

OFFICIAL TOP OF THE POPS CHART

# record

FEB 2, 1985 45p



# MELLE MELLE

s t e p s u p!

KING ■ HEAVEN 17 ■ ASSOCIATES ■ KIRSTY MAC COLL ■ THE LIMIT

WorldRadioHistory



**N**O LAUGHING at the back, wipe that smile off your face, the Colour Field are back. Terry (Happy) Hall, Toby and Karl, with a little help from singing telegram girl Katrina Phillips, bring us 'Thinking Of You', a bouncy tale of parted chums with a rare smirk of optimism on Terry's lips.

A definite grower, which borrows heavily from Sixties pop a la the New Seekers and betrays Terry's hobby of indulging in Andy Williams and Jack Jones records, 'Thinking Of You' should finally give the Colour Field the chart success which has so far eluded them.

**W**HAT WORD would you use to describe a band containing some ex-art students and named after a Jean Luc Goddard movie? Pretentious?

Breathless — Ari Neufeld (bass), Dominic Appleton (keyboards and vocals), Gary Mundy (guitar), and Tris Sayer (drums), doing well with 'Ageless' — are named after Goddard's 'A Bout de Souffle'.

"It literally means 'short of breath'," says Ari. "It was a love story and one of the leading films of the famous French New Wave. It was recently remade with Richard Gere in the leading role. An Italian journalist once said that our sound was the epitome of the movie."

So are you really pretentious? "No, we really lifted the name from a film programme half an hour before we had to put a name on the label. We just liked the sound of it!" she grins.



**'BEVERLY HILLS COP'** (15 dir: Martin Brest)  
**ONE DAY** Eddie Murphy is going to put a foot wrong. He's only 23. He's a multi-millionaire. He drives a £48,000 Porsche and he's starred in two hysterical movies ('48 Hours' and 'Trading Places').  
 'Beverly Hills Cop' is his third excellent film. Unlike the others, it's built as a showcase for the sharp-tongued comedian. It's a strong comedy but with an aggressive punch that gives the jokes an extra sting.

The plot is simple — cop tries to track the killer of his old friend — but the bobbing and weaving, ducking and diving of the star is the focal point.

It looks like we'll have to wait a long time for that wrong move.



Plastic fantastic

Colour ● Cop ● Copy

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Compiled by Di Cross



**T**HE ANGELS Know' is the title of the new single by James King And The Lonewolves, recently signed to incredibly hip indie label Swamplands. It's a heavy slice of rock 'n' roll topped off with James' thin and echoing vocals and a guitar that belongs to another era.

James King hasn't quite cracked it yet, but given time and the backing of the enigmatic Alan Horne, who knows what might happen?



**T**HIS WEEK'S 'We've See The Duran Duran Wild Boys Video' award goes to the Anti-Nowhere League, whose 'Out On The Wasteland' single has just growled its way into the charts.

The lads are currently putting together an album with Rolling Stones producer Chris Kimsey, which should be released on a major label when touring is complete.

Next week, hopefully, the 'I've Got A Sillier Sweater Than Val Doonican' presentation.

**F**ROM BEAUTY contests to breakdancin', Carol Lynn Townes is certainly getting a lot of attention. The lady who sang '99½' on the 'Breakdance' film soundtrack has been invited back to record for 'Electric Boogaloo', the follow up film soundtrack.

'Believe In The Beat' is a sizeable dance offering, and the first single to be released off the album. This time Carol, who has represented the State of North Carolina in the Miss Black America beauty pageant, actually appears in the movie.

Carol's first break came in 1973, when, after moving to New York, she won first place in a talent contest with her group the Dynamic Creations. Next came an appearance in a tape commercial, so you could say the breaks are getting bigger and bigger.



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# News

## Bands back benefits cut petition

PAUL WELLER, Madness, the Flying Pickets and Smiley Culture, are backing a movement to stop the Government axing supplementary benefit for jobless school leavers who don't join the Youth Training Scheme.

They're behind the Youth Trade Union Rights Campaign to fight "YTS Conscriptio". The YTURC says that the Government plan to axe supplementary benefits, expected to appear in a white paper in March, will mean "industrial conscription on a massive scale".

They're launching a national petition which will be taken around schools and colleges and they hope to collect 234,000 signatures against the Government's plans. The petition will be presented to the Prime Minister on February 28 after a mass march on Parliament and the Manpower Services Commission.

● **THE FARMER'S BOYS** release their fabulous single 'I Built The World' on February 4. It's taken from their forthcoming album 'With These Hands' out early in March. The FB'S will be playing a couple of dates at Portsmouth Polytechnic February 14 and Treforest Wales Polytechnic 15.

● **THE PERKY POGUES**, who will be recording their next single with Elvis Costello, play a series of dates next month. Drink till it comes out of your ears at Glasgow Queen Mary University February 1, Preston Paradise Club 2, Belfast Queens University 26, Letterkenny Errigal Hotel 27, Carlow Regional Tech 28, Dublin Trinity College March 1.

● **THE RAMONES**, who release their single 'Howling At The Moon (Sha-La-La)' on February 1, play two rare dates at the London Lyceum on February 24 and 25. Tickets are £5 each.

● **MICK JAGGER** releases his first solo single 'Just Another Night' on February 4. The B-side is 'Turn The Girl Loose', and the single is taken from Micky's forthcoming solo album out in March.

● **THE SWASHBUCKLING Alarm** bring out their single 'Absolute Reality' on February 18. The Alarm are currently working on new material and they'll be recording an album shortly. Expect a major tour in the spring.

## Frankie add more dates

**FRANKIE GOES To Hollywood** have added three dates to their tour. Tickets for their shows announced last week sold out within hours, so they'll be playing Glasgow Apollo March 21 and Hammersmith Odeon March 29 and 30. Tickets for Glasgow are priced £7.50 and £6.50 while London prices are £8 and £7.

Frankie's new single 'Welcome To The Pleasure Dome' will be out on February 14. The pert platter will also include 'Disneyland'.



## Turner out

**TINA TURNER** has added three shows to her sell out tour. She'll be playing Wembley Arena March 14, 15, and Birmingham EEC March 24. Tickets priced £9.80 and £8.80 for Wembley, and £8.80 and £7.80 for Birmingham are available now from Tina Turner Box Office, Showtick, PO Box 322, London NW3 3BB. Make cheques or postal orders payable to Tina Turner Box Office, mark your envelope with the venue required and enclose a SAE.



● **KILLING JOKE** have been forced to cancel their date at the Hammersmith Palais on February 4. The Mecca organisation, who own the Palais, have decided to requisition the place for a televised edition of 'Come Dancing' but Killing Joke will be playing there again on February 25. Tickets will be valid for the new date.

● **TEARS FOR FEARS** will be playing three extra dates at Preston Guildhall March 22, Dublin RDS 24, Belfast Kings Hall 25.

● **CHAS AND DAVE**, North London's answer to Frankie Goes To Hollywood, play some dates in February. They'll be at Bradford St Georges Hall 7, Purfleet Circus Tavern 8, 9, Manchester Palace 10, Northampton Dergate Centre 12, Cardiff St David's Hall 13, Chatham Central Hall Theatre 16, Wolverhampton Grand Theatre 17, Croydon Fairfield Halls 18, Cambridge Guildhall 20, Hanley Victoria Hall 21, Usk Stardust Rooms 23, 24.

● **GRANDMASTER FLASH**, who's recruited a new team of rappers, releases his single 'Sign Of The Times' on February 8.

**VICIOUS PINK**, featuring Juicy Josie, the girl whose legs stop where most people's necks begin, play a lengthy tour starting at the end of this month. Hang on to your heartstrings and watch your Y Fronts at Nottingham Easy Street January 31, Purley Cinderellas February 1, London Hippodrome (1am) 1, Harringay Lazars 2, London Hippodrome 2 (1am), Brighton Pink Coconut 3, Bournemouth Academy 5, Swindon Brunel Rooms 6, Chippenham Goldiggers 7, Bristol Romeo and Juliets 8, Birmingham Millionaire 9, Nottingham Part II 10, Manchester Ritz 11, Manchester Millionaire 14 (12.30pm), Manchester Legends 14, Bolton Dance Factory 15 (12.30pm), Preston Clouds 15, Wigan Pier 16 (12pm), Liverpool System 16, Leeds Casenoves 20, Hull Romeo and Juliets 21, Newton Aycliffe Beejay's 22, Newcastle Rockshots 23. More dates should be added later.

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# Howie hops out for spring

HOWARD JONES will be sniffing at the daisies, dreaming of flopsy bunnies and playing a springtime tour. Howie will be playing Aberdeen Capital March 1, Dundee Caird Hall 2, Edinburgh Playhouse 3, Dublin RDS 5, Belfast Maysfield LC 6, 7, Oxford Apollo 9, 10, Nottingham Royal Concert Hall 11, Sheffield City Hall 12, Manchester Apollo 15, Southampton Gaumont 16. Tickets are on sale now from box offices and usual agents.

A number of tickets will be reserved for fan club members, but take your cards along when you go and buy them.



# TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) has a real feast of goodies including the *Playn Jayn*, *Durutti Column* and *David Johansen*. Meanwhile 'The Oxford Road Show' (BBC 2, 7.15pm) has Finking men *Carl* and *Suggs* from *Madness* and *Nick Heyward*, if nobody treads on him.

SATURDAY'S 'Saturday Superstore' (BBC 1, 9am) has that well known boy next door *Howard Jones*. 'No 73' (ITV, 10am) makes a welcome return with *Donald Duck* signed up as the special guest. 'Punk To Present' (Radio 1, 1pm) looks at the development of punk and *Stewie Copeland* of the *Police* will be along to air his views. *Kool And The Gang* and record company boss *Clive Davies* are featured in 'The Other Side Of The Tracks' (C4, 6pm). Find out how to be a millionaire by tuning in. *Partners In Crime* and *Scorched Earth* take to the stage in 'In Concert' (Radio 1, 6.30pm).

SUNDAY finds *Captain Sensible*, *Andy Peebles* and *Hazell Dean* among the contestants in 'The Great Rock 'N' Roll Trivia Quiz' (Radio 1, 4.30pm).

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) features the lovely *Sade* and the not so lovely *Gary Bushell* who's written a book on *Iron Maiden*. Also along will be *Lemmy*, *Cook Da Books* and footage of *Judas Priest* from 1975. We can't wait.

# Jimi and Mac make a stand

JIMI SOMERVILLE of Bronski Beat and Mac of Echo And The Bunnymen were both in court last week. Wee Jimi was fined £50 for indecency after pleading guilty to doing unspeakably naughty things with a friend in Hyde Park.

Meanwhile, in Yoik, Mac failed to have a charge of assault causing actual bodily harm brought against bouncer Roger Newby. Mac claimed he had been hit in the eye and punched and kicked for a full minute while backstage after the Bunnymen's set at York Rock Festival, but Magistrates decided there was no case to answer.

Mac, sporting his best long overcoat told the court he had waved his microphone stand towards Newby to stop him hitting a fan, but witnesses claimed that Mac had been very antagonistic towards security men who were just trying to do their job.

# Out of juice

ORANGE JUICE have officially confirmed that they're splitting up. Edwyn will be taking a short break in the Highlands before returning to pursue his quest for the "ultimate groovy single" and Zeke will be releasing a solo album.



JUNIOR RELEASES his single 'Do You Really (Want My Love)' on February 1. The song is part of the soundtrack for Eddie Murphy's smash hit film 'Beverly Hills Cop'. The 12 inch version of Junior's single includes an "extreme mix" of 'Somebody', produced by Uncle Arif Mardin.

● THE ASSOCIATES release their album 'Perhaps' on February 8. It's their first album since 'The Affectionate Punch' in 1982 and tracks include 'Thirteen Feelings', 'The Stranger In Your Voice' and 'Waiting For The Loveboat'.

THE STRANGLERS have added two extra dates to their tour at London's Dominion Theatre on March 1 and Preston Guildhall February 14.



THE BOOMTOWN Rats have expanded their tour and they'll be playing Doncaster Gaumont February 3, Nottingham Royal Centre 4, Lancaster University 8, Leeds University 11, Ipswich Gaumont 15, Chippenham Goldiggers March 5.

# Clapton — more shows

● ERIC CLAPTON has added three more dates to his tour. He'll be playing Edinburgh Playhouse February 28, Birmingham NEC March 1, Wembley Arena March 5. Tickets for Edinburgh and Birmingham are priced £7.50 and £6.50 and they are available from box offices and usual agents. There is also a Birmingham credit card hotline on 021 780 4133. For Wembley Arena, tickets are £8.50 and £7.50 and they are available from the Wembley Box Office and ticket agents. There is also a credit card hotline on 01-741 8989. We've been asked to point out that tickets cannot be ordered by mail. Eric releases a single, 'Forever Man' on February 22.

● THE PALE Fountains release their second album 'From Across The Kitchen Table' on February 4. The bumper album contains no less than 12 tracks, including their current single 'Jean's Not Happening'.

● KING HAVE added a date to their tour at Coventry Apollo on March 3. Tickets for their tour have reportedly been selling like hot cakes.



Phil McIntyre in association with Outlaw present

# TEARS FOR FEARS

& the adventures



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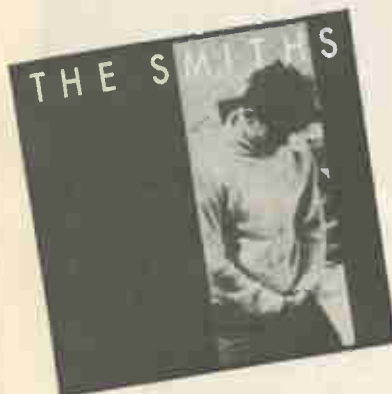
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new album in the shops soon

# Singles



reviewed by  
**JIM REID**  
NEARLY THERE



**THE SMITHS 'How Soon Is Now' (Rough Trade)** The B-side of 'William It Was Really Nothing', moved up front by punter demand. The Smiths are one of the few rock groups capable of grabbing a bit of beauty from the melancholia that lies in every sensitive adolescent's LP collection ('67-'70). 'How Soon Is Now' is a marvellous creation of down-damp atmosphere and Mr Marr is a master of economy. Overcoats were never so long.

**FLOY JOY 'Operator' (Virgin)** Creamy ride through the Floys' soulbeat, replete with all those fine touches — the encapsulation of cacophony in one sax swing or synth sweep — that knock the listener's perception slightly off key. Good and will get better.

**SASSS 'I Didn't Mean It At All' (IO Records)** Dripping with class, this slow and subtle turner melts effortlessly under Grover Washington's nimble sax. Lush and set to crush, this is for all those who like their soul strictly romantic.

**THE BLUEBELLS 'All I Am (Is Loving Too)'** The best youth club rock band in Glasgow, the beefed up Bay City Rollers, crack back with an intro nicked from the Stones' 'Start Me Up' rhyme 'city' and 'pretty', then rock some more. Top 10 I'd warrant.

**THE RAMONES 'Howling At The Moon' (Beggars Banquet)**

## SINGLE OF THE WEEK:

**BARRINGTON LEVY 'Here I Come' (London/Time)** Number one in the reggae charts and out for some time now, 'Here I Come' has been picked up by London on the back of Smiley's top 20 success. Perky enough to knock reggae's more languid indulgences sideways and possessed of enough cute chat 'n' scat to ensure pop appeal, 'Here I Come' is set for the success that last year's 'Under Mi Sensi' was cruelly denied.

Standout track from the 'Too Tough To Die' LP, most fully exploiting old Ramonic habits — to wit, the flexibility of three chords and the linguistic possibilities of 'sha la la'.

**THE FINK BROTHERS 'Mutants In Mega City One' (Virgin/Zarjazz)** Carl and Suggs leave the mature mellow of Madness for a real tour into teen takeaway. Thus you get a pleasingly ham exposition of hip hop cliches set in praise of their favourite comic, '2000 AD'. Everything but the kitchen sink and not bad on it, save the laboured chorus.

**DAVID BOWIE/PAT METHENY GROUP 'This Is Not America' (EMI America)** Neither is it Upper Volta, two pints of Best, a cheap car from Ilford, 'Wait Till Your Father Gets Home', Pat Cowdell or anything resembling a disc by the David Bowie I used to listen to. Is that a pig outside the office window, or is this a good record?

**HOWARD JONES 'Things Can Only Get Better' (WEA)** Song construction kit: take two Squezy bottles, some sticky back paper, an outtake from Finland's entry in last year's Eurovision Song Contest and a smidgeon of garden fence philosophy. Then, get in some real fine musicians, beef it up a bit and smile.

**SYLVESTER 'Take Me To Heaven' (Cool Tempo)** A song that peaks and dips away from the essential non-stop of Syl's best work, breathing in places where only the amygdala should go. In the wake of recent releases, a disappointment.

**SHARPE AND NUMAN 'Change Your Mind' (Polydor)** Shakatak leave wine bar, beam up to Biggles' futuristic bi-plane and tap out somethin' for Gary to get all nasal about. Not the next Chas 'n' Dave.

**BOOMTOWN RATS 'A Hold Of Me' (Mercury)** Muddy, mouldy progression of tired ideas hung, drawn and quartered by Bob's tenth-rate Jagger. The Rats always dealt in back cliches, but at their best — 'Rat Trap', 'Mondays' — they managed to find a song from somewhere. They don't here, and only Geldof's new found celebrity status can do anything to save this.

**WHITESNAKE 'Love Ain't No Stranger' (Liberty)** A short guide to HM records: acoustic guitar means sensitive, romantic, caring. Loud electric guitar means macho dominance and rapacious, violent sex. This record is redolent of a chat-up line that goes

something like 'get down and f\*\*k baybee'. One of their more sensitive works.

**KOOL AND THE GANG 'Misled' (De-Lite)** One of the most consistent singles acts this side of M Jagger and his wallet hit slump... Shock! Horror! Too full of the rock guitar that threatens to tear the heart from US soul and lay it at the feet of Eddie Van Halen.

**JERMAINE JACKSON 'Do What You Do' (Arista)** The slush left when you melt down a plastic model of Krystle Carrington. Further evidence of the Jackson family's collective decline. Explanation of Love? ... expresses the inexpressible... inexpressibly.

**THE MUTANT ROCKERS 'Classic Scratch' (Beggars Banquet)** Plunder: Yep... trouble is, there are some to whom thieving is a gift (McLaren) and others to whom 'tis but a speculative trend. This, as stated, is a scratch and cut of classical music. Tasty on a scratch video perhaps, but not enough mustard to cut it on vinyl.

**JUNIOR 'Do You Really (Want My Love)' (London)** Energetic enough, but all that bustle is lost on a song that does nothing for Mr Giscombe's voice and rarely ascends above the level of standard pop-soul cliché.

**SECOND IMAGE 'Starting Again' (MCA)** Nestling next to the good groove is that indeterminate area where two bottles of expensive foreign lager are enough to elicit the response known in the gold chain trade as neck jogging. Second Image don't hit the good groove, neither do they call for a third bottle.

**EX PISTOLS 'Land Of Hope And Glory' (Virginia)** What Johnny did when Malcolm left the mythologising to the shop assistant. Alternatively, the Pistols' worst moment captured dead on real live vinyl.

**SKIFF SKATS 'Cripple Creek' (Doggo Records)** Hillbilly from Hendon, cattle driving on the North Circular road and the chorus sounds like 'going down to Cricklewood' to me. If you are, be sure to look out for the Galtymore, y'all!

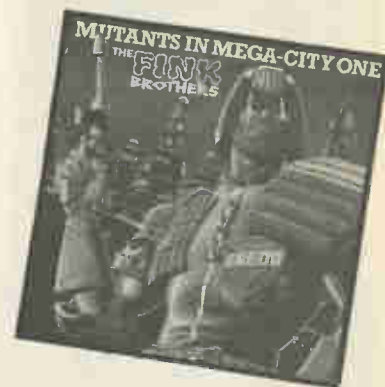
**BAZ HIGGINS 'Bingo' (Mordent Music)** The kind of record that could only come from Yorkshire. Cack handed, rushed, indie pop wacky... but some fun has been put into this disc... and some will come out of it. You remember fun don't you?

**BRADLEY AND THE BOYS 'Dyna-Dal' (Hippodrome Records)** A pop trash idea of 'Dynasty' and 'Dallas'. Great cultural statement, vinyl personification of the TV dinner etc. Great idea, horrible record.

**CANUTE 'Amazing Mind' (EMI)** Smooth English soul lacking the hook of bits to snap out of the background and down to the loafers. 'S OK.

**STEVE MARRIOTT 'What 'cha Gonna Do About It?' (Aura)** Dirtier, rockier version of Marriott's former glory with the Small Faces. Recorded in a beer barrel, but not lacking a rouch 'n' ready charm.

**SHALAMAR 'My Girl Loves Me' (Solar)** Based on a drum 'n' synth 'n' electro backtrack more jumpy on a pin ball, 'My Girl Loves Me' falls into all the classic mistakes of the modern composite soul record. If Chaka's recent work is the most successfully cynical mix of all current dance trends, then this has the right ingredients spread just a little thin.



# Albums

## Meat ain't murder

**MEAT LOAF 'Hits Out Of Hell' (Epic EPC 26156)**

LAST CHANCE for Epic to squeeze some pounds of flesh out of Meat Loaf's girth now that he's moved to new pastures. Comprising 10 tracks, including such classics as 'You Took The Words Right Out Of My Mouth', 'Bat Out Of Hell' and 'Paradise By The Dashboard Light', this album is a fine taster of Meat's many talents and a real tour de force if you haven't got all his formidable albums.

Satisfaction guaranteed. 100 per cent pure beef.+++++

ROBIN SMITH



**JOAN ARMATRADING 'Secret Secrets' (A&M AMA 5040)**

SLUMP ON the sofa with your eyes closed, a bottle of wine in one hand, a fag in the other, and you're ready to listen to the new Joan Armatrading album. If it's been one of THOSE days and all you fancy is a good, self-indulgent wallow — this is the album for you.

Joan sings like she means it, the lyrics touch on the deep, emotional nerve we all have hiding away and the backing is suitably bland, with that 'now where have I heard that before?' comfortableness so as not to tax you too much. Perfect.

In fact, this could be any Joan Armatrading album if it wasn't for the flashy Robert Mapplethorpe cover photography. With musicians of the calibre of Joe Jackson and Pino Paladino (Paul Young's Royal Family) it's a cleanly produced, lovingly created, pallid album from a woman who's produced some classic tracks in the past, but sure hasn't with these anonymous re-treads of previous works.+++

ELEANOR LEVY

**NEW YORK NEW YORK 'New York New York' (IZUMA LP 1)**

BEING THE pleasant pub jazz work outs of two Higsons and two of their mates set with that inimitable east country wit. No serious thing, and with the price of vinyl these days, not something to disturb the wallet. Still, if they ever play live it might be worth a drink or three.+++

JIM REID



**JEAN-LUC PONTY 'Open Mind' (Polydor 823 581-1Y)**

IF THAT title's intended as your listening instructions, it hits on the nail. If the idea of a 42 year old French jazz-rock violinist has the effect of closing your mind, stay away. If your mind's ajar, proceed with care. With care, because too much Pontyfication can induce heavy headaches. His dexterity on acoustic and electric violin, synths, even grand piano is undoubted, but violin screeches once too high and too often.

Synthetic as the LP sounds, those irksome moments are thankfully few, and with George Benson on hand for a real old-fashioned GB jazz solo on 'Modern Times Blues' there's a treat or two in store.+++

PAUL SEXTON

**MAGNUM FORCE 'Share My Love' (Bluebird LPBR 1002)**

THE BIGGEST problem for Magnum Force must be that nine out of every 10 browsers will pass them off as a team of metal maniacs. But no, it isn't Magnum, there's more Force to it than that.

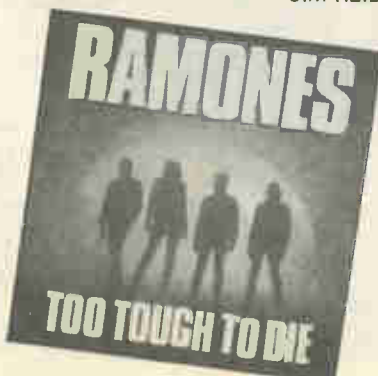
The seven-piece soul band, produced by the redoubtable team of Otis Leavill, Willie Henderson and Carl Davis, know some nice touches in harmonic r'n'b, which work hard for the title track and 'Your Lady's Just A Dream'. The whole set has a sell-by date that's long since expired, but those ballads survive that far happier than do gangling, anachronisms like 'A Touch Of Funk'.+++

PAUL SEXTON

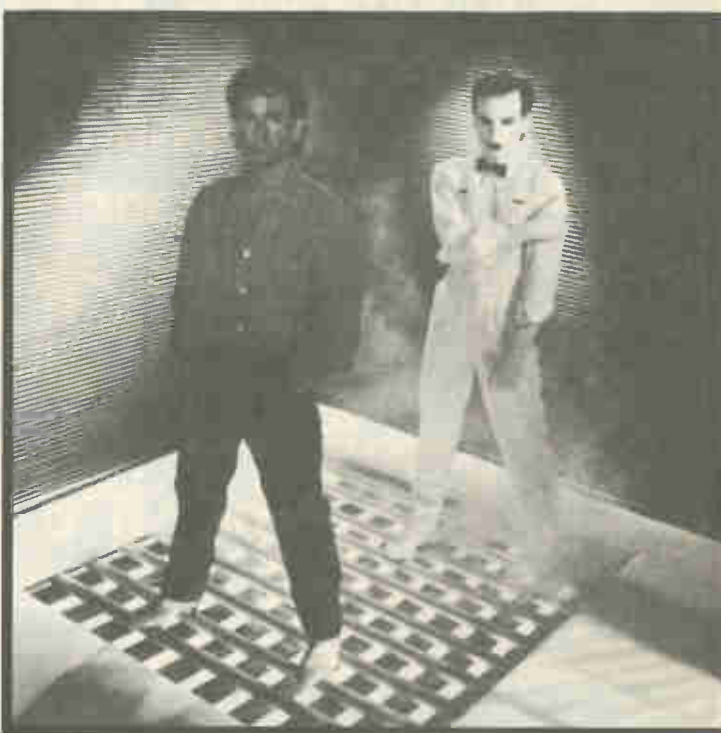
**THE RAMONES 'Too Tough To Die' (Beggars Banquet Bega 59)**

AND ON they go. The Ramones were copped by most of the early English punk bands. They haven't changed much, 'cepting now that they trail in the wake of younger folk. Here they find those sweetly slung three chords showing wear and tear 'neath the onslaught of Hardcore and the approach of their fortieth birthdays. Still cute, but they used to be cuter.+++

JIM REID



# SHARPE AND NUMAN



## BILL SHARPE FROM SHAKATAK & GARY NUMAN THE SINGLE

# CHANGE YOUR MIND

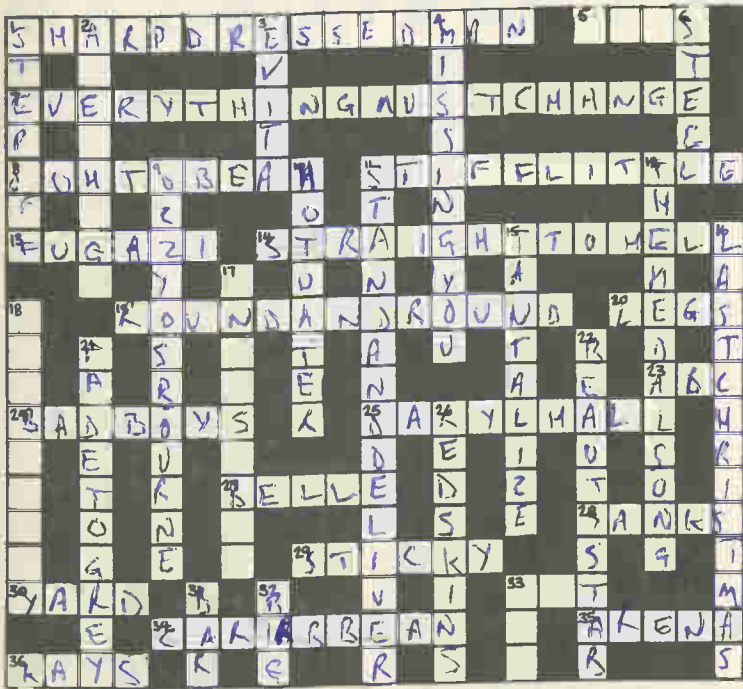
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# X WORD

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**ACROSS**

- 1 Not really a description of any member of ZZ Top (5,7,3)
- 5 LP that was inspired by a night at the opera (4)
- 7 Nothing stays the same, ask Paul (10,4,6)
- 8 Sounds like baby talk from Kajagoogoo (3,2,2,2)
- 11 Jake Burns fingers (5,6)
- 13 Strange sounding Marillion LP (6)
- 14 After death this is where the Clash will be going (8,2,4)
- 16 Spandau will have you moving in circles (5,3,5)
- 20 Hot limbs (4)
- 23 Group that shot a Poison Arrow into the charts (1,1,1)
- 24 Description of George and Andrew (3,4)
- 25 He knows the Method Of Modern Love (5,4)
- 27 Stars that gave us a Sign Of The Times (5)
- 28 A story of Americans in Britain featuring Richard Gere (5)
- 29 The Stones fingers (6)
- 30 A measure of the Birds (4)
- 33 Stranglers drummer (3)
- 34 Billy's queen (9)
- 35 Duran's stadium (5)
- 36 See 31 down

- 17 Level 42 were up to their necks in it (3,5)
- 18 A command that took Adam Ant to number one (5,3,7)
- 19 An award Boy George can sing (3,5,4)
- 21 1983 Jimmy The Hoover hit (9)
- 22 Wham! looking into the past (4,9)
- 23 It was difficult seeing this as a hit (9)
- 24 Hands are being laid upon him (3,6)
- 25 1981 hit for Visage (4,2,4)
- 26 LP from 23 across
- 27 Group that wanted to Keep On Keeping' On (9)
- 31 & 36 across Sex-O-Matic group (3,4)
- 32 Country or Deal (3)
- 33 A twin of 18 down (3)

**DOWN**

- 1 Advice for people who are close to the edge (4,3)
- 2 1984 Iron Maiden Hit (4,4)
- 3 Don't Cry For Me Argentina musical (5)
- 4 John Waite wishing you were here (7,3)
- 5 Metal town (5)
- 6 He barked at the moon (4,8)

**LAST WEEK'S SOLUTION**

ACROSS: 1 Don't Drive Drunk, 7 Fresh, 9 Valotte, 10 San Damiano, 12 Drive, 13 One Trick, 15 Too Late For Goodbyes, 17 Wah, 18 Keep Moving, 19 War, 20 USA, 22 Like A Virgin, 27 Happy Xmas War Is Over, 31 This Is Mine, 33 Talking Heads, 34 Games, 35 Dancing With Tears In My

DOWN: 1 David Bowie, 2 Nellie The Elephant, 3 Do The Conga, 4 I Hear Talk, 5 East Of Eden, 6 Kim, 7 Frank, 8 Highly Strung, 11 Oh Boy, 14 Rag, 16 Dig, 21 Something, 23 EMI, 24 Gary Numan, 25 Thank God, 26 My Girl, 28 Sting, 29 Skids, 30 Eyes, 32 Start



ZZ TOP: Dressed to kill? (one across)



Death wish from the CLASH? (14 across)

# KOOL & THE GANG

## THE MISLED

### SINGLE

7" DE 19

12" DEX 19 includes extra track LADIES NIGHT (REMIX)

NEW

DeLuxe RECORDS

For more information on the rock scene page the Oracle, page 594.



*This Island Earth get glowing about Shakespeare, science fiction, Scallies, synths'n'soccer. Referee: Andy Strike*

**I**F YOU'RE a fan of vintage science fiction films, new Liverpool duo This Island Earth may already mean something to you. Similarly if you're an ace English Literature scholar, you may think the name rings a bell. Singer John Hawkins sips his lemonade and explains the name that goes with the hit 'See That Glow', currently adding a spark to the charts.

"I got it from a Fifties science fiction film," he says quietly. "I really like those old films and the name seemed to fit us perfectly. Originally it comes from a quote in one of Shakespeare's plays but we've never been able to find it, so if anyone can help us track it down, maybe we'll use it on the album cover."

For a record with such a strong, modern hi-tech sound as 'See That Glow', it would be reasonable to expect John to prefer the more glossy celluloid offerings of the Star Wars era to crude Fifties films, but this isn't the case.

"No, I don't think much of modern science fiction films," he says. "They're just Dallas in space mostly, though I went to see Dune recently and I really liked it. One of the beauties of science fiction is that it allows you to look at possibilities other than those you're familiar with and if you can look at someone else's society and say, 'well that's a bit stupid, why do they do this or that', then you can turn inwardly and look at your own society."

"A lot of things that happen here in this country and in this world are equally absurd as anything you'd find in a science fiction film. It's absurd that people are starving in Ethiopia and if you looked at another planet and someone said — well, half the planet's living in relative wealth and the other half are starving and the half with the wealth wouldn't help the other half, you'd think it was absurd wouldn't you?"

"That's obviously an oversimplification, but there are some very complex models in science fiction that make you think a helluva lot about the world and the way it could be."

**I**T'LL COME as no great shock to you to hear that This Island Earth (John and keyboard player Kevin Brown) hail from Liverpool. Doesn't everybody these days? But seriously, isn't it a problem now that the city has spawned so many new bands, I ask? What have you to offer, what makes you different John?

"What we've got to offer is ourselves, our character," he says seriously. "Character is what makes people's music, the way they think, the things that they like, it's all reflected in their music. I don't regard us as being in competition with anyone from Liverpool or anywhere else for that matter."

"Liverpool isn't some sort of factory that produces plastic musicians who are all alike. There's a helluva diversity in the bands from Liverpool, everything from the Pale Fountains at one end to Frankie at the other and lots of things inbetween."

To be fair to the boys, 'See That Glow' is a good pop record. It owes more to early Blancmange than any other Scally band.

"I quite like early Blancmange actually," says John. "Living On The Ceiling' is a brilliant record and people have pointed out the similarities in our music and I wouldn't argue with that. We're a duo and we use synthesisers, though that's not all there is to us by any means."

I'll go along with that. For a starter they must

have asbestos heads if the video for 'See That Glow' is anything to go by. One scene with the boys stood on the edge of a pool with all sorts of pyrotechnics whizzing around their ears had me fearing for their safety.

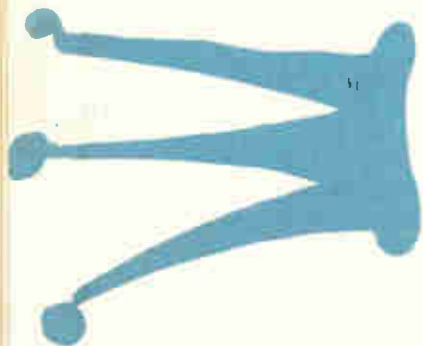
"It's funny you should say that," laughs John. "Kevin did his shot first and because of the situation they weren't sure which sort of fireworks to use and of course they chose the wrong ones. The things started to go berserk and the shot you're thinking about was micro seconds before Kevin made a run for his life. He couldn't jump in the pool because he can't swim."

Can't swim? Tut tut. What about other sporting activities, I ask? As Liverpoolians you've got to be into footy. Perhaps John's red hair gives away his allegiance, I think to myself.

"Yes, I'm interested in Liverpool, I've always supported them and I used to go to the matches when I was a teenager but the last time I went to the Kop I was really disgusted by it. Everyone was pissing all over the place and it really stunk and was freezing cold. It's like an animal pen in there — very uncivilised!"

Not the sort of place for a boy who names his band from a play by Shakespeare, that's for sure.





# K I N G

Long hair at back keeps nape of neck warm while high fringe is fashionable as well as practical. Held up with Boots Natural Born gel, it can be brushed out to flop down and protect forehead against cold.

For hard men only.

A necessity. Keeps neck cosy (essential for singers) and hides those tell-tale love bites from boyfriends/girlfriends/priests.

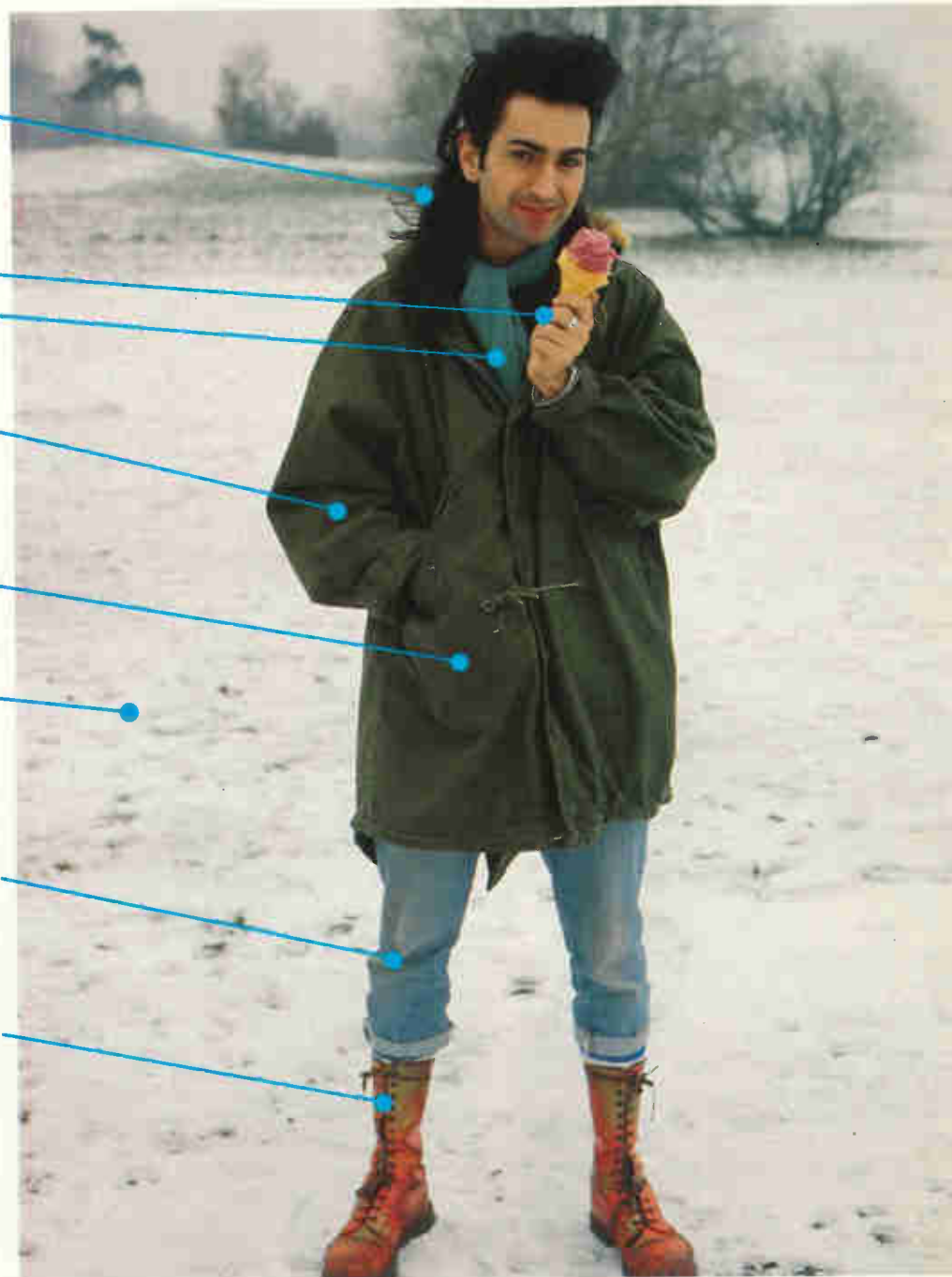
Army regulation khaki parka — cuddly as well as ventilated to enable heat and steam from bodily perspiration to escape, so preventing damp and nasty rashes.

Note bulge. This indicates a useful pocket for the carrying of hip flask, hot water bottle and other essentials to keep your bits warm.

Snow. If none forthcoming from heavenly sources, provide own by persuading any nearby Heavy Metal fan to head bang over the area and deposit dandruff over landscape. Plus point: lasts much longer than natural snow and glows in ultra violet light.

Note how Marks and Spencers front opening long johns are hidden behind hardy denim to protect against chill from north winds and give that warming bum hugging 'come and get me' look.

BIG boots. Rubber soles to keep cold and wet out, plus steel caps to aim at passing grannies and Arsenal FC supporters.



**Cool new member of the pop royalty, Paul King, reveals his thermal secrets to Eleanor Levy. Chilly pix by Joe Shutter**

**I**T'S BEEN a cold, cold winter. With snow clouds lurking overhead just waiting to unload their contents on an unsuspecting Damart-clad world, Paul King has taken time off from revelling in the chart success of King's 'Love And Pride' to let everyone in on his winter warming secrets. How DOES he keep those chilblains at bay and those pinkies perky?

Paul, an ex drama student, has always enjoyed dressing up. At college in his

native Coventry, he once played Oberon the Fairy King in 'A Midsummer Night's Dream', prompting the comment "I always enjoyed wearing tights". This man will go far.

But now, King have their first hit and their originator and mainman is having his boots nicely spruced as he ascends to the title 'pop personality'.

**DO YOU FEEL THE COLD MUCH?**  
"No I don't really. I prefer a hot climate though."

# • C O N E



● Paul educates new band member Sophie on the finer points of *King* style

## WHAT ARE YOUR CHILDHOOD MEMORIES OF WINTER?

"I remember when I was about seven that we were at school one day and it snowed and came down really great — about four or five inches of it. Brilliant! We finished school and went off to play in the park for two hours — 'Ice Station Zebra' and all that. And of course, I'd failed to tell my parents and I was usually home at four o'clock. When I arrived home at six I found them out with their torches trying to find me. And that was the first time I ever got a belting from my father."

## WHAT DO YOU LIKE DOING ON A COLD WINTER'S EVENING?

"I enjoy staying in quite a lot. In King we've played so many clubs in the last year that the last thing I'd want to do is go back into that situation when I'm off duty."

"I like reading and I'm catching up on lots of movies via video. I'm discovering 'Rumblefish' and 'One From The Heart' a year late. 'One From The Heart' is my favourite film at the moment."

"I've just finished reading 'The Kray Twins Story'. That was really interesting because I'm just getting to find my way around London and all the clubs mentioned in it are still there as you walk about — under different names of course."

## WHAT WOULD YOU BE DRINKING?

"My favourite drink is Sambuca. It's very aniseedy — like a hot pernod. You set fire to coffee beans floating on top and they bake. You can dip your finger in it and the flame comes out still on it. Brilliant idea for a video — backwards!"

## WHAT WOULD YOU BE EATING?

"Tortilla chips. Sambuca and those. That's my evening snack . . . very hot."

## WHAT RECORDS WOULD YOU BE LISTENING TO?

"At the moment I'd be playing either something by the Special AKA — 'In The Studio' — something by Lloyd Cole maybe, The The, Billy Mackenzie, maybe an old Marc Bolan album."

## WHAT WOULD YOU BE WEARING?

"I tend to sit naked when I'm in the house."

## HAVE YOU GOT CENTRAL HEATING?

"No I haven't actually. It's a two up, two down Coronation Street terrace house. I laid the carpet myself and it's got newspaper underneath it. I have the gas fire up full, the lights down low and the TV on."

## DO YOU LIVE ALONE?

"I have a friend called Toby. A cockateel — a little bird like a parrot. So I say to the girls, 'come back and see my cockateel!'"

## DOES IT WORK?

"Yes, it works quite well. He's a great little character. If you get them very young you can make them talk but Toby doesn't. He came through the family via an auntie."

## WHO WOULD YOU MOST LIKE TO HAVE WITH YOU TO KEEP YOURSELF WARM?

"My favourite lady is Katherine Hepburn — during the Spencer Tracy movie era. So, if you could reverse time a bit . . ."

## WOULD YOU HAVE THE CURTAINS DRAWN?

"Yeah I would. I'd have them drawn, like, because I'm walking around naked."

## WHAT IF SOMEONE COMES TO THE DOOR?

"I'd send Toby!"

# Someone

# SOLID



**Our Nick and Our Val tell Paul Sexton how to write a hit in less than ten seconds...**

● A S H F O R D &

**I**T WAS, can you believe, 21 years ago... a label called Glover, a hopeful couple of dewy-eyed singers going under the name Valerie and Nick... and a little record called "I'll Find You".

That's exactly how the chart career of Ashford and Simpson began, and now many wedding anniversaries later, they built it up (repeat three times) and now they're solid...

Nick and Val didn't actually tie the knot until 1974, and by then they had years behind them as writers of some of the biggest Motown hits, and years ahead of them as a cooing and grooving duo, peaking right now with their biggest ever record.

"We generally sell about 350,000 of a sing-

WorldRadioHistory

le," Nick says with a certain degree of nonchalance. "This one's pushed past that." And if the subject matter sounds like the story of their lives, that's no coincidence. It is the story of their lives. "Yes, we don't always write from personal experience," Ashford says. "But this one does happen to be about us."

Nick, the son of a construction worker, grew up in a place called Willow Run, Michigan, bugged out of college and, incurring the wrath of his parents, went to Harlem with the princely total of \$57 in his pocket. Right there, in 1964 when he was working as a busboy, he met Valerie, who was just 17 and studying music.

So what do they get up to, apart from going steady? They start writing r'n'b songs, sell the first bunch for an even more majestic \$75 and carry on not having hits of their own on Glover. For two years it's hard times, then they write a song called 'Let's Go Get Stoned', Ray Charles makes it a Top 40 American hit and Berry Gordy's ears prick up.

Nick and Val stayed at Motown for seven years, firstly as staff writers and later, with Valerie as an unsuccessful solo artist. But the hits they wrote for other people... they could dine out on them for the rest of their lives. 'Ain't No Mountain High Enough', 'Reach Out And Touch (Somebody's Hand)', 'You're All I Need To Get By' — Nick and Val lined a lot of Motown pockets.

**T**HE COSY couple, apart from celebrating their marriage in song, still get plenty of nice calls from people wanting their services. Diana Ross' 'The Boss', Chaka Khan's 'I'm Every Woman', Gladys Knight and the Pips' 'About Love' — check those for starters and you'll find A&S in the production department.

Those outside projects continue: they've written two songs from the soundtrack of 'Body Rock', just opening here on the tail-end of the breakdance boom, and they're working on their own Broadway show right now as well.

The two film tracks, 'The Jungle' and 'Closest To Love' are also on Nick and Val's new 'Solid' album too, and in the sleeve credits you'll see the line "We've all passed the Evelyn Wood speed songwriting course with A's. Phil Ramone and Phil Gladston, we have your diplomas." A reference to 'Closest To Love', which the four wrote together in seconds flat, practically.

"Evelyn Wood has a fast reading course here. They really want those diplomas!" Val explains.

"We feel very excited about the Broadway show," Nick says. "It's coming along great."

"We have the actors and everything all ready. We're not telling yet what it's all about, except that it's a modern day drama and we're not in it."

S I M P S O N

# The league of gentlemen

**T**HE LEAGUE of Gentlemen were visiting Lord Hip Hop's private club. Down by Westminster Bridge they went in search of the snoozin' 'n' boozin' establishment so dear to that good gentleman's heart. As was their want, the League had come in search of a few hours respite from the troubles of the world, tailors bills, **Sir Mike Read**, the price of smoked salmon, invitations to **Big Country** health and efficiency seminars. In short, a place to rest weary bodies, exercise healthy appetites and not be assailed by gruesome pictures of **Paul King's** new suit. But aghast what did they find?...

Packs of commoners running about the club with cameras, asking impertinent questions and fair demanding a chap check his Debrett's and reassure himself that he was in the right place, Hip Hop took all this in fine spirit, assuring us that the House was still a fine place to hang one's Crombie and discuss the great issues of the day...

"Dashed bad news about Bertie's Bentley wasn't it," remarked Sir Public House, apropos of nothing. "Yes," replied the Marquis Good Bloke, "but nothing quite as drastic as befell that pop fellow **Phil Collins** last week. Appears the poor blighter's wife got biffed in the face during the filming of the video for his 'Sussudio' record. Phillip had hired the pub owned by financial mastermind **Richard Branson** for

## as told to JIM REID

the film, which apparently angered regulars so much that they decided to kick up a bit of a barney. End result, a black eye for Mrs Collins. We'd certainly have none of that rough house down the 'Frog and Ferret' now would we Maharajah?"

The Maharajah stumbled before he spoke unused to being in such exulted surroundings, he removed his flat cap, begged forgiveness and cleared his throat. "No boyo, no," he said, replying to the Marquis' enquiry. Then he had the bare-faced cheek to carry on talking. "We mightn't make a row down the pub, but what do you think'd happen if we'd come across the **Junior** video being shot last week? Based, and I must say this, loosely round a football theme, it features **Glen Hoddle**, **Garth Crooks**, **Ossie Ardilles** and **Pat Nevin**.

"Anyway, now look you, while that lot were playing football **Cyndi Lauper** was getting herself involved in a £2 million lawsuit against a clothing company that used a picture of her without permission.

"And a rumour reaches me that the **Wham!** boys have bought themselves a wine bar in Rickmansworth, only a rumour mind you. Much the same as the rumour that **Echo And The Bunnymen's** retirement may be over before it's given most of a chance to forget their awfully sensitive records. The band are said to be in rehearsal preparatory to a small European tour.

"And while I'm on the road, metaphorically speaking of course boyo, I've a rather disturbing tale concerning **Ozzy Osbourne's**

performance in Rio. Apparently a live chicken was thrown on stage during the show and there it remained for the duration of the set, untouched by the double O's molar. Is this man going soft?"

The League considered this outrageous supposition and then slipped into their finest Crombie overcoats. The back row of the House of Lords was indeed a sacred place it was also decidedly cold. Not wishing to imitate the illness of their resident poet, the lovely Olive Oil, they repaired to Mavis' tea trolley and finished their amusement.

"Dickens of an affair over the **Village People**," said Toby Jug referring to the banning of said

group's 'Sex On The Phone' single. "Hmm," replied Bertie Beerbarrel, "not quite as bad as the little fracas involving Paladin records boss, ace DJ, **Paul Murphy** and **Working Week** leader **Simon Booth** at the Wag Club last week. The two label mates came to blows over an article in another pop paper where they'd been less than complimentary about each other."

"Didn't hear that one," said Sir Public, "but I did hear of a deuced good fund raising night at Bootleggers club last week. Lots of pop people got together and raised £17,000 for charity. **Eric Clapton** sold his stratocaster for £2,000 while **Bill Wyman**, **Imagination**, **Gary Davis** and **Simon Le Bon** all reached into their top pocket. Whilst Si was shelling out, his partner **John Taylor** was busy lining up his 106th girlfriend of the month. His latest companion is called **Chris Unstadt**.

"**Wendy O Williams** has got a new friend as well. Her stage act now includes the mutilation of a life size **Boy George** dummy. While Boy George latest act is not shaving."

"Enough," shouted Lord Hip Hop. "Remember, when you are guests of mine you can go only so far." Etiquette was very important to the League of Gentlemen.



FLANAGAN AND Allen had many imitators

T H I S





# e y e d e a l

**W**ELCOME TO Eye Deal — RECORD MIRROR's new regular information and review section involving all things visual. Pop promos, film and music videos, cinema and TV will all feature in the coming months.

Sometimes we'll be looking at the new videos available to rent or buy, or we'll have special reports from the sets of films and TV shows, interviews with stars and directors and reports on the videos of one group or singer.

If there's anything you'd like to see in Eye Deal, let us know. Features on the new Wham! or Sade video? Articles on 'Hill Street Blues', 'The Tube' or 'Pebble Mill At One'? Pictures of Mel Gibson every week?

Write in with your ideas to: **EYE DEAL, Record Mirror, 40 Long Acre, London WC2.**  
**Eleanor Levy**



**ELVIS PRESLEY**  
'King Creole', 'G. I. Blues', 'Fun In Acapulco', 'Girls, Girls, Girls', 'Blue Hawaii', 'Roustabout' and 'Paradise Hawaiian Style' (Videoform)  
**TO COMMEMORATE** the 50th birthday of the Hamburger King, Videoform rush out seven of Elvis's less embarrassing motion pictures. No sideburns, sweat or swagger, just an endless stream of bikini-clad beach/blondes, synthetic scripts and bantam-weight ballads.

None of the movies are actually offensive, but again, none of them are exactly compulsory viewing. Admittedly there are some wickedly moving moments, but on the whole these films are the kind of thing you can just about stomach after a hefty Sunday

lunch in front of the TV. ■■  
**Dylan Jones**

### THE SPECIAL AKA 'On Film' (Palace)

RATHER SLIP shod video featuring all the tracks on the excellent 'In The Studio' LP. Shot on a budget incapable of keeping Nick Rhodes in make up for a week, 'In The Studio' does have a certain home movie charm, but beyond that there's little of merit here. Great group, great songs but just one great — 'What I Like Most About You Is Your Girlfriend' — piece of film. ■■  
**Home Mo-Vie**

### ECHO AND THE BUNNYMEN 'Pictures On My Wall' (Warner)

**FOURTEEN TRACKS** featuring only three promos — 'The Cutter', 'The Killing Moon', 'Seven Seas' — and a variety of footage filched from TV shows and live concerts. As such, a more appealing mosaic than most of these 'best of' compilations, though I always wonder why nobody ever sees fit to throw in some backstage shots or more personal moments into these homilies. ■■■

**E I Video**

### VIDEO AID — 'The Feed The World Compilation' (Virgin)

**RETAILING AT** a recommended retail price of £19.99, £10 is guaranteed to go to the Band Aid Ethiopia fund. Unlike the single though, the shops that stock it will be taking £5 for themselves — so if you find someone selling it for the trade price of £14.99

give them a big pat on the back. The video itself is an hour and a half of many of the best promos in recent years. The bands have donated the videos free and they include 'Vienna' from Ultravox, 'New Years Day' from U2, 'Rough Justice' from Bananarama and Frankie performing a truly awful version of 'Relax' in their pre-Trevor Horn days. One for the collection if nothing else. It's all held together with clips of the famous including Bowie, Jagger and Boy George and is worth it just for the chance of possessing Peter Gabriel's nightmarish 'Shock The Monkey'. Unlike the Band Aid single, this has worth as more than just support for a good cause. ■■■■■

**Eleanor Levy**

### VARIOUS ARTISTS 'Electric Dreams' (Virgin)

**BORING COLLECTION** of music from the computer love story 'Electric Dreams'. The best is Phil Oakey's 'Together In Electric Dreams', but as all seem to use the same clips from the film (hero and heroine kissing) you tire after the first one or two. And while the adverts say Culture Club are on it — they appear in voice form only, so don't be fooled into expecting George being his cheeky self in front of the camera. The only other redeeming feature is the appearance of the computer Edgar on the cover of RECORD MIRROR in not one, but two of the videos featured! It could never happen. ■

**Eleanor Levy**

**Ryker** RYK3 RYKT3

**Dance with...**

**COLOUR CODE**

**DANCE WITH THE TIMES**

**7" & 12" FORMATS AVAILABLE NOW**



**VIDEO AID: An hour and a half of some great promos**

**KIM WILDE '6 Track Video EP' (Picture Music International)**  
AN INTERESTING look back at Kim's early videos and a chance to see the transition from blushing sixth former to reluctant sex kitten. It's remarkable how well most of the songs stand up, 'Chequered Love' and 'Cambodia' in particular, though 'Love Blonde' is such a blatant rip off of 'Stray Cut Strut' that it didn't deserve to be a hit.

Kim is THE perfect video pop star, all pouts and wiggles, and the fact that she doesn't always seem very comfortable in the role adds to her charm considerably. The videos on the whole are cheap and primitive with too many venetian blinds and serious backing musos for my liking.

Nevertheless, I can think of a lot worse things to take up 20 minutes of red blooded time, I'm a sucker for the lady. ■■■½

**Andy Strike**

**'STARTREK III — The Search For Spock' (CIC)**

STAR SHIP Enterprise at last makes it back home in one piece only to be up and off again on yet another adventure, full of mind-boggling special effects. This time the mission is to bring back to Vulcan the body of Spock, who had been rather hastily jettisoned onto the new, scientifically resuscitated planet Genesis, as his final resting place. Captain Kirk and stalwarts are almost thwarted in their attempts to recover the regenerated Spock by those arch nasties the Klingons.

Lots of action, plenty of carefully calculated nail-biting moments and a supremely hammy performance from William Shatner and cast all held this big kid enrapt right up to the vastly sentimental ending with its attempted heavenly choirs. One for lazy Sunday afternoons definitely — and I was also delighted to see those adorable dishmops on wheels, the Tribbles, making a cameo appearance!! ■■■■

**Betty Page**

**VARIOUS 'Video Music 4' (WH SMITH)**

ALWAYS A bit hit and miss these

compilations, but the nine tracks included here are better than most. Stars of the show are undoubtedly U2, Kim Wilde and Everything But The Girl, and the usual fillers are also included — The Pookah Makes 3 and so on.

Obviously the bands with the money tend to come up with the more interesting images though that shouldn't necessarily be so of course. The beauty of these compilations is that you get the chance to see videos and hear records ignored by TV and radio.

Paul Haig's offering here is further proof that he should be more popular and the Sisters Of Mercy prove that they should not. Quite why Kid Jensen keeps popping up to tell us who's on next, I'm not sure but he's harmless I suppose. ■■■½

**Andy Strike'**

**DEVO 'We're All Devo' (Devovision through Virgin)**

A FAIRLY comprehensive compilation of 11 Devo single shots since 1978, starting off with 'Satisfaction', and ending up with 'Dr Detroit' (the Dan Ackroyd film) in 1983. Sadly their idiosyncratic and clinical madness is shown to its best advantage on their very first vinyl shot, 'Are We Not Men' — which is included as a bonus on the tail end of the tape. Their brand of American drunk-on-punk will always be remembered as influential stuff, but today the joke seems to be wearing thin. They appear to have removed the tongues from their rose-tinted checks. Finally, they fail to include what is not merely a classic Devo song, but a classic song — 'Come Back Jonee' — a forgotten masterpiece from 1978. These spuds are turning to mash. ■■

**Dylan Jones**

**'VIDEODROME' (CIC)**

SOME GOOD non-music releases this month, particularly Roman Polanski's dark tale of Satanic rape 'Rosemary's Baby' (CIC) and the collection of 'Ripping Yarns 2' (BBC Video) from Monty Python duo Michael Palin and Terry Jones.

One of the most interesting is gore and gunge master David



**TINA TURNER: Strutting, bouncing and looking wild**

Cronenberg's 'Videodrome'. Featuring Debbie Harry as a radio psychiatrist who comes to a not too pleasant end, it's a bizarre tale of how violence on TV can infest your mind. The most disturbing part of its release in this form though, is how an innocuous scene with Ms Harry voluntarily stabs a lighted cigarette into her skin causing a little pain has been censored out, while the scenes in which people are beaten and tortured against their will are left in. Strange kind of logic that. ■■■■

**Eleanor Levy**

**ELVIS PRESLEY 'This Is Elvis' (Warner Home Video)**

FOR SOMEONE who's never been a Presley fan, I found this film fascinating. Made up of clips from Elvis' career on television and films, 'This Is Elvis' is a revealing look at how the biz uses and abuses talented youngsters.

The most interesting clips are taken from television shows with the likes of Ed Sullivan assuring

the American people that Elvis isn't the devil he's been portrayed as, and a police film recorded at a gig to help them decide if Elvis' stage movements were breaking the law or not.

On the whole this is one entertaining film. It's also a bit sad as Elvis deteriorates before our very eyes. ■■■■

**Andy Strike**

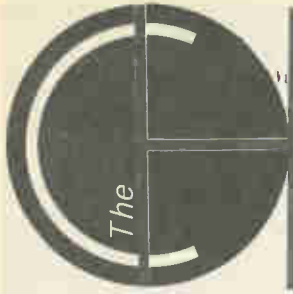
**TINA TURNER 'Private Dancer Video EP' (PMI)**

IF THIS video shows anything, it's that Tina Turner is an appalling mimer. On 'What's Love Got To Do With It' there are a good few occasions when lips and sound don't quite fit. What Tina Turner fans want I guess, are lots of shots of the woman herself strutting, bouncing and looking wild and windswept. And in that case they'd be satisfied. Four singles; four promos showing the star and her music off to their best ability. Slick and well-crafted if not particularly original. ■■■■

**Eleanor Levy**

I S S P E L T L I K E





# HIT LIST

1984's HIT SINGLES COMPILED BY ALAN JONES FROM THE GALLUP TOP 75  
FINAL PART: P-Z

ARTIST	Date of chart entry	Highest Position	Weeks on Chart
<b>Elaine PAIGE</b> Sometimes (Theme from 'Champions') (Island)	14 Apr 84	72	1
* <b>Ray PARKER Jr</b> Ghostbusters (Arista)	25 Aug 84	2	19
<b>The Alan PARSONS PROJECT</b> Don't Answer Me (Arista)	10 Mar 84	58	3
<b>Dolly PARTON</b> Here You Come Again (RCA)	7 Apr 84	75	1
See also <b>Kenny ROGERS AND DOLLY PARTON</b>			
<b>PiL (Public Image Limited)</b> Bad Life (Virgin)	19 May 84	71	2
<b>POINTER SISTERS</b> Automatic (Planet)	14 Apr 84	2	15
<b>POINTER SISTERS</b> Jump (For My Love) (Planet)	23 Jun 84	6	10
<b>POINTER SISTERS</b> I Need You (Planet)	11 Aug 84	25	9
* <b>POINTER SISTERS</b> I'm So Excited (Planet)	27 Oct 84	11	10
<b>The POLICE</b> King Of Pain (A&M)	14 Jan 84	17	5
<b>Gary PORTNOY</b> Theme From 'Cheers' (Starblend)	25 Feb 84	58	3
<b>Mike POST</b> The 'A' Team (RCA)	29 Sep 84	45	5
<b>PREFAB SPROUT</b> Don't Sing (Kitchenware)	28 Jan 84	62	2
<b>Elvis PRESLEY</b> I Can Help (RCA)	3 Dec 83	30	9
<b>Elvis PRESLEY</b> The Last Farewell (RCA)	10 Nov 84	48	6
<b>The PRETENDERS</b> 2000 Miles (Real)	26 Nov 83	15	9
<b>The PRETENDERS</b> Thin Line Between Love And Hate (Real)	9 Jun 84	49	3
<b>PRINCE</b> When Doves Cry (Warner Brothers)	30 Jun 84	4	15
<b>PRINCE AND THE REVOLUTION</b> Purple Rain (Warner Brothers)	22 Sep 84	8	9
* <b>PRINCE AND THE REVOLUTION</b> I Would Die 4 U (Warner Brothers)	18 Dec 84	64	4
<b>PRIVATE LIVES</b> Living In A World (Turned Upside Down) (EMI)	11 Feb 84	53	3
<b>PROPAGANDA</b> Dr Mabuse (ZTT)	17 Mar 84	27	9
<b>The PSYCHEDELIC FURS</b> Heaven (CBS)	31 Mar 84	29	6
<b>The PSYCHEDELIC FURS</b> Ghost In You (CBS)	16 Jun 84	68	2
<b>QUEEN</b> Radio Ga Ga (EMI)	4 Feb 84	2	9
<b>QUEEN</b> I Want To Break Free (EMI)	14 Apr 84	3	15
<b>QUEEN</b> It's A Hard Life (EMI)	28 Jul 84	6	9
<b>QUEEN</b> Hammer To Fall (EMI)	22 Sep 84	13	7
* <b>QUEEN</b> Thank God It's Christmas (EMI)	8 Dec 84	21	4
<b>The QUESTIONS</b> Tuesday Sunshine (Respond)	10 Mar 84	46	4
<b>Paul QUINN and EDWYN COLLINS</b> Pale Blue Eyes (Swamplands)	11 Aug 84	72	2
<b>Fonda RAE</b> Tuch Me (Streetwave)	6 Oct 84	49	4
<b>Chris REA</b> I Don't Know What It Is But I Love It (Magnet)	17 Mar 84	65	2
<b>REAL TO REEL</b> Love Me Like This (Arista)	21 Apr 84	68	2
<b>REDSKINS</b> Keep On Keepin' On! (Decca)	10 Nov 84	43	5
<b>RE-FLEX</b> The Politics Of Dancing (EMI)	28 Jan 84	28	9
<b>L J REYNOLDS</b> Don't Let Nobody Hold You Down (Club)	30 Jun 84	53	3
<b>Cliff RICHARD</b> Please Don't Fall In Love (EMI)	26 Nov 83	7	9
<b>Cliff RICHARD</b> Baby You're Dynamite/Ocean Deep (EMI)	31 Mar 84	27	6
(Re-entry)	19 May 84	72	1
<b>Cliff RICHARD</b> Shooting From The Heart (EMI)	3 Nov 84	51	4
<b>Lionel RICHIE</b> All Night Long (All Night) (Motown)	1 Oct 83	2	16
<b>Lionel RICHIE</b> Running With The Night (Motown)	3 Dec 83	9	12
<b>Lionel RICHIE</b> Hello (Motown)	10 Mar 84	1	15
<b>Lionel RICHIE</b> Stuck On You (Motown)	23 Jun 84	12	12
<b>Lionel RICHIE</b> Penny Lover (Motown)	20 Oct 84	18	7
<b>Tom ROBINSON</b> Rikki Don't Lose That Number (Castaway)	15 Sep 84	58	3
<b>ROCK GODDESS</b> I Didn't Know I Loved You (Till I Saw You Rock And Roll) (A&M)	24 Mar 84	57	3
<b>ROCK STEADY CREW</b> Uprock (Charisma)	5 May 84	64	4
<b>ROCKWELL</b> Somebody's Watching Me (Motown)	4 Feb 84	6	11
<b>Kenny ROGERS &amp; DOLLY PARTON</b> Islands In The Stream (RCA)	19 Nov 83	7	14
<b>ROLAND RAT SUPERSTAR</b> Rat Rapping (Rodent)	19 Nov 83	14	12
<b>ROLAND RAT SUPERSTAR</b> Love Me Tender (Rodent)	28 Apr 84	32	7
<b>The ROLLING STONES</b> Undercover Of The Night (Rolling Stones)	12 Nov 83	11	9
<b>The ROLLING STONES</b> She Was Hot (Rolling Stones)	11 Feb 84	42	4
<b>The ROLLING STONES</b> Brown Sugar (Rolling Stones)	21 Jul 84	58	2
<b>ROSE ROYCE</b> Magic Touch (Streetwave)	1 Sep 84	43	8
<b>Diana ROSS</b> Touch By Touch (Capitol)	15 Sep 84	47	6
See also <b>Julio IGLESIAS &amp; DIANA ROSS</b>			
<b>RUFUS AND CHAKA KHAN</b> Ain't Nobody (Warner Brothers)	31 Mar 84	8	12
See also <b>Chaka KHAN</b>			

<b>RUSH</b> The Body Electric (Vertigo)	26 May 84	56	3
<b>Patrice RUSHEN</b> Feels So Real (Won't Let Go) (Elektra)	9 Jun 84	51	3
<b>SADE</b> Your Love Is King (Epic)	25 Feb 84	6	11
<b>SADE</b> When Am I Going To Make A Living (Epic)	26 May 84	36	5
<b>SADE</b> Smooth Operator (Epic)	15 Sep 84	19	10
<b>SANTA CLAUS AND THE CHRISTMAS TREES</b> Singalong-A-Santa Again (Polydor)	10 Dec 83	39	5
<b>Alexei SAYLE</b> 'Ullo John! Gotta New Motor? (Springtime)	25 Feb 84	15	8
<b>Peter SCHILLING</b> Major Tom (Coming Home) (WEA)	5 May 84	42	5
(Re-entry)	16 Jun 84	73	1
<b>SCRITTI POLITTI</b> Wood Beez (Pray Like Aretha Franklin) (Virgin)	10 Mar 84	10	12
<b>SCRITTI POLITTI</b> Absolute (Virgin)	9 Jun 84	17	9
<b>SCRITTI POLITTI</b> Hypnotize (Virgin)	17 Nov 84	68	2
<b>SECOND IMAGE</b> Sing And Shout (MCA)	11 Aug 84	53	3
<b>SHAKATAK</b> Down On The Street (Polydor)	7 Jul 84	9	11
<b>SHAKATAK</b> Don't Blame It On Love (Polydor)	15 Sep 84	55	3
<b>SHAKY &amp; BONNIE</b> A Rockin' Good Way (Epic)	7 Jan 84	5	9
See also <b>Shakin' STEVENS</b>			
<b>SHALAMAR</b> Dancing In The Sheets (CBS)	24 Mar 84	41	3
<b>SHALAMAR</b> Deadline USA (from 'Street Fleet') (MCA)	31 Mar 84	52	3
<b>SHALAMAR</b> Amnesia (Solar)	24 Nov 84	61	2
<b>SHANNON</b> Let The Music Play (Club)	28 Jan 84	14	12
<b>SHANNON</b> Give Me Tonight (Club)	7 Apr 84	24	7
<b>SHANNON</b> Sweet Somebody (Club)	30 Jun 84	25	8
<b>Feargal SHARKEY</b> Listen To Your Father (Zarjazz)	13 Oct 84	23	7
<b>Sandie SHAW</b> Hand In Glove (Rough Trade)	21 Apr 84	27	5
<b>SHRIEKBACK</b> Hand On My Heart (Arista)	28 Jul 84	52	4
<b>SIMPLE MINDS</b> Waterfront (Virgin)	26 Nov 83	13	7
<b>SIMPLE MINDS</b> Speed Your Love To Me (Virgin)	28 Jan 84	20	4
<b>SIMPLE MINDS</b> Up On The Catwalk (Virgin)	24 Mar 84	27	5
<b>SIMPLICIOUS</b> Let Her Feel It (Fourth & Broadway)	29 Sep 84	65	3
<b>SIOUXSIE AND THE BANSHEES</b> Swimming Horses (Wonderland)	24 Mar 84	28	4
<b>SIOUXSIE AND THE BANSHEES</b> Dazzle (Wonderland)	2 Jun 84	33	3
<b>SIOUXSIE AND THE BANSHEES</b> The Thorn (EP) (Wonderland)	27 Oct 84	47	3
<b>SISTER SLEDGE</b> Thinking Of You (Atlantic)	26 May 84	11	13
<b>SISTER SLEDGE</b> Lost In Music (Atlantic)	8 Sep 84	4	12
<b>SISTER SLEDGE</b> We Are Family (Atlantic)	17 Nov 84	33	4
<b>SISTERS OF MERCY</b> Body And Soul/Train (Merciful Release)	16 Jun 84	46	3
<b>SISTERS OF MERCY</b> Walk Away (Merciful Release)	20 Oct 84	45	3
<b>SIVUCA</b> Ain't No Sunshine (London)	28 Jul 84	56	3
<b>SLADE</b> My Oh My (RCA)	19 Nov 83	2	11
<b>SLADE</b> Merry Xmas Everybody (Polydor)	10 Dec 83	20	5
(Re-entry)	15 Dec 84	47	3
<b>SLADE</b> Run Runaway (RCA)	4 Feb 84	7	10
* <b>SLADE</b> All Join Hands (RCA)	17 Nov 84	15	7
<b>The SMITHS</b> This Charming Man (Rough Trade)	12 Nov 83	25	12
<b>The SMITHS</b> What Difference Does It Make (Rough Trade)	28 Jan 84	12	9
<b>The SMITHS</b> Heaven Knows I'm Miserable Now (Rough Trade)	2 Jun 84	10	8
<b>The SMITHS</b> William, It Was Really Nothing (Rough Trade)	1 Sep 84	17	6
<b>Sal SOLO</b> San Damiano (Heart & Soul) (MCA)	15 Dec 84	47	3
<b>SOFT CELL</b> Down In The Subway (Some Bizzare)	25 Feb 84	24	6
<b>The SOS BAND</b> Just Be Good To Me (Tabu)	7 Apr 84	13	11
<b>The SOS BAND</b> Just The Way You Like It (Tabu)	4 Aug 84	32	7
<b>The SOS BAND</b> Weekend Girl (Tabu)	13 Oct 84	51	5
<b>SPANDAU BALLET</b> Only When You Leave (Reformation)	9 Jun 84	3	9
(Re-entry)	18 Aug 84	74	1
<b>SPANDAU BALLET</b> I'll Fly For You (Reformation)	25 Aug 84	9	9
<b>SPANDAU BALLET</b> Highly Strung (Reformation)	20 Oct 84	15	5
* <b>SPANDAU BALLET</b> Round & Round (Reformation)	8 Dec 84	19	4
<b>SPEAR OF DESTINY</b> Prisoner Of Love (Burning Rome)	21 Jan 84	59	3
<b>SPEAR OF DESTINY</b> Liberator (Burning Rome)	14 Apr 84	67	2
<b>The SPECIAL AKA</b> Nelson Mandela (2 Tone)	17 Mar 84	9	10
<b>The SPECIAL AKA</b> What I Like Most About You Is Your Girlfriend (2 Tone)	8 Sep 84	51	4
<b>SPIDER</b> Here We Go Rock'n'Roll (A&M)	10 Mar 84	57	3
<b>Rick SPRINGFIELD</b> Human Touch/Souls (RCA)	14 Jan 84	23	8
<b>Rick SPRINGFIELD</b> Jessie's Girl (RCA)	24 Mar 84	43	6
<b>Bruce SPRINGSTEEN</b> Dancing In The Dark (CBS)	26 May 84	28	7
<b>Bruce SPRINGSTEEN</b> Cover Me (CBS)	6 Oct 84	38	5
<b>Alvin STARDUST</b> I Feel Like Buddy Holly (Chrysalis)	5 May 84	7	11
* <b>Alvin STARDUST</b> I Won't Run Away (Chrysalis)	27 Oct 84	7	10
* <b>Alvin STARDUST</b> So Near To Christmas (Chrysalis)	15 Dec 84	29	3
<b>STATUS QUO</b> Marguerita Time (Vertigo)	10 Dec 83	3	11
<b>STATUS QUO</b> Going Down Town Tonight (Vertigo)	19 May 84	20	6
* <b>STATUS QUO</b> The Wanderer (Vertigo)	27 Oct 84	7	10
<b>Jim STEINMAN &amp; FIRE INC</b> Tonight Is What It Means To Be Young (MCA)	23 Jun 84	67	2
<b>Shakin' STEVENS</b> Cry Just A Little Bit (Epic)	5 Nov 83	3	12
<b>Shakin' STEVENS</b> A Love Worth Waiting For (Epic)	24 Mar 84	2	10
<b>Shakin' STEVENS</b> A Letter To You (Epic)	15 Sep 84	10	8
* <b>Shakin' STEVENS</b> Teardrops (Epic)	24 Nov 84	5	6
See also <b>SHAKY AND BONNIE</b>			
* <b>Amii STEWART</b> Friends (RCA)	29 Dec 84	73	1
<b>Rod STEWART</b> Sweet Surrender (Warner Brothers)	10 Dec 83	23	9



<b>Rod STEWART</b> Infatuation (Warner Brothers)	26 May 84	27	7	<b>ULTRAVOX</b> Love's Great Adventure (Chrysalis)	20 Oct 84	12	9
<b>Rod STEWART</b> Some Guys Have All The Luck (Warner Brothers)	28 Jul 84	15	10	<b>U2</b> Pride (In The Name Of Love) (Island)	15 Sep 84	3	11
<b>The STRANGLERS</b> Skin Deep (Epic)	6 Oct 84	15	7	<b>VAN HALEN</b> Jump (Warner Brothers)	4 Feb 84	7	13
<b>*The STRANGLERS</b> No Mercy (Epic)	1 Dec 84	37	5	<b>VAN HALEN</b> Panama (Warner Brothers)	19 May 84	61	2
<b>*STRAWBERRY SWITCHBLADE</b> Since Yesterday (Korova)	17 Nov 84	47	7	<b>VICIOUS PINK</b> Cccan't You See (Parlophone)	15 Sep 84	67	4
<b>The STYLE COUNCIL</b> A Solid Bond In Your Heart (Polydor)	10 Nov 83	11	8	<b>VISAGE</b> Love Glove (Polydor)	1 Sep 84	54	3
<b>The STYLE COUNCIL</b> My Ever Changing Moods (Polydor)	18 Feb 84	5	7	<b>John WAITE</b> Missing You (EMI America)	29 Sep 84	9	11
<b>The STYLE COUNCIL</b> Groovin' (You're The Best Thing/The Big Boss Groove) (Polydor)	26 May 84	5	8	<b>Trevor WALTERS</b> Stuck On You (I&S Production)	21 Jul 84	9	12
<b>The STYLE COUNCIL</b> Shout To The Top (Polydor)	13 Oct 84	7	8	<b>Trevor WALTERS</b> Never Let Her Slip Away (Polydor)	1 Dec 84	73	2
<b>Donna SUMMER</b> Stop Look And Listen (Mercury)	21 Jan 84	57	2	<b>WANG CHUNG</b> Dance Hall Days (Geffen)	28 Jan 84	21	12
<b>SURFACE</b> When Your 'Ex' Wants You Back (Salsoul)	23 Jun 84	52	4	<b>WAS (NOT WAS)</b> Out Come The Freaks (Ze/Geffen)	3 Mar 84	41	5
<b>SWANS WAY</b> Soul Train (Exit International)	4 Feb 84	20	7	<b>Dennis WATERMAN AND GEORGE COLE</b> What Are We Gonna Get 'er Indoors (EMI)	17 Dec 83	21	5
<b>SWANS WAY</b> Illuminations (Balgier)	26 May 84	57	5	<b>WEATHER GIRLS</b> It's Raining Men (CBS)	3 Mar 84	2	11
<b>SWITCH</b> Keeping Secrets (Total Experience)	10 Nov 84	61	3	<b>Terri WELLS</b> I'll Be Around (London)	5 May 84	17	7
<b>David SYLVIAN</b> Red Guitar (Virgin)	2 Jun 84	17	5	<b>WHAM!</b> Club Fantastic Megamix (Inner Vision)	3 Dec 83	15	8
<b>David SYLVIAN</b> The Ink In The Well (Virgin)	18 Aug 84	36	3	<b>WHAM!</b> Wake Me Up Before You Go Go (Epic)	26 May 84	1	16
<b>David SYLVIAN</b> Pulling Punches (Virgin)	3 Nov 84	56	2	<b>*WHAM!</b> Freedom (Epic)	13 Oct 84	1	12
<b>The SYSTEM</b> I Wanna Make You Feel Good (Polydor)	9 Jun 84	73	2	<b>*WHAM!</b> Last Christmas/Everything She Wants (Epic)	15 Dec 84	2	3
<b>TALK TALK</b> It's My Life (EMI)	14 Jan 84	46	5	<b>Snowy WHITE</b> Bird Of Paradise (Towerbell)	24 Dec 83	6	10
<b>TALK TALK</b> Such A Shame (EMI)	7 Apr 84	49	6	<b>WHITESNAKE</b> Give Me More Time (Liberty)	14 Jan 84	29	4
<b>TALK TALK</b> Dum Dum Girl (EMI)	11 Aug 84	74	1	<b>WHITESNAKE</b> Standing In The Shadow (Liberty)	28 Apr 84	62	2
<b>TALKING HEADS</b> This Must Be The Place (Naive Melody) (Sire)	21 Jan 84	51	3	<b>WHODINI</b> The Whodini Electro EP (Magic's Wand) (Jive)	17 Mar 84	63	4
<b>TALKING HEADS</b> Slippery People (Live Version) (EMI)	3 Nov 84	68	2	<b>Eugene WILDE</b> Gotta Get You Home Tonight (Fourth & Broadway)	13 Oct 84	18	9
<b>Roger TAYLOR</b> Man On Fire (EMI)	16 Jun 84	66	2	<b>Kim WILDE</b> The Second Time (MCA)	13 Oct 84	29	6
<b>TEARS FOR FEARS</b> The Way You Are (Mercury)	3 Dec 83	24	8	<b>Kim WILDE</b> The Touch (MCA)	8 Dec 84	56	3
<b>TEARS FOR FEARS</b> Mothers Talk (Mercury)	18 Aug 84	14	8	<b>Matthew WILDER</b> Break My Stride (Epic)	21 Jan 84	4	11
<b>*TEARS FOR FEARS</b> Shout (Mercury)	1 Dec 84	10	5	<b>Deniece WILLIAMS</b> Let's Hear It For The Boy (from 'Footloose') (CBS) (Re-entry)	5 May 84	2	12
<b>*The TEMPTATIONS</b> Treat Her Like A Lady (Motown)	17 Nov 84	12	7	<b>WINDJAMMER</b> Tossing And Turning (MCA)	4 Aug 84	75	1
<b>Helen TERRY</b> Love Lies Lost (Virgin)	12 May 84	34	6	<b>*WIZZARD</b> I Wish It Could Be Christmas Everyday (Harvest)	30 Jun 84	18	12
<b>Evelyn THOMAS</b> High Energy (Record Shack)	21 Apr 84	5	17	<b>Bobby WOMACK</b> Tell Me Why (Motown)	15 Dec 84	23	3
<b>Evelyn THOMAS</b> Masquerade (Record Shack)	25 Aug 84	60	3	<b>WOMACK &amp; WOMACK</b> Love Wars (Elektra)	16 Jun 84	60	3
<b>THOMPSON TWINS</b> Hold Me Now (Arista)	19 Nov 83	4	15	<b>WOMACK &amp; WOMACK</b> Baby I'm Scared Of You (Elektra)	28 Apr 84	14	10
<b>THOMPSON TWINS</b> Doctor! Doctor! (Arista)	4 Feb 84	3	10	<b>*Stevie WONDER</b> I Just Called To Say I Love You (Motown)	30 Jun 84	72	2
<b>THOMPSON TWINS</b> You Take Me Up (Arista)	31 Mar 84	2	9	<b>*Stevie WONDER</b> Don't Drive Drunk (Motown)	25 Aug 84	1	19
<b>THOMPSON TWINS</b> Sister Of Mercy (Arista) (Re-entry)	7 Jul 84	11	8	<b>WORKING WEEK</b> Venceremos — We Will Win (Paladin)	29 Dec 84	71	1
<b>*THOMPSON TWINS</b> Lay Your Hands On Me (Arista)	8 Sep 84	66	1	<b>WORLD PREMIERE</b> Share The Night (Epic)	9 Jun 84	64	2
<b>THS — The HORNE SECTION</b> Lady Shine (Fourth & Broadway)	8 Dec 84	19	4	<b>The WORLD'S FAMOUS SUPREME TEAM</b> Hey DJ (Charisma)	28 Jan 84	64	4
<b>Carol Lynn TOWNES</b> 99½ (Polydor)	18 Aug 84	54	3	<b>Steve WRIGHT</b> The Gay Cavalieros (The Story So Far . . .) (MCA)	25 Feb 84	52	5
<b>*The TOY DOLLS</b> Nellie The Elephant (Volume)	4 Aug 84	47	4	<b>XTC</b> All You Pretty Girls (Virgin)	1 Dec 84	61	3
<b>TRACIE</b> Soul's On Fire (Respond)	1 Dec 84	4	5	<b>Weird AL YANKOVIC</b> Eat It (Scotti Brothers)	29 Sep 84	55	5
<b>TRACIE</b> (I Love You) When You Sleep (Respond)	14 Apr 84	73	2	<b>YARBROUGH &amp; PEOPLES</b> Don't Waste Your Time (Total Experience)	7 Apr 84	36	7
<b>The TRUTH</b> No Stone Unturned (Formation)	9 Jun 84	59	3	<b>YES</b> Owner Of A Lonely Heart (Atco)	5 May 84	60	3
<b>Tina TURNER</b> Let's Stay Together (Capitol)	14 Apr 84	74	2	<b>YES</b> Leave It (Remix) (Atco)	12 Nov 83	28	9
<b>Tina TURNER</b> Help (Capitol)	19 Nov 83	6	13	<b>Paul YOUNG</b> Love Of The Common People (CBS)	31 Mar 84	56	4
<b>Tina TURNER</b> What's Love Got To Do With It (Capitol)	25 Feb 84	40	6	<b>Paul YOUNG</b> I'm Gonna Tear Your Playhouse Down (CBS)	19 Nov 83	2	13
<b>Tina TURNER</b> Better Be Good To Me (Capitol)	15 Sep 84	45	5	<b>*Paul YOUNG</b> Everything Must Change (CBS)	13 Oct 84	9	7
<b>*Tina TURNER</b> Private Dancer (Capitol)	17 Nov 84	26	7	<b>ZZ TOP</b> Sharp Dressed Man (Warner Brothers)	8 Dec 84	9	4
<b>TWISTED SISTER</b> We're Not Gonna Take It (Atlantic)	2 Jun 84	58	6	<b>ZZ TOP</b> Gimme All Your Lovin' (Warner Brothers)	31 Mar 84	67	3
<b>UB40</b> Many Rivers To Cross (DEP International)	27 Oct 84	61	3	<b>*ZZ TOP</b> Sharp Dressed Man (Warner Brothers)	6 Oct 84	10	13
<b>UB40</b> Cherry Oh Baby (DEP International)	11 Feb 84	27	6		15 Dec 84	45	3
<b>UB40</b> If It Happens Again (DEP International)	10 Dec 83	16	8				
<b>UB40</b> Riddle Me (DEP International)	17 Mar 84	12	8				
<b>Tracey ULLMAN</b> Move Over Darling (Stiff)	22 Sep 84	9	8				
<b>Tracey ULLMAN</b> My Guy (Stiff)	1 Dec 84	59	2				
<b>Tracey ULLMAN</b> Sunglasses (Stiff)	3 Dec 83	8	9				
<b>Tracey ULLMAN</b> Helpless (Stiff)	3 Mar 84	23	6				
<b>ULTRAVOX</b> One Small Day (Chrysalis)	28 Jul 84	19	9				
<b>ULTRAVOX</b> Dancing With Tears In My Eyes (Chrysalis)	27 Oct 84	61	3				
<b>ULTRAVOX</b> Lament (Chrysalis) (Re-entry)	11 Feb 84	27	6				
<b>ULTRAVOX</b> Lament (Chrysalis) (Re-entry)	19 May 84	3	10				
	4 Aug 84	74	1				
	7 Jul 84	22	6				
	25 Aug 84	73	1				

**ALL RECORDS still in chart at 29 December 1984 are marked with an asterisk (\*). Some 1983 hits (EG: 'New Song' by Howard Jones) had left the chart before the beginning of 1984, but re-charted at a later date. Their 1984 chart careers ONLY are included here. However, if a record which first charted in 1983 CONTINUED to chart into 1984, full details are given.**

T H I S





**H**AT SCREWED down onto curly-haired head ... big sturdy brown leather boots planted on carpet ... cheeky grin planted on face ... head in clouds... This is a sight guaranteed to reduce many females of my acquaintance to a quivering jelly while fantasising about being wuffed off to a desert island with just him and very little else.

Since there are no such paradise islets near Dundee, we will have to make do with the discs he might've taken with him. Compulsory disc number one will be Billy's current 45 'Breakfast', a sublime wallow of a ballad, full of Eastern promise. But which ones make him tingle, melt, cry, whoop, bop or explode? Here, with little prompting, are the songs that have been making Billy Mackenzie float on air throughout his 27 years...

"The song from when I was young was 'Something Stupid' by Frank and Nancy Sinatra. You know, when you're eight and you have a crush on a girl next to you in class ... well, I didn't know what to do, but we used to pass rubbers to each other — those big pink erasers. There was an electricity there, but I didn't know what it was ... there was just something tickly there. That song was the first innocent tingle...

"The next one was Brian Hyland's 'Sealed With A Kiss'. That was a car park song. We just used to look at each other's shoes. I fell in love with girls that had these shoes that had about eight holes up them and they'd tie them up and I'd think it was a feat of genius. I was nine and they were about 11 — they fascinated me. They used to sing this song. The girls four years above used to adopt you, like a little monkey. That was good...

"Then I liked 'To Sir With Love' by Lulu. She sang that beautifully. I just thought the emotion in the song was so true and real and I was absorbed by it ... bewitched.

## ● Passing rubbers in class? Staying in bed for six months? Developing a shoe fetish at the age of nine? Who else but Billy Mackenzie? Betty Page listens as he names the tunes that resurrect fond memories

**"T**HE NEXT was a carnival song, 'Groovin' With Mr Bloe'. It had that harmonica in it and that was the one that made you feel great whenever it came on, you got the porcupines, the hair on the back of the neck. That was the first real sexual song for me. It was raining then and you never noticed it when that song came on, you were impervious to anything, any of nature's annoying habits. There were all these dances on at the time, it reminded me of cheap wine and thick make-up.

"I liked 'Hey Girl Don't Bother Me' by the Tams and 'I'm Gonna Run Away From You' by Tammi Lynn. These two songs always reminded me of my friend and I and these two other girls, going back to their mum's house when she was out. They'd cook in the dinner hour and put these records on, then we'd get on the bus back to school. We'd see them at night and do the same thing when mum was at bingo. It was a happy, carefree time, a very calm time.

"These were all emotional songs, but then the first one that hit the jackpot — the intellect and the emotions — was 'This Town Ain't Big Enough For The Both Of Us' by Sparks. I liked Bowie and Ferry but they were reaching the emotions, not the brain, they didn't make you think, they weren't provocative. They were just sexual, not sensual. It was such a wild, free song, like pre-punk and way ahead of its time.

"It was then that I got involved with the only two girls in Dundee worth talking to, that didn't wear patchouli oil and weren't afraid to show they had nice legs and were proud of themselves. We got on great, went to all the markets and bought Forties clothes. That was the first group I had — we did a lot of Sparks songs and Tamla, but everyone in Dundee hated us 'cos they were wearing loonpants and horrible Fruit Of The Loom t-shirts.

**"T**HEN THE next one was an LP — 'Mantovani's Greatest Hits'. I realised you could like music without singing and I got absorbed in a thing called 'The A-Train' and 'Slaughter On 10th Avenue'. All these songs had me really on another planet. That coincided with us still not getting accepted in the town, still being made to feel like a weirdo and a freak and an outcast, which really upset me 'cos I didn't do it on purpose. That was the time I opened a shop and sold a lot of Twenties clothing.

"The one song that had the fun element, the song to get my whole body in the throes of ecstasy was 'Can't Stand My Baby' by the Rezillos. I just loved their energy and enthusiasm and the whole portrayal of what they were about. It was so very normal to me. And to find that there were other people

in the world that acted like these people...

"In Dundee I started questioning my own sanity 'cos I liked Mantovani and not Aerosmith. So they consolidated it, behaved and felt in a way that I did about music, which was spontaneous.

"Then I had six months of ecstasy lying in bed and I wouldn't let this person out of the bed to go to college, so she failed her exams. The record around at that time was 'Lipstick On Your Collar' (Connie Francis) and 'Heroes' (David Bowie). That was such a great dance track, I felt that was his soul track, his real song, the song I never wrote and never will. 'Lipstick' was a great chirpy song, a draw back the blinds song.

"I liked Bowie but I liked him after I believed in him. He was more believable after 'Station To Station' and 'Low'. Those were his periods for me, there was more heart there.

"There were a few things inbetween, but the next biggie was 'Autobahn' by Kraftwerk. You got these narrow minded people who said 'I just like this and electronic music is terrible' — it's so philistine to think like that. I heard it once on the radio and that was it. I was doing cabaret then, I was 19, doing stuff like 'The Crying Game' and 'The Look Of Love', all these suave sensual songs. At the same time, travelling around in a van I had to sit beside these boors (except for Alan Rankine). We used to play 'Autobahn' and the other guys used to behave like crazed baboons. I ended up pulling this guy out of the van and smashing his face in.

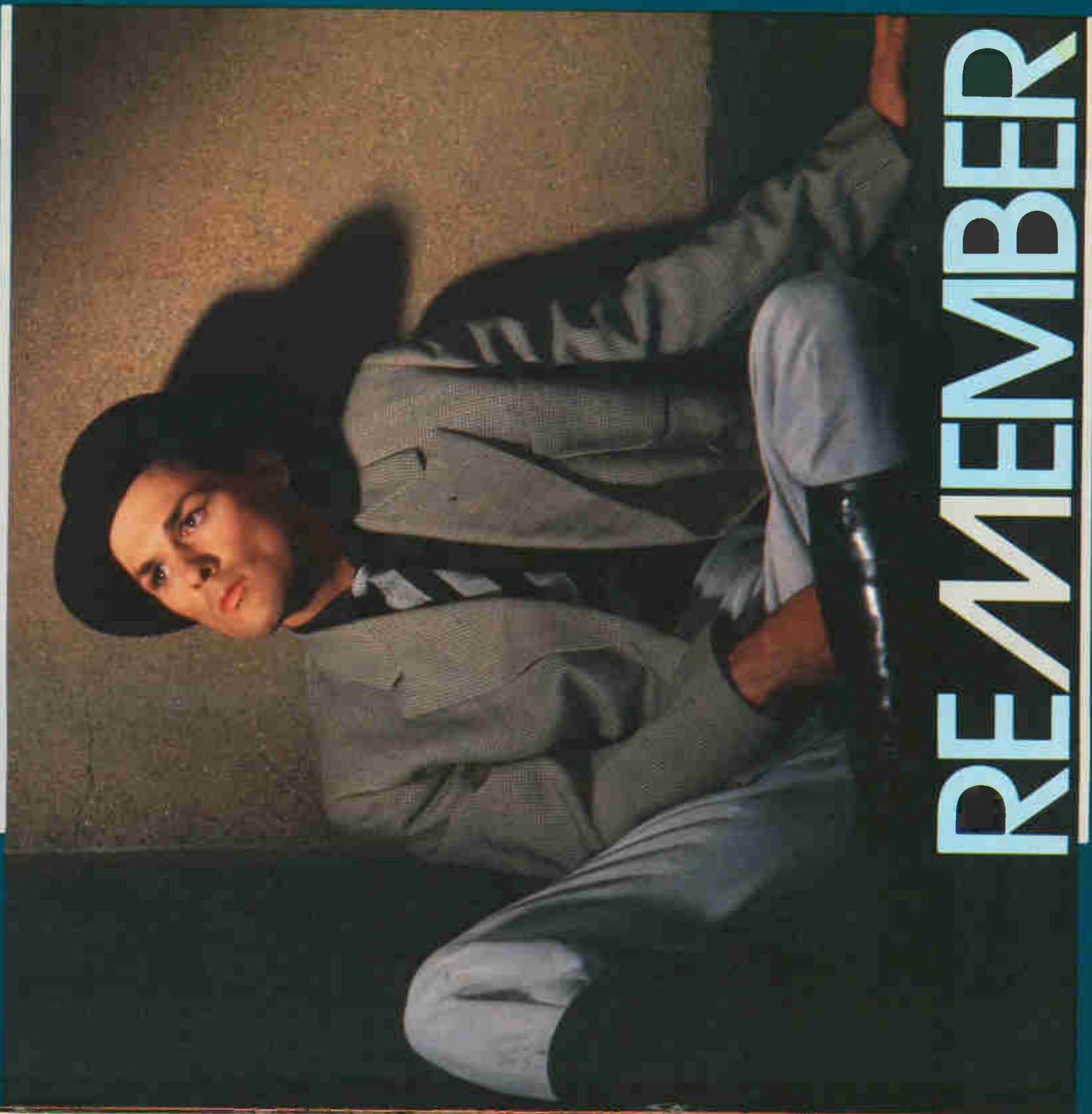
"Alan realised these people had hypnotised him and said he really liked Donna Summer. I said let it be known, then. We got on really well and Donna and Kraftwerk were the new gods. 'Could It Be Magic' especially. That was the beginning of the Associates...

**"S**INCE THEN I've been through the emotional and head stages back to the physical thing again. Your emotions are heightened at an early age to such a shining brilliance that they're dulled after that explosion. Naturally I still get excited by things but it's more dance tracks that involve me physically, things like 'Heartbeat' by the Psychedelic Furs and 'The Back Of Love', Echo And The Bunnymen. There's a lot of songs you hear that are just imports and you never get round to asking the DJ.

"Any of mine? Just one at the moment: 'The Stranger In Your Voice'. My friend Steve wrote the musical progression and I arranged it and put the lyrics and melody to it. It's from the new album 'Perhaps' and it's a real uplifting song..."

OK girls, you can wake up now...

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REMEMBER

# ! MELVIN BRAGGS

Jim Reid steps off

with Melle Mel and

Scorpio. Crucial pix:

Ian Hooton

**M**ELLE MEL thinks the Queen should step off and sort out the miners strike. "Shit!" Two hands the size of oven gloves beat together, then the fingers spread out like a glittering Ratners shop window and Melvin makes his point.

"I don't know, with the pound and the miners strike England seems in real trouble," he says, consulting the FT. "Why don't the Queen do something about it? She should do something about it. NOW."

Before Mel and I get into the intricacies of the British constitution, Scorpio leans over, puts some zebra across me, and the crap is most definitely out.

The two Bronx boys are in London to shout about their tough city badmaster "Step Off" and then just shout in an extra ten per cent, gratis. Talking rapid fire bullets of wisdom comes easy. Breathing well that's an optional title extra. Tape recorders are likely to get concussion around these parts.

But then, they've got plenty to talk about. Since their split from the mighty Flash, Mel and his mates have cut two of the tuffest chunks of broken glass dance — "White Lines" and the aforementioned "Step Off" — released a so-so LP, rubbed shoulders with Chaka and generally sat about spreading that rap a little further.

But it all comes back to Flash. Why did he split? "He just wasn't satisfied with the financial side of what we were doing," says Melvin. "So he went out and got involved in a court case and nothing really came out of it."

Said court case was over the right to the name "Grandmaster Flash" and the termination of Flash's links with Sugarhill. While Flash took Raheim and Kidd Creole (Mel's younger bro.) with him, Mel stayed on board and re-created the Furious Five. Does he ever see Flash?

"I still see him," he says. "We could be friends but as far as this business competition is concerned it ain't feasible for us to be friends cos there's all kinds of inside friction. The person I am — I don't say nothing. Instead of telling lies, running around perpetrating, it's just best to say nothing. I see him, I know he's there — he knows the same."

**"W**ERE NOT really as marketable in the US as we are here," says Mel, sounding like a Spand or Wham! "There's a kind of rap monopoly over there that caters to the regular rap records. Nothing really significant about it. The Fat Boys, Run DMC, Whodini — they make kinda real child raps."

"The difference between us and them is that while their music caters for a young audience, we go further. You soon outgrow all that, there isn't anything there 'cept a physical movement."

"Once you get older there's a lot of other things you've gotta contend with, a lot of that comes under the context of the music we're trying to do. It ain't just a song about a song, but a song about our lifestyle. Y'know that's what our whole career is about. It's not really about the songs or the music, it's about the lifestyle."

And that lifestyle is still centred in the South Bronx — America's greatest slab of urban deprivation.

"You make your own fun in the Bronx," says Melle. "There's not really nothing you can do in the Bronx to have fun, it's not really the kind of place where you can run around and play games and shit like that. But NYC is big enough, everything is close enough for us to go out and hang out in clubs."





**f l a s h:**

WorldRadioHistory

**H**ANGING OUT in clubs, hanging out on street corners has been the prime source of entertainment for Mel and Scorpio since they jumped school well before Uncle Sam stopped paying for their books. Rap, electro, breakdancing; the whole caboodle grew up on those streets next to burning tenements and gushing fire hydrants. Is it dangerous out there?

"I guess it could be," says Mel. "If you look vulnerable enough, y'know what I'm saying? You can't look like you're the type of person who would be victimised. If you do look that kind of person then you'd definitely be victimised. That's what the Bronx is all about."

Breakin' still holds sway on those streets, but Scorpio sees a more dangerous trip to get hip to.

"The real big thing is getting high," he says. "They try and turn that into a real big trip. It's always been there, but now it's a real trend. It ain't no good. Cocaine is getting really popular, it ain't quality stuff, but you can buy it with food stamps. If you do all that stuff you're accepted into a certain status."

... Hence 'White Lines' and the soon come 'White Lines Pt 2' — "the subject matter will be the same, but it's a different hook, a different melody, a different song. Same vibes."

**M**EL AND the Five may not be social warriors, they've seen it *too* tough not to care about the glamour, but they do want to push the rap beyond simple partying.

"In the future I think people'll realise what we're doing," says Mel magnanimously. "The rap phase that is running at the moment is not a long lasting thing, there's no real credibility involved."

"Once rappers get to a certain level it's all about making another party record. Messages are going to replace all that, because people need a tighter understanding, in time they'll realise that."

"Right now, especially in the States, everybody is carefree, trying to make money, save money. They don't really have any time to focus on anything serious like social problems, the state of the nation."

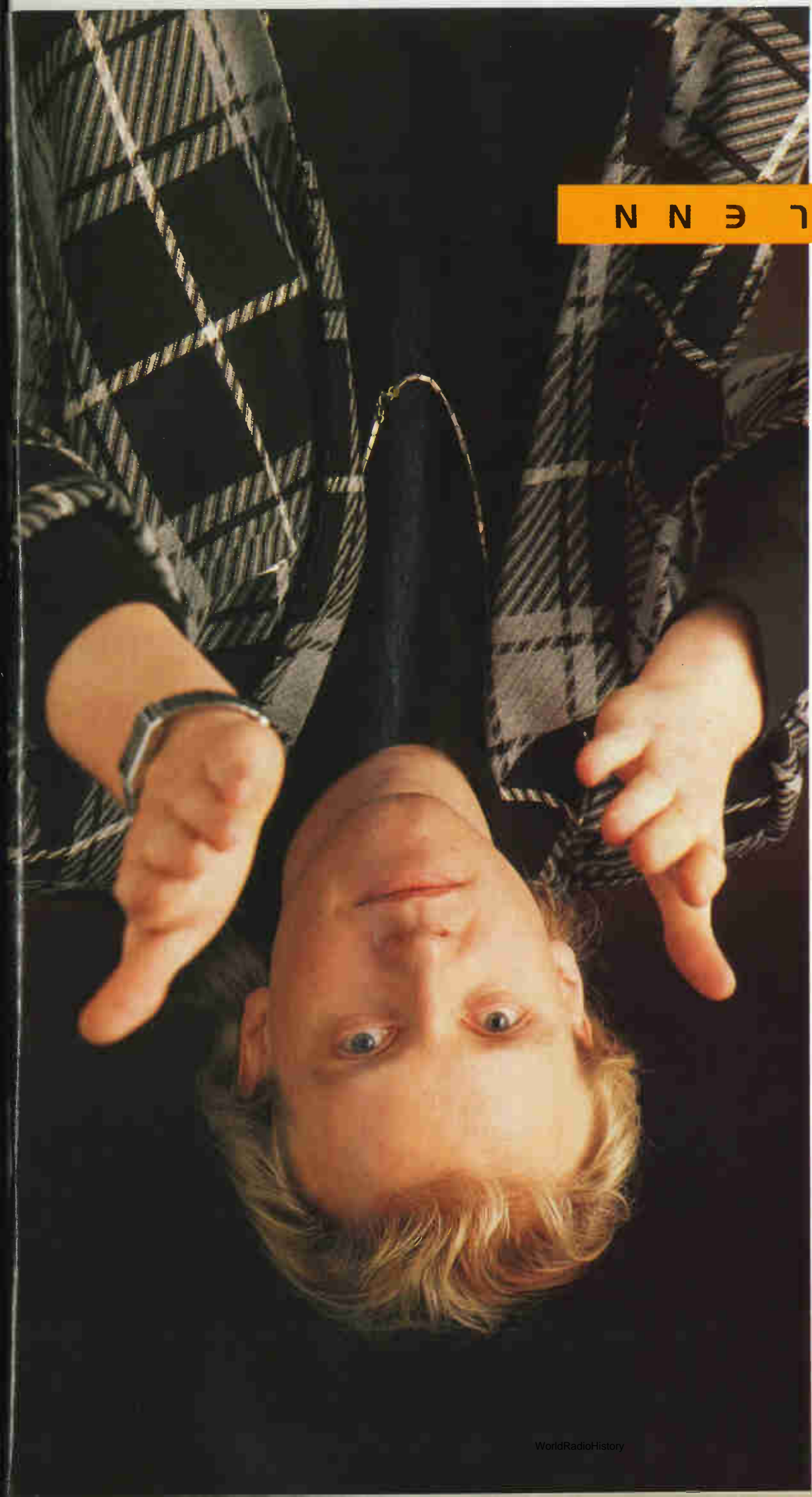
"Over here it's a little different. They got a little bit more of a stressful situation with the miners strike and the pound. Now is the time for them to give some serious thought, right now."

Scorpio tunes in: "We're dealing with the truth — and with the truth it takes a lot longer for it sink in. Most of the stuff now is all 'la li la'; we're gonna override all that."

Message or no, the old brag and bluster is still around. Those clothes over there in the picture (zebra suit courtesy Ken Market) aren't stage, they're street clothes. That quick fire rap is the same on and off the record. It's tough and it's flash and it's baaad. But, a record like 'Step Off' is not just gob racing, it's a mosaic of inputs.

"The music to 'Step Off' is an old O Jays song 'For The Love Of Money', so Gamble and Huff would go down as the writers of the music," says Mel. "Then Sylvia (Sugarhill supreme Ms Robinson) would have a credit for the production and me and Scorpio would have a part of the writing. I guess there may be another part in there as well ..." Not to mention the scratching and the Chaka Khan rap being put onto the front of the disc by PRT, Sugarhill's English distributors. Not quite the Fall on the John Peel show.

Mel and the Five have the best record on the chart so far this year. No knives, no crap, no messin'.



GLEN

In our fascinating profile of Mr Glenn Gregory, crooner of this parish, we discover what Heaven 17 and toilet paper have in common. And there's more! Paul Sexton is enthralled, and that's no lie...

## FUTURE TENSE: THE HEAVEN 17 ALBUM PROJECT

**The band are working on an album at Air Studios in the West End, aren't they Glenn?**

Yes. We take quite a lot of care over our 12-inches and always have done, right from 'Fascist Groove Thang', and quite often put two different 12-inch mixes on B-sides of things, so people don't always get to listen to them. So what we decided to do was a double album of all our 12-inch mixes, and it's got four tracks each side, each side's about 20, 25 minutes, so it's a bargain pack. At the moment we're working on the title of 'Stronger And Longer', which we're not sure about. We lifted it directly from the Andrex ad. The tracks certainly are stronger and longer, it's certainly true...

**Will it include all the hit singles?**

No, there are some missing, but it's certainly got most, it's got the new one, 'And That's No Lie', it's got three or four previously unreleased tracks on it, some remixed ones, a megamix that lasts about 12 minutes, that's very funny and there's a remix of 'Penthouse And Pavement', that's very good as well. Quite a lot of new stuff there.

## PRESENT TENSE: THE BAND AID BEANFEAST

**That all turned out rather bigger than you expected, didn't it?**

Midge phoned me up the day before, and I only live round the corner from Sarm West, where it was recorded, so I just toddled round there about 10 o'clock, and I had no idea how big it was going to be, no one would tell me who was going to be there or what was happening. So Martyn and I toddled round with a bacon sandwich and a pint of milk in each hand, walked round the corner and there're 20 camera crews there! So we quickly stashed the milk and the bacon sandwiches and walked in, pretending we knew what was going on.

## PAST TENSE: GLENN GREGORY GROWING UP

**What was the first record you ever bought?**

To be perfectly honest, the first one was one of those 'Top Of The Pops' compilation albums, with NOT the original versions. It had the song 'Me And You And A Dog Named Boo' on it. My Mum and Dad had a Dansette for years that didn't work, then when I did a paper round I got a radio and tape recorder, and I used to sit there with the pause button taping things off the radio.

**Have you got a big record collection these days?**

No, I sold them all about 18 months ago. I've never been a hoarder, I hate things cluttering up the place. I've started buying them again, but I've probably got about 15 or 20 records. I

literally sold *everything*. I sold my record player as well, I just thought 'bugger it'. The highest price was for 'Jammy Smears', by Ivor Cutler, I got about £10 for that.

The newest record I've got is 'Pleasure Dome', I think there's some really good stuff on that. I get fed up with all the talking, though. I've got a couple of Dean Martin albums. That's from my mother, she was always playing that around the house. And Anthony Newley singles. But I'm really against hoarding, I'm the sort of person that when I get a Christmas card, I read it and throw it away. But my place is a total mess anyway.

**How about gigs, did you used to go to many concerts?**

I used to always break into City Hall in Sheffield. We used to rush up, and there'd be this old guy on the door. He'd stop about four and the rest of us would rush in. That's what made it fun. I don't think I ever had a ticket for a gig there. Oh, yes I did, there was a Mick Ronson concert I had a ticket for, but that was because my friend forged them. And it worked as well. No, I did buy a ticket for Lou Reed once.

Another good one, when I was 16 or 17, I had my first suit on, a nice tweedy thing. Alex Harvey was playing, and there were all these kids at the door trying to get in. I walked right through them and said to the bloke on the door 'Right, don't let ANY of them in' and he said 'Righto' and I walked straight through. Definitely the best bit of blagging I've ever done.

**D'you go to many films?**

I don't go to many, because Sarah my wife has a phobia about cinemas. Occasionally I'll go by myself. My favourite film of all time is 'The Tin Drum'. That and 'The Shining'. The first film I saw was 'Our Man Flint', it was a sort of James Bond piss-take, my Dad took me (by the way, Glenn, the bloke we were trying to think of in that picture was James Garner). Then 'Zulu Dawn', we went to see the tits. This is as kids. I enjoyed the film more than the tits, I was a late developer. (Barry Norman's note: 'Zulu Dawn' wasn't released until 1979, he must have been an extremely late developer, Perhaps he meant 'Zulu'!)

**Are you a football fan like Martyn Ware?**

No, I do follow Sheffield Wednesday but not as closely as he does. By the way, he's broken the curse (this is Glenn's reference to my 'Ware's Curse On Wednesday' story in the football season curtain-raising RM special back in August). He met the team over Christmas as well, one of our friends arranged for him to go into the Wednesday dressing room.

**Which radio stations do you listen to?**

Radio Two and Radio Four... and Radio One in the mornings 'cos I like to have some idea what's going on. In the bath I listen to John Peel for old time's sake. In the car, I listen to classical music, and I tend to drive how the music's going. If it's Strauss, I'm waltzing all over the road. If it's Beethoven, I'm going all over the place. Martyn gets very scared. 'Don't buy any Wagner whatever you do', he says.

**Any nicknames at school?**

I never ever had a nickname. I wouldn't stand for it. It was 'Glenn', not even 'Greg', or a thick lip.



s e v e n t e e n

**What were your first few jobs?**

The first job I got was boning bacon at the local co-op. Strangely enough I went in and put my coat on a hook and that said 'Martyn Ware', it was his old job. I had quite a nice sideline in wines and spirits and Easter eggs.

I worked four days at Moss Bros, then I got a job at the Crucible Theatre, so I left Moss Bros, taking with me a couple of scarves, a hat, an umbrella and on to the next job.

Then I started doing photography. I actually took pictures of the Human League that were published in Sounds. They were playing live in Sheffield, I was playing pool in a pub called The Raven, and Martyn came up and said 'Can you do us a favour?' I've still got the negatives. I think I had a couple of other things in NME as well.

**How did you meet your wife? Or shall I call her 'Gregory's Girl'?**

She came up to me at The Palace, poked me in the stomach and walked off. She's really smart and there were all these big people around us, I couldn't understand where it'd come from. Anyway, Martyn had agreed to produce Allez Allez, the band she was in. After a while she proposed to me and I accepted. We got married on January 1. It made one hell of a party... Bishops Stortford's never seen anything like it.

# GREGORY'S GOSSSIP

# US Singles

- 1 2 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 2 4 EASY LOVER, Philip Bailey, Columbia/CBS
- 3 5 CARELESS WHISPER, George Michael, Columbia/CBS
- 4 3 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 5 9 LOVER BOY, Billy Ocean, Jive/Arista
- 6 8 THE BOYS OF SUMMER, Don Henley, Geffen
- 7 1 LIKE A VIRGIN, Madonna, Sire
- 8 10 I WOULD DIE 4 U, Prince And The Revolution, Warner Brothers
- 9 12 METHOD OF MODERN LOVE, Daryl Hall And John Oates, RCA
- 10 13 NEUTRON DANCE, Pointer Sisters, Planet
- 11 6 ALL I NEED, Jack Wagner, Qwest
- 12 7 RUN TO YOU, Bryan Adams, A&M
- 13 23 THE HEAT IS ON, Glenn Frey, MCA
- 14 21 SOLID, Ashford & Simpson, Capitol
- 15 22 CALL TO THE HEART, Guiffria, Camel/MCA
- 16 14 JAMIE, Ray Parker Jr., Arista
- 17 20 LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
- 18 23 OPERATOR, Midnight Star, Solar
- 19 31 SUGAR WALLS, Sheena Easton, EMI America
- 20 25 FOOLISH HEART, Steve Perry, Columbia/CBS
- 21 27 MISLED, Kool And The Gang, De-Lite
- 22 30 THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Brothers
- 23 33 CALIFORNIA GIRLS, David Lee Roth, Warner Brothers
- 24 26 JUNGLE LOVE, The Time, Warner Brothers
- 25 34 MR TELEPHONE MAN, New Edition, MCA
- 26 34 CAN'T FIGHT THIS FEELING, Reo Speedwagon, Epic
- 27 11 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 28 32 MONEY CHANGES EVERYTHING, Cyndi Lauper, Portrait
- 29 15 THE WILD BOYS, Duran Duran, Capitol
- 30 37 TENDERNESS, General Public, I.R.S.
- 31 16 WE BELONG, Pat Benatar, Chrysalis
- 32 19 DO WHAT YOU DO, Jermaine Jackson, Arista
- 33 36 MISTAKE NO 3, Culture Club, Virgin/Epic
- 34 39 ROCKIN' AT MIDNIGHT, The Honeydrippers, Es Paranza
- 35 49 PRIVATE DANCER, Tina Turner, Capitol
- 36 43 ONLY THE YOUNG, Journey, Geffen
- 37 52 TOO LATE FOR GOODBYES, Julian Lennon, Atlantic
- 38 45 RELAX, Frankie Goes To Hollywood, ZTT/Island
- 39 56 LOVER GIRL, Teena Maria, Epic
- 40 44 NAUGHTY, NAUGHTY, John Parr, Atlantic
- 41 42 DO IT AGAIN, The Kinks, Arista
- 42 49 OOH OOH SONG, Pat Benatar, Chrysalis
- 43 47 TRAGEDY, John Hunter, Private I
- 44 18 COOL IT NOW, New Edition, MCA
- 45 53 I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen, Geffen
- 46 57 KEEPING THE FAITH, Billy Joel, Columbia/CBS
- 47 63 HIGH ON YOU, Survivor, Scotti Brothers
- 48 48 20/20, George Benson, Warner Brothers
- 49 17 DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Columbia/CBS
- 50 54 TREAT HER LIKE A LADY, The Temptations, Gordy
- 51 46 MISSING YOU, Diana Ross, RCA
- 52 24 SEA OF LOVE, The Honeydrippers, Es Paranza
- 53 — SAVE A PRAYER, Duran Duran, Capitol
- 54 58 TURN UP THE RADIO, Autograph, RCA
- 55 28 VALOTTE, Julian Lennon, Atlantic
- 56 59 SMALLTOWN BOY, Bronski Beat, MCA
- 57 67 BORDERLINE, Jeffery Osborne, A&M
- 58 38 IN NEON, Elton John, Geffen
- 59 — SOMEBODY, Bryan Adams, A&M
- 60 65 THIS IS MY NIGHT, Chaka Khan, Warner Brothers

- 73 81 PLAYING TO WIN, LRB, Capitol
- 76 90 OBSESSION, Animation, Mercury
- 78 88 RESTLESS HEART, John Waite, EMI-America
- 80 85 RAIN FOREST, Paul Hardcastle, Profile
- 81 86 CRAZY, Kenny Rogers, RCA
- 82 — THE WORD IS OUT, Jermaine Stewart, Arista
- 87 — BABY COME BACK TO ME, Manhattan Transfer, Atlantic
- 95 — WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson and Pia Zadora, MCA/Curb

Compiled by Billboard

# US Albums

- 1 1 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 2 2 LIKE A VIRGIN, Madonna, Sire
- 3 3 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 4 9 AGENT PROVOCATEUR, Foreigner, Atlantic
- 5 4 17, Chicago, Full Moon/Warner Brothers
- 6 10 MAKE IT BIG, Wham!, Columbia/CBS
- 7 6 RECKLESS, Bryan Adams, A&M
- 8 8 PRIVATE DANCER, Tina Turner, Capitol
- 9 7 BIG BAM BOOM, Daryl Hall And John Oates, RCA
- 10 11 NEW EDITION, New Edition, MCA
- 11 5 ARENA, Duran Duran, Capitol
- 12 12 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 13 15 SUDDENLY, Billy Ocean, Jive/Arista
- 14 16 CAN'T SLOW DOWN, Lionel Richie, Motown
- 15 20 A PRIVATE HEAVEN, Sheena Easton, EMI America
- 16 23 BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 17 13 VOLUME ONE, The Honeydrippers, Es Paranza
- 18 18 BREAK OUT, Pointer Sisters, Planet
- 19 24 PERFECT STRANGERS, Deep Purple, Mercury
- 20 14 SPORTS, Huey Lewis And The News, Chrysalis
- 21 49 CENTERFIELD, John Fogerty, Warner Brothers
- 22 19 TROPICO, Pat Benatar, Chrysalis
- 23 17 'WOMAN IN RED', Stevie Wonder, Motown
- 24 21 LUSH LIFE, Linda Ronstadt, Asylum
- 25 22 VALOTTE, Julian Lennon, Atlantic
- 26 38 BEVERLY HILLS COP, Soundtrack, MCA
- 27 32 CHINESE WALL, Philip Bailey, Columbia/CBS
- 28 28 2 AM PARADISE CAFE, Barry Manilow, Arista
- 29 26 HEARTBEAT CITY, The Cars, Elektra
- 30 31 ALL THE RAGE, General Public, IRS
- 31 27 THE UNFORGETTABLE FIRE, U2, Island
- 32 25 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 33 30 ANIMALIZE, Kiss, Mercury
- 34 29 ICE CREAM CASTLE, The Time, Warner Brothers
- 35 44 WHEELS ARE TURNING, REO Speedwagon, Epic
- 36 36 PLANETARY INVASION, Midnight Star, Solar
- 37 37 ESCAPE, Whodini, Arista
- 38 40 GIUFFRIA, Guiffria, Camel/MCA
- 39 41 THUNDER SEVEN, Triumph, MCA
- 40 35 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 41 39 MADONNA, Madonna, Sire
- 42 42 1984, Van Halen, Warner Brothers
- 43 47 SOLID, Ashford And Simpson, Capitol
- 44 46 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, Island
- 45 45 ALL I NEED, Jack Wagner, Qwest
- 46 33 STAY HUNGRY, Twisted Sister, Atlantic
- 47 43 WAKING UP WITH THE HOUSE OF FIRE, Culture Club, Virgin/Epic
- 48 50 EMERGENCY, Kool And The Gang, De-Lite
- 49 34 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 50 56 FAT BOYS, Fat Boys, Sutra

Compiled by Billboard

# Billboard 61-100

- 62 71 NIGHTSHIFT, Commodores, Motown
- 64 74 BEAT OF A HEART, Scandal featuring Patty Smyth, Columbia
- 65 — THIS IS NOT AMERICA, David Bowie with Pat Metheny Group, EMI-America
- 66 79 WHY CAN'T I HAVE YOU, The Cars, Elektra
- 68 75 GO FOR IT, Kim Wilde, MCA
- 69 76 INVITATION TO DANCE, Kim Carnes, EMI America
- 70 73 YO LITTLE BROTHER, Nolan Thomas, Mirage






# Record Mirror Disco

1	4	WHO COMES TO BOOGIE, Little Benny & The Masters, Bluebird/10 12in	61	71	STOMP (REMIX), Brothers Johnson, A&M LP/12in promo
2	1	SAY YEAH, The Limit, Portrait 12in	62	46	I BELIEVE IN LOVE, Major Harris, Streetwave 12in
3	16	PERSONALITY (COMPLEX)/LET HER FEEL IT (RETOUCHED), Eugene Wilde, Fourth & Broadway 12in	63	68	SHOULD I (PUT MY TRUST IN YOU), Caution/Maxi Priest, Level Vibes! 12in
4	3	YAH MO B THERE (JELLYBEAN REMIX), James Ingram, Qwest 12in	64	54	FINESSE/YOU'RE THE ONLY ONE I LOVE/MEET ME HALF WAY THERE, Glenn Jones, RCA LP
5	2	FRIENDS, Amii Stewart, RCA 12in/Dutch High Fashion Music remix	65	re	BACK STABBERS/THERE WILL NEVER BE ANOTHER YOU, Jimmy Ruffin, EMI 12in
6	6	ANYTHING?, Direct Drive, Polydor 12in	66	66	YOU TURN ME ON, Bruni Pagan, US Motown 12in
7	7	LOVERIDE, Nuance featuring Vikki Love, Fourth & Broadway 12in	67	47	COOL OUT, Magnum Force, US Paula Records 12in
8	5	CAN I, Cashmere, Fourth & Broadway 12in	68	61	PLEASE DON'T GO (DUB VERSION), Nayobe, US The Fever 12in
9	31	NIGHTSHIFT, Commodores, Motown 12in	69	—	MECHANISM/LOVIN', Jonzun Crew featuring Michael Jonzun, Tommy Boy/Polydor 12in
10	12	SOLID, Ashford & Simpson, Capitol 12in/LP Mix promo	70	—	LOVE TONIGHT, David Simmons, US Atlantic 12in
11	14	20/20/BEYOND THE SEA/PLEASE DON'T WALK AWAY/STAND UP/I JUST WANNA HANG AROUND YOU/NEW DAY, George Benson, Warner Bros LP	71	72	SOME KINDA LOVER/NEVER TOO LATE, The Whispers, Solar LP
12	8	I DIDN'T MEAN IT AT ALL/CITY LIFE, Sasss, 10 Records 12in	72	—	THIN WALLS, Thomas McClary, Motown 12in
13	15	OPERATOR/PLAYMATES, Midnight Star, US Solar 12in	73	re	SPREAD LOVE (REMIX), Fatback (featuring Evelyn Thomas), US Spring 12in
14	9	THIS IS MY NIGHT (DANCE REMIX), Chaka Khan, Warner Bros 12in	74	re	WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in
15	41	STARTING AGAIN/OVO MEXIDO, Second Image, MCA 12in	75	re	THANK YOU MY LOVE, Imagination, R&B Records 12in
16	29	YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Hot Melt 12in	76	65	MY DEAR MR. GAYE, Teena Marie, US Epic LP
17	10	20/20 (JELLYBEAN REMIX), George Benson, Warner Bros 12in	77	56	LATELY/CHEY CHEY KULE, Eugene Wilde, Fourth & Broadway LP
18	18	CONTAGIOUS, The Whispers, Solar 12in	78	63	THINGS ARE NOT THE SAME (WITHOUT YOU), First Love, US Mirage 12in
19	20	CURIOUS/PLANETARY INVASION, Midnight Star, Solar LP	79	—	STEP BY STEP/PACIFIC COAST HIGHWAY, Jeff Lorber, US Arista 12in
20	23	FLY GIRL, Intrigue, US World Trade Records Inc 12in	80	—	PARTY TIME, Kurtis Blow, Mercury 12in/US LP remix
21	11	STEP OFF (REMIX), Grandmaster Melle Mel & The Furious Five, Sugarhill 12in	81	—	COME GET SOME OF THIS, Mass Production, US Paran 12in
22	21	AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in	82	—	HOOKED ON YOUR LOVE, Lisa Richards, US Special K Records 12in
23	13	IN THE DARK/GOREE ISLAND, Roy Ayers, CBS 12in	83	—	BUSTIN' LOOSE, Chuck Brown, US Source 12in
24	37	EYE TO EYE/THIS IS MY NIGHT, Chaka Khan, Warner Bros LP	84	—	OUTTA THE WORLD (REMIX), Ashford & Simpson, US Capitol 12in
25	45	I CAN FEEL YOUR LOVE SLIPPIN AWAY, Samson & Delilah, US Saturn 12in	85	—	LOVE IN MODERATION (REMIX)/PADLOCK (REMIX), Gwen Guthrie, Fourth & Broadway 12in
26	17	ARE YOU SATISFIED (FUNKA NOVA), RAH Band, RCA 12in			
27	19	TREAT HER LIKE A LADY, The Temptations, Motown 12in			
28	38	I'M IN LOVE WITH YOU, KoKo-Pop, Motown 12in			
29	27	MYSTERIOUS (REMIX), Twilight 22, US Vanguard 12in			
30	50	THEME FROM 'SHAFT', Eddy & The Soulband, Dutch Break 12in			
31	24	SEXOMATIC, Bar-Kays, Club 12in			
32	22	YOU USED TO HOLD ME SO TIGHT, Thelma Houston, MCA 12in			
33	35	HERE I COME, Barrington Levy, London 12in			
34	36	TOUCHING IN THE DARK/IT'S COOL, Walter Jackson, Bluebird/10 12in			
35	—	BAD HABITS/NOBODY CAN TELL ME (HE DON'T LOVE ME)/LET'S GET BACK TO LOVE, Jenny Burton, US Atlantic 12in/LP			
36	33	WHO DO YOU LOVE, The Intruders, Streetwave 12in			
37	—	CHANGE MEDLEY/SAY YOU LOVE ME AGAIN, Change, WEA 12in			
38	39	I FOUND MORE LOVE, Godfrey Lloyd Jnr & Hot Shots, Justice 12in			
39	25	LIKE A VIRGIN (US DANCE REMIX), Madonna, Sire 12in			
40	26	I FOUND MY BABY/DISRESPECT/WEAK SPOT, Gap Band, US Total Experience LP			
41	—	WE NEED LOVE/CUTIE PIE/SOMEONE LIKE YOU, Cashmere, US Philly World Records LP			
42	52	OUT OF CONTROL (VOCAL DUB VERSION)/REMIX, Evelyn 'Champagne' King, US RCA Victor 12in			
43	30	FRESH, Kool & The Gang, De-Lite 12in			
44	34	POLICE OFFICER, Smiley Culture, Fashion 12in			
45	40	1999, Prince, Warner Bros 12in			
46	28	(I GUESS) IT MUST BE LOVE/FANTASY AND HEARTBREAK/I'D RATHER SPEND THE BAD TIMES WITH YOU, Thelma Houston, MCA LP			
47	48	PUSH (IN THE BUSH), Clair Hick And Love Exchange, US KN 12in			
48	—	MOVE CLOSER (NEW MIX), Phyllis Nelson, Carrere 12in			
49	42	LET ME SHOW YOU, BMP, US Epic 12in			
50	43	I DON'T PLAY THAT/BOYFRIEND/LOOKING FOR THE REAL THING, Shirley Brown, US Soundtown LP			
51	55	PROVE IT TO ME, New Experience, US Philly World Records 12in			
52	re	THAT LOVING FEELING/I GOTTA HAVE YOU BACK/LOSING CONTROL, Amii Stewart, Dutch High Fashion Music LP			
53	—	DO YOU REALLY (WANT MY LOVE), Junior, London 12in			
54	57	FOR YOU MY BABY LOVE, The Gents, US Positive Image 12in			
55	82	L.O.S. (LOVE ON SIGHT), Colors, US Power Light Records 12in			
56	62	PAPA'S GOT A BRAND NEW PIGBAG, The Silent Underdog, Kaz 12in			
57	—	(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU, Wilton Felder, MCA 12in promo/US 7in			
58	74	SHAFT, Van Twist, French Magic 12in/Polydor promo			
59	69	(YOU GOT ME) HYPNOTIZED/SHE'S A PLAY GIRL, Ci Ci, US Creative Funk 12in			
60	60	I'LL KEEP MY LIGHT IN MY WINDOW/RUNNING/SET YOUR LOVE RIGHT/HOW CAN YOU SAY THAT IT'S OVER, The Temptations, Motown LP			
			1	1	STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in
			2	4	BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor 12in
			3	5	TAKE ME TO HEAVEN/SEX (REMIXES), Sylvester, Cooltempo 12in
			4	2	LET ME FEEL IT, Samantha Gilles, Belgian Infinity 12in/US JVC remix
			5	3	LET THE NIGHT TAKE THE BLAME, Lorraine McKane, Carrere 12in
			6	6	TOUCH ME IN THE MORNING, Lydia Steinman, Long Island Sound 12in promo
			7	9	DO YOU NEED ME (HI-NRG MIX), Touchdown, Krack 12in
			8	8	CHINESE EYES/COME INSIDE (REMIX), Fancy, US Personal 12in
			9	7	DANCING IN THE RAIN/DON'T LEAVE ME THIS WAY, Carol Jiani, Streetwave LP
			10	re	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic 12in
			11	15	CRUISING, Sinitta, Fanfare 12in
			12	12	DON'T BEAT AROUND THE BUSH, Hot Gossip, Fanfare 12in
			13	11	APPRECIATION (REMIX), Alicia Myers, US MCA 12in
			14	25	SEX OVER THE PHONE, Village People, Record Shack 12in
			15	28	IN THE EVENING (REMIX), Sheryl Lee Ralph, Swedish Beat Box 12in
			16	10	CHINATOWN, Cruisin' Gang, Italian Cruisin' 12in
			17	14	THIEF OF HEARTS, Melissa Manchester, US Casablanca 12in
			18	—	HEARTS ON FIRE (DANCE MIX), Sam Harris, Motown 12in
			19	20	KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in
			20	13	I'M ON MY WAY, Tabu featuring Debbie Sharp, Crystal City 12in
			21	19	BORN TO LOVE, Claudja Barry, US Personal 12in
			22	17	SECOND BEST, Evelyn Thomas, German Hansa/French In The Mix LP
			23	29	NO REGRETS, Martinique, German Teldec 12in
			24	re	IN THE EVENING, Sheryl Lee Ralph, Artista 12in
			25	—	ONE SHOT LOVER/TIME BOMB (STUDIO 54 REMIXES), Venus/Jeanie Tracy, Belgian ARS LP
			26	26	ALL THE LOVE IN MY HEART, Tony Caso, US "O" 12in
			27	27	TOTAL ECLIPSE OF THE HEART, Koffie, US Pandisc 12in
			28	18	I WANNA LOVE YOU, Shanie Wells, Canadian M.A.N. 12in
			29	—	GIRLS IT AIN'T EASY, Peggie Blu, Dutch Injection 12in
			30	30	PLEASE DON'T GO, Nayobe, US The Fever 12in
			30	—	NEW ATTITUDE, Patti LaBelle, US MCA 12in

## Hi-NRG Disco



# SASS

AVAILABLE IN 7" AND 12"

(FEATURING GROVER WASHINGTON JUNIOR AND DEXTER WANSEL)

## I DIDN'T MEAN IT AT ALL

WorldRadioHistory

# Help!

I'M A young mother with a small child and have been looking for a guide to social security benefits specifically aimed at women. Can you suggest anything?

Tracey, Gloucestershire

● *Check out an inexpensive but excellent Federation Of Claimants Unions publication 'Women And Social Security' covering everything you need to know, including a lot you didn't, about social security benefits, appeals, housing benefit and what you can do about DHSS "sex snoopers"! Sample claim forms and calculators showing the new supplementary benefit rates are included. Price £1 (inc p&p) from Federation Of Claimants Unions, 296 Bethnal Green Road, London E2. If you're not a claimant this 48-page booklet costs £2 from bookstores or the above address.*

I'M HAVING a bet with my friend and need to know what the top selling single and album of 1984 were. Can you help?

Jim, Reading

● *Singles-wise, the obvious top-seller is the Band Aid bash 'Do They Know It's Christmas?', with proceeds going to Ethiopian famine relief. So far, over 3,120,000 copies have been sold. For the fax on hottest album of the year, check out our full guide to the top 100 in the 1984 singles and albums charts which will be published next week.*

## Young Free And Single

CALLING ALL girls 'n lads in or around the *Liverpool* area, *Ian* (16), and into *New Order*, *FGTH*, *ABC*, *Big Country*, *Ultravox*, *OMD* and the *Thompson Twins* wants to hear from y'all. Back at soul, jazz funk, or disco, *Daniel* (17), living in *Ilford* hopes to hear from any girls in his age-group who like that kind o' music. Despondent *Joe Jackson* fan *Jerry* from *Glasgow* would really like to get a letter from anyone else who loves the sound of *Joe* and wants to sell, loan or swap badges, books, posters and cuttings concerning the man himself. And lonely *Scot Richard* (22), working in *Wakefield* would like to meet new people, gay or straight, who enjoy socialising and going out to the pub or disco. If you want to get in touch with *Ian*, *Daniel*, *Jerry* or *Richard*, simply write c/o 'YF&S', *Help, Record Mirror, 40 Long Acre, London WC2*. Bored, lonely, on the dole? This is a free service, so if you want some new friends for 1985, just drop a brief line.

## All by myself . . .

I MOVED out of the house I'd shared with my father and step mother three months ago after she'd told me to get out. We've never got on with each other. Since then, I've been living with my grandmother and things have gone sour there too. As a very shy person I find it very hard to make conversation and tend to answer just 'yes' or 'no' so she nags me about this.

Most of the time I sit around the house as I have nowhere else to go and don't have a friend of my own and I've been told that if I don't change, I will have to go. The trouble is, I don't know how to change. When I try to prolong a conversation, I feel awkward. Now I stay out walking the streets for as long as possible.

I'm nearly 19 now, and have had an application in for a council flat for eight months. Living alone seems the only answer as I unwittingly cause trouble wherever I go.

Is not getting on with parents sufficient cause for a flat to be offered? Also, I'm on an MSC scheme which gives me £35.77 a week after deductions, and don't know if this would pay for a flat. *Steven, Rotherham*

● *If you're used to being a bit of a loner and keeping to your own company, you'd probably enjoy the sheer freedom of living on your own without feeling like an interloper in other people's space.*

*Rotherham council doesn't allocate accommodation to young people aged under 21 anyway, but there are other possibilities. Scanning the small ad columns of local papers is one way of checking out vacant flats and bedsits, or better still, you can ask to be added to the list of young single people, aged 18 plus, who're currently waiting for a vacant bedsit, solo one bedroom flat or flatshare with a local housing association.*

*The Hallam Housing Society, currently charging a basic rent, minus rates and heating, of between £13.13 and £13.90 a week, has a six to twelve month waiting list, although things can speed up if your local housing department nominates you for a place. I'm sending full details of how to apply and of people who can help you out with more ideas and information.*

*Tenants on a low income, or supplementary benefit, can apply to the local authority for a housing benefit rebate when renting either private or council/housing association accommodation. So, while you could end up paying rent, rates, heating and lighting costs of between £25 and £30 a week before you even start living, a percentage of this can be reclaimed.*

*Meanwhile, why not stop feeling sorry for yourself and try getting on with your gran. Anyone want to write to Steve and cheer him up? Why not drop a line c/o this column. Tell us more about your interests Steve and we may come up some ideas for meeting people.*



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.

*Only sweat left to dry on the surface of the skin for hours on end, or sweat which cakes into clothes may give the nostrils an acrid buzz as bacteria get to work to create a rancid pong from a natural odour. So, washing your body and changing your clothes before they hit pong level will really work.*

*Often deodorants don't kill off the bacteria, but simply mask the smell instead, leaving an equally unpleasant metallic tang in their wake instead. Washing the sweaty bits each day with a medicated soap can be just as effective in eliminating the stale smell.*

*You can't stop sweating, but you can do something about the kinds of materials you wear. Avoiding shirts made from manufactured fibres like nylon, if you can, should help. And making sure you change shirts, socks and underwear every day, if you don't already, will keep you feeling fresh.*

IS THERE any way I can write to ace snooker player *Tony Knowles*? Any help you can give will be appreciated. *Stephen, Bolton*

● *Believe it or not, this guy has a fan club. Write to *Tone c/o Val Quinn, 6 Malthouse Close, Lanham, Near Maidstone, Kent. Remember the SAE!**

SEEM to sweat a lot more than anyone else I know and deodorants and anti-perspirants I've tried don't seem to help a lot either. I just end up smelling of deodorant. Any ideas? This is ruining my clothes — especially shirts. I'm 14.

Dave, Glenrothes

● *It's quite natural for sweating to increase a fair bit during puberty when your body is growing and developing at full throttle. Clean sweat is a highly effective way of both cooling you down and eliminating bodily waste products at the same time, and it has a clean and natural smell too.*

# Pink Rhythm

## MELODIES OF LOVE

NEW SINGLE ON 7" & 12" BEG 126 T

Beggars Barquet

THOSE CLASSICAL CHAPS WERE JOLLY FUNKY.

# MUTANT ROCKERS

ALL THEY NEEDED WAS THE BEAT.

# CLASSICAL SCRATCH

NEW SINGLE ON 7" & 12" BEG 127 T



# Disco

from previous page

instance), just about every month throughout the period approximately 1965-1975! ... **Pete Haigh**, (0253-824156) who guests at Preston Cloud's Tudor Room next Thursday (7) for the local Polytechnic's soulful Spectrum Society (details Richard Smart at the SU on Preston 58382), is after the P'funky Sweat Band 'Jamaica' (US Family LP or 12in) — "that was a go-goer!" quoth he ... **Winchester City Football Club chairman and commercial stationers sales director Keith Bell** actually sent me a brand new **Rexel ENM** hand tally counter with the info that (including VAT) it costs £8.64 trade, £13.29 retail, (incidentally you can still get one at Rymans on special order): anyway, our Keith, obviously in a league with music fan **Elton John**, is looking for copies of **Dooley Silverspoon** 'As Long As You Know Who You Are' and **Faith, Hope & Charity** 'To Each His Own' on Eastleigh 6190231 ... **Valerie Simpson**, not to seem ungallant, looked just a little older than 16 when I saw her, in luxuriant wig and figure hugging diamante encrusted pink sheath dress, with a pomaded and quiffed **Nick Ashford** in ankle flashing tight Italian suit, appearing as **Valerie & Nick** at Harlem's **Apollo Theater** in May 1964 — they had several singles under that name on the **Glover** label then, before the next year, while working for **Scepter/Wand** owning **Florence Greenberg & Marvin** (Prelude) **Schlacter's** publishing company **Flomar Music**, they wrote with **Joshie Armead** 'Let's Get Stoned' (and its Oct-Dec '65 R&B hit A-side 'Never Had It So Good') in fact for blind white singer **Ronnie Milsap** on **Scepter** (everyone then assumed he was black before he became a Country superstar), the song only in its first cover version becoming a soul smash the following summer by **Ray Charles** ... **Milsap's** matrix number was 603941B ... **Colin Hudd** at Dartford Flicks is currently raving about the **Whispers'** late '70s UK RCA 12in

## Hi-NRG

**SYLVESTER**: 'Take Me To Heaven' (Cooltempo COOLX 106) Both remixed by Ian Levine, the frantically rattling 0-137bpm but otherwise undistinguished choice of A-side over his flip's previously hotter and far better 128bpm 'Sex' is presumably due to the latter's lyrics and title. Hasn't 'Relax' taught anyone anything?

**LIFE FORCE**: 'Reach For The Stars (Remix)' (Polo 12-37, via PRT) Finally released just as it drops off our Hi-NRG chart after a run of 12 weeks, which seems like craziness to me, this chick sung dynamically spurring and rattling 129bpm gallop will have to convince anyone who didn't get it on white label that they need it now (much starker 131bpm inst flip)

**SINITTA**: 'Cruising' (Fanfare 12FAN 2, via PRT) Miquel Brown's daughter, Annii Stewart's niece, the perfectly formed Sinitta lets it all hang out on a perkily bounding 130bpm hark-back to 'High Energy' (inst flip)

**HEATHER WILLIAMS**: 'Nightlife' (Challenge TAL 11) Simple 0-129 bpm burbler let down by bad singing (inst/edit flip)

**BRADLEY AND THE BOYS**: 'Dyna-Dall' (Hippodrome 12 HIPPO 1, via PRT) Noisily jaunty 125 bpm pounder in three versions, fronted by the Hippodrome's resident camp embarrassment — and noticeably absent from the club's own chart contributions!

revival of the **Bread** oldie 'Make It With You', now "just right for '85" he says ... **MCA** pluggler **Paul Bunting** has only been unreliable because he slipped on some ice and was hospitalised with concussion — which nevertheless doesn't stop **Disco Gary Van Den Bussche** (London Tramp/ Croydon Musique/Maidstone Sunset) moaning "why are MCA so unhelpful to DJs, maybe they think they don't need us?" ... **Solar** 102.45FM have been patchily off-air as a result of a truly piratical and stupid spate of inter-station sabotage, while **Horizon's** 94.5FM test transmission returned at the weekend: however, while it may have housed **Radio Fulham**, 92.1FM is now home for **LWR** playing mainly soul and some Hi-NRG around the clock ... **Carl Richardson**, still Hi-NRG at **Hull Fagins** Sat, goes gay weekly from this Thursday (31) at **Bradford's** free admission **Benson's** in **Simes Street** ... **Norman Scott** does **Luton's** gay **Bolts** every Sunday ... Hi-NRG jocks of a less upfront nature who couldn't be bothered to send in charts over Christmas have been wittering on again about the printed results, so here then for them is their own current **Hi-NRG Disco** list, compiled from last week's mailed-in DJ returns but totally excluding the Sunday 'phone-in' "upfront" jocks about whom some are seemingly still suspicious — compare, this result with the complete combined

chart's positions (in brackets) to see how it holds back, or is held back (according to your viewpoint), the "upfront effect": 1 (1) **Erlene Bentley/Sylvester**, 2 (4) **Samantha Giles**, 3 (10) **Dead Or Alive**, 4 (2) **Carol Lynn Townes**, 5 (5) **Lorraine McKane**, 6 (3) **Sylvester**, 7 (6) **Lydia Steinman**, 8 (15) **Sheryl Lee Ralph** (remix), 9 (24) **Sheryl Lee Ralph** (UK), 10 (9) **Carol Jiani**, 11 (7) **Touchdown**, 12 (25) **Venus/Jeanie Tracy** (remixes), 13 (23) **Martinique**, 14 (12) **Hot Gossip**, 15 (8) **Fancy**, 16 (17) **Melissa Manchester**, 17 (18) **Sam Harris**, 18 (-) **Bronski Beat** LP, 19 (-) **Girly**, 20 (22) **Evelyn Thomas**, 21 (11) **Sinitta**, 22 (20) **Tabu**, 23 (14) **Village People**, 24 (-) **Flirts**, 25 (26) **Tony Caso**, 26 (-) **Princess UFO**, 27 (-) **The Limit**, 28 (-) **Pointer Sisters**, 29 (-) **Barbara Pennington**, 30 (-) **Jolo** ... **Claudia Barry**, **Nayobe**, **Koffie**, **Alicia Myers**, **Barbara Fowler**, **Cruisin' Gang**, **Stephanie Wells** (ranked by strength) all have mail-in support, leaving just the newest **Peggy Blu** and **Patti LaBelle** making it purely on upfront play last weekend — but look out for **Sheryl Lee Ralph** 'I'm So Romantic'/'Evolution' off her US LP, which could have reached the 30 had the "upfront effect" been as great as in recent weeks (incidentally I can't cope with any more 'phoned-in charts') ... I had to process every stage of all this week's charts in **Alan Jones's** brief absence, thus making the above breakdown possible, and also bringing to my notice that some new contributors are loading their charts with promo product from one company, which is pointless as that sort of chart just gets discarded — oh, and please don't divide your returns into **Disco**, **Nightclub** and **Hi-NRG** if they all relate to the same basic gig, we'll decide where you belong! ... **Nick Ratcliffe** (Portsmouth Ritzy) addressed his latest chart to **James Ingram** **Esq** — close, but no cheesecake! ... **Adrian Dunbar** says **Southampton** may not be well served with soulful record shops, but does have cable vision which plays quite a few soul/disco videos, resulting in requests at **Raffles** for such as **Sheila**

**E, Ashford & Simpson, Sam Harris** ... **Friday** (1) finds **Jeff Young** joining resident **Nicky Holloway** at **London Bridge Tooley Street's Royal Oak** for the first weekly night of go-go soul downstairs while **El Dorado & Dave Hucker** latin jazz upstairs (no admission after 11.30pm) — **Chris Hill** being **Nicky's** guest **Mon** (4) ... **Tuesday** (5) **Steve Walsh** starts weekly along the road at **Bermundsey Dockhead's Swan & Sugarloaf** ... **Pete Tong** currently packs **Friday** at **South Harrow Bogarts** ... **Vicious Pink** and also **Floy Joy** have sent out some promotional dayglo slipmats, so thick that there can't be many turntable spindles long enough to poke through them! ... **Broader than Broadway, Safer than Safeway, WOH OH OH!**

**DISASTER STRUCK** on Sunday evening, my typewriter broke — meaning that much of Monday was wasted in buying a replacement, so there wasn't then time to do any **HOT VINYL** reviews. You can see from the chart new entries what was truly hot, and they plus more will be reviewed in full next week. Sorry!

**HIT NUMBERS**: Beats Per Minute for last week's Top 75 entries on 7in (flr for fade/resonant ends) — **Phil Collins** 121f, **Colour Field** 133/66½-Or, **Deep Purple** (0-197f, Commodores 105f, **Chicago** 0-73½f, **Sheryl Lee Ralph** 124½f, **The Armoury Show** 0-143½f, **Immaculate Fools** 117/58½f, **Jimmy Ruffin** 107½f, **The Sweet** 0-129 ... 159½-Or, **Direct Drive** 102f (DDR)/102½f (Polydor), **Slade** 0-110½f, while last week's Whispers should be 115f.

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## NIGHTCLUB

POP JOX are playing: 1 (3) **The Limit**, 2 (1) **Madonna**, 3 (20) **Ashford & Simpson**, 4 (2) **Kool & The Gang**, 5 (5) **Temptations** 12in, 6 (9) **James Ingram**, 7 (4) **Grandmaster Melle Mel**, 8 (11) **Amii Stewart**, 9 (6) **Bar-Kays**, 10 (36) **Prince A/B**, 11 (8) **Thelma Houston** 12in, 12 (23) **Chaka Khan** 'TIMN', 13 (34) **Billy Ocean** 'L/N', 14 (35) **Cashmere** 12in, 15 (7) **Dazz Band**, 16 (17) **Intruders**, 17 (-) **Commodores**, 18 (27) **Foreigner**, 19 (38) **Nuance**, 20 (10) **Wham!** 'ESW', 21 (14) **Sheryl Lee Ralph**, 22 (13) **Ray Parker Jr**, 23 (16) **Billy Ocean** 'CQ', 24 (37) **King**, 25 (25) **Tears For Fears**, 26 (40) **George Benson** 12in, 27 (33) **Carol Lynn Townes**, 28 (39) **Direct Drive**, 29 (12) **Chaka Khan** 'IFY', 30 (18) **Roy Ayres** 12in, 31 (-) **Little Benny**, 32 (21) **Sister Sledge** 'WAF', 33 (30) **Matt Bianco** 'HAM/MM2', 34 (re) **Dead Or Alive**, 35 (re) **Imagination**, 36 (re) **Stevie Wonder** 'DDD', 37 (28) **Pointer Sisters**, 38 (32) **Smiley Culture**, 39 (re) **KoKo-PoP**, 40 (29) **Kane Gang**.

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# THE REACTION REPORT

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# DOUBLE DUTCH

● The Limit are not black or American. They are two nice white Netherlands boys with a big hit and some friends in hip places. They say yeah to Paul Sexton

IF YOU'VE noted "Say-ay-ay-yeah" as the blandest lyric of '85 so far, the Limit's Bernard Oattes and Rob Van Schaik understand. "Even if the critics say the lyrics are crappy," Bernard points out, "they are heartfelt."

Ah well, can't be more honest than that, can you, and Bernard and Rob, the engine room behind the star session that's made 'Say Yeah' such a smash, are disarmingly aware that most people just laugh at the pop music of their homeland, Holland. They even agree.

"Among my top 20 favourite bands," says Rob, "I don't think there'd be a Dutch band in there." "That's not to put the music down," Bernard continues. "It's just not our type." Mind you, think about it and you'll realise that our dear old Dutch has provided quite a few hitsters recently: Forrest, Band Of Gold, Art Company . . . hmm, suddenly I agree.

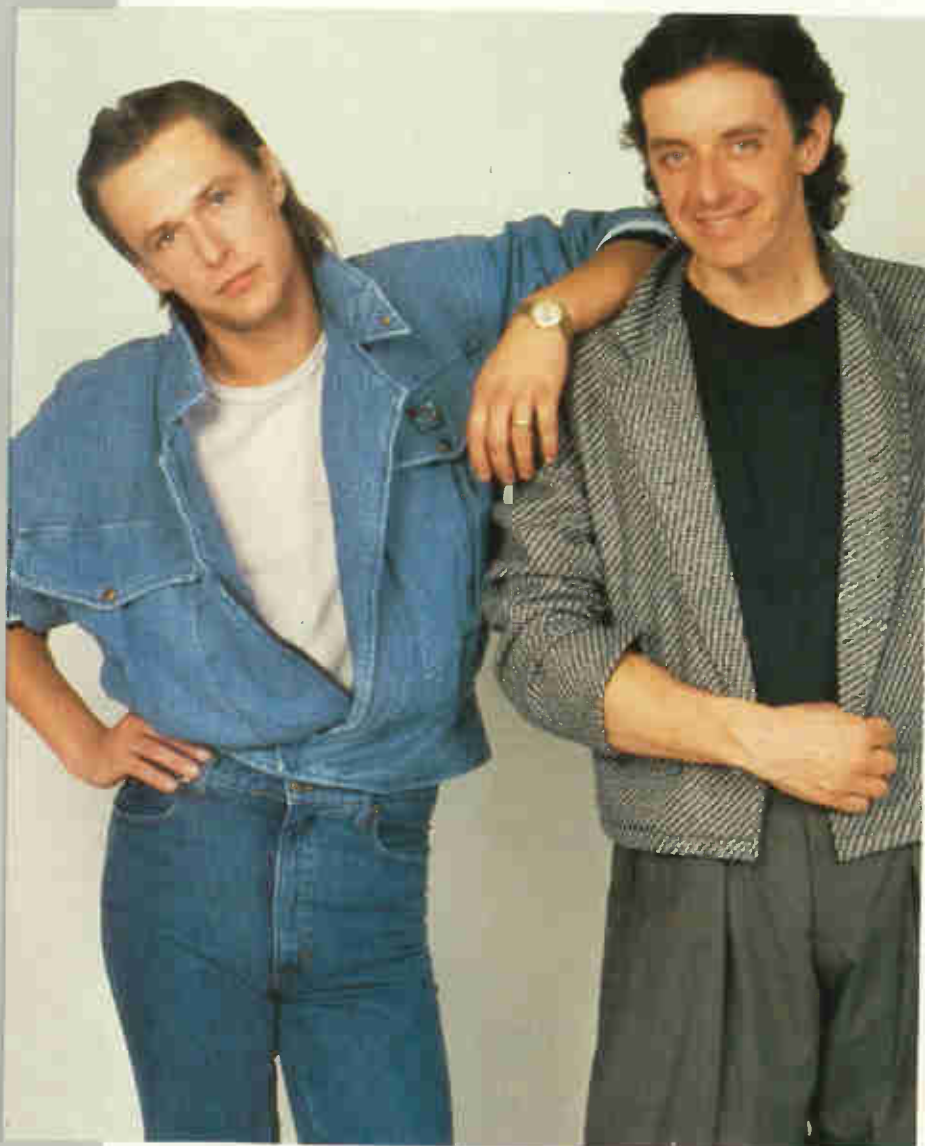
"It's rough country," says Bernard of their headquarters. "There's a bit of a crisis in the business, I don't know why, home taping or whatever it is, but some companies are really not making enough money to invest in new talent, people are getting very scared."

"There was a trend a couple of years ago for Dutch lyrics, but the big boom is over. But we have an eight-track studio, it's perfect, the rent's good, it's five minutes from my house . . . say something really huge was to happen for us in America, and that became our main thing, we might have to consider going over there. Ideally I'd like to make the money in America and live in Holland, with the current rate of exchange."

THE LIMIT aren't quite the Men With No Past And No Future you sometimes find having hits like this; Oattes and Van Schaik wrote 'She's So Divine', a sizeable American r'n'b and dance hit in the original Limit version as well as going double Dutch with covers by Forrest, yes him again, and Jan Akkerman, formerly of Focus, that band of techno-instrumental rockers from the last hot spell from Holland (would it be wise to mention Golden Earring at this juncture? Ouch . . . no, thought not).

If you're expecting them to sink without another gurgle once 'Say Yeah' has taken the tradesmen's exit from the charts, then understand that someone thinks differently. "We've signed a 10 album deal with Portrait Records," say the chaps. *Ten* albums? Practically takes us into the 21st Century. "Yeah, it's nice to know you've got that security."

Rob explains how they came to do those i's and cross those t's: "'She's So Divine' came out on Arista, who were not that crazy about us, so even though we'd recorded the follow-up song for them, it was never released, and we decided to go back to New York and try to



get a new deal. Portrait didn't know our hit, but we played them some demos, including 'Say Yeah', and within four hours, we were talking about lawyers and contracts."

Some of those demos are about to surface on their first Portrait album, on the starting blocks for February, and the Limit lads have also been working with someone else who stands a good chance of becoming a bit of a name this year. She's Lillian Day Jackson, who figured large in the conversation when Roy Ayers was on the blower recently. That's an understatement and a half, actually, uncle Roy reckoned she could sing your socks off at 20 paces and we'll find out when she appears live

with Roy at the four act Hammersmith jam later this month.

Meantime, Bernard says: "We recorded a song with her called 'Got To Control It'." "We had a song and we needed a girl to record it," Rob goes on. "It was about a week before she went to the States to work with Roy so we rushed into the studio. She's half American and half Dutch, she's been raised in Holland."

And exactly what British music have the chaps been checking during their British visit? "Oh, Nik Kershaw," says Bernard, "he writes great songs, I can see why so many British acts do well in America. Also that song 'Shout', that's brilliant!"



h u



Yes, it's Kirsty work being a chartbound mother-to-be. Ms MacColl (alias Mrs Lillywhite) tells Mike Gardner why

# s b a n d

**H**OW DOES that song go again — 'I Knew The Bride When She Used To Rock 'n' Roll'? Well, for recently married Kirsty MacColl there's no "used to" about it. She's riding high with a sparkling version of Billy Bragg's 'A New England' and she's becoming a bit of a 'mutha', as they say in rock circles.

Well, quite a lot of a mother really. She's expecting her first child in the middle of February.

The 25-year-old Croydon-born singer is the daughter of folk singers Ewan MacColl and Peggy Seeger. But she made her name as the songwriting talent behind hits like 'There's A Guy Works Down Our Chipshop Swears He's Elvis' and Tracey Ullman's 'They Don't Know' and 'Terry'.

It was in the unlikely role of backing singer with Simple Minds on the 'Sparkle In The Rain' LP that love blossomed between her and top record producer Steve Lillywhite. Was it love at first sight?

"Apparently for him," she says. "I was too nervous singing with my favourite group to notice him. It happened in October 1983 and it was one of the highlights of the year. I sang on the single 'Speed Your Love' and the Lou Reed song 'Street Hassle'.

"I'd heard of his reputation as a producer and I was surprised at how young he looked — rather like a jolly sixth-former. I assumed because of his appearance and who he was, he'd be going out with a Page Three girl or something. He was very nice but I didn't really pay any attention to him — it was work."

A few weeks later Kirsty had her first inkling that she'd created an impression with Lillywhite.

"He invited me to watch Big Country recording 'Wonderland' and I got suspicious because there weren't any backing vocals needed."

**T**HEIR FIRST date was at Virgin boss Richard Branson's lavish Guy Fawkes Night party in Oxford. "I couldn't believe he was so nice," she recalls. "I kept waiting for the truth to come out — some deep dark secret, but he was wonderful."

How did he propose?

"This will sound too soppy," she says. "He was doing the sound for a live concert in Glasgow for Big Country on New Year's Eve. I went to give him a kiss at the midnight hour and on the 12th stroke he asked me. Just then a piper's band came on and everyone did 'Auld Lang Syne'.

"We told everybody immediately and we jumped around and got really excited. We went back to Jim Kerr's house to celebrate Hogmanay and crack open a few bottles of

champagne. I can't remember much about the next day."

Most of the wedding arrangements fell into Kirsty's lap.

"It was easier for him to get out of it as he worked in the studio," she says. "It's difficult to say I'm busy songwriting because everybody assumed I'm at home doing nothing all day."

In fact they hardly saw much of each other since work meant that Steve was sent to distant lands such as Paris with Frida of Abba and Sweden with Big Country.

**O**N THE big day in August, she arrived 45 minutes late for the ceremony.

"My friend who was doing my hair got stuck into the champagne early in the morning and she was pretty slow," she says. "We had a pink cadillac and a chauffeur dressed in a pink uniform — I felt like Lady Penelope with Parker in 'Thunderbirds'.

"I was practically hysterical with nervousness and kept wanting to giggle," she says. "In the congregation were Frida of Abba, Holly and Paul from Frankie Goes To Hollywood and various members of U2 and Big Country. The most moving part of the ceremony was Bono of U2 reading the lesson. He read that part of Corinthians that begins 'When I was a child, I spoke as a child'.

"The reception was great — I've never had so many friends in one place at one time. My Mum kept Holly Johnson on the dance floor for ages until he complained of exhaustion. The only minor disaster was when Steve did a Leonard Rossiter on me and spilt red wine down my cream silk wedding dress, just like in the Cinzano ads. Luckily everybody was drunk by then and it was time for me to change into my going away suit."

They spent their first night of marriage in the plush surroundings of London's famous Ritz hotel. "They gave us some free champagne so my wedding night was a blur — but it was memorable," she adds quickly, with a twinkle in her eye.

Their romantic honeymoon in Barbados coincided with the rainy season and the worst floods the island has had for 83 years.

Since their joining together in holy matrimony Kirsty admits she usually only gets to see Steve in the bathroom in the mornings because he works such long hours. But the 'A New England' single afforded the pair the chance of working together for the first time on one of Kirsty's projects.

"I'd always liked the song and told Billy Bragg I felt like having a go at it," she says. "It was too short in its original form for a single so Billy wrote an extra verse for me. It was easy doing the single. Steve and I are used to working with each other now."

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● E D W Y N

T R A C E Y & B E N ●



**MINERS' BENEFIT — THE ACADEMY, BRIXTON**

**Orange Juice ● Aztec Camera ● The Woodentops ● Everything But The Girl**

IT'S A shame that Orange Juice's life should end in such messy circumstances. "This is the last time we'll be playing together," Edwyn Collins tells a packed Academy over the crackling PA . . . only the hall's still filling up, with legions of Orange Juice fans left queueing up outside, waiting to come in.

After reported backstage squabbles about who should open this miners' benefit, Edwyn and the boys ended up going on first and making a creditable sacrifice they shouldn't have had to make. What price a pop star's ego compared to the people we're all here to support?

At least Orange Juice went out with their usual sprightly set — not to mention their credibility intact — but they never had time, or a fully warmed up audience, to really get going.

The Woodentops followed. The sound was awful, but at least it's free. For half an hour their combination of Bunnymen vocals, Smiths' guitar riffs and Jim Morrison's everything delight. Saying that, their set was too long, but they've tightened their sound up a lot since they played Dingwalls in the summer. Expect great things from them in the near future.

Everything But The Girl are now a highly professional combo. They chose this evening to try out new songs which will feature on their forthcoming album. Most sounded strong, particularly 'This Love Not For Sale' where Tracey's smooth voice was at its best for a tune that Billie Holliday could easily have sung.



*Pix by Paul Slattery*

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'Each And Everyone' was introduced by Ben Watt as "the record that made the most amount of money for our record company", and its beefed up guitar sound and more jazzy feel made it the highlight of the set.

Finally, Aztec Camera appeared. Roddy Frame stood alone, accompanying himself for the first number before being joined by the rest of the band. He's become such an assured performer, with that rare ability to be able to just sing and play and still be interesting.

With neatly cropped hair, flowery shirt and tartan trousers, the lighting made his skin

look green. A jolly 'All I Need Is Everything', the bittersweet sentiment of 'The Bugle Sounds Again' and the final version of 'Jump' stood out as sharp songs, brilliantly performed.

The evening ended with Roddy doing his Van Halen guitar solo and commenting "this song's done more for women in rock than anything". What a man.

£19,000 for the miners and an evening of much of the best guitar-based music around. Can't be bad.

■ ELEANOR LEVY





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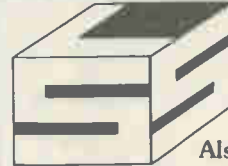
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# Mailman

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

I TURNED eagerly to your news pages this week and saw what I was looking for, the Smiths tour dates. All 24 of them. Wow! Great! I thought to myself. This was a tour I was not going to miss after seeing them live last June. I ran my finger through the list of dates in Scotland.

I felt overwhelmingly compelled to write because I knew that the good people at RECORD MIRROR would print my letter and help me bring this unfortunate matter to a head.

Personally, I find it bewildering that Glasgow should be missed because last June the Glasgow Barrowland was a sell out and was brilliant. If they do not however decide to add a few Scottish dates then they shouldn't be too surprised if their Scottish fans boycott their soon to be released album (me for one).

C'mon, it certainly isn't an unreasonable request.

Arran Fraser, Glasgow

● *No, it certainly isn't. C'mon Morrissey, get your kilt on*

JUST WHO on earth does that ineffably weak minded prat Robert Duncan think he is castigating the lovely and divine Madonna? Not only is the gal a fine singer, she's also a brilliant dancer who's extremely nubile and obviously possesses a strong sense of humour and self-irony — qualities lacking greatly in most of today's pop stars.

Come, come, you boring old fart — ease-up! I mean, who wants 'real women' when girls just wanna have fun?

Steven Colby, Liverpool

● *Yes, Madonna does have a strong sense of humour and self irony*

HOW COULD you do it? I mean it's the pits! At a time of tragedy you print an absolutely dire record review by Mike Gardner. Naturally, we're talking about Bucks Fizz's latest single release 'I Hear Talk'.

It's not unusual for a Bucks Fizz record to be written off, so why did you have to be so hurtful and print this rotten review when our



## BURNING BUSH

**THIS IS a warning! 1984 was a great year for female singers. Sade and Alison Moyet both produced classic albums, Annie Lennox and the Eurythmics made some fine singles and even Tina Turner brought some life and sparkle to the American charts.**

**But all of this pales into insignificance, as this is the year of Kate Bush's long awaited fifth album. What other pop performer stands a chance against the mega talented super being we know as Kate Bush? She writes her own songs, arranges and produces her own records, she plays all**

pianos and synthesisers, and she sings.

**A lot has been put on voices this year, but remember the high soaring vocal on 'Wow', or the gentle purr of 'Man With The Child', or the deep low growl of 'The Dreaming'? The power and talent of this woman leaves me speechless. The new album will be worth waiting for. Bush is alive in '85!!**

Dave Cross, Hornchurch, Essex

● *Funny really, some of us thought Kate Bush sounded like a cat being slowly strangled*

Twentieth Century hero is lying seriously ill in a hospital bed?

Mike Nolan needs bucking up, the likes of a review like this won't do much for him!

Finally, our love and best wishes to Mike, Cheryl, Bobby and Jay for a speedy recovery.

**Two extremely angry and upset Fizzy fans, Denise Cowx, Oxford and Karen Clarke, Middlesex**

● *Betty Page has subsequently taken a paddle to Mr Gardner's backside and he is feeling suitably chastised*

MANY MANY thanks for your Hall And Oates article (Jan 12). I thought that I would never get a colour

picture of the gorgeous Daryl Hall. Could we have a full page poster PLEASE!

I am absolutely infuriated that their 'Out Of Touch' single (which is out of this world) flopped in the British charts. It just goes to show that people are so used to the sickening wailing and whining of Wham! and Duran Duran that they'll buy their new records without even hearing them first.

So come on Britain, more support for Messrs Hall and Oates please or else (don't ask me what).

**A cheated off but ever faithful Hall & Oates fan, Acton, London**

● *Yes, when Russ Abbott is at the top of the charts it makes you wonder, doesn't it?*

I THOUGHT Strawberry Switchblade were all sweetness and light, polka dots and ribbons and roses. But then I saw them on the Oxford Road Show and TOTP.

Why has Rose taken to wearing those micro-mini shiny black skirts and flashing her bum at the world? It hardly goes with the song.

Please Rose, get back into your frilly skirts again before I blush redder than your over-made-up lips.

Spotty Steven, Hackbridge.

● *Can't agree more old chap. These girls that expose their bodily parts should be given three years hard labour in Laura Ashley's*

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# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending February 2, 1985

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	7	AGENT PROVOCATEUR, Foreigner, Atlantic □
2	2	12	ALF, Alison Moyet, CBS ★
3	7	2	HITS OUT OF HELL, Meat Loaf, Epic ○
4	10	34	BORN IN THE USA, Bruce Springsteen, CBS □
5	9	16	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
6	11	6	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar ○
7	3	31	ELIMINATOR, ZZ Top, Warner Bros ★
8	4	13	THE COLLECTION, Ultravox, Chrysalis ★
9	5	12	MAKE IT BIG, Wham!, Epic ★
10	16	4	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel ○
11	13	2	20/20, George Benson, Warner Bros ○
12	6	10	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ★
13	12	13	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ★
14	15	28	DIAMOND LIFE, Sade, Epic ★
15	8	9	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ★
16	14	11	ARENA, Duran Duran, Parlophone ★
17	21	67	CAN'T SLOW DOWN, Lionel Richie, Motown ★
18	17	11	LIKE A VIRGIN, Madonna, Sire □
19	20	9	THE 12" ALBUM, Howard Jones, WEA □
20	19	32	PRIVATE DANCER, Tina Turner, Capitol ★
21	26	11	HATFUL OF HOLLOW, The Smiths, Rough Trade □
22	27	15	STEELTOWN, Big Country, Mercury □
23	25	11	1984, Eurythmics, Virgin □
24	30	62	UNDER A BLOOD RED SKY, U2, Island ★
25	18	31	PARADE, Spandau Ballet, Chrysalis ★
26	23	6	LOVE HURTS, Everly Brothers, K-Tel □
27	35	3	CHESS, Various, RCA
28	22	17	THE UNFORGETTABLE FIRE, U2, Island ★
29	41	16	CINEMA, Elaine Paige, K-Tel ★
30	24	9	GHOSTBUSTERS, Original Soundtrack, Arista ★
31	28	16	I FEEL FOR YOU, Chaka Khan, Warner Bros □
32	33	9	PARTY PARTY, Black Lace, Telstar ★
33	29	80	NO PARLEZ, Paul Young, CBS ★
34	38	4	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
35	48	29	PURPLE RAIN, Prince And The Revolution, Warner Bros □
36	37	14	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone ★
37	31	10	THE RIDDLE, Nik Kershaw, MCA ★
38	58	3	1999, Prince, Warner Bros ○
39	34	38	LEGEND, Bob Marley And The Wailers, Island ★
40	—	1	STAGES, Elaine Paige, K-Tel NE1262 ★
41	39	12	GREATEST HITS, Shakin' Stevens, Epic ★
42	37	9	SCREEN GEMS, Elkie Brooks, EMI □
43	43	40	BREAKOUT, Pointer Sisters, Planet □
44	42	16	YESTERDAY ONCE MORE, Carpenters, EMI □
45	40	37	FANTASTIC, Wham!, Innervision ★
46	77	8	WAR, U2, Island □
47	45	11	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
48	54	112	THRILLER, Michael Jackson, Epic ★
49	50	3	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT/Island
50	32	9	LOVE SONGS, Various, Telstar □
51	46	10	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
52	—	1	FOUR STAR COUNTRY, Various, K-Tel NE1278
53	62	48	HUMAN RACING, Nik Kershaw, MCA ★
54	49	2	17, Chicago, Full Moon
55	60	48	THE WORKS, Queen, EMI ★
56	82	5	THE CROSSING, Big Country, Mercury ★
57	71	315	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ★
58	78	2	TROPICO, Pat Benatar, Chrysalis
59	55	12	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □
60	53	6	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor ○
61	83	10	THE JOHN DENVER COLLECTION, John Denver, Telstar □
62	52	7	INTO THE GAP, Thompson Twins, Arista ★
63	68	13	BAD ATTITUDE, Meat Loaf, Arista □
64	56	13	GOLDEN DAYS, Fureys, K-Tel □



BILLY BRAGG: Come spy with me

65	—	1	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Go! Discs UT11
66	70	8	EMERGENCY, Kool And The Gang, De-Lite ○
67	74	8	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
68	—	1	IT'S YOUR NIGHT, James Ingram, Warner Bros 9239701
69	65	14	VALOTTE, Julian Lennon, Charisma ○
70	57	82	QUEEN GREATEST HITS, Queen, EMI ★
71	67	12	VERY BEST OF FOSTER AND ALLEN, Foster And Allen, Ritz □
72	66	8	GREEN VELVET, Various, Telstar □
73	99	2	SUDDENLY, Billy Ocean, Jive
74	64	25	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ★
75	63	2	TOO TOUGH TO DIE, Ramones, Beggars Banquet
76	44	5	HEARTBEAT CITY, Cars, Elektra ○
77	47	13	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
78	81	9	JAMES LAST IN SCOTLAND, James Last, Polydor
79	92	3	LABOUR OF LOVE, UB40, Dep International/Virgin ★
80	69	3	VOLUME ONE, Honeydrippers, Es Paranza
81	59	4	TREASURE, Cocteau Twins, 4AD
82	90	11	ZOOLOOK, Jean Michael Jarre, Polydor
83	—	1	THE HURTING, Tears For Fears, Mercury MERS17 □
84	—	1	BREAKDANCE, Original Soundtrack, Polydor POLD5147 ○
85	—	1	PLANETARY INVASION, Midnight Star, Solar MCF3251
86	—	1	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI DD1 ★
87	—	1	BORN TO RUN, Bruce Springsteen, CBS CBS69170 ○
88	85	7	ALCHEMY, Dire Straits, Vertigo □
89	73	17	GREATEST HITS, Randy Crawford, K-Tel □
90	51	6	FANS, Malcolm McLaren, Charisma
91	—	1	REFLECTIONS, Various, CBS CBS10034 ★
92	—	1	HELLO, I MUST BE GOING, Phil Collins, Virgin V2252 ★
93	79	3	FACE VALUE, Phil Collins, Virgin ★
94	—	1	STOP MAKING SENSE, Talking Heads, EMI TAH1
95	—	1	TRUE, Spandau Ballet, Chrysalis CDL1403 ★
96	61	74	AN INNOCENT MAN, Billy Joel, CBS ★
97	—	1	MAKING MOVIES, Dire Straits, Vertigo 6359034 ★
98	—	1	THIS IS SOUL, Various, Starblend/AT SOUL1
99	86	2	THE RIVER, Bruce Springsteen, CBS ★
100	76	10	HOOKED ON NUMBER ONES, Various K-Tel □

Compiled by Gallup

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

# Music Video

1	1	THE VIDEO, Wham!, CBS/Fox
2	2	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Polygram
3	3	SONG REMAINS THE SAME, Led Zeppelin, WHV
4	4	THE COLLECTION, Ultravox, Palace/PVG
5	8	VIDEO REWIND, The Rolling Stones, Vestron/PVG
6	9	UNDER A BLOOD RED SKY, U2, Virgin/PVG
7	7	NOW THAT'S WHAT I CALL MUSIC VIDEO 4, PMI/Virgin
8	6	SING BLUE SILVER, Duran Duran, PMI
9	14	DANCING ON THE VALENTINE, Duran Duran, PMI
10	11	TOGETHER, Cliff Richard And The Shadows, PMI
11	5	ON VIDEO, Marc Bolan, Videoform
12	13	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
13	17	WE WILL ROCK YOU, Queen, Peppermint/Guild
14	10	PICTURES ON MY WALL, Echo And The Bunnymen, Warner Music
15	12	END OF THE ROAD '84, Status Quo, Videoform
16	19	VIDEO ALBUM, Duran Duran, PMI
17	18	THE WORKS, Queen, PMI
18	16	ARCHIVE, Bauhaus, Beggars Banquet
19	15	JAZZIN' FOR BLUE JEAN, David Bowie, PMI
20	—	VIDEO SNAP!, The Jam, Polygram

Compiled by Video Week

HOWARD JONES ● BLUEBELLS  
CHAKA KHAN ● FINK BROTHERS  
AMII STEWART

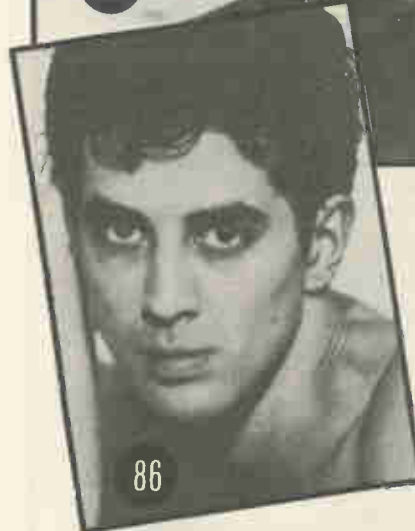
# UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending February 2, 1985

	THIS WEEK	LAST WEEK	WEEKS ON CHART
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1	1	9	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic □
2	3	5	I KNOW HIM SO WELL, Elaine Paige and Barbara Dickson, RCA
3	2	3	LITTLE RED CORVETTE/1999, Prince, Warner Bros ○
4	6	4	LOVE AND PRIDE, King, CBS
5	4	10	SHOUT, Tears For Fears, Mercury ○
6	13	5	SOLID, Ashford and Simpson, Capitol
7	5	12	SINCE YESTERDAY, Strawberry Switchblade, Korova
8	10	6	ATMOSPHERE, Russ Abbott, Spirit
9	7	12	LIKE A VIRGIN, Madonna, Sire □
10	20	4	DANCING IN THE DARK, Bruce Springsteen, CBS
11	8	8	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham! Epic ☆
12	21	4	YAH MO B THERE, James Ingram/Michael McDonald, Qwest
13	12	6	FRIENDS, Amii Stewart, RCA
14	18	3	THIS IS MY NIGHT, Chaka Khan, Warner Bros
15	11	8	STEP OFF, Grandmaster Melle Mel, Sugarhill
16	24	3	LOVERBOY, Billy Ocean, Jive
17	9	8	DO THEY KNOW IT'S CHRISTMAS?, Band Aid, Feed The World ☆
18	28	4	RUN TO YOU, Bryan Adams, A&M
19	36	2	SUSSUDIO, Phil Collins, Virgin
20	16	24	GHOSTBUSTERS, Ray Parker JR, Arista □
21	30	11	CLOSE (TO THE EDIT), Art of Noise, ZTT/Island
22	38	3	A NEW ENGLAND, Kirsty MacColl, Stiff
23	17	5	SAY YEAH, Limit, Portrait
24	22	11	THANK YOU MY LOVE, Imagination, R&B
25	31	4	WE BELONG, Pat Benatar, Chrysalis
26	14	9	EVERYTHING MUST CHANGE, Paul Young, CBS ○
27	15	8	POLICE OFFICE, Smiley Culture, Fashion
28	19	8	SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA
29	26	3	JUST A SHADOW, Big Country, Mercury
30	29	3	CAN I, Cashmere, Fourth & Broadway
31	45	2	THINKING OF YOU, Colour Field, Chrysalis
32	54	2	NIGHTSHIFT, Commodores, Motown
33	27	11	WE ALL STAND TOGETHER, Paul McCartney and Frog Chorus, Parlophone □
34	34	6	I HEAR TALK, Bucks Fizz, RCA
35	23	10	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit
36	49	3	THIS HOUSE, Big Sound Authority, MCA
37	25	8	SHARP DRESSED MAN, ZZ Top, Warner Bros
38	33	4	NEUTRON DANCE, Pointer Sisters, Planet
39	32	10	NELLIE THE ELEPHANT, Toy Dolls, Volume
40	40	3	20/20, George Benson, Warner Bros
41	61	2	YOU'RE THE INSPIRATION, Chicago, Full Moon
42	41	10	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
43	—	1	PERSONALITY, Eugene Wilde, Fourth & Broadway BRW18
44	46	3	WORLD DESTRUCTION, Time Zone, Celluloid
45	35	10	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island □
46	—	1	LOVE LIKE BLOOD, Killing Joke, EG EG020
47	44	3	JULIA, Eurythmics, Virgin
48	53	2	PERFECT STANGERS, Deep Purple, Polydor
49	69	2	IT'S IT'S THE SWEET MIX, Sweet, Anagram
50	39	11	FRESH, Kool And The Gang, De-Lite ○
51	67	2	IMMACULATE FOOLS, Immaculate Fools, A&M
52	60	3	(AND THAT'S NO LIE), Heaven 17, Virgin
53	43	13	ONE NIGHT IN BANGKOK, Murray Head, RCA
54	37	10	INVISIBLE, Alison Moyet, CBS
55	47	5	SEE THAT GLOW, This Island Earth, Magnet
56	65	3	BREAKFAST, Associates, WEA
57	51	3	THE ELVIS MEDLEY, Elvis Presley, RCA
58	—	1	MY GIRL LOVES ME/MIX TO REMEMBER, Shalamar, Solar SHAL2
59	52	4	SEX O MATIC, Bar Kays, Club
60	74	2	SEVEN YEAR BITCH, Slade, RCA
61	—	1	HERE I COME, Barrington Levy, London LON62
62	—	1	WHO COMES TO BOOGIE, Little Benny And The Masters, Bluebird/10 BR13
63	58	3	BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor
64	56	3	CONTAGIOUS, Whispers, Solar
65	64	2	IN THE EVENING, Sheryl Lee Ralph, Arista
66	—	1	STARTING AGAIN, Second Image, MCA MCA936
67	73	2	ANYTHING, Direct Drive, Polydor
68	42	9	LAY YOUR HANDS ON ME, Thompson Twins, Arista ○
69	59	3	LOVERIDE, Nuance Featuring Vikki Love, Fourth & Broadway
70	50	14	THE WILD BOYS, Duran Duran, EMI ○
71	—	1	LAND OF HOPE AND GLORY, Ex Pistols, Virginia PISTOL76
72	77	1	I SLEEP ALONE AT NIGHT, Jim Diamond, A&M
73	70	24	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
74	63	16	I FEEL FOR YOU, Chaka Khan, Warner Bros □
75	—	1	SEA OF LOVE, Honeydrippers, ES Paranza Y223



BIG SOUND AUTHORITY: Cementing a firm relationship; MONOCHROME SET: Make a Bid for the ladder; LITTLE BENNY: Should go go far

## THE NEXT 25

76	68	THERE WILL NEVER BE ANOTHER YOU, Jimmy Ruffin, EMI
77	81	THE BOYS OF SUMMER, Don Henley, Geffen
78	—	HEART USER, Cliff Richard, EMI RICH2
79	—	METHOD OF MODERN LOVE, Daryl Hall and John Oates, RCA RCA472
80	—	SEX OVER THE PHONE, Village People, Record Shack SOHO34
81	—	I DIDN'T MEAN IT ALL, Sasss, 10 Records TEN41
82	88	THE ANGELS KNOW, James King And The Lonewolves, Swamplands
83	82	WAR DANCE, Funkmeister, Ryker
84	66	WE CAN BE BRAVE AGAIN, Armoury Show, Parlophone
85	78	I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane, Epic
86	—	JACOB'S LADDER, Monochrome Set, Blanco y Negro NEG4
87	84	TERRY, Tracey Ullman, Stiff
88	—	DO THE CONGA, Black Lace, Flair FLA108
89	—	PAPA'S GOT A BRAND NEW PIGBAG, Silent Underdog, KAZ KAZ50
90	71	ARE YOU SATISFIED? (FUNKA NOVA), Rah Band, RCA
91	—	I'M IN LOVE WITH YOU, KoKo PoP, Motown TMG1363
92	76	LOVERGIRL, Teena Marie, Epic
93	—	OPERATOR, Floy Joy, Virgin VS744
94	—	SAY YOU LOVE ME AGAIN, Change, WEA YZ32
95	—	HEARTS ON FIRE, Sam Harris, Motown TMG1370
96	—	ON THE AIR TONIGHT, Willy Finlayson, PRT 7P302
97	—	MAKE NO MISTAKE HE'S MINE, Barbra Streisand And Kim Carnes, CBS A4994
98	—	I WOULD DIE 4 U, Prince And The Revolution, Warners Bros W9121
99	—	OVERKILL (THEME FROM THE BILL), Morgan Pask, Columbia DB9100
100	93	YOU TAKE MY BREATH AWAY, H20, RCA

Compiled by Gallup

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

# Chartfile

by Alan Jones

**T**HE POINTER Sisters have become such a familiar sight on the chart landscape in the last year, that it's hard to believe that up until last March they'd netted just one top 30 hit in Britain in a 12 year recording career.

Since then, they've placed five consecutive singles in the top 30 and sold nearly 300,000 copies of their album 'Break Out'.

'Automatic' set the ball in motion, reaching number two last spring, and it's been followed in quick succession by 'Jump (For My Love)' (number 6), 'I Need You' (number 25), 'I'm So Excited' (number 11) and the current chartster 'Neutron Dance'.

All five are featured on 'Break Out', though 'I'm So Excited' originally appeared as the near title track of the 1982 album 'So Excited', and was only recently (and without publicity) added to 'Break Out' in a remixed version identical to the single.

In America too, all five singles have been hits, though in a different order. 'I Need You' was first to appear there, towards the end of 1983, and peaked at number 48. It was superceded by 'Automatic' (number five), 'Jump (For My Love)' (number three), 'I'm So Excited' (number nine) and 'Neutron Dance', which is even now scaling the top 20.

The Pointers have amassed 19 hits in the States, including some goodies which would certainly succeed here in the current climate. 'He's So Shy', which incredibly drew a blank here in 1980, would certainly hotfoot it into the top 10. 'Happiness' would not disgrace itself either, and my favourite Pointers' track, 'How Long (Betcha Gotta Chick On The



**ULTRAVOX:** One of the biggest selling hits packages of the Eighties with 'The Collection'

Side)' deserves to be revived for its title alone...

A rare combination of great songs and good marketing has made Ultravox's 'The Collection' one of the biggest selling hits packages of the Eighties.

The album spans nearly five years, and revisits all 14 of Ultravox's hit singles. It's obviously an obligatory purchase for the band's many fans, but it's gone far beyond expectations, selling over 900,000 copies to date.

It's another feather in the cap of Midge Ure, who — with due respect to Chris Cross, Warren Cann and Billy Currie — is the band's most precious asset, as lead singer and genial chief spokesman.

As you must know, Midge masterminded the **Band Aid** project with **Bob Geldof**, and the success of that record has earned Midge the unique distinction of being the only individual to enjoy top 30 hits as a member of FIVE different bands.

Midge's first taste of success came in 1976, as the fresh faced singer with **Slik**, a Scottish teenybop group touted as heirs apparent to the throne vacated by the Bay City Rollers. Their first single 'Forever And Ever' raced to number one, but their second single 'Requiem' barely scraped into the top 30, and they quickly disappeared from view.

Two years later, Midge teamed with **Rusty Egan**, **Steve New** and Ex-Pistol **Glen Matlock** in

the **Rich Kids**. Their first single, also called 'Rich Kids', made a brief appearance in the top 30.

Within a year, the band had split, and Midge and Rusty Egan joined **Steve Strange**, **Billy Currie** and others in **Visage**, which existed as a studio group only, whilst its members carried on careers with other bands.

Currie recruited Midge into Ultravox during this time, and the second half of 1980 saw both Ultravox and Visage making the first of many trips to the top 30. And then, of course, there's **Band Aid**.

For good measure, Midge's only solo release, a remake of the **Walker Brothers'** hit 'No Regrets', reached the top 10 in 1982...

## AND THAT'S A FACT

**A**FTER THE film, the LP, the cassette, the compact disc, the TV documentary, and the book, Paul McCartney's 'Give My Regards To Broad Street' is about to be unleashed on the unsuspecting world as a computer game by Argos Software. McCartney was involved in the design of the game, which features no fewer than 943 scrolling screens and a complete map of the London Underground system!... Pat Benatar has now sold over 20 million albums worldwide... Midge Ure's favourite song is 'Ashes To Ashes' by David Bowie... The only artists to register American top 40 hits in each of the last four decades are Elvis Presley, Neil Sedaka, Johnny Mathis, Paul Anka and, somewhat surprisingly, Cliff Richard... After lagging badly all year, sales of singles rallied dramatically in Britain towards the end of 1984, and eventually matched their 1983 level exactly. Seven inch singles dipped by six per cent, whilst 12 inch sales moved ahead by 19 per cent. Albums streaked 19 per cent ahead of 1983 levels, thanks primarily to the cassette format which surged by 51 per cent in the year... The only artist to posthumously hold the top two places in the US album chart was Jim Croce whose 'You Don't Mess Around With Jim' and 'I Got A Name' achieved their notable double three months after Croce's death in 1974... The oldest songwriter to pen a million seller was the great Charlie Chaplin, who was 77 when he wrote 'This Is My Song' for the movie 'A Countess From

Hong Kong' in 1967. The song was a million seller for Petula Clark later that year... Phil Collins recently admitted on **Capital Radio** that he'd heard 'Relax' only once, and that 'Two Tribes' is not known to him at all. From listening to his new single 'Sussudio' I can only conclude he's rather more familiar with the work of Prince... Since he first charted 'Fingertips' in 1963, Stevie Wonder has had over 50 American hits, but his only instrumental success was Hal David's tune 'Alfie' which he released in 1968, thinly disguised as Eivets Rednow... Prior to releasing their first record in 1977, Foreigner signed up for a two week promotional tour. In the second week 'Feels Like The First Time' entered the chart and the tour was extended to four weeks, then six, then eight — and by the time the band returned to homebase they'd been gigging continuously for SEVEN MONTHS, through three hit singles!... Teen stars are, for the time being at least, rather a rarity in America, but in the Fifties and early Sixties many of the top stars were no older than their schoolkid fans. Stevie Wonder hit the top 40 17 times as a teenager, three times less than Paul Anka. But the most successful teenager of all was Brenda Lee, who'd amassed 25 top 40 hits prior to her twentieth birthday in 1964... The only woman to hold two of the top three places in the US singles chart simultaneously is Donna Summer, who turned the trick on 22 June 1979, when 'Hot Stuff' was number one, and 'Bad Girls' was number three... Belying its title, Paul Young's 'Everything Must Change' recently spent five weeks in a row at its peak position of number nine... Kim Wilde's 'The Second Time' is currently climbing the American charts under the more appropriate title of 'Go For It'. It's Kim's first American hit since 'Kids In America' in 1982.

PAT BENATAR • RECORD MIRROR

