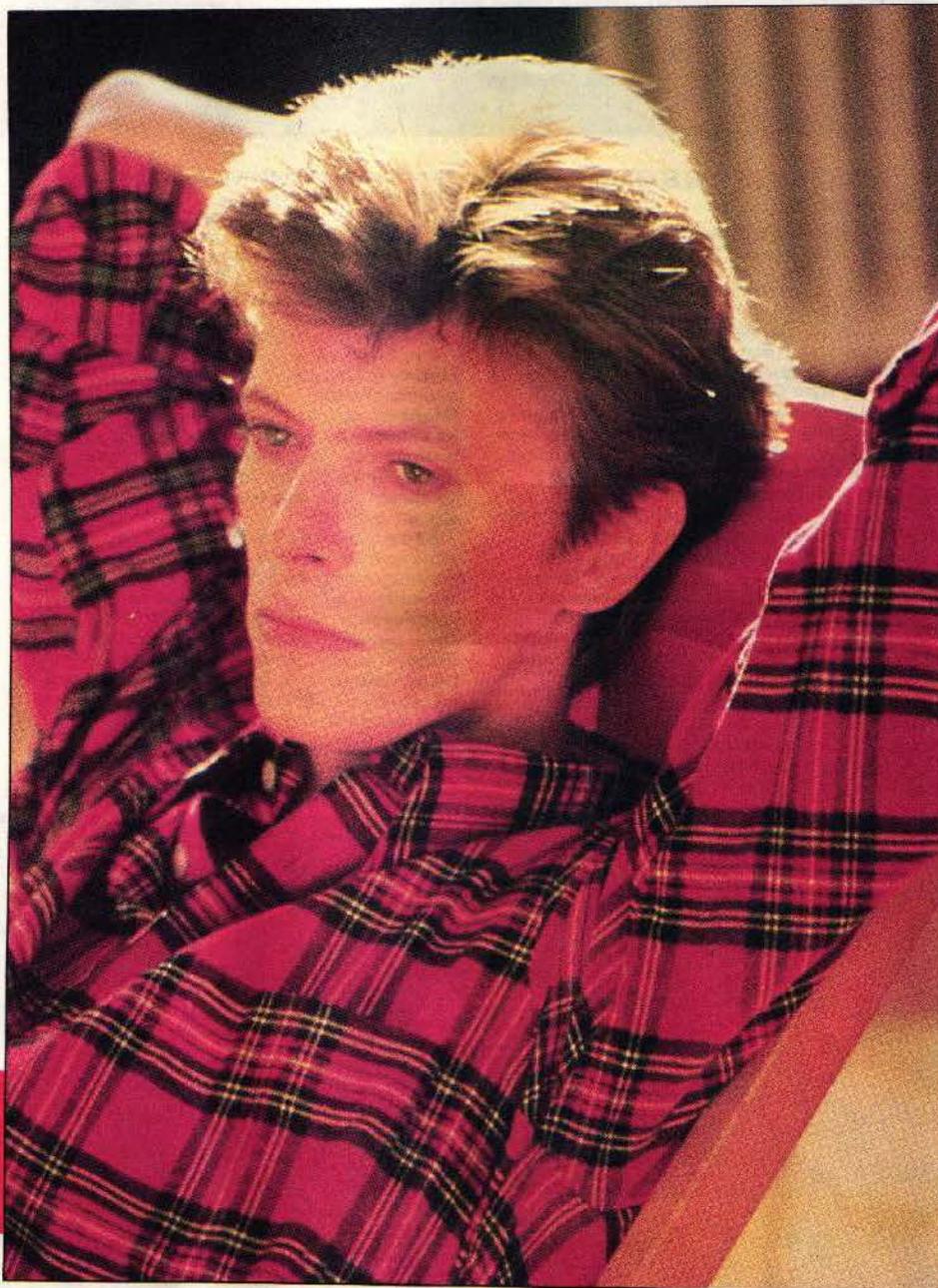
Twelve years as a fan — a modern story of many parts by Whitten Ingest

Act 2 1973

Y'SEE, IT'S all to do with war and madness and the end of civilisation. 'Aladdin Sane' don't ya get it? — a lad insane — y'know, he's just saying that any world that's prepared to put up with the likes of him must be crazy. Y'know, it's all falling apart." I was lecturing the second form in my claret and blue tank top. I did not have the obligatory red and blue flash across my face, but in a skilful compromise to school regulations had imprinted an action transfer of Superman on my forehead. I was a bit of a rebel. "Yeah, but is it true you're a bi-sexual, Whitten?" one of my disciples asked. I blushed, went home, looked it up in the dictionary and became a born again skinhead overnight ...

Act 3 1974

SOME PEOPLE take things too literally. There I was hanging around outside the launderette on West Hendon Broadway one day, when waddling up the street comes a bull terrier clothed in the most divine diamond studded coat. It was the start of the great North West London Diamond Dog phase. Just everybody was in on it, though I do believe a certain Tubby Charles, a plumber's mate from Colindale, with acne and every David Bowie record ever made, was the instigator. Tubby and his friends met up every Friday evening to walk their dogs. Not real dogs mind you, but balsa wood models made by their younger brothers at Colindale Senior High. Hugging each balsa bow wow were elaborate coats of diamond, sparkling indictments to teenage obsession, and in the case of Tubby Charles, evidence of a criminal interest in the front window of the local jewellers. The craze lasted for the greater part of 1974 until an obscure Welsh group released a single called 'Boyo Yo Yo' and boys started appearing on the street dangling their younger brothers from pieces of string. They were strange times indeed ...



BOWIE

Act 4 1975

BY NOW it was no great shock to dress like DB. In fact the man had smartened himself up, donned a suit, brushed back his hair and gone to work in Burton's part time. All milk men were bi-sexual now, and people who had previously thought 'homoerotic' was a fancy new Timex watch were buying Bowie's new masterpiece — 'Young Americans' — in their droves. It was a dull time to be a Bowie devotee. So much so that a group of fans in Lancashire enrolled, en masse, into the French Foreign Legion. Clutching nothing but their 'The Man Who Sold The World' LPs and a new chiffon dress they formed the David Bowie Undercover Underwear Light Infantry and proved a major influence in stabilising the balance of power in South Beckenham ...

Act 5 1976

ALTHOUGH BOWIE'S 'Station To Station' was the finest LP of the year, everything, stylistically and musically, bowed to the first ever appearance of Slaughter And The Dogs. Punk had stolen our idol's march. Stranded in LA, he found the modern American toilet — sans bog chain — a hindrance to his quest to keep abreast with the pacy fashions of England ...

Act 6 1977

BOWIE INVENTS the wedge haircut and thus the 'soul boy' is born. The first soul boy was, of course, Gary Kemp. Seven years later he pays homage to his creator with a guitar line in 'Only When You Leave'. Chief soul boy habits include being extremely oud, wearing cheap aftershave, chatting up girls between rounds so you can tell your nates about it afterwards and having a friend called Dean. As the soul boys and punks begin to swarm all over the country, die-hard Bowie fans take the real influence from the nan's work this year — 'Low' and 'Heroes' — and lock themselves in their bedrooms. Here they exist with nothing but a synthesiser to guide them. Never leaving their homes, they develop a pallor and inarticulacy that is to be known at the turn of the decade as 'Gary Yuman' ...

Act 7 1978

ALL THE Bowie boys are still locked in their bedrooms playing at synthesisers. This leads to the first major increase in unemployment and is to topple the Labour Government in 1979. Y'see, due to his strange bedroom dwelling habits the Bowie fan is rapidly becoming unemployable. In London, spurred by the efforts of nascent nightclub runners Steve Strange and Rusty Egan, some Bowiephiles eke out a living as portable ash trays in Soho niteries. I dodge the issue altogether and go to a college in Leicester where I keep pace with the local fashions by becoming, temporarily, a fan of Roy Rogers and Trigger.

Act 8 1979

DAVID B performs 'Boys Keep Swinging' on TOTP and I receive a nasty letter from my auntie Glad. "Who on earth," he writes, "does that young man think he is? fore to the point, me lad, who do you think ou are walking down the street in your num's favourite Festival of Britain dress anduddy Holly rock 'n' roll high heels? We had opes for you," she concludes, little realising hat I had invented 'new romanticism' single-anded and was about to receive an Arts ouncil grant for walking around with a lamp-ade over my head ...

continues over



from page 35

Act 9 1980

WALKING AROUND with a lamp-shade on my head did me little good. Innovators are never rewarded and so, while I negotiated a paltry contract with the Acme Light Bulb company, David Bowie prospered anew. Scouring the haunts of the young glitterati, in a pair of his uncle Hans', lederhosen and his mum's tea towel, he looked upon the pierrot look of his 'Scary Monsters' LP. In fact this piece of sartorial info would have been open to me if I hadn't insisted on spending the whole year under my blessed lamp-shade. Thus Bowie got a monster hit record, while I, influenced by the outer Mongolian gas lamp of the 1870s, got a flop ...

Act 10 1981-82

AS MY lamp-shade, the 'new romantics', and briefly David Bowie, take a dive into oblivion, a new craze develops. Dusting down the ideas of Bowie's late Sixties Arts Lab, groups of under nourished English students build mighty arts/media concepts within which they construct something called 'white funk'. This is an unhealthy hybrid which stylistically owes much to Mr Bowie's mid-Seventies music. In fact, as the Eighties develop new pop groups pilfer so much from DB's back catalogue that Scotland Yard set up a special crime busting squad ...

Act 11 1983-84

BOWIE BLEACHES his hair a revolting straw blond and an enterprising ice cream seller in Kingsbury cashes in. Pietro Mendmyteli concocts a hideous vanilla in the image of DB's equally hideous new hairstyle and flogs it for much moolah outside Wembley Stadium. Inside I wander alone, an old Bowieophile lost amongst newer fans bred on his latest hits — 'White Boys And Heroes', 'Oil On Canvas', etc. Saddened by this distancing from my hero I walk to the back of the hall where by chance I bump into our old friend Tubby Charles. The diamond dogs have gone, to be replaced by spray on masks of David Sylvian and Martin Fry. There's something stirring here I think and ask Tubby if I can go make a Nile Rodgers mask all for myself ...



BOWIE.



UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending September 22, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	6	NOW THAT'S WHAT I CALL MUSIC 3, Various, Virgin/EMI ☆
2	—	1	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick Motown ZL72285
3	3	9	DIAMOND LIFE, Sade, Epic □
4	2	2	POWERSLAVE, Iron Maiden, EMI POWER1 ○
5	7	12	ELIMINATOR, ZZ Top, Warner Bros □
6	4	13	PRIVATE DANCER, Tina Turner, Capitol □
7	6	48	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
8	5	12	PARADE, Spandau Ballet, Chrysalis □
9	8	29	THE WORKS, Queen, EMI ☆
10	9	19	LEGEND, Bob Marley And The Wailers, Island ☆
11	11	93	THRILLER, Michael Jackson, Epic ☆
12	10	10	PURPLE RAIN, Prince And The Revolution, Warner Bros
13	12	28	HUMAN'S LIB, Howard Jones, WEA ☆
14	13	13	BREAKING HEARTS, Elton John, Rocket □
15	16	4	1100 BEL AIR PLACE, Julio Iglesias, CBS
16	17	6	SELF CONTROL, Laura Branigan, Atlantic
17	15	21	BREAKOUT, Pointer Sisters, Planet □
18	14	2	NO REMORSE, Motorhead, PROTV MOTOR1
19	19	55	AN INNOCENT MAN, Billy Joel, CBS ☆
20	18	2	UNDER WRAPS, Jethro Tull, Chrysalis CDL1461
21	23	2	CRE-OLE, Kid Creole And The Coconuts, Island IMA13
22	21	63	QUEEN GREATEST HITS, Queen, EMI ☆
23	20	5	PHIL FEARON AND GALAXY, Phil Fearon and Galaxy, Ensign
24	22	25	NOW THAT'S WHAT I CALL MUSIC 2, Various, Virgin/EMI ☆
25	26	29	HUMAN RACING, Nik Kershaw, MCA □
26	45	2	NIGHT MOVES, Various, K-Tel NE1255
27	27	13	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
28	25	15	BORN IN THE USA, Bruce Springsteen, CBS □
29	24	5	DOWN ON THE STREET, Shakatak, Polydor
30	47	43	UNDER A BLOOD RED SKY, U2, Island ☆
31	37	27	ALCHEMY — DIRE STRAITS LIVE, Dire Straits, Vertigo □
33	38	6	INTO THE GAP, Thompson Twins, Arista ☆
34	40	10	VICTORY, Jacksons, Epic □
35	29	15	AMERICAN HEARTBEAT, Various, Epic □
36	32	4	JUST THE WAY YOU LIKE IT, SOS Band, Tabu/Epic
37	30	15	BREAKDANCE, Original Soundtrack, Polydor □
38	43	59	THE CROSSING, Big Country, Mercury ☆
39	33	9	BREAKDANCE, YOU CAN DO IT!, Various, K-Tel
40	42	30	THE SMITHS, The Smiths, Rough Trade □
41	34	296	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
42	31	3	DREAMTIME, The Cult, Beggars Banquet
43	39	14	CAMOUFLAGE, Rod Stewart, Warner Bros □
44	44	2	WHOSE SIDE ARE YOU ON?, Matt Bianco, WEA
45	62	2	A SPECIAL PART OF ME, Johnny Mathis, CBS CBS25475
46	51	20	OCEAN RAIN, Echo And The Bunnymen, Korova □
47	36	4	THE STORY OF A YOUNG HEART, A Flock Of Seagulls, Jive
48	71	53	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
49	41	3	THE LAST IN LINE, Dio, Vertigo
50	41	3	RECORD SHACK PRESENTS VOLUME ONE, Various, Record Shack
51	58	18	FANTASTIC, Wham!, Innervision ☆
52	48	11	DISCOVERY, Mike Oldfield, Virgin ○
53	46	3	SONG AND DANCE, Sarah Brightman & Wayne Sleep, RCA
54	—	1	TILL WE HAVE FACES, Steve Hackett, Lamborghini LMGLP4000
55	35	42	NOW THAT'S WHAT I CALL MUSIC, Various EMI/Virgin
56	56	15	EDEN, Everything But The Girl, Blanco Y Negro
58	82	2	COLOUR BY NUMBERS, Culture Club, Virgin ☆
58	82	2	WAR, U2, Island ILPS9733 □
59	50	68	TOO LOW FOR ZERO, Elton John, Rocket ☆
60	68	20	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
61	49	16	TRUE, Spandau Ballet, Chrysalis ☆
62	93	61	NO PARLEZ, Paul Young, CBS ☆
63	72	2	GREATEST HITS, Roberta Flack, K-Tel NE1269
73	82	2	1989, Prince, Warner Bros
64	63	27	CAFE BLEU, The Style Council, Polydor □
65	97	12	REWIND 1971-1984, The Rolling Stones, Rolling Stones
66	—	1	TRACK RECORD, John Armatrading A&M JA2001
67	84	45	OFF THE WALL, Michael Jackson, Epic ☆
68	98	2	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS CBS96000 ☆
69	84	7	MAKIN' MOVIES, Dire Straits, Vertigo ☆
70	65	9	LOVE OVER GOLD, Dire Straits, Vertigo ☆
71	69	2	CATS WITHOUT CLAWS, Donna Summer, Warner Bros 2508061
72	55	9	PRIMITIVE, Neil Diamond, CBS ○
73	—	1	WAYSTED, Waysted, Music For Nations MFN31
74	—	1	SWEET 16, Sweet, Anagram GRAM16
75	89	16	BREAK MACHINE, Break Machine, Record Shack
76	57	6	BEST OF JON & VANGELIS, Jon & Vangelis, Polydor
77	78	22	HELLO I MUST BE GOING, Phil Collins, Virgin ☆



LAURA BRANIGAN: the girl CAN help it!

78	67	2	HOW GREAT THOU ART, Bryn Yemm, Lifestyle LEG15
79	60	6	LA IS MY LADY, Frank Sinatra, Qwest
80	56	8	STARLIGHT EXPRESS, Original Cast, Starlight/Polydor
81	77	24	LAMENT, Ultravox, Chrysalis □
82	76	16	BACKTRACKIN', Eric Clapton, Starblend
83	56	24	FACE VALUE, Phil Collins, Virgin ☆
84	—	1	RUMOURS, Fleetwood Mac, Warner Bros K56344
85	—	1	A NIGHT AT THE OPERA, Queen, EMI EMTCT103
86	75	24	GREATEST HITS, Marvin Gaye, Telstar □
87	70	10	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
88	—	1	WORKOUT RECORD—NEW AND IMPROVED, Jane Fonda, CBS CBS88640
89	95	6	STREET SOUNDS EDITION 10, Various, Streetsounds
90	80	43	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
91	74	14	GREATEST MESSAGES, Grandmaster Flash And The Furious Five, Sugarhill
92	54	6	WELL PLEASED, Chas and Dave, Rockney
93	86	19	MAN ON THE LINE, Chris De Burgh, A&M
94	73	3	1989, Prince, Warner Bros
95	53	12	BRILLIANT TREES, David Sylvian, Virgin ○
96	96	12	BEAT STREET, Original Soundtrack, Atlantic
97	—	1	ALL BY MYSELF, Various, K-Tel NE1273
98	—	1	MASTERPIECES—VERY BEST OF SKY, Sky, Telstar STAR2241 ☆
99	—	1	LOVE SONGS, Barbra Streisand, CBS CBS10031 ☆
100	90	10	GREATEST HITS, Rod Stewart, Riva ☆

Compiled by Gallup

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

Music Video

1	1	FAR EAST & FAR OUT, Style Council, PolyGram
2	2	YOU CAN DO IT, Breakdance, K-Tel
3	3	IN ASIA, Asia, Vestron
4	12	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin
5	7	SERIOUS MOONLIGHT, David Bowie, Media
6	—	NOW, THAT'S WHAT I CALL MUSIC VIDEO III, Virgin/PMI
7	8	NIGHT OF THE HAWKS, Hawkwind, Jettisoundz
8	—	DREAMTIME... LIVE AT THE LYCEUM, The Cult, Beggars Banquet
9	4	MAKING OF THRILLER, Michael Jackson, Vestron
10	9	LIVE IN CONCERT, Dio, PolyGram
11	6	LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner
12	14	ROCK WILL NEVER DIE, Michael Schenker Group, Hendring
13	5	LEGEND, Bob Marley & The Wailers, Island
14	18	A MUSICAL FANTASY, Streets of Fire, CIC
15	15	LET'S BREAK, Breakdance, Warner
16	11	THE ARMS CONCERT: Part II, Videoform
17	10	LOVE AT THE GREEK, Neil Diamond, Vestron
18	19	NOW THAT'S WHAT I CALL MUSIC VIDEO II, Virgin/PMI
19	20	SERIOUS MOONLIGHT, David Bowie, Videoform
20	—	THAT'S THE WAY IT IS, Elvis Presley, MGM/UA

Compiled by Video Week

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

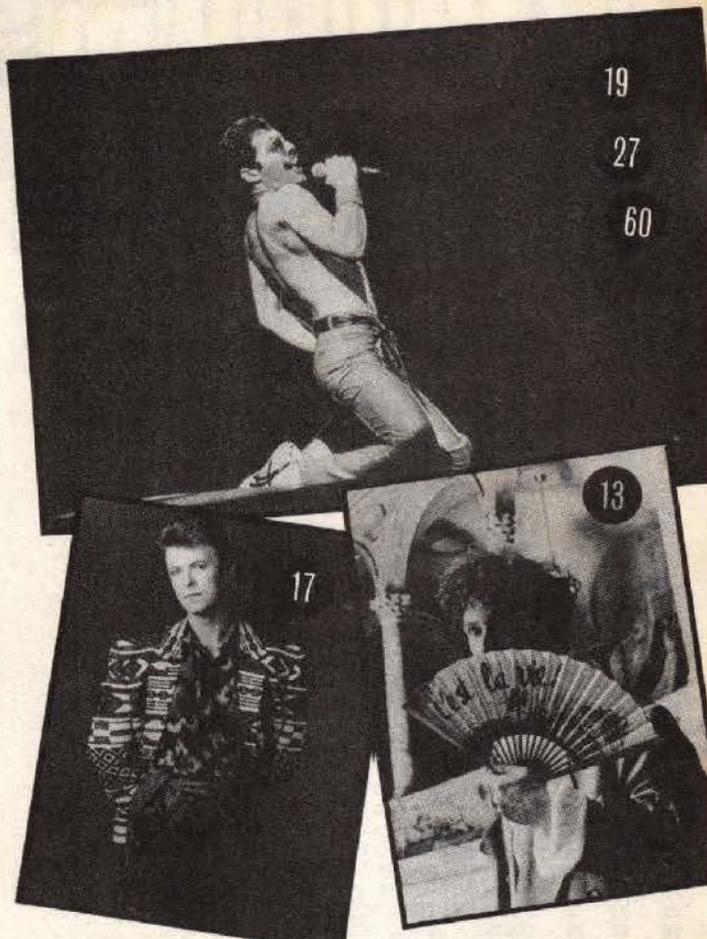
Week ending September 22, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	5	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ★
2	3	5	GHOSTBUSTERS, Ray Parker Jr, Arista
3	2	8	CARELESS WHISPER, George Michael, Epic □
4	8	2	PRIDE (IN THE NAME OF LOVE), U2, Island
5	4	13	AGADOO, Black Lace, Flair ○
6	7	6	DR BEAT, Miami Sound Machine, Epic
7	14	3	LOST IN MUSIC, Sister Sledge, Cotillion
8	9	6	BIG IN JAPAN, Alphaville, WEA
9	11	4	MASTER AND SERVANT, Depeche Mode, Mute
10	6	6	PASSENGERS, Elton John, Rocket
11	23	2	A LETTER TO YOU, Shakin Stevens, Epic
12	5	6	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA
13	13	4	MADAM BUTTERFLY, Malcolm McLaren, Charisma
14	10	12	SELF CONTROL, Laura Brannigan, Atlantic ○
15	12	5	I'LL FLY FOR YOU, Spandau Ballet, Chrysalis
16	15	5	TALKING IN YOUR SLEEP, Bucks Fizz, RCA
17	—	1	BLUE JEAN, David Bowie, EMI America EA181
18	19	4	HOT WATER, Level 42, Polydor
19	—	1	HAMMER TO FALL, Queen, EMI Queen 4
20	38	2	HUMAN RACING, Nik Kershaw, MCA
21	33	3	TESLA GIRLS, OMD, Virgin
22	—	1	WHY, Bronski Beat, Forbidden Fruit, BITE2
23	20	33	WHITE LINES (DON'T DON'T DO IT), Grandmaster And Melle Mel, Sugarhill
24	28	5	TOUR DE FRANCE, Kraftwerk, EMI
25	—	1	PURPLE RAIN, Prince, Warner Bros W9174
26	26	3	TORTURE, Jacksons, Epic
27	—	1	LOVE KILLS, Freddie Mercury, CBS A4735
28	—	1	APOLLO 9, Adam Ant, CBS A4719
29	17	15	TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island ★
30	18	6	MOTHER'S TALK, Tears For Fears, Mercury
31	24	4	SUNSET NOW, Heaven 17, Virgin
32	16	9	WHATEVER I DO (WHEREVER I GO), Hazell Dean, Proto
33	—	1	IF IT HAPPENS AGAIN, UB40, Dep International DEP11
34	45	2	SMOOTH OPERATOR, Sade, Epic
35	22	10	STUCK ON YOU, Trevor Walters, Sanity
36	40	6	MR SOLITAIRE, Animal Nightlife, Island
37	34	4	ALL I NEED IS EVERYTHING, Aztec Camera, WEA
38	21	4	WILLIAM IT WAS REALLY NOTHING, Smiths, Rough Trade
39	59	2	THE MEDICINE SONG, Stephanie Mills, Club
40	27	15	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
41	29	44	RELAX, Frankie Goes To Hollywood, ZTT/Island ★
42	25	9	SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Bros
43	30	6	I NEED YOU, Pointer Sisters, Planet
44	48	4	CATH, Bluebells, London
45	43	4	MAGIC TOUCH, Rose Royce, Streetwave
46	41	5	FOREST FIRE, Lloyd Cole And The Commotions, Polydor
47	32	13	WHEN DOVES CRY, Prince, Warner Bros ○
48	56	2	BETTER BE GOOD TO ME, Tina Turner, Capitol
49	35	14	ON THE WINGS OF LOVE, Jeffrey Osborne, A & M
50	37	6	GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown
51	46	4	SHE BOP, Cyndi Lauper, Portrait
52	31	6	ARE YOU READY, Break Machine, Record Shack
53	—	1	WE DON'T WORK FOR FREE, Grandmaster Melle Mel etc, Sugarhill SH136
54	72	2	TOUCH BY TOUCH, Diana Ross, Capitol
55	61	2	DON'T BLAME IT ON LOVE, Shakatak, Polydor
56	62	3	WHAT IS LIFE, Black Uhuru, Island
57	79	1	RAIN FOREST, Paul Hardcastle, Bluebird
58	60	2	RIKKI DON'T LOSE THAT NUMBER, Tom Robinson, Castaway
59	—	1	I WISH YOU WOULD, Jocelyn Brown, Fourth & Broadway BRW14
60	44	9	IT'S A HARD LIFE, Queen, EMI
61	51	3	WHAT I LIKE MOST ABOUT YOU, Special AKA, 2 Tone
62	36	11	THE MORE YOU LIVE THE MORE YOU LOVE, A Flock Of Seagulls, Jive
63	47	3	HEAVEN'S ON FIRE, Kiss, Vertigo



QUEEN'S FREDDIE MERCURY: aiming for a double top?; DAVID BOWIE: the return of the thin blue duke?; MALCOLM McLAREN looking for a fan club?

64	49	4	UNITY, Afrika Bambaataa/James Brown, Tommy Boy/Polydc
65	39	6	2 MINUTES TO MIDNIGHT, Iron Maiden, EMI
66	55	5	THE GIRL FROM IPANEMA, Astrud Gilberto, Verve
67	75	2	CCANT YOU SEE, Vicious Pink, Parlophone
68	42	9	SUNGLASSES, Tracey Ullman, Stiff
69	—	1	PRIME TIME, Mtume, Epic A4720
70	70	2	LAP OF LUXURY, Jethro Tull, Chrysalis
71	50	11	LOVE SONGS ARE BACK AGAIN, Band Of Gold, RCA
72	71	2	ANOTHER SILENT DAY, Adventures, Chrysalis
73	53	4	WAITING FOR THE LOVE BOAT, Associates, WEA
74	—	1	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Phil Oakey, Virgin VS713
75	81	1	ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury

THE NEXT 25

76	—	—	LET HER FEEL IT, Simplicious, Fourth & Broadway BRW13
77	58	—	YOU GET THE BEST FROM ME, Alicia Myers, MCA
78	69	—	YOU HAVE, Marc Almond, Some Bizarre
79	—	—	THE A TEAM, Mike Post, RCA RCA443
80	—	—	I CAN'T LET YOU GO, Haywoode, CBS A4664
81	—	—	ALL YOU PRETTY GIRLS, XTC, Virgin VS709
82	82	—	ACCELERATION, Bill Nelson, Cocteau
83	80	—	WHEN THE WILD CALLS, Swansway, Exit
84	—	—	LAST PLANE (ONE WAY TICKET), Clint Eastwood & Gene Saint, MCA MCA910
85	—	—	UNDERWATER WORLD, Hanoi Rocks, CBS A4732
86	—	—	SHINE, Frida, Epic A4717
87	—	—	DRIVE, Cars, Elektra E9706
88	83	—	BURNING BUSH, Savage Progress, 10 Records
89	76	—	UNEXPECTED SONG, Sarah Brightman, RCA
90	93	—	TODA MENINA BAIANA, Gilberto Gil, WEA International
91	—	—	TINSELTOWN, IN THE RAIN, Blue Nile, Linn LKS2
92	64	—	SOMEBODY, Junior, London
93	—	—	TWO TO THE POWER, Janet Jackson & Cliff Richard, A&M AM210
94	84	—	ORIGINAL SIN/DO YOU BELIEVE IN WESTWORLD, Senate/Theatre Of Hate, War
95	92	—	KANGAROO, This Mortal Coil, 4AD
96	95	—	SUCKER FOR LOVE, B Biz R, Magnet
97	—	—	TENDERNESS, General Public, Virgin VS673
98	89	—	RE RON, Gil Scott Heron, Arista
99	77	—	LOVE RESURRECTION, Alison Moyet, CBS
100	—	—	YOU, Judie Tzuke, Legacy LGY14

Compiled by Gallup

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

◀ SHAKATAK: what's love got to do with it?

Chartfile

by ALAN JONES

SOME TIME last Tuesday morning, **George Michael's** 'Careless Whisper' became the third single to sell a million copies in Britain since January. It's the first time since 1979 that more than one single has gone platinum in any calendar year, and further confirmation of the current resurgence in sales.

George's single is the first on the Epic label to attain platinum status, and only the second for its parent CBS, which was launched independently in this country in 1965, and previously hit the standard in 1979 with **Art Garfunkel's** hit 'Bright Eyes'.

In all, 40 singles have now achieved a seven figure sale in Britain, six of them in the Eighties. A total of 22 record labels have shared the honours, with the EMI conglomerate dominant via seven platinum singles on Columbia, five on Parlophone, and one apiece on Apple, EMI, Capitol and Harvest. All of the million selling singles of the Eighties have been by acts of British origin, and until now, had all been by groups.

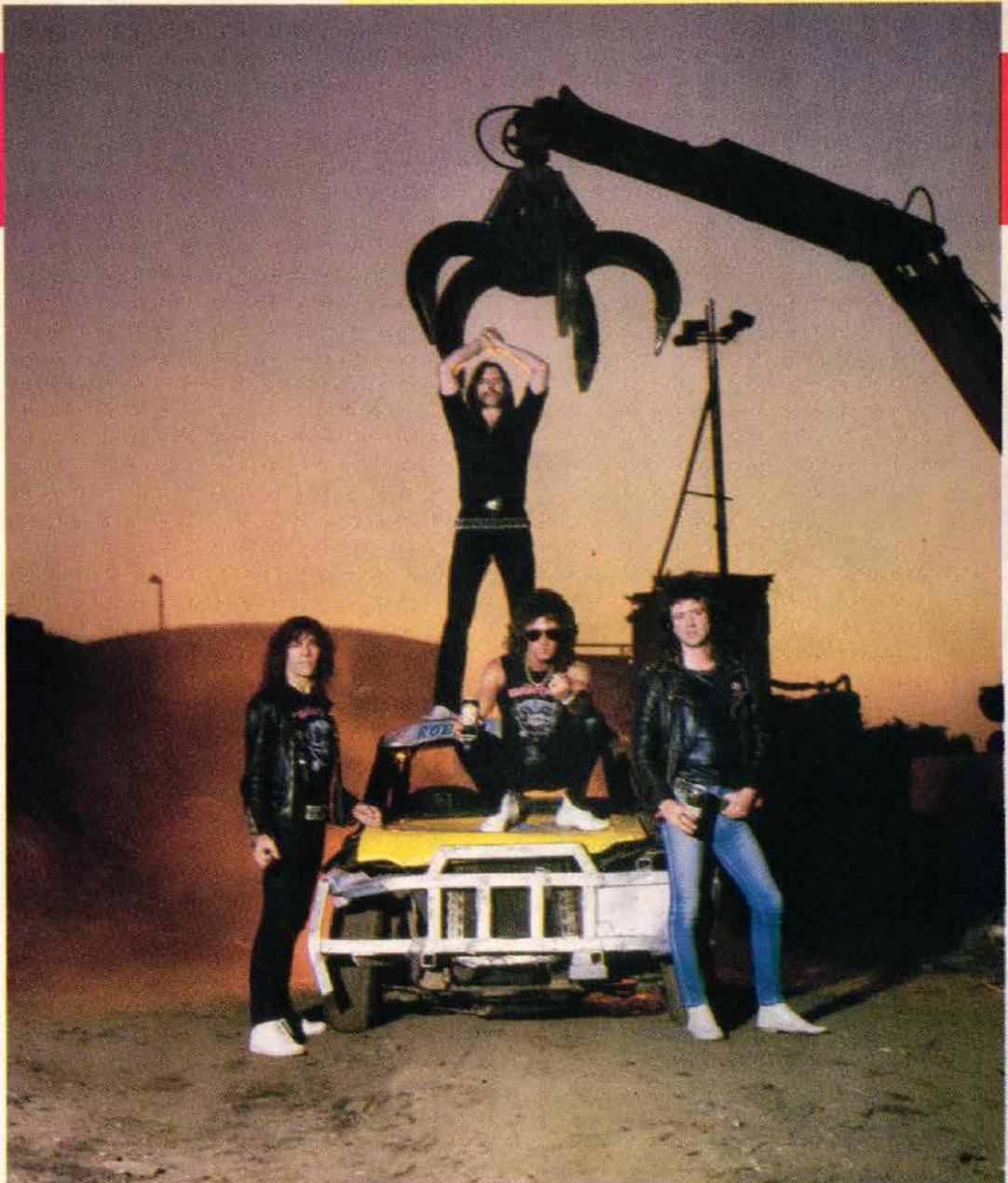
Singles generally are on the crest of a wave at present; three current chart hits are platinum ('Careless Whisper' and the two **Frankie Goes To Hollywood** singles) whilst **Black Lace's** 'Agadoo' has topped the 700,000 mark and, up to last Tuesday, **Stevie Wonder's** chart-topping 'I Just Called To Say I Love You' had shifted 880,000 copies, all on seven-inch.

It now seems certain that the latter will become Motown's biggest ever hit in the UK, usurping the **Commodores'** 1978opper 'Three Times A Lady', which sold 970,000 copies. Indeed, there's no reason why it should not become the third number one single in a row following 'Careless Whisper' and **Two Tribes** to top the million.

Wonder's current popularity will ensure that the 'The Woman In Red' soundtrack album, which also features **Dionne Warwick**, will be a highly placed new entry in this week's album chart, maybe even displacing 'Now That's What Call Music III', which retained a commanding three to one lead over last week's main challenger, on **Maiden's** 'Powerslave', which could ordinarily have been a handsome chart champ on the basis of its exceptional first week sales.

All five Iron Maiden albums have made their chart debuts in the top 20 — but none has ever managed to improve on its first week's placing.

The introductory 'Iron Maiden' debuted and peaked at number one on 26 April 1980, and has been followed by 'Killers' (number 2, 28 February 1981), 'The Number Of The Beast' (number 1, 1 April 1982), 'Peace Of Mind' (number three, 28 May 1983) and now 'Powerslave' (number two, 5 September 1984).



BACK ON the singles chart, **U2** made their best ever showing last week, as their new '45 'Pride (In The Name Of Love)' went crashing in at number eight.

For all their apparent popularity, the band have only had five previous chart entries, their solitary top 10 success prior to 'Pride' being 'New Year's Day', which peaked in that position in February last year. Though 'Pride' undoubtedly gained considerably from its availability as a picture disc, twin pack single and cassette, its performance augers well for the soon to be released U2 album.

If he'll keep still long enough, I'll eventually update the list of artists the ubiquitous **Giorgio Moroder** has worked with in the last 12 months.

For the moment though, I'll simply mention that the workaholic Italian has produced and co-written the new hits of **Freddie Mercury**, **Phil (ip) Oakey** and **Limahl**, from the soundtracks to 'Metropolis', 'Electric Dreams' and 'Neverending Story' respectively. And there's a whole slew of Moroder-associated singles to come...

IT WAS unfortunate indeed for Motorhead that their 24 track double album 'No Remorse', comprising a score of previously released headbanging favourites and four new cuts recorded since recent personnel changes, was issued at the same time as 'Powerslave'. There is most certainly a section of the record-buying public attracted to both Iron Maiden and Motorhead, and at present their preference seems to be for the former.

Nevertheless, it's remarkable that some 70 per cent of first week buyers of 'No Remorse' opted to invest in the deluxe edition of the album, which comes housed in a tastefully embossed genuine leather sleeve, and retails for about £10, about a third more than the regular edition.

Both versions contain a full history of Motorhead, songwords and Lemmy's comments on the tracks, 15 of which have never been issued on album before.

For new converts here's a complete Motorhead album discography, complete with chart data.

RELEASE DATE	TITLE (Label, cat. no)	ENTERED CHART	HST POS	WEEKS ON CHART
Sept 1977	MOTORHEAD (<i>Chiswick WIK 2</i>)	24/9/77	43	5
Mar 1979	OVERKILL (<i>Bronze BRON 515</i>)	24/3/79	24	11
Oct 1979	BOMBER (<i>Bronze BRON 523</i>)	—	—	—
Nov 1979	ON PAROLE (<i>UA LBR 1006</i>)	8/12/79	65	2
Oct 1980	ACE OF SPADES (<i>Bronze BRON 531</i>)	8/11/80	4	16
Jun 1981	NO SLEEP TILL HAMMERSMITH (<i>Bronze BRON 535</i>)	27/6/81	1	21
Apr 1982	IRON FITS (<i>Bronze BRNA 539</i>)	17/4/82	6	9
Feb 1983	WHAT'S WORDS WORTH (<i>Big Beat NED 3</i>)	26/2/83	71	2
May 1983	ANOTHER PERFECT DAY (<i>Bronze BRON 540</i>)	—	—	—
Sept 1984	NO REMORSE (<i>Bronze/ProTV MOTOR 1/PROPL 5</i>)	15/9/84	14	1

RECORD MIRROR

BIG COUNTRY

