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Private Files



LUCY IN The Sky With Diamonds': 'Helter Skelter' man, like 'Strawberry Fields Forever', I just want to tell you about 'A Day In The Life'. My name's *Michael* — Sergeant Pepper — *Jackson* and 'For The Benefit Of Mr Kite' I want to introduce you to a few friends of mine. There's *Brooke Shields* — 'She's Leaving Home', *Kenny* 'When I'm 64' *Rogers*, *Diana Ross* and *Barry Manilow*, and we all get together at fun occasions like the American Music Awards. Well, I must go now, I'm getting fitted for a kaftan and the plane for India goes at 7.30pm.





by JIM REID

HIS ROYAL wackiness here, the kiddo with the matchstick physique and the barrow boy chit chat and cheek, yep, your prime purveyor of choice cut funning and punning. And this week, you lucky people, I'm sending you a reet petite picture postcard from my holiday home on the West Hendon Broadway.

Whilst I've been on holiday, I gather the revolution has been plotted, planned and put on the road. Of course I talk (in hushed reverential tones, you understand)

Burn, Baby, Burns: Anyone celebrating Burns' night in Maida Vale last week may have been alarmed by the sight of a naked guitarist wandering the streets in search of his tartan suit. Don't worry, it was only Fashion's Alan Darby having himself a good time. . .

about the recent exploits of Commissar **Joseph** (middle class-defected) **Strummer** and co. 'Tappears that all those auditioned for the recently vacant positions in the **Crash** were instructed to twang their instrument along to selected **Studio One** (hippest of JA reggae studios) material. Successful applicants were then told to swear (literally) that it was still 1977 before they were taken off down the High Street to buy 'he uniform of the current punk craze, Doc Martens and white drill rousers.

But folks, there is reason to this amphetamine crazed, vital young



Pic by Joe Bangoy

I'LL PUFF 'n' puff: Funny people Americans, always worried about something. Take the four eyes with the Errol Flynn cigar, now you might think he's some amiable US recordbiz exec smiling politely at mega Lionel Richie and old Motown buffer Berry Gordy. But Sherlock, you'd be wrong. Y'see, that ain't no cigar but a special CIA issued blow pipe and it's pointed right at our Lionel. Lionel's crime against the state? Releasing a record with the production sapping title of 'All Night Long'. Seems that since Mr Richie's record was released US firms have reported record absenteeism and poor turnover. Tell the Yanks something . . . and they'll do it . . .

prole etc etc madness. Y'see, Joe 'n' Paul are going back to their, y'know, roots. . . and dragging the three shiny new Clashers wiv 'em. Apparently Joe is so enamoured with the Clash's first, and only, great album that he wants his band to forget all that has come since, and clack out a 1983 version of punky fire 'n' spittle.

cultural celeb, I trooped along to the Wag Club last week for **Spandau** sleeve designer and fully paid up member of the 'See You Jimmy' Club, **David Band's** Burns Night party. Stopping only for a wee nip, I bumped into Spands **Gary Kemp, John Keeble** and **Steve Norman, Edwyn Orange Juice, Paul Quinn** of **Bourgie Bourgie, I Level** and film person **Gordon Sinclair** (yep he was in THAT film with **Clare Grogan**).

Master Kemp, Private Files

suddenly found myself surrounded by the three wise men of pop management, the aforementioned **Dagger, Lee Barrat (Sade)** and **Steve Lewis (Animal Nightlife)**. Now whilst debating with such a threesome is most instructive, it does nothing for the old earlobes. So, bidding my farewell, I slunk off into a dark corner to catch up on the latest trials and tribulations of ex **Animal Nightlifer Chrysta Jones**. Bored with life as a restaurant waitress, young Ms Jones is about to embark upon a solo career. . .

And beginning a career of a different kind is the spectacled world's king of word play, **Elvis Costello**. If my spies serve me

Lor Rubber Duck: RM's temptress, fetishist and all round rubber lover **Betty Page** was most interested to discover **Simon Le Bon's** interest in pieces of sweaty old latex. Si, you know the number. . . paddles away. . .

Said album is to be called 'Clash 2', I hear. But that's not all! Get those bondage strides untwisted, 'cos this is the big one. When the Clash play Los Angeles they will be MC'd by little known tailor and big story teller **Malcolm McLaren**. Malcy, if you didn't know, is managed by Clash mainman **Bernie Rhodes** in the States. . .

Hoots Mon, You're Stepping On My Sporrans: Never missing an opportunity to celebrate the anniversary of a great British

Billy Season: nice to see **Billy Bragg's** elpee sandwiched between **Spandau** and **ABC** (higher than ABC, snigger), particularly as **Sir Billy's** record company have only spent £150 on promotion. Who knows, next week he might overtake **Duran Duran** — chortle, chuckle, generally make like **Sid James, etc. . .**

biggest fan incidentally, paused between exclamation marks to inform me of **Spandau's** grittier new direction, whilst **Spandau** manager **Steve Dagger** spun tales of Rome and Cannes where the group have been putting in TV appearances. As my mind turned to foreign climes I

right (and the money they get, they should) **Elvis** is about to make his acting debut in a TV series about a set of brothers. **Costello's** role involves sitting in an attic all day, headphones planted firmly over his ears, while he reads train model magazines and plays with his train set. He utters one line in the entire series.

Lift Frankie's shirt and grab his 12-inch

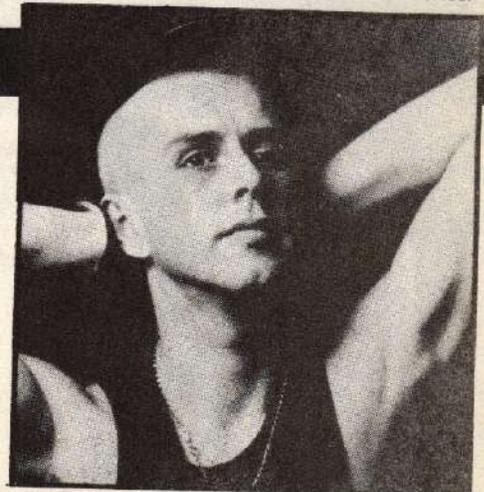
RELAX AND sweat it out in a limited edition Frankie Goes To Hollywood sweatshirt. **RECORD MIRROR** are giving away 10 packages of the shirt and an autographed copy of their 12-inch monster mix hit 'Relax'. We've also got 15 runners up prizes of just the single.

To win, all you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: Frankie Sweatshirt Competition, **RECORD MIRROR**, PO Box 16, Harlow, Essex. First 25 correct entries opened on the closing date, Monday February 13, get the goodies.

- 1) What is Frankie Goes To Hollywood's home town? Is it a) Hollywood.... b) London.... c) Liverpool....?
- 2) Trevor Horn produced 'Relax'. Which of these bands has he also produced? a) Slade.... b) Status Quo.... c) ABC....?
- 3) Name the Holly who sings in the band. Is it a) Holly Beth Vincent.... b) Holly Johnson.... c) Buddy Holly....?

Name

Address.....



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Gary Crowley



GC seeking blanket coverage

SNT IT strange how certain thoughts can enter one's head? I suddenly realised the other day what a nation of moaners we can sometimes be, and in particular how the weather seems to be almost a national concern.

That hit me while I was waiting at a bus stop when this old female coddger, who resembled the Smog Monster, was continuously elbowing me in the ribs moaning about this and that, but mainly the bleedin' weather! The way it's become an integral part of the British way of life is phenomenal. I must admit the fascination with it escapes me — I'd much rather talk about other things.

Possessing the special powers that I have, and being a notorious Billy Liar dreamer, I merely smiled at the dragon, switched off and floated a million miles away to my very own special land of dreams. Actually, the weather must have affected my train of thought because I soon began to reminisce about bygone holidays, and what memories, discerning reader, flooded back!

One in particular was when I was a nipper of about seven. I'd just broken my leg after being run over in the street by a speeding Beetle car, so a holiday was quickly arranged by my parents to Clacton-on-Sea (of all places), for yours truly to recover. So there I was, on the beach, bucket and spade in hand, with a leg in plaster making the best of a bad situation, when all of a sudden a beautiful golden labrador came along and started to befriend me. Or so I naively thought! Because then he cocked his leg in the air and without as much as a nod or a wink began to pee all over my plastered leg. Frankly, I was horrified, and even more so when I returned to our chalet and was told quite bluntly to stay outside until the smell had disappeared!

Many renowned songs have been written about holidays (why, Madonna's current waxing is all about the subject). They also seem to go hand-in-hand with magical romances and I particularly remember being at a Bognor Butlitz holiday camp (very Hi-De-Hi!) and over a game of table tennis falling head over heels in love with this young chicklet. For two blissful weeks we were inseparable, and I'd go as far as to call it one of the great romances — even on a par with Charlie and Di. Although we swapped addresses and promised undying love for each other, I was dating somebody else in a week. Funny how love can be, don't you think?

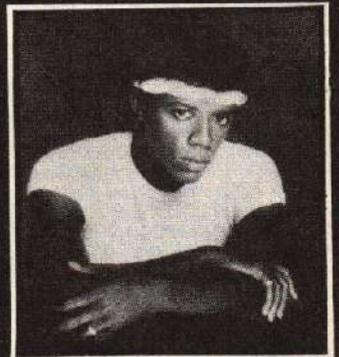
Spain's quota of holidaymakers is the highest in the world and I'm sure millions of you out there have untold stories and fond memories of the land of the bullfighters. Mine, however, aren't so romantic. I went a couple of years ago with an old girlfriend of mine and it was miserable. For the whole week it bucketed down with rain, and the hotel was a Spanish version of Fawlty Towers, complete with a receptionist ironically named Manuel, who couldn't speak a word of English. And the whole flippin' thing resembled a Benny Hill skit, only this time we were the actors.

Last year, however, I made sure I made up for it and had me a real good time, accompanied by my partner in crime El Pedro. We joined a gaggle of girls and for a week enjoyed a Long Hot Summer (nudge nudge, wink wink) doing nothing, really. Well, almost nothing!

I've decided my holiday this year is going to be a blinder. A bore of a friend suggested Russia — very Orwellian, he thought. I've settled on a sunny jaunt to Greece with her indoors, but I'm dreading the initial few days because I'm one of those unlucky few who resemble a milk bottle alongside all the bronzed beauties, and boy do I burn!

Still, from dreams of holidays like the ones you see in TV adverts, we turn to this week's Crowley Cracker. It's the new vinyl offering from those purveyors of the saucy Salsa beat, Blue Rondo, that gang of club-hoppers led into battle by a mad Taffy named Chris Sullivan. Their new waxing is entitled 'Slipping Into Daylight', and this time round they're a much funkier affair. So if your ideal night out is getting completely drunk on tunk, waste no time in ordering a large one. That's the 12-inch variety.

STAR SELECTION

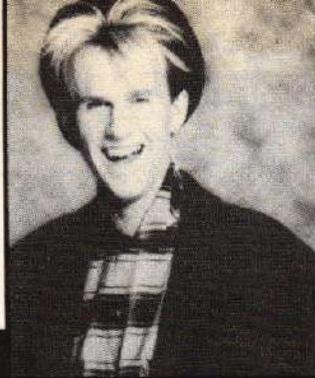


THIS WEEK our ten masterblasters have been chosen by RECORD MIRROR'S good buddy David Grant, the North London Soul Boy with a mission to make the whole world dance. He's a man who knows all about holiday romances, as he documented so well on the old Linx classic 'So This Is Romance'. Anyway, here are the platters currently going down in the Grant household.

- 1 Choo Choo Ch'Boogie — Louis Jordan
- 2 Superstition — Stevie Wonder
- 3 Samba De Uma Notea So — Stan Getz
- 4 Ashes To Ashes — David Bowie
- 5 Maniac — Michael Sembello
- 6 Waiting In Vain — Bob Marley
- 7 Billie Jean — Michael Jackson
- 8 You Make Me Feel Like A Natural Woman — Aretha Franklin
- 9 I Can't Go For That — Daryl Hall/John Oates
- 10 Let's Stay Together — Al Green

News

DEAD OR ALIVE go out on the road later this month. The tour precedes an album, which includes their 'I'd Do Anything' single and which is due out at the beginning of March. Dates start at Newcastle Polytechnic on February 17. Then Glasgow Strathclyde University 18, Leeds Warehouse 22, Manchester Hacienda 23, Sheffield Polytechnic 24, Nottingham Sherwood Rooms 25, Leicester Polytechnic 29, Coventry Polytechnic March 1, London University Union 2, Rayleigh Croc's 3 and Liverpool Royal Court 4.



Howie 45

HOWARD JONES releases a follow-up to his number two hit 'What Is Love' next week. The new song is called 'Hide And Seek' and comes out on February 10. On the B side is a song called 'Tao Te Ching', which is the introduction to his live appearances. The 12-inch features an extra track 'China Dance'. 'Hide And Seek' appears on the singer's debut album 'Human's Lib' which is due out in early March. And Jones has now fixed dates for a tour in March and April. He plays Leeds University on March 17, Newcastle City Hall 18, Glasgow Pavilion 19, Liverpool Royal Court 20, Belfast Queens University 22, Dublin SFX 23, Manchester Apollo 25, Sheffield City Hall 26, Hanley Victoria Hall 26, Nottingham Royal Concert Hall 29, Birmingham Odeon 30, Bristol Colston Hall 31, Cardiff St David's Hall April 1, Guildford Civic Hall 2, London Hammersmith Odeon 3, Southend Cliffs Pavilion 5, Southampton Gaumont 6 and Aylesbury Friars 7. Tickets are available from box offices and in most cases cost £4 and £2.50. The London tickets have a top price of £4.50.

CLASH SHOWS

THE CLASH have finally fixed up their London shows. They play the Brixton Academy on March 8, 9 and 10. The band's Irish dates have been postponed due to 'technical' difficulties. Tickets for these shows will still be valid for the rescheduled dates, to be announced later.

And the concerts will be a return to their old-style shows, according to sources close to the group. Joe Strummer is said to be styling new material on the group's first album.

But there is still no record news from the Clash. They have decided to put off recording until the live dates are finished.

HOW TO BOOK: Tickets cost £4 and are available from the Academy box office and London agents, where they should cost no more than £4.99 each. They are also available by post from MCP Ltd., 37 Litchfield Street, Walsall, West Midlands. Postal orders only should be made payable to MCP Ltd, and sent in with a SAE.

Team work

THE WORLD'S Famous Supreme Team — the scratching duo who appeared on Malcolm McLaren's 'Duck Rock' album — have their debut single released on February 6. It's called 'Hey DJ' and is backed by another version of the same song. An album is due out later this year.

● **THIRTEEN AT Midnight** go out on the road for a few dates this month, following the release of their 'Skin Deep' single. They play the London Embassy on February 4, Bristol Moles Club 10, Dundee Dance Factory 19 and London Legends 28.

RM — where the hip hop

JB'S ALLSTARS



NEW 7 AND 12 INCH SINGLE
12 INCH FEATURES EXTENDED CLUB MIX

THE SOUND SENSATIONS
ARE ON

RCA VICTOR

BACKFIELD IN MOTION



News

St. Valentine's day 'be nice to a friend' preview page



Livvy-ing alright

JOHN TRAVOLTA and Olivia Newton-John have teamed up again for a new single 'Take A Chance', which comes out on February 6.

The song is taken from the soundtrack to the film 'Two Of A Kind', which comes out on February 13. It includes songs by Bozz Scaggs, Chicago and Patti Austin.

●**SHOCK HAS** been the biggest problem for Michael Jackson after his hair caught fire while he was filming an advert for Pepsi Cola.

The singer is now recovering at home after suffering second degree burns to the crown and back of his head and his neck. But doctors are expecting his hair to grow back again and say that shock is the hurdle he has to get over now.

"It's something everyone suffers after being injured by burns," said a spokeswoman for Jackson this week.

It's not clear when the singer will be back in action, but the Jacksons tour this summer shouldn't be affected.



Pic by LFI

BEKI BONDAGE takes her group **Ligotage** out on the road in March for their first big tour. They have called the tour 'Crime and Passion', and a new single should be released at the same time.

Dates start at Manchester University on March 2. Then Retford Porterhouse 3, Stevenage Bowes-Lyon 4, London Marquee 4, Cleethorpes Winter Gardens 8, Dudley JB's 9, Glasgow Night Moves 12, Leeds Bierkeller 14, Coventry General Wolfe 15, Colne Franc's 17, Swindon Level 3 21 and Newport Stowaway 22.

More concerts are being added to the tour and should be announced shortly.



Burns night

GIRLSCHOOL HAVE A new single 'Burning In The Heat' released this week. The song is produced by Slade's Noddy Holder and Jim Lea and is taken from their new album 'Play Dirty'. A 12-inch version also includes a four-page colour biography on the all-girl heavy metal group.

●**B-MOVIE TAKE** on a short tour this month, following their 'A Letter From Afar' single. They play Durham University on February 10, Leicester University 11, Sheffield Limit Club 12, Derby Blue Note 13, Bolton Dance Factory 15, Leeds Warehouse 16, North Staffs Polytechnic 17, Manchester Polytechnic 18, Brighton Pavilion 19, London Venue 21 and Birmingham Tin Can Club 24.

●**REGGAE POET** Linton Kwesi Johnson brings out his first album for three years at the end of the month. The LP is called 'Making History' and is released on February 27. And he will play a tour during March. Kwesi Johnson is best known for his debut album 'Forces Of Victory', which came out in 1979.

●**MANHATTAN TRANSFER** have a new album out on February 10. The LP is called 'Bodies And Souls' and includes their current single 'Spice Of Life'.

SECRET

SECRET



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TOUR DATES FEBRUARY

- 22ND DUNDEE, FAT SAM'S
- 23RD GLASGOW, HENRY AFRIKA'S
- 24TH MANCHESTER, U.M.I.S.T.
- 25TH BIRMINGHAM, POLYTECHNIC
- 27TH DERBY, BLUE NOTE CLUB
- 28TH SHEFFIELD, LEADMILL
- 29TH LIVERPOOL, THE VENUE

MARCH

- 1ST LONDON, DOMINION THEATRE (SUPPORTING THOMAS DOLBY)
- 2ND BATH, MOLES CLUB
- 3RD PORTSMOUTH, POLYTECHNIC
- 4TH BRIGHTON, THE PAVILLION THEATRE
- 5TH BASILDON, RAQUELS
- 6TH NORWICH, PENNY'S
- 8TH LEEDS, WAREHOUSE
- 9TH LONDON, U.L.U.
- 10TH RETFORD, PORTERHOUSE

7 AND 12 INCH



Is this how the music business operates?

Inside stories · In-depth features · Informative interviews · **The Other Side of the Tracks** · Saturdays 6-00pm





MODERN ENGLISH bring out their third album 'Ricochet Days' on February 27. And a single from the LP, 'Chapter 12' comes out on the same day. On the B side is a song called 'Ringing In The Change' while the 12-inch features an extra track 'Reflection'. The group are currently setting up a tour to coincide with the releases.

Tender rap

THE CARGO record 'Tender Touch' goes on general release this week following its success on an indie label.

● **MIKE READ** is featured on lead vocals on a record by the **Trainspotters** released this week. The song is called 'High Rise' and comes from the late seventies when the **Radio One DJ** was trying to make it as a musician. The B side is called 'Rock 'n' Roll Hall Of Fame' and also features Read on vocals and guitar.

● **FRIENDS AGAIN** have added more dates to their tour at Reading St George's Hall on February 3, Bath Moles Club 4, London Marquee 7, Glasgow Strathclyde University 11, Newcastle University 25 and London Marquee 27.



IAN PAGE

FORMER WHO singer Roger Daltrey has a solo single out next week. The new song is called 'Walking In My Sleep' and is backed with a version of the **Eurythmics'** 'Somebody Told Me'.

Both tracks are taken from an album 'Parting Should Be Painless' which is due out shortly. The album features several members of the **Blockheads** as well as guitarist **Chris Spedding**.

UMM

We ask two leading musicians to calculate the gas bill

● **THOMAS DOLBY** brings out his second album next week. The LP is called 'The Flat Earth' and includes the single 'Hyperactive' among its seven tracks. It is released on February 6.

All the other songs are new numbers and include 'Dissidents', 'Screen Kiss', 'Mulu The Rain Forest' and 'I Scare Myself'.

Dolby has also added more dates to his forthcoming tour. He will now play Aylesbury Friars on February 17, Glasgow Pavilion 19 and London Lyceum March 1.

● **SECRET AFFAIR** founder member Ian Page has fixed up a new band called Bop. The group bring out their first single 'Too Young To Know' on February 6. It's backed with 'Worlds Collide'.

This time round Page has decided to base his sound on big bands rather than the mod revival spearheaded by Secret Affair. The single features the **G-Force Horns**.

"I like the idea of the old big bands," said Page last week. "In pop groups you tend to spend most of your time trying to keep everyone together. With Bop I'm much more likely to be encouraging people to go away and do other things."

"That way when they come back they'll maybe have learned to do something that I'd never have thought of!"

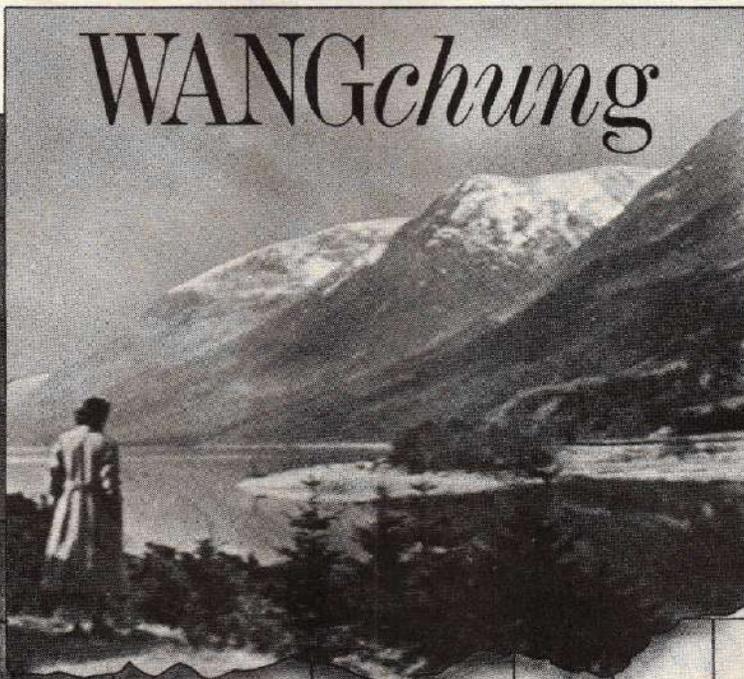


THOMAS DOLBY

● **REGGAE SINGER** Winston Reedy releases his 'Border Line' number as a single this week. The track is taken from his 'Dim The Light' album. And the singer goes out on the road this week with the first date at Birmingham Hummingbird on February 4. More dates will be announced next week.

● **TIK & TOK** have a new single 'Screen Me I'm Yours' out this week. The song also comes out as a 12-inch with an extra track 'The Garden' and a picture disc will also come out shortly.

WANGchung



new chart single

DANCEHall days

available on 7" (A3837), remixed 12" (TA3837) & limited edition guitar shaped disc (WA3837)

SEE THEM LIVE ON 'SIGHT & SOUND' SATURDAY FEBRUARY 4TH. BBC 2 & RADIO 1 SIMULTANEOUS BROADCAST. GEFEN RECORD.



DURAN
DURAN



NEW MOON ON MONDAY

new single out now 7" + 12"

taken from the album

SEVEN AND THE RAGGED TIGER



DURAN 1

SADE ADU lives in a flat above a disused fire station in Haringey. She doesn't play pop records or shop in High Street stores. Sade lives in Haringey, but she's about to move into a world of success and glamour and celebrity.

Sade's got class, and a debut single called 'Your Love Is King'.

It seems an age since Ms Adu's cool features first appeared in the pop press, first as a backing vocalist for rebel funkies Pride, and then as the glorious voice for her eponymous splinter group, Sade. The group filled small clubs with a smoky home grown blend of jazz, soul and funk. Ms Adu filled glossy upmarket magazines, and with a pout, a wink and a smile advertised her imminent stardom. But that was over a year ago.

And a year is a long time in pop. Whilst Sade remained the cause celebre of fashionable London, her manager sat and waited for the record companies to come running. They came and came and came and it all got a bit confusing. One week Sade was signed to RCA, the next week she was signed to Virgin. In fact she was signed to neither, and eventually ended up swapping contracts with Epic.

Since when she and the group — Stuart Mathewman on sax and guitar, Paul Denman on bass, Paul Cooke, percussion, and Andrew Hale, keyboards — have been very busy.

"We've recorded an album with Robin Millar, he's not very well known but he's just right for us," says the girl most likely to.

"He's just good at working with space, he doesn't clutter everything up. What we wanted to try and do is reproduce the kind of sound we get live. Most of the musicianship was fairly straightforward, it was more or less done in a live situation. Stewart and Paul are capable of putting stuff straight down without too much nonsense,

Pic by Joe Shutter

Sade ADU: Not an off the peg person



MUCH · A D ABOUT · NOTHIN

so it was pretty close to a live feel."

INDEED IT is. The tape I've heard of the group's work to date veers from slow, lazy night killers like 'Your Love Is King', through ambient aural landscapes like 'Sally' to stricter, uptempo dance numbers like 'When Am I Gonna Make A Living' and

'Spirit'. Sade's music encompasses an impressive range and texture; sad, upful, joyous, defiant, doubtful. There's a variety here that's sadly missing from chart pop, but I wonder if the group's flirtation with classic black musics — jazz, soul, funk — will be seen as retrogressive, unimaginative?

"A lot of the qualities in our

Certainly not, says Jim Reid

music," says Sade, "we've learnt from the good American soul and jazz music we listen to. But at the same time we've got a quality that is so obviously English. There's a roughness and freshness that distinguishes us. We want our music to feel new rather than hackneyed and mainstream.

"Generally I've always been influenced by black singers, I can't say any different. Yet I'm not in any way trying to copy or be retro — there's nothing I hate more than that."

Sade may not be retro, but she's certainly swimming against the flow of contemporary British pop. Sophisticated, jazzy moments are not common on Radio One

nd one wonders if the girl might find it a bit hard to win an audience?

"Unlike many other bands around, I think we're much more of an album band. I think potentially we're going to appeal much more to album buyers than singles buyers. I think that's quite important for us, we could be missed and not appreciated. I think when we release the album (in the summer) we'll have a truer picture of what the future's gonna be like for us.

"We can appeal to a younger audience — but that'll be more to do with image, I think. If that works I hope it doesn't prevent people who are interested in music, who want to buy albums, from listening to us. If you get too much publicity, people don't take you seriously, they just think you're another product."

ON THE subject of which, I wonder how Sade, model, fashion student Sade, will stand mass imitation of her cool blue style?

"It doesn't worry me at all. I'm just realistic about it, that's all part of being exposed. It's a compliment if you're emulated, nothing you should worry about."

And what, pray, is the current style? Backless dresses still in?

"I'm not sure yet, I've gotta find something new for 'The Tube'. I couldn't go into a shop and buy something off the peg, it's gotta be something that comes from me or somebody I know, so it's a one off. Otherwise it looks like I'm copying the girls in the street, not the other way round. Mind you, that's the way I've always been. I'm not an off the peg sorta person."

The perfect album, a new outfit . . . and a holiday. That's what Sade wants.

"I want a holiday more than anything else. I want to go to Africa and get myself a decent tan so I can look like a proper black girl. I went to Nigeria three years ago to see my dad, but had some trouble getting in the country. The customs men wouldn't let me through until I pronounced my name in

U
à ?

the Nigerian fashion. They were slapping their thighs, laughing at me. Everything you do there, you have to play game. If you want to get money out of the bank, you have to wait a whole day. So his time I think I'll just go around the Gold Coast and get myself a real tan."

From Haringey to Africa, with a lot of class . . .

BARBARA MASON: 'A tempestuous dance floor exposé of lost love and torrid jealousy' (it's got a good beat too)

BARBARA MASON wants another man! "I'm in love with the idea of being in love. I always write about my experience with men — they're all true experiences. Even 'Another Man', which I didn't write, came true after the record came out."

Did you alter Butch Ingrams' (Barbara's current producer) lyrics at all or had he put his finger on the tender spot. . . ?

"When I saw the words I was a little. . . um. . . surprised but they were just right. All I did was to take some of the opening lines from 'She's Got The Papers, I Got The Man' (an earlier BM winner) to make it more unusual. And it worked. It's the number one club record in New York."

. . . And about to emulate that feat on this, our own sceptred isle, too. 'Another Man', that tempestuous dancefloor exposé of lost love and torrid jealousy, is steaming hitwards at an agreeable rate, bringing Barbara Mason's ambition of international stardom a step nearer. Babs, a veteran of the US soul scene, enjoyed her first hit record at the tender age of 15, having won a local Philadelphia talent contest and been plucked from podium to studio. Twenty years on she's a Stateside celebrity with countless Big Name tours and TV slots behind her, but still searching for that elusive key to Euro hearts. Could the recent liaison with Mr Ingrams be the answer. . . ?

"Well, it's certainly a good marriage in the studio. He's a great producer — the combination of his writing and

mine is very interesting." So is writing more important for you than performing?

"I've been writing since 1964 so that's obviously important but I like both things. I like writing at home just playing around with melodic chords on the piano and though I don't really like preparing for concerts, once I'm onstage it's worth it."

Do you tend to write mainly disco type songs?

"Oh no! I don't particularly like disco music and I am *not* a disco singer! I much prefer ballads or jazz. With ballads you can deliver a lyric in a fashion which people can really understand."

So you're not too keen on the innovations of dance music — like rapping 'n scratching? "No, all that's a fad. I'm not opposed to it, but I'm sure the industry will soon go back to good old-fashioned songs. . . Manilow, Diamond, Streisand. I'd hate to have to do a scratch record for a crowd!"

Which other singers would you like to emulate?

"Aretha Franklin, Gladys

Knight. . . I used to buy their albums. Oh and Michael Jackson — if you speak to him, ask him if I could perform with him (certainly, Babs) — I'd like to get his autograph over the phone!"

What about the stars you've worked with — which have been the most memorable?

"Jackie Wilson — I did nine tours with him and he really took time to look after me. He had so much knowledge. Otis Redding gave me a lot of advice. Curtis Mayfield. . . Jerry Butler — I'm very fond of them."

Do you have any ambitions outside of being a world-famous singing sensation?

"I've just formed a production company called Lady Love Records and written a song for my first artist, James King, whom I've known since 1975.

"I've also got a book in mind which will be quite a controversial bit of material. It'll be called 'The Other Side Of The Coin' and it's about racial reversal — whites being in the cotton fields instead of blacks. It's fiction but it's just about the idea that it *might* have been the other way around. I'm just trying to show my race in a positive form for the youth of today."

Graham K Smith

MASONIC RITES



"CONTROVERSIAL," big Daddy had said, pacing back and forth as he briefed his men in the conference room back at HQ. "Features dripping with controversy and meaning. That's what we want from you from now on!"

Staring dully into the blackness outside the tube train window as it sped mercilessly towards Lancaster Gate, McGuire squirmed in vain trying to figure out how teapots could be controversial, and whether perhaps the word 'wacky' was not obsolete after all.

Grim faced, she pushed open the door of the Columbia Hotel where China Crisis (whose single 'Wishful

Thinking' had just charted into the top twenty) were staying, and proceeded into a palatial morning room to get down to business.

OK, Gary, she said, addressing one founder member of China Crisis who had appeared in the chair next to her. I hear you've got a rather good collection of teapots. How did you begin your collection, then?

Gary smiled and leaned back.

"Well, I was visiting Eddie's brother Nicky in Bournemouth about two years ago," he said, indicating his chum Eddie London on the chair opposite him with a vague gesture. "We went shopping and there was a little green teapot in a second hand shop. It was only about 50p, so I bought it."

I see. So how many teapots have you amassed, then?

"Oh, only about twenty," Gary shrugged. "I've had to sort of like, clamp down now, because I've had to box a lot of them and put them under the bed. I've been given them as presents, but I haven't bought any recently."

CRAVING A cup herself, McGuire had to ask the inevitable. So, does this mean you're a great British tea drinker, then?

"Well, no, I'm not," he admitted somewhat sheepishly, tossing his hair from his eyes. "I do drink tea, but I'm more a honey and lemon person! But you can still do honey and lemon out of a teapot," he added as compensation.

Still, I'm dying to know, do

you have a 'Barge' teapot? You know, one of those ones with a miniature replica of themselves on top as a lid. Terribly sought after antiques so I'm told . . .

Gary made a face of mild pain. "No, but I've got a 'whale' teapot which is beautiful. I don't know of anyone else with a whale teapot," he said helpfully. "It was made by the potter who did the Pope stuff for the holy visit."

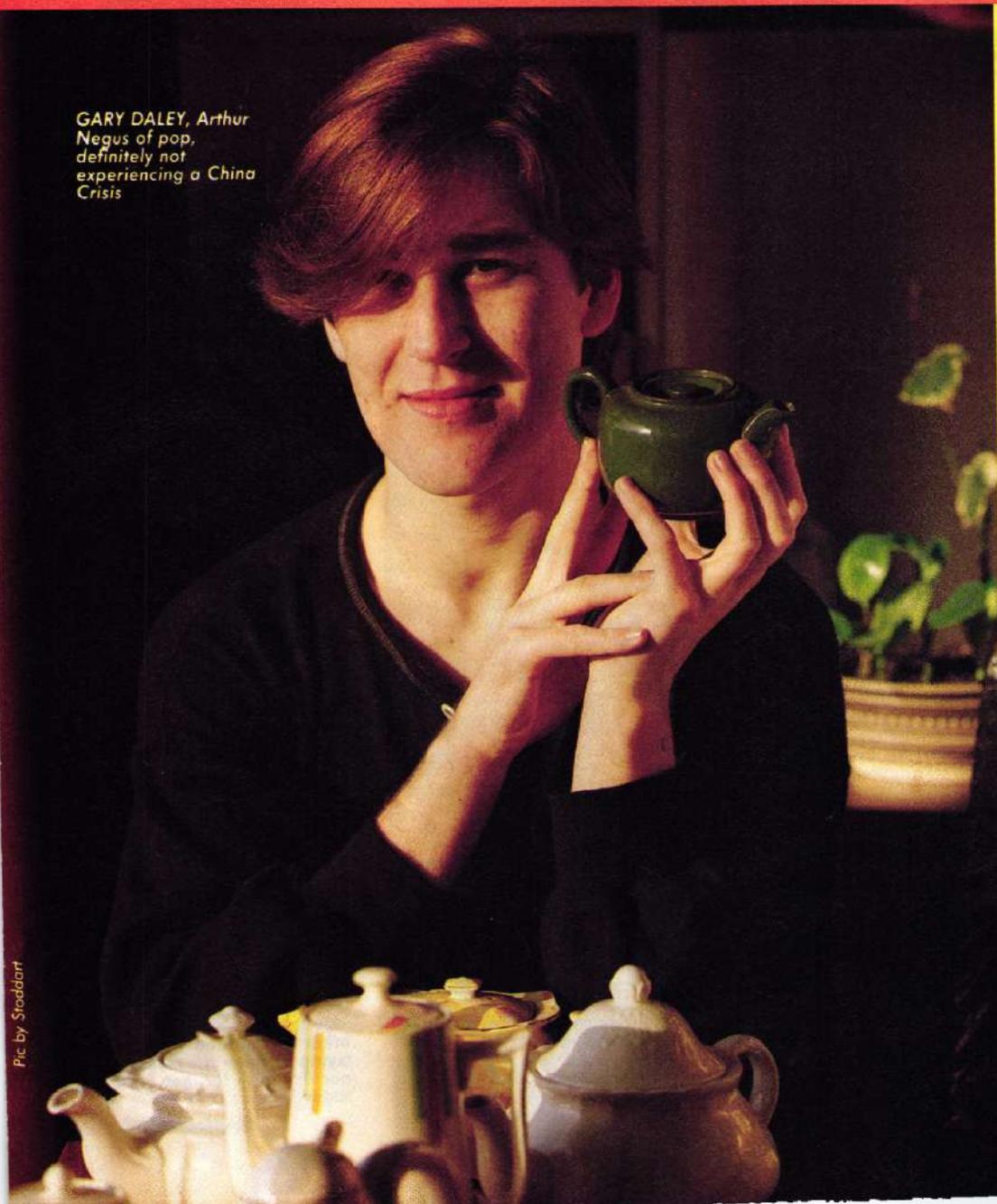
"Anyway, I don't pay for them, I won't pay much over a pound for any teapot." Gary waved a hand in the air and let it fall back down on the arm of his chair.

"I don't go for all the fancy ones, I go for the scruffy ones!"

Have you come across any valuable ones in junk shops at

A CROCKIN' GOOD WAY

GARY DALEY, Arthur Negus of pop, definitely not experiencing a China Crisis



Pic by Stoddart

all? "Well," Gary thrust out his lower lip thoughtfully. "I got one off me girlfriend as a Christmas present, and I think that was expensive 'cos it's glazed in a weird way."

"Oh," he continued, struck by a thought. "We went digging for some once, because by where we live, there's a field where an old Victorian dump used to be. There's lots of teapots there, but I haven't seen one yet that wasn't smashed."

"I've found whole pots, though, but none of them were teapots," he finished ruefully.

FILTHY LUCK, McGuire frowned, but anyway, have you got any of those kitschy antique teapots that are shaped like cottages?

"Nah," Gary squinted as brilliant winter sunlight streamed in through the windows, "I seen those, I don't like them, they're 'wimpy' teapots."

At this, Nicole, the leggy blonde press personage, arched her eyebrows quizzically. "What are masculine teapots, then, Gary?"

"Well, not masculine teapots, but you know, dirty, gritty teapots! I've got a metal one, sky blue," he chirped, brightly. McGuire glanced at her notepad for guidance.

Ah, yes. What do you think of those teapots that are glazed to look like metal, then? She asked.

"Ach, no." Gary made a face as if the very thought tasted bad. "They're too 'The Face', what's in this year, you know! But honestly though," he said with a shrug, "It's not an obsession or anything!"

Gary rearranged his legs and stared contemplatively at the ceiling.

"Actually," he mused, "I might get into coffee pots soon. I like coffee pots . . ."

Jessi McGuire

TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) still seems to be keeping up as the strongest pop prog on telly, despite criticism. This week Terry Hall's group the Colour Field and the wonderful Sade are in the studio as well as Swans Way, who made their TV debut on the programme last year. 'ORS 84' (BBC2, 7.05pm) has Depeche Mode live at the Birmingham Odeon plus interviews with the boys. 'Whistle Test' (BBC2, 11.20pm) features the Mystery Girls and Wang Chung — but there could be a film on another channel!

SATURDAY'S bright 'n' breezy 'Saturday Superstore' (BBC1, 9am) has Martin Fry and Midge Ure to put a sparkle in your sleepy eyes. The 'Saturday Show' (ITV, 10.30am) has the Thompson Twins. 'Hitsville USA' (Radio One, 1pm) continues the Motown story and this week looks at the 1964-66 period. Paul Gambaccini's 'The Other Side Of The Tracks' (C4, 6pm) shows two sides of Birmingham with Robert Plant and UB40 chatting with da Yank. 'Sight And Sound In Concert' (Radio One and BBC2, 6.50pm) has Wang Chung playing the Chippenham Gold Diggers.

SUNDAY has its normal fare of 'The Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.30pm), and that's about yer lot. Teams are Martin Fry, Feargal Sharkey and Kim Wilde versus Roy Wood, DJ Mike Smith and Aswad's Drummie Zeb.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.50pm) has Rick Springfield, Roger Daltrey and Robert Marlowe plus an interview with Daryl Hall.



Joe's bodywork

JOE JACKSON is all ready to follow up the success of his 'Night And Day' album with a new LP in March and a tour in April.

The new album is called 'Body And Soul' and comes out in mid-March. The LP also features a new band which the singer will take on the road with him.

Live dates are at Galway Leisure Centre on April 2, Dublin — venue to be confirmed — 4, Manchester Apollo 7, Birmingham Odeon 8, Bristol Colston Hall 9 and London Hammersmith Odeon 11 and 12.

Tickets for Hammersmith cost £6, £5 and £4 while tickets for the other English shows cost £5 and £4. They go on sale on February 3.



Picture by Chris Walker

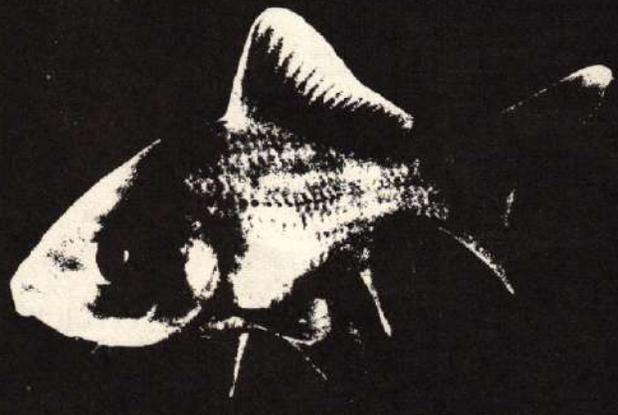
Cramps stiff

THE CRAMPS have been forced to postpone their February tour because they are still looking for a new guitarist to replace Ike Knox.

The rescheduled dates now take place in May. They are Leeds University May 22, Manchester Hacienda 23, Birmingham Odeon 26 and London Hammersmith Palais 27, 28 and 29.

Tickets for the February shows are valid for the new dates. In the case of the London shows tickets for the February 19 concerts are valid for May 27 and tickets for the February 20 show can be used for May 28. Refunds are available from the point of purchase.

● SAXON HAVE postponed their date at Leeds Queens Hall on February 4. The show will now take place on Feb 14.



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DON'T BE hasty and file Fiat Lux away in a neat drawer with China Crisis, Lotus Eaters et al under 'soft underbelly of pop'. Appearances can be deceptive. Although they gently croon on chart contender 'Secrets' about spied-on diaries, they're not always vulnerable and sweet. Flip to 'Comfortable Life' and they're sounding jolly angry indeed.

Fiat Lux are Steve Wright, Ian Nelson and David P Crickmore, and they aren't too keen on being typecast. Pop mavericks is what they wish to be. Not such a difficult task, as both Steve and David boast theatrical backgrounds, having both attended the same college to study drama. Steve went on to become a member of the Yorkshire Actors Company, where he met Ian's brother Bill Nelson, who was composing a soundtrack for their play 'Das Kabinett'. With Bill producing, the trio came together for debut single 'Feels Like Winter Again', something of an indie chart smash.

But now they're high on Polydor's list of hopefuls for '84, and the Luxers hope to cope without pigeonholes. Ian:

"The idea is to break away from a particular style — we don't appear to be any one thing, just whatever seems appropriate at the time. We intend to progress by being slightly amorphous — we can go off in different directions without it coming as a shock to anyone.

"I don't think we're the kind of band that either makes singles or albums exclusively — we do both."

LUX-URY GAP

And not only that, but they also knock out some fair old dance barnstormers that have qualified for Hamiltonisms. Says David: "Well, that's just another field — we've got material of that nature to show a bit more scope."

Ian: "The dance thing is quite important." David: "It's nice to be able to tackle it if the songs are coming out like that."

But the trio don't have pretensions to be anything other than a pop band. Ian: "It's how you define pop music that is the crunch — there's nothing wrong with being a pop band, as long as it's an honourable medium. Just because there are people who perpetrate some fairly awful things within pop doesn't mean the medium itself is faulty."

How would they define their particular area of pop, then? Ian: "The idea is that we are interested in pop music in the broadest sense, and there's no one particular area that we feel we owe allegiances to. Whatever interests us about hearing pop music is the sort of thing we'd like to work on and maybe translate into our own terms and style."

Stretching pop to its limits they may be, especially with a certain track on their forthcoming alpee. Dave explains: "I think we've recorded the world's slowest song. We didn't realise, but this guy in the studio said it was the slowest song he'd ever heard — it went right off the edge of the metronome — it's really atmospheric. It's around 40 beats per minute!"

Betty Page

DEAD OR ALIVE



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NEW SINGLE

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Singles



rubbished by MORRISSEY

SADE 'Your Love Is King' (Epic)
Morrissey: Do I get to know who it's by?
RECORD MIRROR: Not till you make some comments — do you like it?
M: Oh no — It's a remarkably dull record.
RM: A hit?
M: I couldn't possibly imagine this record being a hit.
RM: It's Sade.
M: Well, I simply repeat the sentiments! I'm not easily swayed by trends.

CARMEL 'More, More, More' (London)
M: I think Carmel has the most murderously boring voice in the history of popular music.
RM: Think it'll be a smash hit?
M: Nobody sane will buy that record.

THE STYLE COUNCIL 'My Ever Changing Moods' (Polydor)
RM: Hint — it's not the Isley Brothers.
M: Sounds like... the Style Council. What's it called?
RM: 'My Ever Changing Moods'.
M: I'm not terribly impressed. It has more style than sentiment.
RM: That it?
M: That's it.

GENESIS 'Illegal Alien' (Virgin/Charisma)
RM: Stake your reputation on that one...
M: Murderously dull record. Who is it?
RM: Genesis
M: Really?
RM: Awful?
M: Murderously dull record. Another

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IN THE WEST END FROM FEB. 10



BOURGIE BOURGIE 'Breaking Point' (MCA) **M:** I think this is a very good record and the fact that their manager is also my press agent has nothing whatsoever to do with it.
RM: Obviously you think it's wonderful.
M: Yes... he said with no conviction whatsoever.

comment?... I think I'll just settle for murderously dull.

MARILYN 'Cry And Be Free' (Phonogram)
M: If that record is a hit then I'm Catherine of Aragon!
RM: Frisbee?
M: Frisbee! (At which Marilyn's latest waxing departs through an open window).

SLADE 'Run Runaway' (RCA)
M: Oh, it's Slade. Desperately dull, as usual.
RM: Is there anything of merit at all about this record?
M: I can't think of anything, can you?
RM: Any reason you'd go out and buy it?
M: Only to break it.

JACQUI BROOKES 'Trains And Boats And Planes' (MCA)
RM: This one's a corker (Irony — ha, ha).
M: Oh, I'd like to hear a corker. Who's it by?
RM: One of the finest singers in Christendom — it's Jacqui Brookes!
M: Mmmmm... Jacqui Brookes. Who exactly is Jacqui Brookes?
RM: This is the question on a nation's lips.
M: Really? It's a record that begs for no comment whatsoever. It simply pleads for silence.

ULTRAVOX: 'One Small Day' (Chrysalis)
M: (Silence and a puzzled expression)
RM: It's Ultravox. Any comments on that? Are you a Midge Ure fan?
M: Well, I wouldn't quite say that.
RM: In a nutshell?
M: This might not be the worst record in the universe but it's certainly in the running. I feel as though I've already heard the record eight times.

RENT PARTY 'Honey Bee' (Waterfront)
M: (Irish accent) Is it George Melly?
RM: I don't think so. Have you heard enough?
M: Yes, I had enough of that about half an hour ago. Who is it?
RM: A snappy little band called Rent Party.
M: Embarrassingly dull.

SWANS WAY 'Soul Train' (Phonogram)
M: I think I know this. Isn't it by a terribly modern group like... Prefab Sprout?
RM: It's Swans Way.

M: Oh... moderately listenable.
RM: So it's a possible single of the week?
M: Possibly.

BLUE RONDO 'Slipping Into Daylight' (Virgin)
RM: Blue Rondo. Think it'll set the nation's dancefloors alight?
M: I certainly don't. If I'd released that record I'd die of embarrassment.
RM: That good eh?
M: A typical Smiths record in other words...

HEY! ELASTICA 'This Town' (Virgin)
M: I'd gladly drown them, whoever they are.
RM: Oh dear, I'm sure there must be a gem here... somewhere.
M: I certainly doubt it. That one's riotously dull.

400 BLOWS: 'Declaration Of Intent' (Illuminated)
M: (Seeing sleeve) I suppose this is Dislocating Dance or something. One of those records that nobody listens to. Oh!... I'm seeing them tomorrow — I retract that!
RM: Hit or miss?
M: I think you can guess. This is the kind of record that would kill me in five minutes.
RM: Nothing to add?
M: Nothing that the group would benefit by. Incidentally, who are they?
RM: 400 Blows.
M: Put it back inside its cover.

SHIRLEY LEWIS 'Didn't Say A Word' (Electricity)
M: (Speechless... utterly dumbfounded)
RM: This is Shirley Lewis with what is affectionately called a Boystown record. Are you a Hi-NRG fan?
M: Affectionately so-called by whom? I just have tremendous sympathy for the record buying public. And I feel sorry for Shirley Lewis.

TIK&TOK 'Screen Me I'm Yours' (Survival)
M: Effortlessly horrendous. That's all I can say.

ROCKWELL 'Somebody's Watching Me' (Motown)
RM: (Horrified incredulity)
M: This is by a young fellow-me-lad called Rockwell.
M: Rockwell?
RM: On Motown.
M: Motown?... Rockwell? The names mean nothing to me. As a matter of

very serious principle I will never enjoy a record with synthesiser on it.
RM: How would it affect your judgement if I said it had just gone with a bullet into the American top 75.
M: It would simply confirm its worthlessness.

SECOND IMAGE 'There She Goes' (MCA)
M: Slow torture. Who is it?
RM: Second Image.
M: Too dull to be even boring.
RM: Any redeeming features... the sleeve, perhaps?
M: Quite possibly... in the dark... with the lights switched off.

HAZEL O'CONNOR 'Don't Touch Me' (RCA)
M: (A look of total horror)
RM: Hazel O'Connor, remember her?
M: Yes I do.
RM: Have you got any career advice for Hazel?
M: Yes, take up window cleaning.
RM: Sleeve no good?
M: Revolting.

KOOL AND THE GANG 'Joanna' (Phonogram)
M: Stomach wrenching... and I'm trying to stretch out the convivial hand of friendship.
RM: But can't you imagine yourself at a nice little party, quietly getting down to this one?
M: No, I can't imagine that — there are limits to the imagination. I can only really imagine taking that record off.

GIRLSCHOOL 'Burning In The Heat' (Bronze)
RM: Do your worst — it's Girlschool.
M: Girlschool? One is hard pressed to find the highest insult.
RM: Is the highest insult applicable to this record?
M: This record is not applicable to the Human Race. It's the kind of record that makes me feel a sense of hopelessness with the Human Race... and Girlschool in particular.

THE MORNING after the ceremonial destruction a contrite Morrissey rings up to offer a few... uh... alterations to his tirade.
"I really think I was perhaps a little hard on some of the records. I think the Style Council and Hey Elastica singles were probably not as bad as I coloured them. As for the rest... I stand by what I said!" (Wimp — Ed)

■ **Ultravox** *A new single, available now. Seven inch: One Small Day backed with: Easterly. Twelve inch includes special re-mix of One Small Day.*

Product Patrol

Singles

BLACKOUT, The THE CITY/Prisoner Green Flag GU 1 Pic Bag
BLANCHART, Dirk I DON'T MIND IF THE SPUTNIK LANDS/Deadpan Statik TAK 9 Pic Bag; TAK 9/12 12" inc extra tracks I Don't Mind If The Sputnik Lands (Ext Version)/(7" Version)
BLUE OYSTER CULT SHOOTING SHARK/Dragon Lady CBS A4117 Pic Bag; TA4117 12" Pic Bag (Free stencil and sticker with first 5,000)
BOHANNON, Hamilton BOHANNON MIX/Disco Stamp/South African Man Passion PASH 12 17 12" BROOKS, Mel TO BE OR NOT TO BE (THE HITLER RAP) PT 1/(Inst) Island IS 158 Pic Bag; 121S 158 12" Pic Bag
BROWN, Dennis SLAVE DRIVER/Money In My Pocket (Live) Blue Moon BMS 1002 12" Pic Bag
CENTRAL LINE BETCHA GONNA/Time For Some Fun Mercury/Phonogram MER 152 Pic Bag; MERX 152 12" Pic Bag
CHAOTIC DISCORD THE FINAL CURTAIN EP Riot City 12RIOT 30 12"
CHEVI MR DJ/National Ride Sunburn SBD 46 12"
CHICKENS, Frank FUJI YAMA MAMA/We Are Ninja Kaz KAZ 10; 10T, 12" inc extra tracks Shellfish Bamboo/We Are Ninja (Ext)
CHOICE TREATS LOVE ON THE REBOUND/Shad No Tears Passion PASH 11; PASH 12 11 12"
CHORALE SAFE AND SOUND (THEME FROM THE BBC TELEVISION SERIES "LIFEBOAT") (Inst) RCA 371 Pic Bag
DEAN, Hazel JEALOUS LOVE/EVERGREEN (Double A) Proto ENA 114; ENAT 114 12" Pic Bag
EARL 16 PEEK-A-BOO/Julia CSA SPCSA 12007 12" ENGLISH EVENINGS TOUGH/The Final Supper Safari SAFE 59 Pic Bag; SAFELS 59 12" Pic Bag
ESSEX, David FISHING FOR THE MOON/Zulu Warrior Mercury/Phonogram ESSEX 3 Pic Bag
FASHION EYE TALK/Slow Down Epic A4106; TA4106 12"
FRAGGLE ROCK FRAGGLE ROCK/Working RCA 389 Pic Bag
FRANKIE & THE HIT MEN IT'S A GAME (Inst) Debonaire DEB 001
FREEZE FRAME FOXHOLE/Furnished Heart Inevitable INEV 14 Pic Bag
FUDGE, Micki IF WE STOP/If You Can, I Can PRT 7P 299
GAMBLE, Lonï COULD IT BE LOVE/(Ext Mix) DJM DJS 7; DJR 7 12"
GIBBS, Robin ANOTHER LONELY NIGHT IN NEW YORK/Believe In Miracles Polydor POSP 668 Pic Bag; POSP 668 (Limited Edition) in double pack with JULIET/Hearts On Fire Gatefold Sleeve
GIDDEN, Yvonne IN ORBIT (MEGA MIX)/Short Version/(Inst Dub) Electricity ELECT 2 12"
GIRLSCHOOL BURNING IN THE HEAT/Surrender Bronze BRO 176 Pic Bag; BROX 176 Pic Bag; BROX 176 12" Pic Bag
GODWIN, Peter BABY'S IN THE MOUNTAINS/Soul Of Love Polydor POSP 647 Pic Bag
HARRY, Debbie RUSH RUSH/(Dub Mix) Chrysalis CHS 2752 Pic Bag; 12CHS 2752 12" Pic Bag
HOT SYNDICATE TAKE ME BACK/Ride On Sunburn SBD 45 12"

IDOL FLOWERS ALL I WANT IS YOU/Fizz Heat Miles Ahead A HEAD 1
JOEL, Billy INNOCENT MAN/You're My Home (Live) CBS A4142 Pic Bag inc extra tracks Always A Woman/Until The Night
KEITH & DARRELL WORK THAT BODY/The Things You're Made Of Motown TMG 1332; TMGT 1332 12" inc extra track Work That Body (Inst)
KIRSH, Les I DON'T WANNA FIGHT NO MORE/I'd A Baked You A Cake Magic MAGIC 8
KISSOON, Katie PENNY LOVER/Going Back To Where We Started Jive JIVE 60; JIVET 60 12"
KOOL & THE GANG JOANNA/Tonight De-lite/Phonogram DE 16 Pic Bag inc extra track You Can Do It
LONDON COMMUNITY GOSPEL CHOIR, The FILL MY CUP/Overflow Island IS 148; 121S 148
LOOSE ENDS TELL ME WHAT YOU WANT (Inst) Virgin VS 658 Pic Bag; VS 658-12 12" Pic Bag
MADNESS MICHAEL CAINE/tba Stiff BUY 196 Pic Bag
MAMA'S BOYS MIDNIGHT PROMISES/Lonely Soul Spartan SP11; 12SP111 12" inc extra track High Energy Weekend
MARILYN CRY AND BE FREE/Running Mercury/Phonogram MAZ 2 Pic Bag; MAZ 212 12" inc extra track Cry And Be Free (Gospel) MAZP 2 Pic Disc
MARILLION PUNCH AND JUDY/Market Square Heroes/Three Boats Down From The Candy Emi MARIL 1 Pic Bag; 12 MARIL 1 12" Pic Bag; 12 MARILP 1 Pic Disc (Limited Edition)
MEN WITHOUT HATS LIVING IN CHINA/Cocoricci (Le Tango Des Volours) Statik TAK 3 Pic Bag; TAK 3/12 12" inc extra track Modern Dancing
MILLS Warren MICKIE'S MONKEY/tba Jive JIVE 57; JIVE T57 12"
MUSIC FOR PLEASURE DISCONNECTION/Whiplash Caress Whirlpool WH 1 Pic Bag
NICKS, Stevie NIGHTBIRD/Nothing Ever Changes WEA International U 9690 Pic Bag
NOVA, Aldo HOLD BACK THE NIGHT/Heart To Heart Portrait/Epic A4189 in double pack with MONKEY ON MY BACK/Hot Love Portrait/Epic DA4189 Gatefold Sleeve
OCTOBER, Gene DON'T QUIT/Burning Sounds Slipped Disc SPLAT 001 Pic Bag
ONE, Dee CLOSE TO YOU/BRIMSTONE: Closer Still London Geml LG 01 12" Only
ORANGE JUICE BRIDGE/Out For The Count Polydor OJS Pic Bag; OJX 12" Pic Bag
PARKER JR., Ray I STILL CAN'T GET OVER LOVING YOU/She Still Feels The Need Arista ARIST 550 Pic Bag; ARIST 12550 12" Pic Bag inc extra track Invasion
PARTON, Dolly SAVE THE LAST DANCE FOR ME/Elusive Butterfly RCA 391 Pic Bag
PHILLIPS, Anthony SALLY/tba Street Tunes STS 009
PILLOW HEAD PASSION/Captain And Private Panash/Island PAN 100 Pic Bag
POWERS, Will ADVENTURES IN SUCCESS/(Dub) Island IS 156 Pic Bag; 121S 156 Pic Bag
PRESTIGE SAY YOU KNOW/Don't Blame It On Tomorrow Rebound BOUNCE 3 Pic Bag
PULSEBEAT RIDE A WHITE SWAN (Have) No Regrets Arista PULSE 1 Pic Bag; PULSE 121 12" Pic Bag

QUEEN IDA & HER ZYDECO BAND CELIMENE/Fais Desux Desux/Every Now And Then Sonet SONL 2261 12"
RED NAOMI/Ants/Naomi (Plug Version) RGM RGMT 2020 12"
REGGAE GEORGE THREE TIMES A LADY/BAXTER IRIE; CHANGING OF TIME/TONY ASIA: Three Times A Melody/HIGH TIME BAND: Three Times A Dub Lion Kingdom LK 0005 12" Only
ROCKWELL SOMEBODY'S WATCHING ME (Inst) Motown TMG 1331; TMGT 1331 12"
ROGERS, Kenny THIS WOMAN/Hold Me RCA America 390 Pic Bag
ROLLING STONES, THE SHE WAS HOT/I Think I'm Going Mad (Previously Unissued) Rolling Stones RSR 114 Pic Bag
SCOTT, Cynthia JUGGLER OF HEARTS/Masochismo Red Flame ASB 3812 12"
SCRITTI POLITTI WOULD BEEZ (Inst) Virgin VS 657 Pic Bag; VS 657-12 12" Pic Bag
SENSE OF VISION DREAM/Destiny Clean WIPE 2
SADE YOUR LOVE IS KING/Love Affair With Life Epic A4137 Pic Bag; TA4137 12" Pic Bag inc extra tracks Smooth Operator/Snake Bite
SHAW, Martin CROSS MY HEART/I'll Come Alone Nouveau Music NMS
SIMON, Tito DARLIN' (YOU'RE ALL I NEED TO GET BY)/STUDIO 80 ALL STARS: Time Studio 80 ST80 001 12" Only
SMITH, Toni (OOH) I LIKE THE WAY IT FEELS/(Ooh) Dub Malaco MAL 13; MAL 1213 12" Pic Bag
SPIRIT 1984/Elijah Mercury/Phonogram MEB 151 Pic Bag; MERX 151 12" Pic Bag
SPIRIT LEVEL GIVE A LITTLE/Say You'll Dare Ram RAM 6001
STREISAND, Barbra NO MATTER WHAT HAPPENS (Studio Version)/(Original Soundtrack) CBS A4125 Pic Bag
SWIMMING TO FRANCE YOU NEVER EVEN ASKED MY NAME (5 track) Oval OVALT 27/12 12"
TOTAL CONTRAST BE WITH YOU TONIGHT/Ourselves Total Contrast TCR 1; TCRS 1 12"
TRUTH, THE NO STONE UNTURNED/Flesh And Fantasy/Don't Tell Me Formation/WEA YZ 1T 12" Pic Bag
VARIOUS THOSE THAT FALL EP Local LR 001 12" Only Pic Bag
VINCENT, Kathy & Four Wheel Drive FANTASY OF LOVE (Inst) Buzz Buzz 1
VIRGIN DANCE DESIRE/Make Love Spartan SP 10: 12SP10 12"
WAS (NOT WAS) OUT COME THE FREAKS (Version) Geffen A4178; TA4178 12"
WEST END HOT FOR ROCKING/If You Walk Out That Door S.O.U.N.D. Recordings SND; SNDS 2 12" inc extra track Hot For Rocking (Inst)
WHITE & TORCH BURY MY HEART/Whatever Heppens On Sunday RCA 388 Pic Bag; RCAT 388 Pic Bag inc extra track Bury My Heart (Inst)
WORLD'S FAMOUS SUPREME TEAM, The HEY DJ/ (INST) Charisma/Virgin TEAM 112 12" Pic Bag

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 ATWELL, Winifred WINIFRED ATWELL PLAYS FIFTY ALL-TIME GREATS President TC-PL 508 (Cassette)
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 BENNETT, Alan THE HOUSE AT POOH CORNER BBC REH 493/ZCM 493
 BENTINE, Michael THE BEST OF BENTINE BBC REB 492/ZCR 492
 BERRY, Chuck, REELIN' AND ROCKIN' Magnum Force MEM 017
 BLOOMFIELD, Mike AMERICAN HERO Thunderbolt THBL 1009
 BURDEN, Ernest NODDY AND THE TOOTLES, Childrens Wand CMC 804 (Cassette)
 *BURRELL, Kenny BLUESIN' AROUND CBS (France) 25514
 BYGRAVES, Max with Ted Heath & His Music MAX SINGS WHILE TED SWINGS President TC-PL 506 (Cassette)
 CALE, John CARIBBEAN SUNSET Island ILPS 7024/ICT 7024
 *CAMPBELL, Mike SECRET FANTASY Palo Alto (Italy) PA 8020
 CARLOS, Don/Gold & The Gladiators SHOWDOWN VOL 3 Emire JJ 164
 *CARSON, Tee And The Basic Bandmen BASICALLY COUNT Palo Alto (Italy) PA 8005
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 *COLE, Richie RETURN TO ALTO ACRES Palo Alto (Italy) PA 8023/PAC 8023
 *D'AMBROSIO, Meredith LITTLE JAZZ BIRD Palo Alto (Italy) PA 9019
 DANSE SOCIETY, The HEAVEN IS WAITING Society/Arista 205 972/405 972
 DAVIS, Miles HERD 'ROUND THE WORLD CBS 88626/40/88626 (2) LP
 *DeMERLE, Les ON FIRE Palo Alto (Italy) PA 8003
 DIGGS, David REALWORLD Palo Alto (Italy) PA 8037/PAC 8037
 *D'RIVERIA, Paquito LIVE AT KEYSTONE CORNER CBS (France) 25657
 *ELLINGTON, Duke SOPHISTICATED LADY CBS (France) 25742/4025742
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 *FORREST, Jimmy HEART OF THE FORREST Palo Alto (Italy) PA 8021
 *FREE FLIGHT THE JAZZ/CLASSICAL UNION Palo Alto (Italy) PA 8024/PAC 8024
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 *GIBBS, Terry/Buddy de Franco JAZZ PARTY — FIRST TIME TOGETHER Palo Alto (Italy) PA 8011/PAC 8011
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 HANDY, John RIGHT THERE Miracle MLP 3010
 HILL, Dan LOVE IN THE SHADOWS PRT NFP 5500/ZCNFP 5500
 HILLER, Holger HOLGER HILLER Cherry Red BRED 59
 *HOPKINS, Linda HOW BLUE CAN YOU GET Palo Alto (Italy) PA 8034/PAC 8034
 *HOWARD, George ASPHALT GARDENS Palo Alto (Italy) PA 8035/PAC 8035
 HOWLIN' WOLF THE WOLF Blue Moon BMLP 1009
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 JACKSON, Millie ESP Sire K250382-1
 *JONES, Elvin EARTH JONES Palo Alto (Italy) PA 8016/PAC 8016
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 *JORDAN, Sheila/Harvia Swartz Duo OLD TIME FEELING Palo Alto (Italy) PA 8038
 *KENTON, Stan RENDEZ-VOUS WITH STAN KENTON Capitol "T" (France) PM 1547801/PM 1547804
 KIRBY, Kathy LET ME SING AND I'M HAPPY President TC-PL 507 (Cassette)
 *KITT, Eartha THE ROMANTIC EARTHA KITT Capitol "T" (France) PM 154772



SIMPLE MINDS' Jim Kerr: where were you when the storm broke? **BUNNY WAILER** attempts half-hearted Sade imitation.

*LAHM, David REAL JAZZ FOR THE FOLKS WHO FEEL JAZZ Palo Alto (Italy) PA 8027
 LAUPER, Cyndi SHE'S SO UNUSUAL Portrait/Epic PRT 25/92/40/25732
 *LAWRENCE, ARIA RENEWAL Palo Alto (Italy) PA 8033
 LAWRENCE, Lee FASCINATION President TC-PL 504 (Cassette)
 *LEAR, Amanda TAM TAM Ariola (Germany) 205 89/405 895
 *LEE, Peggy RENDEZ-VOUS WITH PEGGY LEE Capitol "T" (France) PM 1547731/PM 1547734
 *LONDON, Julie ABOUT THE BLUES Capitol "T" (France) PM 1547741/PM 1547744
 *LONDON, Julie 'JULIE' Capitol "T" (France) PM 1547754
 *LONDON, Julie SWING ME AN OLD SONG Capitol "T" (France) PM 1547761
 MARLEY, Bob & The Wailers IN THE BEGINNING Trojan TRLS 221
 *MARTIN, Dean PRETTY BABY Capitol "T" (France) PM 1547771/PM 1547774
 *MAY, Billy FANCY DANCING Capitol "T" (France) PM 1547781
 McVIE, Christine CHRISTINE McVIE Warner

Brothers K925959-1/K925059-4
 *MENZA, Don HIP POCKET (LIVE AT CARMELO'S) Palo Alto (Italy) PA 8010
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 *MORGAN, Lanny IT'S ABOUT TIME Palo Alto (Italy) PA 8007
 NELSON, Willie SLOW DOWN OLD WORLD Sundown SDLP 1007
 NIGHTWING NIGHT OF MYSTERY Gull GULP 1040
 NIGHT RANGER MIDNIGHT MADNESS Epic EPC 25845/40/25845
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 *ORIGINAL FILM SOUNDTRACK THE MOON IN THE GUTTER (GABRIEL YAREDI) RCA (France) PI 37780/PK37780
 PARKER, Elizabeth/Radiophonic Workshop THE LIVING PLANET (A PORTRAIT OF THE EARTH) BBC REB 496/ZCF 496
 PHILLIPS, Sid & His Band GOODY GOODY President TC-PL 502 (Cassette)
 PREAGER, Lou & His Orchestra ON THE SUNNY SIDE OF THE STREET President TC-PL 500 (Cassette)
 *REEVES, Dianne WELCOME TO MY LOVE Palo Alto (Italy) PA 8026/PAC 8026
 REPUBLICA 1984 Mega MEGATONLP 1 (Pic Disc)
 ROACH, David I LIKE SAX Nouveau Music NML 1006/ZCNML 1006
 *ROBERTSON, Paul THE SONG IS YOU Palo Alto (Italy) PA 8002
 *ROBERTSON, Paul OLD FRIENDS, NEW FRIENDS Palo Alto (Italy) PA 8013
 ROY, Harry & His Band THERE GOES THAT SONG AGAIN President TC-PL 501 (Cassette)
 ROZA, Lita with Billy Munn's All Stars YOU'RE DRIVING ME CRAZY President TC-PL 509 (Cassette)
 *SCHEER MUSIC RAPPIN' IT UP Palo Alto (Italy) PA 8025
 SHELTON, Anne SING IT AGAIN ANNE President TC-PL 510 (Cassette)
 **SIMPLE MINDS, SPARKLE IN THE RAIN Virgin V 2300/TCV 2300/CDV 2300 (compact disc)
 SINGERS & PLAYERS LEAPS & BOUNDS Cherry Red BRED 58
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 *STAMM, Marvin STAMMPED Palo Alto (Italy) PA 8022/PAC 8022
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 STRAY LIVE AT THE MARQUEE Gull GULP 1039
 TERNENT, Billy & His Orchestra SHE'S MY LOVELY President TC-PL 503 (Cassette)
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 WITHERSPOON, Jimmy WHO'S BEEN JIVIN' YOU Ace CH 92

Pic by Kate Simon

*Imports
 ** New release available on CD

SHE LEFT home at 17, lived with a man who beat her up and nearly starved to death. Behind the success of Cyndi Lauper's smash hit 'Girls Just Want To Have Fun' lies a story of near tragedy that reads like a salacious film script.

It began in Brooklyn, where Cyndi was nearly born in very bizarre circumstances — in a taxi on the way to hospital.

"My mother kept on calling the doctor to tell him I was on the way but he wouldn't come," explains Cyndi in a Noo Yawk accent strong enough to cut through butter.

"In the end she was so desperate she took a taxi to the hospital, but before she reached the theatre I had begun to pop out, so they crossed my mother's legs to keep me in.

"Since then I've always been late for appointments. I can't help myself, I'm hardly ever punctual."

Cyndi's parents split up when she was five and for a while she was sent to a strict boarding school.

"All the kids had to get up at five in the morning to be at church for six. The place was run by nuns who wouldn't have been out of place working for the Nazi party.

"They shut one little girl in the coal house. It was dark in there and the kid started crying. She called out that she'd tell her mother but the nun screeched back that her mother was dead. That scene of absolute horror will stay with me for as long as I live. It's a terrible thing to happen during your formative years.

"I was a bit of an outcast when I was a kid. For starters my parents divorcing just wasn't on in a strong Catholic neighbourhood. Religion really messes you about, you know. It intrudes so much into your life.

"At home I used to sing along to records. My brother was in a street gang but I never was. There's a real difference between the Hollywood idea of New York and how it really is."

FRUSTRATED WITH life, Cyndi packed her bags accompanied by her faithful dog Sparkle. Pretty soon she was down on her luck and hungry.

"I was so starved I was taken into hospital and then there was the drugs thing. I saw some of my best friends

Ecstasy!

Cyndi



by ROBIN SMITH

drop dead from drugs. It starts in the park and you think it's going to be a big thing to do. Before you know it you're hooked by some vulture out to prey on your flesh. I'll never touch anything like that again. It just messes you around and destroys the dignity you have inside.

"When I lived with a man I guess I thought we would settle down and have a nice house and all the things women are supposed to have. But he used to come home and slap me around."

After two years Cyndi went back home to her mother. Her mum is the lady you see in the opening shots of the 'Girls Just Want To Have Fun' video.

"My mum was great about it, a pillar for me to cling to. Nobody else wanted to know me at that time because I'd been away. Because my name is getting around now everybody wants to be my friend.

"During my life I've also had a lot of jobs. I worked as a secretary but I fell asleep opening letters and I used to be out on the streets handing out leaflets selling judo lessons.

"I was down but at least I had my voice. I'm so upset that there are so many people still doing things they don't want to do."

IT WASN'T easy breaking out. Cyndi played with various bands around New York and a line up called Blue Angel, but success was always just around the next corner.

"It's happening for me now because for once in my life I seem to be in the right place at the right time.

"I think the record business is changing as well. It used to be run just by accountants but now more and more people who genuinely love music are taking over control.

"I try to be perceptive in my songs. I try to deal with what is happening in real life. I wanted 'Girls Just Want To Have Fun' to be an uplifting song, to uplift women so that they don't have to accept what is put upon them.

"I really admire the Greenham women for standing up for their principles. Sure, I'd love to do a concert for them if the rest of my band were here."

CYNDI claims that it takes her a couple of hours to warm up before she sings a song. She swears she keeps her voice in shape by inhaling steam from a

bubbling cauldron.

"My music isn't clone music. If I sing I do it on my own terms. I'm not copying anybody. I'm a rocker, not a Las Vegas showgirl. I like to spit out the things I have to say, not wimp out."

The follow up to 'Girls Just Want To Have Fun' might be 'She Bop' or 'Time After Time', from Cyndi's debut album 'She's So Unusual'. Cyndi also wants to do some British dates with her own band.

"I like to wear fun clothes on and off stage," she says. "I buy a lot of antique stuff and modify it. I get annoyed when papers do interviews with me and all they want to do is get me to show my legs and ask me about sex. I've got nice legs but there's a lot more to me than just a fine pair of ankles.

"Everybody comes to my shows, from kids up. I appreciate the kids in particular, because when they're growing they have so much to put up with. I had it pretty tough when I was a child, but at least nobody beat me up.

"I'm for Kid's Lib, children getting up and demanding a good deal from life.

"I think a lot about things, usually after I've given myself a solid diet of television, for a couple of days. After my brain has been filled by lots of images, my ideas just flow and I grab a pen and start writing material."

AWAY FROM the hustle of the music business, Cyndi lives in an apartment in Manhattan. It has a yellow kitchen and a green bedroom.

"I used to live in one room, so I really appreciate having a bigger spread. I'm thinking of changing the colour in the bedroom. It's a sort of glowing avocado and it's becoming a bit hard on my eyes.

"I have a boyfriend, but I don't want to get married. You have to change your name, your credit and stuff like that. If the rules of marriage were changed I might think about it, but not until then.

"I'm singing to liberate people. I'm singing for my grandmother, who was shipped out all the way from Italy to marry my grandfather. She had never met him before, her father had arranged it all. The fact she was a person with feelings didn't seem to matter.

"We've come a long way since those days, but we've still got a long way to go."



WHITESNAKE'S NEW guitarist John Sykes fancies swinging through the trees to star in the next Tarzan film. He's also more than willing to dress up and kill a few villains as Conan the Barbarian.

"If any film producers out there want a hunk then I'm the man for the job," he says. "I don't mind what I do but I'd like an action role the best. I've also been offered a modelling job and, although they said they wouldn't pay me, it would be good to get my face in magazines."

"Thank God for Boy George and Marilyn, they've made long hair fashionable again. Not so long ago people called me an old hippie and looked at me as if I had two heads when I went to a club."

Girls, did your eyes keep on straying to handsome John during Whitesnake's performance of 'Give Me More Time' on 'Top Of The Pops'? He's in his early twenties and worked as a hod carrier when he came home from Ibiza, where he learnt to play guitar.

"My parents and my uncle owned some clubs out there. My uncle had been in a lot of bands and he was an early influence on me. At that time I just wanted to master the guitar, I didn't want to be a superstar. You see when I was on Ibiza I couldn't speak Spanish and I couldn't understand their television programmes, so in my spare time I used to settle down with a guitar."

John later joined up with Blackpool band Streetfighter before he was spotted by Thin Lizzy and then Whitesnake. In-between bands he released a solo single which came to nothing.

"Whitesnake had wanted me for quite some time, but I was

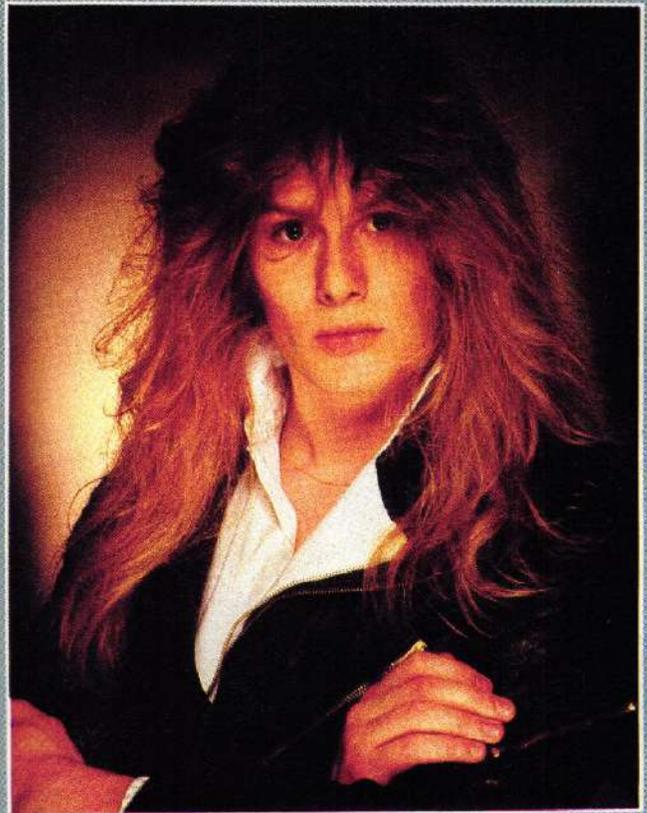
Sultan of swing

happy with Lizzy," he says. "Anyway eventually I got together with them in the studio and just worked. Whitesnake's great now because it's a combination of the old and the new. We have the experience of David Coverdale, John Lord and Cozy Powell with the freshness of Neil Murray and me."

Now John can look forward to about five months of solid touring following Whitesnake's British dates in February.

"We're going to have plenty of explosions on stage but I'm not going to give too much away and spoil the surprise. I have mixed feelings about touring. Everybody thinks it's very glamorous all the time but it's not like that at all."

"In the beginning it's fun because it's like a school



JOHN SYKES: the new style action man

holiday with your mates, but the novelty wears off. Sometimes you sit in your hotel room late at night feeling really down and lonely. "It's the price you have to

pay for the fun and glory of being on stage. But I'm not really complaining, being in a band certainly beats shifting bricks for a living."

Robin Smith

B MOVIE'S singer Steve Hovington has got the hump. His fantasy is to go trekking across the desert on a camel — sheik, rattle and roll?

"I'm fascinated by the Middle East and one of my favourite films is 'Lawrence Of Arabia', he says. "Our new single, 'Letter From Afar', has a kind of eastern influence on it."

B Movie are just back from a string of dates playing the Penguin Club in Tel Aviv. Steve says that 'Letter From Afar' was partly inspired by the situation in Beirut. Lonely American marines writing home to loved ones.

"I want our songs to say something, lyrics should be used to make people think. These days music seems to have become just about making lots of money. You listen to the radio or watch television and they ooze cash with songs that don't really mean anything. It's such a waste."

"Letter From Afar' took me four months to write. I kept changing the original draft of the song over and over again. I'm very proud of that song."

Super hip producer John Jellybean Benítez has produced the single. He was contacted by the boss of B Movie's new record



B MOVIE: a band fond of humping?

company Sire.

"To be honest I was a bit suspicious about using Jellybean at first, because it was such a strange combination", says Steve. "We're from Mansfield and he's the Puerto Rican street kid from New York, so I didn't know if it was going to work."

"But our styles met somewhere over the mid-Atlantic and he's been very good for us. He's put three separate rhythms into the 12 inch version of the song and what he does comes from the heart. He has a lot of gut feeling and instinct."

It looks as if B Movie might have a major hit on their hands at last. In their early days they were signed to Some Bizzare, the home of Soft Cell, but they never quite fulfilled their promise.

"We were lumped into the futurist movement," remembers Steve. "We were very young and we were swept along doing some singles that really didn't suit us."

B Movie's album 'Wanderlust' will be coming soon with Jellybean handling the production.

"I want to call it 'Wanderlust' because I see us as musical nomads picking up influences wherever we are," says Steve. "We've been to most countries in Europe and we're going to Scandinavia. Someday I'd also like to play China. A concert on the Great Wall would be great! I'm sure we have a lot more to offer than Duran Duran."

Robin Smith

Love Letters in the Sand

Not so flash Danse

THERE'S AN increasing trend in music today towards pleasant but lightweight 'tunes' — a kind of comfortable escapism from the grim reality of everyday existence.

Nothing wrong with that I suppose — in moderation — but it sometimes makes you wonder where all the life and bite has gone in the world.

The Danse Society's music, by contrast, radiates nothing else. Drummer Paul Gilmartin and vocalist Steve Rawlings though, are obviously uncomfortable when asked to describe it for themselves.

"It's hard because we never sit down and analyse it. We like to do atmospheric things really, but we don't aim for any particular sound," Steve explains from behind his fringe. "It's rhythmic — but it's not really dance music."

"They get a bit fast sometimes," beams Paul, flapping his arms around in the air like a sea lion on speed.

The Danse Society may not make dance music, but it is loud, living, beating music and, despite all their protestations, deceptively commercial too.

Their last single 'Heaven Is Waiting', the second since signing their souls away to Arista last year, quick-stepped its way up to number 60 in the charts; and would have been higher still had the group got the exposure they deserve.

Now, comes the album of the same name — and the grinding rhythm of the single '2,000 Light Years From Home'.

Without a convenient peg to be hung on (they were cited as a Batcave-type band at first, but they don't pout enough for that to have lasted), such exposure has been slow in coming.

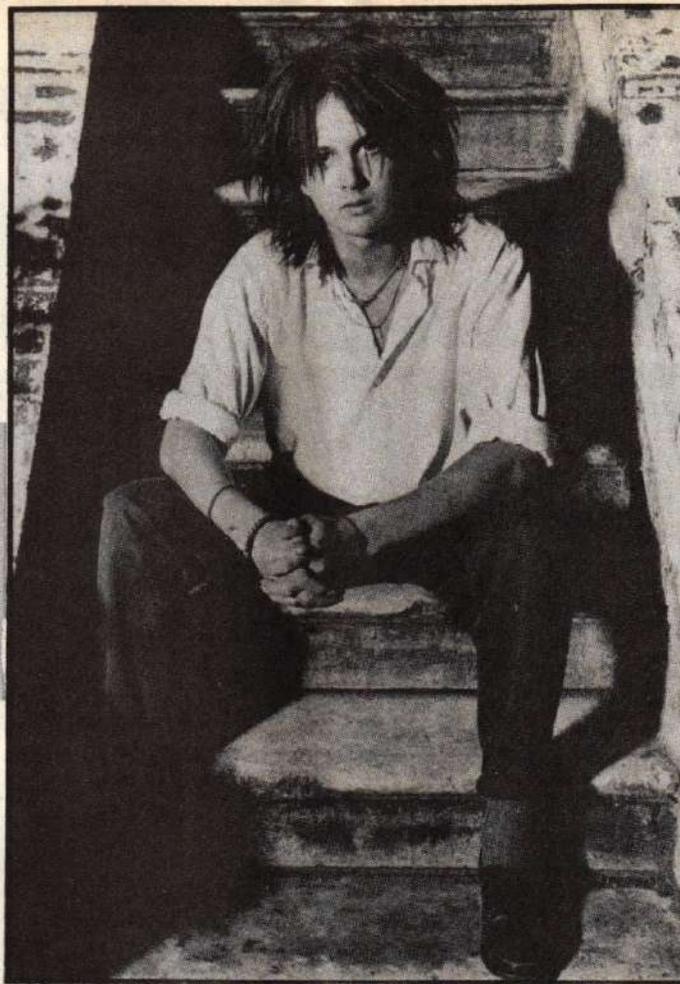
So far, there has been one appearance on 'Riverside', some good radio play — plus the unwanted distinction of being turned down by 'The Tube' for not being "visual" enough.

"It's really irritating," says Paul with genuine bewilderment, "we're the only band who can't get on there. They came to see us at Leeds — we had millions of lights, illuminated things at the back of the stage . . ."

"And we were good as well," adds Steve.

Despite this dubious decision, they are still adamant they won't back-track on previous statements and end up amid the balloons and rehearsed spontaneity of kiddies' pop programmes like 'Razzmatazz'.

"We were offered that Saturday morning show with Isla St. Clair — but we said no." To turn down such an opportunity . . . and Ms



DANSE SOCIETY'S STEVE RAWLINGS: out of the doomy gloom boom

St. Clair as well! "It was hard," smiles Paul, "but for credibility's sake — you know."

"I don't think our music is for young kids anyway," Steve explains, "not that we're intentionally trying to keep away from that area . . . it just isn't."

The drummer agrees. "Heaven Is Waiting' was commercial, but the new single is totally different. I don't think 14-year-old girls would particularly like our album. They'd probably end up seeing us, liking us as people maybe, buying our stuff . . . and hating it."

FOR PEOPLE who've been painted as 'sensitive' souls making depressing, angst-ridden noises, they are so amiable and soft you want to pat them on the head in relief.

But what about that image they've been landed with?

"People do expect us to be like that," agrees Steve, "deep thinkers; sensible serious commentators — but we're not."

"We've played along a bit I think," Paul admits, "but not for any devious reasons — just coz we were a bit younger. It's like, as an example, some people have come up and said, 'What's this tribal influence in your music?'. I mean, we come from Barnsley."

And depressing? Steve shakes his head. "Not for us. Maybe for other people."

"It just depends what sort of music you like, doesn't it?" says Paul, adding philosophically, "Can't beat a bit of doom and gloom now and again."

ELEANOR LEVY



KATRINA: the new Waves

THERE ARE few things more despicable and hopeless than a student band. Boys and girls who fill in time between seminars, alcohol and sex by joining together and annoying everyone else in their hall of residence.

Occasionally such a band rejects the usual career path and manages to make a go of it (Gang Of Four for example) and now we have Katrina and the Waves creeping up the charts with their single 'Que Te Quiero'.

Katrina and her Waves met while studying at Cambridge. She was born in Kansas and bass player Vince De La Cruz hails from Texas. The two Yanks joined forces with Kimberly Rew and Alex Cooper and spent last year making a demo album for friends and fans at Cambridge.

Radio One's Richard Skinner heard the record and began playing it on his show. Now it looks like all that bunking off lectures may be paying off.

ANDY STRIKEN

THE TRUTH

NEW SINGLE



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HAVING BEEN through 17 weeks of wonderful one-hour experiences, I'd like to know the address of 'The Prisoner' appreciation society. Can you help?

Neil, Preston

● **Sure thing.** Grab yourself a stamped addressed envelope and write for details to the 'Six Of One Club', PO Box 61, Cirencester, Glos.

IHAVE been a fan of Melanie's for many years and I now discover that she recorded and released a new album late in 1983. I have virtually all of her records and want to add this one to my collection. Any ideas?

Glen, Leeds

● **For people who've never heard of** cult singer-songwriter Melanie Safka, born in New York on February 3, 1947, this must be the most esoteric enquiry of the week. Best known for her 70s love 'n peace repertoire, including hippy smasherooni 'Candles In The Rain', Melanie released her latest elpee, '7th Wave' on the Neighbourhood Label (Catalogue — NBL 100), last year (Distributor IDS).

MY PROBLEM is that I've fallen for a girl who works in the same office. She's two years younger than me and we've often been out together for a lunchtime but, as she has a steady boyfriend, I suspect she's only ever regarded me as a colleague.

I've asked her to go out with me more than once, but she always refuses and recently, because I've strongly hinted at my feelings she's refused an invitation to lunch. How can I overcome my feelings for her? She's due to leave work this year because she's planning to get married and I don't know what I'll do if I never see her again.

Peter, Midlands

● **Face facts.** You know you'll survive, although right now the prospect of a future which won't include someone you've seen as potentially more than a friend may be hard to imagine.

The girl you're in love with has explained where you stand in her life and her plans for marriage confirm what you've known all along. She likes you as a work friend and colleague but doesn't want any other involvement.

Suspecting how you feel about her, and finding the situation difficult, she's even refused to go to lunch nowadays.

Wish her well. Stop dreaming and

The Italian job

NEXT SUMMER I'd like to try a working holiday in Italy, but don't know where to start looking for a job. Can you help? How do I get in touch with the Italian Embassy?

Rob, Washington

● **As you're from another EEC country you won't need a work permit to take a job in Italy and there's nothing to stop you from making a holiday visit and looking for work while you're there. Being able to speak the language will be an advantage.**

For information on finding work, write to the Italian Embassy, 14, Three Kings Yard, London W1.

As always, the tourist industry could be a likely prospect and many useful suggestions and Italian addresses for agricultural, catering and hotel, domestic, courier and voluntary work are listed in '1984 Summer Jobs Abroad', by David Woodworth, (Vacation Work), price £3.95 from bookshops, or direct from Vacation-Work, 9, Park End Street, Oxford. (Tel: 241978). Add 50p postage and packaging. Other titles in this 1984 holiday job series include 'Summer Employment Directory Of The US', 'Directory Of Summer Jobs In Britain' and 'Kibbutz Volunteer'.

start looking for someone else in your life.

PLEASE HELP! In October last year I sent £3.50 to Respond Records' 'Torch Society' at 45/53, Sinclair Road, London W14. But, as yet, I haven't heard a word. Being a big Tracie fan, I'm very disappointed.

Andrew H, Sheffield

● **Problem solved.** That lack of response seems to have been caused



by a letter lost in the post, as Anne Weller (Paul's mum), who organises the Torch Society, has no trace of either your letter or the postal order. She's zapped the membership package to you, post haste (you'll have it by the time you read this page), but stresses that while Torch Society covers Style Council and all the Respond team, there is no fan club specifically for Tracie at present. Meanwhile, she has a steadily growing heap of postal orders sent along minus that undeniable identification factor, a name and address. If you've written to the Torch Society several weeks ago, but heard nothing, simply write again, with a copy of those postal order counterfoils (you've kept them haven't you?), just in case you're one of the nameless.

I'VE WRITTEN a book and have had a few photocopies made so I can send them to different places. I'm worried though that someone may steal the idea. Is there any precaution I can take to ensure this doesn't happen?

Mark, Birmingham

● **Basically, the Copyright Act 1956 says that as soon as an original idea has been turned into an original literary, dramatic, musical or artistic work then that form or creation belongs to the creator. You can't copyright an idea, but an original short story, poem, song lyric or other artistic creation is automatically your copyright from the moment it is put on paper.**

Full fax on copyright, as well as how to present and submit your manuscript and a full listing of book publishers is included in the current 'Writers' And Artists' Yearbook 1984', (A&C Black), price £4.50. Every writer can use this handy reference book.

CAN YOU give me some information about a venue which I'm always reading about? This is the Camden Palace and I'd like to find out about entry age limits, membership and the rest.

Paula, Kent

● **Provided you're 18 or over, you too can enter the portals of place about town the Camden Palace. Membership is currently closed, although the Palace will be touting for paid-up party regulars again in 1984. Music happens five nights a week from Tuesday thru' to Saturday, and although entrance costs vary, you'll see change out of a fiver on admission for one, each and every night. You don't have to be a member to go along.**

Starting Tuesday, there's the 'Slum It In Style' gay oriented disco evening, closely followed by 60s music in the 'Twist And Shout' slot, Wednesday; drummer and Palace director Rusty Egan on the deejay deck with his 'Helden' night, Thursday; lotsa 'Sweet Attack' with New York funk, Friday; with a disco music free for all rounding off the week on Saturday. Camden Palace, 1a Camden High Street, London NW1. (Tel: 01-387 0482).

DO YOU have any ideas about when Michael Jackson will be touring this country? I need info on where to obtain tickets so I don't get beaten in the rush.

K, Rainham

● **My desk is spilling over with mail asking just that same question! So here's an answer.**

According to Michael's record company Epic, talk of a UK tour is no more than a rumour at present. No dates whatsoever have been confirmed, as yet. But Michael and the Jacksons do have firm plans for a Stateside trek sometime in 1984.

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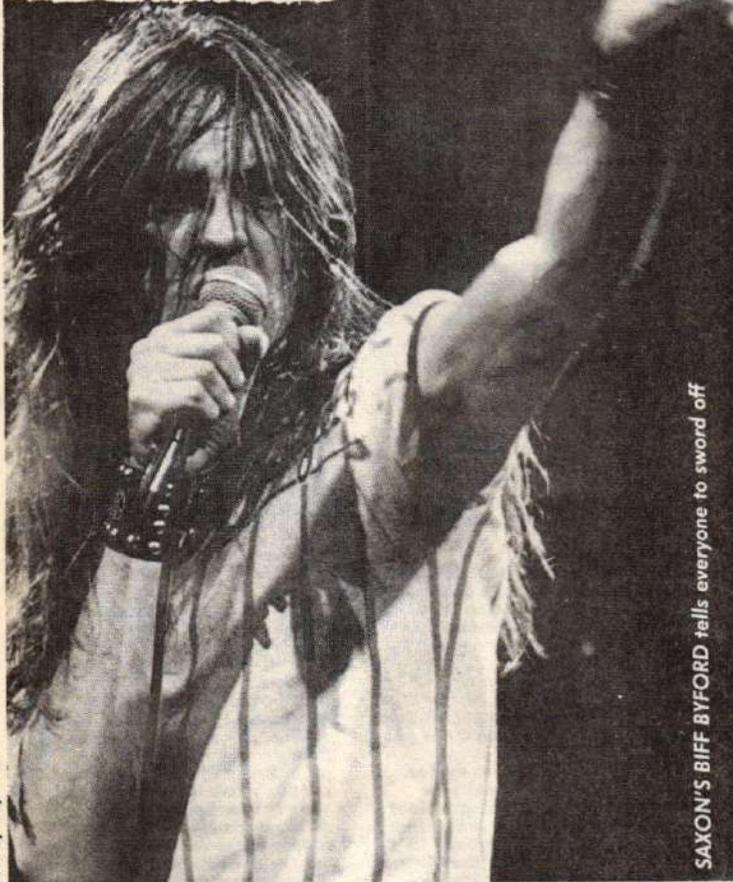
FORMATION
RECORDS

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Young Free And Single

THIS WEEK, the boys get a turn! Let's kick-off with Michael, 19, from East London, looking for new friends and penpals who share an interest in Heaven 17, Thomas Dolby, Howard Jones, ABC, Hall And Oates and Visage; closely followed by mobile deejay, Culture Club and Ultravox fan Kevin, also 19, who lives in the Rhondda and is desperately lonely, especially for female company; and, hot on his heels, comes Paul from Stoke On Trent, who doesn't say a lot, apart from the fact that he's lonely and shy, into most types of music and wants to meet some new people. OK? Write, addressing your letters to 'YF&S', Help, Record Mirror, 40, Long Acre, London WC2. This is a free service and all letters are forwarded.

Albums



Pic by Roy Palmer

SAXON'S BIFF BYFORD tells everyone to sword off

Running with the knights

SAXON 'Crusader' (Carrere CAL 200)
FORGET YOUR denim jackets and biker boots. It looks as if chain mail and swords could be de rigueur for the opening campaigns of the heavy metal season.

I've been a bit worried about these lads, thinking that their leave of absence in the States could mean they were going rusty. But Saxon have returned with an album to set fire to your ear lobes.

It's heavyweight fantasy music of the best kind; delivered with a glint in their eyes and their tongues very often in their cheeks.

The title track is the album's masterpiece, sounds of battle followed by a wonderous musical maelstrom of seat gripping intensity. In fact the album has an heroic feel to it throughout, especially on 'Sailing To America' all about the Pilgrim Fathers (educational, eh what?).

But it's not all knights versus devilish Saracens. Slotted into the fabric are tracks like 'A Little Bit Of What You Fancy' and 'Just Let Me Rock'; poignant moments of mainstream passion and power, and the best thing Saxon have done since 'Strangers In The Night'. It's so good to have them back. +++++

Robin Smith

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

But this is no sixties re-run. The Raybeats are a humorous spoof group, to be sure, but there are a fair few new avenues explored. From the rock 'n' roll-styled 'Jack The Ripper' (the rip-roaring starter) to the more complicated title track, the Raybeats have a fair number of new tricks to display.

For my money, the best tracks are the beautifully paced 'The Sad Little Caper' and 'Doin' The Dishes', a slow mournful number augmented by the gentle sound of smashing crockery.

The Raybeats are almost avant garde without being pretentious, funny without being facile and still manage to be original by ripping off a pile of cliches and working them into their own vibrant style. If you're looking for something out of the ordinary without it sounding like an out of control cash register, then the Raybeats are the perfect buy. +++++

Simon Hills

JOHN CALE 'Caribbean Sunset' (ILPS 7024)

JOHN CALE has never made the most accessible albums in popdom, so it comes as something of a relief to find that 'Caribbean Sunset' is more straightforward than his usual experimental vinyl outings.

Since leaving The Velvet Underground, the group every pimply pop star cites as an influence from the late sixties, Cale has walked the path between pop star, with his album 'Slow Dazzle', to performance artist, singing with his head wrapped in tin foil.

'Caribbean Sunset' is his usual mixture of great tracks such as 'Hungry For Love' and indifferent yawns like the title track itself.

This is really one for the converted or the pop historians among you, but full credit to John Cale for resisting the temptation of playing boring solos all over the place like many of his creaking contemporaries. ++ 1/2

Andy Strike

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VAN HALEN '1984' (Warners 92-3985-1)

REMEMBER VAN HALEN? They're the band who release platinum albums in the States but can never quite find the time to play in Britain anymore.

Throw away the chic advertising and the bumper fun press package that comes with '1984' and the album makes strangely sterile listening. The songs have no surprises. David Lee Roth's voice merely goes through the motions and lacks the bite and fervour of the old days. The same can be said of the guitar work, which sounds pretty but very workmanlike.

Sorry but I can hardly find a spark of hope on this album. It's very smooth and disinterested, from the title track to the last note of 'House Of Pain'. Of course it will sell zillions, but it's not very good. +

Robin Smith

CHRISTINE McVIE 'Christine McVie' (Warner Brothers 925059-1)

ACCORDING TO the sticker on the LP, this should be called 'Member Of Fleetwood Mac'. In fact, that's about all that's worth saying about Christine's solo project.

Now, I'm not particularly against the suburban apres dinner sound the Mac have crafted so well, but this LP is somewhat pointless.

OK, you've got various Fleetwood Mac members helping out, plus Eric Clapton and Steve Winwood, but ironically it doesn't provide a great vehicle for Christine's mature voice.

The pacing's much the same as Fleetwood Mac, but the songs simply don't have the impact of the megagroup. It's an OK accompaniment to the After Eight mints but it won't fill in the gaps between conversation. ++

Simon Hills

RAYBEATS 'It's Only A Movie' (Shanachie 82003)

PUT ON a pair of early sixties American shades, stick your tongue firmly in your cheek, play some Hank Marvin guitar and you're getting close to being a Raybeat.

Snake excess

WHITESNAKE 'Slide It In' (Liberty LBG 2400001)

BLEURGGGGHHH!... You know me, I'm a reasonable man, stand my round in the pub, donate to all charities, put up with sitting opposite Robin Smith all week.

But there comes a time when even my equanimity cracks into little pieces. I won't pretend. I find this record absolutely nauseating. In fact, a piece of filth.

The title should clue you straight into the infantile subject matter: old men got big willies.

And we all know what old men want to do with their big willies, don't we (snigger)... "I'm gonna slide it in, Right to the top, Slide it in, I ain't never gonna stop"... and "You keep on pushing babe, Like I've never known before, You know you drive me crazy child, An' I just wanna see you on the floor..."

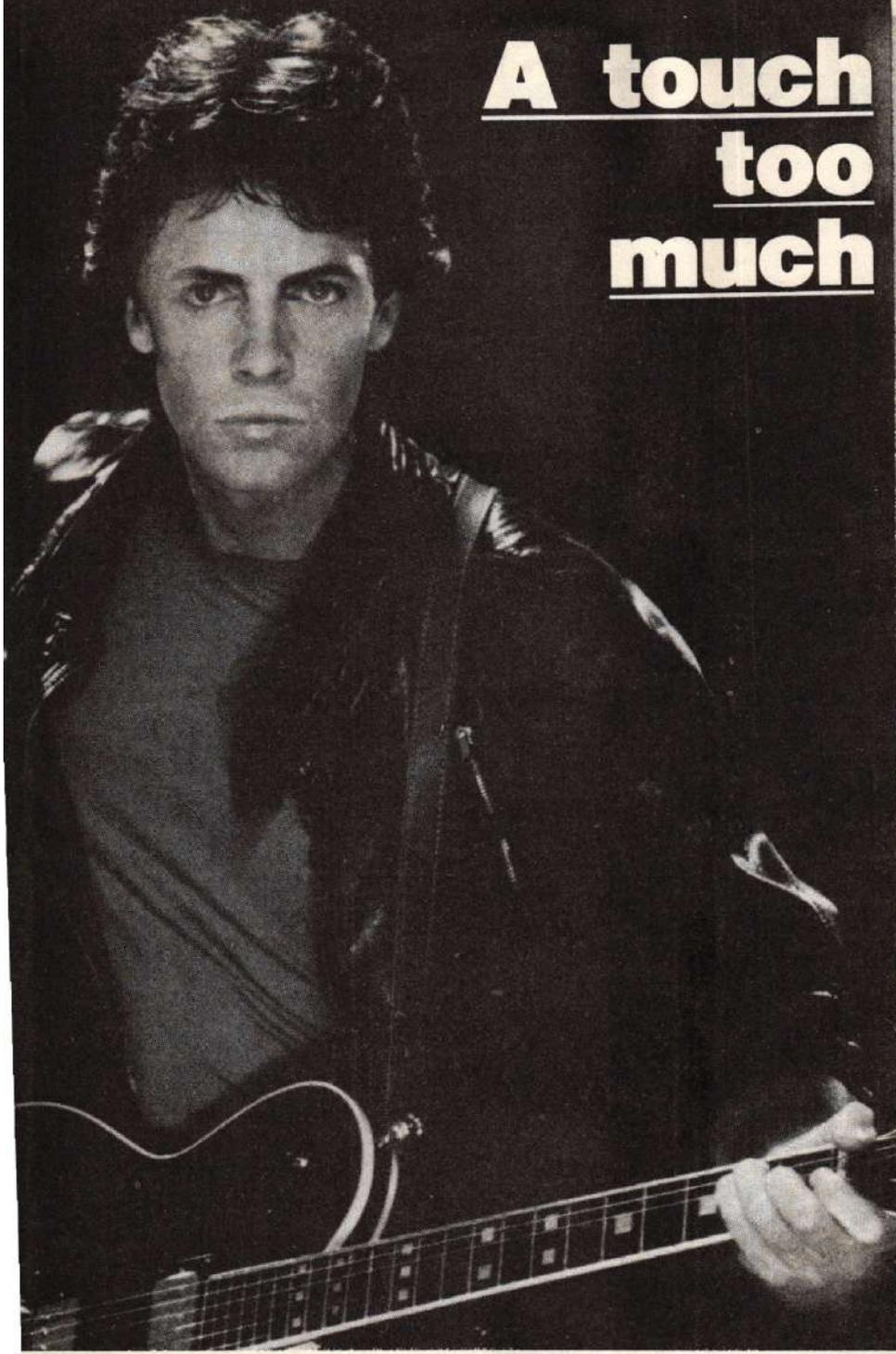
And that's Whitesnake on and on, all night long. Whitesnake are about sex as an ugly, bruising, rapacious expression of dominance, not love. Nor sensuality.

Sensual Whitesnake?... Have you seen a picture of them? Under this sewer Whitesnake blunder on with a dull, aching rock — all strength, no joy.

Whitesnake's music jolts along like a leering drunk or someone not very expert in the art of jerking off. If you happen across this record you will find two pieces of melody: 'Guilty Of Love' and 'Love Ain't No Stranger', the rest isn't worth soiling your hands with. +

Jim Reid

A touch too much



"RICK SPRINGFIELD is one of the most daring musical trendsetters of the eighties." No, they're not my words, they come from Rick's glossy press pack. Now I'm not beyond the odd bit of exaggeration myself, but this ought to be reported to the Advertising Standards Authority.

Rick Springfield is the typical American rock and roll stereotype — all hairy chest and trousers, and his music is pretty much the same. You know the kind of thing I mean, all melodic heavy metal with a catchy riff for a chorus and lots of lyrics about "me and my baby" and "my best friend's girl". Rick's current hit single, 'Human Touch' is a classic of the genre.

It's his first UK hit following a vigorous campaign which saw Rick appearing on various Yuletide pop shows and culminating in last week's appearance on Paul Gambaccini's 'Other Side Of The Tracks' on Channel Four. They call it good management in the business and Rick for one sees nothing wrong with a bit of gentle hype.

"Well, the record company planned to start working on it this year," he explains. "It's all come together now, it's just a matter of timing. We did the Paul Gambaccini thing a couple of months ago and obviously there's no point in showing it when the record's not out. It's all a matter of timing."

RICK SPRINGFIELD is an amiable, good looking rascal who gives you the impression that things have got slightly beyond his control. As we speak, middle aged Americans in suits flit in and out eating grapes and arranging Rick's life for him. So what about this opening quote from your press pack, Rick?

"Well," he laughs, "I think I'm a good song writer and I love what I do, and never blame the artist for the press pack." You can almost see the strings emerging from that hairy chest. The Biz seems to have robbed Rick Springfield of the human touch.

Andy Strike

**BRITAIN'S GREATEST
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THIS WEEK
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US Albums US Singles

- 1 1 **THRILLER**, Michael Jackson, Epic
- 2 3 **COLOUR BY NUMBERS**, Culture Club, Virgin/Epic
- 3 2 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 4 18 **1984**, Van Halen, Warner Bros
- 5 5 **90125**, Yes, Atco
- 6 6 **SYNCHRONICITY**, The Police, A&M
- 7 7 **ROCK 'N' SOUL PART ONE**, Daryl Hall & John Oates, RCA
- 8 8 **AN INNOCENT MAN**, Billy Joel, Columbia
- 9 4 **WHAT'S NEW**, Linda Ronstadt, Asylum
- 10 10 **SEVEN AND THE RAGGED TIGER**, Duran Duran, Capitol
- 11 9 **UH-HUH**, John Cougar Mellencamp, Riva
- 12 11 **METAL HEALTH**, Quiet Riot, Pasha
- 13 12 **ELIMINATOR**, ZZ Top, Warner Bros
- 14 13 **GENESIS**, Genesis, Atlantic
- 15 16 **IN HEAT**, The Romantics, Nempcor
- 16 15 **YENTL**, Barbra Streisand, Columbia
- 17 14 **PYROMANIA**, Def Leppard, Mercury
- 18 22 **SPORTS**, Huey Lewis & The News, Chrysalis
- 19 19 **BARK AT THE MOON**, Ozzy Osbourne, A&M
- 20 20 **EYES THAT SEE IN THE DARK**, Kenny Rogers, RCA
- 21 17 **THE BIG CHILL**, Soundtrack, Motown
- 22 24 **TOUR DE FORCE**, .38 Special, A&M
- 23 25 **SHOUT AT THE DEVIL**, Motley Crue, Elektra
- 24 21 **GREATEST HITS**, Air Supply, Arista



- 25 — **LEARNING TO CRAWL**, The Pretenders, Sire
- 26 27 **TWO OF A KIND — SOUNDTRACK**, John Travolta/Olivia Newton John, MCA
- 27 29 **NO PARKING ON THE DANCEFLOOR**, Midnight Star, Solar
- 28 28 **UNDER A BLOOD RED SKY**, U2, Island
- 29 30 **TOO LOW FOR ZERO**, Elton John, Warner Bros
- 30 23 **PIPES OF PEACE**, Paul McCartney, Columbia
- 31 31 **FLASHDANCE**, Soundtrack, Casablanca
- 32 26 **UNDERCOVER**, Rolling Stones, Rolling Stones
- 33 41 **STAY WITH ME TONIGHT**, Jeffrey Osborne, A&M
- 34 33 **THE CROSSING**, Big Country, Mercury
- 35 36 **IN THE HEART**, Kool & The Gang, De-lite
- 36 40 **BUSY BODY**, Luther Vandross, Epic
- 37 34 **LIVE FROM EARTH**, Pat Benatar, Chrysalis
- 38 42 **IN A SPECIAL WAY**, DeBarge, Motown
- 39 38 **FRONTIERS**, Journey, Columbia
- 40 32 **TWENTY GREATEST HITS**, Kenny Rogers, Liberty
- 41 35 **COMEDIAN**, Eddie Murphy, Columbia
- 42 — **DEFENDERS OF THE FAITH**, Judas Priest, Columbia
- 43 45 **1999**, Prince, Warner Bros
- 44 46 **REBEL YELL**, Billy Idol, Chrysalis
- 45 39 **GREATEST HITS — VOL II**, Barry Manilow, Arista
- 46 47 **WOMAN OUT OF CONTROL**, Ray Parker Jr, Arista
- 47 — **MADONNA**, Madonna, Sire
- 48 37 **INFIDELS**, Bob Dylan, Columbia
- 49 — **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
- 50 50 **THE WILD HEART**, Stevie Nicks, Modern

Compiled by Billboard

- 1 2 **KARMA CHAMELEON**, Culture Club, Virgin/Epic
- 2 1 **OWNER OF A LONELY HEART**, Yes, Atco
- 3 3 **TALKING IN YOUR SLEEP**, The Romantics, Nempcor
- 4 6 **JOANNA**, Kool & The Gang, De-Lite
- 5 5 **BREAK MY STRIDE**, Matthew Wilder, Private
- 6 4 **I GUESS THAT'S WHY THEY CALL IT THE BLUES**, Elton John, Geffen
- 7 8 **RUNNING WITH THE NIGHT**, Lionel Richie, Motown
- 8 10 **THAT'S ALL**, Genesis, Atlantic
- 9 11 **THINK OF LAURA**, Christopher Cross, Warner Bros
- 10 12 **PINK HOUSES**, John Cougar Mellencamp, Mercury
- 11 20 **JUMP**, Van Halen, Warner Bros
- 12 14 **I STILL CAN'T GET OVER LOVING YOU**, Ray Parker, Arista
- 13 7 **SAY SAY SAY**, Paul McCartney and Michael Jackson, Columbia
- 14 18 **LET THE MUSIC PLAY**, Shannon, Mirage
- 15 19 **AN INNOCENT MAN**, Billy Joel, Columbia
- 16 16 **HOLIDAY**, Madonna, Sire
- 17 9 **TWIST OF FATE**, Olivia Newton-John, MCA
- 18 22 **99 LUFTBALLONS**, Nena, Epic
- 19 23 **WRAPPED AROUND YOUR FINGER**, The Police, A&M
- 20 21 **MIDDLE OF THE ROAD**, The Pretenders, Sire
- 21 31 **GIRLS JUST WANT TO HAVE FUN**, Cyndi Lauper, Portrait
- 22 27 **NOBODY TOLD ME**, John Lennon, Polydor
- 23 24 **YAH MO B THERE**, James Ingram and Michael McDonald, Quest
- 24 25 **SO BAD**, Paul McCartney, Columbia
- 25 13 **UNION OF THE SNAKE**, Duran Duran, Capitol
- 26 26 **BABY I LIED**, Deborah Allen, RCA
- 27 17 **THE CURLY SHUFFLE**, Jump 'N The Saddle, Atlantic
- 28 15 **SAY IT ISN'T SO**, Daryl Hall & John Oates, RCA
- 29 37 **NEW MOON ON MONDAY**, Duran Duran, Capitol
- 30 32 **SEND ME AN ANGEL**, Real Life, MCA/Curb
- 31 40 **I WANT A NEW DRUG**, Huey Lewis and The News, Chrysalis
- 32 44 **GOT A HOLD ON ME**, Christine McVie, Warner Bros
- 33 33 **NIGHTBIRD**, Stevie Nicks, Modern
- 35 38 **BANG YOUR HEAD (METAL HEALTH)**, Quiet Riot, Epic
- 36 41 **THIS WOMAN**, Kenny Rogers, RCA
- 37 42 **GIVE IT UP**, K.C., Meca/Alpha
- 38 39 **THE DREAM**, Irene Cara, Network/Geffen
- 39 53 **HERE COMES THE RAIN AGAIN**, Eurythmics, RCA
- 40 34 **STAY WITH ME TONIGHT**, Jeffrey Osborne, A&M
- 41 56 **FOOTLOOSE**, Kenny Loggins, Columbia
- 42 46 **ALMOST OVER YOU**, Sheena Easton, EMI-America
- 43 29 **READ 'EM AND WEEP**, Barry Manilow, Arista
- 44 48 **THE POLITICS OF DANCING**, Re-Flex, Capitol
- 45 30 **IF I'D BEEN THE ONE**, .38 Special, A&M
- 46 59 **LET'S STAY TOGETHER**, Tina Turner, Capitol
- 47 36 **REMEMBER THE NIGHT**, The Motels, Capitol
- 48 45 **SAVE THE LAST DANCE FOR ME**, Dolly Parton, RCA
- 49 43 **EBONY EYES**, Rick James and Smokey Robinson, Gordy
- 50 35 **THE SIGN OF FIRE**, The Fixx, MCA
- 51 47 **ALL NIGHT LONG (ALL NIGHT)**, Lionel Richie, Motown
- 52 73 **SOMEBODY'S WATCHING ME**, Rockwell, Motown
- 53 52 **LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE BITCH**, Prince, Warner Bros
- 54 69 **RUNNER**, Manfred Mann's Earth Band, Arista
- 55 60 **FOR A ROCKER**, Jackson Browne, Asylum
- 57 51 **(YOU CAN STILL) ROCK 'N ROLL IN AMERICA**, Night Ranger, Camel/MCA
- 58 62 **IF ONLY YOU KNEW**, Patti LaBelle, Philadelphia International
- 59 — **THE LANGUAGE OF LOVE**, Dan Fogelberg, Full Moon/Epic
- 60 55 **SWEETHEART LIKE YOU**, Bob Dylan, Columbia

Bullets 61-100

- 63 82 **AUTOMATIC**, Pointer Sisters, Planet
- 64 74 **YOU MAKE MY HEART BEAT FASTER**, Kim Carnes, EMI-America
- 66 — **BACK WHERE YOU BELONG**, .38 Special, A&M
- 67 72 **SHE'S TROUBLE**, Musical Youth, MCA
- 69 83 **RED RED WINE**, UB40, A&M
- 74 — **COME BACK AND STAY**, Paul Young, Columbia
- 77 87 **REBEL YELL**, Billy Idol, Chrysalis
- 78 — **FIELDS OF FIRE**, Big Country, Mercury
- 80 84 **BODY TALK**, Deele, Solar
- 82 88 **LOOK AT THAT CADILLAC**, Stray Cats, EMI-America



- 83 — **SHE WAS HOT**, Rolling Stones, Horing Stones
- 84 89 **VITAMIN L**, B. E. Taylor Group, MCA/Sweet City
- 86 93 **REMEMBER WHAT YOU LIKE**, Jenny Burton, Atlantic
- 88 94 **TENDER YEARS**, John Cafferty & Beaver Brown Band, Scotti Bros
- 89 — **DON'T LET GO**, Wang Chung, Geffen
- 90 — **LOOKS THAT KILL**, Motley Crue, Elektra
- 92 — **STRIP**, Adam Ant, Epic
- 93 — **BREAKING UP IS HARD TO DO**, The American Comedy Network, Critique
- 95 — **THAT WAS THEN BUT THIS IS NOW**, ABC, Mercury

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|-------|--|-------|---|
| 1 1 | SHARE THE NIGHT, World Premiere, Epic 12in | 62 57 | DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway 12in |
| 2 4 | MAGIC, Circle City Band, US Circle City Records 12in | 63 50 | EBONY EYES, Rick James & Friend, Gordy 12in |
| 3 6 | AL-NAAFIYSH (THE SOUL), Hashim, Streetwave 12in | 64 | SOMEBODY SAVE THE NIGHT/SWEET SENSATION, Sharon Redd, Prelude LP |
| 4 3 | ANOTHER MAN/RAP, Barbara Mason, Streetwave 12in | 65 | SOMEBODY'S WATCHING ME, Rockwell, Motown 12in |
| 5 2 | HOLIDAY, Madonna, Sire 12in | 66 | DELICIOUS/I'M SO GLAD I MET YOU, Deco, US Qwest LP |
| 6 8 | DON'T KNOCK IT (UNTIL YOU TRY IT)/PRIVATE PARTY (REMIXES), Bobby Nunn, Motown 12in | 67 68 | ALL OF MY LOVIN', Jimmy Williams, US Salsoul 12in |
| 7 5 | SERIOUS, Billy Griffin, CBS 12in | 68 49 | MIDNIGHT SUN, Mezzoforte, Steiner 12in |
| 8 9 | LOVIN' YOU, Status IV, US Radar 12in | 69 38 | INSIDE LOVE (SO PERSONAL), George Benson, Warner Bros 12in |
| 9 7 | THE SOUND OF MUSIC, Dayton, Capitol 12in | 70 54 | A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in |
| 10 11 | LET THE MUSIC PLAY/DUB, Shannon, Club 12in | 71 69 | IT'S ALRIGHT, NV, Sire 12in |
| 11 13 | (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Canadian Quality 12in | 72 66 | WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in |
| 12 18 | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in | 73 83 | CROTONA PARK/FLUTE JUICE/LATIN JAZZ DANCE, Dave Valentín, US GRP LP |
| 13 10 | I WANTED YOUR LOVE, Luther Vandross, Epic LP | 74 | JOYSTICK, Dazz Band, Motown 12in |
| 14 12 | SPICE OF LIFE, Manhattan Transfer, Atlantic 12in | 75 | BE WITH YOU TONIGHT/OURSELVES, Total Contrast, Total Contrast Records 12in |
| 15 23 | STREET DANCE (INSTRUMENTAL), Break Machine, Record Shack 12in | 76 60 | RELAX (US REMIX), Frankie Goes To Hollywood, US Island 12in |
| 16 | WHAT DO YOU WANT FROM ME/HUMP TO THE BUMP/MELLOW AS A CELLO, Steve Arrington's Hall Of Fame, Atlantic LP | 77 | LIVIN' IN A BACK STREET, Kadenza, Calibre 12in |
| 17 40 | HI, HOW YA DOIN'/I'VE BEEN MISSIN' YOU/TRIBECA/HELP YOURSELF TO MY LOVE, Kenny G, US Arista LP | 78 | JUST CAN'T LET YOU GO, Ronnie McVair & Instant Groove, US Crossroad Entertainment Corp 12in |
| 18 17 | ON THE UPSIDE, Xena, Streetwave 12in | 79 75 | FUTURE SHOCK/HERBIE HANCOCK MEGAMIX, Herbie Hancock, CBS 12in |
| 19 14 | THRILLER, Michael Jackson, Epic 12in | 80 77 | ACTION, Evelyn 'Champagne' King, RCA 12in |
| 20 24 | FRESH (SCRATCH MIX)/FRESH, Tyrone Brunson, US BID 12in | 81 63 | IN THE NIGHT/I NEED YOU, Richard Jon Smith, Jive 12in |
| 21 28 | CRAZY CUTS, Grandmixer D.S.T., Island 12in | 82 | MOVE IT, Dave Roach, Coda 12in |
| 22 20 | STRAIGHT FROM THE HEART (REMIX), Fat Larry's Band, Virgin 12in | 83 81 | BEAT BOX, Art Of Noise, ZTT 12in |
| 23 32 | SO DIFFERENT, Kinky Foxx, Sound Of New York 12in | 84 | PLAY THAT BEAT MR. DJ (MASTER MIX), Whiz Kid, Aircheck cassette |
| 24 30 | WHAT ABOUT MY LOVE?, Damaris, US Columbia 12in | 85 | TO THE BUMP, Papa Face & Bionic Rhona, Fashion 12in |
| 25 21 | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in | | |
| 26 19 | JOYS OF LIFE/NO TIME TO WASTE/DO YOU FEEL MY LOVE NOW BABY, David Joseph, Island LP | | |
| 27 | BABY I'M SCARED OF YOU/LOVE WARS/T.K.O., Womack & Womack, German Elektra LP | | |
| 28 15 | BABY DOLL (REMIX), Girls Can't Help It, Virgin 12in | | |
| 29 48 | KING OF THE BEAT, Pumpkin, US Profile 12in | | |
| 30 25 | OUT OF SIGHT, Lefturno, US Ascot 12in | | |
| 31 16 | STRAIGHT AHEAD, Kool & The Gang, De-Lite 12in | | |
| 32 22 | CUTTIN' HERBIE, The B Boys, Streetwave 12in | | |
| 33 35 | TAXI/WHERE IS LOVE, J. Blackfoot, US Sound Town LP/7in | | |
| 34 55 | JOYS OF LIFE (REMIX)/BABY WON'T YOU TAKE MY LOVE, David Joseph, Island 12in | | |
| 35 27 | DOGGIE BOOGIE BABY, Charles Earland, US Strut 12in | | |
| 36 34 | WISH YOU WERE HERE, First Light, London/Oval 12in | | |
| 37 | RENEGADES CHANT/RENEGADES OF FUNK, Afrika Bambaataa & Soul Sonic Force, US Tommy Boy 12in | | |
| 38 | DEEP COVE VIEW/FUNKY TAMBORIM, Tania Maria, US Concord Jazz Picante LP | | |
| 39 26 | RUNNING WITH THE NIGHT (REMIX), Lionel Richie, Motown 12in | | |
| 40 | BREAKIN' DOWN (SUGAR SAMBA), Julius And Company, US District Of Columbia DYSC 12in | | |
| 41 43 | BIGGER THAN LIFE/LOVE WARS, Lamont Dozier, Demon LP | | |
| 42 53 | LAGOS JUMP, Third World, CBS 12in | | |
| 43 46 | NEVER TOO LATE/INSTRUMENTAL, Julius Brown, US West End 12in | | |
| 44 29 | YOU AIN'T GOT NO MONEY, Jaime Lynn, US Salsoul 12in | | |
| 45 42 | JUST CAN'T GET ENOUGH, Law Kirton, Epic 12in | | |
| 46 31 | THIS LOVE IS FOR REAL/TRULY BAD/SHE'S SO GOOD TO ME, Ron Banks, US CBS Associated Records LP | | |
| 47 82 | LOLLIPOP LUV, Bryan Loren, Virgin 12in | | |
| 48 | YOU ARE BEAUTIFUL/BELIEVER/YOU GOT SOME LOVE FOR ME, Chic, US Atlantic LP | | |
| 49 44 | BIG APPLE NOISE, Trans-Lux, US Master Mix 12in | | |
| 50 36 | NO SELL OUT, Malcolm X, US Tommy Boy 12in | | |
| 51 47 | YOU'RE A WINNER/ACTIVATE, Sharon Redd, Prelude 12in | | |
| 52 56 | BAD TIMES, Captain Rapp, US Saturn/Becket 12in | | |
| 53 37 | WATCH THE CLOSING DOORS/DUB, I.R.T., US RCA 12in | | |
| 54 | AC/DC/CRAVO E CANELA, Paz, Paladín LP | | |
| 55 61 | I'LL LET YOU SLIDE, Luther Vandross, Epic 12in | | |
| 56 39 | I WANNA BE WITH YOU, Armenta, Savoir Faire 12in | | |
| 57 62 | FRESH FLESH (INST)/(VOCAL), Tara, US Unlimited Gold 12in | | |
| 58 41 | SECRET LOVE, Evan Rogers, US RCA Victor 12in | | |
| 59 45 | OUT TO GET YOU, Fascination, Banana 12in | | |
| 60 51 | LOVE WILL FIND A WAY/PENNY LOVER/CAN'T SLOW DOWN, Lionel Richie, Motown LP | | |
| 61 52 | ELECTRIC BOOGIE (REMIX)/LONG VERSION/DUB 3, Marcia Griffiths, Island 12in | | |

Hi-NRG Disco

- | | |
|-------|---|
| 1 3 | YOU'RE A WINNER, Sharon Redd, Prelude 12in |
| 2 2 | HE'S A SAINT HE'S A SINNER/MANPOWER/BEELINE, Miquel Brown, Record Shack LP |
| 3 1 | EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto 12in promo |
| 4 4 | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in |
| 5 6 | RELAX (US REMIX)/(SEX MIX)/7in EDIT, Frankie Goes To Hollywood, US Island/ZTT 12in |
| 6 7 | I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in |
| 7 9 | I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack 12in |
| 8 5 | IT'S TOO LATE/INSTRUMENTAL, Simone, KRP 12in |
| 9 13 | LIFE IS THE REASON, Norma, ERC 12in |
| 10 11 | ROCKET TO YOUR HEART (REMIX), Lisa, Dutch BDM 12in/US Hot Tracks LP |
| 11 18 | DIDN'T SAY A WORD (MEGAMIX), Shirley Lewis, Electricity 12in |
| 12 10 | LOVE ON THE ROCKS (REMIX)/TAKE MY HEART AWAY (REMIX), Lama/Gillian Lane, US Disconet LP |
| 13 8 | SWEET TEMPTATION, Gem, US Street King 12in |
| 14 15 | I'M THE ONE/SAVE YOURSELF FOR ME, Charade/Dee Dee Martin, Passion LP |
| 15 12 | REPUTATION/I PRETEND, Bobby 'O', Dutch BMC LP |
| 16 17 | EVERLASTING LOVE, Vicki Sue Robinson, US Profile 12in |
| 17 14 | LET THE MUSIC PLAY, Shannon, Club 12in |
| 18 19 | DANGER, Flirts, Canadian Unidisc 12in |
| 19 26 | GET READY/FREAK MIX, X-Ray Connection, Dutch Break 12in |
| 20 24 | LA CAGE AUX FOLLES, Le Jete, Dance 12in |
| 21 20 | HOLIDAY, Madonna, Sire 12in |
| 22 22 | GOING THROUGH THE MOTIONS, Danny Lugo & Destination, US C&M 12in |
| 23 23 | I'VE GOT THE MUSIC IN ME, Yvonne K, Italian X Electric 12in |
| 24 16 | SKIING IN THE SNOW, Laura Pallas, Record Shack 12in |
| 25 27 | HOW ABOUT IT, M.D.M.C., Dutch High Fashion 12in |
| 26 | SOUND OF MY HEART, Sleeping Lions, CBS 12in |
| 27 28 | STRANGERS IN THE NIGHT, Baumann, Ariste 12in |
| 28 25 | YOU CAN DANCE, Motion, Canadian DBA 12in |
| 29 29 | COUNTDOWN (HERE I COME), Kofi & The Love Tones, Electricity 12in |
| 30 | NO REGRETS, Amanda Lear, German Ariola 12in |
| 30 | BALLET DANCER, Electric Theatre, German Mercury 12in |
| 30 | ON THE GRID (REMIX), Lima, US Prism 12in |

DAVID

NEW 7" AND 12" SINGLE - ORGANIZE (REMIX)
 12" EXTENDED VERSION INCLUDES 'WRAP YOURSELF AROUND ME' AND 'KISS AWAY THE BLUES'

GRANT



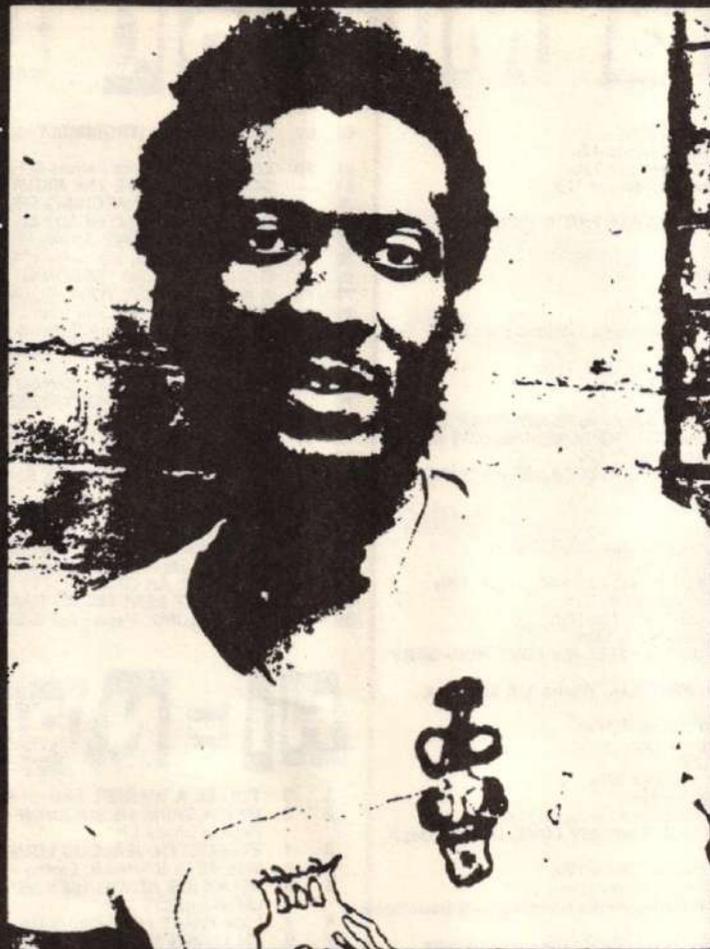
CLIFF

hanger

IF JIMMY CLIFF goes into hiding, the first place to look for him will be in the jungle. That's if the cries of "sellout" get too loud as people listen to his ultra-commercial Kool and the Gang concoction 'We All Are One', not to mention the attention he's drawn via the UB40 cover of his classic hit 'Many Rivers To Cross'.

The point is, Cliff's big news in Africa, and he can be sure the welcome mat will still be laid out there. "My biggest audience is in Africa, and the second place is here in Jamaica," he says on the phone from his home country. "The only gold record that I have is from Africa. That's the southern part, not necessarily the part they call South Africa. I've just been to Zimbabwe and Lesotho and played in stadiums to 25,000 people. In Europe, it's three to five thousand maximum."

Now young James has been on the scene many a long year — he filched his big top tenners way back in 1969 and 1970 with 'Wonderful World



JIMMY CLIFF: d(r)ead commercial

Beautiful People' and 'Wild World' — but he's never made such a blatant beeline for hard currency since the skinhead era as he's doing now.

HOW did the unlikely pairing come to pass? Sounds like the Dateline computer really blew a fuse this time. "Well, in the seventies, I was attracted to the black Muslim movement in America, by Malcolm X, after coming to America in the sixties. Some of the members of Kool and the Gang were also attracted and we had a vague knowledge of each other — I always listened to their music and evidently they listened to mine.

"They wrote this song called 'We All Are One' and just said it sounded like me." So this, his newest release, and the other custom-built number 'Reggae Night' ended up the two Kool cuts on Jim's new album 'The Power And The Glory'.

WHATEVER reggae he cranks out though, it's a winner in Jamaica, where he now hangs out after a decade in Britain. "I made my first record around 1961, and I came to England in 1965 because Millie Small, a Jamaican artist, had a hit there ('My Boy Lollipop' being the biggie).

"I left in 1975 because it seemed to me I had accomplished what I came to do, which was to establish Jamaican music." Paul Sexton

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ADMISSION: WEEKDAYS — £3 — FRIDAY/SATURDAY — £4 (£3 members)

10.00 pm — 3.30 am

X WORD

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

ACROSS

- 1 Position Francis and Rick take up (4,2,4)
- 4 Performed by The Damned in 1979 (4,4)
- 6 Lionel and Rainbow will keep going (3,5,4)
- 7 See 23 across
- 8 Weather conditions for Thin Lizzy (7,3,9)
- 12 Fighting man for Bob Marley (7,7)
- 15 Formed by Heaven 17 (1,1,1)
- 18 What Depeche Mode wanted to do in silence (5)
- 19 They called it a day in '83 (7)
- 20 Tracey Ullman label (5)
- 22 1982 Eurovision group who went One Step Further (5)
- 23 & 7 across Early Police record (9,6)
- 25 It had the longest chart stay of 1983 (4,6)
- 28 They go with soap (5)
- 31 See 5 down
- 33 Group that wanted to Kiss You All Over (5)
- 34 Crisis or girl (5)
- 35 Trouble in Eden (4)
- 36 Alf as her mother calls her (6)
- 37 Macca's group forms part of Madness title (5)

DOWN

- 1 Follow up to The Lexicon Of Love (6,4)
- 2 An easy way to paint (6,2,7)
- 3 He and his friends were Making Plans For Nigel (5,8)
- 4 See 32 down
- 5 & 31 across Lemon Bison can turn into a singer (5,2,3)
- 9 Pistol's anthem (3,4,3,5)
- 10 Linx wanted to throw away this Joan Armatrading LP (3,3)
- 11 'Let's Dance' producer (4)
- 13 What Quo had to tidy up (1,4,2,5)
- 14 A hit for Limahl (4,3,4)

- 15 Featuring David Gates they could have come from heaven (5)
- 16 Group you'll find in cafes (5)
- 17 Brilliant isn't it (3,7)
- 21 Best selling LP of '83 (8)
- 24 Blondie number one from 1980 (6)
- 27 Place for The Village People to stay (1,1,1,1)
- 29 Commodores' hit (5)
- 30 Kate's heart (4)
- 32 & 4 down It's easy as falling off one of these for Robert (3,3)

LAST WEEK'S SOLUTION

ACROSS: 1 'What Is Love?', 5 ABC, 9 'Blue Hat For A Blue Day', 11 'In A Big Country', 14 'Under A Blood Red Sky', 16 'Wind', 17 Men, 18 Gary Byrd, 22 'Faith', 23 'The Wall', 25 Evil, 26 Keren, 27 Right, 29 Bad, 30 Glitter, 34 Geno, 35 Belle, 36 Go Wild, 37 Talk, 38 Dee, 39 Kerr, 40 Now, 41 At Work, 42 Boys.

DOWN: 1 'Hold Me Now', 2 'The Rise And Fall', 4 Shalamar, 6 Bolan, 7 'Today', 8 Taylor, 10 'Rock On', 12 'I'll Be There', 13 'Teddy Bear', 15 'Reap The Wild Wind', 19 Mick Talbot, 20 Glenn Gregory, 21 Dave Stewart, 24 Lotus Eaters, 28 Girls, 31 Too Low, 32 'Koo Koo', 33 Planet, 38 Dio.

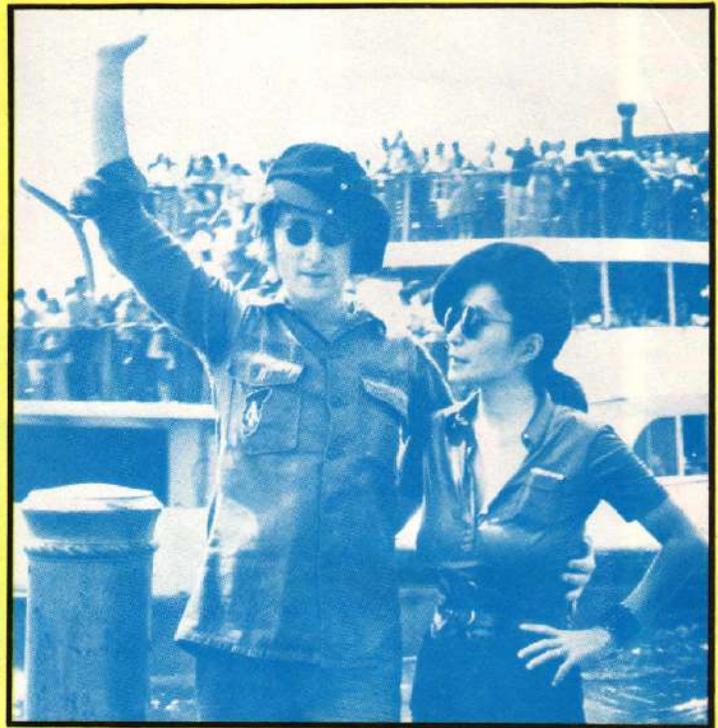
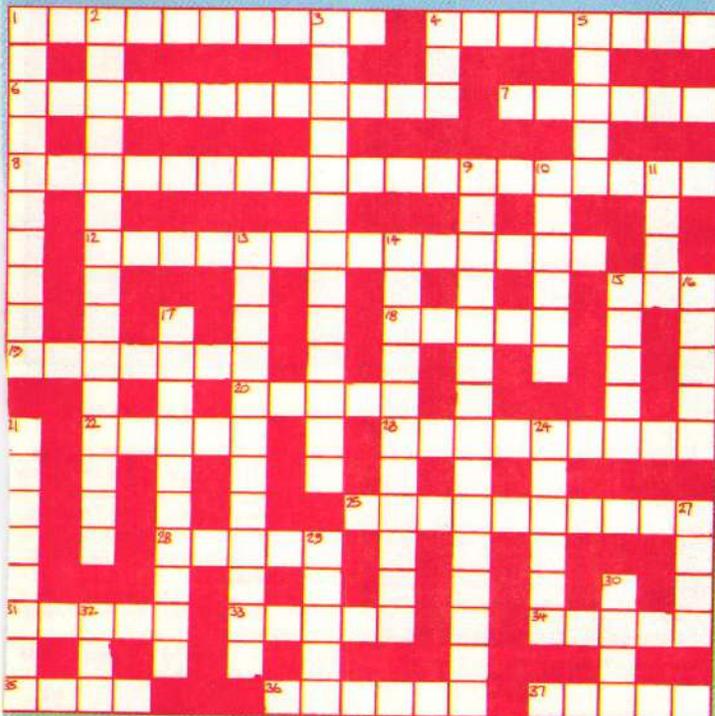
X-WORD WINNER (JAN 21)
Anne Murray, 92 Blair Road, Coatbridge, Strathclyde, Scotland ML5 2EW.

LAST WEEK'S X-WORD WINNER Big John Goodwin, 53a Windmill Hill, Enfield, Middlesex, EN2 7AE.

Dance Decade comp winners

Peter Hird, Milton Keynes; Robert Shiel, Hawick, Roxburghshire; Miss S Lester, Basingstoke, Hants; Mark Withey, Aylesbury, Bucks.

ANSWERS: 1) b) 'Lady Marmalade', 2)c) 'Boogie Oogie Oogie', 3)c) 'You're Lying'.



JUST BACK from creating a revolution in some remote South American banana republic we have John 'Che' Lennon and Yoko 'rebel' Ono. A fine couple but can you name their child to start our Lennon trivia quiz?

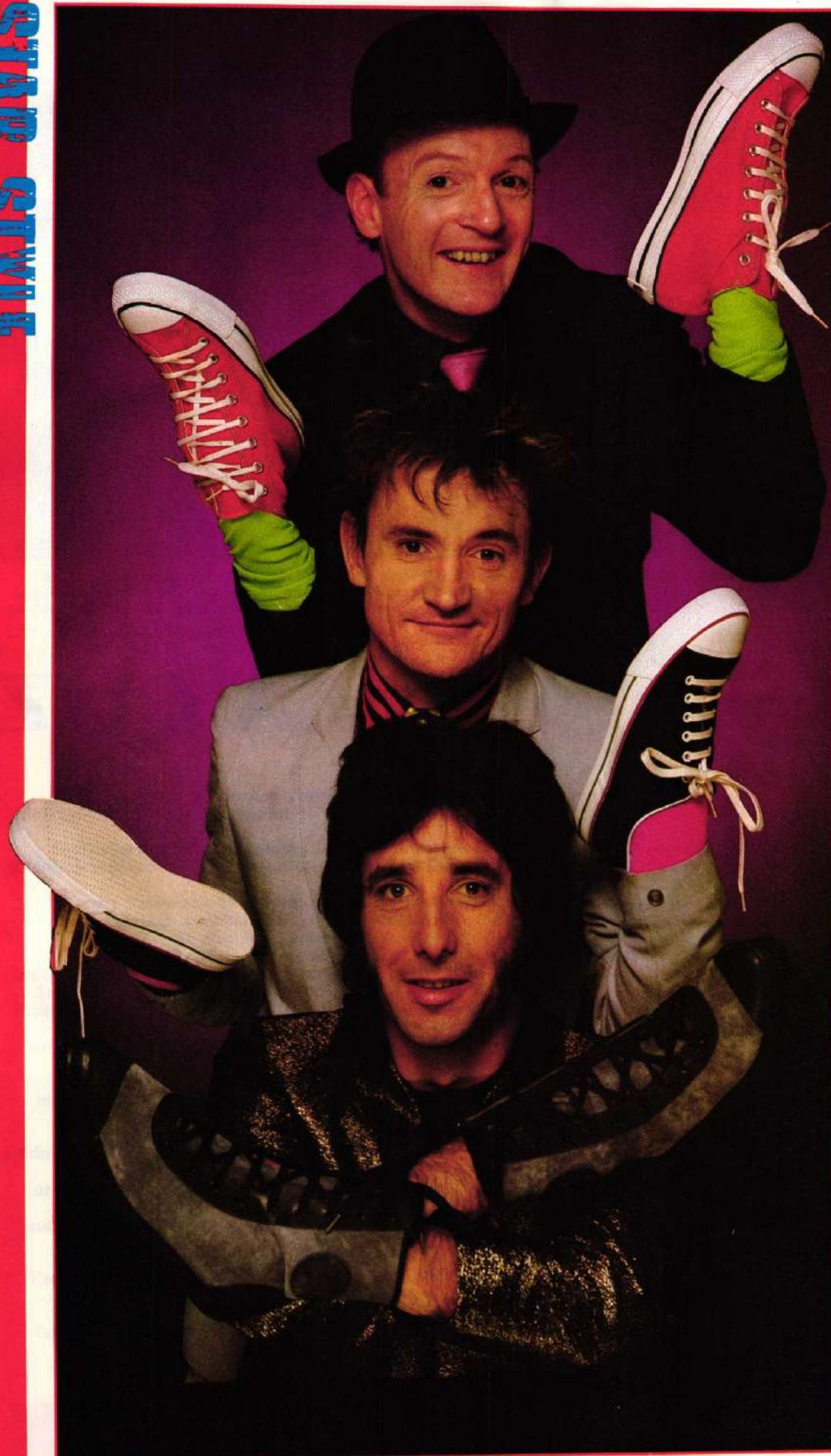
TRIVIA QUIZ

- 1 What was John Lennon's second name?
- 2 Who produced some of the tracks on the 'Rock And Roll' album?
- 3 What was John's first greatest hits collection called?
- 4 'Pussy Cats' is an album on which John collaborated with which artist?
- 5 What was John's first number one as a solo artist?
- 6 On which album do the 'Flux Fiddlers' appear?
- 7 What was John's second book called?
- 8 In which film did John appear as Pte Gripweed?
- 9 Which single recorded by Elton John is a tribute to John?
- 10 From which album does the song 'Scared' come from?
- 11 On which label was the 'Double Fantasy' album released?
- 12 In which country did John marry Yoko?
- 13 The failure of which single prompted John to return his MBE?
- 14 On which album did John sing 'Polythene Pam'?
- 15 'Give Peace A Chance' was recorded in a hotel room in which city in Canada?
- 16 John wrote 'Sexy Sadie' about which person?
- 17 On which Lennon single released in 1974 was Elton John a collaborator?
- 18 What is the name of John's first son by his marriage to Cynthia?
- 19 Who had a number one with a cover version of 'Jealous Guy'?
- 20 What is John's latest album called?
- 21 For whom did John write the song 'Goodnight Vienna'?
- 22 Which number dream was a hit in 1975?
- 23 Where did John make his last concert appearance?
- 24 Who was the lead guitarist on the 'Cold Turkey' single?
- 25 Where was the 'Live Peace' album recorded?

ANSWERS

1 Winston (later Ono), 2 Phil Spector, 3 Shaved Fish, 4 Nilsson, 5 (Just Like) Starting Over, 6 And Bridge, 7 A Spaniard In The Works, 8 How I Won The War, 9 Empty Garden, 10 Walls Of Jerusalem, 11 Capitol, 12 Gibraltar, 13 Cold Turkey, 14 Abbey Road, 15 Toronto, 16 Honey, 17 Whatever Gets You Through The Night, 18 Julian, 19 Roxbury Music, 20 Milk And Honey, 21 Ringo Starr, 22 Nine, 23 Madison Square Garden, 24 Eric Clapton, 25 Toronto.

PICTURE: Sean



ABOVE
Black 'Soldier Boots' from Demob — £40
 Brian — "Nice — a classic. You can wear them on any occasion . . . wedding, funeral!"
 Gareth — "Yes, you could kick anyone in them"
 Rick — "Yes, I like them — they're very Victorian"

Black boots from Ravel — £19.99
 Rick — "Oh yes, I like these. It's because I like rubber! They're functional!"

LEFT
Orange Bumperboots from Meenys and Slick Willies — £16.65
 Brian — "No, don't particularly like them — I much prefer a trainer"
 Rick — "There's something funny about bumpers. These ones look a bit square"

Plimsolls from (iXi:Z) (pronounced Icsiss) — £23.50

Black/Grey Bumperboots from Jones — £37.50
 Gareth — "I like 'em. They're nice to move about in"



ABOVE
Cherry red DM shoes from Robot — £27
 Brian — "Too sensible — the sort of shoes your parents buy you when you're twelve"
 Gareth — "I like 'em. They're plain and I like the colour"
 Rick — "Yes, they're good 'n functional"

Oxblood Brogues from Robot — £42
 Brian — "They'd be handy for walking the whippets"
 Gareth — "I think they'd be better with a rounder toe"

● Styled by Graham K. ● Snapped by Paul Cox ● Makeup by Sarah Matheson ● Stockists: Robot, 37 Floral St., London WC2 ● Jones, 71 Kings Road, London SW3 ● Ducati, Kings Road, SW3 ● Meenys, Kings Road, SW3 ● Slick Willies, Kensington High Street, London ● Demob, Beak St., London W1 ● (iXi:Z), St. Christophers Place, London ● Ravel, every High Street in the country!

Brian, Rick and Gareth— one half of acappella funsters the Flying Pickets are *always* one step ahead! Natty dressers, one and all, we asked for the FP run-down on a selection of the current Fab Footwear. Pulling up their bootstraps they trod boldly . . .

RIGHT
 Tan mocassins from Ducati — £42.50
 Gareth — "They're pretty naff . . ." (though he decided to buy them!)
 Brian — "You can see why Custer didn't stand too long"

Zebra skin shoes from Robot — £30
 Brian — "Yes, they're good — they'd be perfect with a really thick crepe sole"

Oxblood casual loafers from Robot — £30
 Gareth — "Much too sensible — and I don't like slippers"



ABOVE
 Brown boots from Ravel — £39.99
 Rick — "They're OK, but I much prefer shoes you can get in and out of easily. Except mocassins!"

Black Sugar Bumperboots from Jones — £32.50
 Brian — "They're alright. I'd use them when I do a bit of rock climbing!"



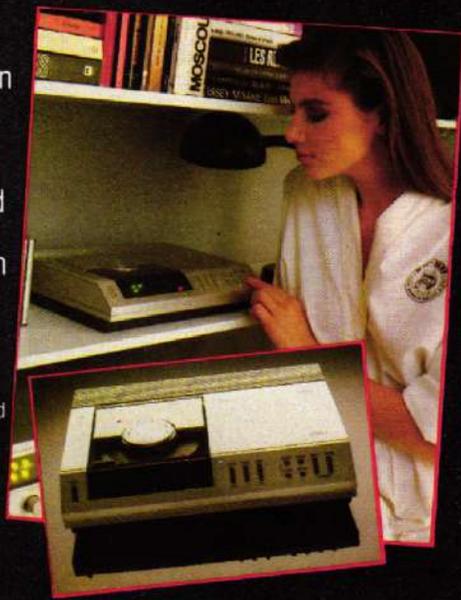
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record mirror

QUESTIONS

- 1) What is Boy George's real name? Is it
 George Michael George O'Dowd
 George Harrison
- 2) Name Meat Loaf's first million selling album? Is it
 Deadringer Midnight At The Lost and Found
 Bat Out Of Hell
- 3) What was the first 'Thriller'? Was it
 Billie Jean The Girl Is Mine Beat It
- 4) Name Lionel Richie's old band? Is it
 Commodores 'D' Train Shalamar
- 5) Who is Gordon Sumner? Is it
 Marilyn Adam Ant Sting
- 6) Where was Cliff Richard born? Was it
 England India Ireland

TIE BREAKER

I read RECORD MIRROR because _____

(IN NOT MORE THAN 12 WORDS)

Name _____

Address _____

Mailman

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

I COULD have died of embarrassment! Although I'm sure Thomas Jackson (Mailman Jan 21) meant well, surely he must be joking to try to compare Tracie and I to Tina Turner. I think she's amazingly beautiful and if one grain of her talent could fall upon me I'd think myself truly blessed.

**Kate Garner, c/o Regard
Records, London**
● *Well put, Ms Garner*

IT'S NOT usual for me to be moved to such an extent that I have to sit down, pen in hand and force my brain to function to actually complete the art of writing a letter, (I'm female — I'm brainless) but I just have to let Eleanor Levy know her contributions to RECORD MIRROR were bloody terrific.

Her item on Duran Duran was the best I've ever read. She showed us the true side of those perfect, pretty, pointless boys. The crap they spoke was unbelievable.

The best was the masterpiece on "sexcess". She was so right, full marks for having the guts to do an item on the exploitation of female flesh. I bet it had all you male chauvinist pigs going?

Karen, Manchester
● *Yep, back to our page three pin ups!*

ODE TO ELEANOR LEVY (AND OTHER 'WIMMIN')

WHY ARE women's libbers all trying to be men?
They're just a bunch of fibbers who need to think again.
They cut their hair so short and wear those shoes.
They look like sailors at a port, just waiting for a cruise.
The trousers that they wear, are far too big.
I know one, and I swear — she's like a pig!
She claims that keeping fit is just plain vanity.
She needs two chairs to sit, now is that sanity?



Hooray for Hollywood

AS A Liverpudlian, I was relieved to see the yummy Frankie Goes To Hollywood poster in RECORD MIRROR. Now that Macca is advocating the weed in his old age, it's good to see that such clean looking youngsters now hold

the torch for Merseyside.
Michael Lee, Liverpool, Lancs

● *Since they're holding the torch I hope they can set the place alight*

They say that made up faces are outrageous, To go without a trace is so courageous, To show the ins and outs that God's creating, Is like to stand and shout, "I'm here for mating!"
And though a brain is like a pass to higher things I'm told — A figure like an hour glass, is worth its weight in gold.
And, if you're handy with a dipstick, you can always check your oil — It's the hand that holds the lipstick which really rules the world.
Jackie Murphy, Kingsbury, London NW9
● *The only thing women are good for is writing poems about*

MISS ELEANOR Levy, this is the first and probably last time I will be moved to set pen to paper. The cause? Your Duran Duran interview.

IN ANSWER to all the recent controversy and confusion over the top 10 hunks of '83, here is the foolproof top 10 hunk, comprised of the following: 1) John Taylor's eyes, 2) Tom Bailey's pout, 3) Paul Young's hair, 4) Glenn Gregory's shoulders, 5) Martin Kemp's chest, 6) Dave Gahan's hips, 7) George Michael's bum, 8) Jon Moss's arms, 9) Stuart Adamson's legs and 10) Robert Plant's speciality. Eleanor Levy's Alter Ego, Herts
● *RECORD MIRROR is proud to present the ultimate hunk. . .*

The reason I write is not so much a reaction to your points of view, which believe me you put across very clearly, but the way in which you made your own ideas known.

You call Duran Duran arrogant; yet you have the arrogance in calling yourself a journalist. Well, I'd just like to point out that even these "terrible arrogant boys" are unable to mind read, much as I am sure they'd like to, considering your (over) frequent use of (cheap) brackets!! If you wanted an explanation for any points you raised why not ask? Or was it because they'd give you a reasonable answer?

You made it patently obvious that the interview was (yet another) cheap excuse to stick the proverbial knife in on your part, much to RECORD MIRROR'S delight, no doubt.

I don't know why; all I know is that now I will be 45p richer each week.

Sue Walker, Wolverhampton
● *Not everybody agrees. . .*

I'VE NEVER bothered to write to a music rag before 'cause they're so biased towards the flavour of the month but a certain Mr Andrew Taylor of Duran Duran has talked out of his backside once too often.

He says Duran cannot (or shouldn't be) criticised for their sexist video. Surely that is the height of ignorance. Are Duran so incredibly good no one can slag them off? I doubt it.

The piece that really grated was when he called Weller a hypocrite for making a video in Paris. Before Taylor slags off Paul Weller he should get his facts

right. The video he was on about was recorded in Cambridge. It was only the actual song that was recorded in Paris.

As for his denial of being a glossy pop group — well that's pathetic. In that group picture they all looked so smug and plastic. Such pretty faces — I could spit on them.
Michael Stack, Derby
● *I thought spitting went out with 1976*

GET GARY off! Honestly, I find the inane, senseless, patronising garbage from Gary Crowley about as interesting as a 'Panorama' double bill. It's not so far from the Kevin Turvey slot on 'A Kick Up The Eighties', except that he pretends to be a complete and utter wally; Gary Crowley actually is one.

And incidentally — get Jim Reic off too. Does he ever have a good word to say about anyone in the music world or is he just a wally too?

A Beautiful Birmingham Budding DJ
● *Wally? How did you know Jim and Gary's middle name is Walter?*

HOW AND where can I buy a copy of 'Birdie Song (Birdie Dance)' by The Tweets on the PR label?

I've been a subscriber to your weekly for two years and keep seeing this curious single re-ente the charts. The record shops here laugh at me hysterically when I ask them.

Bill Dyckman, California, USA
● *We'd (chortle) love to (haw haw) tell you (ha ha) but (smirk) we (snigger) feel it'd be (guffaw) bad for your health (yuk yuk)*



Pic by LFI

Disco

JAMES HAMILTON at the controls

ODDS 'N' BODS

OFFICIALLY REVEALED on their import LP sleeve, the featured singer on **Rockwell** 'Somebody's Watching Me' (now a UK 12in, Motown TMGT 1331) really is **Michael Jackson** — the hot head's current motto must be "Things go better with Coke!", huh? ... **Gary Crowley's** master mix version of 'Play That Beat Mr DJ' turns out to be the winning entry by US DJs **Double Dee & Steinski** of a recent US radio competition, and although only about here on strictly privileged aircheck cassettes (unless you dubbed it off Gary's show yourself, of course), it could end up at least on a white label provided **21 Records** here can sort out the copyright problems — which are immense, as the mix is made up of not only **GLOBE & Whiz Kid's** original but also (are you ready?) **Spoonie Gee** 'The Monster Jam', a **NAASA** aircheck, **Alex Dreier** 'Power Closing Techniques', **James Brown** 'Soul Power', **World Famous Supreme Team** 'D'Ya Like Scratchin?', **Funky Four + 1** 'That's The Joint', **Yazoo** 'Situation', **Dr Saint** 'Harry Houdini's Final Seance', **Incredible Bongo Band** 'Apache', **Culture Club** 'I'll Turnle 4 Ya', **Love Bug Starski** 'Starski Live At The Disco Fever', **Rufus Thomas** 'Tutti Frutti', **The Dance Instructor** 'Betty White's Dance Party', **Humphrey Bogart** from 'Casablanca', **Herbie Hancock** 'Rockit', **Supremes** 'Stop In The Name Of Love' (over **Peech Boys** 'Don't Make Me Wait' rhythm), **Grandmaster Flash** 'Adventures On The Wheels Of Steel', **Kurtis Blow** 'Party Time', **Bohannon** 'Let's Start The Dance', **Soul Sonic Force** 'Planet Rock', **Indeep** 'Last Night A DJ', **Peech Boys** 'Don't Make Me Wait' (acapella), **Konk** 'Konk Party', and the legendary mayor of New York **Fiorello LaGuardia** 'The Little Flower' — whadaya mean, you haven't heard it yet? ... **Shannon's** promo 'remix' instead of emphasizing the dub's excitement sticks mainly to the vocal, and far from equalising the two original sides' different BPMs now runs 0-116½-115½-116½/bpm — a blown opportunity ... **Godwin Logie** is remixing **Leturno** for UK release next week on **MCA** ... **The B Boys** 33½rpm 5-track 12in is now not surprisingly classified as an LP — and **Chester Brown** (Selsey) reports **Radio Victory's** Saturday night soul host **Franklin Hughes** managed to play 'Cuttin' Herbie' right through at the wrong speed without even noticing (it also hear he's got deep pockets!) ... **Mel Brooks'** last rap 'It's Good To Be The King' was number one in France for ages and already his 'Hitler Rap' is huge there too ... **Soul Sonic Force** mention 'fresh' in their newie, there's the **Fresh 3 MC's**, **Tyrone Brunson**,

JACKIE WILSON

JACKIE WILSON, who died a couple of weekends ago, never recovered from a heart-attack which had left him in a coma for several years — sad irony for a performer whose stage antics made him truly "the black Elvis". One of his most fantastic tricks was to spin round with his back to the audience, drop to his knees, and hang upside down by the back of his legs over the edge of the stage, so that all the girls would swarm down and cover him in kisses, every now and then Jackie's voice carrying on the song as he lowered his still aloft microphone-holding hand.

Detroit born, as an under-age 18 year old he won a Golden Gloves welter weight boxing championship in 1948 before turning to singing, being spotted at a talent show in 1951 by Johnny Otis. Anticipating the departure in 1953 of Clyde McPhatter from Billy Ward's Dominoes, Jackie auditioned for the



group and did indeed take over as lead singer for four years before going solo in '57. This is where things get interesting, because in an early example of a now familiar pattern, his first hit was a top ten smash in Britain yet only peaked at 62 in the USA... and that hit was 'Let's Get Together', co-penned by Barry Gordy Jr (Gordy co-wrote many Wilson hits, his first taste of success,

before founding Motown). The unusual quasi-operatic range of Jackie's voice was emphasised on his only other UK hits of that era, 'To Be Loved' and 'All My Love', while in the States his rootsier R&B style gave him greater crossover success, his first alone smash being 'Lonely Teardrops' at Xmas '58. 'I'll Be Satisfied' and 'Doggin' Around' from the next two years recently having been made popular again by Shakin' Stevens and Klique respectively.

As far as the newer breed of soul fan is concerned, though, his name will live on thanks to his '66/'67/'68 recordings, 'Whispers', 'Higher And Higher', 'I Get The Sweetest Feeling' — though in a shameful about turn, Britain didn't latch on to the last named classic until it charted here in 1972, and again in 1975. His early '70s UK visit, backed by just a simple guitar trio, showed us for a final time what a magnificently musical talent he possessed, as well as an exciting physical presence. He has already been missed.

Tara, and now **Davy DMX** all with 'Fresh' as, or in, their current titles — what's with this "fresh" lingo? 'All The Way Live', 'To The Bank'! ... **Ian Levine** is segueing 'Streets Sounds Boys Town 1' and is also back producing **Evelyn Thomas** again, while **Miquel Brown** 'He's A Saint He's A Sinner' is due on 'doobless fast-selling 12in this week' ... 'Gangster Of The Grove' **Eddie** has teamed with **Stevie B** for a new **Boys Town** night on **Thursdays** at **Canvey Island's Monaco**, while the same night is **Hi-NRG** with **Duane Hanson** at the **Grapevine** in **Peterborough's** aptly named **Queen Street** ... **Steve Walsh** starts his weekly residency **Thursday (2)** at **Fleet Country Club** with a **PA** by **Second Image**, who he'll also be interviewing on **County Sound Saturday** evening ... **Steve Walsh** with **Cino Beigliano** plus one **Capital Radio DJ** are now keeping the **Best Disco** tradition going on **Fridays** at **London's Lyceum**, **Cap Rad's** own **Mister Ouch!** **Al Matthews** funking **Tottenham Eltons** though this **Friday (3)**, when **Chris Hill** twinkles at **Benson-on-Thames Rivers** and **Jeff Young** joins **Colin Hudd** at **Dartford Flicks** ... **Island's Adrian Sykes** visits **Peter Lee** at **Bolton's Dance Factory** this **Saturday (4)** with **David Joseph**, **LCGG** and the **George Kranz Dancers**, while on the **Isle Of Sheppey** **Froggy** joins **John 'Nick' Osborne** at **Leydsdown Stage 3** ... **Rod Bolam** hopes to revive memories of his pioneering **Letchworth Broadway** jazz-funk nights of '76-'78 when starting this **Monday (6)** with similar aims at his current **Thur/Fri/Sat** residency, **Stevenage's Annabellas** in **Danestrete** — good luck! ... 16 year old **Warren Aylward** funks **Southsea Nero's** with poppier partner **Ray Andrews** on **Mondays**, when this week (6) **Pete Tong** will be souling **Bernonsey Dockhead's Swan & Sugarloaf** — which is where starting **Wednesday (8)** **RM's** own **Lisson Grove** lip **Gary Crowley** will be joining resident **Nicky Holloway** weekly now!

... **Quentin Cook** and co-promoter **Bill Short** promise live acts 'n hot toons every **Wednesday** at **The Roxy** in

Brighton's swish **Pink Coconut** — just as long as the acts are decent, dear! ... **Radio Horizon's Nick Lawrence** funks **Thur/Fri/Sat** at **Mill End's Ben's**, **Mike Morgan** does **Fri/Sun** at **Writtle's Chequers** as well as still supporting **Kevin Springham** at **Chelmsford's** bustling **laser-lit Dukas** ... **Rich Edwards** had **£2500** of flight case packed **7in**, **12in** & **LP** records plus two **Sure** mikes and some **Disco Mix Club** cassettes pinched from his car in **Birmingham** — all were stamped with his name and **Gloucester 25874** phone number, so ring that or the **Brum** fuzz is you've any info ... **Big Phil Etgart** (01-864 3271) is offering vast sums for either the original or remake of **Monk Higgins** 'Who-Dun-It?' (I've got that on **Chess** somewhere, but I'm not selling!) ... **US imports** seem to be settling down as at least **£6.99 LP**, **£4.50 12in** (some famous central stocks are evidently charging 25p more) ... **US LPs** include **Maleman** (Mercury — punchy mid/down-tempo best), **Deco** (Qwest — very derivative though with fans), **Jenny Burton** (Atlantic — predictable 'One More Shot' remakes, **Honi & Jarvis** (GRP — laid back), **T. Ski Valley** (Capo — a "best of" set by **Tyrone Cox**, his real name!) ... **Mezzoforte** mixes less alarmingly (its intro can seem a bit violent) if you skip the opening "funk" passage — it's rather nice out of **Billy Griffin's** old 'Hold Me Tighter In The Rain' ... **Cosmic** (also **Thur/Fri/Sun** at **Basildon New Yorker**) on his **Wednesday** at **Southend's Rain** rivalled **Flicks** "doobless wonder popping out of the cake" by presenting the boss with an 18 year old 40 inch busted blonde — pics promised! ... **Lamont Dozier** confesses in song, 'Twiggy was my passion'! ... **Ronnie McNeir** is still hanging on deservedly up North, **Melle Mel** 'White Lines' is proving to be as long lasting a sleeper as **Chill Fax-Torr** 'Twist', while presumably **Hachim** is hot with the services in the **NAAFI** — but **Stevie Wonder's** 'Happy Birthday' reissue didn't exactly take off like a rocket, did it? ... **GINO** — **Full Story And Pics**, read all about it! ... **DIN DAA DAA!**

STEVE ARRINGTON'S HALL OF FAME: 'What Do You Want From Me' (LP 'Positive Power' Atlantic 780127-1) The most impressive feature of this excellent non-"electro" funk set is the newly mature authority of Steve's versatile voice, growling, yodeling, scatting, wailing and cajoling while his well muscled rhythm machine cranks out a heart pounding remorseless momentum. Most Slavish are this sinuously chugging 108bpm pent-up roller (great with Circle City Band) and the "classically"-introduced 107-106-105bpm 'Mellow As A Cello', his vocal being most fluid on the dropped coin-intro 119-120-119-120-119-120bpm 'Money On It' while '15 Rounds' is an 115-116bpm update of the Dominoes' '60 Minute Man', 'Hump To The Bump' a steel drums climaxed speedy Narada-ish 121-122-123bpm smacker, the title track a jiggly 116½bpm chugger, 'Young And Ready' a basic 107-108bpm thudder and 'Sugar Momma Baby' a soulful slow (0-) 80½bpm jogger.

AFRIKA BAMBAATAA & SOUL SONIC FORCE: 'Renegades Of Funk' (US Tommy Boy TB 839) Advertised for two months and now finally about on import just ahead of UK release, the Arthur Baker/John Robie-produced 114bpm 12in hip hop rapper isn't particularly inventive but must rank with the classics as Afrika, Mr Biggs, GLOBE, Pow Wow and Jazzy Jay pop their tops to typical electro backing. With an instrumental flip and another actually stronger, 'Renegades Chant' version, out of which the ultra-catchy 'Iko Iko' bit will be spliced into our 7in edit, it's likely mixers will need two copies — if not, Brunson bridges well and it's good with 'White Lines', Break Machine etc.

TANIA MARIA: 'Deep Cove View' (LP 'Love Explosion' US Concord Jazz Picante CJP-230) On the Brazilian jazz pianist's mainly reflective slow set, this strong but short jiggly accelerating 93-97-98-99-100bpm pent up jogger has scattling instead of words and it's kinda like Rodney Franklin 'freezing' an instrumental 'Come With Me', the only other equally good dancer being the disjointed bass introed then brassily lurching Portuguese sung 93(intro)-95-96bpm densely jittering 'Funky Tamborim', although doubtless jazz samba fans will also try 'Bela Be Bela'.

BRYAN LOREN: 'Lollipop Luv' (Virgin VS 653-12) Co-prod by the ex-Cashmere guy with Nick Martinelli, this tricky disjointed quietly tapping 120bpm 12in lightweight lurching skitterer could well have Galaxy-like appeal and appears to be filling floors already (dub flip) — it's certainly catchy on the radio.

KOOL & THE GANG: 'Joanna' (De-Lite DEX 16) Very pop orientated lovely lazily swaying 105bpm 'Too Hot'-type semi-slow US smash, on 3-track 12in with the rather routine 120bpm 'Tonight' and very 'Get Down On It'.

BREAKERS

BUBBLING UNDER the **Disco 85** are **Loose Ends** 'Tell Me What You Want' (Virgin 12in), **Hazell Dean** 'Evergreen' (Proto 12in promo), **Fresh 3 MC's** 'Fresh' (US Profile 12in), **Jimmy Cliff** 'We All Are One' (CBS 12in), **Kool & The Gang** 'Joanna' (De-Lite 12in), **Quando Quango** 'Love Tempo (Remix)', (Factory 12in), **Tony Cook** 'On The Floor' (Half Moon 12in), **De De** 'S&M (Sexy Music)' (US Clockwork 12in), **George Benson** 'Inside Love (Instrumental Remix)' (Warner Bros 12in promo), **Fatback** 'Please Stay' (US Spring 12in), while under the **Boys Town/Hi-NRG 30** are **Mimi** 'The Man's So Real' (Challenges 12in promo), **Lisa** 'Rocket To Your Heart' (US Moby Dick LP), **Susan Stevens** 'This Is Love (Remix)' (Dutch Rams Horn 12in/US Disconet LP), **Xenia** 'On The Upside' (Streetwave 12in), **Richie** 'Trying It On' (Challenge 12in), **Lama** 'Love On The Rocks'/'Nineteen Ninety Three' (Italian Numero Uno 12in), **Yvonne Gidden** 'In Orbit' (electricity 12in white label), **Cascade Orchestra** 'Spring Rain' (Passion 12in), **Night Heroes** 'Giorgio Moroder Medley/O.I.M.' (Canadian Matra 12in).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (fr for fade/resonant ends) — **Echo & The Bunnymen** 0-124f, **Simple Minds** 120f, **The Smiths** 162r, **Juan Martin** 27½-0r, **Nik Kershaw** 97½f, **Prefab Sprout** 120f, **Re-Flex** 0-122f, **World Premiere** 108f, **First Light** 42/84f, **Fiat Lux** 0-29-58f, **Wang Chung** 103f.

HOT VINYL

JULIA AND COMPANY: 'Breakin' Down (Sugar Samba) (US District Of Columbia DYSC DC-OPUS) Most talked about buzz of the week, and already hotly battled over by several UK labels, this jazzy introed totally joyful staccato sung strutting jiggly 117-116bpm cantering-samba builds incredible excitement as it intensifies through fiddle-pitched sax to full blown brass and an ever more rhythmic climax while **Julia** (McGirt?) equals up a vocal storm to rival **Aretha Franklin** at her high flying best. Yeah, they really do make records like that these days! (Edit/dub flip). Run for cover, the fallout could be deadly.

Disco

From page 35

like 118bpm 'You Can Do It' — which may be a mistake (and pulled off subsequent pressings like 'Too Hot before it') as the latter must surely have follow-up hit potential too.

JIMMY CLIFF: 'We All Are One' (CBS TA 4056) From his Kool album and with a typical Kool intro, this immensely catchy and already naggably familiar 112bpm 12in pop-reggae swayer has also been covered somewhat surprisingly by **CURTIS HAIRSTON (US Pretty Pearl PP 515)**, whose 108-110bpm version emphasises more the slowed-down 'Masterblaster' backbeat.

DE DE: 'S & M (Sexy Music)' (US Clockwork CW 80915) In two versions, 'Rated G' and 'Rated X' (we'll concentrate on the only mildly suggestive latter), this atmospheric, coolly tripping little 0-109bpm 12in slinker has a repetitive cooing chorus worming in under your skin between the odd conversational come-on about whipping out your licking stick, and the like. Dangerously infectious — the tune, that is!

STACEY BRANCHÉ Featuring THE BAND A.K.A.: 'Precious And Special' (US Bouvier BO-0305-5) Previously mentioned on her debut LP but now a 12in, this James 'AKA' Jarrett-prod' penned languidly rolling 110½-109-110½(break)-109bpm sinuous swayer is slightly 'Good Times'-ish with subtly weaving singing to delight fans of the classier soul ladies (edit flip).

GRANDMASTER MELLE MEL: 'Jesse' (US Sugarhill SH-32016) Nowhere near as adventurous as 'White Lines', Melle Mel reverts to more routine narrative rap style for a 0-105bpm 12in endorsement of Presidential black hope Jesse Jackson, punctuated by grunts, chants and calls to 'vote, vote, everybody get out and vote' (which stay on the inst flip). Historical commentary as it happens, so interesting for that — and good out of Malcolm X, too!

THOMAS DOLBY: 'Hyperactive!' (Parlophone Odeon Series 12R 6065) Stand back for a genius at work! Brilliantly combining electro, hip hop, white boys' rap, squawking chix, Kid Creole brass and bags of ultra-jittery sass, this 105bpm (if not 210bpm) 12in tour-de-force may in fact be so clever that dancers really will stand back in confusion ... but do hear it.

FREESTYLE EXPRESS: 'Freestyle' (US Music Specialists Incorporated MSI 162) Infectious if over-fast 0-125bpm 12in electro snicker like a hip hop 'Let It Whip' with 'wikki wikki'-type Smurf voices (who stay in the better inst flip without the few 'straight' vocal bits). I like it enough to bother slowing it down to Hashim speed, but unless you're into chipmunk voices do hear it for yourself first.

LOOSE ENDS: 'Tell Me What You Want' (Virgin VS 658-12) Produced in Philadelphia by Nick Martinelli though sounding surprisingly like I-Level, thanks largely to the two guys/one gal Britfunk vocals, this slickly tripping little 118bpm 12in joggler has acid guitar yowling through the unchanging even tempo (dub flip) and is exciting some with its sophisticated cool but leaves me merely cold.

SHARON MITCHELL: 'Handsome Stranger' (US Team Entertainment TRS3002) The infinitely preferably 'Club Mix' of this slightly old-fashioned (possibly Boys Town?) Italian-made 121bpm 12in canterer has a great long clonking and lurching bass and percussion first half with a lovely Spanish guitar break before finally being let down by trite repetitive rather 'Rasputin'-like lyrics (although Luther's LP hit can soon be mixed out of a long bongo-backed acappella break).

TONY COOK AND THE PARTY PEOPLE: 'On The Floor (Rock-It)' (Half Moon HM 1134, via Pinnacle) One-time James Brown drummer with a loosely knit rambling sparse funk clonker which can't decide if it's a flowing old fashioned groove or jerky modern hip hop, complete with Smurfs. The punchier 121-120½-121bpm 12in 'Short Version' — Funkier Mix' does it all more cleverly than the 'cosmic' introed then interminable 122-121½-122-121-122bpm 'Special DJ Master Mix'.

CHRISTINE LEWIN: 'Juicy Fruit' (Kute Records EB002, via 01-500 1845) Take a smoocher still as much requested as this and you've obviously got a floor-filler even when it's been lightly done over as 90-92½bpm 12in lovers rock by a sweetly demure young lady (dub flip).

DAVY DMX: 'One For The Treble (Fresh)' (US Tuff City 429 04955) Kurtis Blow's scratching DJ Davy Reeves is not terribly exciting cutting and scratching this monotonous rumbling slow 106bpm 12in instrumental hip hopper, really only for real specialist fans, but it's useful for mixers to use in part (even more inst/bonus beats flip).

CITISPEAK FEATURING JEANNE HARRIS: 'I Don't Need Your Handouts' (US Partytime PT-106) Froakily introed chick wailed jolting c119bpm 12in semi-hip hop lurcher with an old fashioned disco overlay too (inst flip).

LAURENCE HUDSON: 'Automatic Lover' (US Easy Street EZS-7507) Somewhat Hi-NRG jerky c128bpm 12in jolter, not DD Jackson's oldie, with vocoder amidst the chirrupy squawking and jittery rhythm (dub flip).

ZENA DEJONAY: 'I've Got To Find A Way' (US TVI-2011) Tony Valor-produced thrumming beely c122bpm 12in chugger in pleasant if inessential old fashioned style (dub/edit flip).

TIA MONAE: 'Don't Keep Me Waiting' (US First Take FT-518) Mutteringly introed then chick wailed c118bpm 12in shuffling skitterer, without enough development to stand out, in four different versions.

NIGHTCLUB OVERKILL

IN RESPONSE to the continual bickering about our removal of the pop orientated and slow moving Nightclub chart, here's a sample dip to show what you're currently missing...

- 1 STRAIGHT AHEAD, Kool & The Gang, De-Lite
- 2 RUNNING WITH THE NIGHT, Lionel Richie, Motown
- 3 RELAX, Frankie Goes To Hollywood, ZTT
- 4 THRILLER, Michael Jackson, Epic
- 5 WHERE IS MY MAN, Earth Kitt, Record Shack
- 6 I AM WHAT I AM, Gloria Gaynor, Chrysalis
- 7 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper
- 8 HOLIDAY, Madonna, Sire
- 9 SHARE THE NIGHT, World Premiere, Epic
- 10 BREAK MY STRIDE, Matthew Wilder, Epic
- 11 EVERGREEN, Hazell Dean, Proto
- 12 YOU'RE A WINNER, Sharon Redd, Prelude
- 13 DON'T KNOCK IT, Bobby Nunn, Motown
- 14 SERIOUS, Billy Griffin, CBS
- 15 LET THE MUSIC PLAY, Shannon, Club
- 16 EBONY EYES, Rick James & Friend, Gordy
- 17 THE SOUND OF MUSIC, Dayton, Capitol
- 18 GIVE ME THE NIGHT (MEDLEY), Mirage, Passion
- 19 WE ALL ARE ONE, Jimmy Cliff, CBS
- 20 WISH YOU WERE HERE, First Light, London/Oval
- 21 SPICE OF LIFE, Manhattan Transfer, Atlantic
- 22 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 23 CRAZY CUTS, Grandmixer D.S.T., Island
- 24 ANOTHER MAN, Barbara Mason, Streetwave
- 25 JOYS OF LIFE (REMIX)/BABY WON'T YOU TAKE MY LOVE, David Joseph, Island
- 26 WHITE LINES, Grandmaster & Melle Mel, Sugarhill
- 27 STOP LOOK AND LISTEN/TOKYO, Donna Summer, Mercury
- 28 DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway
- 29 WHAT IS LOVE, Howard Jones, WEA
- 30 A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America

... all of which reflects recent record company mailouts with a sprinkling of real hits which maybe some jocks even had to buy! When we began our Nightclub chart we were hoping to get a more imaginative response, reflecting the alternative music played at fashionable posers' paradises, which the "Nightclub" name was originally meant to denote. However, chart returns from that type of venue were never sufficient to dent the numbing mediocrity of the majority — and, when we did get them, they tended to be so original and idiosyncratic that only a few key records were common to all (which doesn't help compile much of a master chart!). If we were suddenly to be deluged with charts from this type of DJ, though, I still would be happy to have a go at assembling a truly alternative regular listing. Another option, which this column has never encouraged as I believe it can lead to an unrealistic ego tripping one-upmanship, is to publish individual DJ's charts. These comments do not apply to the example which now follows, from IAN DEWHIRST at The Warehouse in Leeds, who splits his charts into 'Funk' and 'Pop' (this being the latter). Also huge in Leeds are Rufus, Girls Can't Help It, Trans-Lux, Pumpkin, Jeffrey Osborne 'Don't You Get So Mad' and The SOS Band 'Just Be Good To Me', while at the same time you can hear the likes of these ...

- 1 RIDE A WHITE SWAN, Pulse Beat, Arista 12in
- 2 SOUL TRAIN, Swans Way, Mercury 12in
- 3 OUT COME THE FREAKS, Was (Not Was), Geffen 12in
- 4 ISRAEL — LIVE, Siouxsie & The Banshees, Polydor LP
- 5 RELAX (US REMIX), Frankie Goes To Hollywood, ZTT 12in
- 6 2000 LIGHT YEARS, Danse Society, Arista 12in
- 7 THE KILLING MOON, Echo & The Bunnymen, Korova 12in
- 8 SOUL MINING, The The, Some Bizzare LP
- 9 GIMME SHELTER, Sisters Of Mercy, Merciful 12in
- 10 WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade 12in
- 11 SPEED YOUR LOVE TO ME, Simple Minds, Virgin 12in
- 12 MY BABY JUST CARES FOR ME, Nina Simone, Charly 10in
- 13 PRISONER OF LOVE, Spear Of Destiny, Epic 7in
- 14 I'D DO ANYTHING, Dead Or Alive, Epic 12in
- 15 HERE COMES THE RAIN AGAIN, Eurythmics, RCA 12in
- 16 BABY TURNS BLUE, Virgin Prunes, Rough Trade 12in
- 17 HYPERACTIVE, Thomas Dolby, Parlophone Odeon 12in
- 18 DOCTOR DOCTOR, Thompson Twins, Arista 12in
- 19 IMPULSIONS, Test Dept, Some Bizzare 12in
- 20 IGNORE THE MACHINE, Alien Sex Fiend, Anagram 12in

DAVID JOSEPH

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JOYS OF LIFE

DANCE REMIX BY FROGGY + GODWIN LOGIE



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INTERNATIONAL 1960s Fair, Sunday 8/4/84, Charing Cross Hotel, Trafalgar Square, Charing Cross Tube. 11am-5pm admittance £1. 100 stalls Motown, Apple, Immediate, Blues, Psychedelic, Ska, Underground, Merseybeat, instrumentals. An annual event! 0734 588070.

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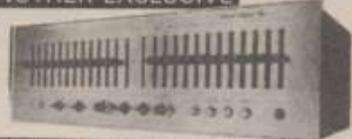
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- GARDNER - ACES
- LIBBI - LABOUR/LOVE
- STONES - SPINDRIFT
- STONE CRUNCH - SPEAK
- CULTURE CLUB - KARMA
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- DJ - M&M
- 113 - NEW YEARS DAY
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- AVENGERS LOVIN' & DREAM

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UK Albums

Week ending February 4, 1984

OFFICIAL TOP OF THE ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	5	11	TOUCH, Eurythmics, RCA ☆
2	1	60	THRILLER, Michael Jackson, Epic ☆
3	—	—	MILK AND HONEY — A HEART PLAY, John Lennon and Yoko Ono, Polydor POLH5
4	2	28	NO PARLEZI, Paul Young, CBS ☆
5	4	22	AN INNOCENT MAN, Billy Joel, CBS ☆
6	3	9	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
7	7	15	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
8	8	10	UNDER A BLOOD RED SKY, U2, Island □
9	6	13	PIPES OF PEACE, Paul McCartney, Parlophone ☆
10	13	27	THE CROSSING, Big Country, Mercury □
11	10	16	COLOUR BY NUMBERS, Culture Club, Virgin ☆
12	12	3	SOMETIMES WHEN WE TOUCH, Various, Ronco
13	11	3	LEARNING TO CRAWL, Pretenders, Real
14	9	7	PORTRAIT, Diana Ross, Telstar
15	16	20	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
16	32	8	QUICK STEP AND SIDE KICK, Thompson Twins, Arista □
17	17	17	GENESIS, Genesis, Charisma/Virgin ☆
18	—	—	1984, Van Halen, Warner Bros 9239851
19	25	31	FANTASTIC, Wham!, Innersvision ☆
20	21	14	STAGES, Elaine Paige, K-Tel ☆
21	14	10	BACK TO BACK, Status Quo, Vertigo □
22	18	33	SYNCHRONICITY, The Police, A&M ☆
23	15	13	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar □
24	22	4	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
25	20	11	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
26	23	8	GREEN VELVET, Various, Ronco □
27	19	2	DEFENDERS OF THE FAITH, Judas Priest, CBS
28	24	35	TOO LOW FOR ZERO, Elton John, Rocket ☆
29	27	10	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
30	29	11	TRACK RECORD, Joan Armatrading, A&M □
31	26	11	FORMULA 30, Various, Decca □
32	39	3	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
33	30	7	JAPANESE WHISPERS: SINGLES NOV '82 — NOV '83, Cure, Fiction ○
34	33	10	GREATEST HITS, Bucks Fizz, RCA □
35	28	5	CHART TREK, Various, Ronco
36	41	5	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
37	51	13	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG □
38	47	12	OFF THE WALL, Michael Jackson, Epic ☆
39	35	41	LET'S DANCE, David Bowie, EMI America ☆
40	—	—	AUF WIEDERSEHEN PET, Original Soundtrack, Towerbell AUF1
41	44	16	SNAP!, Jam, Polydor □
42	36	31	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
43	31	2	WHAT'S NEW, Linda Ronstadt, Asylum
44	34	15	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
45	48	13	GREATEST HITS, Marvin Gaye, Telstar □
46	49	264	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
47	42	3	BUSY BODY, Luther Vandross, Epic
48	43	6	WAR, U2, Island □
49	37	18	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine □
50	—	—	THE COLLECTION, Gladys Knight And The Pips, Starblend NITE1
51	54	13	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □
52	45	11	THE BOP WON'T STOP, Shakin' Stevens, Epic □
53	40	11	BEAUTY STAB, ABC, Neutron □
54	—	—	4000 WEEKS HOLIDAY, Ian Dury, Polydor POLD5112
55	53	35	IN YOUR EYES, George Benson, Warner Bros ☆
56	38	48	TRUE, Spandau Ballet, Chrysalis ☆
57	60	5	STREET SOUNDS ELECTRO 2, Various, Streetsounds
58	50	28	QUEEN GREATEST HITS, Queen, EMI ☆
59	86	4	MAKIN' MOVIES, Dire Straits, Vertigo ☆
60	58	11	90125, Yes, ATCO ○
61	46	12	UNDERCOVER, Rolling Stones, Rolling Stones □
62	—	—	THE LUXURY GAP, Heaven 17, Virgin V2253
63	76	12	YENTL, Barbra Streisand, CBS □
64	63	68	REFLECTIONS, Various, CBS ☆
65	70	3	LIVE AND DIRECT, Aswad, Island
66	95	12	COMPLETE MADNESS, Madness, Stiff ☆
67	64	16	IMAGINATIONS, Various, CBS □
68	67	3	HEAD OVER HEELS, Cocteau Twins, 4AD
69	65	17	KNEES UP, Chas and Dave, Rockney ☆
70	82	5	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
71	69	4	IN THE HEART, Kool And The Gang, De-Lite
72	57	5	LOVE OVER GOLD, Dire Straits, Vertigo ☆
73	100	2	THE JOHN LENNON COLLECTION, John Lennon, Parlophone ☆



JOHN AND YOKO: heart to heart

74	84	3	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
75	71	11	ELIMINATOR, Z Z Top, Warner Bros
76	62	117	RIO, Duran Duran, EMI ☆
77	83	2	RUMOURS, Fleetwood Mac, Warner Bros ☆
78	85	4	CRISES, Mike Oldfield, Virgin □
79	66	22	KISSING TO BE CLEVER, Culture Club, Virgin ☆
80	59	9	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
81	77	2	FACE VALUE, Phil Collins, Virgin ☆
82	68	9	THE VERY BEST OF NEIL DIAMOND, Neil Diamond, K-Tel
83	94	2	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
84	92	2	WORKOUT, Jane Fonda, CBS □
85	61	22	LOVE SONGS, Barbra Streisand, CBS ☆
86	55	17	SILVER, Cliff Richard, EMI □
87	—	—	BODY WISHES, Rod Stewart, Warner Bros 9238771
88	81	2	FLIGHT OF THE CONDOR, Original Soundtrack, BBC
89	—	—	LIVE AT THE ALBANY EMPIRE, Flying Pickets, AVM AVMLP0001
90	99	2	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis □
91	75	2	INFIDELS, Bob Dylan, CBS ○
92	72	2	GREATEST HITS, Olivia Newton-John, EMI ☆
93	56	5	LIVE AT THE ROYAL ALBERT HALL, Everly Brothers, Impression ○
94	—	—	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar STAR2239
95	—	—	COLD SPRING HARBOR, Billy Joel, CBS CBS32400
96	—	—	CADMIUM, Sky, Ariola 205885
97	—	—	PORCUPINE, Echo & The Bunnymen, Korova KODE6
98	—	—	STREET SOUNDS ELECTRO, Various, Streetsounds ELCST1
99	87	3	LIONEL RICHIE, Lionel Richie, Motown □
100	73	12	THANK YOU FOR THE MUSIC, Abba, Epic □

Compiled by Gallup

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

Music Video

1	1	ZIGGY STARDUST, David Bowie, Thorn EMI
2	4	NOW THAT'S WHAT I CALL MUSIC VIDEO, Various, PMI/Virgin
3	2	DURAN DURAN, Duran Duran, PMI
4	5	CLIFF VIDEO CONNECTION, Cliff Richard, Thorn EMI
5	7	THE SINGLES FILE, Kate Bush, PMI
6	6	VIDEO EP, Phil Collins, PMI
7	—	COOL CATS, Various, MGM/UA
8	8	VIDEO EP, David Bowie, PMI
9	12	SHADOW OF LIGHT, Bauhaus, Kace International
10	11	LIVE, Meat Loaf, Videoform
11	14	COMPLETE MADNESS, Madness, Stiff
12	15	VIDEO SNAP, Jam, Polygram
13	3	NOCTURNE, Siouxsie & The Banshees, Polygram
14	17	LIVE, Billy Joel, CBS/Fox
15	9	LIVE OVER BRITAIN, Spandau Ballet, Chrysalis
16	10	TRACK RECORD, Joan Armatrading, A&M
17	13	VIDEOWAVES, Various, Polygram
18	—	TOP OF THE POPS, Various, BBC Video
19	16	LIVE, Phil Collins, PMI
20	20	LIVE, Whitesnake, PMI

Compiled by MRIB

UK Singles

Week ending February 4, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	11	RELAX, Frankie Goes To Hollywood, ZTT/Island
2	10	4	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
3	3	6	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
4	—	—	RADIO GA GA, Queen, EMI QUEEN 1
5	14	4	BREAK MY STRIDE, Matthew Wilder, Epic
6	12	4	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
7	2	8	PIPES OF PEACE, Paul McCartney, Parlophone
8	11	3	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
9	17	2	THE KILLING MOON, Echo And The Bunnymen, Korova
10	8	3	WONDERLAND, Big Country, Mercury
11	5	5	A ROCKIN' GOOD WAY, Shaky And Bonnie, Epic
12	—	—	NEW MOON ON MONDAY, Duran Duran, EMI DURAN1
13	29	4	HOLIDAY, Madonna, Sire
14	6	3	NOBODY TOLD ME, John Lennon, Polydor
15	9	4	WISHFUL THINKING, China Crisis, Virgin
16	4	11	WHAT IS LOVE, Howard Jones, WEA
17	13	7	I AM WHAT I AM, Gloria Gaynor, Chrysalis
18	—	—	DOCTOR DOCTOR, Thompson Twins, Arista TWINS3
19	7	7	BIRD OF PARADISE, Snowy White, Towerbell
20	26	2	WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade
21	20	2	SPEED YOUR LOVE TO ME, Simple Minds, Virgin
22	22	3	WHERE WERE YOU HIDING WHEN THE STORM BROKE, Alarm, IRS
23	31	4	HUMAN TOUCH, Rick Springfield, RCA
24	16	10	RUNNING WITH THE NIGHT, Lionel Richie, Motown
25	41	3	LAST FAREWELL (THEME FROM THORN BIRDS), Juan Martin, WEA
26	33	3	SPICE OF LIFE, Manhattan Transfer, Atlantic
27	34	4	SIXTEEN, Musical Youth, MCA
28	15	9	MARGUERITA TIME, Status Quo, Vertigo
29	35	3	HYPERACTIVE, Thomas Dolby, Parlophone
30	25	12	HOLD ME NOW, Thompson Twins, Arista
31	19	7	LOVE IS A WONDERFUL COLOUR, Icicle Works, Beggars Banquet
32	24	13	ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA
33	40	8	A NIGHT IN NEW YORK, Elbow Bones & Racketeers, EMI America
34	18	9	TELL HER ABOUT IT, Billy Joel, CBS
35	50	4	LET THE MUSIC PLAY, Shannon, Club
36	23	9	STRAIGHT AHEAD, Kool & The Gang, De-lite
37	27	12	THRILLER, Michael Jackson, Epic
38	53	2	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
39	36	10	WHERE IS MY MAN, Eartha Kitt, Record Shack
40	39	3	SOS, ABC, Neutron
41	—	—	SOUL TRAIN, Swans Way, Exit EXT3
42	30	4	GIVE ME MORE TIME, Whitesnake, Liberty
43	37	12	LET'S STAY TOGETHER, Tina Turner, Capitol
44	21	4	KING OF PAIN, Police, A&M
45	48	4	ANOTHER MAN, Barbara Mason, West End
46	63	2	THE POLITICS OF DANCING, Re-Flex, EMI
47	46	4	IT'S MY LIFE, Talk Talk, EMI
48	28	12	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
49	56	4	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
50	76	2	STREET DANCE, Break Machine, Record Shack
51	43	3	THE COLOUR FIELD, Colour Field, Chrysalis
52	—	—	SOMEBODY'S WATCHING ME, Rockwell, Motown TMG1331
53	51	3	THIS MUST BE THE PLACE, Talking Heads, Sire
54	—	—	RUN RUNAWAY, Slade, RCA RCA385
55	73	4	DANCE HALL DAYS, Wang Chung, Geffen
56	32	12	RAT RAPPING (BRILLIANT ISN'T IT), Roland Rat, Magnet
57	54	3	FUTURE SHOCK, Herbie Hancock, CBS
58	—	—	99 RED BALLOONS, Nena, Epic A4074
59	—	—	I GAVE YOU MY HEART (DIDN'T I), Hot Chocolate, Rak RAK369
60	—	—	JUMP, Van Halen, Warner Bros W9384
61	38	9	VICTIMS, Culture Club, Virgin
62	49	4	GIVE ME THE NIGHT (MEDLEY), Mirage, Passion

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



QUEEN: FGTH, eat your hearts out; MADONNA: squeak credibility; RICK SPRINGFIELD: no credibility

63	59	3	PRISONER OF LOVE, Spear Of Destiny, Epic
64	70	2	SHARE THE NIGHT, World Premiere, Epic
65	72	3	SECRETS, Fiat Lux, Polydor
66	45	17	UPTOWN GIRL, Billy Joel, CBS
67	88	2	DON'T KNOCK IT, Bobby Nunn, Motown
68	65	3	HOLD ON TO LOVE, Gary Moore, 10 Records
69	62	3	DON'T SING, Prefab Sprout, Kitchenware
70	47	11	ONLY YOU, Flying Pickets, 10 Records
71	78	4	INDEPENDENCE DAY, Comsat Angels, Jive
72	71	3	WISH YOU WERE HERE, First Light, London
73	—	—	NO STONE UNTURNED, Truth, Formation YZ1
74	44	9	SWEET SURRENDER, Rod Stewart, Warner Bros
75	42	3	FREEWHEEL BURNING, Judas Priest, CBS
76	69	11	THIS CHARMING MAN, Smiths, Rough Trade
77	—	—	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA BIANCO1
78	98	2	YAH MO B THERE, James Ingram/Michael McDonald, Qwest
79	96	2	BACKFIELD IN MOTION, JB's All Stars, RCA
80	95	2	ANOTHER LONELY NIGHT IN NEW YORK, Robin Gibb, Polydor
81	85	2	SAILING TO AMERICA, Saxon, Carrere
82	75	5	BLUE MONDAY, New Order, Factory
83	66	4	CRIME OF PASSION, Mike Oldfield, Virgin
84	77	4	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
85	82	4	SONG TO THE SIREN, This Mortal Coil, 4AD
86	57	3	STOP LOOK AND LISTEN, Donna Summer, Mercury
87	—	—	LIVING IN A WORLD (TURNED UPSIDE DOWN), Private Lives, EMI PRIV2
88	100	2	DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway
89	79	2	I'D DO ANYTHING, Dead Or Alive, Epic
90	94	3	SUNBURST & SNOWBLIND, Cocteau Twins, 4AD
91	—	—	DON'T BOX ME IN, Stewart Copeland & Stanard Ridgway, A&M AM177
92	87	2	EYES IN THE NIGHT (ARRIVE ALIVE), Pallas, EMI
93	83	2	YOU'RE A WINNER, Sharon Redd, Prelude
94	81	3	A LETTER FROM AFAR, B-Movie, Sire
95	90	2	SEA OF HEARTBREAK, Leo Sayer, Chrysalis
96	91	2	AL NAAFIYSH (THE SOUL), Hashim, West End
97	—	—	DREAM OF THE WEST, Yip Yip Coyote, IRS YIP1
98	99	3	EBONY EYES, Rick James And Friend, Motown
99	86	4	COLLAPSING NEW PEOPLE, Fad Gadget, Mute
100	—	—	DON'T TOUCH ME, Hazel O'Connor, RCA RCA387

Compiled by Gallup

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



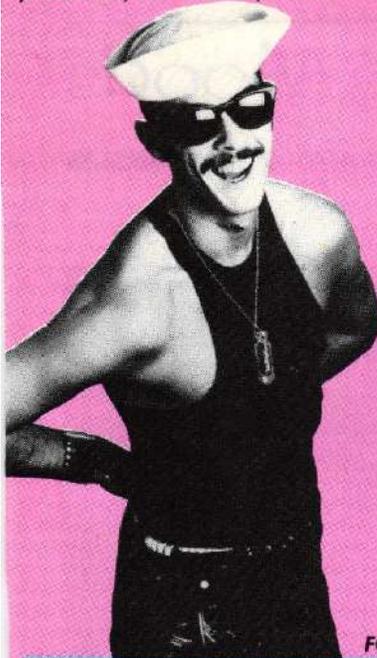
ECHO AND THE BUNNYMEN suffering in the cause of art

Chartfile

by ALAN JONES

"THEY'VE TRIED to ban it, burn it and bait it — but it keeps sticking out."

That's the text of ZTT Records' faintly ridiculous advertisement for Frankie Goes To Hollywood's 'Relax'; the subject of a sudden outbreak of moral indignation which afflicted Radio One's Mike Read and led to the network's decision to refrain from playing the disc except late at night; presumably because they think all



Jensen and Peel's listeners are beyond redemption anyway.

Fortunately this unofficial ban came too late to stop 'Relax' from dethroning Paul McCartney's sterile 'Pipes Of Peace', a record which, to my mind, is far more offensive, as is its contrived video — but that's another story.

Frankie Goes To Hollywood have had a rather strange chart career, 'Relax' debuting on the chart way back on 12th November 1983, and taking 12 weeks to reach number one. In so doing, it has equalled the longest unbroken chart residency attained by any record on its way to the top.

Usually, if a record is going to make number one, it does so quickly. However, apart from 'Relax', Mantovani's 'Moulin Rouge' and Louis Armstrong's 'What A Wonderful World' also reached the summit on chart week 12.

Some records — 'Space Oddity' for example — have been hits on two entirely separate occasions, only reaching number one second time around. Naturally they have accrued more weeks on chart before ultimately making the top, but they are not directly comparable.

'Relax' also bears the distinction of being one of the few records to falter on its way to chart honours, having dipped from number 54 to number 55 on 17th December, before recovering.

It's only the third number one to conquer such a setback this decade, joining John Lennon's 'Just Like Starting Over' and Kraftwerk's 'The Model'.

Lennon's turnaround was tragically inspired by his death. Kraftwerk's progress from 2 to 3 to 1 was simply the result of a short-lived economy measure in the compilation of the charts, which briefly eliminated the use of expensive messenger services, with the effect that the hugely influential

FGTH: Well, they seem like nice boys!

Four years ago, Barry Lazell of Sounds and myself were busily compiling Britain's first ever Indie chart, comprising records without major distribution in Britain.

That pioneering chart contained records by Joy Division, Toyah and a smattering of others for whom the Big Time was just around the corner. But it's only fairly recently that indie labels, via the distribution network established by the Cartel, Pinnacle, Spartan and the IDS, have been in a position to match the might of the majors in sustaining several chart hits at once.

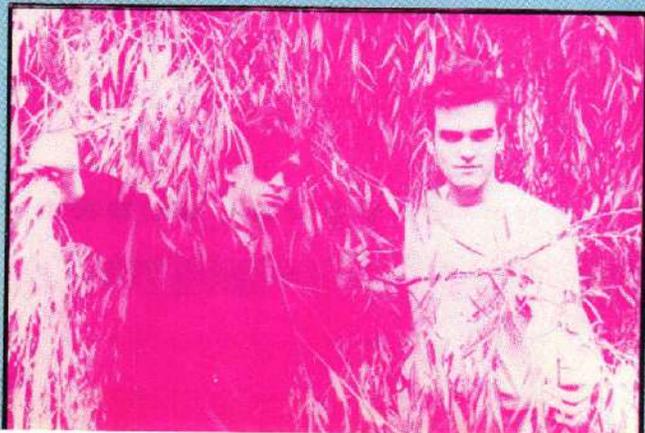
One of the most successful acts on the indie scene over the last year has been the Smiths who've released three singles thru' Rough Trade.

Last week, the Smiths set a new precedent as those first three singles lined-up at 1, 2 and 3 on the indie chart; no longer a feature of Record Mirror's chart coverage, but still going strong in Music Week.

The Smiths' latest release, 'What Difference Does It Make?', made an impressive Gallup chart debut at number 26, but did even better on the indie chart, entering at number one, and pushing their previous single, 'This Charming Man', down a notch to number two.

Meanwhile, 'Hand In Glove', the Smiths' debut disc from last June, held at number three, the highest position of its chart career. It's not difficult to see that 1984 is going to be a good year for the Smiths...

(Below) THE SMITHS branch out



RECEIVED MUCH too late for Chartfile's pre-Christmas round-up of bargain basement compilations, but equally worthy of your consideration are:

Formula 30 (Decca PRO LP4)

A mighty package comprising 30 hits spanning the years 1965 (Spencer Davis's 'Keep On Running') to 1982 ('Golden Brown' by the Stranglers), taking in 12 number ones along the way.

It's a broadly based collection of proven favourites — a fact borne out by the inclusion of half the LP's tracks in Capital Radio's listeners' Top 500, 'The Hall Of Fame'. The inner sleeve is a delight too, with hundreds of items of rock memorabilia pictured, including badges, a Marquee programme for 1966, a Tony Blackburn annual, joss sticks and a hyperdermic syringe.

75 Number One Chart Hits (Pickwick IMP 97)

Rushed out just before Christmas, this is Pickwick's response to Cambra's 'Great British Number Ones' series, with little duplication. The Cambra albums (See 'Chartfile' 24th December) are great value, but this is unbeatable with nearly four score chart toppers for £6.99.

No one can possibly like all the music represented here, but it's a more than useful addition to any record collection. The cuts are sensibly arranged so that they run chronologically from Frankie Laine's 'I Believe' to 'Fame' by Irene Cara, a number one in 1982.

'Top Of The Pops' boosted records' fortunes two weeks after they were aired on the show.

The consequent bizarre movements of several discs quickly brought the experiment to an end. There are no obvious reasons why 'Relax' should have encountered a hiccup on its way to the top.

The producer and co-author of 'Relax' is Trevor Horn, who also produced America's current number one, Yes's 'Owner Of A Lonely Heart', which peaked at number 28 in Britain.

Horn's exploits must be something of an annoyance to Paul McCartney whose 'Say Say Say' duet with Michael Jackson was ousted from the US apex by Yes a week before 'Pipes Of Peace' gave way to 'Relax' here.

McCartney has expressed his dislike for FGTH's single, and is known to have been keen on John Lennon's 'Nobody Told Me' replacing his own single at the top of the British chart.

'Pipes Of Peace' was the 27th British number one single to be produced by George Martin, a total which puts him in a tie with the late Norrie Paramor as producer of most number ones.

By contrast, 'Relax' is only the second chart topper produced by Trevor Horn.

The first was 'Video Killed The Radio Star', a joint effort with Geoff Downes,

his fellow-Buggie. Downes, Horn and Bruce Woolley also wrote the song.

When the Buggles bubble broke, Downes and Horn became members of Yes, which disbanded in 1980.

Horn re-emerged to produce hits for Dollar, ABC and Spandau Ballet, though surprisingly the biggest hit he produced between 'Radio Star' and 'Relax' was Malcolm McLaren's 1983 effort, 'Double Dutch', which crested at number three.

The formation of ZTT, in which he has a financial stake, and the re-forming of Yes, though without either Horn or Downes as members, has given the bespectacled Horn a hectic last few months behind the control panel, with the reward of being one of very few producers to be responsible for the number one single on both sides of the Atlantic, by different artists, at the same time.

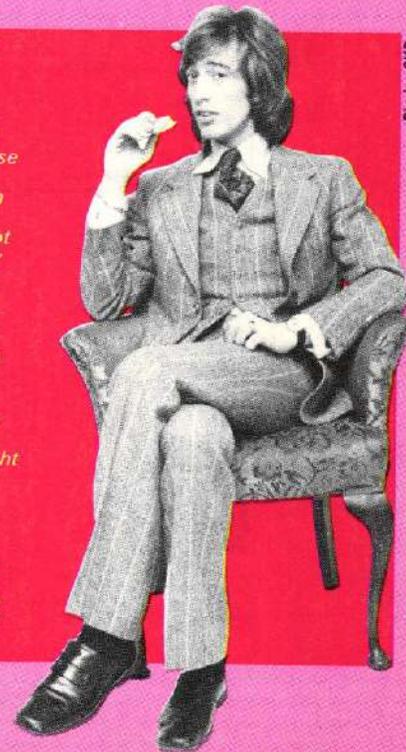
Meanwhile, Michael Jackson's 'Thriller' went to the top of the album chart for the first time since last June, and the fourth time in all. As I said when Paul Young's 'No Parlez!' completed its fourth stint at the top a fortnight ago, only 10 albums have previously enjoyed more than three separate runs at number one...

Did you know?

THE COMSAT Angels'

'Independence Day' on Jive Records is a much improved version of the song they chose to release as their Polydor debut in July 1980 ... German George Kranz's current chartrider 'Din Daa Daa' is not the first hit to consist entirely of nonsense lyrics. Piero Umiliani's 1977 hit 'Mah Na Mah Na' was similarly bereft of meaning in any and every language ... New York's been an inspiration to more songwriters than any other city. Right now, Elbow Bones & The Racketeers and Robin Gibb are charting with 'A Night In New York' and 'Another Lonely Night In New York' respectively. Gibb is the first man to work the Big Apple into the titles of two hits, having made his chart debut, along with the rest of the Bee Gees in 1967, with 'New York Mining Disaster 1941' ...

ROBIN GIBB: back in the New York groove



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