

Weather Girls ■ Dead Or Alive ■ Hall & Oates ■ Scritti Politti ■ Madonna

# RECORD

MARCH 24, 1984 45p

mirror

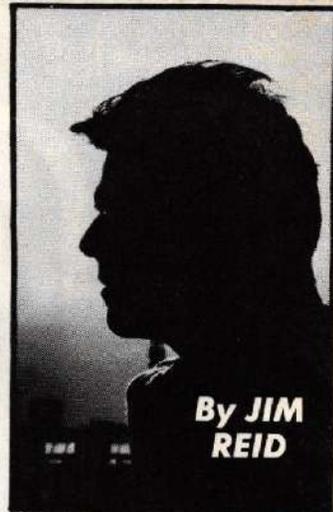


**SIOUXSIE**  
Exclusive,  
p10

**PAUL  
WELLER**  
'Shut down the pubs'



Pics by Barry Plummer



**D**ON'T FORGET your glasses when you go and see Hall and Oates ... you might miss the ancient hieroglyphic peace messages they have plastered all over their back drop. Don't believe me, then why has Master Elvis Costello donned his special bi-focals for the occasion? More importantly why is Jack Nicholson wearing sunglasses in the middle of winter — Do Hall and Oates send out special invisible gamma ray peace messages as well? Who knows, but also looking for peace signs at their Wembley gig last week were Spandau's Tony Hadley and Arsenal soccer star Graham Rix (the closest he'll get to Wembley this year). Wanna know more, see page 34....



# Private Files



Pic by Joe Bangoy

**A**BOVE: the Sunnydown rest home for convalescing pop stars has its annual get-together. Note *Ron Wood's* insistence on alcohol and nicotine — he will not get to Heaven. Note *Tina Turner's* perfectly formed smile, a sure sign of health, contentment and a happy bank manager. Note *Kiki Dee*: how does she keep creeping into pictures of more famous folk . . . ?

**A**ND BELOW: The *Madness All-Stars*, a six handed sports team who travel the world in search of opposition with knobblier knees and bandier legs. Still fitness crazy? Turn to pages 32 and 33 . . .

**G**ET HEALTHY, Reid', they said as I crawled into the office after a particularly wicked rat pie eating competition. Pausing to remove pieces of fur from between my teeth, I sat down at my desk and pawed over the Keep Fit Instructions the boss had left me. First off I wasn't allowed to look at pictures of **Sade** or **Nena** anymore, this was supposed to sap my strength. Secondly I was told to model myself on **Nick Beggs** and follow the 'Muscles Through God' foundation course.

Finally I was forbidden to allow Private Files to degenerate into an endless stream of Cockney rhyming slang as this was supposed to rot what there was left of my brain. So it was, dressed in claret and blue singlet and shorts, that I began my journey to make Private Files a column fit for the clean limbed and pure of heart . . .

. . . No such problem for the lily-white **Howard Jones**, though Mr Jones did have a bit of a run in with some loony out on the M6 last week. There was **Howie** doing a spot of jogging in the back of his luxury mini when some idiot takes a pot shot at his car. **Howie** and car escaped unhurt, the loony is currently at large somewhere in the vicinity of Rugby, Warwickshire . . .

. . . You think driving up the M6 is bad for your health? Well, spare a thought for **King Elvis Costello**. Elvis is producing the next **Nick Lowe** single. It is a well known fact that Mr Lowe induces nausea at 100 yards . . .

. . . And more Elvis . . . Mr C has taken the somewhat healthier course of penning a number for



Pic by Chris Walter

the forthcoming **Tracie Young** elpee . . .

. . . Talking of which the vivacious Ms Young informed me at last week's **Style Council** gig that it was only her love for RM's **Andy Strickland** that kept her looking so fit, healthy and pretty . . .

. . . And definitely the healthiest collection of individuals I clapped my eyes on last week were those fine folk who turned out in their droves to watch **Robin Smith** attend a gig. The Smith jumped into his wheelchair mobile and legged it down to the Hammy Odeon to see the **Manowar** decibel show. Licking the great Smith's feet were: **Pete Way**, **Brian Robertson**, **Philthy Phil** and the wonderful **Fishlips** . . .

. . . And whilst charting areas metal and beyond a disturbing tale of drinking (gasp) reaches me from the **Marillion** camp. 'T appears that **Fish** and guitarist

**Steve** have been challenged to a drinking contest by two of their girl fans. The wicked **Marillion** boys are preparing a noxious brew called **Grendel** — a frothy green concoction that comprises creme de menthe and practically every other spirit — for the forthcoming contest . . .

. . . And after being grilled by our very own dominatrix **Betty Page** about his consumption of cigarettes **Master Paul Weller** was seen buying *herbal* cigarettes in London last week . . .

. . . And a man moving home in search of peace of mind: Mr **John Rocca**, he ex of **Freeez**. John is leaving his North London flat because of continual harassment from all the young break dancers in his neighbourhood. 'T seems John is kept up night and day by kids knocking at his door begging him for his autograph, etc. What the etc is nobody knows . . .

. . . Of course there's really only one way to keep fit 'n' healthy, ask **Steven Hale** of the new A&M signing **Language**. Mr Hale believes in doing his PT in hotel lifts. There he was on holiday in Japan when he met this beautiful young girl. Steve and the girl decided to go back to his hotel and, well, when they got in the lift they just got a bit overexcited. So as the lift made its wicked way skywards, Steve and his companion were going up and down in more ways than one, if you knoworrimean. This might have been OK, if people hadn't kept jumping in the lift just as Steve and his friend were reaching the climax of their exercises. Even this might have been perfectly acceptable if the Nippon boys in yellow hadn't happened upon the scene and nicked our athletic couple in the act. Steve was sent down for seven days, his girlfriend for five. Both paid fines of five hundred dollars. Fitness isn't coming cheap anymore . . .

. . . Will **Jeremy Haysi** be hitching his horse to ZTT now that **Kate** has left the stable . . . ?

. . . And flying the flag for health and efficiency at the lig for the Sanctuary health farm this week: actor **Terence Stamp**, swimmer **Sharron Davis**, **Spandau Martin** and **Steve**, **Sheila Ferguson** of **Three Degrees**, **Steve Strange** and yes, you've been patient, **Stella** and **Jenny Belle Star** . . .

. . . Nice of that trendy, and somewhat condescending magazine, **The Face** to ring up RM and beg Uncle **James Hamilton** for some advice. I thought they knew everything . . .

# News

## Collins at Odds

PHIL COLLINS has a new single out next week.

The song is a ballad called 'Against All Odds (Take A Look At Me Now)' and comes out on March 26.

It is the title track from a film soundtrack album which is due out on April 2.

The film of the same name stars Jeff Bridges, Rachel Ward and James Wood. And the soundtrack features numbers by August Darnell, Peter Gabriel, Big Country and Stevie Nicks.

Collins' Genesis colleague Mike Rutherford has written and produced the single's B side 'Making A Big Mistake'.

● THE CURE have finally decided on their new single. The song is called 'The Caterpillar' and comes out on March 30.

And the group have also added an extra date to their tour at the London Hammersmith Odeon on May 10.

● TALK TALK have a new single out at last. Their new song is called 'Such A Shame' and comes out on March 26.

● MATT BIANCO have got out of their lazy bed to release a new single next month!

The song is called 'Sneakin' Out The Back Door' and comes out on March 30.

● SHANNON IS all set to release a follow-up to her 'Let The Music Play' hit at the end of the month.

The new song is called 'Give Me Tonight' and is released on March 30.

## EMI fined £10,000

THE MASSIVE EMI Record company has been fined £10,000 by the record industry association the BPI for offering free albums to chart return shops to try and boost their singles sales.

Their action was found to be in breach of the BPI's code of conduct for promoting singles.

Chart compilers Gallup reported that albums were offered if singles reached certain positions in the chart.

But the BPI says that the record dealers did not put false entries into their chart computers, through which record sales are monitored for the chart.

"The fine reflects the serious nature of these technical offences," said BPI director general John Deacon.



## Tracie goes for the soul

TRACIE HAS another crack at the charts next month with her first single for eight months.

Her new single is called 'Soul's On Fire' and is co-written by Paul Weller.

The song is backed by 'You Must Be Kidding' and is released on April 2.

Tracie, who is 19 next week, is also due to have her first album released in May. The record features her new single but is still untitled.

● Respond group the Questions play a one-off date at London's 100 Club on March 22.

## Disappearing act?

JEFFREY DANIEL and Jody Watley are livid about having their names linked with the two new Shalamar singles 'Deadline USA' and 'Dancing In The Sheets'.

The songs were recorded before Shalamar had officially split, but only Howard Hewett appeared on the records.

And the record companies responsible for the release of the singles were both led to believe that all three members were included on the discs — which meant that their pictures were used with stories about the singles' release.

"I've had Jeffrey screaming down the phone at me because his picture had been used in association with the records," said his press agent Yvonne Thompson this week. "I was told originally that it

was Howard, Jeffrey and Jody," said Ross Fitzsimmons, press officer for MCA, who have released 'Deadline USA'.

And a similar story emerges from CBS, who have released 'Dancing In The Sheets'.

"It was recorded while they were still together and we were told that was the case when they recorded the single," said CBS head of press Graham Betts. "But on the record it's only Howard Hewett who was credited with lead and background vocals.

"Our information came through from product management side. But they must have known because they were responsible for the sleeve notes."

At the time of going to press, no one from Shalamar's record company, Solar, was available for comment.

# CUTTING EDGE

NEW SINGLE ON 7" & 12"



MCA RECORDS

# DANCING WITH THE REBELS ★

# Quincy Jones

A TELEVISION SPECIAL  
CHANNEL 4  
FRIDAY 23<sup>RD</sup> MARCH 11.15PM

—featuring—  
*James Ingram & Patti Austin*



Ⓢ 923970-1    Ⓜ 923979-4  
*Includes the single 'Yah Mo B There'*



Ⓢ 923974-1    Ⓜ 923974-4



Distributed by **wea** Records Ltd. A Warner Communications Co.

# News

## Spider squashed

HEAVY METAL group Spider have had their gig at the Leeds Free Trade Hall on March 25 cancelled because the local fire authority say the cable running from the mixer desk to the stage is dangerous.



## Kerr recovers

SIMPLE MINDS have confirmed the rescheduled dates for the concerts they cancelled last week. Dates were halted when lead singer Jim Kerr went down with flu. His illness became so bad that he couldn't return to do an encore at the Birmingham Odeon. Their other Birmingham Odeon show will now take place on May 8, and the seven concerts at London's Hammersmith Odeon now run from May 12 to 18.

## Kool's fifteenth?

KOOL & THE GANG have a new single out on March 30... having already had 14 consecutive hit singles! The new record is called '(When You Say You Love Somebody) In The Heart' and is backed with 'September Love'. A 12-inch version includes an extra track. It's an American remix of 'Tonight'. Like their last hit 'Joanna', the single comes from their 'In The Heart' album.

## It's a Joke

KILLING JOKE are back on the scene again with a new single 'Eighties' which comes out on March 26. The record is produced by Chris Kimsey and is also out as a 12-inch with a "dance mix".

● Tickets for the first London show will be valid for the first rescheduled date, the second for the next concert and so on. Birmingham tickets are also valid for the new show. Anyone who wants a refund must return the tickets to the point of purchase before March 28.



## Balloon goes up

NENA HAVE confirmed their first-ever live dates in Britain. The German group, who've topped the charts with their '99 Red Balloons' single, play three shows at the beginning of May. They appear at Manchester Apollo on May 1, Birmingham Odeon 2 and London Drury Lane Theatre Royal 3. And the group are all set to bring out a follow-up single next month. The new song is called 'Just A Dream' and is released on April 9. A 12-inch single comes out at the same time and features the original German version of the

number which is called 'Nur Getraumt'. Tickets for all the live shows go on sale this week. London prices are £6, £5 and £3 while the other shows cost £5, £4 and £3. There are no plans for the group to add any more concerts to the tour.



## Brandon's Lib

KIRK BRANDON'S Spear Of Destiny continue their run of live shows with nine dates next month. And the group are due to bring out a new single 'Liberator' on March 26. It's backed with 'Forbidden Planet'. Their tour starts at Nottingham Rock City on April 24. They go on to play Newcastle Mayfair 25, Manchester Hacienda 26, Glasgow Barrowland 27, Bristol Studio 29, Leicester De Montford Hall 30, Birmingham Powerhouse May 1, Brighton Top Rank 2 and London Hammersmith Palais 3.

## Un-Truth

THE TRUTH go out on the road this week to support the Kinks on their tour. And their London dates are at the Hammersmith Palais not the Odeon as RECORD MIRROR stated last week. Meanwhile, the Truth are shortly to bring out a new single and their debut album.

Get out of your skull for £2.75.

## Go Go's Shock

GO GO'S drummer Gina Shock goes into hospital this week for an operation to correct a hole in the heart. But she should be able to return to the group within six weeks when they play an American tour in May. Meanwhile, the all-girl group release a new album 'Talk Show' on April 23.

● WHITESNAKE HAVE added a second London date at the Hammersmith Odeon on April 2.

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Laserwave is a new laser light concert featuring tracks by Devo, Orchestral Manoeuvres in the Dark, Peter Gabriel. You can see it Wednesday to Sunday at 7.30pm. (Extra shows Fridays and Saturdays at 9.00pm.) at the Laserium at the London Planetarium, Marylebone Road, London NW1.

**The Laserium at the Planetarium.**

# THE VIOLETS WORKS

## ALBUM



### Out Now

INCLUDES THE SINGLE

'BIRDS FLY (Whisper To A Scream)'  
'IN THE CAULDRON OF LOVE'

plus

'LOVE IS A WONDERFUL COLOUR'

March

WED	21st	Bournemouth The Moat House	THURS	29th	Leeds Warehouse
THURS	22nd	Bristol Poly.	FRI	30th	Sheffield Poly.
SAT	24th	Manchester Poly.	SAT	31st	Liverpool Royal Court
SUN	25th	Glasgow Mayfair Club	SUN	1st April	Redcar Coatham Bowl
MON	26th	Edinburgh Coasters	TUE	3rd	London The Venue
WED	28th	Bangor University	THURS	5th	Coventry General Wolfe

*Beggars Banquet*

# News

## Wonder tour

**BRUCE FOXTON** is all set to play his first solo tour in May. Dates are currently being finalised for the ex Jam bassist, who has a new single out next month. The song is called 'It Makes Me Wonder' and comes out on April 6. It is backed by an instrumental number 'Trying To Forget You'. Foxton is also due to bring out his debut album on May 4, although it's still untitled.



THE NEW-look **Motorhead** play a one-off date at London's Hammersmith Odeon on May 7. Their May Day show is likely to be their only live concert until the Autumn when they should undertake a proper tour. The new band features Pete Gill, Wurzel and Phil Campbell plus founder member Lemmy.

## Ghetto some in

THE CRUSADERS are back in action after three years' silence. The top soul band bring out a new single 'Night Ladies' on March 26. The song is taken from an album 'Ghettoblaster', which is claimed to be the combo's 47th LP. 'Night Ladies' is backed by an Alan Coulthard megamix.



## Lamentable effort

**ULTRAVOX** ARE all set to play their first tour for 18 months this May. And the group bring out a new album on April 6. The LP is called 'Lament' and includes their recent hit 'One Small Day'. A new single from the album will be released to coincide with the tour. Live dates start at Glasgow Apollo on May 16 and 17. Then Newcastle City Hall 18 and 19, Manchester Apollo 21 and 22, Bristol Hippodrome 25 and 26, Brighton Centre 27, Southampton Gaumont 29 and 30, Birmingham Odeon June 1 and 2, Nottingham Royal Centre 3 and 4 and London Hammersmith Odeon 7, 8, 9 and 10. Tickets for the shows are available from box offices and the usual agents. Glasgow tickets are also available from the Edinburgh Playhouse box office, Dundee Other Record Shop, Salkirk Sleeve Records, Bridge Of Allan Roadshow Music and South Bridge Ripping Records.



## Re-Flex single

**RE-FLEX** go out on the road this week, before they release a follow-up to their 'Politics Of Dancing' single. The new record is called 'Praying To The Beat' and comes out on April 2. Their live shows are at Glasgow Strathclyde University on March 24, Dundee Fat Sam's 25, Liverpool Polytechnic 27, Manchester Hacienda 28, Sheffield Limit Club 29, Birmingham Snobs 30, Hatfield Polytechnic 31 and London Lyceum April 3.

# TV + Radio

**FRIDAY'S** 'Tube' (C4, 5.30pm) isn't quite as hot as normal, but pretty diverse with **Danse Society**, **Re-Flex** and **Bo Diddley** in the studio. 'ORS' (BBC2, 7.05pm) features **Nick Beggs** sans locks and the **Lost Loved Ones**. The most interesting viewing will probably be the one-off 'I Love Quincy' (C4, 11.15pm) which looks at the career of producer **Quincy Jones**. Among the artists he's worked with are **Michael Jackson**, **Lionel Richie** and **Diana Ross** — all of whom are interviewed. 'Whistle Test' (BBC2, 11.50pm) is a bit of a grappers' special with **Richard Thompson** and **John Hiatt**.

**SATURDAY** kicks off with a bit of a showcase for very rich young men. 'Saturday Superstore' (BBC1, 9am) has **Tim Rice** and **Steve Levine** talking about their craft which has made them a bob or two, while the main group is **Depeche Mode**. The 'Saturday Show' (ITV, 10.30am) has **Culture Club's Roy Hay** and **John Moss** talking about their new video. 'Hitsville USA' (Radio One, 1pm) is titled 'Happy Birthday To You' and looks at Motown in the eighties — which means artists like the **Dazz Band** and **Mary Jane Girls**. The 'Other Side Of The Tracks' (C4, 6.30pm) comes to an end this week. The series finishes with a focus on **Fat Reg of Pinner**, you've guessed it, **Elton John**. 'Sight And Sound In Concert' (BBC2/Radio One, 6.50pm) has **Ian Dury And His Music Students**.

**SUNDAY'S** 'Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.30pm) is still incomplete, but **Phil Fearon**, **Gregory Grey** from **Perfect Crime**, **Mark Egan** and **Richard Skinner** will all be taking part.

## Lamb-asted

**ANNABEL LAMB** has her second album 'The Flame' released on April 9. The LP includes her new single of the same name which came out last week.

## Pretenders comp winners

**Michele Bailey**, Maidenhead, Berks; **R Parker**, Kendal, Cumbria; **A Fletcher**, St Helens, Merseyside; **William S Harvey**, Gullane, EH 31; **R M Bance**, West Wickham, Kent; **Robert Shield**, Hawick, Roxburghshire; **Neil Parmenter**, Eastbourne, E. Sussex; **Gordon Barclay**, Sturton, Wiltshire; **T M Jones**, Cheam, Surrey; **Mark Garnett**, Coventry; **Denise Drake**, Salisbury, Wiltshire; **Wendy Mahony**, Bristol; **T Bayliss**, Nr Bury, Lancs; **Paul Howells**, Pencoed, Nr Bridgend, Mid-Glam; **Paul Tubby**, Norwich, Norfolk; **G Handy**, Bishops Cleeve, Herts; **Andy Watson**, Berinsfield, Oxford; **Dabra Enderby**, London N14; **Frank Davis**, Solihull, W. Mids; **Gary Hodgson**, Preston, Lancs. ANSWERS: 1)b) Martin Chambers, 2)a) Ray Davies of The Kinks, 3)c) third album.

Meshes of the Afternoon

for god's sake shut

THOREAU

had e

These things happen I guess

# BLUE BELLS

New Single

## I'M FALLING

b/w H.O.L.L.A.N.D.

7" limited edition includes free postcard featuring the lyrics LON 45

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NEVER MIND THE BOLLOCKS

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LAUGHABLE EQUIPMENT, NAIVE ENTHUSIASM

Transient (short term solution)

LONDON

# **BARCLAY JAMES HARVEST**

## **VICTIMS OF CIRCUMSTANCE**

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**NEW SINGLE  
AVAILABLE ON 7", 12" &  
SHAPED PICTURE DISC**



**T**HERE IS a new breed of supergroup among us — late seventies bands who have run the gauntlet of chart success but retained enough control to avoid the excesses of this bloodsucking business.

While the Strummers of the world have their hair cut in a feeble attempt to recapture the youth we never saw and Sting and his chums play the game with frightening skill, there are a few who still exist to pursue their own vision, to make their own music and who are fortunate enough to hit a nerve with record buyers.

Siouxsie And The Banshees are such a group. They've come a long way since those heady days at the Vortex, they make double live albums, play at the Albert Hall — and get slated for it.

"We'd always wanted to capture a live performance and when the opportunity came to video it as well, that made it more enticing," says Siouxsie in answer to critics of the band's 'Nocturne' project. "It's really something we released as a snub to the bootlegs. There's bootlegs of every live performance we've done in England and no one gets slagged for releasing those with their shoddy quality."

Siouxsie puts her case clearly and quietly, happy to explain the ins and outs of the Banshees' current status. Steve Severin is more cautious. He reminds me that the Banshees grant only a quarter of interviews asked for (I'm the third RM writer to request this interview, lovable Jim Reid and Graham K getting the thumbs down), as he fiddles with his diamante bracelet and points out that Siouxsie And The Banshees have committed no crime.

"It simply doesn't need defending," he says, staring at the floor. "Everybody puts out live records whether they're big groups or small groups. Just because 'Nocturne' was a double live album, there's no stigma at all attached to that. It may seem to people who can't see further than their own eyelashes that it was anything more than something to do, but it's just nonsense. We did it because we wanted to do it — the way we've always done things."

Surely there's some stigma attached to playing the Albert Hall, I suggest? Steve stares on. "Simple Minds are playing a week at the Hammersmith Odeon. I think that's terribly boring and what could be worse than Duran playing Wembley? At least we're trying to find somewhere new to play," he points out.

Siouxsie explains the problems the Banshees face when trying to play the capital. When you've played the Palais and the Odeon what next? Wouldn't they like to play smaller gigs?

"Ooh no! All those sweaty people," cringes Steve. "We've never really liked playing small places, we're not exactly an r'n'b band."

**S**IOUXSIE AND The Banshees' new single 'Swimming Horses' looks set to follow 'Dear Prudence' into the upper reaches of the chart, but Siouxsie and Steve deny that the latter was a calculated move.

"People seem to think that all we had to do was cover 'Dear Prudence' and we'd have a hit," says Steve. "Nothing's ever that simple — it's because of the way we did it, the way we recorded it, that it was successful."

But why record an old Beatles tune anyway, I ask?

Steve looks up for the first time. "To be quite honest," he says, "there weren't any Banshees songs written and we wanted a new single out and we wanted Robert to be playing on a new single. It seemed a good way of getting back into the Banshees swing."

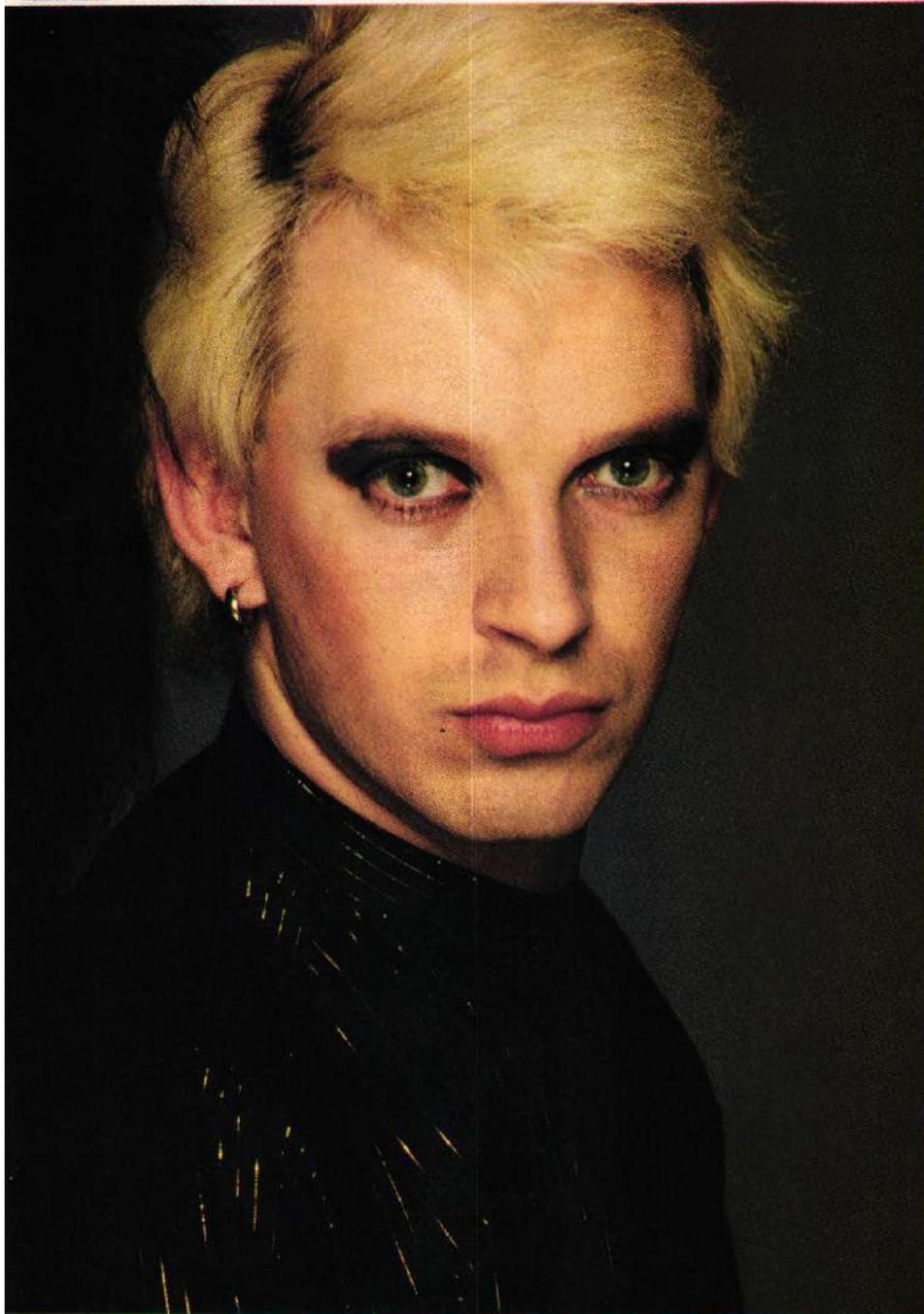
'Dear Prudence' was the second song Siouxsie And The Banshees took from the Beatles' 'White' album, (the other being 'Helter Skelter', of course). I ask Siouxsie about this special liking for the Fab Four's first anti-fab album.

"There is a special liking for that album," she admits. "My older brother had the 'White'



# SIUXSIE

The Banshees' guide to secretly having fun



album and played it constantly. The Beatles got slated for it when it was released, it was unbelievable but there's just something about that record. 'Dear Prudence' was almost done as a demo. There's this strange friction on it — the difference between the cuteness of Paul McCartney and the aggression of John Lennon which gave it a well balanced appeal."

The success of 'Dear Prudence' meant that Siouxsie And The Banshees came under increasing pressure to step aboard the media merry-go-round, as Robert Smith told me at Xmas when the Banshees had just turned down an invitation to appear on the Russell Harty show.

"We don't do a lot of TV on purpose," says Siouxsie. "You pretty much have to belong to showbiz either to not mind making a fool of yourself, or to be any good at it. Also there are limits, the idea of talking about yourself on a chat show . . . I mean I haven't done enough yet. They can bring out the baby photos when I'm old and wrinkled."

'Swimming Horses' is another fine example of the new found confidence in Siouxsie's singing now her throat problem has cleared up. She puts it down to not realising the

strain of having to sing so high in the Banshees' infancy, but admits that it came in handy as an excuse for not doing live work.

"The problem was I didn't know what key I could sing in comfortably," she explains. "We didn't know what key they were in anyway, until some muso like Robert Smith told us. The only key we knew was E thrash."

**M**ENTION OF Robert Smith leads me to suggest that it must be difficult planning the Banshees' calendar when the Cure have to be taken into account. For example, Siouxsie And The Banshees' new album is in its final stages but so is the Cure's. How do they manage with only one half of Robert's attentions? It seems I hit a nerve!

"Put it this way," smiles Siouxsie, "fat boy Smith is nothing to do with the new album except that he actually plays on it." "Yeah," nods Steve. "He's off making another space opera with the Cure."

Don't worry though folks, all this bickering is light hearted. The cock-up is apparently down to the band's commitments and nothing to do with any rivalry.

"Actually it helps us all in a way," says

Steve. "If we were a full time four piece then again we'd have people trying to make us tour for 10 months a year so it's a way of getting out of that."

Sitting with Siouxsie, quite an intimidating presence until she opens her mouth and you realise she's a decent young woman and not the moody distant figure she often seems on stage, it seems strange we haven't yet seen her captured on film. After all, these days any pop star who can string four words together and look good at the same time (Bowie does his best), seems to have been slotted into a film.

"I've had quite a few offers but I'm waiting for something good to come along," she says. "It's not something I desperately want to do but I would be interested. Up till now it's all been shit like 'Breaking Glass'."

She twists one of her Munster style bat wing earrings and reveals another source of harassment. "I keep getting these clothes designers who say, 'let me do Siouxsie's wardrobe'," she snarls. "I just tell them to go to hell." "Let Kate Garner wear it!" says Steve cruelly.

"There's this terrible plot out to make the likes of me dress like a hippy," she says. "I despair when I pass Oxford Street and I see bondage and leather and studs everywhere. It's become quite acceptable to go to work like that, it's disgusting."

Siouxsie and Steve have long been critics of the current music scene, hating the current video craze and the lack of sensitivity in the music.

"It seems to be getting worse," says Steve. "I can't believe the charts." "Oh that sounds awful," pleads Siouxsie. "Like we're getting really old and just complaining it's getting worse." Steve continues thoughtfully.

"I suppose it's when certain things become successful, a lot of people try the same methods to become successful. You get people like Duran Duran doing it in such a sterile way and then other people try and copy it and it runs down through all these new groups."

"It comes back to what we were saying about the Beatles' 'White' album," says Siouxsie. "That was exactly the opposite, a bit dangerous and risky and that's why it means so much to us."

**T**HE IMMEDIATE future for the group sees the completion of the new album (accompanied by a waxwork of Siouxsie in a well known megastore) and a smattering of live dates in Europe, possibly including some UK gigs in early summer. There's also a Banshees special on Channel Four, including some live footage.

What ambitions do the group still have?

"I'd love to play in South America," says Siouxsie. "Somewhere like Mexico. We tried to play it last year but it's hard to organise things down there." Unlike Siouxsie's least favourite country, the well organised Germany.

"No, I don't like it there," she says. "I always say you are what you eat and they eat pig's trotters and knuckles of pork." Steve thinks for a moment. "We haven't done a film soundtrack," he says. "We're still waiting for the right one to come along. We haven't written a film ourselves and we haven't had a number one — that's just off the top of my head."

'Swimming Horses' will be hard pushed to upstage 'Dear Prudence' in the charts but that isn't important to Siouxsie And The Banshees. They are not manufactured teen idols, they are serious about their music but they don't take themselves as seriously as it may appear. At their best, The Banshees' music is breathtaking. What it never is, is mediocre — you are forced to like it or dislike it.

Siouxsie and Steve chat happily away about trips to Japan and ancient appearances on The Old Grey Whistle Test. I suggest that it might be an idea to show their fans and critics that they can smile sometimes.

"No," says Siouxsie mockingly. "I like all that . . . keep it up. Who wants to share in the secret that we're really having fun?"

**Andy Strike**

**B**LUEBELLMANIA!!! ... screaming teenies ... cherubic strummers ... rampant recordings ... fame! ... stardom!! ... hits!!!

Well, that was the theory anyway. Five Scots ragamuffins jangling their way into the cockles of your heart — and the chucklin' chart — on a wave of maternal protection and keen nostalgia. Problem is, it didn't quite work out like that ...

The Bluebells without hits is rather like Watford FC without goals ... an unthinkable proposition. But with an unerring ability these apparently perfect popsters have succeeded in consistently bombing, even the wonderful 'Sugar Bridge' only limping lamely into the hit parade's nether regions despite considerable radio support.

So have the original charming men bitten the dust? Not quite. A new single 'I'm Falling' is heading in the correct direction and the flagging Bluebellian spirit has been replaced by a new optimism. But tell me Bob, why the reduced personnel?

"It's just that they didn't seem to have as much *pride* in the group as us. Since they left we've been working with Campbell from Aztec Camera and Bobby Henry and we've been doing so much stuff."

'I'm Falling' marks a more mature worldview from the man who brought us the great 'Everybody's Somebody's Fool' — the post Dylan workouts of Mr Roddy Frame seducing Bob away from his earlier jangle theories ...



THE BLUEBELLS: Tennyson? Yeats?

but what's the song actually about?

"I wrote it after seeing that Edie Sedgwick film — 'Ciao Manhattan'. It's about being paranoid on drugs! You're a popular figure but you think everybody hates you which is how a lot of people I know think — Edwyn, Siobhan, Alan Horne. All too busy worrying to actually enjoy success".

**W**HAT'S NEXT? Concept albums? "Oh no — I don't like that Prefab Sprout thing of getting back to *just* albums — if you do that you forget what punk was all about ... you might as well listen to old Jethro Tull records! I want singles! All I listen to now is T.Rex and the Buzzcocks ... oh, and Mott The Hoople. 'Teenage Dream' by Bolan is brilliant!

"The trouble with people like Roddy Frame and Edwyn is that they get sidetracked by this idea of being 'great songwriters'. I can't imagine Marc Bolan ever doing that ... he wrote classic songs automatically. Stuff like 'Metal Guru' you don't sit about thinking of Yeats or Tennyson — you just think 'boogie'!!! That's how I want to write — words like 'Boogie' and 'Baby' — I love it!"

Graham K

New single from

# CHINA CRISIS

# hanna hanna

Remixed from the album "WORKING WITH FIRE AND STEEL"

B/W AFRICAN AND WHITE (LIVE)

12" Contains extra track "HERE COME A RAIN CLOUD"

Produced by Mike Howlett VS 665-(12) *Virgin*



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- Johnny Mathis . . . . . I'm Stone In Love
- Matt Monro . . . . . With You
- Kenny Rogers . . . . . Best Of Ruby Don't Take Your Love
- Leo Sayer . . . . . When I Need You
- Andy Williams . . . . . The Very Best Of

## BUT YOUR MUM WON'T!

Fool your Mum on April 1st, and buy an album or cassette that *she* likes, for Mother's Day. Listed is just a small selection from the extensive range in Boots Record Departments.

Or, if you can't bear to ask for it by name, you can always choose a £1, £2, £3 or £5 Record Token. And the cards and envelopes are free (they usually cost 14p each)—but only whilst this promotion lasts.

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**THE BEST FOR LESS**

# Singles

reviewed by  
**JIMMY REID**

**F**IRST OF all I was going to take all the records released this week and drop them onto the A13. Those that survived the fall would be deemed fit, healthy and worthy of review. This is an old ploy favoured by pop hacks in search of a wacky angle with which to attack the weekly pile of 45s. The only other alternative is to review the singles in Norwegian, but my mate Lars is on holiday, so after a short stop at the London Hospital Tavern, I went and made a date with some vinyl, some tarmac and an awful lot of articulated lorries. These are the records that survived that fateful afternoon . . .

## THE GOOD

**DENNIS EDWARDS 'Don't Look Any Further' (Gordy)** Some records are just made to bring people together. 'Don't Look Any Further' is one of those lovely mid-paced soul numbers that occasionally escape from the current electro drenching, and land right on the dance floor when you need them most. The perfect introduction to that lovely girl you've been watching all night and if you can't grind to ex-Temptation Mr Edwards then you don't know the meaning of axle grease. Just beautiful.

**THOMAS DOLBY 'I Scare Myself' (Parlophone)** Master Dolby leaves the lab, stops his quest for the perfect eighties synthesis of man and machine (so far a no-score draw), and delivers his most warming 45 to date. To do so he's made a nearly inch perfect copy of the Dan Hicks original, but nevertheless 'I Scare Myself' is so hot with swooning acoustic guitars and delicately muted brass that I'll forgive him for that.

**EDDIE COCHRAN 'C'Mon Everybody' (Liberty)** There will not be a white pop record released this week that comes anywhere near this piece of purest down home rock'n'roll. Forget tubby Haley and Elvis, Cochran was the first white boy to



**GAP BAND 'Someday' (Phonogram)** Joyous, gospelly tribute to Martin Luther King. It's a cliché, but when people are singing about something they really care for, it shows. That's why so much of this week's singles pile is hollow and why 'Someday' is an emphatic winner — from little Stevie Wonder's magic harmonica to the righteous, croonin' brothers Wilson. The business — and for my DJ readers, 'Someday' clunks in at 3ppm (three pints per minute).

harness that rockin' sound to a realistic teenage experience. It's all here — raucous youth in its full blooded infancy and the politics of hedonism to boot.

**THE BEATLES 'Can't Buy Me Love' (Parlophone)** I often wonder whether EMI have signed a decent band (Sex Pistols excepting) since they lucked upon the Beatles. This record belongs to a period when British pop was pristine, pure and still full of jumping beans. Go shout that at your Reflex, Zu Zu Sharks and Kajagoogoo.

## THE MODERATE

**PREFAB SPROUT 'Couldn't Bear To Be Special' (Kitchenware)** Strange choice of 45 by the fab three. 'I Couldn't Bear To Be Special' sits nice and easy amongst the sumptuous 'Swoon' LP set and although it is undoubtedly a sweet, sweet song, it just doesn't have the immediacy

that great singles are made of. Save your money and buy the album.

**MICHAEL JACKSON 'PYT (Pretty Young Thing)' (Epic)** S.J.W. Standard Jackson workout that smoulders at the fag end of one of the best singles runs in recent years. 'PYT' wears the same cosmetics as 'Billie Jean', 'Wanna Be Startin' Something' et al, but that synthesised beat is wearing a bit thin and the new album is mighty close.

**THE ALARM 'The Deceiver' (IRS)** Less bombastic and therefore less grating than previous Alarm singles. The boys have decided not to storm the barricades just yet and have gone all reflective. Trouble is they've pondered for so long that the record dissipates into a pleasant acoustic backing track, while the song goes AWOL.

**WHODINI 'The Whodini Electro EP' (Jive)** All the tracks have been previously released and are currently blaring out of ghetto blasters all over South London council estates. This is marginally preferable to the wailings of my next door neighbour Mad Nellie or the Saturday night communal toilet in the lift.

**GEORGE BENSON 'Late At Night' (Warner Bros)** Superior slush from the man who can turn a suburban living room into a setting of smouldering sexual anticipation at the flick of a light switch. I know — I was that 17-year-old boy with his parents in bed and his girlfriend out of bus money . . .

**GLORIA GAYNOR 'Strive' (Chrysalis)** Uncle James H would tell you this was an uptempo jigger or something, and as such it's a fair addition to anyone's dance floor collection. But from the lady who made 'I Will Survive'

# Dance hall daze

**N**OW, HERE'S some comfort for your aching feet. We have 10 packages consisting of a copy of the 'Crucial Electro' LP — the best hip hop around — and the 'Streetsounds 8' LP — the latest floorfillers, Well hard, eh?

To win, all you have to do is answer the three questions, and post the coupon to: Streetsounds Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 10 correct entries opened on the closing date, Monday April 2, win.

1) Who performs 'The Smurf'? Is it a) Tyrone Brunson .... b) Tyrone Shoelace .... c) Tyrone Power ....?

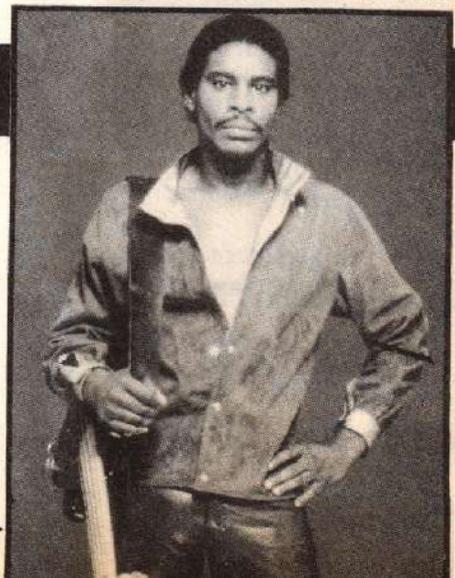
2) Name Billy Griffin's first chart hit as a solo artist. Is it a) 'Hold Me Tighter In The Rain' .... b) 'Stairway To Heaven' .... c) 'God Save The Queen' ....?

3) Who sang about 'Another Man'? a) Perry Mason .... b) Barbara Mason .... c) Free Mason ....?

Name .....

Address .....

Tyrone? 



or even 'I Am What I Am', we expect better.

**CARE 'Whatever Possessed You' (Arista)** Soaring production, vocals likewise manfully trying to fly. Sweet birds flitting over a glorious sunset while acoustic guitars twitter in the background. Care's three singles to date have had all these qualities. But, amongst that deftness of touch and subtlety of intent there is no real hookline to pull a pretty package into shape.

**COOK DA BOOKS 'Caress Me Like A Flower' (10 Records)** Another slice of pleasing, gentle scally pop, yet one wonders whether Cook Da Books have either the clout or hook to break the Jensen/Powell barrier. Don't people make a row up in Liverpool anymore?

### THE BAD

**SUNGLASSES AFTER DARK 'Morbid Silence' (Anagram)** One for the dyed black hair scuzzbag fraternity. Pompous, joyless and produced by Andi Sex Gang.

**PSYCHEDELIC FURS 'Heaven' (CBS)** Whiny Rhett berates the demise of the Velvet Underground and Oz over a mouldy old bass and drum attack that promises subterranean mysteries but delivers nowt but stodgy globules of blankness.

**ANNABEL LAMB 'The Flame' (A&M)** Moody Annabel fights her way through a right little catalogue of rock's recent history,

to whit, some 'Scary Monsters' period Bowie guitar, sassy late seventies horn blowing and even (Robin assures me) an ancient Steppenwolf riff. Annabel is currently doing time for persistent viewing of the OGWT. 'The Flame' comes with a giveaway Mayfair penthouse apartment.

**CLIFF RICHARD 'Baby You're Dynamite' (EMI)** Cliff goes electro, break dancing with the

Thames Ditton rap patrol and spray gunning the consciousness of the Home Counties. Tenement buildings burn in Sunbury-on-Thames as Cliff sings the lament of all repressed white middle class, middle-aged crooners. Yes, the record's awful, but you should see the conditions these people live in.

**JUDAS PRIEST 'Some Heads Are Gonna Roll' (CBS)** Why people give up God fearing jobs on the building site to turn out drivell like this beats me. Tim Brooke-Taylor goes hell for leather, the back up boys drop their shovels on their toes and shout 'waaarrggh'. The din never stops, Judas Priest never grow up.



**DAYTON 'The Sound Of The Music' (Capitol)** 'The sound of the music, feel the groove and don't ever lose it'. Alright, it's as banal as hell, but Dayton's corkin' 12inch of tinklin' electroed soul just about dumps on every other dancewise record released this week. Simple, joyful and all the other things Saturday nights are made of.

# CENTRAL

# LINE

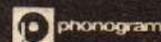
10 lean cuts  
on L.P. and cassette

# CHOICE

including: nature boy,  
surprise, surprise,  
you've said enough.



merl 33



# Albums

## Wave goodbye

**SOFT CELL 'This Last Night In Sodom' (Some Bizzare BISL6)** Not a comforting experience, this last night in Sodom. Abandon hope all ye who enter here, and prepare ye for tattered nerves, human wreckage, tawdry scenes, love, blood, sweat and stains.

The last chapter, and probably the closest we'll ever get to a definitive Almond/Ball synth-sleaze statement. All human life is here, along with thinly veiled manias, tension coiled up ready to lash out, emotions close to snapping point.

Melodies are sometimes sacrificed for atmospheres — as in the teeth-gritting 80s psychedelia of 'Slave To This'. Songs turn into rasping chants as vehicles for Marc's tremendously evocative word plays, (see the sleeve for yourself, it's exhausting).

But sometimes, like the jewel in the debris, there's an incongruous return to the poignant softness of yesteryear, as in the bittersweet 'Little Rough Rhinestone', the chillingly steely, wonderfully threatening 'Meet Murder My Angel' and even in



the knife-edged 'Best Way To Kill'.

The fascination with all things hispanic remains: 'L'Esqualita' (a deliciously dangerous Puerto Rican drag club in NY) encapsulating the tawdry desperation of such low life; West Side Story meets Carmen in a strip joint. And if it's mean and meaty chords you want, try the dramatic 'Where Was Your Heart'.

Probably the least instant of any Soft Cell LP, it leaves plenty of room for you to grow into it. But be careful, you won't find peace... more like a hundred anguished voices screaming round your head. Too many paranoias found their Marc.+++++

Betty Page

## Cold comfort

**THE ICICLE WORKS 'The Icicle Works' (Beggars Banquet BEGA 50)** THERE'S SOMETHING nasty going on. Just like in 'Shivers' a lot of unpleasant little parasites are weeding their way into us. They don't care who they infect. They just want more.

Look — the charts have already fallen to these horrors, these creeping things called 'The Reee-Flex' and 'The Wang Chung' and 'The Fiction Factory'. I didn't use to consider that the Icicle Works were part of this plague but now look what they've gone and done. They've brought out this debut offering and now I'm not so sure...

They make nice singles, I'll give 'em that — but this album... and it is an album, with all the dour rocky connotations that word suggests, rather than an LP of singles... is really very dull indeed.

Young Ian McNabb possesses a certain gift for rousing melody but when it comes to some corresponding lyrical inspiration he's still ensconced way back in the sixth form poetry circle. Winters of discontent, cauldrons of love, insecurity roaming wild — the clumsy imagery just keeps on arippin' and astumblin' — ignorable when the tunes of 'Birds Fly' or 'Love Is A Wonderful Colour' are soaring around distracting attention, but painfully obvious on lesser excursions, of which I'm afraid there are many.

Of the filling in this sizeable sandwich only the thundering 'Lovers Day' succeeds in rising above a sort of olde worlde rock meets the Banshee beat — a noise that is rapidly debilitating. Don't buy.++ (one for each single).

Graham K

**WEATHER REPORT 'Domino Theory' (CBS 25839)**

INEXPLICABLE. THAT'S about the safest way of describing the quirky, jerky mercurial music of Weather Report. Now it's that time of the year where I get to fete their eccentric jazz and borrow a current title by saying I don't know what it is but I love it.

The band have shown themselves

comfortably capable of surviving the departure of bassist Jaco Pastorius by pivoting on the talents of keyboard inspiration Joe Zawinul and saxist Wayne Shorter. As usual they gel quite seamlessly here, never better than on 'D' Waltz', the set's longest and weightiest piece. If you're listening for hit riffs you're listening to the wrong band, but there are some melancholic notes to cling to in Shorter's contribution to 'Blue Sound — Note 3'.

'The Peasant' is all brooding, light-and-shade soundtrack style as you expect but what you don't anticipate is the vocal track 'Can It Be Done' — and if vocals on a Weather Report album seems positively sacrilegious, be sure that guest singer Carl Anderson carries it through in the utmost of taste. It's an example of how the band are moving on without selling out.++++

Paul Sexton

**MATTHEW WILDER 'I Don't Speak The Language' (Epic EPC 25785)** SCRATCH BENEATH the fragile surface of 'Break My Stride' and you discover a poor man's Billy Joel.

It would be difficult to find a better selection of well produced but totally anonymous songs anywhere. Mr Wilder writes the sort of material that slips drearily into the back of your mind as easily as the kind of stuff they play at Tesco's.

On the strength of this, it will take a lot of effort to convince me that he isn't just a one hit wonder.+

Robin Smith

**HEY! ELASTICA 'In On The Off Beat' (Virgin V2273)**

IT BUBBLES and fizzes in a way that its contemporaries don't. It isn't fantastically original, but at least it has a style of its own. It doesn't take itself too seriously, but at least it has a bit of a laugh.

Hey! Elastica's debut album is by no means the greatest pop record ever made, but in the face of equally facile songsters getting into the charts with such a ferocious self-righteousness, I'd like to see them do it.

All of side one, and particularly 'Party Games' and 'Sex With Your Dancing Partner', jogs along with a merry, gay abandon leaving a few sparks on the way. The deadpan vocals of BFJ McVicar set against the backing voices of Samantha and Giles works to a treat.

On side two the group could benefit by not so obviously pitching their music to an imaginary 'pop' audience. But at least it has some verve, the group enjoy it and they have some good ideas.+++1/2

Simon Hills

**DAVID GILMOUR 'About Face' (Harvest SHSP 24-0079-1)**

THE TROUBLE with old timers coming back to make solo projects is that they don't really know which direction to take. Pink Floyd's old guitarist flounders around between the Floyd style and a more contemporary electronic sound, but ends up being left high and dry.

A partnership with Pete Townshend on 'All Lovers Are Deranged' boasts an interesting lyric, as does the ultra-soft 'Cruise', about you-know-what, but he would be better off going back to that silky ultra soft sound pioneered by the Floyd.++

Simon Hills

## 'Ullio John, gotta new Car-mel?

**CARMEL 'The Drum Is Everything' (London SH8555)**

CARMEL DOES not want to be a pop star. She almost is one but she's hanging in there, and on 'The Drum Is Everything' we can hear the more uncompromising side of her music alongside those hit singles.

Instrumentally, this album is near flawless. Jimmy Paris on double bass and Gerry Darby on drums, are as important as Carmel's voice and they get the opportunity to prove this on 'I Thought I Was Going Mad' and 'The Prayer'.

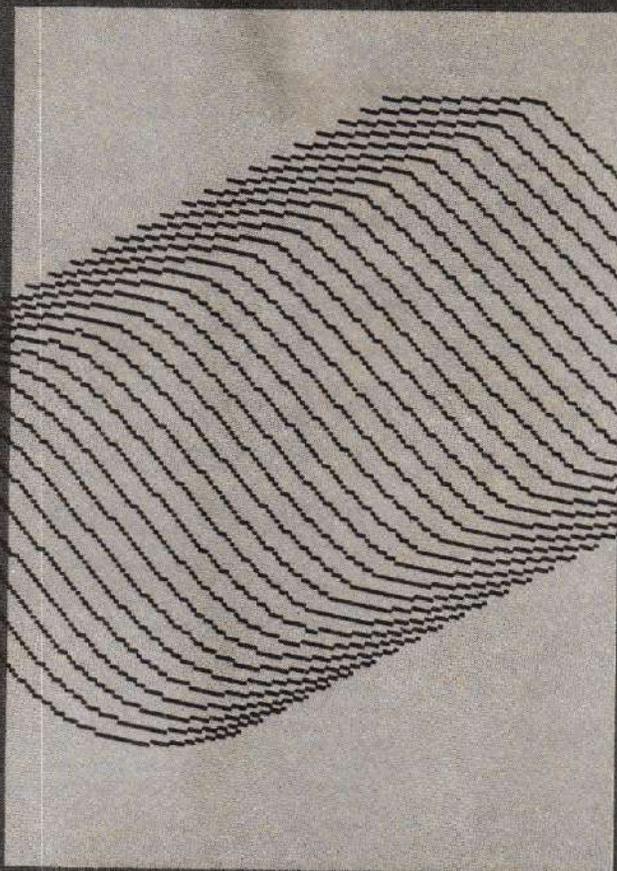
The star of the show is that voice though. It spews out a torrent of soul, sometimes appearing to be beyond Carmel's control as it soars to lung bursting heights. The only problem with that is that the lyrics inevitably take a back seat to the voice itself, though I'm not complaining.

If you just want the hits, stick with the singles but if you want to hear some innovative instrumentation and some real singing, then this is the album for you.++++

Andy Strike

PRODUCED BY STEVE LEVINE

*Believin' it all*



*New 7" single c/w P.C.M. and 12" version "Dubbin' it all".*

*For the first time ever Steve Levine – producer of Culture Club, David Grant and Jimmy the Hoover, is on his own. "Believin' it all" is co-written, played and produced by Steve Levine. With John Alder as featured vocalist. Levine alone. Listen to this single and believe it.*

# Gary Crowley

goes to the movies

**N**OW I don't know about you, our discerning reader out there, but one job I've always fancied apart from that of the King Of England, is TV critic Barry Norman's. You know, the old dude with the shopping bags under his eyes, forever sat in that chair dryly reviewing the latest, grooviest flicks of the moment. What a life that boy must lead, in and out of cinemas all day, it makes you think how some people have it dead easy.

I've got all the qualifications for the gig. Why, ever since I first screamed my way into this wonderful world of ours, I've been a regular film goer. Introduced by my parents, it started off as an occasional treat with the obligatory ice cream, but I soon became a Saturday morning regular, catching

everything from the James Bond epics to 'Herbie Rides Again'.

After the early years came the formative adolescent period, plenty of snogging, irritating old fogies by being noisy and generally messin' around. All this to a background of 'Rollerball', 'Carrie' and the occasional 'Enter The Dragon' (only when I successfully managed to make myself look five years older, of course!).

Anyway, being the lucky Jim that I am, and doing what I do, I occasionally receive invites to special previews. The scenes I described earlier couldn't be further away from the ones I encounter now. These days I find myself nervously seated alongside the likes of distinguished media personalities like Tone Knee 'Mr Sex & Soul' Blackburn and Kenny 'The Original Knobbly Knee' Everett.

One film I did see the other day was the current Yankee blockbuster making the cash registers ring and being nominated for everything from Best Actor and Actress, to Best Cup of Tea! 'Terms Of Endearment' is the film in question, and quite wicked it is



too. Kicking off as a comedy, it finishes up a real out and out weepie, real hanky stuff. I distinctly remember looking around the packed cinema towards the end of the film, and saw every female in the house bawling her eyes out. Even the men of steel (me included) found it difficult to keep back the floodgates and I must admit, being a well known big softie, I did feel a few tears drop.

Shirley MacLaine, Jack Nicholson and Debra Winger all excel and it's no wonder it's expected to clean up at the Oscars ceremony. Another recent treat was the equally talked about 'The Making Of Michael Jackson's Thriller', shortly available on video. Mine and everybody's favourite song and dance boy shines in this hour long insight into the compiling and making of the horror pop classic.

Interspersed with essential film footage of Mikey as a boy is a home movie film of him doing a mean James Brown impersonation, plus early appearances, the piece de resistance being his appearance in the 25th Motown anniversary awards, performing Billie Jean. It's one of the most exciting scenes I've ever seen, and every popular music fan should get to see it. Simply crucial!

Now my Crowley Cracker Oscar this week is won by a combo no longer together. It's a re-release, but what a reminder of a blinder. It's Chairman Of The Board with the influential General Johnston (ask Rowland or Weller) on dazzling lead vocals and the song being sung is the wonderfully titled '(You've Got Me) Dangling On A String'. No doubt about it, it's 100 per cent soul. Reach for the best and forget the rest! Goodnight y'all.

## STAR SELECTION

**T**HIS WEEK our playlist has been supplied by General Jerry Dammers, the rankin' skankin' keyboard maestro with Coventry hotshots The Special AKA. Undoubtedly one of the most important ensembles this country's produced over the last 10 years, they are currently completing work on their long awaited long player (rumoured to have been started before the first!) Listed below are the ever so groovy boss waxings currently being spun on the JD hi-fi!

- 1 FEVER, Horace Andy
- 2 SERIOUS THING, Horace Andy
- 3 MONEY MONEY, Horace Andy
- 4 MOANIN', Art Blakey
- 5 PING PONG, Art Blakey
- 6 ON THE PHONE, Civil Attack
- 7 PLUG IT IN, Civil Attack
- 8 JET SET, Dr John
- 9 SUCH A NIGHT, Dr John
- 10 WALK ON GILDED SPLINTERS, Dr John



**THE PALE FOUNTAINS**  
 (Don't Let Your Love) START A WAR  
 New 7" & Extended 12" Single  
 Re-mixed From Album 'PACIFIC STREET'

7" & 12" Single Cat N°. VS668 (12) Album/Cassette Cat N°. V2274

**P**

A Scritti Politti  
financial report

# beez makes money

**S**CRITTI POLITTI may have been on a diet, slimming down to one — namely Green — but the man has a mouthful of opinions when it comes to the wrongs and rights of popular music.

"I'm angry about a new white middle class male rock orthodoxy which seems to be establishing itself," he says quietly over a glass of lager. "It's terrible that people think they had their dalliance with black music last year, that funk's not cool anymore and things like hip hop and electro boogie — which I see as the most important and exciting thing since punk — go unheeded."

Scritti's new single, 'Wood Beez (Pray Like Aretha Franklin)' — explanation later — is not exactly electro boogie, but it sounds like an obvious dance track, the natural result of Green's lengthy recording spell in New York.

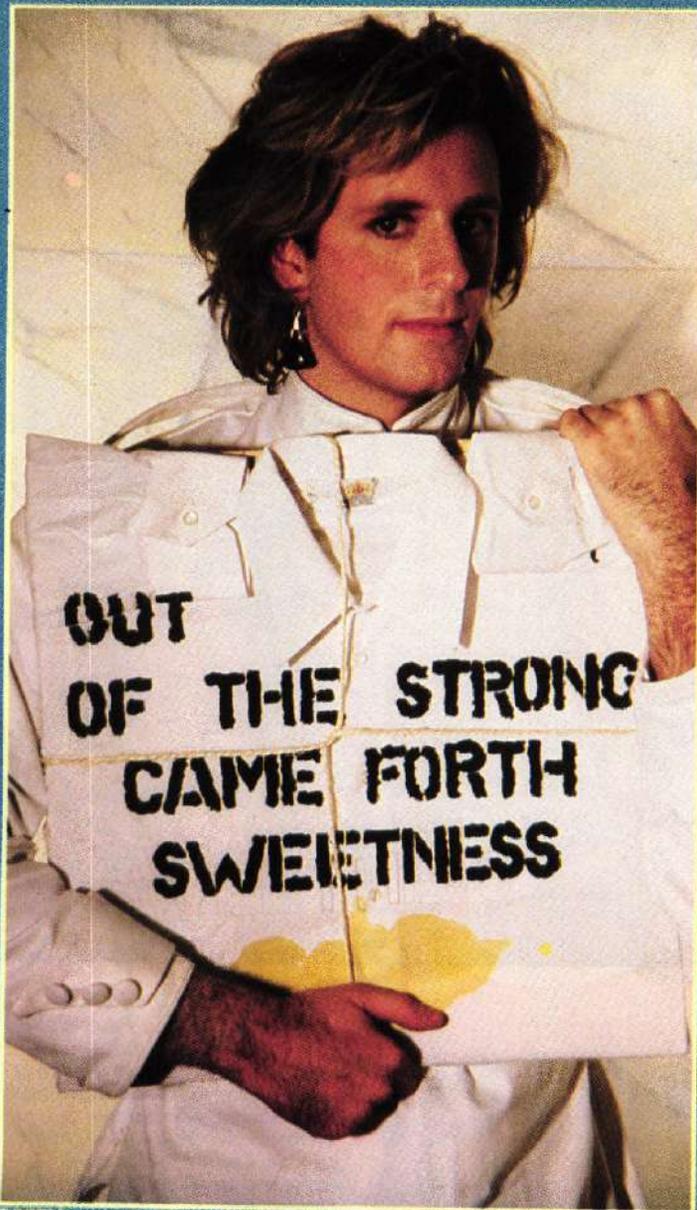
"I don't see it as a dance track at all," counters Green. "If I was making dance music then I'd be making hip hop records which are my favourites at the moment. I just see it as a pop record with a groove."

In the past, Green was the epitome of the tortured artist, making himself ill with the worry of fronting a group and being unable to delegate, so I wonder how he got on working with New York's finest producers and musicians, not the sort of people to put up with some upstart limey 'wood be' pop star.

"There was an extent to which I wanted to lose control," says Green. "It was very unhealthy because I was too obsessively concerned with every detail and that's what made me ill. I like giving up a degree of responsibility as long as I can recall it at a moment's notice."

**Y**OU MAY remember Green for the awesome interviews he gave around Scritti's debut album 'Songs To Remember', lengthy pieces which your average A-level student was hard pressed to understand (I should know cos I was your average A-level student). Green realises that those interviews failed. He was genuinely trying to communicate ideas on pop which he has thought long and hard about, something performers rarely, if ever, bother to do.

If pop is art, and of course it is,



**GREEN:** a man with a message

then it should be analysed and criticised, as Green explains. "It amuses me that people don't analyse it," he says. "They just seem to accept something like the existence of a top ten as if it was perfectly natural. People don't seem to go beyond saying I like it or I don't like it, though I'm not sure how much further you can go. You can at least account

for that, why is it that we can't say more about this phenomenon, that we choose to say so little."

The sad answer of course is that most people couldn't care less and Green is the first to acknowledge this fact. "Yes," he nodded. "It's a strange paradox that the sort of people who will buy 'Wood Beez' are not the sort

of people who will be very interested in those ideas and that the people who will find those ideas interesting probably won't like the record."

I suggest to Green that a good start in his quest to present his ideas to us all would be to explain the title of the single. I mean, how do you pray like Aretha Franklin?

"Praying is singing," explains Green. "So praying like Aretha is singing like Aretha. The idea behind the single is that Aretha was at her classic best when she sang, her songs were the closest to hymns for a modern age, for dignity and grace, that popular music has ever produced. It's also a reference to her connection to the church. Music plays an important role in the black American's struggle both as an affirmation and a release, and that's what generally all pop music does for all young people."

**T**HIS DOESN'T mean to say that Green thinks all pop music is good of course. He's very disgruntled with our own music scene, as he explains. "What do we have at the moment?" he asks before answering the question himself. "We've got The Smiths who sound like they should have been around when Patti Smith and Tom Verlaine were about, and people like Simple Minds and Big Country who appeal to the young, white, middle class English schoolboy who comes home from school and likes to hear his guitar sound and his overblown romantic lyrics, be they 'speed your love to me' or 'I'm feeling rather sick this Tuesday' or whatever Morrissey sings. After a couple of beers I get very angry about it indeed."

Green comes across as an incredibly intense young(ish) man due to his thoughts on popular music, but he's a likable chap, not some college professor who O.D'd on The Beatles or something. "I still meet people now who say, God! I thought you'd be a real tosser and that you talked this crap all the time," he smiles.

Green isn't a tosser and he doesn't talk crap. He's thought a lot about his 'art' and whether you like his product or not you have to admit his ideas are interesting. When he gets round to putting them on paper, it should make stimulating reading.

**ANDY STRIKE**



*The*  
**PAUL WELLER**  
**M·A·N·I·F·E·S·T·O**

- 1 Ban beer and shut down pubs
- 2 Ban rock music
- 3 Give Norman Whitfield a peerage

**T**HE VERY idea of interviewing Paul Weller, though not quite instilling the fear of God into me, certainly made a girl feel like she should do her homework. You know, swot up on Colin Maclnnes, pretend to have an intimate knowledge of the jazz greats, perfect the sprinkling of chocolatto atop a frothing cappuccino, that sort of thang.

But Mr W failed to live up to his 'difficult' image, being co-operative, inquisitive, easy to talk to, ever so slightly nervous. We talked about pop, racism, politics, beer, existentialism and drank (gasp) tea. Our

conversation began when I ventured the opinion that 'Cafe Bleu' succeeded in only some of its aims. And hey, cats — that's OK, but listen hard. . .

"I don't expect people to like all of it. It's good to have an LP that's got lots of different things on it, the only thing I don't like about it is that people might think we're trying to cater for everyone's taste, which we're not, that's just the way the songs come out, in those different styles. We're not worried about capturing bossa nova fans."

**You're just trying to incorporate different styles into what you do?**  
"Yeah, but at the same time it does come out that way. I know it sounds like I'm just saying it, but if I bring a song along, if it comes



out in a certain style, that's the way naturally a song goes. A lot of it comes down to Steve White, the drummer we're using, he's so good and proficient at so many different styles that he'll do something and it'll direct the song a little bit that way as well. All those jazz rhythms I'm not used to playing anyway, I've never played that kind of thing before, but Steve was brought up on that stuff, so he's influenced it a lot."

**Other people try to be experimental, but maybe they're not under the microscope the way you are?**

"Yeah, but that's not necessarily a good thing, is it? It has its pros and cons. It's good in that at least people will take notice of what you do, whether they like it or not I don't know, but the bad side of

it is when you try and do something different, and people always expect one thing from you. I find that a bit stifling sometimes, when people expect me to be the same as I was five years ago."

**You're the first to admit you're not great jazz players, but you're still prepared to try it?**

"I'd quite like to think that, but we're not. I don't know about Mick, but I'm not a good enough musician to call myself a jazz player, but people like Steve, he's really really good, especially since he's only 18. Mick is very proficient musically, although he doesn't like to admit it, though I don't know why, it's a bit silly."

**Do you think when you get to a certain level of success people**

**don't want to see you experimenting any more?**

"Probably yeah, 'cos when you get known for something... but if you get into that thing where you know what to expect, it becomes quite safe, you know you're never going to get let down in a way, you're always going to hear something you're familiar with or you recognise instantly, that safety thing."

**Do you think you're analysed too much?**

"Yeah... I don't really lay any blame on people that do that, I want to be taken seriously in some ways, you can't have everything I guess, but sometimes I do, yeah. At the same time I think people skim over a lot of things I do as well, the people who have an analytical approach to what I do miss a lot of the subtleties of what I do."

**I'm sure people who buy records look at lyrics very closely.**

"I hope so. I'm sure people who buy my records do 'cos of the letters I get. But pop music is such a small and insignificant thing, it's always difficult when you start talking about or analysing pop music or groups, it always seems a bit ridiculous really 'cos it's such a small percentage of people who listen to it or buy it or are involved in it. All of us need to get some kind of perspective on it 'cos we all get a bit carried away with it."

**It's never going to change anything, is it?**

"Not until... I mean, how many people live in Britain now — 60 million or something — if 40 million people were involved in pop music, then it would start changing things, but it's just a piss in the ocean."

**SO, IN that context, what do you hope to achieve?**

"I think you've just got to hope to try and get through to individuals, and whatever those individuals add up to in the end is what counts. I've got two kinds of views on pop music — I love music, it's my whole life, it's what I've based my culture on, as I'm sure it is for a lot of other people, not just of my generation, but loads of different ages. But also I can see that's been a little bit destructive in some ways — say you go to some place in Europe — for a lot of the young kids there, music is nothing more than a backdrop and I think they become a bit more aware of politics at an early age — and these are real generalisations, but it's what I feel — whereas in England most young people's lives tend to revolve around pop music, and I think maybe pop music has always held back that interest in politics."

**Is it possible to do anything about it, due to the way the industry's constructed?**

"Yeah, obviously some of that. The mere fact that the whole business is money motivated, you've got to try and bypass those people. Just by ignoring them as best as possible. That's what I've always tried to do. They're still there, they still own quite a big chunk of me."

**Does it still make you angry?**

"The music business? I don't get



**Political correspondent: BETTY PAGE**

too much of it really, I s'pose I'm lucky, I'm in a position where I can ignore a lot of it 'cos they don't come round and tell me what to do, but over the years I've seen a lot of groups, really young people get really f\*\*\*ed up by that, I think that's really bad — washed up by 18 or 19 — that's dreadful, I don't know how they can do that to people, whatever the situation, not just because it's music, it's awful to be washed up at that age. There's no ethics or morals in the music business."

**Is the music biz killing off a lot of talent that would otherwise come through and be allowed to grow?**

"Probably, yeah, because you hear someone in the music press spouting about some band and immediately you get all the record companies rushing up to sign them — there's been loads of these groups around recently, snatch 'em up and expect to get a hit single straight away, or maybe stretch it to the second or third single, but if they don't get it by then it's back to the dole or something. They're just trying to make a quick buck, but surely it's better to let a group grow and cultivate them, sprinkle a bit of manure on them..."

"At the same time, if you're 17 or 18 and someone comes along waving a cheque book and a contract saying do you want to make a record, you say of course we do. The Jam were lucky... I know people laugh when we say we paid our dues, but we did, 'cos I was playing when I was 14, all of us were playing in these crappy old clubs in Woking, social and working men's clubs, for about 3 or 4 years before we got signed up."

**What is your impetus to carry on in the music business?**

"I just enjoy what I do, I really believe in myself as a songwriter, and as far as I'm concerned I've got better, I think my voice has got better and I've started to play a bit better too. I want to learn to play better, it's important to me. My impetus is just to get better. I enjoy songwriting again now — I

**continued page 22**

# The PAUL WELLER M·A·N·I·F·E·S·T·O

from page 21

went off it for a while 'cos I had to churn out stuff so often — and I love recording. If I stop enjoying it I'll do something else.

**It's bound to still be important to the people that listen to it, if that's enough.**

"It's just a bit sad when you think how small it all is."

**I wonder sometimes what those 40 million people do who don't buy records, don't read magazines or newspapers and don't even watch TV.**

"I don't know... I think one of the quickest ways of getting a revolution in England overnight would be to ban beer and shut down pubs — people would be out in the streets, really militant. I'd like to do that, get everyone out, that'd be quite important. I don't know what those people do. They're all in their own little worlds I guess."

**It is quite depressing.**

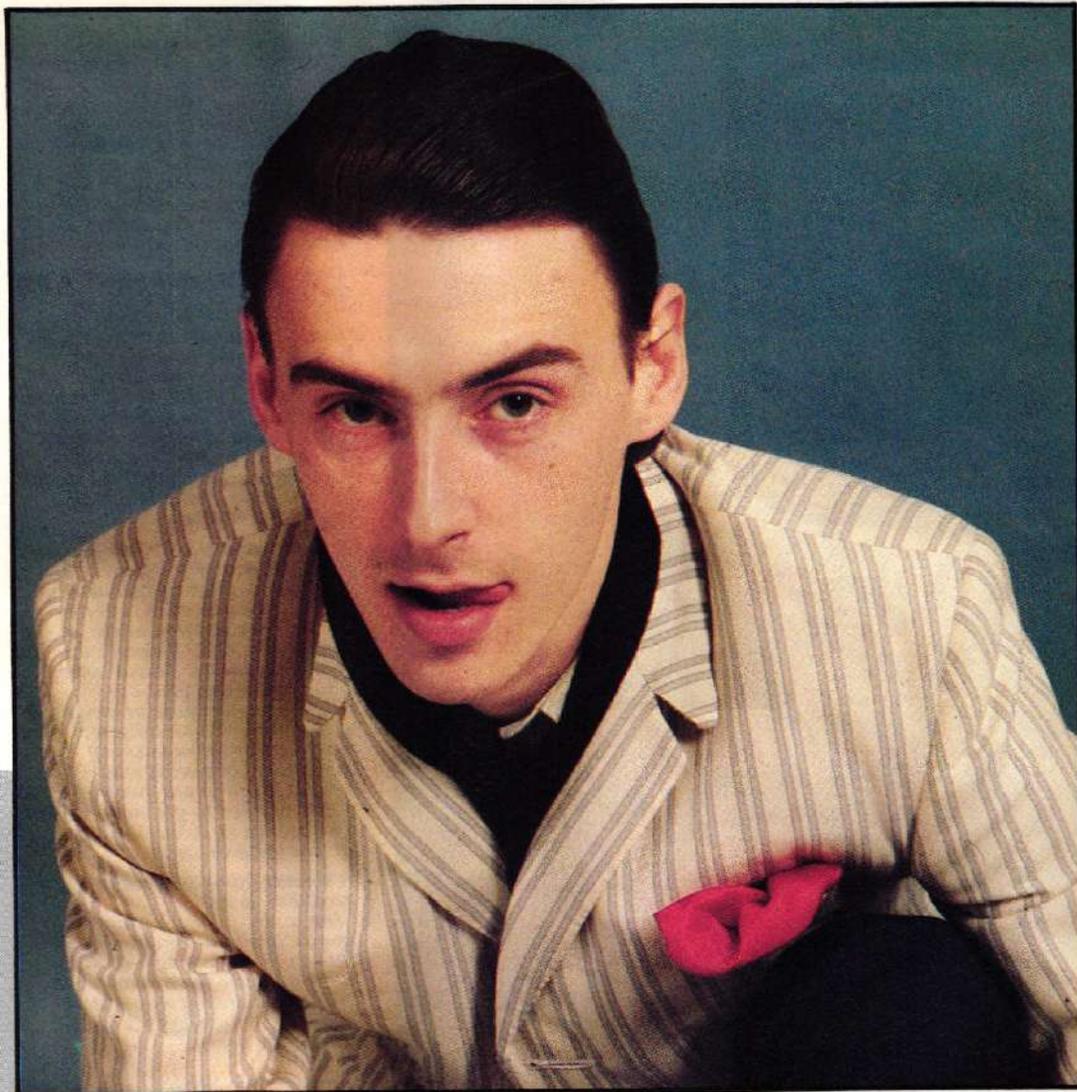
"It is a bit, but it's also quite fascinating as well. It's like the other night one of my friends was trying to explain to me the basic principles of existentialism — I didn't quite grasp it, but what I could gather was that each one of us are our own separate little entities and we can never really fully understand each other's experience... it's a bit above me, actually. I did think there was a glimmer of truth in some of that. I thought the sleeve notes to the Paris EP, there was something like that, how the real world doesn't exist, only millions of tiny little ones — I thought there was a lot of truth in that. Someone pointed out that was a bit existentialist."

**Do you think the word 'politics' makes people shut off?**

"Yeah, but I think a lot of that is because British people have got a bit of an inbred thing where they've got a natural dislike of politics, it bores them, possibly because we've had so many boring politicians, very dull people, no eccentrics — Thatcher's just calculating. We haven't had that many colourful figures, real flaming people with the whole inside of them on fire, so I think it's quite natural that politicians bore them. The Labour party at the moment are trying for a bit of a facelift, especially Neil Kinnock, the new bright young hope in Tracey Ullman's video. I find it embarrassing really. People don't vote for policies anymore, they just vote for personalities, and it's true, but it's really depressing. Such a sad statement on the state of politics."

**You go on about the caveman mentality, so why do you smoke in all your publicity pix — isn't that just as bad?**

"A lot of people have said this to me and I quite agree with it — I hadn't really thought about it, but it's true. I shall stop doing it from



now on. I was wrong, I admit it, OK! I've cut down now, I smoke five a day at the most now. I'm trying to save my throat a bit. It's true, it is really corny to think that a cigarette looks pretty cool, it's bullshit. 'Cos you never see pictures of people dying of cancer do ya? So OK, yeah I admit it..."

**WHY ARE there no black acts on Respond?**

"Because we don't get many tapes from black artists. Since Respond's been going we've had about 3 tapes from black people. I can't put an ad out saying can black people send me tapes. It doesn't matter what colour they are, it's whether they're any good or not."

**You say you hate rock music so much but haven't you made all your money out of it?**

"Yeah, I do hate rock music, whether I've made my money out of it I don't know, I've never thought about it that way. I'll have to live with that one. I do hate it — I don't say I always have done, I used to really believe in it, a few years ago I did, but I stopped believing in it. Not all of a sudden, I think it's been a gradual process, but I saw in the last 2 or 3 years that it was getting nobody anywhere, I think it's a load of false promises and a lot of

bullshit about nothing. I can't help having made money out of it."

**How would you define rock music?**

"I think a lot of it's attitude, but I don't like the sound anyway, the big thrashing guitars and that macho 'we're all boys together', I don't like that kind of intellectual rock thing like the Bunnymen, I find their attitudes cliched and very boring and negative. I find them cynical and I think they're very smug groups, a bit of the art school mentality really. A lot of them are wankers, I don't like them at all. I think it's pure escapism and the fact that I don't see music as just escapism put me off it."

"But, as I say, I did used to believe in rock, my original impetus to get in a group or make music came from rock music, 'cos I used to like The Beatles and everything, but over the years I've just grown sick of it, and I think there are much more positive styles of music around than rock music."

**Basically, black music?**

"Yeah. Look at the early 70s, when T Rex and that were around, aggressive bands, a lot of crap. None of the rock bands at that time were really saying anything, and yet you look at people who've been totally underrated like Norman Whitfield

who did all the Temptations stuff and Curtis Mayfield, Isaac Hayes, a lot of them black artists... the rock intellectuals look down on black music. I think it's been totally underrated, and a lot of those geezers were writing about really heavy, serious subjects and dealing with important things, a lot more important than 'My Coo Ca Choo' or something. And I think it's the same now. I thought last year there were so many good records from black artists with brilliant messages, like 'I Am Somebody', Glenn Jones, and 'Get It Right' by Aretha Franklin and 'Times Are Tight', Jimmy Young, 'Music' by D-Train, all these records — possibly they weren't brilliant lyrically but the sentiments of what they were trying to say was really positive, saying don't give up, though I realise a lot of those records are directed at fellow black people in America, the ones who are bearing the brunt of the recession in America. But obviously it applies to a lot of working class people over here, so I think it's really important, and there's hardly any white artists or rock bands who were doing that last year. That's another reason why I don't like it, I don't think it speaks to people, or at least what it says isn't very constructive, all it says is forget it, get stoned or enjoy yourself — all this hedonist shit, and I don't like it."

# Mailman

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

YOU HAVE commented quite a lot in recent weeks about Radio One. I would like to know who gives the jobs out to Radio One DJs. You tune into Gary Davies and he continually tells us how beautiful he is, but have you ever seen his nose? It puts Pinnochio to shame!

New DJ Mark Page should have an interpreter on his show as the majority of time I just can't understand what he's talking about! Perhaps the BBC will use sub-titles when he gets on 'Top Of The Pops'!

Let's bring back the real DJs, Noel Edmonds, Kenny Everett, Johnny Walker, not these cheap and nasty imitations!  
Jane Nelson, London

● **Radio One DJ jobs are handed out by the Slim Leather Tie and Unaccompanied Brain Cells District Nurse, Big Bertha. Bertha is particularly kind to applicants who do nothing but prattle on about their miserable, inconsequential selves**

I'VE BEEN looking back through my many RMs, and have come to the conclusion that you lot want to do a big interview thingy on Imagination. Why? 'Cos you keep printing pics of one or more of the guys in the Private Files bit in your mag.

Do you need an excuse? 'Cos if you do here's one. If you do a big Imagination interview in the coming weeks, with lots of pics, I promise to buy the next 100 copies of RM. After all, the last interview with the guys was way back in December '83!

So there, now you've got an

**ONCE UPON** a time, groups used to come to Bristol. Seems they don't want to bother anymore. A couple of weeks back, I bought a ticket for Julian Cope's concert, but to my anger, a week later it was cancelled. No reasons, nothing, just cancelled.

I was really looking forward to that concert, but all I've got now is the thought of all the other people that are going to be seeing him elsewhere. I think it's so bloody annoying when something like this happens. If Julian does happen to read this, why aren't you coming to Bristol? There are still people down here that appreciate you and your music!!

Luantic with a fire pistol

● **I don't believe it. Simon Hills assures me that when he lived in Bristol you could see Chilli Willi, Bees Make Honey and Roogalator any night of the week and still get change out of two bob. Those were the days (or so I'm told). Below: Bristol down the ages part one: Punters gleefully queue outside The Pig And Whistle for the first gig of the Chilli Willi autumn tour 1585**



## The politics of dancing

OK, OK, . . . here's a question, . . . since when has 'TOTP' become a party political broadcast? Since last week, that's when.

First we had Neil Kinnock voting Labour in Miss Ullman's video, then Mel Brooks urged us to join the Nazi Party, in his promo. But surely the Beeb missed the best one of

all . . .

Cyril Smith with The Weather Girls! Ken, Upminster, Essex

● **No siree, the best one of all is the wicked leaderene being blown up in the next Iron Maiden video by the lead singer of the Redskins**

excuse, I know you lot want to brighten up your mag with Imagination's cheerful poses!

Adele, Butterworth, Herts  
● **Buy the next 100 issues of lovable RM and you get a free 'Save The Robin Smith' badge. Robin is a member of that rare species — The 'I Went To The Isle Of Wight '69' Crew — most of the others work for rival publications**

IN A recent issue of RM I read a letter from Jon Law who argued that the reason why The Boomtown Rats' latest record, 'Tonight', flopped, was inadequate coverage in the music mags. Yet, surely if the record was a good one (which it wasn't), it would be a hit anyway? Groups such as Slade and Queen can stay out of the limelight for a few years and then bounce back, so why can't the Rats? Simply because they are now producing records which suggest they are newcomers to the music scene and not an 'accomplished' band, (as Jon Law puts it).

Finally, Jon complains that even though they had five separate TV exposures, the record went from 73 to 76 to 83 to 114. What on earth would have happened had they not had such exposure?

Andrew Whitemen, Perton, West Midlands

● **Exposure? The Rats? Parish the thought. The Boomtowns were mouldy old hat swinging on a punky wave when they released their first single. They have since steadfastly continued their quest to become the, erm, blank generation's 'Geordie'. I liked 'em better when Paula sang lead vocals**

WHAT THE hell is up with Mike Read? Does he think he's some sort of god? The best idea would've been to ban him, and not 'Relax'!

Robert Smith's Charlotte Sometimes

● **Correspondence on FGTH is now closed. Next week: the Jim Reid backlash**

IS THIS WHAT YOU PROMISED ME ?

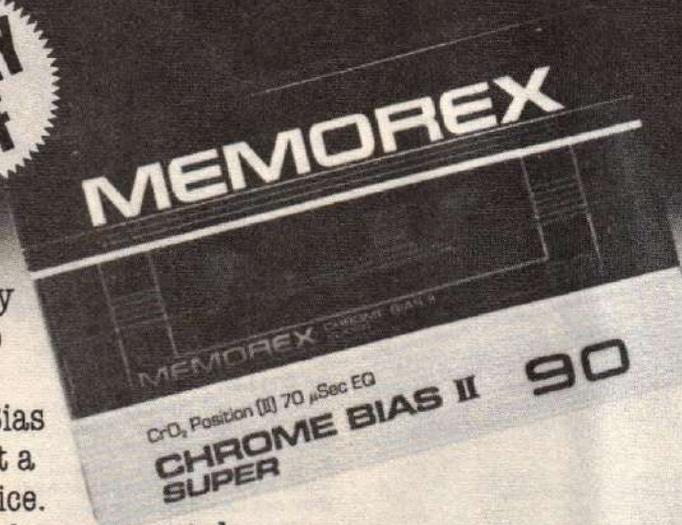
HOORAH!  
BOYS  
HOORAH!



# LAST CHANCE

# BOOTS AND MEMOREX MONEY OFF CHROME BIAS SUPER II C90 BLANK TAPE OFFER!

**MONEY  
OFF**



Yes, this is positively your last chance to obtain your special Memorex Chrome Bias Super II C90 tape at a special discount price.

Memorex and Boots have arranged two special 25p off vouchers for up to two Chrome 90 tapes. You pay only £1.60 per tape with these special 25p vouchers.

They couldn't be easier to use - just take your coupon into any larger branch

**IS IT LIVE,  
OR IS IT  
MEMOREX?**

of Boots and buy up to two separate Memorex C90 Chrome tapes - but remember - the offer ends April 30th so don't delay - rush out and get your two Memorex C90 Chrome blank tapes today.

**MEMOREX**  
 **record**  
MEMTEK PRODUCTS **mirror**

# X WORD

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

## ACROSS

- 1 What Rockwell feels (9,8,2)
- 6 "Didn't I?", asks Errol (1,4,3,2,5)
- 10 Joanna's friends (4,3,3,4)
- 13 1978 Bob Marley LP (4)
- 14 Dance or label (6)
- 16 Lippis Inc. town from 1980 (5)
- 17 10cc classic (2,3,2,4)
- 20 Gloria's singing about herself (1,2,4,1,2)
- 23 Remember the leader of the Hot Rods (5)
- 24 He's had a future shock (6,7)
- 27 & 15 down 1982 Stevie Wonder hit (2,1,2)
- 28 Found riding on the soul train (5,3)
- 30 A number of luftballoons have given her a hit (4)
- 31 Stones bassman (5)
- 33 Costello LP that we can believe in (5)
- 35 ELP LPs that came in two volumes (5)
- 36 They add up to a Soft Cell hit (7)
- 39 Carrot's programme (3)
- 41 See 40 down
- 42 Malcolm doubled it (5)

## DOWN

- 1 Manhattan Transfer will liven things up (5,2,4)
- 2 Matthew's jogging song (5,2,6)
- 3 Combat rockers (5)
- 4 Booker T and the MGs' hit from 1980 (5,6)
- 5 Label who have been thrilled by Michael's success (4)
- 7 Shaky and Bonnie hit (1,6,4,3)
- 8 Instrument (4)
- 9 Played by Paul in 1982 (3,2,3)
- 11 Genesis give us a Trick Of The ---- (4)

- 12 She was mad at Madness (2,4)
- 15 See 27 across
- 18 Bowie LP (3)
- 19 What a feeling for Irene (5,5)
- 21 It hasn't been easy for the Gang Of Four (4)
- 22 Guitarist with paradise connection (5,5)
- 24 & 25 down Paul Simon's body parts (6,3,5)
- 25 See 24 down
- 26 They invited us to come dancing (5)
- 28 Let The Music Play dance floor filler (7)
- 29 There's no danger in this dance (6)
- 32 A good cry will set him free (7)
- 34 Eurythmics long player (5)
- 37 1983 Genesis hit (4)
- 38 Temperature of Chocolate (3)
- 40 & 41 across Inhabitants of Wonderland (3,7)

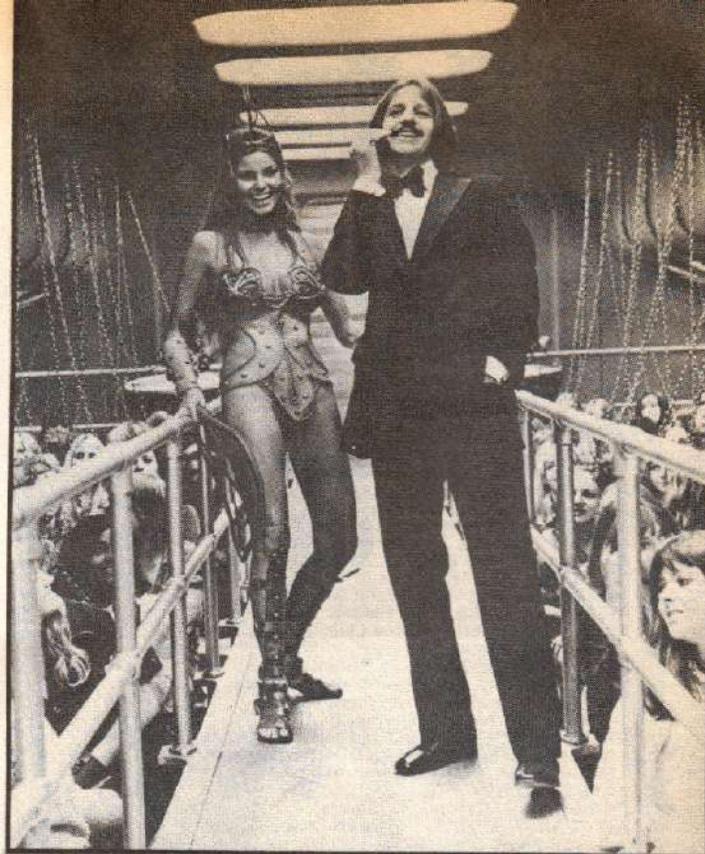
## LAST WEEK'S SOLUTION

ACROSS: 1 'Dance Hall Days', 6 Club, 7 Forrest, 9 Arista, 11 'An Innocent Man', 13 Kevin, 14 'She Was Hot', 17 'Snap', 18 Chicago, 21 China, 22 Queen, 24 Flesh, 25 Dolly Parton, 27 Blue Hat For A Blue, 31 Standing, 32 Songs, 33 Day.

DOWN: 1 'Defenders Of The Faith', 2 'Eye Talk', 3 'Learning To Crawl', 4 'Sat In Your Lap', 5 Duran Duran, 8 Rocksteady Crew, 10 Smiths, 12 'Confusion', 15 'All Night Long', 16 'Hide And Seek', 19 Bono, 20 Geno, 23 Sprout, 26 Beggs, 28 Asia, 29 Body, 30 Leo.

X-WORD WINNER (MARCH 10)  
Steve Comber, 41 Gordon Hill, Enfield, Middlesex.

LAST WEEK'S X-WORD WINNER  
Rob Hilliar, 9 Henley Court, Aerodrome Road, Hendon, London NW4.



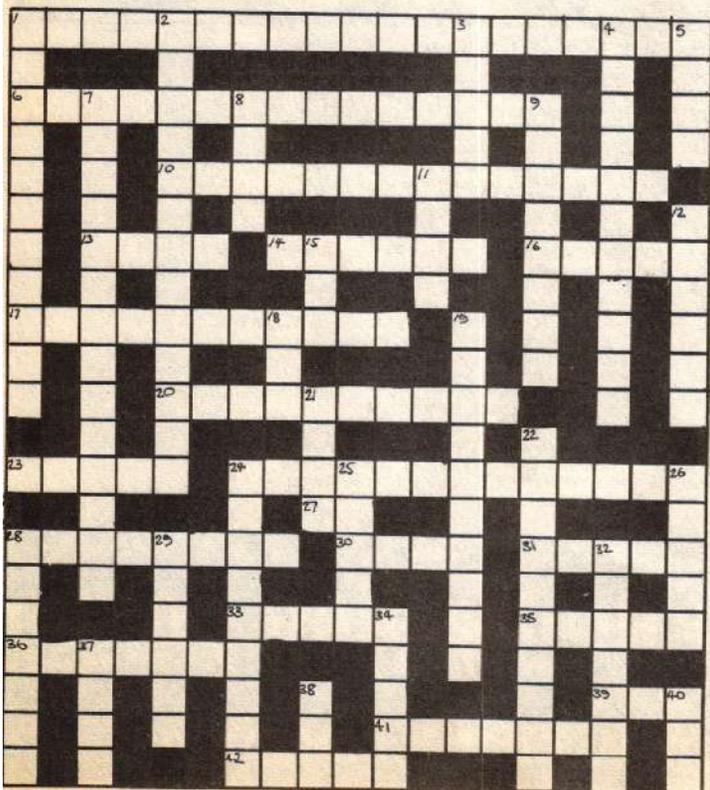
*RINGO STARR is obviously doing his bit for women's liberation. The drummer on 'Hello Goodbye' in 1967 also made a solo album called 'Goodnight Vienna'. Can you name his personal slave driver in the picture above to start our hello and goodbye quiz?*

# TRIVIA QUIZ

- 1 What was Lionel Richie's first hit as a solo artist?
- 2 With which group did Stuart Adamson of Big Country have a hit with 'Goodbye Civilian'?
- 3 Paul Evans had a hit in 1978 about a telephone answering machine. What was it called?
- 4 Who never could say goodbye in 1974?
- 5 The Beatles had two number ones in 1967. One was 'Hello Goodbye'. What was the other?
- 6 Who had a hit about saying goodbye to Sam and hello to Samantha?
- 7 Who had seventies hits with 'Tell Him' and 'New York Groove'?
- 8 Who had a hit album called 'Hello I Must Be Going'?
- 9 Soft Cell scored their fourth hit with 'Say Hello Wave Goodbye'. For which label do they record?
- 10 Vince Furnier scored a hit in 1973 with 'Hello Hurray'. Who is he better known as?
- 11 What was Mary Hopkin's top three follow up to 'Those Were The Days'?
- 12 Which member of Bread supplied the theme to the film 'The Goodbye Girl'?
- 13 Who said goodbye and had nothing to say in 1974?
- 14 The Glitter Band scored their biggest hit with a farewell song in 1975. What was it?
- 15 Who scored a top 30 hit with 'Hello Stranger' in 1977?
- 16 The Doors scored a hit with 'Hello I Love You'. Who was their lead singer?
- 17 'Hello Old Friend' is one of this artist's most popular songs but has never been a hit. Who is he?
- 18 Who had a number one album called 'Goodbye'?
- 19 Who co-wrote Elton John's hit 'Goodbye Yellow Brick Road'?
- 20 Which jazz artist scored a big hit with 'Hello Dolly'?
- 21 Who said hello to summertime in 1974?
- 22 Who has had hits with 'Goodbye Girl' and 'Slap And Tickle'?
- 23 Who scored one of their biggest hits with a goodbye to love?
- 24 Paul Raven hit the charts with 'Hello Hello I'm Back Again'. Who is he better known as?
- 25 Who said hello to happiness in 1976?

## ANSWERS

1 'Truly', 2 Skids, 3 'Hello This Is Joanie', 4 Gloria Gaynor, 5 'All You Need is Love', 6 Cliff Richard, 7 Hello, 8 Phil Collins, 9 Some Bizzare, 10 Alice Cooper, 11 'Goodbye', 12 David Gates, 13 Javelis featuring Norma King, 14 'Goodbye My Love', 15 Yvonne Elliman, 16 Jim Morrison, 17 Eric Clapton, 18 Cream, 19 Bernie Taupin, 20 Louis Armstrong, 21 Bobby Goldsboro, 22 Squeeze, 23 Carpenters, 24 Gary Glitter, 25 Drifters.



# US Singles US Albums

- 1 1 JUMP, Van Halen, Warner Bros
- 2 3 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 3 2 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
- 4 5 FOOTLOOSE, Kenny Loggins, Columbia
- 5 8 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 6 7 I WANT A NEW DRUG, Huey Lewis and The News, Chrysalis
- 7 4 99 LUFTBALLONS, Nena, Epic
- 8 12 AUTOMATIC, Pointer Sisters, Planet
- 9 13 ADULT EDUCATION, Daryl Hall & John Oates, RCA
- 10 11 GOT A HOLD ON ME, Christine McVie, Warner Bros
- 11 6 THRILLER, Michael Jackson, Epic
- 12 20 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 13 14 THE LANGUAGE OF LOVE, Dan Fogelberg, Full Moon/Epic
- 14 21 MISS ME BLIND, Culture Club, Virgin/Epic
- 15 19 HOLD ME NOW, Thompson Twins, Arista
- 16 10 NEW MOON ON MONDAY, Duran Duran, Capitol
- 17 26 HELLO, Lionel Richie, Motown
- 18 36 EAT IT, Weird Al Yankovic, Rock 'n' Roll
- 19 9 NOBODY TOLD ME, John Lennon, Polydor
- 20 22 BACK WHERE YOU BELONG, .38 Special, A&M
- 21 18 GIVE IT UP, K.C., Meca/Alpha
- 22 23 RUNNER, Manfred Mann's Earth Band, Arista
- 23 15 WRAPPED AROUND YOUR FINGER, The Police, A&M
- 24 16 KARMA CHAMELEON, Culture Club, Virgin/Epic
- 25 28 RADIO GA GA, Queen, Capitol
- 26 27 LET'S STAY TOGETHER, Tina Turner, Capitol
- 27 30 COME BACK AND STAY, Paul Young, Columbia
- 28 29 NEW SONG, Howard Jones, Elektra
- 29 32 GIRLS, Dwight Twilley, EMI-America
- 30 34 THEY DON'T KNOW, Tracey Ullman, MCA
- 31 31 LIVIN' IN DESPERATE TIMES, Olivia Newton-John, MCA
- 32 17 LET THE MUSIC PLAY, Shannon, Mirage
- 33 39 LOVE SOMEBODY, Rick Springfield, RCA
- 34 40 TONIGHT, Kool & The Gang, De-Lite
- 35 45 DON'T ANSWER ME, Alan Parsons Project, Arista
- 36 37 RED RED WINE, UB40, A&M
- 37 41 LEAVE IT, Yes, Atco
- 38 38 DON'T LET GO, Wang Chung, Geffen
- 39 46 YOU MIGHT THINK, The Cars, Elektra
- 40 42 THE KID'S AMERICAN, Matthew Wilder, Private
- 41 52 A FINE DAY, Tony Carey, MCA
- 42 44 STRIP, Adam Ant, Epic
- 43 47 ONE IN A MILLION, The Romantics, Nipper
- 44 24 THE POLITICS OF DANCING, Re-Flex, Capitol
- 45 26 ALMOST OVER YOU, Sheena Easton, EMI-America
- 46 48 REBEL YELL, Billy Idol, Chrysalis
- 47 49 HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia
- 48 58 HEAD OVER HEELS, The Go Go's, IRS
- 49 53 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias and Willie Nelson, Columbia
- 50 56 RUNAWAY, Bon Jovi, Mercury
- 51 61 WE'RE GOING ALL THE WAY, Jeffrey Osborne, A&M
- 52 66 NO MORE WORDS, Berlin, Geffen
- 53 35 JOANNA, Kool & The Gang, De-Lite
- 54 62 BORDERLINE, Madonna, Sire
- 55 69 THE AUTHORITY SONG, John Cougar Mellencamp, Riva
- 56 74 SHOW ME, The Pretenders, Sire
- 57 61 WE'RE GOING ALL THE WAY, Jeffrey Osborne, A&M
- 58 43 THIS WOMAN, Kenny Rogers, RCA
- 59 — THE LONGEST TIME, Billy Joel, Columbia
- 60 50 YAH MO B THERE, James Ingram and Michael McDonald, Qwest

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



- 25 — LOVE AT FIRST STING, Scorpions, Polygram
- 26 26 CHRISTINE McVIE, Christine McVie, Warner Bros
- 27 27 IN HEAT, The Romantics, Nipper
- 28 25 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 29 30 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar
- 30 28 WHAT'S NEW, Linda Ronstadt, Asylum
- 31 40 BREAK OUT, Pointer Sisters, Planet
- 32 38 LET THE MUSIC PLAY, Shannon, Mirage
- 33 29 FLASHDANCE, Soundtrack, Casablanca
- 34 — THE WORKS, Queen, Capitol
- 35 35 UNDER A BLOOD RED SKY, U2, Island
- 36 37 REBEL YELL, Billy Idol, Chrysalis
- 37 — AMMONIA AVENUE, Alan Parsons Project, Arista
- 38 36 BUSY BODY, Luther Vandross, Epic
- 39 31 IN THE HEART, Kool & The Gang, De-Lite
- 40 41 SOMEWHERE IN AFRICA, Manfred Mann's Earth Band, Arista
- 41 39 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 42 33 METAL HEALTH, Quiet Riot, Pasha/CBS
- 43 32 THE BIG CHILL, Soundtrack, Motown
- 44 34 PYROMANIA, Def Leppard, Mercury
- 45 — OLIVIA'S GREATEST HITS VOL 2, Olivia Newton-John, MCA
- 46 47 LABOUR OF LOVE, UB40, A&M
- 47 44 OFF THE WALL, Michael Jackson, Epic
- 48 50 JUNGLE, Dwight Twilley, EMI-America
- 49 — THE FLAT EARTH, Thomas Dolby, Capitol
- 50 46 IT'S YOUR NIGHT, James Ingram, Qwest

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- 62 64 HYPERACTIVE, Thomas Dolby, Capitol
- 63 73 ILLEGAL ALIEN, Genesis, Atlantic
- 64 75 SISTER CHRISTIAN, Night Ranger, MCA
- 65 70 WHITE HORSE, Laid Back, Sire
- 70 81 DANCING IN THE SHEETS, Shalamar, Columbia
- 71 — BREAKDANCE, Irene Cara, Geffen/Network
- 72 77 THE SUN AND THE RAIN, Madness, Geffen
- 73 76 WITHOUT YOU, David Bowie, EMI-America
- 74 80 BABY COME BACK, Billy Rankin, A&M
- 75 — CATCH ME I'M FALLING, Real Life, MCA/Curb
- 78 89 LOVE ME IN A SPECIAL WAY, DeBarge, Gordy
- 79 — IT'S MY LIFE, Talk Talk, EMI-America
- 80 85 HUNTERS OF THE NIGHT, Mr Mister, RCA
- 81 87 GIVE, Missing Persons, Capitol
- 83 — ROCK YOU LIKE A HURRICANE, Scorpions, Mercury
- 85 90 PERFECT COMBINATION, Stacy Lattisaw And Johnny Gill, Cotillion
- 95 — LOVE HAS FINALLY COME AT LAST, Bobby Womack and Patti LaBelle, Beverly Glen

Compiled by Billboard

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**NEXT Culture Club in dazzling colour**  
**WEEK** Look for a major new chart competition!

# Record Mirror Disco

- |    |    |  |    |    |  |
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| 2  | 3  | DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 12in   | 62 | 82 | GIMMICK, Duces Wild, US Next Plateau 12in  |
| 3  | 2  | WHAT DO I DO?, Phil Fearon & Galaxy, Ensign 12in   | 63 | 66 | DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway 12in                  |
| 4  | 4  | HI, HOW YA DOIN'/?HELP YOURSELF TO MY LOVE/TRIBECA/I'VE BEEN MISSIN' YOU/DO ME RIGHT, Kenny G, Arista LP                             | 64 | —  | KEEP IT COMIN', The Jones Girls, US Philadelphia International 7in               |
| 5  | 14 | SHE'S STRANGE/GROOVE WITH YOU, Cameo, Casablanca 12in  | 65 | —  | RIGHT PLACE RIGHT TIME, Denise LaSalle/Latimore, US Malaco LP                    |
| 6  | 38 | YOU'RE THE ONE FOR ME/DAYBREAK/A.M. (MEDLEY)/INSTRUMENTAL, Paul Hardcastle, Total Control Records 12in                               | 66 | 72 | COTTAGE IN NEGRIL (EXTENDED REMIX), Tyrone Taylor, MCA 12in                      |
| 7  | 10 | RENEGADES OF FUNK/RENEGADES CHANT, Afrika Bambaataa & Soul Sonic Force, Tommy Boy 12in   | 67 | —  | KEEP IT ALIVE, Carl Anderson, US Epic LP   |
| 8  | 12 | TAXI/WHERE IS LOVE, J. Blackfoot, Allegiance/Sound Town 12in   | 68 | 54 | JOYS OF LIFE (REMIX), David Joseph, Island 12in                                  |
| 9  | 9  | STREET DANCE/INSTRUMENTAL, Break Machine, Record Shack 12in  | 69 | —  | I'LL DO ANYTHING/I TREASURE YOUR PLEASURE, D Train, US Prelude LP                |
| 10 | 8  | IT'S ALL YOURS, Starpoint, US Elektra 12in   | 70 | 71 | FUNKY TAMBORIM/BELA BE BELA/DEEP COVE VIEW, Tania Maria, Concord Jazz Picante LP |
| 11 | 6  | ON THE FLOOR (ROCK-IT), Tony Cook & The Party People, Half Moon 12in   | 71 | 77 | JAM ON IT, Newcleus, US Sunnyview 12in   |
| 12 | 5  | LET THE MUSIC PLAY/REMIX/DUB, Shannon, Club 12in   | 72 | —  | BREAKOUT, Starpoint, US Elektra LP   |
| 13 | 20 | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in   | 73 | 45 | T.K.O./BABY I'M SCARED OF YOU/LOVE WARS, Womack & Womack, Elektra LP/12in promo  |
| 14 | 7  | SOMEbody'S WATCHING ME, Rockwell, Motown 12in  | 74 | 79 | FO-FI-FO/IT'S GETTING HOT IN HERE, Pieces Of A Dream, Elektra LP/12in promo      |
| 15 | 16 | S.O.S., Matsubara, US D&D 12in   | 75 | 74 | BEAT BOX, Art Of Noise, ZTT 12in   |
| 16 | 11 | WHAT DO YOU WANT FROM ME/MELLOW AS A CELLO/15 ROUNDS/MONEY ON IT, Steve Arrington's Hall Of Fame, Atlantic LP                        | 76 | 56 | BOY WHERE HAVE YOU BEEN, Roz Ryan, Streetwave 12in                               |
| 17 | 23 | COME BE WITH ME/LIGHT MY FIRE, The Ronnie McNeir Experience, US Capitol mini-LP  | 77 | —  | LUCKY STAR, Madonna, Sire 12in   |
| 18 | 34 | BACK AT YA/INSTRUMENTAL, Kerr, Greyhound 12in  | 78 | —  | MEGA STREET, Crusaders, MCA 12in   |
| 19 | 13 | HOLIDAY, Madonna, Sire 12in  | 79 | —  | NEXT TIME IT'S FOR REAL/BREAK, Kleber, Atlantic LP                               |
| 20 | 18 | SECRET LOVE, Evan Rogers, RCA 12in   | 80 | 85 | DANCING IN THE SHEETS, Shalamar, US Columbia 12in                                |
| 21 | 19 | TELL ME WHAT YOU WANT, Loose Ends, Virgin 12in   | 81 | —  | WHAT DO I DO? (CARNIVAL MIX), Phil Fearon & Galaxy, Ensign 12in                  |
| 22 | 17 | DON'T KEEP ME WAITING/DUB MIX/DUB INSTRUMENTAL, Tia Monae, US First Take 12in  | 82 | —  | DISTANT LOVER, Kevin Keys, US Jersey Connection 12in                             |
| 23 | 35 | YOUR LOVE IS KING/SMOOTH OPERATOR, Sade, CBS 12in  | 83 | 61 | LONG ENOUGH/INSTRUMENTAL, The Last Poets, US Kee Wee 12in                        |
| 24 | 52 | OUT OF SIGHT (REMIX), Lefturno, MCA 12in   | 84 | 83 | KING OF THE BEAT, Pumpkin, US Profile 12in                                       |
| 25 | 31 | DEJA VU, AB's, Japanese Moon LP  | 85 | 81 | NEVER TOO LATE, Julius Brown, US West End 12in                                   |
| 26 | 33 | OOH, I LIKE THE WAY IT FEELS, Toni Smith, Malaco 12in  |    |    |  |
| 27 | 27 | LOVE HAS FINALLY COME AT LAST/TELL ME WHY/TRYIN' TO GET OVER YOU/THROUGH THE EYES OF A CHILD, Bobby Womack, US Beverly Glen Music LP |    |    |  |
| 28 | 39 | ANOTHER MAN IS TWICE AS NICE, Tout Sweet, Buzz International 12in  |    |    |  |
| 29 | 40 | FLYING HIGH, Cloud One, US Heavenly Star Record Corp 12in  |    |    |  |
| 30 | 41 | LET ME SHOW YOU, Larry Wu, US Atlantic 12in  |    |    |  |
| 31 | 24 | FRESH (SCRATCH MIX)/FRESH, Tyrone Brunson, US BID 12in   |    |    |  |
| 32 | 15 | DON'T KNOCK IT (UNTIL YOU TRY IT)/PRIVATE PARTY (REMIXES), Bobby Nunn, Motown 12in   |    |    |  |
| 33 | 44 | DON'T YOU WANT MY LOVIN'?, Michael Baker, Passion 12in   | 1  | 1  | COUNTDOWN (HERE I COME), Kofi & The Lovetones, Electricity 12in                  |
| 34 | 47 | ENCORE, Cheryl Lynn, US Columbia 12in  | 2  | 2  | I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack 12in                       |
| 35 | 62 | PLANE LOVE (REMIX)/DUB, Jeffrey Osborne, US A&M 12in   | 3  | 4  | THE MAN'S SO REAL, Mimi, Challenge 12in/remix                                    |
| 36 | 76 | THE SOUND OF MUSIC (X-TENDED REMIX), Dayton, Capitol 12in  | 4  | 6  | COMING OUT OF HIDING, Pamela Stanley, US TSR 12in                                |
| 37 | 55 | LOVE ME LIKE THIS, Real To Reel, US Arista 12in  | 5  | 3  | HE'S A SAINT HE'S A SINNER, Miquel Brown, Record Shack 12in                      |
| 38 | 48 | DON'T WASTE YOUR TIME (REMIX), Yarbrough & Peoples, US Total Experience 12in   | 6  | 7  | HIGH ENERGY, Evelyn Thomas, Record Shack 12in white label                        |
| 39 | 64 | AIN'T NO STOPPIN' (AIN'T NO WAY), McFadden & Whitehead, US Sutra 12in  | 7  | 5  | LOVE TRAP (REMIX), Astaire, Passion 12in   |
| 40 | 42 | HAVE YOU GOT THE TIME (DISCO MIX), The Funkmasters, Master-Funk 12in   | 8  | 13 | NOTHIN'S WORSE THAN BEING ALONE, Velvette, Electricity 12in                      |
| 41 | 32 | STAY ON IN THE GROOVE, Rodney Franklin, CBS LP   | 9  | 19 | DESIRE (HI-ENERGY MIX), Paul Parker, Technique 12in white label                  |
| 42 | 29 | YAH MO B THERE, James Ingram/Michael McDonald, Qwest 12in  | 10 | 12 | EMERGENCY, Laura Pallas, Record Shack 12in                                       |
| 43 | 43 | HUMP TO THE BUMP, Steve Arrington's Hall Of Fame, Atlantic 12in  | 11 | 14 | ROCKET TO YOUR HEART (REMIX), Lisa, Dutch BMC 12in                               |
| 44 | 41 | DANCE TO THE BEAT, T.C. Curtis, Hot Melt 12in white label  | 12 | 14 | FOR ALL WE KNOW, Norma Lewis, ERC 12in   |
| 45 | 37 | (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Trans Q/S.O.U.N.D. 12in  | 13 | 30 | SOMEbody TO LOVE, Café Society, Passion 12in white label                         |
| 46 | 46 | SLOW TONGUE, Millie Jackson, Sire LP   | 14 | 9  | LOVE ON THE ROCKS (REMIX), Lama, Carrere 12in                                    |
| 47 | 25 | HEY! DJ/INSTRUMENTAL, World's Famous Supreme Team, Charisma 12in   | 15 | 8  | EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto 12in                                  |
| 48 | 50 | STOP WHAT YOU'RE DOIN', The Chi-Lites, US Private I 12in   | 16 | 24 | JUST ANOTHER BROKEN HEART, Dorothy Moore, US Street King 12in                    |
| 49 | 26 | OUT OF SIGHT, Lefturno, MCA 12in   | 17 | 15 | JUMP, Pointer Sisters, US Planet LP  |
| 50 | 28 | LOLLIPOP LUV, Bryan Loren, Virgin 12in   | 18 | 18 | I'M GONNA LOVE YOU FOREVER, Jimmy Ruffin & Jackson Moore ERC 12in                |
| 51 | 36 | (RETURN TO THE VALLEY OF) OUT COME THE FREAKS (REMIX), Was (Not Was), Zé/Geffen 12in   | 19 | 21 | RE-LIME-D (MEDLEY), Lime, Dutch Polydor 12in                                     |
| 52 | 21 | LOVIN' YOU, Status IV, Design Communications 12in  | 20 | 11 | DANGER, Flirts, Canadian Unidisc 12in  |
| 53 | 70 | (IT'S A) DOGGIE BOOGIE BABY, Charles Earland, US Strut 12in  | 21 | 17 | IN ORBIT, Yvonne Gidden, Electricity 12in  |
| 54 | 49 | I WANTED YOUR LOVE, Luther Vandross, Epic LP/US 12in   | 22 | 23 | LIFE IS THE REASON, Norma, ERC 12in  |
| 55 | 51 | GIVE ME TONIGHT/DUB VERSION, Shannon, US Emergency 12in/Club promo   | 23 | 16 | GOT A DATE (REMIX), Dionne Warwick, Arista 12in                                  |
| 56 | —  | LOVE ON/DON'T WANT NOBODY, The Dells, US Private I LP  | 24 | 28 | WHO'S YOUR BOYFRIEND, Eric, US MEMO 12in   |
| 57 | 59 | WHAT ABOUT MY LOVE?, Damaris, CBS 12in   | 25 | 25 | HAPPINESS, Christopher Street, ERC 12in  |
| 58 | 78 | I LOVE THE PIANO, Kasso, Banana 12in   | 26 | 26 | I'VE GOT TO FIND A WAY, Zena Dejonay, US TVI 12in                                |
| 59 | 57 | HELLO/ALL NIGHT LONG (ALL NIGHT) (INSTRUMENTAL), Lionel Richie, Motown 12in  | 27 | 30 | LOVE FIRE, Jimmy James, ERC 12in   |
| 60 | 53 | I'VE GOT TO FIND A WAY, Zena Dejonay, US TVI 12in  | 28 | 22 | SOUND OF MY HEART, Sleeping Lions, CBS 12in                                      |
|    |    |  | 29 | —  | WHEN YOU WALK IN THE ROOM, Ramming Speed, Proto 12in white label                 |
|    |    |  | 30 | —  | AFTER THE FALL, Kathy Wilson, US BMO 12in  |
|    |    |  | 30 | —  | YOU GOT TO MOVE IT ON, Rofu, Belgian Infinity 12in                               |

## Hi-ENERGY Disco

# GET IN TOUCH WITH ME • ONE BLOOD

12" INCLUDES SPECIAL US REMIX AND THE ORIGINAL UK SLATE  
NEW SINGLE AVAILABLE ON 7" + 12" ENY/12 ENY 513



# Help!

**R**ECENTLY, I drove into a garage, filled up with petrol and drove off. I was caught by the police, admitted stealing and went to court.

Since it was my first offence, I wasn't fined but was given a conditional discharge for one year. Do I now have a police record and was I convicted of the offence? In other words, am I now classed as a criminal?  
A, London

● Yes, you have been convicted of an offence, but you have been released, without punishment for a period of a year. If you commit any further offence during this conditional period then you can be brought back to court and sentenced for the original offence, which could involve a fine or some other penalty.

At the end of that year the conviction will be spent, provided you're not convicted of any other offence. You are not obliged to declare any details of the conditional discharge on job applications after that year is out, unless, of course



KATIE Babooshking

## The Flat Ear . . . (apologies to T. Dolby)

**O**THER READERS who're worried about their appearance, because of prominent features, might like to hear my experience. From the day I was born I had ears that stick out, and I was teased about them at school. After recently being made redundant, at age 23, I investigated the possibility of paying for surgery, which would have cost £350 per ear, but eventually went to see my own doctor and was quickly referred to a plastic surgeon consultant earlier this year.

While I'd been told that there was an 8 year waiting list for this kind of operation under the NHS I was surprised to be admitted into hospital as a day case the following month after consultation.

My friends don't really know the difference, they just think I've had my hair cut. I feel more confident now, but, as yet, it hasn't really changed my life.  
Iain, Preston

● Thanks for telling us all about it. While the cosmetic alteration of a facial feature won't necessarily create a dramatic and instantaneous change in anyone's life, if it makes you feel happier and generally more at ease, that's what counts.

Iain adds that when asked why he wanted the operation he didn't know what to say but "when the consultant asked whether I was embarrassed to have my hair short I agreed."

"The operation lasted 45 minutes and no pain was involved, only the needle of the syringe in the outer ear which was nothing really. The operation was done under local anaesthetic," writes Iain.

"My head was then bandaged completely, covering my ears totally, and my hair. The only drawback is that you have to stay in for a week unless you enjoy walking around like a mummy, and itching under the bandages and difficulties in speaking were problems. All in all, I was very pleased with the operation."

you're applying to be a doctor, nurse, solicitor, teacher, youth worker, or similar, after the date your sentence expires.

**H**OW CAN I stop my boyfriend going out with his mates drinking on Saturday nights? This has happened for the six months I've known him, although we always have a good time when we go out together on Friday nights. I stay in and watch television, but I'm tempted to go out with my friends on Saturdays

**P**LEASE CAN you tell me the address of the Kate Bush fan club? Also, I need the catalogue number of a tape import of hers which has her French single 'Ne T'Enfuis Pas' / 'Un Baiser D'Enfant' on it. Any ideas?  
A, Leeds

● For bags of Bush bumph, write, with a stamped addressed envelope to the fan club at PO Box 38, Brighton, Sussex BN1 5QA. If you're trying to get Kate's French single, 'Ne T'Enfuis Pas' / (Pathé Marconi PM165 1527), on your turntable, your record shop can order it from distributors Conifer Records, Horton Road, West Drayton, Middlesex, UB7 8JL. Or you can contact them direct. The fan club may have some ideas on the availability of an import tape including this track.

instead. I honestly don't know what to do.  
Vicky, Swindon

● Just like your boyfriend, you're a free individual. So see your own mates on a Saturday night, and a Friday too, if that's what you want.

While you don't say it outright, you sound a little peeved, and understandably so, about being left in the lurch so your guy can get legless in other company.

Find it hard to take and feel you're being taken for granted too? Try to talk it over, or simply set your sights elsewhere.

Or are you willing to stay home and wait for his pot-bellied pals to drop out of the Saturday routine, one by one, as they find steady girlfriends by and by?



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.

**A**GES AGO, I saw an address of an organisation which can put you in touch with retreats; places where you can stay, cheaply, for some peace, quiet and meditation. I've lost it. Can you help?  
Pete, Manchester

● Getting away from it all, at a price you can afford, is one way of renewing energy enough to tackle everyday life again. Why not check out details of day stays or longer at the Manjushri Institute, Conishead Priory, Ulverston, Cumbria LA12; the Buddhist Samyeling, Eskdalemuir, near Langholm, Dumfriesshire, Scotland, or send for a full list of retreat houses to the Association For Promoting Retreats, Church House, Newton Road, London WC2. (01 727 7924). The list costs £1.00, including postage and packing.

## Young Free And Single

JUST ITCHING to put pen to paper, Rachel, (15) from Reading would like to hear from male/female penpals with a variety of musical tastes, anywhere; meanwhile, Paul, (13), who lives in Bradford On Avon needs contact with other fans of Styx, Nik Kershaw, Heaven 17, and Tears For Fears; Adrian, (19), from Cleethorpes who's into Michael Jackson, The Smiths, Christopher Cross, New Order and Police, wants to hear from girls all over the world; while Peter from Gadalming, who enthuses over The Smiths, (again), Thomas Dolby, Scritti Politti, REM, and Eyeless In Giza isn't quite so optimistic — he wants to hear from girls nearer home! Write to 'em at 'YF&S', c/o Help, Record Mirror, 40 Long Acre, London WC2. All letters will be forwarded.

# CAMEO

NEW SINGLE  
**'SHE'S STRANGE'**  
(LONG VERSION)

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ALSO AVAILABLE  
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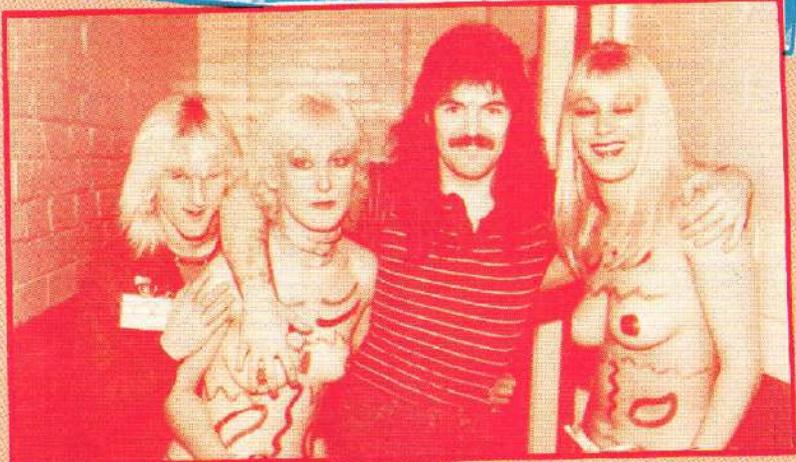
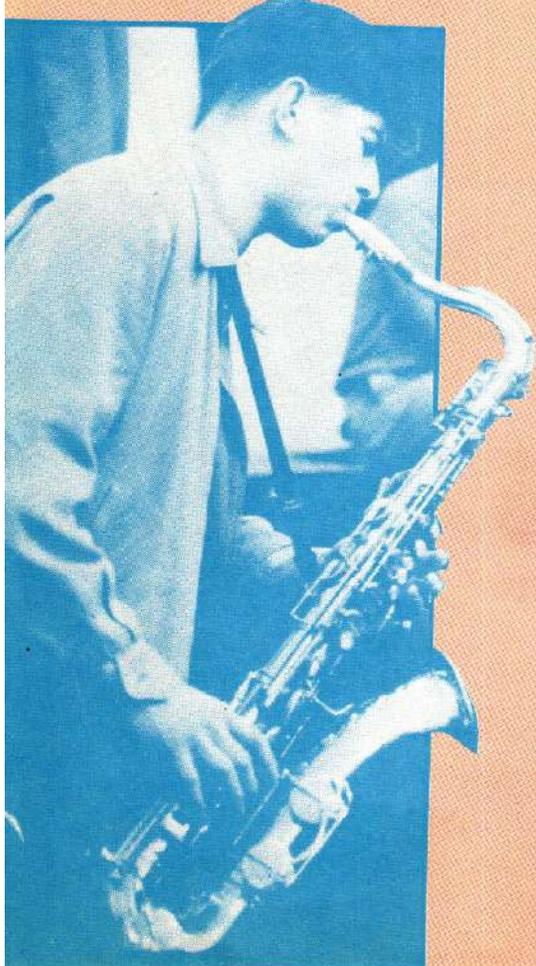
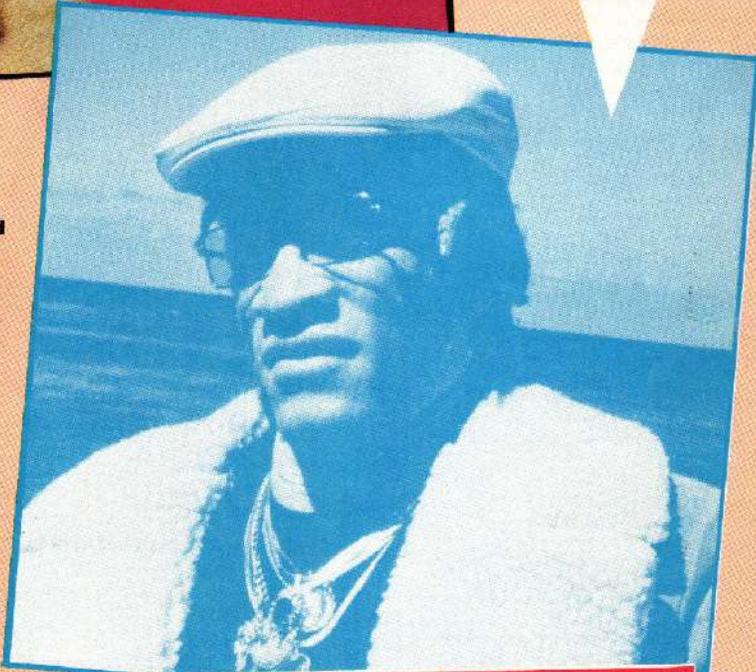
A vinyl directory  
edited by Jim Reid



**L**A DANSE Des Mots' ('Word Dance') is a Tom Club-ish piece of Euro disco from Jean Baptiste Mondino. Jean Baptiste who? Well, according to the rib tickling French biog Mondino spent his formative years as a photographer/commercial artist but now he concentrates on hip hopping the Frogs with his crazeee Euro-beat.

**A**LBINOS KNOW, ya know. Ask Jamaica's number one DJ and Persil afficianado, Yellowman. Recently signed to CBS, he has a new single, 'Strong Me Strong', that threatens to break down the barriers to all things JA, rootsy and tootsy. Following on from Yellowman's boastful work on Greensleeves and CSA, 'Strong' pushes that cocky vocal stylee right out front . . . and Jah (and the BBC) permitting onto your daytime tranny . . .

**P**EKKING OUT of last week's singles pile like a casual at a Manowar gig — Kalima's 'The Smiling Hour', an upful rehash of a Sarah Vaughan latin workout. Manchester based Kalima comprise the remnants of the little known Swamp Children, and A Certain Ratio person Andrew Connell. Like many these days, jazz is their inspiration, but as vocaliste Ann Quigley explains: "We're not part of a movement or any 'scene' but if people like Sade open doors it makes our music much easier for audiences to listen to . . ."



**E**VER WONDER what happened to Ethelred The Unchelsea FC and all those nasty Vikings? They went and formed HM bands is what. Here we see Robbie Burrows and Col Harkness of Spider celebrating their current chart success, 'Here We Go Rock 'n' Roll', with a couple Norse pals, Bige and Beta. Although the Scouse HMers claim to drink 50 cups of tea a day we doubt their assertion that they plan to become Trappist monks if 'Here We Go' fails to go to the top 40 . . .

# Health & Fitness

**RECORD MIRROR'S**  
weight training,  
weight watching,  
special

# Weather girls

**P**LUMP, PERSUASIVE, a-pumping, the Weather Girls are the new heavy, heavy, monster sound, Steamin' up the RM chart like a porker in a sauna with their mighty 'It's Raining Men,' the girls have decided to cast their shadows over tiny London town.

And, well, it is raining, and yes, they do have a delicious man in their hotel room (me!) but all Izora wants to talk about is her favourite pastime. . . . bingo!

"When I'm at home I play bingo all the time. We've got really big bingo halls in San Francisco — Indian bingo is the best 'cos it pays the most money. It's a little fun, anything to win a lot of money. I'll go seven nights a week if I have nothing else to do and twice on Saturday and Sunday.

"The most I've ever won was five thousand dollars, but I was with a guy once and he won eighty thousand dollars."

Strawth, even my sister Pauline hasn't got it that bad. While I make arrangements for Izora to accompany my sis to various north London bingo halls, Martha tells me how she began her singing career.

"I started singing in church when I was about two," she says. "I had music all through school and high school and I studied opera with a private teacher when I was going to college. I really enjoyed it and hopefully I'll get back into it sometime."

**W**HILE MARF was getting all operatic, Izora was playing classical piano. But well, a girl's gotta eat and soon our two tubby funsters found themselves touring the studios of southern California providing weighty backing vocals for all and sundry (good group All and Sunday). Just how were they brought together as a team?

"We started singing in community choirs in the San Francisco bay area, then a guy by the name of Doug Kible put us together as the NOW (News Of The World) singers," says



Martha. "That was a gospel group and we stayed in it for quite a few years.

"Then I went for an audition for Sylvester and he asked me if I knew any other young ladies as big as myself who could sing as well. So I suggested Izora, that's how the whole thing started."

And so, as Sylvester romped through the galaxy of disco, our two girls, known as Two Tons Of Fun, provided that crucial vocal anchor and big, big visuals. But when the two tons was no longer fun, Martha and Izora decided to split and go solo. . . .

But all was not sweetness and light (geddit), and after two unsuccessful LPs as Two Tons Of Fun, the girls decided to change their name and by the Lord God Sidney James, The Weather Girls were born. . . .

Which brings us to the bustin' loose 'It's Raining Men,' a hit at the third time of asking. What is it these gals have about men. . . . "I'm Gonna Wash That Man Right Outta My Hair," "Dear Santa, Give Me A Man For Christmas. . . . Is it all aimed specifically at the boystown market, or are they

just hungry for more fellas. . . . ?

"We're singing for anybody who likes good music," says Izora. "Whatever their social or sexual preferences. We don't question that, as long as they like our music it's fine. It's not some sort of declaration on our part, 'cos if it was up to me I'd like it to rain money. Still it's a song that everyone in some shape or form can relate to — especially women, 'cos women are always looking for an ideal man. She may never find him, but she's always looking for him. It's a fantasy, someone she can pick and choose. Someone she can want, be he tall, dark, hair, short. . . . the song describes every type of man you can want."

**S**O DESPITE your eleven kids you're still looking for the perfect man, ah lizzy? "Of course! I like men who are intelligent and have lots of money. . . . but yes, it's true that I've got six boys and five girls and I'm happily married. OK, but what about the

unaccountably, unmarried Martha? "I'll never find the perfect man, I don't think there is a perfect man, but it's always fun to look."

Yeah girls, but with all that weight ain't it a bit difficult chasing after men? How much do you weigh then. . . . ?

"None of your business," says Izora to my rather ungallant nosing. "We don't discuss our age or weight — we're just pleasantly overendowed. . . . and we enjoy it."

I betcha do, and to further your enjoyment of Blighty, which famous Brits would you like to meet while you're here? "I would like to meet the Queen, Prince Charles and Di," says Izora. "I think I'd like to meet the

Queen Mother, she sounds real hot," says Martha. . . . not forgetting that other British institution. . . . "I'd love to meet Roy Gorgo," says Izora. "He's so crazy."

And so are the gals. . . . big gals, big hearts. I hope they get a big hit. . . .

**Jim '68 Calories' Reid**



**RIGHT:**  
PETE BURNS  
muscles in on  
the Nautilus  
crew

**LEFT:**  
RECORD MIRROR'S  
resident physiques  
graduate ROBIN  
SMITH weighs  
up the  
WEATHER GIRLS

**I**F YOU thought the permissive society was something that started in the early 60s and ended in the early 70s when everyone had had their fill of sleeping around and taking drugs, (not that they ever did of course) then you're in for a shock, if Pete Burns and his group Dead Or Alive have their way.

With the smell of Frankie Goes To Hollywood still in the air and studded leather on sale at Miss Selfridge, there's something in the air. The Nick Heywards of the world are a million miles off target.

Dead Or Alive's new single, a raunchy reworking of KC and The Sunshine Band's 'That's The Way (I Like It)' is about to set the chart alight. It's a chance for us all to meet the outrageous Pete Burns.

"People say we should be grateful to be in the charts," he tells me. "Would you be grateful to get your coat back from the cleaners when it belongs to you? I belong in the charts and I'm not going to be grateful for it."

Dead Or Alive have been

dressing in rubber and leather since 1977. They are delighted that the hypocrisy of the business is at last being exposed, as Pete explains.

"The music industry is not a wholesome thing and I hate this polished veneer presented in the charts. That's all going to be rooted out this year. I feel that it's a whole new start, what with the Frankie single, it's the first victory and now we don't feel alone anymore, it's really exciting."

**D**EAD OR ALIVE are not perverts, nor are they evil young men out to corrupt the nation's youth.

"We've nothing to offer nine year olds unless they're rubber fetishists," Pete assures me. The history of popular music is one of sexual innuendo (did The Beatles really want to hold your hand? Of course not). Pete and the boys are merely advocating a more honest approach to life and music.

"Our songs and the Frankie single are not unwholesome," says Pete. "It's absolutely normal, talking about that sort of thing is normal. You can throw religion against the wall, you can throw politics against the wall but throw sex against the wall and it really gives people the horrors."

Young people are finally taking a stand."

I can't help feeling that Dead Or Alive's image is a bit over the top for the younger record buyers, but Pete doesn't care. "Don't be silly Andy," he grins, mischievously.

So what are your musical ambitions, I ask? "Well we'd like to go global," says Pete. "I've always fancied being bilingual, I like a bit of foreign tongue." I have my doubts as to whether the powers that be will allow Dead Or Alive the time and space to pursue their vision. But they make good records, and that's good enough for me.

**ANDY STRIKE**

**dead or  
alive**

# Hall & Oates

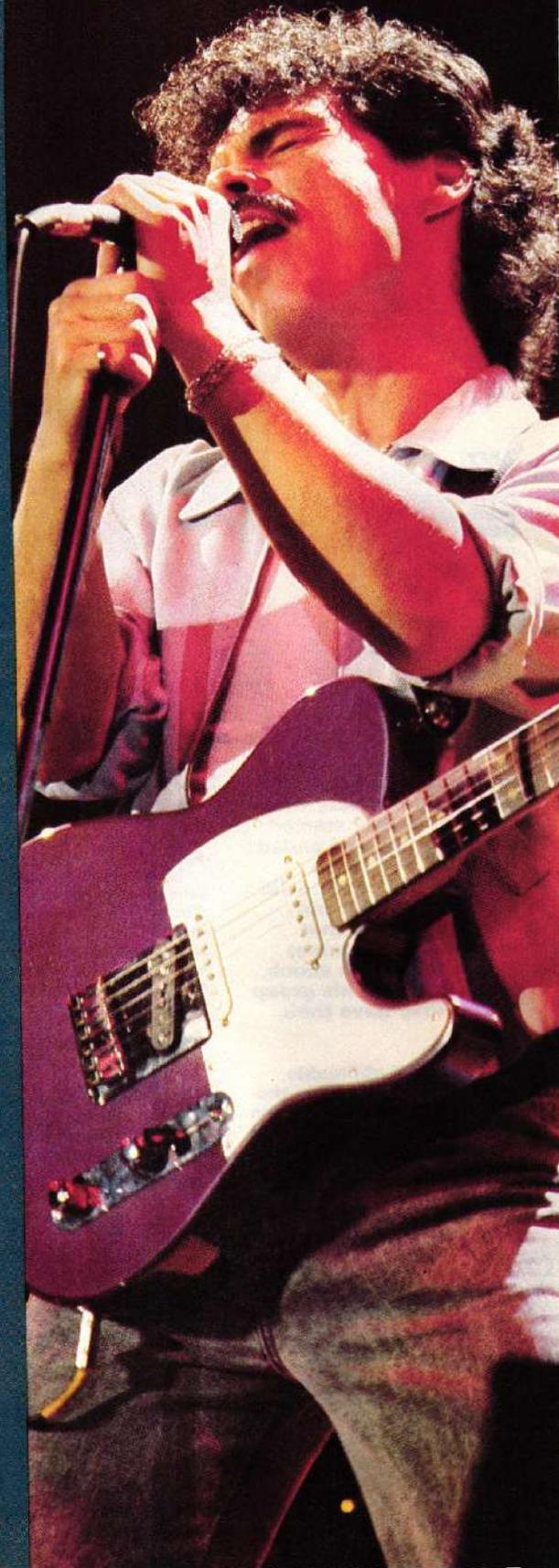
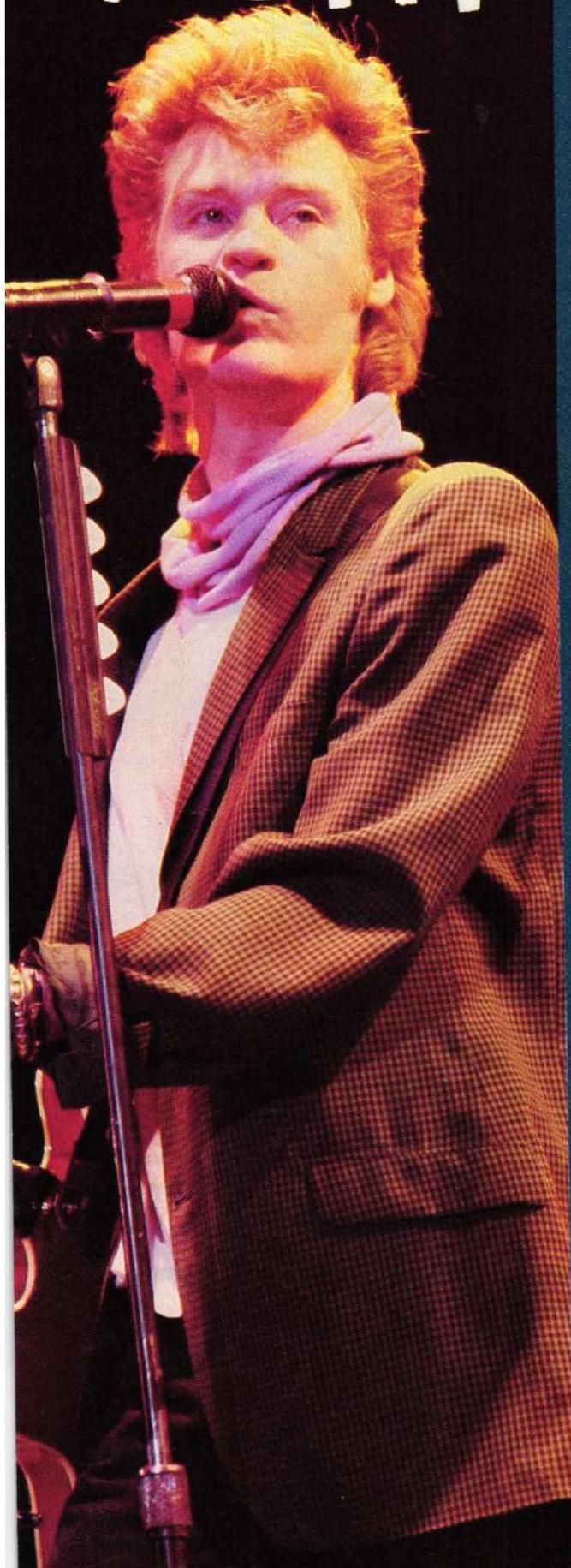
**DARYL HALL &  
JOHN OATES,**  
*Wembley*

**W**HATEVER IT is, Daryl Hall appears to possess it in more than average proportions. Damn him! For although the Hall and Oates experience is artfully designed as a *group* performance its success ultimately rests on Mr Hall's enviable abilities. A gregarious frontman, in the unambitious tradition of US stadium rock, and in charge of a set of vocal chords the envy of his peers, Hall carries the show. Girls swoon, guys admire, and Daryl just keeps on agrinnin' and astrummin' . . .

That's the good bit . . . now the rest . . . For despite Hall's obvious star qualities, his musical ambitions as far as his live shows are concerned are sadly lacking. Too often those megasellers brought up in the ice-rinks and festivals of the American rock circuit settle oh-so-easily for the lowest common denominators of mass entertainment, sacrificing the taste and subtlety of their recordings for the overloaded guitar and windmilling arms of the big stage. Hall and Oates are no different. A pity, because with songs like 'One On One' and 'Say It Isn't So' they're easily a class above any of their US contemporaries, mixing up a truly enticing blend of rock, soul and pop that veers more toward the waistrel history of American pop. At Wembley, though all that splendid individuality suffers under the jackboot of rock 'n' roll, song structures reduced to mere foundations for more heavyweight drumming and screeching guitar histrionics; not much fun.

Cherish the atmospheres on those records. Don't let their current live shows disillusion you.

Graham K



# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

2

Week ending March 24, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	2	HUMAN'S LIB, Howard Jones, WEA □
2	—	—	CAFÉ BLEU, Style Council, Polydor TSCLP1
3	—	—	ALCHEMY, Dire Straits, Vertigo VERY11
4	3	29	AN INNOCENT MAN, Billy Joel, CBS ☆
5	—	—	FUGAZI, Marillion, EMI MRL1
6	7	22	CAN'T SLOW DOWN, Lionel Richie, Motown □
7	2	5	INTO THE GAP, Thompson Twins, Arista ☆
8	4	31	THRILLER, Michael Jackson, Epic ☆
9	5	3	THE WORKS, Queen, EMI □
10	9	3	HUMAN RACING, Nik Kershaw, MCA
11	6	4	THE SMITHS, Smiths, Rough Trade
12	8	18	TOUCH, Eurythmics, RCA ☆
13	10	6	SPARKLE IN THE RAIN, Simple Minds, Virgin □
14	12	34	THE CROSSING, Big Country, Mercury ☆
15	11	19	OFF THE WALL, Michael Jackson, Epic ☆
16	16	8	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
17	—	—	LOVE AT FIRST STING, Scorpions, Harvest SHSP2400071
18	13	4	KEEP MOVING, Madness, Stiff □
19	—	—	THE DRUM IS EVERYTHING, Carmel, London SH8555
20	17	35	NO PARLEZI, Paul Young, CBS ☆
21	15	8	1984, Van Halen, Warner Bros
22	14	17	UNDER A BLOOD RED SKY, U2, Island ☆
23	19	23	COLOUR BY NUMBERS, Culture Club, Virgin ☆
24	18	11	IN THE HEART, Kool & The Gang, De-Lite
25	20	10	SOMETIMES WHEN WE TOUCH, Various, Ronco
26	23	16	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
27	25	4	AMMONIA AVENUE, Alan Parsons Project, Arista
28	28	6	HAUNTING MELODIES, Various, Nouveau Music
29	29	27	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
30	21	2	ABOUT FACE, David Gilmour, Harvest
31	24	3	STREET SOUNDS CRUCIAL ELECTRO, Various, Streetsounds
32	—	—	NENA, Nena, Epic, EPC25925
33	30	24	GENESIS, Genesis, Charisma/Virgin ☆
34	22	2	SWOON, Prefab Sprout, Kitchenware
35	37	37	QUEEN GREATEST HITS, Queen, EMI ☆
36	39	21	STAGES, Elaine Paige, K-Tel ☆
37	50	22	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
38	43	14	PORTRAIT, Diana Ross, Telstar □
39	33	6	THE FLAT EARTH, Thomas Dolby, Parlophone
40	31	17	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
41	26	3	STREET SOUNDS EDITION 8, Various, Streetsounds
42	32	15	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
43	53	12	LOVE OVER GOLD, Dire Straits, Vertigo ☆
44	47	8	MILK AND HONEY — A HEART PLAY, John Lennon and Yoko Ono, Polydor □
45	46	23	SNAP!, Jam, Polydor □
46	27	5	DECLARATION, Alarm, IRS
47	—	—	BABY LOVE, Various, Ronco RONLP11
48	40	18	THE BOP WON'T STOP, Shakin' Stevens, Epic □
49	35	42	TOO LOW FOR ZERO, Elton John, Rocket ☆
50	38	19	YENTL, Barbra Streisand, CBS □
51	36	17	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
52	57	3	WORKOUT, Jane Fonda, CBS □
53	48	38	FANTASTIC, Wham!, Innervision ☆
54	—	—	DOMINO THEORY, Weather Report CBS CBS25839
55	66	270	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
56	80	2	G FORCE, Kenny G, Arista
57	69	3	LET THE MUSIC PLAY, Shannon, Club
58	34	3	TEXAS FEVER, Orange Juice, Polydor
59	65	38	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
60	55	10	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
61	41	7	SERENADE, Juan Martin, K-Tel
62	62	3	THE FISH PEOPLE TAPES, Alexei Sayle, Island
63	—	—	LIVE FROM EARTH, Pat Benatar, Chrysalis CHR1451
64	91	25	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, PROTV □
65	59	18	TRACK RECORD, Joan Armatrading, A & M □
66	73	5	LIONEL RICHIE, Lionel Richie, Motown □
67	61	20	PIPES OF PEACE, Paul McCartney, Parlophone ☆
68	49	10	LEARNING TO CRAWL, Pretenders, Real □
69	75	48	LET'S DANCE, David Bowie, EMI America ☆
70	96	3	IN YOUR EYES, George Benson, Warner Bros ☆
71	44	7	SLIDE IT IN, Whitesnake, Liberty
72	42	11	MAKIN' MOVIES, Dire Straits, Vertigo ☆
73	84	10	LIVE AND DIRECT, Aswad, Island
74	52	6	VICTIMS FOR THE FUTURE, Gary Moore, 10 Records
75	45	14	WAR, U2, Island □
76	58	11	WORKING WITH FIRE AND STEEL, China Crisis, Virgin □
77	93	2	LOVE SONGS, Barbra Streisand, CBS ☆



THE STYLE COUNCIL: low frequency album shock — they play at two mega-cycles!

78	70	7	NEW GOLD DREAM, Simple Minds, Virgin
79	—	—	SOMEBODY'S WATCHING ME, Rockwell, Motown ZL72147
80	88	2	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG □
81	94	12	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
82	—	—	THE BRENDAN SHINE COLLECTION, Brendan Shine, Play PLAYTV1
83	—	—	THE ROSE OF TRALEE, James Last, Polydor POLD5131
84	64	5	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
85	79	27	BACK TO BACK, Status Quo, Vertigo □
86	56	55	TRUE, Spandau Ballet, Chrysalis ☆
87	—	—	PYROMANIA, Def Leppard, Vertigo VERS2
88	74	4	LIVE AT THE GRAND OPERA HOUSE BELFAST, Van Morrison, Mercury
89	81	2	ON THE SUNNY SIDE OF THE STREET, Klaus Wunderlich, Polydor
90	—	—	NIGHT MOVES, Various, K-Tel NE1255
91	—	—	MADONNA, Madonna, Warner Bros 9238671
92	67	2	DIRE STRAITS, Dire Straits, Vertigo ☆
93	51	40	SYNCHRONICITY, Police, A & M ☆
94	—	—	RICHARD CLAYDERMAN, Richard Clayderman, Delphine SKL5329
95	—	—	HUNKY DORY, David Bowie, RCA International INTS5064
96	—	—	GREATEST HITS, Bucks Fizz, RCA PL70022
97	95	15	GREEN VELVET, Various, Ronco □
98	89	2	FLASHDANCE, Original Soundtrack, Casablanca □
99	63	6	THE TUBE, Various, K-Tel
100	—	—	90125, Yes, ATCO 7901251

Compiled by Gallup

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

# Music Video

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

Compiled by MRIB

# UK Singles

Week ending March 24, 1984

OFFICIAL TOP OF THE POPS / RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	5	3	HELLO, Lionel Richie, Motown
2	1	8	99 RED BALLOONS, Nena, Epic ○
3	3	9	STREET DANCE, Break Machine, Record Shack
4	2	7	JOANNA, Kool And The Gang, De-Lite
5	11	4	IT'S RAINING MEN, Weather Girls, CBS
6	4	9	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
7	13	3	WHAT DO I DO, Phil Fearon And Galaxy, Ensign
8	22	4	ROBERT DE NIRO'S WAITING, Bananarama, London
9	20	6	YOUR LOVE IS KING, Sade, Epic
10	7	8	JUMP, Van Halen, Warner Bros
11	8	6	AN INNOCENT MAN, Billy Joel, CBS
12	17	7	TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island
13	10	5	BOLERO/BARNUM (TORVILL & DEAN), Various, Safari
14	—	—	IT'S A MIRACLE, Culture Club, Virgin VS662
15	18	5	'ULLO JOHN GOTTA NEW MOTOR, Alexei Sayle, Island
16	6	18	RELAX, Frankie Goes To Hollywood, ZTT/Island □
17	9	8	SOMEBODY'S WATCHING ME, Rockwell, Motown
18	12	6	HIDE AND SEEK, Howard Jones, WEA
19	15	4	BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, London
20	14	8	RUN RUNAWAY, Slade, RCA
21	26	11	DANCE HALL DAYS, Wang Chung, Geffen
22	—	—	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic A4291
23	24	4	MY GUY, Tracey Ullman, Stiff
24	16	8	I GAVE YOU MY HEART (DIDN'T I), Hot Chocolate, Rak
25	37	4	THE LION'S MOUTH, Kajagoogoo, EMI
26	19	8	DOCTOR DOCTOR, Thompson Twins, Arista ○
27	21	11	LET THE MUSIC PLAY, Shannon, Club
28	42	2	CHERRY OH BABY, UB40, Dep International
29	—	—	PEOPLE ARE PEOPLE, Depeche Mode, Mute 7BONG5
30	47	2	LUCKY STAR, Madonna, Sire
31	23	8	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA
32	30	3	THE RENEGADES OF FUNK, Soul Sonic Force, Tommy Boy/Polydor
33	—	—	SWIMMING HORSES, Siouxsie And The Banshees, Wonderland SHE6
34	25	11	BREAK MY STRIDE, Matthew Wilder, Epic
35	27	6	MY EVER CHANGING MOODS, Style Council, Polydor
36	—	—	UP ON THE CATWALK, Simple Minds, Virgin VS661
37	28	7	RADIO GA GA, Queen, EMI ○
38	68	2	NELSON MANDELA, Special Aka, 2 Tone
39	51	2	BORROWED TIME, John Lennon, Polydor
40	40	5	HELP, Tina Turner, Capitol
41	32	11	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait ○
42	29	5	DOWN IN THE SUBWAY, Soft Cell, Some Bizzare
43	43	4	WOOD BEEZ, Scritti Politti, Virgin
44	36	6	FRAGGLE ROCK THEME, Fraggles, RCA
45	41	5	OUT COME THE FREAKS, Was (Not Was), Geffen
46	33	7	MICHAEL CAINE, Madness, Stiff
47	66	2	THE NINE LIVES OF DR MABUSE, Propaganda, ZTT/Island
48	31	7	MORE MORE MORE, Carmel, London
49	54	3	TAXI, J Blackfoot, Allegiance
50	46	4	TUESDAY SUNSHINE, Questions, Respond
51	34	9	THE POLITICS OF DANCING, Re-Flex, EMI
52	48	5	BREAKING POINT, Bourgie Bourgie MCA
53	39	9	WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade
54	79	2	THAT'S THE WAY (I LIKE IT), Dead Or Alive, Epic
55	44	3	HANNA HANNA, China Crisis, Virgin
56	35	11	HOLIDAY, Madonna, Sire
57	49	11	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
58	—	—	DANCING IN THE SHEETS, Shalamar, CBS A4171
59	85	2	JESSIE'S GIRL, Rick Springfield, RCA
60	52	6	HEY DJ, World's Famous Supreme Team, Charisma
61	38	7	THEME FROM THORN BIRDS, Henry Mancini, Warner Bros
62	84	3	REBEL YELL, Billy Idol, Chrysalis



CULTURE CLUB: Boy George, they've got it; ALEXEI SAYLE: "I'm not gilly"; LIONEL RICHIE: "Greetings, pop-pickers"

63	74	2	THE WHODINI ELECTRO EP, Whodini, Jive
64	53	3	BIRDS FLY (WHISPER TO A SCREAM), Icicle Works, Beggars Banquet
65	76	3	I'M FALLING, Bluebells, London
66	—	—	I DIDN'T KNOW I LOVED YOU, Rock Goddess, A&M AM185
67	60	4	GENERAL PUBLIC, General Public, Virgin
68	64	3	GHOST OF LOVE, Fiction Factory, CBS
69	—	—	TIME AFTER TIME, Cyndi Lauper, Portrait, A4290
70	65	3	I DON'T KNOW WHAT IT IS BUT I LOVE IT, Chris Rea, Magr
71	58	3	DON'T ANSWER ME, Alan Parsons Project, Arista
72	—	—	GLAD IT'S ALL OVER, Captain Sensible, A&M CAP6
73	69	2	LOVE TIMES LOVE, Heavy Pettin', Polydor
74	57	3	HERE WE GO ROCK 'N' ROLL, Spider, A&M
75	—	—	DON'T LOOK ANY FURTHER, Dennis Edwards/Siedah Garre Gordy TMG1334
76	99	2	HERE YOU COME AGAIN, Dolly Parton, RCA
77	93	2	2,000 LIGHT YEARS FROM HOME, Danse Society, Society
78	55	4	I FEEL LIKE WALKING IN THE RAIN, Millie Jackson, Sire
79	59	3	BLUE EMOTION, Fiat Lux, Polydor
80	77	2	THE GREATNESS AND PERFECTION OF LOVE, Julian Cope, Mercury
81	—	—	LEAVE IT, Yes, Atco B9787
82	63	4	ADULT EDUCATION, Hall And Oates, RCA
83	—	—	SOMEDAY, Gap Band, Total Experience TE5
84	—	—	THE OTHER WOMAN THE OTHER MAN, Gerard Kenny, Impression IMS3
85	75	19	THRILLER, Michael Jackson, Epic ○
86	94	2	SOMETIMES, Shirley Bassey, Towerbell
87	—	—	WONDERLAND, Big Country, Mercury Count 5
88	80	3	BURNING FLAME, Vitamin Z, Mercury
89	—	—	HERE COMES THE RAIN AGAIN, Eurythmics, RCA DA5
90	90	3	WHITE HORSE, Laid Back, Creole
91	—	—	LOVE THEME FROM THE THORN BIRDS, Juan Martin, WEA X9518
92	89	2	WHY DON'T WE SPEND THE NIGHT, Joe Fagin, Towerbell
93	—	—	THE KID'S AMERICAN, Matthew Wilder, Epic A4240
94	88	3	SELINA WOW WOW, Dee C Lee, CBS
95	86	2	NIGHT OF THE HAWKS, Hawkwind, Flickknife
96	—	—	WE CAN WORK IT OUT, Paradise, Priority P8
97	—	—	LATE AT NIGHT, George Benson, Warner Bros W9325
98	—	—	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS A4252
99	96	2	JUICY FRUIT, Christine Lewin, Kufe
100	82	3	SLEEPLESS, King Crimson, EG

Compiled by Gallup

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

◀ DEPECHE MODE discover the meaning of life



# Chartfile

**N**ENA HAVE stymied their chances of a first ever British number one, but **Kool & The Gang** have good reason to feel happy with the favourable reaction their singles have received here since 1979.

Prior to that time, the 10-man band, formed in Jersey City 20 years ago, had gathered numerous R&B hits and placed 13 singles on Billboard's US Hot One Hundred. In Britain, though their records were issued as a matter of course, they were rarely embraced by more than a small hardcore of fans, and none of them managed to breach the chart.

In 1978, after an unprecedented two years without a hit at home, bandleader **Robert 'Kool' Bell** wisely drafted in **James 'JT' Taylor** as the band's first regular vocalist, and handed over production chores to Brazilian-born **Eumir Deodato**. These moves, and the band's gravitation towards a more commercial 'pop' sound, first came together the following year with the release of 'Ladies Night', the first single from the album of the same name, which was a top 10 hit on both sides of the Atlantic.

Since then, despite a few hiccups, Kool & The Gang have re-established themselves as chart regulars in America. In Britain, they've done even better, with a track record of 14 hits from 14 singles. Though several American individuals have launched their UK chart careers with a longer unbroken string of hits, for a US band to notch so many consecutive hits as a certain raiser to its chart career is unprecedented. And to do it after



KOOL (left) AND 'JT': stood up again by Joanna

so many earlier flops is incredible.

Somehow, their standing as a singles act has not put Kool & The Gang's LPs into the superleague. Though littered with hit singles, 1979's 'Ladies Night' and the following year's 'Celebrate' LP failed to chart. In 1981, 'Something Special' reached number 10. 'As One' could manage only number 49 in 1982, though the double retrospective 'Twice As Kool' fared much better, peaking at number four last year. The current 'Into The

Heart' reached number 18 last week. More Britons own the group's 1976 instrumental 'Open Sesame' than have all their albums put together, the track being included on 'Saturday Night Fever' after **Boz Scaggs** turned down a request to sanction the use of one of his tracks. He's still kicking himself...

With three massively successful singles behind him, it was to be expected that **Howard Jones**' first LP, 'Human's Lib', would make a good showing. However, its chart-

topping debut last week was sensational. Jones easily ousted the incumbent **Thompson Twins** from the top spot on his album chart debut, something beyond old hands **Queen** and new blue-eyed boys the **Smiths** on their initial chart forays over the previous two weeks.

'Human's Lib' is the 37th album to enter the chart at number one in the eighties. Of this total, 32 were eagerly awaited albums by established acts. Apart from Jones, only the **Pretenders** **Wham!**, **ABC** and **Phil Collins** turned the trick with their very first albums. Collins, of course, was already a member of the long-established **Genesis** when he made his first solo LP.

As songwriters are, generally speaking, as fine a band of upstanding citizens as you're likely to meet anywhere on God's Earth, it's quite unusual to find a hit record written within the confines of a prison cell.

However, **Danse Society's** '2,000 Light Years From Home' hit was indeed penned by one **Mick Jagger** during his brief incarceration at HM Prison, Brixton, after being found guilty of drugs offences in 1967. In its original form, '2,000 Light Years From Home' was, for me, one of the standout tracks on the **Stones'** 'Their Satanic Majesty's Request' LP. I'm happy to report that **Danse Society's** update retains much of the powerful psychedelic imagery of the original whilst giving it a necessarily more contemporary feel. Check out their excellent 'Heaven Is Waiting' album for more heady delights.

## ... AND THAT'S A FACT

**T**HE LAST two American singles to feature the guitar genius (?) of **Eddie Van Halen** — **Michael Jackson's** 'Beat It' and **Van Halen's** 'Jump' — have both reached number one. In between times, **Van Halen** contributed to the 'Star Fleet' album by **Brian May & Friends**. As yet, no single has been pulled from this album in America... **Nina Simone's** recent visit to the UK has precipitated a mini-boom in sales of the lady's records. Leading the way is a 10-inch EP entitled 'My Baby Just Cares For Me'. Though on release since 1981, it has recently entered the indie charts. It features the oldest recordings ever to feature on the chart, with all four tracks lifted from sessions **Simone** recorded for **Bethlehem Records** in 1959. The songs are even older, the most recent dating from 1935, and the oldest from 1929... Going back even further, the sensationally successful 'Torvill & Dean' EP is selling largely on the strength of the **Richard Hartley Orchestra's** interpretation of 'Bolero', written by **Frenchman Maurice Ravel** in 1929... **Billy Bragg**, whose album 'Life's A Riot...' has proved an unexpected success, claims that his main influence is **Spandau Ballet** — though, musically, the two are poles apart. How come, Billy? "I saw the Spands on 'Top Of The Pops' and thought, 'Oh God, does it have to be this way,'" quoth Billy... Within weeks of release in 1979, **Ian Dury's** 'Hit Me With Your Rhythm Stick' had sold 979,000 copies. At this point **Stiff** issued a statement declaring that the single would be deleted as soon as it registered its millionth sale. It's still available... In the last 15 years there have been nine American hits called 'Hold On'. They're all different songs, and not one of them has charted in Britain. The title was first used by the **Radiants** (in 1968), followed by the **Rascals** (1970), the **Sons Of Champlin** (1976), **Wild Cherry** (1977), **Triumph** (1979), **Ian Gomm** (1979), **Kansas** (1980), **Badfinger** (1981) and **Santana** (1982)...

## KOOL & THE GANG HITLOG

Being an attempt to illustrate their phenomenal consistency in recent years.

TITLE	USA		UK	
	DEBUT	HST.POS	DEBUT	HST.POS
Kool And The Gang	13 Sep 69	59	—	—
The Gang's Back Again	27 Dec 69	85	—	—
Let The Music Take Your Mind	4 Jul 70	78	—	—
Funky Man	26 Sep 70	87	—	—
Funky Stuff	8 Sep 73	29	—	—
Jungle Boogie	8 Dec 73	4	—	—
Hollywood Swinging	20 Apr 74	6	—	—
Higher Plane	7 Sep 74	37	—	—
Rhyme Tyme People	4 Jan 75	63	—	—
Spirit Of The Boogie/Summer Madness	5 Apr 75	35	—	—
Caribbean Festival	8 Nov 75	55	—	—
Love And Understanding	20 Mar 76	77	—	—
Open Sesame	6 Nov 76	55	—	—
Ladies Night	6 Oct 79	8	27 Oct 79	9
Too Hot	19 Jan 80	5	19 Jan 80	23
Hangin' Out	—	—	12 Jul 80	52
Celebration	25 Oct 80	1	1 Nov 80	7
Jones Vs. Jones/Summer Madness	16 May 81	39	21 Feb 81	17
Take It To The Top	—	—	30 May 81	15
Steppin' Out	13 Feb 82	89	31 Oct 81	12
Get Down On It	27 Feb 82	10	19 Dec 81	3
Take My Heart (You Can Have It If You Want It)	17 Oct 81	17	6 Mar 82	29
Big Fun	28 Aug 82	21	7 Aug 82	14
Ooh La La La (Let's Go Dancin')	30 Oct 82	30	16 Oct 82	6
Hi De Hi, Hi De Ho	—	—	4 Dec 82	29
Straight Ahead	—	—	10 Dec 83	15
Joanna	5 Nov 83	2	11 Feb 84	2
*Double-A side with 'Tonight' in UK only.	—	—	—	—
Tonight	25 Feb 84	Still rising	See above	—



**H**AVE A good look while you can ... this is your last chance to see Madonna appearing like this.

"I'm getting tired of being compared to Marilyn Monroe," she says. "I still wear lots of jewellery, but I'm tired of wearing all that stuff as well, because Cyndi Lauper's doing it now.

"What I'm doing now is letting my hair grow out. And it's going back to its natural colour, which is actually dark. But I think I'm still going to look pretty wild and eclectic."

Madonna's crashed into the charts again with 'Lucky Star', but like her last hit 'Holiday', the song is actually quite old. It's just taken a long time for her record company Warner Brothers to capitalise on the singles.

It's something that the disco singer reckons has a lot to do with good old male chauvinism.

"Actually, it has been hard making it as a woman," she says. "I had to do everything on my own and it was very hard to convince people that I was worth a record deal.

"After that I had the same problem trying to convince the record company that I had more to offer than a one-off girl singer.

"Warner Brothers is a hierarchy of old men, and it's a chauvinistic environment to be working in because I'm treated like this sexy little girl. I have had to prove them wrong, which has meant not only proving myself to my fans but to my record company as well, that is something that happens when you're a girl. It wouldn't have happened to Prince or Michael Jackson."

Now Madonna is working on a new album in New York with Chic guitarist Nile Rodgers — who produced Bowie's 'Let's Dance'. Her DJ boyfriend Jellybean will only work on one track because he's got his own work and is a technician rather than a musician, says Madonna.

**SIMON HILLS**