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Toasting General Public, p24

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Private Files



FED UP with plundering old Stan Getz numbers? Is Mum complaining about your spurs slicing up the family sofa? Your rubber three-piece suit melted in the tumble dryer? Then take the easy option and form a girl group with our free RECORD MIRROR kit. Here three delighted applicants, *Toyah*, *Kim Wilde* and *Mari Wilson* await the final treatment, the revolutionary add-on *Bananarama* hedge-backwards hair treatment. In the words of the immortal *Mavis Brown*, *RM* tea-lady and *New Statesman* columnist, 'there is the *Andrews Sisters* and there is everyone else' . . .



COSH BOY callin'. 'Owyabin? Me, I've bin razoring up de music biz dis week; pushing dirty handkerchiefs into popstars' faces; stamping my size nine Doc Marten's in private places and generally makin' out like Attila The Hun ...

... Crowbarring my way into the Columbia Hotel dis week I saw tasty **Miranda Belle Star** and **Mark** from **FGTH** bein' a bit friendlier than the Druze militia and Shia Muslims, knoworrimean ...?

... If that weren't enough for the old ticker, who should I see next, but Surrey's intellectual hod carrier, **Paul Weller**. Paul has taken to wearing leopardskin Nigerian tifers these days, but if his soon-come LP is as good as my fave cappuccino cat tells me then I won't complain. 'Cafe Bleu' does contain a lot of jazzy moments, plus neat little surprises like **Tracey Thorn** crooning a re-worked version of 'Paris Match' ...

... Now I might not be thick, but conceptual I ain't. Y'see, I just can't understand why the Professor Of Pop, **Green** — **Scritti Politti** — **Gartside**, 'as spent so much moolah on 'is forthcomin' LP that he'll only make a few bob if it sells in

YOU'D FINK havin' a drink dahn the Palace was worse than goin' dahn the pit with a loada smelly Welshmen according to those boats, wouldn't ya? I mean wot is this, the annual *New Order* rent a smile contest or somefink? But there you go, pop folk do have a lot of important fings on their minds don't they? Like whether to record in the Bahamas or Barnet. Tuff innit? Anyways, I'll leave *Leee* and *Errol of Imagination*, *Chrissy Boy of Madness* and *Jenny Belle Star* to sort out life's imponderables. After all this cobblers, I need a pint ...

'Thriller' proportions. Is this an art statement or is he trying to throw the world's money markets into turmoil? If so, is that an art statement ...?

... You know me, a spot of drinkin' 'n' bettin' on an afternoon at Upton Park, a few bank jobs. I'm a busy boy, but cop a load of this richard **Pat Bellis** ... manager of **Bourgie Bourgie**, press officer for the **Smiths** and now, stone me, she's gorn and managed Liverpool popsters **Care**. Is this a one-wimmin crusade to make pop management prettier or aren't there any real men in satin bomber jackets anymore? Incidentally **Care's** next single will be 'Whatever Possessed You' and the band are looking for a L'pool based bass player ...

... Stone me, (no, literally, too many Chelsea fans out there) if it weren't the hottest most heavin'

and a humpin' affair of the week. Wot, you ask? **Gal Crowley's** Valentine's Night at the Wag Club, I say. Pint-handed revellers included **John** and **Steve** of **Spandau, Dig** and **Sean** of **JoBoxers, General Jerry Dammers, Bananarama** and **Matt Bianco**. And lumme, if this lot didn't contribute to the Wag's first ever conga line. Eh viva, El Gazza ... Knees up, Mother Crowley ... where was Paul? A vodka and orange, pleeeeeease ...

... And a coupla pints to **Spandau's Tony Hadley**, whose wife has just delivered a 7lb 10z baby boy ...

... Dodgy motor? Well, my mate in liford might be able to give ya a hand, but it seems that **Private Lives'** John Adams is beyond redemption. John smashed his old mini in Bayswater dis week and is looking for an old Merc ...

... An' lookin' for a new drum (house/flat, etc) this week, the only gal to send shivers dahn ol' **Robin Smith's** spine, **Sade Adu**. My spies tell me Sade will move to Bloomsbury with a bookish young man and become the centre of a colony of long haired intellectuals. **Virginia Woolf?** What does that mean in Mansfield ...?

... An' talkin' of Mansfield (crazy name — crazy town) reminds me of **Boy George Orwell**. The wunnerful **Culture Club** book 'When The Cameras Go Crazy' has had, er, certain explicit piccies removed from it, so it can be dumped on those 'ome lovin' sherman tanks ...

... An' whilst in the land of heartburn and herpes, 'twas nice to hear the **Beat's** scratched and funky version of a **Cowboy Reagan** speech. The minus **Wakeling/Roger** boys 'ave sold this to a TV channel and 'ave recruited a **James Brown** style vocalist ...

... an' last but by no means **Robin Smith**, 'taint true that those lovable **Smiffs** are splitting up. In fact they are sooo in love with life that they are gonna stay with **Rough Trade** as well ...

Jim Reid

Hazell Dean

Her Chart Single

Evergreen / Jealous Love

Limited Editions Picture Disc ENAP 114 7" ENA 114 / 12" ENAT 114



News



STEVE SINGLETON: mapping out a new career?

ABC SAX player Stephen Singleton has quit the group.

"I feel that in order to fulfil my creative ideals, a new approach to my career as a whole is needed," he said last week.

But the remaining ABC members Martin Fry and Mark White are going to continue with the group.

"They are currently assembling new material and seeking new blood in the form of a bass player, drummer and pianist," said a spokesman for the group this week.

● THE REVILLOS bring out a new single 'Midnight' on March 5. The song is backed with 'Z-X-7' and appears on an album which is due out in late spring.

Pacific-ists

PALE FOUNTAINS bring out their debut album 'Pacific Street' next week.

The LP includes 11 numbers including their last single 'Unless', and comes out on February 27.

It also features their new single '(Don't Let Your Love) Start A War' which is due out shortly.

The Pale Fountains are due to play a tour in May.

'Ave a ganda

FRANKIE GOES To Hollywood label ZTT bring out a single by their latest signing Propaganda next month.

The single's called 'Dr Mabuse' and is produced by resident ZTT director Trevor Horn. It comes out on March 7.

And Frankie Goes To Hollywood are working on their debut album, which should be out in the spring, while labelmates The Art Of Noise bring out a single 'Beat Box' at the end of March.

Shalamar split

SHALAMAR HAVE definitely split . . . with Jeffrey Daniel bringing out his first solo single in March.

Both Daniel and Jody Watley have quit the group to pursue their individual careers.

But group leader Howard Hewett is to retain the name and form a new-look Shalamar later in the year. He will be auditioning people for the group, but it will be at his

Zu-ologists

EX-ADAM ANT bass player Gary Tibbs' new band Zu Zu Sharks bring out their second single 'Eyes Of The World' on March 5.

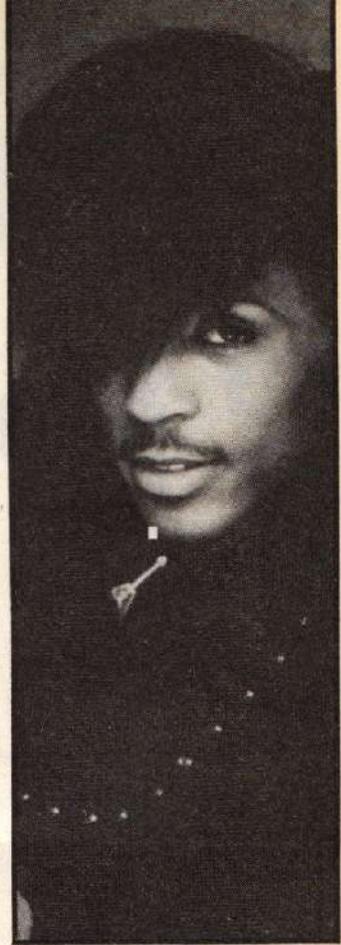
And the group have fixed up a short tour with dates at Bristol Granary on February 23, Bath Moles Club 25, London School Of Economics 29, Manchester UMIST March 7, Uxbridge Brunel University 9, Bournemouth Academy Club 13, Preston Clouds 16 and Brighton The Ships 17.

Avez vous a cuppa?

STRANGLERS JEAN Jacques Burnel and Dave Greenfield bring out a new single 'Rain, Dole & Tea' this week.

The song comes from their 'Fire & Water' album which is the soundtrack to the film 'Ecoutez Vos Murs'. It's backed with a number called 'Consequences'.

Meanwhile the Stranglers are all set to go into the studio to record a new album, which should be out in May. A new Stranglers single is due for April.



JEFFREY DANIEL: charging off

performing on roller skates! The B-side is called 'The CB Side' and also comes from the musical.

And the single looks likely to be very different to Shalamar's material. It is produced by Alan Shacklock — the man responsible for the Alarm's records!

leisure.

Jeffrey Daniel's single is called 'AC/DC' and comes out on March 9.

It is taken from the Andrew Lloyd Webber and Richard Stilgoe musical 'Starlight Express' for which Daniel is currently rehearsing. The show opens at London's Victoria Apollo on March 27, and features the whole cast

A Crisis coming on

CHINA CRISIS bring out a follow-up to their 'Wishful Thinking' hit next week.

The new song is called 'Hanna Hanna' and comes out on February 27. It is taken from their 'Working With Fire And Steel' album.

On the B side is a live version of

their first single 'African And White' which was recorded at Reading University. A 12-inch features an extra live number 'Here Comes A Raincloud'.

The duo support Simple Minds on their tour at the end of March.

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20TH PAUL MURPHY'S JAZZ ROOM WITH THE VERY BEST IN JAZZ, LATIN AND BRAZILIAN TUNES	21ST GARY CROWLEY'S TUESDAY CLUB 9 till 2am.	22ND <i>Tool Suite</i> PRESENTS DEKKADANCE Live on stage	23RD A Special Wag Presentation DESMOND DEKKER Live +D.J. JAY	24TH THE YO/W! CLUB with Rob. & Fon
27TH PAUL MURPHY'S JAZZ ROOM WITH Batucada & Percussionist's LIVE AT OUR CARNIVAL PARTY	28TH GARY CROWLEY'S TUESDAY CLUB 9 till 2am.	29TH <i>Tool Suite</i> PRESENT LEAP YEAR PARTY WITH INFINITY	1ST ON STAGE SPECIAL GUEST GROUP CALL FOR DETAILS DJ STRONGMAN	2ND THE YO/W! CLUB ROBERT DAY, RON DEEJAY

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News



BILLY IDOL brings out a new single 'Rebel Yell' next week. The single comes from the album from the same name and is already high in the American charts.

Deville's music

MINK DEVILLE bring out a new single 'Each Word's A Beat Of My Heart' on March 2. It is backed by 'River Of Tears' and comes from the group's current album 'Where Angels Fear To Tread'.

Hell raisers

HEAVY METAL bands the Rods, Metallica and Exciter all go out on the road next month for a 'Hell On Earth Tour'. Dates start at Hanley Victoria Hall on March 21. Then London Hammersmith Odeon 22, Dunstable Queensway Hall 23, Cardiff New Ocean Club 25, Nottingham Rock City 26, Blackburn St George's Hall 27, Manchester Apollo 29, Newcastle Mayfair 30, Ayr Pavilion April 1, Glasgow Penthouse 2 and Birmingham Odeon 3. Exciter bring out their first album 'Violence And Force' on March 17.



KAJAGOOGOO: tunnel vision

You can't hide your lion eyes

KAJAGOOGOO ARE to play their first live dates without Limahl in May. The tour will be the group's first since May last year and follows up a new album — as yet untitled — which is due out in April. But they **HAVE** decided on a single. That's 'The Lion's Mouth' which comes out this week. Live dates start at the Ipswich Gaumont on May 1. They go on to

play Derby Assembly Rooms 2, Sheffield City Hall 4, Hull City Hall 5, Newcastle City Hall 6, Liverpool Royal Court 15, Manchester Apollo 16, Birmingham Odeon 18, Hanley Victoria Hall 19, Oxford Apollo 20, London Hammersmith Odeon 22, Cardiff St David's Hall 24, Gloucester Leisure Centre 25, Poole Arts Centre 27, Portsmouth Guildhall 28, Dunstable Queens Hall 29 and Leicester De Montfort Hall 30.

Kajagoogoo are still finalising dates for Scotland and Ireland, and they will be announced soon. Tickets for all the shows go on sale at box offices and agents on February 27.

Meanwhile, the London Town Jam Down — the temporary group which features Nick Beggs, Stuart Neale, David Grant and Mike Read — have added another charity show at the London Dominion Theatre on March 1. Tickets are £6 and are available from the box office or by post to the Dominion Theatre, Tottenham Court Rd, London WC1. Cheques or postal orders should be made payable to Rank Leisure Ltd., and sent in with a SAE.

Cottage industry

TYRONE TAYLOR'S reggae hit 'Little Cottage in Negril' goes on general release at the end of the month. The record, which has spent several weeks at the top of the reggae charts, comes out on February 27.



Walker on by

VETERAN SINGER Scott Walker is to bring out a new single on February 27. The song is called 'Track Three' and is Walker's first single to be issued by Virgin Records since he signed to the company back in 1979. The single is taken from an album 'Climate Of Hunter' which is due out in March. It features Dire Straits guitarist Mark Knopfler and singer Billy Ocean. Walker's last recorded work was an album 'Nite Flights' which he recorded with The Walker Brothers in 1978.

GLASGOW METAL band Heavy Pettin' go out on the road next month following the release of a single 'Love Times Love' which comes out on March 2. The group — who supported Ozzy Osbourne on his recent tour — play Ayr Pavilion on March 13, Cleethorpes Winter Gardens 15, Leeds University 16, Newcastle Mayfair 17, Nottingham Rock City 19, Birmingham University 20, Sheffield University 21, London Brixton Ace 23, Manchester UMIST 24 and London Marquee 27.

Youth opportunity

FORMER KILLING Joke member Youth has teamed up with Ben Watkins to bring out an album this week. The album is called 'Empty Quarter' and is a soundtrack to a play called 'Street Captives' which will be screened by the BBC later this year. The pair are due to play some London dates next month with Bunnymen cellist Adam Peters, but dates have to be confirmed. Peters is also featured on their album.



NEW ORDER: cor, etc

All in Order

NEW ORDER are all set to release a new single next month... just as 'Blue Monday' came into the charts again last week. Their new song is called 'Thieves Like Us', but no one is sure when the record is coming out. New Order's record company Factory have been unobtainable for days, but the distributors Rough Trade have confirmed that the record should be out next month. "As far as I know the sleeve isn't designed yet and that's holding things up," said a spokesman. "So it's all fairly hypothetical at the moment." And the group, whose last single was 'Confusion', are due to play a one-off live date at Bradford Caesar's Palace on March 19. Tickets are available from the box office or by post from S.S.E. Muir Music, 287A Chester Road, Manchester 15. They cost £4 and cheques should be made payable to S.S.E. and sent in with an SAE.

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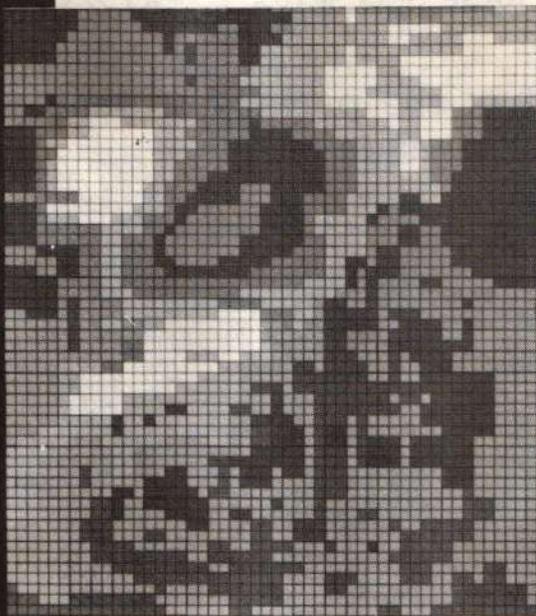
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**ON TOUR
WITH THOMAS DOLBY**

FEBRUARY

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- Wed. 22nd LIVERPOOL
Royal Court
- Fri. 24th MANCHESTER
Hacienda
- Sat. 25th NEWCASTLE
City Hall
- Sun. 26th BIRMINGHAM
Odeon
- Tues. 28th LONDON
Dominion
- Wed. 29th NOTTINGHAM
Rock City
- MARCH
- Thurs. 1st LONDON
Lyceum
- Sat. 3rd LOUGHBOROUGH
University
- Sun. 4th BRISTOL
Studio (the old Locarno)



DEBUT 7" & EXTENDED 3 TRACK 12"

IMMAGNETIZED



NEWS

FISH: scaling the charts soon

Marillion airs

MARILLION ARE all set to bring out their new album next month . . . and there'll be a video as well!
The album is called 'Fugazi' and includes their single 'Punch And Judy'. It comes out on March 2.
A picture disc of the album — which features seven tracks — comes out at the same time.

The video features two numbers 'Grendel' and 'The Web' and it comes out on March 12. It was recorded live at the London Hammersmith Odeon in April last year, and should cost around £12.
Marillion have also made some changes to their March tour. The Hanley Victoria Hall date has been shifted to March 4 from February 9. Their show at Chippenham Gold Diggers is on March 12 while the gig at Plymouth Skating Rink has moved from February 25 to 26.



NIK KERSHAW brings out his first-ever album at the end of the month.
The LP is called 'Human Racing' and includes his current hit 'Wouldn't It Be Good' as well as his debut 45 'I Won't Let The Sun Go Down'. It is released on February 27.

Forte dates

JAZZ ROCK group Mezzoforte, who had their biggest hit with 'Garden Party', go out on the road this week.
They play Tunbridge Wells Assembly Hall on February 23, Birmingham University 24, Farnborough Sports Centre 25, Sutton Secombe Centre 26, Huddersfield Josephine's 28, Glasgow Henry Africa's 29, Dundee Fat Sam's March 1, Southport Theatre 2, Northampton Nene College 3, London Venue 4, Sheffield Polytechnic 7, Taunton Kingston's 8, Paignton Festival Theatre 9, Bournemouth Winter Gardens 10 and Swindon Wyvern Theatre 12.

Cafe racers

SAD CAFE have a new single 'Why Do You Love Me Like You Do' released on February 27.
The group are also due to play a 40-date tour which starts next month, although dates have to be confirmed.

Line out

CENTRAL LINE play a small tour this month following the release of their 'Betcha Gonna' single.
They play Taunton Kingston's on February 24, Colchester Embassy Suite 26, Basildon Raquel's March 8, Kingston Polytechnic 9 and Luton Pink Elephant 11.

Roadworthy Fiat

FIAT LUX have fixed up a tour this week following the release of their 'Secrets' single.
They play Manchester UMIST on February 24, Birmingham Polytechnic 25, Derby Blue Note 27, Sheffield Lead Mill 28, Liverpool Venue 29, London

Lyceum March 1, Portsmouth Polytechnic 3, Brighton Pavilion 4, Basildon Raquel's 5, Norwich Penny's 6, Leeds Warehouse 8, London ULU 9 and Retford Porterhouse 10.
The group are due to bring out another single in March.

A New Single From

TRACEY ULLMAN

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...mad at me



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records

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12" Buy it 197

News

Beki-oning

LIGOTAGE HAVE confirmed the dates for the rest of their tour which starts next month.

They play Leicester Princess Charlotte on March 6, Birmingham Fantasy Club 10, London Dingwalls 20, Harlow Benny's 22 and Folkestone Pied Piper 23.

But Beki Bondage and the group have cancelled their shows at Glasgow Night Moves on March 12 and Newport Stowaway 22.

Nasty rap

NEW YORK rappers Whodini go out on the road next month following the release of their 'Nasty Lady' single.

They appear at London Dingwalls on March 7, Rayleigh Croc's 8, Nottingham Rock City 9, Manchester Hacienda 10, Coventry Warwick University 15, Egham Holloway College 16 and St Albans City Hall 17.

White noise

SNOWY WHITE has rescheduled his first live gigs, which were to have been played at the beginning of March.

The new dates are Stafford College March 23, Leeds University 24, Dunstable Queensway Hall 25, London Dominion 27 and Bournemouth Winter Gardens 28.

Tickets for the last Dominion date on March 13 are valid for the new show.



Return of the Bourgie-as

Breaking out

BOURGIE BOURGIE go out on the road next month for their first tour ever.

The hot new band, who have just released their debut single 'Breaking Point', have only played seven live gigs since they formed last year.

Dates start at Leeds Warehouse on March 1. The group go on to play Preston Clouds 2, Liverpool Polytechnic 3, Newcastle Tiffany's 8, Glasgow Night Moves 9, Edinburgh, venue to be confirmed 10, Dundee Fat Sam's 11, Bath Moles 12, Kingston Polytechnic 13, Bournemouth Upstairs At Eric's 14, London New Cross Goldsmiths College 16 and Sheffield Limit Club 17.

Tickets for the shows are on sale from the venues now.

And Bourgie are fixing up another series of live dates for April, but they have still to be confirmed.

Once they've finished the full tour, the group go into the studio with producer Mike Hedges to record their first album.

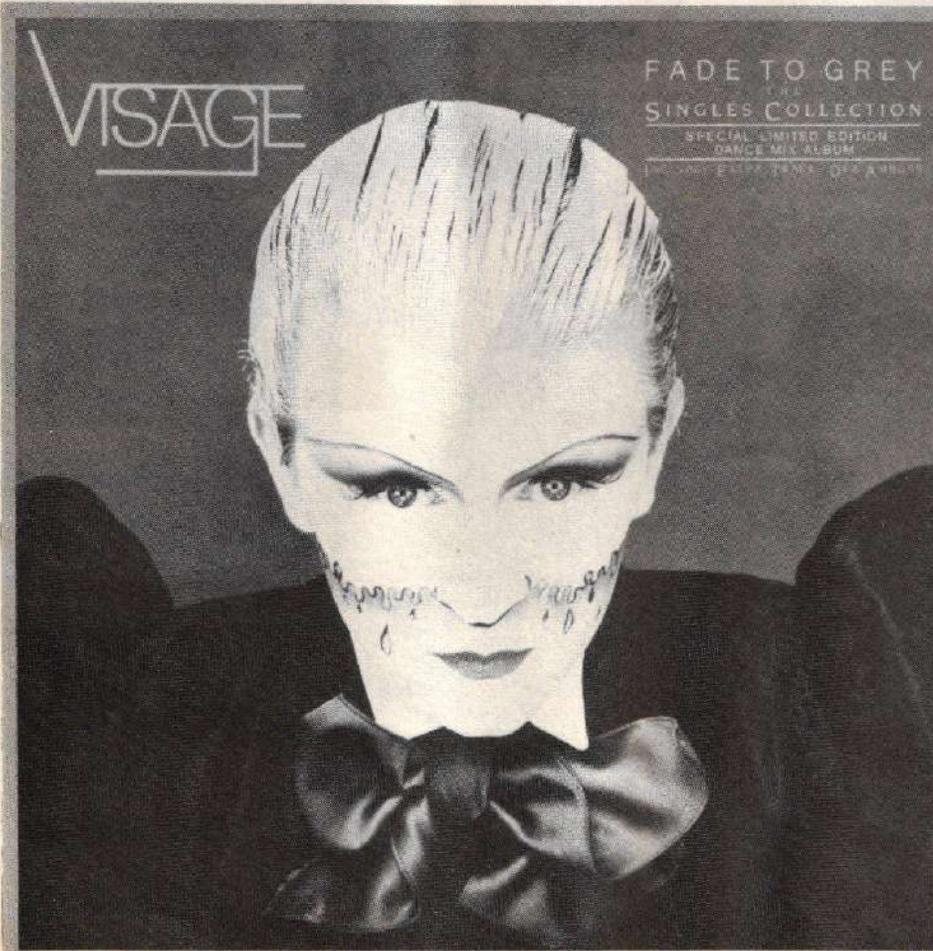
TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) boasts bands as different as chalk and cheese this week, with Aswad, China Crisis and Miquel Brown. And there's a Caledonian special too, with the Holland and Ash team going across the border to look at Bourgie Bourgie, Paul Haig, Hey! Elastica and the Twin Sets. 'Whistle Test' (BBC2) has Aswad as well, plus the Cocteau Twins. 'ORS' (BBC2, 7.05pm) features happy-go-lucky funsters the Cure and new band Immaculate Fools.

SATURDAY morning eye-opener 'Saturday Superstore' (BBC1, 9.00am) has Kajagoogoo, David Grant and Roger Daltrey while the 'Saturday Show' (ITV, 10.30am) boasts that it is the first to show the Blue Angel video — that's Cyndi Lauper's old group, by the way. 'Hitsville USA' (Radio One, 1.00pm) is titled 'Papa Was A Rolling Stone' and looks at Motown between 1971 and '72. Later on in the day 'The Other Side Of The Tracks' (C4, 6.30pm) looks at the career of Chrissie Hynde and Martin Chambers of the Pretenders and Meat Loaf mentor Jim Steinman. 'Sight And Sound In Concert' (Radio One/BBC2, 6.50pm) has Aswad.

SUNDAY'S 'Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.00pm) has Helen Shapiro, journalist Helen Fitzgerald and Nick Feldman from Wang Chung versus Dennis Greaves, Carol Kenyon and a DJ to be decided.

MONDAY has the last of the 'Leo' (BBC2, 8.10pm) series. Bonnie Tyler and Tina Turner are the guests.



BY POPULAR DEMAND

VISAGE

THE CASSETTE VERSION OF FADE TO GREY - THE SINGLES COLLECTION IS NOW AVAILABLE AS A LIMITED EDITION L.P. WHICH INCLUDES THE EXTRA TITLE - DER AMBOSS



MATT BIANCO? Crazy name ... crazy guys! All Italiante savvy and hip thrustin' Bossa Nova — filmic tunes and gun totin' Big Dicks. Three guys and a gal in houndstooth check and razor-sharp slacks. Oh ... and a hit single, too! 'Get Out Of Your Lazy Bed' has set the chart alight in no uncertain terms and the Matts ... or maybe the Biancos, are set for some instant celebrity.

Rising from the confusion that became salsa practitioners Blue Rondo A La Turk, Matt Bianco are Mark White and Kito Poncioni, Rondo's guitar and bassmen, plus keyboard king Danny White and lovely Polish

expatriate Basia (that's Basher!), all dressed up for a charty party and eager to expound the Matt Manifesto...

Mark: "Matt Bianco started when Danny came to help out on the Blue Rondo album — we got together and struck up a writing partnership straight away. So when we decided to leave Rondo after promoting the LP we just concentrated on writing for a year. We realised that writing was the thing to stand us in good stead in the long run. There's always a danger of being dismissed very quickly if you've got a strong image and sound ... like Roman Holliday and JoBoxers ... but it all comes down to the songs — people only get dumped if the public is fed up with the songs"

Danny: "The second single, 'Sneaking Out The Back Door' is a lot different, much more souly."

Mark: "This one's got a jazzy, swing feel but that's not the path we'll be sticking to — it's just an element of what we do. That's the advantage of not having a fixed group lineup — things like Basia's voice will remain the same but the style and instrumentation will always change. That was always the problem with Blue

Rondo — you were always worrying what the brass was going to do, you had to use them even when you didn't want to."

What's the Matt Bianco reaction to the new disco-fied Blue Rondo single?

Mark: "I haven't heard it!"

Was the Matt Bianco blueprint completed before inking the WEA contract?

Mark: "Yeah, we were really into that 60s spy movie image and we had a definite idea what we wanted. You have to realise what market you're aiming for — we're definitely aiming for the pop market so image and videos are really important."



MATT
BIANCO:
the
monochrome
set

WELCOME MATT

IMPORTANT AND effective. Championed by Radio One tastemakers like Peter Powell and enjoying regular splashings across our TV screens, 'Get Out Of Your Lazy Bed' has payed dividends on the Matt's initial cautious approach to their baby. Is the Bianco Beat a continuation of recent hit parade dabbings by more nostalgic operators or a more original trend?

Mark: "When I heard our single on the radio it sounded so refreshing — it's a lot different from anything else around. All the other chart records are just bland, not exciting ... no character. Every song we do has a story and a similar theme in the music ... a certain character, a certain sense of humour ... not wacky...."

Danny: "Cheeky!"
Mark: "Yes! Like the story behind the single comes from my dad — he's a Glaswegian builder and when I used to work for him he had to get me up in the morning 'cos he's always raring to go ... and I'm

not! He'd scream at me 'Get out your lazy bed ... a wet flannel under the bedclothes, the lot!'"

If Matt Bianco see no musical peers in the charts, where do their true roots lie?

Mark: "I think it's more like the jazz musicians of the 50s who started to pick up on Latin rhythms — Stan Getz, Herbie Mann."

Danny: "And piano players in the jazz orchestras like Count Basie and Carlos Joabim. I really like piano players who are incredibly sparse."

Are you a self taught pianist?

Danny: "No, my dad used to teach me and I took up to grade five at school — he wasn't a serious musician though ... he was a bad one! More of a music teacher — he used to play a lot of Chopin, badly."

Mark: "And I'm a terrible guitarist ... I ought to give it up really. I don't really know what I am — I never considered myself a singer,

either. I enjoy it but I've only just started. When we started we decided we needed a singer, which is why we got Basia. She'd been in a band with Danny before."

Danny: "But then Mark sang on one number so it's ended up on an equal basis. She's much more than a backing singer — she does all the vocal harmonies and arrangements."

With a hit already in the bag and a brace of equally jumpin' tunes raring for release, Matt Bianco's career is well prepared to tip-toe around the pitfalls that so often befall bands of such specific musical

and visual bent. The road to the land of the Big Buck is littered with fizzy one-hit wonders though, flavours of the minute — one week clothes horses. Matt Bianco are worth more than that. Let's hope the image doesn't become a millstone.

Graham K Smith



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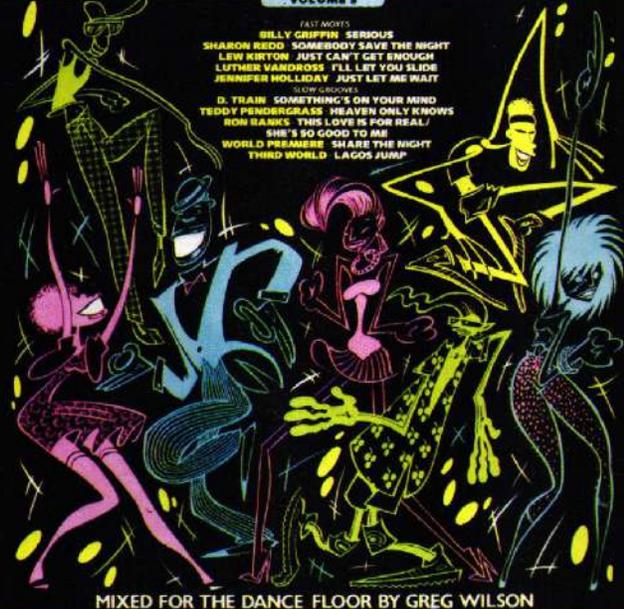
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Dance Mix - Dance Hits

VOLUME 3

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 BILLY GRIFFIN · SERIOUS
 SHARON REDD · SOMEBODY SAVE THE NIGHT
 LEW KIRTON · JUST CAN'T GET ENOUGH
 LUTHER VANDROSS · I'LL LET YOU SLIDE
 JENNIFER HOLLIDAY · JUST LET ME WAIT

SLOW GROOVES
 D. TRAIN · SOMETHING'S ON YOUR MIND
 TEDDY PENDERGRASS · HEAVEN ONLY KNOWS
 RON BANKS · THIS LOVE IS FOR REAL/
 SHE'S SO GOOD TO ME
 WORLD PREMIERE · SHARE THE NIGHT
 THIRD WORLD · LAGOS JUMP



MIXED FOR THE DANCE FLOOR BY GREG WILSON

FAST MOVES
 BILLY GRIFFIN · SERIOUS
 SHARON REDD · SOMEBODY SAVE THE NIGHT
 LEW KIRTON · JUST CAN'T GET ENOUGH
 LUTHER VANDROSS · I'LL LET YOU SLIDE
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 RON BANKS · THIS LOVE IS FOR REAL/SHE'S SO GOOD TO ME
 WORLD PREMIERE · SHARE THE NIGHT
 THIRD WORLD · LAGOS JUMP

MIXED BY
GREG WILSON

DANCE MIX - DANCE HITS VOLUME 3
12 GREAT TRACKS MIXED FOR THE DANCE FLOOR

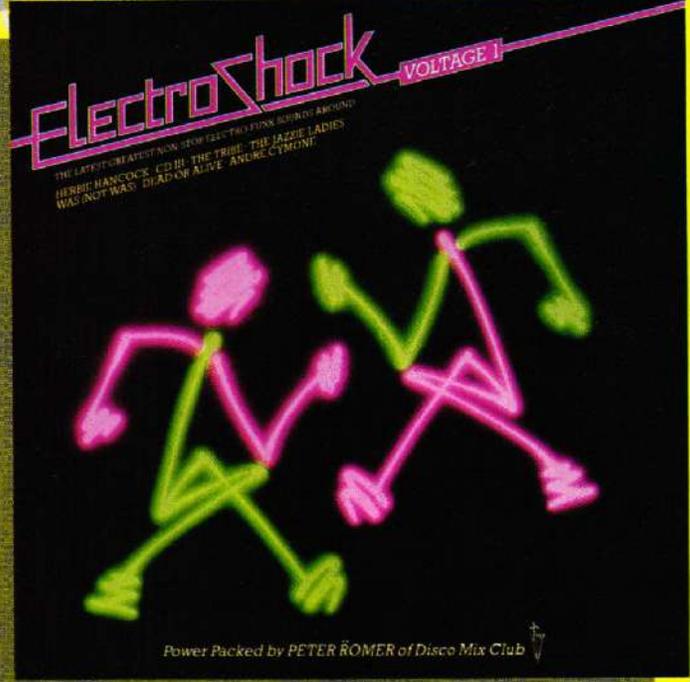
PARTY, PARTY.

ELECTRO SHOCK - VOLTAGE 1
8 NON-STOP POWER PACKED TRACKS

POWERPACKED BY
PETER RÖMER

POWER PACK 1
 THE JAZZIE LADIES · BLOWIN' YOUR MIND
 ANDRÉ CYMONE · SURVIVIN' IN THE 80's
 CD III · GET TOUGH
 WAS (NOT WAS) · OUT COME THE FREAKS (ELECTROMIX)

POWER PACK 2
 DEAD OR ALIVE · THAT'S THE WAY I LIKE IT
 HERBIE HANCOCK · ROCK IT
 THE TRIBE · JUNGLE ROCK
 HERBIE HANCOCK · AUTODRIVE

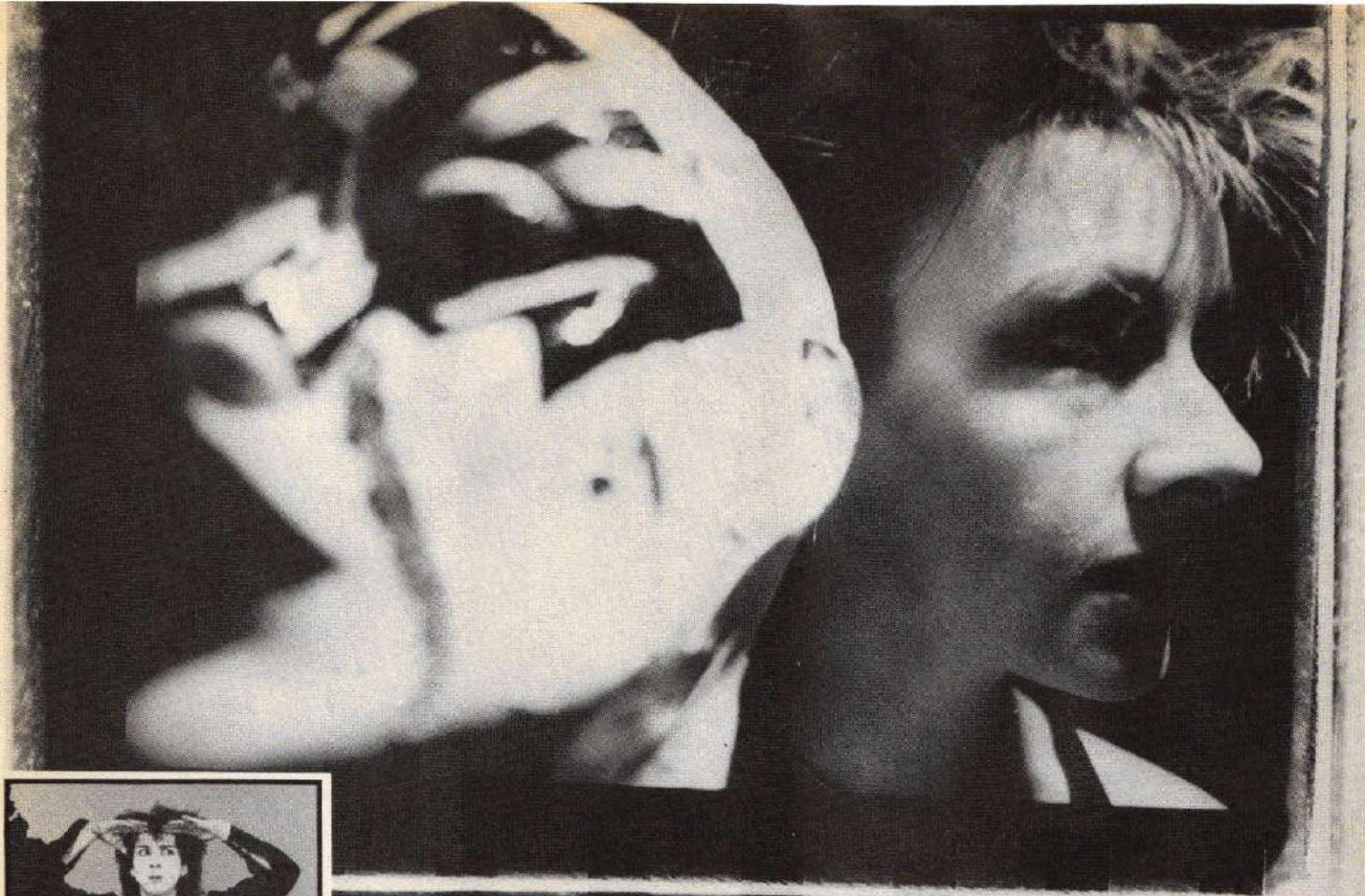


Power Packed by PETER RÖMER of Disco Mix Club

Virgin

ALBUM OR CASSETTE £3.99

OUT OF LONDON SHOPS BIRMINGHAM 74 Bull Street · BRIGHTON 5 Queens Road · BRISTOL 12/14 Merchant Street · CARDIFF 6/7 Duke Street · CROYDON 46 North End · DURHAM Unit 9, Milburn Gate Centre, North Road · EDINBURGH 131 Princes Street · GLASGOW 28/32 Union Street · LEEDS 145 The Briggate · LIVERPOOL Units 4 & 7 Central Shopping Centre, Ranelagh Street · MANCHESTER Unit BR, Arndale Centre, Market Street · MILTON KEYNES 59 Silbury Arcade, Secklow Gate West · NEWCASTLE 10/14 High Friars, Eldon Square · PETERBOROUGH 34 Queensgate Centre · PLYMOUTH 105 Armada Way · PORTSMOUTH Units 69-73 The Triangle, Charlotte Street · SHEFFIELD 35 High Street · SOUTHAMPTON 16 Bargate Street · SUNDERLAND 29 Blandford Street · YORK 5 Fossgate · LONDON SHOPS 9 Marble Arch · MEGASTORE 14-16 Oxford Street (50 yards from Tottenham Court Road tube station) · ALSO AT AMES RECORDS AND TAPES ACCRINGTON 25A Broadway · ALTRINCHAM 9/A George Street · BLACKBURN 19 Market Way · BURNLEY Baltons, Market Square · CHESTER 52 Northgate Street · CREWE 28 Victoria Street · ECCLES 74 Church Street · KEIGHLEY 20 Low Street · NELSON Marsden Mall, Arndale Centre · PRESTON 12 Fishergate Walk · RAWTENS TALL 27 Bank Street · ST. HELENS 8 Pallatine Arcade · STOCKPORT 20 Deanery Way · WARRINGTON 2 Dolmans Lane, Market Square · WIGAN 5 Makinson Arcade, Market Place



Pic by Steve Pyke



reviewed by
MARC ALMOND

RECORDS OF THE WEEK

ROBERT GORL 'Darling Don't Leave Me' (Mute) Excellent production but there's not really much of a song here. It's a bit reminiscent of Billy Mackenzie — he's made a record with Annie Lennox, who sings on this as well. It doesn't really show the best of anyone but I'm sure it's a grower.

SPIDER 'Here We Go Rock 'N' Roll' (A&M) Definitely one of the best. They look and sound just how you imagine they would and it's good fun playing guess the guitar solo. The B side should have been the A side though 'cos it's got a great intro. The lead guitarist's name is Sniffer, so what else can you say, really? Good dependable hilarious trash.

WEAK OF THE RECORDS

BANANARAMA 'Robert De Niro's Waiting' (London) There's something really fab about Bananarama, but I don't think this is one of their finer moments. Robert De Niro's waiting for what, I wonder? I'd really like to see them do something naughty, something

ALIEN SEX FIEND 'R.I.P.' (Anagram) Thoroughly obnoxious, nasty, yucky and tacky and probably the best one this week. The production should have been even more extreme but it's definitely the sort of thing that should be played really loud so that the neighbours bang on the wall. Great fun and very exciting.

dangerous, 'cos I think that would really knock people over.

BILLY IDOL 'Rebel Yell' (Chrysalis) He's made some really good dance records over the last year. He's one of these people who just looks so good that it's nauseating. You never see a bad photo of him — it makes me sick. It'll be a hit in American clubs but I don't know about over here. It's a bit get-out-the-mating-guitars-and-the-padded-crutch.

GENERAL PUBLIC 'General Public' (Virgin) It's very disappointing, a very average record but I'm sure that the best of them is yet to come. I have this dislike of bands doing theme tunes with the group's name. It's a shame because I really like Ranking Roger.

SCRITTI POLITTI 'Wood Beez (Pray Like Aretha Franklin)' (Virgin) You expect something good from Scritti, but what is this obsession at the moment with tired old funk riffs? There's this stream of poor man's funk and I think Green is capable of more than this — it's not up to standard. It's bland enough to be a massive hit but it's very poor. His voice sounds speeded up as well.

TRACEY ULLMAN 'My Guy's Mad At Me' (Stiff) You just want to hate her because she can't put a foot wrong, but, as a comedienne, why does she have to make records? If she was sending it up, then OK, but I get the impression she's serious.

She's great as a comedienne — she doesn't need to do things like this.

GENE OCTOBER 'Don't Quit' (Slipped Discs) I could tell you some stories about Gene that would make your hair curl, but can't we all? It's an attempt to do a sort of Stax/Tamla feel, but it doesn't come across at all, because it's too stodgy and clumsy. It's like a bowl of suet pudding floundering about, and that photo — he shouldn't suck his cheeks in as obviously as that. A bowl of suet, and that can either be Gene or the record.

D. GREENFIELD & J.J. BURNEL 'Rain & Dole & Tea' (Epic) I'm afraid I don't get the joke. I suppose it's supposed to be a Ronettes take off but I just don't get it, I'm afraid.

ASWAD 'Chasing For The Breeze' (Island) I can't tell when one reggae record ends and the next one begins. I'm afraid it's all so samey. I only like the heavy dub stuff but this is just bland, nothing.

IAN DURY 'Very Personal' (Polydor) Ian Dury's voice makes Barry White sound like a eunuch — the reverberation nearly destroys the speakers. I like the sound of the voice — it's really close and breathing down your ear-hole. I'm not too keen on the song though — it's just nowhere really.

JULIA AND COMPANY 'Breakin' Down (Sugar Samba)' (London) Fashion show

muzak, revoltingly bland and horrible. The sort of thing people listen to driving along in their cars. A waste of vinyl.

THE KISSING BANDITS 'Shake Some Action' (WEA) Another one of those records where the vocals are melted down into a big sticky glob. Again it's very bland and ordinary. I remember the Flamin' Groovies and I'm sure their version was better than this. When I listen to records I like to listen to the vocals.

1,000 MEXICANS 'The Last Pop Song' (Abstract) With a title like this, I was expecting something apocalyptic but if this is the last pop song then God help us. A dreadfully monotonous bass line as well.

IDLE FLOWERS 'All I Want Is You' (Miles Ahead) In the garbage bin, I think definitely. Frisbee time, I think. It defies words.

CAT TRANCE 'Dreams Of Leaving' (Ink) It wouldn't be so bad if some of the sounds going on were brought out a bit. The whole thing again is like a huge suet dumpling stodging around for half an hour.

JOHN COUGAR MELLENCAMP 'Authority Song' (Riva) Well, a bunch of camp old melons, if you ask me. Do people still make records like this? I love the tortured artist picture on the back, it's brilliant. 'Authority Song', ooooh heavy, ya know.

FRANK CHICKENS 'Fujiyama Mama' (Kaz) I'm tempted to say it's a load of old Fuji, but it's a bit of a giggle, I suppose. They might be quite amusing live and I quite like the little chorus bit in the middle.

JOHN ADAMS of Private Lives has a drastic cure for his fear of heights — he's going to jump out of a plane. For moral support he's going to take his partner Morris Michael along with him.

"I suffer from vertigo very badly and I've been told it's the only cure," he says. "My manager doesn't know what I'm going to do yet. I hope he doesn't get over anxious."

Appropriately enough, Private Lives' new single is called 'Living In A World Turned Upside Down'. Jumping out of a plane isn't the only controversial thing the lads will be doing, though. In March they'll be making their live debut in front of more than 25,000 people at Wembley Arena, supporting Hall and Oates over three nights.

"They like our material and I've been told that they've thought of recording one of our songs," continues John. "One of us is blond and one of us is dark as well, so people are also going to make comparisons. But I think Hall and Oates are rockier than we are, we have a fresher approach."

"Living In A World Turned Upside Down' is a soul ballad. Our songs are based around melodies, not on riffs or drum lines. I like to think they're a lot more emotional than some of the stuff you hear."

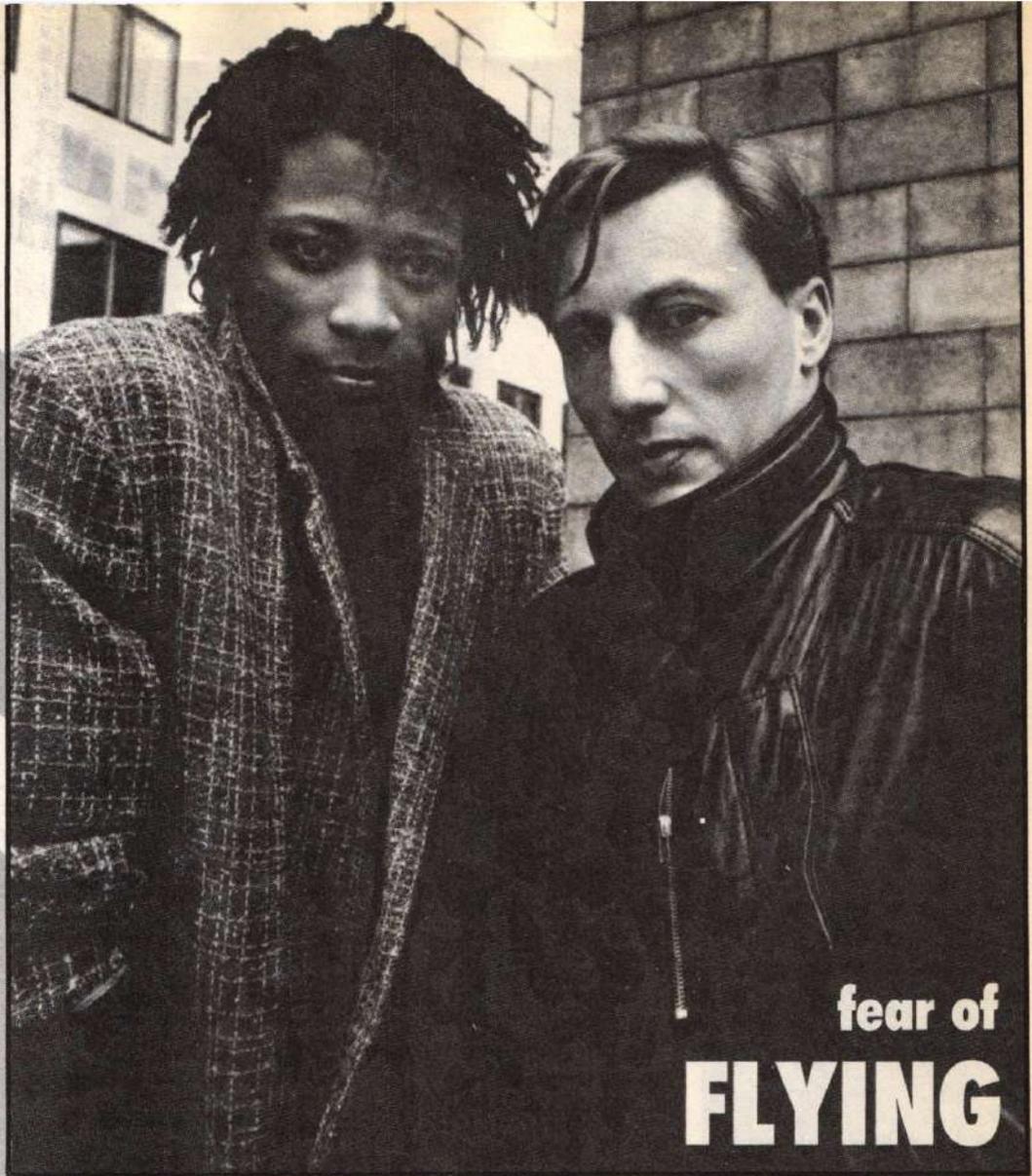
"The song is about coming to terms with selfishness and narrow mindedness."

"There's an attitude prevailing in Britain today where people won't see beyond their own front doors and everybody goes around criticising everybody else."

"That kind of thing carries over to the charts as well. People like Paul Weller seem to have a complete downer on everybody else. That bloke really hasn't had to struggle, he was a star at 18. He advocates freedom but it has always got to be freedom on his own terms."

"I think the Alarm are silly. They say they're advocating some radical new lifestyle but really they're just being processed by their record company. When you look at it, pop music doesn't really change anything."

JOHN USED to be a journalist but gave it up for rock and roll. Producer Tony Visconti



PRIVATE (LIVES): on parade

fear of FLYING

put him in touch with Morris and they've been friends as well as partners for about a year. Morris has been involved with funk acts like Level 42 and he's also worked with Jon Anderson and Altered Images. Coming soon is the duo's album 'Prejudice And Pride'.

"A lot of our songs are about what people do to one another in their private lives," says John.

"Sometimes some of the darker sides of my character will come out in songs — the things which I don't feel comfortable confronting in real life. Writing a song can be a great release."

"A lot of our roots are in good soul music. It's a form of music that endures because it conveys so much emotion. I could never understand something like heavy

metal music which just seems to be about propping up a bar somewhere and chasing after fantasy women. All those bands are just in a big void for me."

"Private Lives are writing songs for people to identify with. I'm sure 1984 is going to be our year around the world."

Robin Smith

WANNA TRIP the light fantastic? Well we've got a prize to tickle you right down to your leg warmers. RECORD MIRROR are giving away 12 of the newly released 'Flashdance' video.

To win, all you have to do is answer three easy questions, indicate your answers, specify which format you require, cut out the coupon and send it to: Flashdance Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 12 correct entries opened on the closing date, Monday March 5, get to dance the night away.

Win a 'Flashdance' video



1) Who performed the American number one hit song 'Maniac' from the film? Was it a) Michael Jackson ... b) Michael Sembello ... c) Mike Oldfield ... ?

2) Name the star of the movie. Was it a) Rachel Ward ... b) Finola Hughes ... c) Jennifer Beals ... ?

3) Who sang the theme song 'Flashdance (What A Feeling)'? Was it a) Joe Fagin ... b) Irene Cara ... c) Matthew Wilder ... ?

Name

Address

Beta..... VHS

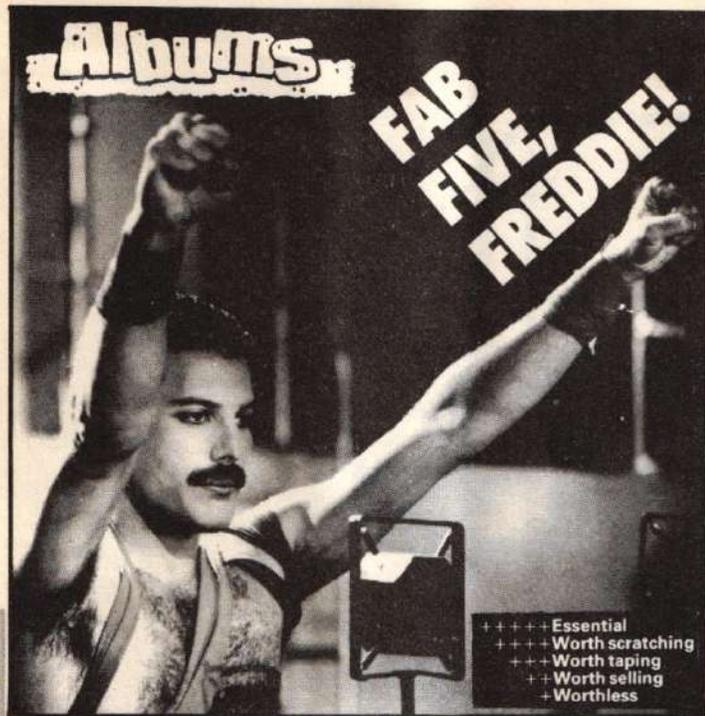


KAJAGOOGOO

new single - 7" & 12"

the lion's mouth

EMI 5449



MR MERCURY works that body . . . ooh, those nipples!

QUEEN 'The Works' (EMI EMC 2400141)
RELAX, JUST do it. When you're sitting at the top of a mountain, sometimes it doesn't hurt to clamber down and scratch at the boulders underneath. Following the uncompromisingly experimental 'Hot Space', Queen have loosened up — mixing the traditions of their earliest days with the seasoning of bright new frontiers.

The lights of cabaret land must have surely been beckoning in the distance, but Queen have turned their backs on them, to produce a prime selection of gritty backbiters.

The comfortable yet demanding 'Radio Ga Ga' is brought down to earth by the hot and oily 'Tear It Up', cat-scratch fevered guitar and Mercury's vocals running rampant with a serrated edge. Back into the boiler room again for 'Machines' and 'Hammer To Fall', played with the precision of a Swiss watch and fuelled by a rhythmic furnace.

Those who like chocolate box Queen won't be disappointed, though. Listen to 'It's A Hard Life' with its mock operatic intro or the album's closing track 'Is This The World We Created?', where Fred drips flowers all over the place. Morrissey eat your heart out!

But my favourites so far have to be 'I Want To Break Free' and 'Keep Passing The Open Windows'. Both have comparatively simple arrangements, backed by insistent and resonant themes.

Another jewel in the crown? I certainly think so.+++++

Robin Smith

Unhappy Talk

TALK TALK 'It's My Life' (EMI EMC 2400021)

TALK TALK are probably really nice geezers. Like a drink, good to their mums, maybe even go to football. Good blokes.

EMI like 'em too. Because they can play their instruments and they comb their hair and they write songs with a smattering of tune and they write words that say precisely nothing. EMI must like 'em — look, they've let 'em make another record. Another record to go with the Private Lives records and the Re-Flex records that EMI

seems so bloody adept at excreting on Mr Pop Punter.

But that's not to say Talk Talk are rubbish. Talk Talk aren't rubbish. Talk Talk are just crushing, excruciatingly average. There is absolutely nothing to distinguish them. No edge. No identity. Talk Talk are Duran without the lust for success, Roxy without the sloe-eyed style, Tears For Fears without the suicidal touch.

But gloomy they are! 'It's My Life' is one long negative river of regret, a gluttony of guilt, a tribute to torpor. When Mark Hollis gets emphatic, as on the title track, or broody in 'Such A Shame', or kooky in 'Call In The Night Boy' the reaction is always the same: "Shuddup, bore!"

I'll never listen to 'It's My Life' again.++

Graham K Smith

ROCKWELL 'Somebody's Watching Me' (Motown ZL 72147)

A DETROIT nobody riding a fluke hit 'cos he's pally with Mike Jack? No, you'd better go out and come in again — and this time be more polite to Rockwell.

He deserves more respect because 'Somebody's Watching Me', 33 revs per min, eight-track style, cooks in a slow oven of simmering soul that comes to the boil on several occasions and remains full of flavour at all times. 'Course, if Michael "Tito, get me some tissue" Jackson hadn't done him the rare and awe-inspiring favour of gracing the LP with his presence, you'd never have given Rockwell even a first listen. But now you're here, stick with it as the mysterious young Motown delivers sharp soul as diverse as the Beatles' 'Taxman' and the anthem-like 'Foreign Country'.

This last is one of those colourless, multi-format monsters like 'State Of Independence' which sound great on any radio denomination; and 'Obscene Phone Caller' might sound like it's muscling in on Prince territory but it, and 'Change Your Ways' like it, have a broader-based appeal and 'Knife' is a pretty sharp ballad to boot. He surrounds himself with all the right people, this guy, and we haven't heard the last of him.++++

Paul Sexton

VARIOUS 'Girl Groups' (Tamla Motown STMR 9020)

NAME THE hits on Motown you reckon will be included and the odds are you'll find them here. Whether this is a good buy or not depends on how many of the originals you already possess.

As a rough guide, it runs from 1961 to '69 and features classics like the Shangri-Las' 'Leader Of The Pack', 'Chapel Of Love' by the Dixie Cups and lots of Supremes material, of course. There's 'Baby Love', 'Stop! In The Name Of Love', the less well-known 'Come See About Me' plus the later 'Someday We'll Be Together', plus more offbeat numbers like 'Remember Walkin' (In The Sand)', and 'Give Him A Big Kiss' by the Shangri-Las.

It would have been nicer to get in more rare material, but as an

accompaniment to the book of the same name, a fair selection.+++½
Simon Hills

DOCTOR JOHN 'The Brightest Smile In Town' (Demon Fiend 9)

AS THIS 'orrible new jazz consciousness permeates through the hipper echelons of the industry, it could be prudent to pick up on a bit of Dr John (the white man who sounds black) just to say you were always in touch.

Not that he plays pure jazz, by any means. But his R&B piano work and gruff vocals, especially strong on 'Average Kind Of Guy', lend themselves to that kind of style.

NUT CRUNCH

MADNESS 'Keep Moving' (Stiff Seez 53)

AT FIRST the great pop group trades on an immediacy, a freshness, a naivety, a great whopping obvious entry into the heart. Then it develops a neat box of tricks, a craft, a deftness of intent where things are sometimes implicit. Or it explodes. In the third stage the great pop group enters maturity, pulls its box of tricks together, draws on past emotions and aims for the best.

Madness have just entered the third stage. 'Please keep on moving, 'cos there's no one there . . .' they sing on 'Hurry Up', a simple song of neat piano chords and nice guitar strokes. On 'March Of The Gherkins (Catch Me)' they wonder why time has passed them by so quickly and hit the beat with the briskness of Nutty days and the brass and orchestra layers of less straightforward ways.

And that's the Madness of 'Keep Moving', a far from straightforward pop — a nicely balanced argument between personal exploration and strict guidelines and formation. At times the balance tips — the shapeless 'Brand New Beat', the throwaway 'Waltz Into Mischief' — but in the main the equation is neat and rounded. Satisfying, without being ecstatic. Madness take a little time these days.

'The sun is laughing, it's another broken morning . . .' is the keynote of 'Michael Caine's' pop noir. Madness are no longer certain. If they fill their music with good common sense, then somewhere in there, they sense that things are not always so good.

It's that sense of unease, of grey uncertainty that permeates Madness' new musical sophistication. At heart it's still optimistic barrel organ pop, rogue pop — spot the Trojan-ish organ on 'Prospects' — but deep within is the knowledge of a group whose eyes have opened to far more than just surface detail.

Without being heavy or political or boring, Madness are right in there at the middle of things. As they might say — 'things might not be too good, but you've just gotta keep on going'.

++++

Jim Reid

SOUNDS RELIEF FOR THE CLUELESS



SMITHEREENS . . .

THE SMITHS 'The Smiths' (Rough Trade RT 61)

"A COMPLETE signal post in the history of popular music." Little Stevie Morrissey's verdict on his own work bears his usual stamp of camp immodesty — the grand gesture, the bon mot, and sometimes even true class. Only sometimes though . . .

The voyage of pop's first celibate sex symbol has been marked, thus far, by the lushest of treasure islands — the three singles including 83's finest moment 'This Charming Man' — but now, alas, the Good Ship Smith seems to have become becalmed, drifting noticeably from the course set by Midshipman Morrissey. Mr M seems too busy with the art of being ruler to actually rule. Because the Smiths LP was supposed to be magnificent. And it isn't.

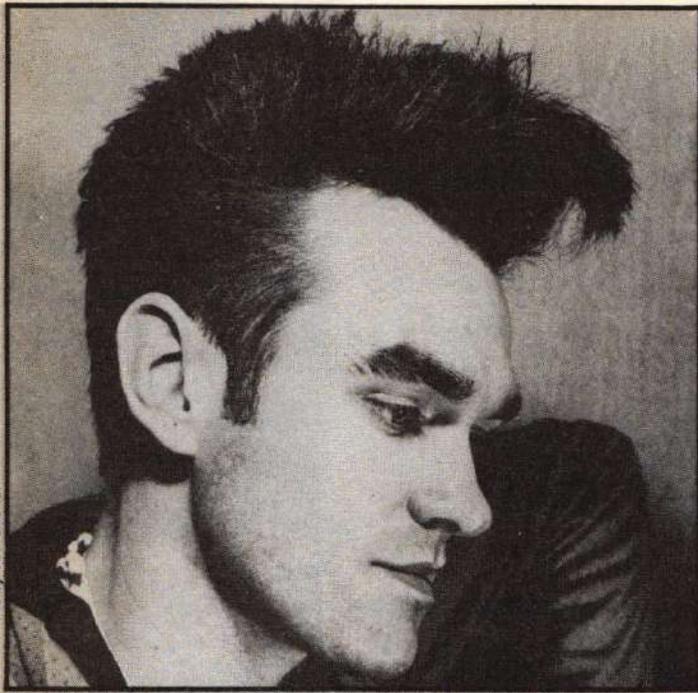
That's not to say that 'The Smiths' is in any way a poor record, it's just not that step up to Olympian heights we might have expected (you'll have to wait for the Prefab Sprout LP for that). When Morrissey's overtly literary worldplay gels with a steaming Johnny Marr tune the results can be masterful but, as this record demonstrably shows, it's a wildly hit and miss process.

When it works, they serve up sheer class like 'Pretty Girls Make Graves' and 'Still Ill', when it doesn't the only direction is down, down, down into the drudgery of 'Miserable Lie' and the hideous 'Suffer Little Children'.

When Morrissey gets morose and the band workmanlike the spark that we know as that elusive Smithdom is smothered, not even those eerie falsettos distancing The Smiths from the horror that is The Ordinary. Thus while five songs herein are truly great, the others are truly . . . er . . . not great!

The Smiths LP would have made a majestic EP.+++

Graham K Smith



Pic by Joe Shutter

A SOMBRE Morrissey contemplates gladdi-bashing a Smith

'Brightest Smile In Town' is just piano and occasional voice, but the Doc prescribes a medicine that reaches parts many others can't.++++

Simon Hills

STEEL PULSE 'Earth Crisis' (Wiseman Doctrine WMDLP 002)
PLASTIC PULSE, more like. The Brummie reggae combo have opted for a cleaner, softer sound than ever before, which actually works better for the group.

I've never held much respect for British reggae — and this is very, very English — but Steel Pulse do have a bit more spark than most of their contemporaries in this country. 'Earth Crisis' tries to overcome the age old problem of mixing roots with a more commercial style, and it still means that the raw material is watered down.

Still, numbers like the easy 'Body Guard' (a perfect example of a soft melody for ultra-hard lyrics) move along breezily and David Hinds boasts

a distinctive voice and promising writing skills. But at the end of the day, they don't have the verve, humour or adventurous spirit of their contemporaries in Jamaica.+++

Simon Hills

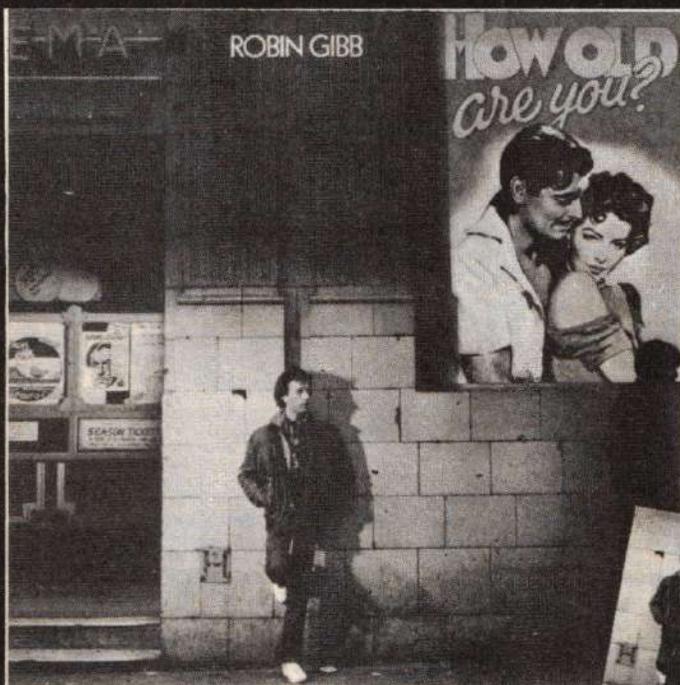
VARIOUS ARTISTS 'Atlantic Records History Of Rhythm And Blues Vocal Groups' (Cat Records 7)

A FINGER-poppin', rug-cuttin' compilation put together by one L

Dorado Kaddy, better known as the Manhattan Transfer's Tim Hauser. Tim's one of the great collectors and authorities on vocal masters like the Drifters, the Coasters, the Clovers, the Chords and so on and he's put that to great use with a personal choice of 'Sh Boom', 'Adorable' and 10 more gems. Cat Records? Well, 'Cat' was Atlantic's name for rock 'n' roll. It didn't stick, but the music did. Dig it — deep, daddy.+++++1/2

Paul Sexton

ROBIN GIBB THE NEW ALBUM & CASSETTE



HOW OLD ARE YOU?



INCLUDES THE HIT SINGLES

ANOTHER LONELY NIGHT IN NEW YORK & JULIET

Help!

WHAT'S THE best way of contacting a plastic surgeon? I've been worried about my prominent ears for some time and want something done.

Ray, Richmond

● *Ever thought you may be the only person who gives those ears more than a second glance? Ever imagined growing your hair just a touch? Changing the size and shape of certain physical features could make you feel more confident, but would it really change your life?*

In the UK, cosmetic surgery isn't taken lightly. So, it is fairly tough to hit the transformation trail.

If you honestly feel that you want to explore this possibility, see your own doctor who can give you a letter of referral to a reputable practitioner.

Sometimes work is available under the National Health Service, but people opting for plastic surgery are generally expected to pay a fairly hefty fee.

I'M A young poet and find that my poems are enjoyed by most of the school and teachers too. My problem is that I'm not sure of how to have them published. How would I go about this?

Also there's a girl I like a lot who I sort of went out with once. Since then she seems to regard me as nothing. People tell me she says she hates me but our eyes still meet across a crowded room.

David, Wales

● *Watch out young poets! There are plenty of sharks around who'll be prepared to publish your poetry, however good or bad it happens to be, for a fee. Avoid these "vanity" publishers. To avoid being ripped-off make it a rule never to part with a penny. For free information on getting your poetry published, simply write to The Poetry Society, 21 Earls Court Square, London SW5. Check out details of small poetry magazines which will accept poems on literary merit alone in the 'Writers And Artists' Yearbook 1984', (A&C Black), in bookshops or your nearest reference library. The Poetry Society, currently investigating "vanity" publishers, who may charge between £10 and £2,000 to publish your poetry, would like to hear from people who've been foolhardy enough to support this parasitic trade.*

Back at that romantic rift, this moody reaction from the lady in your life may be a sure fire confirmation that love and hate are merely two sides of the same coin. Which means? She loves you. She loves you not. Why not find out for sure by sending her a poem?

MORE AND more, the thought of a meat-free diet appeals to me. The problem is that I want to find out about how to eat a balanced diet. A friend came straight off meat and fish and ate nothing but salad for two weeks, which made him ill. Any ideas?

Mark, Stevenage

● *There can't be a single bookstore in Britain which doesn't stock at least one vegetarian style cookbook, and as we become more and more health-conscious, a growing number of*

Feeling galvanised?

IS IT true that some foods are aphrodisiacs and some are not? My friend says this is a load of nonsense and an old wives' tale, and my biology teacher says the same.

Kay, London

● *Legend says that some foods are natural love potions which make the people who down them feel sexier. But, while eating certain foods high in mineral trace elements, like seaweed, for instance, can keep your physical mechanism going smoothly, there's no evidence that any supersnack can actually improve the sexual urge.*

Even so, medical science shows that men who are deficient in zinc, a mineral essential to male genital health and sexual function, which happens to be concentrated in the humble oyster, can experience disease of the prostate and sexual problems.

The prostate, the tiny gland which produces seminal fluid, and sperm too, which both combine to make semen, have the highest concentration of zinc in a man's body.

So, could there have been a touch of truth in one deep sea old wives' tale after all?



carnivores are making a determined effort to kick the meat-eating habit.

For full information, including some free leaflets and a useful booklet, send a first class stamp to Vegetarian Society, Parkdale, Dunham Road, Altrincham, Cheshire, (Tel: 061 928 0793).

PLEASE CAN you find out if the Thompson Twins have a fan club and publish the address for me?

Ali, Blackpool

● *Sure thing. Simply send your Telex queries and a s.a.e. for membership details c/o Ricky Dink, 9 Eccleston Street, London SW1.*



Problems? Need some ideas or information fast? Or would it help to talk things over?

Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

COULD YOU give me the names and addresses of some computer dating services, especially those around the Midlands area? I see so many advertised, but don't know which ones to use.

Please don't tell me not to bother. Everyone has been saying there are plenty of girls around without resorting to these organisations. But I want to give it a go.

Pete, Coventry

● *Sorry chuck, I can't give any commercial dating services a plug and a half, but, as you're already equipped with some names and addresses, I suggest that you do some research of your own.*

Before parting with money to any computer dating agency you have in mind, especially services you've never heard of before, it's well worth checking out whether a service is a member of ABIA, the Association Of British Introduction Agencies. ABIA members, at least, have to conform to a code of practice which ensures that they make a full refund of your money if the service advertised can't be provided and you're given no introductions at all, for example, in return for your hard-earned money.

Like any other kind of dating agency, a computer service, which simply matches up your interests, but not necessarily your personality, with one or more other subscribers, is a pretty hit and miss affair when it comes to finding someone you really like. Chances are that even if you try a microchip date, the girl in your life won't arrive on the tail end of a computer programme. Meanwhile, I'd like to hear from any readers who clicked via the computer.

Young Free And Single

THIS WEEK we're giving some space to the girls, featuring Tina, from Bradford On Avon, who's burning to make contact with anyone at all into Simple Minds, Bank Robbers, the Alarm and U2; closely followed by Anita (17), living near Salisbury and "dead bored", who wants letters from y'all; and hot on her heels Tracey (17), from Darwen, Lancs, into Siouxsie, the Cure, Heaven 17 and Aztec Camera, and Jacqui (15), same place, into Duran Duran, Wham! and Japan. Any offers? Write to them, one and all c/o 'YF&S', Help, Record Mirror, 40 Long Acre, London WC2. This is a free service and all letters will be forwarded.

Next week

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STAR SELECTION

This week's chart is supplied by prairie rose Fifi and her young bucking broncos Yip Coyote.

- 1 I Wish I Was In Dixie, Traditional
- 2 Girl I Like The Way That You Move, Sly Stone
- 3 Wild Youth, Generation X
- 4 I Wish I Was A Single Girl Again, Maddox Brothers and Rose
- 5 A Marvin Gaye B-Side whose title I can't remember!
- 6 Ant Music, Adam and the Ants
- 7 The Message, Grandmaster Flash
- 8 Whip Crack Away, Doris Day
- 9 Wig Wam Bam, The Sweet
- 10 Young Cowboy Favourites, Compilation LP

Gary Crowley

gets reflective

S TONE ME dear reader, what a life! Sometimes I can't help but throw my head skywards and think what a lucky Jim I am. Like everybody though, I can sink to those well-charted depths of depression, especially when viewing the 6 O'clock news.

That only succeeds in giving me a shot of MAXIMUM GRIEF and I actually make a point of trying to avoid it. I mean, would it be impossible or dangerous to occasionally screen a more uplifting news item every now and then?

Still, it's those personal little things that manage to keep you going, you know the sort of thing I mean, certain records, books characters, etc. For instance, I can spin a waxing like last summer's smasheroonie 'Hot Hot Hot' and in a matter of moments be totally won over by its infectious enthusiasm, connecting to the big baaad beat and tapping out the crazy soca rhythm.

It's strange how music can affect you like that because there's another waxing in the Busy Bee Record Library that succeeds in doing opposite. It's an old deep slice of 6Ts rhythm and soul by a certain Mr Aaron Neville, entitled 'Tell It Like It Is'.

That record can almost make me cry, especially when I find myself in one of my more melancholy moods.

One literary effort that I distinctly recall making a deep impression on me and you should waste no time in checkin' for was one I read way back in those halcyon days of early '77.

I was first made aware of it via an article on punk popsters Generation X (who incidentally took their name from the book in question). It's a collection of razor-sharp interviews with the youth of the day (mods, rockers, etc). 'Brilliant' underestimates its impact — it succeeds in summing up the period perfectly and is as mighty as the essential 'Absolute Beginners', and I cannot understand why it's been out of print for so many years. Comb your local second-hand bookshop for a copy (I picked mine up for 20p) now, you will not be disappointed I can assure you.

More I think about it, somebody should really do an updated version, there's so many characters around Britain who would make entertaining reading. One cat who I'd waste no time in chinwaggin' with is Mudd Club runner/friend of the stars, Boy Phillip Salon (you may have seen pictures of him in your daily paper!) One of the most colourful, eccentric people I've



ever met, he oozes something I can't quite put my finger on. Whatever it is, it's compulsive and I really think he should not only be written about, but also be gracing our TV screens in some way. He's a natural (as they say) and TV producers should take note!

Right, before I say 'That's all folks', and climb aboard the bus going nowhere, here's this week's Crowley Cracker. It's sung and strummed by a young Manchester combo who I honestly know very little about. All I can tell you is they're called Kalima and the hard tune is a Bossa Nova boss excursion entitled 'Fly Away'. Hear it NOW!!

Julian Cope

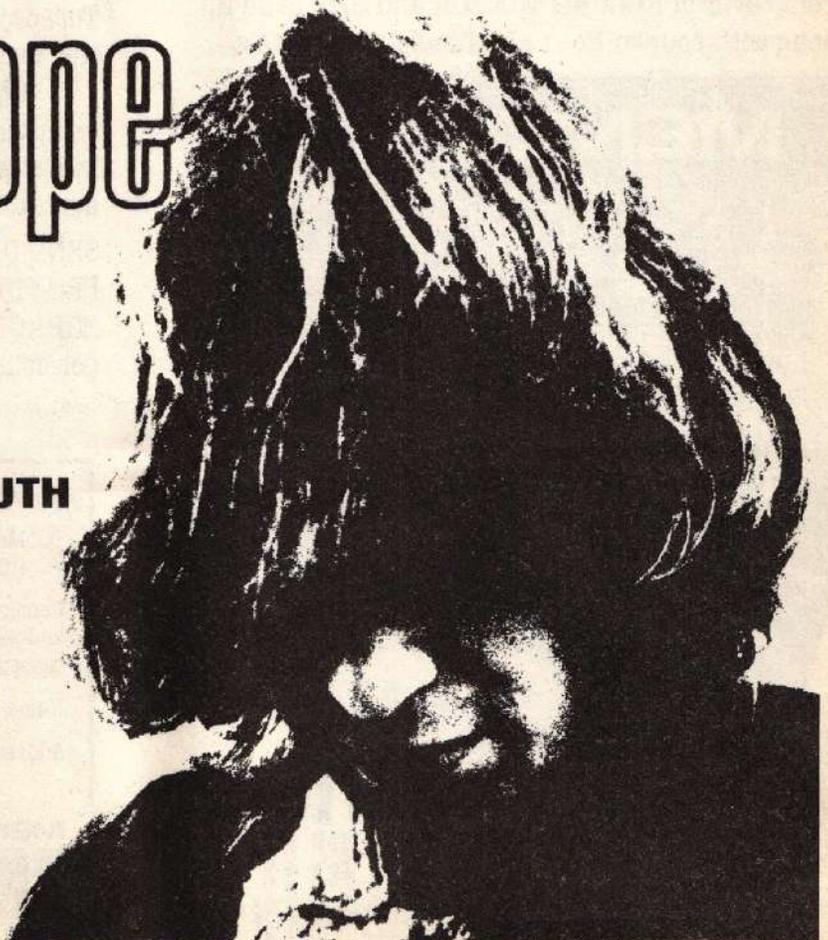
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 - 17 18 SCOTLAND (VENUE TO BE ANNOUNCED)
 - 20 NEWCASTLE CITY HALL
 - 22 MANCHESTER HACIENDA
 - 23 LIVERPOOL ROYAL COURT
 - 24 BIRMINGHAM ODEON
 - 25 HAMMERSMITH PALAIS
 - 26 BRISTOL STUDIO (FORMERLY LOCARNO)
 - 27 GUILFORD CIVIC HALL



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CLASH

Live at Leicester, De Montfort Hall

"I KNOW you wanna communicate, but I don't know about the gob," said politely spoken Joseph Strummer, leader of punk rock group The Clash, in Leicester last night. Mr Strummer's address (McLarenist/Leninist) was seized upon by the assembled young punk Trots as an indication that, well, the revolution had started. Within two hours Leicester was under punk rule; the ruling committee's first communique suggested that the town was to be placed in a permanent time warp.

"We're going back to 1977," said spokesman Harold Anarchy. "That was a good year, Leicester City were doing well, beer was cheap and The Clash released their first LP."

Indeed they did, and seven years later they're using it as the focus of a renewed spirit and the backdrop for a stultifying lack of imagination. The re-constituted Clash



Pics by Joe Shutter

— three young blades, a Marlon Strummer and a Mean Boy Paul — are five punky curators with a travelling 'Museum Of '77'. Muscular, energetic, but ultimately pointless.

One can understand the motives — smash down the building and start again — make it raw, lean 'n' mean. Yet while such tactics might make for a cleansing of spirit (and the Clash show is nothing if not spirited) seven years after the real event it all looks a trifle hackneyed and contrived.

The issues the Clash deal with are important, it's just that the form they express them in has become meaningless. Useless by repetition, imitation and theft — so that it becomes a shopping list of myth and ritual.

So, when Joe Strummer screams out 'White Riot' it doesn't mean anything, it's just another (good) punk rock sound, something to slam to before you get pissed. The Clash have lost meaning . . .

. . . Yet they haven't lost any of the kinetic energy that has always made them such an exciting rock spectacle. Although the Clash are a little burlesque these days, a little irrelevant, they can still thrill. They still go in for the kill (albeit with blunter instruments). As a rock show, they're still pretty hot stuff.

Of course it's a bit more slam-a-lam, Vince White and Nik Sheppard do not the height of subtlety (or even Mick Jones) make, and new drummer Pete Howard is a touch heavy on the skins, but then, if this must be '77 you better do it in the proper fashion.

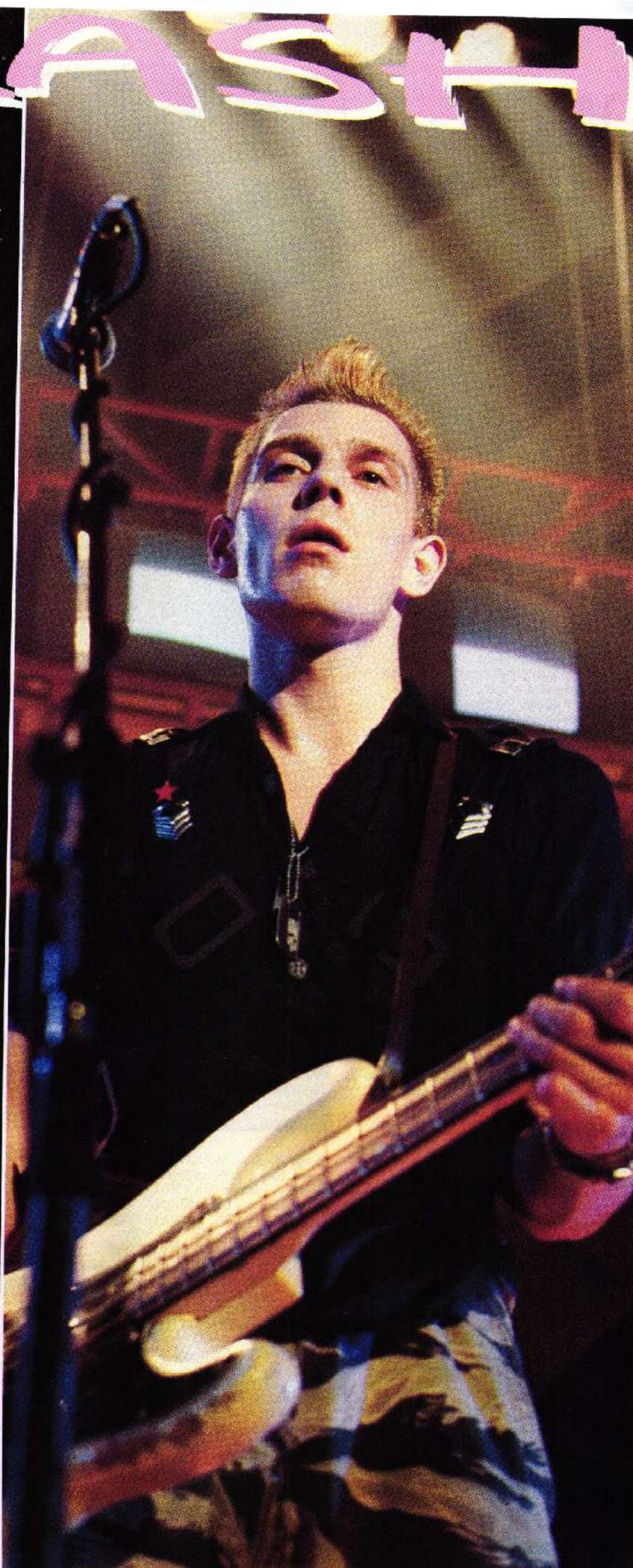
Strummer and Simonon play their 'White Riot' tour moves to a safety-pinned 't'. Joe, like a welterweight down the Thomas A'Beckett, Paul pumping the bass like he lifts dumb bells with his index finger. These boys are fit and sweaty.

So's the music. Great globs of punk noise, unrelentingly moulded round all the classics — 'Career Opportunities', 'Riot', 'Garageland', 'Complete Control', 'Janie Jones', 'Safe European Home', 'London Calling' — the gee-tar attack blitzing new songs like 'Three Card Trick' and 'This Is England' into the furious fuming 'n' fretting that marked the early, and best Clash.

All of this does lead to a rather one dimensional overdrive of punkalama, but then for spectacle and dynamism, the Clash still leave the likes of U2 and Big Country out there on guitar solo number nine.

As Strummer hams the stage — this bloke must watch 'On The Waterfront' and 'Carry On Cabbie' simultaneously — and all the new punks jump aboard rock's last great myth — stylised, but what style! — The Clash vainly try to conjure a present pertinence out of the past. It doesn't work, but as an exercise in nostalgia it sure dumps on The Alarm.

Jim '68 Puns' Reid



WHEN THE Beat split last summer, Dave Wakeling and Ranking Roger said their goodbyes and went off to form a new group. Two handed, they rehearsed solidly each day then went home to their women and babies. Plans were laid, dues were paid . . . only a name was lacking. Then one day Dave Wakeling went walkin' round Westminster way.

"The inspiration for our name comes from the Houses Of Parliament," says Dave. "On all the gates there, there is a little sign saying 'no entry for General Public'. I never knew that — they never showed it in all the B movies. I thought it was really funny and it stuck in my mind.

"Then I kept seeing all these politicians on the news saying it wasn't their fault — it was this huge mandate they pretended to have — it was always the 'general public's' fault — a much maligned bunch the general public.

"Also half way through last year as the big build up to 1984 began it just occurred to me that 'general public' was a euphemism for a dictator as well as the oppressed masses. I thought that's current, it's always been said on the news. I wondered why nobody had ever called themselves General Public before."

Doubtless Kajagoogoo and Duran Duran thought just as hard about their own names.

As General Public prepare to release their first single — an eponymously titled piece of heavy pop — Dave and Roger have time to reflect on the demise of their last band. Was the Beat split a messy affair, I wonder?

"Had it been left any longer it would have got more messy," says Dave. "It was the last possible date that a clean break could have been made, so that the exit was as accidentally elegant as the entry was."

All that touring in America, wasn't it becoming a bit of a treadmill?

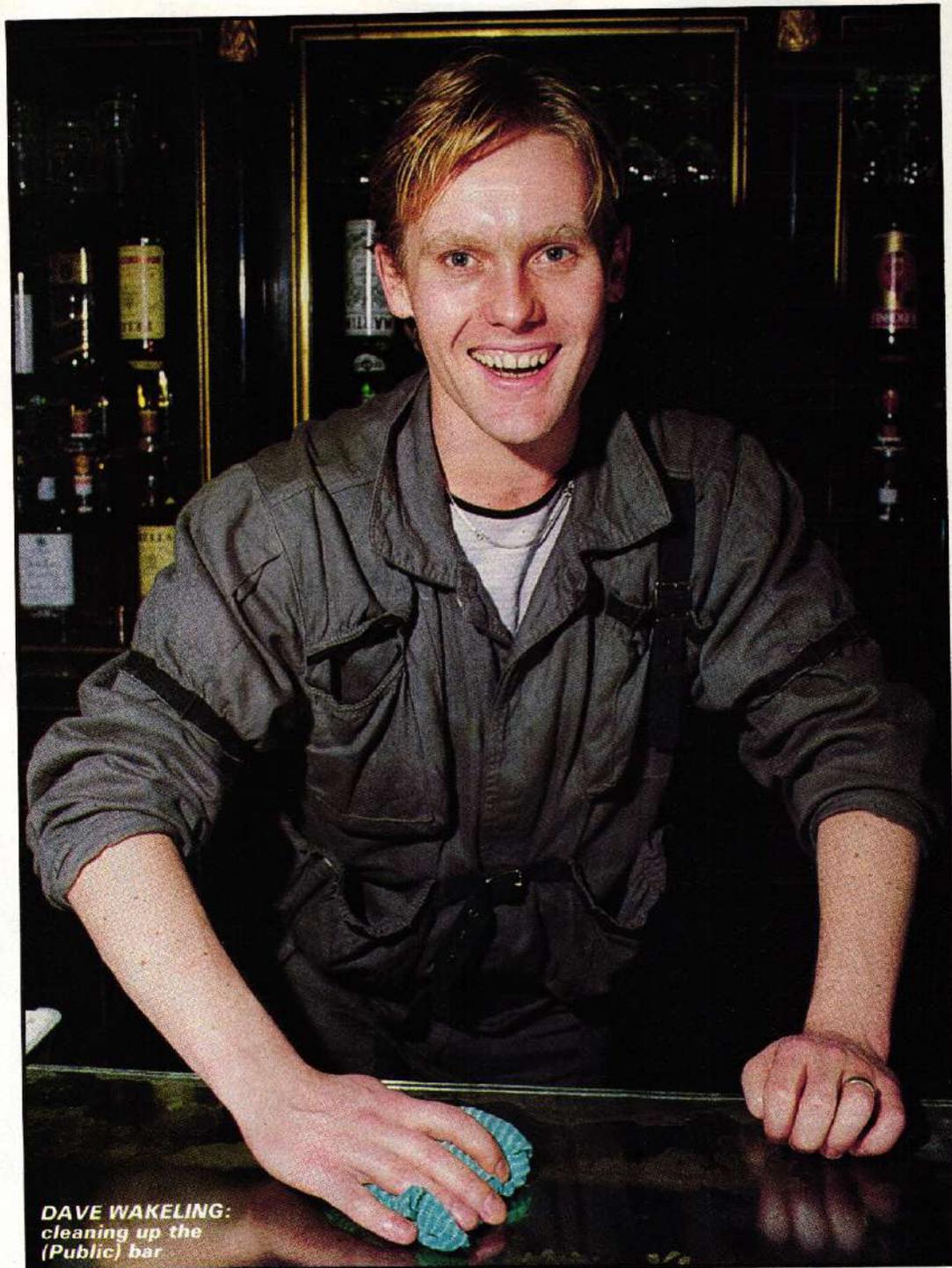
"It wasn't the routine of it," says Dave. "But the fact that we had much better ideas than we had degrees of energy to accomplish them. So we'd try and do something clever, but only spend half as much time as was required, so it'd come off sounding half baked."

When Dave and Roger called it a day, nobody was surprised; the split was amicable, sensible and right. The Beat had run their course and finished with dignity. Yet when the duo set about their new task and stared the future in the face, it was far from comforting.

"We were frightened to start with," says the top Ranker. "I think we still are in a way, slightly. But now we're a lot more confident."

When the boys left the Beat, had they stockpiled any songs for their new enterprise?

"We had the start of some songs," says Dave. "We used to share a hotel room when we were on tour, so we knew which



DAVE WAKELING:
cleaning up the
(Public) bar

songs each other had got. We knew there was something there. There were the start of things but they were just seedlings."

And so began the process of turning those ideas into fully fledged songs. Dave and Roger rehearsed each day, becoming as they say 'musicians rather than people in a pop group'. Gradually the team was built; first it was ex-Dexys keyboards man Micky Billingham, then ex-Dexy, Stoker, sat upon the drum seat and finally Mr Horace 'Gentleman' Panter stepped up and grabbed the bass. General Public were born, and to help them in their infancy, ex-Clasher Mick Jones came along and guested on guitar.

How did the link up with Jones come about?

"The Beat used to support the Clash a lot in the USA," says Mr Wakeling. "We got to know him quite well, and it turned out that Mick and Roger were both carrying similar compilation tapes around with them — a mixture of reggae and New York funk."

Fair enough, but what's his role in the band?

"He's going to play on all the records, but he wants to form his own group. If everything comes up heads we'll try and tour with his group and alternate the headline. Me and Roger could sing for him and he could play guitar for us — he's got some fantastic songs — brilliant."

"Apart from the excitement and honour of having him play on General Public the most exciting thing for me is hearing what his

songs are like and relating them to what I used to like in various Clash LPs."

And so with the assistance of M Jones, General Public went into London's Air Studios to record with Colin Fairley. The first product of that collaboration — 'General Public' — is a dense resonant affair, neatly sliced up by Jones' soaring one note guitar parts, pushed along by Mr Billingham's busy keyboards and held screw tight by the Stoker — Panter rhythm grip. It is not the Beat Mk 2, but then, General Public's stylised image — jump suits and 1960's visions of Big Brother — is in a different world to the slap happy Go Feet dance collective.

GOING

P U B L I C

Interview by
JIM REID

Photos by
JOE SHUTTER

WHY THE emphasis on a uniform image, Dave?

"I think the Beat was anti-fashion on purpose, almost as a tribute to the Undertones. I liked the way they could revel in appearing to be ordinary people."

"Yet with the new group it seemed at rehearsals that when you're all wearing the same stuff you start thinking about the final result as being better than any of the constituent parts. The music starts to get more respect. If you're all there for a particular purpose, you start taking that purpose more seriously — not deadpan, you can still have a laugh, but you all know what you're there for. It's that sorta mob handed feeling — teamwork."

As General Public take to the

firing line team handed, one wonders if the social awareness and political sass that marked Wakeling's best work will be part of their armoury?

"I don't think you can stop that," says Dave. "Once you're in you're in. Yet in these conservative times there's definitely a call for boxing rather than fighting. I don't think that 'Stand Down Margaret' would actually get anywhere near Radio One now, but when we released it it was three weeks before someone said, 'that's about the PM isn't it'. They'd spot it much quicker these days, 'cos the country, society and the media is so much more conservative."

If General Public are boxing clever, then there's no doubt whose side they're ducking and

weaving for. Dave and Roger are committed without being joyless or pompous. They helped the Beat become the most glamorously radical proposition and now they're turning that friendship and strength to a new purpose.

Yet isn't there a danger that their friendship might hinder their professional relationship? How objective are they about each other?

"I suppose it's a bit like a family," says Roger.

"Yeah, but we're not afraid to confront each other," says Dave. "Though having an argument with anybody is difficult, as long as what we're screaming about turns out to be a better song, then we're quite happy to go along with it."

A HAPPY family? Well both the boys, happy fathers and all, know all about that.

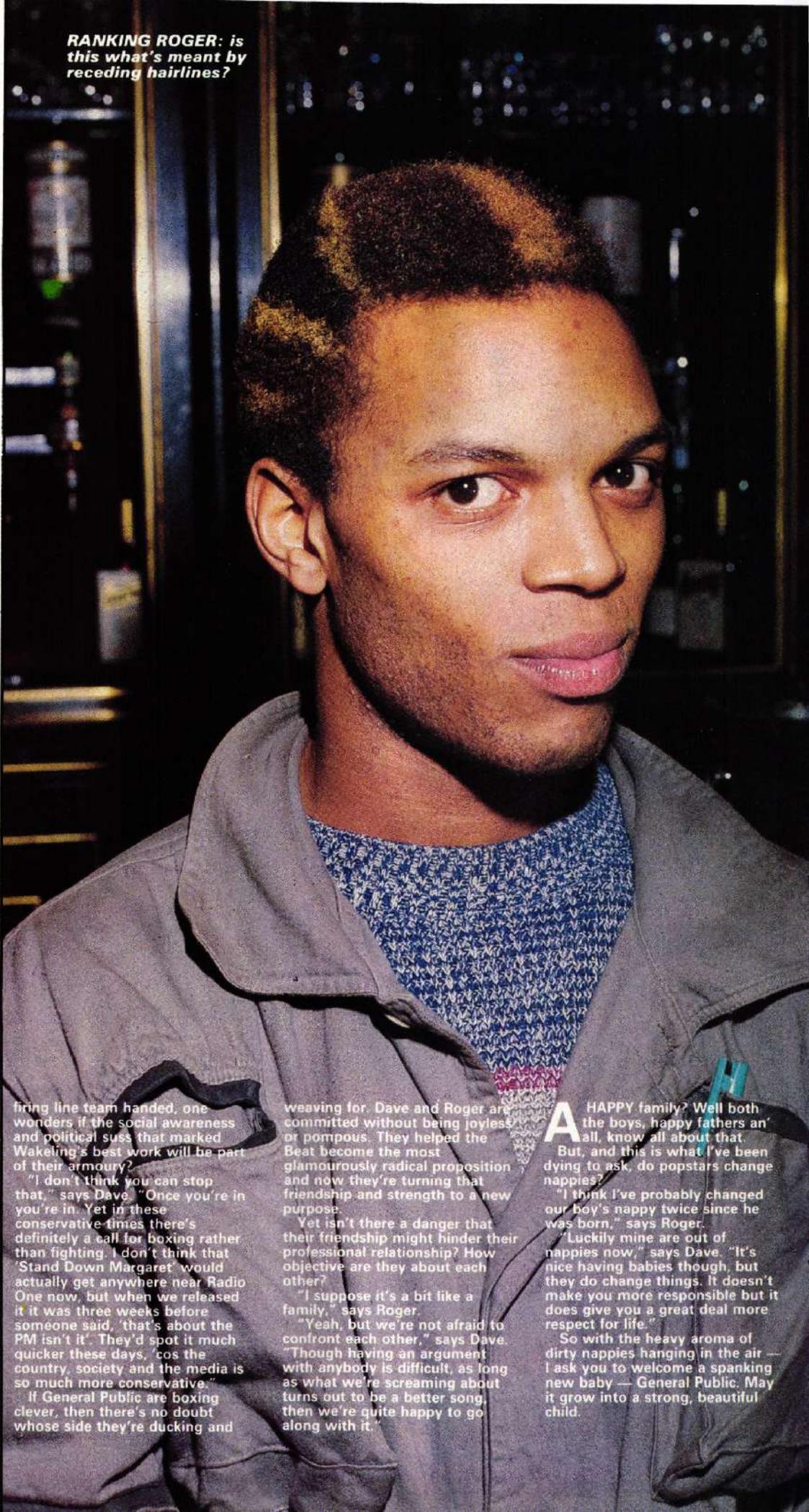
But, and this is what I've been dying to ask, do popstars change nappies?

"I think I've probably changed our boy's nappy twice since he was born," says Roger.

"Luckily mine are out of nappies now," says Dave. "It's nice having babies though, but they do change things. It doesn't make you more responsible but it does give you a great deal more respect for life."

So with the heavy aroma of dirty nappies hanging in the air — I ask you to welcome a spanking new baby — General Public. May it grow into a strong, beautiful child.

RANKING ROGER: is this what's meant by receding hairlines?



DON'T EVEN think of suggesting to Carmel that yet another 'new jazz' period is round the corner. She's not heard of Sade or Swans Way and she doesn't take kindly to being lumped together with other artists.

"Do you really think there's some new movement?" she snaps. "I don't hear any jazz singers, just a lot of cocktail crap. Jazz in its essence is something new, so if it sounds like something reminiscent of the past, then it's just nostalgia. If people tell me there's some great new jazz going on, I'd like to hear it. It's not happening, not in this country anyway — no way!"

Hysterical? Perhaps, but an understandable reaction from a young woman who's been dedicated to jazz for more years than she cares to remember. It soon becomes apparent that Carmel is a bit of a rebel, not someone who feels at home playing the pop games of interview, hit records and tours.

"I've always liked something a bit daring," she grins. "When I was young, I liked wearing my leather jacket in church and hearing the sound of the leather on the seats and not genuflecting. Not many people liked the same sort of things as me so I didn't mix with the other Catholic girls."

Obviously a clue as to why

Carmel and her band, bass player Jimmy and drummer Jerry, sit as uneasily in 'the biz' as we are now sitting, crammed into her manager's Mancunian bedsit, guzzling wine and cider and eating soggy crisps.

"It's very difficult," sighs Jimmy, "but it's to be expected I guess. We're very pleased with the new album for example but it's a sufficiently difficult relationship that we could still be with the record company in five years or they could sack us in five days."

CARMEL is frustrated at the inability of the pop machine to fit around her band's way of working. She dislikes the way her band has been recorded but she grudgingly accepts that she has to toe the line to a certain extent. Funnily enough, she cites Kid Jensen sessions as being nearer her ideal.

"The sessions for Kid Jensen, that standard of recording with no great overdubs on the voice, you have the truth there," she says. "We've done two Kid Jensen sessions and they're really good. He should release the tapes, they'd be marvellous because they're what bands are really like."

You might think that videos are something else that Carmel would spurn, but when you see the video for 'More

More More' — goodness me, they look as if they're enjoying themselves. The celebrated Lindsay Anderson, director of 'It', was responsible for the video, and Carmel for one was impressed.

CARMEL has a lot of critics. Her voice has been described as flat and boring, and her range criticised by so called 'serious' jazz critics. How does she rate herself, I ask?

"I'm not satisfied with anything I've done yet," she says. "I think critics are a bit dumb to stop people who are trying to start a career but I do take notice of people if I've done some particularly bad singing. I'm my worst critic and nobody could ever be as cruel to me as I am myself."

Carmel wants time and space to develop as a singer and as a band. People don't want to give her that time, but she's strong willed enough to get her own way in the end. The great singers she speaks of in hushed tones, (Piaf, Fitzgerald, Jackson) had years to develop before they were placed under the vinyl microscope. Carmel hasn't been given that luxury, but she's coping well. Don't expect too much from her, and you may be pleasantly surprised at what she delivers.

Andy Strike

The MORE the merrier

FRUIT CAST



EDWYN, EDWYN what have you done? One half of Orange Juice has left, the new single 'Bridge' is a song you've been playing for a year, and your new album only has six songs on it.

These thoughts and others raced through my mind as I headed to meet the man who restored my faith in pop music when Orange Juice's first album 'You Can't Hide Your Love Forever' was released back in '82.

I was expecting a sad, apologetic figure, delving into the wacky world of pop for the last time in an attempt to salvage something from the Orange Juice wreck and by golly was I pleased to find that Edwyn hasn't given up the ghost at all! In fact, he's raring to get the Orange Juice 1984 campaign off to a start and with 'Bridge' in the charts, things are already going to plan.

First things first though, Edwyn. What prompted David McClymont and Malcolm Ross to quit, I ask? "David was into synthesizers and electronic instruments and I preferred the

old reactionary axes and acoustic drums. You can put it all down to the hoary old chestnut of musical differences but it was more than that as well — a sort of love hate relationship."

Orange Juice were caught on the hop when 'Rip It Up' became such a big hit, having more or less given up chart seeking when the commercial sure hit 'I Can't Help Myself' wasn't! In the days of Postcard Records, Edwyn had always said that he wanted Orange Juice to be an alternative pop group, so how did he react when the band failed totally to capitalise on the success of 'Rip It Up'?

"Well, it was a relief more than anything else," he says. "I don't

really have the metabolism to be a pop star, not in that high profile way and I don't want little girls falling over me or anything."

ORANGE JUICE'S immediate future consists of the aforementioned album containing 'fab songs', salvaged from the sessions where Edwyn and David finally decided to fight it out, and another single and full-length album in the early summer. Producer Denis Bovell is responsible for the mini-album being finished at all, as Edwyn explains.

"Denis was great in the studio because it wasn't exactly party time, you know? He made things groovy, like after we'd done a take he'd dance around the studio and jump up on the mixing desk like Jerry Lee Lewis and play the dials with his feet."

It's good to see Edwyn more relaxed than in the past, when you remember how Orange Juice gigs often threatened to collapse as a result of the nerves which seemed to swamp the band. Today, Edwyn seems content to play guitar, write songs and carry on the idea of Orange Juice by letting the music speak for itself.

"I try to be honest with everyone I deal with these days," he says. "Before, as a buffer, I tried to be as wacky as possible. I could sell myself to you now (here, Edwyn launches into a hilarious five minute impression of Simon Le Bon being interviewed on The Tube, rabbiting on about the kids etc) then I could finish by telling you some bloody stupid story about a wombat, and how Orange Juice are the antidote to the current malaise in pop music — och I just can't be bothered," he laughs.

"Orange Juice exists within Zeke and myself now," Edwyn says thoughtfully. "I just have this idea of Orange Juice, you know? I can't find the words for it, it's just there and I can't see it ending in my lifetime. Mind you, in a couple of years I'll probably think, oh how adolescent. I've made this commitment and to a certain extent I am Orange Juice."

Well, there you have it. You can't deny who you are, can you? I look forward to the summer and the return of the real Orange Juice playing teetering gigs and making 'big music'. Don't pass the Orange Juice.

ANDY STRIKE

RULES AND CONDITIONS OF THE MEMOREX FREE TAPE OFFER

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Three special coupons numbered 1, 2 & 3 will be published on the front cover of three consecutive issues of Record Mirror starting issue dated 18 February '84. Each individual coupon accompanied by applicants name and address and a strong 27p SAE guarantees the applicant a free C60 dB Series Memorex blank cassette, plus a money-off voucher to be used

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ALL ORDERS MUST BE ACCOMPANIED BY AN APPROPRIATE STRONG SAE. PLEASE ENSURE A 27p STAMP IS AFFIXED.

Allow 21-28 days for second class return post.

*OFFER SUBJECT TO STOCK AVAILABILITY

Mailman

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

P'RAPS YOU can explain why Frankie Goes To Hollywood's amazingly brilliant 'Relax' has been banned by Auntie Beeb? I've been dancing to it in night clubs since its release several weeks ago. Until some loud-mouthed twerp from the BBC opened his festering trap, on 'ORS '84', I didn't even realise what the words were.

If our listening freedom is going to be censored this much, here's a few suggestions for some other bans:

- 1) 'John Wayne Is Big Leggy' — Haysi. Describes sexual acts and positions, tongue-in-cheek of course.
- 2) Tina Turner's 'Let's Stay Together' video, with saucy scenes.
- 3) 'It's Raining Men' — The Weather Girls. "Rip off the roof and stay in bed..."
- 4) 'Where Is My Man' — Eartha Kitt. She wants a "Big, Big, Big, BIG..." — the mind boggles.
- 5) Donny Osmond — 'Puppy Love'.
- 6) The Andrews Sisters — 'Workin' For The Yankee Dollar'.

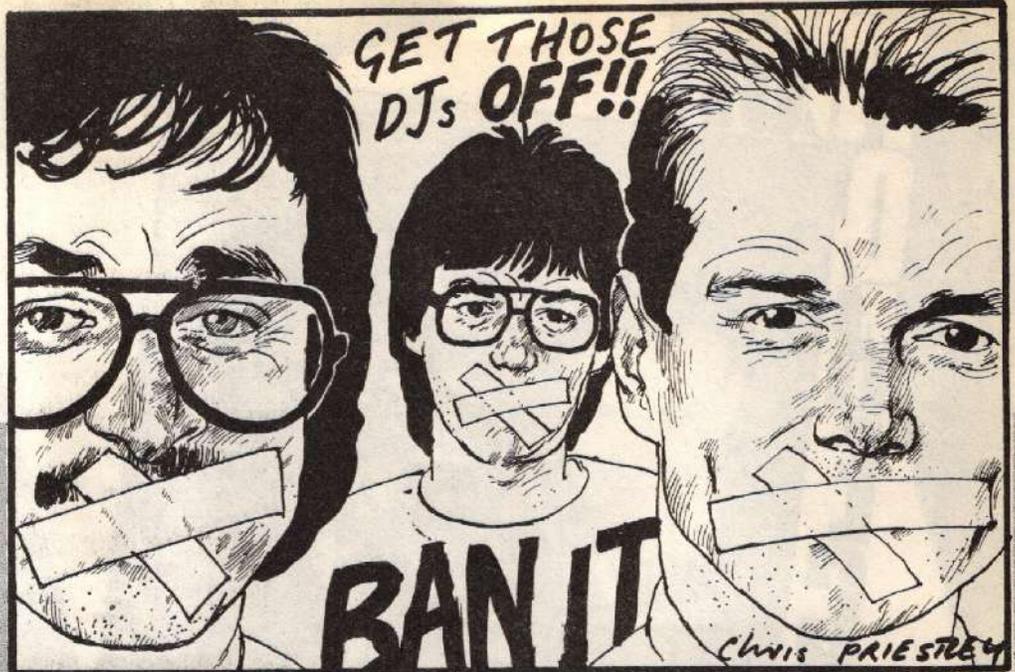
In fact, why not ban all records and videos? If your mind is as filthy and depraved as some at the BBC, you could fit sexual connotations into nearly every song!

Marilyn Le Tran, N. Wales

● Have you tried it with 'Orville's Song'?

HERE IS a Quiz:

- 1) Is ABC's Martin Fry living proof that a) Man can exist without a brain? b) You don't have to be intelligent to make money? c) Some people are beyond help?
- 2) If Marilyn wrote a book would it be called a) 'Fairy Tales'? b) 'The Killing Of Sister George'? c) 'In Search Of Man'?
- 3) Is Duran Duran a) A recurring nightmare? b) An earache? c) I don't know but I've heard it can be very nasty?
- 4) If all popstars had to retire at the age of 30, would it mean a) Nick Heyward would be around for at least 20 years more? b) David Bowie would have long since been drawing his pension?



Pull out the plug!

I AM writing with regard to the Peter Powell Show's new 45's spot. I could not believe my ears when he actually played Mike Read's so-called new record and also telephoned him to talk even more about such a worthless piece of vinyl.

Mike Read is constantly plugging himself on his radio show, 'Saturday Superstore' and now the whole of Radio One is joining in to get him a hit record.

I feel, as I am sure other musicians do, that this is an insult to any musician trying to make it in the music business. If Mike Read really wants to be a pop star why doesn't he give up his BBC job and get out

here working hard gigs like the rest of us musicians.

As shown in the past, we can be sure that Mike Read will be plugging his record, and any other things that he has his hands on, dragging his dreadful guitar behind him.

When Radio One hires a DJ why can't they just play records and stop trying to sell themselves? Someone who really cares about getting rubbish out of music

● But let's not forget the BBC's great charity work — giving employment to deaf, dumb and blind DJs

c) Cliff Richard would lie about his age?

A very Nice Little Girl
● 1) b), 2) probably, 3) all three, 4) all of them and the charts would be empty apart from Musical Youth and St Winifred's School Choir

WOULD YOU please inform Andy Strike, whoever the old fart is, to get his facts right before he attempts to write an article.

'Human Touch' isn't a "me and my baby song". It is about computer technology moving in and isolating people. He obviously hasn't heard any of Rick's music, if he thinks it's all heavy metal, catchy chorus and 'my best friend's girl'.

To slag off someone after only one record, Mr Strike, is highly presumptuous of you. Rick is going to be big here, whether you like it or not, and you won't put me off buying his records, no matter how many catty, jealous remarks you continue to make.

As for the quote, "the biz seems to have robbed Rick of the human touch," well, you've obviously never had it, dear.

Jill Nelson, Southsea

● I still preferred him when he was nicknamed 'Dusty'

DO YOU think any of these 'bubblers' will make the top 10? RED RED WHINE, Neil Kinnock WHERE IS MY MAN, Alana

Stewart KING OF PANE, Ted Moul HELLO, HELLO I'M BACK AGAIN, Geoff Boycott GOLD, Torvill and Dean WISHFUL THINKING, Wolves FC Champions BIG APPLE, Gladys Knight and The Pips A LITTLE BIT OF DOPE, Linda McCartney Matt, Willenhall ● What about 'PUNCH AND JUDY', Sir Geoffrey Howe and Maggie Thatcher?

WHAT DOES that pratt Morrissey think he's talking about? The fact that he dismissed every single he reviewed as utter rubbish was of no use to anyone at all.

It was patently obvious that he didn't really care a damn about what he said about any of the records. Slagging them off one by one isn't clever — it's pathetic.

The one record he liked had his press agent as the group's manager. Well, ha, ha, funny! Not really.

Finally, how anyone could dismiss Genesis' new single as being "murderously dull" I'll never know. What a boring jumped up moron Morrissey is. I wouldn't hesitate in trampling on any of his records should I ever have the misfortune to hear one. John Adderley, Dorking's best DJ ● I always thought he was a charming man.



Pic by Michael Patrick

A RECENT article in the Guardian (January 27th) reported on rumours that John Peel may either not be offered a new contract by the Beeb in March, or may be moved sideways (that's newspeak for 'demoted') from his current stereo slot on Radio One.

Can the plastic-music-perpetrating Beeb really get away with such a retrograde and reactionary step? ... NOT if all you lovers of non-anodyne and non-commodified music get off your arses and inundate Derek Chinnery (Controller of Radio One) with truck loads of indignant missives warning that there will be bloody revolution on the streets, marches on Parliament, etc, if our beloved Peely is sacrificed on the altar of populist expediency.

So get those quills out and start scratching away ... or you can all look forward, in perpetuity, to Kajagoogoo, Shakin' Stevens and Duran Duran after the pub closes. Richard House, Norwich

● A nice cup of cocoa sends me to sleep quicker

◀ JOHN PEEL explains the art of scoring to Kenny Dalglish



BLUE RONDO: the good, not bad but ugly

Mess of the Blues

THEY DON'T have the good looks of Simon Le Bon, Tony Hadley or even Boy George, but Blue Rondo don't give a damn.

"We're a bit ugly but we're proud of it," says Christos Tolera, who, with Chris Sullivan, provides the vocals on Blue Rondo's gripping new single 'Slipping Into Daylight'.

"It must be awful to wake up every day and worry about the slightest blemish or spot or whether your chin is sagging. I wouldn't want to be pretty."

"While everybody tried to look like David Bowie while they were growing up I tried to look like Michael Foot," says Chris. "I'm going to get a duffle coat now, just like his. I'm trying to grow my hair the same way as well."

"Blue Rondo are a reaction to the square jawed heroes in the charts today. We believe that fashion should primarily be fun, without people dictating to you what you should wear. Sometimes I like to look like Davey Crockett and other times I look like a mad Welsh politician from the thirties."

And time was when Blue Rondo, who used to be known as Blue Rondo A La Turk, looked like a bunch of Brazilian used car salesman for songs like 'Me And Mr Sanchez'.

But now they're trying to be more flexible. During the past year some members of Blue Rondo have left to form Matt Bianco and now they're a three piece with Geraldo D'Arbilly on percussion. When they tour though, Blue Rondo

will swell to an 11 piece with a variety of guest musicians.

"The split was entirely amicable," says Chris. "With seven people each having a say in the songs we were doing, they were getting too diluted."

ONCE HAILED as the Kings of the Latin beat, Blue Rondo are now fusing jazz, Brazilian funk, and soul with a more mainstream approach. Their new album 'Masked Moods' will be available shortly.

"Our music a bit of a hybrid," says Chris. "Everything is so layered that it's difficult to describe it. It's a bit like cooking a spaghetti bolognese. After an hour you can still taste the carrots, after three hours it has a far more convivial taste."

"I wrote the new single when I went to New York for a crazy eight week holiday. In all the time I was there I don't think I had more than a couple of hours' sleep."

"I visited all the clubs and stayed out all night. In the morning I emerged blinking wearily in the daylight so it seemed like a good idea for a song. One club I went to was full of Hells Angels and there was me in a smart suit. They didn't hurt me though, I developed a sort of camaraderie with them, because we all loved music."

"The single is special as well, because I met my wife in New York. I hated her at first, we didn't get on, but then something clicked and I suppose it was love. I might look a bit funny, but underneath it all I'm a real romantic." *Robin Smith*

FASCINATED

BY the unlikely pairing of Madness with the acting ace of East London, Michael Caine, your newsthirsty RM went after the facts — and got the man himself on the dog.

"I haven't heard the finished record. I don't know what it's about," Caine told me from his home in Los Angeles.

And how did he come to do his deadpan delivery on the single in the first place? "Well, I was in London and I just got a demo and a letter from someone in Madness, saying they've done a song called 'Michael Caine' and they wanted to record me saying 'My name is Michael Caine' for use on the record."

"I said fine, and they sent around a recording engineer, we just sat in the hotel room, I said 'My name is Michael Caine' and he went away again."

Oh well, Frankie went to Hollywood — now Hollywood comes to us. And the boys haven't replaced Mike Barson yet. Fancy a new career, Mikey boy?

Paul Sexton

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SOUNDWAVE
 MAGAZINE

US Singles

- 1 2 JUMP, Van Halen, Warner Bros
- 2 1 KARMA CHAMELEON, Culture Club, Virgin/Epic
- 3 4 99 LUFTBALLONS, Nena, Epic
- 4 9 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
- 5 7 THRILLER, Michael Jackson, Epic
- 6 3 JOANNA, Kool & The Gang, De-Lite
- 7 12 NOBODY TOLD ME, John Lennon, Polydor
- 8 10 LET THE MUSIC PLAY, Shannon, Mirage
- 9 14 WRAPPED AROUND YOUR FINGER, The Police, A&M
- 10 13 AN INNOCENT MAN, Billy Joel, Columbia
- 11 6 THAT'S ALL, Genesis, Atlantic
- 12 26 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 13 21 I WANT A NEW DRUG, Huey Lewis and The News, Chrysalis
- 14 5 TALKING IN YOUR SLEEP, The Romantics, Nempor
- 15 24 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 16 22 NEW MOON ON MONDAY, Duran Duran, Capitol
- 17 11 RUNNING WITH THE NIGHT, Lionel Richie, Motown
- 18 15 THINK OF LAURA, Christopher Cross, Warner Bros
- 19 8 OWNER OF A LONELY HEART, Yes, Atco
- 20 20 YAH MO B THERE, James Ingram and Michael McDonald, Quest
- 21 25 GOT A HOLD ON ME, Christine McVie, Warner Bros
- 22 32 FOOTLOOSE, Kenny Loggins, Columbia
- 23 28 THE LANGUAGE OF LOVE, Dan Fogelberg, Full Moon/Epic
- 24 19 MIDDLE OF THE ROAD, The Pretenders, Sire
- 25 30 THIS WOMAN, Kenny Rogers, RCA
- 26 16 PINK HOUSES, John Cougar Mellencamp, Riva
- 27 35 AUTOMATIC, Pointer Sisters, Planet
- 28 33 GIVE IT UP, K.C., Meca/Alpha
- 29 17 BREAK MY STRIDE, Matthew Wilder, Private
- 30 34 ALMOST OVER YOU, Sheena Easton, EMI-America
- 31 43 ADULT EDUCATION, Daryl Hall & John Oates, RCA
- 32 18 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
- 33 37 THE POLITICS OF DANCING, Re-Flex, Capitol
- 34 38 LET'S STAY TOGETHER, Tina Turner, Capitol
- 35 40 BACK WHERE YOU BELONG, .38 Special, A&M
- 36 39 RUNNER, Manfred Mann's Earth Band, Arista
- 37 23 SO BAD, Paul McCartney, Columbia
- 38 44 NEW SONG, Howard Jones, Elektra
- 39 49 HOLD ME NOW, Thompson Twins, Arista
- 40 46 LIVIN' IN DESPERATE TIMES, Olivia Newton-John, MCA
- 41 47 COME BACK AND STAY, Paul Young, Columbia
- 42 27 I STILL CAN'T GET OVER LOVING YOU, Ray Parker Jr., Arista
- 43 65 RADIO GA GA, Queen, Capitol
- 44 31 BANG YOUR HEAD (METAL HEALTH), Quiet Riot, Epic
- 45 45 FOR A ROCKER, Jackson Browne, Asylum
- 46 52 IF ONLY YOU KNEW, Patti LaBelle, Philadelphia International
- 47 61 GIRLS, Dwight Twilley, EMI-America
- 48 53 RED RED WINE, UB40, A&M
- 49 54 SHE WAS HOT, Rolling Stones, Rolling Stones
- 50 59 DON'T LET GO, Wang Chung, Geffen
- 51 29 SEND ME AN ANGEL, Real Life, MCA/Curb
- 52 55 FIELDS OF FIRE, Big Country, Mercury
- 53 36 HOLIDAY, Madonna, Sire
- 54 57 YOU MAKE MY HEART BEAT FASTER, Kim Carnes, EMI-America
- 55 42 THE DREAM, Irene Cara, Network/Geffen
- 56 41 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
- 57 63 REBEL YELL, Billy Idol, Chrysalis
- 58 70 STRIP, Adam Ant, Epic
- 59 48 TWIST OF FATE, Olivia Newton-John, MCA
- 60 79 THE KID'S AMERICAN, Matthew Wilder, Private

Bullets 61-100

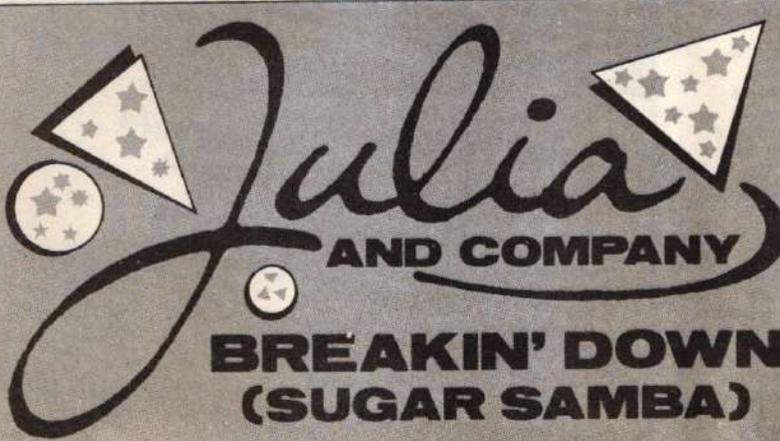
- 61 71 THIS COULD BE THE RIGHT ONE, April Wine, Capitol
- 63 — THEY DON'T KNOW, Tracey Ullman, MCA
- 67 — AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 68 — TONIGHT, Kool & The Gang, De-Lite
- 69 74 VITAMIN L, B E Taylor Group, MCA/Sweet
- 70 76 BREAKING UP IS HARD ON YOU, The American Comedy Network, Critique

- 71 75 ENCORE, Cheryl Lynn, Columbia
- 72 82 JOYSTICK, Dazz Band, Motown
- 73 88 MAKE MY DAY, T G Sheppard With Clint Eastwood, Warner/Curb
- 74 80 BEAST OF BURDEN, Bette Midler, Atlantic
- 75 — HELLO, Lionel Richie, Motown
- 80 90 WALKING IN MY SLEEP, Roger Daltrey, Atlantic
- 84 — HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia
- 85 — WHITE HORSE, Laid Back, Sire
- 86 — ONE IN A MILLION, The Romantics, Nempor
- 87 — WE'RE GOING ALL THE WAY, Jeffrey Osborne, A&M
- 88 — HYPERACTIVE, Thomas Dolby, Capitol
- 89 93 EACH WORD'S A BEAT OF MY HEART, Mink DeVille, Atlantic
- 90 — FLASHES, Tiggi Clay, Morocco
- 92 — RUNAWAY, Bon Jovi, Mercury
- 93 — CLUB MICHELLE, Eddie Money, Columbia

US Albums

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 3 3 1984, Van Halen, Warner Bros
- 4 4 CAN'T SLOW DOWN, Lionel Richie, Motown
- 5 7 LEARNING TO CRAWL, The Pretenders, Sire
- 6 6 AN INNOCENT MAN, Billy Joel, Columbia
- 7 5 SYNCHRONICITY, The Police, A&M
- 8 8 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 9 9 90125, Yes, Atco
- 10 11 UH-HUH, John Cougar Mellencamp, Riva
- 11 16 SPORTS, Huey Lewis & The News, Chrysalis
- 12 10 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 13 17 MILK AND HONEY, John Lennon/Yoko Ono, Polydor
- 14 13 GENESIS, Genesis, Atlantic
- 15 12 ELIMINATOR, ZZ Top, Warner Bros
- 16 14 IN HEAT, The Romantics, Nempor
- 17 20 TOUCH, Eurythmics, RCA
- 18 19 DEFENDERS OF THE FAITH, Judas Priest, Columbia
- 19 15 METAL HEALTH, Quiet Riot, Pasha/CBS
- 20 21 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 21 18 WHAT'S NEW, Linda Ronstadt, Asylum
- 22 23 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 23 22 PYROMANIA, Def Leppard, Mercury
- 24 30 ROLL ON, Alabama, RCA
- 25 27 TOO LOW FOR ZERO, Elton John, Geffen
- 26 — WINDOWS AND WALLS, Dan Fogelberg, Full Moon/Epic
- 27 29 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 28 25 THE BIG CHILL, Soundtrack, Motown
- 29 24 TOUR DE FORCE, .38 Special, A&M
- 30 31 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 31 33 IN THE HEART, Kool & The Gang, De-Lite
- 32 32 BUSY BODY, Luther Vandross, Epic
- 33 28 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar
- 34 26 BARK AT THE MOON, Ozzy Osbourne, CBS
- 35 35 UNDER A BLOOD RED SKY, U2, Island
- 36 34 YENTL, Barbra Streisand, Columbia
- 37 37 GREATEST HITS, Air Supply, Arista
- 38 38 FLASHDANCE, Soundtrack, Casablanca
- 39 36 IN A SPECIAL WAY, DeBarge, Gordy
- 40 42 REBEL YELL, Billy Idol, Chrysalis
- 41 44 TWENTY GREATEST HITS, Kenny Rogers, Liberty
- 42 — CHRISTINE McVIE, Christine McVie, Warner Bros
- 43 39 PIPES OF PEACE, Paul McCartney, Columbia
- 44 40 MADONNA, Madonna, Sire
- 45 41 TWO OF A KIND — SOUNDTRACK, John Travolta/Olivia Newton John, MCA
- 46 50 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 47 48 IT'S YOUR NIGHT, James Ingram, Q-West
- 48 — I'M IN LOVE AGAIN, Patti LaBelle, Philadelphia International
- 49 — LET THE MUSIC PLAY, Shannon, Mirage
- 50 — MIDNIGHT MADNESS, Night Ranger, Camel/MCA

Compiled by Billboard



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BREAK MACHINE and a cast for thousands

Break

BREAK DANCING is an appropriate name for the craze that's been sweeping discos — if you're not careful you can find yourself in hospital with a few bones amiss.

And Lindsay Blake from Break Machine will testify that learning to break dance can put you into hospital.

"I pulled a muscle in my rib and I damaged my left hip when I was learning the routines," says Lindsay. "And I was a gymnast so I picked it up relatively easily as well."

"Breaking is more gymnastically orientated than dancing. We started last October. We got into it through friends and learned by looking at other people break. We had a video in our house and kept taping shows so we could pick up the movements."

"We go to all the clubs in New York and we get to see the other breakers. Then we go back and try and add our own thing to keep it fresh."

You can watch and you can dance, it's a new learning experience in the clubs."

BREAK MACHINE have just come to Britain now their single 'Street Dance' has burst into the British charts.

The band consists of Lindsay and his brother Lindell plus Cortez Jordan, and got together when the brothers realised that none of the break dance troupes actually went and sang as well.

The vocal side of the group you can hear on the single. But running through their routines at the side of a Holiday Inn hotel swimming pool, the group are cocky, confident and ultra fast. Cortez will be ambling alongside the pool for one moment, before suddenly deciding to do a back flip, to the delight of various residents.

Although they are second generation breakers, they don't see the movement as a fad, but as something that's

going to last.

"It's going to last because it's really the next phase of dance," says Lindsay. "It should be seen as an example of a movement like ballet, or jazz dancing or jive. Like ballet, breaking will be around for a long while."

"We are in a strong position because people can book us not only as dancers but singers as well. I think we're ahead of the other breakers."

Break Machine are certainly at the commercial end of the movement. Their single is produced by the famous Jacques Morali — the man normally associated with boystown hits from people like Village People and now Eartha Kitt — and they are outside the hardcore of breakers who normally work under the wing of Afrika Bambaataa.

But they reckon that the hardcore breakers got their reputation because of Bambaataa's Rock Steady Crew who through

'Flashdance' built up the reputation of the Bronx as the core of the movement.

BREAK MACHINE are staying loyal to their borough of Queens, though.

"It all started in the Bronx, so it has the reputation, but we can do it in Queens," says Cortez. "Queens is mostly families, a nice district."

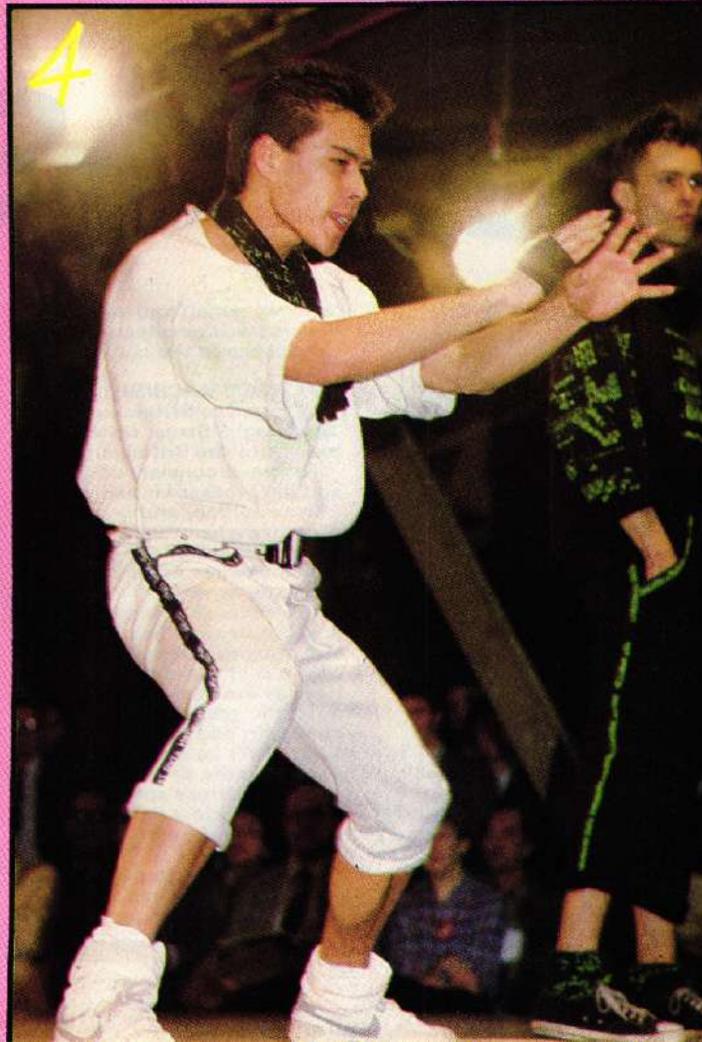
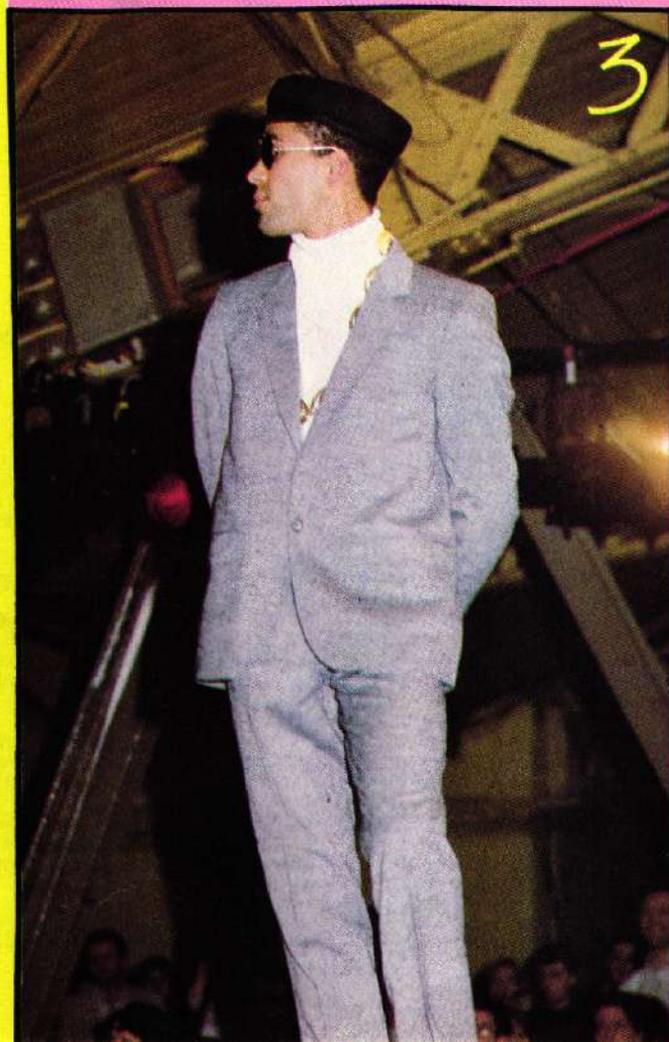
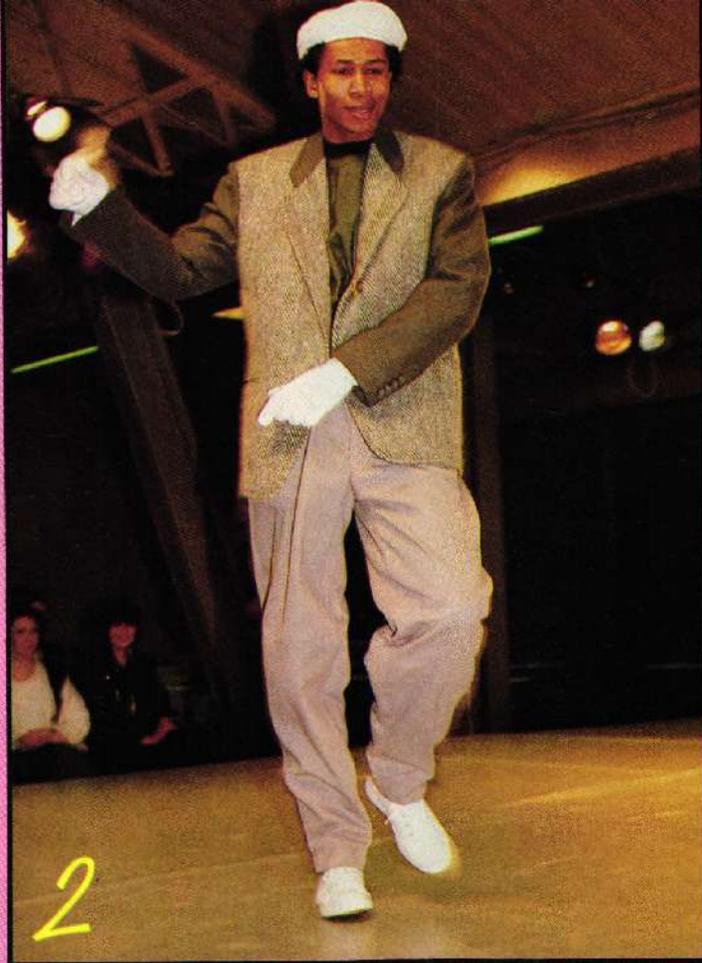
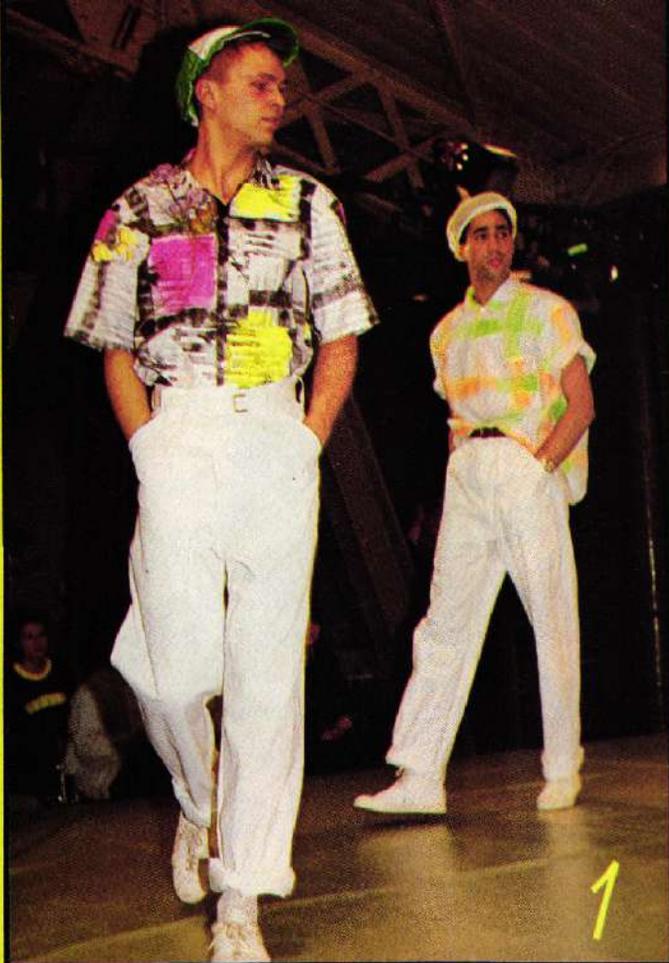
"The reason that it's harder in the Bronx and people go round killing each other is that the kids don't have the love from the parents like they do in Queens. The kids in the Bronx end up in jail and they learn from there."

What you do have in Queens is three young men who have practised the art of breaking for three hours a day, every day, for six months until they got it right. And with Jacques Morali doing the sounds they could be the biggest break group yet . . . if they keep their bones intact!

Simon Hills

Pic by JOE SHUTTER

STYLE '84



ENGLISH MENSWEAR manufacturers, oft the poor cousins of the Italian and French style fuhrers, are at last beginning to make a stand and lure back the doughty British boys who've jumped ship in favour of the Continental Casual Kings. And collectivism is the cause!

Until recently, the plucky Blighty designers have been used to finding themselves awash in a sea of commercial suspicion and inverted press snobbery, snubbed by the moguls who frequently mistook their cottage industry enthusiasm for a lack of talent and business drive. But no more. The English Menswear Designer Collections have brought a host of gifted sprats together and turned their unheard whispers into a shout with clout!

By forging practical links with industrial backers and adopting an aggressively high profile, EMDC have already wowed Biz Bigwigs in Paris, New York and Tokyo, spreading the word and reaping rewards.

Aiming to assemble a collective representation of the UK's happenin' duds, EMDC's intention is to interest the nifty nocturnal nightclubber and the sussed boardroom exec. Last week they revealed their wares for '84 . . . RM took a look . . .

By Graham K.

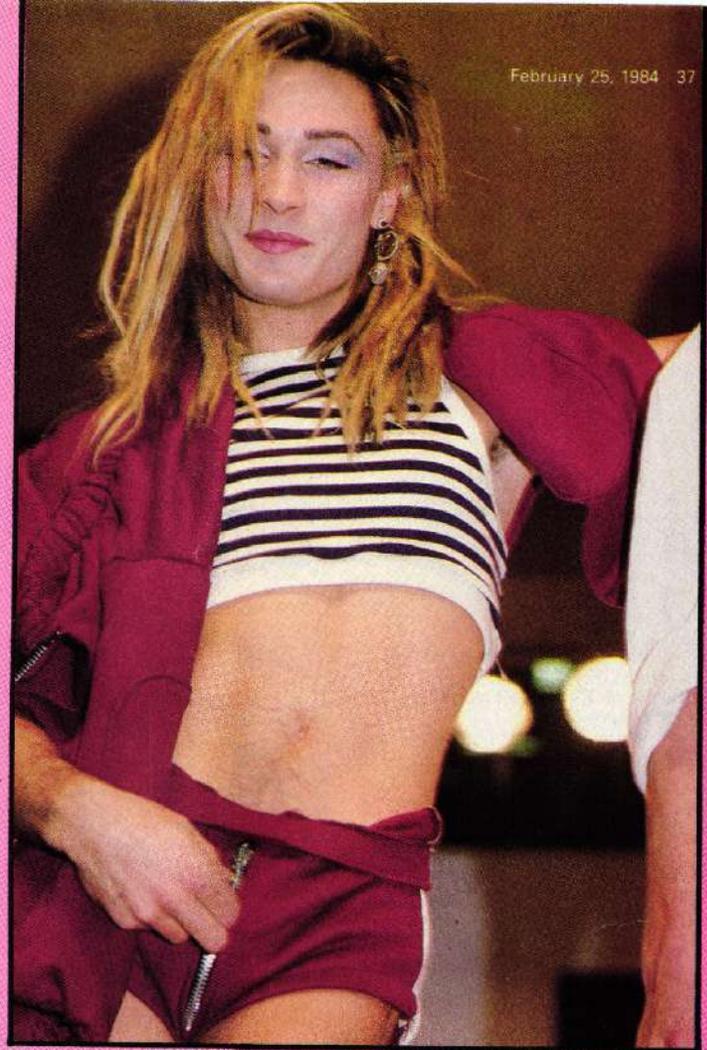
Photos by Kerstin Rodgers and Niall McInerney

Pic 1 — 'HandPaint' shirts from Empire Apparel

Pic 2 — Two Tone jacket and trousers by Charlie Allen

Pic 3 — Grey Roman suit by Fotch

Pic 4 — White 'Computer Softwear' by Anne Smith for Additi



GUEST MODEL Marilyn sports the Shorty T-Shirt, Sweat jacket 'n' pants from Bazooka at New Masters

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In this week's amazing Record Mirror competition we are proud to present a Sinclair spectacular! Sinclair the company who made digital power universally available have put together with Record Mirror the ultimate electronic buffs kit, this amazing get together of electronic wizardry also exclusively includes the brand new Sinclair flat screen pocket television which took 6 years hard work and over £4 million to develop the most elegant window on the world that has ever been seen. The Sinclair flat screen TV combines analogue and digital technology in a single purpose built integrated circuit. This TV is still in production at the moment, so you may have to wait just a little while to receive it, but when you do it will be so exclusive your friends will not believe it.

Also included in this incredible army of prizes is the Sinclair Spectrum computer, complete with interfaces, cassettes, games and printers — the grand total worth of the prize being £439.00.



All you have to do is answer the six easy questions and fill in the coupon — then just cut it out and send it off, and keep your fingers crossed! Send to: RECORD MIRROR/SINCLAIR COMPETITION, P.O. BOX 16, HARLOW, ESSEX. Now, go for it! . . .

- 1 How long did the Sinclair flat screen pocket TV take to develop?
- 2 Name the American group who were led by Tom Verlaine
a) Radio b) Cinema c) Television
- 3 How much money did it take to develop the Sinclair flat screen pocket TV?
- 4 Who sang the hit song Brass in Pocket?
a) The Eurythmics b) The Pretenders c) The The
- 5 What 2 techniques does the Sinclair flat screen pocket TV feature?
- 6 What TV programme first featured the full length Michael Jackson Thriller video?
a) Top of the Pops b) The Tube c) Old Grey Whistle Test

Answers

1 _____ b) _____
 2 a) _____ c) _____
 b) _____ 5 _____
 c) _____ 6 a) _____
 3 _____ b) _____
 4 a) _____ c) _____

Rules & Regulations
 The prizes and competition are exclusive to Record Mirror Readers. Employees and their families of Spotlight Publications, Morgan Gramplan, or Sinclair or any other subsidiary or associate company may not enter this competition. The closing date for all entries is March 10th, 1984. The results of the competition will be published in a future edition of Record Mirror magazine.

X WORD

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

ACROSS

- 1 Perhaps it will get to number one (7,8)
- 7 What Kenny Rogers has (4,4,3,2,3,4)
- 10 Alcoholic number one from '83 (3,3,4)
- 11 Beatles film (4)
- 13 Group you'll find playing live at The Albany Empire (6,7)
- 16 Home for Eddy (8,6)
- 18 A way to release tension (5)
- 20 Rebel runner (5)
- 21 Africa hitsters (4)
- 22 Poison Cramps guitarist (3)
- 24 Country or log (3)
- 25 Mr Kristofferson (4)
- 26 What Luther Vandross is (4,4)
- 29 Thin Lizzy's girl (5)
- 30 One of Jermaine's younger brothers (7)
- 32 It keeps Lionel fit (7,4,3,5)

- 8 Talk Talk label (1,1,1)
- 9 Abba found themselves Head Over — back in 1982 (5)
- 12 Pain inflicted by Martin Fry (6,4)
- 14 Debut Duran Duran hit (6,5)
- 15 Banshees offspring (9)
- 17 War Baby from last year (3,8)
- 19 Group wanting more time (10)
- 23 Amazing Kate Bush hit (3)
- 27 Lucky charm for Siouxsie (2,2)
- 28 Marillion singer drinks like one (4)
- 31 Wishbone tree (3)

LAST WEEK'S SOLUTION

ACROSS: 1 Talk Talk; 4 'Breakaway'; 8 Is There Something I; 10 Matthew Wilder; 13 Icehouse; 14 Legs; 15 'A Letter From Afar'; 18 'The Clapping Song'; 20 Guns; 21 Down The Wind; 24 'Danger Games'; 26 Clues; 27 Should Know; 28 ELO; 29 Dig The New; 30 Siren.

DOWN: 1 'This Must Be The Place'; 2 'Let's Stay Together'; 3 'The Thin Wall'; 4 Breed; 5 Kenny; 6 Whistle; 7 Police; 9 Judas Priest; 11 White; 12 Zero; 16 'Tainted Love'; 17 Focus; 19 Green; 21 Darts; 22 'Waves'; 23 Yentl; 25 Gnome.

LAST WEEK'S WINNER
Malcolm Murray, 9 Mynsule Rd, Spittal, Bebbington, The Wirral, Cheshire.

HMV comp winners

Martin Cleaver, Cardiff; Graham Borge, Pencoed, Nr Bridgend, Mid-Glam; Martin Batterham, Hockley, Essex; Peter Chong, Wrexham, Clwyd; Kerry Turner, Basildon, Essex; A Mielke, Cambridge; Shirley Cook, Lemington, Newcastle 5; L Gunning, Bethnal Green, E2; Debbie McMorrow, Rainham, Kent; Dorothy Briggs, Sheffield; P J Trout, Erith, Kent; M S Gillmore, Northants; M L Bates, Luton, Beds; Ian Ritchie, Hassocks, W Sussex; B C Millard, Kidlington, Oxford; Diana Dobson, East Croydon, Surrey; Gillian Pratley, Kenley, Surrey; Jane Tuffin, London E14; Miss K L Tee, Naphill, Bucks; D Sanders, Worcester; Mr D Flint, Thamesmead; Charles Patrick, Selby, N Yorks; Trevor O'Connell, Newcastle-upon-Tyne; Kate Kenzie, Welwyn Garden City; Louise Stanbrook, Woodborough, Notts.

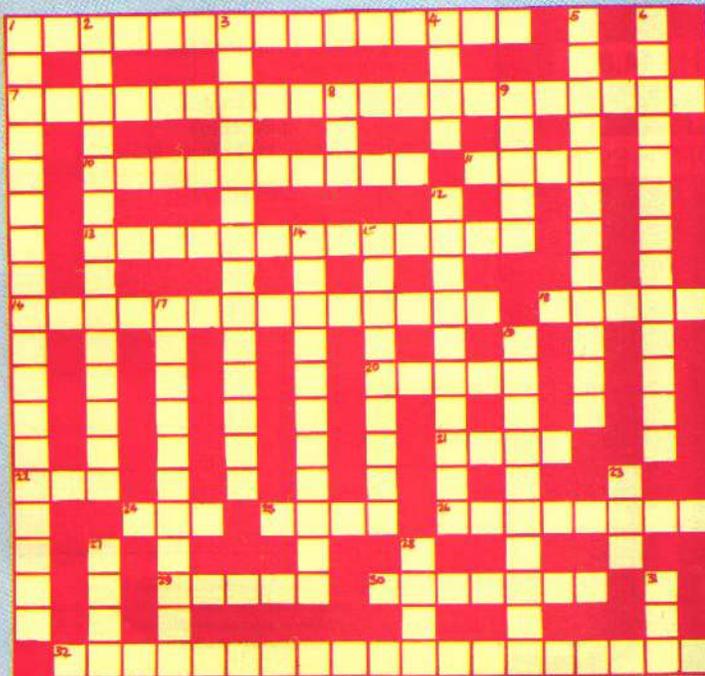
ANSWERS: 1) b) Jack Russell terrier, 2) a) His Master's Voice, 3) a) Records.

DOWN

- 1 Question asked when the storm broke out (5,4,3,6)
- 2 Weapon for Kirk Brandon (5,2,7)
- 3 1982 Depeche Mode hit (5,2,6)
- 4 Cliff proclaimed in 1980 " — Hero" (2,2)
- 5 Comsat Angels' day (12)



6 Direction for Kool and the Gang (8,5)



MY OH MY! Here's a man who's suffering from the prickly heat. He and his band hit number 15 in 1975 with 'How Does It Feel'. Name him and his fellow troupers to start our medical trivia quiz.

TRIVIA QUIZ

- 1 Which heavy metal outfit share with the Thompson Twins the distinction of a hit called 'Doctor Doctor'?
- 2 Who told the story of 'Dr Heckyll and Mr Jive'?
- 3 Name the current hitmaker who has appeared in the US soap opera 'General Hospital'?
- 4 Who saw the doctor about their eyes in 1973?
- 5 Which sixties TV doctor had four hits in the early sixties?
- 6 Which DJ is closely connected with Stoke Mandeville hospital?
- 7 Who told the doctor they had a bad case of loving you?
- 8 Who was running a temperature of '98.6' in 1967?
- 9 Who sang about a heart that had stopped beating in time?
- 10 Who played the doctor in the film version of 'Tommy'?
- 11 Who claimed one and one is one in 1973?
- 12 Who got to number one in the album charts through sheer stupidity?
- 13 'Dr Love' was a hit from whom in 1976?
- 14 Who had an instrumental hit about a mobile army service hospital?
- 15 Which electrifying group had a hit with 'Dr Kiss Kiss'?
- 16 Who suffered a sheer heart attack in 1974?
- 17 Who found it hard to be in love with a beautiful woman?
- 18 Who was under doctor's orders in 1974?
- 19 Who has been physical in the charts, suffered a landslide and a heart attack?
- 20 Who was down at the doctor's in 1978?
- 21 Mankind had a hit with a disco version of which sci-fi theme?
- 22 Who sang about a cardiac arrest in 1982?
- 23 In which song did John Lennon sing of high temperatures and rising fever?
- 24 Who felt feverish on a Saturday night?
- 25 Who sang about Dr Detroit last year?

ANSWERS

1 UFO, 2 Men At Work, 3 Rick Springfield, 4 Jackson Five, 5 Dr Kildare (Richard Chamberlain), 6 Jimmy Savile, 7 Robert Palmer, 8 Keith, 9 Leo Sayer, 10 Jack Nicholson, 11 Medicine Head, 12 Dr Feelgood, 13 The Chimes, 14 Mash, 15 5000 Volts, 16 Queen, 17 Dr Hook, 18 Sunny, 19 25 Devo, 20 Olivia Newton-John, 20 Dr Feelgood, 21 Dr Who, 22 Madness, 23 Cold Turkey, 24 Bae Gae, 25 Devo.

Pic by Andy Horne

UK Albums

Week ending February 25, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



THE ALARM in a moving graveside tribute to their pet hamster Horace

1	—	1	INTO THE GAP, Thompson Twins, Arista 205971
2	1	2	SPARKLE IN THE RAIN, Simple Minds, Virgin
3	4	25	AN INNOCENT MAN, Billy Joel, CBS ☆
4	3	63	THRILLER, Michael Jackson, Epic ☆
5	2	14	TOUCH, Eurythmics, RCA ☆
6	—	—	DECLARATION, Alarm, IRS IRSA7044
7	7	30	THE CROSSING, Big Country, Mercury □
8	6	18	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
9	8	6	SOMETIMES WHEN WE TOUCH, Various, Ronco
10	5	31	NO PARLEZI, Paul Young, CBS ☆
11	10	4	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
12	11	13	UNDER A BLOOD RED SKY, U2, Island ☆
13	9	12	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
14	16	2	THE FLAT EARTH, Thomas Dolby, Parlophone
15	13	4	MILK AND HONEY — A HEART PLAY, John Lennon and Yoko Ono, Polydor ○
16	14	19	COLOUR BY NUMBERS, Culture Club, Virgin ☆
17	12	2	VICTIMS FOR THE FUTURE, Gary Moore, Virgin
18	23	6	LEARNING TO CRAWL, Pretenders, Real ○
19	25	17	STAGES, Elaine Paige, K-Tel ☆
20	20	23	LABOUR OF LOVE, UB40, DEP International/Virgin ☆
21	24	20	GENESIS, Genesis, Charisma/Virgin ☆
22	17	16	PIPES OF PEACE, Paul McCartney, Parlophone ☆
23	18	3	SLIDE IT IN, Whitesnake, Liberty
24	15	11	QUICK STEP & SIDE KICK, Thompson Twins, Arista ○
25	22	13	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
26	21	4	ORIGINAL MUSIC FROM AUF WIEDERSEHEN PET, David Mackay, Towerbell
27	19	3	CRUSADER, Saxon, Carrere
28	30	4	1984, Van Halen, Warner Bros
29	79	2	HAUNTING MELODIES, Various, Nouveau Music
30	56	2	THE TUBE, Various, K-Tel
31	32	15	YENTL, Barbra Streisand, CBS □
32	26	10	PORTRAIT, Diana Ross, Telstar
33	42	3	SERENADE, Juan Martin, K-Tel
34	29	7	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
35	—	—	IT'S MY LIFE, Talk Talk, EMI EMC240002
36	31	38	TOO LOW FOR ZERO, Elton John, Rocket ☆
37	27	3	WHITE FLAMES, Snowy White, Towerbell
38	46	7	IN THE HEART, Kool & The Gang, De-Lite
39	91	14	THE BOP WON'T STOP, Shakin' Stevens, Epic □
40	35	34	FANTASTIC, Wham!, Innervision ☆
41	—	—	SENTINEL, Pallas, Harvest SHSP24001
42	36	36	SYNCHRONICITY, Police, A & M ☆
43	34	13	BACK TO BACK, Status Quo, Vertigo □
44	28	16	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar □
45	44	14	TRACK RECORD, Joan Armatrading, A & M □
46	39	3	HEAVEN IS WAITING, Danse Society, Society
47	48	15	OFF THE WALL, Michael Jackson, Epic ☆
48	40	3	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music ○
49	47	31	QUEEN GREATEST HITS, Queen, EMI ☆
50	43	6	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
51	41	3	LIVING IN OZ, Rick Springfield, RCA ○
52	33	14	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff ○
53	37	34	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
54	49	44	LET'S DANCE, David Bowie, EMI America ☆
55	—	—	MADONNA, Madonna, Warner Bros 9238671
56	52	287	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
57	50	4	THE COLLECTION, Gladys Knight And The Pips, Starblend
58	65	21	SNAP!, Jam, Polydor □
59	94	2	ESP, Millie Jackson, Sire
60	80	16	GREATEST HITS, Marvin Gaye, Telstar □
61	60	37	IN YOUR EYES, George Benson, Warner Bros ☆
62	77	5	WORKOUT, Jane Fonda, CBS □
63	55	18	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
64	72	71	REFLECTIONS, Various, CBS ○
65	45	10	JAPANESE WHISPERS: SINGLES NOV '82-NOV '83, Cure, Fiction ○
66	64	8	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
67	59	51	TRUE, Spandau Ballet, Chrysalis ☆
68	70	6	BUSY BODY, Luther Vandross, Epic
69	53	9	WAR, U2, Island □
70	38	3	NEW GOLD DREAM, Simple Minds, Virgin □
71	62	16	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □
72	51	2	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
73	57	11	GREEN VELVET, Various, Ronco □
74	68	3	CHRISTINE McVIE, Christine McVie, Warner Bros

75	—	—	HAWKWIND, Hawkwind, Liberty SLS197292
76	61	14	FORMULA 30, Various, Decca □
77	78	2	BODIES AND SOUL, Manhattan Transfer, Atlantic
78	66	21	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine □
79	—	—	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA PL70116
80	90	25	LOVE SONGS, Barbra Streisand, CBS ☆
81	82	6	LIVE AND DIRECT, Aswad, Island
82	73	8	LOVE OVER GOLD, Dire Straits, Vertigo ☆
83	—	—	SOMEBODY'S WATCHING ME, Rockwell, Motown ZL72147
84	—	—	LIONEL RICHIE, Lionel Richie, Motown STMA8037
85	96	7	MAKIN' MOVIES, Dire Straits, Vertigo ☆
86	67	19	IMAGINATIONS, Various, CBS □
87	76	15	UNDERCOVER, Rolling Stones, Rolling Stones □
88	—	—	90125, Yes, Atco 7901251
89	—	—	LIVE FROM EARTH, Pat Benatar, Chrysalis CHR1451
90	81	5	WHAT'S NEW, Linda Ronstadt, Asylum
91	75	120	RIO, Duran Duran, EMI ☆
92	69	8	CHART TREK, Various, Ronco
93	—	—	TOYAH TOYAH TOYAH, Toyah, K-Tel NE1268
94	—	—	RUMOURS, Fleetwood Mac, Warner Bros K56344
95	83	2	HAIL TO ENGLAND, Manowar, Music For Nations
96	58	5	DEFENDERS OF THE FAITH, Judas Priest, CBS
97	—	—	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI EMC3429
98	—	—	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International INTS5063
99	63	16	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG □
100	92	2	THE VERY BEST OF NEIL DIAMOND, Neil Diamond, K-Tel

Compiled by Gallup

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

Music Video

1	1	1	SINGLES FILE, Kate Bush, PMI
2	2	2	ZIGGY STARDUST, David Bowie, Thorn EMI
3	5	5	COOL CATS, Various, MGM/UA
4	6	6	COMPLETE MADNESS, Madness, Stiff
5	9	9	RAINBOW BRIDGE, Jimi Hendrix, Kace International
6	4	4	DURAN DURAN, Duran Duran, PMI
7	3	3	NOW THAT'S WHAT I CALL MUSIC ON VIDEO, Various, PMI/Virgin
8	13	13	SHADOW OF LIGHT, Bauhaus, Kace International
9	14	14	LIVE, Meat Loaf, Videoform
10	10	10	GIRL SNAP, Jam, Polygram
11	17	17	GIRL GROUPS, Various, MGM/UA
12	—	—	LIVE AT HAMMERSMITH ODEON, Kid Creole & The Coconuts, Videoform
13	8	8	VIDEO CONNECTION, Cliff Richard, Thorn EMI
14	16	16	LIVE, Whitesnake, PMI
15	—	—	READY STEADY GO, Various, PMI
16	—	—	IN CONCERT, Jacksons, VCL
17	15	15	VIDEO EP, David Bowie, PMI
18	7	7	ROCK SHOW, Paul McCartney & Wings, EMI
19	19	19	LIVE FROM LONG ISLAND, Billy Joel, CBS/Fox
20	20	20	LIVE, Phil Collins, PMI

Compiled by MRIB

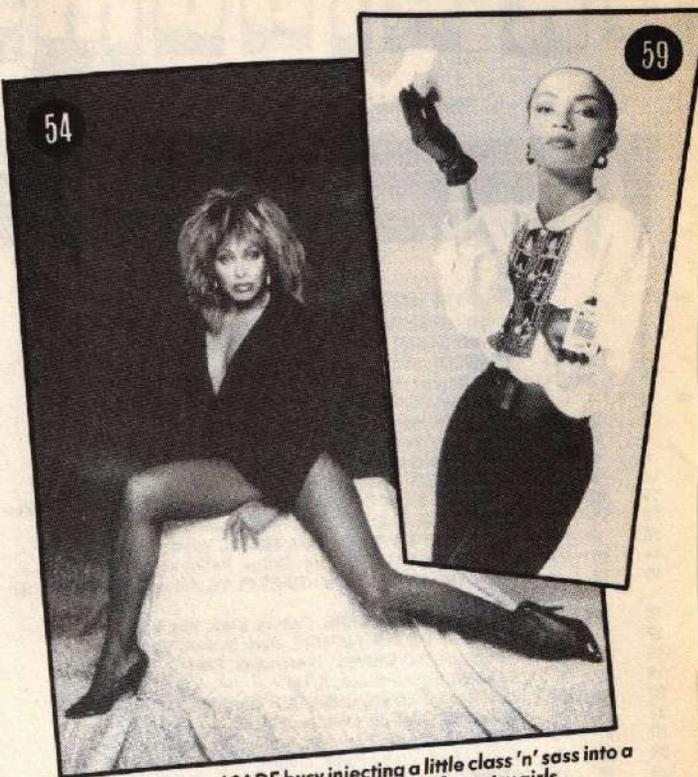
UK Singles

Week ending February 25, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

	THIS WEEK			LAST WEEK			WEEKS ON CHART		
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1	1	14	RELAX, Frankie Goes To Hollywood, ZTT/Island	○
2	11	4	99 RED BALLOONS, Nena, Epic	
3	3	4	DOCTOR DOCTOR, Thompson Twins, Arista	
4	2	3	RADIO GA GA, Queen, EMI	
5	8	2	MY EVER CHANGING MOODS, Style Council, Polydor	
6	5	7	BREAK MY STRIDE, Matthew Wilder, Epic	
7	15	4	SOMEBODY'S WATCHING ME, Rockwell, Motown	
8	4	7	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait	
9	14	5	WOULDN'T IT BE GOOD, Nik Kershaw, MCA	
10	26	3	JOANNA, Kool And The Gang, De-Lite	
11	13	3	MICHAEL CAINE, Madness, Stiff	
12	28	2	AN INNOCENT MAN, Billy Joel, CBS	
13	6	7	HOLIDAY, Madonna, Sire	
14	19	7	LET THE MUSIC PLAY, Shannon, Club	
15	24	2	HIDE AND SEEK, Howard Jones, WEA	
16	27	5	STREET DANCE, Break Machine, Record Shack	
17	7	9	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell	○
18	12	5	WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade	
19	34	4	RUN RUNAWAY, Slade, RCA	
20	9	4	NEW MOON ON MONDAY, Duran Duran, EMI	
21	36	4	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA	
22	17	6	HYPERACTIVE, Thomas Dolby, Parlophone	
23	20	4	SOUL TRAIN, Swans Way, Exit	
24	10	6	LOVE THEME FROM THE THORN BIRDS, Juan Martin, WEA	
25	31	3	THEME FROM THORN BIRDS, Henry Mancini, Warner Bros	
26	16	7	(FEELS LIKE) HEAVEN, Fiction Factory, CBS	
27	29	3	ONE SMALL DAY, Ultravox, Chrysalis	
28	38	4	I GAVE YOU MY HEART (DIDN'T I), Hot Chocolate, RAK	
29	18	6	HERE COMES THE RAIN AGAIN, Eurythmics, RCA	
30	22	6	SPICE OF LIFE, Manhattan Transfer, Atlantic	
31	47	10	JUMP, Van Halen, Warner Bros	
32	23	4	I AM WHAT I AM, Gloria Gaynor, Chrysalis	
33	33	11	A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America	
34	49	5	THE POLITICS OF DANCING, Re-Flax, EMI	
35	55	3	MORE MORE MORE, Carmel, London	
36	32	3	PUNCH AND JUDY, Marillion, EMI	
37	21	6	WONDERLAND, Big Country, Mercury	
38	—	—	DOWN IN THE SUBWAY, Soft Cell, Some Bizzare BZS22	
39	43	3	CRY AND BE FREE, Marilyn, Love	
40	25	5	THE KILLING MOON, Echo And The Bunnymen, Korova	
41	30	7	SIXTEEN, Musical Youth, MCA	
42	45	3	SHE WAS HOT, Rolling Stones, Rolling Stones	
43	46	7	DANCE HALL DAYS, Wang Chung, Geffen	
44	37	7	WISHFUL THINKING, China Crisis, Virgin	
45	35	8	A ROCKIN' GOOD WAY, Shaky And Bonnie, Epic	
46	74	2	FRAGGLE ROCK THEME, Fraggles, RCA	
47	60	5	YAH MO B THERE, James Ingram/Michael McDonald, Qwest	
48	54	5	BACKFIELD IN MOTION, JB's All Stars, RCA	
49	44	14	WHAT IS LOVE, Howard Jones, WEA	
50	51	2	LOVE OVER GOLD (LIVE), Dire Straits, Vertigo	
51	42	11	PIPES OF PEACE, Paul McCartney, Parlophone	○
52	59	7	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill	
53	39	10	BIRD OF PARADISE, Snowy White, Towerbell	
54	—	—	HELP, Tina Turner, Capitol CL325	
55	53	4	LIVING IN A WORLD (TURNED UPSIDE DOWN), Private Lives, EMI	
56	40	7	HUMAN TOUCH/SOULS, Rick Springfield, RCA	
57	67	3	TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island	
58	50	3	ILLEGAL ALIEN, Genesis, Charisma	
59	82	2	YOUR LOVE IS KING, Sade, Epic	
60	52	15	THRILLER, Michael Jackson, Epic	□
61	64	3	JOYS OF LIFE, David Joseph, Island	



54
TINA TURNER and SADE busy injecting a little class 'n' sass into a non-vintage chart nouveau. Thank heaven for gutsy girls.

62	41	6	NOBODY TOLD ME, John Lennon, Polydor	
63	—	—	'ULLO JOHN GOTTA NEW MOTOR, Alexei Sayle, Island IS162	
64	81	2	HEY D J, World's Famous Supreme Team, Charisma	
65	63	2	EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto	
66	86	2	THEME TO CHEERS, Gary Portnoy, Starblend	
67	80	3	BRIDGE, Orange Juice, Polydor	
68	71	2	HE'S A SAINT HE'S A SINNER, Miquel Brown, Record Shack	
69	70	3	THE OTHER WOMAN THE OTHER MAN, Gerard Kenny, Impression	
70	69	2	EYE TALK, Fashion, Epic/De Stijl	
71	48	6	WHERE WERE YOU HIDING WHEN THE STORM BROKE, Alarm, IRS	
72	—	—	BOLERO/BARNUM ON ICE (TORVILL & DEAN), Various, Safari SKATE1	
73	57	15	HOLD ME NOW, Thompson Twins, Arista	□
74	96	2	TELL ME WHAT YOU WANT, Loose Ends, Virgin	
75	—	—	ONE STEP CLOSER (TO LOVE), George McCrae, President PT522	
76	73	2	TONIGHT, Boomtown Rats, Mercury	
77	62	7	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis	
78	—	—	BE GOOD JOHNNY/WHO CAN IT BE NOW, Men At Work, Epic DA4119	
79	—	—	OUT OF SIGHT, Lefturno, MCA MCA874	
80	—	—	VICTIMS, Culture Club, Virgin VS641	
81	—	—	TELL HER ABOUT IT, Billy Joel, CBS A3655	
82	84	2	ASH IN DRAG, Mystery Girls, A & M	
83	—	—	WALKING IN MY SLEEP, Roger Daltrey, WEA International U9686	
84	87	5	SEA OF HEARTBREAK, Leo Sayer, Chrysalis	
85	—	—	HOT FOR ROCKING, West End, Sound SND2	
86	—	—	BREAKING POINT, Bourgie Bourgie, MCA BOU1	
87	94	3	RUSH RUSH, Debbie Harry, Chrysalis	
88	88	4	DON'T TOUCH ME, Hazel O'Connor, RCA	
89	78	3	KISS ME, Tintin, WEA	
90	85	2	ON THE FLOOR (ROCK IT), Tony Cook And The Party People, Half Moon	
91	—	—	FEELS SO RIGHT, Alabama, RCA RCA382	
92	—	—	SAILING TO AMERICA, Saxon, Carrere CAR301	
93	98	2	LOVIN' YOU, Status IV, Design Communications	
94	—	—	OUT COME THE FREAKS, Was Not Was, Geffen A4178	
95	—	—	THIS CHARMING MAN, Smiths, Rough Trade RT136	
96	95	8	BLUE MONDAY, New Order, Factory	
97	—	—	SONG TO THE SIREN, This Mortal Coil, 4AD AD310	
98	93	5	DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway	
99	90	3	ORGANIZE/WRAP YOURSELF AROUND ME, David Grant, Chrysalis	
100	83	5	I'D DO ANYTHING, Dead Or Alive, Epic	

Compiled by Gallup

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



2
NENA and her balloon boys practise for Crufts

Chartfile

by ALAN JONES

THERE ARE some things in life we accept without question; the inefficiency of British Rail, the incompetence of Leslie Ash, the sex appeal of Margaret Thatcher, the 'confirmed bachelor' status of Elton John (note to editor — scrub that one, wot with the new Reggie & Renata farce an' all) ... and the fact that each and every Madness single is destined, from the moment of conception, to be a major hit.

Camden's nuttiest have thus far strung together an impressive 18 top 20 hits from 18 releases. Such consistency can't be dismissed as "beginners' luck"!

In the whole of chart history only Cliff Richard has sustained a 100% top 20 strike rate for longer. Each of Cliff's first 31 singles found a home in the top 20 (readers scurrying to their Guinness books for confirmation should disregard 'Never Mind', a 1959 chart entry for Cliff which was actually the B-side of 'Mean Streak', simultaneously listed at



MADNESS: still leading the race up the charts

number 10).

Madness are currently tied with the Everly Brothers, who struck out at the 19th attempt when 'So It Always Will Be' skidded to a halt at number 23.

As long as they continue to turn out such superbly accomplished

and disciplined vignettes, Madness will pose a threat to Cliff's record. Meantime their latest hit, 'Michael Caine', is the first top 20 record to namecheck a Hollywood star in its title since Kim Carnes' 1981 hit 'Bette Davies' Eyes'. The next such

instance won't be so long; Bananarama's chartbound newie is 'Robert De Niro's Waiting', which brings about the distinct possibility that De Niro and Caine will, in name at least, grace the top 20 together before they make a film together.

CLASS OF '83

THE YEAR-END chart tabulations which appeared in Record Mirror on January 7 were provisional rankings incorporating sales for the period January 4-December 17 1983. In due course, Gallup updated the list to include the sales recorded by chart dealers for the rest of 1983. Here, for the many readers who requested them, are the revised best sellers of 1983, with the earlier positions bracketed for comparison.

SINGLES:

1 (1) KARMA CHAMELEON — Culture Club, 2 (2) UPTOWN GIRL — Billy Joel, 3 (3) RED RED WINE — UB40, 4 (4) LET'S DANCE — David Bowie, 5 (5) TOTAL ECLIPSE OF THE HEART — Bonnie Tyler, 6 (6) TRUE — Spandau Ballet, 7 (7) DOWN UNDER — Men At Work, 8 (8) BILLIE JEAN — Michael Jackson, 9 (26) ONLY YOU — The Flying Pickets, 10 (9) ALL NIGHT LONG (ALL NIGHT) — Lionel Richie, 11 (10) SWEET DREAMS (ARE MADE OF THIS) — Eurythmics, 12 (11) YOU CAN'T HURRY LOVE — Phil Collins, 13 (12) TOO SHY — KajaGooGoo, 14 (13) WHEREVER I LAY MY HAT — Paul Young, 15 (28) LOVE OF THE COMMON PEOPLE — Paul Young, 16 (14) EVERY BREATH YOU TAKE — The Police, 17 (15) IS THERE SOMETHING I SHOULD KNOW — Duran Duran, 18 (17) BLUE MONDAY — New Order, 19 (16) GIVE IT UP — KC & The Sunshine Band, 20 (18) IOU — Freeez

ALBUMS:

1 (1) THRILLER — Michael Jackson, 2 (4) NO PARLEZ! — Paul Young, 3 (3) COLOUR BY NUMBERS — Culture Club, 4 (2) LET'S DANCE — David Bowie, 5 (6) FANTASTIC — Wham!, 6 (5) TRUE — Spandau Ballet, 7 (21) NOW, THAT'S WHAT I CALL MUSIC — Various, 8 (16) STAGES — Elaine Paige, 9 (9) GENESIS — Genesis, 10 (12) CAN'T SLOW DOWN — Lionel Richie, 11 (8) SYNCHRONICITY — The Police, 12 (13) LABOUR OF LOVE — UB40, 13 (7) BUSINESS AS USUAL — Men At Work, 14 (10) 18 GREATEST HITS — Michael Jackson plus The Jackson 5, 15 (11) SWEET DREAMS (ARE MADE OF THIS) — Eurythmics, 16 (18) TOO LOW FOR ZERO — Elton John, 17 (14) THE LUXURY GAP — Heaven 17, 18 (19) SNAP! — The Jam, 19 (15) THE HURTING — Tears For Fears, 20 (20) RIO — Duran Duran.

As you will have noticed there was little change in the singles listing, but much jockeying for positions amongst the albums. Mindful of the fanatical nature of the chart freak, I've typed up lists of the entire revised top 100, singles and albums. If you'd like a copy, send me a stamped addressed envelope to 1983 Charts, Chartfile, Record Mirror, 40 Long Acre, London WC2E 9JT.

A HITHERTO unpublished chart for 1983 reflects sales of 12" singles only. The number one is obvious, but the rest of the top 10 make interesting reading. Figures in brackets this time indicate the record's position in the overall year-end tabulation combining 7 and 12-inch sales.

1 (18) BLUE MONDAY — New Order, 2 (1) KARMA CHAMELEON — Culture Club, 3 (86) THE CROWN — Gary Byrd & The GB Experience, 4 (20) IOU — Freeez, 5 (4) LET'S DANCE — David Bowie, 6 (3) RED RED WINE — UB40, 7 (10) ALL NIGHT LONG (ALL NIGHT) — Lionel Richie, 8 (6) TRUE — Spandau Ballet, 9 (90) ROCKIT — Herbie Hancock, 10 (110) IT'S OVER — The Funk Masters.

It's noticeable that 'pop' hits fair slightly worse and disco hits spectacularly better in the larger format. Seems people enjoy a foot of funk.

Using the office abacus, I've established some other ranking which may be of interest. In all cases it is based on data originated by Gallup.

SINGLES:

TOP ARTISTS: 1 Culture Club, 2 Paul Young, 3 Michael Jackson, 4 David Bowie, 5 Eurythmics.



HERBIE HANCOCK

TOP COMPOSERS: 1 Culture Club, 2 Paul Weller (four Style Council and numerous Jam re-releases account for this placing), 3 Dave Stewart and Annie Lennox, 4 Gary Kemp, 5 Billy Joel. David Bowie would have been placed second in this category if he'd penned 'China Girl' alone.

TOP PRODUCER: STEVE LEVINE, who produced 12 hits in the year for David Grant, The UK Players, First Light, Jimmy The Hoover and, most of all, Culture Club.

Honourable mention for Clive Langer and Alan Winstanley who also produced an even dozen hits for the assorted talents of Haysi Fantayzee, Kevin Rowland & Dexys Midnight Runners, Robert Wyatt, Elvis Costello, Marilyn and Madness.

ALBUMS:

TOP ARTISTS: 1 Michael Jackson, 2 David Bowie, 3 Paul Young, 4 Culture Club, 5 Wham!
TOP PRODUCER: Quincy Jones.

BEFORE FINALLY moving on from 1983, special thanks to Andy Gregory of Loughton in Essex for a 30 page letter including his tabulation of the top singles of the year using our old friend, the inverse points system. So, allocating 100 points for a number one record, 99 points for number two and so on, right down to a single point for the record at number 100, here's the top 10, again with Gallup's sales based calculations bracketed for comparison.

1 (18) BLUE MONDAY — New Order-2364 points, 2 (1) KARMA CHAMELEON — Culture Club-1343, 3 (29) MOONLIGHT SHADOW — Mike Oldfield-1306, 4 (20) IOU — Freeez-1275, 5 (8) BILLIE JEAN — Michael Jackson-1209, 6 (14) WHEREVER I LAY MY HAT — Paul Young-1203, 7 (3) RED RED WINE — UB40-1196, 8 (4) LET'S DANCE — David Bowie-1123, 9 (27) FLASHDANCE...WHAT A FEELING — Irene Cara-1111, 10 (19) GIVE IT UP — KC & The Sunshine Band-1108.

record

mirror



MADONNA