

UK & US YEAR-END CHARTS-DISCO-GOSSIP-REVIEWS-RELEASES-PERSONAL ADVICE

record

mirror

US EXCLUSIVE

BEAK DANCIN'

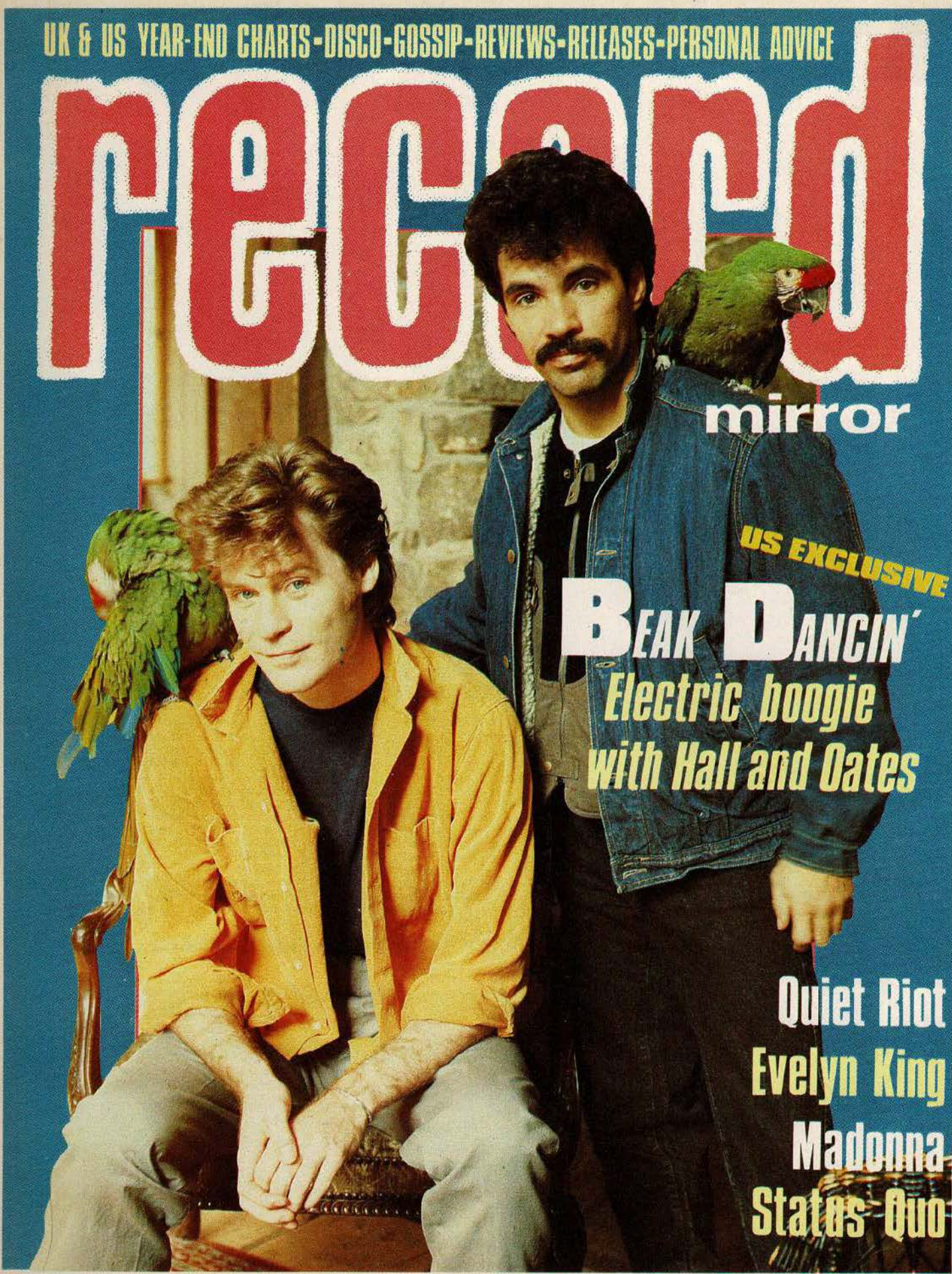
*Electric boogie
with Hall and Oates*

Quiet Riot

Evelyn King

Madonna

States Quo

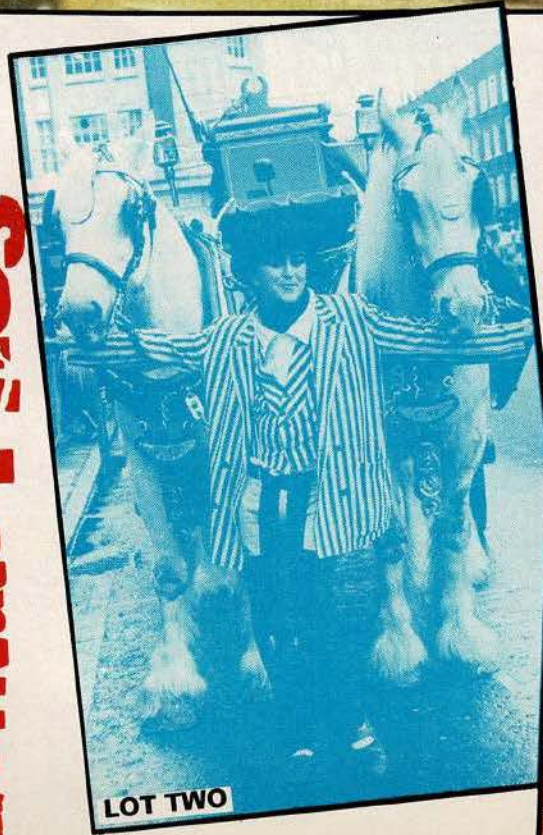




Pics by Gabor Scott

WANNA BUY a sparkling bright popster? A bit shop soiled maybe, but, y'know, straight off the back of a lorry Commerical Road styles. Y'see, my mate *Frank* has just come into a little number from Taiwan, nice little cargo — though I'm not saying it ain't a bit faulty, but what isn't these days? Anyway the long and short of it is this — we've got 11 bright little gems for auction. All guaranteed to primp, preen and make noises not too dissimilar to those you earwig from the old Dansette. Now the legal situation might be twopence short of a bob, but who can resist a hamper that includes *Chas and Suggs of Madness, Steve Strange, Sarah, Keren and Siobhan Nanas, Alannah Twin and Belle Stars Miranda, Jenny, Stella and S/J* Hang on — you want more? Right brother, you've got it. Yep, as a special favour we'll throw in your very own nuclear early warning system and town crier of old Lisson Grove — the man who's anywhere that's anywhere and nowhere that's square — RM's voice of pop *Gary Crowley*. Right, five quid the lot, OK...?

Private Files



AS THE Christmas and New Year booze up claim their final annihilation of brain cells, as the last sausage roll at the 'RM Welcome To '84' party slowly curls up and dies, it's time to cast our minds back to a festive season that left the musicbiz holding its collective head and reaching for the communal sick bucket.

But hang on folks, just mosey with me a minute. It ain't all honkin' and a heavin' on the Yule tide pop scene. Y'see just as it was in the trenches on the Western front, so it is in the often bitter and acrimonious world of popular music. In short there is a holiday truce.

And so it was that those bitching mega-groups **Duran Duran** and **Culture Club** appeared on the same edition of 'Superstore', and so it was also that **Marc Almond** and myself exchanged pleasantries at a party. Marc and I met in the toilet (we don't want to hear about it — Dep Ed), wished each other the compliments of the season and then went to wash our hands.

But that wasn't the most unusual coupling of the holiday season. Nope, positively everything pales in comparison with the merger between **Island** and **Stiff** records. Not since the days of the Nazi Germany/Soviet Union non-aggression pact has such an unlikely alliance come into being. I mean, the permutations are endless; **Sly 'n' Robbie** bossing the rhythm section on the next **King Kurt LP**, **Bono** of **U2** duetting with **Tracey Ullman**, **Robert Palmer** adding his cool blue larynx to the delicacy and touch of **Tenpole Tudor**. Yep, expect **Grace Jones** to start heaving custard pies around (in a very conceptual manner; you understand) and wait for **Jakko** to head off to **Compass Point** and make a multi-layered dance sensation.

Anyhow, the whole **Stiff** barmy army is heading off pronto for **Island's** West London HQ where their supremo **Dave Robinson** will be the new MD of this unusual mixture.

Oddball sleeping partners? We ain't finished yet. Funniest event of the season was **Elvis Costello's** appearance at the **Hammy Odeon** in a gorilla suit. Second funniest: **Lenny Henry's** impersonation of the 'King' at aforesaid concert...

Jim Reid

GARY CROWLEY

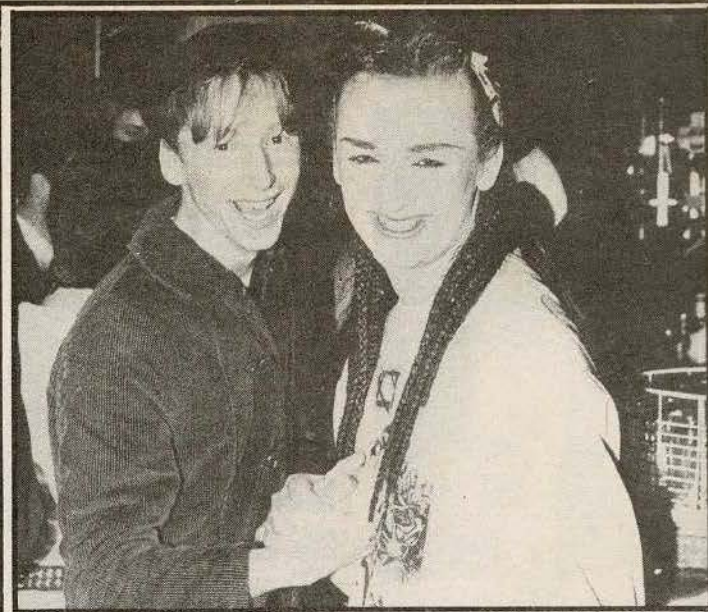
YOU WALK through any city shopping precinct on a Saturday afternoon and you're liable to come across every youth cult pounding the pavement.

To the passer-by's eye it must be like walking into an open air museum. Every cult is represented, from the casual kids, looking resplendent in their expensive **Fila** tracksuit tops, faded **Lois** jeans and **Nike** trainers, to the long-haired punks donning their leather jackets, combat jeans and Indian-style jewellery, each and every one of them taking pride in their appearance, which I greatly admire.

The last thing I want to see when I venture out and about in this drab world, is millions of teenage clones, walking at the same pace, dressing in an identical style and echoing the same thoughts.

Having said that, I still think there are a few important attitudes that everyone should remember and take to heart, because if 1984 is going to be a real year to remember, there are a few nasty ideas around that need to be well and truly beaten and shown the exit door.

Tunnel vision is definitely one of them — not seeing further than your nose and agreeing with everything that your mates say and do. I experienced this the other night when I turned up at a discotheque with the **Magic Box** in tow. Everybody was movin' 'n' groovin' to a variety of sounds all aimed at the feet and the preservation of dancing — except a group of electronic smurf clones that is, who wanted nothing but electro and were subsequently going to spoil it for everybody



Pic by Gabor Scott

OUR ARCHIVE SHOT shows Gal devoting some of his valuable time to a devoted fan

else. That attitude, I must admit, makes me sick. It's so selfish and conformist, and no matter how much I argued that there were an awful lot of other people who didn't want that, it seemed to go in one ear and out the other.

If you read **RECORD MIRROR** regularly, you may remember in the Xmas edition I put down individualism and being different as important to 1984, and copying being out.

People I respect and who have those qualities for me are motivators, like **Boy George**, **Paul Weller**, **Kevin Rowland** and even **boxer Frank Bruno**. Each one of them puts across that all-important attitude, "Do anything you wanna do" — one that I think everybody would be wise to adhere to.

So try and be "you", that's all.

I'm saying. Forget about your mates if they expect you to toe the line, because that's only for sheep, and if you've got pride and a belief in yourself you simply don't need that. Anyway, end of lecture and back to the music...

This week our chart has been supplied by disc-spinners **Eddie Piccar** and **Ray Margetson**, two clubrunners who DJ at the **Regency Suite**, Ilford, on a Monday and a Friday. Now contrary to popular opinion not all mods wear parkas and Jam shoes and listen to old **Squire** records.

A lot of them are young sharp go-getters, and I discovered that recently when I stumbled upon the **Regency**. There's probably a **Rhythm and Soul** club like it in every town, but compared to the few I've visited, it's the best.

Their ten master-blasters are below.

EDDIE 'N' RAY'S MASTER BLASTERS

- 1 **Soul Bossanova**, Quincy Jones
- 2 **Comin' Home Baby**, Mel Torme
- 3 **Ei Watusi**, Ray Barreto
- 4 **Mick's Up**, The Style Council
- 5 **Organ Grinder's Swing**, Jimmy Smith
- 6 **Hitch Hike Parts 1 & 2**, Russel Byrd
- 7 **25 Miles**, Edwin Starr
- 8 **Help Me**, The Spellbinders
- 9 **Lover Man**, Billie Holiday
- 10 **Get Up Get Into It Get Involved**, James Brown

Wrap Slade around your neck



EVER FELT like waving something in the air when you hear a **Slade** record? Well, **RECORD MIRROR** are giving away 25 **Slade** scarves, and just so you can get the tempo right we have an equal number of the new album 'The Amazing Kamikaze Syndrome' up for grabs in an easy to enter competition.

To win, all you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: **Slade Competition, RECORD MIRROR, PO Box 16, Harlow, Essex.** First 25 correct entries opened on the closing date, Monday, January 23, get the goodies.

1) Name **Slade's** first top 20 hit. Was it a) 'Get Down And Get With It' ... b) 'Get Down On It' ... c) 'Get Up I Feel Like A Sex Machine' ... ?

2) What was their first single to have the silly spelling? Was it a) 'Take Me Bak 'Ome' ... b) 'Mama Weer All Crazee Now' ... c) 'Coz I Luv You' ... ?

3) Who had a massive American hit with 'Cum On Feel The Noize'? Was it a) **Quiet Riot** ... b) **Barry Manilow** ... c) **Michael Jackson** ... ?

Name

Address

.....

News



Chart Hyper

THOMAS DOLBY goes out on the road next month for his biggest tour yet.

And he brings out his first single for over a year next week. It's called 'Hyperactive' and comes out on January 9.

His second album, which includes the single, will be released in February to coincide with the live dates. They are at Guildford Civic Hall on February 16, Edinburgh Queens Hall 20, Sheffield University 21, Liverpool Royal Court 22, Manchester Hacienda 24, Newcastle City Hall 25, Birmingham Odeon 26, London Dominion 28, Nottingham Rock City 29, Loughborough University March 3 and Bristol The Studio 4.

Some extra dates are expected to be added.

Tracie/Elvis link-up

TRACIE IS all set to bring out her first-ever album at the end of February... and Elvis Costello could feature either as a producer or writer of some of the songs.

Paul Weller has also been in the studio with the singer which also strengthens rumours of a Costello link-up. The two of them played together at a charity concert in London last month.

A single is due out just before the album's release, but Tracie has made it clear that neither of her two previous hits 'The House That Jack Built' and 'Give It Some Emotion' will be on the album.



● SPEAR OF Destiny bring out a new single 'Prisoner Of Love' on January 13. It is also released as a 12-inch and a special double-pack.

Anything doing

PETE BURNS' group Dead Or Alive have a new single 'I'd Do Anything' released this week.

The single comes from the group's debut album, which should be released next month. On the B-side is a dub version, simply called 'Anything Dub'.

Dead Or Alive are due to take on a tour at the end of February which will run into March. Pete Burns will also make personal appearances at London clubs Heaven, The Hippodrome and Camden Palace.

Spare Clash

THE CLASH have added an extra date to their forthcoming tour at the Bristol Colston Hall on February 13.

Mooning around

ECHO & THE Bunnymen have a new single 'Killing Moon' released next week.

The song comes from a new album which should be out either at the end of March or the beginning of April. There is a possibility they will do a British tour at the same time.

Movie music

B-MOVIE bring out their first single for their new label Sire Records this week.

The song is called 'A Letter From Afar' and was produced in New York by John 'Jellybean' Benitez — the acclaimed DJ who has been responsible for working with stars like Madonna. A 12-inch single features three separate versions of the number.

● THE FOUR Tops continue their short tour this month following the release of their new single 'I Just Can't Walk Away'.

The veteran vocal group appear at Purfleet Circus Tavern on January 5-7 and Birmingham Night Out 9-14.

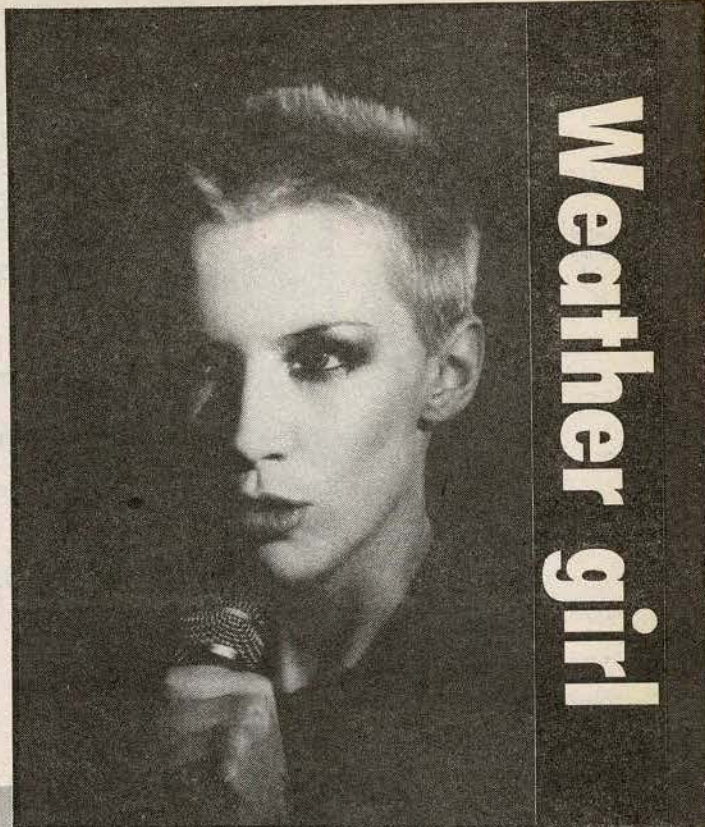
● SHARON REDD is due to bring out a new single next week. It looks likely to be 'A Liar On The Wire'.



PAT BENATAR brings out her American hit 'Love Is A Battlefield' as a single in Britain this week.

The song is taken from her 'Live From Earth' album, although it's one of the two songs recorded in the studio. It is backed with 'Hell Is For Children'.

● THE COCTEAU Twins have fixed up a live date at London's Victoria Palace Theatre on February 26. It will be the only show from the group — high in the indie charts with their 'Head Over Heels' album — for about six months.



Weather girl

THE EURYTHMICS break onto the scene again with a new single released at the end of next week.

It's called 'Here Comes The Rain Again' and is taken from their latest album 'Touch'. The single is released on January 13.

On the B side is another number from 'Touch', 'Paint A Rumour' while the 12-inch has an extra track — a live version of

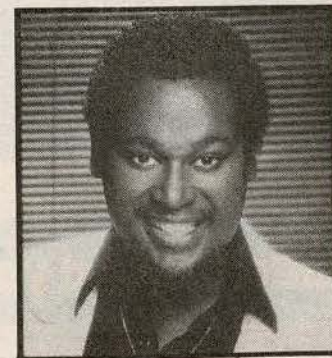
'This City Never Sleeps', which comes from their 'Sweet Dreams' LP.

Annie Lennox and Dave Stewart are to take the group abroad, following their success in Britain. But they are planning to come back to work on new material in the summer following tours of Europe, Japan, Australia and America.

Twin packs

THE THOMPSON Twins have added more dates to their spring tour at the Oxford Apollo on February 22, Birmingham Odeon March 18 and Lancaster University 20.

They play the London Hammersmith Odeon on March 2, 3 and 4.



● LUTHER VANDROSS has his new album released next week. It's called 'Busy Body' and comes out on January 13.

Where there's Smokey

AMERICAN SOUL star Rick James has a new single out next week... and he's teamed up with Smokey Robinson.

The single is called 'Ebony Eyes' and is simply billed as being by Rick James And Friend. It is released on January 13.



Crawl world

THE PRETENDERS bring out a follow-up to their '2,000 Miles' hit at the end of the month and are all set to bring out their third album.

The LP is called 'Learning To Crawl' and comes out on January 13. They have still to decide on which number to release as a single, but it should be out in two weeks.

And the group have added an extra London date to their tour at the Hammersmith Odeon on January 16.

TV + Radio

THURSDAY marks the 20th anniversary of 'Top Of The Pops' (BBC 1, 7.30pm) and of course, the programme you love to hate looks back over the years since it first started in a Manchester Church in 1964.

FRIDAY'S 'Tube' (C4, 5.30pm) has the unusual mix of Judas Priest and the Gang Of Four in the studio, while there's video footage of Stevie Wonder. Flip over for a new 'Oxford Road Show' (BBC 2, 7.05pm) series with musical interest in the form of Howard Jones and Aswad.

SATURDAY starts as early as ever with 'Saturday Superstore' (BBC 1, 9.00am) offering Shakin' Stevens for your delight. The other kiddies special 'The Saturday Show' (ITV, 10.30) is a bit more enterprising by daring to put Yip Yip Coyote on the screen. There's also a computer game called 'Up For Grabs' where viewers with a home computer can operate a crane in the studio from their own home — cunning, huh! The new 'Annie In Conversation' (Radio One, 1.00pm) has Ms Nightingale chatting to Toyah and Sting — about different hair dyes, presumably. There's the 'Muppets' follow-up 'Fraggle Rock' (ITV, 5.05pm) plus the regular 'In Concert' (Radio One, 6.30pm) with UB40.

SUNDAY'S 'Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.00pm) has Jonathon King, Janice Long and Rusty Egan doing battle with Neil Arthur, Chris Cross and journalist Paul Du Noyer.

TUESDAY has 'Rockschool' (BBC 2, 7.05pm) going over some of the viewers' questions from previous progs.

WEDNESDAY is lived up with 'Razzmatazz' (ITV, 4.50pm) changing its slot. Each week it has a guest presenter, the first of which is Captain Sensible joining Alistair Pirrie. Guests are Nick Heyward, Rick Springfield, and Reflex, and there are interviews with Stevie Wonder and Junior.



Storm troupers

THE ALARM bring out a new single next week . . . just before they take off on their tour at the end of the month.

Their new record is called 'Where Were You Hiding When The Storm Broke?' and is backed with 'Pavilion Steps'.

The single comes out on January 13 and a 12-inch

version features an extra track called 'What Kind Of Hell'.

And the group — who hit the charts last year with '68 Guns' — have a new album out on February 10. It's entitled 'Declaration' — but it's still not clear which songs will be included.

Kajaclub

KAJAGOOGOO HAVE put together their own official fan club.

Anyone wanting to join should send a SAE to Kajafax, BCM — PO Box 2494, London WC1N 3XX for an application form. Anyone who has already written to the group at EMI will automatically be sent a form.

Deaf aids

POP MUSIC can harm your hearing. That's the claim of four of Britain's organisations helping deaf people.

The National Deaf Children's Society has released a report saying that personal hi-fi's and discos are particularly responsible for harming people's hearing.

"There is increasing evidence that prolonged exposure to loud music can cause permanent damage to health," said the Society's director Harry Clayton.

"Noise levels experienced in discos and from personal hi-fi's are often greater than those which the Health And Safety Commission has stated as being dangerous in work surroundings.

"We don't want to stop people enjoying noisy parties and music, we want them to go on enjoying them all their lives. But personal hi-fi's aren't much fun if you are deaf."

The organisations for the deaf say that personal headphones produce noise levels of between 90 and 105 decibels while in industry 90 decibels for eight hours is considered to be harmful to hearing.

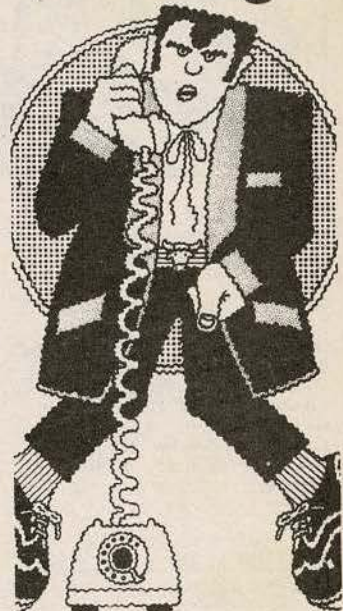
Priest keep the faith

HEAVY METAL group Judas Priest bring out a new album 'Defenders Of The Faith' on January 20.

The LP was recorded in Ibiza and follows up their 'Screaming For Vengeance' album.

A single from the album 'Freewheel Burning' comes out on January 13. A 12-inch version is backed with two numbers — 'Breakin' The Law' and 'Another Thing Coming' which were recorded at a California festival in May last year.

"Stevens is even shakin' at 4 in the morning!"



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Records this week include:-

- ONLY YOU, Flying Pickets
- LOVE OF THE COMMON PEOPLE, Paul Young
- UPTOWN GIRL, Billy Joel
- HOLD ME NOW, Thomson Twins
- MY OH MY, Slade
- LET'S STAY TOGETHER, Tina Turner



Eye fashion

FASHION GET back to work at the end of the month with a single 'Eye Talk' which comes out on January 20.

And the group bring out their first album for their new label Epic around Easter time. It's called 'Twilight Of Idols' and includes the single.

They are also due to do a tour at the

same time, and they will use a lighting system based upon robotics.

"Mulligan has designed a pair of robots that will move independently around the stage, operating the lights and throwing out holograms," said a spokesman for the group. "They will be operated by radio control from the mixing desk."

WOOLWORTH DISCLINE DIAL 160
British TELECOM Guidelines

Singles



reviewed by
DAVID GRANT

SHAKIN' STEVENS & BONNIE TYLER 'A Rockin' Good Way' (Epic) I like 'Cry Just A Little Bit', but I don't know about this one — it sounds a bit average. No doubt Shakin' Stevens' legions of fans will make it a hit, though. Shakin' sounds like Shakin' but Bonnie Tyler sounds strangely subdued, like she's not quite sure how she should sound. Not exactly my cup of tea.

MAXINE '1984' (Chrysalis) I'm sure that this year there are going to be lots of songs with the name of the year mentioned in them. I think this is the second I've heard, and it's probably going to be the



CYNDI LAUPER 'Girls Just Want To Have Fun' (Epic) Showing vast amounts of leg on the front cover — I think she's got more leg than I've got body actually. An interesting record, a bit different.

only positive one. Everyone's talking about sinister things for 1984, except this — it's like 'I Will Survive' all over again. Quite an up little song and no doubt we'll be hearing it again.

THE POLICE 'King Of Pain' (A&M) My problem with the Police has been that even though I've liked almost everything they've

done — almost! — I've never ever liked it the first or second time I've heard it. The first three times I heard 'Every Breath You Take' I couldn't remember what it was called, or anything about it. At the moment this just sounds like another good Police single, but just how good I'll only be able to judge in about a month's time.

TALKING HEADS 'This Must Be The Place' (Sire) I know lots of people who spent a long time telling me that David Byrne is one of the foremost musical geniuses of our age and very probably they have a strong case. However, they weren't listening to this record at the time.

WANG CHUNG 'Dance Hall Days' (Geffen) Produced by Chris (Tears For Fears, Adam &

The Ants) Hughes, this is much better than their last single, and a good job too. Very well produced, interestingly arranged, it sounds like a 'we wanna join the British invasion of the USA' sort of track and no doubt on 'Entertainment USA' they'll show the video and it'll make the Top 20.

FAD GADGET 'Collapsing New People' (Mute) I like the groove. The vocal and the lyric all sounded a bit over-earnest and serious in a sort of conscious way. Not the kind of thing we're likely to hear lots of on the radio — and whether that's a good or bad thing is up to you to decide.

BRIAN POOLE 'Someone Someone' (Sumatra) Brian used to be one of the big pop stars of the Sixties, and it sounds like he's been totally untouched by everything inbetween. I reckon this is one that MOR fans, people who like Jim Reeves and 'One Day At A Time', will go for. Me, I don't like either of those so it's very unfair of me to pass comment on it.

AD 1984 'Mushroom Magic (& Mayhem)' (Grand-Prix) It's that year again! A band I've never heard of before who sound like they're influenced by psychedelia and the like. Whatever else happened on this record, a chorus didn't. The chorus is in fact a guitar solo, different every time, and you couldn't say it was memorable. They sound a good band and this is a very live recording. I'd like to hear what they could come up with if they were more produced and you could hear the words.

TINA LEWIS 'Back Street' (Inferno Soul Club) This could've been a Motown, Ric-Tic or Sue recording of the Sixties. I enjoyed it — it's not the kind of record I would go out and buy, 'cos I have all the Motown Chartbusters as it is, and this sounds very similar in style.

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FICTION FACTORY 'Feels Like Heaven' (CBS) What can I say about this...? I've been listening to all these records very early in the morning, like about 1.30, 2am, which is usually when I listen to music, and if I was going to listen to any of these records again and again 'til 5am, this would be it! The winner by a long head, the best record I've heard tonight.

Albums

Ossie's dream

JOHNNY OSBOURNE 'Water Pumping' (Greensleeves GREL 61)
ANOTHER FINE album from the acclaimed singer, who for some surprising reason hasn't made a dent on the great national charts.

Now he's the latest in a string of reggae artists to link himself to the great Greensleeves empire, and the slightly raw, muddy feel exemplified on 'Give A Little Love', for example, has given way to a cleaner sound.

But the Osbourne vocals are as plaintive as ever — witness the ultra laid-back single 'Trouble Maker' and the rootsy 'Water Pumping' for a moody, pleading sound that plants itself firmly in the back of the head. In fact, the whole of side one is a superb example of contemporary reggae, and even the throwaway 'Rolling Reggae' with its uptempo latter-day skank sounds easy and uncontrived.

Side two isn't quite as strong, with numbers like 'Purify Your Heart' sounding horribly clichéd and bordering on that horrible bland Euro-reggae sound. But surprisingly enough it's another fast song which you'd think most likely to fall into the same trap, 'Get Up' which again proves a fine vehicle for Osbourne's vocal talents. Definitely still a name to check for '84. ++++

Simon Hills

GREGORY ISAACS 'Out Deh!' (Island ILPS 9748)

SO THE silky voice of Gregory Isaacs turns to cotton. Well, not quite, but 'Out Deh!' lacks the continuity and easy flow of most of the veteran lovers rock singer's previous work.

Like all his albums, a few blasts at home makes you realise that the content is far richer than you first assume but Gregory has overstepped the mark a little in trying to do something different. 'Private Secretary', covering the singer's normal plaintive love themes, jars and jumps so badly that the voice can't hold the song together.

On the other side the promising 'Star' doesn't have the impact of even his most recent songs like 'Cool Down The Pace' or 'Night Nurse'.

The record is still a fine reggae album, of course. The phrasing of Gregory Isaacs' singing is always impeccable and he always manages to create a rich atmosphere whatever the material. But by his own standards 'Out Deh!' doesn't match a lot of his previous works and as such won't attract many more devotees, although he still deserves a lot more mainstream attention. +++

Simon Hills

D GREENFIELD & J J BURNEL 'Fire & Water (Ecoutez Vos Murs)' (Epic EPC 25707B)

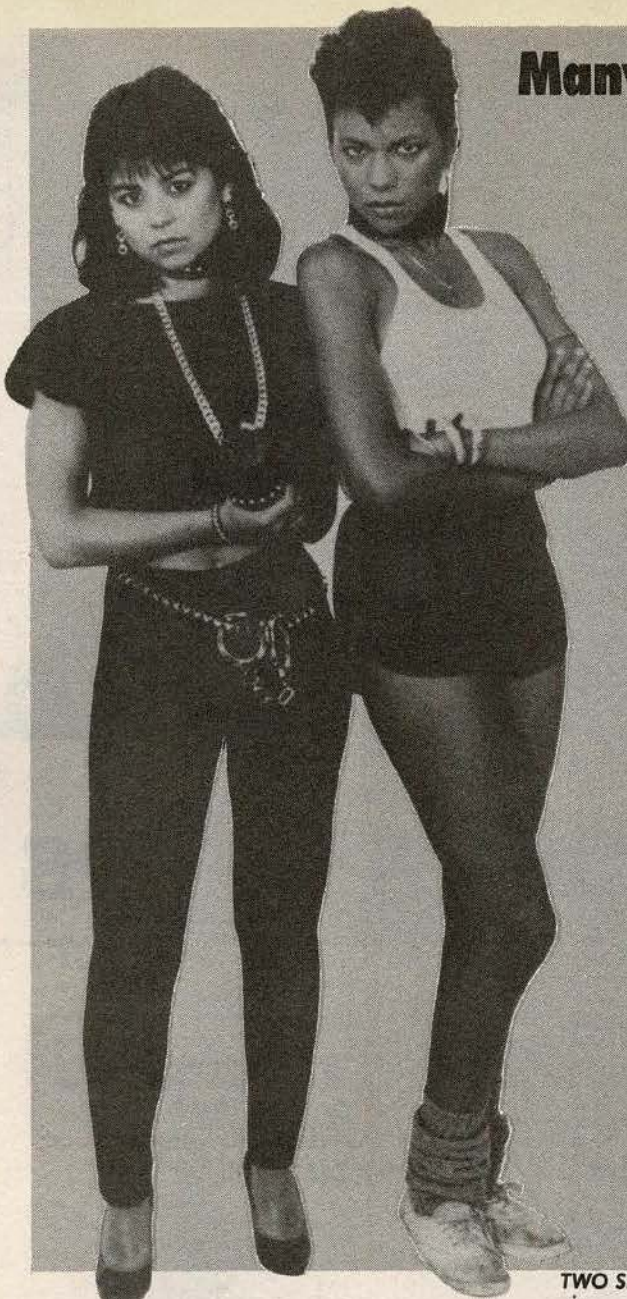
THE TROUBLE with film soundtracks is that their unifying force is usually the visual elements of the movie, and the album therefore sounds disjointed.

'Fire And Water', written by the Strangers pair, suffers from this very problem. The original soundtrack to the French film 'Ecoutez Vos Murs' is in fact an instrumental, and the pair tacked on the words especially for the LP.

The titles are suitably offbeat. There's 'Rain, Dole & Tea', sounding rather like a Jefferson Airplane number of the sixties with Maggie Reilly wailing the contemporary vocals. Likewise 'Nuclear Power (Yes Please)' picks up on the cynical Stranglersque atmosphere to make its point, although it's weakened by a terrible lack of melody.

An album that lacks unity, and would probably be more atmospheric without the vocals +++/2

Simon Hills



TWO SISTERS: Are you man enough?

MAISONNETTES 'Maisonnettes For Sale' (Ready Steady Go! RSG1)

THERE SEEM to have been plenty of one-hit wonders this year, The Maisonnettes being one of the most pointed examples. 'Heartache Avenue', although obviously a 60s pastiche, was truly distinctive with a nice line in melody and a very barbed hook. Unfortunately, its presence on this long-delayed album only serves to highlight the shortcomings of the combo's other material.

Herein find a series of well crafted songs with well constructed arrangements and pleasant, ultimately forgettable tunes — mellifluous ballads and lilting keyboard oriented stompers with obvious 60s nostalgia connections, right down to the piccolo trumpet on 'Lessons In Love' pinched from 'Penny Lane'.

It's all far too smooth to make an adequate impression and ends up quite annoyingly twee. The only other track worth writing home about is 'The Last One To Know', (the original b-side of 'Heartache Avenue'), a plaintive ballad with a simple but poignant hook.

Not as clever as The Rutles or Rundgren, not as sparkling as Tracey Ullman. I doubt if they'll get a good price for this house. +++/2

Betty Page

NOBEL 'Nobel' (Samizdat Music)

THIS ALBUM is in aid of the Polish Solidarity movement — hence the lyrics and songs are all concerned with the emancipation of Poles, although it was recorded in Manchester rather than Gdansk, for obvious reasons.

Whether you agree with the cause or not, the music, I'm afraid, is pretty weak. Titles like 'All For One, One For All' and 'Children To The Chosen Few' are simply clumsy vehicles to put over rather obvious lyrics in a horribly clichéd rock format. A shipment of Grandmaster Flash singles might be more inspiring, but then, it's the royalties that count. ++

Simon Hills

VARIOUS ARTISTS 'Factory Benelux Greatest Hits' (1983 Factory Benelux FBN 27)

A DANCE compilation of sorts. Street Sounds it isn't. Sort of shaking the floor with a copy of Kafka in your hand. Very intense stuff most of this, not 'Get Down Saturday Night', more get down on your knees and pray for the divine intervention of dance floor intellectualism. In other words, pale white boys playing around with a whole range of dance rhythms/mutations. Cabaret Voltaire are the most interesting, 52nd Street the most commercial. +++

Jim Reid

Many rhythms to mash

VARIOUS ARTISTS 'Electro 2' (Streetsounds ELCST 2)

YEAH, SO I went into non-stop ecstasy over numero uno of this hip-hopping series, and deservedly so — 'twas a right old aural sexciter. But I can't wax such a lyrical rap over this, despite being given the indisputable Hamilton-dispensed information that herein lies the hottest electro around at the moment.

'Praps it's because the novelty's worn off, but there ain't so much variety here and far too many lengthy instrumental sections.

The B-Boys (subject of a tribute in the Rock Steady Crew's smasheroo) seem to lord it in these grooves, grabbing half of side one with 'Two, Three, Break' and 'Cuttin' Herbie' — both, by now, pretty standard scratch mixes with all the FX we know and love. The latter, natch, cuts up 'Rockit' (Hancock via Grandmixer DST) a treat. But it badly needs a visual focus, and those who have seen it first hand wouldn't deny there's nothing so dynamic as watching a DJ mix it up live.

Xena brings welcome vocal interludes to her nice'n'bloopy 'On The Upside', even though it's a pretty straight, pleasant disco choon-croon. Then we're back to the bass-ic rythm for Hashim's chunked-up track, the title of which sounds like a Lebanese guerilla splinter group — 'Al Naatyish' ('The Soul').

And flip... to the raunchy but languidly lazy rap contest between Ramelzee and K-Rob, which slinks and lays so far back it almost topples over.

My faves are left 'til the end. Two Sisters' 'B-Boys Beware' is a consistently lively female rap with real foot-motivating insistence in which les girls tell the Boys where to shove it. This raves into a mouthwatering seg with Melle's 'White Lines', that sublime slice of superior sass'n'suss. It really gets you high without artificial stimulus; that bass throbbing like it's fit to bust, the tune irresistibly catchy and intercut (goddit?) with ye rap, Beatley harmonies and even sniffing FX.

A great, big climax — shame the cuts aren't all up to this. Two grammes of Side Two, please, but just a snifter of side one. ++++

Betty Page

DYKE AND THE BLAZERS 'So Sharp' (Kent 004)

THERE WERE so many of them. They toured the clubs and dives of the US with their tough urban mix of soul, funk and r'n'b; they sweated, and then they formed groups like Dyke And The Blazers.

Dyke was one Arlester Chester, a second division trouper singing near great songs. Dyke was shot dead on the street 12 years ago, and this album is a belated tribute.

'So Sharp' is an interesting hybrid — the work of a minor talent influenced by the prevailing Stax/Motown consensus. As such little here is strikingly fresh, but then, little here fails to catch some dirty dance groove.

'Runaway People' is the standout; hard fisted funk overlaid with lovely string phrases that presage the sophisticated disco of the mid-seventies. The rest is a little second division. But then, the second division was a lot stronger in those days. +++/2

Jim Reid

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



ICICLE WORKS: what's wrong with beads and fringed jackets?

WITH TOURS, three singles, recording contracts and TV appearances behind them, and the offer of touring the States with the Pretenders, the Icicle Works' future looks sharp.

Chris 'Chas' Sharrock (drums), ex-butcher, and Chris Layhe (bass), ex-shop assistant, joined forces with fellow Scouser Ian McNabb (vocal, guitar & keyboards), unemployed, to form the band.

Ian: "Our name comes from a 1959 sci-fi short story by Frederick Pohl, 'The Day The Icicle Works Closed Down'. A brilliant book!"

Unlike most others this trio did not serve a musical apprenticeship in the Teardrop-Bunnymen-Wah circle of '78. Ian: "I don't consider us as being part of the Liverpool music scene. We have never hung around with any of them — it's a very incestuous clique. We just exist on our own, trying to climb the ladder without any help from other bands."

Refusing the tag of Liverpool band has led to the Icicle Works

ICICLE CLIPS

having a slower ride towards success. Don't you feel that you disadvantaged yourself by remaining aloof from the heroes of the Liverpool scene?

Ian: "No, definitely not. Our music's just there. If people like it, that's great, but we don't really want to go overboard, ramming ourselves down people's throats. If our music is liked, we'll know we haven't force-fed it."

Chris: "It's a much slower and more steady pace to do things, but it's much more rewarding and honest."

Ian: "We could easily put out a token disco number to get a hit, but we prefer to go for something we believe in, even if it is going about it the long way."

The long way means the release of three singles without any significant Gallup chart success, but massive Indie response. 'Nirvana' (a self-

financed/own label release), the brilliant 'Birds Fly' and 'Love Is A Wonderful Colour', all with distinctive, original pop-rock style.

THEIR IMAGE, like their name has cooled down in recent months. Ian says: "It's funny actually... ha, ha but we were once labelled Buddhists and hippies when 'Nirvana' came out, because I used to wear a fringed jacket and beads. Now Roddy Frame and the Alarm have come along and everyone is saying, 'Oh wow, isn't that wacky?'. If we were on Top Of The Pops wearing our beads and fringe jackets, we'd get panned off the face of the Earth!"

Unaided by such hippy garb, they have recently gained a lot of attention — not least from Chrissie Hynde and the Pretenders, whom they'll be

supporting on their American tour.

Ian: "We've just got a deal to release 'Birds Fly' there in February so we were looking for an opportunity to go there!"

Chris: "It was just like a joke really. In the rehearsal for the Tube the Pretenders were watching us, and Chrissie Hynde started the clapping." Ian and Chris giggle like surprised schoolboys.

"Then she came over and said... (mock American accent) 'I'm not going on after you guys', as she thought we were dead good. I said to her, joking, 'OK we'll support you', and she just said 'yeah OK, we need a band for some American dates'. And that was it!" Banana shaped grins abound.

Ian: "But, before we even do that tour we have an LP to record later this month in Dave Edmunds' studio in South Wales. That should be fun as it's on a farm in the country. We've also got the task of writing at least 15 new songs." Wry smiles all round.

It looks like the Icicle Works are in for a hard winter!

Jane Nina Buchanan

BRITAIN'S GREATEST

ROCK WEEKLY

THIS WEEK'S

- ◆ IRON MAIDEN ◆
- ◆ DEF LEPPARD ◆
- ◆ JUDAS PRIEST ◆

AND MORE — MEGA FESTIVAL REVIEW

ASWAD

THE NEW AUSTRALIAN BANDS

MAMA'S BOYS

SOUNDS





Kevin DuBrow gets the soft cell

WHEN YOU'RE called Quiet Riot you have to expect some pretty wild behaviour from your fans. Down in Puerto Rico, they show their appreciation by tearing chunks of plaster out of the ceiling at concert halls and hurling chairs and cigarette lighters at the stage.

"Personally I'd rather the girls threw panties at me," says vocalist Kevin DuBrow, America's answer to Noddy Holder on Quiet Riot's single 'Cum On Feel The Noize'.

"It was really crazy. We started to play and then they turned the houselights up on all these screaming kids."

But Kev has learnt to take such things in his stride, especially since he jumped 83 feet out of a building for one of Quiet Riot's videos. "They put me in a parachute harness and we had to shoot it 13 times. I had to have a few drinks before I did it, but by the last take I was begging to do it all over again!"

"After that performance I got some acting offers from a leading film agency but I turned them down. At the moment I don't want to be a film star, I'd rather concentrate on the music. I don't want somebody behind a camera telling me what to do."

Not that Kevin has much time to do anything else anyway. Quiet Riot are one of the biggest draws in the American rock circus and following their tour with Judas Priest they want to do some dates in their own right over here pretty soon.

"In 1983 we played 220 gigs in

QUIET RIOT

(wanna riot, Quiet Riot, riot of my own)

365 days," says Kevin. "We're against the corporate rock image of American music. You must know the kind of thing, where very rich bands with no balls turn out complacent music. We're as far away from Styx and bands like that as it's possible to get."

"Sure, I like money myself, and I want to buy another Corvette, but in two years time I don't want to be in the situation where I should be put out to grass."

"This band has a strong sex appeal as well and that's grown particularly over the last year. Lots of little girls come to our shows — I'm not knocking it."

HOW DID Quiet Riot come to record 'Cum On Feel The Noize'? "It was really our producer's idea, he said I sounded like Noddy Holder. We learnt the song from a tape and I read the lyrics from a sheet. We recorded it in three takes, it was pretty spontaneous, the way it should be."

"I don't think we did a cheap cover version of the song — we gave it a new direction. For instance, we begin with a chorus and go for the nuts much quicker than the original."

Kevin says that he's been into English music and culture for

years, ever since he was a kid.

"If anybody came over here I used to give them money so they could buy me English records and clothes. It's a real thrill for me to be over here now."

"I always preferred English singers to Americans as well. American singers always sounded so sweet, you British sounded dirtier and more interesting."

"I tried guitar and drums but when I saw Rod Stewart I knew that I didn't want to use anything as a prop, I wanted to be a front man. Stewart was admired by the boys and he got lots of girls. I thought that's the only job I want to do in the world and I began getting hungry to succeed."

loud in those clubs that he shattered glasses. I used to ask him why he played so loudly, and he'd say it was the only way he knew how.

"He was 50 per cent deaf in one ear and 10 per cent deaf in the other, but he had lots of fun."

When he wasn't playing Kevin used to go and see every visiting British band he could, including Slade.

"I want to get Noddy Holder up on stage to play with us someday. I'd also like him to write a song for our next album. I hope he agrees."

"Like Quiet Riot, Slade appreciate bone crunching heavy metal. That's what our album 'Metal Health' is all about. The masked character we use is a symbol for us. He represents a lot of repressed kids who are told by their parents that they shouldn't do that and they shouldn't do this."

"We're using insanity in a positive way, we say you can, you must and you will enjoy yourself. Come on, let's all get crazy."

Thank you, I'll have another orange juice.

KEV FORMED Quiet Riot in 1975 with the late guitarist Randy Rhoades, who died in a plane crash in 1982 while playing in Ozzy Osbourne's band. Quiet Riot played all the clubs around Los Angeles and built up a popular following.

"Randy was my best friend," says Kevin. "How can you describe the feeling when you've lost your best friend? After I was over the shock I just tried to live my life as positively as I could."

"Randy left me with some good memories. He used to play so

Robin Smith

Newsbeat

SOME PEOPLE will do anything for a bit of publicity. Like nearly dying, for instance.

All a horrible mistake, says Cherry Boys' drummer Howie D'Minnzo. Seems he stepped out to a phone box (bit stingy about personal calls, these record companies), put his fist through the glass, bled like blazes and was a real Emergency Ward 10 job for a while.

Now severed wrist arteries aren't exactly what every drummer wants for Christmas, but Howie's OK again now and ready to take part in the new Cherry Boys chart attack, 'Shoot The Big Shot'.

If the Boys look a bit bald when you see them, it's 'cos they've



THE CHERRY BOYS pose as off duty waiters

been pulling their hair out at how close 'Kardomah Cafe', their last single, came to the charts. It was an Indie top tenner but

nationwide, pulled the dirty trick of stopping around number 105. Now the folksy 'Cafe' gives way to the poppier 'Shoot' and the Liverpool lads have another pretty good shot.

Now we're always being told how hot the Liverpool music scene is, but bassist Keith Gunson explains just how hot. "Four of the main music venues have burnt down," he says. "The fire engines are always on the street corner, waiting."

That name comes from band leader John Cherry who teamed with fellow Scousers Howie and

Dying for your art-ery

Keith in 1980, with Jimmy Hughes joining 'em last year by which time they had support to rival Liverpool FC. Well, Everton, anyway. Their six-song cassette 'Give It Rice' sold like hot cherries and led to their deal with Crash Records. What's all this rice business, though? "It's Scouse for 'Give it all you've got,'" say the lads.

Suits them all over, then, as they push pop with influences from Squeeze through the Beatles to U2 by way of the Beach Boys.

Paul Sexton



JAMIE: a model of macho rockability

Our Ellery

NOT ANOTHER new group from Liverpool? Well yes, but Ellery Bop stroll the tougher side of Scouse pop territory. They are not a continuation of the current Lotus Eaters, Care, It's Immaterial Mickey Mouse flirtation with pop whimsy. They're a bit harder. And therein lies their strengths and weaknesses.

Ellery Bop are Jamie, lead guitarist, vocals, spokesperson; Johnno, bass; Mark, drums. Fuelled by classic Liverpool myth making and a reputation for being hard boys, Ellery Bop have filled their year's existence with a couple of indie singles, a handful of gigs and now a rather disjointed four-track EP on the new Desire label.

Whilst Bop's current rock attack is hardly the stuff of

legend — being a bit too unfocussed and bombastic — their promise lies in the scale of their ambitions and the sheer conceit of their designs. According to Jamie, Ellery Bop want their music to make big bold statements. To challenge and question. It's a sentiment that's rooted in a rebellious concept of rock 'n' roll that sadly seems quaint rather than inspiring these days.

Still, Jamie isn't going to be silenced. A swaggering rockabilled vision of impatient youth and super abundant enthusiasm, Jamie has just the right touch of rockin' charisma to set things alight. Ellery Bop release their first LP — 'Go Fourth' — early next year, and by then we'll know whether Jamie's just got more bunny than Sainsbury's or whether he's really saying something.

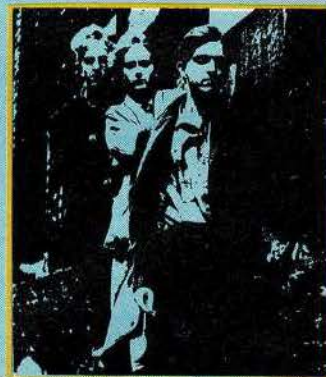
JIM REID

Sprouting horns

WE ALL know that Gordies rely on imports such as Kevin Keegan and the Tube for their excitement and entertainment, right? Wrong! 1984 will see the rise of a home grown star in the land of brown ale when Prefab Sprout finally come to the attention of us all. Their current indie hit 'The Devil Has All The Best Tunes', is quite simply a classic, and we wait with jangled nerves for soon come single 'Don't Sing' and album 'Swoon'.

Prefab Sprout's mainman Paddy McAloon seems slightly cautious when I tell him of my affection for his latest offering. "Most people said that 'The Devil' wasn't a single really, too long and not catchy enough, but I think it's our best number. It's certainly sold more than any other Kitchenware record."

Kitchenware is the Newcastle record company poised to bring us the Gordie sound in '84. "I



suppose you could call it the thinking man's Respond," laughs Paddy. "There's four bands and we all get on well, but there's no real scene in Newcastle. Most people seem to be into heavy metal or Yazoo."

Strickers

I got it-at last

JAYNE EDWARDS, in the gospel groove right now with 'I Got It', should have been famous 21 years ago. That's when she sang lead vocal on 'I Sold My Heart To The Junkman', a US hit for the Blue Belles, who later became Labelle. Did she ever meet them? "Yes... in court," she remembers.

Seems that Chicago-born Jayne and her friends got a financial settlement; and Labelle got famous. "I regret it, of course, when I think of all the places they've been and the money they've made. I did have a chance to sing with them, but I was kind of silly, I felt I wanted to be loyal to my group, The Starlets."

Two decades later the other Starlets are probably all-American housewives but Jayne's still at it, hand on bible for



JAYNE EDWARDS the first time with 'I Got It', in true Aretha style. "That's a hell of a person to be compared with," says Jayne. "But I don't see the comparison at all."

Paul Sexton

Newsbeat

STATUS QUO have been busy boys recently, as you've probably noticed. Not only have the band just had their third hit single in as many months, but I find them surrounded by bikini clad beauties around the most exotic swimming pool this side of Heathrow, at the five star Sheraton hotel to be exact.

Francis Rossi leans back in his chair during the shooting of the video for 'Marguerita Time', and explains the band's current high profile. "Everyone wants to get bigger and sell more records, us included. For me to pretend otherwise would be bullshit." Rick Parfitt agrees. "We've had a long lay off," he says. "There comes a time when it feels right to release singles and that's now, especially with the album out."

ALAN LANCASTER is conspicuous by his absence at this busy time, but Francis is quick to scotch any rumours of an impending split. "He's in Australia because his wife's just had a baby. He delivered it, the rest of us just sat there and watched but he had to deliver it," he laughs. More cocktails are delivered to our table as Francis tells me the story behind the current single.

"I started drinking Margueritas when I went to a Mexican restaurant," he says. "They're great because you get legless within a couple of minutes and you get no headaches or hangovers." Quo may be celebrating twenty one years in the business, but they've certainly not lost any of their enthusiasm or ambition for the future. "We're getting to the point where we've got to break new ground," says Francis. "It's no good us pretending we're the same as the young'uns because we're not. We've been around a long time, you know. When I look at some of the haircuts now, they were around when we were at school. Our mums and dads used to force us to have our hair cut like that and now it's groovy."

How do they feel about the new video age of pop music? "Oh I love it," says Rick. "I'm really into showbusiness, I love dressing up. Don't get me wrong though. I still get really nervous about live television, things like 'Saturday Superstore'. The worst thing about doing that programme was having to be up at half seven in the morning." Not much chance of seeing Quo on breakfast TV, then.

Rick and Francis joined the panel on 'Superstore' to comment on current pop videos, so what does Francis think of the state of the art? "I liked the 'Vienna' video and a lot of the Adam Ant ones were very good, but I wonder how the people feel when after the video extravaganza, they turn up at Nottingham Town Hall or wherever, and the band's exactly the same as every other band and the whole thing's gone."



RICK PARFITT: 'I still feel fit and fresh faced'

The back shift

21 years and three chords later
Quo still power on

STATUS QUO must be the easiest target for music journalist's jibes, so how does the continuous slugging they receive from some quarters affect them? "I don't mind criticism if it's valid," says Francis. "But the same old thing about three chords, it's true in a way, but everyone sounds the same, don't they? Rod Stewart, anyone." Rick's not so calm about Quo's critics. "If it's constructive, then ok, we'll listen

to it," he says. "But these idiots who are just out to make a name for themselves, they're wallies and they want pushing in the pool with their tape recorders." (mental note to bring my Waterman II next time!)

Quo have become a pillar of the music scene whether you like it or not, but after twenty one years they must be aware of the end of the road and the inevitable solo albums. "I can't see an end to it at the moment," says Rick,

"I still feel fit and fresh faced, and as long as the Quo audience is still there and we've got the vitality to go on and do it, why give up? God knows how long it could go on."

Status Quo are definitely going on the road next year folks, so get those ol' rag blues out of the wardrobe and break your cool long enough to enjoy at least one Quo gig before it's too late.

Strickers



FLESH FOR LULU: 'We're not a Batcave band'

IF THERE'S one word which doesn't describe Flesh For Lulu, it's obsequious.

They certainly don't try too hard; in fact, when I went to talk to them at their manager's Bayswater flat, only three of the four actually showed up, two were still asleep, and one greeted me in his bright red underpants.

My curiosity was initially sparked by the arrival of their debut single, 'Roman Candle' on my front doorstep one bleary-eyed morning. What came out through the speakers was so deep, dark, arty and miserable, and yet, unpretentious, that I decided that it was all definitely worth investigating.

Comprising four ill-looking lads, Nick Marsh (guitar, vocals), Rocco of the infamous ex-band Wasted Youth (guitar, white noise), Glen Bishop (bass), and James Mitchell (drums), Flesh For Lulu have been together for ten months, but have only been active for six. They've been gigging solidly and wowing the cool trendy/junkie scene, a look they seem to have adopted image-wise, earning them (particularly Rocco) comparisons with suet faced hunk Marc

Flesh Dance

Almond.

"Well, people like to label you don't they?" The skeletal Rocco shrugs, last night's smudged mascara making hollows of his eyes. "I mean, I know I do it all the time. I'll be walking down the street and I'll think: 'Oh, there goes a Durannie'..."

"... or there goes a Cortina Boy", chimes in Glen, full length on the floor and hogging the fire.

"Yeah, right," Rocco nods vaguely, "but although a lot of people have said I look like Marc Almond, the thing that annoys us all most, is being called a Batcave band."

"I mean," reasons Glen, "we're musically incompatible to that!"

You've also been called the new Velvet Underground, so

would you say that the Velvet Underground were your greatest influence?

"Well, see, the thing is," Rocco squirms slightly in his chair, "we don't like to say who influences us, because that just invites comparisons."

I narrow my eyes at him, so he adds with the faintest glimmer of a grin: "However, I like the Velvets, and if I had to choose one band that influenced me at all, I'd say them; but as to comparing us to them, well, I just can't see the similarity."

So, what then is the purpose of your music, children? I ask and they all groan, looking at each other to see who'll answer.

"Well," James volunteers with a stretch, "we want people to move their bodies for one thing."

"Yeah," Glen props himself up on one elbow, "No-one down south ever seems to think they're uncool enough to get up and dance to our music. We only seem to get people dancing up North."

Yes, but is your music classifiable as dance music?

"Well, we want people to react to it in some way," Rocco says, running a fragile hand through his mop of black hair, while a gorgeous bint next to him flicks idly through an old RM.

Even if that means they go out and slash their wrists to it as it's so depressing?

"Fine," Rocco smiles a rare smile, "if that's how it affects them, it's a reaction isn't it?"



Jessi McGuire

record mirror

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X WORD

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

ACROSS

- 1 Sounds like Billy's going to let the cat out of the bag (4,3,5,2)
- 6 See 24 across
- 9 A sad tale from Yes (5,2,1,6,5)
- 11 What Jim Kerr did (8,3,1,7)
- 13 'Till I Can't Take Love No More' was his last chart entry (4,5)
- 17 'Intuition' group (4)
- 18 Chart Victims (7,4)
- 21 One of Simon and Garfunkel's greatest hits (2,1,5)
- 24 & 6 across It's Construction Time Again for this group (7,4)
- 25 Group who wanted us to Come Dancing (5)
- 27 Spandau number one (4)
- 28 She has a good Track Record (4,11)
- 30 Haircut's animal direction (7)
- 31 Tom Tom Club could be found ----- Boardwalk (5,3)
- 32 1982 Midge Ure hit (2,7)

- 23 Part of trio who did the Resurrection Shuffle (6)
- 24 Blondie hit for bedtime (8)
- 26 Cliff's precious metal (6)
- 28 Group that put Oil On Canvas (5)
- 29 The Stones Head Soup (5)

LAST WEEK'S SOLUTION

ACROSS 1 'That's All', 4 'Give It Up', 7 PiL, 8 'My Oh My', 10 Ozzy, 12 'Tusk', 13 Michael Jackson, 17 'Hang On Now', 19 Ross, 20 Terry, 21 Electric, 22 Gaye, 24 The Crowd, 25 Wham!, 27 Yes, 28 Ure, 30 Super, 34 First, 35 Rick Wakeman, 36 'Boxerbeat', 38 Assembly, 41 Amen, 42 Stevie Nicks.

DOWN 1 'The Atlantic Years', 2 'Atmospherics', 3 Slow, 4 Glove, 5 Track, 6 Pop Goes My, 9 Maisonnets, 11 'Change', 14 'Jackie Wilson Said', 15 Cars, 16 'Only You', 18 'Waterfront', 23 Ash, 26 Mystery, 29 Jeff Beck, 31 Cry, 32 'October', 33 Sweet, 27 'Bite', 39 Love, 40 Law.

X-WORD WINNER (DEC 24)
Dave Evans, 11 Herley Court, Watford Way, Hendon NW4 4SR

Eurythmics comp winners

Jane Pickering, Stamford, Lincs; Veronica Herbert, I.O.W.; Catherine Waters, Cleveland; Angela Titley, Lancaster; Lesley Pilling, Accrington, Lancs; Sally Anne Cresshire, Warwickshire; Mr C Marshall, Rugeley, Staffs; Peter Boyer, Plymouth; Martin Harris, Carlisle, Cumbria; Chris Lowe, Swiss Cottage, London; James Booth, Leigh-on-Sea, Essex; Andy Bowman, Dover, Kent; Thomas Lamont, Stirlingshire; George Andrew, Drumchapel, Glasgow; Daz, Winchester; Kim Berry, Tunbridge Wells; C Hutson, Upminster, Essex; Tony Ross, Chester; Andrew Parr, Stannington, Nr Sheffield; Andrew Hinks, Farnborough, Hants; Gary Massey, Ruislip, Middx; Ronnie Peters, Ipswich, Suffolk; Miss S Williams, Morden, Surrey; Anne Kelly, Hythe, Kent; Anne Harvey, Eastbourne, Sussex; Mr F Lopez, London SW8; A Mielke, Cambridge; Robert Tait, Fraserburgh, Aberdeenshire; Angela Willy, Kings Lynn, Norfolk; Mr R Richardson, Cheshire.

ANSWERS:— 1)c) Dave Stewart, 2)b) The Tourists, 3)c) 'Right By Your Side'.



THIS MAN, showing grovelling respect to our gracious leader, recently had a hit with 'A Mess Of Blues'. Name the person who scored with the original in 1960 to start this week's cover version trivia quiz.

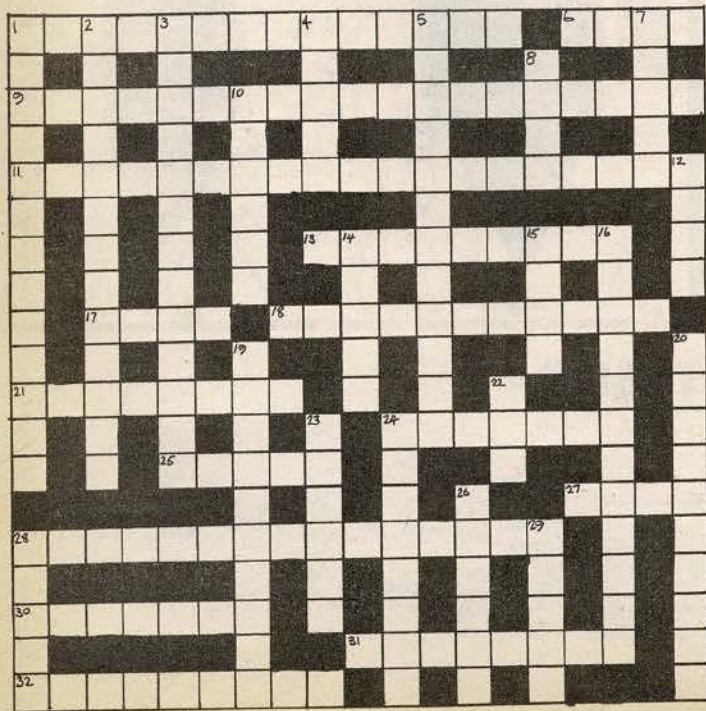
TRIVIA QUIZ

- 1 From which album of cover versions was Bowie's 'Sorrow' taken?
- 2 Who originally wrote and recorded the ELO hit, 'Roll Over Beethoven'?
- 3 Which Phil Spector song has been a hit for the Ronnettes, Dave Edmunds, and the Ramones?
- 4 Which American female singer has also recorded a cover version of Yazoo's 'Only You' as an A&M single this year?
- 5 Melanie scored with 'Ruby Tuesday' in 1970. Who had a hit with the original in 1967?
- 6 Who wrote Tina Turner's current smash, a hit in its own right in 1972?
- 7 What was Tina Turner's last UK hit?
- 8 Which songwriting team was the subject of the very first 'Stars On 45'?
- 9 What was Madness' last cover version hit?
- 10 Who recorded the original version of 'This Old Heart Of Mine' in 1966?
- 11 Life before the Eurythmics: what was the Tourists' biggest hit, and who had the original hit?
- 12 Amii Stewart's two biggest hits were both cover versions — what were they?
- 13 Who originally wrote and recorded (unsuccessfully) Tracey Ullman's 1983 smash, 'They Don't Know'?
- 14 Who took a modern version of 'It's My Party' to number one in 1981?
- 15 UB40 bounced back in 1983 with 'Red Red Wine' — who wrote it?
- 16 Which seventies supergroup scored their only British hit single with a cover version of Aaron Copeland's classical masterpiece, 'Fanfare For The Common Man'?
- 17 Bill Withers wrote and scored with the original version of 'Ain't No Sunshine' — which black superstar hit with a successful cover in 1972?
- 18 Elvis Presley's mini-Christmas hit in 1983 was 'I Can Help' — who had the original hit?
- 19 The Sutherland Brothers wrote 'Sailing', Rod Stewart's number one hit — what was the Brothers' only top 10 hit in their own right?
- 20 Sting has only recorded one cover version single — what was it?
- 21 Which Drifters hit did the Tom Tom Club take into the top 30 in 1982?
- 22 Which Sam Cooke classic did Cat Stevens score with in 1974?
- 23 Which Mike Oldfield single was successfully covered by Hall & Oates?
- 24 What was Bryan Ferry's first solo hit and who originally recorded it?
- 25 Name both of Elton John's cover version hits, scored in 1974 and 1976?

ANSWERS

1 Phil Ure, 2 Chuck Berry, 3 'Baby I Love You', 4 Rita Coolidge, 5 Rolling Stones, 6 Al Green, 7 'Ain't No Sunshine', 8 Lenny Welch, 9 'Must Be Love', 10 Ray Charles, 11 'Only You', 12 'I Wanna Dance With Somebody', 13 'I Wanna Dance With Somebody', 14 'I Wanna Dance With Somebody', 15 'I Wanna Dance With Somebody', 16 'I Wanna Dance With Somebody', 17 'I Wanna Dance With Somebody', 18 'I Wanna Dance With Somebody', 19 'I Wanna Dance With Somebody', 20 'I Wanna Dance With Somebody', 21 'I Wanna Dance With Somebody', 22 'I Wanna Dance With Somebody', 23 'I Wanna Dance With Somebody', 24 'I Wanna Dance With Somebody', 25 'I Wanna Dance With Somebody'.

PICTURE: Elvis Presley (The mystery man is Status Quo's Rick Parfitt)



"My secret fantasy..."

as told to ANDY STRIKE

Illustrated by CHRIS PRIESTLEY

RM Starprobe asks top popsters who they dream about being



CHRIS PRIESTLEY

ROBERT SMITH (The Cure)

"I'VE ALWAYS admired Dylan Thomas. I'd like to be able to write good prose, but I know I can't. He died with a whisky bottle in his stomach — not a bad way to go."



CHRIS PRIESTLEY

DAVID GRANT

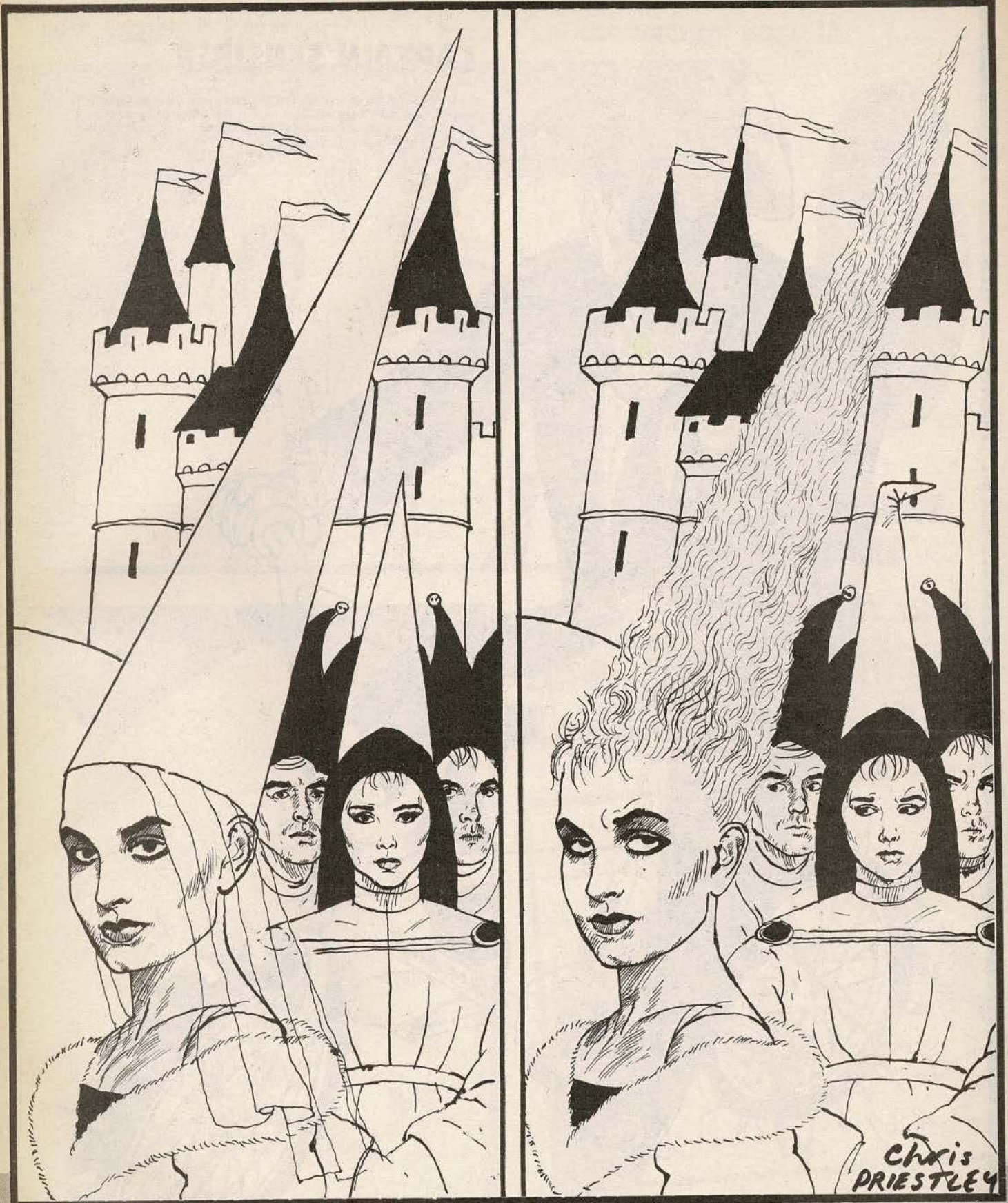
"I'D LIKE to be the Artful Dodger in Oliver Twist because he had fun and got away with it. That's something I'd love to be able to do."



CHRIS PRIESTLEY

TRACIE

"I'D LIKE to be Bet Lynch from Coronation Street because of her razor-sharp wit and her great way of putting people down. Valerie Pollard on Crossroads is a possible as well. She's an upmarket Bet Lynch and probably more of a bitch."



**CHERYL
BAKER**
(Bucks Fizz)

"I'D LIKE to have been alive in King Arthur's time. I wouldn't have wanted to be Guinevere though, because she got put into a convent for playing the field. It was a romantic time, gallant knights and all that. Mind you, I'd still have needed central heating and decent sanitation."

CAPTAIN SENSIBLE

"I'D LIKE to be Norman Tebbit. Anyone so consistently unpopular can't be all bad. Also, he's the only person I can think of who's madder than me."



Chris
PRIESTLEY

"My secret fantasy..." from phantasmagorical page 15



"I'D BE a music journalist. That way I could give myself a hard time."

MIDGE URE



JULIAN COPE

"I THINK I'd like to be Charles XII of Sweden because he was the most far-out cat I've ever heard about. He was only fourteen when he became king and all these countries around Sweden tried to take Swedish territory because they thought he was so weak. He took his army and did over all of their armies — fantastic!"



TOYAH

"MOTHER THERESA of Calcutta is someone I've always really admired. She's wonderful, she does so much good in the world."

by SIMON HILLS in New York

IT WAS love at first sight. But Madonna and Jellybean were both being far too cool to admit it.

The rising disco singer first met DJ John 'Jellybean' Benitez when she was taking her demo tape around the New York clubs. However it was only much later when he produced her 'Holiday' single, which is now released in Britain, that true love flourished.

"I knew that record companies wouldn't listen to my demo tape, so I started taking it round the clubs and giving it to DJs," says Madonna.

"At that time I started hanging out at the Danceteria — I love hanging out in clubs and dancing, and my dream was to make a record that I would want to go into a club and dance to myself. I met the DJ in the Danceteria, and he thought it was really great, and everyone danced to it. He was an ex-A&R guy and knew a lot of other guys in the business and I ended up signing to Sire and made my first album.

"I met Jellybean when my first record came out. After 'Everybody' was released he took me round to all the DJs in the major clubs — the Garage, the Funhouse, Studio 54 and those places were playing my records.

"He liked me but nothing really happened in the beginning — we were both a bit cool. A lot of people bring him tapes and stuff, and I thought I'm not going to play up to that, I won't make him think that I'm playing up to him to help my career.

"After that I had to remix 'Physical Attraction' and I was aware of the work he was doing. My album was almost finished and I decided to get Jellybean to produce one of the cuts — and he turned into my producer and my boyfriend. Everything happened at the same time."

NOW THE pair share an enormous loft in New York's fashionable SoHo area. Enormous, in fact, is an understatement.

Madonna and I are chatting over a fresh orange juice at opposite ends of a small table in the wooden floored flat, which is about twice the length of a school classroom. The table is the only piece of furniture and it overlooks the street below.

Various people bellow up to attract her attention six floors down. The doorbells don't work in the converted warehouse, and when they are functioning, they get vandalised.

Madonna sits and talks quickly and precisely with her head in her hands. Every now and then she has to take a phone call and bursts into life, running and

slipping down the length of the vast apartment. This is the centre of the Madonna/Jellybean partnership, Jellybean doing his famous DJ work down at the Funhouse, and Madonna concentrating on music and now films.

It's a far cry from when she first arrived in the Big Apple from Detroit.

"Although I took to New York straight away I was really lonely," she says. "I didn't know anyone, I didn't have any money and I didn't have anywhere to stay. You're really confined, you're a small fish in a big sea instead of a big fish in a little pond.

"I was getting lost on the subway trains all the time and things like that. You really have to gear yourself to your work, that's your focal point and that's your security. Slowly I got to know it and became secure, and now it's odd to think how scared

Back in New York again, she settled down to learning every instrument in the book, and ended up drumming for a garage band. She quit when she decided she wanted to be at the front, and eventually decided to chuck it all in and make a demo tape single with the help of an old friend from Detroit she came across by mistake. The tape was taken to the clubs, and that brings us back to the beginning of the story.

SO WHY should Madonna have been so successful?

'Holiday' has shot up the charts in America and she's had some acclaim here, although 'Holiday' still has to prove itself.

"I think I'm one of the first disco personalities," she says. "A lot of it is rather cold dance music, there's no personality to it, and the people are really

the huge warehouse on New York's West Side. The more confident are up on stage doing their thing, and if anyone's really hot on the dance floor, a small group will stand round and watch.

DISCO IS not Madonna's only talent. The singer has trained as an actress and a dancer, and has recently worked on a film about a wrestler who comes to the city to make it big.

"It's a small part I have as a singer in a club where the boy goes with this girl," says Madonna. "Each song is symbolic. One is from the girl's point of view, as she's not really attached to this guy. There's a slow song where they dance together, which is the nearest they get to being really together and there's one from the guy's point of view where he knows he

the Belly Star

I was in the beginning."

Madonna's work initially was as a dancer, taking her onto a Broadway musical because she could sing as well. From there she got picked up by a management company and went to spend six months in Paris, but that got blown out when she realised that there were other artists who were breaking who would obviously get more attention than her.

forgettable. That's the difference with British music, I think. There's a group and with it there's a fashion, there's a look, there's something for people to attach it to. It seems there's more coherence.

"There's already a big British invasion here because of that, I think, especially as there's a bit of a glut right now as all the big people choose to put their records out and it doesn't leave room for anything fresh.

"Being brought up in Detroit and having older brothers who played soul music, it was my main influence, of course. I never listened to heavy metal or rock music. So my sound is the result of the kind of music I always liked.

"I'm approaching it from a very simple point of view because I'm not an incredible musician. I want to keep it that way, I want it to be direct."

Jellybean has been an influence as well, of course. Down at his club the Funhouse, he mixes everything behind a pounding bass drum which dominates the huge club.

Everyone goes there to dance. There aren't groups of people drinking or trying to pick up. Dancing is king. People gyrate in front of the mirrors which are set up on all the pillars supporting

can't have her and she's leaving.

"The film is a coming of age movie. The boy's working out training for the Olympics and at the same time he's trying to fit in. In the end he wins the big fight, but loses the girl.

"It doesn't sound much, but it's really a very good movie."

Isn't Madonna in danger of losing out by trying to do too much? So many people who have crossed from one medium to the other have had a job making it in either field.

"You can cross over — Judy Garland did it," she exclaims. "I don't see how it's not possible. If Sissy Spacek can be a country singer, why can't I be an actress?"

"I don't see it as being so diverse, especially with video becoming so strong. Certain things are central to any performer and one of those aspects is being able to watch them. After you've done an album you often have to wait around for six months until it's promoted, so I might as well act in that time.

"There aren't any rules that say you can't. Music is very important to me, but the thought that I can only make records for the rest of my life fills me with horror. I think people who are talented at something are good at a lot of different things."





MADONNA: top of the navel ratings

BEHIND THE innocent face of Daryl Hall lurks a killer!

No, he's not the next Charles Manson, but he has taken up shooting in his spare time, having bought a house in the leafy state of Connecticut.

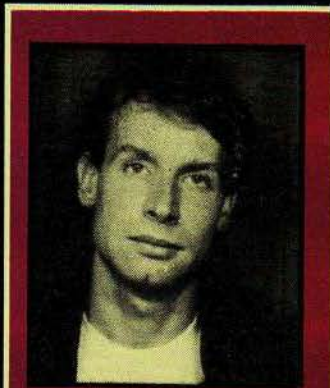
While he and partner John Hall sit back in Daryl's huge New England-style wooden house talking about the life and times of Hall & Oates someone walks through with three huge stuffed pheasants — the fruits of a recent shoot. But isn't it immoral shooting innocent creatures?

"I guess it might be different in England, but it's a real problem keeping the deer population down out here," says Daryl. "We were brought up in Philadelphia and shooting has always been part of the country tradition.

"We stick to the seasons, and this house is right next to a bird sanctuary, so it's not destroying the wildlife or breaking down the balance of nature."

The other side of being brought up in Philadelphia is being constantly subjected to soul music — the Philly sound, remember?

They went and set up home in New York City — Daryl still has a flat there, and has only just bought this country place — and



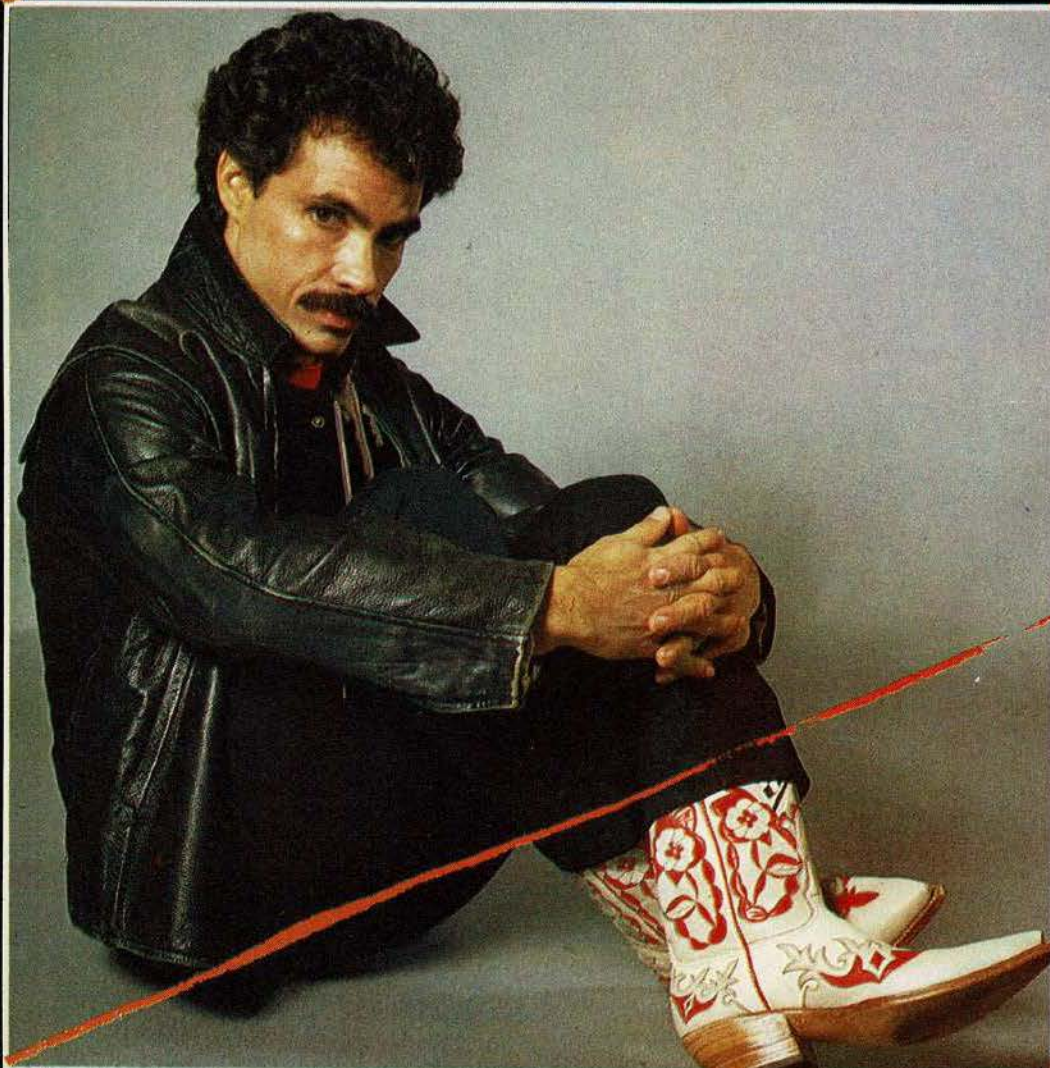
SIMON HILLS at the Connecticut connection

the result was a music that combined soul and straight songs which don't have the same big production feel to carry them through.

The results of the partnership have been chronicled on their latest best of album 'Rock 'n' Soul Part One'. It's a career that started way back in the sixties and which has taken them across the world countless times

SHOOT YOUR SHOT

A Country Life extra with Hall and Oates



performing their songs.

Daryl Hall and John Oates are almost anonymous people, yet when you think back through their hits, you suddenly remember them. Numbers like 'Maneater', 'I Can't Go For That' and 'Private Eyes' are still firmly implanted on most people's memories. But despite that anonymity, the pair don't just spend hours loafing around in studios.

They spend almost all their time outside the studio on the road — literally. While most groups choose to fly around the vast plains of America, Hall and Oates take a more leisurely bus ride to see what's going on.

"We do it mostly by bus for a number of reasons," says Daryl. "Mainly it's because you get a feeling of reality, of movement, as opposed to being high up in the air removed from it all.

"This way we can involve ourselves. There's so much we want to see, and we set ourselves up so we can experience the journey."

"Most of the band are like musical historians," adds John. "We're very much involved with American history and culture. When we go to these places we're always buying records, country, cajun and all that stuff. We go and find pawn shops with old instruments — experiences are things you can't buy.

"We pulled into this place in Oklahoma and sat on a sidewalk for a while hanging out, and these people in trucks would come along and stop for a chat."

"Sometimes they act like we dropped in from the moon," says Daryl. "When we say we're from New York, they nod and mention that they'd been there once. We had these two girls follow us in a pick up truck for 100 miles. They drove for about three or four hours. It's great — it's so slow,

and they haven't got anything better to do.

"When we go outside the country, we try and do the same thing — we try and tap in to some kind of source. It's interesting when you go to Munich or somewhere like that, and see what's moving in that culture.

"It's especially interesting to see how music appeals to non-English speaking people. We've looked at that, brought back the knowledge and assimilated it. It's fascinating that when you hear a record in a different country, the record actually sounds different."

TO DESCRIBE Hall and Oates as latter-day minstrels traipsing around the world isn't that far from the truth.

Although they're absolutely huge in America, they are by no means superstars in the vein of Rod Stewart or The Stones. Hall and Oates are straightforward songwriters who travel the globe displaying their wares to people. There's no pretence about their job or their craft, they just get together and work on songs they like.

What it has done is caused terrible problems for the image makers in the business, and led to a few very embarrassing moments for the pair.

"Because we don't have much of a story when it comes to press exploitation, publicists are hard pressed to find an angle on us," says John. "They came up with the most absurd things. Like if I go and by a pair of unusual shoes, they write about it, it's crazy.

"In 1976 they put all this make-up on us, it was excruciating, and we didn't go along with it, but we weren't very much in control of that side," adds Daryl.

"We don't involve ourselves with our contemporaries very much. We're not involved in the social side of the music business and I think that's to our advantage, it gives us a sense of ourselves. We feel as if that decision has been vindicated now, because we can still be very successful at this time.

"Now we've got to the point where we know our audience and what they want from us. We don't need an image, we can go out on the road and put it directly to people. We don't hang out and we don't make a scene.

"They always want us to do fashion magazines, and we keep refusing," adds John. "We don't need that sort of stuff.

"It's like we don't particularly like videos, it's too much of a collaborative process and that puts you out of control. We're pretty much involved in instant results, we go into the studio and we work very spontaneously, very quickly. When you write something you know instantly how it's working and when you go on stage you see a result — video doesn't work like that.

"When we make videos we don't make great storylines or anything. We have done a lot of MTV (the new 24-hour American video channel), though. We were the first guest VJs, and we did a documentary which catalogued our history for them.

"We can go along to MTV any



time now, we're like a house band. It is starting to wear a little thin, but the channel has been really good because it's meant that people are starting to get involved in music again, and music has become more important."

DESPITE their quiet attitude to the music scene, Hall and Oates still make an effort to keep in touch with what's going on. One example is the way they travel on the road, trying not to make it a life of hotel rooms and airport lounges.

And even though Daryl Hall has moved out to his huge country house — John is about to do the same thing, and buy a place up the road shortly — he still insists that they will hang around in New York City.

"New York is always an inspiration, and we basically divide our time off the road between here and there," he says. "We've been there for a long time, though, and it can get a little too much. I simply wanted an alternative.

"I'm lucky because I can afford to keep an apartment here. I couldn't stand to live in this place all the time.

"You know, I think they should send the whole of New York to a summer camp or something, because it becomes too oppressive. New York bands suffer from it as well as they

don't travel and you get a Manhattan tunnel vision which they tend to think is the real world — west of New Jersey doesn't exist. Blondie, for example, fell because they didn't leave New York, and they lost contact with what's really happening."

"There are so many things you have to deal with in New York," says John. "Even when you're in your apartment you're still on the street, banging heads with other people. It's the most exciting city in the world, there are so many things happening."

WHAT HALL and Oates lose due to lack of image and lack of one place to work from, they gain from their ability to keep coming up with quality pop songs which stand up on their own right. Their single 'Say It Isn't So' which is one of two new songs on their 'Rock 'n' Soul' album still fits in with the run of their numbers.

"Fortunately our singles have been distinctly different, which has allowed us to keep our doors open," says John. "We've developed a sound which people have to come to recognise as ours, but within that sound it's a very open-ended style.

"We try to please ourselves. There's no motivation other than to make a record that we like, so we've been very much in control of the music we make. We have

no interest other than the fact that we need to be satisfied with it."

"It seemed that in the late seventies whatever we did nobody cared about," says Daryl. "There were things we did that we thought were great, and if people happened to be looking at us the way they do now they would have liked it. But in the end we always thought we would rise or fall on our merits."

"The trouble with the position we're in now is we have to play to the whole world," adds John. "That is frustrating because we know what we're doing for the next year because of touring and recording commitments.

"But we do want to play to people, we don't want to be in a studio all the time. We're used to it, and let's face it, we don't have to do anything against our will, we're dealing with the whole world and it demands a lot of time, there's no way round it. We just accept it."

"I think I'll be performing for ever," says Daryl. "Hall and Oates will stay together as long as it's fresh, but I can't ever see myself stopping either in the studio or live. I can't imagine not playing live in front of people, how ever many there are."

So if you see a bus carrying a pair of old grappers with guitars in 30 years time, you'll know who it is. Who knows, they might even stop for a chat!

Mailman

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

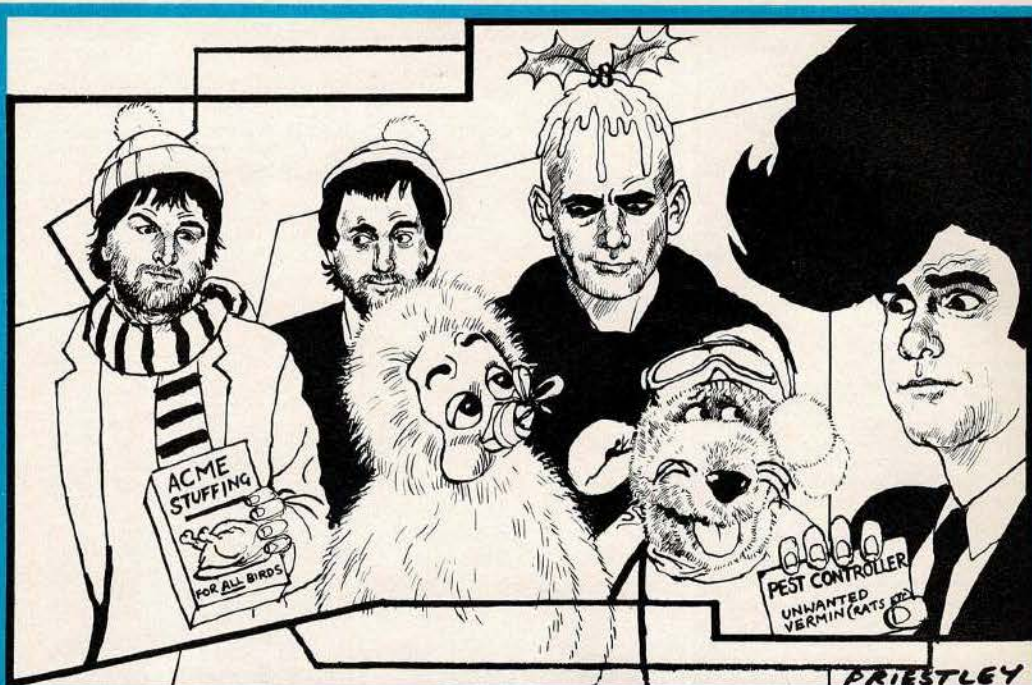
I AM writing this in a state of complete shock. Have I had a nervous breakdown? Have I seen a traffic accident? No! I have just been watching a video nasty — by the name of 'Crossroads'. (It's OK, I take sole blame for sitting through this obscenity.) In today's episode, the Motel's nymphomaniac, Jill, comes in to her house and finds a shady looking character, who just might be a burglar, standing in the lounge. What does this madman do in his state of hysteria? Does he rape Jill? Does he hit her over the head with a candlestick? Does he nick everything in sight? Of course not. Instead, he politely asks Jill if he can spew up his meat and two veg in her bog!

And they say the Midlands isn't dead. Roll on the resurrection! **Dougal 'Frugal' McDougall, the Cathedral City of Peterborough** ● *Maybe he'd been playing albums by Brummie boys like Slade, Duran and UB40*

I'M SORRY, but this has to be said! You have offended the many Mexican communities of the UK by publishing Def Leppard's putrid words, "where all the greasy Mexicans are", in your Private Files. I myself once walked past somebody who looked as though they might have been related to a Mexican of some sort; so I naturally consider myself fractionally Mexican.

I'll bet Def Leppard have never seen films like 'The Magnificent Seven' and 'The Alamo', which show Mexicans as they really are — smelly, yes, greasy, yes, ugly, maybe. But nicer folks generally you couldn't meet.

I am seriously thinking of going to Islington Borough Council about getting a PR job done. If they can do it for the Irish, they can do it for us sweaty gits! If they don't, you Eeeenglish can say goodbye to the World Cup in



Segregate the idiot records!

ONCE AGAIN it seems that a great record has been prevented from reaching the number one spot by a gimmicky, cash-in record. I am referring to The Flying Pickets' cover version of Yazoo's 'Only You' and Paul Young's excellent cover of 'Love Of The Common People'. It seems that the Flying Pickets had a hit because: a) it was approaching Christmas, b) an acapella song is a rare thing in our charts.

How about a separate chart for gimmick records, just like the indie charts. Then 'Postman Pat' or 'Orville's Song' could be number one for years without bothering anybody except the people who have to compile them!

Maybe a seasonal chart for Christmas songs would be in order for such songs as Elton John's 'Cold At Christmas', Slade's 'Merry Xmas Everybody', Jingle Belles' 'Christmas Spectre', 'Singalonga Santa Again' by Santa Claus And The Christmas Trees, and 'Birdie Song' on its second chart run by the Tweets.

Here is my all-time gimmick top 10:

- 1) 'Shaddup A Ya Face', Joe Dolce, (which actually stopped Ultravox's 'Vienna' from reaching number one)
 - 2) 'Ossie's Dream (Spurs Are On Their Way To Wembley)', Tottenham Hotspur FA Cup Final Squad
 - 3) 'Rabbit, Rabbit', Chas 'n' Dave
 - 4) 'What Are We Gonna Get 'Er Indoors', Dennis Waterman and George Cole
 - 5) 'Mama', Bryan and Michael/St Winifred's School Choir
 - 6) 'Daytrip To Bangor', Fiddler's Dram
 - 7) 'There's No One Quite Like Grandma', St Winifred's School Choir
 - 8) 'Save Your Love', Renee And Renato
 - 9) 'Postman Pat', Ken Barrie
 - 10) 'Rat Rapping (Brilliant Isn't It)', Roland Rat Simon Jones, Mundford, Deepest Norfolk
- *Some gimmick top 10. Where's Duran, Culture Club, Wham! and Style Council!*

1986. Adios amigos.
The dog of Val Doonican,
somewhere in the Mexican
ghetto of Hampstead
● *Did you write this letter
Tequila the time?*

I AM just sick, sick, sick of the reviews Bucks Fizz get. In every single music paper going, I open them up and find this group being criticized and looked down upon. I suppose you trendy reviewers are not supposed to like groups like this. Get your facts right Betty "Some of the not so great hits suggest it might be coming to a sticky end very soon" Page. Every record they have produced has got into the top 40 to date. Even Duran Duran have had one flop, 'Careless Memories'. Fizz have had none. Culture Club have had two number one's, Duran one, Human League one, Bucks Fizz have had three!

You probably don't imagine Bucks Fizz fans read RECORD MIRROR, well they do. You and your other sarcastic reviewers think a group that win The Eurovision Song Contest are stuck in a rut for life and can't develop musically. Because of this you don't give Fizz a cat-in-hell's chance. You give praise to groups like The Farmer's Boys who have not had one single in the top 40 yet and a row of flop singles. It amazes me.

Bucks Fizz have always been original in dress and music.
A Bubbly Fizz Fan, Northampton
● *But most fizz goes flat after a few years*

IT IS sad to see the pillars of the 1980's pop community, Bananarama, turning into 'wenches of lager and pool table mentality' (to pinch a quotation that Shakespeare made five years after his death).

The cause of this transformation? Well have you ever noticed on a weekly visit to the 'Dog and Pheasant's Bum', that you always have at least one group of morons wearing holey burgundy V-neck jumpers who call each other 'Baz', 'Caz', 'Jaz', 'Waz', 'Maz' or 'Spaz'. You have? Well, I noticed that Bananarama now call themselves 'Kez', 'Sez' and 'Shuv'. Still, I suppose it happens to all the nicest girls sooner or later.

Adam 'Mood Six Fan' Neary, Deepest Cheshunt, Herts.
● *I was saying that only last night to my friends Binky and Buffy*



WIN A video. Win a compact disc player. Win a record token. Jolly generous of you, but why not put some MAGIC into our dreary lives by letting us win a night in Betty Page's new dungeon?
A Herbert, London
● *As you can see above, Betty's bedroom has nun of that sort of hanky panky*

US Singles '83

- 1 EVERY BREATH YOU TAKE, The Police, A&M
- 2 BILLIE JEAN, Michael Jackson, Epic
- 3 FLASHDANCE (WHAT A FEELING), Irene Cara, Casablanca
- 4 DOWN UNDER, Men At Work, Columbia
- 5 BEAT IT, Michael Jackson, Epic
- 6 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
- 7 MANEATER, Daryl Hall & John Oates, RCA
- 8 BABY COME TO ME, Patti Austin with James Ingram, Quest
- 9 MANIAC, Michael Sembello, Casablanca
- 10 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 11 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Epic
- 12 YOU AND I, Eddie Rabbitt with Crystal Gayle, Elektra
- 13 COME ON EILEEN, Dexys Midnight Runners, Mercury
- 14 SHAME ON THE MOON, Bob Seger & The Silver Bullet Band, Capitol
- 15 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 16 NEVER GONNA LET YOU GO, Sergio Mendes, A&M
- 17 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
- 18 LET'S DANCE, David Bowie, EMI-America
- 19 TWILIGHT ZONE, Golden Earring, 21 Records
- 20 I KNOW THERE'S SOMETHING GOING ON, Frida, Atlantic
- 21 JEOPARDY, The Greg Kihn Band, Beserkley
- 22 ELECTRIC AVENUE, Eddy Grant, Portrait/Ice
- 23 SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Capitol
- 24 AFRICA, Toto, Columbia
- 25 LITTLE RED CORVETTE, Prince, Warner Bros
- 26 BACK ON THE CHAIN GANG, The Pretenders, Sire
- 27 UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
- 28 MR. ROBOT, Styx, A&M
- 29 YOU ARE, Lionel Richie, Motown
- 30 DER KOMMISSAR, After The Fire, Epic
- 31 PUTTIN' ON THE RITZ, Taco, RCA
- 32 SEXUAL HEALING, Marvin Gaye, Columbia
- 33 (KEEP FEELING) FASCINATION, The Human League, A&M
- 34 TIME, Culture Club, Virgin/Epic
- 35 THE SAFETY DANCE, Men Without Hats, Backstreet
- 36 MICKEY, Toni Basil, Chrysalis
- 37 YOU CAN'T HURRY LOVE, Phil Collins, Atlantic
- 38 SEPARATE WAYS, Journey, Columbia
- 39 ONE ON ONE, Daryl Hall & John Oates, RCA
- 40 WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, Liberty
- 41 1999, Prince, Warner Bros
- 42 STRAY CAT STRUT, Stray Cats, EMI-America
- 43 ALLENTOWN, Billy Joel, Columbia
- 44 STAND BACK, Stevie Nicks, Modern
- 45 TELL HER ABOUT IT, Billy Joel, Columbia
- 46 ALWAYS SOMETHING THERE TO REMIND ME, Naked Eyes, EMI-America
- 47 TRULY, Lionel Richie, Motown
- 48 DIRTY LAUNDRY, Don Henley, Asylum
- 49 THE GIRL IS MINE, Michael Jackson & Paul McCartney, Epic
- 50 TOO SHY, Kajagoogoo, EMI-America
- 51 GOODY TWO SHOES, Adam Ant, Epic
- 52 ROCK THE CASBAH, The Clash, Epic
- 53 OUR HOUSE, Madness, Geffen
- 54 OVERKILL, Men At Work, Columbia
- 55 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
- 56 GLORIA, Laura Branigan, Atlantic
- 57 AFFAIR OF THE HEART, Rick Springfield, RCA
- 58 SHE'S A BEAUTY, The Tubes, Capitol
- 59 SOLITAIRE, Laura Branigan, Atlantic
- 60 DON'T LET IT END, Styx, A&M
- 61 HOW AM I SUPPOSED TO LIVE WITHOUT YOU, Laura Branigan, Atlantic
- 62 CHINA GIRL, David Bowie, EMI-America
- 63 COME DANCING, The Kinks, Arista
- 64 PROMISES, PROMISES, Naked Eyes, EMI-America
- 65 THE OTHER GUY, Daryl Hall & John Oates, RCA
- 66 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 67 FAMILY MAN, Daryl Hall & John Oates, RCA
- 68 WANNA BE STARTIN' SOMETHING, Michael Jackson, Epic
- 69 I WON'T HOLD YOU BACK, Toto, Columbia
- 70 ALL RIGHT, Christopher Cross, Warner Bros
- 71 STRAIGHT FROM THE HEART, Bryan Adams, A&M
- 72 HEART TO HEART, Kenny Loggins, Columbia
- 73 MY LOVE, Lionel Richie, Motown
- 74 I'M STILL STANDING, Elton John, Geffen
- 75 HOT GIRLS IN LOVE, Loverboy, Columbia
- 76 IT'S A MISTAKE, Men At Work, Columbia
- 77 I'LL TUMBLE 4 YA, Culture Club, Virgin/Epic
- 78 ALL THIS LOVE, DeBarge, Gordy
- 79 YOUR LOVE IS DRIVING ME CRAZY, Sammy Hagar, Geffen
- 80 HEARTBREAKER, Dionne Warwick, Arista
- 81 FAITHFULLY, Journey, Columbia
- 82 STEPPIN' OUT, Joe Jackson, A&M
- 83 TAKE ME TO HEART, Quarterflash, Geffen
- 84 (SHE'S) SEXY + 17, Stray Cats, EMI-America
- 85 TRY AGAIN, Champaign, Columbia
- 86 DEAD GIVEAWAY, Shalamar, Solar
- 87 LAWYERS IN LOVE, Jackson Browne, Asylum
- 88 WHAT ABOUT ME, Moving Pictures, Network
- 89 HUMAN NATURE, Michael Jackson, Epic
- 90 PHOTOGRAPH, Def Leppard, Mercury
- 91 PASS THE DUTCHIE, Musical Youth, MCA
- 92 TRUE, Spandau Ballet, Chrysalis
- 93 FAR FROM OVER, Frank Stallone, RSO
- 94 I'VE GOT A ROCK'N'ROLL HEART, Eric Clapton, Duck/Warner Bros
- 95 IT MIGHT BE YOU, Stephen Bishop, Warner Bros
- 96 TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
- 97 YOU GOT LUCKY, Tom Petty & The Heartbreakers, Backstreet
- 98 DON'T CRY, Asia, Geffen
- 99 BREAKING US IN TWO, Joe Jackson, A&M
- 100 FALL IN LOVE WITH ME, Earth Wind & Fire, Columbia

Compiled by Billboard

US Albums '83

- 1 THRILLER, Michael Jackson, Epic
- 2 BUSINESS AS USUAL, Men At Work, Columbia
- 3 SYNCHRONICITY, The Police, A&M
- 4 H2O, Daryl Hall & John Oates, RCA
- 5 1999, Prince, Warner Bros
- 6 LIONEL RICHIE, Lionel Richie, Motown
- 7 JANE FONDA'S WORKOUT RECORD, Jane Fonda, Columbia
- 8 PYROMANIA, Def Leppard, Mercury
- 9 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 10 OLIVIA'S GREATEST HITS VOL 2, Olivia Newton-John, MCA
- 11 TOTO IV, Toto, Columbia
- 12 FRONTIERS, Journey, Columbia
- 13 RIO, Duran Duran, Capitol
- 14 BUILT FOR SPEED, Stray Cats, EMI-America
- 15 CUTS LIKE A KNIFE, Bryan Adams, A&M
- 16 GET NERVOUS, Pat Benatar, Chrysalis
- 17 THE DISTANCE, Bob Seger & The Silver Bullet Band, Capitol
- 18 GET LUCKY, Loverboy, Columbia
- 19 MOUNTAIN MUSIC, Alabama, RCA
- 20 FLASHDANCE, Soundtrack, Casablanca
- 21 HELLO, I MUST BE GOING, Phil Collins, Atlantic
- 22 NIGHT AND DAY, Joe Jackson, A&M
- 23 SPRING SESSION M, Missing Persons, Capitol
- 24 KILROY WAS HERE, Styx, A&M
- 25 WAR, U2, Island
- 26 DURAN DURAN, Duran Duran, Capitol
- 27 ALWAYS ON MY MIND, Willie Nelson, Columbia
- 28 LET'S DANCE, David Bowie, EMI-America
- 29 THE CLOSER YOU GET, Alabama, RCA
- 30 COMBAT ROCK, The Clash, Epic
- 31 ELIMINATOR, ZZ Top, Warner Bros
- 32 AMERICAN FOOL, John Cougar, Riva/Mercury
- 33 THE NYLON CURTAIN, Billy Joel, Columbia
- 34 ESCAPE, Journey, Columbia
- 35 HIGH AND DRY, Def Leppard, Mercury
- 36 HIGH ADVENTURE, Kenny Loggins, Columbia
- 37 LONG AFTER DARK, Tom Petty & The Heartbreakers, Backstreet
- 38 PANCHO & LEFTY, Willie Nelson & Merle Haggard, Epic
- 39 CARGO, Men At Work, Columbia
- 40 SPECIAL BEAT SERVICE, The English Beat, I.R.S.
- 41 FRIEND AND FOE, Adam Ant, Epic
- 42 THE LEXICON OF LOVE, ABC, Mercury
- 43 ALL THIS LOVE, DeBarge, Gordy
- 44 LIVING IN OZ, Rick Springfield, RCA
- 45 MIDNIGHT LOVE, Marvin Gaye, Columbia
- 46 THREE LOCK BOX, Sammy Hagar, Geffen
- 47 GREATEST HITS, Dan Fogelberg, Full Moon/Epic
- 48 JARREAU, Jarreau, Warner Bros
- 49 EMOTIONS IN MOTION, Billy Squier, Capitol
- 50 OUTSIDE/INSIDE, The Tubes, Capitol
- 51 KILER ON THE RAMPAGE, Eddy Grant, Portrait/Ice
- 52 WORLDS APART, Saga, Portrait
- 53 FOREVER, FOR ALWAYS, FOR LOVE, Luther Vandross, Epic
- 54 FAMOUS LAST WORDS, Supertramp, A&M
- 55 BLINDED BY SCIENCE, Thomas Dolby, Capitol
- 56 REACH THE BEACH, The Fixx, MCA
- 57 METAL HEALTH, Quiet Riot, Pasha
- 58 HEARTLIGHT, Neil Diamond, Columbia
- 59 THE GOLDEN AGE OF WIRELESS, Thomas Dolby, Capitol
- 60 BRANIGAN 2, Laura Branigan, Atlantic
- 61 BELLA DONNA, Stevie Nicks, Modern
- 62 NAKED EYES, Naked Eyes, EMI-America
- 63 HEADHUNTER, Krokus, Arista
- 64 WINDS OF CHANGE, Jefferson Starship, Grunt
- 65 NEVER SURRENDER, Triumph, RCA
- 66 PLEASURE VICTIM, Berlin, Enigma
- 67 CUT, Golden Earring, 21 Records
- 68 SCREAMING FOR VENGEANCE, Judas Priest, Columbia
- 69 TOO TOUGH, Angela Bofill, Arista
- 70 RECORDS, Foreigner, Atlantic
- 71 HEARTBREAKER, Dionne Warwick, Arista
- 72 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 73 I CAN'T STAND STILL, Don Henley, Asylum
- 74 GREATEST HITS, Little River Band, Capitol
- 75 VISIONS, Gladys Knight & The Pips, Columbia
- 76 SCANDAL, Scandal, Columbia
- 77 TOO-RYE-AY, Dexys Midnight Runners, Mercury
- 78 PIECE OF MIND, Iron Maiden, Capitol
- 79 JULIO, Julio Iglesias, Columbia
- 80 THE WILD HEART, Stevie Nicks, Modern
- 81 FOREVER NOW, Psychedelic Furs, Columbia
- 82 SPEAKING IN TONGUES, The Talking Heads, Sire
- 83 DAWN PATROL, Night Rider, Boardwalk
- 84 KEEP IT UP, Loverboy, Columbia
- 85 STATE OF CONFUSION, The Kinks, Arista
- 86 DAYLIGHT AGAIN, Crosby, Stills & Nash, Atlantic
- 87 SERGIO MENDES, Sergio Mendes, A&M
- 88 MIRAGE, Fleetwood Mac, Warner Bros
- 89 LOVE FOR LOVE, The Whispers, Solar
- 90 KIHNSPIRACY, The Greg Kihn Band, Beserkley
- 91 HERE COMES THE NIGHT, Barry Manilow, Arista
- 92 IN YOUR EYES, George Benson, Warner Bros
- 93 MADNESS, Madness, Geffen
- 94 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive/Arista
- 95 DARK SIDE OF THE MOON, Pink Floyd, Harvest
- 96 GAP BAND IV, The Gap Band, Total Experience
- 97 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 98 EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest
- 99 THE NIGHTFLY, Donald Fagen, Warner Bros
- 100 WORD OF MOUTH, Toni Basil, Chrysalis

Compiled by Billboard

Record Mirror Disco

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

- 1 2 THE SOUND OF MUSIC, Dayton, Capitol 12in
- 2 3 HOLIDAY, Madonna, Sire 12in
- 3 1 THRILLER, Michael Jackson, Epic 12in
- 4 4 CRAZY CUTS, Grandmixer D.ST., Island 12in
- 5 6 LET THE MUSIC PLAY (DUB)/(VOCAL), Shannon, Club 12in
- 6 8 AL-NAAFIYSH (THE SOUL), Hashim, Streetwave 12in
- 7 9 ON THE UPSIDE, Xena, Streetwave 12in
- 8 7 ANOTHER MAN/RAP, Barbara Mason, Streetwave 12in
- 9 5 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown LP remix
- 10 18 CUTTIN' HERBIE/ROCK THE HOUSE/TWO THREE BREAK, The B Boys, Streetwave 12in
- 11 11 I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave 12in
- 12 10 LOVE HOW YOU FEEL/DUB, Sharon Redd, Prelude 12in
- 13 15 SHARE THE NIGHT, World Premiere, US Easy Street 12in
- 14 14 SERIOUS, Billy Griffin, CBS 12in
- 15 23 MAGIC, Circle City Band, US Circle City Records 12in
- 16 12 AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in
- 17 22 LET'S STAY TOGETHER, Tina Turner, Capitol 12in
- 18 30 STRAIGHT AHEAD, Kool & The Gang, De-Lite 12in
- 19 31 WHERE IS MY MAN, Eartha Kitt, Record Shack 12in
- 20 25 OUT OF SIGHT, Lefturno, US Ascot 12in
- 21 16 HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, London 12in
- 22 20 JOYS OF LIFE, David Joseph, Island LP
- 23 32 INSIDE LOVE (SO PERSONAL)(VOCAL), George Benson, Warner Bros 12in
- 24 26 LOVE WILL FIND A WAY, Lionel Richie, Motown LP
- 25 21 GET IT ON, Spence, Arista 12in
- 26 47 WATCH THE CLOSING DOORS/DUB, I.R.T., US RCA 12in
- 27 19 I WANNA BE WITH YOU, Armenta, Savoir Faire 12in
- 28 24 SOMEBODY SAVE THE NIGHT/YOU'RE A WINNER/ACTIVATE/GOT YA' WHERE I WANT, Sharon Redd, Prelude LP
- 29 17 LOVE IS THE MESSAGE, Hi Voltage, KRP 12in
- 30 13 WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in
- 31 29 SCRATCH BREAK (GLOVE STYLE), Motor City Crew, Motown 12in
- 32 33 JUST CAN'T LET YOU GO, Ronnie McNeir & Instant Groove, US Crossroad Entertainment Corp 12in
- 33 52 I WANTED YOUR LOVE/FOR THE SWEETNESS OF YOUR LOVE/BUSY BODY, Luther Vandross, US Epic LP
- 34 — BIG APPLE NOISE, Trans-Lux, US Master Mix 12in
- 35 50 JUST CAN'T GET ENOUGH/DON'T GIVE UP YOUR DREAM, Lew Kirton, Epic 12in
- 36 41 B-BOYS BEWARE/B-BOYS B-DUBBED, Two Sisters, US Sugarscoop 12in
- 37 37 MAKE MINE GUARANA, Azymuth, US Milestone LP
- 38 27 SINGLE HANDED, Haywoode, CBS 12in
- 39 34 FO-FI-FO/TELL ME A BEDTIME STORY, Pieces Of A Dream, German Elektra LP
- 40 28 DON'T YOU, Second Image, MCA 12in
- 41 42 RUNNING WITH THE NIGHT (REMIX), Lionel Richie, Motown 12in
- 42 51 NO SELL OUT, Malcolm X/Keith LeBlanc, US Tommy Boy 12in
- 43 40 MY GUY, Mary Wells, US Allegiance 12in
- 44 49 BABY I'M SCARED OF YOU/T.K.O., Womack & Womack, German Elektra LP
- 45 38 CROTONA PARK, Dave Valentin, US GRP LP
- 46 56 YOU AIN'T GOT NO MONEY, Jaime Lynn, US Salsoul 12in
- 47 36 ALL MY LIFE, Major Harris, London 12in
- 48 44 IT'S REALLY LOVE/GOT TO HAVE YOUR LOVE/NEVER SAY NEVER, Melba Moore, Capitol LP
- 49 68 THIS LOVE IS FOR REAL, Ron Banks, US CBS Associated Records LP
- 50 43 DRESSING UPI, Street Angels, Street Beat 12in
- 51 46 ALL NIGHT LONG (ALL NIGHT)(INSTRUMENTAL), Lionel Richie, US Motown 12in
- 52 53 BABY DOLL (REMIX), Girls Can't Help It, US Sire 12in
- 53 35 SO DIFFERENT, Kinky Foxx, Sound Of New York 12in
- 54 54 (WHATEVER HAPPENED TO) THE PARTY GROOVE/'JELLYBEAN' REMIX, The Walkers, London 12in
- 55 65 BEAT WAVE, Warp 9, US Prism 12in
- 56 39 CAVERN, Liquid Liquid, US 99 12in EP
- 57 71 I'LL LET YOU SLIDE, Luther Vandross, Epic 12in
- 58 62 IT'S YOUR TURN, Delegation, CBS 12in
- 59 73 A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in
- 60 70 DEEPER, Gerry Trew, Bluebird 12in
- 61 63 KING OF SOUL MEDLEY, Soul Kings, US Pandisc 12in
- 62 61 TIME FOR SOME FUN, Central Line, Mercury 12in
- 63 — RADIO ACTIVITY SYNDROME, Arcade Gang, US Rappers Rapp Disco Co 12in
- 64 64 RED HOT, Herb Alpert, A&M 12in re-remix/LP remix
- 65 66 (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in
- 66 — (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Canadian Quality 12in
- 67 69 YOU AND ME RIGHT NOW/I WANT MY BABY BACK, Teddy Pendergrass, Philadelphia International LP

- 68 59 STAY WITH ME TONIGHT (REMIX), Jeffrey Osborne, A&M 12in
- 69 78 LOVE IS WAITING, Al Jarreau, WEA 12in
- 70 76 TELL ME IF YOU STILL CARE, The SOS Band, Tabu 12in
- 71 55 BIGGER THAN LIFE, Lamont Dozier, Demon LP
- 72 72 BAD TIMES, Captain Rapp, US Saturn/Becket 12in
- 73 79 SUMMER BREEZE, Baiser, Canadian Celsius 12in
- 74 — GIVE ME THE NIGHT (MEDLEY), Mirage, Passion 12in



- 75 81 WHAT'S GOING ON/I HEARD IT THROUGH THE GRAPEVINE (REMIX), Marvin Gaye, Motown 12in
- 76 48 GIVE ME YOUR LOVE (REMIX), Active Force, US A&M 12in
- 77 — ELECTRIC BOOGIE REMIX/(LONG VERSION), Marcia Griffiths, Island 12in



- 78 57 COPY CAT, P-Funk All-Stars, US Uncle Jam LP
- 79 — HOW CAN I LOVE AGAIN, O.C. Miller, Orbitone 12in
- 80 77 YOU ARE BEAUTIFUL/BELIEVER/YOU GOT SOME LOVE FOR ME, Chic, German Atlantic LP
- 81 58 YAH MO B THERE, James Ingram, German Qwest LP
- 82 — LET'S TAKE TIME OUT, Howard Johnson, A&M 12in/US remix
- 83 — ENCORE, Cheryl Lynn, CBS LP/US Columbia 12in
- 84 — THE GOOD TIMES, Stanley Clarke/George Duke, Epic LP
- 85 — 'LECTRIC ZIGGEE GROOVE, Ziggee Toir, US TSOM 12in

BOYS TOWN/HI-NRG DISCO

EXCLUSIVE TO RECORD MIRROR

- 1 1 WHERE IS MY MAN, Eartha Kitt, Record Shack 12in
- 2 2 HE'S A SAINT HE'S A SINNER/MANPOWER/SO MANY MEN SO LITTLE TIME (REMAKE)/BEELINE, Miquel Brown, Record Shack LP
- 3 3 I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in
- 4 4 SKIING IN THE SNOW, Laura Pallas, Record Shack 12in
- 5 5 EARTHQUAKE, Flirtations, Siam/Proto 12in
- 6 6 GIVING UP/I CRY FOR YOU, Bobby "O", Design Communications 12in
- 7 8 LA CAGE AUX FOLLES, Le Jeté, Dance/Pinnacle 12in
- 8 7 YOU'RE A WINNER, Sharon Redd, Prelude LP
- 9 9 WHERE ARE YOU NOW, Cerrone, Record Shack 12in
- 10 10 IT'S TOO LATE, Simone, KRP 12in
- 11 12 TROUBLE IN PARADISE/TOO LATE, Sylvester, US Megatone 12in
- 12 13 YOU CAN DANCE, Motion, Canadian DBA 12in
- 13 14 DON'T LEAVE ME THIS WAY (MEGA-MIX)/TWELVE INCHES OF PLEASURE (MEDLEY), Slip/Various, Proto 12in/LP twin-pack
- 14 17 CATCH ME (I'M FALLING IN LOVE), Marsha Raven, Passion 12in
- 15 11 I'M THE ONE/SAVE YOURSELF FOR ME/I CLOSE MY EYES & COUNT TO TEN/QUEEN OF FOOLS, Charade/Dee Dee Martin/Simon Orchestra/

- 16 15 Jessica Williams, Passion LP/12in twin-pack
- 16 15 PRIMITIVE DESIRE, Eastbound Expressway, Record Shack 12in
- 17 16 AND I'M TELLING YOU I'M NOT GOING, Koffie, Red Rooster 12in
- 18 27 EVERGREEN, Fantasia, Passion 12in
- 19 18 LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in
- 20 28 LET THE MUSIC PLAY/DUB, Shannon, Club 12in
- 21 — REPUTATION, Bobby "O", Dutch BMC LP
- 22 20 RELAX (SEX MIX), Frankie Goes To Hollywood, ZTT 12in
- 23 21 ROCKET TO YOUR HEART, Lisa, US Moby Dick LP
- 24 22 SWEET TEMPTATION, Gem, US Street King 12in
- 25 23 THRILLER, Michael Jackson, Epic 12in
- 26 19 LOVE ON THE ROCKS/TAKE MY HEART AWAY (REMIX)/DESTINY, Lama/Gillian Lane/Two Sisters, US Disconet LP
- 27 — WHY ME, Irene Cara, Epic 12in
- 28 25 HAPPY STATION/STOP (ITALO DISCO REMIXES), Fun Fun/Valerie Allington, Dutch High Fashion Music 12in
- 29 26 A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in
- 30 24 LET'S STAY TOGETHER, Tina Turner, Capitol 12in

Product Patrol

-Singles-

ABC S.O.S./United Kingdom Neutron/Phonogram NT 106 Pic Bag
ABLE RAM HOPE WE MAKE IT! Must Remember This Place **PRT 7P 287** Pic Bag; **12P 287** 12" Pic Bag inc extra track Disco in Moscow
ANDERSON, Haley ALL TO MYSELF (DANCE MIX)/(7 inch Version)/(Inst) Midas/Magnet 12 MID 5 12"
AUSTRALIAN CRAWL BOYS LIGHT UP/Looking For Cool/The Night Geffen TA4104 12" Pic Bag
**BACHELET, Pierre MUSIC FROM THE STORY OF O/ Music From The Story Of O Byron Lane BRYL 01 BANK ROBBERS JENNY/Please Come Back EMI KNAB 1 Pic Bag; 12 KNAB 1 12" Pic Bag inc extra track Oh No I've Got That Feeling
**BENATAR, Pat LOVE IS A BATTLEFIELD/Hell Is For Children Chrysalis CHS 2747; 12CHS 2747 12" inc extra track Love Is A Battlefield (Inst)
**BIG COUNTRY WONDERLAND/Giant Mercury/Phonogram COUNT 5 Pic Bag; COUNT 512 12" Pic Bag
**BIG SELF GHOST SHIRTS/I'm Keen Reekus RKS 009; RKST 009 12"
**B MOVIE A LETTER FROM AFAR/(Inst) Sire SIR 4058 Pic Bag; SIR 4058T 12" inc extra track A Letter From Afar (Small Mix)
**BROKEN BONES DECAPITATION/tba Scarlet SIG 4/ FALL 020 Pic Bag
**BRUTUS, Tony WATER PISTOL/Shooting Water Intense INT 013 12" Only
**BRYSON, Peabo/Roberta Flack YOU'RE LOOKING LIKE LOVE TO ME/Peabo Bryson: Let Me Be The One You Need Capitol CL 320
**CAPTAIN SENSIBLE GLAD IT'S ALL OVER/tba A&M CAP6
**CHAZER PRACTICE MAKES PERFECT/(Dub Version) Polo POLO 29; POLO 1229 12"
**CHINA CRISIS WISHFUL THINKING/This Occupation Virgin VS 647 Pic Bag; VS 64712 12" inc extra tracks Some People I Know Lead Fantastic Lives/(Est Mix) CHORALE SAFE AND SOUND/(Inst) RCA 371 Pic Bag
**CLIFF, Jimmy WE ARE ALL ONE/No Apology CBS A4056 Pic Bag
**COMSAT ANGELS, The INDEPENDENCE DAY/Intelligence Jive JIVE 54 Pic Bag; First 10,000 in gatefold sleeve with free 7-inch single: Mr Memory (Live)/Total War (Live)/After The Rain (Live); Jive JIVET 54 12" Pic Bag inc extra tracks INDEPENDENCE DAY/Intelligence
**COPELAND, Stewart & Standard Ridgeway DON'T BOX ME IN/Drama At Home A&M AM 177
**CRAWFORD, Randy WHY/Lift Warner Brothers W 9438; W 9438T 12" inc extra track Everything Must Change
**CUSSICK, Ian SUPERNATURAL/Read Your Letter A&M AM 168
**DAVIES H.G. & Paulette Miller ALL IN THE GAME/H.G. DAVIES: Lonely Lover King Buck KB 002
**DEAD OR ALIVE I'D DO ANYTHING/Anything (Dub) Epic A4069 TA4069 12" Pic Bag
**DEAN, Raddie PARTY NIGHT/(Dub Version) Sapphire SAP 0010 12" Only
**DEFECTS, The SUSPICIOUS MINDS/Song For Mark Winter/Know 'Bout You ID Records EYE 2
**DEVINE, Sydney PEARLY SHELLS/If I Were A Blackbird Countryhouse BGC 7S 360 Pic Bag
**DOLBY, Thomas HYPERACTIVE (12" Version)/(7-inch Version) Parlophone 12R6065
**DOLBY, Thomas WHITE CITY/Hyperactive Parlophone R6065 Pic Bag
**DOLLY MIXTURES, The REMEMBER THIS/Listening Pleasure Dead Good Dolly Platters DMS 1
**EMERSON SOMETHING SPECIAL/Stars In Hollywood NEAT NEAT 34
**EURYTHMICS HERE COMES THE RAIN AGAIN/tba RCA DA 5; DAT 5 12" Pic Bag
**EXTRA T'S, The FLASH BOOGIE/(Inst) Sunnyview SUNYL 101 12" Only
**FACE, George SINCE I MET YOU BABY/THE PIONEERS: My Love And I Dance Beat DBD 1320 12" Only
**FAT LARRY'S BAND STRAIGHT FROM THE HEART/tba WMOT/Virgin VS 652 Pic Bag; VS 65212 12" Pic Bag
FIAT LUX SECRETS/Comfortable Life Polydor FIAT 2 Pic Bag; FIAT 2 12" inc extra track Aqua Vitae (Ext Remix)

**FICTION FACTORY (FEELS LIKE) HEAVEN/Everybody But You/This Is CBS TA3996 12" Pic Bag
**FIRST LIGHT WISH YOU WERE HERE/Stop The Clock London LON 43 Pic Bag 12" inc extra tracks Wish You Were Here (Ext Version)
**FOUR TOPS I JUST CAN'T WALK AWAY/Hang On Motown TMG 1321
**FRANCES, Phil LAUGH IT OFF/Hold On Tight Jama JADC 002 12" Only
**FREEZE FRAME FOXHOLE/Furnished Heart Inevitable INEV 14 Pic Bag; INEVT 12" Pic Bag inc extra tracks Foxhole (Extended Club Mix)/(7-inch Version)/More Voice/At Your Scenario
**G.A.Z.U.Z.U. GO GO GORILLA/(Inst) Ecstasy XTC 6 Pic Bag; XTCT 6 12" Pic Bag inc extra track Go Go Gorilla (Bonus Tracks)
**GENESIS ILLEGAL ALIEN/Turn It On Again (Live) Charisma/Virgin AL 1 Pic Bag; AL 1-12 12" Pic Bag
**GERALDINE THE HEART OF AFRICA/Thank You For Tonight Magnet MAG 254
**GRIFFIN, Sylvia WHITE HUNTER/Fallen Boys Magnet MAG 253; 12 MAG 253 12" inc extra track White Hunter (7-inch Version)
**GROOVY, Winston I REALLY LOVE YOU/JACKIE ROBERTSON: You've Got To Come Back Dance Beat DBD 1318 12" Only
**HANCOCK, Herbie FUTURE SHOCK/Earthbeat CBS A4075 Pic Bag TA4075 12" Pic Bag inc extra track Megamix
**HOLLOWAY, Loleatta LOVE SENSATION/(Inst)/Hit And Run Salsoul SALT 105 12" Only
**HUBBARD'S CUPBOARD SONGS FROM THE HEART OF A BOY/Satellite Delight Coda CODS 3
**INNES, Neil HUMANOID BOOGIE/Libido PRT 7P 298 Pic Bag 12P 298 12"
**INSPIRATIONAL CHOIR OF THE PENTECOSTAL FIRST BORN CHURCH OF THE LIVING GOD, The PICK ME UP/Do Not Pass Me By Stiff BUY 193 Pic Bag
**SAYER, Leo SEA OF HEARTBREAK/Easy To Love Chrysalis LEO 2 Pic Bag; 12 LEO 2 Pic Bag inc extra track Dreaming
**JAMES, Keith KEEP IT TO YOURSELF/Behind Your Eyes Keith James KJ 10
**JAMES, Rick & Smokey Robinson EBONY EYES/RICK JAMES: One Two Three (You, Her And Me) Motown TMG 13277 Pic Bag TMGT 1327 12" Pic Bag (R)
**JUDAS PRIEST FREEWHEEL BURNING/Breakin' The Law CBS A4054 Pic Bag
**JUMP 'N' THE SADDLE THE CURLY SHUFFLE/Jump For Joy Atlantic A 9718
**KADENZA LIVIN' IN A BACK STREET/Back Street Pressure (Inst) Calibre CAB 120 Pic Bag; CABL 120 12" Pic Bag
**KING, Evelyn ACTION/Let's Go Crazy RCA 382 Pic Bag
**KRANZ, George DIN DAA DAA/(Dub Version) Island/4th Broadway BRW 2 Pic Bag; 12BRW 2 12" Pic Bag
**LAUPER, Cyndi GIRLS JUST WANT TO HAVE FUN/Right Track Wrong Train/Witness Portrait/Epic TA 3943 12" Pic Bag
**LENNON, John NOBODY TOLD ME/Yoko Ono: O Sanity Polydor POSP 700 Pic Bag
**LEWIS, Shirley DON'T SAY A WORD (MEGAMIX)/(Short Version)/(Inst) Electricity ELCT 1 12"
**LIGOTAGE CRIME AND PASSION/Vanity EMI 5446 Pic Bag; 12EMI 5446 12" inc extra track Execution
**LODGE, J.C. GOT TO MAKE IT UP/(Part 2) Londisc LD 005 12" Only
**LONDON, Jimmy I'M YOUR PUPPET/MERLYN WEBBER: One Life To Live Dance Beat DBD 1319 12" Only
**LURKERS, The THE FINAL VINYL (EP) Clay PLATE 7 12" Pic Bag
**LUXURY BURN ME UP/Don't Pretend Polydor POSP 634 Pic Bag
**MANHATTAN TRANSFER SPICE OF LIFE/Soldier Of Fortune Atlantic A9728; A 9728T 12" inc extra track Wonderful Dream
**MANZAREK, Ray WHEEL OF FORTUNE/Young Girl A&M AM 173 Pic Bag
**MARTIN, Juan LAST FAREWELL/Love Theme From The Thornbirds WEA X9518
**MAXINE 1954/In Love Chrysalis CHS 11984 Pic Bag
**McVIE, Christine GOT A HOLD ON ME/Who's Dreaming This Dream Warner Brothers W 9372
**MEAT LOAF RAZOR'S EDGE (remix)/Paradise By The Dashboard Light Cleveland International/Epic A4080; TA4080 12" Pic Bag inc extra track Read 'em And Weep
MINIPOPS WHEN YOU WISH UPON A STAR/Why Can't We Love Each Other All Year Round Bright BULB 5

**MODERN ENGLISH CHAPTER 12/Ringing In The Changes 4AD AD 401; BAD 401 12" inc extra track Reflection
**MOORE, Gary HOLD ON TO LOVE/Devil In Her Heart 10 Records/Virgin TEN 13 Pic Bag; TEN 13-12 12" inc extra track Law Of The Jungle
**MUSICAL YOUTH SIXTEEN/Strictly Vibes MCA YOU P 7 Pic Disc; YOUT 7 12" Pic Bag
**MYERS, Stanley DIANA/The Huntress BBC RESL 141 Pic Bag
**NOOKES, George FRET NOT YOURSELF/Ride The Rhythm CF Records CF 008 12" Only
**NORMA LIFE IS THE REASON/We're Gonna Make It Together ERC ERC 108; ERCL 108 12"
**NUNN, Bobby DON'T KNOCK IT/Private Party Motown TMG 1323; TMGT 1323 12"
**OIDFIELD, Mike CRIME OF PASSION/Jungle Gardenia Virgin VS 648; VS 648-12 12"
**ONE THE JUGGLER ARE YOU THE ONE/One Day At A Time Regard RG 113; RGT 113 12"
**OTTIS NEANDERTHAL MAN/Boy Sonet SON 2260 Pic Bag
**PAIGE, Elaine LIKE AN IMAGE PASSING BY/FINOLA HUGHES: When Dreamers Close Their Eyes Epic A3982 Pic Bag
**PAYNE, Jaha FLY AWAY/Coming Home Arrival PIK 13 Pic Bag
**PERFECT CRIME I FEEL LIKE AN ESKIMO/No Drums MCA 854
**POLICE, The KING OF PAIN/Tea In The Sahara (Live Version) A&M AM 176 Pic Bag; AMX 176 12" Pic Bag
**PREFAB SPROUT DON'T SING/Green Isaac II Kitchenware SK9 Pic Bag
**Q.A.X. DOES ME GOOD/Heart Alone Vinyl Beat VB 001
**RED BOX CHENKO/Valley Cherry Red CHERRY 73; 12 CHERRY 73 12"
**RED LIPSTIQUE DRAC'S BACK/Bite Two Alive Charly CYZ 11 12"
**RED NEVER RELEASING/tba RGM 2020; RGMT 2020 12"
**ROACH, Dave RUNNING WITH THE RIVER/Move It Coda Cods 4; Cods 4T 12"
**ROBERTSON, Jackie PRETTY BLUE EYES/GEORGE DEKKER: Dem A Wolf Dance Beat DBD 1302 12" Only
**RODEN, Donna WARM & TENDER LOVE/Warm (Dub) Ital ITD 0025 12" Only
**RODGERS, Paul CUT LOOSE/Talking Guitar Blues Atlantic A9749
**ROMANTICS, The TALKING IN YOUR SLEEP/I'm Hip/ Nemperor/Epic A4118 Pic Bag
**SAGA SCRATCHING THE SURFACE/The Sound Of Strangers Portrait/Epic A4607 Pic Bag
**SANBORN, David NEITHER ONE OF US/Let's Just Say Goodbye Warner Brothers W9430; W9430T 12" inc extra track Love Is Not Enough
**SAYER, Leo SEA OF HEARTBREAK/Easy To Love Chrysalis LEO 2 Pic Bag; 12 LEO 2 12" Pic Bag inc extra track Dreaming
**SCREAMING DEAD, The PAINT IT BLACK/Warriors No Future SKULL 2
**SEARCH PARTY ALL AROUND THE WORLD/Lost Paradise Magnet SP 1 Pic Bag; 12SP 1 12" Pic Bag inc extra tracks ALL AROUND THE WORLD/Party Mix (7-inch version)
**SHADOWBOYS WAITING FOR TOMORROW/Out Of Reach Pete-Nik DNF 01 Pic Bag
**SHAKY & BONNIE A ROCKIN' GOOD WAY/SHAKIN' STEVENS: Why Do You Treat Me This Way (Live) Epic WA 4071 Pic Bag; TA 4071 12" Pic Bag inc extra track SHAKIN' STEVENS: The Bop Won't Stop (Live)
**SHORROCK, Glenn DON'T GIRLS GET LONELY/Do It Anyway Capitol CL 312
**SIMONE IT'S TOO LATE/I Can Feel The Ice Melting KRP 102
**SIMPSON, Raymond DREAM GIRL/Dancing Time Vibes Corner VI 001 12" Only
**23 SKIDOO COUP/Coup In The Palace Illuminated ILL 2812 12" Only Pic Bag
**SOMEONE ELSE BE MY BABY/I Need Your Love Stagmanor STAG 002
**SONS OF HEROES STRANGE EYES/Stretched MCA 840 Pic Bag
**SPEAR OF DESTINY PRISONER OF LOVER/Rosie/ Rainmaker/Don't Turn Away Burning Rome/Epic A4068 12"
**38 SPECIAL IF I HAD BEEN THE ONE/20th Century Fox A&M AM 174
**STATE OF GRACE HELLO WINTERTIME/(Club Mix) PRT 7P295; 12P295 12"
**STEWART, Dave & Barbara Gaskin LEIPZIG/Rich For A Day Broken BROKEN 6
**SUMMER, Donna STOP, LOOK AND LISTEN/Tokyo Mercury/Phonogram DONNA 3 Pic Bag; DONNA 312 12" Pic Bag
**SUPER MAZEMBE SHAURI YAKO/Pepepe Earthworks/Rough Trade ET 001 12" Only
**TALKING HEADS THIS MUST BE THE PLACE (Naive Melody)/Moon Rocks Sire W 9451 Pic Bag; W 9451T 12" Pic Bag
**TALK TALK IT'S MY LIFE/Does Caroline Know? EMI 5445 Pic Bag; 12EMI 5445 12" Pic Bag inc extra track It's My Life
**TAY PAN BREAK OUT/tba Bullet/Neon BOLT 3
**THEY MUST BE RUSSIANS CHAINS/tba First Floor FF 1
**JAH THOMAS MAKE A MOVE/MICHAEL PALMER; Dancing Move Midnight Rock MR 021 12" Only
THUNDER, Sarn DON'T TAKE FOREVER/tba Bullet/ Neon BOLT 8

Please note that these listings include releases for weeks ending Jan 7 and Jan 13

RM's derivative guide to THIS WEEK'S RELEASES

DONNA SUMMER: remember the Green Cross Code

Continued over

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TIMES, The I HELPED PATRICK MCGOOHAN ESCAPE/ Danger Man Art Pop POP 49
TOMMY TUTONE GET AROUND GIRL/Imaginary Heart CBS A3995
TROGGS, The WILD THINGS/ Can't Control Myself/ Love Is All Around DJM DJS6; DJR 6 12" inc free 7-inch, 'The Legendary Troggs Tapes'
TYRONE REJOICE, IT'S CHRISTMAS TIME AGAIN/I'll Be Spending My Christmas With You Thunderbay TBT 012 12" Only
TYSONDOG EAT THE RICH/Deaf Meat Meat MEAT 33
WALKER, Dean OVER NOW/I've Got Love In My Heart Sumatra SUM 2 Pic Bag
WHITESNAKE GIVE ME MORE TIME/Need Your Love So Bad Liberty BP 422 Pic Bag; 12BP 422 12" Pic Bag
WILDER, Matthew BREAK MY STRIDE/(Inst) Epic TA3908 12" Pic Bag
WILLIAMS, Iris YOU ARE MY STORY/Songs Of The Seashore Polydor POSP 658 Pic Bag
WILSON, Pat BOP GIRL/Tacky WEA International U9854
WIRE TRAIN CHAMBER OF HELLOS/It's Only Dark 415 Records CBS A4094 Pic Bag

—Albums—

ACCEPT BALLS TO THE WALL Portrait/Epic PRT 25791/40/25791
 *ADE, King Sunny AFRICAN SONGS VOL 1 African Songs LPAS 8006A
 *ADE, King Sunny ERI OKAN (CONSCIENCE) S.A.R. (Nigeria) SALPS 38
 *AIMABLE PARIS MUSETTE Vogue (France) 509 059
 ALEXANDER BROTHERS, The THE GLORIOUS NORTH PRT NCP 701/ZCNCP 701
 *AMANDLA AMANDLA Melodiya (USSR) C60-18207-08
 *BECHET, Sidney JAZZ NOCTURNE Vogue (France) 502 007
 BENTINE, Michael THE BEST OF BENTINE BBC REH 492/ZCR 492
 BLAKEY, Art & The Jazz Messengers BUHAINA THE CONTINUING MESSAGE Affinity AFF 1133
 BREWER, Teresa & Stephane Grappelli ON THE ROAD AGAIN Doctor Jazz ASLP 801/ZCAS 801
 BUBBLIES, The THE BUBBLIES (With 40 Page Colour Book) PRT ZCBUB 1 (Cassette Only)
 DREAM TIME BUNNY UP Affinity AFF 109
 *FERNANDEZ, Wilhemenia THE STAR OF DIVA

TRAVOLTA AND ONI: together again

SINGS GERSHWIN Milan (France) A215/C215
 *FRANCO FRANCO IN BRUSSELS Edipop (Belgium) POP 28
 *FRANCO & JOSKY & OK JAZZ FRANCO & JOSKY & THE OK JAZZ Choc (Belgium) CHOC 28&3 (2LP)
 FREEMAN, Bud STOP, LOOK AND LISTEN Affinity AFF 12
 GILLESPIE, Dizzy ONE NIGHT IN WASHINGTON Elektra Musician K 960300-1
 *GILLESPIE, Dizzy PLEYEL CONCERT 1953 Vogue (France) 509 173/TC 707 173
 *GOODMAN, Benny INDISPENSABLE VOL 3/4 RCA (France) PM 45727 (2LP)
 *GRAPPELLI, Stephane QUEEN ELIZABETH HALL CONCERT Vogue (France) 509 167
 GRIFFIN, Billy RESPECT CBS 25697/40/25697
 *HAWKINS, Coleman And Roy Eldridge AT THE BAYOU CLUB Vogue (France) 502 005
 HIATT, John RIDING WITH THE KING Geffen GEF 25593/40/25593
 JAH, Thomas SHOULDER MOVE Revue REV 005
 KING, Albert NEW ORLEANS HEAT Charly CRB 1066
 KIRTON, Lew TALK TO ME Epic EPC 25621/40/25621
 LEWIS TRIO, Ramsey REUNION CBS 25804/40/25804
 LINDISFARNE LINDISFARNTASTIC Lindisfarne GET 2/ZCGET 2
 *MANGWANA, Sam VAMOS PARA O CAMPO SAM (France) SAM 004
 *MANU DIBANGO DELIVERANCE (LIVE) Sonodisc (France) AF 1984
 MINOTT, Sugar & Frankie Paul SHOW DOWN VOL 2 Empire JJ 160
 *MONROE, Marilyn GOODBYE PRIMADONNA Disc AZ (France) A22372/AZ C327
 NEWTON JOHN, Olivia/John Travolta ORIGINAL SOUNDTRACK: TWO OF A KIND EMI EMC 165461-1/TC-EMC 165461-4
 NUNN, Bobby PRIVATE PARTY Motown STML 12199/CSTML 12199
 *NYBOMA COEUR A COEUR Maikano (France) MAILPS 1041
 *ORIGINAL SOUNDTRACK THE OSTERMAN WEEKEND (LALO SCHIFRIN) Varese (US) STV 81198
 *ORIGINAL SOUNDTRACK REVENGE OF THE NINJA (ROB WALSH) Varese (US) STV 81195
 *ORIGINAL SOUNDTRACK THE LEOPARD (NINO ROTA) Varese (US) STV 81190
 *ORIGINAL SOUNDTRACK LIQUID SKY Varese (US) STV 81181
 *ORIGINAL SOUNDTRACK A LOVE IN GERMANY (MICHEL LEGRAND) Milan (France) A218
 *ORIGINAL TV SOUNDTRACK THE TWILIGHT ZONE (VOL 3) Varese (US) STV 81185

*PAPPETTI, Fausto AMBIANCE SAX Vogue (France) 432 013/TC 832 103 (2LP)
 PARTON, Dolly DOLLY PARTON'S GREATEST HITS RCA PL 84422/PK 84422
 PRETENDERS, The LEARNING TO CRAWL Real WX 2/WX 2C
 RILEY, Howard FOR FOUR ON TWO TWO Affinity AFF 110
 ROCKIN' DOPSIE & THE CAJUN TWISTERS GOOD ROCKIN' Sonet SNTF 905
 ROSOLINO, Frank THE ROSOLINO COLLECTION Affinity AFF 111
 *ROSSO, Nini GOLDEN TRUMPET Vogue (France) 423 012/TC 832 102 (2LP)
 ROZA, Lita with Billy Munn's All-Stars YOU'RE DRIVING ME CRAZY President PLE 509
 SAHM, Doug, Augie Meyers & Guests BACK TO THE 'DILLO Sonet SNTF 890
 SHAW, Woody NIGHT MUSIC Elektra Musician K 960299-1
 SHELTON, Anne SING IT AGAIN ANNE President PLE 510
 SMITH, Bryan & His Happy Piano MUSIC MUSIC MUSIC Dansan DS 064
 SMITH, Jimmy KEEP ON COMING Elektra Musician K 960301-1
 *TAM-TAM 2000 TCHICO BRANCO Syllart (France) SYL 8303
 THROBBING GRISTLE FUHRER DER MENSHITE American Phonograph 1 JAP
 *US MILITARY BAND AMERICAN MILITARY MARCHES Musidisc (France) ALB 379/TC 30759 (2LP)
 VANDROSS, Luther BUSY BODY Epic EPC 25608/40/25608
 *VARIOUS BE BOP Vogue (France) 509 170
 *VARIOUS JAZZ GIANTS (France) 509 169
 VARIOUS LEGENDARY MISSING MASTERS Speciality SNTF 5029
 VARIOUS 75 NUMBER ONE CHART HITS Pickwick IMP 97/IMP 97 (4LP)
 *VARIOUS THE SOUND OF KINSHASA Original Music (USA) OMA 102
 WAILER, Bunny BUNNY WAILER LIVE Solomonic SMLP 009
 *WALKER, Dean OVER NOW Sumatra SUM 1/SUM C1
 *WALLER, Fats 1935/39 VOL 2 Vogue (France) 502 006
 YELLOWMAN YELLOWMAN LIVE AT KILAMANJARO Hawkeye HLP 011

* Imports
Plastic statistics Singles 144
 Albums 68

Compiled by Music Week

“LATE ONE NIGHT IN THE BOOGIEDOWN BRONX THE GRANDMIXER WAS WORKING HARD TRYING TO INVENT A NEW FORM OF SCRATCHING SO THAT THE ELEVATION OF HIP-HOP COULD CONTINUE UNAWARE OF THE FACT THAT NOT ONLY WAS HE INVENTING A NEW SCRATCH FORM BUT WAS ALTERING THE STRUCTURE OF BASIC D.J. ING TO HIM HE FELT IT A SUCCESS BUT HIS COLLEAGUES FELT DISTURBED AND EVEN HAD HIM COMMITTED. THEY SAY HE WAS MAD. HE WAS INSANE. HIS CUTS WERE... CRAZY.”

D.ST.

NEW SINGLE

CRAZY CUTS

FROM THE MAN WHO WORKED THE TURNTABLE
 ON HERBIE HANCOCKS' "ROCKIT"

PRODUCED BY MATERIAL AND D.ST. AVAILABLE ON 12" + 7" 12IS/IS 146



Disco



JAMES HAMILTON
at the controls

ODDS 'N' BODS

DAVID JOSEPH 'Joys Of Life' has been remixed by **Godwin Logie** and **Froggy** for 12in soon come, while **Sharon Redd's** follow has 'Liar On The Wire' for rock radio flipped by 'Somebody Save The Night' for discos ... **Capital/RM's** chirpy **Gary Crowley** kicks off a new weekly residency at **Gravesend's Central Line** disco this Thursday (5), and hints he may not be in **South Harrow** much longer — also on Thursday **Pete Tong** souls **Hempstead Whip & Collar**, while Friday (6) finds **BBC Radio Merseyside's Terry Lennaine** joining **Kev Edwards** at **Newton-Le-Willows Cricket Club**, **BBC Radio London** soul broadcaster **Tony Blackburn** at **Southend Zero 6**, **ILR Capital Radio's Phil Allen** at **Dartford Flicks** ... **North West DJ Association** is starting its own school for DJs (who needn't be members), based at different clubs in the area ... **MTV** concedes that more black acts are fitting "the MTV sound" (ie: making rock records) — latest video additions to the **US** music cable TV channel's playlist include **Andre Cymone**, **Earth Wind & Fire**, **Irene Cara & Lionel Richie** 'Running With The Night' ... **EWF's** 'Magnetic' video directed by **Jay Dublin** ('Uptown Girl'/'Tell Her About It') cost 200,000 dollars, but their awful 'Electric Universe' album is nevertheless doing really badly Stateside (and everywhere) ... **Rick James** is videoing his lovely duet with **Smokey Robinson**, 'Ebony Eyes', due here on 12in next week ... **Michael Jackson's** 'Thriller' is back as top selling **US LP** for Xmas thanks to his video, and **Vestron** have "shipped" a record breaking 100,000 copies of their commercial version ... **Hall & Oates** 'Say It Isn't So' topped **US Dance/Disco**. I'm amazed it didn't do more here ... **Happy Birthday to Elvis Presley, David Bowie, Shirley Bassey, Chris Hill** — yup, all the same day! ... **Ian Levine**, **Hi-NRG** record producer/DJ, had the best Xmas card of all: "12 drummers drumming, 11 pipers piping, 10-lords-a-leaping ... so many men, so little time!" ... **HAPPY NEW YEAR!**

CHERYL LYNN: 'Encore' (LP 'Preppie' CBS 25714) Also now on **US 12in**, this crowd noises/applause-surrounded soulfully sung tugging little 109bpm jitterer works well between **World Premiere** and **Dayton** (thanks, **Graham Gold!**) and has finally surfaced from a self-produced album that also has the less compulsive 120bpm 'Love Rush', 115bpm 'Fix It', 107bpm 'Change The Channel'.



HOT VINYL

TRANS-LUX: 'Big Apple Noise' (US Master Mix MMR-001) Began **Cekic** has surpassed himself this time, making one of the most exciting "mixers" ever, an 114¼bpm 12in hip hop medley blended from bits of all your urban contemporary faves (remade — not the originals) from a **Hot Streak** count-off intro through **Herbie H**, **Melle Mel**, **Shannon** and even **Malcolm McLaren**, **Culture Club**, ending in repeated "don't don't do it" from 'White Lines' (the flip's a cheat — the same whole tape played backwards!). Excellent, especially for DJs who need to take a break!

WEST PHILLIPS: 'I'm Just A Sucker For A Pretty Face' (Canadian Quality QUS 053) Easily dismissed on first hearing as just another **Prince/Rick James** copyist, the guy's 'Another One Bites The Dust'-type extremely sparse but terrifically funky simple 113bpm 12in rhythm really nags in under your skin and is now getting quite a lot of attention — it's great with 'Cold Blooded' (inst flip). This and **Pumpkin** are two prime examples of electronic rhythms that can be amazingly funky.

THE B BOYS: 'Cuttin' Herbie' (Streetwave X KHAN 1) Probably destined to remain an underground cult because of the

purity of their scratch 'n cut technique, the boys brilliantly create all their music (apart from the beat box backing) with their speedy skill on the wheels of steel — no brass overdubs for them! They are unbelievably brilliant, far better than **Grandmixer D.ST.** as they literally cut up **Herbie's 'Rockit'** (112bpm) on fantastic value **UK 12in** which includes its current import coupling 116bpm 'Rock The House' (here pressed so close it virtually segues) and their debut 104bpm 'Two, Three, Break' success, PLUS a B-side 104-108-110-112bpm **Mastermind Mix** of 'Two, Three, Break' and 'Cuttin' Herbie'. Not surprisingly, all this revolves at 33⅓rpm so

continues over

Disco

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presumably it's now classified as an album, but at singles price. Mastermind's Herbie has also done his stuff mixing 'Street Sounds Electro 2' (Street Sounds LP ELCST 2) which creams the crop with 'Two, Three, Break' and 'Cuttin' Herbie' followed by Xena 'On The Upside' and Hashim 'Al-Naafiysh', side two's draggy Rammelzee Vs. K-Rob 'Beat Bop' preceding Two Sisters 'B-Boys Beware' and (a surprisingly undynamic mix) Melle Mel 'White Lines'. Hot hip hop, huh?!

VARIOUS: 'Scratch Tracks' (Dutch High Fashion Music LP 88.079) Packaged to look like 'Street Sounds Electro' and copying the same continuously scratched 'n mixed format (by Ben 'Forrest' Liebrand), this import set has Dimples D 'Sucker DJs', Valerie Oliver 'Get The Money (GTM)', Shannon 'Let The Music Play', Fun Fun 'Happy Station', IMS 'Nonline', Captain Rock 'Cosmic Glide', Rock Steady Crew 'Hey You', Captain Rock 'The Return Of Capt. Rock'... so, not as upfront but worth checking too.

QUANDO QUANGO: 'Love Tempo' (Factory FAC79) Deservedly reissued US dance hit now remixed by NYC DJ Mark Kamins, a vibrantly racing 120bpm 12in jiggler in the Liquid Liquid mould with exciting instrumentation from which brief bursts of white boys vocal detract but little — however, check now the flip's much starker and more electro 120bpm 'Love Tempo (Mix)' in dubwise style if you need further convincing. Invigoratingly different.

BOBBY NUNN: 'Don't Knock It (Until You Try It)' (Motown TMGT 1323) Seductively slinky little 112bpm 12in soul swayer with tumbling Kashif-ish electro backing, speeded up and extended from the LP version which had belated import action, as is the good Prince/Rick James-type 112½bpm rolling funk 'Private Party' flip. (The great 'Hangin' Out At The Mall' in his US newie).

MIRAGE: 'Give Me The Night (Medley)' (Passion PASH 1215) Naturally produced by king of the soundalikes, Shakatak's Nigel 'Malibu' Wright, this George Benson medley 12in rather surprisingly instead of creating an integrated smooth flow has very definite transition points between songs (110-111-112-114-116bpm). Useful, though nothing any competent DJ couldn't have achieved using simple chop mixes.

SUN: 'Dance, Let's Shake It Tonight' (US Air City Records A-311-Sn-A12) Great powerhouse 107bpm 12in slab of solidly trucking purposeful old-style groovathon funk, hypnotically motorvatin' with traditional instrumentation (you know, guitars, piano 'n stuff as well as non-"electro" synth) yet maintaining a steady smack beat in modern style behind the

clipped chants and gruff growls (similar less vocal Part 2 flip).

STANLEY CLARKE/GEORGE DUKE: 'The Good Times' (LP 'The Clarke/Duke Project' Epic EPC 25685) Controversial duo with a far ringing set aimed at Stateside conditions, certainly worth hearing, from which this "safe" Shalamar-ish 111bpm smacker is getting attention here — it's got some snappy touches in the backing, not surprisingly.

TREVOR WALTERS: 'Penny Lover' (I&S Productions IS 1001) The day that Lionel Richie's album came in, Capital Radio reggaemeister David 'Oops!' Rodigan was sucking his teeth and enthusing it wouldn't be long before someone cut a lovers cover of this song — and sure enough, Trevor delicately wails a throbbing 95bpm 12in delight (version flip).

WORLD FAMOUS LOBSTER ALLSTARS: 'Working For Love Again' (Streetwave MKHAN 1) If the Rock Steady Crew are "closer to the candy store than to the street" (as Billboard aptly put it!) then the awful chicks who dominate this pop-aimed English accented trite 111bpm 12in pseudo-"hip hop" are straight from the milk bar... and in fact the whole thing is a gimmicky promotion by the Milk Marketing Board for a new flavoured concoction called (note the initials) WFLA. Wham fans likeliest admirers!

HERBIE HANCOCK: 'Future Shock' (CBS TA 4075) Nothing very saleably shocking about this bland squeakily sung 113bpm Curtis Mayfield oldie, though the slow 92bpm 'Earth Beat' is scratching hip hop — however, the main attraction on 3-track 12in is the flipside 'Megamix' of 'Autodrive/Tell Everybody/Doin' It/Rockit/I Thought It Was You/You Bet Your Love' very cleverly blended by MixFixr but possibly best for home listening (it starts at 115bpm).

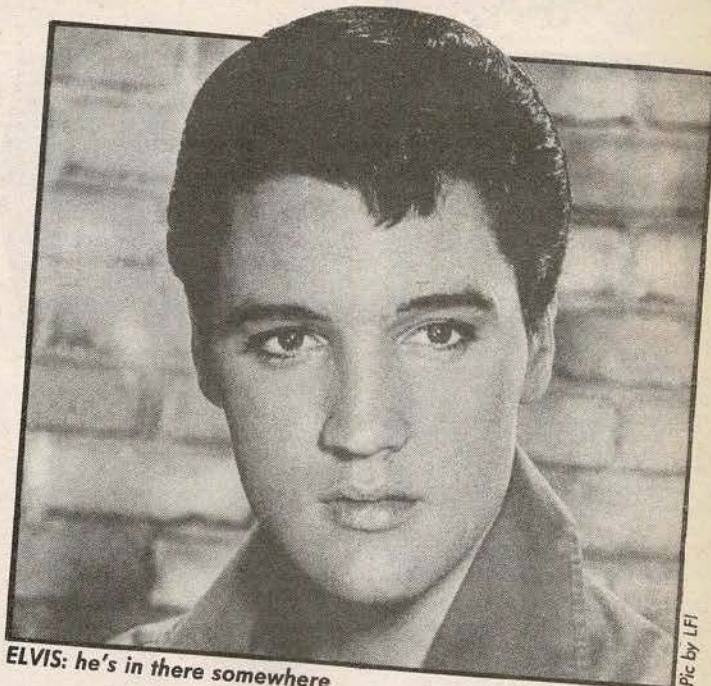
FIRST CHOICE featuring Rochelle Fleming: 'Doctor Love' (US Salsoul SG 419) Continuing Salsoul's current campaign for remixed oldies, this c114-117-118-119-117-116bpm 12in Shep Pettibone retread of the 1977 oldie still can't conceal those schurping hi-hats amidst the squawking chix and Montana-ish bassline (Mega Dub Remix flip). Boys Town?

GLEN ADAMS & DJ FREEZE: 'Chicken Scratch' (US Capo 766) Quite clever but somehow not particularly exciting c112bpm 12in judderer with tuneful elements and singing chix leading into scratching hip hop breaks (longer 'Chicken Dub Mix' flip).

FRESH 3 M.C.'S: 'Fresh' (US Profile PRO-7037) Jagged c99bpm 12in rapid fire rapper by the poppin' MCs, rather ugly in effect (inst flip).

HIT NUMBERS: Beats Per Minute for Christmas week's non-festive Top 75 entries on 7in (f/r for fade/resonant end) — Snowy White 0-72f, The Icicle Works 0-135-Or, Gloria Gaynor 0-128f, Grandmixer D.S.T. 0-113f.

NEW YEAR PARTY MIX (Hit!)



ELVIS: he's in there somewhere

Pic by LFI

AS USUAL I put together the four hour continuous party music tape broadcast in London by Capital Radio as the old year became the new, and as it was conceived in my usual mobile disco style (though toned down — too many sillies don't work without an audience to manipulate!) it should be of interest to other DJs, or to those who heard it and wondered "what was that?". Hopefully it worked out there on the floor — it should have done, because most of the sequences were tried and trusted. Note that I often skip superfluous intros to chop in at the main beat and often only play a verse or two. If nothing else this playlist should surprise a few people who believe I don't appreciate the mobile scene!

Anyway, here goes: **Rubettes** 'Sugar Baby Love' (intro only), **David Bowie** 'Let's Dance', **Michael Jackson** 'Billie Jean', **Police** 'Every Breath You Take', **Bananarama** 'Na Na Hey Hey Kiss Him Goodbye', **Wham!** 'Bad Boys', **Modern Romance** 'Best Years Of Our Lives' (mixed into Xmas version for sleighbells outro), **Malcolm McLaren** 'Doubla Dutch' 12in (up to "ebo" chix halfway), **Rolling Stones** 'Undercover Of The Night' 12in, **Huey Lewis & The News** 'Heart And Soul', **Billy Joel** 'Uptown Girl', **Four Seasons** 'Let's Hang On/Big Girls Don't Cry/Sherry' (part of each), **Dion** 'The Wanderer', **Ringo Starr** 'You're Sixteen', **Elvis Presley** 'Return To Sender', **Cliff Richard** 'Summer Holiday/Living Doll', **Frank Ifield** 'I Remember You', **Helen Shapiro** 'Walkin' Back To Happiness', **Lesley Gore** 'It's My Party', **Susan Maughan** 'Bobby's Girl', **Tracey Ullman** 'Breakaway', **John Travolta/Olivia Newton-John** 'You're The One That I Want', **Swinging Blue Jeans** 'Hippy Hippy Shake' (first verse only), **Dave Clark Five** 'Glad All Over', **Beatles** 'She Loves You/I Want To Hold Your Hand', **Searchers** 'Needles And Pins', **Helen Reddy** 'In The Old Fashioned Way', **Frank Sinatra** 'I've Heard That Song Before/It's Nice To Go Trav'ling', **Eartha Kitt** 'Let's Do It (Let's Fall In Love)' (London EP 1960)/'An Englishman Needs Time' (Columbia 1963), **Gary Shearston** 'I Get A Kick Out Of You', **FR David** 'Words', **Eurythmics** 'Love Is A Stranger/Sweet Dreams (Are Made Of This)', **Yazoo** 'Don't Go '7in/12in inst. New Order 'Blue Monday', **KC** 'Give It Up' 12in, **Ottawan** 'D.I.S.C.O' (French version)/'Hands Up' 12in, **Righeira** 'Vamos A La Playa', **Claudio Cocchetto** 'Gioca-Jouer' (now on Banana, the Italian original of and mixed into) **Black Lace** 'Superman', **Tweets** 'Birdie Song', **Chas & Dave** 'My Melancholy Baby', **Status Quo** 'Marguerita Time', **Shakin' Stevens** 'Green Door', **Elton John** 'Kiss The Bride', **Michael Jackson** 'Beat It' 12in, **Soft Cell** 'Tainted Love' 12in, **Jive Rhythm Trax** '152 BPM' (actually 144bpm!) — the instrumental of 'Tainted Love' basically, leaving a bed for Big Ben up to midnight; then out of the chimes, **Sydney Thompson** 'Auld Lang Syne' (Sydney Thompson Records LP), **Phil Tate** 'Hokey Cokey' (CBS EP), **Band Of The Grenadier Guards** 'Liberty Bell' (Decca), **Bobby MacLeod** 'Swingalong Reels' (RCA LP 'This Is Scotland'), **Jim MacLeod** 'Skye Boat Song' (Golden Hour LP 'Golden Hour Of Scotland'), **Billy Cotton** 'Maybe It's Because I'm A Londoner' (Decca LP, part only), **Geoff Love Banjos** 'Strollin' (Starline LP), **Andy Ross** 'Knees Up Medley' (CBS LP), **Cliff Richard** 'We Don't Talk Anymore', **Tracey Ullman** 'They Don't Know', **Kim Carnes** 'Bette Davis Eyes', **Elton John** 'Blue Eyes', **Paul Young** 'Wherever I Lay My Hat', **Dexy's Midnight Runners** 'Come On Eileen' 12in, **Rolling Stones** 'Brown Sugar', **Meat Loaf** 'You Took The Words Right Out Of My Mouth', **Bruce Springsteen** 'Cadillac Ranch', **Culture Club** 'Karma Chameleon' 12in, **Billy Joel** 'Tell Her About It' 12in (the Jellybean remix, which vari-speeded +2.4 synchs rhythmic elements with 'Karma' two-thirds through the latter), **Phil Collins** 'You Can't Hurry Love' 12in (vari-speeded c-4 locks onto Billy's breaks), **George Benson** 'Give Me The Night', **Lionel Richie** 'All Night Long' Inst. **Maze** 'Joy And Pain', **Michael Jackson** 'Thriller', **Lord Kitchener** 'Sugar Bum Bum' (Ice), **Arrow** 'Hot-Hot-Hot', **Herbie Hancock** 'Rockit' superimposed by **The B Boys** 'Cuttin' Herbie', **Grandmixer D.S.T.** 'Crazy Cuts', **I.R.T.** 'Watch The Closing Doors', **Shannon** 'Let The Music Play (inst)', **Xena** 'On The Upside', **Hashim** 'Al-Naafiysh', **Sharon Redd** 'Love How You Feel/dub', **Madonna** 'Holiday', **Eartha Kitt** 'Where Is My Man', **Michael Jackson** 'Wanna Be Startin' Somethin'', **UB 40** 'Red Red Wine', **Mighty Diamonds** 'Last Dance' (JB Music — the reggae 'Last Waltz' adaptation), all the black stuff in the last hour on 12in of course. After that lot, you should see all the sequences I'd prepared but then didn't have time for!

KING PERT

WHEN EVELYN King comes back to Britain it won't be for a couple of pints in the Rovers Return.

The pixie-like disco singer, who goes by the name Evelyn 'Champagne' King once more, had an affair with Chris — Brian Tilsley — Quentin when she last came over. But keeping the relationship going when one of you lives over 3,000 miles away in New Jersey has proved impossible.

"I haven't heard from him for a long time," says Evelyn. "We're still friends, but we just couldn't get into a relationship that would have clashed with both of our careers. I can never find him now as he's usually working up in Manchester — he has a lot of work to do."

"I liked him a lot — I liked dancing with him and we had a good time. People were really shocked the way it happened, the way we got along so fast."

But Evelyn is still crazy about England, especially after her last visit. "London reminds me of New York in a way, because everyone mixes with everyone. I can't wait to get back because I love the city and I love the people. You see blacks and whites together and people dress the way they feel which is really good. You shouldn't feel repressed about clothes."

"I've told my manager that we've got to get back there, because the people are into everything. In the States you either like a lot of R&B, or a lot of soul but people listen to everything in Britain. I want to move that way — I'm into punk, funk and even hard rock."

Now Evelyn has split from her old producer Kashif and got Leon F Sylvers to do half the new album 'Face To Face' — he's the man who produced those other anglophiles Shalamar — to try and broaden her sound. The other side is produced by André Cymone, former Prince sidekick.

A single 'Action' has just been released, and she's hoping that she'll branch out from just appealing to the black disco audience, even though her last hit here, 'Love Come Down', was played everywhere.

Now she's put the name 'Champagne' back into her name, so those hardcore fans still recognise her, but everything else is a new style.

"The album's worked out really well, because they knew what type of music we needed to get some kind of crossover. RCA had a meeting with both me and the producers and basically we asked them if they wanted to produce Evelyn King."

"I like to keep moving up to date, and I think I've been very successful, so far. I don't want to keep a black audience. I get along with everyone, and I want the music to move around as I do."

EVELYN IS still only 23. Her career started when she was just 16 and she was soon signed to RCA. As her nickname was Bubbles (and still is) they decided to chuck Champagne into the name — a moniker that's stuck, and which she enjoys.

She was brought up in the Bronx, and then moved to Manhattan itself before going off and buying her own place in the suburb of New Jersey.

"The only time I go to New York now is to my manager's office and back," she says. "I can't stay too long in the city, especially having grown up there."

"Usually I stay back and sit in this house, I don't go out much. Maybe I'll take myself off for a meal or go to the movies. I like to stay out of trouble, I've always been that way. Growing up has been kind of hard, especially in high school. People want to know me now, but no-one was interested when I was a nobody."

"I have a boyfriend who makes me happy — it's good to have someone's shoulder to cry on. It was hard when I was growing up, but I've learned a lot now, and it's not too lonely at the top, although I've never really considered myself a star."

Now Evelyn wants to get into acting, following the video she did for the 'Action' single where she walks into a bar and beats all the blokes at their own game, finally hammering one who really fancies her at pool.

But although she wants to move into acting, Evelyn Champagne King doesn't want to be a super-cool tough-nut.

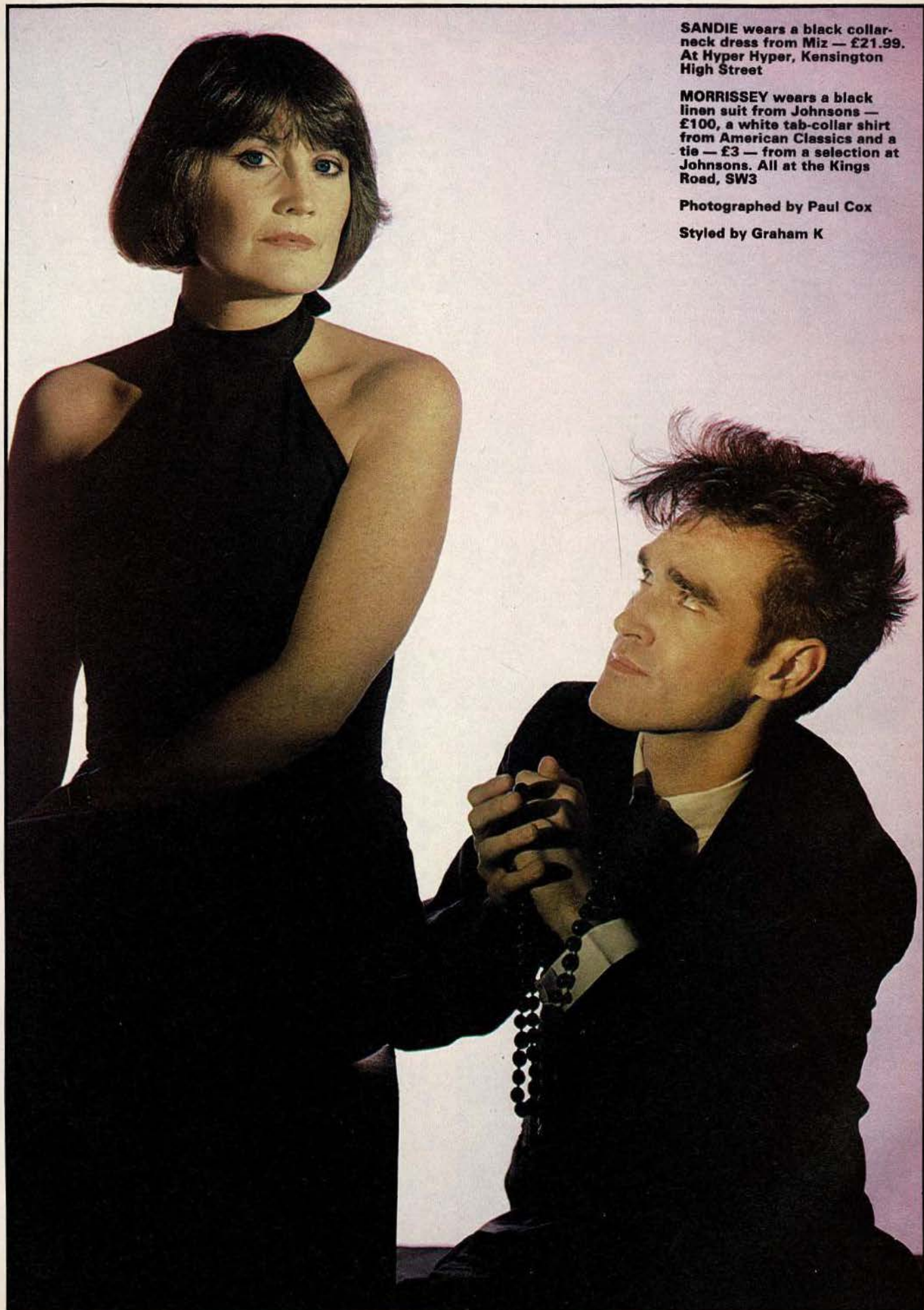
"I don't even go into bars," she says. "I'm not a drinker. I want to stay young and healthy."

Simon Hills



EVELYN KING in less than wacky autumnal mode. Normally she's jolly bubbly. Honest.

STAR STYLE



SANDIE wears a black collar-neck dress from Miz — £21.99. At Hyper Hyper, Kensington High Street

MORRISSEY wears a black linen suit from Johnsons — £100, a white tab-collar shirt from American Classics and a tie — £3 — from a selection at Johnsons. All at the Kings Road, SW3

Photographed by Paul Cox

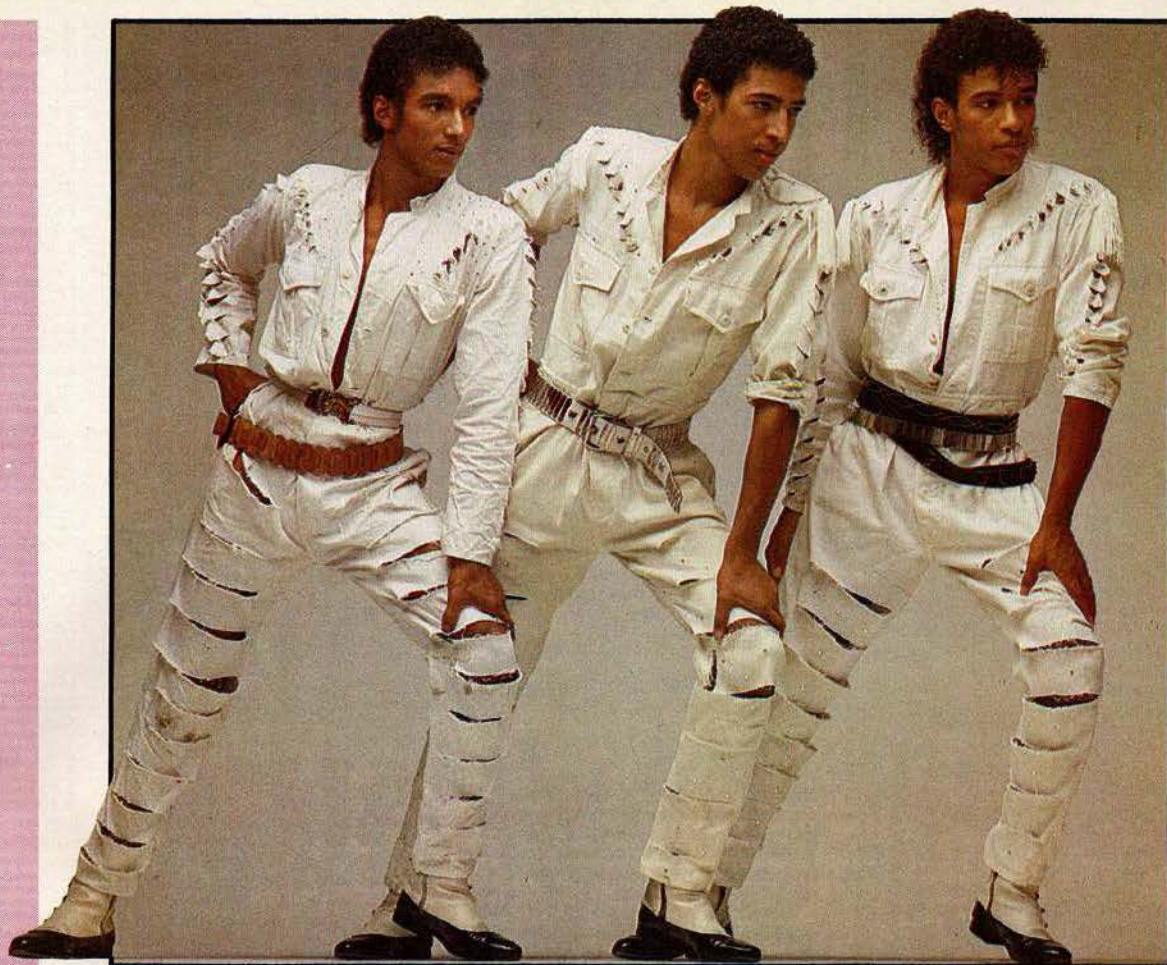
Styled by Graham K

HOW DREAMS can come true . . . Marvellous Morrissey of sensuality specialists the Smiths had a dream. A secret longing, a lasting admiration for a bygone era of purity and unsullied ambition — a lustful worship for the voice and vision of . . . Sandie Shaw. I jest not. As a perfect symbolist Ms Shaw represented the break from a hackneyed showbiz past — she was the ideal representation of an idealised decade — the face and figure to pour scorn on the tradition of the girlie belter, girded with the popular perfection of Chris Andrew's glorious, simple songs, stepping out (in stocking feet) with the newfound timely optimism. And now she's back.

FOLLOWING a stuttering return at the hands of the BEF, covering 'Anyone Who Had A Heart', the anthem of her contemporary Cilla Black, Sandie is now ensconced behind a microphone again, a tremulous beat group once more jangling in her ears. In another of those unions surely made in heaven, Morrissey has given her one of his early Johnny Marr collaborations — a tune called 'I Don't Owe You Anything' — and the shimmering Smiths to provide the musical muscle. The road from Eurovision to Rough Trade may not be well trod but following the Smiths' next release — 'Some Things Don't Matter' — Sandie's single will be chartbound from the launching pad of the worthy West London label.

MEANWHILE Morrissey can but gaze in wonder as his dream comes true. Sandie may seem possessed of the aloofness one expects of a true Queen of Pop but she too has a soft spot for that handsome devil by her side . . .

SOME THINGS



WALKER on by

THE JACKSON Three? You'd better count your blessings they're not the Jackson Seven.

That's how it would have been if the Walkers had kept it right in the family and used the rest of Mr and Mrs Walker's kids. As it is, Norman, Bassy and Ray are coping with the "Jacksons rip-off" catcalls, but Norman says: "There's four girls and three boys altogether. Our other brother's a saxophonist." His name isn't Tito by any chance, is it?

The trio — they're the ones who wonder (Whatever Happened To) The Party Groove' — can cope with the comparisons. "We take it as a compliment," says Bassy. "We are influenced by the Jacksons and others in the Motown clan, like the Temptations. We're very much into showmanship. "But we're not rip-offs, people say that 'cos we've got that Michael Jackson hair-do. But that hair-do's in. That sort of thing doesn't

bother me at all," he says, humming 'I Want You Back' (joke, guys!)

ANYWAY, THE brothers, whose ages range from 23 to 28, were very nearly candidates for 'Sportsnight' instead of 'Top Of The Pops'. Says Bassy: "Our father was well into boxing. Ray was named after Sugar Ray Robinson, I was named after another boxer called Organ 'Kid' Bassy. Norman was named after Norman Wisdom!"

The youngsters veered towards football rather than boxing, though, and Norman almost ended up playing alongside Trevor Brooking. "I always loved football, and I went to school in Poplar. A scout from West Ham saw me and I went along to train with Frank Lampard, Bobby Moore and the others at Chadwell Heath. It was while John Lyall was coach, and I remember him telling us that we were all future players with West Ham. Then I went to a Jackson Five concert and it blew my mind." Uh-oh, we're back to them again. Anyway, after that, things were never the same.

The brothers served the usual time in seventies soul combos, including one called Static Seven, Bassy laughingly recalls. More recently he and Norman were in a dance group called Torso. "We appeared in quite a few videos, we did the 'Prince Charming' one with Diana Dors, we did 'Pride' for Robert Palmer and one for Bim."

Then they met Camelle Hinds (Central Line) and Kenny Wellington (Begger and Co), wrote 'Party Groove' with them, and started to show off. "We demoed the song for our manager in his living room. Then we went to London Records and did the same thing for the boss, we just moved all the tables away." The impression was immediate and Marlon, Tito and Jackie, I mean Bassy, Norman and Ray were on their way.

Now if they got together with New Edition they could do a musical pageant: the Jacksons Through The Ages, anybody?

Paul Sexton

Help!

I HAVE a problem which requires the services of the mediums Doris Stokes and Doris Collins. How can I get in touch?

Eamonn, Beds

● **Try writing to Doris Stokes care of her publishers MacDonald And Company, 72 Worship Street, London EC2. Another famous medium, Doris Collins has letters forwarded to her via 'Psychic News', 20 Earlham Street, London WC2.**

COULD YOU give me some ideas on the kinds of qualifications and experience I'd need to apply for a job as an airline steward? I'd like some addresses too.

Tony, Glasgow

● **Competition is tough and every year many thousands apply for a small number of jobs. Eyes down to discover how much of a chance you stand in the air steward stakes.**

Applicants, male or female, should ideally be in their early or mid-20s. British Caledonian recruits from the 20-28 age-group; British Airways from 23-26, only. Academic qualifications and the kind of background experience expected are common to most airlines. You'll need to be educated to 'O' level standard and having fluency in a foreign language is an advantage. Previous experience of working with people, in a shop, as a receptionist or in catering, perhaps, is also essential.

Apart from all that you'll need to be smart and well spoken and ready to be enthusiastic about working as an airborne waiter or waitress and generally looking after passengers, in flight.

Physical requirements can and do differ from company to company. British Airways, for instance, take on staff from 5 feet 2 inches on upwards whereas British Caledonian prefers males to be between 5 feet 6 inches and 6 feet 1 inches. British Airways will take staff with glasses or contact lenses. British Caledonian won't.

More information from Recruitment And Selection, British Airways, Heathrow Airport London, PO Box 10, Hounslow TW6 2JA; Cabin Staff Recruitment, British Caledonian Airways Ltd, Inflight Services Department, London Airport, Gatwick, Crawley, West Surrey. A full list of airlines and their addresses in the UK can be found in the 'Flight International

TEASE FOR TWO

WHERE I work, there are a lot of women who're always teasing me and making jokes. This really embarrasses me and I don't know how to handle it. Sometimes I really have to pluck up courage to keep on going into work. Do you have any ideas?

N, Rochdale

● **These women are teasing you because they can see just how vulnerable and sensitive you are. If you make a determined effort to toughen-up and give as good as you get, they'll simply lose interest, and, apart from the occasional good-humoured joke, will leave you well alone.**

Be flattered that they're taking so much interest in you simply because you're male, young and maybe the only sex object for miles around, but don't let them get away with what could turn into sheer malicious baiting, any longer.

Directory Of British Aviation' or the 'Interavia' directory which you can check-out through your nearest reference library.

MY FRIENDS and I have formed a band and we would like to know if there is a list of band names for reference as we want to make sure we don't get sued by another band using the same name. Is there any way to patent a band name?

Em and Nicki, Edinburgh

● **There is no register of band names for quick reference. But reading the music papers cover to cover and regularly checking gig-guide listings will give you guidance to most band monikers in existence. If in doubt, ring 'Help'. We can advise.**

No two bands want to be confused with each other, so checking out in advance before you commit yourselves to a name is worthwhile.

When it comes to the crunch, most bands simply can't afford expensive litigation to fight out ownership of a name. A friendly request or at most, a solicitor's letter, from the group staking claim to a name on the basis of having a greater reputation than its rival, is usually enough to sort things out. Keep band cuttings, gig listings, reviews and the rest, just in case you ever need to produce them to fight for your name and reputation as a band.

RECENTLY YOU were asking for readers comments on penpal schemes. I know you're aware of this one, but I really would like to give the Gay Youth Movement penpal scheme a mention as being in touch has helped me overcome the feeling of emptiness and loneliness from being gay and knowing no-one else with the same problem.

I have made many penfriends and feel life is worth living again. I really do urge anyone who is

alone, gay and isolated, to get in touch with GYM.

Tom, Preston

● **Howabout that for a reference, GYM? Anyone else interested in making contact on a penfriend basis with other young gay or bisexual people? Writing letters can be one way of clarifying your own thoughts and feelings, and making some good friends too.**

Provided you're under 26, you can join the Gay Youth Movement which co-ordinates self-help groups and campaigns on behalf of gay youth throughout the UK. Details of penpals and membership from GYM, BM GYM, London WC1N 3XX. More feedback from GYM members is welcome.

I HAVE a mole on my face and want to know if I could have it removed as it causes problems when I shave. Every time I walk along the street I think people are looking at me as if I'm some sort of freak.

Don, Worcs

● **You'd be amazed at just how unobservant and self-preoccupied most people are when they're walking down the street. I'll bet the only person, if challenged, who'd even realise this mole exists is you. If this really does cause problems when you shave why not see the doc to discuss anti-mole tactics?**

ARE THERE any books about how to make it in the music business which are worth a read? I'm stuck.

Budding pop star, Preston

● **For a general review of music-related jobs see a new book, 'Working In The Music Business' by Ray Hammond, (Blandford Press, £4.95), and for an earlier blow-by-blow survey of the second oldest profession, see 'How To Succeed In The Music Business', by Alan Dann and John Underwood, (Wise Publications, £3.95), distributed through Music Sales.**

I'M WRITING this to advise all budding songwriters to forget about Chrysalis Music Ltd when they submit material to music publishers. In July, I sent them a tape and lyrics of a song I'd hoped to enter for the Song For

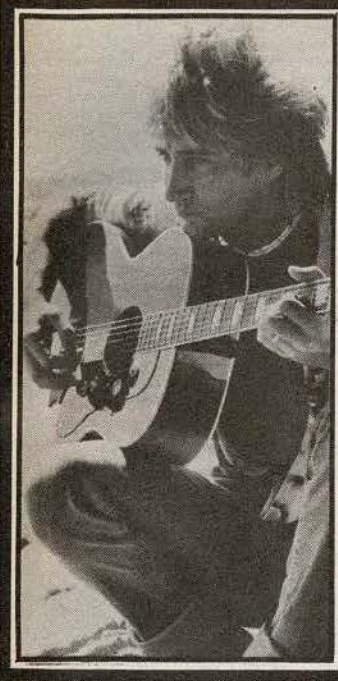
I'M HOPING to see the Thompson Twins on March 2 at Hammersmith Odeon, but I've never been to a concert. Honest! Where do I buy the tickets? How much will they cost? N, Surrey

● **If you're in London, simply call in and buy some at the Odeon box office itself. Alternatively, send in a postal application, making your cheque or postal order payable to Odeon Hammersmith. Tickets cost £5 each from Box Office, Hammersmith Odeon, Queen Caroline Street, London W6. (Tel: 01-748 4081) Hammersmith tube.**



Young Free And Single

INTO JAZZ-funk and soul? Then *Angela* (15) from Derby, who also likes Culture Club, Paul Weller and Carmel, and would also like to write about "home, school, anything that's going", wants to hear from you. Meanwhile, *Andrew* (18) who lives in *Herne Bay* and likes nature, sport and travel as well as music would like a pen-pal in Jersey. Anyone want to fulfil his New Year resolution? Drop a line c/o YFS, Help, Record Mirror, 40 Long Acre, London WC2. All replies will be forwarded.



Rod squad

CAN YOU help me end a long and fruitless search? For various reasons I didn't get a chance to buy any Rod Stewart tour merchandise on sale at London's Earls Court during his 'Body Wishes' tour. Since then I've been trying to discover if Rod Stewart T-shirts, sweatshirts and the rest are available elsewhere. William, Aylesbury

● See your problem. We've tried Stewart's record company and even his Stateside management without getting a positive reaction on the question of mail-order merchandise. But, plans are afoot to get something together in the UK soon, and as soon as these are revealed we'll be in touch with you personally. Alternatively, for the latest hot poop, drop a line direct to the American-based merchandisers who handled the 'Body Wishes' tour, Winterland Productions, 810, Tennessee Street, San Francisco, California, USA. Enclose an international reply coupon when you write.

Europe contest. They just ignored my subsequent letters until late November this year, when I demanded my tape back.

Four months after I'd originally sent along this tape it was returned to me. But what really bugs me is that Chrysalis Music didn't even enclose a letter saying my song wasn't suitable material, as anyone would have expected. Martin, Bournemouth

● Strong words. What, if anything, does Chrysalis Music have to say?

"We receive anything up to 20 unsolicited tapes a day. They're all logged in a book and our reactions are noted also. Although 99 per cent of unsolicited tapes are probably unuseable, if a stamped addressed envelope is enclosed, we always do reply with one of

our standard letters," commented John Lloyd, professional manager with Chrysalis Music.

"All I can say is that there's been an administration error that prevented this guy getting a reply, because we've never had anything like this in the past.

"Normally our turnover on unsolicited tapes is around 10 days to two weeks from the date of receiving them and we do listen to every tape which comes into the building.

"We are only allowed to submit two songs to a Song For Europe each year."

John Lloyd is ready and willing to hear some more of your songs and invites you to contact him to make an appointment at Chrysalis Music, 12 Stratford Place, London W1. (Tel: 01 408 2355).

The Music Publishers Association, which issues a free leaflet, 'How To Submit Your Songs', regrets that you didn't get a letter explaining why your tape wasn't suitable and says this lack of clarification is not normal practice.

The MPA advises sending a top line with chord symbols and the lyrics clearly written underneath, with a separate copy of the lyric, plus a cassette or even tape of the work. Free leaflet from MPA, 7th Floor, Kingsway House, 103 Kingsway, London WC2B 6QX. (Tel: 01 831 7591.)

Despite every precaution taken by the songwriter, tapes can and do get temporarily mislaid or lost, and, even when an SAE is enclosed, are often not returned



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.

before weeks of hassling. Because of feedback from songwriter members, BASCA, the British Academy Of Songwriters Composers And Authors, is currently doing a survey of music publishing companies, which may throw more light on their practices — both good and bad. Info from BASCA, 148 Charing Cross Road, London WC2. (Tel: 01 240 2823).

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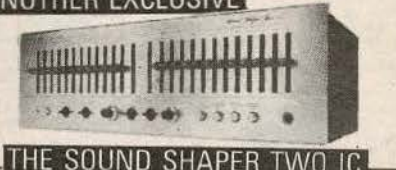
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P4352 FORSBERGER	Waiting For A Girl Like You	P4630 QUEEN	I Can Make You Feel Good
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P5188 EDDY GRANT	Electric Avenue	P4294 SPANDAU BALLET	Woman In Love
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UK Albums '83

- 1 **THRILLER**, Michael Jackson, Epic
- 2 **LET'S DANCE**, David Bowie, EMI America
- 3 **COLOUR BY NUMBERS**, Culture Club, Virgin
- 4 **NO PARLEZ**, Paul Young, CBS
- 5 **TRUE**, Spandau Ballet, Chrysalis
- 6 **FANTASTIC**, Wham, Innervision
- 7 **BUSINESS AS USUAL**, Men At Work, Epic
- 8 **SYNCHRONICITY**, Police, A&M
- 9 **GENESIS**, Genesis, Charisma
- 10 **18 GREATEST HITS**, Michael Jackson & Jackson 5, Telstar
- 11 **SWEET DREAMS (ARE MADE OF THIS)**, Eurythmics, RCA
- 12 **CAN'T SLOW DOWN**, Lionel Richie, Motown
- 13 **LABOUR OF LOVE**, UB40, DEP International
- 14 **THE LUXURY GAP**, Heaven 17, Virgin
- 15 **THE HURTING**, Tears For Fears, Mercury
- 16 **STAGES**, Elaine Paige, K-Tel
- 17 **THE VERY BEST OF THE BEACH BOYS**, Beach Boys, Capitol
- 18 **TOO LOW FOR ZERO**, Elton John, Rocket
- 19 **SNAP!**, Jam, Polydor
- 20 **RIO**, Duran Duran, EMI
- 21 **NOW THAT'S WHAT I CALL MUSIC**, Various, EMI/Virgin
- 22 **THE CROSSING**, Big Country, Mercury
- 23 **IN YOUR EYES**, George Benson, Warner Bros
- 24 **WAR**, U2, Island
- 25 **RICHARD CLAYDERMAN**, Richard Clayderman, Delphine
- 26 **HELLO, I MUST BE GOING**, Phil Collins, Virgin
- 27 **THE JOHN LENNON COLLECTION**, John Lennon, Parlophone
- 28 **FASTER THAN THE SPEED OF NIGHT**, Bonnie Tyler, CBS
- 29 **THE FINAL CUT**, Pink Floyd, Harvest
- 30 **QUICK STEP & SIDE KICK**, Thompson Twins, Arista
- 31 **SEVEN AND THE RAGGED TIGER**, Duran Duran, EMI
- 32 **YOU AND ME BOTH**, Yazoo, Mute
- 33 **TOTO IV**, Toto, CBS
- 34 **RAIDERS OF THE POP CHARTS**, Various, Ronco
- 35 **CRISES**, Mike Oldfield, Virgin
- 36 **BODY WISHES**, Rod Stewart, Warner Bros
- 37 **AN INNOCENT MAN**, Billy Joel, CBS
- 38 **VOICE OF THE HEART**, Carpenters, A&M
- 39 **TWICE AS KOOL**, Kool & The Gang, Polystar
- 40 **HEARTBREAKER**, Dionne Warwick, Arista
- 41 **UNDER A BLOOD RED SKY**, U2, Island
- 42 **KNEES UP**, Chas and Dave, Rockney
- 43 **LIONEL RICHIE**, Lionel Richie, Motown
- 44 **KISSING TO BE CLEVER**, Culture Club, Virgin
- 45 **THE TWO OF US**, Various, K-Tel
- 46 **VISIONS**, Various, K-Tel
- 47 **CHART HITS '83**, Various, K-Tel
- 48 **LOVE OVER GOLD**, Dire Straits, Vertigo
- 49 **THE LOOK**, Shalamar, Solar
- 50 **COMPLETE MADNESS**, Madness, Stiff
- 51 **WORKOUT**, Jane Fonda, CBS
- 52 **CARGO**, Men At Work, Epic
- 53 **BAT OUT OF HELL**, Meat Loaf, Epic/Cleveland
- 54 **NIGHT & DAY**, Joe Jackson, A&M



SPANDAU'S TONE lurks in the shadows while **MICHAEL JACKSON** model the crown jewels of several minor Balkan states

- 55 **TOUCH**, Eurythmics, RCA
- 56 **THE PRINCIPLE OF MOMENTS**, Robert Plant, Atlantic
- 57 **CACHARPAYA (PANPIPES OF THE ANDES)**, Incantation, Beggars Banquet
- 58 **JULIO**, Julio Iglesias, CBS
- 59 **PIPES OF PEACE**, Paul McCartney, Parlophone
- 60 **GREATEST HITS**, Olivia Newton-John, EMI
- 61 **UPSTAIRS AT ERIC'S**, Yazoo, Mute
- 62 **POWER CORRUPTION & LIES**, New Order, Factory
- 63 **REFLECTIONS**, Various, CBS
- 64 **FRIENDS**, Shalamar, Solar
- 65 **SILVER**, Cliff Richard, EMI
- 66 **PIECE OF MIND**, Iron Maiden, EMI
- 67 **FLASHDANCE**, Original Soundtrack, Casablanca
- 68 **WHITE FEATHERS**, Kajagoogoo, EMI
- 69 **PORCUPINE**, Echo & The Bunnymen, Korova
- 70 **KILLER ON THE RAMPAGE**, Eddy Grant, Ice
- 71 **CHART RUNNERS**, Various, Ronco
- 72 **THE MUSIC OF RICHARD CLAYDERMAN**, Richard Clayderman, Delphine
- 73 **CONSTRUCTION TIME AGAIN**, Depeche Mode, Mute
- 74 **HOT LINE**, Various, K-Tel
- 75 **UNDERCOVER**, Rolling Stones, Rolling Stones
- 76 **FORMULA 30**, Various, Decca
- 77 **PEARLS II**, Elkie Brooks, A&M
- 78 **LIVE**, Kids From Fame, BBC
- 79 **QUEEN GREATEST HITS**, Queen, EMI
- 80 **MIDNIGHT AT THE LOST AND FOUND**, Meat Loaf, Epic/Cleveland
- 81 **SCRIPT FOR A JESTER'S TEAR**, Marillion, EMI
- 82 **DURAN DURAN**, Duran Duran, EMI
- 83 **ANOTHER PAGE**, Christopher Cross, Warner Bros
- 84 **HAVE YOU EVER BEEN IN LOVE**, Leo Sayer, Chrysalis
- 85 **THE HIT SQUAD — HITS OF '83**, Various, Ronco
- 86 **LOVE SONGS**, Barbra Streisand, CBS
- 87 **SECRET MESSAGES**, Electric Light Orchestra, Jet
- 88 **PUNCH THE CLOCK**, Elvis Costello & The Attractions, F-Beat
- 89 **CONFRONTATION**, Bob Marley & The Wailers, Island
- 90 **STANDING IN THE LIGHT**, Level 42, Polydor
- 91 **THE KEY**, Joan Armatrading, A&M
- 92 **SHAPE UP AND DANCE VOL 1**, Various/Felicity Kendal, Lifestyle
- 93 **NIGHT DUBBING**, Imagination, R&B
- 94 **ROCK 'N' SOUL PART ONE**, Daryl Hall & John Oates, RCA
- 95 **IMAGINATIONS**, Various, CBS
- 96 **THE LEXICON OF LOVE**, ABC, Neutron
- 97 **FELINE**, Stranglers, Epic
- 98 **20 GREATEST HITS**, Beatles, Parlophone
- 99 **DEEP SEA SKIVING**, Bananarama, London
- 100 **THE RISE AND FALL OF ZIGGY STARDUST**, David Bowie, RCA International

MUSIC VIDEO '83

- 1 **DURAN DURAN**, Duran Duran, PMI
- 2 **VIDEO EP**, David Bowie, PMI
- 3 **COMPLETE MADNESS**, Madness, Stiff
- 4 **THE POLICE AROUND THE WORLD**, Police, PMI
- 5 **THREE SIDES LIVE**, Genesis, Wienerworld/Thorn EMI
- 6 **THE COMPLEAT BEATLES**, Beatles, MGM/UA
- 7 **THE WALL**, Pink Floyd, Thorn EMI
- 8 **SINGLES**, Human League, Virgin
- 9 **STONES IN THE PARK**, Rolling Stones, Granada
- 10 **THE HIGH ROAD**, Roxy Music, Polygram
- 11 **OIL ON CANVAS**, Japan, Virgin
- 12 **LIVE**, Olivia Newton-John, Embassy
- 13 **THE LAST CUT VIDEO EP**, Pink Floyd, PMI
- 14 **VIDEOTEQUE**, Various, Wienerworld/Thorn EMI
- 15 **VIDEO PIECES**, Iron Maiden, PMI
- 16 **VIDEO COLLECTION**, Stranglers, PMI
- 17 **ONE MAN SHOW**, Grace Jones, Island
- 18 **GREATEST FLIX**, Queen, PMI
- 19 **VIDEO SINGLES**, Elton John, Polygram
- 20 **SNAP**, Jam, Polygram
- 21 **LIVE BETWEEN THE EYES**, Rainbow, Polygram
- 22 **EXIT STAGE LEFT**, Rush, Polygram
- 23 **PHYSICAL**, Olivia Newton-John, PMI
- 24 **THE BRIDGE**, Dexy's Midnight Runners, PMI
- 25 **NON STOP EXOTIC VIDEO SHOW**, Soft Cell, PMI
- 26 **ABBA — THE MOVIE**, Abba, MGM/UA
- 27 **IN CONCERT**, Jacksons, VCL
- 28 **LET'S SPEND THE NIGHT TOGETHER**, Rolling Stones, PMI
- 29 **TONIGHT HE'S YOURS**, Rod Stewart, Embassy
- 30 **MONUMENT**, Ultravox, Chrysalis

Compiled by MRIB

Compiled by Gallup

Top LPs and cassettes up to Saturday December 19.

UK Singles '83

- 1 KARMA CHAMELEON, Culture Club, Virgin
- 2 UPTOWN GIRL, Billy Joel, CBS
- 3 RED RED WINE, UB40, Dep International
- 4 LET'S DANCE, David Bowie, EMI America
- 5 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
- 6 TRUE, Spandau Ballet, Chrysalis
- 7 DOWN UNDER, Men At Work, Epic
- 8 BILLIE JEAN, Michael Jackson, Epic
- 9 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
- 10 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
- 11 YOU CAN'T HURRY LOVE, Phil Collins, Virgin
- 12 TOO SHY, Kajagoogoo, EMI
- 13 WHEREVER I LAY MY HAT (THAT'S MY HOME), Paul Young, CBS
- 14 EVERY BREATH YOU TAKE, Police, EMI
- 15 IS THERE SOMETHING I SHOULD KNOW, Duran Duran, EMI
- 16 GIVE IT UP, KC & The Sunshine Band, Epic
- 17 BLUE MONDAY, New Order, Factory
- 18 IOU, Freeez, Beggars Banquet
- 19 BABY JANE, Rod Stewart, Warner Bros
- 20 THEY DON'T KNOW, Tracey Ullman, Stiff
- 21 SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone
- 22 WORDS, FR David, Carrere
- 23 TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
- 24 BAD BOYS, Wham!, Innervision
- 25 FLASHDANCE . . . WHAT A FEELING, Irene Cara, Casablanca
- 26 ONLY YOU, Flying Pickets, 10 Records
- 27 NEW SONG, Howard Jones, WEA
- 28 LOVE OF THE COMMON PEOPLE, Paul Young, CBS
- 29 MOONLIGHT SHADOW, Mike Oldfield & Maggie Riley, Virgin
- 30 SIGN OF THE TIMES, Belle Stars, Stiff
- 31 CANDY GIRL, New Edition, London
- 32 TEMPTATION, Heaven 17, Virgin
- 33 CHURCH OF THE POISON MIND, Culture Club, Virgin
- 34 ELECTRIC AVENUE, Eddy Grant, Ice
- 35 MAMA, Genesis, Charisma
- 36 BEAT IT, Michael Jackson, Epic
- 37 DOUBLE DUTCH, Malcolm McLaren, Charisma
- 38 AFRICA, Toto, CBS
- 39 CLUB TROPICANA, Wham!, Innervision
- 40 (KEEP FEELING) FASCINATION, Human League, Virgin
- 41 CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
- 42 GOLD, Spandau Ballet, Chrysalis
- 43 MODERN LOVE, David Bowie, EMI America
- 44 COME BACK AND STAY, Paul Young, CBS
- 45 I'M STILL STANDING, Elton John, Rocket
- 46 (HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma
- 47 STORY OF THE BLUES, Wah!, Eternal
- 48 UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
- 49 NOBODY'S DIARY, Yazoo, Mute
- 50 DANCING TIGHT, Galaxy featuring Phil Fearon, Ensign
- 51 ROCK THE BOAT, Forrest, CBS
- 52 THE SAFETY DANCE, Men Without Hats, Statik
- 53 WHO'S THAT GIRL, Eurythmics, RCA
- 54 HOLD ME NOW, Thompson Twins, Arista
- 55 CAN'T GET USED TO LOSING YOU, Beat, Go Feet
- 56 CHANGE, Tears For Fears, Mercury
- 57 UNION OF THE SNAKE, Duran Duran, EMI
- 58 WINGS OF A DOVE, Madness, Stiff
- 59 BOXERBEAT, JoBoxers, RCA
- 60 COME LIVE WITH ME, Heaven 17, Virgin
- 61 WALKING IN THE RAIN, Modern Romance, WEA
- 62 DEAR PRUDENCE, Siouxsie And The Banshees, Wonderland
- 63 SPEAK LIKE A CHILD, Style Council, Polydor
- 64 LONG HOT SUMMER/PARIS MATCH, Style Council, Polydor
- 65 MY OH MY, Slade, RCA
- 66 BREAKAWAY, Tracey Ullman, Stiff
- 67 DOLCE VITA, Ryan Paris, Carrere
- 68 LET'S STAY TOGETHER, Tina Turner, Capitol
- 69 NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
- 70 BUFFALO SOLDIER, Bob Marley & The Wailers, Island
- 71 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
- 72 CHINA GIRL, David Bowie, EMI America
- 73 IN YOUR EYES, George Benson, Warner Bros
- 74 SUPERMAN (GIOCA JOUER), Black Lace, Flair
- 75 GLORIA, Laura Branigan, Atlantic
- 76 WHAM RAP, Wham, Innervision
- 77 PUSS 'N' BOOTS, Adam Ant, CBS
- 78 CALLING YOUR NAME, Marilyn, Mercury
- 79 LOVE ON YOUR SIDE, Thompson Twins, Arista
- 80 THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
- 81 EVERYTHING COUNTS, Depeche Mode, Mute



BELLE STARS: a Jenny for your thoughts; **TINA TURNER:** would you let your mum dress like this?

- 82 THE CROWN, Gary Byrd & The GB Experience, Motown
- 83 OH DIANE, Fleetwood Mac, Warner Bros
- 84 ROCKIT, Herbie Hancock, CBS
- 85 RIP IT UP, Orange Juice, Polydor
- 86 CHANCE, Big Country, Mercury
- 87 THIS IS NOT A LOVE SONG, PiL, Virgin
- 88 THE LOVE CATS, Cure, Fiction
- 89 OUR LIPS ARE SEALED, Fun Boy Three, Chrysalis
- 90 WHAT AM I GONNA DO, Rod Stewart, Warner Bros
- 91 NEVER NEVER, Assembly, Mute
- 92 PALE SHELTER, Tears For Fears, Mercury
- 93 STEPPIN' OUT, Joe Jackson, A&M
- 94 WAITING FOR A TRAIN, Flash & The Pan, Easybeat
- 95 WAR BABY, Tom Robinson, Panic
- 96 WE ARE DETECTIVE, Thompson Twins, Arista
- 97 THE SUN AND THE RAIN, Madness, Stiff
- 98 VICTIMS, Culture Club, Virgin
- 99 ORVILLE'S SONG, Keith Harris & Orville, BBC
- 100 LOVE IS A STRANGER, Eurythmics, RCA

Chartfile by ALAN JONES

SO, THIS is 1984. Well, Orwell (George, not Radio) notwithstanding, contemporary music lovers will breathe a collective sigh of relief as the charts rapidly empty of oldies, novelties, medleys. Christmas songs and any combination thereof, and return to normal. But before things get too serious, let's take a look at some of the more noteworthy of the Yuletide hitmakers in this, our belated Christmas log.

Those grand old men of acappella, the Effing Pickets, turned into real party poopers, depriving Slade of their second Christmas number one, exactly a decade after they first occupied that berth. But Noddy & Co must still be pleased with 'My Oh My', their biggest hit in years. For its part 'Merry Xmas Everybody' charted more strongly than at any time since 1973, reaching the top 20. And Slade added another string to their bow when 'Cum On Feel The Noise' sneaked into the chart basement, making the Wolverhampton band the only act to occupy three positions in the year's ultimate chart.

Its current chart run is the fourth for 'Merry Xmas Everybody'. Though many records have entered and left the charts on more occasions, few have enjoyed more separate and distinct periods of hit status. For example, Frank Sinatra's 'My Way', which has passed into legend as a nine time chart-maker, actually enjoyed one continuous period of popularity, and accumulated its 122 weeks on the chart in well under three years. In the weeks it wasn't in the chart, it was still in contention. 'Merry Xmas Everybody', on the other hand, was a hit in 1973, returned to the chart in 1981, then 1982 and again in 1983, each time starting from a low base and gaining fresh impetus. By this definition, 'My Way' was a hit once, and 'Merry Xmas Everybody' is one of a handful of records to become hits on more than three occasions.

Besides 'Merry Xmas Everybody', Free's 'Alright Now' (1970, 1973, 1978 and 1982) and Lynyrd Skynyrd's 'Freebird' (1976, 1979, 1982 and 1983) have been hits four times. That's one less than the runner-up, Bill Haley's 'Rock Around The Clock', which made two widely spaced chart excursions in 1955, plus others in 1956, 1968 and 1974.



ROSE MARIE: isn't she sweet?

LAST YEAR I conveyed this column's congratulations to Irving Berlin whose 'Putting On The Ritz' was a hit here and in America for Taco. Its success established Berlin, at 95, as the oldest living composer of a hit.

Well, on the current singles chart Berlin is credited as writer on three singles — something only Noddy Holder and Jim Lea of Slade can match!

Berlin's most famous song is, of course, 'White Christmas', which is charted in Bing Crosby's original 1942 interpretation and as part of the Jingle Belles' 'Christmas Spectre' medley. Berlin is also responsible for

But the all-time champ is 'Happy Christmas (War Is Over)' by John, Yoko, the Plastic Ono Band and the Harlem Community Choir which first charted in 1972 and subsequently re-appeared in 1975, 1980, 1981, 1982 and 1983. By its very nature, 'Happy Christmas' appears in the chart at the very end of a year, and usually retains its place into the following year and so — in addition to being a hit on six different occasions — it has appeared in at least one chart in each of eight different years — 1972, 1973, 1975, 1980, 1981, 1982, 1983 and 1984 — something no other record can boast.

Incidentally, before the angry letters start arriving, I should mention that the version of 'Merry Xmas Everybody' charted by Slade in 1980 was a new live version, and not the original. It has therefore been excluded from this exercise. By the same token, Elvis Presley's 1983 hit 'Jailhouse Rock' was a previously unreleased 'laughing version', and not the one which made the charts in 1958, 1971 and 1977...

One of the more intriguing albums to spend Christmas in the LP chart was '50 Years On' by Jimmy Shand.

As its title suggests, the album is a commemorative issue to celebrate the Scots accordionist's golden jubilee. His first album was recorded at EMI's Abbey Road Studios in November 1933, and his latest at Edinburgh's Craighall. In the intervening period Shand cut dozens of LPs with cumulative sales of several million. At the grand old age of 75, '50 Years On' is Shand's first chart album, and comes exactly 28 years after his one and only hit single, 'Bluebell Polka.' He is comfortably the oldest LP chart debutant of all-time.

'50 Years On' consists primarily of traditional Scots marches, waltzes, reels and jigs but it has sold over 22,000 copies in under four weeks. On some tracks, Shand is accompanied by fiddler Ian Perry — also in his seventies. It's the first chart album for Ross Records as well as Shand — but they only had to wait 3½ years...

Unlike the Police singles pack, Michael Jackson's has been regarded as an album for chart purposes. The reason is simply that the nine disc package, comprising all of Jackson's 'Thriller' and 'Off The Wall' hits, sells to dealers for £7.99 — and that's more than most double albums, let alone singles. It's the first time a collection of 7-inch records has been placed on the LP chart...

'When I Leave This World Behind' by Rose Marie, the Ulsterwoman best known on the mainland for her 'Punchlines' appearances.

Rose Marie is one of a number of Irish representatives in the chart, along with Brendan Shine, Ann Breen and Frank Kelly. Kelly, a barrister (I), left his challenge for chart honours a little late but 'Christmas Countdown' is a witty monologue based on 'The Twelve Days Of Christmas'. Despite limited airplay, it was the highest debuting disc on the Christmas chart, making its bow at number 34.

The Irish theme is also prevalent on Ronco's top twenty album, 'Green Velvet', which brings together some of Ireland's top vocalists — and, for reasons which escape me, Dean Friedman — on a selection of deliciously maudlin ballads. It includes 'Live Not Where I Live' by the superb De Danaan, 'Song For Mira' by Brendan Grace and Foster & Allen's interpretation of 'Maggie', which I've noted, has been recorded by more than a dozen Irish acts in the last three years. 'Green Velvet' has already sold more than 100,000 copies, though it duplicates five important tracks found on another Irish LP, 'Teardrops', which was a hit last year. Both albums were compiled by Mick McDonagh of Ritz Records...



BING CROSBY: 1942's Boy George?

SINCE I mentioned that Culture Club's 'Karma Chameleon' was Britain's 38th million-selling single, I've been inundated with requests for a complete listing of platinum platters. Here, to save myself the trouble of fielding your phone calls and answering your individual written requests, is a comprehensive list for the first time anywhere:

- 1942 WHITE CHRISTMAS — Bing Crosby
- 1954 ROCK AROUND THE CLOCK — Bill Haley & His Comets
- 1957 DIANA — Paul Anka
- 1957 MARY'S BOY CHILD — Harry Belafonte
- 1959 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR — Emile Ford
- 1960 IT'S NOW OR NEVER — Elvis Presley
- 1961 STRANGER ON THE SHORE — Mr. Acker Bilk
- 1962 THE YOUNG ONES — Cliff Richard
- 1962 I REMEMBER YOU — Frank Ifield
- 1963 I WANT TO HOLD YOUR HAND — The Beatles
- 1963 SHE LOVES YOU — The Beatles
- 1964 CAN'T BUY ME LOVE — The Beatles
- 1964 I FEEL FINE — The Beatles
- 1965 TEARS — Ken Dodd
- 1965 WE CAN WORK IT OUT — The Beatles
- 1965 THE CARNIVAL IS OVER — The Seekers
- 1966 THE GREEN GRASS OF HOME — Tom Jones
- 1967 THE LAST WALTZ — Engelbert Humperdinck
- 1967 RELEASE ME — Engelbert Humperdinck
- 1972 EYE LEVEL/DISTANT HILLS — Simon Park Orchestra
- 1973 I LOVE YOU, LOVE ME LOVE — Gary Glitter
- 1973 MERRY XMAS EVERYBODY — Slade
- 1972 IMAGINE — John Lennon
- 1975 BOHEMIAN RHAPSODY — Queen
- 1976 SAVE YOUR KISSES FOR ME — Brotherhood Of Man
- 1977 DON'T GIVE UP ON US — David Soul
- 1978 MULL OF KINTYRE/GIRLS' SCHOOL — Wings
- 1978 RIVERS OF BABYLON/BROWN GIRL IN THE RING — Boney M
- 1978 YOU'RE THE ONE THAT I WANT — Travolta/Newton-John
- 1978 SUMMER NIGHTS — Travolta/Newton John
- 1978 MARY'S BOY CHILD/OH, MY LORD (Medley) — Boney M
- 1979 YMCA — Village People
- 1979 BRIGHT EYES — Art Garfunkel
- 1979 HEART OF GLASS — Blondie
- 1979 ANOTHER BRICK IN THE WALL (PART II) — Pink Floyd
- 1981 DON'T YOU WANT ME — Human League
- 1982 COME ON EILEEN — Dexys Midnight Runners
- 1983 KARMA CHAMELEON — Culture Club



BOY GEORGE: 1983's Bing Crosby?

On Stage

MADNESS XMAS PARTY London, Lyceum

AT FIRST glance, with more suedeheads and sports shirts per square inch than at a West Ham vs Spurs derby, the Lyceum hardly looked festive. And supporters Bonsai Forest barely raised the spirits with their sub-Respondings, even if they did have their very own Tracie.

But smiles did begin to appear when Chrissy Boy was spotted — gasp — mingling with the punters (can you imagine Si Le Bon doing *that?*) and Suggs 'n' Chas turned up onstage to introduce special guest (and inspiration?) Ian Dury.

The lads gave him a warm welcome for a ribald four ditty session including the legendary 'Sex & Drugs & Rock 'n' Roll' and 'F*** Off Noddy', the Nutty duo returning for 'Ban The Bomb' (the bash was all in aid of Greenpeace, natch). All good, grubby fun.

While everyone queued for their half of gassy lager, something wandered onstage in a greatcoat, boring us with details of its depression. Yip, 'twas 'Lentil' Neil of 'The Young Ones', on a right old downer. But the terrace chanters were starting in earnest, and only the Magnificent Seven would do. And they did.

The ease with which they conjured up a good atmosphere was highly impressive — three bars into 'House Of Fun' and everyone was getting well into a serious knees-up situation. I was expecting more of a theatrical bent after witnessing their videos, but the gallivanting was given a pretty low profile. Just a wacky blow-up doll here (with Lee on vocals, for 'Razorblade Alley') a bit of mock HM posturing from Chrissy there, otherwise they just ploughed through their short, sharp, 'sweet 'n' sour songs like seasonal troupers.

It being Xmas, they served up a bumper bundle of oldies to the complete delight of the punters, their knees up as far as they could muster. The catchy choruses came relentlessly onward, from 'Baggy Trousers' to 'Embarrassment', a luvverly slowed-up 'My Girl' to 'Tomorrow's Just Another Day' (just like 'Blackberry Way'). Really scrumptious.

It was fascinating to trace their development from the ancient ('Madness') to the modern ('The Sun And The Rain'), from skank to quite intricate, introspective tunes which retain uniquely accessible Madness melodies.

There's something very gentle and timeless about Madness that transcends the pressures of popdom and teenybopdom. Something very earthy and unforced that allows them to communicate perfectly well just through their tunes and their personalities. They're just bloody good blokes who give the lads a good night out. Lads of both sexes, that is.

Betty Page