

TOTP CHARTS • SCANDAL • DISCO • RELEASE LISTS • GARY CROWLEY • TRIVIA QUIZ

RECORD

mirror

ABC ★

*The power of
positive thinking*

*Boy George
and Marilyn
by Haysi's Kate*

THE BELL STAR

We sound out the Alarm

PHOTOGRAPH BY [unreadable]

Private Files



Pic by Stevenson



OI, FOUR eyes, what have you got to smile about? **RM** brings you the latest hot poop from this year's Boffin Boppers conference, where intelligent men in spectacles played with their Fairlights and nary a drop of ale was spilt. Top of the digitals 'n' sequencers league were *Thomas Dolby*, a 17-year-old schoolboy from Penge, and *Herbie Hancock*, a 35-year-old professor at the Chicago School Of Social Sciences. **RM:** Where we grab ya by your digitals . . .



RUBBER DUCK: Ever get lonely in the bath? Ever get fed up with playing with the same old boring warship? Well folks, fear not. **RM**, in association with Acme A1 bathtime accessories, have secretly developed a revolutionary rubber ducky to make your soak, a soak to remember. The ducky comes complete with special screw on *Cheryl Baker* head. Put some *Fizz* into your bubblebath, you'll never be the same again . . .

EVERY NIGHT was party night for the League Of Gentlemen. Nothing stopped them in their constant quest for argument, debate, intrigue, rude girls from West Hendon Broadway and the perfect pint. Like modern day alehouse aesthetes, they flitted from pub to pub in search of the perfect accompaniment to a hearty light and bitter.

They'd seen the famous tattooed woman at The Crown in Poplar, they'd laughed at the antics of Slippery Sid in the Green Man, Kingsbury and they'd been bewitched by the one arm bandit in The Railway, Harlesden. It seemed that life held little surprises for these roving bandits of the bottle.

But folks, life can play cruel jokes. And so it happened one Friday night that the League were met by a visitation. There they sat happily recalling old 'Carry On' films, as the bar-room buzz gently lulled them into that pretake-away curry contentment. Life seemed perfect. But they hadn't bargained for the Ghost Of Gossip Writers past, a heinous creature who'd appear at the height of drunken dementia to drag a drinker away from the bottle and into the seedy world of pop gossip. The League, as one, reached for their drinks, but it was too late. They were transfixed...

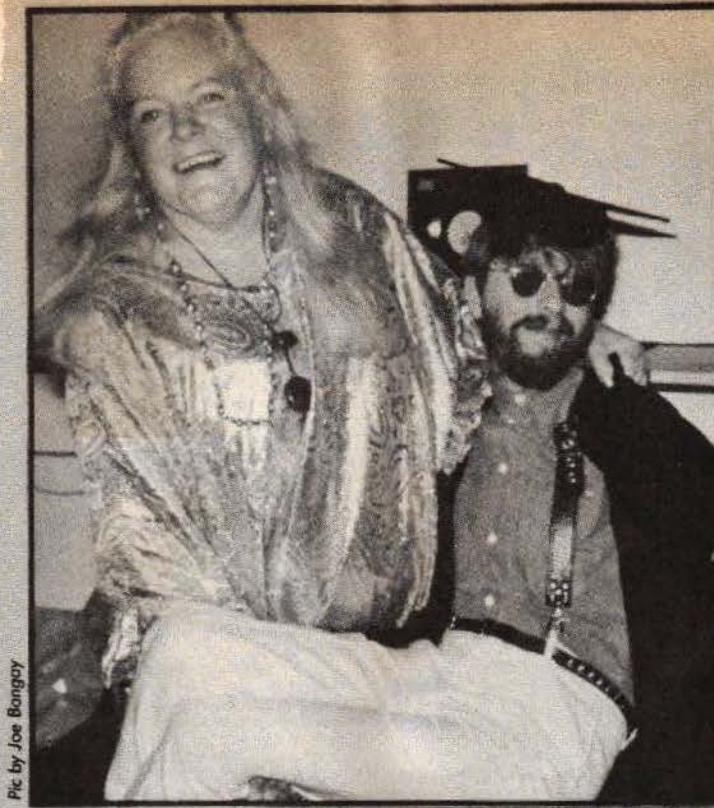
The Ghost Of Gossip Writers ast swept the drinks from the table. He was going to make Private Files upright and sober. He was going to tell a Paul Weller story.

"The next Style Council single will be called 'My Ever Changing Foods', it is not about Paul Weller's temper, it is an art statement along the lines of 'Long Hot Summer'. To improve his understanding of jazz Mr Weller has been watching Nina Simone play at Ronnie Scotts this week."

The ghost straightened his tuxedo shroud whilst the League speculated on the merits of growing a goatee beard and any possible treacherous connections the Style Council might have with infamous French imbroglio war...

The Ghost was no slouch, and knew a French letter when it was being posted.

"Aha, your thoughts turn to France, you drunken scum. Well then here. You might think that Ian Dury have just gone to



Pic by Joe Bongio

THIS WEEK Private Files goes back to school and remembers when a trip behind the bike shed was a journey into uncharted sensual pleasures. So put on ya clips and yellow anorak and let's cycle down memory lane to those halcyon days of navy blue knickers and twelve inch rulers. Pictured here we have my first music teacher, Dave 'groovy baby' Stewart. Who's that girl? — why it's our French mistress 'humpty dumpty' Harrison. Did he make her crochet quaver, did they make sweet music. We never found out. But one thing's for sure: I'amour you change, I'amour you remain the same.

The League were so happy at this news that they felt like celebrating, but alas they were still under the wicked influence of the Ghost. And rather like the Current ABC album, they couldn't move from the spot...

The Ghost chuckled to himself. He was obviously in the mood to take us to hell and beyond.

"Soft Cell played their last ever gig last week," he announced. "Propping up the bar were The Banshees minus Robert Smith, ex pop star Richard Jobson, Kim Wilde and the leaning tower of Orange Edwyn Collins. Everybody had a wonderful time." The League huddled together to ward off any lingering evil spirits and prayed for a Bananarama story...

But none were forthcoming.

drunk... Van Halen.

"My accountants inform me," said the Spook of pop, "that Van Halen's appearance at the 1983 US Festival made them the highest paid group in the world." Well at least that was brief. Could this spectre go any deeper into the bowels of rock's murkiest regions...

Well, will Mike Read do? The Ghost wasn't amused.

Pray have respect for radio's nearest thing to a saint, the only man with the decency and gumption to ban Frankie Goes To Hollywood's outrageous 'Relax'. May the good Lord smile on his fortune, for he speaks wisely when he declares that this is a sinful and obscene disc." At this, the League heaved and honked with a nausea they last felt when West Ham signed a Scotsman...

The Ghost tried to assert his authority, but he could only throw an Ian Page story at us.

"You might have thought he'd gone to that great moped park in the sky, but no. This year sees the return of the boyish 'new mod'



by Jim Reid

popster and Secret Affair hearthrob. Page-boy's new group is called Bop, his new label EMI."

By now the League were uncontrollable. I did my famous impersonation of the Sid James laugh.

The Ghost was getting desperate.

"Right, you bastards, I've got a real evil one. Nick Beggs..." At this point everyone fell on the floor and held their sides. The Ghost continued.

"Nick Beggs has sliced his beads off. So there. Nick is so tired of his portable abacus that he is currently sporting a beardless barnet. But not for long, as his next step is the attachment of some blonde plaits. And Kajagoogoo are promising to release some really heavy material from now on. To assist them in the quest for macho power they're working with Mulligan of Fashion. Oh yeah, and the last time I saw Limahl he had a big spot on his nose.

"And didya know that hopalong Ian Dury is being screen tested for Roman Polanski's latest film 'Pirates'? Ahargghh, Jim lad."

At this point I grabbed hold of the beer pump and seized back my gossip column. As always I was going to have the last word...

"The TV Personalities' new single," I announced, "is called 'Sense Of Belonging' and it's been refused distribution by Jungle because the sleeve depicts a six-year-old girl with two black eyes. Jungle say they won't distribute the song unless the group donate all their royalties to the NSPCC. The group have agreed to this on the condition that Jungle donate all their profits from the record to the NSPCC. Of course Jungle say no go."

And that's where we go folks. If this tale has seemed lager than life, remember, ales well that ends well...

PS—The League Of Gentlemen appear by courtesy of the Trustees of The Surrey Arms, West Hendon...

The Young Idea: Seems that everybody wants to work with Paul searchin' Luton Town supporter Paul Young. Rumours tagging my earbuds suggest that one-time Squeeze-r Chris Caffery is writing for Paul and that Elvis Costello wants to duet with him...

nce to make a video, but I w better. They're working for Foreign Office. Yes, that's t, they're hiding in the back of eat lorry disguised as lamb. thinking at the FO seems to hat no French farmer, no ter how butch he may be, will ble to drag the Simone Le i jump out of the lorry. That e get to protect the rests of British farming and an fail to make another entious video."

● **'Abba earful of this:** Frida is so desperate for new material on her latest solo project that she has sent out for some Cook Da Books songs. Surely the Swedish dame isn't going to cover one of the scallywags' songs... or is she? Phone calls to Roland Hyams...

The Ghost was clearly in a mood to punish us for continued disrespect to our livers. He hit us with the big one, the ugliest and most horrendous thing you can say to a man when he's half

● **Baby, Baby:** It seems that the Cell retirement has come not a moment too soon for Dave Ball, whose wife Ginny is expecting the patter of tiny leather boots soonest...

● **Punk It Up:** Beki Bondage (a girl who never gets her feet wet in the shower) was most miffed to discover that her ex-mates Vice Squad's latest single is about her, and is less than complimentary...

GARY CROWLEY



S'FUNNY BUT the other day for the first time in my brief (but I like to think rather spectacular) life I actually felt very old and sorry for myself!

Quite pathetic really when one considers that at 21 I have most of my life in front of me and have yet to complete my journey along life's bumpy highway.

The reason however for this bout of self-pity was two-fold. One was after a visit from my younger cousins, and a more sarcastic trio of terrors you couldn't wish to stumble upon.

Talk about cynicism at such an early age, I was naive and gullible in comparison!

It all made me remember when I was a nipper back in the dark ages (early 70's actually); an era when young people seemed to be blessed with a fresh and enthusiastic view of life.

Anyway getting back to the plot, we were browsing through my photo-album and suddenly came upon a page I must confess I was particularly proud of.

You see my piece de resistance was a snap shot of yours truly (looking ultimately butch in my Jam suit

doubling as a school uniform) interviewing the man who at the time succinctly described the mighty Clash "as Robin Hood meets Chuck Berry at the Shepherds Bush roundabout"!

Yes, me side by side with the Westway wonderboy Joe Strummer.

Feeling well pleased and glad all over at the same time I was soon shot down in flames when this motley crew of character assassins didn't bat as much as an eyelid; and after much prompting actually admitted they'd never heard of him.

At 21 I think I discovered there and then the much sung about generation gap.

The second reason was in the middle of a recent radio broadcast.

If you dwell outside of London you won't know that as well as penning these weekly epics for RM I also DJ for Capital Radio on a Saturday between five and seven. The show is called 'The Magic Box' and with it I attempt to rock the radio like nobody has ever done before (!).

Still, it was in the middle of one particular record that it recently dawned upon me that I was getting old.

The boss waxing in question was 'The Girl from Ipanema', a charming jazzy groove featuring the musical talents of tenor saxman Stan Getz and guitarist Juao Gilberto.

While it spun round on the wheels of steel I suddenly thought back to when I was a gawky 16-year-old punk rocker religiously buying my Sex Pistols records and reading the latest Sniffin' Glee fazine.

Who would've thought then that I'd be playing the old man's music (that's what I used to call it then) on the country's largest independent radio station? Not bloody!!

It's funny how your attitudes change. Still, after much deliberation and being the philosopher that I am, I then realised that as you get older you get wiser and it's important to always keep your horizons well and truly open; that means being aware of your heritage. Life's too short to waste on pathetic ignorance.

Codgers and old cats around who I admire (apart from my dad) are people like broadcaster Brian Matthew, globe-trotter Alan Whicker, pop artist Andy Warhol, comedian Bob Hope to name just a few. All of them very much story tellers with an abundance of tales to tell.

So in reflection I suppose I should cease to worry. After all, in the future (and I'm talking about the distant one baby) there'll probably be young go-getters coming up to me and considering yours truly rather groovy!

Crowley's cracker this week, that much sought after accolade, goes to Newcastle's wonderfully named Prefab Sprout and their essential new Kitchenware beauty 'Don't Sing'.

With people like King Elvis Costello working as an unofficial press agent for the band, and more importantly, the might of their tunes, I don't think it'll be too long before this lot rise and join the ranks of such other legendary geordies as Eric Burdon, Lawrie McMenemy, Lindisfarne, Mensi etc.

Be the first out of the traps and check for it NOW!

STAR SELECTION



THIS WEEK our chart has been supplied by hazy-eyed soul boy Paul Young, one of the few male vocalists around who my sister reckons "sings straight from the heart"; and she's the kind of chicklet who doesn't consider passion as a fashion. Shortly to embark on a major American tour, these are the platters currently enjoying turntable action on the PY hi-fi.

- 1 Party Train — The Gap Band
- 2 I'll Do Anything — Doris Troy
- 3 I Get The (Sweetest Feeling) — Jackie Wilson
- 4 Think — James Brown
- 5 Sound Of The Siren — This Mortal Coil
- 6 If You Want Me To Stay — Sly & The Family Stone
- 7 Owner Of A Lonely Heart — Yes
- 8 Love Is A Wonderful Color — The Icicle Works
- 9 Bill Withers At Carnegie Hall — Bill Withers
- 10 Cold Blooded — Rick James

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More news next week...

News



Kool cometh

TOP SOUL group Kool & The Gang come over to Britain for three live dates following their single 'Straight Ahead' hitting the charts. They will appear at Nottingham's Theatre Royal on February 11 and London Hammersmith Odeon 12 and 13. Those are the only live dates confirmed for the group. Tickets are on sale now for the shows. They cost £8, £7 and £6 in London and £7, £6 and £5 in Nottingham.

●DIONNE WARWICK brings out a new single 'Got A Date' this week. The track is produced by Luther Vandross and comes from her 'So Amazing' album. The singer is due to tour Britain in April.



Sparkling Minds

SIMPLE MINDS bring out their new album 'Sparkle In The Rain' on February 6. And they have fixed up another date at London's Hammersmith Odeon on March 19, which means they now play five nights in London.



THE CLASH recruitment drive?

Clash a fiver?

THE CLASH have finally decided on their new line-up. Original members Joe Strummer and Paul Simonon are joined by guitarists Vince White and Nick Sheppard. The drummer is Pete Howard, who joined the band at the end of their American tour last year. The new five-piece Clash means that Joe Strummer will put more emphasis on vocals. He is not even listed as playing guitar on the latest press hand-out. But the group have still to record together. "They want to get these live dates done first before they do anything," said the band's long-time press agent Cosmo Vinyl, this week. The Clash appear to have gone closer to their punk roots. Nick Sheppard used to play with The Cortinas, and they have gone back to wearing black Doctor Martens. And both guitarists are only 23-years-old — injecting a younger element into the band, who have been criticised for becoming too reactionary.

Clear the runaway

SLADE BRING out a follow-up to their 'My Oh My' hit at the end of the month. The new single is called 'Run Runaway' and it comes out on January 27. The record is taken from their 'Amazing Kamikaze Syndrome' album and is backed with a new song 'Two Track Stereo'.

●MAD METAL merchant Ted Nugent comes to Britain next month for a one-off date at London's Hammersmith Odeon on February 29. The show ties in with the release of a new album called 'Penetrator' which is due out earlier in the month. Tracks include numbers like 'Tied Up In Love' and 'Thunder Thighs' and his new band features British vocalist Brian Howe.

Turn to stone

THE TRUTH bring out a new single at the end of the month. The song is called 'No Stone Unturned' and is backed with another new song 'Flesh And Fantasy'. A 12-version features an extra number 'Don't Tell Me'.



Way out west

YIP YIP COYOTE are to finally bring out their debut record at the end of the month. The first single from the group is called 'Dream Of The West' and comes out on January 27. On the B side is a song called 'The Law'. A 12-inch and a picture disc are also being released on February 3. Coyote have also fixed up a residency at London's Harlesden Mean Fiddler on February 2, 16, 23 and March 2. ●RICK JAMES has a new single out this week... a duet with Smokey Robinson. It's called 'Ebony Eyes' and comes from his 'Cold Blooded' album. The track is billed as Rick James and Friend.



Swing drums

ACCLAIMED NEW singer Carmel has her second single released at the end of the month. The song is called 'More, More, More' and comes out on January 27. It is a swing record, and the singer has used a local dance band from Accrington called 'Sound 18' to do the backing. The track is also featured on Carmel's debut album 'The Drum Is Everything' which comes out on February 24 when she's also due to take on a large tour.

EXTEMPORARY DANCE

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January 31- February 11	LONDON The Place 01-387 0031
February 13-15	STEVENAGE Gordon Craig Theatre 0438 354568
February 17/18	REDDITCH Palace Theatre 0527 68484
February 27-29	SWINDON Wyvern Theatre 0793 24481
March 1-3	READING Hexagon Theatre 0734 591591
March 6/7	CARDIFF Sherman Theatre 0222 30451
March 8-10	TAUNTON Brewhouse Theatre 0823 83244
March 20-24	OXFORD Playhouse 0865 247133
March 27/28	LIVERPOOL The Bluecoat 061-709 5297
March 30/31	OLDHAM Grange Arts Centre 061-624 8013
April 2-7	MOLD Theatr Chyd Mold 55114

News



KATE BUSH has a box set collection of 12 singles released next week. The set is called 'The Single File' and it includes her 'Live On Stage EP' as well as hits like 'Wow' and 'Wuthering Heights'. It also features a thirteenth single 'Ne T'Entuis Pas' which was released in France as well as a booklet of colour photos and song lyrics. All the singles are in their original bags. The singles correspond with her video of the same name which was released in December. Meanwhile, the singer is working on her fifth album which comes out later this year.

In a spin

INDEEP MAKE another crack at the charts this week with a new single 'The Record Keeps On Spinning'. And the group — who hit the charts last year with 'Last Night A DJ Saved My Life' — bring out a 12-inch copy with four different versions of the number.

Having a balls

GERMANY HEAVY metal band Accept come over to Britain for a few live shows at the end of the month following the release of their 'Balls To The Wall' album. They play Nottingham Rock City on January 25, Manchester Apollo 26, Newcastle City Hall 27, Birmingham Odeon 28 and London Hammersmith Odeon 29.

LUXURY, WHO were formed by ex Squeeze bassist John Bentley, have fixed up two live dates at Preston Clouds on January 23 and London Marquee 24.

Hi De Hi

IAN DURY brings out his first album for over two years on January 27. The single is called '4,000 Weeks Holiday' and includes his last single 'Really Glad You Came'. It features his new band The Music Students, who are also due to go out on the road with the singer at the end of February. (See review page 16).

●**HOT CHOCOLATE** bring out a new single 'I Gave You My Heart (Didn't I)' on January 23. It is taken from the group's current album 'Love Shot'.



LES TWINS: shark it to me

It's Twins, doctor

THE THOMPSON TWINS thunder into action again with a new single out next week... and their new album in February.

Their follow-up to 'Hold Me Now' is called 'Doctor! Doctor!' and comes out on January 27. It's the first record to come from their recent recording sessions in the Bahamas.

On the B side is another new song 'Nurse Shark', and a 12-inch version features an eight-minute version of the title track.

And a new album 'Into The Gap' is released on February 17 to coincide with their tour. Although most dates have sold out, the group are now finalising a few extra shows to add to their schedule.

Sting section

THE SCORPIONS bring out a new single 'Rock You Like A Hurricane' on January 30. It comes from an album 'Love At First Sting' which is released a couple of weeks later on February 13. The German heavy metal group start their world tour in Birmingham next week.

●**THE ELVIS** Presley musical 'Elvis, The Musical' is being taken out on the road next month. The musical has been recreated from Jack Good and Ray Cooney's West End production and appears at the Belfast Grand Opera House on February 13-18, Manchester Palace Theatre 21-25, Birmingham Hippodrome 27-March 3 and Brighton Theatre Royal March 5-10.

Prisoners released

KIRK BRANDON'S Spear Of Destiny strike out on the road for a 16-date tour next month. And this week the group bring out their first single for eight months called 'Prisoner Of Love'. The single also comes out as a 12-inch with a third track 'Grapes Of Wrath' as well as the B-side 'Rosie'. They are also releasing a limited edition seven-inch double gatefold single with two extra live tracks — 'Rainmaker' and 'Don't Turn Away' — which were recorded during their Polish tour in Gdansk. Brandon and the group are currently in the studio remixing their new album 'One Eyed Jacks' which is due out in late March. Live dates start at Brighton Sussex University on February 9. Then North Staffordshire Polytechnic 10, Kingston Polytechnic 11, Reading University 14, Hatfield Polytechnic 15, Coventry Warwick University 16, Birmingham Aston University 17, Newcastle University 18, Bradford University 21, Leicester Polytechnic 22.



KIRK: ain't he sweet?

Middlesbrough Town Hall 23, Liverpool Mountford Hall 24, Glasgow Queen Margaret's Union 25, Edinburgh Coasters 27, Sheffield University 28 and Manchester Hacienda 29.

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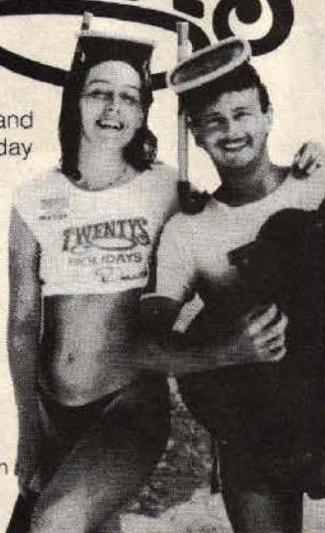
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FRIDAY,
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**ODEON
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SQUARE**
**CLASSIC
CHELSEA**
**ODEON
KENSINGTON**
**CORONET
WESTBOURNE
GROVE**

- ALDRESHOT Palace
- BARNET Odeon
- BARKING Odeon
- BECKENHAM ABC
- BERKHAMSTED Rex
- BEXLEYHEATH ABC
- BRENTWOOD Classic
- BROMLEY Odeon
- CAMBERLEY Classic
- CROYDON Odeon
- EALING Coronet
- ELEPHANT & CASTLE Coronet
- ENFIELD ABC
- EXETER Odeon
- GERRARDS CROSS Classic
- GOLDERS GREEN Ionic
- GRAVESEND ABC
- GUILDFORD Odeon
- HARROW Granada
- HAYES Classic
- HENDON Classic
- HOLLOWAY Odeon
- ILFORD Odeon
- KILBURN Classic
- KINGSTON Granada
- LETCHWORTH Broadway
- LEWISHAM Studio 7
- LUTON ABC
- MAIDSTONE Granada
- MILE END ABC
- MUSWELL HILL Odeon
- PURLEY Astoria
- READING Odeon
- ROMFORD Odeon
- ST. ALBANS Odeon
- ST. AUSTELL Filmcenre
- SHEERNESS Images
- SIDCUP ABC
- SLOUGH Granada
- SOUTHEND Odeon
- STREATHAM Odeon
- SUTTON Studio
- TORQUAY Odeon
- TUNBRIDGE WELLS Classic
- UCKFIELD Picture House
- WALTHAMSTOW Granada
- WELL HALL Coronet
- WIMBLEDON Odeon
- WOKINGHAM Ritz
- WOODFORD ABC

STARTS FRIDAY, JAN 27
 ANDOVER Savoy
 CHATHAM ABC
 CRAWLEY Embassy
 DEAL Classic
 EASTBOURNE Curzon
 EAST GRINSTEAD Classic
 EDWARE ABC
 FOLKESTONE Curzon
 MARGATE Dreamland
 NOTTINGHAM Odeon
 RAMSGATE Classic
 TURNPIKE LANE ABC

STARTS FRIDAY, FEB 3
 ABERDEEN Odeon
 BLACKPOOL Odeon
 BRISTOL Studio 1
 BRISTOL (Whiteladies) ABC
 CHESTER Odeon
 CRANLEIGH Regal
 GLASGOW Odeon
 LIVERPOOL Odeon
 PLYMOUTH Drake
 SITTINGBOURNE Classic
 SOUTHPORT Classic
 WARRINGTON Odeon

STARTS FRIDAY, FEB 10
 BOGNOR Classic
 DUNDEE Victoria
 FAWLEY Waterside
 HASTINGS Classic
 HYTHE Classic
 NEWQUAY Camelot
 NORTHWICH Regal
 RUNCORN City
 TAUNTON Classic
 YEovil Classic

STARTS SUNDAY, FEB 12
 HANLEY Odeon

SEE LOCAL PRESS FOR DETAILS
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 TIME OF GOING TO PRESS

News



BILLY BRAGG goes out on the road this week following the success of his mini-album 'Life's A Riot With Spy Versus Spy'.

Dates start at Hatfield Polytechnic on January 19. Then London North East London Polytechnic 20, Canterbury Kent University 23, Redhill Castaways 24, Luton Pink Elephant 25, Manchester Polytechnic 28, London Captain's Cabin 29, Kingston Polytechnic 31, Aylesbury Civic Centre February 2, Sheffield Polytechnic 3, London Captain's Cabin 5, London Hampstead Westfield College 9, Oxford St Catherine's College 10, Hastings Rumours 11, London Lyceum (with The Smiths) 12, Hull Spring Street Theatre 17, Cambridge City Limits 18, London Captain's Cabin 19, Nottingham Garage 22, Preston Clouds 23 and London Captain's Cabin 26.

Smiths tour add

THE SMITHS have added more dates to their tour at North Staffs Polytechnic on February 1, Canterbury Kent University 11, Norwich East Anglia University 14, Reading University 22, Lancaster University March 9 and Coventry Polytechnic 10.



DURAN DURAN: don't smile, your face might crack

On the wane

DURAN DURAN bring out 'New Moon On Monday' as a single next week.

The song comes out on January 23 and is taken from their current album 'Seven And The Ragged Tiger'.

On the B side is 'Tiger Tiger' while a 12-inch version features extended versions of

both tracks.

A free poster is being given away with both seven and 12-inch versions, but fans have to ask for them separately as they are not packaged with the record.

Duran Duran are currently in France making a video to go with the single.

●**TINA TURNER** has fixed up a new live show at the Gloucester Leisure Centre on February 2.

And the raunchy singer has switched her Glasgow date on February 18 to the Apollo.

TV + Radio

FRIDAY'S as merry as ever with lots of music to start the weekend. 'The Tube' (C4, 5.30pm) kicks off the proceedings as usual with the Alarm, Orchestre Jazira and New Model Army in the studio. The 'Oxford Roadshow' (BBC2, 7.05pm) has music by Carol Kenyon, the Boomtown Rats and the Jonas Boys plus interviews with Martin Fry and Holly Johnson of Frankie Goes To Hollywood. 'Whistle Test' (BBC2, 11.30pm) has Gary Moore and the Red Guitars.



BIG COUNTRY; check them out Channel 4 Saturday

SATURDAY is pretty full as well. 'Saturday Superstore' (BBC1, 9.00am) has no musical interest confirmed yet, although snooker ace Ray Reardon is one of the guests. Its rival the 'Saturday Show' (ITV, 10.30am) has Talk Talk and David Essex. There's a new radio programme called 'Hitsville USA' (Radio One, 1.00pm) which traces the Motown story over 10 programmes — it includes the first-ever interview with the label's mentor Berry Gordy. Keep tuned to the same station for 'Saturday Live' (Radio One, 4.00pm) which has the man who can do no wrong, Billy Bragg, plus Whitesnake. 'The Other Side Of The Tracks' (C4, 6.00pm) has Gambo talking to Big Country and Billy Joel. If that doesn't take your fancy then 'In Concert' (Radio One, 6.20pm) has Chevy and becomes 'Sight And Sound In Concert' (BBC2, 6.50pm) for a simultaneous broadcast of that man Gary Moore.

SUNDAY'S 'The Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.00pm) has David Grant, Phil Lynott and Kerrang editor Geoff Barton pitting their wits against Junior, Adrian Just and Holly Johnson.

WEDNESDAY'S 'Razzamatazz' (ITV, 4.20pm) is co-hosted by Cheryl Baker of Bucks Fizz and features Carol Kenyon, the Boomtown Rats and Perfect Crime plus an interview with the Thompson Twins.

George Benson tours

GEORGE BENSON flies in to Britain in the spring for a series of five live dates.

He plays the London Wembley Arena on March 29, 30, 31 and April 1 and the Birmingham NEC April 3.

●**HOW TO BOOK.** Wembley tickets cost £12.50, £10.50 and £8.50 and are available by post from Kennedy Street Enterprises, PO Box 77, London SW4 9LH. There is also a 50p per ticket booking fee and cheques should be sent in with a SAE and made payable to Kennedy Street Enterprises.

Birmingham tickets cost £11, £9.50 and £8 and are also available by post from Kennedy Street Enterprises, PO Box 4, Altrincham, Cheshire WA14 2JQ.

Tickets also go on sale by personal application at the Wembley Box Office and London agents from January 27, and at the NEC Box Office from January 25. Birmingham tickets can also be bought from record shops around the North and Midlands who normally deal with live shows.

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VIDEO

A FEW visual feasts that didn't quite make the Christmas rush compensate for the dearth of New Year videos. From BBC Video there's dear old 'Top Of The Pops', a neat compilation featuring Blancmange, Duran, UB40 and twelve others. Polygram/Spectrum are releasing a titanic 80 minute retrospective compilation of the Jam entitled 'Videosnap — Best Of The Jam', and Picture Music International are scheduling 'Strangers — Video Connection' soonest.

At the opposite end of the spectrum, there's 'Cool Cats', the next in the series of MGM/UA's excellent 'rockumentaries', cataloguing 25 years of rock 'n' roll style. From Kace International comes the legendary 'Rainbow Bridge', the classic Jimi Hendrix and definitive West Coast drug culture flick, featuring 14 Hendrix faves including 'Purple Haze', 'Voodoo Chile' and 'Foxy Lady'. Another movie just out on video is 'Flashdance', CIC Video pricing it at under £20.00.

Two other not-quite-music videos of some interest, are Virgin/Palace's 'Too Hot To Handle', an hour-long music and comedy special (staged as a fund raiser to stop the Electricity Board siting a nuclear reactor at Sizewell) featuring Rik Mayall, Michael Palin and Terry Jones plus music from UB40, Madness, Squeeze and Hazel O'Connor; and 'Koyaanisqatsi' (from VTC), the much-vaunted look at modern life with electro/classic music by Philip Glass.

ERE, DIDN'T you used to be in Talk Talk?" It's a question Mark Hollis and Paul Webb have got used to in the past year or so. Talk Talk summed it all up with their last hit, a little number which graced the charts in 1982 called 'Today'.

Their new hit, 'It's My Life', is a cunningly catchy little number, but then it should be if it took a year to produce.

"We've spent the last year in the studio making the new album," says Mark. "We've had to be very patient and it's quite amusing really when people ask us if we used to be in Talk Talk."

So just why does it take so long to bring out a record in these days of hi-tech? I mean, you don't have to hand cut the grooves yourselves, do you?

"Well, the most important thing to me is that if, at the end of the day the song's good, then it'll all go through OK," says Paul. "We just wanted it to be right when we released another single and album, too many bands rush out their follow up in two months time or something."

"We wanted some animal noises on the record so we sent our road manager up to Regent's Park zoo with a cassette recorder and said, 'Come back with some animal noises'," says Mark.

"When he came back, the tape had things like, 'No, you're not having an ice cream' on it, so we abandoned that idea and created the noises in the studio. On the album we've got a couple of elephants and a llama popping in and out."

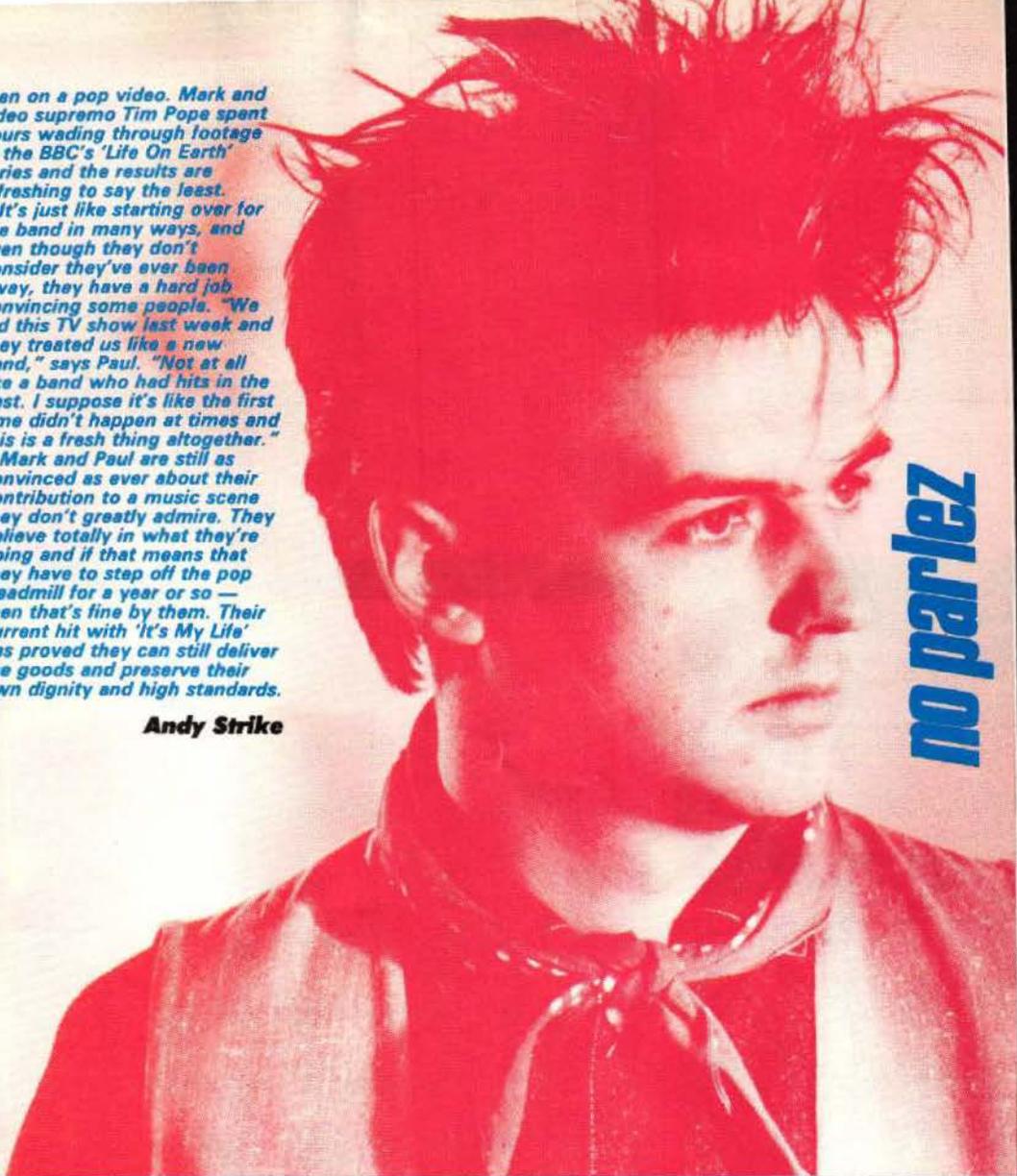
The video which accompanies the single is an intriguing display of wildlife footage, unlike anything you've ever

seen on a pop video. Mark and video supremo Tim Pope spent hours wading through footage of the BBC's 'Life On Earth' series and the results are refreshing to say the least.

It's just like starting over for the band in many ways, and even though they don't consider they've ever been away, they have a hard job convincing some people. "We did this TV show last week and they treated us like a new band," says Paul. "Not at all like a band who had hits in the past. I suppose it's like the first time didn't happen at times and this is a fresh thing altogether."

Mark and Paul are still as convinced as ever about their contribution to a music scene they don't greatly admire. They believe totally in what they're doing and if that means that they have to step off the pop treadmill for a year or so — then that's fine by them. Their current hit with 'It's My Life' has proved they can still deliver the goods and preserve their own dignity and high standards.

Andy Strike



Skidoo wallah wallah

OCCASIONALLY a mutant 12 inch crawls its way out of the pile of pale white boy dance records and hits a connection somewhere near the base of the spine. 23 Skidoo's 'Coup' is a case in point — a rumbustious brooding intense funk beautifully punctuated by the crispest brass.

The most commercial record Skidoo have released, 'Coup' represents a collaboration between the band, ex Linx man Sketch and the Aswad horn section. Skidoo's funny haircuts and Sketch's solid soul sensibility might seem an odd combination at first, but on listening it's clear that the boys have benefited from Sketch's more pop-directed discipline. How did the two parties meet?

"We've known him for about a year," says Alex. "We met him down at Riverside when Perry Haines was trying to interview us. Sketch was with Perry and he started talking to us about music — we found that we agreed about a lot of things. I think we met him at the right time 'cos up to then his music had been commercially orientated and he wanted to get away from that. At the same time we were pissed off with the limitations of being seen as a purely 'experimental' band."

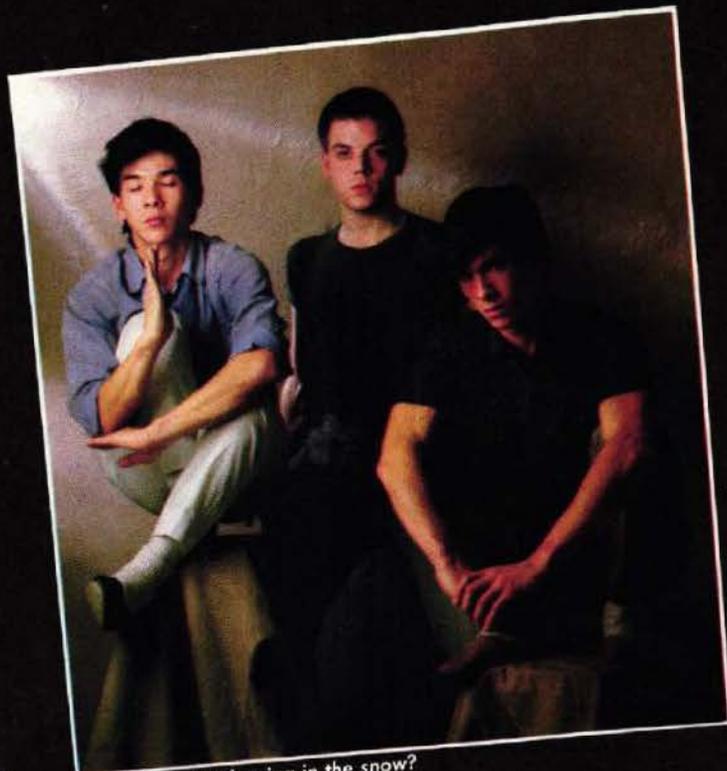
Thus Sketch was employed to tighten Skidoo's wandering rhythms, whilst the 23 boys have been helping Sketch loosen out his own more chart disciplined music. On the evidence of 'Coup' it's a collaboration that is already paying dividends. And a record that's meant to pay... are Skidoo trying to hit the chart button?

"It'd be nice if it's a commercial success," says Alex. "But doing it that way was not for financial reasons. If you're seen to do experimental music all the time you get a very set audience. We want to reach a larger audience, a wider audience — encourage all sorts of people to listen to our album."

"Each thing we do is an exercise in alienating our audience," says Fritz, being clever.

23 Skidoo will have an album out in the spring. Let them bloom.

Jim Reid



THE 23-ers: Skidoo-ing in the snow?

Q: "What is the role of ABC in modern pop?"

A: "More of the same but different...seriously...you know...I don't know really"

WANNA tell you a little story...

Aeons ago there used to be a pop group called ABC. Pretty successful they were too. A clutch of eminently entertaining singles all culled from a highly listenable LP called 'The Lexicon Of Love' propelled the bunch of plucky Sheffield (and Manchester) lads into lamé suits and thence into the nation's parlours. Big stars.

But after a stage-managed success equal to the break neck Love-Em-And-Leave-Em pace of UK pop, an icy silence befell the land. ABC went off on a world tour, cameras whirring to capture their glitzy performances.

Imagine the glee come October 22 1983, when the news arrived! ABC new single and LP sensation! The phones start ringing. RM asks very nicely for an interview. No go, Joe.

"ABC aren't really talking to the press at the moment," comes the chilly riposte. The following week ABC are splashed across a variety of rival publications.

Nov 5th: The single 'That Was Then But This Is Now' zooms into the charts at 25.

Nov 12th: The record climbs bravely to number 18.

Nov 19th: Calamity! A drop to number 22.

In RM's honest newsprint Jimmy Reid listens to 'Beauty Stab' — ABC's new LP — and accuses them of substituting plagiaristic theft for true direction.

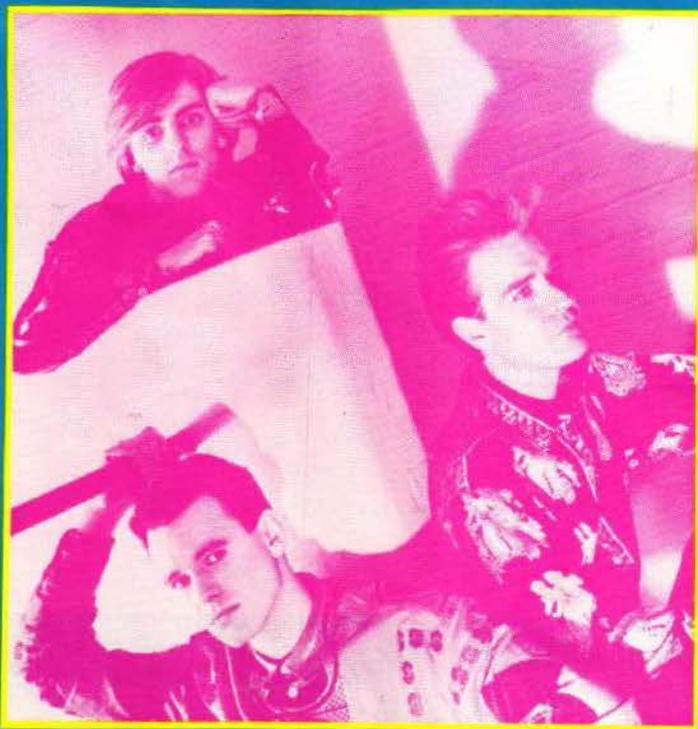
Nov 24th: In London listings mag Time Out Martin Fry (ABC's crooning tunesmith) says "We didn't want to get on that treadmill whereby if you're not on the cover of RECORD MIRROR every three months you're nothing."

Nov 26th: 'That Was Then...' tumbles to 44 and thence oblivion. The LP 'Beauty Stab' sets the chart alight at number 12.

Dec 3rd: 'Beauty Stab' begins its inexorable decline. Number 33. In subsequent weeks it drops to 48, then 64...

ABC are in big trouble... and in the RM office the phone rings again.

"How'd you like an ABC interview?" says the nice man at Phonogram. With *Pleasure!*



IT IS January 1984. 'That Was Then...' and 'Beauty Stab' are just fleeting chart memories. As another single 'SOS' (incidentally the best song on an otherwise sorry LP) prepares to go over the top to face pop's biggest guns, I conduct an inquest with Messrs. Fry and White...

You've been known to criticise the likes of Duran and Wham for presenting an image of glossy vacuity. Surely ABC above all others are responsible for that very trend?

Mark White: "No — it's not an image we sought to present. If anyone ever thought that ABC were simply about lamé suits they got us wrong. There is a sense of irony about what we do."

But is pop the ideal medium to deal with irony? Cleverness for its own sake?

Martin Fry: "We're not ironic these days — we're direct — going straight for the nerve endings. We want to be something more than just making

lullabies. We're *not* pop commentators."

So it's all change. Pop's out and rock's in. Music's manifesto manufacturers flit once again from one exhausted medium to another. Having already made the life-saving leap from scratchy funk (don't forget they were once the Radical Dance Faction) to pure pop schlock, where the grandest gesture meant so little, they have now removed their fragile eggs to the dour basket of a sanitised hard rock. And it doesn't work. On 'Beauty Stab' ABC aspire to a looser, more intuitive feel but end up as a poor, disinfected parody of stadium rockers. The delirious pop knock that brought us 'Poison Arrow' (which is still one of my all-time fave raves) and the 'Lexicon Of Love' LP has seemingly evaporated. And the charts say it doesn't work too.

Do you still stand by 'Beauty Stab'?

MF: "Yes — 125% — it's a great record."

Do you agree that 'Lexicon Of

Love' will be remembered and not 'Beauty Stab'?

MF: "No idea."

MW: "The point is, ABC will be remembered. People don't seem to have patience now. The idea of striving to produce the *perfect* LP is pointless."

But didn't ABC accelerate that pop process by the transience of those early singles?

MF: "It was reflecting what was going on."

... And not provoking?

MF: "A bit of both. It's pointless being too ironical." (You said it, Mart).

Are ABC now parodying rock in the same manner they parodied pop?

MF: "No, that's bullshit. Like Jim Reid's review — Rubbish!"

MW: "It might well be what we're doing — but it's not a self-conscious thing. A lot of the LP is just a strong urge to distance ourselves from the past which is why it's stylised."

Is it intentional for ABC to still approach subjects from an amused, distant viewpoint?

MF: "Distant? No, we believe in every word, every song. Roddy Frame questioned our sincerity but we believe in our own stuff entirely."

Can ABC survive without consistent, considerable chart success?

MF: "I've no idea."

MW: "Yes. Unless I get accustomed to a Beverly Hills lifestyle, in which case I'll want to sound like Foreigner. It's really down to whether you're more interested in your own statements or your bank statements. It's quite possible to live on selling 50,000 albums. I'm not saying that's what we want to do, but I certainly wouldn't make any artistic sacrifices for the sake of..."

MF: "... a few bob!"

For a group apparently designed solely for high-profile success, how important are the charts?

MW: "They're important as a gauge of how many people you are reaching. There's a lot of resistance to the direction we're moving in at the moment. It's a case of waiting for the resistance to fall."

We profile
MARTIN
FRY,
a man
with a
vision

Why is such a formerly high-flying group meeting so much resistance?

MW: "I think it's a stylistic dirge. I'm just bored by producers and groups playing with a standard dance beat."

Isn't it just as dull messing around with cliched rock rhythms?

MW: "It doesn't matter — who cares — as long as it fits the statement you're making. People have just settled for a traditional sound."

You can't get much more traditional than some of the sounds on 'Beauty Stab'!

MW: "But people seem to have deduced that the only way to get into the charts is by sticking to a formula. They're stifling themselves."

Are you now paying the price for such a high-profile image?

(Fry pulls out the chestnut) "It's build 'em up and knock 'em down."

Surely it's not as crassly simple as that?

MF: "No, not entirely — but it's all in the grooves. It's more innovative than 'Lexicon Of Love' could ever have been."

How can the prime purveyors of The Pop Manifesto now retreat to that hackneyed 'it's all in the grooves' mentality?

"Yes, it's always been more than just the music — but that *is* the main thing — the kernel. You can only go so far with an *attitude* — that's why when you say we are toying with rock at arms length, it's not how it is."

Have you been successful in putting across your true intent. . . your soul in ABC records?

"Yes — that's why I'm not bothered when people question our sincerity — you've got to suit yourself. I may not be fully satisfied all the time but the songs are not fabrications."

And what will you do if 'Beauty Stab' dropped out of the top 100 and 'SOS' wasn't a hit?

MF: "More of the same but different . . . seriously . . . you know. . . I don't know really."

Graham K Smith



On Stage

SOFT CELL

London, Hammersmith Palais
**FROM LEEDS to Retford via
 Derby and New York I have
 had a romance of three years'**
 standing with Soft Cell live-in-
 the-flesh. It has been something
 of a sado-masochistic
 relationship. There have always
 been either tears, tantrums,
 terrible sound or triumphs and
 tour-de-forces; never anything in
 between. With these boys you're
 dealing in excess, always the
 extremes: it is never boring,
 never bland. Guaranteed 24 carat
 solid gold straight from the heart
 stuff, every time.

So now they wave goodbye.
 And after a year of watching
 Marc virtually disintegrate
 mentally, this sight was a delight.
 He was as calm, cool, collected,
 controlled and as haughty as a
 high-class dominatrix. What
 might once have been a petulant
 little outburst against an egg-
 chucking toady in the audience
 was now an acidly delivered,
 sound verbal thrashing. Yes, he
 was in excellent voice.

The Cell was exposed in its
 purest form, without violins,
 backing vocalists, dramatics or
 histrionics, just Marc and Dave
 accompanied only by the horns of
 Gary Barnacle. In a wonderfully
 heady but relaxed atmosphere,
 we were regaled with a well-
 paced set of old, new, borrowed
 and blue. Yes, indeed — who else
 would debut new material at a
 farewell gig!

The newies! 'The Right Way To
 Kill' and 'Where Was Your Heart',
 suitably raunchy and earthy with
 lots of screechy guitar from Dave
 and lowlife melody from Marc,
 positively glowering with glee.
 The borrowed: the hilarious 'Hey
 Joe', the audience-bemusing
 'Ghost Rider'. The blue: the
 touchingly tawdry 'Baby Doll' and
 sex-steamy 'Heat'. The oldies: the
 ever-poignant 'Youth', the
 anthemic 'Bedsitter'.

If any moment of this show
 summed them up, it must've
 been the gradual climax built up
 through 'Art Of Falling Apart' and
 'Martin', the duo fairly working
 themselves up into a frenzy —
 Dave disappearing into the dark
 shadows, Marc always in the
 spotlight, arms a-thrashing. And
 all the while a purgatorial
 lightshow danced around them in
 evillest red like they were doing it
 straight out of hell.

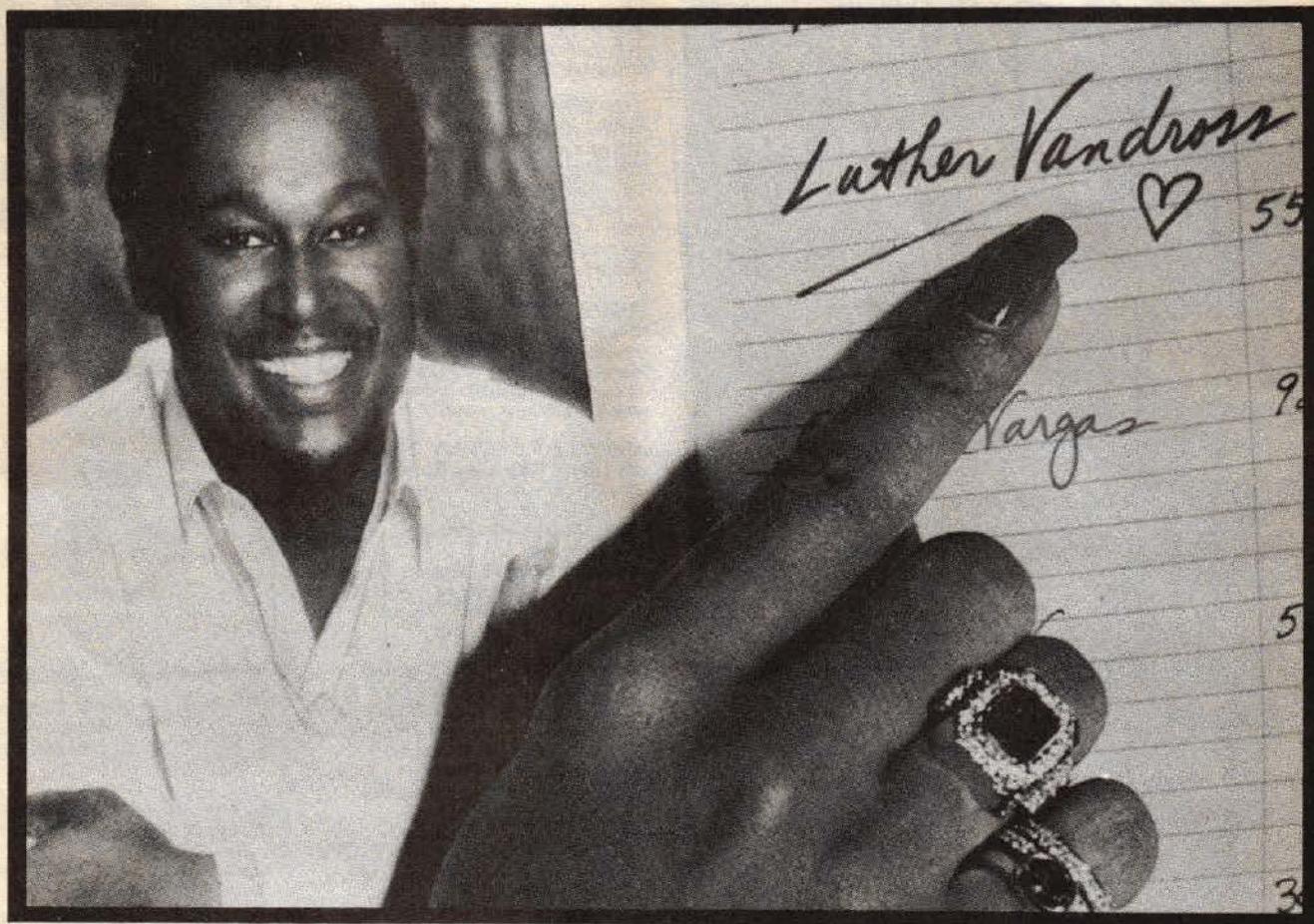
Ironically their ultimate
 audience was their most
 crossover yet. There were the
 very last of the screamies,
 tugging at the trouser bottoms of
 their popstar (failed, by choice).
 The hardcore Batcavers. And, of
 course, the necrophiliacs who'd
 come to pick over the rotting
 corpse. Except that it wasn't dead
 at all.

A new life form was seen
 squirming out of the decaying
 carcass. Two musically and
 mentally matured individuals
 with an awful lot more still to
 offer. The backroom boy can sigh
 his relief and return to his back
 room. The performer can
 continue to make his grand (and
 camp) gestures on other stages.
 And that's not sad at all. This
 was one scene he played his way.
 So wave goodbye and say hello.

Betty Page



Luther Vandross



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My God!
I don't think
I can do without
it a moment longer!

Singles

THE COLOUR FIELD 'The Colour Field' (Chrysalis 12')
Terry's voice is so easily recognizable that you immediately think of Fun Boy 3 — but don't be misled, it's very different, interesting and new. It's hard to say if this will be a hit, but is that what he's aiming for? I hope it does well.

DAVE STEWART AND BARBARA GASKIN 'Leipzig' (Broken Records) Barbara and Dave had a number one hit with 'It's My Party', but the arrangement on this is a bit old hat — however with the catchy chorus they might find themselves with a surprise hit.

PULSE BEAT 'Ride A White Swan' (Pulse/Arista) If God was reviewing this record He'd effect an immediate resurrection! I think it's a great mistake to try to cover such a brilliant record.

SPEAR OF DESTINY 'Prisoner Of Love' (Burning Rome) Spear of Destiny are such a great band . . . I don't think this is the single they should have chosen.

SIMPLE MINDS 'Speed Your Love To Me' (Virgin 12') One of my favourite bands — another Simple Minds classic.

HERBIE HANCOCK 'Future Shock' (CBS 12') Nowhere as good or distinctive as 'Rockit', but the megamix on the B side should prove a must for all Herbie Hancock fans — featuring 'Autodrive', 'Rockit', 'You Bet Your Love' etc.

PETER GODWIN 'Baby's In The Mountain' (Polydor 12') The cover looks remarkably like Bowie's 'Lets Dance'. Although the vocals are indistinctive and mixed too low down, the overall sound should prove this a good club record.

FANG 'Fontana Mix' (Compact 12') Quite interesting and funny. The press release was rather amusing.

PRIVATE LIVES 'Living in A World (Turned Upside Down)' (EMI) I LIKE Private Lives older material, but you can't please everyone all the time. I think John's vocal arrangements are good and should get played on Radio 2's peak time! Right on Robin Gibb!



reviewed by
STEVE STRANGE



THE SMITHS 'What Difference Does It Make' (Rough Trade) Simple, effective — it hits the right nerve.

BARB 'I Want My Money Back' (Magnet) So do!! Ripped off from 'You Give Me Fever'. I wish someone would get rid of mine!! (Suffering from heavy 'flu).

GIRLS CAN'T HELP IT 'Baby Doll' (Virgin 12') On the cover it's got 'US Remix' — didn't work over here, so they're gonna try it on the poor Yanks!

LUXURY 'Burn Me Up' (Polydor) We must be getting to the bottom of the pile . . .



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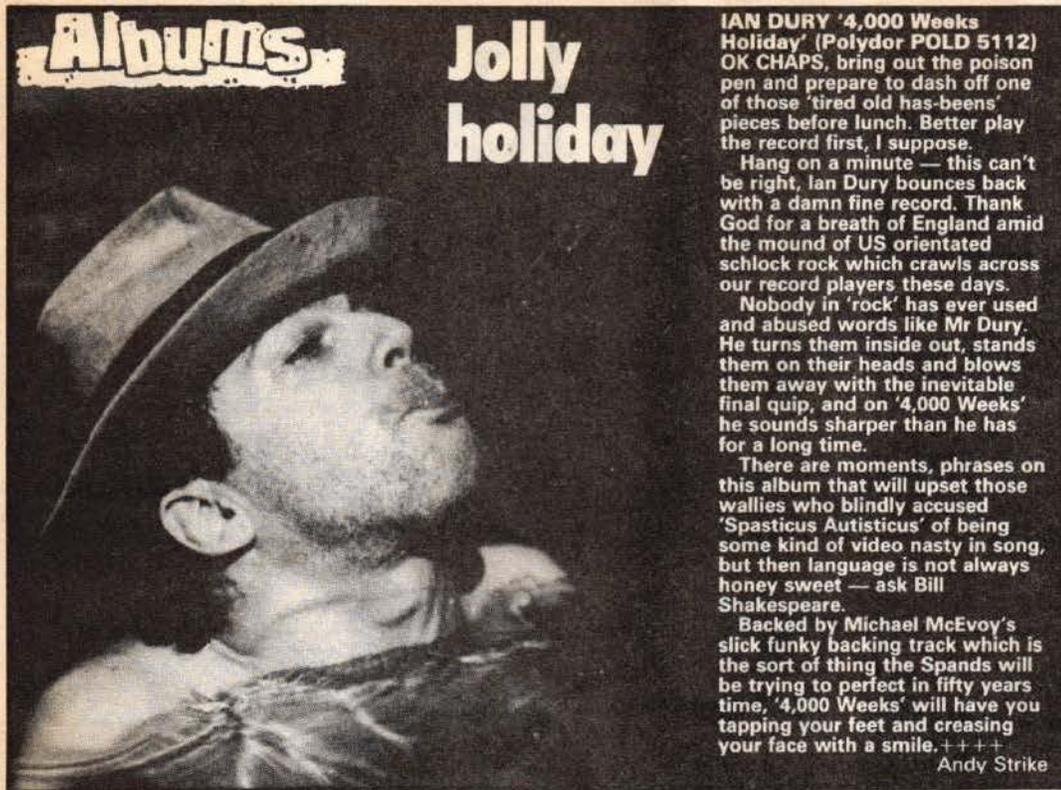
You know we have a fantastic range of videos from films to music, and now we're giving away a free Hit List LP or cassette with each one priced over £16.95.

This looks like another W. H. Smith exclusive you can't refuse.

WHSMITH



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IAN DURY auditions for his role in 'Three Coins In A Fountain'

CHIEF EBENEZER OBEY 'Miliki Plus' (Virgin VM 7) SEGUN ADEWALE 'Play For Me' (Sterns 1003)

IN THESE, the languid Far Pavilions of RM Towers, the wet 'n' windy January days bring no cheer to an office already decimated by scant aural excitement. Thus we turn once again to the lifesaving outpourings of the Dark Continent (seems pretty bright 'n' breezy to me) for further benevolent entertainment of idle feet and sun-starved ears.

JuJu music from the likes of these Nigerian superstars, despite its years of homespun development, still possesses a pinefresh, upful quality embarrassingly missing from 99% of Britain's soulless, academic chart posturings. It can be inane without seeming childishly trite, danceable without preaching a studied emotional ethic, and it can entertain without selfconscious theorising.

If King Sunny Ade is the general of the first strike African invasion, Obey is his competitive colonel and Adewale an eager, ambitious captain who'll go far.

While the Chief Ebenezer Obey adopts a similar stance to Ade, bossing his Miliki system to rival King Sunny's Synchro method, Segun Adewale is the young upstart, charging up his talking drums, guitars and voices in a pacier, more energetic (and more overtly youthful) version of his elders' established wiles.

Benefitting from the pioneering moves of Ade and Obey it may well be that Adewale, sussed enough to introduce a cross-pollinated pop version of the musics of the Nigerian Yoruba tribe (home of JuJu), could be the artist (not forgetting his Superstars International band) to break big. While we wait, let's groove to Obey and stomp to Adewale.+++

Graham K Smith

IAN DURY '4,000 Weeks Holiday' (Polydor POLD 5112) OK CHAPS, bring out the poison pen and prepare to dash off one of those 'tired old has-beens' pieces before lunch. Better play the record first, I suppose.

Hang on a minute — this can't be right, Ian Dury bounces back with a damn fine record. Thank God for a breath of England amid the mound of US orientated schlock rock which crawls across our record players these days.

Nobody in 'rock' has ever used and abused words like Mr Dury. He turns them inside out, stands them on their heads and blows them away with the inevitable final quip, and on '4,000 Weeks' he sounds sharper than he has for a long time.

There are moments, phrases on this album that will upset those wallies who blindly accused 'Spasticus Autisticus' of being some kind of video nasty in song, but then language is not always honey sweet — ask Bill Shakespeare.

Backed by Michael McEvoy's slick funky backing track which is the sort of thing the Spands will be trying to perfect in fifty years time, '4,000 Weeks' will have you tapping your feet and creasing your face with a smile.+++

Andy Strike

MOHAMMED MALCOLM BEN and the AFRICAN FEELING ORGANISATION 'African Feeling' (Sterns 1002)

THE DIVERSE joys of African music are starting to get a fairer hearing in the post Ade/Sound D'Afrique-hype days, now that certain parties have realised that Arty posters do not a hit make. The manner in which Rough Trade's 'Soweto' compilation trounced the hipper-than-thou opposition bodes well for further successful inroads by the likes of this new specialist label.

Sterns Record Shop has long been the Mecca for Afro-music enthusiasts, always promising the choicest authentic cuts from Nigerian JuJu to East Coast High-Life, and its move into actually instigating new releases (hopefully one per month) will realise far wider exposure for both African-based musicians and UK bands.

These first two LPs span the musical spectrum and show that the Stern label intends to cover all

bases, from the avowedly political Mohammed Malcolm Ben to the rampantly entertaining High Life International. Ben's African consciousness is laid bare on tracks like 'Preservation Of Humanity' and 'Zimbabwe' featuring extensive, overlaid chants atop a sprawling rhythmic backing.

In contrast, High Life International, a London based dance group, boss a selection of lighter, sprightlier tunes aimed firmly at the feet — what they miss ideologically they make up amply for in the paaaarty stakes.

A brace of crucial aural aids and an enticing taster for more.+++

Graham K Smith

ACCEPT 'Balls To The Wall' (Portrait PRT 25791)

WHAT A curious album. AC/DC impersonations packaged in a sleeve that looks like something from Frankie Goes To Hollywood. Could I have detected an unhealthy new trend called Boys Town Heavy Metal? My God, I hope not.

Apart from the always excellent Scorpions, most Euro stompers move my ears not an inch. Accept play clumsy material without guts of its own and their singer sounds as stupid as Freddie Starr impersonating a camp commandant.

It's a laborious task listening to them spluttering through heavy handed tracks like 'London Leatherboys', 'Head Over Heels' and 'Loser And Winners'. 'Balls To The Wall' just gives me aural constipation. Very unacceptable. +

Robin Smith

CAROLE KING 'Speeding Time' (Atlantic 78-0118-01)

SPEEDING TIME eh? This album never gets out of first gear. Our Carole was good in her day, turning out toons like 'Too Late' and mega-selling albums like 'Tapestry', but now she's well past her prime.

This album is downright monotonous, from 'Computer Eyes' to 'Alabaster Lady' and an absolutely appalling version of 'Crying In The Rain'. Somebody should have told Carole what drivin' 'Speeding Time' is, but instead they were paid handsomely for appearing on the album and scurried back to their houses on the beach. Ah well, perhaps you can't blame them after all. Get some matchsticks to keep your eyes propped open. +

Robin Smith

The debut single

out now!

Summertime

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Polydor

LUTHER VANDROSS 'Busy Body' (Epic EPC 25808) ANY RECORD with Luther's voice on it is worth an automatic three stars in my book, the man has such a mighty voice, such a workin' 'n' hurtin' tenor. Vandross feels his way round a word, then gobbles it up with a deep soulful relish. He's simply got class.

But sometimes class on its own

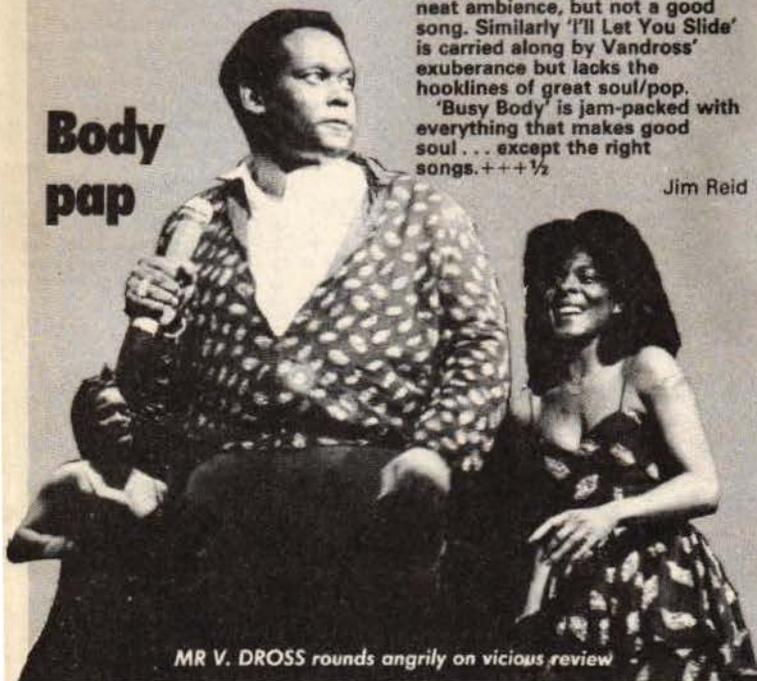
is just not enough. 'Busy Body' is an apt title for arranger, writer, producer Vandross, but this time one feels the big man has spread his talents just a little bit too thin. This is a record desperately in search of a set of tunes to match the peerless vocal performance, the neat and rounded arrangements.

Thus on the title track Luther's thick cream and some delicious bassy synth juddering create a neat ambience, but not a good song. Similarly 'I'll Let You Slide' is carried along by Vandross' exuberance but lacks the hooklines of great soul/pop.

'Busy Body' is jam-packed with everything that makes good soul... except the right songs. +++½

Jim Reid

Body pap



MR V. DROSS rounds angrily on vicious review

Stomper supreme

VARIOUS ARTISTS 'Dance Decade' (Streetsounds DEC 7383)

WHAT MORE can you say about a peerless, virtually flawless collection of the decade's finest stomp anthems than brilliant! 170 memory jerkers on 14 LPs ranging from Limmie and the Family Cookin' to Herbie Hancock, the O'Jays to Grandmaster Flash, make this the ultimate all-night (more like all-week) party soundtrack.

Omissions there may be — no Jacksons, for example — but the wealth of heady classics amply make up for any shortcomings.

The 'Dance Decade' covers every fad and craze to hit UK dancehalls since '73 — sugary Philly Soul, upful pure disco, breakneck boystown ecstasy, gritty funk and icy electro — daring your feet 'n hips not to move with every groove. It's a challenge you won't be able to resist!+++++

Graham K Smith

uncompromising as ever.

For the converted, that guitar, that drumbeat and that voice are all present and their ability to hold down a disarmingly catchy riff is proved yet again on 'Smile' and 'I Feel Voxish'.

There's nothing here you haven't heard before though, and nothing to rival the heights of 'Slates' or the more inspired moments on 'Room To Live'. 'Perverted By Language' just leaves you wanting to give The Fall a good kick up the arse.

The band's singles consistently prove their worth, while their albums simply give Smith the time and space of self indulgence. ++++

Andy Strike

BILLY IDOL 'Rebel Yell' (Chrysalis CHR 1450)

"HE'S IN love with his pretty face — woah

He's in love with the Rolling Stones — woah

He's got a puny body, but he plays butch — wooahh

Let him go, let him go, let him go oh oh oh oooh!"

Song sung by the Heathrow airport staff as Billy Idol made his way to the land of the quick buck, spreading lame metal pop elpees dressed up as smouldering street level discourses in faded leather and bruised knuckles. Byebye Billy, byebye+.

Jim Reid

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

Help!

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.

CAN YOU tell me what an A&R man does for a record company? What qualifications are needed, if any? Initially, I thought this job involved talent spotting and discovering new acts, but have since been told this is not so. TD, High Wycombe

● Finding and signing promising new acts before any other record company gets to them is an important part of the work of any A&R Department, but the job doesn't stop there. A&R stands for Artist and Repertoire, a definition which embraces the total career development of an artist or band after signing. Deciding, along with band and management which records will be released and when; the whole direction of a vinyl future, is all part of the work. Although it is still unusual in a currently male-dominated music business,

Mirror man

THIS IS very embarrassing. I'm wondering if I'm becoming a pervert as recently I've been masturbating and watching myself in the mirror at the same time. What do you think?

Tim, Birmingham

● Why feel guilty? There's no need. Masturbation is harmless and pleasurable. It's a way of releasing tension and a way of getting to know your own body too. Seeing yourself in the mirror may be an eye-opener. It's your body, the way you look with no clothes on, be proud of it. Now you know how you'll look to someone else one day!

women do this job too.

Standard academic qualifications of the kind you'd need if you wanted to be a doctor, lawyer or accountant just aren't relevant to a career in A&R. Some A&R people have no paper qualifications at all while others may have been educated to degree standard, or beyond.

A&R executives do tend to have a background in music on some level: working with a record company in some other capacity perhaps; playing with one or more bands; writing for a music paper. Sheer push and motivation and a gut feeling for what's going on in contemporary music and what's likely to sell records have to be the most important qualifications for the job. Good A&R people keep working; the rest are quickly gone with the wind.

HELLO! I'M 17 and would like to be a community service volunteer working with the elderly. How do I do it? Andrew, Warminster

● Easy. Provided you're aged between 16 and 35 and have at least 4 months to spare for some voluntary work, which will probably be away from home, in a hospital, or hostel, or perhaps with social services, you can apply. Drop a line, with a few details of yourself to Community Service Volunteers, 237 Pentonville Road, London N1 9NJ. (Tel: 278 6601).

Same goes for anyone else interested in voluntary work with any age-group. Board and lodging is free and volunteers get £13.00 pocket money a week.



ANY IDEAS on whether a Howard Jones fan club exists? I've tried other magazines for an answer without success.

Pete, Rochdale

● Here's the solution to your long time brain blitzer. For full fax on the Howard Jones Fan Club, write, enclosing a stamped addressed envelope to Jan and Jill, 15, Walton Terrace, Walton, Aylesbury, Bucks, OK?

Young Free And Single

DEDICATED GIG goer Alison, (21), from Knutsford in Cheshire wants to find new friends in 1984, preferably people who share her interest in U2, Thompson Twins, Bauhaus, Depeche Mode and Howard Jones. Visage enthusiast Lee from Ebbw Vale, (17), likes Ultravox, New Order, The The, Foxx and Bowie too and would like to contact other fans. Calling all Far Eastern readers, Valeria from Scotland wants a Japanese penpal and Stuart, living in Glasgow, and into strictly hi-energy sounds, ranging from Amanda Lear thru' to Divine, Miquel Brown and Lime, wants to hear from other readers who share his musical tastes. Write to 'YF&S' at Help, Record Mirror, 40, Long Acre, London WC2. This is a free service. All mail is forwarded.

Lords of the ring

WHEN EMPIRES, or cultures, or people, or careers come to an end, their past gets cut up, altered, cannibalised. Rock 'n' roll has been coming to an end for a long time now. But it's a persistent beast. It has put on some new clothes, swapped the image of reality for the substance of original fire and done a very good job of papering over the cracks.

The Alarm fill some of those cracks. Skilled artisans who carry the flame, spread the word and keep the fire burning long enough to emit the slenderest glow of rock's frenetic past.

But in the Eighties this ritual beating of rock's tribal drum has become largely irrelevant. What might have been the most immediate expression of passion, sex, anger and frustration in 1955 is no way to confront or chronicle these more sophisticated times.

Of course that's just what I'm saying; what the Alarm are saying is that rock 'n' roll is here to stay and through a succession of crafted pop punk songs they state their case.

The week the Alarm's new single — 'Where Were You Hiding When The Storm Broke?' — sounds the clarion call, Mike Peters tells me about the group's ultimate ambition.

"We as the Alarm have an ambition. We always look back on pop's history, we've got hundreds of groups we like, our influences, we're always playing records, reading about music — we love music. It's our ambition as a group to make our own 'Sergeant Pepper', 'Who's Next' or 'Exile On Main Street' — the classic LP of a generation.

"Yet whereas those groups would fall off because of personal differences and outside influences tearing them apart, we want to be different. It's our ambition to make the ultimate LP the Alarm could make and then go one step further by being sensible about it and looking at ourselves and looking at history and learning from other groups.

"If anyone wants to leave the Alarm, we've got to think 'Hang on, we can't do this'. If anyone left the Alarm none of us would be as strong as we are in the group. So we want to go into that nowhere land, where nobody's ever been in the history of rock 'n' roll. I don't know where it is



DAVE SHARP: no pussyfooting

because we haven't got there yet. I haven't got to that mountain top and looked down into the valley and said 'right, I'm going there'. I want to get into the valley, that's our dream as a band."

MIKE ISN'T joking, he says all this and he means it! The Alarm are nothing if not earnest. Yet they seek false prizes. The Alarm want to carve their name in 'rock 'n' roll history', but they have nothing new to offer — just a clever re-working of rock's recent past. More than this, their reverence for rock of ages means they'll find it difficult to escape the past. They're caught in a style prison, where the attitudes are purest late Sixties and the music re-defined late Seventies.

This may all appear obvious. But at a time when people are seeking rock icons anew — Big Country, U2, Echo And The Bunnymen, The Alarm — the obvious needs restating.

The Alarm's music isn't bad or unworthy — it's just at a dead end. Whilst the Alarm et al continue to plunder the past we might as well sit at home with old Eddie Cochran or Rolling Stones albums. There is no rock music relevant to the Eighties, just different ways of reading rock's history.

And different ways of expressing rock's rebellion. Rock isn't dangerous anymore (if it ever was) but a sweetly contained business. When part of rock's tradition is all yells and screams then singing about '68 Guns' isn't radical but conservative, obvious.

What are The Alarm saying to their fans? Do I hear the mouldy chant of youth rebellion?

"It's not a youth rebellion, we're not asking people to go out and start a riot," says Mike. "We're trying to inspire people. We inspire each other into performing and writing new material and reaching further goals and seeing our ambitions come to light.

"In that way we're just trying to be ourselves on stage and by being ourselves we automatically inspire each other. In turn we'll inspire our audience naturally 'cos we're just trying to be ourselves — in turn we want them to be themselves too. We're not trying to start a war.

"We ask people questions of themselves. A lot of people come up to us and say, 'The Alarm ask a lot of questions but they have no answers'. But we're not asking questions of anyone unless we've got the answer ourselves. And the

Are the Alarm just a storm in a teacup? asks Jim Reid

answer is shown by our example.

"When Joe Strummer and the Sex Pistols said 'go out and do it yourself' I took that message literally and here I am today. I've done it myself — I'm a living example that rock can change things in the individual. I'd like to think that we've had the same impact too. I want to pass the same thing onto my audience that Joe Strummer and John Rotten did to me."

This is a laudable enough aim. But one feels that any inspiration the Alarm may have got from punk was to emulate not innovate. They may argue that they're not rock rebels, but their clothes, their poses, their pictures are purest rebel rousing. By implication they assume the

stance that the Clash left after 'Give 'Em Enough Rope'. Appearances are important.

But remember, the Alarm are only the appearance of rebellion. Their actual views are rooted firmly in a mixture of individual self determination and late Sixties pipe dreams.

"People come up to us and say it's a naive optimism we offer, but look where that naive optimism got us. Look at the naive little dream and how big it has become and how much bigger it is getting," says Mike Peters.

HE LEAVES you in no doubt of how determined the group are to become successful. That's not wrong and I'm not denying the sweat and guts that has gone into the Alarm's success, but not everybody can be successful. The Alarm see the world through their own struggles. Now, that is naive.

None of them vote and Dave Sharp tells me: "You're voting because someone has told you to vote, you've got this preconceived notion that you have to vote — you don't have to vote."

Actually I vote because I try and judge between right and wrong. The Alarm though, sit outside all of that, comfortable in their own rock 'n' roll world.

"Things couldn't be better for me", says Dave, "and I ain't voted. I haven't voted and I'm here — I'm voting for myself in effect."

I don't think this is selfish — but more 'let it all hang out'. Mike Peters tells me what really kicked him into action. It was being snubbed by Johnny Rotten after an early Sex Pistols gig.

"He didn't wanna know, he just blotted me out and made me feel less of a person than I really was. I thought 'right mate, one day I'm gonna be in a band and we're gonna be bigger than you and I'll never have a fan say the same thing about me'."

And so Mike and the Alarm took up the banner and struck out for rock immortality. They did so with a refreshing honesty and enthusiasm. But they were playing right out of their time; employing a code and conduct that suggests cabaret rather than confrontation.

Are they good entertainment? Maybe. What do they represent? Well, perhaps the fact that pop songwriting as a reflection of the people and the times is practically extinct.

When the storm breaks, The Alarm will be in the middle of a lengthy trip.





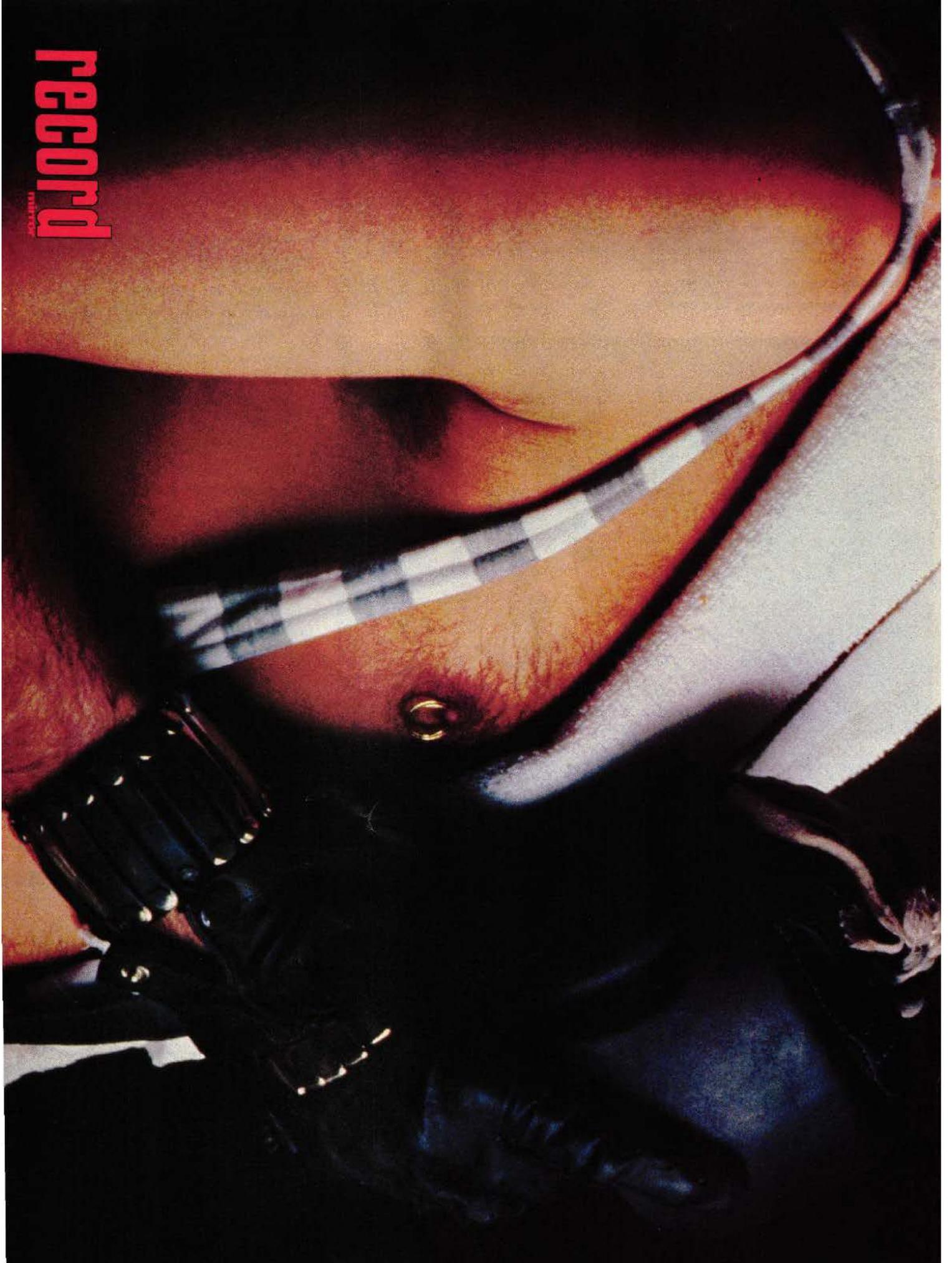
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HOLLYWOOD



FRANKIE

RECORD
MUSIC

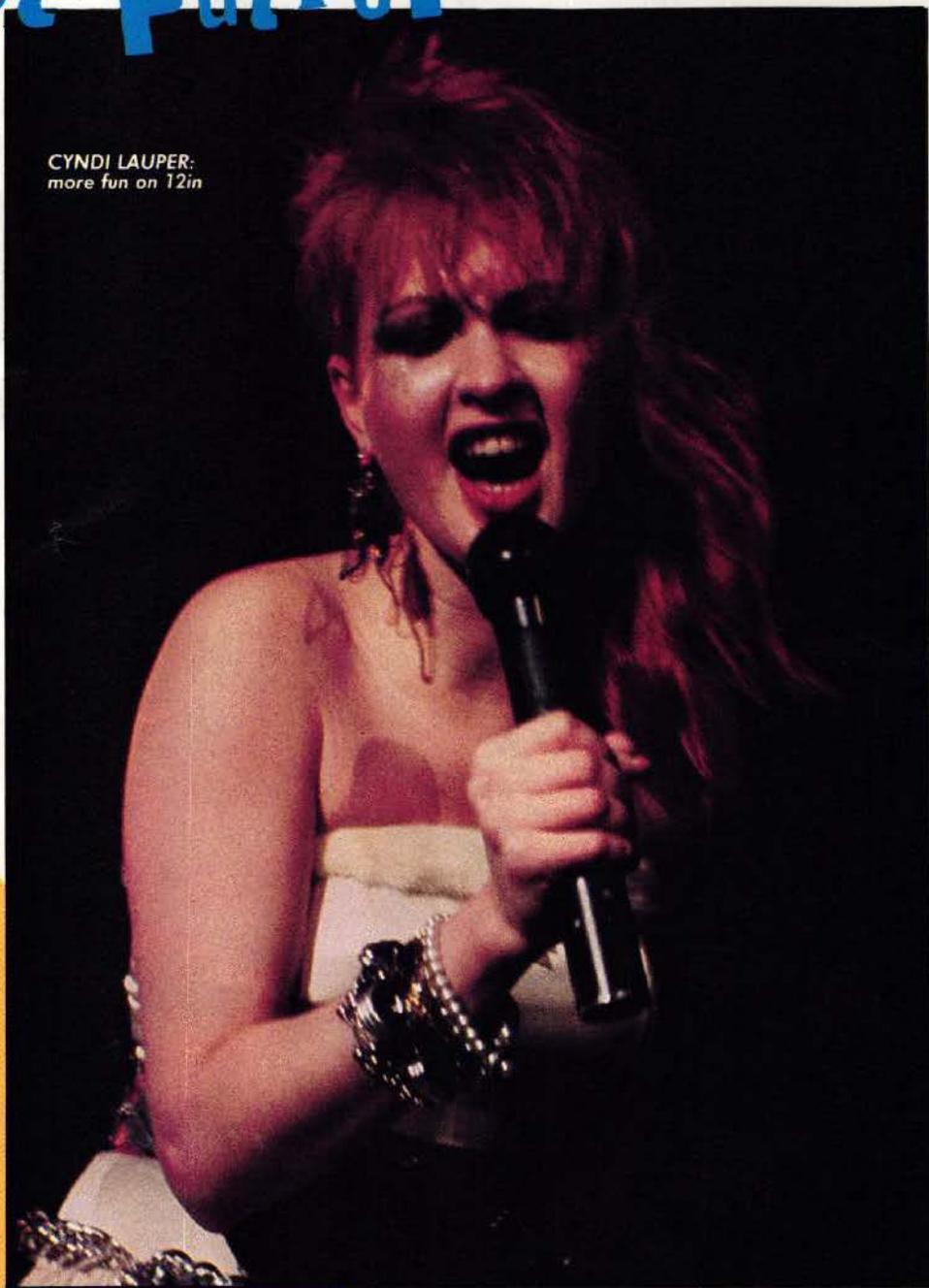


Product Patrol

Singles

ALABAMA FEELS SO RIGHT/See The Embers, Feel The Flame RCA 382 Pic Bag **RCAV382** Special Valentine's Day Bag
ALARM WHERE WERE YOU HIDING WHEN THE STORM BROKE/Pavilion Steps I.R.S. **IRS 1** Pic Bag;
IRSX 1 12" Pic Bag inc **extra track** What Kind Of Hell
AUSTRALIAN CRAWL BOYS LIGHT UP/The Night Geffen **A4104** Pic Bag
BAUMANN, Peter STRANGERS IN THE NIGHT/Welcome Arista **ARIST 556** Pic Bag; **ARIST 12556 12"** Pic Bag inc **extra track** Fremde In Der Nacht (Strangers In The Night German version)
BIBI DAN'S TSIBAYA BEST AMBIENCE/tba Earthworks/Rough Trade **ET 002** Pic Bag
BIG TWIST & The Mellow Fellows 300 POUNDS OF HEAVENLY JOY/Pouring Water On A Dying Man Sonet **SON 2662** Pic Bag
BLEGVAD, Peter HOW BEAUTIFUL YOU ARE/Vermont, Virgin **VS 655** Pic Bag
BREAK MACHINE STREET DANCE (VOCAL/Instrumental) Record Shack **SOHO 13** Pic Bag;
SOHOT 13 12" Pic Bag
BREEN Ann, SAVE THE LAST DANCE FOR ME/Old Rustic Bridge Homespun **HS 076**
BRILLIANT CORNERS, The SHE'S GOT FEVER/Black Water SS20 Records **SS21** Pic Bag
BURDICK, Kathy HEART BEATER/Tuff Luv Sesame **SES 1** Pic Bag
CAPTAIN RAPP BAD TIMES (I CAN'T STAND IT)/Bad Times (I Can't Stand It) Part II/(Inst) Becket **BKSL 10**
CHANNEL 3 I'VE GOT A GUN/Manzanar & Mannequin No Future **6111**
CHARM SCHOOL SUN/Excerpts Button **BTN 113**
CHE WHAT YOU'VE BEEN THROUGH IS LOVE (SCREAM LIKE A SWIFT)/(Part 5) Desire **WHAT 3** Pic Bag; **WANTX 3 12"** Pic Bag
CLIFF, Jimmy WE ALL ARE ONE/No Apology/Piece Of The Pie CBS **TA4056 12"**
CLOX ITALIA YOU BELONG TO ME/Ageing Agent B Flat **FLAT 3**
COLE, Jordan LET'S MAKE THIS A VERY MERRY CHRISTMAS/Under The Mistletoe Deluxe **DEL 1**
COLOUR FIELD, The THE COLOUR FIELD/Sorry Chrysalis **COLF 1** Pic Bag; **COLFX 1 12"** Pic Bag inc **extra track** The Colour Field (Special mix)
COPYCATS, The TELL THE CAPTAIN/Getting Excited Out Of Touch OTL **2** Pic Bag; **120TL 2 12"** Pic Bag
COX, Jess ONE IN A MILLION/Bad Time Girl Neat **NEAT 35**
CROW BAR HIPPIE PUNKS/White Riot Skinhead **SKIN 1** Pic Bag
CUSSICK, Ian SUPERNATURAL/Read Your Letter A&M **AM 168**
DAZZ BAND JOYSTICK/Don't Get Caught In The Middle Motown **TMGT 1328 12"**
DEAD OR ALIVE I'LL DO ANYTHING/Anything (Dub)/Misty Circles/What I Want Epic **QA 4069 10"** Pic Bag
DION WE DON'T TALK ANYMORE/Midnight Lover Aura **AUS 139** Pic Bag
DISCO DOG I'M GONNA BREAK YOUR BONES/tba Malaco **MAL 1215 12"** only
DISORDER THE SINGLES COLLECTION (13 TRACK) **DISORDER 12ORDER 15 12"** Pic Bag
DIVINE THE NAME GAME/BORN TO BE CHEAP (Double A-side) Situation **2 SIT 5** Pic Bag
EARTH WIND & FIRE TOUCH/September CBS **A4164, TA4164 12"** Pic Bag inc **extra tracks** After The Love Has Gone/**EARTH WIND & FIRE with the EMOTIONS: Boogie** Wonderland
ECHO & The Bunnymen THE KILLING MOON/Do It Clean Korova **KOW 32** Pic Bag; **KOW 32T 12"** Pic Bag
ENGERMANN, Paul SCARFACE (Push It To The Limit)/Tony's Theme MCA **864** Pic Bag; **MCAT 864 12"** Pic Bag
FAD GADGET COLLAPSING NEW PEOPLE/Spoil The Child Mute **7MUTE 030** Pic Bag; **12MUTE 030 12"** Pic Bag inc **extra track** Collapsing New People
FONTANA MIX FANG/100,000 Years Compact Organization **ACTX 10 12"** Pic Bag
GENESIS ILLEGAL ALIEN/Turn It On Again (Live) Charisma/Virgin **AL 1** Pic Bag; **AL 1-12 12"** Pic Bag
HALL, Pam LATE AT NIGHT/tba Malaco **MAL 16; MAL 1216 12"**
HASHIM, AL-NAFIYSH (THE SOUL)/Al-Naafiyysh (The Soul) Streetwave **MKHAN 4 12"** only
HENREID, Pola TOMORROW HAS BEEN CANCELLED/(Dub) Deluxe **POLA 1**
HEY ELASTICA THIS TOWN/That Town Virgin **VS 650** Pic Bag; **VS 650-12** Pic Bag; **VS 650-12** Pic Bag inc **extra track** Twist That Town

CYNDI LAUPER:
more fun on 12in



HILL, Dan YOU PULLED ME THROUGH/Love In The Shadows PRT **7P 300**
HORNE, Jimmy "Bo" YOU'RE SO GOOD TO ME/(Vocal)/(Instrumental) Sunnyview **SUNYL 102 12"** only
INDEEP THE RECORD KEEPS SPINNING/Instrumental Becket **BKS 11 12"** Pic Bag
INGRAM, James with Michael McDonald YAH MO B THERE (EDIT)/JAMES INGRAM: Come A Da Machine Qwest **W9394; W9394T 12"**
JAMES, Keith KEEP IT TO YOURSELF/Behind Your Eyes Keith James **KJ10**
JB'S ALL STARS BACKFIELD IN MOTION/Theme From A Team RCA **384 12"** Pic Bag
KENNEDY, Wayne SOMEDAY SOMEWAY/Oh Baby Lark **LS 4**
KERSHAW, Nik WOULDN'T IT BE GOOD/Monkey Business MCA **NIK 2** Pic Bag; **NIK 2 12"** Pic Bag
LATTISAW, Stacey MILLION DOLLAR BABE/The Ways Of Love Cotillion **B 9819; B9819T 12"** inc **extra track** Hey There Lonely Boy
LAUPER, Cyndi GIRLS JUST WANT TO HAVE FUN/Right Track Wrong Train/Witness Epic/**Portrait** **TA 3943 12"** Pic Bag

LEATHER NUN, The PRIME MOVER/F.F.A Subterranean **SUB 40** Pic Bag
MACHINATIONS PRESSURE SWAY/(Instrumental)/Pushbike **A&M AMX 12"** only Pic Bag
MASON, Barbara ANOTHER MAN/(Rap) Streetwave **KHAN 3; MKHAN3 12"** inc **extra track**
MAXINE 1984 (EXTENDED VERSION)/1984/In Love Chrysalis **CHS 12 1984 12"** Pic Bag
1,000 MEXICANS THE LAST POP SONG/Chinese Whispers Abstract **ABS 021; 12ABS 021 12"** Pic Bag
MEZZOFORTE MIDNIGHT SUN/tba Steinar **STE 715; STE 1215 12"**
MIRRORS DANCE DANCE DANCE/Johnny Rock Aura **AUS 140** Pic Bag
MOOD MOSAIC The, with The Lady Birds A TOUCH OF VELVET, A STING OF BRASS/Bond Street PM Soul Supply **7SS-102**
MATUMBI LIVE AND KICKING/Glp Band; Last Funk MR Records **MR 001; MR 12006 12"**
MYSTERY GIRLS, The ASH IN DRAG/Fire Monsters A&M **AM 175; Pic Bag; AMX 175 12"** Pic Bag
NENA 99 RED BALLOONS/Ich Bible In Bett Epic **A4074** Pic Bag; **TA 4074 12"** Pic Bag
NORMAN, Chris LOVE IS A BATTLEFIELD/Comes The

RM's Derivative guide to THIS WEEK'S Releases

Albums

Night RCA 386 Poster Bag
ORCHESTRE JAZIRA SAKABO/Tobiyav Beggars
Banquet BEG 104 Pic Bag; **BEG 104T** 12" Pic Bag inc
 extra track Sakabo (Club Mix)
PALE FOUNTAINS, The UNLESS/Natural Virgin VS
614 Pic Bag; **VS 614-12** 12" Pic Bag
PALLAS EYES IN THE NIGHT (ARRIVE ALIVE)/East
West EMI PLS 1 12" inc extra track Crown Of Thorns
 Pic Bag
PARKER Jr, Ray I STILL CAN'T GET OVER LOVING
YOU/She Feels The Need Arista 550 Pic Bag; **ARIST**
12550 12" Pic Bag inc extra track Invasion
PLAY DEAD T.V. EYE/Final Epitaph Fresh FRESH 38
 Pic Bag
PLAY DEAD POISON TAKES A HOLD/Introduction
Fresh FRESH 29
PREFAB SPROUT DON'T SING/He'll Have To Go/
Green Isaac Kitchenware, SK 912 12" Pic Bag
PRIVATE LIVES LIVING IN A WORLD (TURNED
UPSIDE DOWN)/Break Up EMI PRIV 2; 12 PRIV 2 12"
PULSE BEAT RIDE A WHITE SWAN/Have (No
Regrets) Arista PULSE 1 Pic Bag; **Pulse 12** 12" Pic
 Bag
QUEEN IDA & Her Bon Temps Band CELIMENE/Fais
Deaux Deaux Sonet SON 2661 Pic Bag
RE-FLEX THE POLITICS OF DANCING/Cruel World
EMI FLEX 2 Pic Bag; **12 FLEX 2** 12" Pic Bag
RED BOX CHENKO/Valley Cherry Red CHERRY 73
12CHERRY 73 12"
REDD, Sharon YOU'RE A WINNER/Activate Prelude
A4127; TA4127; 12"
REFLECTIONS SEARCHING/(Remix) Cherry Red
CHERRY 75
ROMANTICS, The TALKING IN YOUR SLEEP/
(Instrumental)/I'm Hip Epic TA4118 12"
RONDO VENEZIANO VENICE/Notturmo In Gondola
Ferroway 7RON2 Pic Bag
SAGA SCRATCHING THE SURFACE/The Sound Of
Strangers/On The Loose (Live) Epic/Portrait TA 4067
SAPPHIRE ROCK ME SLOWLY/Make Love To The
Music Becket BKSL 9 12" only
SAYER, Leo SEA OF HEARTBREAK/Dreaming
Chrysalis LEO 2 Pic Bag; **LEOX 2** 12" Pic Bag inc
 extra track Easy To Love
SECOND IMAGE THERE SHE GOES/Searching But
Not Finding MCA 863 Pic Bag; **MCAT 863** 12" Pic Bag
SHAPIRO, Helen BRICKYARD BLUES/Just Another
Weekend Oval OVAL 26
SICK THINGS, The THE LEGENDARY SICK THINGS
(EP) Chaos CHS 3 Pic Bag
SIMPLE MINDS SPEED YOUR LOVE TO ME/Bass Line
Virgin VS 649 Pic Bag; **VS 649-12** 12" Pic Bag
SLADE RUN RUNAWAY/Two Track Stereo, One Track
Mind RCA Pic Bag; RCAT 395 12" Pic Bag
SMITH, Richard Jon IN THE NIGHT/ Need You Jive
JIVE 53; JIVET 53 12" Pic Bag inc extra track In The
 Night (Dub Version)
SMITHS, The WHAT DIFFERENCE DOES IT MAKE/
Back To The Old House Rough Trade RT 146 Pic Bag;
RTT 146 12" Pic Bag inc extra track These Things
 Take Time
SOME NOW ARE TRUTH TO TELL/The Heaviest Gate
Interior INDEX 3 Pic Bag
SPANOS, Danny EXCUSE ME/Anita Epic A3770
SPEAR OF DESTINY PRISONER OF LOVE/Rosie/
Grapes Of Wrath Burning Rome TA4068 12" Pic Bag
THIRD WORLD LAGOS JUMP/Swing Low CBS A4056;
TA4058 12"
THOMPSON TWINS DOCTOR, DOCTOR/tba Arista
TWINS 3 Pic Bag; **TWINS 123** 12" Pic Bag
THREE JOHNS, The SOME HISTORY EP Abstract
12ABS 022 12" Only Pic Bag
VARUKERS, The LED TO THE SLAUGHTER (3 TRACK
EP) Riot City RIOT 29 Pic Bag
VENOM WARHEAD/Lady Lust Neat NEAT 38; NEAT
3812 12" inc extra track 7 Gates Of Hell
VIOLATORS SUMMER OF '81/Live Fast Die Young No
Future 0119
VOLCANOES, The STRANGERS IN THE NIGHT/
Murder U.S.A. Volcanic VOLC 1 Pic Bag
WARWICK, Dionne GOT A DATE/Two Ships Passing
In The Night Arista ARIST 552 Pic Bag; **ARIST 12552**
 12" Pic Bag
WILD FLOWERS, The MELT LIKE ICE/tba No Future
FS11
WIRE TRAIN CHAMBER OF HELLOS/It's Only Dark/
Personne Jamais/Mr. Soul CBS/415 Records TA 4094
 12" Pic Bag
WORLD PREMIERE SHARE THE NIGHT/(Instrumental)
Epic A4133; TA4133 12"
X THE NEW WORLD/ Must Not Think Bad Thoughts
Elektra E9779
ZIMMERMANN, Die ANJA (German Version)
Cherry Red CHERRY 72; 12 CHERRY 72 12" inc extra
 tracks Keiner Ruft Cornelia/Zitronenmanas/Weil Die
 Moral Schlaf

*ACCEPT BEST OF ACCEPT Metronome (Germany)
 8119 941
AR LOG MEILLONEN Dingle's DID 7151
AZYMUTH RAPID TRANSIT Milestone M9118
BATORS, Stiv THE CHURCH AND THE NEW
CREATURES Lolita LOLITA 5006
BELL, Derek MUSICAL IRELAND Claddagh CC 35
 *BENNETT, Duster BRIGHT LIGHTS Line (W.
 Germany) OLLP 5303
 *BENNETT, Duster 12 BBs Line (W. Germany) OLLP
 5312
BLOOMFIELD, Mike BLOOMFIELD CBS 22164/40/
22161
 *BROWN, Clarence 'Gatemouth' THE ORIGINAL
 PEACOCK RECORDINGS Rounder (USA) R2039
 *BUCKLEY, Tim BEST OF Rhino (USA) RNLP 112
BYRDS, The GREATEST HITS CBS 32068/40/32068
CHANDRA, Sheila OUT ON MY OWN Indipop SCH 1
CHASSAR CHASAR MPM Records MPM C001
 (Cassette)
 *CHOATES, Harry THE FIDDLE OF WESTERN SWING
 Arhoolie (USA) F-502
CHOCOLATE WATCHBAND, The THE BEST OF ...
Eva EVA 12030
 *CIPPOLINA, John RAVEN Line (W. Germany) AP6
 624317
CURRIE CAREFREE Dingles DIN 329
 *CROSBY, Bing TRUE LOVE Philips (Italy) 8126 601/
 8126 604
 *CULTURE LION ROCK Heartbeat (USA) HB 12
DISLOCATION DANCE MIDNIGHT SHIFT Rough
Trade ROUGH 63
D.O.A. BLOODIED BUT UNBOWED Alternative
Tentacles VIRUS 31
 *DOBSON, Richard SAVE THE WORLD RJD (USA)
 RJO 1003
EINSTURZENDE NEUBAUTEN STRATEGIES
AGAINST ARCHITECTURE Mute STUMM 14
FIELDS, Grace LIFE IS A SONG Recollections REL 36
 *FISCHER CHOIR, The MUSIC FOR THE MILLIONS
 Polydor (Holland) 8153 211/8153 214
 *FITZROY, Edi YOUTHMAN PENITENTIARY Alligator
 (USA) AL 8304
FOUR LADS, The GREATEST HITS CBS 32410/40/
32410
FRANKLIN, Aretha ARETHA CBS 32408/40/32410
FRIZELL, Lefty HONKY TONKIN WITH LEFTY FRIZELL
Flyright FLY 596
FULLER FOUR, Bobby I FOUGHT THE LAW Eva EVA
12032
GAILLARD, Sam ANYTIME, ANYPLACE, ANYWHERE
Hep HEP 2020
GOTHIQUE KRISTIANA GEE C-004 (Cassette)
HAWKINS, Colenian/Ben Webster BEAN B BEN
Harlequin HO 2004
 *HOPKINS, Lightnin'/Big Boy Crudup HOPKINS/BIG
 BOY CRUDUP Crazy Kat 7410
 HOPKINS, Lightnin' PO'LIGHTNING Arhoolie (USA)
 F1087
IDOL, Billy REBEL YELL Chrysalis CHR 1450/ZCHR
1450
 *JACKSON, Carl BANJO HITS Sugarhill (USA) SH
 37371
JACKSONS, The DESTINY Epic EPC 32365/40/32365
 *JAMAALDEEN TACUMA SHOW STOPPER
 Grainavision (USA) GR 8301
JOEL, Billy COLD SPRING HARBOR CBS32400/40/
32400
 *JOHNSON, Plas W THE GREASE PAIROL Caroli
 (USA) CM 1011
JOPLIN, Janis PEARL CBS 30264/40/32064
JUDAS PRIEST DEFENDERS OF THE FAITH CBS
25713/40/25713
JUDAS PRIEST BRITISH STEEL CBS 32412/40/32412
 *KAROLI, Michael DELUGE Spoon (W. Germany)
 SPOON 16
 *KENDALLS, The MOVIN' TRAIN Mercury (USA) 8127
 791
KING BISCUIT BOY MOUTH OF STEEL Red Lightning
RL 0049
 *KITAKO SILK ROAD SUITE Kuekuck (USA) KUCK
 65160
 *KORNER, Alexis and Friends inc. Eric Clapton THE
 PARTY ALBUM Intercord (Germany) INT 155 066
 *LAKE, Oliver PLUG IT Grainavision (USA) GR 8206
LANGTON GROUP, Lloyd OUTSIDE THE LAW
Flicknote SHARP 015
LAST, The PAINTING SMILES ON A DEAD MAN
Lolita LOLITA 5005
 *LOUISIANA RED BOY FROM THE BLACK BAYOU
 L&R (W. Germany) LR 42055
 *MADDOX, Rose QUEEN OF THE WEST Varrick
 (USA) VR 010
 *McDONALD, Country Joe CHILD'S PLAY Rag Baby
 (USA) RA 1018
 *McDOWELL, Fred LEVEE CAMP BLUES Origin Jazz
 Library (USA) OJL 6051
 *McENTIRE, Reba BEHIND THE SCENE Mercury
 (USA) 8127 811
 *MIGHTY DIAMONDS INDESTRUCTIBLE Alligator
 (USA) AL 8303

*MOONEY, John TELEPHONE KING Blind Pig (USA)
 BP 1383
 *NEWMAN, David 'Fathead' STILL HARD TIMES
 Muse (USA) MR 5283
 *NIGHTHAWKS, THE ROCK'N'ROLL Varrick (USA) VH
 007
NOLANS, The MAKING WAVES Epic 32049/40/32049
 *NRBQ TAP DANCING BATS Rounder (USA) R 3066
NUNN, Bobby PRIVATE PARTY Motown STML
12199/CSTML 12199
 *ORIGINAL SOUNDTRACK FOR THESE I LOVED
 (MAURICE JARRE) General Music (France) 803 055,
 804 055
 *ORIGINAL SOUNDTRACK LE MARGINAL (ENNIO
 MORRICONE) General Music (France) 803 055, 804
 055
 *PABLO, Augustus KING DAVID'S MELODY Alligator
 (USA) AL 8307
 *PAXTON, Tom EVEN A GRAY DAY Flying Fish
 (USA) FF E80
PETER AND THE TEST TUBE BABIES PISSED AND
PROUD No. Future CPUNK 3 (Cassette)
 *PHANTOM BAND III Spoon (W. Germany) SPOON
 17
 *PICTURE DIAMOND DREAMER Back Door (Holland)
 6350 065
RAINCOATS, The MOVING ROUGH Trade ROUGH 66
RED CAPS, The LENNOX AVENUE JUMP Crazy Kat
KK 779
RED IN MOTION RGM AGMLP 2001
 *RICE, Tony CHURCH ST. BLUES Sugarhill (USA) SH
 3732
 *ROBBINS, Marty HAWAII'S CALLING ME Bear
 Family (Germany) BFX 15123
 *ROBILLARD, Duke and the Pleasure KINGS Rounder
 (USA) R 3079
 *ROS, Edmundo MUSIC FOR THE MILLIONS Philips
 (Holland) 8123 781/8123 784
SNOW, Hank JUST KEEP A MOVIN' Detour DT 33
SOFT BOYS WADING THROUGH A VENTILATOR Soft
SOFT ONE LP1
SOFT VERDICT STRUGGLE FOR PLEASURE Les
Disques Du Crepuscule TW1
 *SPANN, OTIS CHICAGO BLUES Testament (USA)
 T2211
 *SPARKS, Larry AND THE LONESOME RAMBLERS
 Rebel (USA) REB 1611
 *STEVENS, RAY ME Mercury (USA) 8127 801
TURNER, Ike & The Kings of Rhythm HEY! HEY! Red
Lightning RL 0047
TWO DREAMING SPIRES No Future FL
VALE, Jerry THE SAME OLD MOON CBS 32411/40/
32411
 *VARIOUS AFRICAN MUSIC Philips (Holland) 8144
 801
 VARIOUS GET RIGHT WITH GOD HOT GOSPEL 1947-
 53 Crazy Kat KK 7417
 *VARIOUS BRAZIL TODAY Polydor (Holland) 8128
 491/8128 494
 *VARIOUS CLASSIC COUNTRY DUETS Old Timmy
 (USA) OT 12
 *VARIOUS EASIN' IN — WOMEN SING THE BLUES
 Muskadine (USA) MUSK 105
 VARIOUS FIRST CUT Waterfall WF 100
 VARIOUS (FRENCH ARTISTS) ABBACADABRA
 WEA France (France) 240 1441/240 144
 VARIOUS GREAT BLUESMEN/NEWPORT Vanguard
 (France) VSO 77
 VARIOUS IT'S PARTY TIME AGAIN Decca DVL
 51KDVC 5
 *VARIOUS ROCK'N'ROLL Rock & Country (Sweden)
 R&C 101
 VARIOUS METAL BATTLE Neat NEAT 1014
 *VARIOUS METAL ATTACK Intercord (Germany) INT
 145 060/- Coloured Vinyl
 VARIOUS ANOTHER JUST FOR YOU Homespun PHL
 471/CPHL 471
 VARIOUS NO INTRODUCTION NECESSARY
 Thunderbolt THBL 007
 VARIOUS SELECTIONS FROM SOUNDTRACK OF
 "GIRL GROUPS THE STORY OF A SOUND" Motown
 STMR 8020
 VARIOUS THE INVISIBLE FRAME No Future FUTURE
 1
 *VARIOUS THE FAMOUS GUITARS ACOUSTIC
 COLOURS Philips (Holland) 8140 221/8140 224
 *VARIOUS WORD SOUND AND POWER Heartbeat
 (USA) HB 15
 *VINSON, Eddie 'Cleanhead' & Roomful of Blues
 STILL HARD TIMES Muse (USA) MH 5282
 *WALKER BROTHERS MUSIC FOR THE MILLIONS
 Polydor (Holland) 8123 451/8123 454
 *WASHINGTON, Tuts NEW ORLEANS PIANO PROM
 Rounder (USA) R2011
 *WATSON, Doc & Merle GUITAR ALBUM Flying Fish
 (USA) FF301
 *WHO, The ONCE UPON A TIME Polydor (Germany)
 2664 435/3578 482

Plastic statistics Singles 92
 Albums 108

Compiled by Music Week

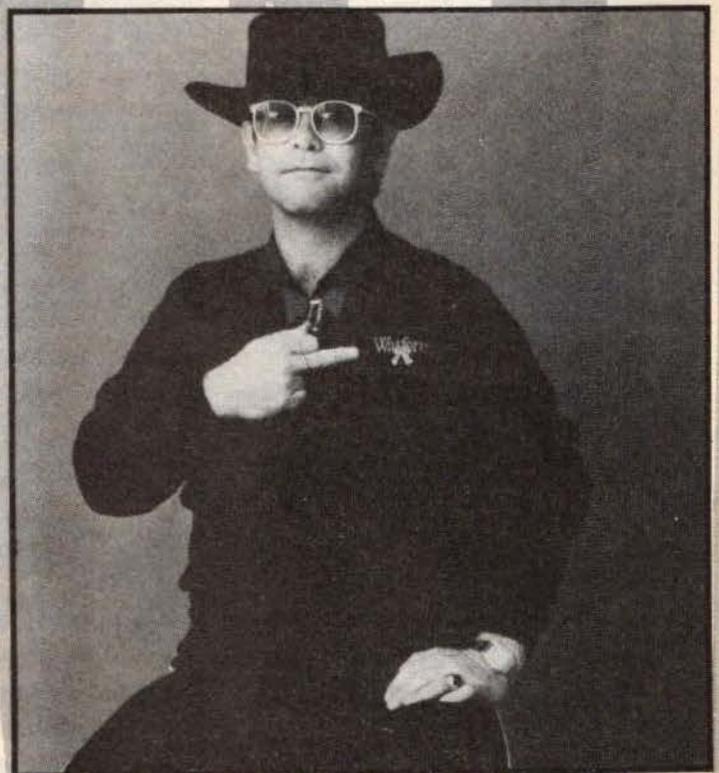
*Imports

U.S. Singles

U.S. Albums

- 1 2 OWNER OF A LONELY HEART, Yes, Atco
 2 1 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
 3 9 KARMA CHAMELEON, Culture Club, Virgin/Epic
 4 6 TALKING IN YOUR SLEEP, The Romantics, Nemperor
 5 7 BREAK MY STRIDE, Matthew Wilder, Private
 6 8 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
 7 5 TWIST OF FATE, Olivia Newton-John, MCA
 8 13 JOANNA, Kool & The Gang, De-Lite
 9 10 RUNNING WITH THE NIGHT, Lionel Richie, Motown
 10 3 SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
 11 4 UNION OF THE SNAKE, Duran Duran, Capitol
 12 17 THAT'S ALL, Genesis, Atlantic
 13 22 PINK HOUSES, John Cougar Mellencamp, Mercury
 14 21 THINK OF LAURA, Christopher Cross, Warner Bros
 15 16 THE CURLY SHUFFLE, Jump 'N The Saddle, Atlantic
 16 20 I STILL CAN'T GET OVER LOVING YOU, Ray Parker, Arista
 17 25 HOLIDAY, Madonna, Sire
 18 24 TIME WILL REVEAL, DeBarge, Gordy
 19 23 IF I'D BEEN THE ONE, 38 Special, A&M
 20 12 UNDERCOVER OF THE NIGHT, The Rolling Stones, Rolling Stones
 21 18 READ 'EM AND WEEP, Barry Manilow, Arista
 22 26 LET THE MUSIC PLAY, Shannon, Mirage
 23 11 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
 24 28 AN INNOCENT MAN, Billy Joel, Columbia
 25 34 MIDDLE OF THE ROAD, The Pretenders, Sire
 26 36 BABY I LIED, Deborah Allen, RCA
 27 35 YAH MO B THERE, James Ingram and Michael McDonald, Quest
 28 31 SO BAD, Paul McCartney, Columbia
 29 29 GOLD, Spandau Ballet, Chrysalis
 30 30 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
 31 44 WRAPPED AROUND YOUR FINGER, The Police, A&M
 32 32 THE SIGN OF FIRE, The Fixx, MCA
 33 42 99 LUFTBALLONS, Nena, Epic
 34 47 JUMP, Van Halen, Warner Bros
 35 41 NIGHTBIRD, Stevie Nicks, Modern
 36 — NOBODY TOLD ME, John Lennon, Polydor
 37 38 REMEMBER THE NIGHT, The Motels, Capitol
 38 40 SEND ME AN ANGEL, Real Life, MCA/Curb
 39 39 IN THE MOOD, Robert Plant, Es Paranza
 40 14 UPTOWN GIRL, Billy Joel, Columbia
 41 43 THE DREAM, Irene Cara, Network/Geffen
 42 15 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
 43 19 MAJOR TOM (COMING HOME), Peter Schilling, Elektra
 44 45 EBONY EYES, Rick James and Smokey Robinson, Gordy
 45 56 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
 46 49 SAVE THE LAST DANCE FOR ME, Dolly Parton, RCA
 47 50 GIVE IT UP, K.C., Meca
 48 58 NEW MOON ON MONDAY, Duran Duran, Capitol
 49 51 ALMOST OVER YOU, Sheena Easton, EMI-America
 50 60 BANG YOUR HEAD (METAL HEALTH), Quiet Riot, Epic
 51 64 THIS WOMAN, Kenny Rogers, RCA
 52 52 THE POLITICS OF DANCING, Re-Flex, Capitol
 53 55 (YOU CAN STILL) ROCK 'N ROLL IN AMERICA, Night Ranger, Camel/MCA
 54 68 I WANT A NEW DRUG, Huey Lewis and The News, Chrysalis
 55 33 CUM ON FEEL THE NOIZE, Quiet Riot, Pasha/Backstreet
 56 27 CHURCH OF THE POISON MIND, Culture Club, Virgin/Epic
 57 37 SYNCHRONICITY II, The Police, A&M
 58 67 LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE BITCH, Prince, Warner Bros
 59 62 YOU'RE LOOKING LIKE LOVE TO ME, Peabo Bryson/Roberta Flack, Capitol
 60 70 SWEETHEART LIKE YOU, Bob Dylan, Columbia

- 1 1 THRILLER, Michael Jackson, Epic
 2 2 CAN'T SLOW DOWN, Lionel Richie, Motown
 3 3 WHAT'S NEW, Linda Ronstadt, Asylum
 4 7 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
 5 6 90125, Yes, Atco
 6 4 SYNCHRONICITY, The Police, A&M
 7 5 METAL HEALTH, Quiet Riot, Pasha
 8 8 AN INNOCENT MAN, Billy Joel, Columbia
 9 10 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
 10 11 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
 11 9 YENTL, Barbra Streisand, Columbia
 12 12 UH-HUH, John Cougar Mellencamp, Riva
 13 16 ELIMINATOR, ZZ Top, Warner Bros
 14 17 GENESIS, Genesis, Atlantic
 15 15 PYROMANIA, Def Leppard, Mercury
 16 14 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
 17 18 THE BIG CHILL, Soundtrack, Motown
 18 13 UNDERCOVER, Rolling Stones, Rolling Stones
 19 20 PIPES OF PEACE, Paul McCartney, Columbia
 20 19 GREATEST HITS, Air Supply, Arista
 21 32 IN HEAT, The Romantics, Nemperor
 22 25 BARK AT THE MOON, Ozzy Osbourne, A&M
 23 29 SPORTS, Huey Lewis & The News, Chrysalis
 24 26 TOUR DE FORCE, 38 Special, A&M
 25 22 TWENTY GREATEST HITS, Kenny Rogers, Liberty
 26 21 LIVE FROM EARTH, Pat Benatar, Chrysalis
 27 28 TWO OF A KIND — SOUNDTRACK, John Travolta/Olivia Newton John, MCA
 28 36 SHOUT AT THE DEVIL, Motley Crue, Elektra
 29 33 UNDER A BLOOD RED SKY, U2, Island
 30 30 GREATEST HITS — VOL II, Barry Manilow, Arista
 31 23 FLASHDANCE, Soundtrack, Casablanca
 32 24 INFIDELS, Bob Dylan, Columbia
 33 31 THE CROSSING, Big Country, Mercury
 34 27 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar



Bullets 61-100

- 68 85 IF ONLY YOU KNEW, Patti LaBelle, Philadelphia International
 70 89 FOR A ROCKER Jackson Browne, Asylum
 72 — LET'S STAY TOGETHER, Tina Turner, Capitol
 73 — NEW SONG, Howard Jones, Elektra
 76 82 JUST ONE MORE TIME, Headpins, Solid Gold/MCA
 78 88 ACTION, Evelyn 'Champagne' King, RCA
 80 84 SHE'S TROUBLE, Musical Youth, MCA
 82 86 LOVE HAS A MIND OF ITS OWN, Donna Summer, Mercury
 83 87 SOMETHING'S ON YOUR MIND, D Train, Prelude
 84 — YOU MAKE MY HEART BEAT FASTER, Kim Carnes, EMI-America
 85 90 I WILL FOLLOW, U2, Island
 86 — RUNNER, Manfred Mann's Earth Band, Arista
 88 — BODY TALK, The Deele, Elektra
 90 — OVER MY HEAD, Toni Basil, Chrysalis

Compiled by Billboard

- 35 — TOO LOW FOR ZERO, Elton John, Warner Bros
 36 37 1999, Prince, Warner Bros
 37 38 COMEDIAN, Eddie Murphy, Columbia
 38 39 FRONTIERS, Journey, Columbia
 39 47 IN THE HEART, Kool & The Gang, De-Lite
 40 35 HEARTS & BONES, Paul Simon, Warner Bros
 41 44 LET'S DANCE, David Bowie, EMI-America
 42 42 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
 43 34 ALIVE, SHE CRIED, The Doors, Elektra
 44 45 LICK IT UP, Kiss, Mercury
 45 — BUSY BODY, Luther Vandross, Epic
 46 41 RAPPIN' RODNEY, Rodney Dangerfield, RCA
 47 49 LIVING OZ, Rick Springfield, RCA
 48 — REBEL YELL, Billy Idol, Chrysalis
 49 50 WOMAN OUT OF CONTROL, Ray Parker Jr., Arista
 50 43 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, Columbia

Compiled by Billboard

Record Mirror Disco

RATED BY THE COUNTRY'S TOP DJ'S AS THE MOST UP-FRONT DISCO CHART IN THE UK, COMPILED ON MONDAY, ON THE STREET ON WEDNESDAY

- | | | | | | |
|----|----|--|----|----|---|
| 1 | 1 | HOLIDAY, Madonna, Sire 12in | 45 | 45 | IT'S REALLY LOVE/GOT TO HAVE YOUR LOVE/NEVER SAY NEVER/ LOVE ME RIGHT, Melba Moore, Capitol LP |
| 2 | 3 | ANOTHER MAN/RAP, Barbara Mason, Streetwave 12in | 46 | 38 | A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in |
| 3 | 4 | SHARE THE NIGHT, World Premiere, US Easy Street 12in | 47 | — | FRESH FLESH/INSTRUMENTAL, Tara, US Unlimited Gold 12in |
| 4 | 5 | AL-NAARYSH (THE SOUL), Hashim, Streetwave 12in | 48 | 30 | BABY DOLL (REMIX), Girls Can't Help It, Virgin 12in |
| 5 | 2 | THE SOUND OF MUSIC, Dayton, Capitol 12in | 49 | 57 | BEAT WAVE/DUB, Warp 9, US Prism 12in |
| 6 | 9 | MAGIC, Circle City Band, US Circle City Records 12in | 50 | 12 | LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in |
| 7 | 6 | THRILLER, Michael Jackson, Epic 12in | 51 | — | ACTION, Evelyn King, RCA 12in |
| 8 | 11 | SERIOUS, Billy Griffin, CBS 12in | 52 | 36 | ACTIVATE/SWEET SENSATION/YOU'RE A WINNER, Sharon Redd, Prelude L |
| 9 | 7 | ON THE UPSIDE, Xena, Streetwave 12in | 53 | — | EBONY EYES, Rick James & Friend, Gordy 12in |
| 10 | 8 | CRAZY CUTS, Grandmixer D.ST., Island 12in | 54 | 62 | DANCE, LET'S SHAKE IT TONIGHT, Sun, US Air City Records 12in |
| 11 | 18 | CUTTIN' HERBIE/ROCK THE HOUSE, The B Boys, Streetwave 12in | 55 | 40 | BE WITH YOU TONIGHT/OURSELVES, Total Contrast, Total Contrast Records 12in |
| 12 | 24 | (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Canadian Quality 12in | 56 | 32 | FO-FI-FO/TELL ME A BEDTIME STORY/THE SHADOW OF YOUR SMILE, Pieces Of A Dream, German Elektra LP |
| 13 | 15 | LOVIN' YOU, Status IV, US Radar 12in | 57 | — | IN THE NIGHT/I NEED YOU, Richard Jon Smith, Jive 12in |
| 14 | 13 | I WANTED YOUR LOVE/FOR THE SWEETNESS OF YOUR LOVE, Luther Vandross, Epic LP | 58 | 85 | OUT TO GET YOU, Fascination, Banana 12in |
| 15 | 17 | STRAIGHT AHEAD, Kool & The Gang, De-Lite 12in | 59 | 78 | ALL OF MY LOVIN', Jimmy Williams, US Salsoul 12in |
| 16 | 19 | YOU AIN'T GOT NO MONEY, Jaime Lynn, US Salsoul 12in | 60 | 23 | LOVE WILL FIND A WAY/PENNY LOVER, Lionel Richie, Motown LP |
| 17 | — | DON'T KNOCK IT (UNTIL YOU TRY IT)/PRIVATE PARTY (REMIXES), Bobby Nunn, Motown 12in | 61 | 52 | RADIO ACTIVITY SYNDROME/RADIO ACTIVITY RAPP, Arcade Gang/MC Fosty & Lovin' C, US Rappers Rapp Disco Co 12in |
| 18 | 16 | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in | 62 | — | I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in |
| 19 | 10 | LET THE MUSIC PLAY (DUB)/(VOCAL), Shannon, Club 12in | 63 | — | JOYS OF LIFE (REMIX), David Joseph, Island 12in promo |
| 20 | 14 | ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown LP remix | 64 | 43 | (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in |
| 21 | 22 | JUST CAN'T GET ENOUGH, Lew Kirtan, Epic 12in | 65 | 53 | LOVE WARS/BABY I'M SCARED OF YOU/T.K.O., Womack & Womack, German Elektra LP |
| 22 | 20 | OUT OF SIGHT, Lefturno, US Ascot 12in | 66 | — | KING OF THE BEAT, Pumpkin, US Profile 12in |
| 23 | 26 | SO DIFFERENT, Kinky Foxx, Sound Of New York 12in | 67 | 66 | HOW CAN I LOVE AGAIN, O.C. Miller, Orbitone 12in |
| 24 | 28 | BIGGER THAN LIFE/LOVE WARS, Lamont Dozier, Demon LP | 68 | 49 | ELECTRIC BOOGIE (REMIX)/LONG VERSION/DUB 3, Marcia Griffiths, Island 12in |
| 25 | 27 | WATCH THE CLOSING DOORS/DUB, I.R.T., US RCA 12in | 69 | 65 | HOT-HOT-HOT, Arrow, AIR 12in |
| 26 | 47 | RUNNING WITH THE NIGHT (REMIX), Lionel Richie, Motown 12in | 70 | — | SOMEBODY'S WATCHING ME, Rockwell, US Motown 12in |
| 27 | 42 | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in | 71 | 69 | B-BOYS BEWARE/B-BOYS B-DUBBED, Two Sisters, US Sugarscoop 12in |
| 28 | 55 | GIVE ME THE NIGHT (MEDLEY), Mirage, Passion 12in | 72 | 58 | SCRATCH BREAK (GLOVE STYLE), Motor City Crew, Motown 12in |
| 29 | 33 | BIG APPLE NOISE, Trans-Lux, US Master Mix 12in | 73 | 79 | LOVE IS WAITING, Al Jarreau, WEA 12in |
| 30 | 21 | LET'S STAY TOGETHER, Tina Turner, Capitol 12in | 74 | 67 | DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway 12in |
| 31 | — | SPICE OF LIFE, Manhattan Transfer, Atlantic 12in | 75 | — | SECRET LOVE, Evan Rogers, US RCA Victor 12in |
| 32 | 25 | I WANNA BE WITH YOU, Armenta, Savoir Faire 12in | 76 | — | I WANT YOUR LOVE/DUB, Major Harris, US Pop Art 12in |
| 33 | 34 | THIS LOVE IS FOR REAL, Ron Banks, US CBS Associated Records LP | 77 | 71 | COPY CAT, P.Funk All-Stars, US Uncle Jam LP |
| 34 | 31 | I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave 12in | 78 | 44 | GIVE ME YOUR LOVE (REMIX), Active Force, US A&M 12in |
| 35 | — | DOGGIE BOOGIE, BABY, Charles Earland, US Strut 12in | 79 | — | I'LL LET YOU SLIDE, Luther Vandross, Epic 12in |
| 36 | 41 | BAD TIMES, Captain Rapp, US Saturn/Becket 12in | 80 | 72 | ENCORE, Cheryl Lynn, CBS LP/US Columbia 12in |
| 37 | 39 | WISH YOU WERE HERE, First Light, London/Oval 12in | 81 | — | STILL I'LL RISE, Whatnauts, US Pic Hit 12in |
| 38 | — | STRAIGHT FROM THE HEART (REMIX), Fat Larry's Band, Virgin 12in | 82 | — | NEVER TOO LATE/INSTRUMENTAL, Julius Brown, US West End LP |
| 39 | 29 | JOYS OF LIFE, David Joseph, Island LP | 83 | 54 | MY GUY, Mary Wells, US Allegiance 12in |
| 40 | 48 | NO SELL OUT, Malcolm X/Keith LeBlanc, US Tommy Boy 12in | 84 | 84 | BRIGHTEN UP YOUR NIGHT, Ebony Brothers, RCA 12in |
| 41 | — | WHAT ABOUT LOVE, Damaris, US Columbia 12in | 85 | 77 | YOU ARE BEAUTIFUL/BELIEVER/YOU GOT SOME LOVE FOR ME, Chic, US Atlantic LP |
| 42 | 35 | WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in | | | |
| 43 | 61 | INSIDE LOVE (SO PERSONAL)(VOCAL), George Benson, Warner Bros 12in | | | |
| 44 | 64 | ALL NIGHT LONG (ALL NIGHT)(INSTRUMENTAL), Lionel Richie, US Motown 12in | | | |

BOYS TOWN/HI-NRG DISCO

EXCLUSIVE TO RECORD MIRROR

- | | | | | | |
|----|----|---|----|----|--|
| 1 | 2 | EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto 12in promo | 14 | 23 | GOING THROUGH THE MOTIONS, Danny Lugo & Destination, US C&M 12in |
| 2 | 3 | HE'S A SAINT HE'S A SINNER/MANPOWER, Miquel Brown, Record Shack LP | 15 | 25 | REPUTATION, Bobby "O", Dutch BMC LP |
| 3 | 8 | YOU'RE A WINNER, Sharon Redd, Prelude LP | 16 | — | LA CAGE AUX FOLLES, Le Jeté, Dance/Pinnacle 12in |
| 4 | 13 | RELAX (US REMIX)/(SEX MIX)/7in EDIT, Frankie Goes To Hollywood, US Island/ZTT 12in | 17 | 19 | HOLIDAY, Madonna, Sire 12in |
| 5 | 1 | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in | 18 | 16 | WHERE ARE YOU NOW, Cerrone, Record Shack 12in |
| 6 | 6 | IT'S TOO LATE, Simone, KRP 12in | 19 | 22 | HOW ABOUT IT, M.D.M.C., Dutch High Fashion 12in |
| 7 | 15 | DIDN'T SAY A WORD (MEGAMIX), Shirley Lewis, Electricity 12in | 20 | 12 | LET THE MUSIC PLAY/DUB, Shannon, Club 12in |
| 8 | 7 | ROCKET TO YOUR HEART (REMIX)/ZARAH/REACH OUT & I'LL BE THERE, Lisa/Nina Hagen/Dynamic 7, US Hot Tracks LP | 21 | 28 | IT'S SO RIGHT/PRESSURE, Gillian Lane, Dutch Rams Horn LP |
| 9 | 4 | I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in | 22 | 27 | EVERGREEN/INSTRUMENTAL, Fantasia, Passion 12in |
| 10 | 11 | SWEET TEMPTATION, Gem, US Street King 12in | 23 | — | EVERLASTING LOVE, Vicki Sue Robinson, US Profile 12in |
| 11 | 5 | LOVE ON THE ROCKS (REMIX), Lama, US Disconet LP | 24 | 20 | TROUBLE IN PARADISE/TOO LATE, Sylvester, US Megatone 12in |
| 12 | 10 | SKIING IN THE SNOW, Laura Pallas, Record Shack 12in | 25 | — | DOCTOR LOVE (MEGA DUB REMIX), First Choice, US Salsoul 12in |
| 13 | 14 | I'M THE ONE/SAVE YOURSELF FOR ME/ CLOSE MY EYES AND COUNT TO TEN/QUEEN OF FOOLS, Charade/Dee Dee Martin/Simon Orchestra/Jessica Williams, Passion LP/12in twin-pack | 26 | 24 | ON THE GRID (REMIX), Lime, US Prism 12in |
| | | | 27 | — | LIFE IS THE REASON, "Norma", ERC 12in |
| | | | 28 | 29 | YOU CAN DANCE, Motion, Canadian DBA 12in |
| | | | 29 | — | SOUND OF MY HEART, Sleeping Lions, CBS 12in |
| | | | 30 | — | GET READY, X-Ray Connection, Dutch Break 12in |
| | | | 30 | — | I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack 12in |

Say say say — win a Talk Talk sweater!

KEEP OUT the winter chill with a super prize to warm your heart. RECORD MIRROR are giving away 20 packages of grey sleeveless Talk Talk sweaters and a signed 12-inch of their latest hit 'It's My Life'.

To win, all you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: Talk Talk Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 20 correct entries opened on the closing date, Monday January 30, get the prizes.

- 1) Name Talk Talk's first top 20 single. Was it a) 'Say Say Say'..... b) 'Today'..... c) 'Yesterday'.....?
- 2) Who is Talk Talk's lead singer? a) Mark Time..... b) Mark Hollis..... c) Mark Thatcher.....?
- 3) Which singer, known as The Imposter, did they support on their first US tour? Was it a) Elvis Costello..... b) Shakin' Stevens..... c) Roland Rat.....

Name

Address.....



Mailman

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

I HAVE a point to make which is puzzling me like mad! In a recent interview in a pop magazine Duran Duran were asked why 'Is There Something I Should Know?' was not on the latest album, and they were quoted to have said, "because we made it especially to be a number one single".

Now how did they know it would shoot to number one and how can anyone make a single which they feel sure will pop to number one?!! Duh!!

Wally Wallingford, DD fan number 6772

● **Why? It's simple. They're supremely arrogant**

I FEEL compelled to write to you in total desperation. For two years of my life I was in love with the Q-Tips. I travelled the country from one end to the other watching them play. The feeling of excitement I got was greater than any band prior to the Q-Tips and I can't believe that magic will ever come again.

I know that the band — and in particular Paul Young — owe nothing to me and the few hundred others who felt the same, and indeed the huge amount of pleasure I have had from seeing them has made the whole time unregrettable.

What really angers me is the sudden desperation by the punters to know all there is to know about the new demi-god Paul Young. Their records have been re-issued and they can't even be called representative of what they did live.

There has been masses of publicity about the Q-Tips' days and everyone is claiming Paul Young as the great white hope of Soul Music.

I feel sure I speak for many Q-Tips fans when I say it feels like watching your little sister being gang-raped. Please leave them alone, you can say what you like about any of them as individuals but don't touch the Q-Tips.

Linda Alstead

● **Such are the harsh realities of pop marketing. It's a cruel world**



Beauty before age

I AM appalled that anybody could buy a Tina Turner record. Honestly, who really needs this singing granny when so much other talent is going to waste?

There are more lines on her face than railway tracks outside Victoria Station and her clothes look as if they've been torn to shreds in the washing machine.

What about her legs as well? I've seen better looking tree trunks. Give me real women like Kate Garner and Tracie, not old timers.

Thomas Jackson, Surbiton

● **If the latter two damsels look half as sultry as she does at 45, they'll be doing jolly well**

MAY I remind you of a review of an album you published about a year ago. The album in question was 'Thriller' by Michael Jackson.

The review basically said the album was "Off The Wall part

two" and was therefore inferior.

Paul Young's veiny neck, South Okenden

● **It was Mike Gardner. Both have produced five hits each so he wasn't far wrong**

HAVING HEARD the news of the split of one of the greatest rock groups that Britain has produced, I feel I would like to take the opportunity to thank The Who for giving so much time and showing so much dedication over the past years. They have shown that they care about their loyal fans, and without them a large chunk of rock history would be missing.

I know The Who will never end for me and for many other fans. Their anthems, 'My Generation', 'Pinball Wizard', 'Pictures Of Lily', and many others will always be played and remembered.

Having read this, could I suggest that it would be a good idea to devote a section of your magazine to The Who, thanking them for their history, or just by printing my above letter.

Miss K Johnson, Rugeley

● **Sorry, we're not nostalgia buffs, we look to the future, not the past. Seeing your letter in print suffices, we hope**

I MISSED 'Fame' when it did the rounds in 1980, or rather I didn't. Having seen the Village People in 'Can't Stop The Music' a week before Christmas, and then 'Fame' this weekend, I think something went wrong somewhere.

How 'Fame' got any awards I'll never know. It should have been titled 'Lame'. It was pathetic. Bring back the Village People, their film had some great dance routines and catchy songs, and that's a whole lot more than 'Fame' had. The wrong musical got the awards.

Jean Hurling, Lincs

● **And here you can see the chaps cloning about. I can think of a few awards for their talents, too**



**BRITAIN'S GREATEST
ROCK WEEKLY**

**THIS WEEK
WHITESNAKE**

**The Pretenders
LAST FEW
DAYS**

MADONNA

SOUNDS



Disco

ODDS 'N' BODS

IAN ANTHONY STEVENS confirms he produced 'Evergreen' by **Hazell Dean** in September purely as a promo for Proto, who rejected it, so Passion then asked him to cut a budget version for them by **Fantasia**, after the release of which Proto then tidied up and rushed Hazell without consulting Stevens (whose next project is **Paul Parker**) ... **Tricky Dicky Scanes** (London's **Dicks Inn**) says 'I can't bring myself to chart either version of the insipid "Evergreen" until demand makes me — so far the punters aren't bothered' (it hit number one Boys Town without him!) ... **Hazell Dean** meanwhile will be singing her own co-penned 'Stay In My Life' in **A Song For Europe** ... **Earla Court Copacabana** DJ **Chris Lucas** is chuffed to have co-mixed **Mimi** 'The Man's So Real' (due on Challenge next month), his first venture into the studio ... **Gary Allan** at Liverpool's **Concert Street** has had so many requests for the video of local lads **Frankie Goes To Hollywood** that he's now after any other Hi-NRG/Alternative promo videos which companies can send him ... **Disco Dave Singleton** (Newton-Le-Willows 6018) is after DJs to act as agents to get his video juke boxes installed in venues from Ipswich to Carlisle and Southport to Hull, on £100 commission per machine ... CBS plugger **Steve Ripley** now has a computer in his office, so he can tell at the touch of a button who's sent in a reaction to what and when ... **Steve Jason** moans he's not on major mailing lists yet nobody in Peterborough plays to more people 18-25 than him (he says): his gigs include the **Gordon Arms** (Sun), **The Gables** (Mon/Fri), and just started on Tuesdays with **Paul Douglas** at **La Scala** where there are excellent PA/video facilities (**Total Contrast** visited this week) ... **Frank Semms** has finished working mobile to be full time at Egham's **The Victoria** in Albert's Music Room, which he himself equipped with a DJ booth and customised sound system ... **Nick Ratcliffe's** Thursdays at Portsmouth **Ritzy** are packed — maybe it's because punters pay a penny at the door and get a pound voucher to spend at the bar-but Saturdays are even fuller, and they're surprisingly 'into' the music too, sez **Nick** ... **Pete Richards** shares Thursday ladies' night with **Terry Winters** at Greenford **Barbarella's**, soloing Saturday and Sunday, the latter pub prices jazz/soul oldies night (so how about some charts?) ... **Froggy** rejoins **Ian Reading** at Southend **Zero 6** this Friday (20), when **Carroll Thompson** PAs with **Steve 'Dover' Day** at Sheerness **Woody's**, and **Fred Dove** graciously permits Dartford **Flicks** to show his WEA videos ... Sheffield body-pop/break dancers **Smac 19** strut their stuff for **George Power** at



SMOKEY ROBINSON

Peckham Kisses on Sunday (22) ... **Julian Palmer** at Lewisham's **Paradise Garage** plays an interesting range of current funk, Northern Soul, Hi-NRG and old jazz, while **Aaron Lewison-White** at **Brookside's** (formerly **Martinez**) near Chichester joins the trend of adding Hi-NRG to recent pop-soul ... **Collin Gibson** at the basically funk 'n soul orientated **Stripes** in Tamworth is nevertheless raving about how useful some pop-electro tracks by **Sparks** can be, citing several cuts from their 'Terminal Jive', 'Whomp That Sucker' and 'In Outer Space' LPs, which work so well the club's even had a special Sparks night recently (well, it makes a change from **Roxy/Bowie!**) ... **Nige Kerr & Dave Nash** of the on-base disco at **RAF Machrihanish** (near the Mull on Kintyre) welcome the locals to honorary membership (apply in writing) and are now slipping lots of funk into the pop ... **Lee Taylor** sits in for the rest of this month at London Piccadilly's **Tokyo Joe's** but is still after permanent gigs on 01-385 4345-6 (days) ... **M.A. Bird**, calling himself **Tony StMichael**, but with the daytime contact name of **Mr P. Thorogood** on 01-609 3851, wants Boys Town gigs or guest spots specifically in East Anglia, the North, East London or Scotland — talk about a split personality! ... **Status**

RICK JAMES AND FRIEND: 'Ebony Eyes' (Gordy TMGT 1327) The "friend" being **Smokey Robinson**, this tremendously luscious 70/36bpm smoocher deserves to break Rick on radio here at last now it's on 3-track 12in, flipped by the frantically skittering 129bpm '1, 2, 3 (You Her And Me)' and Temptations-led old 119(art)-120-122bpm 'Standing On The Top'.

IV is of course only 113bpm ... **Trans-Lux** may work best minus the annoying early pause if started at the 'Rockit' bit, while **Man Parrish** 'Hip Hop Be Bop' starts synching superbly during 'White Lines' so the following 'Let The Music Play' vocal runs through it ... **Lionel Richie** 'All Night Long' **World Premiere/Circle City Band/Status IV/West Phillips/Charles Eiland/IRT/Break Machine inst/Tara inst/The System 'Sweet/Rick James 'Cold Blooded/Rockwell/Michael Jackson 'Thriller'** was my hottest mix sequence of last Saturday at Mayfair **Gullivers**, while a Friday electro-funk set kicked off well with **Warp 9/Malcolm K/Pumpkin/K-9 Corp 'Dog Talk/Sun ... Kool & The Gang 'Joanna'** is now top US Black single and rising fast Pop there too ... Seattle-printed US soul fanzine **Dust Street** is quite an interesting read (although it promises increased rock coverage to come), available here at 50p per issue plus 30p postage from **Max Rees**, 114 High Street, Cherryhinton, Cambridge, Cambs ... **Graham 'Disco Kid' Cambridge**, still after **ABC's 'Poison Arrow'** remix, wants DJs to send him an all-time Top 20 chart for him to compile into a Top 500 for comparison with a similar punters' list already done — he's at 4 Dane Avenue,

JAMES HAMILTON at the controls

Acomb, York YO2 5EX (0904 790686) — **Michael Jackson**, for all his current mega-stardom, couldn't manage higher than number 51 in **Capital Radio's** latest listeners' Top 500 — and that was with 'Ben' (he had another 11 lesser entries, mainly slowies) — while even more staggering was **Stevie Wonder's** best effort at 150 with 'Lately' (he only managed another 5) — **RCA** sent jocks an **Evelyn Champagne King 'Action'** slip mat (just the one) — to get "behind the groove"? — while **Island** impressively kitted me out with a giant size **David Joseph** anorak! — **DIN DAA DAA!**

HOT VINYL

WORLD PREMIERE: 'Share The Night' (Epic TA 4133) Looking like the next disco chart-topper even had it stayed on import and a surefire pop crossover success now it's out here, this effects introed sinuously weaving 0-108bpm 12in shuffling chugger builds through stereo drumbeats to throaty butch vocal interaction lightened by some **Bee Gees** harmony, 'Galaxy Of Love' jetstream, and a yowling synth break, all very sneakily exciting (two useful instrumental breakdowns as flip).

THE MANHATTAN TRANSFER: 'Spice Of Life' (Atlantic A 9728T) Co-penned by **Rod Temperton** much as if 'Off The Wall' had been arranged by **Bob James** during his 'Sign Of The Times' session, this superb chick-sung catchily slinking 110bpm little tripper has a burst of **Stevie Wonder** harmonica topping off its compulsive melody and first exploded on New York radio in September, but has had to wait until now for 12in release despite initial success off import LP last year.

DAMARIS: 'What About My Love?' (US Columbia 44-04948) Visualize, if you will, **Dionne Warwick** as a member of the **Jones Girls** classily crooning a punchier arrangement of the soul swayer recently sung also by **Johnnie Taylor**, and there you have this gorgeous 101bpm 12in delight, quality dripping from every note (longer inst flip). Phew!

GIRLS CAN'T HELP IT: 'Baby Doll' (Virgin VS656-12) Foxy UK trio like a sleeker **Bananarama** meet the **Mary Jane Girls** on a spoken-sung languidly jiggling catchy now (on UK pressings) 96 1/2bpm 12in summer tempo jogger produced by **The Quick**, all very reminiscent of something else and totally ignored when originally out here but finally brought home by this

Continued page 28

Katie Kissoon 'PENNY LOVER' RICHARD JON SMITH 'IN THE NIGHT'

NEW SINGLES FROM



Disco

From page 27

better US remix (inst flip). Negging enough to end up rather big, especially as the girls are keen to do club PA's!

CHARLES EARLAND: 'It's A Doggie Boogie Baby' (US Strut ST 446)

Upsetting purists but dynamic hip-hop, this ultra-jittery 113bpm 12in smacker has a trite "baby bubba"-type title line refrain by chicks as well as Charles (what else he contributes to the electro mesh is unclear!), mixing like a bitch with IRT especially and extremely useful in all sorts of combinations — oh, and there's even some wailing sax towards the end (edit/inst flip).

ROCKWELL: 'Somebody's Watching Me' (US Motown 66949-D) Take 'Thriller' as inspiration (it mixes beautifully out of this), add a 'Twilight Zone' intro, 'Let It Whip/Rick James-ish beat, Michael Jackson-pitched singer, phoney "British"-accented rapper and Billy Joel's "oh OH oh" to produce an 124bpm 12in result that's really quite interesting (inst flip), worth investigation.

MEZZOFORTE: 'Midnight Sun' (Steinar STE-1215, via Pinnacle) Blending brassy funk with more lyrical keyboard passages, this solidly strutting 0-105bpm 12in instrumental could be a bit of a grower the more you hear it and is certainly the best thing from Iceland since 'Garden Party' (a live version of which is flip).

THIRD WORLD: 'Lagos Jump' (CBS TA 4058) Belated UK 12in release for a subduedly powerful afro-flavoured 109bpm throbbing chanter which used to work nicely out of 'All Night Long (All Night)', but will now have to rebuild on its brief success of last autumn.

ORCHESTRE JAZIRA: 'Sakabo' (Beggars Banquet BEG 1047) Calypso-like jerkily leaping frantic 131-133-132bpm afro highlife produced by Akie Deen of Bunny Mack fame, on 3-track 12in with a smoother alternative mix and the even more specialist slow subdued 105-112bpm 'Tobibiyay'.

NOW IS THE TIME TO BOOK FOR THE

SHOWSTOPPER HOLIDAY

5th-12th May

JERSEY

Island
Funk '84

MAINLAND IMPORTS:

CHRIS HILL FROGGY
BOB JONES PETE TONG

SEVEN FUNK FILLED NIGHTS AT

Pleasant Bay, St. Omer,
Jersey, Channel Islands

JERSEY ISLAND FUNK
SHOWSTOPPER HOLIDAYS
PINK ELEPHANT CLUB
SOUTHGATE LONDON N14

Hi NRG

EARLENE BENTLEY: 'I'm Living My Own Life' (Record Shack SOHOT 14) Ian Levine-produced vigorously pounding 129bpm 12in galloper with a gurgling and roaring high spirited vocal and plenty of dynamics as it races along (inst flip), all very jaunty and certainly high energy!

SHARON REDD: 'You're A Winner' (Prelude TA 4127) I think mistakenly, the earlier mooted 12in coupling has been scrapped in favour of this percussively rattling 120bpm galloper

ROCKY CAMPBELL: 'Buona Sera' (Sunburn SB-D 43, via Orbitone 01-965 8232) Rocky's vocals give general appeal to this jolly jump-up 119bpm 12in soca revival of the Louis Prima party classic, but thanks to Robbie Vincent's radio plugs it's the Orbitone All Stars' longer and more intricate instrumental flip that's getting most interest. In search of another 'Hot-Hot-Hot' I recently raided the vaults at Sunburn to find more soca leapers worth checking, amongst them being the 131-129-126-127-126-125bpm **MIGHTY SWALLOW 'Soca Up The Party'** (SB-D 28), 0-60/120(intro)-128bpm **SOCA SYNDICATE 'A Boy Like You (Version)'** (SB-D 42), 133bpm **TYRONE O'FLAHERTY 'Party Ting'** (SB-D 36), 126 1/2bpm **ORBITONE ALL STARS 'Ride Number One'** (SB-D 41, flip of **SPIKING 'My Music'** 129-126bpm) ... not to forget all those that have been reviewed in the past.

PAPA FACE & BIONIC RHONA: 'To The Bump' (Fashion FAD 7004) Unearthed on 7in "pre" though now maybe bigger, the toasting sidekicks of David 'Dangerous' Rodigan do a dynamite 82bpm sort of reggae medley borrowing bits from Yellowman and others, but started with one of the freakiest ear-binding intros you're likely to hear (dub flip).

BUNNY WAILER: 'Electro Rap' (Solomonic SM 7 021) Also unearthed on 7in, this is nothing less than a 107bpm extension of Bunny's rapping contributions to Marcia Griffiths' 'Electric Boogie', ideal for mixers to play in conjunction with all the different permutations of the original.

CARROLL THOMPSON: 'Honis I Do' (Carousel 12 CAR 7, via Spartan) Self-penned sweetly sung solidly throbbing 77bpm 12in lovers rock already creating interest.

EVAN ROGERS: 'Secret Love' (US RCA Victor PW-13720) Not the Doris Day! Moonglows oldie, a well made nice enough if not desperately inspiring steady mid-tempo 112bpm 12in soul clonker with chicks handling almost more of the wailing melody than Evar (inst/dub flip).

MAJOR HARRIS: 'I Want Your Love' (US Pop Art PA-1402) A major disappointment, this jittery choppy 120bpm 12in jolter has Major's mellow soulful over brassy blasts and a chick-backed trite pop tune which spoils everything, the beefier dub (first track followed by an edit, on the mislabelled flip) being quite punchy though.

KADENZA: 'Livin' In A Back Street' (Calibra CABL 120) Judderingly introed with siren effects, this Central Line-prod/penned 116bpm 12in bassy jolter features Real Thing's Ray Lake croaking through the confused jumble, or a cleaner 'Back Street Pressure' instrumental flip. Too British for my taste.

BRYAN LOREN: 'Lollipop Luv' (US Philly World PWR 2015) Strange lightweight stop/start jerky 120bpm 12in skitterer with yowling synth,

(very insubstantial, all unsubtle rhythm and unsouful stridency, reflected in its better acceptance by Boys Town dancers) flipped with the rather stark (0-114bpm 'Activate'.

TWO SISTERS: 'Destiny (Club Mix)' (US Sugarcoops SS-427) The hip-hop girls go gay for a fast 0-130bpm 12in juddering skitterer with subdued, witless lyrics and rattling percussion (edit/'Desti-Dub' flip), previewed last October on Disconet LP.

DENIECE WILLIAMS: 'Heaven In Your Eyes' (US Columbia 44-04948) George Duke-produced lightweight comes-and-goes 132bpm 12in skipping strutter

probably too disjointed for dancing but getting reaction off radio (inst/edit flip).

DAVID SANBORN: 'Neither One Of Us' (Warner Bros W 94307) Jim Weatherly's Gladys Knight oldie given a lushly jolting slow 42/84-0bpm sassing with cooling vocal fills by the ubiquitous Luther V amongst others, on 3-track 12in with the older 114bpm 'Let's Just Say Goodbye' and Montreux-recorded live jazz 'Love Is Not Enough'.

JULIUS BROWN: 'Never Too Late' (US West End WES 22168) Butch Ingram produced routine 116-118bpm 12in chunderer with huskily straining vocal or instrumental flip (not Boys Town).

DAZZ BAND: 'Joystick' (Motown TMGT 1328) 'Let It Whip'-type staccato stark fast 128bpm 12in Rick James-ian jolter which, nudge nudge wink wink lyrics apart, is unlikely to mean much here (routine lurching 120bpm 'Don't Get Caught In The Middle' flip).

THE SEQUENCE: 'Where Are You Tonight' (US Sugarhill SH-32013) Surprisingly restrained and reflective chick-sung 80/40bpm 12in slowie, quite pleasant, the flip's 'I Just Want To Know' reverting to lurching 107bpm funk.

THREE MILLION: 'I've Been Robbed' (Atlantic B 98127) Chick-wailed monotonously rambling 105/4bpm 12in chugging rumbler with pleas for the investigating officer to find the guy who stole her heart (edit/inst flip), very New York and an odd choice for release here.

with rock guitar finale, not surprisingly playlisted at Charing X's Heaven some months ago when on LP.

LOLEATTA HOLLOWAY: 'Love Sensation' (Salsoul SALT 105) Loleatta's overwrought gospel hollering anticipated Jennifer Holliday, but despite a Ship Pettibone remix this slow starting Dan Hartman-prod/penned 116 1/2-116-0bpm highly charged chugger meant as little here on recent import as it did in 1980, although it's not on 3-track 12in with its instrumental and the even older unreleased rambling Montana-type c108bpm 'Hit And Run'.

KATIE KISSOON: 'Penny Lover' (Jive JIVE T 60) Lionel Richie's tender delight, already sensitively reinterpreted by Trevor Walters, now gets steamrollered into a blandly rolling 104bpm 12in mushy MoR swayer borrowing heavily-handedly from Kim Carnes.

EARTH WIND & FIRE: 'Touch' (CBS TA 4164) The only halfway decent track on their current LP, and at halfway that still leaves it far from great, this gentle then lurching 99bpm jiggly plodder is being creatively marketed by the inclusion on 4-track 12in of their old 'September/Boogie Wonderland' After The Love Has Gone'.

CONTACT-U: 'Break It Up' (Challenge TALL 7, via Blackmarketing 01-609 7017) Cheap and cheerless 121bpm 12in electro jerker, sadly uninspired and insubstantial (alternative 'Breaking Point' flip). Beef it up, guys!

SADAO WATANABE: 'Westside Drive' (LP 'Fill Up The Night' German WEA 25-0161-1) Laid back mellow jazz set not really for dancing, although this gently 104 1/2 bpm sax jigger had some play a while back.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (1/r for fade/resonant end) — The Police 58 1/2/117 1/2-124-0-124f, China Crisis 125f, Whitesnake 0-129-130-0r, Rick Springfield 0-132 1/2f, Meat Loaf (0-1) 132f, Cyndi Lauper 120f (great — can I have a 12in please?!), Madonna 115f, Musical Youth 89f, Fiction Factory 115-117f, Mike Oldfield 133f, Elbow Bones 109f, Talk Talk 127f, Billy Griffin 113f.

PETE HAIGH has been inspired by the success of a recent gig playing '60s R&B/Northern Soul/old Blackpool Mecca sounds for the Blackpool Scooter Club to launch a monthly "History Of The Mecca" night, reviving the sort of stuff featured during the famous soul venue's ten year life 1969-1979. The original Mecca building being closed, the first of these last-Friday-in-the-month nights kicks off next Friday 27th at Blackpool's Baskervilles in the shopping centre by Blackpool Tower. Pete's co-jock being Richard Searling and the sounds promised including this playlist:

TURN THE BEAT AROUND, Vicky Sue Robinson, RCA 12in
TOO DARN SOULFUL, Morris Chestnut, US Amy 7in
DEVIL MADE ME DO IT, Natural 4, US Chess 7in
HOUSE FOR SALE, Millie Jackson, Spring 7in
CA-THE-DRALS, DC LaRue, US Pyramid 12in
MAINSTRING, Oscar Perry, US Peri-Tone 7in
I'VE GOT THE NEED, Moments, All Platinum LP
I LOVE MUSIC, D'Jays, Philadelphia Int 12in
THERE ARE ROSES ..., Bobby Taylor, US Sunflower 7in
CRAZY BABY, Coasters, US Atco 7in
THAT'S WHEN THE TEARS START, Blossoms, US Reprise 7in
LADIES' CHOICE, Bobby Franklin, US Fee 7in
TEN MILES HIGH, David & The Giants, Capitol 7in
TODAY'S MAN, Mark Putney, US Atlantic 7in
SHADOW OF A MEMORY, Minnie Jones, US Sugar 7in
YOU CAN'T HIDE ..., Teddy Pendergrass, Philadelphia Int LP
CAPTAIN OF MY SHIP, Seventh Wonder, Grapevine 7in
GHOST IN MY HOUSE, B. Dean Taylor, Motown 7in
IT REALLY HURTS ME GIRL, Carstairs, US Redcoach 7in
CENTRAL CITY, Fat Larry's Band, WMOT 7in
CALIFORNIA MONTAGE, Young-Holt Unlimited, US Brunswick 7in



Boy George

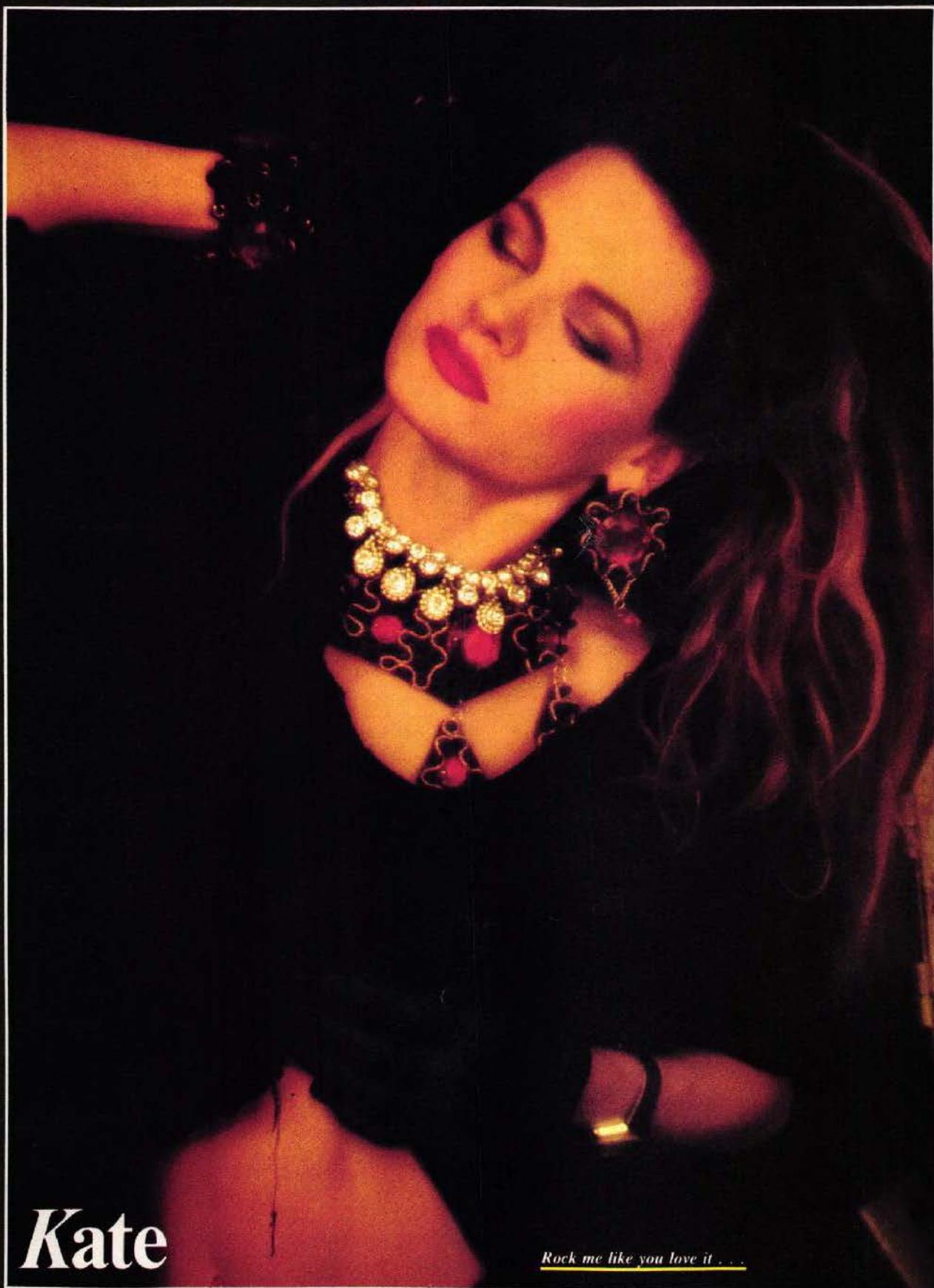
The Kate Garner portfolio

I'm a man without conviction

I'm a man who doesn't know

How to sell a contradiction

You come and go, you come and go



Kate

Rock me like you love it . . .

Pic by David Parfitt



HAYSI FANTAYZEE'S lovely, wiry Kate — she of the flowing tresses and quivering voice — has more than one string to her perfectly formed bow. As well as stamping her mark of aural and visual sensuality on Haysi and solo recordings, her talent as a photographer is almost as celebrated. After jaunting around the Indian plains the wonderful Wiganite attended a Blackpool Photographic course, afterwards freelancing for the Sunday Times and a

variety of magazines. Kate prefers the world of character portraiture — “I always try to make the people I photograph look as beautiful as possible. Being a woman, male photographers tend to make you feel uncomfortable so I try to make my subjects relax so as to bring out their true beauty. I’m not a great technician — I work more with feel and intuition.”

Graham K.



Marilyn

And all should cry beware

It is flashing eyes and floating hair

A miracle of rare device

A pleasure home with caves of ice

X WORD

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

ACROSS

- 1 It's a megamix (4,9)
- 4 What BA and Frida have plenty of (4)
- 6 A compliment from David Essex (5,2,2,5)
- 8 A hit for Donna Summer with the help of Musical Youth (13,4)
- 10 The Captain's talk (5)
- 12 1982 Toni Basil hit (6)
- 14 It's that time again for Depeche Mode (12)
- 15 Success has left her picking up the pieces in 17 places (6,6)
- 17 Ultravox voice (5)
- 18 Trick performance by Shalamar (12,3)
- 20 He's not guilty (5,4)
- 22 Pacemakers leader (5)
- 23 What The Cure had to learn before they could run (3,4)
- 24 Ian wanted you to do this with his rhythm stick (3,2)
- 25 I wonder what he got 'er indoors? (4)

LAST WEEK'S SOLUTION

ACROSS: 1 'Margarita Time', 5 Yes, 7 'Victims', 8 'Good Times', 9 'Sun And The Rain', 12 'Love In Itself', 16 'Da Da', 17 Frankie Goes To, 20 'Cruel Summer', 22 Real, 24 Truth, 25 New, 26 Wahl, 27 One Step, 28 Taxi, 31 'War', 33 The Night, 34 'Jet', 35 Nathan, 36 Hollywood

DOWN 1 'Move Over Darling', 2 Rocksteady Crew, 3 'Rust Never Sleeps', 4 Tight, 6 'Easter', 10 Nils, 11 Ike, 13 Nik, 14 'Sugar Sugar', 15 'Straight Ahead', 18 Earth Wind, 19 Running With, 21 Mott, 23 The The, 29 Frida, 30 'Still', 31 'Why', 32 Stan

X-WORD WINNER (DEC 31)
Phillip Edwards, 24 Kelham Green, Gordon Road Estate, Nottingham, NG3 2LP.

X-WORD WINNER (JAN 7)
NK Forder, 60 Carnanton Road, Walthamstow, London E17 4DA.

X-WORD WINNER (JAN 14)
Cathy Lynch, 24 Burstow Road, Wimbledon, London SW20 8SX

Visage Comp Winners

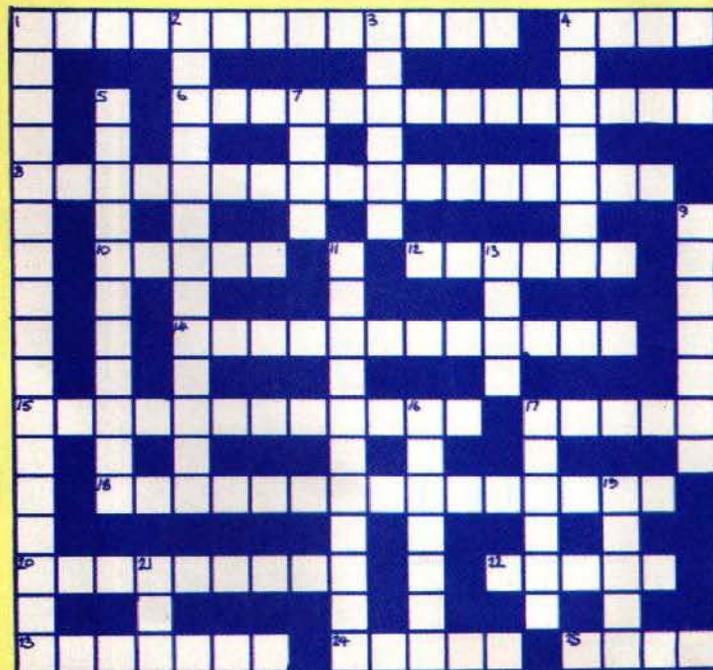
Winners: Michael Medlicot, Liverpool 8; Craig Plotnek, Edgbaston, Birmingham; Martin Harris, Carlisle, Cumbria; Susan Wilson, Clapton, London; Miss G Poppy, Dagenham, Essex; C R Blackburn, Chester; James Booth, Leigh-on-Sea, Essex; Neil Little, High Wycombe, Bucks; Rhys Phillips, Lower Yorkley, Glos; Clive Wright, Ilkeston, Derbs.

Runners Up: Dean Fergusson, Bethnal Green, London E2; Helen Jones, Dolgellau, N Wales; F Fletcher, Sheffield; Douglas McIntire, Bearsten, Glasgow; Dawn Whitehead, Nottingham; John Banner, Bromsgrove, Worcs; Sarah Carroll, Barnet, Herts; Mark Haystead, Old Catton, Norwich; P Tilbury, Hornchurch, Essex; Miss H M Gregory, Winchester, Hants.

Answers: 1) b) The Rich Kids, 2) c) Zager And Evans, 3) c) 'The Anvil'

DOWN

- 1 What Shakey does when he's upset (3,4,1,6,3)
- 2 Acappella hitsters (6,7)
- 3 1979 Commodores hit (4,2)
- 4 & 13 down Romantic animals (3,4,4)
- 5 He can be found On A Sunday (4,7)
- 7 They had 1979 hit with Babylon's Burning (4)
- 9 I would have thought it was a little too late for him to help (7)
- 11 Quiet Riot's condition (5,6)
- 13 See 4 down
- 16 Place of departures for The Motors (7)
- 17 Label that attracts (6)
- 19 Carried by Men At Work (5)
- 21 Bowie LP (3)



Pic by Peter Vernon

THIS MAN is obviously a frustrated doctor and used to play in a band with Neil Young. He's now one of Motown's top sellers. Name this man who's kept abreast of the times to start our Tamla Trivia quiz.

TRIVIA QUIZ

- 1 In what part of America was Tamla founded?
- 2 Which Motown artist released a single under the name Eivets Rednow?
- 3 Cindy Birdsong was a member of which Motown outfit?
- 4 In which wooden movie did Diana Ross star in 1975?
- 5 Who joined forces with Diana Ross for a hit with 'Ease On Down The Road'?
- 6 Who had a top 10 hit in 1976 with 'Walk Away From Love'?
- 7 What was the first Motown number one in the UK?
- 8 Which Motown group appeared as cartoon characters in a TV series?
- 9 Name the Stevie Wonder album that has sleeve notes printed in braille?
- 10 Who had to see Jane but found Indiana wanted him?
- 11 Who sang about a psychedelic shack?
- 12 In which TV programme did the Supremes appear as nuns?
- 13 Michael Jackson had a hit with 'Ben' but who was Ben?
- 14 Who had a 1975 hit with 'This Old Heart Of Mine'?
- 15 Mary Wells had just one hit. What was it?
- 16 Who did Marvin Gaye duet with on 'Good Lovin' Ain't Easy To Come By'?
- 17 Stevie Wonder's second hit in the UK was a Bob Dylan cover version. What was it?
- 18 Which record label does Diana Ross now record for?
- 19 Who was going to a go-go in 1966?
- 20 In which year was 'Three Times A Lady' a Commodores number one?
- 21 Who had a hit singing about Mr James Mack?
- 22 What is Berry Gordy's connection with Motown?
- 23 Who said that war was absolutely good for nothing?
- 24 What is Diana Ross's only number one as a solo artist?
- 25 Who covered the Miracles' 'Love Machine' on an album last year?

ANSWERS

1 Detroit, 2 Stevie Wonder, 3 Supremes, 4 Mahogany, 5 Michael Jackson, 6 David Ruffin, 7 Founders and Chairman, 23 Edwin Starr, 24 I'm Still Waiting, 25 Wham!, 19 Baby Love/Supremes, 8 Jackson 5, 9 Talking Book, 10 R Dean Taylor, 11 Temptations, 12 Capitol, 13 A Red, 14 Rod Stewart, 15 My Guy, 16 Tammi Terrell, 17 Blowing In The Wind, 22 Tarzan, 13 A Red, 14 Rod Stewart, 15 My Guy, 16 Tammi Terrell, 17 Blowing In The Wind, 22 Tarzan, 13 A Red, 14 Rod Stewart, 15 My Guy, 16 Tammi Terrell, 17 Blowing In The Wind, 22

PICTURE: Rick James

Small Ads

Personal

JOOLS BOX NO. 4028. SINGLE LONELY? Meet that special someone, sincere and confidential introductions. Free details. Love Links (X), PO Box 223, Thornton Heath, Surrey CR4 6XD.

LONELY, SHY, GIRL 21, SEEKS MALE Styx fan or Guitar player for friendship. Sheffield area. Box No. 4031.

MALE 21, slightly chubby seeks girl (Chippenham, Wilts area) only dislike discos. Box No. 4032.

PENFRIENDS FROM FINLAND, Sweden and many other countries. Free details! Pen Friend Service, PL 27, SF-20801 Turku 80, Finland.

BARRY MANILOW Festival Hall programme wanted. Susan, Box No. 4035.

WORLDWIDE PENFRIEND SERVICE S.A.E. details, I.P.F.R., 1 Northfields Rec., Swyncombe Ave., London W5.

MALE 32, seeks penfriends Sunderland area. Likes U2, Elton John. Box No. 4033.

FEMALE MARC Almond fan wishes to hear from others for friendship. Merseyside area Box No. 4034.

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UK Albums

Week ending January 21, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	2	7	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
2	3	58	THRILLER, Michael Jackson, Epic ☆
3	1	26	NO PARLEZI!, Paul Young, CBS ☆
4	10	11	PIPES OF PEACE, Paul McCartney, Parlophone □
5	5	20	AN INNOCENT MAN, Billy Joel, CBS ☆
6	9	9	TOUCH, Eurythmics, RCA ☆
7	7	13	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
8	6	8	UNDER A BLOOD RED SKY, U2, Island □
9	8	5	PORTRAIT, Diana Ross, Telstar
10	4	14	COLOUR BY NUMBERS, Culture Club, Virgin ☆
11	13	18	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
12	—	—	LEARNING TO CRAWL, Pretenders, Real WX2
13	12	15	GENESIS, Genesis, Charisma ☆
14	17	12	STAGES, Elaine Paige, K-Tel ☆
15	15	8	BACK TO BACK, Status Quo, Vertigo □
16	14	9	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
17	21	6	GREEN VELVET, Various, Ronco □
18	16	9	FORMULA 30, Various, Decca □
19	18	11	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar □
20	—	—	SOMETIMES WHEN WE TOUCH, Various, Ronco RONLP9
21	11	29	FANTASTIC, Wham!, Innervision ☆
22	19	8	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
23	20	3	CHART TREK, Various, Ronco
24	22	33	TOO LOW FOR ZERO, Elton John, Rocket ☆
25	28	31	SYNCHRONICITY, The Police, A&M ☆
26	29	5	JAPANESE WHISPERS: SINGLES NOV '82 — NOV '83, Cure, Fiction
27	23	29	18 GREATEST HITS, Michael Jackson and Jackson 5, Telstar ☆
28	24	9	TRACK RECORD, Joan Armatrading, A&M □
29	33	6	QUICK STEP AND SIDE KICK, Thompson Twins, Arista □
30	32	39	LET'S DANCE, David Bowie, EMI America ☆
31	37	25	THE CROSSING, Big Country, Mercury □
32	25	8	GREATEST HITS, Bucks Fizz, RCA □
33	26	46	TRUE, Spandau Ballet, Chrysalis ☆
34	31	16	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine □
35	30	15	KNEES UP, Chas And Dave, Rockney ☆
36	35	5	WAR, U2, Island □
37	34	11	GREATEST HITS, Marvin Gaye, Telstar □
38	40	13	ROCK 'N SOUL PART ONE, Daryl Hall And John Oates, RCA □
39	27	14	SNAPI, Jam, Polydor □
40	68	3	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
41	47	15	SILVER, Cliff Richard, EMI □
42	42	14	IMAGINATIONS, Various, CBS □
43	41	9	THE BOP WON'T STOP, Shakin' Stevens, Epic □
44	—	—	BUSY BODY, Luther Vandross, Epic EPC25608
45	51	33	IN YOUR EYES, George Benson, Warner Bros ☆
46	60	2	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
47	63	3	LIVE AT THE ROYAL ALBERT HALL, Everly Brothers, Impression
48	—	—	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility UTIL1
49	71	3	STREET SOUNDS ELECTRO 2, Various, Streetsounds
50	39	11	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □
51	61	10	OFF THE WALL, Michael Jackson, Epic ☆
52	76	3	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
53	75	66	REFLECTIONS, Various, CBS ☆
54	58	7	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
55	49	11	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG □
56	59	6	LIVE AT THE ALBANY EMPIRE, Flying Pickets, AVM
57	38	10	YENTL, Barbra Streisand, CBS
58	64	26	QUEEN GREATEST HITS, Queen, EMI ☆
59	56	9	BEAUTY STAB, ABC, Neutron □
60	74	20	LOVE SONGS, Barbra Streisand, CBS ☆
61	53	20	KISSING TO BE CLEVER, Culture Club, Virgin ☆
62	88	2	MAKIN' MOVIES, Dire Straits, Vertigo ☆
63	57	7	THE VERY BEST OF NEIL DIAMOND, Neil Diamond, K-Tel
64	94	2	LIFE, Thin Lizzy, Vertigo
65	92	3	25TH ANNIVERSARY, Brenda Lee, MCA
66	70	3	THE LUXURY GAP, Heaven 17, Virgin
67	50	262	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
68	43	115	RIO, Duran Duran, EMI ☆
69	67	2	CRISES, Mike Oldfield, Virgin
70	48	10	UNDERCOVER, Rolling Stones, Rolling Stones □
71	78	3	LOVE OVER GOLD, Dire Straits, Vertigo ☆
72	72	9	ELIMINATOR, ZZ Top, Warner Bros
73	45	10	THANK YOU FOR THE MUSIC, Abba, Epic □
74	62	13	NORTH OF A MIRACLE, Nick Heyward, Arista □
75	100	3	THE HURTING, Tears for Fears, Mercury □
76	44	8	CADMIUM, Sky, Ariola ○

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



THE PRETENDERS attempt 'Stranglers Pose No 42'

77	—	—	LIVE AND DIRECT, Aswad, Island IMA6
78	93	2	YOU AND ME BOTH, Yazoo, Mute □
79	65	8	NOCTURNE, Siouxsie and the Banshees, Wonderland ○
80	46	15	VOICE OF THE HEART, Carpenters, A & M □
81	73	16	THE TWO OF US, Various, K-Tel □
82	66	10	COMPLETE MADNESS, Madness, Stiff ☆
83	—	—	HEAD OVER HEELS, Cocteau Twins, 4AD CAD313
84	—	—	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA PL70116
85	89	6	DANCE OF THE FLAMES, Incantation, Beggars Banquet
86	95	5	BODY WISHES, Rod Stewart, Warner Bros □
87	82	2	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
88	—	—	POWER CORRUPTION & LIES, New Order, Factory FACT75
89	—	—	STANDING IN THE LIGHT, Level 42, Polydor POLD5110
90	91	2	IN THE HEART, Kool & The Gang, De-Lite
91	69	6	THE WHISPER, David Essex, Mercury
92	36	9	CHART HITS' 83, Various, K-Tel □
93	87	10	FADE TO GREY — SINGLES COLLECTION, Visage, Polydor
94	—	—	GREATEST HITS, Rod Stewart, Riva K56744
95	—	—	LIONEL RICHIE, Lionel Richie, Motown STMA8037
96	96	9	THIS ARE 2 TONE, Various, 2 Tone
97	52	9	90125, Yes, ATCO ○
98	99	—	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
99	—	—	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS CBS10029
100	—	—	A TOUCH OF MAGIC, Barry Manilow, Arista BMAN3

Compiled by Gallup

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

Music Video

1	3	ZIGGY STARDUST, David Bowie, Thorn EMI
2	1	NOW THAT'S WHAT I CALL MUSIC ON VIDEO, Various, PMI/Virgin
3	2	DURAN DURAN, Duran Duran, PMI
4	12	NOCTURNE, Siouxsie & The Banshees, Polygram
5	5	LIVE OVER BRITAIN, Spandau Ballet, Chrysalis
6	6	VIDEO EP, David Bowie, PMI
7	4	LIVE AT WEMBLEY, Meat Loaf, Videoform
8	—	CLIFF VIDEO CONNECTION, Cliff Richard, Thorn EMI
9	8	VIDEO WAVES, Various, Polygram
10	11	VIDEO EP, Phil Collins, PMI
11	7	VIDEO SNAP, Jam, Polygram
12	9	TRACK RECORD, Joan Armatrading, A&M
13	15	LIVE, Phil Collins, PMI
14	10	LIVE, UB40, Virgin
15	14	COMPLETE MADNESS, Madness, Stiff
16	—	LIVE, Whitesnake, PMI
17	16	SHADOW OF LIGHT, Bauhaus, Kace International
18	13	READY STEADY GO, Various, PMI
19	17	WHAT WE DID ON OUR SUMMER HOLIDAYS, Style Council, Polygram
20	19	LET'S SPEND THE NIGHT TOGETHER, Rolling Stones, Thorn EMI

Compiled by MRIB

UK Singles

Week ending January 21, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

	THIS WEEK	LAST WEEK	WEEKS ON CHART
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1	1	6	PIPES OF PEACE, Paul McCartney, Parlophone
2	6	9	RELAX, Frankie Goes to Hollywood, ZTT/Island
3	2	9	WHAT IS LOVE, Howard Jones, WEA ○
4	18	4	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
5	13	3	A ROCKIN' GOOD WAY, Shaky and Bonnie, Epic
6	19	5	BIRD OF PARADISE, Snowy White, Towerbell
7	3	7	MARGUERITA TIME, Status Quo, Vertigo ○
8	4	7	TELL HER ABOUT IT, Billy Joel, CBS ○
9	22	8	RUNNING WITH THE NIGHT, Lionel Richie, Motown
10	8	11	ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA
11	—	—	NOBODY TOLD ME, John Lennon, Polydor POSP700
12	9	10	HOLD ME NOW, Thompson Twins, Arista ○
13	—	—	WONDERLAND, Big Country, Mercury COUNT 5
14	5	10	LOVE OF THE COMMON PEOPLE, Paul Young, CBS □
15	28	5	LOVE IS A WONDERFUL COLOUR, Icicle Works, Beggars Banquet
16	36	2	WISHFUL THINKING, China Crisis, Virgin
17	32	2	KING OF PAIN, Police, A & M
18	12	10	THRILLER, Michael Jackson, Epic ○
19	15	7	STRAIGHT AHEAD, Kool & The Gang, De-Lite
20	—	—	HERE COMES THE RAIN AGAIN, Eurythmics, RCA DA5
21	14	10	RAT RAPPING (BRILLIANT ISN'T IT), Roland Rat, Magnet
22	7	7	VICTIMS, Culture Club, Virgin □
23	50	2	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
24	38	5	I AM WHAT I AM, Gloria Gaynor, Chrysalis
25	10	9	ONLY YOU, Flying Pickets, 10 Records □
26	23	7	SWEET SURRENDER, Rod Stewart, Warner Bros
27	17	10	LET'S STAY TOGETHER, Tina Turner, Capitol ○
28	58	2	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
29	40	2	GIVE ME MORE TIME, Whitesnake, Liberty
30	11	10	MY OH MY, Slade, RCA
31	79	2	BREAK MY STRIDE, Matthew Wilder, Epic
32	20	7	MANY RIVERS TO CROSS, UB40, Dep International/Virgin
33	16	15	UPTOWN GIRL, Billy Joel, CBS □
34	—	—	WHERE WERE YOU HIDING WHEN THE STORM BROKE, Alarm, IRS IRS101
35	55	2	SIXTEEN, Musical Youth, MCA
36	21	8	MOVE OVER DARLING, Tracey Ullman, Stiff ○
37	39	8	WHERE IS MY MAN, Eartha Kitt, Record Shack
38	30	8	I CAN HELP, Elvis Presley, RCA
39	47	2	HUMAN TOUCH, Rick Springfield, RCA
40	53	2	HOLIDAY, Madonna, Sire
41	48	2	RAZOR'S EDGE, Meat Loaf, Epic/Cleveland
42	24	8	THE WAY YOU ARE, Tears For Fears, Mercury
43	—	—	FREEWHEEL BURNING, Judas Priest, CBS A4054
44	—	—	SOS, ABC, Neutron NT106
45	—	—	HYPERACTIVE, Thomas Dolby, Parlophone R6065
46	28	9	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI ○
47	66	8	A NIGHT IN NEW YORK, Elbow Bones and The Racketeers, EMI America
48	29	12	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic ○
49	87	2	IT'S MY LIFE, Talk Talk, EMI
50	33	15	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone □
51	70	2	GIVE ME THE NIGHT (MEDLEY), Mirage, Passion
52	31	10	CALLING YOUR NAME, Marilyn, Mercury ○
53	—	—	THE COLOUR FIELD, Colour Field, Chrysalis COLF1
54	35	19	KARMA CHAMELEON, Culture Club, Virgin ☆
55	41	9	WATERFRONT, Simple Minds, Virgin
56	25	9	2000 MILES, Pretenders, Real
57	52	3	BLUE MONDAY, New Order, Factory
58	34	7	READ 'EM AND WEEP, Barry Manilow, Arista
59	77	2	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
60	—	—	PRISONER OF LOVE, Spear Of Destiny, Epic A4068



35



BIG COUNTRY: yet more table cloth chic; **JOHN LENNON:** a promising newcomer, could make a few bob; **BONNIE TYLER:** continuing her Save The Wales campaign

60	—	—	THIS MUST BE THE PLACE, Talking Heads, Sire W9451
62	—	—	STOP LOOK AND LISTEN, Donna Summer, Mercury DONNA3
63	76	2	ANOTHER MAN, Barbara Mason, West End
64	68	5	SERIOUS, Billy Griffin, CBS
65	60	5	NEW SONG, Howard Jones, WEA
66	—	—	FUTURE SHOCK, Herbie Hancock, CBS A4075
67	37	11	THAT'S ALL, Genesis, Charisma
68	—	—	SPICE OF LIFE, Manhattan Transfer, Atlantic A9728
69	61	2	CRIME OF PASSION, Mike Oldfield, Virgin
70	43	9	THIS CHARMING MAN, Smiths, Rough Trade
71	27	8	CLUB FANTASTIC (MEGAMIX), Wham!, Innervation
72	—	—	HOLD ON TO LOVE, Gary Moore, 10 Records TEN13
73	46	18	SUPERMAN (GIOCA JOUER), Black Lace, Flair
74	57	6	THE RULES OF THE GAME, Bucks Fizz, RCA
75	86	2	INDEPENDENCE DAY, Comsat Angels, Jive
76	71	6	CRAZY CUTS, Grandmixer D ST, Island
77	82	7	THE SOUND OF MUSIC, Dayton, Capitol
78	69	5	POSTMAN PAT, Ken Barrie, Post Music
79	—	—	DON'T SING, Prefab Sprout, Kitchenware SK9
80	100	2	DANCE HALL DAYS, Wang Chung, Geffen
81	—	—	SECRETS, Fiat Lux, Wonderland FIAT2
82	—	—	WISH YOU WERE HERE, First Light, London LON43
83	96	2	LET THE MUSIC PLAY, Shannon, Club
84	99	2	QUE TE QUIERO, Katrina And The Waves, Silvertown
85	89	2	COLLAPSING NEW PEOPLE, Fad Gadget, Mute
86	—	—	OWNER OF A LONELY HEART, Yes, Atco B9817
87	78	13	THE LOVE CATS, Cure, Fiction
88	—	—	STRAIGHT FROM THE HEART, Fat Larry's Band, Virgin VS652
89	—	—	LAST FAREWELL (THEME FROM THORN BIRDS), Juan Martin, WEA X9518
90	—	—	SUNBURST & SNOWBLIND, Cocteau Twins, 4AD BAD314
91	80	11	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
92	—	—	A LETTER FROM AFAR, B Movie, Sire SIR4058
93	93	2	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
94	84	6	SHAKE IT UP, Divine, Design Communications
95	—	—	(YOU ONLY WANT ME FOR MY) BODYWORK, Watusi Bros Priority P5
96	—	—	EBONY EYES, Rick James And Friend, Motown TMG1327
97	—	—	LIAR, Three Degrees, 3D Records 3D1
98	97	2	SONG TO THE SIREN, This Mortal Coil, 4AD
99	81	12	THE SUN AND THE RAIN, Madness, Stiff
100	—	—	I'LL LET YOU SLIDE, Luther Vandross, Epic A3978

Compiled by Gallup

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

MUSICAL YOUTH on a recent Butlin's catering course

Chartfile

IN A week when the "top 30" shares used to calculate the Financial Times's share index reached a new high, sales of the alternative top 30, measuring record sales, slumped to their lowest level in the eighties. The sudden downturn came after a particularly buoyant Christmas had left the record industry in an unusually optimistic state and is clearly a matter for some concern.

The few records to weather the storm improved their positions enormously, not least Paul McCartney's 'Pipes Of Peace' which quite unexpectedly vaulted eight notches to become the new number one, though even as it did so it was selling less copies than any other chart topper for several years.

Only a week ago this column conveyed its congratulations to McCartney on his record-setting haul of 29 US number one singles, little suspecting that 'Pipes Of Peace' would improve his tally of British toppers so soon afterwards.

In fact, McCartney has now featured on 20 British number ones, something only ex-colleague John Lennon had previously achieved. Together with Messrs. Harrison and Starr, Lennon and McCartney gathered the majority of their number ones (17) as Beatles.

Lennon added posthumously to his total with 'Just Like Starting Over', 'Imagine' and 'Woman', whilst McCartney's post-Beatles honours have been from 'Mull Of Kintyre' (with Wings), 'Ebony And Ivory' (with Stevie Wonder) and now 'Pipes Of Peace'; 'incredibly his first solo number one on either side of the Atlantic. In America it's slated as his next single release after 'So Bad' — a much better song in my view, which, for some reason, is buried away on the B-side of 'Pipes Of Peace' in this country.

The record McCartney replaced at the top, the Flying Pickets' 'Only You', rashed to number 10, a spectacular decline which may, or may not, be the biggest drop from number one ever — depending on your point of view.

If we accept that the chart books published by Guinness have some sort of semi-official status, if only because

Pic by Universal Pictorial Press



NANCY SINATRA relaxes after getting those boots off

they are in such wide currency, then we must also accept that the charts Guinness use for 1952-1960, though originated by a *Noter Music Paper* (and wild horses wouldn't drag its name from my lips) are equally valid.

That being the case, the biggest tumble to befall a number one record occurred on 10 January 1958, when Harry Belafonte's 'Mary's Boy Child' moved out of pole position, coming to rest at number 12. The following week it dropped a further 12 rungs and made its last chart appearance. In *Record Mirror* it also vacated the top spot on 10 January, but eased slowly down to number two, and then number 11 before completing its chart career. Discounting 'Mary's Boy Child', the steepest decline I can find is that of Nancy Sinatra's 'These Boots Are Made For Walking' which dropped from number one to number nine on 17 March 1966.

Though 'Boots' and 'Mary's Boy Child' both made rapid ascents of the chart, each paused at number four on the way to the top. However, 'Only You' went from number nine to number one in a single leap, and is the only record to spend time at number one without at any stage occupying another position in the top eight...

While McCartney was dethroning the Flying Pickets, Paul Young's 'No Parlez!' returned to the top of the album chart for its fourth tour of duty. It thus becomes only the 10th album to rise to the top on more than three separate occasions, and the first for a

decade, as can be seen from the table.

The source of three top five singles ('Wherever I Lay My Hat', 'Come Back And Stay' and 'Love Of The Common People') and an earlier flop ('Iron Out The Rough Spots'), 'No Parlez!' has just registered its one millionth UK sale, but is not expected to yield any further '45s. Instead, Young is about to re-enter the studio. And, though nothing has yet been confirmed, rumours circulating in Soho Square suggest that the song most likely to emerge as a single around late March is Paul's version of the Dusty Springfield hit 'I Close My Eyes And Count To Ten'. Meanwhile, *Rewind Records* are plugging the gap with a remixed single featuring 'I Wish It Would Rain' by the Q-Tips, with Young on lead vocals. The B-side is a live version of 'Broken Man', which appears in a studio version on 'No Parlez!'.

Recent newspaper reports have suggested that Natalie Casey, a recent hitmaker with 'Chick Chick Chicken', is the youngest artist to achieve a chart placing. Natalie, who counts Boy George and Mike Read amongst her friends, poor thing, is just three-years-old — the same age as was Microbe when he had his 1969 hit 'Groovy Baby'.

Microbe was, and still is, Ian Doody, the son of former BBC newsreader Pat Doody. He first became known after

by ALAN JONES

his father taped some of his baby talk and played it to deejay Dave Cash. Cash was enchanted by the little feller's utterances — "I like the Beakles" and suchlike — and transferred some of them onto cartridges, slipping them into his Radio One show at regular intervals. He re-christened Ian Microbe, and as such he became a popular feature of Dave's show.

Singer/songwriter Chris Andrews who, in better days wrote some of Sandie Shaw's hits, penned a trite little number entitled 'Groovy Baby' — Microbe's favourite saying — and recorded it with an all-star backing group including Dusty Springfield and Madeline Bell plus, of course, Microbe. The resulting record was a top 30 hit, but Microbe never made another record and the Doody family emigrated to Australia...

After once more failing to interest Paul McCartney in a duet, Diana Ross has been sounding out Giorgio Moroder to produce her next album. Expect at least one duet with a top ranking star as Ross tries to halt her slump...



DIANA ROSS' new partner?



SHADOWS of their former selves
ALBUMS WITH MORE THAN THREE SEPARATE RUNS AT NUMBER ONE:
 Figures in brackets indicate the number of occasions on which an album has reached number one, plus the first and last year it did so.
 South Pacific — Original Soundtrack (9: 1958-1961)
 The Black And White Minstrel Show — George Mitchell Minstrels (5: 1961-1962)
 West Side Story — Original Soundtrack (7: 1962-1963)
 Out Of The Shadows — The Shadows (4: 1962-1963)
 Sound Of Music — Original Soundtrack (12: 1965-1968)
 Sgt. Pepper's Lonely Hearts Club Band — The Beatles (4: 1967-1968)
 Best Of The Seekers — The Seekers (5: all in 1969)
 Bridge Over Troubled Water — Simon & Garfunkel (8: 1970-1971)
 The Singles 1969-1973 — The Carpenters (4: all in 1974)
 No Parlez! — Paul Young (4: 1983-1984)
 NB: The George Mitchell Minstrels total includes a single week at number one omitted from 'British Hit Albums' (Guinness).

THE POLICE video for 'Wrapped Around Your Finger' was evidently the most complex yet attempted by ace video directors and sometime pop stars Godley & Creme. To achieve certain visual effects, the video had to be shot at double speed — but with Sting in camera throughout, lip-synching. He therefore had to perfect a mime which required him to move his lips at twice the conventional speed with unerring accuracy as the record was played at 90 rpm!!...



Pic by LFI
 STING after singing at 90 rpm?

FRANKIE GOES TO HOLLYWOOD



They've tried to
BAN IT.
BURN IT.
BAIT IT.
But it keeps
STICKING OUT!

ZTT
Excess as a sign of pleasure



RELAX

The 'original' 7 INCHES not repeated anywhere else. The 12 inch mix that never sleeps. Trevor Horn's New York remix extending 'RELAX' to 31 inches.