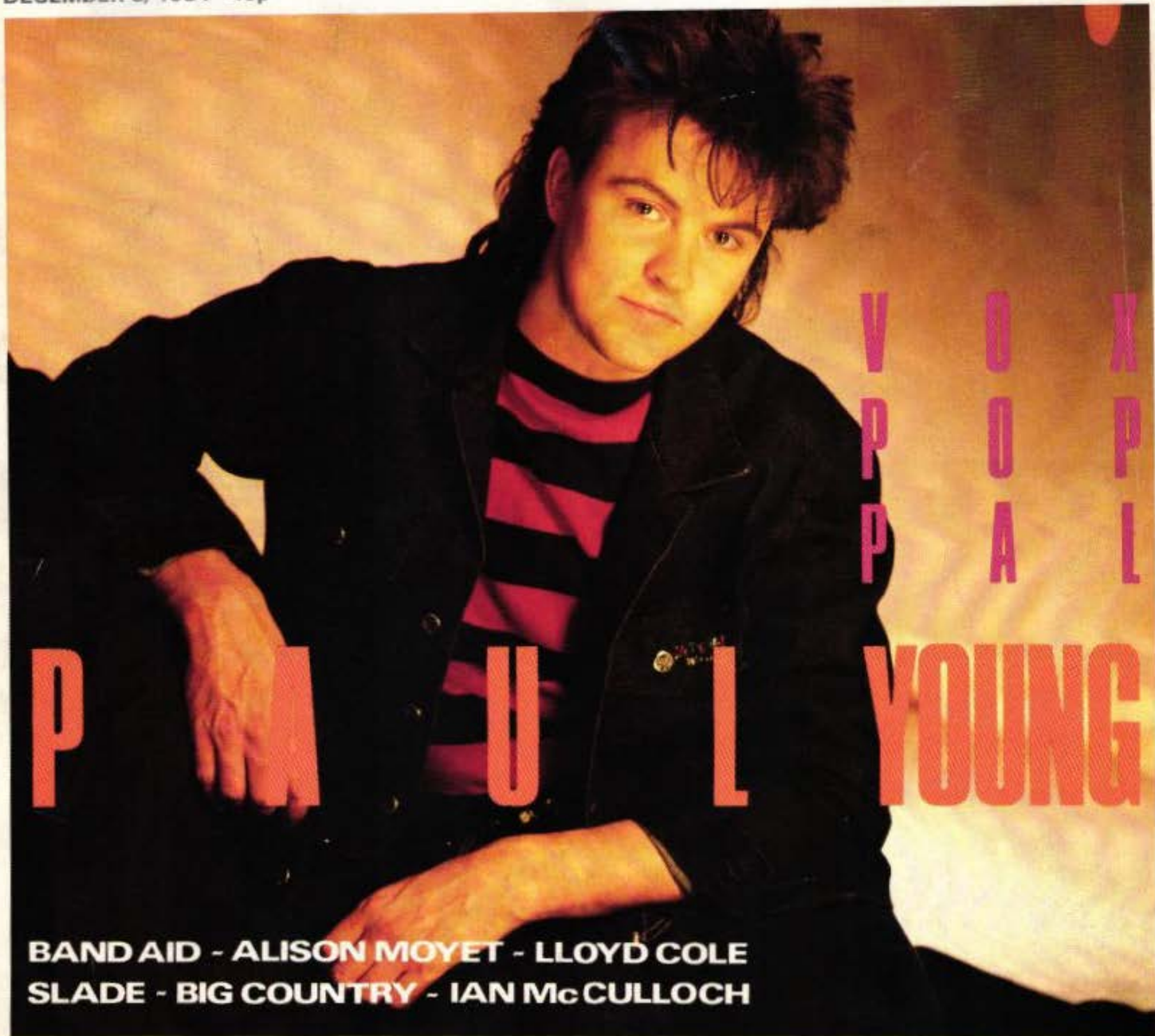


OFFICIAL TOP OF THE POPS CHART

RECORD

mirror

DECEMBER 8, 1984 45p



V P P
O O A
X P L

P A U L YOUNG

BAND AID - ALISON MOYET - LLOYD COLE
SLADE - BIG COUNTRY - IAN McCULLOCH

STEVE'S SATURDAY ON THE TERRACE.



Every day a few more Steves are created.

One minute they're young and alive and then suddenly they're removed from any form of worthwhile existence.

They're people that we're close to. They're someone we know or someone we love.

For most of us, being caught driving under the influence of too much alcohol, means a lot of hassle, losing our licence and a hefty fine.

For Steve, it means a life of the most appalling horror, of constant pain and utter despair.

He and hundreds like him, are just a

part of what happens when people drink and drive.

He's the part you think could never happen to you. But if you're driving tonight, watch what you're drinking - or you might just live to regret it.

Remember Steve. Think about it. For all our sakes, stay low.



Stay Low

OR YOU MIGHT LIVE TO REGRET IT.

FORGET HI-TECH. Steve Wright says Aztec. The Radio One jock has remade 'The Good, The Bad And The Ugly' and he's not saying which one's him on his 'The Gay Cavalieros' single.

He's also written a TV comedy series which America is showing mucho interest in, and threatening a duet with Mike 'Relax' Read. Anything tequila the time, eh?



IF YOU'VE got the Glenn Jones album, then you've got 'Finesse' in more ways than one because it's among the sharpest soul productions of the moment. You've also probably got a bank overdraft, 'cos it's been on wallet-busting import for quite some time. So the good news is that RCA (motto: better late than never) have finally released it here, the same way they've released the Switch 12 inch shortly before it became an oldie.

Now, then, the chance to hear the 24-year-old from Jacksonville improve on his previous personal best, 'I Am Somebody', with invaluable production finesse from Leon Sylvers III, and see a bit more change from your tenner.



Earth, Winston and Finesse

INDEX

Compiled by Diane Cross



THIS RED hot recording duo are currently setting the airwaves alight with their chart teasing single 'See That Glow'. This Island Earth are Liverpudlians Kevin Brown (keyboards) and John Hawkins (vocals), with a little help from producer Zeus.



THIS COSY couple look familiar — oh yes, it's Nick Heyward and Mari Wilson preparing for a one night stand at the Royal Albert Hall! And they need all the help they can get, as the proceeds from the December 7 charity concert will be donated to the Save The Children Fund's Ethiopia Appeal.

Alvin Stardust, Rick Wakeman, Matt Bianco, and Trevor Walters are among those who hope to raise about £100,000.



REGGAE SINGER Winston Reedy should have his silky voice coming out of your radio as you read this, if there's any justice in the world.

Winston has just signed to UB40's Dep International label and released a new 45 'Baby Love' (his own song, not a cover of the Supremes hit). The song was recorded at UB40's studios in Birmingham with producer Jackie Mittoo who produced Winston's stunning solo album 'Dim The Light'.

"Some people still think that it's reggae, it's Jamaican," says Winston. "We want to get that out of their heads, there's a lot of good music coming out of New York and London."

A quick listen to 'Baby Love' proves it.



Cop a load of this lot

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● COVER PIC by SIMON FOWLER

Pic by Joe Bangay

Pic by Joe Bangay

News

Weller waits

PAUL WELLER is delaying the release of a miners' benefit record he's made with friends.

Weller, Mick and Steve from the Style Council formed a band called the Council Collective to release 'Soul Deep' on December 12, with proceeds going to Women Against Pit Closures. The band also featured Junior, Jimmy Ruffin, Dee C Lee, Len Chignoli from Animal Nightlife and Vaughan Toulouse and Dizzy Heights.

The official reason for the delay is that Weller is not creatively happy with the record. Other sources say that another reason could be that Weller is upset over the death of a taxi driver during the miners dispute. No new release date has yet been set.

● THE BROTHERS Johnson release their greatest hits album 'Stomp' on December 10.

● DURAN DURAN'S documentary film 'Blue Silver' will be shown on December 29 at 11pm on ITV and a second film about the lads 'As The Lights Go Down', will be shown on December 30 at 5pm. 'Blue Silver' was shot behind the scenes of their American tour, while 'As The Lights Go Down' follows them in action at Oakland California.

● KOOL AND The Gang have added a date to their tour at the Swindon Oasis Club on December 8. Sad news for Celtic funkies though, the band have cancelled their date at Edinburgh Playhouse on December 3, but their gig in Edinburgh the following night will go ahead as planned.



Frankie goes to Liverpool

FRANKIE GOES To Hollywood have confirmed that they will be playing three dates in Liverpool before Christmas.

Hot foot from conquering America, they'll be playing the Royal Court Theatre on December 20, 21, and 22. Tickets priced £5.30 are available by mail order only from Frankie Goes To Hollywood, PO Box 124, Walsall, West Midlands WS1 1TJ. Postal orders only will be accepted and these should be made payable to MCP Ltd.

Tickets will be limited to two per person and when making an application you should state whether you are prepared to accept alternative nights. Your envelope should also be marked with the preferred night and don't forget to enclose a SAE.

There's speculation that Frankie will be playing some more dates, but as yet nothing can be confirmed. Frankie say get your ticket orders in fast!

THE REDSKINS, Poison Girls and Omega Tribe will play a Christmas benefit concert for striking miners and their families at the University of London Union in Malet Street on December 19. The nearest tube is Goodge Street and tickets are £3 or £2 with a UB40.

● ALVIN STARDUST and the Human League are on the bill of a concert to raise money for Ethiopia at Sheffield City Hall on December 11. Tickets priced £2.50 and £3 are available from the City Hall. For striking miners and the unemployed they will be 75p.



THE STRANGLERS release a four track EP packaged in a gatefold sleeve this week. Featured songs are 'No Mercy', 'In One Door', 'Hot Club (Riot Mix)' and 'Head On The Line'.

The Stranglers will be appearing on 'The Tube' on December 7 and they're lining up a full scale tour for the New Year. Watch this space for details.

● RAY PARKER Junior and Gary Glitter both release wacky singles this week. Gary's 'Another Rock And Roll Christmas' will be available as a special shaped picture disc depicting Gary as a Father Christmas which you can mount in a pedestal stand. Just the thing for frightening your granny on Christmas day.

Ray Parker is re-activating his 'Ghostbusters' single and the sleeve will feature a pop-up spook on the gatefold sleeve.

● THE GAP Band release their album 'Gap Band VI' this week. Tracks include 'Video Junkie' and 'Beep A Freak'.

SAVE PAPER! SAVE INK!



If you were going to ask Santa for all your fave Captain Sensible smash hit golden great singles, including Glad It's All Over, Happy Talk, Wot, There are More Snakes than Ladders, & One Christmas Catalogue; then WAIT!! Some of the world's finest brains have used the very latest in modern technology to ensure they're all together on ONE ALBUM...



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13 SENSIBLE CLASSICS

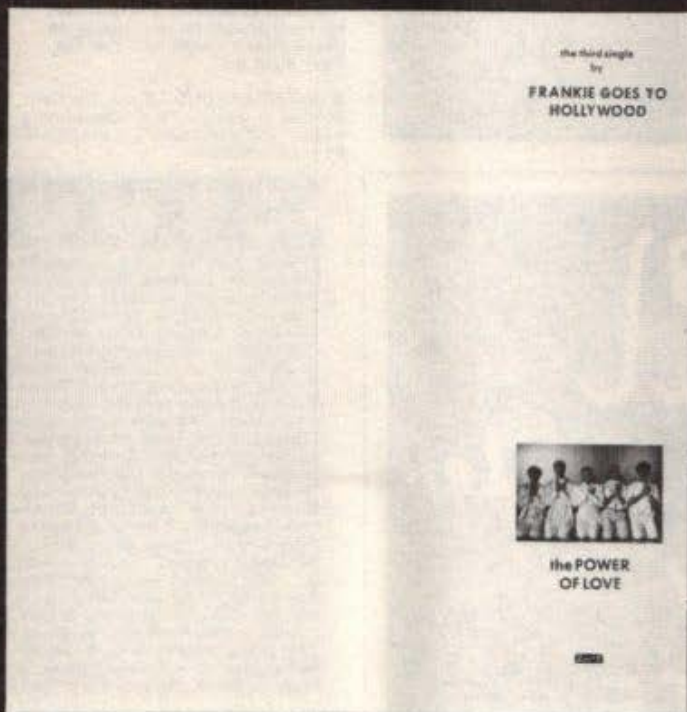


DEALING WITH THE CHRISTMAS RUSH

the POWER OF LOVE
a third single by the group
FRANKIE GOES TO HOLLYWOOD

this far into the campaign —
this far into THE LIFE OF A SINGLE —
it requires:

THE GATEFOLD SLEEVE; so beautiful



(it's a 12")

containing what is said to be THE EXCLUSIVE FRANKIE posters — little but large and, of course, chris-versions of WELCOME TO THE PLEASURE DOME and THE ONLY STAR IN HEAVEN, re-titled for the occasion 'PLEASURE-FIX' and 'STAR-FIX'. Feed the word!

If you think this ad presumes that you're too intelligent write to the Advertising Standards Board and/or Harry Secombe.



ZTT
rushing

News

Livingstone joins UB40

UB40 ARE backing the GLC in its fight against abolition. They've invited GLC leader Ken Livingstone to appear on stage, when they play Hammersmith Odeon on December 17.

"The Government is trying to give the GLC its UB40," said Ken this week. "It's marvellous and more than appropriate that this top group of the same name is joining the fight to stop the GLC being made redundant."

"Abolition will hit London's young people. Pop fans are going to find it more expensive to travel to concerts as bus and train fares soar, and it will mean an end to the many GLC backed music festivals and events which they've been able to enjoy up until now."

● THE THOMPSON Twins will be giving part of their proceeds from the single 'Lay Your Hands On Me' to the Ethiopian appeal.

"We're really sorry that we weren't involved in the Band Aid project," says Tom Bailey. "Unfortunately we only heard of the project the day before recording took place. It's a great idea and we wish them the best of luck."

● THE FLYING Pickets, Helen Terry and Jools Holland will be featured in a charity show at the London Palladium on December 9. Money raised will be going to the Oncology Club fund, which helps train doctors to become cancer specialists. Tickets priced £25, £20, £15 and £10, are available from the Palladium Box Office.



LOAFING AROUND

MEAT LOAF will be playing some more dates in February. He'll be making the floor shake at Hammersmith Odeon February 2, 3, and 4, Ipswich Gaumont February 6, Manchester Apollo 7, and Newcastle City Hall 8. He'll be announcing some Irish dates shortly.

Meat Loaf follows up 'Modern Girl' with 'Nowhere Fast' this week. The single will be available with a full colour booklet with photographs of Meat and the band in action, and it will also be available in a pop-up gatefold bag featuring a 3-D image of the stage set used on the current tour.

FLOY JOY and Working Week are teaming up to play a benefit concert for Chile. They'll be sharing the bill at the Camden Centre in Bidborough Road, London on December 13.

Tickets priced £5 (£3 with UB40) will be available on the door or in advance from the Chile Committee For Human Rights, 266 Pentonville Road, London N1 9YJ and the Chile Solidarity Campaign, 129 Seven Sisters Road, London N7.

● GRANDMASTER MELLE Mel And The Furious Five release their single 'Step Off' this week. The 12 inch version will feature Grandmaster's anthem 'The Message', which was recently deleted.

Grandmaster Melle Mel was the man responsible for the rapping on Chaka Khan's smash hit 'I Feel For You'. Right on.

● LEGENDARY DUO Tik and Tok have decided to split up. Tik is now forming a band, and a retrospective album will be out at sometime.

TV + Radio

THURSDAY has Jonathan King jetting off to New York in 'Entertainment USA' (BBC 2, 9pm). He'll be talking to record company boss David Geffen and delightful Dee Snider of Twisted Sister.

FRIDAY'S 'Tube' (C4, 5.30pm) has Ian McCulloch, the Stranglers, Icicle Works and Lee Perry.

SATURDAY'S 'Saturday Superstore' (BBC 1, 9am) features Captain Sensible and Bob Godfrey the creator of Henry's Cat. If all that's not good enough, you can jet off with the 'Saturday Starship' (ITV, 10am). Frankie Goes To Hollywood perform 'The Power of Love' in 'The Noel Edmonds Late Late Breakfast Show' (BBC 1, 5.45pm). 'In Concert' (Radio 1, 6.30pm) has the Explorers and Private Lives. Rick Ducommun has clips of Was Not Was, Red Rider and Russ Ballard in 'Rock 'N' America' (C4, 6.30pm).

SUNDAY finds Stuart Grundy introducing 'Hitsville USA' (Radio 1, 4pm). He'll be examining the emergence of Marvin Gaye.

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) flips through Kim Wilde's record collection. Live music is supplied by the Room and Orange Juice.

WEDNESDAY'S 'Razzmatazz' (ITV, 4.45pm) will have the Flying Pickets, Gary Numan and an interview with Simon Le Bon.

● SPEAR OF DESTINY will headline two shows at the London Lyceum on December 22 and December 23.

Spear Of Destiny have just returned from Berlin where they recorded their single 'Come Back', due for release in January.

neil
the new single
MY
WHITE
BICYCLE
7 & 12" versions
(12" includes Xmas Rip-off Mix)

YZ30  YZ30T

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DECEMBER 24 Evening Show starts 6.45pm

(Howard Jones on stage at 8pm on 24th)

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GATEFOLD SLEEVE CONTAINS 7" SINGLE PLUS
FREE LIVE SINGLE

MERD 185

The League of gentlemen

translated by JAMES A REID



the League had gone out one evening, got absolutely drunk, rolled onto their backs, and well, just shot roll upon roll of film.

This, they knew, was art and so in an attempt to awaken the masses to their aesthetic ambitions the League began to cultivate the appropriate lifestyle.

They began to visit Japanese restaurants, they began to wear make-up, they formed a rock group and wrote suitably obscure lyrics.

Most importantly they never read a book written by William Burroughs, Jean Genet or Jean-Paul Sartre, although every song they ever wrote contained masked references to said men of letters.

This was the life thought Sir Public House as he contemplated the art work for his new LP — 'Seven And The Pint Of Tiger'.

"I, me, you disconnect from the

world," he said in the manner of pop sages as he carelessly shot a video of his outside toilet.

Lord Hip Hop decided it was time to act. Smiting Sir Public about the ears with a rolled up copy of George Michael's bank account he set about painting the world of pop the way it really was. . .

"In no other business," reasoned the good Lord, "are the semi-literate encouraged to foist their tuppenny ha'penny views on the world, without a by or leave to common sense, good manners or the grammatical structure of the English language. Appalling.

They call it hot news in the world of pop, but really the fact that Spandau Ballet and Duran Duran are to appear on the same edition of 'Pop Quiz', does absolutely nothing for me. Now if Mike Read would drop his pants I might raise my eyes from the latest copy of 'Drink And Be Merry'.

Sade Adu certainly has plenty of reasons to be merry, so she's nipped off with saxist Stu Matthewman and gone to pen some new material in Sri Lanka — do not expect a re-work of 'When Am I Going To Make A Living' . . .

Simon Le Bon may ponder the song title 'How Did I Make A Living' as he spends a considerable part of 1985 toiling in the Whitbread round the world yacht race — beats studio work with Nick Rhodes I'd warrant. . .

Though few things beat a sharp game of cards and a flutter at the race track, that is until I found out that Bucks Fizz man Bobby Gee has dropped a fortune at the game. Proves my point

about popstars though, they're grossly overpaid.

"Big Country are, as always, most deeply concerned with the pay, conditions etc of us mortal folks, so when they were in Berlin they couldn't resist dashing across Checkpoint Charlie and having a look at the east. While there they gave a border guard a T-shirt for their 'East Of Eden' single — a song that deals with the differences between east and west. Deep.

"And even deeper was the shot unsuspecting 'Tube' watchers got of Steve from Lords Of The New Church the other week. Sneaking a backstage look the cameras managed to catch Steve without clothes. Outraged viewers kept the Tyne Tees switchboard busy for two hours. . .

"While reggae star Jimmy Cliff was hospitalised for two days after being hit in the eye by a stray ping pong ball. His opponent — a seven-year-old boy. . .

"Ian from the Cult nearly did himself greater damage at a gig at Brum's Powerhouse last week. So insistent was he on jumping up and down on the spot that he fell through the stage. . .

"Need I go on," asked Lord Hip Hop raising his eyebrows, nodding his head and waving his arms in the manner of Mr Magnus Pyke? Clearly this pop talk had unhinged him somewhat. Courteous as ever the League agreed to quit their arty life and tend to the mental health of the worthy Lord Hip Hop. Compassion was very important to the League Of Gentlemen.

THE LEAGUE OF Gentlemen were publishing a book of 'Art Photographie'. Following in the footsteps of illustrious snappers David Sylvian, Nick Rhodes and Andy Summers,

neil
the new single
MY
WHITE
BICYCLE
7 & 12" versions
(12" includes Xmas Rip-off Mix)

YZ30  YZ30T

Distributed by MCA Records Ltd. © A Warner Communications Company



The pop world was filled with sensitive artists

Memorex down at W. H. Smith this Christmas

The advertisement features three product images within a rectangular border. On the left, there are two cassette tape packs. The top one is a 'MEMOREX MRXI 90' double pack, showing a cassette tape with a '2 PACK' starburst graphic. Below it, the text reads 'Memorex MRXI C90 Double Pack' and 'WHS Offer Price £2.50'. The bottom one is a 'MEMOREX dB SERIES 90' triple pack, also showing a cassette tape with a '3 PACK' starburst graphic. Below it, the text reads 'Memorex dB C90 Triple Pack' and 'WHS Offer Price £2.99'. On the right side of the border is a vertical video cassette tape labeled 'MEMOREX E180'. It features a '3 Hours' logo and a 'VHS' logo. Below it, the text reads 'Memorex E180 Single Video Pack' and 'WHS Offer Price £4.75'.

WHSMITH

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BARKING Picture	CRAWLEY Embassy	HULL Classic	OXFORD Picture	WARRINGTON Odeon
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BALINGBROKE ABC	Picture House	IRVINE W.M.B.	PORTSMOUTH Odeon	Odeon
BATH Low Theatre	DUMFRIES Regal	JERSEY Odeon	PRESTON Odeon	WIMBLEDON Odeon
BECKENHAM ABC	DUNDEE Victoria	KETERING Studio	PLUNY ABC	WOODFORD ABC
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BODNOR Classic	ELEPHANT & CASTLE	LEICESTER Odeon	ST ALBANS Odeon	YORK SUNDAY
BOURNEMOUTH Odeon	Coronet	LEITCHWORTH Broadway	ST AUGUSTINE Picture	DECEMBER 8
BOURNESVILLE	ENFIELD ABC	LEWIS Odeon	SALISBURY Odeon	HAYERFORDWEST Palace
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BRIGHTON Studio	GLENTHORPE Kingsway	MACCLESFIELD Majestic	SLoughin Granada	
BROMLEY Odeon	GUILDFORD ABC	MADEIRA ABC	SOUTHAMPTON Odeon	
BURNHAM Market Hall	GOLDEN GREEN Ionic	MAIDSTONE Granada	SOUTHEND Odeon	
BURTON Odeon	GRANTHAM Picture	MANCHESTER Odeon	SOUTHPORT Classic	
CAMBRIDGE Classic	GRAYS State	MANSFIELD ABC	STAFFORD Astra	
CAMBRIDGE Victoria	GREAT YARMOUTH Cine	MARGATE Odeon	STAINES ABC	
CAMDEN TOWN Parkway	GREAT YARMOUTH Cine	MARLOW Regal	STEVENAGE ABC	
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AL THAT JAZZ

Time passes but Jarreau marches on, says Mark Cordery

AL JARREAU — Jazz singer? Pop Singer? Well, best just make that 'singer'. And one of the best, as his recent sell-out Wembley performances confirmed. He filled an aircraft hanger with the atmosphere of your favourite club, and enjoyed himself doing it.

"There's nothing I've discovered that's quite like that feeling of being on stage. That for me is really steppin' out, that's walking the tightrope. I mean you get accustomed to it. You're used to being nervous and scared, but there's a real rush there."

He's been getting his kicks and his living like this since he decided not to pursue the possibilities of professional sport, (he was a gifted basketball and baseball player in his youth), or psychology, which he studied at university in Iowa.

In 1984 Al's 'Breakin' Away' LP was the one that really broke through. With platinum sales in the US and Grammy Awards in both jazz and pop vocal categories, it showed his sublime, boundary-crossing appeal.

No big hit single in the UK yet, but maybe 'Let's Pretend' from the new 'High Crime' LP will put that right. The LP features a somewhat harder sound than before, and makes considerable use of DX drum programmes. An inevitable move?

"Eventually I think it was inevitable that I was gonna try some of that. I think it works, but it takes a lot of tailoring, y'know?"

REMAINING FROM previous LPs is the presence of one of the world's most brilliant horn arrangers, Jerry Hey.

"Jerry's a... genius. You'd never know it if you sat down and had a cup of coffee with him, but musically he's definitely a genius. You sit on a piano and

he'll tell you the notes you sat on! Those kind of ears!"

Another character admired by Al Jarreau is Nat King Cole, the ultra-suave singer. Jarreau is due to star in the forthcoming film biog, although production has been delayed by the sudden death of the screen writer. But what is the appeal of Cole?

"He was a very charming man, very warm — and of course the music of that era (1940s) was very fanciful and romantic. I enjoyed that smoothness of tone. He was one of the first artists I was into as a kid. I tried to sing like him for years and years."

MR JARREAU himself has a reputation as a very relaxed kind of character, not much given to excesses.

"Yeah, I'm surprised at me. I see two different guys. There's this guy that's up there on stage involved in this life that's kind of wild and crazy. I'm a little like that on stage. I think if I weren't doing that I'd be so normal it'd be boring. I tend to be a little quiet and reserved, I don't go in for wild activities. I don't deep-sea dive or race fast cars, y'know?"

And neither do the hatful of awards from all over the world — from 'Playboy' to the Tokyo Music Festival — go to his head.

"They are not what I work for — not what I write for. I'm just trying to craft the best tune that I can. But I think there aren't enough opportunities to publicly acknowledge people for what they do."

"I'm one of a handful of people that gets the opportunity to have his work appreciated. With other creative people, painters or writers, it's so long after they've put the hours in before they get any response. For me it's immediate."

Other mortals can purchase some privilege for the price of 'High Crime'. It pays!



VOCAL H

When Paul Young lost his voice, did he think 'Everything Must Change'? Mike Gardner finds out in a mega two-part interview. Pic by

Simon Fowler

THE OWNER of Britain's most golden larynx is curled up on his burgundy sofa. On his beige tracksuited lap is balanced a sheaf of papers and an old-fashioned black telephone.

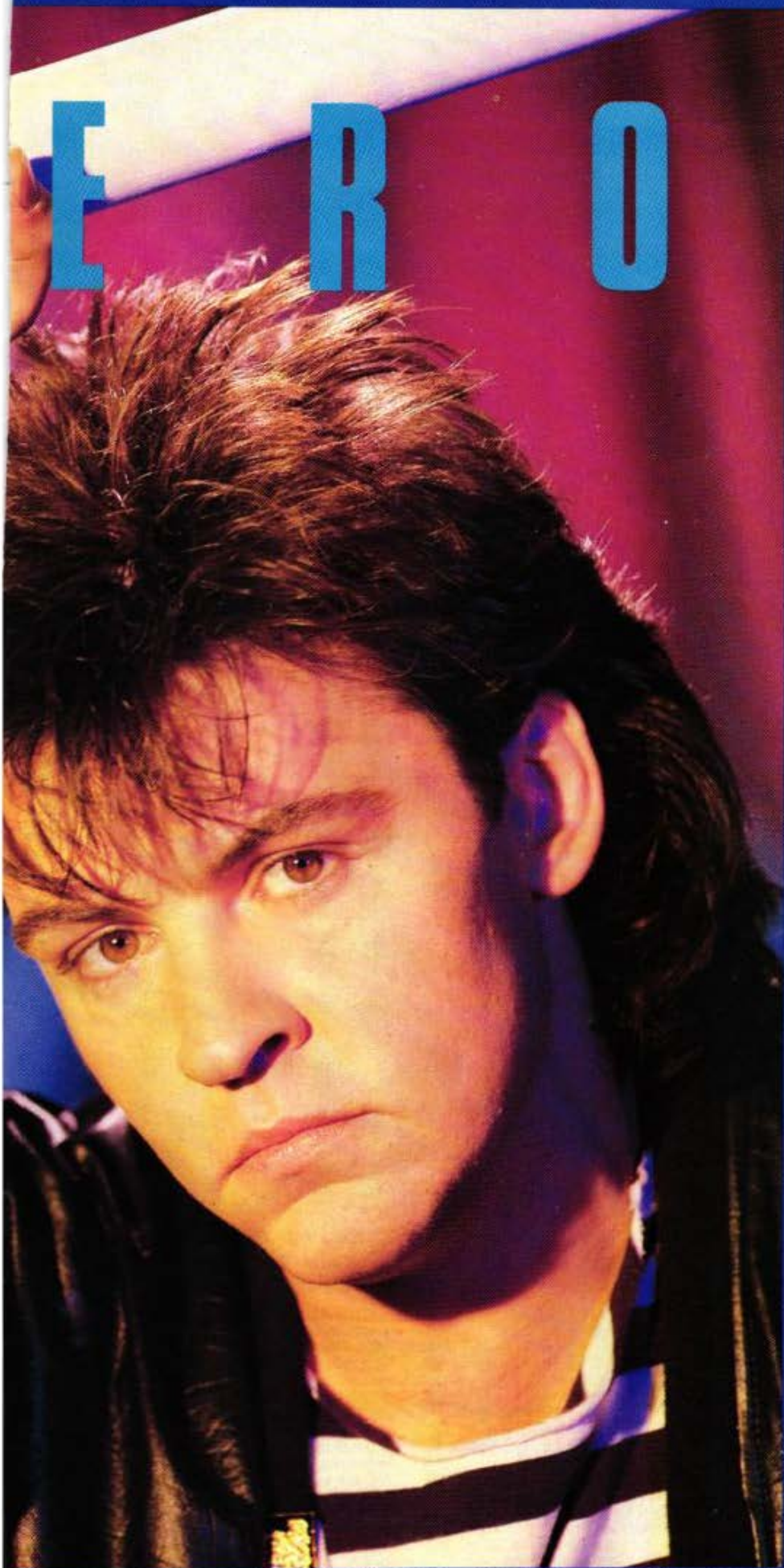
Paul Young is attempting to get a burglar alarm installed into his basement flat in London's Highgate region. Already his guitarist and manager have been turned over by the capital's fraternity of villains.

Even though the flat is tiny, sparsely furnished, without signs of any real affluence; Paul is taking no chances. He can't afford to relax now.

In the past 18 months Luton born Paul Young, 28, has quaffed heartily from the cup of success. He's sold over three million copies of his debut solo LP 'No Parlez' and he's hit the number one slot in both the singles and albums chart in most of Europe and Australasia. His singles are all chart certainties.

But he's also discovered that every silver lining contains a force-10 storm.





He found that the heady brew of good fortune contained a nightmare where he found himself on the permanent edge of bursting into tears. To make matters worse he lost his main asset — his voice.

AFTER SLOGGING round the punishing concert circuit with Street Band and the Q-Tips, clocking up over 1,000 gigs, he found himself fulfilling all his dreams. Now he faced having the rug pulled from under him and landing with a sickening bump.

Surprisingly he didn't panic when on the eve of a prestigious date at Wembley Stadium with Elton John last summer he found himself without the top six notes of his vocal range — the part that makes his records so distinctive.

"I first lost my voice near the end of the Street Band," he recalls. "We'd had a hit with the novelty single 'Toast'. All I could think of was 'Well, that's it; just one stupid record in the top 20'. That's not what I had in mind when I joined this business."

The first time Paul confronted the sounds of silence it was due to overwork — singing constantly for 12 hours a day to complete an album. This year matters were complicated by illness.

"I kept catching viruses in America and sometimes had to use drugs to sing. Although I felt alright at the time it can't have been doing me any good," he says.

The voice didn't return after rest. Paul was quick to spot that the trouble could need a psychological approach. With his normal batch of singing lessons (used to correct his bad habits), he added relaxation classes.

"I'd got back around three notes and I needed the classes to get those final tones," he says. "It became a mental thing. It's like when you hurt your leg and don't want to step on it but if you walked normally it'd be alright."

"I went to one doctor and nothing happened after many classes. But after I changed to another doctor, it was alright straight after the first session."

"All he did was talk to me," he recalls. "He just got me to remember what it was like when I sang well — but I wasn't hypnotised or anything. I just sat there and listened. When I walked out he told me not to try singing. But as soon as I got into the street I couldn't resist it. I started humming and the notes were back."

Listeners to 'I'm Gonna Tear Your Playhouse Down', the new single 'Everything Must Change' and forthcoming long player 'The Secret Of Association' will find the honey-throated singer in fine form.

IT WASN'T the only mental block he had to overcome. He freely admits that the first fruits of success had a bitter taste among them.

"I was going mad," he recalls, "totally off my head. There was so much going on. Last year's British tour was long. It seemed as though I was permanently on the run from fans; from the gig to the coach, from the coach to the hotel."

"I sent myself crazy trying to answer every letter that was sent to me. While the others would be getting some relief in a quiet country pub I'd still be there writing replies. I don't think it did me any good mentally. It got to the stage when I'd be sitting at the back of the coach on my own and wondering why I felt like crying all the time. I was just getting really depressed."

Paul admits that being a solo performer did feel like a curse at one stage and he yearned for the security of just being another fella in a band.

"I used to hate upsetting anybody but you can't please everybody. Now I just ignore things."

"The worst thing about the music biz is the way it messes people up," he says. "It messed Nick Heyward up for ages. Now it looks as though he's back on the case. It's horrible to see somebody who doesn't even know where he is."

Next week: women and me

BUTLER'S BRIEF

WHERE THE Rose Is Sown'. Favourite single. Of all time. By anyone. Says who? Well, er... one of the people who wrote it, actually, Big Country's Tony Butler.

"If people were to ask me my 10 all time favourite singles, that would be number one," says Tony. "I'd feel very big-headed about saying it was one of ours, but I really feel that strongly about it. I think it's an amazing, amazing song."

The BC bassman doesn't flinch in his explanation of the new Country 45, either. "Unfortunately, it being a single, you don't get the answer to it, 'Come Back To Me', which follows it on the album. That's the other side of the coin. With 'Rose', you're sent to war. Asked to join up for king and country or whatever, and you feel proud about it. People feel proud for their country in different ways, but when you're asked to go and get yourself killed for it, people don't have an opportunity to sit down and seriously think about it."

"'Come Back To Me' is the point of view of the pregnant mother who's just had that horrible letter saying 'Your husband has just died heroically for your country', when the poor bugger didn't even know what he was out there for." ("I have your child inside me, but you will never know, I never will forget you, while I watch that child grow.")

"Where The Rose Is Sown' is very strange, almost fascist. But when you have 'Come Back To Me' after it, it kind of evens itself out. How it will do as a single? I've got no idea. It's not one of those songs I can see us doing on 'Top Of The Pops'."

TONY WASN'T particularly surprised by the here-today-gone-today performance of 'East Of Eden' in the charts, and once again he's disarmingly honest about it. "The single came out, it was the first new material that had come out of this group for a while, so people were obviously interested to hear what we'd been doing, and a lot of people I think were basically disappointed. Because it wasn't 'In A Big Country' part two, which they were expecting, or it wasn't the mellow 'Chance' ballad.

"We all knew it was a gamble. Any song that's going to be released from this album as a single is going to have a hard time, because it's not as direct and not as commercially minded as the first album.

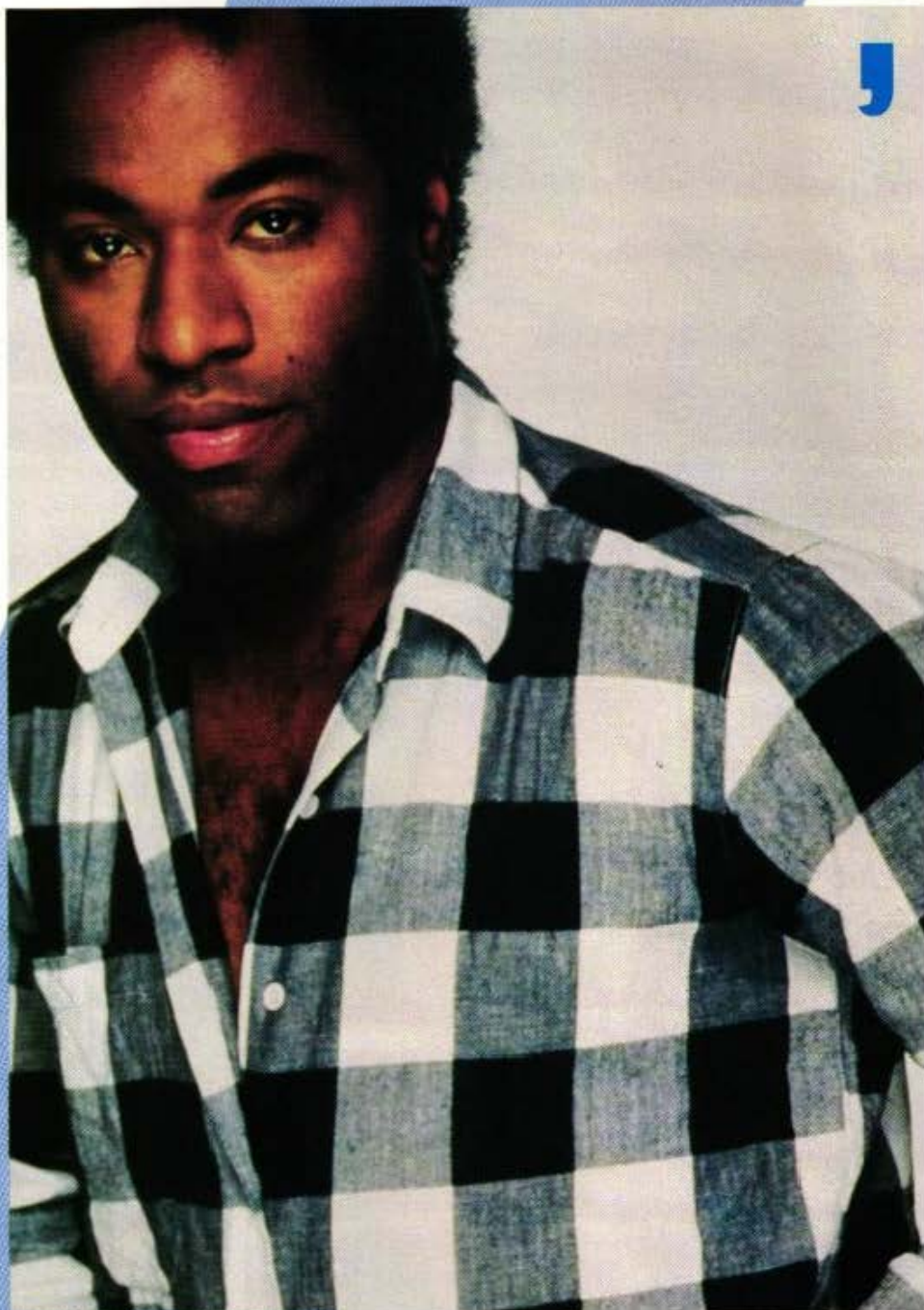
"'East Of Eden' was maybe the most commercial song on the album but then again it was the hardest song on the album, the bass sound on it was practically annoying, the drums are just huge and loud, and it doesn't sound particularly good on the radio. But that's what we wanted for that song, that's the feeling, the earache that we wanted to transmit. 'East Of Eden' is supposed to be about going to find paradise and you weren't going to find it on the record!"

The words, you have to admit, of a man making music rather than product.

"Another little project which we've been offered and we're going to try and do, is a film called 'Restless Natives'. We've been asked to do the soundtrack for it. It's basically incidental music and a few songs, which will give us an official excuse to do something different musically. But in no way will it detract from the third Big Country album.

"I've got a script for it at home that I haven't actually read yet, but it's an American production being shot in Scotland. Completely unknown people. I'd never heard of the director or the two leading characters, but they seem very confident about it."

THE COUNTRY rockers are slated to do the soundtrack in January but Butler explains they've found a way of fitting it into their eight-days-a-week tour schedule.



Big Country bassman Tony Butler on the pride, joy and disappointment of being an ordinary bloke in a jolly successful rock band. All ears: Paul Sexton

"We've found recently that when we're travelling around, especially out of Britain, we're travelling such long distances that it gets incredibly boring. We've tried all kinds of things to occupy our time, so this time we're going to try writing on the road.

"We're going to have a coach fitted with four-track facilities, so if anybody has any ideas at a particular time they can just jump on the bus and whack them down."

And Part The Last: Tony Butler's Guide For New Bands. Well, you remember how Stanley Matthews, Bobby Moore and other footballing paragons used to say it: 'Practise, practise, practise, and always be prepared to listen' — it's much the same in the rock game.

"The first thing is try not to take drugs, because that's the first thing they try to do to you. They try to destroy you before you've started. Don't let it get to your head, if somebody wants your autograph *don't* say no — just things like that.

"I know my place, I think that's the best thing. I'm just an ordinary person doing something I really like, and I just happen to be recognised and paid a lot of money for it, but I don't see why that should change my outlook on life. I don't see why I should fall into that role of people saying 'Right, you should now act like a star'. And I've found three other people who feel the same way as me, which couldn't be better."

KIM WILDE

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Singles



Reviewed by ANDY STRIKE

BAND AID 'Do They Know It's Christmas?' (Mercury) No need to tell you what this is all about or who is involved. Let's take the record first, it's pretty awful actually, cringingly embarrassing lyrics about snow in the desert — that kind of thing, and a 'tune' that is forgettable to say the least. The last 20 seconds is quite catchy but that's not much value for your donation.

Secondly, the aim of this record. Laudible of course, but it all seems a bit suspect to me. Does this mean the 'cream' of British pop can rest on its laurels for another 25 years and turn a blind eye to hardship? Also, let's not forget that there are people going hungry in Britain at the moment who'd be glad of a few bob seeing as how their own money is being sequestered by the jolly judges.

I don't know how much money this record will make, but wouldn't it have been nice if all the acts involved had donated the mega bucks they'll make from their own Xmas records this year to the cause? Still, that's probably just cynical old me and incidentally, anyone who doesn't dip into their pockets at all, deserves to choke on their turkey. The old colonial spirit lives on — Rule Britannia.



SINGLE OF THE WEEK

THE DEL-MONAS 'Comin' Home Baby EP' (Big Beat) At last! A bit of life in this week's big biz Mr Sheen polished pile. Mind you, *THE track to listen to is on the B-side. 'Woa Now' is simply brilliant in its trashiness. If you ever liked the more humorous end of the garage sound, this is the record for you. Speaking as someone who once lost a shoe dancing to the Revillos at the Marquee, I'm telling you to listen to this record. You might hate it, but if you do I'll send Sarah, Louise and Hilary (The Del-Monas) round to trash you.*

ALISON MOYET 'Invisible' (CBS) My favourite track from the 'Alf' album and a great single. Alison is probably the only real singer from the pack to have proved herself worthy of the praise which has been flying round this year. She pushes 'Invisible' along effortlessly and sounds great. Obviously a hit and quite rightly so. The vocal could be higher in the mix but that's just me being picky. Love it!

KIM WILDE 'The Touch' (MCA) Moroder-type track which doesn't do Kim's fragile vocals any favours. Still, it's a worthy follow up to 'Second Time' and should re-establish Kim as a very modern pop star. You might not think that's a good thing but I would have to disagree with you.

ZZ TOP 'Sharp Dressed Man' (Warner Bros) The business! Classy tale of the advantages of dressing well (RM staff are proof of that). Guitars so thick you could chew them from the most fashionable of heavy metal acts. If they were skinny and clean-shaven no one would give them the time of day. If the record flops, they could always get a job in a department store this time of year. They'd save on false beards in Santa's grotto.

LINKMEN 'Every Inch A King' (Kitchenware) Thrashy r'n'b which never seems to go anywhere in particular. Plenty of energy but Linkmen don't seem sure what to do with it. I suspect the guitarist of being a closet Ritchie Blackmore fan because he solos right through this. Not bad though, not bad at all.



ASWAD 'Need Your Love' (Island) A classy bit of lovers rock from my favourite reggae act. The charts beckon again as Aswad forsake their usual harder sound for... easy listening really. These boys know what they can and can't get away with if they want to crack the top 50, but I prefer them in their harder guise myself.

SWANS WAY 'The Anchor' (Phonogram) A curious band Swans Way. Plenty of original ideas and a pleasant enough sound but it's not the most exciting record I've ever heard. Yo Ho Ho chanty chorus, fiddly instrumental breaks with Callan-type trumpet. A definite grower, but a hit? I'm not so sure.

JULIAN LENNON 'Valotte' (Virgin) Another classy track from young Lennon which dispels (from my mind at least) any doubts as to whose ticket he's riding on. Dad's influence is there, of course, but Julian Lennon has enough talent to throw off that mantle. Ex-Beatles would be well advised to listen to Julian — the boy has a touch of class. Mind you, I still can't see why my friend Steph is in love with him.

SLADE 'Merry Xmas Everybody' (Polydor) Brilliant! What more can you say about THE Xmas record? Slade must be well-pissed off with it by now but you can't keep a good song down can you? Another crate of Champers from Polydor boys?

KIKI DEE 'Amoureuse' (Phonogram) A re-release of a song that was doing the rounds during my first love. God knows why they've put it out again,



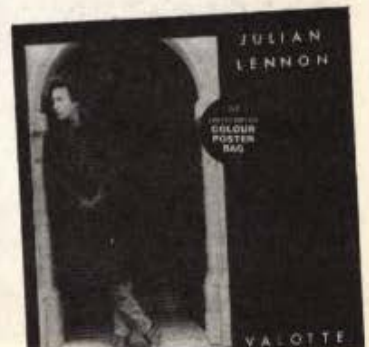
probably due to Kiki's current sortie on the London stage. Still, not a bad number I must say. Ah, the memories, the pain of it all — daft innit?

TREVOR WALTERS 'Never Let Her Slip Away' (Polydor) A clever reworking of the Andrew Gold classic which almost works. Trouble is, the original had such a strong rhythm itself, that putting it to a reggae beat seems a bit odd. Still, like Aswad, Trevor knows how to sell records when he has to. He's certainly got a great voice but I'd prefer something harder again.

WHAM! 'Last Christmas' (Epic) Predictable schmaltzy seasonal love story from Pinky and Perky. This must be the tenth song in the last six months to have lifted the chord structure of Peaches And Herb's 'Reunited'. Obviously a hit, but I'd rather listen to the Queen's speech myself.

JAPAN 'Visions Of China' (Virgin) Three-year-old release from Japan destined to cash in on an imminent compilation album and arty fartsy video. They never did much for me and this song is typical as far as I'm concerned. Bondy bass guitar with Dave's affected vocals and not much of a song at all.

THOMPSON TWINS 'Lay Your Hands On Me' (Arista) Never my favourite band I'm afraid and this does nothing to change my mind. It's less objectionable than some of their recent hits but it's so damned predictable. Oh yes — here comes the catchy bit, here comes the tortured vocal. 'Lay Your Hands On Me', would your throats be an acceptable target?



GARY GLITTER

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Be Boys'*

includes the hits,

*'Dance Me Up
&
Another
Rock 'n' Roll
Christmas'*

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Albums

Lenny gets a record

LENNY HENRY 'Stand Up... Get Down' (Chrysalis CHR 1484)

I DON'T like to be obvious, but Lenny Henry is a comedian. It's worth making the point clear right at the beginning, because most people have forgotten his 'Three Of A Kind' days with Tracey Ullman and now think of him simply as a personality.

There's no doubt that when he puts his mind to it, Lenny is a very funny man with that great gift for observation coupled with narration which makes people like Jasper Carrot so successful.

But as we all know, stand up comedy works best on stage. About 60 per cent of the album is live, and it does recreate much of the atmosphere, but do you really need it on record to play again and again?

The other 40 per cent is made up of really rather weak scotch and rap take offs recorded with professional musicians. The exception is the superbly sung soul take-off 'Big Love' (It's A Love Thing Girl).

Myself, I'd rather check out the bloke live. Lenny Henry is great when he gets down to business, but is still too frightened to go all the way on record.+++

SIMON HILLS

Ghost dusters

JAPAN 'Exorcising Ghosts' (Virgin VGD3510)

I THOUGHT it'd never happen with Japan, but yes, even they seem to have merited the dubious honour of post-mortem snob value. The creeps who wouldn't give Sylvian and co the time of day two or three years ago are crawling out of the woodwork saying how crucial they were.

A fact which we all knew anyway, eh kids? Damn them all and be satisfied with this pretty definitive double whammy compilation of best moments from 'Quiet Life' to 'The Art Of Parties', encompassing atmosphere pieces and classics like 'Nightporter', 'Ghosts' and Sakamoto co-written gem 'Taking Islands In Africa'.

Who cares how derivative they were (take your bows now, Eno, Ferry, Bowie, YMO). They might have been precious but they sure did shine.++++1/2

BETTY PAGE



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Keeping your kool

KOOL AND THE GANG 'Emergency' (De-Lite DSR 6)

KOOL ALBUMS are more deceptive than a Paul Daniels' trick. They come on as harmless and innocuous as a group of Hare Krishna disciples in Oxford Street. But threaten one on their own and find out it's a Ninja Warrior able to take on the Chelsea Shed without breaking into a sweat.

Same with Kool albums. Taken in one lump, it's a soggy mess not unlike trying to eat cornflakes after they've been soaking in milk for 10 minutes. Get one of those tracks on their own and it has the snap, crackle and pop of a fresh box.

Kool are nothing if not consistent. They always have three hits lurking within their dreadful sleeves. 'Fresh' is easy. But the other two of the remaining six; who knows? I'm going for 'Cherish' — the smoochy ballad — and... I'm stuck. But it must be up their sleeves.

But like all magicians, Kool and 'Emergency' only distract attention for its duration and leaves no after-taste to savour. But they are still the best if you want to bridge that gap between meals.+++

MIKE GARDNER



THE WHO 'The Singles LP' (Polydor WHOH 17)

SOMETIME IN the early Sixties some wag noted leisure capitalism's knee jerk reaction to rock 'n' roll and called the whole caboodle 'youth culture'.

Peter Townshend knew this, and when the manager of his pop group, the Who, pointed him towards the latest thing to be youthful about — Mod — he took his cue. The Who were never really a mod band — but Peter set about the task of becoming a 'youth spokesman'.

The better parts of this record show him in his acned element; nervy, angst ridden messages

from his generation — who they? — a marketing ploy, dumbo — titbits of teenage uncertainty. Yeah, it was good pop, but once Peter had lost his generation and gone all reflective it presaged the emergence of an altogether drearier deceit. 'Won't Get Fooled Again' — 'You Better You Bet'...+++1/2

JIM REID

MALCOLM McLAREN/THE ROCK STEADY CREW/THE WORLD'S FAMOUS SUPREME TEAM 'Hip-Hop — The Original And Best' (Charisma Fresh 1)

NOT QUITE the original or the best, but no Maggie Thatcher to Attila the Hun. 'Hip-Hop' is a neat summation of Charisma's rather surprising flirtation with New York rhythms, McLaren's excellent 'Double Dutch' and 'Buffalo Gals' being the real pay dirt, the flimsy Rock Steady Crew being the lame cash in. Still, there's that fab bass line from 'Hey DJ' and a sharp reminder that McLaren's 'Duck Rock' was the LP of the early Eighties.+++1/2

JIM REID

THE TEMPTATIONS 'Truly For You' (Motown ZL 72342)

FOLLOWING THE tasty success of 'Treat Her Like A Lady' comes an LP that should keep the Tempts in our charts, as well as our hearts.

A contemporarily synthesised sound surrounds a harmelodic style that harks back to the golden age of Motown. The huge, melting texture of 'My Love Is True (Truly For You)', and the irrepressible good humour of 'Set Your Love Right' is also very appealing. The precise, unnerving, hurt, 'How Can You Say It's Over', in well-timed reprise, comes back again just when you thought it was gone for good. Much like the group themselves.+++1/2

MARK CORDERY

HAZELL DEAN 'Heart First' (Proto Records, Dean 1)

THE MUCH lauded 'white goddess' of Hi-NRG comes up with her first album — and rollicking dance-along stuff it ain't. You know the hit 'Searchin'?' You know the hit 'Whatever I Do (Where I Go)'? Both sound the same, right? Well, so does much of this album.

The slow numbers are performed competently but passionlessly. The dance numbers are well produced, but mostly dead. Full marks though, for what must surely be one of the most horrendous covers of the year, looking like an out-take from the Royal Variety Show. Unbearable.++

ELEANOR LEVY

GARY GLITTER 'Boys Will Be Boys' (Arista 206 687)

KIRK BRANDON joins Glitter Band shock! Well, actually, it only sounds like that as GG's first album for yonks opens with his very own impression of the large-eared screamer — 'Close To You'.

It's the only truly modern track on the album. Instead, Gazza treads a fairly predictable line in re-vamped Seventies singalongs. Don't get me wrong — I liked it, but for nostalgia more than musical reasons methinks.+++1/2

ELEANOR LEVY

BLACK LACE 'Party Party' (Telstar STAR 2250)

LET'S HAVE some honesty here. Hands up all those who've had a day when they couldn't stop singing 'Agadoo'? There's no need for embarrassment, we're all friends here. Come on get those hands up higher at the back.

Not many people with their hands down, eh? This album is just as irritating.

This album of diluted family favourites has no redeeming musical qualities beyond its subtitle of '16 Great Party Icebreakers'.+

MIKE GARDNER

EUGENE WILDE 'Eugene Wilde' (Fourth & Broadway BRLP 502)

HE INTRODUCES himself with 'Lately' — not the Stevie Wonder tune, but dealing with a similar theme at a considerably jumpier tempo, and 'Gotta Get You Home Tonight', which you know already. 'Let Her Feel It' follows, almost inevitably. Hardly less horny is the horn-driven 'Chey Chey Kule', fast and funky, with latin tints.

A thankful small writing and production team keeps quality controlled throughout, even if the heat drops a bit on side two, and a new sound of Philadelphia continues to keep love and happiness in style.+++1/2

MARK CORDERY

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AT A time when everyone seems to be busy writing annuals, popularity polls etc . . . , here's my 1985 Who's Who (Top 10).

1 GEORGE: The boy whose genuine ambition is to save the world, is, meanwhile, writing letters to editors of all existing women's magazines asking to appear on their cover.

2 JIMI SOMERVILLE: Nose-picking, impish choirboy from the Highlands, main feature — hairy bum.

3 ALISON MOYET: Down-to-earth Basildon wench who enjoys the simple things in life, like going to her local for a pint or raising chickens in her backyard.

4 SIMON LE BON: Often imitated, never surpassed, in the art of unco-ordinated dancing and out of key singing.

5 MORRISSEY: Living proof that in 1985 even provincial commoners won't have to talk in plain, colloquial, spoken words — try literary pomp! Be impressive!

6 MARILYN: Butch young lad whose burning desire to get noticed knows no bounds.



Charting the singles

7 GREEN: The "Man called horse", who does not mind making an ass of himself.

8 SIOUXSIE: Tasty kind of bird, pity about the big smelly feet!

9 ELVIS COSTELLO: The man

who went from rags to riches through a lot of sweat.

10 MARC ALMOND: Self-effacing, unassuming, decent chap who's still afraid of walking the streets alone. One wonders why anyone would

want to mug him?
Alex "The Viper" Gerry, London

● And what about Howard Jones: the man who went from nut cutlets to spinach quiche?

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WHAT IS Gary Numan on about? I'd have nothing against him for being a Tory if he knew what he was talking about, but it's quite obvious he hasn't a clue.

Picket line violence is nothing for Britain to be proud of, but how can he condemn it when he's stood posing about with a baseball bat, dressed in leather, for his warrior image? How two-faced can you get?

As for his words of wisdom about the Government's money being spent on weapons: why are we short of kidney machines, Gazza? Because of CND cutbacks? No, the facts seem to suggest it's because of the Government. What about his money? His plane's worth a few kidney machines, isn't it?

In short, it's not only Gaddafi we should worry about. Just wait until Gazza's got enough to buy a B-52.

Big Country/U2 fan, Darlo
 ● *Don't worry, he's planning on making it to the great airfield in the sky very soon*



DEAR GARY Numan: You seem to blame CND for the lack of kidney machines but you seem to forget that it is the Thatcher government who are savaging the National Health Service and therefore are directly responsible for the number of kidney machines available.

Of course, you could provide figures proving that the Tories have put more money in than anyone else, but when you visit a hospital and see three nurses and one doctor trying to cope with four complication maternity wards (post-natal) you realise someone somewhere is fiddling figures.
Richard Edwards, Mid Glamorgan
 ● *Quite. Who says pop and politics mix?*

DEAR "THE lower half of Gary Numan's warrior harness", (Nov 17). What's all this about Duran ripping off Gazza's warrior image? I know Duran aren't fantastic but I think they'd rather commit suicide than try to look like Gary Numan.

As for them learning how to fly planes, well, I think Gazza better learn that first, don't you? And while I'm here, I'd just like to thank Roddy Frame for two albums full of brilliant tracks. I, for one, will be buying the 12-inch of Aztec's new single 'Still On Fire'.
A mattress of wire, Darwen, Lancs

● *What a martyr. May I suggest 'a pillow of hair', too?*

MAY I take issue with Michael R Lee and his letter in Mailman (Nov 17).

Mr Lee clearly has never seen Hall & Oates live. Until 1976 I had never heard of them but after an impressive 'Whistle Test' live concert I attended their local gig and can honestly say they were the best live band I had ever seen. Admittedly they have become

more commercially orientated and play down to their market but they could still play any of the so-called hip bands off the stage.

Like many musically non-educated pundits, Mr Lee confuses over-produced with professionalism, and bland with the talent to tune instruments correctly.

It is staggering how popular Hall & Oates are worldwide, compared with this country. Can we really be right and the rest of the world wrong? Mr Lee's superior comments would seem to indicate so.

A R Treacy, Newcastle
 ● *...zzzzz... What? Wake up? Why, has a reader said something stimulating? Thought not...*

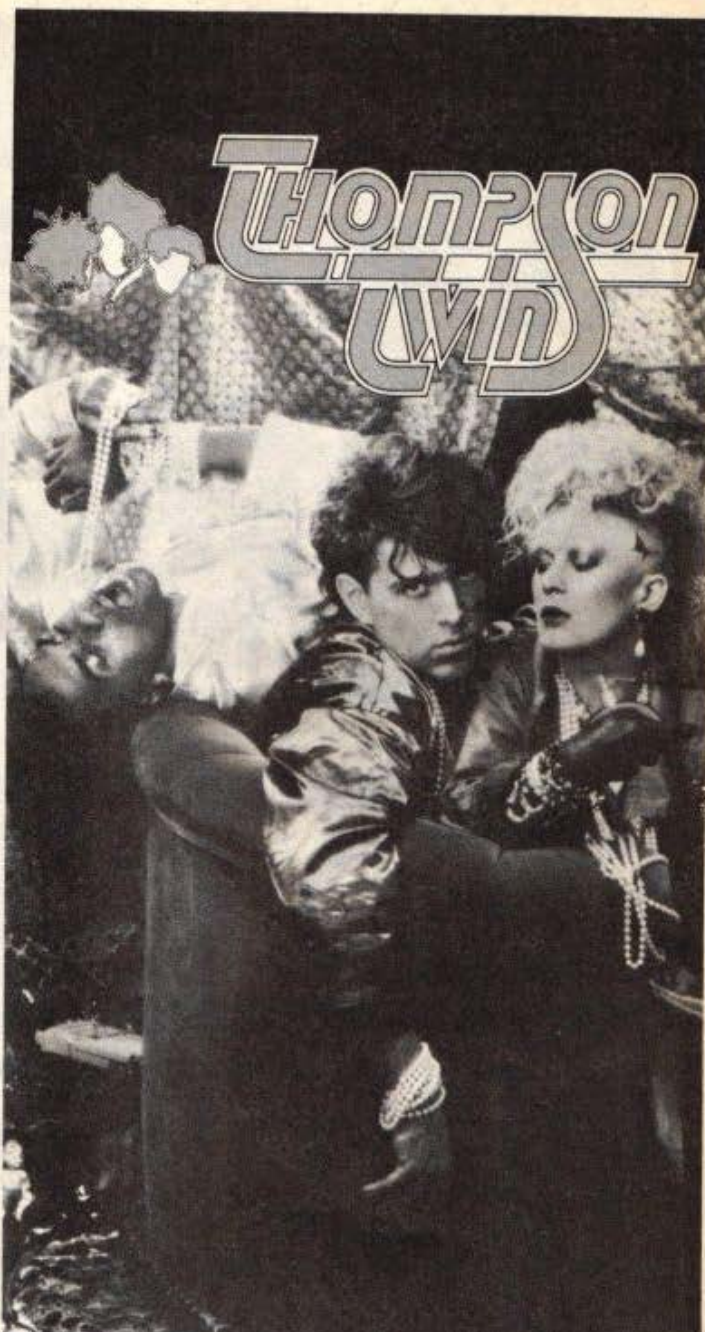
RIGHT YOU'D better print this or you'll have my heavies coming round to beat you up and blind you with pictures of George Michael's ultra bright teeth and then force you to have your hair styled like his. What could be worse than that, then?

This is not a typical "Moaning-about-this-and-that" type letter. It's simply a special thank you to the very best singer in the world (Gladys Knight, have a hamburger) — Alison Moyet.

Recently, I went to see her in concert at Edinburgh Playhouse. She was absolutely wonderful, as were her backing vocalists and band.

After the show — quite a while after! — as she was leaving, she signed autographs and chatted to the small crowd standing around the stage door. She has to be the most uncynical, nicest and down to earth of all pop stars. And a star she is — past, present and future. Thanks Alf!

Pauline Scott, Edinburgh
 ● *Hang on a minute, what's a nice letter doing on my page?*



THOMPSON TWINS

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SPECIAL LIMITED EDITION 7" GATEFOLD PACK
 CONTAINING U.S. REMIX

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 Special Guests SHRIEKBACK

ARISTA



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The single by **BAND AID: DO THEY KNOW IT'S CHRISTMAS.**

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Features

BANANARAMA · BIG COUNTRY · BOOMTOWN RATS · DAVID BOWIE · PHIL COLLINS · CULTURE CLUB · DURAN DURAN · HEAVEN 17 · KOOL AND THE GANG · MARILYN PAUL McCARTNEY · SPANDAU BALLET · STATUS QUO · STING · THE STYLE COUNCIL · ULTRAVOX · U2 · JODY WATLEY · WHAM · PAUL YOUNG



THIS SPACE HAS BEEN KINDLY DONATED BY RECORD MIRROR

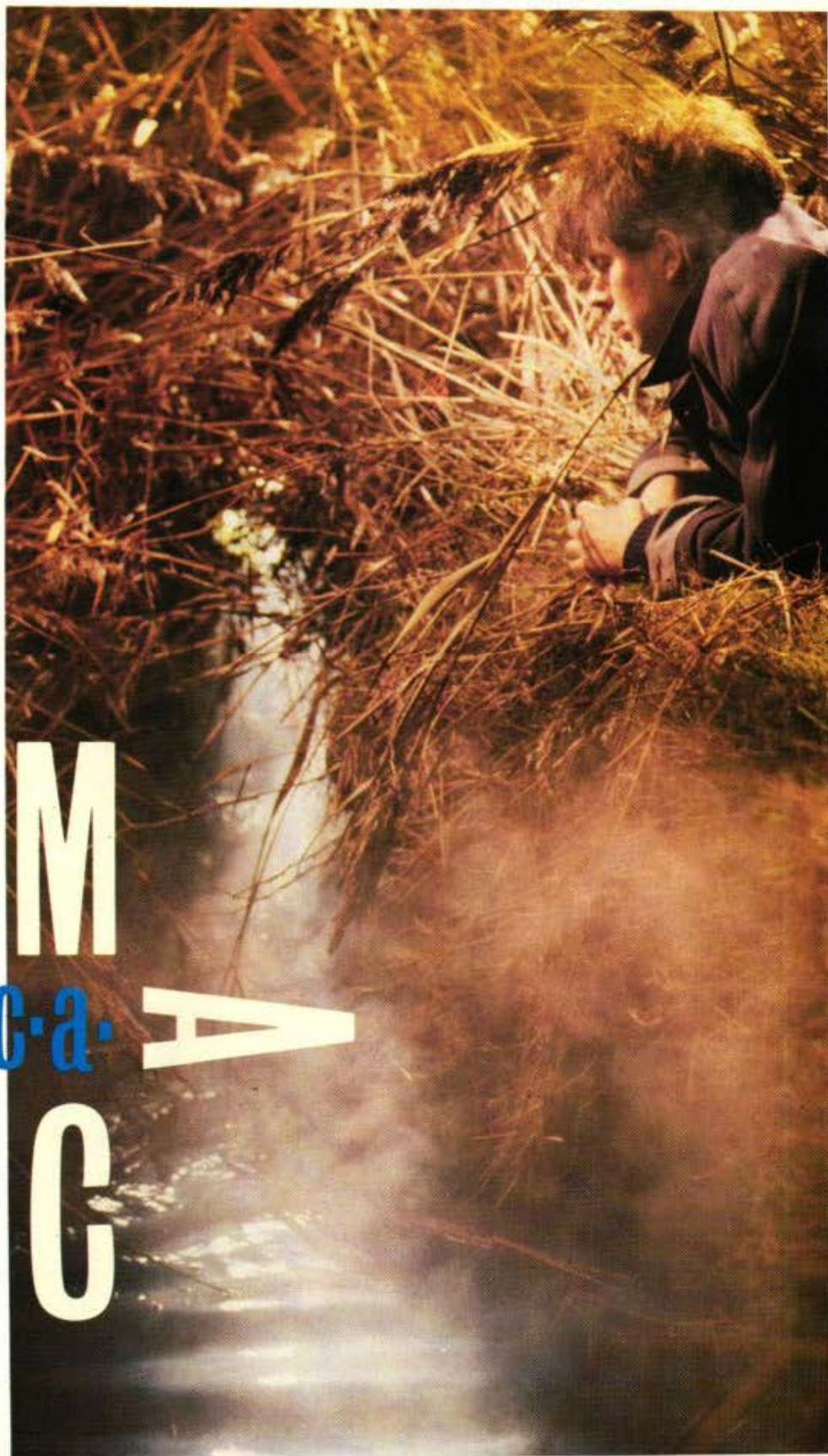


S COTCHING RUMOURS that he is to become a full time model for Moody Overcoats Inc of Bolton, Lancs, Ian McCulloch bounces back with a nifty black crew cut jumper and a solo single, 'September Song'. 'September Song' is a suitably bluesy Kurt Weil tune, all accordions and bar room crooning, and Mac's video epic is suitably deep and meaningful. Filmed in the charmingly named Dorset coast town of Eype Mouth the video is loosely based on the



sombre mood of the 'French Lieutenant's Woman'. Mac's next video project will *not* be a reworking of 'Wuthering Heights'.

■ Penny Lane
■ Pix by Paul Cox



M
pac-a-A
C

in the studio

A GALAXY OF BRITAIN'S TOP POP STARS — OTHERWISE KNOWN AS BAND AID — GATHERED IN LONDON LAST WEEK TO RECORD A SONG THEY HOPE WILL MAKE NUMBER ONE FOR CHRISTMAS ... AND A MILLION POUNDS FOR THE STARVING REFUGEES IN ETHIOPIA. CHRIS MANN OF INDEPENDENT RADIO NEWS WAS THE ONLY JOURNALIST ALLOWED IN THE STUDIOS FOR THE ENTIRE RECORDING SESSION. THIS IS HIS STORY...



BOB GELDOF, mastermind of the whole 'Band Aid' shebang, flashes his message to the masses before making sure George, Bono and Sting sing in tune

IF THEY hadn't given their time and talents for free it would have been the world's most expensive — and richest — choir!

In just 10 days, Boomtown Rat **Bob Geldof**, had assembled a star spangled cast: **Culture Club**, **Duran Duran**, **Spandau Ballet**, **Ultravox**, **U2**, **Status Quo**, **Wham!**, **Heaven 17**, **Paul Young**, **Paul Weller**, **Phil Collins**, **Bananarama**, and many others donated their services for free. More than 40 of the finest gathered under the direction of Geldof and the production of **Midge Ure**.

Boy George jetted in by Concorde from New York to be there. **Paul McCartney** and **David Bowie** couldn't make it, but sent messages of support which'll be included on the B-side of the single. The song itself, 'Do They Know It's Christmas?' is written by Geldof and Ure.

Now, he says, it's up to the public: "I think they have a moral imperative to play this record and to buy it. It doesn't matter if you like the record or not, it's really the music industry's way of doing its bit. Anyone who buys records is part of that industry. It's a nice way at Christmas of giving a pound."

GELDOF HIMSELF speaks with passion of the project. He's arranged it so that the maximum amount possible actually goes to Ethiopia:

"The public can be assured that for every £1.35 they spend on this record, one pound of it is going directly into the mouth of a child in Ethiopia."

So what do the stars think about the project?

STING: "It's a great tribute to the normally lackadaisical rock industry, to actually be here. And to Bob Geldof of course for his amazing energy and talent in getting the thing off the ground."

PHIL COLLINS: "I don't see any problems with egos here today 'cos everyone in the business is mates. It's a good cause and it's good fun to all get together and make it. I'm determined, along with the others, that as much of the money as possible gets to those starving people in Ethiopia."

SIMON LE BON: "I'm delighted to be here. When Bob rang to ask us to turn up we just dropped everything. It's a great idea and it shows, I hope, that we care. Just buy it, for everyone in Ethiopia."

FRANCIS ROSSI: "What a great occasion. It's just fantastic to see all the guys and gals here. If this beats the Quo single to number one at Christmas I'll be a happy man."

WITH SO many stars wandering the corridors the buzz in the air was intense. But the excitement shifted into a higher gear when word came through that HE was on his way.

And so **Boy George** came, by Concorde from New York and fast car through the West End of London to the studios.

In the back of the brown Rover He sat amidst a heap of cuddly toys, presents from the new admiring legions in America. He confessed to being "totally and absolutely knackered, dear, up all night y'know!" The make-up was perhaps a little too heavy. But the eyes, as ever, sparkled mysteriously.

The tall black-clad figure waiting on the other side of the door like a club greeter was

none other than **Simon Le Bon**.

Superstar embraced superstar. George took Simon's arm and stage-whispered: "Come on, dear, let's start some rumours."

CLUTCHING A cup of coffee to soothe a throat battered by a month long American tour, George sought out a quiet corner and explained to me the swift process that had propelled him across the Atlantic to this seedy back-street of North London.

"It's really funny because the last person you'd expect to ring you on tour is another pop star. But I was lying in bed the other morning really tired when the phone rang and the voice at the other end said it was Bob Geldof. I said: 'Pull the other one'. But he said, 'It is'. I recognised the Irish accent."

"He asked me if I could make it today, and of course I'd heard whispers about it. I'm easily persuaded so I jumped on Concorde and here I am."

"Also it'll stop Frankie Goes To Hollywood getting to number one at Christmas," George threw back his head and laughed long and loud, before adding: "And that's a *** great cause!"

The gathered minor stars and assorted aides roared appreciatively on cue.

George went on: "Hopefully if the fans of the people who are here today and have played on the record go out and buy it then it'll be number one, and for once we'll have a record there that's for a good cause. I think at the moment that hype has taken over pop music and the sooner the fans find something worthwhile to buy, the better for the industry."

But will the money all get to the right

THE CLASS of '84 (minus tardy George): play spot your fave pin-up. No giggling in the back row, please, and say 'cheese'.



people? "I hope so. I mean, you either do it and hope that it all gets there or you just don't bother. It's better to make the effort."

GEORGE AND Simon swept into the control room. Geldof, unshaven as ever and looking like he'd just emerged from 'The Wall', gave another of his gaping wide grins in welcome. **Midge Ure**, busy at the console, quickly glanced up and then returned to the business at hand.

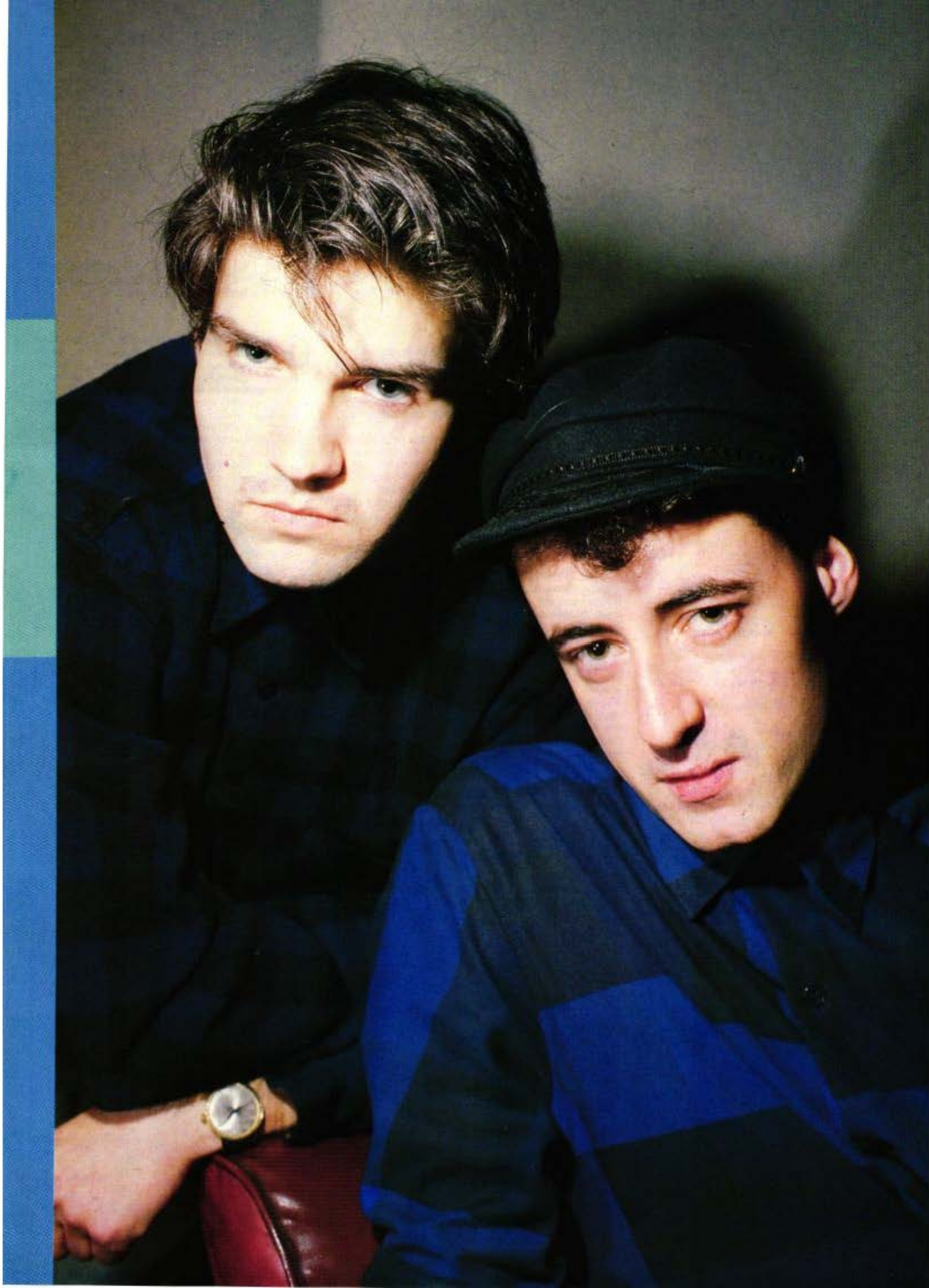
George made straight for the thin nervous-looking feminine figure perched on the couch and placed a smacker on the freshly rouged cheeks of **Marilyn**. The two dissolved into a huddle, gossip to catch up on, y'know!

On the other side of the glass panel three figures gathered round a microphone, struggling to harmonise a chorus. Not just any backing singers these... from left to right: Sting, Bono and Paul Young. Francis Rossi lounged in a corner, Paul Weller and Phil Collins stood nearby tapping their feet to the beat. The boys from Wham! explained they were too tired for interviews, the poor dears! Spandau Ballet got upset when someone failed to recognise them. Bananarama stood in the background, they hadn't enough hits to be too pushy, I guess.

Humour mixed with hard work; the song took shape as on into the night they toiled. Midge Ure at the helm, cajoling gently.

They all gathered in a farewell party as George, clearly the belle of the ball, prepared to make his dramatic exit, through the wailing kids and shouting pressmen, into the Rover and away.

The good deed done, it was back to the games pop people play.



PLAN FOR

Boy Lloyd and Commotion Neil Clark defend themselves against the parries and probes of fearless Andy Strike

WERE TWO flights up and we might as well be living underground for all the light and warmth that sneaks its way into Lloyd Cole's new home, a single room in one of Glasgow's bleak tenement buildings. Lloyd enthuses over his new wardrobe, the ancient but well styled armchair which sits in one corner, and laughs about the nylon sheets hidden beneath the most lurid, flowery bedspread you've ever seen.

Guitarist Neil Clark, the man responsible for possibly THE musical highlight of 1984 (the instrumental break at the end of 'Forest Fire' — dummy!) hands round the chilled lagers as Lloyd sips his Lucozade, fidgets, and launches into short bursts of nervous laughter whenever the conversation gets too heavy.

Now that you've finally achieved your ambition of pop stardom, what do you think of it?

Lloyd: "Well I never thought it would be marvellous. I just got so much into wanting to be this kind of person that it was pretty well impossible to stop. Everything that we've done, all the records that we've made exceed what I could have hoped for. To actually know that you've made an LP and it's really good, is quite difficult to come to terms with."

Isn't there a danger that it's all happening too quickly and that you'll simply be replaced by the next 'flavour of the month'?

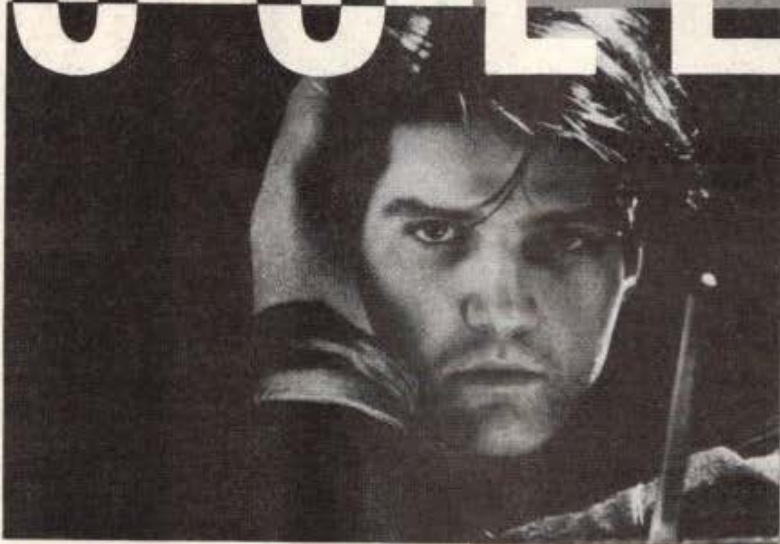
Lloyd: "I don't think it's gone too fast. Everything we've done this year has been fairly necessary in as much as developing the group as a persona in public life. All I regret is that we've lost an awful lot of songwriting time. I'm having to put aside the whole of January, otherwise where are we going to get a second LP from? We don't have a backlog of two dozen songs like a lot of groups."

You must have been well pissed off with the mediocre success of 'Forest Fire' as a follow up to 'Perfect Skin'. How did you feel?

Neil: "I was quite disappointed about it, but I was never sure in the first place that 'Forest Fire' would take off like 'Perfect Skin' did. As long as it gets across to a few people, that's the main thing. You can't afford to be too disappointed."

Lloyd: "I don't understand the record buying public. I don't know who buys our records. I must admit, I really did expect people to buy 'Forest Fire' and I basically felt an injustice had been done as it wasn't a hit whereas 'Perfect Skin' was. At the time, I had a fondness for 'Forest Fire' that went way beyond the way you feel for most songs. My mother was convinced it was going to be number one but it was hardly played on the radio at all. Somebody said it was because I couldn't talk over the intro."

COLE



Where does that leave the single 'Rattlesnakes'?

Lloyd: "It's definitely a calculated release because we want to get into the charts. We had four or so songs to choose from for this single and 'Rattlesnakes' seemed to have the best chance."

Why are you so obsessed with America and Americana?

Lloyd: "It's nothing that I've formalised. It's just the way I think. Maybe because there is a certain era of film that I'm attracted to, there's a certain ambience to films like 'Cat On A Hot Tin Roof', 'Hudd', 'Streetcar Named Desire'. You could say I'm obsessed, but I don't think it's detrimental to my health. The main reason I like those films is because there's a glamour to them."

"I mean, Paul Newman is incredibly glamorous as a thoroughly hateable drunk in a lot of those films but it's not attractive to be a drunk. The grossness and perversity is what attracts me to that era, that Americana, but I can't very well say to myself 'hey Lloyd — stop being attracted to this grossness'. I think it'll probably change when I go to America, but I'm damned if I'm going to be told what to write about."

Do you get annoyed when people forget the Commotions and just refer to the band as Lloyd Cole?

Lloyd: "I do actually at times. It's thoroughly annoying because we really didn't foresee that we would be abbreviated to Lloyd Cole so often."

Neil: "We should have done!"

Lloyd: "Yes, I know we should have done but we never sat down and thought, what are we going to do if they start abbreviating the name? I don't know that we could foresee the group as being as good as they are."

Neil: "It's obvious I suppose. You write all the

lyrics and you're very photogenic."

Lloyd: "Well, I accept the first."

Neil: "Well, you're quite photogenic, you tend to look a bit chubby sometimes."

Just how important are the rest of the band then Lloyd?

Lloyd: "I'm completely useless on my own. If you only had me, there'd be 'Down On Mission Street' on the LP and that's about all. The rest of the songs are down to bringing them along to the rest of the group and arranging them together."

Neil: "I think we'd all be pretty useless on our own."

Lloyd: "Yes I do as well actually. I think we're a bit like the Beatles in that I think all the solo records they made were nowhere near as good as the group ones. It proved that the Beatles weren't just Lennon and McCartney."

Why do you insist on looking sulky and smouldering in all your photos? Don't you ever have any fun?

Lloyd: "I do have quite a lot of fun but I don't have one of those faces where I can turn on a smile for the camera. I desperately wish I could do that but I can't. Look, I've got a picture here where someone said look at the camera Lloyd, and I look a right miserable sod!"

You've got a TV here in your room. How come you write songs about film stars but you never mention the Hilda Ogdens of this world? Cultural snobbery?

Lloyd: "I really don't watch TV that much. I used to be a 'Coronation Street' addict but nowadays I usually just watch films and 'Top Of The Pops'. I'm a book addict and if you read books, you don't have time to watch TV. If you have to write songs as well, then you're really up shit creek!"

US Albums

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 3 PRIVATE DANCER, Tina Turner, Capitol
- 4 4 VOLUME ONE, The Honeydrippers, Es Paranza
- 5 5 BIG BAM BOOM, Daryl Hall & John Oates, RCA
- 6 6 WOMAN IN RED, Stevie Wonder, Motown
- 7 7 CAN'T SLOW DOWN, Lionel Richie, Motown
- 8 8 SPORTS, Huey Lewis & The News, Chrysalis
- 9 49 ARENA, Duran Duran, Capitol



- 10 — LIKE A VIRGIN, Madonna, Sire
- 11 9 SUDDENLY, Billy Ocean, Jive/Arista
- 12 12 THE UNFORGETTABLE FIRE, U2, Island
- 13 15 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 14 14 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 15 10 17 CHICAGO, Full Moon/Warner Brothers
- 16 17 HEARTBEAT CITY, The Cars, Elektra
- 17 16 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 18 28 RECKLESS, Bryan Adams, A&M
- 19 20 VALOTTE, Julian Lennon, Atlantic
- 20 32 TROPICO, Pat Benatar, Chrysalis
- 21 13 BREAK OUT, Pointer Sisters, Planet
- 22 22 EMOTION, Barbra Streisand, Columbia/CBS
- 23 24 MAKE IT BIG, Wham!, Columbia/CBS
- 24 11 TONIGHT, David Bowie, EMI-America
- 25 25 A PRIVATE HEAVEN, Sheena Easton, EMI-America
- 26 26 WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin/Epic
- 27 18 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 28 21 GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Columbia/CBS
- 29 19 ANIMALIZE, Kiss, Mercury
- 30 30 NEW EDITION, New Edition, MCA
- 31 27 MADONNA, Madonna, Sire
- 32 44 PERFECT STRANGER, Deep Purple, Mercury
- 33 33 VOA, Sammy Hagar, Geffen
- 34 34 TEACHERS, Soundtrack, Capitol
- 35 42 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, Island
- 36 23 STAY HUNGRY, Twisted Sister, Atlantic
- 37 37 ICE CREAM CASTLE, The Time, Warner Brothers
- 38 38 1984, Van Halen, Warner Brothers
- 39 39 DON'T STOP, Jeffrey Osborne, A&M
- 40 40 OUT OF THE CELLAR, Ratt, Atlantic
- 41 29 DESERT MOON, Dennis De Young, A&M
- 42 45 NO BRAKES, John Waite, EMI-America
- 43 57 ISOLATION, Toto, Columbia/CBS
- 44 35 SAM HARRIS, Sam Harris, Motown
- 45 31 WHAT ABOUT ME?, Kenny Rogers, RCA
- 46 41 SWEPT AWAY, Diana Ross, RCA
- 47 36 REBEL YELL, Billy Idol, Chrysalis
- 48 — LUSH LIFE, Linda Ronstadt, Asylum
- 49 — HIGH CRIME, Al Jarreau, Warner Brothers
- 50 50 GIRLS WITH GUNS, Tommy Shaw, A&M

Compiled by Billboard

Christmas/New Year—Classified Display Dates

All copy must reach us no later than 5.30pm on dates stated.

Issue 22 December — Wednesday 12 December

Issue 29 December — Monday 17 December

Issue 5 January — Thursday 20 December

For colour ads please phone

US Singles

- 1 2 OUT OF TOUCH, Daryl Hall & John Oates, RCA
- 2 1 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
- 3 3 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 4 7 THE WILD BOYS, Duran Duran, Capitol
- 5 6 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
- 6 10 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CBS
- 7 11 SEA OF LOVE, Honeydrippers, Es Paranza
- 8 8 PENNY LOVER, Lionel Richie, Motown
- 9 13 COOL IT NOW, New Edition, MCA
- 10 14 WE BELONG, Pat Benatar, Chrysalis
- 11 21 LIKE A VIRGIN, Madonna, Sire
- 12 5 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 13 15 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 14 9 STRUT, Sheena Easton, EMI-America
- 15 4 PURPLE RAIN, Prince & The Revolution, Warner Brothers
- 16 18 VALOTTE, Julian Lennon, Atlantic
- 17 17 IT AIN'T ENOUGH, Corey Hart, EMI-America
- 18 19 WALKING ON A THIN LINE, Huey Lewis & The News, Chrysalis
- 19 12 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 20 24 ALL I NEED, Jack Wagner, Qwest
- 21 27 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 22 25 DO WHAT YOU DO, Jermaine Jackson, Arista
- 23 29 RUN TO YOU, Bryan Adams, A&M
- 24 26 HELLO AGAIN, The Cars, Elektra
- 25 16 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 26 28 WE ARE THE YOUNG, Dan Hartman, MCA
- 27 34 UNDERSTANDING, Bob Seger And The Silver Bullet Band, Capitol
- 28 36 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 29 31 I DO WANNA KNOW, REO Speedwagon, Epic
- 30 32 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 31 20 DESERT MOON, Dennis De Young, A&M
- 32 35 STRANGER IN TOWN, Toto, Columbia/CBS
- 33 40 JAMIE, Ray Parker Jr, Arista
- 34 42 THE BOYS OF SUMMER, Don Henley, Geffen
- 35 39 PRIDE (IN THE NAME OF LOVE), U2, Island
- 36 33 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes and James Ingram, RCA
- 37 45 EASY LOVER, Philip Bailey, Columbia/CBS
- 38 43 THE BELLE OF ST MARK, Sheila E, Warner Brothers
- 39 46 TENDER YEARS, John Cafferty & The Beaver Brown Band, Scotti Bros
- 40 56 LOVER BOY, Billy Ocean, Jive/Arista
- 41 37 TEARS, John Waite, EMI-America
- 42 51 BRUCE, Rick Springfield, Mercury
- 43 23 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 44 48 DON'T STOP, Jeffrey Osborne, A&M
- 45 — I WANT TO KNOW WHAT LOVE, Foreigner, Atlantic
- 46 47 TWO TRIBES, Frankie Goes To Hollywood, Island
- 47 52 CALL TO THE HEART, Guiffria, Camel/MCA
- 48 50 HAD A DREAM (SLEEPING WITH THE ENEMY), Roger Hodgson, A&M
- 49 59 FOOLISH HEART, Steve Perry, Columbia/CBS
- 50 53 CATCH MY FALL, Billy Idol, Chrysalis
- 51 41 HANDS TIED, Scandal featuring Patty Smyth, Columbia/CBS
- 52 64 LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
- 53 22 BLUE JEAN, David Bowie, EMI-America
- 54 65 NEUTRON DANCE, Pointer Sisters, Planet
- 55 71 IN NEON, Elton John, Geffen
- 56 57 TI AMO, Laura Branigan, Atlantic
- 57 61 JUNGLE LOVE, The Time, Warner Brothers
- 58 62 SOLID, Ashford & Simpson, Capitol
- 59 60 TAXI DANCING, Rick Springfield, RCA
- 60 38 I CAN'T DRIVE 55, Sammy Hagar, Geffen

Bullets 61-100

- 61 67 MISLED, Kool & The Gang, De-Lite
- 62 74 TONIGHT, David Bowie, EMI-America
- 63 68 TENDERNESS, General Public, IRS
- 70 72 THE WILD LIFE, Bananarama, London
- 71 84 OPERATOR, Midnight Star, Solar/Elektra
- 72 82 MISSING YOU, Diana Ross, RCA
- 81 — THE HEAT IS ON, Glenn Frey, MCA
- 82 — I WANNA GO BACK, Billy Satellite, Capitol
- 85 95 LET IT ALL BLOW, Dazz Band, Motown
- 86 — DON'T WAIT FOR HEROES, Dennis De Young, A&M
- 89 — EYE ON YOU, Billy Squier, Capitol
- 90 — TRAGEDY, John Hunter, Private I

Compiled by Billboard

Help!

WHERE CAN I get a record valued, locally, if possible? I have what I think is a rare Beatles recording which seems to be of a live concert in America circa 1965/66. Frinstance, there is an unusual version of 'This Boy' with John and maybe Paul singing and just one guitar accompaniment.

It is unmistakably the Beatles, yet the record has an unmarked label and a plain white cover. The label reads "Side One" and "Side Two", that's all. Any information you can give me would be appreciated.

Bryan D. Wallasey

● *The plain white packaging may indicate that you have a Beatles bootleg on your hands rather than a test pressing. For advice and information on exactly what you have got, contact your nearby Beatles Information Centre, Number 9 Dream, Cavern Walks, Mathew Street, Liverpool. (Tel: 051 227 1026). They can help fans sell Beatles rarities to other enthusiasts and collectors.*

Unfortunately, if you do have a bootleg on your hands and tried to sell through a major auction room, you might find the copyright owners of the original material seizing it back without paying you a penny, as they are legally entitled to do. Any readers who think they know exactly what Bryan's record happens to be, drop a line

No more lonely eats

I THINK my problem started about two years ago when I decided I needed to lose a few pounds and did so by stopping eating cakes and biscuits. However, as soon as I lost weight I started eating more than I did before.

Now this cycle has become exaggerated, so that I eat huge amounts three or four times a week, (this varies, depending on whether or not I'm depressed), and then I take laxatives and starve myself so I don't get fat.

Two months or so ago, I started a new job, which is well paid and interesting at the same time, and started seeing a girl. For about four weeks, I was really happy. I ate normally, and felt great. Then, I don't know what happened, but she changed her mind about me suddenly.

Since then, my eating habits have become worse. I've become even more depressed and have lost interest in work and everything else. I'm embarrassed to talk to my doctor but think I must be suffering from a condition known as bulimia. Are there any organisations I can contact? Peter, South Wales

● *It may be a mistake to label yourself as someone who is suffering from bulimia, a medically recognised condition where sessions of violent overeating, the stuffing down of marathon helpings of food, are followed by feelings of guilt and depression and large doses of laxatives, without taking medical advice. Bulimia is associated with anorexia nervosa, a condition where low self-esteem, an obsession with slimming and poor self-image combine to cause excessive weight loss and acute physical damage and debility.*

Young men as well as young women can have the symptoms of bulimia and anorexia, and Anorexic Aid which has a network of self-help groups active in most parts of the UK, has set up a male support group in recognition of this fact.

If you have reservations about seeing your doctor but feel you cannot bring your diet back to a balanced pattern without help and support, then it is important for you to make contact with a self-help organisation, as you suggest.

For information and support write to Anorexic Aid, The Priory Centre, 11 Priory Road, High Wycombe, Bucks. (Tel: High Wycombe 21431), or to Anorexic Family Aid, 43 Low Road, Hellesdon, Norwich. (Tel: 414794). Much work has still to be done as far as research into the causes of these conditions are concerned, and another useful address, for people who support this approach, is the Society For The Advancement Of Research Into Anorexia, Stanthorpe, New Pound, Wisborough Green, Billingshurst, West Sussex.



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.

HELPI DOES a General Public information service exist? Where can I write to them?

David, Woburn Sands

● *Sorry fans, there's no official info service for the band. But, if it's any consolation you can write to General Public c/o Virgin Records, 553/579 Harrow Road, London W10. Any letters are forwarded to the lads.*

KOOL & THE GANG

NEW STUDIO ALBUM EMERGENCY

Includes the British hit FRESH plus the gospel inspired YOU ARE THE ONE and MISLED.

December U.K. TOUR DATES

Tues. 4 Edinburgh Playhouse
Wed. 5 Manchester Apollo
Thurs. 6 Nottingham Royal Concert Hall

Fri. 7 Birmingham Nec
Sat. 8 Swindon Odeon
Sun. 9 St Austell Cornwall Coliseum
Mon. 10 Cardiff St Davids Hall
Tue. 11 Bournemouth International Centre

Wed. 12 Brighton Conference Centre
Thurs. 13 Sheffield City Hall
Sat. 15 London, Wembley Arena
Sun. 16 London, Wembley Arena

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phonogram

● LONDON DOMINION

ALISON MOYET rates a good 10 points on the Smithometer. Seeing her at the London Dominion I thought she would be more nervous than a miner about to cross a picket line, but Alison turned her adrenalin into undiluted charm and it helped make up a magnificent show.

It would have been easy to deliver every song from the new album, wave goodbye and disappear into the night. But Alison had much more to offer — neatly dovetailing expansive segments of her past into a meaty set.

The band was a powerful backdrop for her talents as well. Hot, tasty and ripe, especially for the panoramic build up of 'Love Resurrection'. Hardly a note fluffed or a foot out of place even when they steered through a pretty furious version of 'What Becomes Of The Broken Hearted'.

Being a sentimental sod, Alison crooning under a spotlight centre stage provided some of the best moments for me. Wrapping herself up in Billie Holliday's 'That Old Devil Called Love' she generated more warmth than an eskimo who's just downed two bottles of vodka.

Yep, she turned up trumps with 'Only You', the song I was really waiting for. Fortunately she hadn't been tempted to give it a big production treatment, but stuck to the original instead, tugging at heart strings and pricking eyes.

'Winter Kills' was another classic, lovingly sung with just a hint of bittersweet menace, before she cracked the whip on 'All Cried Out'.

What a woman, what a show!

ROBIN SMITH

Pic: JOE SHUTTER

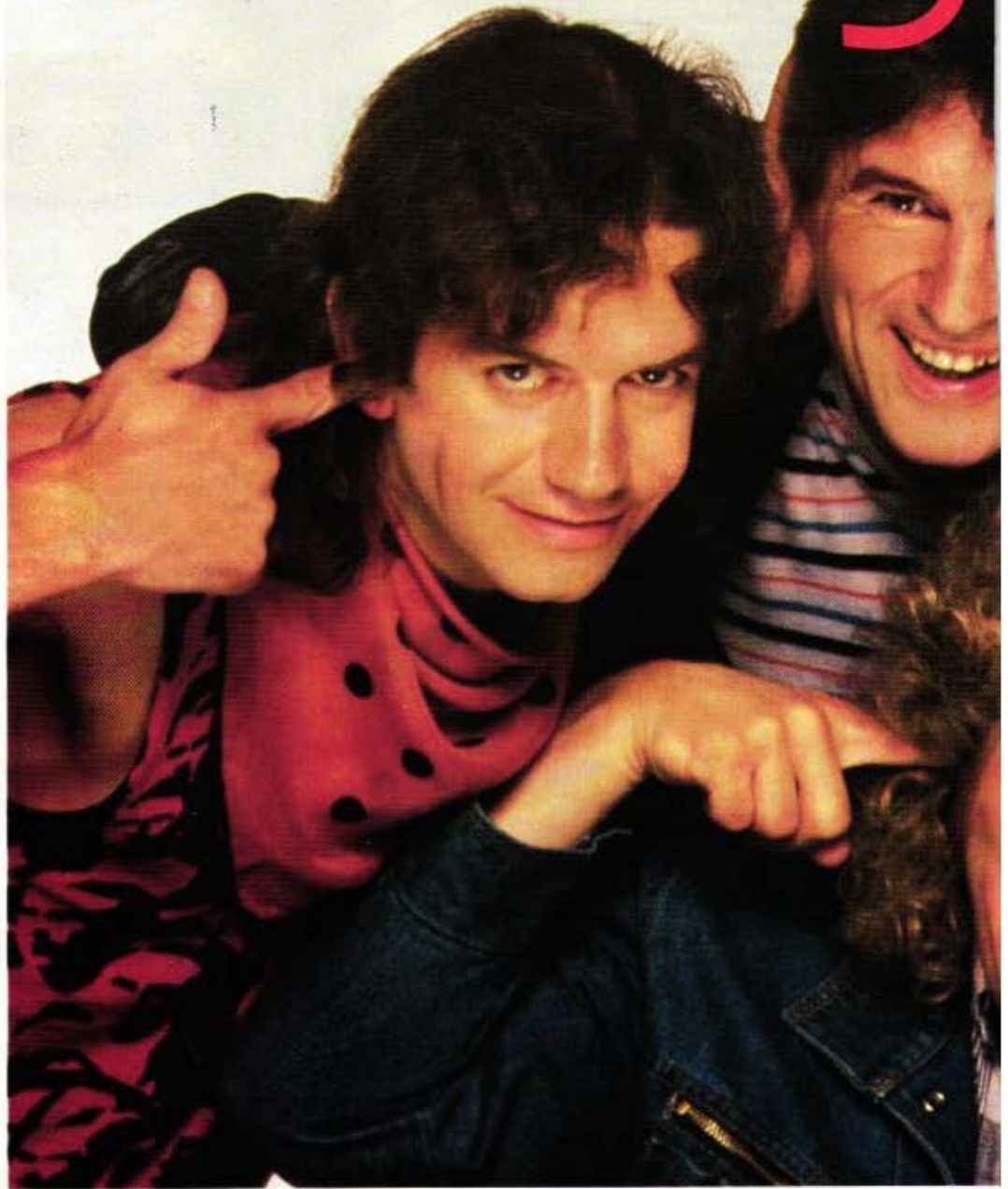


alison moyet

L I V E

merry hitlist

every



By the side of a swimming pool, on top of a skyscraper, in the bog — where else is Slade's Jim Lea inspired to write? Andy Strike gasps in amazement

IF MY dad could pick winners like Jim Lea of Slade can write hits, I'd go home more often! Come to think of it, Slade have probably had more hits than he's had winners, and here they are again with 'All Join Hands' galloping up the last furlong of the charts towards the winner's enclosure.

Never mind every picture telling a story, as far as Jim's concerned every Slade record tells a story. RM tests Jim's memory as he recounts the story behind the hits and cautiously tips 'Merry Xmas Everybody' as a hit again.

'COZ I LOVE YOU'

"That was the time when I wrote mainly with Don and Dave wrote with Nod. Nod and I were really into Stephan Grappelli and Django

b o o d y



Reinhardt, the violin and stuff, so one afternoon I went over to Nod's on this council estate where he lived with his mum and dad and I said 'hey Nod, why don't we write a song?'

"I took my violin with me and said why don't we do a Stephan Grappelli thing. 'Hot Love' was in the charts at the time — Marc Bolan, and I said something like that, dead simple and we wrote the song literally in half an hour. We got the structure of the tune and Nod just filled in the gaps. That's the only song we've ever written together like that."

'GOODBYE T' JANE'

"Was written by the side of a swimming pool in Fresno just outside San Francisco. I remember lying there one day on our afternoon off and Chas Chandler, who was our manager, said to me 'Jimmy, if you've got nothing to do — write a song cos there's

money in it!'

"Everyone else was messing about pissed and I was lying there bored, I'm always bored. So I thought right — write a song, go! I went 'Goodbye T' Jane, Goodbye T' Jane' and then we were flying back to finish off the 'Slayed' album and I thought right, I need the next bit to that."

I went and had a pee in the bog and I got all excited and sang it over and over, then suddenly I went 'I say you're so young', and it just blurted out."

"So that was it, finished at twenty thousand feet. Then when we eventually got into the studio we had the backing track done and Nod said 'right I've done the lyrics' and he went up and sang 'Hello T' Jane'. I'll never forget that it was so funny."

'MERRY XMAS EVERYBODY'

"Nod had written the chorus of it in 1967. In

those days it was all flower power and Sgt Pepper and Nod had written this tune. The verse was naff but then he came to the chorus and went 'Buy me a rocking chair to watch the world go by, buy me a looking glass, I'll look you in the eye' — very Sgt Pepper."

"I don't use tape recorders, I just remember everything and if something's been written 10 or 15 years ago, it stays up here in my head. I never forgot that chorus, and I was in the shower in America somewhere thinking — Bob Dylan, Bob Dylan — and suddenly out came 'are you hanging up a stocking on the wall' and I thought that'll go with that chorus Nod did in '67."

"So I rang Nod and said, what about doing a Christmas song and he said alright, so I played it to him and that was it. We recorded it in the Record Plant in New York which is on top of a skyscraper. We said we needed an echoey room but in those days nobody went for this big, big sound that they're all into now."

"These engineers thought we were mad, they're going 'no man, you know the Eagles, a very tight sound, 'Hotel California' and all that pinging out of the speakers at you. I said what about the hallway downstairs and they went 'we can't use the hallway, there's all these businessmen walking through for the other offices'. Anyway we ran lines down to the hallway and there we were in September singing 'so here it is Merry Xmas' and we were totally unknown then over there and people thought we were mad."

"Of course it was a monster hit and now we have to keep competing with it every Christmas. Polydor send us crates of champagne every year and we keep telling them, we don't drink the stuff, we don't like it — give us beer."

'GET DOWN AND GET WITH IT'

"This was the 'put your hands in the air' number. You notice most bands do this corny thing at the end of the show when they say 'everybody put your hands in the air' and you go — oh no, yawn, how embarrassing. So 'Get Down And Get With It' was Nod's idea, he'd heard it at this discotheque. It was great because it was all in the song, join in."

'MAMA WEER ALL CRAZEE NOW'/'CUM ON FEEL THE NOIZE'

"I was at a Chuck Berry gig in '72 and everybody was singing his tunes. He kept stopping and letting the crowd sing and it wasn't just a few people, it was everyone. I thought it was amazing and I thought — why not write the crowd into the songs, and so of course, the next one was 'Take Me Back 'Ome' then 'Jane' but then we got round to 'Mama Weer All Crazee Now' and 'Cum On Feel The Noize' and all the chants were written into the tunes."

'WE'LL BRING THE HOUSE DOWN'

"We were getting this big ovation the week after the Reading Festival. The crowd stayed at the end for 15 minutes and it wasn't just a few idiots down the front. The crowd were chanting this 'woh oh oh oh oh' and there was a big argument going on in the dressing room."

"Chas was going 'you've got to go on otherwise there's going to be a riot!' We looked through the curtain and all the gear had been packed away and they're going 'woh oh oh oh oh' and I thought there's got to be a song in that — it's great."

"Then years later I was watching 'Rock Goes To College' and the crowd were doing our chant at a BA Robertson gig. I felt a bit sorry for the bloke and he came on and said 'I'll stop that, it's a lousy tune with three notes and a crappy lyric ."

'ALL JOIN HANDS'

"It's another anthem. I come up with these on my way down to the chip shop. It just popped into my head while I was walking down the street. I don't have to sit down at a piano or lock myself in a cottage somewhere. I've got all the tunes in my head but Nod's my bounce, my partner. We could write over the phone by now."

X WORD

First correct solution wins a £5 record token. Entries to: Record Mirror, 40 Long Acre, London WC2

ACROSS:

- 1 Chicago are having difficulty trying to kick it (4,5,2,5)
- 7 What the Dazz Band want us all to do (3,2,3,4)
- 9 & 19 Down They flew into the charts On The Wings Of A Nightingale (6,8)
- 11 Alison has no tears left (3,5,3)
- 13 What you should do to yourself (7)
- 14 Forecast from the Weather Girls (3,7,3)
- 16 If you listen to ABC you could end up like Daryl and John's girl (4)
- 18 Built by Pink Floyd (3,4)
- 21 See 27 across
- 22 He used to sing for Bread (5)
- 24 Frankie frontman (5,7)
- 26 Ol Neil is a Penny Lover (6)
- 27 & 21 Across "Don't" said Elton, "I'm only the piano player" (5,2)
- 28 Sister Sledge can't be found in the charts (4,2,5)
- 31 The Jam wanted to Dig The New — (5)
- 32 Bunnyman hit that could go on and on (5,4)
- 33 Group travelling on The Big Express (1,1,1)

DOWN:

- 1 30 seconds is all Matt needs to have a hit (4,1,6)
- 2 Lloyd Cole long player (12)
- 3 Our Eurovision group of 1984 (5,3,3,9)
- 4 He won't run away (5,8)
- 5 She adds a bit of sparkle to Bucks Fizz (3,5)
- 6 The voice of Iron Maiden (5,9)
- 8 Stones classic for coffee time (5,5)
- 10 Given by Nick Heyward (7,4)
- 12 You can lay your hands on him if you want (3,6)

- 15 A sitar can turn into a label (6)
- 17 Story teller (6)
- 19 See 9 across
- 20 Greeting received at the pleasure dome (7)
- 23 A 1984 hit for Bob Marley (3,4)
- 25 Cool or blue, sometimes they all sound the same (5)
- 26 John or Julian (6)
- 29 Crime carried out in 1984 (3)
- 30 1971 Sweet hit (2,2)

LAST WEEK'S SOLUTION

ACROSS: 1 'Gimme All Your Lovin', 7 Talking Heads, 9 To A Go Go, 10 'Fugazi', 12 Otis, 14 Electric Dreams, 16 Diary, 18 Gang Of Four, 22 'I Don't Wanna Dance', 24 'Hello', 25 SOS, 29 'The Unforgettable Fire', 31 'Lament', 32 Perfect, 33 Fun, 35 Billy Joel, 37 Rockwell, 39 Town Tonight, 40 Earth.

DOWN: 1 'Gotta Get You Home Tonight', 2 Melle Mel, 3 Log, 4 'Rosanna', 5 Nightlife, 6 Big, 8 'Infatuation', 9 Tears, 11 Going Down, 13 Strangers, 15 'Enola Gay', 17 Goodbye, 19 Randy Crawford, 21 Culture Club, 23 The Edge, 25 Stiff, 26 Animal, 27 Born, 28 Trouble, 30 The Flat, 34 Long, 36 Ian, 38 'Wot'.

X-WORD WINNER (NOV 24)
Mr D J Atkin, 12 Postern Crescent, Morpeth, Northumberland, NE61 2JN.

X-WORD WINNER (Dec 1) Alison Mitchell, 29A Fieldhouse Rd, London SW12.



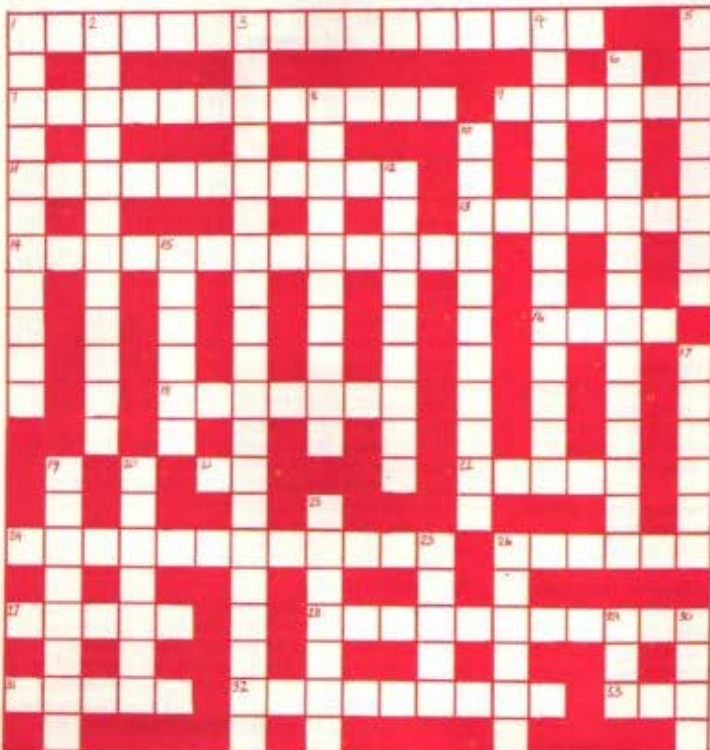
SPOT THE ugly mug. Yes it's Gary Glitter and friend — no, not Boy George after a rough night. Gazza hit the charts this year with 'Dance Me Up' but can you name his first hit and his real name to start our dancing trivia quiz?

TRIVIA QUIZ

- 1 Which US artist popularised the twist in the Sixties?
- 2 Abba scored two number ones in 1976. 'Fernando' was one, what was the other?
- 3 Who danced themselves dizzy in 1980?
- 4 Dexys Midnight Runners' first single only just made the top 40. What was it?
- 5 Who was dancing in outer space in 1979?
- 6 Which Chic hit had a chorus 'Yowsah Yowsah Yowsah'?
- 7 'Dance The Body Music' was a hit for which Afro-Rock outfit?
- 8 Which dance did Carl Douglas perform in 1974?
- 9 A medley of old Shadows hits called 'Dance On' was a minor hit in 1980 for which group?
- 10 Who was dancing in the moonlight and got caught in the spotlight?
- 11 The 'rowing boat' song was inspired by which group and which song?
- 12 Name the teeny idols who popularised 'the bump'?
- 13 Which mod band took 'D-a-a-ance' into the top 20 in 1980?
- 14 Who was dancing in the disco heat?
- 15 Which Kinks hit takes its name from a BBC programme?
- 16 What sort of party did Showaddywaddy go to in 1977?
- 17 Name the current TV star who was dancing with the captain in 1976?
- 18 Where were Marshall Hain dancing in 1978?
- 19 Who began the dance craze 'the funky chicken'?
- 20 With which group did Billy Idol sing 'Dancing With Myself'?
- 21 Who was 'dancin' easy' in 1977?
- 22 Name the record that has twice been a hit for Martha Reeves & The Vandellas?
- 23 On which night of the week was Barry Blue dancing?
- 24 Who said 'dance little lady dance'?
- 25 Which ex-Rainbow drummer danced with the devil?

ANSWERS

1 Chubby Checker, 2 Dancing Queen, 3 Liquid Gold, 4 Dance Stance, 5 Atmosphere, 6 Dance Me Up To The Streets, 7 Saturday Night Fever, 8 The City, 9 Rufus Thomas, 10 Generation X, 11 Denny Williams, 12 Paul Nicholas, 13 The City, 14 Kenny Rogers, 15 Come Dancing, 16 Dancin', 17 Paul McCartney, 18 The City, 19 Rufus Thomas, 20 Generation X, 21 Denny Williams, 22 Head/Gap Band, 23 Kenny Rogers, 24 Sylvester, 25 Come Dancing, 26 Dancin', 27 Party, 28 The Lambs, 29 The Kinks, 30 Come Dancing, 31 Come Dancing, 32 Dancin', 33 Dancin', 34 Dancin', 35 Dancin', 36 Dancin', 37 Dancin', 38 Dancin', 39 Dancin', 40 Dancin'.



UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

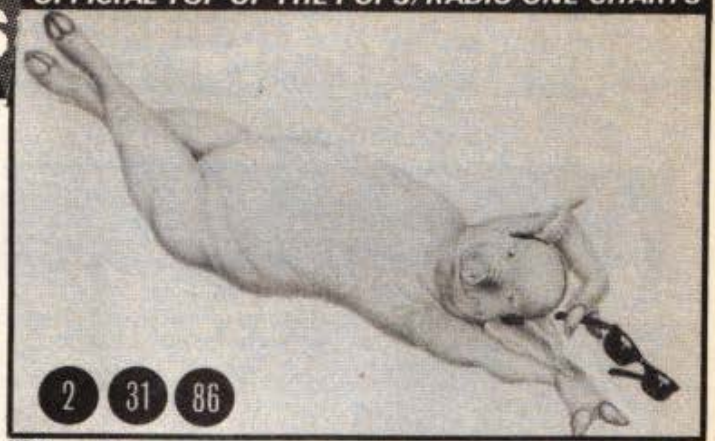
Week ending December 8, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	2	THE HITS ALBUM, Various, CBS/WEA
2	—	1	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin NOW4 ☆
3	2	4	MAKE IT BIG, Wham!, Epic ☆
4	3	5	THE COLLECTION, Ultravox, Chrysalis ☆
5	4	4	ALF, Alison Moyet, CBS ☆
6	5	5	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZZT/Island ☆
7	6	20	DIAMOND LIFE, Sade, Epic ☆
8	9	4	GREATEST HITS, Shakin' Stevens, Epic □
9	7	3	ARENA, Duran Duran, EMI
10	14	6	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone □
11	13	8	YESTERDAY ONCE MORE, Carpenters, EMI □
12	8	2	THE RIDDLE, Nik Kershaw, MCA □
13	15	4	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □
14	12	8	CINEMA, Elaine Paige, K-Tel □
15	10	23	ELIMINATOR, ZZ Top, Warner Bros ☆
16	16	2	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
17	28	5	GOLDEN DAYS, Fureys, K-Tel □
18	20	4	GREATEST HITS, Chas and Dave, Rockney □
19	—	1	THE 12" ALBUM, Howard Jones, WEA WX14 □
20	22	3	LOVE SONGS, Stevie Wonder, Telstar
21	18	4	VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz
22	25	24	PRIVATE DANCER, Tina Turner, Capitol □
23	17	59	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
24	11	3	HATFUL OF HOLLOW, Smiths, Rough Trade □
25	24	4	ALL THE HITS, Eddy Grant, K-Tel □
26	33	9	DES O'CONNOR NOW, Des O'Connor, Telstar □
27	19	5	BAD ATTITUDE, Meat Loaf, Arista □
28	32	2	2 AM PARADISE CAFE, Barry Manilow, Arista
29	27	3	1984, Eurythmics, Virgin
30	—	1	PARTY PARTY, Black Lace, Telstar STAR2250
31	21	17	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
32	91	2	HOOKED ON NUMBER ONES, Various, K-Tel
33	30	6	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ☆
34	39	3	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
35	26	9	THE UNFORGETTABLE FIRE, U2, Island □
36	29	9	GREATEST HITS, Randy Crawford, K-Tel □
37	34	104	THRILLER, Michael Jackson, Epic ☆
38	37	8	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
39	41	8	I AM WHAT I AM, Shirley Bassey, Towerbell □
40	59	2	THE JOHN DENVER COLLECTION, John Denver, Telstar
41	23	8	I FEEL FOR YOU, Chaka Khan, Warner Bros □
42	—	1	SCREEN GEMS, Elkie Brooks, EMI Screen 1 □
43	38	7	GREATEST LOVE CLASSICS, Andy Williams, EMI □
44	42	7	STEELTOWN, Big Country, Mercury □
45	—	1	EXORCISING GHOSTS, Japan, Virgin VGD3510
46	49	4	GIRLS JUST WANNA HAVE FUN, Nolans, Towerbell □
47	35	12	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown □
48	31	4	REAL TO REEL, Marillion, EMI □
49	58	23	PARADE, Spandau Ballet, Chrysalis ☆
50	36	40	THE WORKS, Queen, EMI ☆
51	48	30	LEGEND, Bob Marley And The Wailers, Island ☆
52	44	12	ALL BY MYSELF, Various, K-Tel □
53	43	2	THE ROCK CONNECTION, Cliff Richard, EMI
54	40	5	PERFECT STRANGERS, Deep Purple, Polydor □
55	46	32	BREAKOUT, Pointer Sisters, Planet □
56	68	2	VOLUME ONE, Honeydrippers, Es Paranza
57	51	8	GEFFERY MORGAN . . ., UB40, Dep International/Virgin
58	56	66	AN INNOCENT MAN, Billy Joel, CBS ☆
59	69	21	PURPLE RAIN, Prince And The Revolution, Warner Bros □
60	61	7	EMOTION, Barbra Streisand, CBS □
61	55	74	QUEEN GREATEST HITS, Queen, EMI ☆
62	52	40	HUMAN RACING, Nik Kershaw, MCA ☆
63	66	3	LIKE A VIRGIN, Madonna,
64	47	3	ZOOLOOK, Jean Michel Jarre, Polydor
65	54	307	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆



NOW... still hogging the charts

66	76	10	TONIGHT, David Bowie, EMI America □
67	62	54	UNDER A BLOOD RED SKY, U2, Island ☆
68	73	2	CHRISTMAS, Richard Clayderman, Delphine
69	67	26	BORN IN THE USA, Bruce Springsteen, CBS □
70	—	1	EUGENE WILDE, Eugene Wilde, Fourth & Broadway BRLP502
71	50	5	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
72	72	11	WE ARE FAMILY, Sister Sledge, Cotillion □
73	60	6	VALOTTE, Julian Lennon, Charisma
74	77	9	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
75	—	1	TRULY FOR YOU, Temptations, Motown ZL72342
76	88	8	RATTLESNAKES, Lloyd Cole and the Commotions, Polydor
77	57	4	AURAL SCULPTURE, Stranglers, Epic
78	45	3	BERSERKER, Gary Numan, Numa
79	63	2	DON'T SUPPOSE, Limahl, EMI
80	71	29	FANTASTIC, Wham!, Innervision ☆
81	53	3	TREASURE, Cocteau Twins, 4AD
82	100	72	NO PARLEZ, Paul Young, CBS ☆
83	64	10	SOME GREAT REWARD, Depeche Mode, Mute □
84	—	1	LOVE SONGS, Various, Telstar STAR2246
85	98	38	ALCHEMY, Dire Straits, Vertigo □
86	92	36	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
87	85	2	17, Chicago, Full Moon
88	75	9	HITS HITS HITS, Various, Telstar □
89	65	4	WHO'S LAST, Who, MCA
90	87	64	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
91	86	2	STAGES, Elaine Page, K-Tel ☆
92	—	1	IN THE PINK, James Galway and Henry Mancini, RCA Red Seal RL85315
93	—	1	THE CHRISTMAS CAROL COLLECTION, Various, Fame WHS4130001
94	—	1	JAMES LAST IN SCOTLAND, James Last, Polydor POLD5166
95	70	7	STOP MAKING SENSE, Talking Heads, EMI
96	83	3	PORTRAIT, Diana Ross, Telstar □
97	—	1	POWERSLAVE, Iron Maiden, EMI POWER1 □
98	94	3	BREAKDANCE, Various, Polydor □
99	—	1	YOU CAUGHT ME OUT, Tracey Ullman, Stiff SEEZ56
100	—	1	GHOSTBUSTERS, Original Soundtrack, Arista 206559

Compiled by Gallup

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

Music Video

1	2	VIDEO REWIND, The Rolling Stones, Vestron
2	1	END OF THE ROAD '84, Status Quo, Videoform
3	8	THE WORKS, Queen, PMI
4	5	THIS IS ELVIS, Warners
5	9	JAZZIN' FOR BLUE JEAN, David Bowie, PMI
6	6	DANCING ON THE VALENTINE EP, Duran Duran, PMI
7	7	TOGETHER, Cliff Richard & The Shadows, PMI
8	—	2AM PARADISE CAFE, Barry Manilow, Peppermint/Guild
9	4	WE WILL ROCK YOU, Queen, Peppermint/Guild
10	12	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
11	3	LIVE, David Bowie, Videoform
12	22	LIVE, Blondie, CIC
13	15	THE 7TH DATE OF HELL, Venom, Polygram
14	16	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
15	11	SYNCHRONICITY CONCERT, The Police, A&M/PVG
16	—	HEARTBEAT CITY, The Cars, Warners
17	13	READY STEADY GO SPECIAL, Otis Redding, PMI
18	14	DEAF NOT BLIND, Motorhead, Virgin/PVG
19	—	READY STEADY GO! VOLUME III, PMI
20	17	THE COMPLEAT BEATLES, MGM/UA

Compiled by Video Week

DURAN DURAN ● THOMPSON TWINS
McCARTNEY ● KOOL ● PAUL YOUNG

UK Singles

Week ending December 8, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	3	2	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island
2	1	6	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M ◊
3	4	4	THE RIDDLE, Nik Kershaw, MCA ◊
4	6	6	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
5	7	3	TEARDROPS, Shakin' Stevens, Epic
6	2	8	I FEEL FOR YOU, Chaka Khan, Warner Bros ◻
7	11	7	I WON'T RUN AWAY, Alvin Stardust, Chrysalis
8	27	4	LIKE A VIRGIN, Madonna, Sire
9	28	3	WE ALL STAND TOGETHER, Paul McCartney And Frog Chorus, Parlophone
10	5	9	THE NEVER ENDING STORY, Limahl, EMI
11	8	7	HARD HABIT TO BREAK, Chicago, Full Moon
12	19	3	FRESH, Kool And The Gang, De-Lite
13	14	4	LOUISE, Human League, Virgin
14	12	6	LET IT ALL BLOW, Dazz Band, Motown
15	26	3	DO THE CONGA, Black Lace, Flair
16	17	5	ONE NIGHT IN BANGKOK, Murray Head, RCA
17	10	9	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive ◊
18	13	4	TREAT HER LIKE A LADY, Temptations, Motown
19	9	6	THE WILD BOYS, Duran Duran, EMI ◊
20	15	4	ALL JOIN HANDS, Slade, RCA
21	24	5	RESPECT YOURSELF, Kane Gang, Kitchenware
22	16	7	I'M SO EXCITED, Pointer Sisters, Planet
23	—	1	ROUND AND ROUND, Spandau Ballet, Chrysalis SPAN6
24	40	2	INVISIBLE, Alison Moyet, CBS
25	20	9	FREEDOM, Wham! Epic
26	31	4	PRIVATE DANCER, Tina Turner, Capitol
27	25	6	WARNING SIGN, Nick Heyward, Arista
28	29	10	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone ◊
29	35	2	WHERE THE ROSE IS SOWN, Big Country, Mercury
30	—	1	LAY YOUR HANDS ON ME, Thompson Twins, Arista TWINS5
31	18	7	THE WANDERER, Status Quo, Vertigo
32	37	2	THE MEDAL SONG, Culture Club, Virgin
33	23	5	HALF A MINUTE, Matt Bianco, WEA
34	28	16	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
35	45	2	SHOUT, Tears For Fears, Mercury
36	—	1	THANK GOD IT'S CHRISTMAS, Queen, EMI Queen 5
37	22	9	ALL CRIED OUT, Alison Moyet, CBS ◊
38	21	10	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros ◻
39	—	1	EVERYTHING MUST CHANGE, Paul Young, CBS A4972
40	47	2	NO MERCY, Stranglers, Epic
41	53	2	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit
42	63	2	NELLIE THE ELEPHANT, Toy Dolls, Volume
43	46	16	GHOSTBUSTERS, Ray Parker Jr, Arista ◻
44	44	2	LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
45	41	3	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
46	30	8	LOVE'S GREAT ADVENTURE, Ultravox, Chrysalis
47	33	12	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin ◊
48	54	4	SINCE YESTERDAY, Strawberry Switchblade, Korova
49	55	2	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
50	34	10	TOO LATE FOR GOODBYES, Julian Lennon, Charisma
51	70	2	YOU USED TO HOLD ME TIGHT, Thelma Houston, MCA
52	36	9	GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway
53	56	24	AGADOO, Black Lace, Flair ◻
54	32	5	BLASPHEMOUS RUMOURS/SOMEBODY, Depeche Mode, Mute



OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



THOMPSON TWINS: another part of a hit; FREDDIE MERCURY: Queen's Christmas message?; PRINCE: feeling a little light on his feet?

55	38	4	WE ARE FAMILY, Sister Sledge, Cotillion
56	72	2	ANOTHER ROCK AND ROLL CHRISTMAS, Gary Glitter, Arista
57	48	5	THE LAST FAREWELL, Elvis Presley, RCA
58	—	1	TONIGHT, David Bowie, EMI America EA187
59	67	2	RIDDLE ME, UB40, Dep International DEP15
60	62	3	THANK YOU MY LOVE, Imagination, R & B
61	64	2	THE GAY CAVALIEROS, Steve Wright, MCA
62	69	2	SEND MY HEART, Adventures, Chrysalis
63	—	1	THE TOUCH, Kim Wilde, MCA KIM2
64	—	1	I WOULD DIE FOR YOU, Prince, Warner Bros W9121
65	—	1	I FEEL FINE, Beatles, Parlophone R5200
66	43	5	KEEP ON KEEPIN' ON, Redskins, Decca
67	—	1	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic A9696
68	52	11	DRIVE, Cars, Elektra ◊
69	42	7	THIS IS MINE, Heaven 17, Virgin
70	49	11	MISSING YOU, John Waite, EMI America
71	—	1	WHO'S THAT GIRL, Flying Pickets, 10 Records
72	79	1	COULD YOU BE LOVED, Bob Marley And The Wailers, Island IS210
73	73	2	NEVER LET HER SLIP AWAY, Trevor Walters, Polydor
74	65	4	EAT YOUR HEART OUT, Paul Hardcastle, Cooltempo
75	51	3	MATT'S MOOD, Breekout Krew, London/Next

THE NEXT 25

76	59		HOT LINE TO HEAVEN, Bananarama, London
77			SEPTEMBER SONG, Ian McCulloch, Korova KOW40
78	89		THIS NIGHT, Billy Joel, CBS
79	81		POLICE OFFICER, Smiley Culture, Fashion
80			SO NEAR TO CHRISTMAS, Alvin Stardust, Chrysalis CHS2835
81	75		BIG DEAL (THEME), Bobby G, BBC
82			PRIDE (IN THE NAME OF LOVE), U2, Island IS202
83			NOWHERE FAST, Meat Loaf, Arista Arist600
84			SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA MCA930
85			WHEN OCTOBER GOES, Barry Manilow, Arista ARIST599
86			I WISH IT COULD BE XMAS EVERYDAY, Roy Wood and Wizzard, Harvest HR5173
87			VALOTTE, Julian Lennon, Charisma JL2
88	90		YOU MIGHT THINK, Cars, Elektra
89	86		SOMETIMES WHEN I'M DREAMING, Art Garfunkel, CBS
90			IN THE DARK, Roy Ayers, CBS A4855
91	76		LET THE REST OF THE WORLD GO BY, Rose Marie, A1
92			IN MY LIFE, Stephanie Mills, Club JAB9
93			WHO DO YOU LOVE, Intruders, Streetwave KHAN34
94			SEX O MATIC, Bar Kays, Club JABX 10
95	80		SOLID, Ashford And Simpson, Capitol
96	84		DAVE, Boomtown Rats, Mercury
97	83		STILL ON FIRE, Aztec Camera, WEA
98	97		ONE CHRISTMAS CATALOGUE/RELAX, Captain Sensible, A&M
99	77		WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill ◊
100	93		ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait

Compiled by Gallup

◊ Platinum (one million sales) ◻ Gold (500,000 sales) ◊ Silver (250,000 sales)

◀ KOOL AND THE GANG: the sweet smell of success?

Chartfile

THE ALBUM chart gained its eighth different leader in 10 weeks when CBS and WEA's joint venture 'The Hits Album' debuted at number one last week.

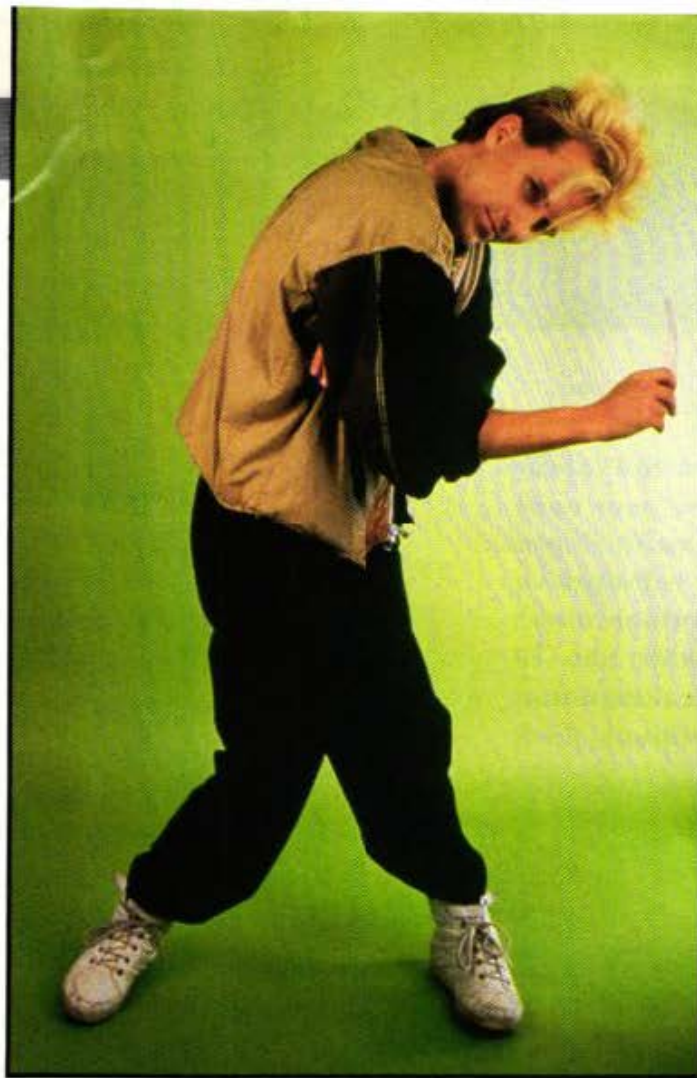
The period leading up to Christmas almost invariably results in a large turnover of albums at the top of the chart, but at no time in the 26-year history of the album charts have so many taken turns in pole position in such a short time.

In 1984 as a whole, some 18 albums have now reached number one. That's one of the highest totals ever, but is four less than last year, and five down on the record of 23 established in 1980. However, the last NINE number ones have topped the chart at their first attempt — a sequence without equal.

'The Hits Album' is a double comprising 32 tracks, all of which have made an impression on the singles chart. Tracks are drawn almost equally from the CBS and WEA families of labels, with a sprinkling of tracks leased from Jive and Arista. As you'd expect, **Wham!**, **Paul Young**, **Michael Jackson**, **Chaka Khan**, **Prince** and **Shakin' Stevens** are among the featured artists, as is **Howard Jones** who has now established an astonishing new precedent, with tracks on FIVE different number one albums this year.

Howie's hits 'New Song', 'What Is Love' and 'Pearl In The Shell' appeared, respectively, on 'Now That's What I Call Music' volumes one, two and three — chart toppers in January, April and August. His own debut album, 'Human's Lib', spent a fortnight at number one in March, and 'Like To Get To Know You Well' is on 'The Hits Album'. Cumulative sales for these albums exceed four million.

That total will undoubtedly be boosted significantly by the newly-released 'The 12" Album', which brings together Howard's previously released extended versions of 'What Is Love', 'Like To Get To Know You Well' and 'Total Conditioning', a freshly stretched 'Pearl In The Shell', a



HOWARD JONES: five star efforts

vastly superior remake of 'New Song' and the hitherto unreleased goodie 'Always Asking Questions'.

Along with **Nik Kershaw**, Jones is one of the major new talents to emerge this year, and at around £3.99 for nearly 40 minutes, 'The 12" Album' is an inexpensive way to sample his fine, melodic songs.

Unfortunately, its chances of reaching number one are slim, pitted as it is against a formidable array of new product and nearly 70 albums destined to receive an

artificial sales boost from TV advertising before Christmas.

LIKE TO Get To Know You Well' also turns up on a new compilation on the Swing The Cat label entitled 'Sometimes A Great Notion'. Proceeds from the album, which features 11 well-known acts performing alternate takes of hits and previously unreleased material, go to the British Deaf Association.

by ALAN JONES

The version of 'Like To Get To Know You Well' is a demo, recorded in the home studio of Howard Jones' manager. Other donors include **Elvis Costello** (a rather fine version of the Merseybeats' 'Really Mystified'), and **Pete Townshend's** prototype version of the **Who's** 'Relay'. There's also a new **Tom Robinson** track, 'Loner Boy', which didn't deserve to be discarded from his new album, and **Nick Heyward's** demo for 'On A Sunday', which is far superior to the hit version.

The LP line-up is completed by **Big Country**, **Dire Straits**, **Peter Gabriel**, **Eddy Grant**, **Robert Fripp** and **Rupert Hine**, whilst the cassette features bonus tracks by **Bruce Foxton** and **Paul Young**, the latter with a stylish revamp of **Frederick Knight's** soul hit 'I've Been Lonely For So Long'.

A varied and absorbing album, and an ideal way of unloading that record token Auntie Pru always sends at this time of the year...

WITH THEIR latest album finally making a foray into the charts here, it's interesting to compare **Chicago's** formidable American track record with their rather patchy progress in the UK.

Each of their 17 American albums has sold over 500,000 copies and 12 have reached the top 10. In Britain, where they've released 18 albums — the discrepancy is accounted for by a 'Love Songs' compilation on the short-lived TV Records label — eight have charted, but only the first two reached the top 10. Cumulative sales of Chicago albums in America stand at around 13 million, here they total less than 600,000.

A comparison of Chicago's singles success in the two countries reveals an even greater disparity.

'Hard Habit To Break' was their 35th singles chart entry in the States, their sixth here — and only 'I'm A Man' fared better on this side of the pond...



JIM DIAMOND: top of the Scots

JIM DIAMOND was stunned to realise his life's ambition last week, when his debut solo single 'I Should Have Known Better' surged to the top of the charts.

The diminutive (5ft 3in) 31-year-old Glaswegian was convinced he was going to be pipped at the post by the new Frankie Goes To Hollywood single 'The Power Of Love', but ran out a comfortable winner.

Diamond has been in the music business for 17 years, but his only previous chart experience was fronting Ph D, whose solitary hit 'I Won't Let You Down', peaked at number three in 1982.

His current hit first appeared in the chart on October 27, making a modest debut at number 83. It emerged as a contender for chart honours the following week, when it advanced 43 places to number 40 and was featured for the first time on 'Top Of The Pops'. The rest, as they say, is history.

Enthusiasing about his success on Radio One

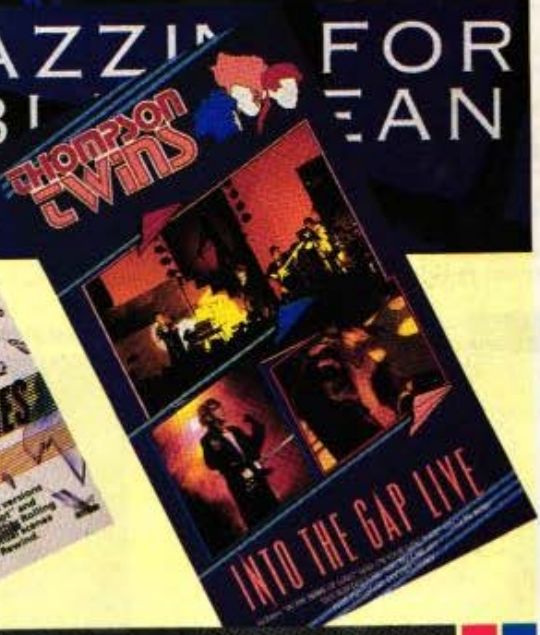
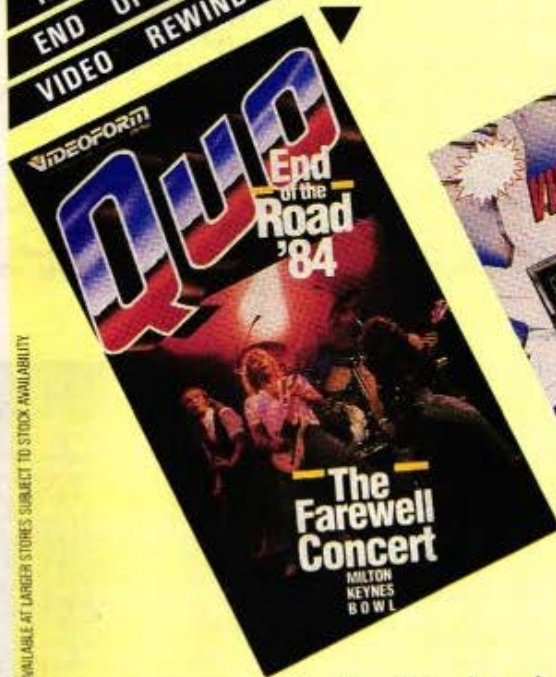
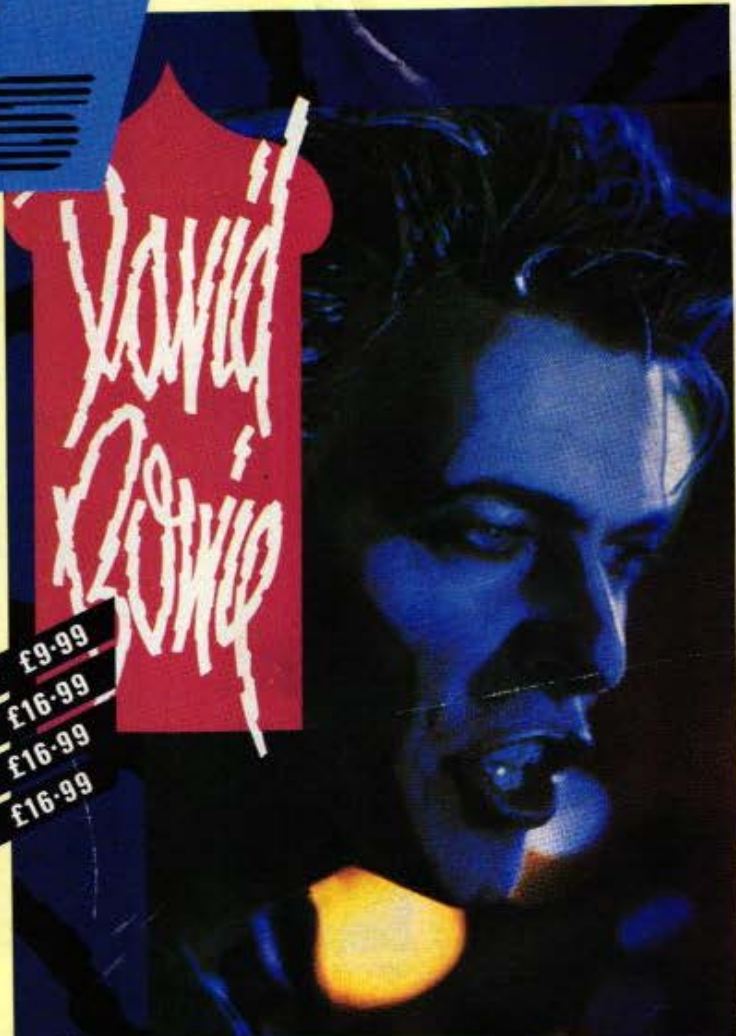
last Tuesday, Diamond generously expressed a hope that his reign at the top of the charts would be brief, urging listeners to support the star-studded Band Aid charity single 'Do They Know It's Christmas', which is emerging as a serious rival to Wham!'s aspirations for 'Last Christmas/Everything She Wants'.

Jim Diamond is only the third Scot to top the chart in the Eighties, following Kelly Marie (1980) and Aneka (1981). His success maintains A&M's record of a number one a year throughout the decade, being preceded by 'Every Breath You Take' (The Police, 1983), 'Happy Talk' (Captain Sensible, 1982), 'Every Little Thing She Does Is Magic' (The Police, 1981) and 'Don't Stand So Close To Me' (The Police, 1980). The label also had two chart toppers in 1979, 'Message In A Bottle' and 'Walking On The Moon', both by the Police, but had drawn a blank in the first 17 years of its existence.

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