

THE OFFICIAL UK CHARTS-GOSSIP-PERSONAL ADVICE-DISCO-REVIEWS

RECORD

mirror

CROSSRHODES

We give Duran Duran a hard time

Sex in pop - a frank investigation

Grandmixer D.ST

Private Files

COMING TO you this week in your filmic RM, an epic story of mystery, intrigue, gin and tonic and a lost key — 'Does Anybody Know The Way Out Of Here?' A gripping tale in which our two heroes *Boy Marilyn* and lovely girl *Miranda* try and drag themselves from the decadent depths of the Palace cocktail bar. Whilst the nation holds its breath the dynamic duo decide whether to escape clubland's very own Bermuda triangle (*Steve Strange*, *Jenny Belle Star* and ex RM hack *Simon Tebbutt* have never been seen since they first entered the bar) or simply have another drink. Hold on to your seats kids, part two comes next week. Private Files: I ham what I ham....





Tina Turner overkill starts here



by JIM REID

LYING BACK ON my bed after the season of excess I slowly begin to count the whisky, gin, etc, bottles that fill my room with a brittle amber and glass twinkle. These bottles, all prizes won from my close association with the betting shops, building sites and boozers of London town, are the perfect companions for the music biz's post Xmas hibernation.

Strewth, things are so quiet round here that only the sporadic fire of my reet Petite typewriter is keeping the RM collective away from the land of nod and furtive dreams about Lisa Stansfield's legs. Egad, it's enough to turn a chap away from his 'Wacky, Zany And Dirty Phrasebook' and dump him into an armchair with an unabridged collection of the Style Council's sleeve notes.

And so this is pop. Or so I am informed. The last place you'd expect to find dapper popular recording artiste **Simon Le Bon** is backstage at a **Spears Of Destiny** gig, right? Wrong, the loinsome Le Bon (mmm, shriek, shriek — the ghost of teenyboppers past) provided a major stumbling block to our intrepid Polaroid artist **Joe Shutter** as he tottered about said **Spears Of Destiny** recital. Still, Si acted the perfect gent when Joseph drunkenly stepped on him, and was even seen to smile and helpfully point out the exit to the imbibing snapper...

Expect big record company promotion for the imminent debut singles from Yip Yip Coyote, Sade Adu and Bourgie Bourgie. Expect class from Sade, novelty from Yip Yip and polished plagiarism from Bourgie...

Jones the song: stories of fear and loathing in St Albans reach me via my dog-eared copy of the august Current Bun. 'T seems that wild man of pop **Howard** (two tubes of toothpaste a week) **Jones** has sacked his erstwhile songwriting partner **Bill Bryant**. Bryant, responsible for the lyrics on Jones' moving 'What Is Love' single claims that the split with

LEEE - P UP and down, wave your Kickers in the air: Lee John and Tina Turner were just two of the megacelebs to attend the launching of Robin Smith's dance troupe — the Raynes Park Ravers. The Ravers, clad in just checked shirts and the Lord's finest Kickers, shocked the audience with a set that ranged from the violent 'Suburban Vigilante' to the touching 'Tale Of The Lone Airfix Modeller'. Catch them in a sandpit down your way soonest...

Howie has wrecked his marriage. What is love? — not enough to split half your royalties over. Still, whilst Private Files understands Jones's motives, we send our best wishes to Mr Bryant, who has returned to his job as a bread van driver. Aah, the fickle world of pop...

....And the fickleness of the heart. Now that lovely **Tracey Ullman** has got bridal-suite handed, what of her live-in lover for two years, an electrician mysteriously named...Paul? Paul was jilted by Ms U for TV entrepreneur **Allan McKeown**, but claims he plans to remain friends with our fave comedienne. Still, whatever happens, I guess Trace is never gonna be short of people to fix the TV...

Like latter day **Dr Livingstones** they head for the untamed continent with nothing but the occasional record company bearer to save them from TV overkill and the conspiratorial insincerity of a people who mutter 'have a nice day', 'nice to see you' and 'I love your policemen' by rote. Yep, when the Brit popster journeys through America he has to be

armed with a lot of Blighty blessed sanity to keep the raving analysts, ad men, junkies and White House foreign affairs experts away. Thus in preparation for his US tour **Ozzy Osbourne** has sent home for half a dozen bottles of HP sauce, some bottles of English mustard, half a dozen packets of PG Tips and a pair of Long Johns. The CIA are currently considering whether these imports constitute a Communist plot or simply a dastardly attempt to change the American way of eating...

A right mix of veg and taters at **Prefab Sprout's** London gig last week where **Elvis Costello** in shades and **Chelsea** soccer star **Pat Nevin** in regulation gloom boom overcoat rubbed shoulders with enough fringed buckskin jackets to fill a **New Sounds** New Styles reunion party...

And more Elvis. The be-shaded king of punnery's long awaited audience with **Paul Weller** at the recent **CND** gig was apparently a most amicable affair, the two

giants of post '76 pop getting on like a house on fire. I wonder if Paul told Elv much about the rumoured jazzy direction of the forthcoming **Style Council LP...?**

You might think those songbirds of swing and percussive people of the world, the **Creatures**, have never played a live gig. But kid, you'd be wrong. The painted twosome got so drunk in a Greek restaurant recently that they stormed the bandstand, kicked off the resident swarthy serenaders and roared into an impromptu music-directed occasion. The crazy duo were quickly joined by fellow imbibers **Marc Almond**. Anarchy lives, eh...?

Holiday treat: every year I write to **Santa** asking him to send me a **Page Three Girl** and a crate of light ale down the chimney — it never happens. But folks, it is heartening to hear that some people's Christmas wishes do come true. **Roman Holliday** person **Brian Bonhomme** was vacationing in New York with his chickee after an arduous tour with the **Stray Cats** and was just aching to meet his hero **Bruce Springsteen**. Brian's girlfriend is a native New Yorker and knew how to get in touch with **Broocey**, which she promptly did. Imagine Mr Bonhomme's surprise when **Springbeam** drove all the way from New Jersey to meet him. The two rockers spent the day together ending up singing in a NYC bar. Ain't some people sweet...?

● Furry dice to the aid of the revolution: Expect an ex-member of seminal punk outfit the **Cortinas** — they of 'Fascist Dictator' fame — to take the stage with the **Clash** when they tour in February. Now, if they're really desperate for members they could look up **Exeter's** finest **Martin And The Brownshirts**...

● Talking of which: saxist **John Boy Lennard** has left **Spears Of Destiny** to join **Mick Jones'** new band. **Gene October**, it's your turn next...

● Oh Boy: anything more unlikely than **Boy George** producing **Roman Holliday's** next album? Well chaps, that's just what was announced on America's music TV programme **MTV** recently. **George** in a sailor hat — can't see it, can you...?

● **Colin All Groups**: East London gangsters of the groove **Animal Nightlife** are in line to do the soundtrack for the film of **Colin MacInnes** book 'Absolute Beginners'. Wonder why no record company is enterprising enough to get their name on the dotted line...

GARY CROWLEY

speaks volumes

YES, IT'S finally arrived, folks! That all important year (?) 1984 is now well and truly in full swing. Whether it'll be as cataclysmic as a certain Mr Orwell suggested in a rather well read book is anybody's guess, baby.

I just like to think that a lot of young go-getters (you know who you are) are going to make this a year to remember — you know these can be exciting times if somebody and everybody knuckles down to it.

Still, changing the subject completely, I've already been reminiscing about that magical night, New Year's Eve. For some reason, no matter where I ventured I was anticipating a complete disaster of an evening (exactly why, I don't know) but ironically found myself not out and about with the cats in search of the crack but at a chicklett's (Hi, Paula!) family shindig. Still, what a nice surprise! Talk about maximum enthusiasm from everybody concerned — and it was a party that spanned generations!

It featured some real freaky characters, everyone from the loony aunt dancing all night long, to modest old dad discovering the demon alcohol and getting completely inebriated. When that clock hit midnight however, everybody managed to stand up all together and bellow out 'Auld Lang Syne'.

It's funny but the atmosphere there and then was so special I didn't even care that it would all disappear by the next morning. It's a real pity and a shame n' all that but you know it's true, don't you?



GARY SEARCHES for the dictionary

Over the last few weeks, however, I've been thinking long and hard about something that's become synonymous with the New Year and that's the resolutions. I've been asking everybody I bump into what exactly theirs are and why, and have had some real shocks (always pleasant, though). My list is as long as my legs and kicks off with a promise to keep my bedroom tidy. I actually lost somebody in it the other day so, as you can imagine, it's hardly spick and span.

Another resolution that seems to have cropped up for the last five years is the continuing saga of yours truly and my feeble attempts to learn to drive. I must spend a small fortune on transport (taxi especially) and really fancy the idea of owning a set of wheels and becoming a king of the road.

I also really want to read more. Visiting jumble sales and rummaging through second hand bookshops is a favourite pastime of mine and I've subsequently built up a mean book collection (the local library needn't worry

about competition, though). Apart from that they're just good for your brain and your imagination.

Health wise I'm a complete joke, in no uncertain terms in fact, and I really must exercise a bit more than running up the stairs or chasing the girls, Benny Hill style! In my younger days I was a sporting phenomenon, the Charles Atlas of Lisson Grove, but now I'm just a shadow of the man I used to be, the original nine-stone weakling who's frequently bullied and ridiculed. All I know is one day I'll show them!

Joking aside, perhaps the most important resolution and attitude to me is to continue to "change" and move, move, move — not to stand still but to go everywhere and meet as many new people as possible, that's got to be vital this year.

Anyway, why don't you write your resolutions down on a piece of paper and stick them on your bedroom wall and look at them this time next year? Won't it be interesting to see what you have or haven't done?

TAKE IT LITERARY

THIS WEEK our chart has been supplied and chosen by that well known bookworm/paperback fiend GC the busy bee (that's me folks!) As far as I'm concerned books rival records in their magical powers to transport you to another world and subsequently let your imagination run wild.

I've listed below ten blockbusters that all deserve to be read for various reasons (some you could pick up for as little as 20p at the local junk shop). Together they all share the same quality and ability to reach out and touch you.

GC'S ESSENTIAL READING

- 1 The Catcher in The Rye, J D Salinger
- 2 To Kill A Mockingbird, Harper Lee
- 3 Absolute Beginners, Colin MacInnes
- 4 1988, Caroline Coon
- 5 Brighton Rock, Graham Greene
- 6 The Autobiography Of Michael X
- 7 Within Whicker's World, Alan Whicker
- 8 The Kandy-Kolored Tangerine Flake Streamline Baby, Tom Wolfe
- 9 Love Me Do (The Beatles Progress), Michael Braun
- 10 The Grades, Hunter Davies

WANTED

Layout artist

WE NEED someone to create strong and imaginative colour and mono page layouts, sub copy quickly and accurately, read proofs, pass pages at the printers and cope with the hectic schedules of a weekly magazine. Talent for graphic design, typography and finished artwork all helps. Experience and interest in current chart music is essential. Titanic salary in accordance with house agreement. Apply to Eric Fuller, RECORD MIRROR, 40 Long Acre, London WC2.



STING AND NIPPER: Pedigree chums

Win a date with Boy George, Sting and Marilyn

SEE IN the New Year with a special limited edition HMV calendar which features Nipper the HMV dog with such stars as Sting, Marilyn, Boy George, Bananarama and Nick Heyward. Add to that the best sounds of the old year on the ace chart-topping 'Now That's What I Call Music' double album and you can see why 25 lucky RECORD MIRROR readers are going to be happy to ring in the new.

To win, all you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: HMV Calendar Competition, RECORD MIRROR, PO Box 15, Harlow, Essex. First 25 correct entries opened on the closing date, Monday, January 23, get the goodies.

- 1) What sort of dog is Nipper? Is he a) Alsatian b) Jack Russell Terrier c) Great Dane
- 2) What does HMV stand for? Is it a) His Master's Voice b) Her Majesty's Vice c) Herman Munster's Vampires
- 3) What do the shops sell? a) Records b) Corgis c) Blood

Name

Address

Chink think

CHINA CRISIS, who have just released their new single 'Wishful Thinking', play a long tour starting at the end of this month. Dates are Harlow Odeon January 25, Sussex University 26, Bath University 27, Uxbridge Brunel University 28, Basildon Raquels 30, Reading University 31, Swansea University February 1, Aberystwyth Kings Hall 2, Stafford College 3, Colchester Essex University 4, Dunstable Queensway Hall 5, Bournemouth Academy 6, Sheffield Polytechnic 8, Leeds University 9, Durham University 10, Leicester University 11.

Tickets for university gigs will not be restricted to students only.

One jump ahead

AMERICAN HEAVY metal band Van Halen release their new single 'Jump' this month.

It's taken from their album '1984' which will be released shortly afterwards. Van Halen are rumoured to be playing Britain sometime this year, but nothing has yet been confirmed.

Hall & Oates tour

HALL AND OATES play three major British dates in March. The duo will be appearing at Brighton Conference Centre March 6, Birmingham National Exhibition Centre 7, Wembley Arena 9. Tickets are on sale from box offices now. They are £8, £7, and £6 for Wembley and £7, £6 and £5 for Brighton and Birmingham.

Hall and Oates will be bringing out a new single in the middle of February and details will be known shortly.

● NIK KERSHAW'S second single 'Wouldn't It Be Good' is released on January 20. It's a follow-up to his top 50 hit 'I Won't Let The Sun Go Down'. Nik has just finished his debut album 'Human Racing'.



Speed of life

HOT ON the heels of their monster success 'Waterfront', Simple Minds have a new single 'Speed Your Love To Me' released on January 16.

A 12 inch version of the track lasting for over seven minutes has Kirsty MacColl on back up vocals.

Simple Minds depart for a series of dates down under this month, including the Narada Festival in Sydney and the Sweetwater Festival in New Zealand. They'll be back in February for their previously announced tour dates and the release of their new album.

Making Head way

DIAMOND HEAD hit the road in late January with a tour of smaller venues.

The tour runs Dublin SFX Centre January 19, Belfast Ulster Hall 20, Redcar Coatham Bowl 29, Manchester UMIST February 1, Preston Clouds 2,

Sunderland Mayfair 3, Aberdeen Ritzy 5, Edinburgh Coasters 6, Glasgow Penthouse 7, Ayr Pavilion 8, Folkestone Leas Cliff Hall 10, London Marquee 11, 12, 13, Sheffield University 14, Cardiff New Ocean Club 16, Leicester University 17, Nottingham Sherwood Rooms 18, Dunstable Queensway Hall 19.

News

Shawly not

THE CHARMING Smiths release their new single and begin a tour this month. 'What Difference Does It Make' will be out on January 20 and the B side is 'Back To The Old House'.

A 12 inch single features an extended version of 'What Difference Does It Make' and an extra track 'These Things Take Time'.

Continuing their infatuation with Sandie Shaw, they've also teamed up with the sixties singer to help her out on her single 'I Don't Owe You Anything'. It's a version of one of their songs featuring Johnny Marr on guitar.

The Smiths will be playing Sheffield University January 31, Warwick University February 2, Hull University 7, Liverpool University 8, Birmingham Tower Ballroom 9, London Lyceum 12, Nottingham Rock City 15, Leicester University 16, Essex University 17, Bournemouth Town Hall 21, Swansea University 23, Bristol University 24, Brighton Polytechnic 25, Leeds University 29, Glasgow University Queen Margaret Union March 2, Dundee University 3, Aberdeen Fusion 4, Edinburgh Coasters 5, Manchester Free Trade Hall 13.

More dates will be added later.

Untouchable

HAZEL O'CONNOR releases her first single for two years, 'Don't Touch Me' on January 23.

The single was co-written by Hazel's brother Neil and produced by Martin Rushent. Hazel is currently appearing in a play called 'Nightshoot' at the Tricycle Theatre in Kilburn, London, and she's working on a new film.

PAT
Benata
 NEW 7 & 12" SINGLE
LOVE IS A BATTLEFIELD
 THE ORIGINAL VERSION

12" VERSION INCLUDES "HELL IS FOR CHILDREN" (LIVE VERSION) & "LOVE IS A BATTLEFIELD" (INSTRUMENTAL)

CHS 2747

Chrysalis

CHS 12 2747

News

● **PRIVATE LIVES**, featuring John Adams and Morris Michael, release their second single 'Living In A World (Turned Upside Down)' on January 16. The single is taken from their forthcoming album 'Prejudice And Pride' which features Kim Wilde, Nick Beggs, Kiki Dee and other special guest artists.



All knight long

HEAVY METAL exponents Saxon release their new album 'Crusader' and single 'Sailing To America' on January 30. The band have also had to re-schedule their previously announced tour. The dates now run Leeds Queens Hall February 4, Birmingham Odeon 5, Cardiff St David's Hall 6, Sheffield City Hall 8, Nottingham Royal Centre 9, Glasgow Apollo 11, Edinburgh Playhouse 12, Newcastle City Hall 13, Hanley Victoria Hall 15, Manchester Apollo 16, Liverpool Royal Court 17, Bristol Colston Hall 18, St Austell Cornwall Coliseum 19, Oxford Apollo 21, Ipswich Gaumont 22, Hammersmith Odeon 24, 25, Leicester De Montfort Hall 26.

Tickets are available from box offices and usual agents.



Pic by Laura Levine

Cabaret time

CHART TOPPERS Bucks Fizz are going back to their roots. The band are to play gigs at Watford's Baileys on January 19, 20, 21 and follow up with another trio at the Night Out theatre-restaurant in Birmingham on January 23, 24, 25.

It's the Truth

THE TRUTH play a string of dates this month at Canterbury Kent University January 24, London Tufnell Park Savoy Ballroom 25, Preston Polytechnic 28.

Like a hit machine

JAMES BROWN releases a compilation album of his greatest hits on January 27. 'Roots Of A Revolution' covers Brown's career from 1958 to 1974 and features 32 tracks including two previously unreleased versions of 'I Don't Mind' and 'You've Got The Power'.

A comprehensive booklet is enclosed with every album featuring rare photographs, and detailed information on Brown's career.



Barson cops out

MIKE BARSON has left Madness — for a quiet life in Amsterdam with his Dutch wife Sandra.

A spokesman for his record company Stiff said that life with Madness was getting too hectic so he decided to call it a day. Barson now looks like retiring from music completely and Madness are not finding a replacement for him.

25 year old Barson, a talented songwriter, wrote 'My Girl' and 'Grey Day' as well as co-writing 'Driving In My Car' and 'House Of Fun'.

Madness issued a statement to **RECORD MIRROR** which reads: "Mike Barson has decided to retire from Madness and the wonderful world of pop music. The mild mannered foundation stone will be sorely missed by Madness with sadness."

Picking up the pieces, Madness will be releasing a brand new single at the end of this month followed by their new album. Meanwhile the band are flying to Poland for a couple of TV shows.

Bunnymen clean up

ECHO And The Bunnymen release their new single 'The Killing Moon' on January 20.

The B-side will be the original, long since deleted, Bunnymen favourite 'Do It Clean'. The 12 inch has a nine minute version of 'The Killing Moon' and a live version of 'Do It Clean' recorded at the Royal Albert Hall in July.

The Bunnymen have been holed up in Paris recording their fourth as yet untitled album which is set for release in April. They set off for their first Japanese tour this month but no British dates are planned at the moment.

● **JOHN CALE** will be playing two London shows at the Venue January 29 and Lyceum February 26.

● **MARTIN SHAW**, better known as Doyle in 'The Professionals', releases a single 'Cross My Heart And Hope To Die' on January 20.

W **BIG COUNTRY** **D**
WONDERLAND

BRAND NEW SINGLE
7 WONDERLAND/GIANT (Count 5)
12 WONDERLAND(EXTENDED VERSION) also includes 7 mix (Count 112)
Produced by Steve Lillywhite

News

Tina's return

TIGRESS TINA Turner will be playing a full scale tour at the end of this month following her successful December dates. She'll also be releasing a new single and album to coincide with the dates, but full details aren't known yet.

Tina will be playing St Austell Coliseum January 27, Windsor Blazers 28, Portsmouth Guildhall February 1, Bournemouth Pavilion 2, Ipswich Gaumont 3, Oxford Apollo (two shows at 6 and 9pm) 4, Croydon Fairfield Hall (two shows 5.30 and 8.15pm) 5, Wolverhampton Civic Hall 6, Gloucester Leisure Centre 7, Leicester De Montfort Hall 8,

Bristol Colston Hall (two shows 6.30 and 9pm) 10, Birmingham Odeon 11, Cardiff St David's Hall 12, Nottingham Royal Centre 14, Northampton Derrigate Centre (two shows 6.30 and 8.30pm) 15, Glasgow Barrowland 18, Aberdeen Capitol 19, Edinburgh Playhouse 20, Newcastle City Hall 21, Sheffield City Hall 22, Stockport Davenport Theatre 23, Southport Theatre 24, Lancaster University 25, Boston Tyne and Wear Haven Theatre (two shows 6 and 8pm) 26, Harrogate Conference Hall 27.

Tickets for all shows are on sale now.

JOHN SYKES has joined Whitesnake on guitar and bass player Neil Murray has re-joined the line up.

Whitesnake, who have just released their single 'Give Me More Time', bring out their album 'Slide It In' on January 30. They will also be touring in February and the dates run Dublin St Francis Xavier Hall February 17, 18, Belfast Ulster Hall 20, 21, Liverpool Royal Court 24, Leeds Queens Hall 25, Glasgow Apollo 27, Aberdeen Capitol 28, Edinburgh Playhouse 29, Wembley Arena March 3, Birmingham NEC 4, St Austell Cornwall Coliseum 6, Cardiff St David's Hall 7, Brighton Centre 8, Newcastle City Hall 10, 11, Ipswich Gaumont 13.

In the doll-drums

PULSE RAISING band *Girls Can't Help It*, featuring original member Billy Adams with two new lovelies *Jacqueline Buckness* and *Samantha Spencer Lane*, release their single 'Baby Doll' on January 16. The song reached number seven in the *Billboard* disco chart when first out and the girls think it could do very well again over here.



LIGOTAGE, fronted by ample *Beki Bondage*, release their new single 'Crime And Passion' on January 16. The 12 inch version of the single features an extra track 'The Execution'.

Ligotage are just back from Israel where they played four dates over Christmas. A British tour is set for February and dates will be announced shortly.



CAROL KENYON, the girl featured on Heaven 17's hit 'Temptation' and Limahl's chart topper 'Only For Love', releases her own single 'Warrior Woman' on January 27. She can come and grapple with us anytime...

Seconds out

LONDON FUNKATEERS Second Image release their new single 'There She Goes' on January 20. They will also be playing a showcase gig at the London Venue on February 1, which will feature their new stage act including body poppers Frank Burke and George Bromfield.

● **ROCK GUITARIST** Gary Moore releases his new album 'Victims Of The Future' on January 30.

HERBIE HANCOCK

NEW 12" SINGLE

FUTURE SHOCK/EARTHBEAT

PLUS

MEGAMIX

FEATURING

AUTODRIVE, TELL EVERYBODY,
I THOUGHT IT WAS YOU,
YOU BET YOUR LOVE,
DOIN' IT & ROCK IT.

FUTURE SHOCK B/W EARTHBEAT
ALSO AVAILABLE AS 7"

SEE HERBIE HANCOCK PLUS GRANDMIXER D.S.T. ON TOUR

JANUARY: FRI. 6th BRIGHTON THE DOME • SAT. 7th LONDON THE VENUE • TUES. 24th BRISTOL COLSTON HALL • WED. 25th MANCHESTER APOLLO • SAT. 28th NOTTINGHAM ROYAL CONCERT HALL • SUN. 29th BIRMINGHAM ODEON • MON. 30th & TUES. 31st LONDON HAMMERSMITH ODEON.



News



Dragged out

THE MYSTERY Girls release their debut single 'Ash In Drag' on January 27. They'll also be at the London Le Beat Route on January 30.



Primary colour

FORMER FUN Boy Three vocalist Terry Hall is back with a three piece called **The Colour Field**, which features his friends Toby Lyons on piano and guitar and Karl Shele on bass. Their first single 'The Colour Field' with 'Sorry' as the B side, will be out on January 12. Both songs were written by Lyons and Hall. The band are due to play a live set on **The Tube** in early February, but so far there are no details of an album or possible tour dates.

Quo pic disc

STATUS QUO release a special limited edition picture disc of their 'Marguerita Time' single this week. The disc retails for the same price as an ordinary single and features a live picture of the band in action.

Shoot their shot

THE GUN CLUB release their live album 'The Birth, The Death, The Ghost,' on February 10. The album was recorded in Los Angeles last summer.



SULTRY SADE (say it Shardey) releases her first single 'Your Love Is King' in the first week of February. It's taken from her debut album which should be out shortly and she's also lining up a series of concert dates for the spring.

TV + Radio

FRIDAY: Check those pulses, girls, and kick out your boyfriends, Duran Duran are featured on 'The Tube' (Channel 4, 5.30 PM). There's film of their recent show at the Birmingham National Exhibition Centre and the luvverly Leslie Ash meets them backstage. The band reveal how long they think they're going to stay together and what happened when they were attacked by a vicious wombat in Australia. Live music is supplied by the Cocteau Twins and Death Cult. There's also an in depth look at video games. Simple Minds and China Crisis are featured on 'The Oxford Road Show' (BBC 2, 7.05 PM) and later on 'The Old Grey Whistle Test' (BBC 2, 11.30 PM) has Ian Gillan surveying the heavy metal charts while beating out the sounds are *The Truth and It's Immaterial*.

SATURDAY: Leo Sayer is featured on 'Saturday Superstore' (BBC 1, 9AM). Meanwhile the other kiddies prime time programme 'The Saturday Show' (ITV, 10.30 AM) has Musical Youth and Jim Henson showing off his puppets from the new 'Fraggle Rock' series.

Tom Robinson is put under the microscope in 'The Other Side Of The Tracks' (Channel 4, 6 PM). The bonus item is the Police unleashed in New Orleans. Andy Peebles presents a John and Yoko special (Radio One, 1PM) playing extracts from the unusual album 'Milk And Honey'. The Truth pop up again in 'Sight And Sound In Concert' (Radio One/BBC 2, 6.50 PM) all the way from Chippenham Gold-diggers.

SUNDAY: 'The Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.30 PM) gets an airing with Alvin Stardust, David Copperfield and Gary Moore battling it out amongst others. New regular presenter Simon Bates hosts the



CHINA CRISIS: BBC2 on Friday

weekly run down on the Top 40 (Radio One, 5 PM).

MONDAY: Gary Davies takes over Steve Wright's afternoon slot (Radio One, 2 PM) while Steve goes off on holiday.

WEDNESDAY: 'Razzmatazz' (ITV, 4.50 PM) features Judas Priest, David Grant and Nick Heyward.



31

"The mix that never sleeps"

Trevor Horn's November 1983 New York night mix extends **Frankie Goes to Hollywood's** 'Relax' to 31" (thirty one inches). Is it now stiff enough to push through the cack? Yes.

The mix that never weeps - Relax In New York - available at selected stores for half a time.

Complete your collection. Compete for your time.

ZTT
We play our part

eURHYTHMICS[★]

here COMES the Rain again



THE NEW SINGLE

On 7" and 12"
both in full colour picture bags
12" includes extra track
THIS CITY NEVER SLEEPS
(live version)



"TOUCH"
album-PL 70109
cassette-PK 70109
Includes
WHO'S THAT GIRL?
RIGHT BY YOUR SIDE
HERE COMES THE RAIN AGAIN



• **RCA**

H EARD OF Boo-Ski? ... or Shaiem? ... or perhaps Godfather KC? ... or maybe even Pin or King? No? You will, you will. Bossed by ace turntable rhythm king Grandmixer D.ST, the man who inserted the scratchability into Herbie Hancock's itchy 'Rockit', these are the lads who cavort 'n contort in Infinity, the Grandmixer's very own hip hop outfit set to emulate the showbizzy excesses of Flash and his Furious Five.

Mr Mixer (he's a bit touchy about his real name, so let's just say that if he lived in Peckham he'd be known as Del), a veteran of the wheels of steel, is a Bronx boy through 'n through and a walking almanac on the history of his chosen art.

His 'Crazy Cuts' single is state of the art hip hop derived from 'Rockit' but shooting off in enough simultaneous tangents to keep the electro-rubberbreakers in seventh heaven — and points the way for further liaisons between turntable technicians and Big Name musos in disjointed cultural clashes. But let's not get ahead of ourselves — let's look back... I present Grandmixer D.ST and The Story Of The Big Beat!

"I'd spent a few years as a drummer in local bands but it wasn't happening, people were getting more into parties with DJs. The biggest guy around was Kool DJ Herc — he was the real father of hip hop, the first guy who'd have two copies of the same record so he could repeat over and over the same section. So after seeing his show I bought some turntables and started to go out as a mobile DJ."

Were the DJs starting to rap at that time?

"No, it was more like toasting than rapping — hip hop's definitely rooted in Jamaican music so that's where talking over records started."

I S HIP hop developing its own musical identity, rather than just being based around spinning existing discs?

"Yeah... anyone into hip hop can play live — I perform live with Herbie and Infinity and I'm happy to do that because I want to elevate it. Turntables can be an instrument just like any other — it's not a fad. Scratching will last — people said hip hop was dead five years ago but it's still

here — they said the same about rock 'n' roll — it's all part of music now."

And is working with Hancock a logical extension of what you're doing?

"Yes, it's moving — working with a jazz artist like that is a big step for hip hop. That record has crossed over all the charts, black and white. Material were producing Herbie's record and asked me to work on it. I



D.ST SEARCHES for the synth break on a take-away pizza

D.ST SOUNDS

definitely think we influenced each other — the scratching is a major part of 'Rockit'. He'll be playing on my LP 'Real Deep' and Material will be producing that, too. I'll probably be doing a Hancock song — 'Chameleon' and I also want to do a version of 'Listen To Me' by Baby Huey."

Will all the tracks be actual songs rather than cut-ups of existing vinyl?

"Yeah — it'll be stuff that I've written — little stories and characters."

How did 'Crazy Cuts' develop — did it emerge from 'Rockit'?

"No — it was an old idea — at first it wasn't based on 'Rockit' at all. After we did that we took 'Cuts' and rebuilt it round 'Rockit'."

Who else from the hip hop electro scene has made the most important contribution?

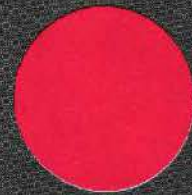
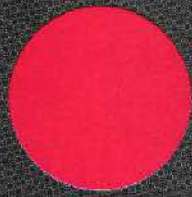
"Flash and the Furious Five have definitely done the most — I really admire Raheem from the Five because he and I go way back to when we had a group in the Bronx and he's gone all the

way to the top. I've done a lot of places — taken hip hop to places all over the US. Arthur Baker I'm not sure about — I like his sound sometimes — he's done some good stuff. Jellybean Benitez is just a DJ who does remixes — I can do all that, DJ and mix records but I'm striving for better things."

So finally, is it D.ST or D. Street? "I used to hang around at Delancey Street which is known as D. Street but I am D.ST!!!"

Graham K Smith

ABC ★



NEW SINGLE ★ NT 106



Feel feron

FEARING ONE more hopeless dive into the pap-a-dom, Reid took another swig on the malt, dusted down his cassette machine and took the Hackney to W1. Sitting in the back of the cab Reid had time to ponder on the most heinous crime known to man — the pretty boy pop duo. Recently he'd seen enough simpering young men to last the entire length of his natural born. He jumped out of the cab and went to Intaferon bearing the worst — but he was wrong!

Intaferon are signed to Chrysalis: they have a single 'Steamhammer Sam' grazing the top 100. Intaferon are pretty, but not pretty boy pop, if you know what I mean.

Intaferon are Simon F and Simon G, a bit obscure, eh boys? "We're called that for simplicity," says Mr F. "It's very convenient and we are known as Simon F and Simon G — that's the only true thing about us."

Intaferon have a background. "I used to be a freelance pop journalist," says Simon F. "I was editing a pop mag in New York, reviewing all the new English groups. I was so fed up with all the pap I was writing about that I phoned Simon up to see whether we could get together."

Simon G had been a busy boy but he was still interested. "I'd been playing bass for Colin Newman, then I worked on one or two small projects of my own before Simon came along."

Intaferon signed to Chrysalis on the basis of a nifty demo and no live gigs. It hasn't taken them long to learn a few home truths.

"When you're outside of pop the idea of making records is interesting. That's still true for us now, but after a year of putting up with incredibly ignorant reactions from record company people, it becomes clear that the only songs you should be writing are vital and strong — otherwise it's just a waste of time."

INTAFERON want to straddle the gap between pop and rock, the chasm between flippancy and pomposity. But not many people are taking them seriously.

"I think there's an area between pop and rock," says SF, "that I think it's vital for people to pitch for. The Eurythmics are there and 'Strawberry Fields' is a good example of what I mean. It's about bringing the dignity of pop back without the po-faced seriousness of possessive rock bands."

Yeah, well I understand you Si, but so far you've been written off

as just one more pappy duo. And worse . . .

"People have made comparisons between us and Chas'n'Dave, Mungo Jerry and Peter Skellern — it's ridiculous," moans Mr F. "I was looking at the lyrics for 'Get Out Of London' and they're so political. There are so many political references, it could be about the three minute warning."

Could it indeed, so what's 'Steamhammer Sam' about — Minutemen Missiles perchance? "I invented the steamhammer character to tell a story. It's about a man who has had a job

for a long time and when he loses his job he just can't handle it," says Mr G.

"The video was deemed too depressing to show on TV," interrupts Mr F. "The emotion it portrays is sadness and the TV people don't want to know about that."

But they've got a sweetly mournful brass band on the record. "We found the brass band in Reading. There's a nostalgic feel to the music and a pertinent message. I think ours is the only song out at the moment that's really saying anything," says SG. And in a way he's right. And in

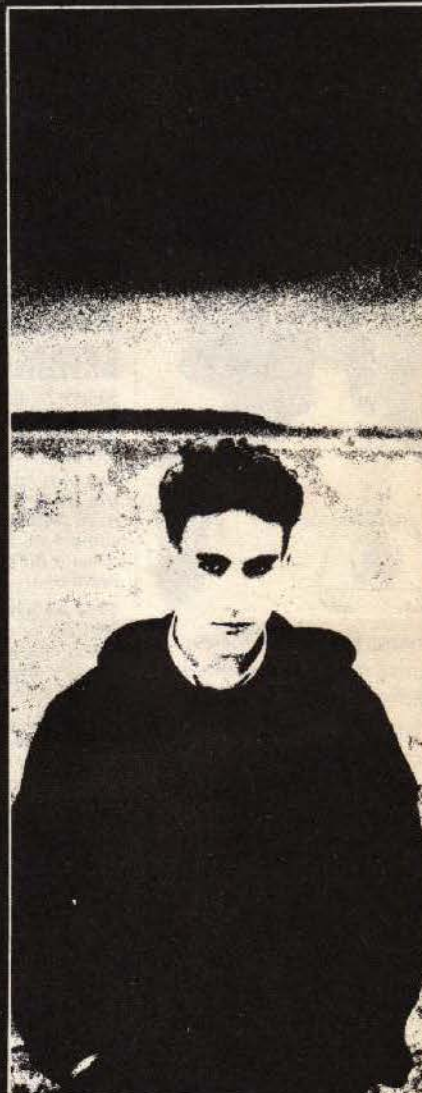
their way Intaferon are an interesting proposition. There's a knowing snarl about their pop songs and a hint of danger about their approach.

"Everybody's wised up to the old secrets — to do anything new and exciting pop is going to have to broaden its base — incorporate other media, other technologies," was how Simon G put it.

Intaferon are not another pretty boy pop group.

Jim Reid

The COLOUR FIELD



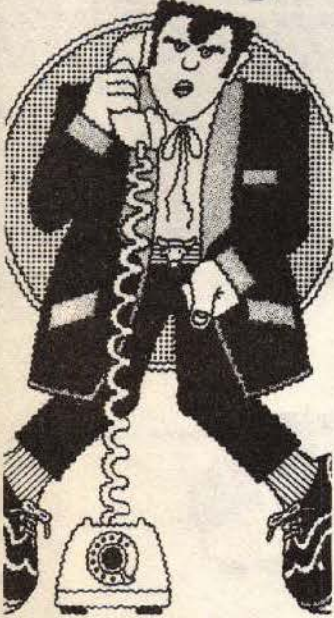
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Singles



reviewed by
LEMMY

EURYTHMICS 'Here Comes The Rain Again' (RCA) As usual, very classy. I liked 'em when they were the Tourists and I like 'em now. Went to see 'em at the Odeon. I used to prefer the mini-skirt to the Oxford bags mind you, but that just shows you what a hidebound philistine old reactionary I am.

THE ALARM 'Where Were You Hiding When The Storm Broke' (IRS) Not my cup of teeth. Sounds like Elvis Costello with a good voice.

BIG COUNTRY 'Wonderland' (Phonogram) Very good. I like them. Nice time signature. Jolly clever use of fuzz tone oboe. They seem to be a good, consistent, useful band. Brian (Robbo) likes them. Chorus of "see you, see me," etc.

WHITESNAKE 'Give Me More Time' (Liberty) Strange. A bit AC/DC at the intro there. Dave, you bad boy. I don't know if this features their new guitarist. (Hears solo.) Ah yes, it does. Not bad. I hate it when I know people.

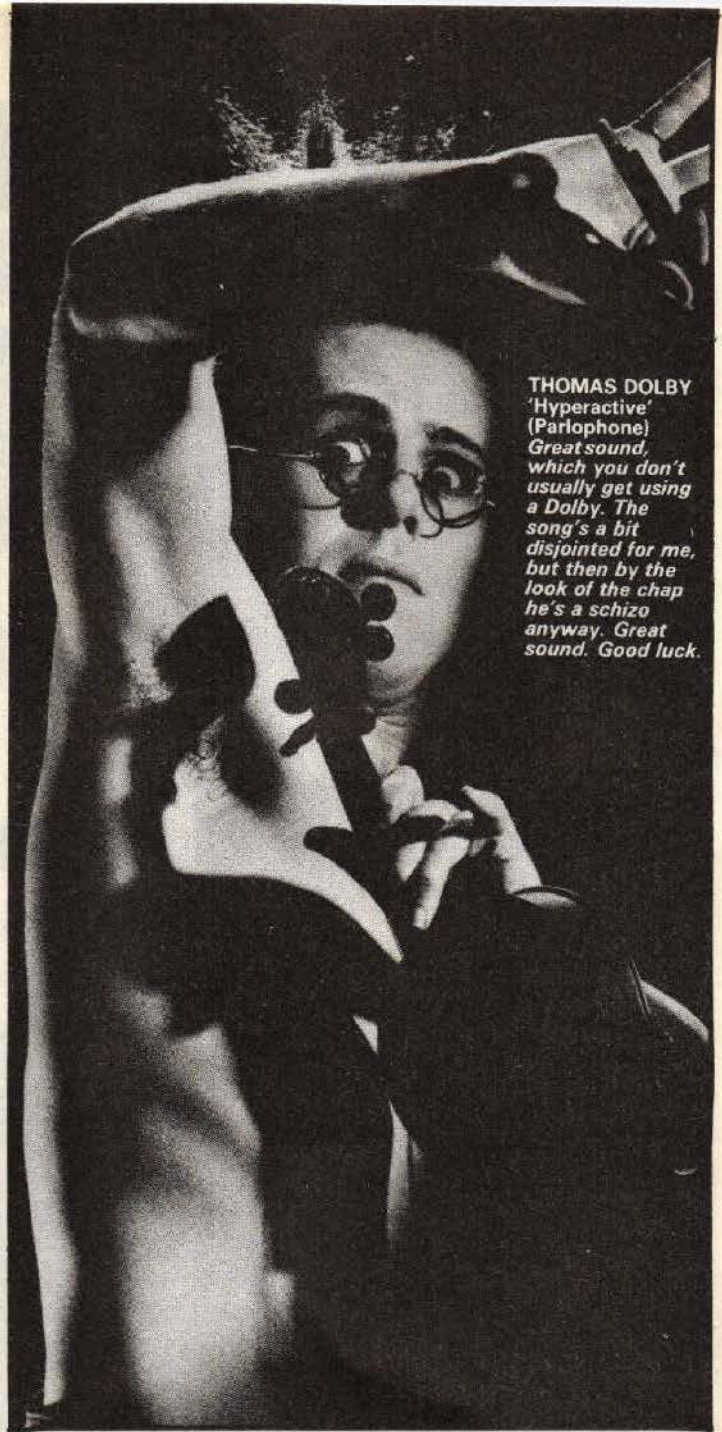
ABC 'SOS' (Neutron) It really is a waste of time asking me to review this. If this type of music has any merit then it completely escapes me. They call heavy metal moronic. This makes it sound like Sibelius.

STEWART COPELAND AND STANARD RIDGWAY 'Don't Box Me In' (A&M) Box you in, eh Stanard? Right I won't — off you go. The lyrics are well cosmic (old 1972 word meaning 'cosmic').

EVELYN 'CHAMPAGNE' KING 'Action' (RCA) This is not 'action'. This is running on the spot. It is having a paddle with your wellies on. More like Budweiser than champagne.

MEAT LOAF 'Razor's Edge' (Epic) Suitably emotionally charged dramatic drivel. This is what is wrong with American rock. It is written mainly with the cherry on top in mind. Beautifully played, faultless vocal, but about as interesting as a date with Neil Kinnock.

JOHN LENNON 'Nobody Told



THOMAS DOLBY 'Hyperactive' (Parlophone) Great sound, which you don't usually get using a Dolby. The song's a bit disjointed for me, but then by the look of the chap he's a schizo anyway. Great sound. Good luck.

Me' (Polydor) If he had been alive it is probable that you would never have heard this.

DONNA SUMMER 'Stop Look And Listen' (Mercury) The song is familiar. It's OK but a bit sort of normal. What Donna needs is more songs like 'She Works Hard For The Money'. At least she has a distinctive voice.

LEO SAYER 'Sea Of Heartbreak' (Chrysalis) I like this song (Don Gibson about 1960) I like harmonies and old Leo does harmonies very well. The arrangement is predictable and bland, but you can't beat a good country number. Actually, I don't know why Leo doesn't sing country and have done with it. He sounds quite like Tammy Wynette on this.

ONE THE JUGGLER 'Are You The One' (Regard) No, sorry, I'm not the one. The lyrics are noisome and fulminating. Sings 'Ow wow wow' quite a lot.

.38 SPECIAL 'If I Had Been The One' (A&M) Not bad, but I've seen them do better. At their best this band sling it around like nobody's business. I bet their producer and manager picked this as a single. Too obvious.

GARY MOORE 'Hold On To Love' (10 Records) Some guitar player that boy. Bit commercial for me, but then I don't have to buy it. I get this one free. I think it's the best shot he's had for a hit so far and deserves it. Go out and buy two copies each.

HASHIM 'Al-Naafiyysh (The Soul)' (Streetwave) Sounds like Sounds Orchestral, Santana's rhythm section, with Gary Numan and Marilyn Monroe on vocals. You sort it out.

THE B BOYS 'Cuttin' Herbie' (Streetwave) A man with two hernias screaming through sewage. Next.

DEAD OR ALIVE 'I'd Do Anything' (Epic) *Good thing he's got that image. He's gonna need it. If you could photograph the music it would have no head or legs.*

THE MINI POPS 'When You Wish Upon A Star' (Right) *Ha, ha, ha, ha, ha.*

ABLE RAM 'Hope We Make It' (PRT) *Bryan Ferrari in a blender. Really awful. Is it a joke?*

FIAT LUX 'Secrets' (Polydor) *Good idea, good lyrics. Well done but a bit precious. Where's Wilko? Where's ZZ Top? Where am I? Perhaps I've died and gone to a bland heaven.*

RICK SPRINGFIELD 'Human Touch' (RCA) *Very good pop single. I like pop singles — 'cos I remember when they weren't an art form. I like it, the man understands his audience and I bet they understand him too. I bet Nick Lowe likes this, he'll probably write it next year. Don't bash me, don't bash me.*

TALK TALK 'It's My Life' (EMI) *It's the Duran Spandau Leaguoo. No, no, no.*

FAT LARRY'S BAND 'Straight From The Heart' (Virgin) *Dull, dull, dull. Drab, drab, drab. A weekend in Belgium. Disco dollies exhausted as far as the eye can see. Music to eat scampi by.*

ROBERT MARLOW 'I Just Want To Dance' (Reset) *I just want to make it into a flower pot.*

AUSTRALIAN CRAWL 'Boys Light Up' (CBS) *Crawled round to the record store and bought a*

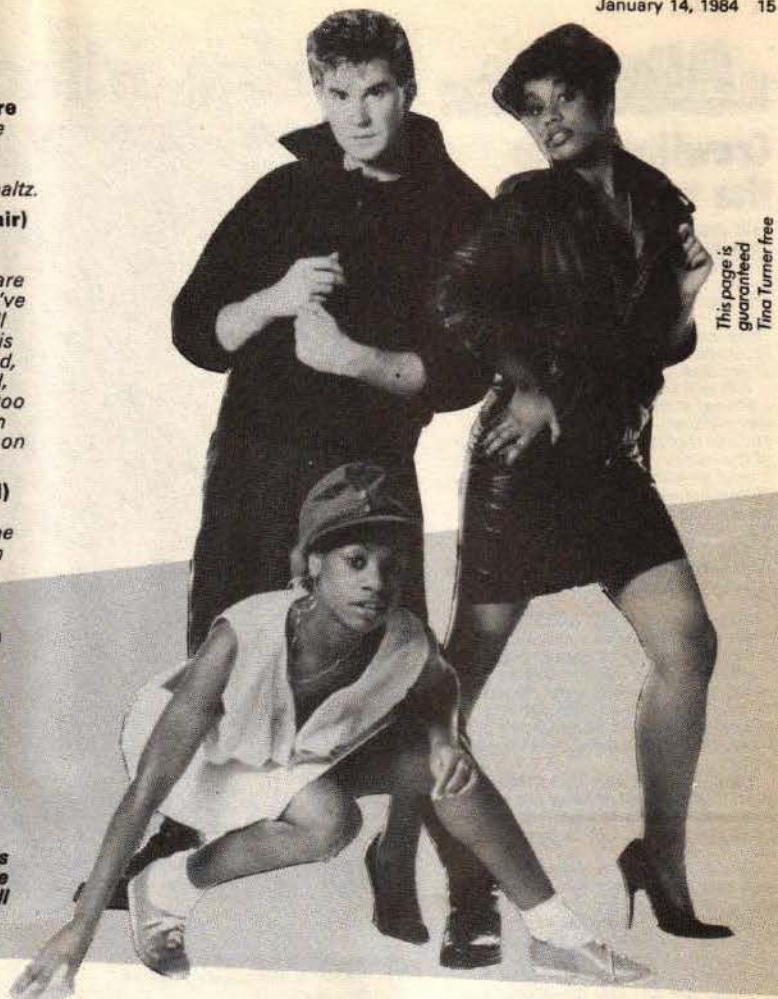
few Men At Work albums, obviously.

FIRST LIGHT 'Wish You Were Here' (Oval) *Aargh. Not more music to dance real slow and soulful to. Take it off. Hit the seagulls with it. Identikit schmaltz.*

BLACK LACE 'Hey You' (Flair) *Why is it that nearly all these records leave me completely indifferent? Presumably they are the best of the current crop? I've enjoyed music for 20 years, all kinds of music, honest. But this lot is just errant, well produced, unthinking, leaden, uninspired, callow rubbish. If I'm getting too old to appreciate new stuff I'm glad I collected a few records on the way.*

TROGGS 'Wild Thing' (DJM) *Jimi Hendrix did it better. However it is noticeable for the ocarina solo. It was good then ('67), it isn't now ('84).*

WATUSI BROS 'You Only Want Me For My Bodywork' (Priority) *With a name like that they deserve a hit. They might get it, too. Jolly chanting. Reminds me of something, but I can't remember what. Robin Smith's no help, either. Nice brass figure, if you'll pardon the expression.*



This page is guaranteed Tina Turner free

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VIRGIN RECORDS LIMITED

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Albums

Fishing without confidence

Crawling from the wreckage

THE PRETENDERS 'Learning To Crawl' (Real 923 980-1)
 THE TITLE is apt. After growing up in public, walking tall, but then stumbling and crashing with the unnecessary rock 'n' roll self-destruction of Honeyman-Scott and Farndon, the Pretenders find themselves firmly back at first base, scrabbling for a foothold. The end of Chrissie Hynde's maternal sabbatical sees a reconstituted, freshly painted group, but one that is an anaemic kit-version of the blustery original. While the former guitarists may have irritatingly dallied between the personable and the obnoxious their two Average Joe replacements are merely anonymous, adding nothing to the established Pretenders formula.....which, of course, relies entirely on the Hynde House of Hits.

And what hits. Paradoxically, while marketed as a stadium-rock albums band, the Pretenders appear much more at home in the pop singles field — ten 45s so far, with only the newbie 'Middle Of The Road' approaching anything like a stiff, and Hynde's pop knack, though faltering, is still largely intact.

'Back On The Chain Gang' and '2000 Miles' (both included here) are as brilliantly enticing as anything in their catalogue and enough to guarantee this LP's success.

Fans expecting more though, could well be disappointed. Hynde's writing ability veers unpredictably from the sublime to the crassly ridiculous and 'Learning To Crawl' features a hefty portion of the latter. 'Time The Avenger' is a snatched, perfunctory two-chorder, 'My City Was Gone' and 'I Hurt You' both plodding makeweights while 'Watching The Clothes' is plain awful.

There seems to be an unimaginative bent amongst these avowed rockers to overstretch slight songs with dullard boogie workouts which results in an unlistenable album and a tendency to tar the gems with the same oily brush. Stick to the singles, say I.++

Graham K Smith

MINK DEVILLE 'Where Angels Fear To Tread' (Atlantic 780115)
 CUTTING ALONG the sleazier highways and byways of pop's muddled history, the razor sharp songsmith dips his pen in the tide of accumulated mythologies and lets the ideas flow. In other words bambinos, there is some sort of rock'n'roll skid row where out of inspiration songwriters go and slop out second rate bar room standards, as can be found on this album.

Mink's a pro, at times he sounds like Sting, Gene Pitney and practically anyone else who fingered a quiff or



GEORGE CLINTON: pipe of peace, an album of pieces

GEORGE CLINTON 'You Shouldn't Nuf Bit Fish' (Capitol ST 12308)
 AN ALBUM that illustrates perfectly the confusion and indecision of current US dance music. As the respective arts of scratching, rapping, mixing and electro fight for their ground a curious hybrid emerges. A blueprint for high tech sweat that steals and borrows, that doesn't run smooth or hit hard, but is just plain bitty.

'You Shouldn't Nuf Bit Fish' is no head-on smash up, but rather a mild little record caught in a crossfire of half grasped ideas and lazy handshakes with current trends. It's George Clinton spreading himself a little too thin and holding onto any life-raft the studio engineer might throw him.

Thus on 'Nubian Nut' a nice bass prodded tune is decorated with empty synthetic blips, whilst on 'Quickie' Clinton's jerky funk patterns are awash in synthy-syrup and wailing rock guitar. It's only on the title track, a slow burning work-out where the synths suggest classic Hammond organ rather than amusement arcade clatter, that Clinton is really working. An album of pieces and an artist in need of some Sellotape.+++

Jim Reid

caressed a palermo blue Italian suit. The angels in this case are simply treeding water.++

Jim Reid

amphetamined stomping of a 6-Ts evening. Still entertaining though — and still vital listening!+++

Graham K Smith

flopsy bunnies or television serials. Charming but innocuous and often as boring as hell.+

Robin Smith

JIMMY McGRUFF 'Countdown' (Milestone Import)
 FOLLOWING HOT in the grooves and universal enthusiasm for the Sue label's recent reissue of a brace of fine-time McGruff jazz/R'n'B originals comes this; the latest instalment of the king of the Hammond's lengthy reign. Recorded in early '83 'Countdown' reveals what can happen when young guns have long since gone for it. Not that that should necessarily mean a tumble into the world of bland cabaret, as McGruff keenly demonstrates — for while he may no longer boss the stripped-down dance machine of yore the mature replacement is no disappointment.

Having moved away from his grittier R'n'B pounding, his mighty Hammond now oozes a more sedate mixture of jazzy blues, holding back to allow equal billing for the soloing of sax and guitar. The six tunes are more suited to dark cubby-hole canoodling of a late night dive rather than the

JIMMY CLIFF 'The Power And The Glory' (DBS 25761)
 COLD. WHAT a horrible way to start the year; a collection of songs that should come sunkissed and heart-felt merely limp out of the same mouldy corner that houses so much of today's processed pap. Trouble is, when you've got a talent as raw and willing as Jimmy Cliff, the disciplines of the conveyor belt are one great commercial detraction and one very small artistic attraction. Cliff is an artist selling himself short and that's no way to be in this, or any other year.++

Jim Reid

STEVE HACKETT 'Bay Of Kings' (Lamborghini LMG LP 3000)
 VERY ARTY, eh what? Hackett plays a variety of instrumental tracks accompanied by acoustic guitar, his brother on a flute, and a few strings and keyboards.

It's the kind of stuff you find as the background for nature programmes on

IAN ANDERSON 'Walk Into Light' (Chrysalis CDL 1443)
 SOUNDS AS if it should have been called 'Stumble Down Stairs', old son. Jethro Tull's mainman has hung up his pitchfork and bought a new suit, but the result of his attempt to put new life into his career actually sounds like third rate Genesis with a few hints of the old Tull style thrown in. Gone are the old growler's biting passionate vocals and unique twists and turns. Instead the album moves listlessly through pretty effects which never quite come off. Now, where did I put my old copy of 'Aqua lung'?+

Robin Smith

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

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Snowy White

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SOUNDS

VIDEO

reviews by **BETTY PAGE**



KATE pouting with a cast of millions in 'Sat In Your Lap'

KATE BUSH 'The Single File' (Picture Music International, running time approx 50 minutes, approx £19.95)
KATIE, it cannot be disputed, has maintained an exceptionally low profile of late. Such are her methods of operation, it seems. Not for her the giddy whirl of pop, the world tours, the awards, the lavish videos filmed on location in exotica. Expect no 'Rio' here.

But such is the pull of the Bush that storyboards and trickery are mere trinkets, and she is fully capable of winding anyone around her lesser digit with music and movement, pure and simple. Here we can trace her career in terms of 45s from the wispy softness of 'Wuthering Heights' to the neo-psychedelic storytelling of 'There Goes A Tenner'.

The first few routines are culled from her theatrical live show, all flowing dresses and mime/dance movements tied very precisely in with the words and music, those huge brown eyes absolutely in earnest and her heart in art.

Her dreamiest ballad 'Man With The Child In His Eyes' is all soft focus innocence and lurex catsuits. 'Hammer Horror' features the demonstrative stage routine, ditto 'Wow' and its notorious 'hitting the vaseline' line. The lively 'Them Heavy People' shows the intricate spidery complexity of the songs reflected in her careful choreography.

Phase Two kicks off with 'Babooshka', featuring Kate in her superheroine costume, all studs 'n' swords (based on a 'Heavy Metal' style illustration), and the controversial 'Army Dreamers', Kate being Irish folksy in fatigues. 'Sat In Your Lap' is a bit of an epic dance job with a cast of thousands in jester and Klu Klux gear on rollerskates. Hmm, nice. As her songwriting gets yet stranger, so do the visual ideas. 'The Dreaming' is the first fully-fledged promo, a lavish feast of lasers, gyrating aborigines and mock Aussie landscapes.

It may be easy to parody Ms B, but she's certainly carved her very own stylised niche that's utterly untrendy and almost anti-fashion. The fact that this has taken so long to come out has made some of it look slightly old-fashioned, but the lady's a perfectionist. She wrote the songs, thought up all the 'artistic concepts' and did all the choreography herself. And she doesn't stand behind a microphone once. All power to her dainty elbow.

UTOPIA 'Live At The Royal Oak' (KACE International, running time 60 minutes, approx £19.95)

IF **TODD Rundgren solo** is a little piquant for some, then *Utopia* very definitely is an acquired taste. It's Todd in his rockier mode which many of his purist fans healthily dislike. And seeing this rather predictable live show I can understand why.

Although **Runtsy** has an amusing stage manner and sweet, sweet voice this is a million miles from the vision that adorned the *Venue* stage a few years ago with

that ridiculously overstuffed codpiece. Nope, it's just good, solid American rock with no atmosphere, just endless guitar and keyboard solos and even duels.

It's worth listening to for the shining melodies of 'Love Is The Answer' and 'Lysistrada', but the visuals, pah. Corny, hackneyed, unsparking, clichéd, exactly why Americans are now so bored with homegrown bands. But **Todd's** a bloke with vision, so sooner or later he'll realise what can be done with this format. I suggest we all wait until then.

JOAN ARMATRADING 'Track Record' (A&M Sound Pictures/Videospace, running time 75 minutes, approx £19.95)

A **LENGTHY** tome, this, and just about everything anyone could want to know about Joan but was afraid to ask. It hinges around Joan's return to St Kitts in the Caribbean, the island of her birth, as guest of honour at their Independence celebrations. That in itself is interesting enough, as we watch her wander around the island looking slightly bemused by it all, visiting the house where she was born, seeing an old friend of her father's, watching the fireworks and the festivities.

All this is interspersed with interviews by Gambo in which he tries to make out she was influenced by the native calypso and reggae, but her music quite plainly isn't. She herself says that the only black thing about her is her skin, and this is born out by the clips of her recent singles 'Drop The Pilot' and 'Me Myself I'. Utter rot, Gambs. What she does reveal to him is how shy she is, and how she used to be reclusive. Obviously a major obstacle has been overcome to get her even to film this video.

Leaving St Kitts, there's a short Australian made documentary on her recent US tour, finishing up with a live section filmed in Sydney last year in which she runs through her faves 'Love And

Affection' and 'Walk Under Ladders' in the process.

Obviously too much of an eye-ful for anyone who's not interested in the music, but far better than just a cop-out live video. It's a well filmed, well thought-out and well edited profile of a very private person. Thus, top marks for quality.

THE ATOMIC CAFE (Virgin Video, running time 89 minutes, approx £20)

NOT ACTUALLY a music video at all, but included for all you politically conscious readers out there who might like to know a bit more about the origins of the nuclear arms race. This is a horrific series of US propaganda films mapping out the rise of nukes from Hiroshima and the Bikini test bombs to the Anti-Communist paranoia of the '50s and the arrival of the H-Bomb.

That might sound gloomy, but much of it really is very funny — well, if you didn't laugh, you'd cry. Oh, but there are songs, too, really wacky ones like 'Atom Bomb Baby', 'Atomic Cocktail' and the stunning 'Jesus Hits You Like An Atomic Bomb'.

The most chilling aspect of this entertaining film is witnessing the way Americans were persuaded to totally accept nuclear arms into their lives, thinking them essential in the defence against Communism.



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SOCIAL CONDITIONING it may be, but you just don't expect poets to have pink hair, even in these wild and wacky times.

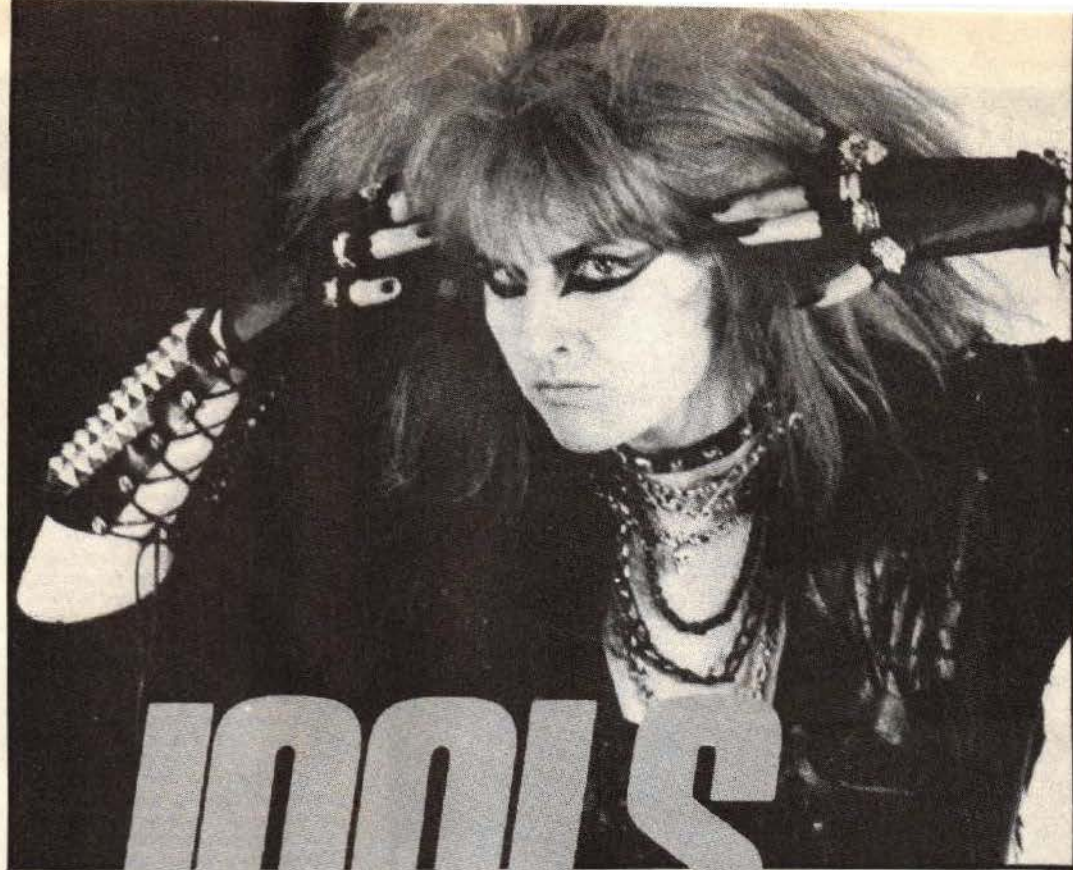
Joolz has — and it gives her a faintly Amazonian glow as she stands on stage, treating the audience at a benefit for the Greenham Common women (free entry if you brought your own wire-cutters) to her own brand of 'social observation'.

The Bradford-based poet's 'Latest Craze' EP has been picking up a fair bit of radio play courtesy of Jensen and Peel — even though one of the tracks, 'War of Attrition' was banned for having rude words in it. Backstage after a short, but loud set, she explains just who, and what, she is.

"I observe a situation and write it and you draw your own conclusions. I don't like to preach to people. Hopefully, if you do it skilfully then they'll draw the right things out of it."

Her targets range from the British Army, through hip-radical students (Miles Too-good, founder of the campus men against sexism creche), to beer-swilling, groin-knutting 'Tetley Bittermen'. Writing poetry more or less continuously since she was eleven, she did have a break due to 'certain circumstances'.

"I was married — shame and embarrassment — to a Satan Slave, like a Hell's Angel — which didn't leave me a lot of time for doing poetry readings."

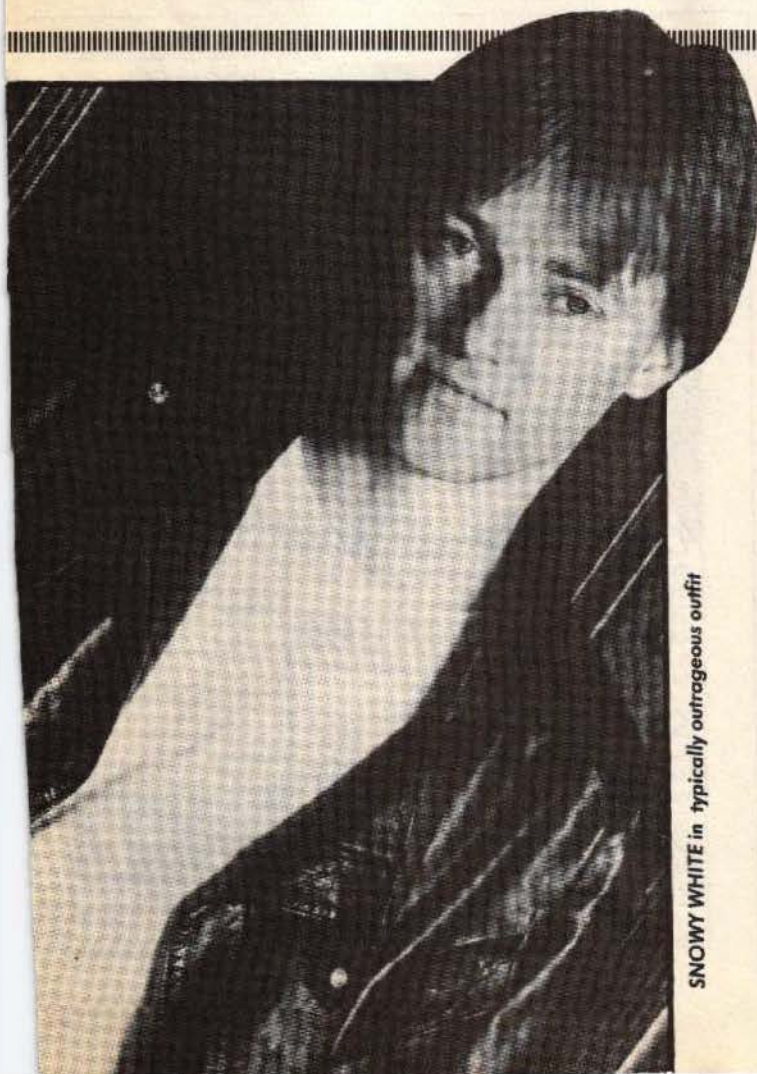


JOOZ

NOW, SHE'S finding her material is causing people problems. Nobody seems to know quite what Joolz is. "I've not been happy with the promotion of the record. It wasn't

pushed hard enough because they don't know what to do with me or where to place it. Basically it's dance music." (Jah Wobble provides the bass while the keyboards come from someone

who's now working with Abba.) "Then people hear the words and say 'No, it's poetry'. I even get called a ranter — but I'm not because my stuff's not strictly political... and I don't rant.



SNOWY WHITE in typically outrageous outfit

HERE'S A story to tug at your heart strings. Ex-Thin Lizzy guitarist Snowy White dashed off to buy his son a train set with the first royalty for his single 'Bird Of Paradise'.

"His friend has one so obviously he had to have one as well," says Snowy. "I've had a year away from the scene and I didn't know if I could lash out, but then the cheque came through."

"During the lay off I didn't want to take an ordinary job, because doing something nine till five could have meant losing contact with the business. I knew that sooner or later something would come up. I've been in quite a few line-ups and with the breaks in between I've felt a bit like an Alfred Marks temp."

Apart from his starring role in Thin Lizzy, Snowy's played with Pink Floyd and Cliff Richard. Years ago he was also featured with Cockney Rebel, Al Stewart and Linda Lewis.

"I had a stable career in Thin Lizzy, but I was unhappy because they weren't going in the right musical direction for me," continues Snowy. "When I joined the group I understood that with the fast material I would be playing more mellow stuff as well, but that didn't happen. By nature I'm not a fast guitarist, my brain and my

fingers don't operate that way."

Snowy also agrees that his single isn't exactly bang up to the minute in style or effects, especially with those slightly hippy lyrics.

"I'm just the other side of the coin, I don't mind being a traditionalist, it's what I enjoy. There's a definite market for a softer approach but I'm not going to get too cabaret and become the Richard Clayderman of the guitar."

"Bird Of Paradise' is all about the dreams and aspirations you have that sometimes don't come true. You could be looking at a beautiful girl but you lose your chance to go up and talk to her. Things like that."

"When I write a song I sit down with an acoustic guitar and then I sleep on the idea. If I can still remember the song in the morning, I work on it."

Snowy hopes to be touring sometime in the New Year and reckons that his single could really crack America.

"It has that kind of laid back feel which they seem to appreciate over there," he says. "A lot of people have told me that the song sounds a bit like Robert Plant's 'Big Log' but I haven't heard that song so I can't really judge. Anyway, if 'Bird Of Paradise' sells enough copies perhaps I'll be able to buy my son his own station!"

Robin Smith

"I like doing funny stuff as well as things with more bits in them. There's nothing you can't take the piss out of — including myself. 'The Latest Craze' is about someone who wears black and crucifixes all the time — which is me, while one I've just written called 'Afterwards', makes me want to throw-up — and I wrote it. It's ridiculous because I'm so frivolous by nature. I don't know where it all comes from."

Wherever it comes from, Joolz is getting a loyal following because of it. She was recently called the High Priestess of Punk Poetry ("shaming isn't it? Unspeakably embarrassing. I think it was the Guardian or something awful like that"). And it seems she's become very popular among male 17 year olds.

"They all stand at the front, bless 'em, and learn the words. Only they don't learn all the stops and pauses in between — I can't watch them or I'll go off beat. It's really sweet. I think they think I'm their mother."

At the moment she's touring extensively while negotiating with Pete Townshend for a possible book of her work. 1984 should see more recording, but until then she intends to, as the saying goes, keep plugging away.

"There's a terribly wide audience out there for what I'm doing," she says in her rich Bradford accent, "it's just a matter of getting the right exposure — and I will."

Eleanor Levy



Pic by Joe Shutter

JANIE: a vice-like grip

*He's in love with rock'n' roll —
Wo
He's in love with getting stoned
— Wo
He's in love with JANIE JONES
— Wooooaargh. . .*

THUS SPAKE cultural iconoclasts the Clash way back in the mists of time, elevating the celebrated chanteuse and good time gal Janie Jones into the ranks of punk folklore. That amphetamined paean to the jailed vice queen led first to a firm friendship, and now an actual meeting of minds on vinyl.

Prompted by a request from Janie to 'come up with a song' the Lord of Notting Hill, namely Joe Strummer, took but a day to deliver 'House Of The JuJu Queen', a cheeky biographical peek at Janie's past antics. Recorded with the (C)lash (in pre-Mick splits days) the song has languished on the shelf for a year owing to various problems but now sees the light of day clad in a suitably mondo sleeve.

Camping it up like a pro for the camera, Janie gets suitably voluble on a variety of subjects. Like how generally 'triffic Joe and the boys are, unlike her previous big time showbiz buddies who deserted her at the time of her ludicrous trial. On how she was stitched up and sent down through the dirty work of a Sunday national. On her book, promising to blow the lid on high flyers and low lifes alike. And how she now intends to launch herself once more into the fray of cabaret. A veteran of clubland following her sixties hit 'Witches Brew' Janie possesses all the lovable, motherly, over the top kitschy qualities to be a Boys Town smash.

Graham K Smith

SECRET



S E C R E T S

7+12 AVAILABLE NOW



OL' RAGGED B

DURAN DURAN are not my most favourite group. If truth be told, the whole hype and image that has surrounded the band — self-inflicted or not — is one of the most objectionable things in music at the moment. Everything so clean . . . so safe.

The music — pleasant pop tunes, classier than most, but lacking any sort of real feeling — hidden behind painfully obscure lyrics and jarring melodies. Better than most teeny groups that had gone before them — but then that wouldn't be hard.

The image — pretty, very pretty, but all that gadding about in rain forests and daubing anonymous beautiful women in paint — why?

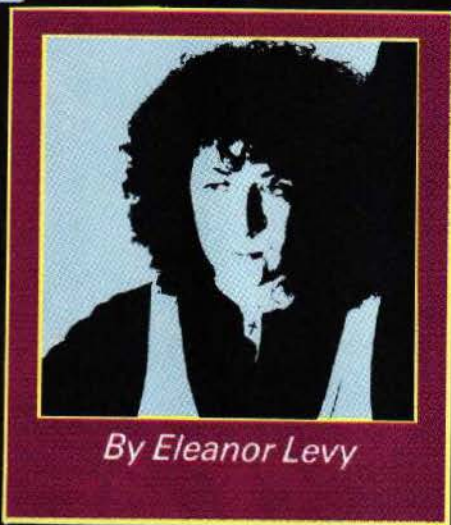
With 'Seven And The Ragged Tiger' getting such vociferous condemnation over here, I'm sitting talking to Nick Rhodes and Andy Taylor and wondering if they can possibly have anything to say for themselves. They are sharp and surprisingly eloquent. And they have a lot to say.

To begin, both express a certain 'disdain' for a Private Files report that had appeared in RECORD MIRROR the day before.

Nick: "I think what it basically said was that Duran Duran's career is about to end, seeing as their last single — tragedy of tragedies — only got to number three, and seeing as their album, after spending the first week at number one, appears to have gone down. Considering every album above us has a single out which is in the top ten — and the album has already sold over 700,000 copies — I find it a little hard to understand how somebody could print something as ignorant as that."

Andy: "It was garbage. Obviously the backlash has arrived."

Don't you think it happens to everyone though? Did you ever complain when you got good press?



By Eleanor Levy

Nick: "I have no objection whatsoever to constructive criticism — but when somebody starts off 'Here comes the glossy Duran Duran image again' and begins an inane slugging with no substance — it gets a little tiresome."

"I don't find it disturbing because I don't think it does us any damage. I just think it's sad that people can be so negative. The music industry in general should be a much more positive state of affairs. I don't go around slugging bands — I don't see the point; if someone's trying to do something creative there's no reason for me just to deliberately try and put someone down."

Have you ever been on 'Roundtable'? Can you honestly say you were completely constructive on that?

Andy: "I was, yeah."

Nick: "I made some points about records I didn't like but I always gave a reason for it. I've reviewed singles before and I have given some sluggings — personal opinion sluggings — but I've made it clear that it is my opinion

and always said why I don't like them."

Why do you think the new album was so slagged off then?

Nick: "It wasn't everywhere. In America and Europe it got the best reviews we've had for anything. It's only in England that there's been a bit of a backlash. We don't make records for the press anyway — we make them for ourselves and anyone who wants to listen to them."

"I don't think it's as commercial as the other two albums but it's got a lot more substance to it."

People have had a go at you for sexism . . .

Nick: "Everybody's had a go at us for anything they can think of."

Andy: "Well, we are sexist — I'm a complete male chauvinist pig — that's why I got married. I mean — God damn, it just annoys you."

Nick: "The 'Girls On Film' video hit the sexist market. I seem to remember at one of the press conferences in New York, someone standing up and having a little bit of a banter."

And you think you can't be attacked for anything like that?

Andy: "I don't think so, no."

What about having beautiful women in your videos, more or less just as bits of jewellery?

Andy: "It's not like that at all. Did you not watch 'Girls On Film'? The woman's the only one left standing at the end — which is pretty true to life. It's the way in most of them, that one especially. In the pool where the guy comes to save her — he's the one who's lying down; the chick is riding the guy — she's on top all the time. It is sexist — against men — cos the woman comes out on top."

Nick: "It's so tongue in cheek anyway. Our videos seem to be taken so seriously. The 'Rio' one was just a total piss-take of the whole jet-set yacht scene. How anyone could possibly look at that and think it was a really serious video I don't know."

Andy: "It's not relevant to your life — it doesn't say a thing about you."

Nick: "I actually despise yachts. The whole time I was on it it made me feel sick."

That may be, but your public image is very much as jet-set/superficial playboys. You might not be like that but it is how you're pushed, and you seem to revel in it.

Andy: "It's stupid. I'm a married man."

So's Rod Stewart.

Andy: "Yeah, well, he's calmed down a bit now. And don't believe what you read in the papers."

"We go around the world a lot cos we've got fans in lots of different countries. So of course we're gonna go jetting around. What do you expect?"

Who pushes that image then? Is it the record company?

Andy: "No, it's the press."

But why did they pick up on it . . . why you particularly?

Andy: "Because they're old, bored, knackered, pissed off or jealous or something and that's why they start digging the daggers in. Culture Club, or Spandau, get exactly the same thing. They probably go out and work their guts out; take their music to the people



LIVES

who've supported them — and that's what we do. If we just sat in England doing satellite TV like Fleetwood Mac we'd get slagged for that."

Screams suddenly sound from outside. Someone sounds in pain.

Andy: "I wish they'd shut up."

Do you get fed up with it?

Andy: "Not really — it's like having the radio on. Early in the morning it gets a bit much, but it's the old thing — if they weren't screaming you'd be very alarmed and upset. It's harmless. They could be running around scribbling graffiti on the walls."

Nick: "I like graffiti."

Andy: "They could be having a riot. It's an alternative — quite a passive alternative."

Nick: "Scream for peace!"

"Actually, it's quite interesting to talk to them. I asked one the other day 'what sort of music do you like?' and I was really surprised."

Andy: "We've even had Jam fans come see us."

Nick: "Strange."

Andy: "It's cos Weller ripped off my hair. As soon as he started greasing his back I stopped. Someone wrote a letter about Paul Weller greasing his hair back — because he copied me."

"And then . . . and then — street credibility — oh I shouldn't do this — he went to Paris to make a video (mirthful giggle) — what a hypocrite. Still (just in case he's been too controversial), everyone bitches about each other. I hate his music, but I suppose he does what he does well. Like Spandau and Culture Club — they do get across what they're trying to get across — it's just not my cup of tea."

Nick: "With our fans people always pick up on extremes; the loudest, the ones waiting outside the hotel. You're not gonna get a 30 year old guy waiting outside the hotel for five hours."

Andy: "It's the sensationalism."

Nick: "When I go down there I sometimes think 'Why are you screaming at me? What have I done to deserve you screaming at me? But then, what harm are they doing?'"

Andy: "When all the rioting was going on in Birmingham all we were saying then was that we offer an alternative to rioting in the streets — you can come in here and shout your balls off. It'll be much more fun and you won't be upsetting anyone. (But, Andy, that was the whole point of rioting in the first place.)"

Nick: "People have criticised us in the past for being an escapist band who say we're interested in entertainment and people enjoying themselves and we're trying to be positive about it."

"I have to have escapes. Of course I've got problems but I need escapes too — and I don't think there's anything criminal about that. If you just had to walk into the office every day and worry about whether you were going to be blown up by nuclear missiles ALL the time — it'd be a problem."

(It certainly would, if people didn't have the chance to forget about 'bad' things and bury their heads in the sand, they might actually get up and do something about it.)

"The reason we haven't spent a lot of our time talking about nuclear disarmament is because, though I'm sure we all have very strong feelings about it and are totally aware of all those things, everyone is having it rammed down their throats by people who are much better equipped at talking about it than we are."



"I think those women at Greenham Common are great. They are actually doing something rather than sitting at home talking. At least they're there — which they should be proud of — and I'm proud of them."

Andy: "It's just that nobody's taking any notice. They're doing all that and nobody cares."

Although it's never been fair to knock Duran Duran for their intelligence — or lack of it — they have often come over as superficial and paying lip-service to 'trendy' issues (the "aren't we nice, dancing with the natives" shots on 'Save A Prayer' or the excruciating "you're about as easy as a nuclear war" line from 'Is There Something I Should Know').

What strikes you, though, is that however much you attack them, they've got an answer — and one so logical and well thought out that even though you don't exactly nod in agreement, you see their point. Always the true professionals Nick Rhodes and Andy Taylor know how to strike the balance of giving just enough away, while keeping what they are saying tightly under control.

They have the confidence that megasuccess breeds, and the arrogance that goes with it, though not as much as you'd expect. You can argue that their music's mundane, you can argue that they're misguided — but can you really say they're wrong?

C



THE MOTOR CITY CREW demonstrate a new way to keep trainers clean

rew Cuts

YOU MIGHT think that Los Angeles is full of rich, middle-aged cocktail drinkers. But in some of the affluent clubs, young kids are turning up to get into their own music.

Rapping and disco is usually associated with New York, yet 3,000 miles away on the West Coast, groups like the Motor City Crew are attracting normal Los Angeles people who don't happen to be superstars.

"There's a new kind of vibe going on out here with groups of young people who are frequenting certain clubs," says Motor City Crew leader Benny Medina. "There are places like the Grand Room, which on any other night is going to be a normal, very average club with all the middle class cocktail drinkers, that opens up for one night."

"It's a place where young people can go and have a few drinks. There still aren't many places where the younger element can go out and have a good time, but more and more clubs are opening up."

The Motor City Crew made their impact on both the American and British charts with

their 'Scratch Break' single. Now they're trying to make it a double with a new number 'Damned If I Do, Damned If I Don't' which is about the nonplussed attitude of young people on the West Coast, and which may be released soon.

They were formed by Motown employee Benny after he spent some time going round the Los Angeles clubs, checking out what was going on around the city. In the end, the songwriter found himself rapping with the rest of them.

"I joined Motown as a songwriter but I shifted away from that side of things and got more involved with new artists," he says. "It spawned from my interest in writing, rhyming and having things to say."

"Pretty soon I started hanging out at this place called Radio where you get the opportunity to get up and rap about anything you want — your day at the office, what you think about work, anything. I've always had this tendency to go to clubs, anyway, and I got into a thing where I was going to this club and almost seeing another life."

"What happened is there was a break dance contest down at Radio, and I went to see some of

the breakers," he recalls. "There was a rapper called Iced Tea who was on stage doing his rap — working it for about an hour and a half."

"I was listening to him and he handed the mike to me and said 'rap'. Of course, I said, 'what do you mean?' But I was stuck with the microphone so I just rapped."

"The rap that I did dealt mostly with how I'd been working in the studio at Motown and wanted to get outside. It was about a whole working day and not letting people get to you or your psyche. Rapping is like a challenge. First of all to create something, and then you also want to create something around what you feel you ought to say."

BENNY MEDINA doesn't see why rapping should be exclusive to New York — there are places around the Los Angeles area which are just as tough.

At the same time he holds a faith in "street music", which sounds corny here, but is talked about a lot on the other side of the Atlantic. The man who was initially a songwriter and producer has managed to find

himself slipping into the LA backstreets and becoming obsessed by the music around.

"It's amazing what the kids are doing here," he says. "People don't believe that LA can be raw, but that don't really matter, there are lots of very raw places."

"I'm 26 years old and I'm seeing race barriers that still exist starting to get dropped and the kids are only interested in music — whether you're white, black, or anything. Just because someone's got a bigger house, they don't believe that they're a better or different person — and that attitude's a big break for LA."

"Even here things are getting tough, and people are getting rougher. There are a lot of things to write about and talk about. The Motor City Crew will follow through our instincts. We have one of the guys, Diamond Breaker, who is a really good singer, and all our fans are there and go to the same places we go — so if anything happens, we'll know real fast."

"I would give a lot of credit to the Sugarhill Gang and people who got the opportunity to put out a record. But there have been rappers around all of my life."

Simon Hill

Last Week's 45s

Week ending January 7, 1984

			THIS WEEK			
			LAST WEEK			
			WEEKS ON CHART			
1	1	7	ONLY YOU, Flying Pickets, 10 Records □			
2	2	8	MY OH MY, Slade, RCA			
3	4	8	LOVE OF THE COMMON PEOPLE, Paul Young, CBS □			
4	3	5	VICTIMS, Culture Club, Virgin ○			
5	5	5	MARGUERITA TIME, Status Quo, Vertigo			
6	7	5	TELL HER ABOUT IT, Billy Joel, CBS			
7	8	9	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA			
8	6	8	HOLD ME NOW, Thompson Twins, Arista ○			
9	22	4	PIPES OF PEACE, Paul McCartney, Parlophone			
10	11	7	WHAT IS LOVE, Howard Jones, WEA			
11	13	8	THRILLER, Michael Jackson, Epic			
12	9	8	LET'S STAY TOGETHER, Tina Turner, Capitol ○			
13	10	7	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI ○			
14	14	13	UPTOWN GIRL, Billy Joel, CBS □			
15	12	6	MOVE OVER DARLING, Tracey Ullman, Stiff ○			
16	15	7	2000 MILES, Pretenders, Real			
17	16	5	MANY RIVERS TO CROSS, UB40, Dep International/Virgin			
18	27	8	RAT RAPPING (BRILLIANT ISN'T IT), Roland Rat, Magnet			
19	19	5	STRAIGHT AHEAD, Kool & The Gang, De-Lite			
20	20	5	MERRY XMAS EVERYBODY, Slade, Polydor ☆			
21	26	4	WHAT ARE WE GONNA GET 'ER INDOORS, Dennis Waterman & George Cole, EMI			
22	24	10	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic ○			
23	17	5	READ 'EM AND WEEP, Barry Manilow, Arista			
24	13	8	CALLING YOUR NAME, Marilyn, Mercury ○			
25	21	6	CLUB FANTASTIC (MEGAMIX), Wham!, Innervision			
26	38	3	CHRISTMAS COUNTDOWN, Frank Kelly, Ritz			
27	18	9	THAT'S ALL, Genesis, Charisma			
28	29	6	THE WAY YOU ARE, Tears For Fears, Mercury			
29	25	13	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone □			
30	35	17	KARMA CHAMELEON, Culture Club, Virgin ☆			
31	28	10	RIGHT BY YOUR SIDE, Eurythmics, RCA			
32	32	5	SWEET SURRENDER, Rod Stewart, Warner Bros			
33	36	6	I CAN HELP, Elvis Presley, RCA			
34	31	7	WATERFRONT, Simple Minds, Virgin			
35	46	7	RELAX, Frankie Goes To Hollywood, ZTT/Island			
36	41	6	RUNNING WITH THE NIGHT, Lionel Richie, Motown			
37	51	16	SUPERMAN (GIOCA JOUER), Black Lace, Flair			
38	37	4	CHRISTMAS SPECTRE, Jingle Belles, Passion			
39	42	15	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown □			
40	47	3	BIRD OF PARADISE, Snowy White, Towerbell			
41	33	5	GOLD AS CHRISTMAS, Elton John, Rocket			
42	30	9	NEVER NEVER, Assembly, Mute ○			
43	77	2	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell			
44	63	3	COME TO MY PARTY, Keith Harris, Orville & Dippy, BBC			
45	48	4	TIME, Frida & B A Robertson, Epic			
46	43	6	WHERE IS MY MAN, Eartha Kitt, Record Shack			
47	39	5	SINGALONG-A-SANTA AGAIN, Santa Claus & Christmas Trees, Polydor			
48	40	10	OBLIVIOUS, Aztec Camera, WEA			
49	38	7	BARK AT THE MOON, Ozzy Osbourne, Epic			
50	45	5	THE CLAP CLAP SOUND, Klaxons, PRT			
51	44	7	THIS CHARMING MAN, Smiths, Rough Trade			
52	76	3	LOVE IS A WONDERFUL COLOUR, icicle Works, Beggars Banquet			
53	50	10	THE SUN AND THE RAIN, Madness, Stiff			
54	56	4	DUCK FOR THE OYSTER, Malcolm McLaren, Charisma			
55	54	11	THE LOVE CATS, Cure, Fiction			
56	72	3	I AM WHAT I AM, Gloria Gaynor, Chrysalis			
57	—	—	A ROCKIN' GOOD WAY, Shaky & Bonnie, Epic A4071			
58	52	7	THAT'S LOVE THAT IT IS, Blancmange, London			
59	67	3	POSTMAN PAT, Ken Barrie, Post Music			
60	53	5	STRIP, Adam Ant, CBS			
61	61	8	MY MELANCHOLY BABY, Chas & Dave, Rockney			
62	71	4	THE RULES OF THE GAME, Bucks Fizz, RCA			
63	57	4	INSIDE LOVE, George Benson, Warner Bros			
64	62	4	ROCKING AROUND THE CHRISTMAS TREE, Jets, PRT			
65	—	—	BLUE MONDAY, New Order, Factory FAC23			
66	75	3	UNION OF THE SNAKE, Duran Duran, EMI ○			
67	68	11	PUSS'N BOOTS, Adam Ant, CBS ○			
68	60	9	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones			
69	49	9	OWNER OF A LONELY HEART, Yes, Atco			
70	59	4	YOU'RE IN MY HEART, David Essex, Mercury			
71	58	15	REILLY, Olympic Orchestra, Redline			
72	79	3	CHIC CHIC CHIC CHICKEN, Natalie Casey, Polydor			
73	56	8	A SOLID BOND IN YOUR HEART, Style Council, Polydor			
74	80	5	PAL OF MY CRADLE DAYS, Ann Breen, Homespun			
75	—	—	ONLY FOR LOVE, Limahl, EMI LML1			
76	73	4	CRAZY CUTS, Grandmixer D.ST, Island			
77	85	3	NEW SONG, Howard Jones, WEA			
78	65	4	I BELIEVE IN FATHER CHRISTMAS, Greg Lake, Manticore			
79	—	—	THE SAFETY DANCE, Men Without Hats, Statik TAK1			
80	66	3	WHEN I LEAVE THE WORLD BEHIND, Rose Marie, A1			
81	69	6	ON A SUNDAY, Nick Heyward, Arista			
82	84	4	A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America			
83	81	5	BIRDIE SONG (BIRDIE DANCE), Tweets, PRT □			
84	82	4	SHAKE IT UP, Divine, Design Communications			
85	76	5	THE SOUND OF MUSIC, Dayton, Capitol			
86	—	—	LOVE WILL TEAR US APART, Joy Division, Factory FAC23			
87	88	4	FREEBIRD, Lynyrd Skynyrd MCA ○			
88	—	—	ROCK THE MIDNIGHT, David Grant, Chrysalis GRAN4			
89	74	6	METAL HEALTH, Quiet Riot, Epic			
90	—	—	THE VOW, Toyah, Safari SAFE 58			
91	70	6	TRUE LOVE, Bing Crosby & Grace Kelly, Capitol			
92	93	3	ONLY YOU, Yazoo, Mute			
93	86	3	SERIOUS, Billy Griffin, CBS			
94	—	—	LISTEN TO THE RADIO: ATMOSPHERICS, Tom Robinson, Panic NIC 3			
95	—	—	(HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma/Virgin RSC 1 ○			
96	—	—	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA MCA816			
97	91	7	STEAMHAMMER SAM, Intaferon, Chrysalis			
98	89	4	HELLO MUM, Adrian Gurvitz, RAK			
99	—	—	WALKING IN THE AIR, Snowman Original Soundtrack, CBS A3950			
100	—	—	SHARP DRESSED MAN, Z Z Top, Warner Bros W9576			

Last Week's LPs

Week ending January 7, 1984

			THIS WEEK			
			LAST WEEK			
			WEEKS ON CHART			
1	1	5	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆			
2	2	24	NO PARLEZI, Paul Young, CBS ☆			
3	4	56	THRILLER, Michael Jackson, Epic ☆			
4	3	12	COLOUR BY NUMBERS, Culture Club, Virgin ☆			
5	5	10	STAGES, Elaine Paige, K-Tel ☆			
6	18	4	GREEN VELVET, Various, Ronco □			
7	13	18	AN INNOCENT MAN, Billy Joel, CBS ☆			
8	15	9	PIPES OF PEACE, Paul McCartney, Parlophone □			
9	9	11	CAN'T SLOW DOWN, Lionel Richie, Motown ☆			
10	7	13	KNEES UP, Chas And Dave, Rockney ☆			
11	6	7	FORMULA 30, Various, Decca □			
12	11	27	FANTASTIC, Wham!, Innervision ☆			
13	10	13	GENESIS, Genesis, Charisma/Virgin ☆			
14	14	9	THE ESSENTIAL JEAN-MICHEL JARRE, Jean Michel Jarre, PolyStar □			
15	12	7	TOUCH, Eurythmics, RCA ☆			
16	8	6	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆			
17	38	3	PORTRAIT, Diana Ross, Telstar			
18	16	16	LABOUR OF LOVE, UB40, Dep International/Virgin ☆			
19	17	6	UNDER A BLOOD RED SKY, U2, Island □			
20	21	6	BACK TO BACK, Status Quo, Vertigo □			
21	24	6	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □			
22	19	5	THE BEST OF PHIL SPECTOR/CHRISTMAS ALBUM, Various, Impression □			
23	20	7	TRACK RECORD, Joan Armatrading, A & M □			
24	27	27	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆			
25	22	14	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine □			
26	31	31	TOO LOW FOR ZERO, Elton John, Rocket ☆			
27	26	7	CHART HITS '83 VOL 1/2, Various, K-Tel □			
28	29	13	SILVER, Cliff Richard, EMI □			
29	—	—	CHART TREK, Various, K-Tel □			
30	23	9	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □			
31	32	12	SNAPI!, Jam, Polydor □			
32	25	9	GREATEST HITS, Marvin Gaye, Telstar □			
33	36	5	THE VERY BEST OF NEIL DIAMOND, Neil Diamond, K-Tel			
34	30	13	VOICE OF THE HEART, Carpenters, A & M □			
35	43	6	GREATEST HITS, Bucks Fizz, RCA □			
36	40	7	THE BOP WON'T STOP, Shakin' Stevens, Epic □			
37	34	11	ROCK'N SOUL PART ONE, Daryl Hall & John Oates, RCA □			
38	28	8	THANK YOU FOR THE MUSIC, Abba, Epic □			
39	48	44	TRUE, Spandau Ballet, Chrysalis ☆			
40	45	37	LET'S DANCE, David Bowie, EMI America ☆			
41	37	12	IMAGINATIONS, Various, CBS □			
42	33	9	THE HIT SQUAD — HITS OF '83, Various, Ronco □			
43	35	8	YENTL, Barbra Streisand, CBS			
44	39	8	UNDERCOVER, Rolling Stones, Rolling Stones □			
45	47	29	SYNCHRONICITY, Police, A & M ☆			
46	46	31	IN YOUR EYES, George Benson, Warner Bros ☆			
47	42	14	THE TWO OF US, Various, K-Tel □			
48	49	4	LIVE AT THE ALBANY EMPIRE, Flying Pickets, AVM			
49	51	8	SUPERCHART '83, Various, Telstar			
50	59	3	JAPANESE WHISPERS: SINGLES NOV 82-NOV 83, Cure, Fiction, Fiction			
51	55	23	THE CROSSING, Big Country, Mercury □			
52	44	9	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG □			
53	—	—	LIVE AT THE ALBERT HALL, Everly Brothers, Impression IMPD1 ○			
54	56	5	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA			
55	41	6	FOR THE GOOD TIMES, Perry Como, Telstar			
56	50	5	BARK AT THE MOON, Ozzy Osbourne, Epic			
57	53	6	CADMIUM, Sky, Ariola ○			
58	96	4	QUICK STEP & SIDE KICK, Thompson Twins, Arista □			
59	64	8	COMPLETE MADNESS, Madness, Stiff ☆			
60	54	11	NORTH OF A MIRACLE, Nick Heyward, Arista □			
61	52	7	90125, Yes, Atco ○			
62	86	4	FLIGHTS OF THE CONDOR, Original Soundtrack, BBC ○			
63	71	113	RIO, Duran Duran, EMI ☆			
64	75	260	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆			
65	77	4	A TOUCH MORE MAGIC, Barry Manilow, Arista ☆			
66	62	5	THE BEST OF HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-Tel ○			
67	68	4	THE WHISPER, David Essex, Mercury			
68	—	—	STREET SOUNDS ELECTRO 2, Various, Streetsounds ELCST2			
69	60	6	THE GREATEST SONGS OF THE BEATLES, James Last, Polydor			
70	74	3	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA			
71	73	18	KISSING TO BE CLEVER, Culture Club, Virgin ☆			
72	58	6	NOCTURNE, Siouxsie & The Banshees, Wonderland ○			
73	61	4	DANCE OF THE FLAMES, Incantation, Beggars Banquet			
74	93	8	OFF THE WALL, Michael Jackson, Epic ☆			
75	66	8	THE STUN, Jasper Carrott, DJM □			
76	94	3	WAR, U2, Island ILPS9733 □			
77	57	6	PARTY TONIGHT, Modern Romance, Ronco □			
78	76	7	THIS ARE 2 TONE, Various, 2 Tone			
79	63	7	BEAUTY STAB, ABC, Neutron □			
80	—	—	THE LUXURY GAP, Heaven 17, Virgin V2253			
81	91	24	QUEEN GREATEST HITS, Queen, EMI ☆			
82	79	7	ELIMINATOR, Z Z Top, Warner Bros			
83	66	7	INFIDELS, Bob Dylan, CBS ○			
84	—	—	25TH ANNIVERSARY, Brenda Lee, MCA MCLD609			
85	69	13	LOVE STORIES, Don Williams, K-Tel ○			
86	81	5	CHRISTMAS JAMBOREE BAG, Chas And Dave, Warwick ○			
87	67	4	AL JOLSON COLLECTION, Al Jolson, Ronco ○			
88	72	8	STRIP, Adam Ant, CBS ○			
89	94	64	REFLECTIONS, Various, CBS ☆			
90	87	18	LOVE SONGS, Barbra Streisand, CBS ☆			
91	83	3	BODY WISHES, Rod Stewart, Warner Bros			
92	—	—	THE JOHN LENNON COLLECTION, John Lennon, Parlophone EMTV37 ☆			
93	88	3	SCANDALOUS, Imagination, R & B □			
94	82	59	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆			
95	—	—	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade ROUGH47			
96	—	—	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA RCPALP6063 ☆			
97	100	8	FADE TO GREY — THE SOUNDS COLLECTION, Visage, Polydor			
98	—	—	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis CLUX1452 ○			
99	—	—	I OVE' OVER GOLD, Dire Straits, Vertigo 6359109 ☆			
100	—	—	THE HURTING, Tears For Fears, Mercury, MERS17 □			

US Singles

- 1 1 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
 2 4 OWNER OF A LONELY HEART, Yes, Atco
 3 2 SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
 4 3 UNION OF THE SNAKE, Duran Duran, Capitol
 5 5 TWIST OF FATE, Olivia Newton-John, MCA
 6 6 TALKING IN YOUR SLEEP, The Romantics, Nipper
 7 7 BREAK MY STRIDE, Matthew Wilder, Private
 8 8 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
 9 13 KARMA CHAMELEON, Culture Club, Virgin/Epic
 10 15 RUNNING WITH THE NIGHT, Lionel Richie, Motown
 11 10 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
 12 9 UNDERCOVER OF THE NIGHT, The Rolling Stones, Rolling Stones
 13 17 JOANNA, Kool & The Gang, De-Lite
 14 11 UPTOWN GIRL, Billy Joel, Columbia
 15 12 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
 16 21 THE CURLY SHUFFLE, Jump 'N The Saddle, Atlantic
 17 22 THAT'S ALL, Genesis, Atlantic
 18 18 READ 'EM AND WEEP, Barry Manilow, Arista
 19 14 MAJOR TOM (COMING HOME), Peter Schilling, Elektra
 20 24 I STILL CAN'T GET OVER LOVING YOU, Ray Parker, Arista
 21 30 THINK OF LAURA, Christopher Cross, Warner Bros
 22 26 PINK HOUSES, John Cougar Mellencamp, Mercury
 23 23 IF I'D BEEN THE ONE, 38 Special, A&M
 24 25 TIME WILL REVEAL, DeBarge, Gordy
 25 27 HOLIDAY, Madonna, Sire
 26 38 LET THE MUSIC PLAY, Shannon, Mirage
 27 16 CHURCH OF THE POISON MIND, Culture Club, Virgin/Epic
 28 39 AN INNOCENT MAN, Billy Joel, Columbia
 29 32 GOLD, Spandau Ballet, Chrysalis
 30 31 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
 31 34 SO BAD, Paul McCartney, Columbia
 32 33 THE SIGN OF FIRE, The Fixx, MCA
 33 20 CUM ON FEEL THE NOIZE, Quiet Riot, Pasha/Backstreet
 34 37 MIDDLE OF THE ROAD, The Pretenders, Sire
 35 45 YAH MO B THERE, James Ingram and Michael McDonald, Quest
 36 36 BABY I LIED, Deborah Allen, RCA
 37 19 SYNCHRONICITY II, The Police, A&M
 38 41 REMEMBER THE NIGHT, The Motels, Capitol
 39 40 IN THE MOOD, Robert Plant, Es Paranza
 40 42 SEND ME AN ANGEL, Real Life, MCA/Curb
 41 43 NIGHTBIRD, Stevie Nicks, Modern
 42 50 99 LUFTBALLONS, Nena, Epic
 43 47 THE DREAM, Irene Cara, Network/Geffen
 44 61 WRAPPED AROUND YOUR FINGER, The Police, A&M
 45 46 EBONY EYES, Rick James and Smokey Robinson, Gordy
 46 48 TAKE ME BACK, Bonnie Tyler, Columbia
 47 - JUMP, Van Halen, Warner Bros
 48 29 ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA
 49 52 SAVE THE LAST DANCE FOR ME, Dolly Parton, RCA
 50 59 GIVE IT UP, K.C., Meca
 51 57 ALMOST OVER YOU, Sheena Easton, EMI-America
 52 54 THE POLITICS OF DANCING, Re-Flex, Capitol
 53 28 WHY ME? Irene Cara, Geffen/Network
 54 55 BIG CRASH, Eddie Money, Columbia
 55 58 (YOU CAN STILL) ROCK 'N ROLL IN AMERICA, Night Ranger, Camel/MCA
 56 62 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
 57 35 IN A BIG COUNTRY, Big Country, Mercury
 58 - NEW MOON ON MONDAY, Duran Duran, Capitol
 59 49 AIN'T NOBODY, Rufus With Chaka Khan, Warner Bros
 60 72 BANG YOUR HEAD (METAL HEALTH), Quiet Riot, Epic

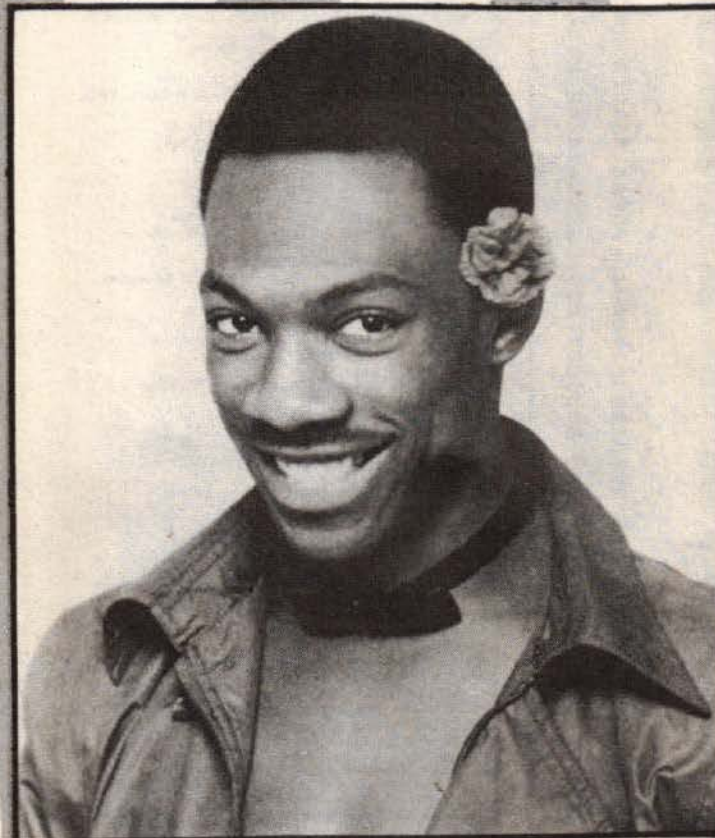
Bullets 61-100

- 62 66 YOU'RE LOOKING LIKE LOVE TO ME, Peabo Bryson/Roberta Flack, Capitol
 64 - THIS WOMAN, Kenny Rogers, RCA
 66 70 TELL ME IF YOU STILL CARE, The SOS Band, Tabu
 67 75 LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE BITCH, Prince, Warner Bros
 68 - I WANT A NEW DRUG, Huey Lewis and The News, Chrysalis
 70 81 SWEETHEART LIKE YOU, Bob Dylan, Columbia
 76 83 BABY I'M HOOKED, Con Funk Shun, Mercury
 81 86 ELECTRIC KINGDOM, Twilight 22, Vanguard
 82 85 JUST ONE MORE TIME, Headpins, Solid Gold/MCA
 84 - SHE'S TROUBLE, Musical Youth, MCA
 85 90 IF ONLY YOU KNEW, Patti LaBelle, Philadelphia International
 86 - LOVE HAS A MIND OF ITS OWN, Donna Summer, Mercury
 88 93 ACTION, Evelyn 'Champagne' King, RCA
 89 - FOR A ROCKER, Jackson Browne, Asylum
 90 - I WILL FOLLOW, U2, Island

Continued by Billboard

US Albums

- 1 1 THRILLER, Michael Jackson, Epic
 2 2 CAN'T SLOW DOWN, Lionel Richie, Motown
 3 3 WHAT'S NEW, Linda Ronstadt, Asylum
 4 4 SYNCHRONICITY, The Police, A&M
 5 5 METAL HEALTH, Quiet Riot, Pasha
 6 6 90125, Yes, Atco
 7 7 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
 8 8 AN INNOCENT MAN, Billy Joel, Columbia
 9 9 YENTL, Barbra Streisand, Columbia
 10 10 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
 11 12 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
 12 13 UH-HUH, John Cougar Mellencamp, Riva
 13 11 UNDERCOVER, Rolling Stones, Rolling Stones
 14 14 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
 15 17 PYROMANIA, Def Leppard, Mercury
 16 16 ELIMINATOR, ZZ Top, Warner Bros
 17 15 GENESIS, Genesis, Atlantic
 18 18 THE BIG CHILL, Soundtrack, Motown
 19 20 GREATEST HITS, Air Supply, Arista
 20 19 PIPES OF PEACE, Paul McCartney, Columbia
 21 21 LIVE FROM EARTH, Pat Benatar, Chrysalis
 22 22 TWENTY GREATEST HITS, Kenny Rogers, Liberty
 23 24 FLASHDANCE, Soundtrack, Casablanca
 24 23 INFIDELS, Bob Dylan, Columbia
 25 25 BARK AT THE MOON, Ozzy Osbourne, A&M
 26 27 TOUR DE FORCE, 38 Special, A&M
 27 28 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar
 28 29 TWO OF A KIND—SOUNDTRACK, John Travolta/Olivia Newton John, MCA
 29 30 SPORTS, Huey Lewis & The News, Chrysalis
 30 31 GREATEST HITS—VOL II, Barry Manilow, Arista
 31 26 THE CROSSING, Big Country, Mercury
 32 34 IN HEAT, The Romantics, Nipper
 33 33 UNDER A BLOOD RED SKY, U2, Island
 34 32 ALIVE, SHE CRIED, The Doors, Elektra
 35 35 HEARTS & BONES, Paul Simon, Warner Bros
 36 43 SHOUT AT THE DEVIL, Motley Crue, Elektra
 37 37 1999, Prince, Warner Bros



- 38 41 COMEDIAN, Eddie Murphy, Columbia
 39 44 FRONTIERS, Journey, Columbia
 40 40 ELECTRIC UNIVERSE, Earth Wind & Fire, Columbia
 41 36 RAPPIN' RODNEY, Rodney Dangerfield, RCA
 42 39 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
 43 38 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, Columbia
 44 42 LET'S DANCE, David Bowie, EMI-America
 45 47 LICK IT UP, Kiss, Mercury
 46 46 VOICE OF THE HEART, The Carpenters, A&M
 47 49 IN THE HEART, Kool & The Gang, De-lite
 48 50 MIDNIGHT MADNESS, Night Ranger, Camel
 49 - LIVING OZ, Rick Springfield, RCA
 50 - WOMAN OUT OF CONTROL, Ray Parker Jr, Arista

Compiled by Billboard

Record Mirror Disco

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

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 2 | HOLIDAY, Madonna, Sire 12in | 43 | 85 | (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in |
| 2 | 1 | THE SOUND OF MUSIC, Dayton, Capitol 12in | 44 | 76 | GIVE ME YOUR LOVE (REMIX), Active Force, US A&M 12in |
| 3 | 8 | ANOTHER MAN/RAP, Barbara Mason, Streetwave 12in | 45 | 48 | GOT TO HAVE YOUR LOVE/IT'S REALLY LOVE/NEVER SAY NEVER, Melba Moore, Capitol LP |
| 4 | 13 | SHARE THE NIGHT, World Premiere, US Easy Street 12in | 46 | 25 | GET IT ON, Spence, Arista 12in |
| 5 | 5 | AL-NAARYSH (THE SOUL), Hashim, Streetwave 12in | 47 | 41 | RUNNING WITH THE NIGHT (REMIX), Lionel Richie, Motown 12in |
| 6 | 3 | THRILLER, Michael Jackson, Epic 12in | 48 | 42 | NO SELL OUT, Malcolm X/Keith LeBlanc, US Tommy Boy 12in |
| 7 | 7 | ON THE UPSIDE, Xena, Streetwave 12in | 49 | 77 | ELECTRIC BOOGIE (REMIX)/(LONG VERSION), Marcia Griffiths, Island 12in |
| 8 | 4 | CRAZY CUTS, Grandmixer D.ST., Island 12in | 50 | 56 | CAVERN, Liquid Liquid, US 99 12in EP |
| 9 | 15 | MAGIC, Circle City Band, US Circle City Records 12in | 51 | 37 | MAKE MINE GUARANA, Azymuth, US Milestone LP |
| 10 | 5 | LET THE MUSIC PLAY (DUB)/(VOCAL), Shannon, Club 12in | 52 | 83 | RADIO ACTIVITY SYNDROME/RADIO ACTIVITY RAPP, Arcade Gang/MC Foxy & Lovin' C, US Rappers Rapp Disco Co 12in |
| 11 | 14 | SERIOUS, Billy Griffin, CBS 12in | 53 | 44 | BABY I'M SCARED OF YOU/LOVE WARS/T.K.O., Womack & Womack, German Elektra LP |
| 12 | 12 | LOVE HOW YOU FEEL/DUB, Sharon Redd, Prelude 12in | 54 | 43 | MY GUY, Mary Wells, US Allegiance 12in |
| 13 | 33 | I WANTED YOUR LOVE, Luther Vandross, US Epic LP | 55 | 74 | GIVE ME THE NIGHT (MEDLEY), Mirage, Passion 12in |
| 14 | 9 | ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown LP remix | 56 | 16 | HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, London 12in |
| 15 | — | LOVIN' YOU, Status IV, US Radar 12in | 57 | 55 | BEAT WAVE, Warp 9, US Prism 12in |
| 16 | 16 | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in | 58 | 31 | SCRATCH BREAK (GLOVE STYLE), Motor City Crew, Motown 12in |
| 17 | 18 | STRAIGHT AHEAD, Kool & The Gang, De-Lite 12in | 59 | 94 | THE GOOD TIMES, Stanley Clarke/George Duke, Epic LP |
| 18 | 10 | CUTTIN' HERBIE/ROCK THE HOUSE/TWO THREE BREAK, The B Boys, Streetwave 12in | 60 | 29 | LOVE IS THE MESSAGE, Hi Voltage, KRP 12in |
| 19 | 46 | YOU AIN'T GOT NO MONEY, Jaime Lynn, US Salsoul 12in | 61 | 23 | INSIDE LOVE (SO PERSONAL)(VOCAL), George Benson, Warner Bros 12in |
| 20 | 20 | OUT OF SIGHT, Lefturno, US Ascot 12in | 62 | — | DANCE, LET'S SHAKE IT TONIGHT, Sun, US Air City Records 12in |
| 21 | 17 | LET'S STAY TOGETHER, Tina Turner, Capitol 12in | 63 | — | GET INTO THE MIX/INST. SCRATCH VERSION, DJ Divine, US West End 12in |
| 22 | 35 | JUST CAN'T GET ENOUGH/DON'T GIVE UP YOUR DREAM, Lew Kirton, Epic 12in | 64 | 51 | ALL NIGHT LONG (ALL NIGHT)(INSTRUMENTAL), Lionel Richie, US Motown 12in |
| 23 | 24 | LOVE WILL FIND A WAY/PENNY LOVER, Lionel Richie, Motown LP | 65 | — | HOT, HOT, HOT, Arrow, AIR 12in |
| 24 | 66 | (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Canadian Quality 12in | 66 | 79 | HOW CAN I LOVE AGAIN, O.C. Miller, Orbitone 12in |
| 25 | 27 | I WANNA BE WITH YOU, Armenta, Savoir Faire 12in | 67 | — | BIN DAA DAA (TROMMELTANZI), George Kranz, Fourth & Broadway 12in promo |
| 26 | 53 | SO DIFFERENT, Kinky Foxx, Sound Of New York 12in | 68 | 40 | CROTONA PARK, Dave Valentin, US GRP LP |
| 27 | 26 | WATCH THE CLOSING DOORS/DUB, I.R.T., US RCA 12in | 69 | 36 | B-BOYS BEWARE/B-BOYS B-DUBBED, Two Sisters, US Sugaracooop 12in |
| 28 | 71 | BIGGER THAN LIFE, Lament Dozier, Demon LP | 70 | — | AC/DC/ONE HUNDRED/SUNNY DAY/LOOK INSIDE, Paz, Paladin, LP |
| 29 | 22 | JOYS OF LIFE, David Joseph, Island LP/12in promo | 71 | 76 | COPY CAT, P.Funk All-Stars, US Uncle Jam LP |
| 30 | 52 | BABY DOLL (REMIX), Girlie Can't Help It, US Sire 12in | 72 | 83 | ENCORE, Cheryl Lynn, CBS LP/US Columbia 12in |
| 31 | 11 | I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave 12in | 73 | 67 | YOU AND ME RIGHT NOW/I WANT MY BABY BACK, Teddy Pendergrass, Philadelphia International LP |
| 32 | 39 | FO-FI-FO/TELL ME A BEDTIME STORY, Pieces Of A Dream, German Elektra LP | 74 | 73 | SUMMER BREEZE, Baiser, Canadian Celsius 12in |
| 33 | 34 | BIG APPLE NOISE, Trans-Lux, US Master Mix 12in | 75 | — | LVIN' IN A BACK STREET, Kadenza, Calibre 12in |
| 34 | 49 | THIS LOVE IS FOR REAL, Ron Banks, US CBS Associated Records LP | 76 | 61 | KING OF SOUL MEDLEY, Soul Kings, US Pandisc 12in |
| 35 | 30 | WHITE LINES, Grandmaster & Melle Mel, Sugarbill 12in | 77 | 80 | YOU ARE BEAUTIFUL/BELIEVER, Chic, German Atlantic LP |
| 36 | 28 | SOMEBODY SAVE THE NIGHT/ACTIVATE/YOU'RE A WINNER/ACTIVATE/SWEET SENSATION, Sharon Redd, Prelude 12in | 78 | — | ALL OF MY LOVIN' Jimmy Williams, US Salsoul 12in |
| 37 | 32 | JUST CAN'T LET YOU GO, Ronnie McNeir & Instant Groove, US Crossroad Entertainment Corp 12in | 79 | 59 | LOVE IS WAITING, Al Jarreau, WEA 12in |
| 38 | 59 | A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in | 80 | — | TAXI, J. Blackfoot, US Sound Town LP |
| 39 | — | WISH YOU WERE HERE, First Light, London/Oval 12in | 81 | — | HERE'S YOUR CHANCE, Enchantment, US Columbia 12in |
| 40 | — | BE WITH YOU TONIGHT/OURSELVES, Total Contrast, Total Contrast Records 12in | 82 | 82 | LET'S TAKE TIME OUT, Howard Johnson, A&M 12in/US remix |
| 41 | 72 | BAD TIMES, Captain Rapp, US Saturn/Becket 12in | 83 | — | RESCUE ME, Sybil Thomas, West End 12in |
| 42 | 31 | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in | 84 | — | BRIGHTEN UP YOUR NIGHT, Ebony Brothers, RCA 12in |
| | | | 85 | — | OUT TO GET YOU, Fascination, Banana 12in |

BOYS TOWN/HI-NRG DISCO

EXCLUSIVE TO RECORD MIRROR

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 1 | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in | 15 | — | Williams, Passion LP/12in twin-pack |
| 2 | — | EVERGREEN/JEALOUS LOVE, Hazel Dean, Proto 12in promo | 16 | 9 | DIDN'T SAY A WORD (MEGAMIX), Shirley Lewis, Electricity 12in |
| 3 | 2 | HE'S A SAINT HE'S A SINNER/MANPOWER/SO MANY MEN SO LITTLE TIME (REMAKE)/BEELINE, Miquel Brown, Record Shack LP | 17 | — | WHERE ARE YOU NOW, Cerrona, Record Shack 12in |
| 4 | 3 | I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in | 18 | 6 | SHAKE IT UP, Divine, Design Communications/Dutch Break 12in |
| 5 | 26 | LOVE ON THE ROCKS, Lama, US Disconet LP | 19 | — | GIVIN' UP/I CRY FOR YOU, Bobby "O", Design Communications |
| 6 | 10 | IT'S TOO LATE, Simone, KRP 12in | 20 | 11 | HOLIDAY, Madonna, Sire 12in |
| 7 | — | ROCKET TO YOUR HEART (REMIX)/ZARAH/REACH OUT & I'LL BE THERE, Lisa/Nina Hagen/Dynamic 7, US Hot Tracks LP | 21 | 14 | TROUBLE IN PARADISE/TOO LATE, Sylvester, US Megatone 12in |
| 8 | 8 | YOU'RE A WINNER, Sharon Redd, Prelude LP | 22 | — | CATCH ME (I'M FALLING IN LOVE), Marsha Raven, Passion 12in |
| 9 | 25 | THRILLER, Michael Jackson, Epic 12in | 23 | — | HOW ABOUT IT, M.D.M.C., Dutch High Fashion 12in |
| 10 | 4 | SKIING IN THE SNOW, Laura Pallas, Record Shack 12in | 24 | — | GOING THROUGH THE MOTIONS, Danny Lugo & Destination, US C&M 12in |
| 11 | 24 | SWEET TEMPTATION, Gem, US Street King 12in | 25 | 21 | ON THE GRID (REMIX), Lima, US Prism 12in |
| 12 | 20 | LET THE MUSIC PLAY/DUB, Shannon, Club 12in | 26 | 19 | REPUTATION, Bobby "O", Dutch BMC LP |
| 13 | 22 | RELAX (US REMIX), Frankie Goes To Hollywood, US Island 12in | 27 | 18 | LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in |
| 14 | 15 | I'M THE ONE/SAVE YOURSELF FOR ME/I CLOSE MY EYES & COUNT TO TEN/QUEEN OF FOOLS, Charade/Dee Dee Martin/Simon Orchestra/Jessica | 28 | — | EVERGREEN, Fantasia, Passion 12in |
| | | | 29 | 12 | IT'S SO RIGHT/PRESSURE, Gillian Lane, Dutch Rams Horn LP |
| | | | 30 | — | YOU CAN DANCE, Motion, Canadian DBA 12in |
| | | | | | BOBBY "O" MEDLEY, Various, Canadian Unidisc 12in |

1st Light

NEW SINGLE

WISH YOU WERE HERE



PRODUCED BY BOB CARTER

7" & 12" • INCLUDES EXTENDED VERSION

Help!



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

I'M VERY scared as at Christmas time I noticed what looked like blood in my urine one day. This hasn't happened before or since, but it worries me. What can I do?
Pete, Walsall
 ● See the doc to set your mind at rest. The appearance of small specks of blood in the semen or urine may simply be a sign that a small blood vessel has burst. But, if you have this symptom do get it checked out.

I'M 20 years of age and love going out to pubs with my friends. Unfortunately, none of them likes discos or clubs although I'd love to go. As you can appreciate I'd feel a right wally going on my own and wondered if you could put me in touch with anyone from around my area in East London or maybe West Essex who'd like to join me?
Wayne, Buckhurst Hill
 ● Shame on your mates for being so unimaginative, not to mention

Impotent announcement

ALTHOUGH IN my early twenties I'm still a virgin and feel so inadequate when I hear my mates talking about their sexual prowess. They seem to have had a lot of sexual experience, but I've never managed an erection.
 My first girlfriend who chucked me last year was much more experienced than me, but in the end she just got fed up and the relationship was over before it had begun.
 I've been unable to get a hard on either time I've been involved in a potential sexual encounter with a girl, and while I feel turned-on when chatting girls up I just seem to lose confidence because of my fear of failure. As I have no trouble masturbating on my own, I've come to the conclusion that I have something wrong with me psychologically and am so depressed.
John, Windsor
 ● Each and every red-blooded male is capable of being impotent, unable to have an erection sufficient to penetrate their partner or any erection at all. It's certainly not unusual to experience brewers droop the first or second time you try because of sheer excitement and nervousness, and guys with years of sexual experience aren't exempt from the self-same confidence shaker.
 If you have no problem achieving an erection and masturbating to the point of orgasm then it's clear that your physical equipment is in prime working order. So why the lack of spontaneous erection, so far, when it comes to girls?
 You've made your own analysis of the reasons why. That shyness, nervousness, fear and worry surrounding your first attempts at a sexual relationship are spilling over to create a vicious circle of self-doubt. Lack of confidence coupled with the wish to be successful with a girl who let you know she was more experienced in no uncertain terms had to be a big turn-off. And it was.
 There is no reason to assume that your experience so far is the shape of things to come. You can break the pattern. Build your own personal confidence by setting yourself general goals in life which you know you can achieve, stage by stage. It really works.
 When you find someone you can really relate to, take the relationship at your own speed, and hers. Don't force yourself into a sexual involvement until you're ready. Let it happen naturally. If you are relaxed and at ease with your partner then those fears will disappear. Maybe this kind of emotional rapport combined with physical attraction hasn't existed in your relationships so far. Keep on looking for Ms. Right.
 The purely physical causes of impotence can include alcohol, tranquillisers and other drugs including anti-depressants. Diabetes or sheer tiredness can be contributory factors.
 Anyone who is experiencing a sexual problem who would like to talk things over in confidence with a psycho-sexual counsellor, but doesn't know how to get in touch, see your GP or write to Help, and we'll tell you what's available in your area.

unathletic. The only solution, as you so rightly point out, must be to increase your circle of friends. Sometimes that isn't easy when you tend to see the same faces socially year in year out, but perhaps with a little help from friendly RECORD MIRROR readers we can get 1984 off to a brand new start for you. C'mon people, why not contact Wayne by simply writing to him c/o 'Help'.



ANY IDEAS on where I can get in touch with the Tracey Ullman fan club? I haven't seen this address anywhere. Also, when is her birthday?
Pete, Wigan
 ● Search no more. Drop a line to our Trace care of Stiff Records, 115/123, Bayham Street, London NW1 0AI. Tracey is now over her birthday celebrations, which happen annually on December 30!
 More Stiff stable appreciation societies based at Bayham Street include Passion Puppets, Lene Lovich and the King Kurt Rat and Rodent Club. Meanwhile, Kirsty MacColl gets appreciated at 128, Wellesy Road, Clacton On Sea, Essex CO15 3PT; Madness at PO Box 75, London N1 and Belle Stars c/o BS Bandits, PO Box 454, London SE17 1DH.

Young Free And Single

IF YOU'RE quiet, shy, into any kind of music except for punk, especially 50's rock 'n' roll, you could find a new friend in shy Sandra, 18, from Bedford in Middlesex. Meanwhile, desperately lonely Daryl, 18, who lives in Grimsby and is also on the dole, worse luck, would like to hear from girls in the South Humberside region, or anywhere at all. Drop a line to 'YF&S' at RECORD MIRROR, 40 Long Acre, London WC2. This is a free service and all letters which arrive are sent on.

NEW SINGLE

Thomas Dolby

HYPERACTIVE!

AVAILABLE ON, 7 INCH CAT. No. 16065

12 INCH HEAVY BREATHER SUBVERSION, CAT. No. 1216065



Disco

ODDS 'N' BODS

STEVE DENNIS is now combining his annual DJ Convention with the **Disco Mix Club's** 1st anniversary party at London's Hippodrome on Sunday 11th March, including six top international jocks in a "battle of the mixers" during the buffet supper — £15 tickets (£10 evening entertainment only) from DMC, PO Box 83, Slough, Berks SL1 8NA ... **Alan Coulthard's** current DMC megamix is of **Culture Club** (and a bit undynamic for dancers?), pride of place going to "new boy" **Les Adams** with three neat medleys on the cassette, including one comprised of well known breaks and bridges ... **Derek Laurence** (Southall) overheard a Brixton Briefcase blasting what sounded like a megamix of **Freeez 'I O U'** with beats from **Sharon Redd 'Beat The Street'**, **Visual 'The Music Got Me'**, and **John Rocca's** voice treated like the tones from "Close Encounters" — what the hell was that? ... **Sharon Redd's** 12in now seems to be "You're A Winner", **Glits Can't Help It** is due here again on Virgin, **Katie Kissoon** has covered "Penny Lover", **Kool & The Gang 'Straight Ahead'** has been repressed in a longer version (don't all rush!) ... US dollars being so strong against sterling, imports have taken a price hike in most shops to around £7.20 LP, £4.20 12in — ouch! ... **Steve Arrington's** **Hall Of Fame** have preceded their new album with the zappy c121/bpm "Hump To The Bump" on Tin (US Atlantic 7-89715), building to good vibes ... **Tony Joe White's** Dutch CBS LP is worth checking, his c102bpm revival of **Ruby & The Romantics' "Our Day Will Come"** being great with **Lionel Richie 'Love Will Find A Way'**, while **Dave Pike's** US Muse "Moon Bird" LP has a lovely jazzy "Love For Sale" ... **BBC-1's 1983 Team Disco Dance Championships** last Wednesday may have only been youth club members dancing to a live group but at least the music was as funky as they wanted (dodgy vocals apart) and rooted in reality, as were many of the dance routines — however, the East Anglian winners pranced about with umbrellas to "Dead Giveaway" (the only last pop tune), beating the best actual disco routine by Gloucester's team into second place ... **Peter Powell** (who breakfasts sprée-gig at Mayfair's **Rockfeller's**) has stopped his Monday Steppin' Out soul slot in favour of **Radio 1's** new Sunday night **Robbie Vincent** show — a disastrous move for soul (no disrespect to Robbie), hiding it away again in the minority appeal ghetto ... **Radio 1** also evidently appeared to copy my New Year's Eve hour party music show, 10 til 2 just like on **Capital** ... I did well after Xmas, fell over in the gutter (on the rooftop car park at Doncaster's **Arndale**



SECOND IMAGE's George Bromfield had the surprise of his life when invited to blow out the candles on **Dartford Flicks' 5th anniversary birthday cake!** Save a slice for me, please!

JAMES HAMILTON at the controls

Centre, of all romantic locations!) and strained a ligament in my ankle, which resulted in a relaxing week with my leg up! ... **Ian Anthony Stevens** produced **Hazell Dean's 'Evergreen'** for Proto but evidently fell out with the label and rapidly re-recorded it by **Fantasia for Passion**, Proto then rush-releasing their superior original amidst all sorts of bad feeling ... **Shakatak's** recent recruit **Norma Lewis** seems a busy girl, lending her voice to many other Hi-NRG names but not to her "own" record? ... **Yvonne Gidden**, who didn't work out on "Skiing In The Snow", is now reviving **Joy Lavejoy's 'In Orbit'** for producer/veteran **Northern Soul** jock **Kevin Roberts** ... **Ian Levine** is mixing a duet by **Jimmy Ruffin & Jackson Moore** (the **Boys Town** Gang girl) on **ERC** ... **Norman Scott** at **Haringey Bolts** is entering his 25th year as a DJ ("thank heavens for Max Factor and very clever lighting" — quoth he!), a biggie at his Thursday **Stepping Back Club** being **Fontella Bass 'Rescue Me'** while due soon on Proto evidently is the ancient **Petula Clark 'Sailor'** — really? ... **Danny Searle** now electro-souls Thurs as well as Sat at **Southsea's Vagabonds** in **Goldsmith Avenue** ... **Cosmic** happily soul-funks Fridays again at **Basildon New Yorker**, and wonders if any major companies might now reconsider him for their mailing lists? ... **Lenny Henry** cabarets

Chippenhams Goldiggers this Friday the 13th (oo-er!), when **Froggy** funks **Dartford Flicks** ... **Gary Oldie** is trying to establish pure funk 'n soul Saturdays at **Scarborough Victorias** ... **Colin Curtis, Shaun Williams, Roger Tovell, Ralph Randell** and others do the **Birmingham Powerhouse** 3pm alldayer this Sunday (15), when **Big Al Mayfield & John 'Nick' Osborne** start weekly under-18s at **Streatham Cat's Whiskers** ... **Larry Foster's** 2nd Motown night is at **Gants Hill Villa** Tuesday (17), **Richard Searing & Mike Shaft** start weekly at **Blackburn's The Club** Wednesday (18), **Ian Reading** has a toga party at **Southend Zero 6** Thursday (19) ... **Ken 'B' Brudenell** has quit **Southampton's Topshop/Topman** instore "radio" after 2½ years to take over **Pool's Mariners Wharf** from **Dave Van Seiger** (now at **Southampton Mayfair**), funking **Tues/Sat** — the latter with **Andy Bianchi**, who does **Wed/Fri** alone (so how about some charts, guys?) ... **Jeff Thomas** is back from **Norway** at **Pontardawe Mamma Mia's** near **Swansea** (Wed-Sun) ... **Alan 'Gibbo' Gibson** after three months in **Norway**, seven in **Bangkok**, two in **Germany**, is just off to **Canada** now for **Bacchus International**, while **Rudi 'Rapper' Gilpin** is in **South Africa** ... **Alan James Jewell's** Xmas chart-topper at **Hong Kong's** incredibly swank **Hollywood Boulevard** was **Toni Basil 'Over My Head (Remix)'** (US **Chrysalis 12in**) — thanks for the kimono, **Wall** ... **Graham Murray** sent a kind "drink" before leaving **Teesside** for **Salzgitter's Hotel Just** and **Langelshelm's Beat Club** in **West Germany**, but a whole "Jeroboam" was too generous of **Pete High** (**Blackpool Bananas** Tues/Sandis **Cassini's** Thurs/Caton

Scarthwaite Hotel Sun! ... **Waybridge** expatriate **Steve Ingram** now calls himself **Steve Stuart** after 2½ years in **Lincolnshire** at **Boston's Elizabethan Club** (**Lizzy's**) — wouldn't "Tudor" be more appropriate? ... **Steve Ogley's** gig at **Lowestoft Snaps** is closed for refurbishment, while **South London's** famous **Dun Cow** in the **Old Kent Road** closes next week for a fortnight to be refitted with yet more elaborate video, laser and lights — once re-opened in February with a 2am licence, **Ron 'Spider' Baker** will be joined Thursdays by **Capital's Mike Allen, Greg Edwards** still funking Tuesday ... **Lionel Richie's** "Running With The Night" video is very "Kid Creole" ... **Michael Jackson's** "Thriller" video is rumoured to be longer than as shown on **The Tube** ... **Mec 'n Jack's** "Say Say Say" has been a US chart-topper but **Paul McCartney's** album has been his smallest US seller ever — which shows where fans have been buying the single, huh, kids? ... The hills are alive with **The Sound Of Muzak** ... **DIN DAA DAA!**

HOT VINYL

GEORGE KRANZ: 'Din Daa Daa (Trommeltanz) (Fourth & Broadway 12 BRW 2, via Island) A mindblowing monster of silly gibberish gimmickry given an epic Wagnerian production, this fabulously exciting 0-123-0-123-aca-127/bpm 12in amalgamation of doo-wop, scat, nonsense and noise builds ever upwards to an a cappella break (try chopping Hot Streak minus into out of it), and although far from electro it's perfect mixed with Hashim (less dense 121bpm original and ditto

Continued page 28

donna summer

NEW SINGLE

Stop, Look & Listen

7" REMIX DONNA 3
12" EXTENDED REMIX DONNA 312



From page 27

scappella-ish dub flip). From Germany, it's now huge in the States and could be another 'Underwater' here.

STATUS IV: 'Lovin' You' (US Radar RDR-12010) Hottest import smash since Christmas (welcomed with open arms by vinyl-starved junkies — ooops, jocks!), this Eric Matthew-produced excellent creamily bumping very soulfully harmonised mellow 133bpm 12in jagger has some superb wailing horns halfway (inst dub flip), and mixes perfectly between Circle City Band and Leturmo.



DONNA SUMMER: 'Stop Look And Listen' (Mercury DONNA 312) Although nominally A-side, this quite briefly textured choppy lurching 124bpm 12in thudder is likely to be overtaken by its really lovely and actually very soulful 93bpm 'Tokyo' flip, which could be huge and is certainly worthy of 'summer tempo' play (appropriate, what?).

G.C. MILLER: 'How Can I Love Again' (Orbitone D-ORB-7, via 01-965 8292) Co-star of 'Dr. No' and original co-front man of Jimmy James & The Vagabonds, Count Prince Miller reverts to his real initials for a sensational knee-tremblingly soulful 56-54-54-1/2-0bpm 12in smooching of Millie Jackson's oldie, complete with rawly searing sax honking through the oh-so-mellow mix. A floor-packer at black clubs, it's so romantic it deserves to be heard everywhere — and the flip's gruffly speeded up 120-119bpm revival of Jimmy Ricks' 'Oh What A Feeling' has mild soca appeal too.

Alexis Korner

A SHORTAGE of commercials on telly this last week could have been caused by the sad death of the voice in so many of them, Alexis Korner, undisputed father of British R&B. Anyone familiar with his distinctively croaking smokey vocal will not be surprised that a cancerous lung finally felled him. Of mixed East European parentage, Alexis in the '50s played guitar in trad



jazz band leader Chris Barber's pioneering blues splinter group (which Lonnie Donegan left to popularize skiffle as a home grown hybrid). By the early '60s Alexis had teamed with tubby mouth harpist Cyril

Hi NRG

HAZELL DEAN: 'Evergreen' (Proto ENAT 114) Only on white label until February 3rd but so hot it had to be reviewed, this Ian-Anthony Stevens-produced superb classically restrained 130bpm 12in disco revival of Barbra Streisand's one-time smoocher has all that it takes to cross over as an MOR smash. The less impressive Euro-type 128bpm 'Jealous Love' flip may have wally appeal.

FANTASIA: 'Evergreen' (Passion PASH 1216) Instantly eclipsed by the superior Hazell Dean, this rival 130bpm 12in version suffers from an uncertain vocal but does have an instrumental flip, which could be useful.

FRANKIE GOES TO HOLLYWOOD: 'Relax' (US Island 0-98975) Serviced as an import but on sale here, the third (and finally definitive?) 'US Remix' of the Liverpoolians' somber meandering Trevor Horn-produced throbbing 115bpm 12in thudder is largely instrumental until the vocals pile up the pressure in classic New York style (more instantly punchy 7in edit and inst flip).

SLEEPING LIONS: 'Sound Of My Heart' (CBS TA 3755) Originally ignored when out last year but now (prompted by US interest) spreading fast from Heaven, this pop chick-sung 129bpm 12in skitterer has 'baroque strings twiddling over a Northern Soul-type structure (inst 'Heart Dance' flip). How long before Peter Young plays it?

NORMA: 'Life Is The Reason' (ERC ERC/L 108) Ian Levine-mixed frisky

TARA: 'Fresh Flesh' (US Unlimited Gold UT-3010) Unbelievably produced by Barry White, this extremely Prince/Rick James-like backing track starts with the door-knocking dialogue: "Who is it?" "It's Rhonda, is Bobby there?" "Hey! No he's not, but — uh — why don't you come in for a while?" "For what?" "Well, er, there's something I want to do, uh-huh, I mean there's something I want to tell you." Help, help me Rhonda! Anyway, the 0-119 1/2bpm 12in vocal side is actually less beefy than the 120bpm instrumental, which has all the chat but no vocal and mixes brilliantly between Captain Rapp and Rick James' 'Cold Blooded' or Vanity 6 'Nasty Girl' and Arcade Gang. My kinda music!

DAVID JOSEPH: 'Joys Of Life' (Island 1215 153) Oh dear, remixer Godwin Logie and Froggy have totally

Davies to form the incredibly influential Blues Incorporated, instituting Thursday R&B sessions at London's Marquee Club when it was still a jazz venue under the Academy Cinema in Oxford Street. It was Alexis's enthusiasm for then current sounds that led to a split in the group, as he liked playing 'Green Onions' (etc) in amongst the Chicago bar room standards, Davies taking singer Long John Baldry into his own group while Alexis recruited the black Ronnie 'US Air Force' Jones. A Thursday regular at the Marquee from October '62, I nevertheless remember the best set ever being fronted by Ronnie in his uniform up at La Discotheque in Wardour Street. The first star I ever got to know, Alexis subsequently mentioned several times on his occasional radio series (where he played a range of obscure delights) how it was I who first turned him on to Otis Redding. By coincidence, that was exactly 20 years ago. Now they're both gone, but their influence will linger on ... if only in the Rolling Stones.

126bpm 12in galloper given a Jessica-type dated '70s vocal before the usual stark breaks (beefier — and better? — inst flip).

SHIRLEY LEWIS: 'Didn't Say A Word' (Electricity ELECT 1, via PRT) Originally Northern Soul-ed by the Sensations' Yvonne Baker on US Parkway (London here), this Key Roberts-prod/Ian Levine-mixed rather empty 0-132 1/2bpm 12in revival by Linda's kid sister debuts a new label within the High Energy/KAP stable (edit/inst flip).

VARIOUS: 'Passion Tracking Vol 1 LP' (Passion PADLP 101) Another LP/12in twin-pack compilation (although unsequenced) that's already charted thanks to Charade's 'I'm The One', a chick-sung frantic tingy 136bpm filler, and Dee Dee Martin's 132bpm 'Save Yourself For Me' plus the enclosed 12in coupling of The Simon Orchestra's 126bpm 'I Close My Eyes And Count To Ten/Jessica Williams' original Boys Town classic 132bpm 'Queen Of Fools', other previously 12-inch tracks being the latter's 'They Call Me The Queen Of Fools', Marsha Raven 'Catch Me', Charade 'Got To Get To You', Cascade Orch 'Spring Rain'.

THE CASCADE ORCHESTRA: 'Spring Rain' (Passion PASH 1212) Soundlike specialist Nigel 'Malibu' Wright now revives Silvert's disco oldie, an obviously dated disjointedly episodic 117bpm 12in instrumental with piano and sickly strings (136bpm instrumental of Charade's 'I'm The One' on flip).

RICHE: 'Trying It On' (Challenge TALL 5, via Blackmarketing 01-609 7071) Empty attempt to crack the Hi-NRG market, an 141 1/2bpm 12in electronic

destroyed the gorgeous easy mellow jazzy impact of David's hit LP track, constructing now a long dull disco intro; however, they do add extra sax towards the end of this still pleasant slinky 95bpm 12in swayer, flipped by the fairly lacklustre 112bpm 'Baby Won't You Take My Love'. White labels are about ahead of full release next week.

FIRST LIGHT: 'Wish You Were Here' (London/Oval LONX 43) After all the build-up by various interested parties I must confess to initial disappointment with the South London duo's sickly produced, squeakily sung and alinky but cold, calculated and passionless 42/84bpm smoocher, the radio edit oddly being A-side on 3-track 12in leaving the scappella-introed much extended version crammed next to the lightly reggae instrumental 88 1/2bpm 'Stop The Clock' flipside.

THE COOL NOTES: 'I Wanna Dance' (Sour Grape SG 116, via PRT) Soulfully pitched cheerful chick sung 118bpm 12in swayer (not reggae), her vocal rising above the formularized if unobtrusive backing before the eventual break is then followed by a rapping chap, who (singing) also hogs the limelight on the equally nice 119bpm 'Blowin' It' flip, with good jazzy guitar. A quick 'phonecall reveals they're Lorraine and husband Steve McIntosh. Lend 'em an ear.

FINE QUALITY featuring CUZ: 'Aah Dance' (Sugarhill SHL 110) Pleasantly harmonised catchy little 121-122-123-125(break on)bpm 12in shuffling loper with synth piping through the jittery rhythm and a distinctive title line hook (inst flip), originally out in '81 but now reservised.

BREAK MACHINE: 'Street Dance' (Record Shack SOHOT 13) Jacques Morali & Henri Belolo-produced 115bpm 12in beat box jitterer with naff strained bloke hoiering away but a nice whistling hook, which stands out on the preferable instrumental hip hop flip. The vocal's closer to Santa Monica Boulevard than the South Bronx!

FASCINATION: 'Out To Get You' (Banana Fruit 4T, Via Pinnacle) Chicks started but mainly chaps sung ponderously plodding purposeful 107bpm 12in jiggly jolter with nice brass 'n breaks once it gets going — don't be put off by the dull intro (edit/inst flip).

TONY BRUTUS: 'Water Pistol' (Intense

skitterer with Bee Gees voices backed by Marvelous type 'do-do-do-do' girls (142bpm inst flip). Best thing's the kinky cover!

PETER GODWIN: 'Baby's in The Mountains' (Polydor POSPX 847) Better regarded Stateside than here, Peter tries again with a John Luongo-mixed but somewhat murky 118bpm 12in number which might work with 'Relax' (slow flip).

BREAKERS

BUBBLING UNDER the Boys Town/Hi-NRG 30, which has seen a major shake up since Christmas (including the unprecedented high entry of Hazell Dean, who only missed the top by a tiny margin) are Parachute Club 'Rise Up' (US RCA 12in), First Choice 'Doctor Love (Mega Dub Remix)' (US Salsoul 12in), Earlene Bentley 'I'm Living My Own Life' (Record Shack 12in promo), Norma 'Life Is The Reason' (ERC 12in), Sleeping Lions 'Sound Of My Heart' (CBS 12in), Master Genius 'Lat's Break' (Dutch Break 12in), Baumann 'Strangers In The Night' (US Portrait 12in), Waterfront Home 'Take A Chance On Me/Stephanie Mills 'Pilot Error' (US Hot Tracks LP remixed), Gary Criss 'Acapulco' (US Disconet LP), X-Ray Connection 'Get Ready' (Dutch Break 12in), France Joli 'Blue Eyed Technology/Girl Of The '80s' (US Epic 12in/LP), Vickie Sue Robinson 'Everlasting Love' (US Profile 12in), Tappo 'My Forbidden Lover (Remix)' (US Power 12in), Cascade Orchestra 'Spring Rain' (Passion 12in)

INTO13 Presumably when you squeeze the trigger, you're water pumping? Yeah? Lovely sleazy 86 1/2bpm 12in reggae, soulfully sung ('Shooting Water' dub flip).

PAZ: 'Look Inside' LP (Paladin PALP001, via Rough Trade/The Cartel) Selling like hot cakes to jazz freaks, this classily conceived Paul Buckmaster-produced British latin-jazz set featuring Ray Warleigh on sax and flute is best for listening as such as the frantic 146-0bpm 'AC/DC' are ultra-specialist, although the short but punchily jogging 99bpm 'One Hundred' joins the 0-106/53bpm 'Sunny Day' and 0-102bpm title track at an easier tempo.

FAT LARRY'S BAND: 'Straight From The Heart (Remix)' (Virgin VS 852-12) Smoothly routine rolling 118-120bpm 12in soul swayer with tinkling keyboards in the long instrumental break (dub/edit flip).

RICHARD JON SMITH: 'In The Night' (Live JIVE T 53) Keith Diamond-prod/penned dull formularized 108bpm jogger on 3-track 12in with its 107 1/2bpm dub and the slightly lighter 108bpm 'I Need You'. C'mon RJ, let it rip!

JAMAICA GIRLS: 'Need Somebody New' (Fourth & Broadway 12 BRW 1, via Island) Larry Levan-mixed chix-squawked lurching 0-121bpm 12in pounder, none too special (alternative 'Scmebody New' flip).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (fl/cr for fade/cold/resonant end) — Joe Fagin 128c, Shaky & Bonnie 129f, Natalie Casey 126-Or, Ann Brown 88/29 1/2-Or (waltz).

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Mailman

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

I AM a 14-year-old American girl. Rest assured I am quite embarrassed about my nationality. Everything you've heard about us is true. I also know we are vastly inferior in music, except that our punk is better. Hey, we've got Stiv Bators, Black Flag, Dead Kennedys, etc.

But I didn't write this to compare our music with yours. The reason is, I recently heard Paul Young's cover of my all-time favourite song by my all-time favourite group — 'Love Will Tear Us Apart' by Joy Division. Mr Young's version — to put it nicely — sucked.

What does he think he's doing? It's not supposed to be a disco song, y'know. OK Paul, 'Wherever I Lay My Hat' was good, and 'Love Of The Common People' was OK, but if I ever hear your version of 'Love Will Tear Us Apart' again, I won't be responsible for my actions! Wendy Khaia, somewhere near Washington DC
PS How can I subscribe to Record Mirror?

● **Easy, write to: Subscriptions Dept, RECORD MIRROR, Morgan-Grampian plc, 30 Calderwood Street, London SE18 6QH for details**

CONGRATULATIONS! Do you realise what you've done? In your feature on the Blitz nightclub (RM, Dec 31), you printed a photo of the whole of Visage together in one place (outside The Blitz). Well, we've all seen loads of photos of Steve Strange before, but no magazine or newspaper has ever printed a photo of all the original members of Visage. So you're the first to do so. Well done, RM.

Lee Holland, The most 'normal' person in Gwent

● **The first time? In that case we'd better apologise to those readers of a nervous disposition**



THE STRAIN OF THE AGE

TODAY'S POP stars in 20 years time? Let me see: Simon Le Bon's false teeth falling out whilst performing on stage, the same thing happens to Sting and his wig; Shaky rockin' an' rollin' with the help of a walking stick and Boy George wearing even more make-up to hide his wrinkles.

But hold! There's still one man who still looks like a 25-year-old and jumps around the stage like a 20-year-old. Yes, you've guessed it — Mr Cliff Richard. Not even age stops this rock legend from performing.

I mean, listening to his latest album 'Silver' is hard to believe a man in his 40s can sing such classics as 'Never Say Die' and 'Love Stealer'.

All in all, he does it for one particular reason to please his fans. He actually cares for his fans not the money. Keep it up Cliff, you're doin' great and we're proud of ya!

Samantha, 47 'Ain't gonna tell ya where I live' Street, Guesswhich town, London

● **Cliff's obviously been taking Phyllosan intravenously**

I'M COMPLAINING. Billy Joel was at number one for five weeks and now he has two singles in the top 10, but still you plebs at RECORD MIRROR refuse to feature the mighty midget. One back page poster is just not good enough.

Us devout Joel fans (yes, both of us!) want coverage. So get one of those lazy hacks off his/her fat cheque book and send him out in search of the man. Please hurry, I can't take much more of Grandmaster and Melle Mel, Tina Turner and Howard Jones (argh! splutter!).

King Kendo, Wirral, Merseyside

● **We've sent out dozens of hacks looking for him but**

without his stack heels he's difficult to see without a microscope

HERE ARE some questions for 1984: (a) Will Haircut 100 and Kajagoogoo still be making hit records without their ex-lead singers? (b) Will Gary Glitter make a comeback? (c) Is there any chance of RM getting a decent record reviewer? (d) Will Gary Numan ever land his plane in the right place? (e) What is Marilyn? Ian McKay, Ayr

● **Answers: (a) No, (b) probably, (c) we've got lots, (d) what, Siberia airport?, (e) a singer**

I DON'T know about Janet Regé knickers for Christmas (unfortunately) but Lucy of A Craze can wrap me around her bottom for free.

Riki Lash Lasagne

● **Since she's proved to be a turkey that must make you Back to**

WHENEVER I see a photo of decrepit but groovy Shakin' Stevens, I breathe a sigh of relief. Why relief? I hear you shout, when he usually inspires utter dread and a form of uninterrupted nausea on your lesser mortals.

I'll tell you why. Because I know that the future of our very civilisation is in safe hands. I have reliable information that eight out of 10 children today want to become . . . no, not shelf-fillers at Robert Carrier's fave supermarket chain. YES! You beat me to it again! They want to become . . . genetic engineers!

Just think of the possibilities — no more tasteless pink jackets, no more barnets, no more Shakin' Stevens! Pictures of him could be retained for entertainment purposes only, of course. Imagine a scene at a future party full of budding Robin Smiths (perish the thought!), gathering round the said picture and shouting out trendy lines about it, like "positively neolithic, man!"

So, do not despair, world! Your saviours are already amongst us and waiting.

The genial (tee hee!) genius, Peterborough

● **Maybe you could call them The Clone Rangers?**



HOW COULD Gay Shuttlecock (Mailman Dec 10), possibly have those wimps as hunks of '83.

Now for your pleasure RECORD MIRROR readers, I give you my top 10 hunks of '83 and I'm sure you'll agree with my impeccable taste: (1) Peter Gamble (Silent Running), (2) Curt Smith (Tears for Fears), (3) Ian Gault (Silent Running), (4) Kirk Brandon (Spear of Destiny), (5) Tony Scott (Silent Running), (6) Dave Gahan (Depeche Mode), (7) Richard Collett (Silent Running), (8) Eddie MacDonald (The Alarm), (9) Jim Kerr (Simple Minds), (10) Roddy Frame (Aztec Camera).

Tony Scott's Blue Woolly Jumper, Islington, London

● **What about Booker Newbery III — you can't get much funkier. In the meantime here's Silent Running**

GOTTA SAY YES TO

NO! rants RM's wimmin correspondent

ELEANOR LEVY

WHEN GOD made men, the legend goes, She was only joking. The male of the species, however, turned out to have very little sense of humour and has been taking it out on those of us made in Her image ever since.

The caveman's club, the chastity belt and Mills and Boon romances have all been sent to make it as difficult as possible for women to go out and achieve anything in life... except a gold band, stretch marks and a valium addiction.

Scoff all you like, but in the music industry as much as anywhere, sexism and machismo still reign supreme. In fact, the surface gloss of sixties permissiveness and liberalism is often just an excuse to push bare bits of female flesh.

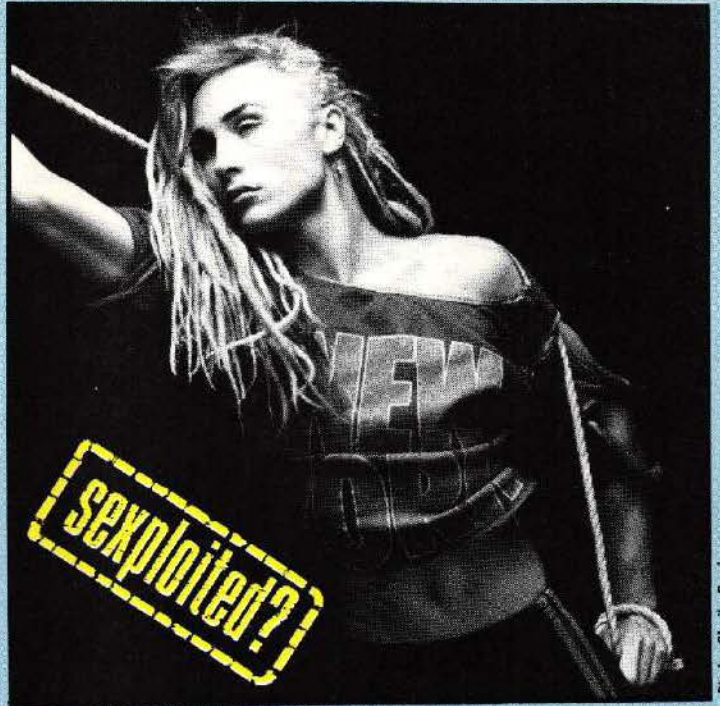
Despite very visible female stars, they are still not only in the minority, but are seen as an oddity — slightly different from the norm...which is, of course, men. So, you get 'groups' like Culture Club, Whitesnake or Genesis, but 'girl groups' like the Belle Stars — as a kind of variation on the original (male) theme.

"We've been asked about being women in every interview we've done, I think. It's nothing special being in an all-girl group."

Jenny (Belle Stars)

Girlschool, Rock Goddess, the Slits and Amazulu (even after both groups got male drummers) as well as the Belle Stars are all best known as 'girl groups' rather than as 'rock' groups or 'reggae' groups or 'pop' groups — or even 'bad' groups. When I interviewed the Belle Stars the one subject they didn't want to talk about was "being women". Their argument was that by their very existence they show that women can work together in bands, write their own hits and are bored with having to justify what is a perfectly natural situation.

TODAY THERE are some of the strongest and most refreshing women in pop music for years — Annie Lennox, Alf, Grace Jones, Alannah Currie, Tracey Ullman, Elizabeth Frazer from the Cocteau Twins. But still, women are much more visible as media-created clothes horses like Sheena Easton, Jay Aston — pushed for their looks, and any



Pic by Sheila Rock

MARILYN: yes, boys can be excessive too

talent they may happen to possess is purely coincidental — or as anonymous models on album covers and adverts, totally unconnected with the music they are pushing.

Differences between the sexes are drummed into boys and girls from well before the first Farley's Rusk. It's just that some people cope with it better than others. Too often, music is either in the 'Woarrgh' mentality of Heavy Metal (Whitesnake's 'Slide It In' — ha ha, what waggish souls) or the narcissistic lust songs of the pop sex-symbols like Duran Duran or Adam Ant. They might be singing about loving women on the surface, but they are really all about being in love with themselves — the women merely used as decorative status symbols... outward signs of the men's success.

See the videos of 'Goody Two Shoes', 'Rio' or Billy Joel's 'Uptown Girl'. Sure, they are made with very large tongues placed firmly in their cheeks, but the problem is it rarely happens with the roles reversed — women artists tend to sell themselves rather than be sold by beautiful male bodies. And when they do, such as Olivia Newton John's 'Physical' video, they come in for far more stick than an equivalent for a male artist, purely because the role reversal is an oddity and is more instantly recognisable.

Fay Fife has had to put up with more than most, purely because of her habit of wearing mini-skirts. She didn't come to a recent RM interview with the group following a singles review that said lots about her skirt and nothing about the music. This has also caused problems when the Revillos play live.

"One person right at the front of a gig we were playing kept making lunges and shouting, 'Get 'em off!'. In the encore, myself and the rest of the group pulled him on stage and pulled his trousers off in front of everyone. He was flabbergasted and totally unable to regain his former position of attack.

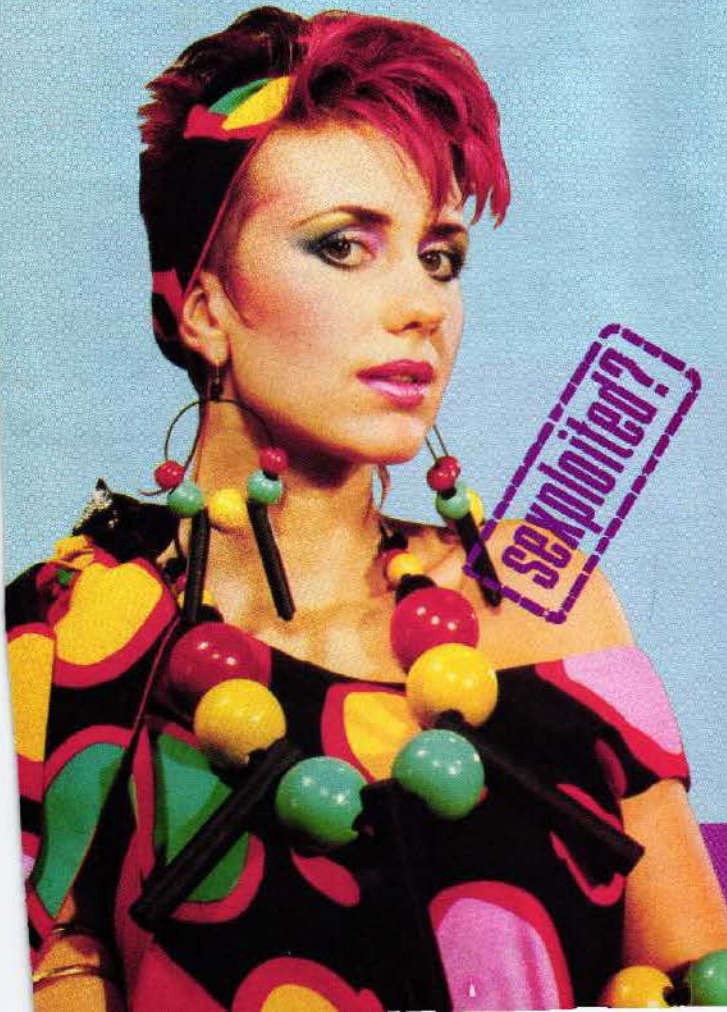
"I have jumped into the audience in the past but I'm trying to subjugate these animal desires of beating people up who annoy me."



"Prejudice and sexism against women are quite insidious. You don't always notice them because they are so common, but they are always there."

Fay Fife (The Revillos)

LIVY lampooned for her hunky



A **NOTHER** SEXCESS?

RECORD MIRROR is, of course, far from immune from attacks of virulent sexism. How many shots of naked mammaries or semi-clad buttocks have begun creeping into the pages, while the male form is kept prudishly under wraps? 'Lads' need to see Tina Turner's nipples — although I'm sure they're very nice nipples — but 'Girls' need to put up with Nick Heyward's sickly (sorry cherubic) grin. Adam Ant may now begin to reveal his fluffy tummy to the world on the cover of 'Strip' — but it's an exception that bases a lot of its impact on its very rarity.

The new Undertones 'Greatest Hits' album just about sums up the attitude to women that is still rife — not just in the music business — but in life in general. The cover succeeds in being far more objectionable than even the blatantly sexist Roxy Music covers of 'Country Life' or 'Stranded' that appeared in the early seventies. It acknowledges the argument that women's bodies are often treated as no more than lumps of meat, but trivialises the whole thing.

A really funny concept if ever there was one...until you look closely at the picture and realise that the nearest thing that resembles it was published in a porn magazine and showed a naked woman standing in a giant mincer with a look of complete ecstasy on her face as she prepares to be crushed to a pulp. It's not clever, it's not amusing, it's just sick.

Women like Annie Lennox, Alf, Joan Armatrading or Chrissie



Pic by Joe Bangoy

ANNIE in her mock-glam mode

Hynde, who come over as strong personalities rather than just as some marketable idea of 'femininity', are still an exception rather than a rule.

We may be in the "free" and liberated 1980s, but as long as men and women are conditioned to fulfil pre-set and restrictive sex roles — women must dress up to please (men), men must be strong and support women — then the inherent sexism in society will never change. And songs like JoBoxers' 'She's Got Sex', 'Uptown Girl', 'Young Guns Go For It', which promote women as stereotyped sex-objects, status symbols and clinging destructors of (male) friendships will continue to be the products of it.

"WHEN A record company has a group and there's a girl in it who isn't hideously ugly then they always push her. Even if they don't have a pretty face they can get made up to look like it.

"That often means a woman may have a better chance of success in the beginning — but if you get it on those terms it's very short-lived and difficult to cope with because your talent hasn't been stretched."

Fay Fife (The Revillos)

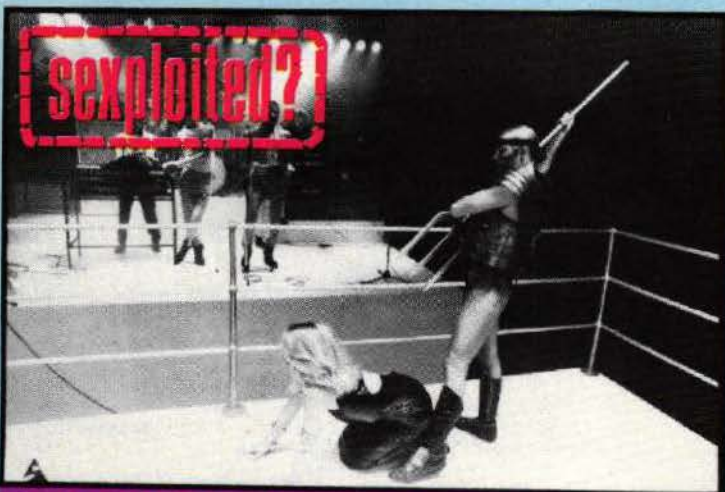


ADAM: yeah, more nipple please!

*"I WON'T give in and I won't feel guilty
Rant and rave to manipulate me
From the nipple to the bottle
never satisfied
From the nipple to the bottle now
the cow must die."*

Grace Jones
'Nipple To The Bottle'

Women are sexist too, but it's laughable to argue that it is anywhere near as destructive and negative as that they have to put up with from men. Things are changing — but deep beneath the surface, the old expectations and prejudices remain.



PIC BY LFI

DURAN in the legendary soft-porn 'Girls On Film' promo

"MY WIFE'S a better cook than I am — but she doesn't play very good guitar.

"Gentlemen should be bold and open doors for women. I wouldn't want a lady opening a door for me. If every man looked after one woman everything would be fine."

Andy Taylor (Duran Duran)

"I REALLY believe that people should have personal choice and not be pushed into anything, but the thought of something like a woman fireman is very silly.

"I believe women should be paid the same for doing the same job as men, but there again, I'd still much rather women be feminine."

Nick Rhodes (Duran Duran)

JAY: do her nappy pins & pouts



X WORD

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

ACROSS

- 1 Quo's drinking song (10,4)
- 5 The owners of a lonely heart (3)
- 7 Is this what George thinks of us? (7)
- 8 Club House have coupled it with Superstition (4,5)
- 9 Madness hit for the weatherman (3,3,3,4)
- 12 It's not enough for Depeche Mode (4,2,6)
- 16 Recent Alice Cooper LP (2,2)
- 17 & 36 across You can Relax with these (7,4,2,9)
- 20 Not the best time of the year for Bananarama (5,6)
- 22 This label's the thing (4)
- 24 They were Steppin' In The Right Direction (5)
- 25 Order or Edition (3)
- 26 They told The Story Of The Blues (3)
- 27 The distance beyond (3,4)
- 28 Big yellow form of transport (4)
- 31 Hostile LP from 1983 (3)
- 33 See 19 down
- 34 Supersonic Wings hit (3)
- 35 The Jones The Supremes told us about (6)
- 36 See 17 across

- 19 & 33 across What Lionel's been up to when darkness falls (7,4,3,5)
- 21 The Hoople (4)
- 23 Group that spent '83 Soul Mining (3,3)
- 29 Partner of BA (5)
- 30 Joy Division LP (5)
- 31 Question that took Carly Simon into the charts (3)
- 32 Slade's friend from 1973 (4)

LAST WEEK'S SOLUTION

ACROSS: 1 'Tell Her About It', 6 Mode, 9 'Owner Of A Lonely Heart', 11 'Promised You A Miracle', 13 Eddy Grant, 17 Linx, 18 Culture Club, 21 'If I Could', 24 Depeche, 25 Kinks, 27 'True', 28 Joan Armatrading, 30 Pelican, 31 Under The, 32 'No Regrets'

DOWN: 1 Thompson Twins, 2 'London Calling', 3 Herbie Hancock, 4 Billy, 5 'The Way You Are', 7 Daryl, 8 Cher, 10 Freeez, 12 Eton, 14 Dolly, 15 Atco, 16 'Tour De France', 19 Blancmange, 20 Pretenders, 22 WEA, 23 Ashton, 24 'Dreaming', 26 Silver, 28 Japan, 29 Goats.

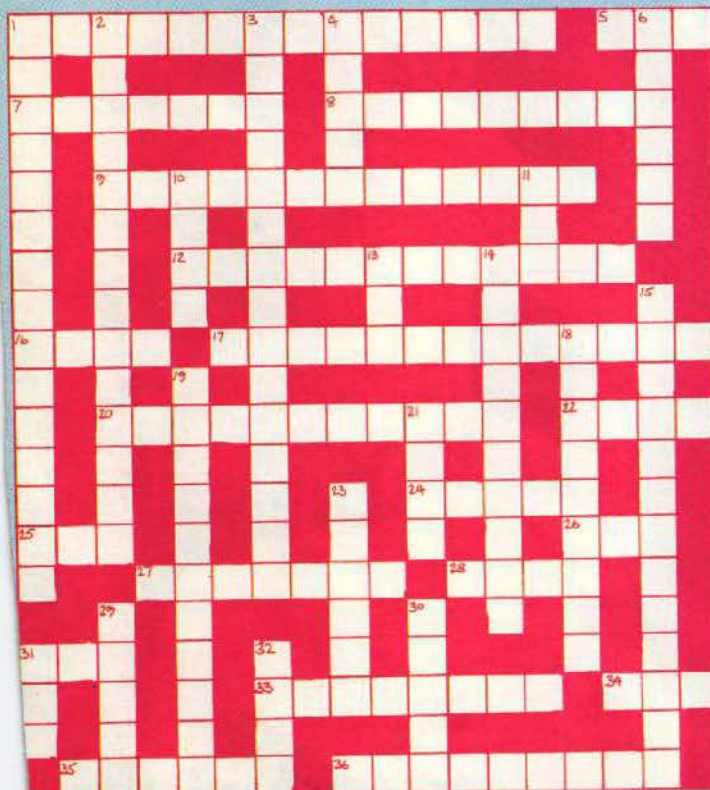
Plant Comp Winners

Jonathan Parkinson, Knaresborough, N Yorks; Andrew Bride, Sutton Coldfield, W.Mids; Eugene Kelly, Glasgow; Gwyn Williams, Llanfairpwll, Gwynedd; Neil Boswell, Reddish, Stockport; Abid Rasul, Glasgow; Mr P Turner, Portsmouth, Hants; Timothy Thorne, Forest Gate, London; Ken Brudenell, Chandlers Ford, Hants; Eoin Wilson, Perth, Scotland; Lisa Tranter, Stourbridge, W.Mids; Paul Morrissey, Darlington, Co Durham; Stephen Parker, Leyton, London E10; D J Hicks, London SW14; Candy Bridge, Crawley, Sussex; S J Wilkins, Bromley, Kent; Simon Willmott, Staple Hill, Bristol; Pete Scott, Wythenshawe, David Kirby, Palmers Green, London; J A Shipman, Edgware, Middx.

ANSWERS: 1)b) Led Zeppelin, 2)c) 'Stairway To Heaven', 3)c) 'Big Log'.

DOWN

- 1 Tracey wants you to shift (4,4,7)
- 2 Hey You artists (10,4)
- 3 Neil Young LP that deals with corrosion control (4,5,6)
- 4 Type of fit (5)
- 6 Celebration for Patti Smith (6)
- 10 Mr Lofgren (4)
- 11 Tina's former partner (3)
- 13 He Won't Let The Sun Go Down On Me (3)
- 14 1969 Archies number one (5,5)
- 15 Direction for Kool and the Gang (8,5)
- 18 They go with fire (5,4)



HERE'S ONE lady who didn't like Bowie's Serious Moonlight tour or is she just handing out birthday beatings for last Sunday to the 37-year-old star? This is Bowie in 'The Man Who Fell To Earth' but can you name the sweetly-named co-star pictured above to start our Ziggy trivia quiz?

TRIVIA QUIZ

- 1 'The Gospel According To Tony Day' was the 'B' side of which Bowie single?
- 2 Which Beatles song appears on the 'Young Americans' album?
- 3 Which ice lolly did Bowie appear in an advert for in the sixties?
- 4 What musical instrument endorsed by Rolf Harris is featured on the 'Space Oddity' single?
- 5 Name the guitarist on the 'Let's Dance' album who fronts his own group Double Trouble?
- 6 What was Bowie's first chart album?
- 7 Name the guerilla leader who appears on the cover of 'Lodger'?
- 8 What household sound can be heard at the end of 'Life On Mars'?
- 9 Which ex-member of Roxy Music has collaborated with Bowie on various albums?
- 10 Which film did Bowie appear in with Marlene Dietrich?
- 11 Mick Ronson and Dana Gillespie were members with Bowie of which management agency?
- 12 On which classical release did Bowie narrate dialogue?
- 13 Was 'Space Oddity' a number one in 1969 or 1975?
- 14 Who recorded the original of 'Sorrow', a Bowie hit in 1973?
- 15 What three years follow the title 'Aladdin Sane' on the album of the same name?
- 16 What character does Bowie play in 'The Man Who Fell To Earth'?
- 17 Who appears with Bowie on the cover of 'Pin Ups'?
- 18 Which brothers does Bowie sing about on 'Hunky Dory'?
- 19 From which album does 'Candidate' come from?
- 20 What was Bowie's first greatest hits collection called?
- 21 Which sixties artist recorded a cover version of 'Oh You Pretty Things'?
- 22 Where was the 'David Live' album recorded?
- 23 Each song on 'Aladdin Sane' lists where Bowie wrote it. Where was 'The Prettiest Star' written?
- 24 In which Bowie video does Steve Strange appear?
- 25 What was Bowie's first appearance in a film?

ANSWERS

1 The Laughing Gnome, 2 Across The Universe, 3 Zoom, 4 Stylophone, 5 Steve Ray Vaughan, 6 The Wolf, 7 Che Quersera, 8 Telephone, 9 Eric Burdon & The Animals, 10 Just A Gigolo, 11 Mainman, 12 Peter & The Wolf, 13 1975, 14 Marsebeare, 15 1971-1972, 16 Thomas Newton, 17 Twiggy, 18 The Who, 19 Diamond Dogs, 20 Changing Seasons, 21 Peter Noone, 22 Tower Theatre, Philadelphia, 23 Gloucester Road, 24 Ashes To Ashes, 25 As an extra in 'The Virgin Soldiers'.

PICTURE: Candy Clark

Disco



Can we have the Bill?

STILL GOT the knife out for Billy Griffin because he blew out his tour last year at Zero Minus Ten Minutes, whining about a broken leg? Well, calm down. It was like this, officer...

"I'd been approached by some promoters over there to do a tour, and they offered me a ridiculous fee," says Billy boy, currently coming over all 'Serious' in 't charts. "I said no, and they never came back to me. So I went away skiing, and the accident happened in Colorado. After I'd been in the cast for two or three weeks, a friend of mine in England called and said 'Your posters are all over the town here, when are you coming?' And I said 'Whaaaat?'"

"It was just a big mess, the record company over there got wind of it and wanted me to send x-rays out — it got really insulting. The worst thing was that people may feel that I didn't want to come."

So Griffers, the ex-Miracle man who now sounds one of soul's classiest soloists, lost a load of UK fans who'd got right into the grooves of his 'Hold Me Tighter In The Rain'

hit from this time last year. The only definite thing about it all for him was that it put him off skiing for life.

"When something like that happens, you either get right back on, or stop, and since I stopped, I have a phobia about it." Not surprising, since it nearly wrecked his British career.

Anyway William's hobbling no longer, but still hankering after a new career in films. "Since I last told you about that I've had parts in a couple of soap operas in the States," he says. "They were called 'Days Of Our Lives' and 'Capital', they went well but they were only brief cameos."

"There's only so far you can go with recording — that's making a lot of money. But in acting, you can do almost anything. And I don't think blacks worldwide have many positive characters to look to other than in the recording business."

Maybe Billy's the man. But when they started talking to him about a star cast, he didn't realise he was going to end up wearing it on his leg.

Paul Sexton

Roger Squire's

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FRIENDS/MARRIAGE: Postal intros all areas, all ages. Write: **ORION INTRODUCTIONS**, Dept. A3, Waltham, Grimsby, DN37 0DP.

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LONESOME HERTFORDSHIRE guy 21 white seeks genuine honest black or white mates. Culture Club, Marilyn, etc. Box no. 4023.

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SHEFFIELD RECORD Fair Saturday 21st January 10.30am-5pm at Students Union Building, Sheffield Polytechnic, Pond Street, Sheffield 1. Details 0924 379192.

NOTTINGHAM RECORD Fair Saturday 28th January 10.30am-5pm at Sherwood Rooms, Grayfriar Gate, Nottingham. Details 0924 379192.

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Number of weeks (1, 2, or 3 weeks, etc.).

Commencing issue dated.

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NAME ADDRESS

UK Albums

Week ending January 14, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	2	25	NO PARLEZI, Paul Young, CBS ☆
2	1	6	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
3	3	57	THRILLER, Michael Jackson, Epic ☆
4	4	13	COLOUR BY NUMBERS, Culture Club, Virgin ☆
5	7	19	AN INNOCENT MAN, Billy Joel, CBS ☆
6	19	7	UNDER A BLOOD RED SKY, U2, Island □
7	9	12	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
8	17	4	PORTRAIT, Diana Ross, Telstar
9	15	8	TOUCH, Eurythmics, RCA ☆
10	8	10	PIPES OF PEACE, Paul McCartney, Parlophone □
11	12	28	FANTASTIC, Wham!, Innervision ☆
12	13	14	GENESIS, Genesis, Charisma ☆
13	18	17	LABOUR OF LOVE, UB40, Dep International ☆
14	21	7	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
15	20	7	BACK TO BACK, Status Quo, Vertigo □
16	11	8	FORMULA 30, Various, Decca □
17	5	11	STAGES, Elaine Paige, K-Tel ☆
18	14	10	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar □
19	16	7	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
20	29	2	CHART TREK, Various, Ronco
21	6	5	GREEN VELVET, Various, Ronco □
22	26	32	TOO LOW FOR ZERO, Elton John, Rocket ☆
23	24	28	18 GREATEST HITS, Michael Jackson and Jackson 5, Telstar ☆
24	23	8	TRACK RECORD, Joan Armatrading, A&M □
25	35	7	GREATEST HITS, Bucks Fizz, RCA □
26	39	45	TRUE, Spandau Ballet, Chrysalis □
27	31	13	SNAP!, Jam, Polydor □
28	45	30	SYNCHRONICITY, The Police, A&M ☆
29	50	4	JAPANESE WHISPERS: SINGLES NOV '82 — NOV '83, Cure, Fiction
30	10	14	KNEES UP, Chas And Dave, Rockney ☆
31	25	15	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine □
32	40	38	LET'S DANCE, David Bowie, EMI America ☆
33	58	5	QUICK STEP AND SIDE KICK, Thompson Twins, Arista □
34	32	10	GREATEST HITS, Marvin Gaye, Telstar □
35	76	4	WAR, U2, Island □
36	27	8	CHART HITS '83, Various, K-Tel □
37	51	24	THE CROSSING, Big Country, Mercury □
38	43	9	YENTL, Barbra Streisand, CBS
39	30	10	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □
40	37	12	ROCK 'N SOUL PART ONE, Daryl Hall And John Oates, RCA □
41	36	8	THE BOP WON'T STOP, Shakin' Stevens, Epic □
42	41	13	IMAGINATIONS, Various, CBS □
43	63	114	RIO, Duran Duran, EMI ☆
44	57	7	CADMIUM, Sky, Ariola □
45	38	9	THANK YOU FOR THE MUSIC, Abba, Epic □
46	34	14	VOICE OF THE HEART, Carpenters, A&M □
47	28	14	SILVER, Cliff Richard, EMI □
48	44	9	UNDERCOVER, Rolling Stones, Rolling Stones □
49	52	10	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG □
50	64	261	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
51	46	32	IN YOUR EYES, George Benson, Warner Bros ☆
52	61	8	90125, Yes, ATCO □
53	71	19	KISSING TO BE CLEVER, Culture Club, Virgin ☆
54	49	9	SUPERCHART 83, Various, Telstar
55	42	10	THE HIT SQUAD — HITS OF 83, Various, Ronco □
56	79	8	BEAUTY STAB, ABC, Neutron □
57	33	6	THE VERY BEST OF NEIL DIAMOND, Neil Diamond, K-Tel
58	54	6	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
59	48	5	LIVE AT THE ALBANY EMPIRE, Flying Pickets, AVM
60	—	—	WORKING WITH FIRE AND STEEL, China Crisis, Virgin V2286
61	74	9	OFF THE WALL, Michael Jackson, Epic ☆
62	60	12	NORTH OF A MIRACLE, Nick Heyward, Arista □
63	53	2	LIVE AT THE ROYAL ALBERT HALL, Everly Brothers, Impression
64	81	25	QUEEN GREATEST HITS, Queen, EMI ☆
65	72	7	NOCTURNE, Siouxsie And The Banshees, Wonderland □
66	59	9	COMPLETE MADNESS, Madness, Stiff ☆
67	—	—	CRISES, Mike Oldfield, Virgin V2262
68	96	2	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
69	67	5	THE WHISPER, David Essex, Mercury
70	80	2	THE LUXURY GAP, Heaven 17, Virgin
71	68	2	STREET SOUNDS ELECTRO 2, Various, Streetsounds
72	82	8	ELIMINATOR, Z Z Top, Warner Bros
73	47	15	THE TWO OF US, Various, K-Tel □
74	90	19	LOVE SONGS, Barbra Streisand, CBS ☆
75	89	65	REFLECTIONS, Various, CBS ☆
76	95	2	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade ROUGH47

OFFICIAL TOP OF THE POPS / RADIO ONE CHARTS



15 QUO: the old jokes are the best

77	56	6	BARK AT THE MOON, Ozzy Osbourne, Epic
78	99	2	LOVE OVER GOLD, Dire Straits, Vertigo 6359109 ☆
79	66	6	THE BEST OF HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-Tel □
80	—	—	STREET SOUNDS EDITION 7, Various, Streetsounds STSND007
81	62	5	FLIGHT OF THE CONDOR, Original Soundtrack, BBC □
82	—	—	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS25304
83	83	8	INFIDELS, Bob Dylan, CBS □
84	—	—	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International INTS5063 ☆
85	—	—	HUNKY DORY, David Bowie, RCA International INTS5064 ☆
86	98	2	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis □
87	97	9	FADE TO GREY — THE SINGLES COLLECTION, Visage, Polydor
88	—	—	MAKIN' MOVIES, Dire Straits, Vertigo 6359034
89	73	5	DANCE OF THE FLAMES, Incantation, Beggars Banquet
90	—	—	RUMOURS, Fleetwood Mac, Warner Bros K56344
91	—	—	IN THE HEART, Kool And The Gang, De-Lite DSR4
92	84	2	25TH ANNIVERSARY, Brenda Lee, MCA
93	—	—	YOU AND ME BOTH, Yazoo, Mute STUMM12
94	—	—	LIFE, Thin Lizzy, Vertigo VERD6
95	91	4	BODY WISHES, Rod Stewart, Warner Bros
96	78	8	THIS ARE 2 TONE, Various, 2 Tone
97	—	—	OCTOBER, U2, Island ILPS9680
98	—	—	UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM7
99	94	60	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
100	100	2	THE HURTING, Tears For Fears, Mercury MERS17 □

Compiled by Gallup

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

Music Video

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

Compiled by MRIB

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending January 14, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	9	5	PIPES OF PEACE, Paul McCartney, Parlophone
2	10	8	WHAT IS LOVE, Howard Jones, WEA
3	5	6	MARGUERITA TIME, Status Quo, Vertigo
4	6	6	TELL HER ABOUT IT, Billy Joel, CBS
5	3	9	LOVE OF THE COMMON PEOPLE, Paul Young, CBS □
6	35	8	RELAX, Frankie Goes To Hollywood, ZTT/Island
7	4	6	VICTIMS, Culture Club, Virgin ○
8	7	10	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
9	8	9	HOLD ME NOW, Thompson Twins, Arista ○
10	1	8	ONLY YOU, Flying Pickets, 10 Records □
11	2	9	MY OH MY, Slade, RCA
12	11	9	THRILLER, Michael Jackson, Epic
13	57	2	A ROCKIN' GOOD WAY, Shaky and Bonnie, Epic
14	18	9	RAT RAPPING (BRILLIANT ISN'T IT), Roland Rat, Magnet
15	19	6	STRAIGHT AHEAD, Kool & The Gang, De-Lite
16	14	14	UPTOWN GIRL, Billy Joel, CBS □
17	12	9	LET'S STAY TOGETHER, Tina Turner, Capitol ○
18	43	3	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
19	40	4	BIRD OF PARADISE, Snowy White, Towerbell
20	17	6	MANY RIVERS TO CROSS, UB40, Dep International/Virgin
21	15	7	MOVE OVER DARLING, Tracey Ullman, Stiff ○
22	36	7	RUNNING WITH THE NIGHT, Lionel Richie, Motown
23	32	6	SWEET SURRENDER, Rod Stewart, Warner Bros
24	28	7	THE WAY YOU ARE, Tears For Fears, Mercury
25	16	8	2000 MILES, Pretenders, Real
26	13	8	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI ○
27	25	7	CLUB FANTASTIC (MEGAMIX), Wham!, Innervision
28	52	4	LOVE IS A WONDERFUL COLOUR, Icicle Works, Beggars Banquet
29	22	11	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic ○
30	33	7	I CAN HELP, Elvis Presley, RCA
31	24	9	CALLING YOUR NAME, Marilyn, Mercury ○
32	—	—	KING OF PAIN, Police, A&M AM176
33	29	14	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone □
34	23	6	READ 'EM AND WEEP, Barry Manilow, Arista
35	30	18	KARMA CHAMELEON, Culture Club, Virgin ☆
36	—	—	WISHFUL THINKING, China Crisis, Virgin VS647
37	27	10	THAT'S ALL, Genesis, Charisma
38	56	4	I AM WHAT I AM, Gloria Gaynor, Chrysalis
39	46	7	WHERE IS MY MAN, Eartha Kitt, Record Shack
40	—	—	GIVE ME MORE TIME, Whitesnake, Liberty BP422
41	34	8	WATERFRONT, Simple Minds, Virgin
42	31	11	RIGHT BY YOUR SIDE, Eurythmics, RCA
43	51	8	THIS CHARMING MAN, Smiths, Rough Trade
44	21	5	WHAT ARE WE GONNA GET 'ER INDOORS, Dennis Waterman and George Cole, EMI
45	39	16	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown □
46	37	17	SUPERMAN (GIOCA JOUER), Black Lace, Flair
47	—	—	HUMAN TOUCH, Rick Springfield, RCA RICK1
48	—	—	RAZOR'S EDGE, Meat Loaf, Epic/Cleveland A4080
49	45	5	TIME, Frida & B A Robertson, Epic
50	—	—	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait A3943
51	26	4	CHRISTMAS COUNTDOWN, Frank Kelly, Ritz
52	65	2	BLUE MONDAY, New Order, Factory FAC23
53	—	—	HOLIDAY, Madonna, Sire W9405
54	48	11	OBLIVIOUS, Aztec Camera, WEA
55	—	—	SIXTEEN, Musical Youth, MCA YOU7
56	—	—	(FEELS LIKE) HEAVEN, Fiction Factory, CBS A3996
57	62	5	THE RULES OF THE GAME, Bucks Fizz, RCA
58	42	10	NEVER NEVER, Assembly, Mute ○
59	63	5	INSIDE LOVE, George Benson, Warner Bros
60	77	4	NEW SONG, Howard Jones, WEA



GLORIA GAYNOR: where did she get that dress; **PAUL McCARTNEY:** but does money make you happy?; **FRANKIE GOES ETC:** it's a real man's world at the top

61	—	—	CRIME OF PASSION, Mike Oldfield, Virgin VS648
62	44	4	COME TO MY PARTY, Keith Harris, Orville & Dippy, BBC
63	41	6	COLD AS CHRISTMAS, Elton John, Rocket
64	54	5	DUCK FOR THE OYSTER, Malcolm McLaren, Charisma
65	50	6	THE CLAP CLAP SOUND, Klaxons, PRT
66	82	5	A NIGHT IN NEW YORK, Elbow Bones and The Racketeers, EMI America
67	—	—	IT'S MY LIFE, Talk Talk, EMI EMI5443
68	93	4	SERIOUS, Billy Griffin, CBS
69	59	4	POSTMAN PAT, Ken Barrie, Post Music
70	—	—	GIVE ME THE NIGHT (MEDLEY), Mirage, Passion PASH15
71	76	5	CRAZY CUTS, Grandmixer D ST, Island
72	58	8	THAT'S LOVE THAT IT IS, Blancmange, London
73	66	4	UNION OF THE SNAKE, Duran Duran, EMI ○
74	60	6	STRIP, Adam Ant, CBS
75	49	8	BARK AT THE MOON, Ozzy Osborne, Epic
76	—	—	ANOTHER MAN, Barbara Mason, West End KHAN3
77	—	—	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis CHS2747
78	55	12	THE LOVE CATS, Cure, Fiction
79	—	—	BREAK MY STRIDE, Matthew Wilder, Epic A3908
80	68	10	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
81	53	11	THE SUN AND THE RAIN, Madness, Stiff
82	85	6	THE SOUND OF MUSIC, Dayton, Capitol
83	20	6	MERRY XMAS EVERYBODY, Slade, Polydor
84	5	5	SHAKE IT UP, Divine, Design Communications
85	75	2	ONLY FOR LOVE, Limahl, EMI
86	—	—	INDEPENDENCE DAY, Comsat Angels, Jive JIVE54
87	86	2	LOVE WILL TEAR US APART, Joy Division, Factory
88	74	6	PAL OF MY CRADLE DAYS, Ann Breen, Homespun
89	—	—	COLLAPSING NEW PEOPLE, Fad Gadget, Mute 7MUTE030
90	97	8	STEAMHAMMER SAM, Intaferon, Chrysalis
91	81	7	ON A SUNDAY, Nick Heyward, Arista
92	80	4	WHEN I LEAVE THE WORLD BEHIND, Rose Marie, A1
93	—	—	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill SH130
94	—	—	EYE OF THE TIGER, Survivor, Scotti Brothers A2411
95	67	12	PUSS'N BOOTS, Adam Ant, CBS ○
96	—	—	LET THE MUSIC PLAY, Shannon, Club LET1
97	—	—	SONG OF THE SIREN, This Mortal Coil, 4AD AD310
98	96	2	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
99	—	—	QUE TE QUIERO, Katrina And The Waves, Silvertown ST6
100	—	—	DANCE HALL DAYS, Wang Chung, Geffen A3837

Compiled by Gallup

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



by ALAN JONES

Chartfile

ON 18 January 1964: **RECORD MIRROR** broke the news that the **Beatles**, a British phenomenon for fifteen months, had "made it" in America.

The headline celebrated the arrival of both 'I Want To Hold Your Hand' and 'I Saw Her Standing There' in **Billboard's** Hot One Hundred singles chart. As a unit, the Beatles went on to register a further 66 American hits.

Harrison, Starr and even Lennon's post-Beatles chart fortunes have been somewhat chequered, but Paul McCartney has rarely put a foot wrong and has increased his haul of American hits to 102. That's a total beaten by only Elvis Presley and Perry Como, both of whom took considerably longer than McCartney to reach a ton. And McCartney's total of 29 American number ones is second to none. The only artists within striking



MACCA: time to pull his socks up

distance are John Lennon, George Harrison and Ringo Starr. As Beatles, they shared twenty number ones with McCartney, and as soloists each has notched a brace of number ones for a grand total of 22. After the Beatles come Elvis Presley and Diana Ross, each with eighteen. Ross's total includes twelve as a Supreme, five solo and her duet with Lionel Richie, 'Endless Love.' Interestingly, McCartney has

never had a solo chart-topper, his non-Beatles number ones comprising a half-dozen collaborations with Wings plus duets with Linda McCartney, Stevie Wonder and 'Say Say Say', a Christmas number one he shared with Michael Jackson. Jackson himself may one day pose a threat to McCartney's throne; 'Say Say Say' was his 10th number one overall, and his third in the last twelve months.

Jackson also appears on 'The Man', a track on McCartney's 'Pipes Of Peace' album tipped by many as the next single. That seems unlikely as neither it nor any of the other cuts on 'Pipes Of Peace' sounds strong enough for release as a 45. Incidentally, rather than use Chromium Dioxide tape, EMI recorded the 'Pipes Of Peace' cassette using a process called XDR which, they claim, "encompasses a range of technical improvements." In fact, the tape sounds worse than even the indifferent quality cassettes utilised by some of the less extravagant budget companies...

Capital Radio recently unveiled its new Hall Of Fame — the top five hundred records of the last thirty years as voted by its listeners. In the last Hall Of Fame in 1978, 10CC's 'I'm Not In Love' emerged triumphant. This time it was sensationally unseated by Led Zeppelin's 'Stairway To Heaven' which was tenth five years ago. Its election as London's favourite record comes three years after 'Stairway To Heaven' pulled off a similar victory in Drake Chenault's 'All-Time Top Thirty' as voted by 20,000 Americans, Canadians, New Zealanders and Aussies. Not bad for a track never released as a single anywhere in the world.



EURYTHMICS: who's that No 1

SINCE EVERYONE else has bored you silly with their pick of '83's vinyl, here's my own humble opinion of the year's finest.

1 WHO'S THAT GIRL — Eurythmics (RCA, 45)

Annie and Dave's marvellous year was crowned by this adventurous single, quite the most stunning release of 1983 — and the video was pretty good too.

2 HUMAN NATURE — Michael Jackson (Epic, LP track)

Bypassed as a single, this delicate ballad penned by Richard Carpenter's schoolchum John Bettis with Steve Porcaro of Toto is a perfect showcase for Jackson's breathy vocals.

3 BIG LOG — Robert Plant (Es Paranza, 45)

Mellowing audibly, Plant came up with this distressingly addictive and haunting single which at last confirms that his post-Zeppelin career need not be all downhill.

4 I NEVER THOUGHT I'D LEAVE YOU — Earl Klugh (Capitol, LP track)

An exquisite semi-acoustic ballad of love lost with impeccable uncredited vocals from Frank Floyd, Merle Miller and Dana Kral. Klugh is, as usual, superb on guitar.

5 BLADERUNNER — Morrissey Mullen (Beggars Banquet, 45)

Normally I'm allergic to Vangelis, but the veteran jazz-funkers' version of his upteenth movie theme is above criticism.

6 LET'S STAY TOGETHER — Tina Turner (Capitol, 45)

Voice of the year, legs of the year, comeback of the year — all in one. Magnificent.

7 LA DEE DAA I LOVE YOU — Inez & Charlie Foxx (Sue, 45)

Long overdue reissue via Ensign finds Inez and Charlie at the top of their form. Originally released in 1964, it either imitated or inspired the Supremes' 'Where Did Our Love Go' — but with much more style.

8 LITTLE RED CORVETTE — Prince (Warner Bros, 45)

Impossible to comprehend why this failed to be a big hit.

9 MAGGIE — De Danann (Ogham, LP track)

Lovely Irish-American song finally gets the definitive treatment. Maura O'Connell's maudlin interpretation gets me every time.

10 NEW YEAR'S DAY — U2 (Island)

Whilst everyone else raved about U2, I was rarely moved to play their records for pleasure — this changed all that. Brilliant.

Did you know? (It's a fact)

Petula Clark is the only singer to have hits in three different languages — English, German and French... And, in America, the **Beatles** are the only act to register separate chart hits with English and foreign language versions of the same song. 'Sie Liebt Dich', their German language version of 'She Loves You' was a hit in 1964, months after they topped the charts with the original... **Johnny Mathis** is the only singer to have British hits with a solo version and a duet of the same song. In 1976 his 'When A Child Is Born (Soleado)' went to number one. Five years later his re-make, with **Gladys Knight** sharing vocal honours, also charted... **John Denver's** duet partners thus far have proved a fairly diverse bunch; the **Muppets**, **Olivia Newton-John**, **Placido Domingo** and the **Wailers**...

The only date specifically referred to in the title of a British hit is 'The First Of May', a 1969 top tenner for the **Bee Gees**. However, titles such as 'New Year's Day' and 'Christmas Will Be Just Another Lonely Day' are equally unambiguous without actually mentioning the month and date...



PAUL YOUNG: bracing stuff

CHARTFILE'S CHRISTMAS TV HIGHLIGHTS:

Paul Young's eleven minute version of 'Wherever I Lay My Hat/Auld Lang Syne' and Tina Turner's exhausting and exhilarating Tube appearance, especially 'Let's Stay Together' and Lennon-McCartney's barely recognisable 'Help!' which just has to be a single. In the run-up to Christmas nothing was as compulsive viewing as the BBC documentary about the wildlife of the Andes, *The Flight Of The Condor*. Sufficient viewers were impressed by the series' haunting incidental music to hoist the soundtrack album, featuring Chilean bands *Inti Illimani* and *Guamary*, into the chart.

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Record
mirror



Tina Turner