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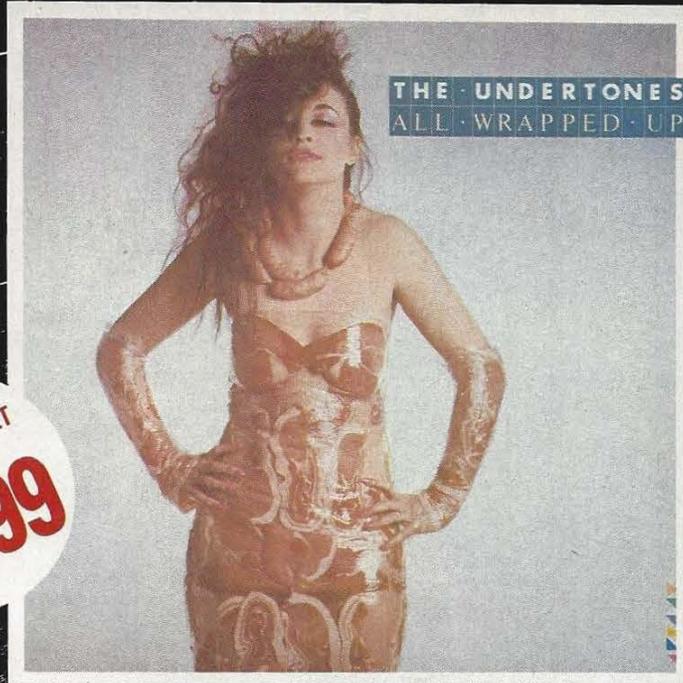


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Private Files



Birth Queen: **BETTY PAGE**

STRIDING DOMINANTLY around the darkened room, she felt a frisson of excitement. It was the sheer inevitability of it — someone or something would soon crawl out of the shadows and beg her permission to shine those six inch stilettos with its tongue . . .

Well chaps, all I've been doing is enjoying a little New York decadence with **Soft Cell**, but you obviously don't want to hear about that as you seem to have had much more fun than me gorging yourselves on Hippodrome freebies and the like. Oh, you pretty things.

Whilst in NY however, one did chance upon **Deborah Harry**, whereupon a grave warning was issued to her regarding her prospective treatment by our wonderful Press over her fab horrorfantasy 'Videodrome'. They won't understand the needle through the ear trick, we said. So she gets over here and is held singlehandedly responsible for video nasties — but worse — has a party thrown for her by The Circus!

The itinerant paarty run by the **Haysi** lot landed up in a city warehouse — five floors and not an inch to swing a cat. One presumes **Jeremiah** was responsible for the bad scratching, but **Kate** and **Marilyn** had obviously sent out their clones rather than be seen themselves.

Hiding amongst the five floors of pretentious twats were an animated **Stephen Luscombe**, dear **Midge Ure**, a grinning **Howie Devoto** and a stunning **Cheryl Coconut**, closely followed by **Coati Mundi**. Arriving tres late and very conspicuously in a mayoral Daimler were **Kid Creole** and wife **Adriana** plus cronies, looking like they owned the place. They passed Debs on the stairs going out, honoured guest muttering how awful it was. Early in the wacky week I



Pic by Gabor Scott

NO, IT'S not *Godzilla vs the Smog Monster*, but it could be the *Wild Women of Wongo* netting their first male. Actually, it's those wild, wacky, wide, wude and wubbery wotsits *Frankie Goes To Hollywood* slaving over their rampant *Harley Davidson* and generally rubbing people up the wrong way. And you thought videos were nasty . . .

decided to flit down to The Hippodrome to see what all the fuss was about. Just lurved the black and silver leather sofas and the waitresses' little studded numbers, just hated the hordes of three piece suits and secretaries dancing round their handbags. A bad night, perchance?

Was thus forced to waft down to The Palace to decide whether the **Frankie Goes To Hollywood** fuss was warranted. So did a whole host of Marilyn lookalikes (female), **Phillip Lynott**, his mate **Midge** (again) and **Chris Cross**, an ABCperson, gappy **Jerry Dammers**, a forlorn looking **Gambo** and an exceptionally dapper **Roy White** (of and Torch fame).

The *Frankie* fellas did a whole twelve minutes of bumping and grinding with a couple of extrovert young things, singer **Holly** in suit and shades looking alarmingly like **Suggs**. **Chrissy Boy** probably did a second take. All terribly risqué, but nothing **The Tubes** didn't do five years ago. Anyway, never seen the place so full of studs — metal and otherwise — and it must've taken a few herds of prize Freisian cows to provide the amount of leather in there.

As our wacky pix show, The Palace had an unusually decadent week itself. Missed **Divine**, but the thing I've heard about what he was asking the front row to do to the beat! Well, I went crimson. There to witness the flabby apparition were London's entire clique of trendy designers, **Georgie Wham!**, **Debbie Harry** (again) and fragile-looking **Feargal Sharkey**. And backstage with His Divinity, I hear, was ex-champion skater **Robin Cousins**... (no jokes about blades here, please)

Your outrageous RM has become quite a controversial little

animal of late. Apparently comedian **Bobby Ball** was less than pleased with our comments about his gorgeous wife's figure in last week's issue. Don't take it so seriously, Bob, she's as lovely as you are...

And since **Jim** cast aspersions on **Janice Long's** dancefloor technique at the Hippodrome megalig last week, the peeved DJette dedicated 'The Great Divide' to him on her Radio One prog, opining that she and high heels never got on too well.

Instruction can be arranged, my dear...

Poker-faced **Martin Fry** got right up our noses, which makes a change, it seems. In wacky vegetarian paper *Time Out* he lashed: "We didn't want to get onto that treadmill whereby if you're not on the cover of *RECORD MIRROR* every three months then you're nothing." Seeing that his single only

continues over



Pic by Eugene Adebarr

"AND THIS is what a video nasty really looks like!" pouts **Debbie**, expressing her distaste at the quantity of posers at a party thrown for her in a city warehouse. Debs was feeling terminally exhausted after suffering a week's worth of Fleet St slings and arrows, not to mention **Russell Harty**.

Private Files

from page 3

managed to limp up to number 18, there's obviously something in what he says...

I myself was honoured with a semi-nice letter from **Boy George** complaining that not only did **Phil Pickett** co-write 'Karma Chameleon' with him, but so did **Roy, Mikey and Jon**. So let it be said once and for all for all you **Clubbers** to hear — the bass, drums and guitar were of vital importance! Quoted George: "The fact that Phil Pickett is profiting from 'Karma Chameleon' is down to 50% his talent and 50% the cunning of his publishers! I'm pleased for Phil that his collaboration with us has enabled him to be taken seriously as a songwriter. It's just a pity about the bass, drums and guitar. Oh how the boys must suffer!" Well, if that's suffering, I wouldn't mind some of it...

OK fans, clear the deck for a woowooooaaaaarrrrggghhh! special here at Private Files... **Bananarama's** favourite HM band **Def Leppard** got into a bit of a fix on their US tour when **Joe Elliott** referred to El Paso as "where all the greasy Mexicans are". Before you could spit in some guacamole, Joe was in heap big trouble, threatened with arrest, and ended up having to apologise to Latin officials if he wanted to survive with all parts intact.

Meanwhile, back in Wyoming, **The Saaaabs** got stranded in 18 inches of snow on the way to a mega Mormon gig in Salt Lake City. Unfortunately, Wyoming is a dry state. This does not mean a lack of rain, but a complete absence of alcoholicals. Naturally, it was the Blackest day in the **Sabs'** entire history. Woah argh. Let's cheer ourselves up with the news that old dear **Noddy Holder** will be doing backing vocals on **Gary Moore's** latest elpee. No?

Well known escaped convicts (or is that astronauts?) **Blancmange** blushed furiously on receiving a missive from the University of Montreal recently.



Pic by Gabor Scott

NO, The Palace hasn't had an early visit from Santa Claus. In fact, young **Steven the Strange** plus pouty friend are busy picking up hints from **Divine** (sans maquillage) about just the right number of sequins to sew on the new party dress. This is the kind of information invaluable during this festive season...

● Our delightful guest Singles Reviewers **Sez, Shuv and Kez** (that's **Bananarama** to you, John) celebrated re-signing to London Records this week by rushing out and finding their dream homes. Sez and Kez have already bagged two 3 storey townhouses next to each other (they've already knocked the garden fence down between their lawns!) and surprise surprise, Shuv has fallen in love with one in the same street. Just can't bear to be apart, these girls...

● Watch out for **The Chandos Players**, for they are not who they seem. Their true identity can be found not a million miles from the **London Symphony Orchestra** and one **Siouxie Sioux**. She's 'recording in secret' with the lads for an orchestral EP of old **Banshees** numbers...

● More on **Deb Harry** — she's 'atoning for her sins' by putting her voice to a cartoon movie for and **Lou Reed**.

● No, **Roland Rat** hasn't turned into **Greta Garbo**, but he is cooped up somewhere in Switzerland filming a **Chrissy** special for TV-AM, who aren't letting us nasty Presspeople within a whisker of him. The reason for this being that **Roland's** inventor **Dave Claridge** is currently in hot dispute with the breakfast boys about who owns the rights to the **Rat** rapper. Get **Kev** to sort 'em out!

● For those of you who thought **Paradise** were just another disco band, please note that they've just scooped just about every category in the recent **British Gospel Awards** and even have a Grammy nomination. So put that in your Pentecostals and smoke it.

Seems the mounties are holding a **Blancmange** Convention at the end of this month which will involve a lookalike of the **B'mange**

lady dishing out yellow and turquoise desserts, a competition to find **Neil Arthur's** double, and non-stop 'mange music, the

assembled guests to be waited on by 37 black busboys. Now tell me, where do you find 37 black busboys in Canada? Honestly....

Cop a Percy Plant package

RECORD MIRROR is giving away 20 bundles of **Robert Plant** prizes in an easy to enter competition. Winners will get a T-shirt, a signed poster and a 12-inch copy of his latest single 'In The Mood'.

To win all you have to do is answer three simple questions, indicate your answers, cut out the coupon and send it to: **Robert Plant Competition, RECORD MIRROR, PO Box 16, Harlow, Essex.** First 20 correct entries opened on the closing date, Monday, December 12, get the prizes.

- 1) Robert Plant was the lead singer in which mega-successful heavy metal band? Was it
a) Black Sabbath b) Led Zeppelin .. **B**
c) The Nolans?
- 2) Which famous Plant-Page song featured the line "If there's a bustle in your hedgerow don't be alarmed now — it's just a spring clean for the May Queen"? Was it a) 'Smoke On The Water' b) 'Whole Lotta Love'
c) 'Stairway To Heaven' **C**.....?
- 3) What was the name of Robert Plant's big single hit of this year? Was it a) 'Billie Jean' b) 'Mama' c) 'Big Log' **C**..?

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Private Files

Publish and be damned!



Pic by Eugene Adebari

FASHION PURISTS take note! Here we see home grown singing sensation Sharon 'Sid' Haywoode and more-than-just-a-roommate Mulligan of Fashion getting down to the nitty gritty of carefully crafted locksmithship. The contretemps took place during an impromptu meeting of Brummies Against Hairdressers (BAH!) in the backstage 'powder room' at Imagination's recent Birmingham bash. Haywoode pulled out her whole arsenal (oi, steady on) of charms including a headful of flashing pearly whites and a provocative hand upon her adversary's knee, but 'Mutha' Mulligan proved more than a match in his glistening hunky Panzergrossenfuhrer outerwear. Jealous, eh girls?

"GARY CROWLEY"

GC The Busy Bee's own column starts this week

YOU DON'T need me to tell you 1984 is just around the bend and whether this great country of ours will be a police state by then is anybody's guess (though sometimes I think it already is). Today I've decided to blame all our problems on politicians, "the scum of the earth" according to a friend and who am I to disagree?

If we could rid ourselves of these leeches who spout nothing but empty words day in day out, don't you think the world would be a better place? Good sense tells me they're all as bad as each other and I always end up asking myself how can you trust somebody who stands up and asks to be voted for? Naive ramblings maybe but it's what I think.

In these times of greyness and hardship (mainly brought on by our so-called leaders) it's no wonder that complacency and cynicism abound. Especially among the young, which ultimately has to be dangerous.

Still, it's important to think and be positive, because life can occasionally throw you these precious moments and for five of those all important minutes the world can seem a very magical place. Nowadays enthusiasm is needed more than ever, apathy has to be beaten and in the end it's up to you. The message (for this week, anyway) is "Don't let the squares grind you down!"

In whatever you do, be it forming a band or digging a road, the most important thing must surely be to have "pride" in what you do. If you haven't got that, you've got nothing.

Another pitiful sight I've found and perhaps the saddest is observing certain friends growing old before their time, walking down life's most dangerous road, and never coming back again — the cul de sac. You must know the sort I mean, those people who refuse to take vital chances while they're still young and end up an old dear bemoaning how they missed the boat and subsequently regretting it to the grave.

The people I admire are the young mavericks in life who didn't think twice about making



that move and it ultimately paying off for them — bright sparks who refused to do the Standing Still (the dance of the moment), but instead reached for the sky and followed intuition.

Now this country needs that attitude more than ever, especially among the young — remember you don't get two chances. It won't be handed to you on a plate, it's got to come from inside. All I'm saying is don't be a waste of space and end up a cantankerous old git — be young, be foolish, be happy! It's easy!!

Records were a wonderful invention when you think about it. Listed below are ten corkers that I spin incessantly in my lonely room, all with the ability to effect me in numerous ways. Boss waxings that make me dance, cry, jump, move, sad, etc.

- 1 Never Never, The Assembly, Mute
- 2 Bahia, Gilberto Gil, WEA
- 3 Blow The House Down, Junior Walker, Motown
- 4 This Charming Man, The Smiths, Rough Trade
- 5 White Lines (Don't Don't Do It), Grandmaster/Melle Mel, Sugarhill
- 6 Duck For The Oyster, Malcolm McLaren, Charisma
- 7 All About My Girl, Jimmy McGriff
- 8 It Just Came To Pieces In My Hands, Style Council, Polydore
- 9 Good Times, Chic, Atlantic
- 10 The Devil Has All The Best Tunes, Prefab Sprout, Kitchenware

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News



DELECTABLE SWEDISH siren **VIRNA LINDT** is one of the artists featured on 'A Young Person's Guide To Compact' album which is out for the Christmas period at the special low price of £2.99.

Other acts featured from the Compact Organisation are **Mari Wilson with the Wilsations, Fontana Mix, the Beautiful Americans and Miss Cynthia Scott.**

The company are also launching a search for new talent in the New Year. Cassettes should be sent to the Compact Organisation's new base at 31 Riding House Street, London W1.

●**PREFAB SPROUT**, who are one of Elvis Costello's favourite bands, play Liverpool Venue December 7, Newcastle Monday Club 12, Sunderland Drum 15. They will also be supporting Elvis at Birmingham Odeon December 19, London Hammersmith Odeon 21, 22.

Master Minds

SIMPLE MINDS have added a string of dates to their tour. They'll be playing Cork City Hall February 18, Galway Leisureland 19, Birmingham Odeon March 13, Hammersmith Odeon March 17, 18.

Pipe up

PAUL McCARTNEY releases his new single 'Pipes Of Peace' on December 5. It's the title track from his album of the same name and the B side is 'So Bad'. 'Pipes Of Peace' features Linda McCartney on back up vocals, and also featured are the Pestalozzi Children's Choir who are from the Pestalozzi Children's Village Charity, which educates children from the third world.

●**A MAMMOTH** boxed set of 14 albums, featuring the best in disco music from 1973 to today, will be out on December 9.

'The Dance Decade' (which is also available as nine cassettes) features 180 tracks and 13 hours plus of music. Among the artists featured are Sharon Redd with 'Can You Handle It' and Rose Royce with the classic track 'Car Wash'. Get your Christmas stockings reinforced now...

BOC steady

BLUE OYSTER CULT begin their first British tour for nearly three years in February. The band, who have just released their album 'Revolution By Night', will be playing Sheffield City Hall February 10, Newcastle City Hall 11, Manchester Apollo 12, Birmingham Odeon 13, London Hammersmith Odeon 14, 15.

Tickets for the London shows are £5.50 and £5. For everywhere else they are £5 and £4.50. Support act will be Canadian guitarist Aldo Nova, making his first appearances in Britain.

●**DEF LEPPARD** release their new single 'Too Late For Love' this week. The 12 inch version will feature the additional track 'High 'N' Dry (Saturday Night)'. Def Leppard also play three British dates this month at Birmingham Odeon December 3, Nottingham Royal Centre 4, London Hammersmith Odeon 5.



PLAY TO TWIN

THE THOMPSON TWINS will be kicking off the New Year with a monster tour. They'll be playing Gloucester Leisure Centre February 23, Brighton Centre 25, Bristol Colston Hall 26, St Austell Coliseum 28, Poole Arts Centre 29, Hammersmith Odeon March 2, 3, 4, Southampton Gaumont 6, Sheffield City Hall 8, Newcastle City Hall 9, Glasgow Apollo 10, Edinburgh Playhouse 11, Nottingham Royal Centre 13, Liverpool Royal Court 15, Manchester Apollo 16, Birmingham Odeon 17, Leicester De Montfort Hall 19, Dublin Francis Xavier 22, Belfast Haysfield Hall 23.

It's likely that further dates will be added to the tour and these should be confirmed within the next few weeks. The band are currently in the studio working on their new album which will be released to coincide with the dates.

Status Quo

Marguerita Time

The New Single

QUO 14

phonogram

VERTIGO

“Stevens is even shakin’ at 4 in the morning!”



Pic by Caroline Coon

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Records this week include:-

- UPTOWN GIRL, Billy Joel
- SAY SAY SAY, Paul McCartney/Michael Jackson
- CRY JUST A LITTLE BIT, Shakin' Stevens
- NEVER NEVER, Assembly Mute
- LOVE OF THE COMMON PEOPLE, Paul Young
- ALL NIGHT LONG, Lionel Richie

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News



JANIE JONES, the woman immortalised by the Clash on their debut album, releases a single 'House Of The Ju Ju Queen' this week. Clash member Joe Strummer has helped her out on this, her second single. Back in the Sixties, 'Witches Brew' was a top 20 hit for her. Between singles, Janie has spent seven years in jail and paid £16,000 in fines for running a house of ill repute.

- **THE FARMERS** Boys play some additional dates at Folkestone Leas. Cliff Hall December 1, Manchester Carousel Club 9, Aylesbury Friars 23.
- **KOOL AND The Gang's** new single 'Straight Ahead' is out this week. It's from the band's forthcoming album 'In The Heart'.
- **TIK AND TOK** are featured on the 'Survival Dance Report' album out this week. The LP includes their hit singles 'Summer In The City' and 'Cool Running', along with tracks by Eddie And Sunshine and Richard Bone.

Ozzy's off

OZZY OSBOURNE has cancelled two shows on his current tour because of a severe bronchial chest infection. The wild man pulled out of shows at Birmingham Odeon on November 23 and Liverpool Royal Court on November 24.

The Birmingham show has been rescheduled for December 1, when all tickets for the original show will be valid. Unfortunately the Liverpool show cannot be rescheduled and there'll be a full cash refund. If ticket holders retain one half of their tickets, then they will be admitted free the next time Ozzy plays Liverpool. Ozzy was advised to rest for 48 hours. Otherwise he might have done long term damage to his larynx, putting the future of his world tour at risk.

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SPREADING ALARM

THE ALARM will be back on the road again in January. The band, who notched up a major hit with '68 Guns', will be playing Loughborough University January 21, Tunbridge Wells Assembly Hall 22, Bournemouth Academy 23, Exeter University 24, Cardiff New Ocean Club 26, Leicester University 27, Salford University 28, Edinburgh Coasters 30, Aberdeen Fusion 31, Glasgow Penthouse February 1, Newcastle Mayfair 2, York University 4, Liverpool State 6, Nottingham Rock City 7, Lancaster University 8, Birmingham Polytechnic 10, St Albans City Hall 11, Bristol Studio 12, Brighton Top Rank 13, Hammersmith Palais 14.

The Alarm release a new single on January 3, followed by their new album 'Declaration' on February 2. Tickets are all priced £3, with the exception of London where they will be £3.50.

- **STATUS QUO** release their new single 'Marguerita Time' in early December. It's taken from their recent album 'Back To Back' and it was produced by the lads.
- **ACE RAPPER** Kurtis Blow re-releases his 'Christmas Rappin' single on December 9. A 12 inch version features the B side 'Nervous', as well as 'Nervous Instrumental' and 'Do It Yourself'.



We're all Craze A now

THE QUESTIONS and **A Craze** (pictured here) play a special London show at the London 100 Club on December 6. They'll also be playing Folkestone Peter Pipers together on December 8. The Questions will also be headlining the Christmas Ball at the London School Of Economics on December 3.

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News Biting Almond

WHIP CRACKING Marc Almond will be playing two Christmas shows in London. They're both at the Duke Of York Theatre on December 18 with a matinee show at 5pm followed by a concert at 9pm.

Called the 'Bite Black and Blues Shows' they will feature Marc and friends including sax player Gary Barnacle and the Venomettes. Tickets are available from usual agents priced £5. As yet there is no news of a full scale tour by Marc.

● THE SCORPIONS play their first British tour for a year in January and coinciding with the dates they'll be releasing their album 'Love At First Sting'. They can be seen in action at Birmingham Odeon January 23, 24, Sheffield City Hall 25, Glasgow Apollo 27, Newcastle City Hall 28, 29, Nottingham Royal Concert Hall 31, London Hammersmith Odeon February 1, 2, Bristol Colston Hall 4, Manchester Apollo 5, 6.

Ticket prices for all venues are £5, £4.50 and £4 and they are available now from box offices and usual agents.

● A SPECIAL dance mix of Blancmange's 'That's Love That It Is' will be available this week. This dance mix has been produced by John Luongo who is also finishing off work on Blancmange's new album.

● THE DAMNED re-release their single 'Their Ain't No Sanity Clause' on December 9. The B-side will be a live version of 'Looking At You' and a 12 inch version of the single will feature 'Anti Pope.'

TV + Radio

THURSDAY'S 'Blue Peter' (BBC1) goes rubber legged with Shakin' Stevens.

FRIDAY'S 'Tube' (C4) features The Pretenders, Liverpoolian band Icicle Works and the outrageous Divine. BBC1's 'Crackerjack' features Kim Wilde and The Look while Tom Robinson turns up on 'Whistle Test On The Road' (BBC2). It's repeated again on Saturday. C4's 'Rockers Roadshow' puts the spotlight on Oneness and Eastern Variation.

VIDEO

MUSIC VIDEOS in the shops this week are the long-awaited Spandau Ballet video 'Live Over Britain', 55 minutes of the likely lads recorded at Sadler's Wells, plus two tapes from VTC — 'One for the Road', a film about The Kinks' recent tour of America and 'A Knight To Remember', featuring Gladys and her Pips live in concert.

Picture Music International have a whole host of videos scheduled for release before Christmas. Definites for early December are 'Phil Collins Live At Perkins Palace' featuring rave reviews 'You Can't Hurry Love' and 'In The Air Tonight' amongst many others; 'Steve Miller Band Live' which includes most of his 'Abracadabra' tunes and 'Whitesnake Live' which records their recent Castle Donington spectacular.

Shortly after these come 'Cliff Richard: The Video Connection', a fascinating 60 minute journey conducted by Cliff himself through his career from 1958 and 'Summer Holiday' through 'Miss You Nights' and up to his recent 'Silver' elpee. Also coming soon is the fab looking 'Ready Steady Go! Vol 1' which contains 16 hits by acts such as The Beatles, Dusty Springfield and Sandie Shaw taken from the classic 60s pop series. Watch out too for 'The Single File' from Kate Bush and the self-explanatory 'Kajagoogoo — White Feathers Tour'.

Videoform Music are issuing 'Meatloaf — Live In Concert' for all the millions of people who bought 'Bat Out Of Hell', plus the recently filmed 'Kid Creole And The Coconuts — The Lifeboat Party', an edited version of their megashow at Hammersmith Odeon. And for anyone who wanted to know why Boy George makes such a fuss about 'Wichita Lineman', there's 'Glen Campbell Live'.

Finally, Thorn/EMI are quickly releasing on video the Bowie film 'Ziggy Stardust and the Spiders From Mars' (reviewed last week) and an 80 minute compilation of 20 hits entitled 'Videohits' featuring Men Without Hats, Freeez, Depeche Mode and many others.



SHAKIN' ON 'Blue Peter' (Thurs)

SATURDAY morning lines up Modern Romance and Roland Rat on ITV's 'Saturday Show', and Bucks Fizz and B A Robertson on BBC1's 'Superstore'. 'Noel Edmonds' Late Late Breakfast Show' has the ever youthful Cliff Richard and Rocky Sharpe And The Replays. The Call are on Radio One's 'In Concert' while Gloria Gaynor survives choosing 'My Top 12' on the same station. In the regions Tyne Tees presents Marillion in a late night concert while LWT has Lene Lovich.

SUNDAY'S 'Rock 'n' Roll Trivia Quiz' pits the pop wits of Midge Ure, Revillo Fay Fife and Tear For Fear Curt Smith against Farmers Boy Baz, Kim of Girlschool and Tommy Vance on Radio One.

TUESDAY'S 'Razzmatazz' lines up The Pretenders, Real Life, Peter Schilling and Michael Barrymore.

WEDNESDAY'S 'Entertainment USA' concocts a meeting between Jonathan King and Boy George.

ATTENTION

ALL

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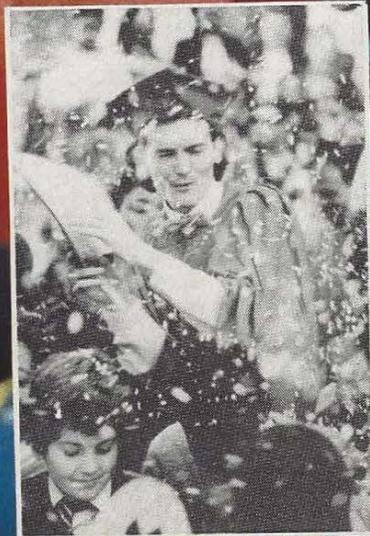
VIDEO



RAY FALCONER and *Michael Musical Youth*: who's got the hip flask?



ASTRO: a suitable case for *Head And Shoulders*?



FEARGAL SHARKEY promotes the cause for an Irish Pope

THE SECOND Ice Age comes to Deptford High Street? No, it's just UB40 knocking out a *Video* for their new single 'Many Rivers To Cross'. The lads apparently decided to use the 'freeze' frame technique when they took over Deptford's St Paul's Church for the shoot and, ignoring the 'no confetti' signs, liberally sprayed the borough with fake snow. Aiding the Brummies were a host of extras including Eek-a-Mouse as Santa, Musical Youth, Feargal Sharkey, Phil Lynott, Aswad, Carroll Thompson and Ruby Turner, though who played the reindeer hasn't been revealed. The single, an old Jimmy Cliff number, is taken from their 'Labour Of Love' album while UB40 themselves are currently touring America with The Police where they are reportedly going down a (snow) storm.

THE

IT'S ALL very well being a new face for '83, but for Paul Young being public property can be pretty tough as well.

We meet in the lobby of a flash New York hotel, and the singer looks, well, knackered. It might sound dramatic, jet-setting off to The States, but this little trip has meant cramming in visits to Canada and the Big Apple in five days — and all Paul has seen is the inside of hotel rooms and radio stations to promote his 'Wherever I Lay My Hat' single which has just been released over here.

Although this is his third time in New York, he's not seen any of the horrid spots — nor the fashionable places like Greenwich Village, Times Square and SoHo.

PAUL YOUNG: let's hear it for the ordinary bloke (who?)

COMMON TOUCH

Instead of going to a top club, he has to play host at a reception (in another hotel) for his single and after a day of interviews he has to fly straight back to Britain.

After we finish our chat he's trying to persuade his manager to let him off to a record shop to at least fulfil his passion for records and new music.

"It's a lot harder for me now in many ways, just because I've got less time to myself," he says.

"Now I feel like public property most of the time. But this is the position I've been working for and I have to accept the things that come with it.

"I bought a flat in Highgate and got the keys the same week as the single got to number one, and moved all the stuff in. Since then I've only just managed to get all the stuff out of boxes, but I've only got half the carpets down, it's ridiculous, I'll be in it for three or four days and then I've got to go out to Europe — and during that free time I'll have to sort out all the bills.

"Instead of being public property on stage for a couple of hours where I've got to hold court, I have to keep up that obligation during whole days doing promotions. I must admit I'm not very good at promoting myself, I'm still learning how to be more than just a spokesman, more of a personality, I suppose."

PAUL YOUNG admits that he's just a regular bloke from Luton who's trying to carve out a career for himself. Now he's got to do that by simply being a singer — he's got no image, no band philosophy, nor a backlog of his own songs to fall back on.

There's always the old cliché about saying how normal stars really are — and he is — and how unaffected they are, which he also is, but Paul Young is the first person in a long time to make his name simply through being a singer, rather than an "artist", a creator of songs, or an image, or both.

It puts him in the position of the old singing stars who were pushed around the world to promote their mugs while at the same time sharing the same background and demeanour of his contemporaries in pop.

Straightforward and disarmingly honest, Paul Young has got to carve out a

career which has been based simply on having a great vocal style and knack for arrangements of songs.

Despite his mug being touted round the papers, he didn't even realise he was becoming a bit of a pin up until the start of the last British tour.

"I was shocked when I was confronted with it," he says. "It's like someone's told you you've got a disease which you can't get rid of. We got to the soundcheck at Guildford where the tour started and hundreds of people were running up pointing to me, and it really shocked me.

"I was in a daze until I got up on stage and started doing the first number, and I had to concentrate on that as I was a little apprehensive as we were under-rehearsed.

"There were loads of letters from young kids saying how much they liked it, and girls saying how much they like the way I dance. The point is that I was dancing in the same way as I did in the Q Tips, it's only now people are making a big deal out of it.

"In the end you have got to promote yourself and identify yourself, and the only way you can do that is to stick your face in magazines and on record covers, you've got to keep sticking your mug into people's faces so they identify you with the records. When I got the deal I started getting all these ideas about being arty with the record sleeves, but then the same thing would have happened as with the Q Tips, when nobody knows who the hell you are."

PAUL'S SINGING career started with the Streetband, who had a one-off hit with 'Toast', before touring the country time and time again with the Q Tips, a group who mixed sixties cover versions with their own sixties style songs. He actually tried to keep the group going after he signed his solo deal, but it became impossible, mainly because his old group was losing too much money.

The new deal has still left him concentrating on cover versions, though, with Paul scouring music publishers in order to come up with new songs. But he's had a tough time deciding to quit the Q Tips and go it alone and face criticisms of simply covering old tunes rather than come up with his own stuff. It's something that the singer has managed to dismiss.

"At the time it was a really tough decision to make," he says. "It took me about two

months before I decided to do it, but during all that time my manager was looking for a solo deal.

"It was very rough, but I've got the ability to lock myself away from that sort of thing. I've got one of those brains where I can think so much until there's a cut-off point when I can go no further, and I stop if the pressure gets too much.

"As far as the material goes I feel a lot happier singing and arranging than writing. I'm more comfortable arranging a song, which is really about a third of the writing process anyway. Some people can write anywhere at anytime, but I can't. When I came to CBS I had about seven songs, but I was without a direction and we thought it would be better to do those covers — so it's not a case of my numbers being thrown together as a couple of fillers, it was a conscious decision to do that.

"I'm pleased with the album 'No Parlez', though, because it's left me free to pursue any direction. Right now I feel like I can't write any more, but that might change when I get some time off in January — people often say the way to write is to sit down and discipline yourself at home.

"Doing a cover version doesn't mean copying a song, but changing it as well. We'll often knock a whole verse and replace it, or something. I changed 'Wherever I Lay My Hat' from a boastful song to a sad one and I've tried to de-reggaefy 'Love Of The Common People'. I'll be recording a new single in February, because I think there have been enough tracks pulled from 'No Parlez' and then start thinking about the new album. I'm not sure what we'll be doing, but we're thinking of using some country arrangements — not playing country music — because they're great for bringing out the essence of a song."

IF THERE'S a way of describing Paul Young it's as a music fan. He has a large collection at home and is constantly seeking out new material. He's quiet, reserved, and thoughtful, always considering each question that's asked of him.

In a way he's a reluctant star. He loves singing and loves music but is none too impressed with what goes with it, although he sees it as inevitable and necessary for his career. When it comes to getting around the world and seeing the sights, he shrugs his shoulders with a nonplussed air that gives the



by SIMON HILLS
in New York

impression that he'd be just as happy in Luton. The benefits of travelling, for him anyway, are musical.

"I don't really like New York enough yet," he says. "I hated it the first time I came out, although there are a lot of places I haven't been to, because it's too fast and has a latent violence to it. I'm a bit of a country boy really, but the pace is fast enough to handle moving to London. In New York it's breakneck.

"I do like the radio stations and record companies here, though, simply because everyone's so enthusiastic. You get 50-year-old DJs working because they still love the music, and if they like an album they'll go totally overboard about it. In England I get the feeling that people do it because it's a good job, which frankly I find disgusting. Half the stuff they play they don't have their heart in.

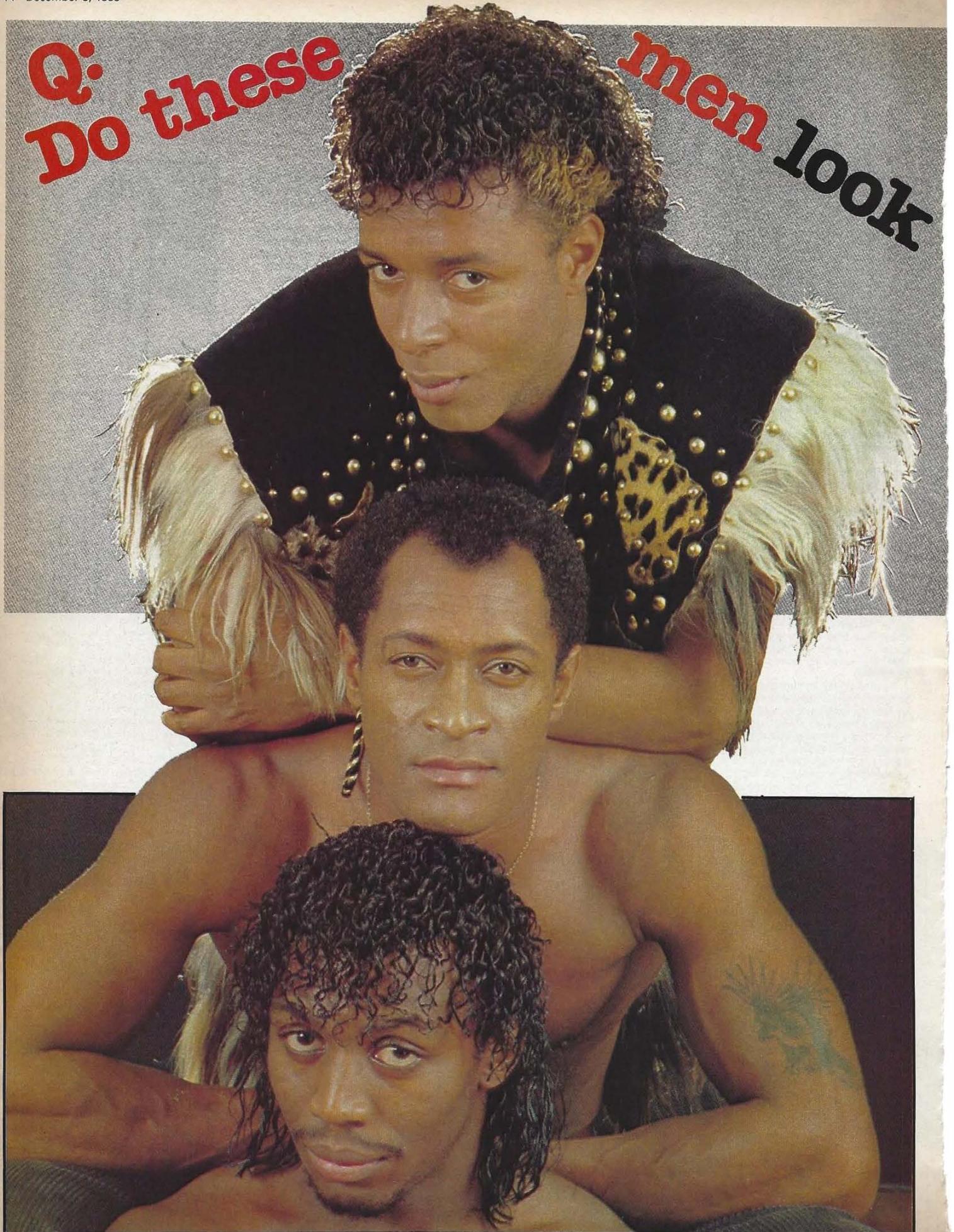
"Cleveland, Ohio is a great place as well, because it has so much mixed history. They say that the term rock 'n' roll originated there. You know that rock 'n' roll meant sex, so when they said rock 'n' roll music, they were really saying sex music. There is a feeling in the town that there's been a whole history of music and I like that."

ALTHOUGH LUTON doesn't exactly have the same ring to it, that's where Paul Young's roots are and where they'll stay.

Quiet and abashed, he's stepped into the bawdy world of rock 'n' roll with a fine voice and a fistful of songs close to his heart. The songs mean far more to him than New York, Ohio, or the whole world. To sing them and make a living out of doing it means a lot of plane rides and very little time to himself. It's the biggest sacrifice an ordinary bloke can make.

**Q:
Do these**

men look



like serious musicians?

MOST OF the interviews we've done talk about our G-strings or our clothes or that there was flock wallpaper in the room. That doesn't tell anything about us . . . it's all hot crap."

Lee John of Imagination is getting politely angry.

"Sure, I like to have a great time posing and cavorting and the whole showbiz bit, but it's the content and our music that's important — not the image, and no-one ever asks us about it."

The band are recovering on their tour coach on the way back from Birmingham. The previous evening they had received the full Barry Manilow treatment as agonised screams of "Ashley, I love you" and "Looooo" greeted their every shimmy and slink. It was quite sickening really, but it was also deceptive.

ID EXPECTED banal music, silly dancing and a set that spelt tack all over. Instead, an atmosphere of colourful 'fun' was created by professional musical performances, technical lighting

wizardry and some brilliant showmanship courtesy of the effervescent Lee.

Imagination impressively made throwaway songs like 'Just An Illusion' and 'Body Talk' really sparkle and move . . . and the audience sparkle and move too. They'd strutted their stuff and got the required reception — and somehow had made three grown men (very well grown by the looks of it) NOT look silly dressed up in plastic bags.

The music WAS good, but so much of the energy was from the image that it's still a subject worth exploring. Only, Imagination are having none of it. Ashley and Errol answer politely ("Yes, I do think I'm sexy; no, I'd never exploit it with the fans") but Lee has obviously had enough.

"I get pissed off. We work hard; we sweat. Sweat can never be unnatural — you can't powder it off . . . it's always there. Ashley and Errol are very good musicians and we're going to concentrate on that a lot more, not just how we look.

"I'm a musician too — a vocalist and a stylist, not just a singer. That's never stated. The thing is, how we come across in

public is very different to how we wanna come across."

And this is where Imagination's biggest problem lies, because they brought it all upon themselves. They made the group into glossy fantasy figures and it's stuck. Now, like so many people who used shock tactics to thrust themselves upon the public, when they do try to prove they are musicians as well as mules — no-one really cares.

"After four albums the first question is still always about image . . . blah, blah, blah. Not what are you involved in as well as Imagination, or the content. Instead we get all this bullshit — ask me how the bloody thing got put there in the first place."

"A good journalist should ask questions that no-one has before, not concentrate on the same old things. Me — I read things I've never seen before. Nobody's ever asked me what it was like to introduce the Malibu Disco Dancing Championships or how that affected the band."

Before I do have the chance to ask how it DID affect the band, he continues, "What I'm really trying to say is that we have brains — and that's basically it. It's pure stereotyping to dismiss us just coz of the way we look —

it's like Marilyn Monroe in a way. I think we're getting to a point when we just think 'bollocks'."

LIKE IT or not, though, Imagination's public image has been pushed as three lightweight, fluffy chunks of beefcake. So good were they at exploiting themselves and so strong their visual presence in everything they do, that it's obscured the fact they ARE good musicians. Lee John has an unbelievably strong and rich voice and they are true professionals within the boundaries they choose to work.

Sad fact it may be, but with people's usual prejudices, they will never be taken seriously as long as their tacky image stays. Just look at the cover of the new 'Scandalous' album, for an example of something trying its best to hide the class of the music inside.

Imagination want to prove that the kick they get out of the adoration is mixed with real musical talent . . . and soul. They convinced me, but there's a long way to go before Imagination are generally accepted as anything other than three pairs of tight, glossy trousers.

Eleanor Levy

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THANK YOU



Singles

GENIUS SINGLE OF THE WEEK

UB40 'Many Rivers To Cross' (DEP International) *Sez: Ali's voice just moves me to tears, and those beautiful harmonies... lovely melody, a very mellow sound... Kez: He's just got to be my favourite singer. I love 'em, I love UB40, they've got to be my favourite band. His voice just makes everything they do brilliant. UB40 and Jimmy Cliff — what a combination! A big hit, I hope. I'm quite jealous of them 'cos they don't have to dress up to go on TOTP like we do — when we go on they make us stand in glitter and streamers and they can just go and stand there. I'd like to go on TOTP and just stand there and be ourselves. (Shuv was busy on the 'phone but she definitely reckoned it was crucial too).*

THE ONES THAT MADE US WAKE UP

CULTURE CLUB 'Victims' (Virgin) *Kez: It'll be a hit because it's them... Sez: A big change of direction for them... Shuv: It's a great production... Kez: It's better than 'Karma Chameleon', it's one of those real big epic songs... Shuv: It's like their version of 'True'. He's got a fabulous voice and I love the grand piano and strings, but unfortunately I don't think the tune's terribly strong — it's been treated like a classic song and I don't think it is. Kez: It's really nice to listen to, but I don't like that pompous bit of drumming in the middle. Shuv: Yeah, that bit sounds like The Carpenters! Kez: And that John Miles epic: 'Music'! Shuv: I think it's really funny about his lyrics, 'cos he writes absolute meaningless nothings and strings them together, and sings them with such conviction that they sound like really touching love songs, but they're really hollow words. It's really odd, but clever. Kez: I like it. It'll be good for smooching at the end of Christmas parties.*

INSPIRATIONAL CHOIR OF THE PENTECOSTAL FIRST BORN CHURCH OF THE LIVING



SLADE 'My Oh My' (RCA) *Sez: It sounded a bit like Rod Stewart's 'Sailing', really dramatic to start off with, then it didn't go anywhere, it burst into that overproduced bit... Shuv: I really liked the production, it's really ballsy. Definitely a drunken singalong... Sez: There wasn't enough of his rip-roaring voice... Kez: I think it'll be a boozy Christmas hit, I quite like it. Shuv: But is the world ready for it? We're all big Slade fans, though.*

GOD 'Clean Heart' (Stiff) *Shuv: Dig that church organ! I didn't like what they did on 'Wings Of A Dove', they didn't make the most of it, but this is a real gospel. We were actually messing about in the studio with gospel songs recently, but then Madness went and did it! Kez: I love church music and I like music and I like singing along to hymns. They have some of the best tunes, you know!*

KOFFIE 'And I'm Telling You I'm Not Going' (Pinnacle) *All three: It's like an exercise record! (Cue demonstration of aerobics, body rolls etc, the like of which the girls say 'nearly killed us'). Shuv: I like the beat. I love these sort of disco records — it'll come in handy for my early morning exercises. You can do anything to that beat! It's like '76 soul. I prefer Jennifer Holliday's original version, it's really dramatic.*

THE ONES THAT GAVE US HEADACHES

TEARS FOR FEARS 'Way You Are' (Phonogram) *Kez: Boring. Shuv: They can write really good songs, but this isn't one of them. 'Pale Shelter' I thought was great. Sez: Sounds like it's influenced by Peter Gabriel to me. Kez: There's no melody, no tune in the backing 'cos it's all percussive. Sez: Interesting noises, though. Shuv: Trouble is I think those noises have been used all through this year by them, by Japan, and that horrible Howard Jones! Kez: Not one of their best, definitely, but they do have a huge following, so... Shuv: It makes me sick the way everyone has to bring out a new single every three months. We just refuse to do it. We're only going to release singles when we like them.*



reviewed by BANANARAMA

ADAM ANT 'Strip' (CBS) *Sez: That horrible guitar! Kez: Right through the verse, really annoying guitar from old fat Marco there. I fail to believe he's still in his 'Twenties even though he says he is. Sez: Really bland. Kez: The words are a cringe, especially that woman talking bit. Sez: it just goes really fast with all those words crammed in and a really cheap chorus. Kez: He just hasn't improved at all. And all this stuff about taking off clothes — what kind of pervert is this guy? I s'pose he has a nice body, but I certainly don't want to strip for him!*

MARC AND THE MAMBAS 'Torment' (Some Bizzare) *Kez and Sez: We're speechless, so over to you Shuv. S: I love Marc Almond, love his voice, but he's got loads of things drowning out his voice on this track. I prefer it when it's just him and a piano. Most people complain that he sings out of tune, but I don't mind really 'cos he's got real emotion in his voice. But I don't think there's that much in this song, I don't like the backing, it doesn't help the tune. I like it best when he goes into dramatics.*

BILLY JOEL 'Tell Her About It' (CBS) *Sez: A real cash-in on*

BRITAIN'S GREATEST ROCK WEEKLY

SOUNDS



THIS WEEK
 SIMPLE MINDS
 DEF LEPPARD
 Julian Cope
 — 40p... CHEAP —

'Uptown Girl' Kez: It's got that beat people like at parties. Shuv: it's a bit like Showaddywaddy. Kez: The last one was a tribute to the Four Seasons, so perhaps this is a tribute to Showaddywaddy! I don't like his legs though. Shuv: he's so ugly, and he knows he is. He looks a bit like a squatty Sylvester Stallone. (Cue moving rendition of cringeworthy lyrics in 'It's All Rock 'n' Roll To Me').

WHITE AND TORCH 'Miracle' (RCA) Shuv: It's a bit like Heaven 17. Kez: The sleeve and the photos are classy. They look ever so intense and angry. Shuv: The tune's like Chic's 'I Want Your Love'. Not bad, I liked the harmonies — it sounded like a male voice choir. Brill sleeve though, that's the best bit.

KOWALSKI 'Workers' (Virgin) Shuv: The Germans are the most pretentious race in the world. This is like NME writers' essential listening it's so pretentious. I can't stand white boys hard electrofunk. Sez: The lyrics are awful. Shuv: I hate groups who don't make music from the heart, this is what I hate about everything awful and trendy. Kez: I hate things like this, they make me angry.

GEORGE CLINTON 'Nubian Nut' (Capitol) Shuv: I love that bass sound, very Kajagoogoo... but it's really last year's thing played out. Kez: Couldn't even listen to it, can't see anyone would buy it, it's so old hat. Shuv: But I'd rather listen to this than white funk.

ROBERT MARLOW 'I Just Want To Dance' (RCA) Shuv: That awful wimpy synth, it's absolutely chronic. We've got enough to handle with Depeche Mode. Kez: I hate wimpy synths, they make me sick. Shuv: I thought it was unfair when Alf got all the publicity for Yazoo, but I can understand it now, if this is the sort of stuff Vince Clarke produces it's awful.

GANG OF FOUR 'Silver Lining' (EMI) Kez: It's not much of a single. It stirs me to nothing. Shuv: I've read a lot about them but haven't listened to them that much. (Sarah's falling asleep, Siobhan runs to answer another phone call.)

MINISTRY 'Revenge' (Arista) Sez: it was alright. Not as bland as some we've listened to. Kez: At least it wasn't offensive. But it didn't take my mind off the boil that's coming up under my nose... American are they? In that case, I hate them.

DREAM MERCHANT 'As The World Turns' (Legacy) Sez: Those words — 'you're my fantasy...'. Kez: I can't comment on it it's so bland and cringeful.

CHAS HODGES/ROY WOOD/PHIL LYNOTT/JOHN COGHLAN 'We Are The Boys' (CBS) Kez: A selection of all the songs I hate most in one medley. I loathe all classic rock'n'roll songs like 'Johnny B Goode'. Sez: I like Chas and Dave. The best thing is Chas's piano in this. He's a right goer is Chas. We'd get up and



KELLY MARIE 'Silent Treatment' (PRT) Sez: It's like a Tom Jones song. Kez: It's so cheap, she's got no style, nothing. Shuv: I feel sorry for people like her. She hasn't got a clue.

dance to it at Nanny Glad and Alice's parties in the East End!

CENTRAL LINE 'Time For Some Fun' (Mercury) Shuv: You can spot a Britfunk band a mile off. Kez: What a bore, I hate it. It's just a copy of Earth Wind & Fire. Shuv: But that's the awful side of Black American music. This is just the antithesis of youth

rebellion and is fit only to be played in cocktail bars. It's Crossroads Motel reception music!

VIBRATORS 'MX America' (RAM) At least it woke me up. Sez: Makes a refreshing change from the bland disco. Shuv: At least it had a bit of balls, but it was more like American new wave. Hard to believe the Vibrators are still going, though.

THE WATERBOYS 'December' (Ensign): 'December is the coolest month' eh? Well, now we know. Shuv: An absolute dirge. Didn't mind the sound at the start, but it didn't go anywhere. Ah — Scottish... you can always tell...

COCTEAU TWINS 'Sunburst And Snowblind' (4AD) Kez: I quite like the vocals. A pleasant and relaxing record, but why do groups insist on making backing tracks sound out of tune? Shuv: She sounds a bit like Chrissie Hynde, but her voice was a bit buried. I'd like to have heard it more upfront.

HEAVY PETTIN' 'Rock Me' (Polydor) (Cue mass of flinging Bananahair) Kez: Really subtle, that, and such an original title. Sez: Such an original song. Kez: I like a bit of HM I do, but this doesn't quite make it. Sez: It's got all the ingredients, the stomping 'Eye Of The Tiger' beat... Kez: It wasn't raunchy enough, didn't have enough balls. They're not as good as Def Leppard — we're going to see them soon!

CAPTAIN SENSIBLE

THE POWER OF LOVE

NEW ALBUM & CASSETTE

YOU KNOW IT MAKES SENSE!



Chartfile

by ALAN JONES

THE SHEER magnitude of Culture Club's 'Karma Chameleon' hit has not prevented a frenzied Fleet Street from its usual exaggeration. Last week both the *Mirror* and the *Sun* reported that it had sold over one and a half million copies. It's certainly the best-selling single of the eighties, but as recently as last Tuesday (22 November) a snap audit by *Virgin* could produce a cumulative seven and 12-inch sale of just over 1.3 million.

The total is sufficient to carry 'Karma Chameleon' just beyond the Beatles' 'I Feel Fine' and leaves it less than 50,000 sales short of a place in Britain's top 10 singles of all-time (see table). As a point of interest, 'Mull Of Kintyre' is still Britain's only double-million seller, but Boney M's 'Rivers/Brown Girl' is creeping ever closer and is presently 5,000 sales shy of topping the two million mark...

Eartha Kitt is, perhaps, one of the least likely candidates to re-write any chart superlatives but that's exactly what she's done with her unexpected comeback hit, 'Where Is My Man'. For starters, Miss Kitt is very nearly 56 years old, quite the most aged artist to reach the apex of RM's Boys Town/INRG Disco Chart. And, though she has always had a sizeable following, her only previous hit single was 'Under The Bridges Of Paris' over 28 years ago. No other act has made a successful return to the charts after such a lengthy absence. The previous record-holder, Glenn Miller, endured a 'dry spell' of nearly 22 years between

chart appearances in 1954 and 1976. In both cases Miller's hit was 'Moonlight Serenade', recorded on 4 April 1939. Amongst singers who have staged their comeback to the charts using new material, as opposed to re-issues of former glories, none has experienced a hiatus in their chart career of more than 20 years. Gary 'US' Bonds comes closest with 19 years and 228 days elapsing between his disappearance from the chart in 1961, and his Springsteen-sponsored re-emergence as a hitmaker two years ago...

Michael Jackson's 'Thriller' has garnered more than its fair share of column inches in Chartfile this year, but to ignore it for more than a couple of weeks would be to do it less than justice. 'Thriller' recently passed two very important milestones in its year-long attempt at world domination. Within the space of a few days it first topped 10 million sales in America, and followed up by becoming only the third album to find its way into more than 20 million homes around the world. Ahead of it in the world and US popularity stakes lie only 'Saturday Night Fever' and 'Grease'. Whilst the latter is within reach, 'Saturday Night Fever' will take some beating. Meanwhile Jackson continues to establish new records for both British and American charts. Last week 'PYT' became the sixth top 10 single from 'Thriller' in America. At the same time, the title track became the fifth single from 'Thriller' to reach the UK top 10. The previous maximum number of top tenners pulled off an album, excluding multi-artist compilations, in either country is four — a figure established in 1979 by the success of 'Off The



THE POLICE model the latest line in begging bowls

IN A state of rare excitement, one of publicist Keith Altham's slaves rang Chartfile last week to enquire whether the Police's recently completed 17 week stint atop the US album chart was a record. I gently advised her that not only was this 14 weeks short of Fleetwood Mac's record established in 1978 by 'Rumours' — but it wasn't even the longest stay at number one this year, being three weeks short of 'Thriller's' tally. One can't help but feel sorry for the Police though. In nearly any other year 'Synchronicity' would be a cert for top placing in America's year-end tabulations. This year, it's an also-ran.

Incidentally, only 'Flashdance', *Men At Work's* 'Business As Usual' and Quiet Riot's 'Metal Health' have broken the Police/Jackson stranglehold on the chart this year. The latter, number one at present, owes its lofty position almost entirely to the top five success of Quiet Riot's note-for-note crib of Slade's 'Cum On Feel The Noise'. The fact that it is so similar to the original makes the number 98 placing attained by Slade in 1973 somewhat baffling...

Wall', 'Rock With You', 'Don't Stop 'til You Get Enough' and 'She's Out Of My Life' from Jackson's last solo album! In Britain, 'Girlfriend' was also released as a single and charted somewhat less successfully, peaking at number 41...

supporters, and can only recommend that they decline to buy the latest LP — something which they already seem to be doing. Abba's three previous compilations all reached number one — this one will miss the mark by some distance.

ABBA'S long-suffering fans are justifiably up in arms at CBS's latest attempt to fleece them. One, who prefers to remain anonymous, wrote to Chartfile pointing out that quite aside from the albums on which the songs originally appeared, CBS — or at least, their Epic subsidiary — are making compilations which heavily duplicate previous Abba compilations. Last year CBS's Christmas offering to Abba fans was 'The Singles — The First Ten Years', an album which included seven tracks off Abba's 'Greatest Hits — Volume 1' and another nine tracks from 'Greatest Hits — Volume 2', both million sellers in their own right. The latest Abba compilation, 'Thank You For The Music' filches a further four cuts from 'Greatest Hits — Volume 2' and three from 'The Singles'. I have to sympathise with the group's

Ironically, whilst CBS are putting out expensive Abba compilations offering nothing new by way of a remix, an edit or other technical gimmickery, I have discovered a new and short version of 'SOS' which they are giving away! It appears on a 34-track, 80 minute cassette called 'Showcase' which also features contributions from the Jacksons, Bruce Springsteen, the Clash, the Isley Brothers and many more — all in abbreviated form. 'Showcase' can be obtained free of charge by simply buying two albums from CBS's extensive range of 'Nice Price' LPs, and all tracks on the cassette are taken from LPs in this £2.99 series. The cassette is available only for a limited period, so if you fancy a two minute 11 seconds version of 'SOS' or one minute and 14 seconds of Johnny Cash's 'A Thing Called Love', I recommend it wholeheartedly — it sure beats buying another Abba compilation!...



ONJ AND JT: two all-time best sellers and he still can't afford a shirt

BRITAIN'S ALL-TIME BEST-SELLERS

- 1 Mull Of Kintyre/Girls' School — Wings (1977)
- 2 Rivers Of Babylon/Brown Girl In The Ring — Boney M (1978)
- 3 You're The One That I Want — Olivia Newton-John/John Travolta (1978)
- 4 Mary's Boy Child — Oh My Lord (Medley) — Boney M (1978)
- 5 She Loves You — Beatles (1963)
- 6 I Want To Hold Your Hand — Beatles (1963)
- 7 Tears — Ken Dodd (1965)
- 8 Summer Nights — Olivia Newton-John/John Travolta (1978)
- 9 White Christmas — Bing Crosby (1942)
- 10 Can't Buy Me Love — Beatles (1964)
- 11 Karma Chameleon — Culture Club (1983)

Based on actual UK sales figures, except for 'White Christmas', for which sales have been estimated

Did you know? Did you know?

THE MALE vocal on Bonnie Tyler's 'Total Eclipse Of The Heart' issues from one Rory Dodd, and not Jim Steinman as commonly supposed... One of the earliest examples of a double-sided hit was released in 1954. On one side of the disc Rosemary Clooney sang in praise of 'Man', and on the other, José Ferrer gave his observations on 'Woman'... In 1976 Bobbie Gentry had simultaneous American hits with two different versions of 'Ode To Billy Joe'. One was a re-release of her 1967 chart-topper, and the other was a brand new recording which was used in the movie of the same name. The original reached number 54, and the re-make number 65... Paul McCartney owns the copyrights to hundreds of popular songs including 'That'll Be The Day', 'The Entertainer', 'Stormy Weather', 'Bye Bye Birdie' and 'Baubles, Bangles And Beads'... One song to which he does not own the copyright is 'I Want To Hold Your Hand', the tenth Beatles hit to re-enter the charts after an absence of at least seven years. No-one else comes near this tally of two-time hits... Foreigner's 'Waiting For A Girl Like You' spent a record-setting 10 weeks in the runners-up spot on the US singles chart. It never did reach number one...



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Albums

Tone control

THE UNDERTONES 'All Wrapped Up' (Ardeck ARD 1654283)

AH... THE magic of pop!
In this day and age of megabank music when us pop addicts have to make do with unsatisfying injections of dilute antiseptic, it's exhilarating to get an occasionally more robust fix...
The Undertones always did have a healthy irritant quality about them, emitting a noise steeped in tradition while possessing a certain disconcerting air of sedition just below the sheen. And this LP (despite reeking of EMI cash-in) captures that essence of naive disquiet.

Presented in the proper 'hits' format — all the thirteen classic cuts, in chronological order, plus a bonus LP of the B-sides — 'All Wrapped Up' clearly marks out the two stages of The Undertones' faultless career. From the exuberant thrash of 'Teenage Kids', 'Jimmy Jimmy' and 'My Perfect Cousin', we pass through the transitional 'Wednesday Week' to the eclectic maturity of the final records. The proudest moments are, of course, 'Julie Ocean' and 'The Love Parade', two of the finest singles ever.

Had not the mighty moguls of EMI thrust this perfect product into my hands, I'd have coughed up the ackers to possess it with pleasure. I suggest you do the same. And pronto!+++++

Graham K

OZZY OSBOURNE 'Bark At The Moon' (Epic 25739)

FANGTASTIC! PUSHING his way out of the black crypt, Ozzy proves that all is not lost in the heavy metal maelstrom.

'Bark At The Moon' will make your hackles rise quicker than a wolf out on a chilly night. Ozzy has re-established the heavy metal ideals of loudness, mayhem and absolute fun. He lays on a magnificent fevered pace which hardly ever lets up. Consider the savagery of 'Rock 'n' Roll Rebel' or the album's title track, both powered by fiendish guitars and vocals.

It's side two, though, where Ozzy really lets his talons out with 'Forever'. This is a track of truly gothic proportions, featuring church organ and ghostly chorus before Ozzy leaps in with a gleam in his eye and his adrenalin working overtime. In a moment of rare tenderness, Ozzy plumbs new depths with the ballad (yes a ballad) 'So Tired'. A damn good job he makes of it too, all breathless vocals and simpering strings. From there the demons get back into action with 'Waiting For Darkness' and 'Spiders'.

Quite an album, but for God's sake don't listen to it when the moon is full...+++++

Robin Smith

THE WEATHER GIRLS 'Success' (CBS 2571 9)

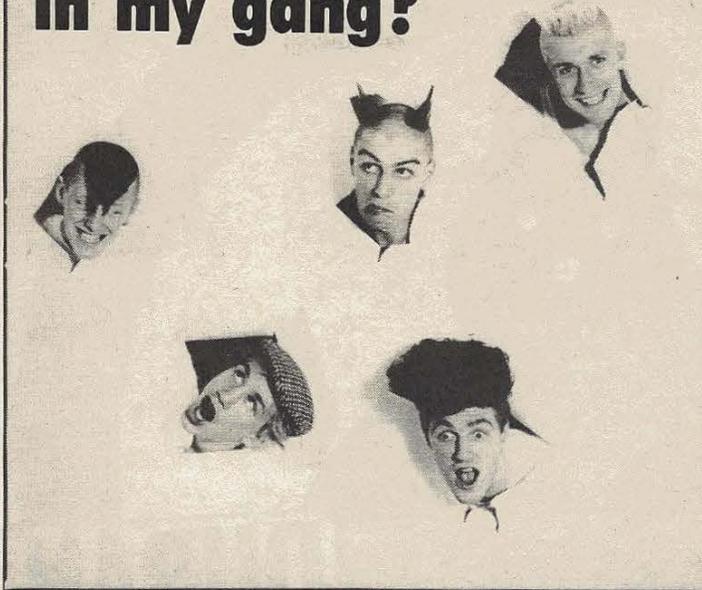
LET'S HEAR it for the most beautiful, glamorous, fabulous girls in the world!

Izora Armstead and Martha Wash, those lovely Weather Girls, are probably the biggest too — and in the garish world of pacy showbiz disco, biggest is always best! They're brash, they're flash, and they know exactly who's got a Weather Girls poster at home — in the words of the title track, 'Success', "We'd like to thank the public for making us stars, especially the boys in the back room bars."

The BPMs rise, the nitrate bottles empty, and the pulsating leather and denim of the ga... oops, Boys Town (Don't you mean Hi-NRG?—Ed) community go wild over these gorgeous gals. 'It's Raining Men', 'I'm Gonna Wash That Man...', the hits keep coming, along with a clutch of equally beaty dancefloor thumpers, including the very silly 'Dear Santa (Bring Me A Man This Christmas)',

Jim Reid

D'ya Wallah be in my gang?



KING KURT 'Ooh Wallah Wallah' (STIFF SEEZ 52)

QUESTION! CAN an insane band with a reputation built purely on a lunatic and dangerous live act produce the goods when buckets of cider cocktail are replaced by cans (headphones to you) and 20p haircuts are replaced by £500 a day studios? The answer thankfully is — you bet!

'Ooh Wallah Wallah' is a bristling slice of Stray Cats meet The Beverly Hillbillies with Dave Edmunds' production showing us the full extent of King Kurt's subtle art. Obvious highlights are the hilarious 'Hound Dog' and a version of 'Mac The Knife' that your parents won't believe.

It came as something of a shock to find that the ratty boys can really swing. Just listen to 'Oedipus Rex' (eat your hearts out, Roman Holiday) and believe it or not, 'Destination Zululand' is actually one of the weaker tracks on the record. I had my doubts as to whether those lovable yobs could cut it on an album, and I'm delighted to be proved wrong. If you haven't got the bottle to wear a skirt to a gig, or if you pay £15 for a haircut, then this album may not be for you. As for me, I think it's a Laura Ashley number tonight... Short back and sides, please Kurt!+++++

Andy Strike

destined to meet rousing support in a thousand clubs this yuletide!

'Success' makes ya wanna dance — and there's no better recommendation than that.++++

Graham K

CAPTAIN SENSIBLE 'The Power Of Love' (A&M AMLX 63561)

PRIVATE OR even Corporal Sensible, but he certainly doesn't rank at being a Captain anymore. He was fun for a while with his outrageous cabaret punk antics, but with the passing of time he's become as dull as a Jim Reid joke.

The choice of material doesn't help. His nasal Croydon twang mincing through undernourished funk and boring ballads doesn't react with my taste buds. Occasionally he does deliver the goods on tracks like 'Stop The World' but it's a damned hard slog listening to this album all at once. Change into your new party frock and give us all a laff. There's a good boy. +

Robin Smith

CABARET VOLTAIRE 'Johnny Yes No (The Original Soundtrack From The Motion Picture)' (Doublevision DVR1)

WOARGGH! It had to happen really. Cabaret Voltaire are a group who make music for films, but get sold as music for people with funny haircuts and oversize raincoats. Well now they've got a film to make music for and really they haven't made a very good job of it. This is not evocative, like the Cabs at their best, but merely irritating. Music for East Germans. +

Jim Reid

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

beautifully crafted pop songs in the 70's. Then Bjorn fell out with Agnetha and Frida stopped cooking rissoles for Benny. Abba stopped being all spit and polish and became a cracked version of their former perfection.

That's why much of this album is a fraud. This collection of love songs means, 'I Have A Dream', 'Chiquitta', 'Thank You For The Music', 'Fernando' and ten fillers. It's an album that does Abba no justice and reeks of record company cash in. Definitely NOT the ideal Christmas present for your older sister.++

Jim Reid

BOB ANDY 'Friends' (I-Anka AVOOIST LP)

A FAIR album from the veteran singer who used to be with John Holt in the Paragons way back when. It's a sort of rootsy lovers rock, with vocals not dissimilar to Jimmy Riley — vibrant, strong, but never overstated. At its concise best, as with the title track 'Friends', it's a good listen, especially with the might of Sly and Robbie on riddim.+++½

Simon Hills



Pic by LFI

ABBA 'Thank You For The Music — A Collection Of Love Songs' (Epic EPC 10043)

BLEURGGH, pass the sick bag. Abba released a never ending stream of

Buck swizz

BUCKS FIZZ 'Greatest Hits' (RCA PL70022)

A CURIOUSLY old-fashioned concept, this Bucks Fizz. A Svengali's dream: four handsome, wholesome performers to give a public identity to a backroom boy's creation. The Svengali/backroom boy in question is Andy Hill, who co-writes most songs herein and produces/arranges them all. His concept has worked like a dream thus far, but the relentlessly predictable nature of some of the not-so-great-hits suggest it might be reaching a sticky end very soon.

Like a test tube cross between Abba and The Carpenters, 'My Camera Never Lies' comes at you in its immaculately produced way. A goodish tune, but funny how they sound like a singing machine — the boys sound like the girls and vice versa in an onslaught of over harmonised melody, all top and no bottom. Strange — they don't look like they sound at all.

The frenetic pace continues until we reach the peaceful acapella shores of 'Now Those Days Are Gone', the only truly different thing they've ever done, in which the quartet are finally able to rid themselves of an over-protective arrangement and prove their vocal worth. Bobby (if it is he leading the way) does a brill impression of Karen Carpenter.

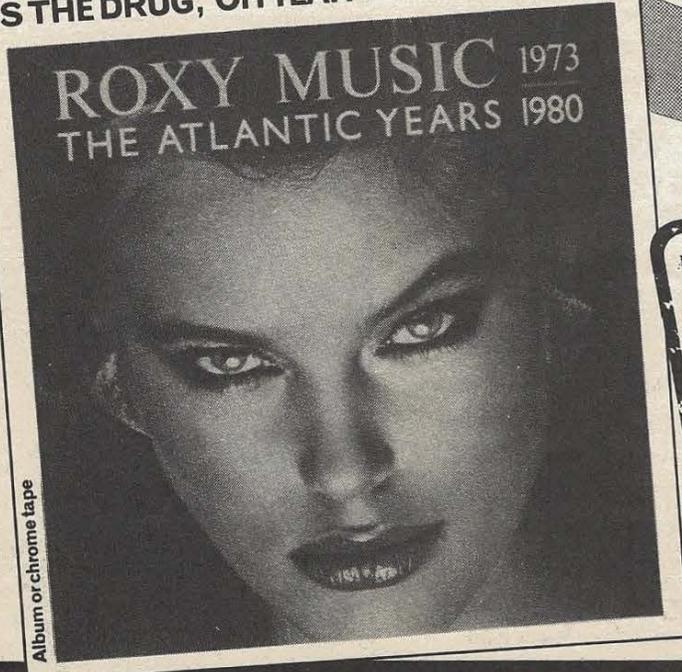
Vintage Euro skirt-swiper 'Making Your Mind Up' shows its age, but we're soon back to the wall of sound and submerged vocals in songs which positively shout '48 track studio!' at you. Tunes begin interestingly but descend into the usual Fizzy morass which only sounds good in three minute bursts on the radio.

Real troupers though they are, I somehow doubt that Bucks Fizz will attract the same kind of retrospective respect as those other Eurovision winners did. But I suppose they'll last as long as Andy Hill keeps regurgitating those same old melody lines with a slightly different twist and Jay and Cheryl put on yet another cheeky little costume. I suspect this is what Our Jim had in mind when he penned that immortal phrase: 'gutless, overproduced fraud'.+++½

Betty Page



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ANT, Adam STRIP/Yours, Yours, Yours CBS A3589 Pic Bag; TA3589 12" Pic Bag
BENSON, George INSIDE LOVE/On Broadway (live) Warner Bros. W9427 Pic Bag; W9427T 12" Pic Bag
BILL STICKERS BANNED, The CHRISTMAS WRAPPING/Bill Stickers Christmas Wrap Wombat AP001
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BRITISH COLONY HAVE YOU EVER SEEN ME DANCIN'/As Often As The Day Breaks Away Carrere CAR 296 Pic Bag
BRYAN AND MICHAEL with St. Winifred's School Choir MAMA/Time Made A Man Out Of Me RCA 377
CAMPBELL, Cornell NEVER LET IT GO/Part Time Loving Greensleeves GRED 133 12" only
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CARTER, Diana LITTLE BOY LOST/In Just Two Pages BeeBee BUZZ 1
CASCADE ORCHESTRA, The SPRING RAIN/I'm The One (Inst) Passion PASH 12 12 12"
CHERRY BOYS, The SHOOT THE BIG SHOT/Falling Crash CRA 604 Pic Bag; 12CRA 604 12" Pic Bag inc extra track Don't Leave That Way
CLINTON, George NUBIAN NUT/Free Alterations Capitol CL 319; 12CL 319 12"

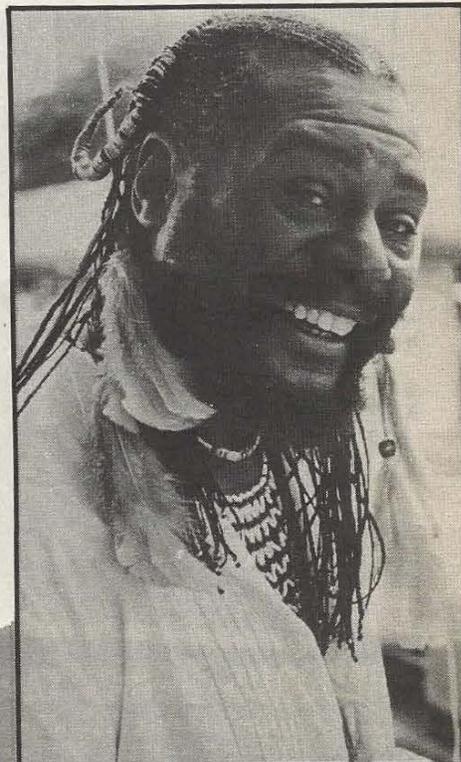


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DEF LEPPARD TOO LATE/Falling Vertigo/Phonogram VER 8 Pic Bag; VERX 8 12" Pic Bag inc extra track High 'n' Dry
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J, David & The J Walkers THE PROMISED LAND/Saint Jackie Glass GLASS 031; GLASS 12031 12" inc extra track A Seducer, A Doctor, A Card You Can Not Trust
JINGLE BELLES, The CHRISTMAS SPECTRE/(I'll Be There) This Time Next Year Passion PASH 14 Pic Bag; PASH 12 14 12" Pic Bag
JOEL, Billy TELL HER ABOUT IT/Easy Money CBS A3655 Pic Bag; TA3655 12" Pic Bag inc extra track You Got Me Hummin' (Live)
JOHN, Eton COLD AS CHRISTMAS/Crystal Rocket/Phonogram EJS 3 Pic Bag; EJS 312 12" Pic Bag inc extra track J'Veux De La Tendresse
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NOVA, Aldo MONKEY ON YOUR BACK/Armageddon Portrait/Epic TA3926 12"
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PERKS, Katie COLD STONES/Small Plastic Head PLAS 001 Pic Bag
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PRESLEY, Elvis IT'S NOW OR NEVER/Wooden Heart EP Conifer PC 60033
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REED, Lou THE BLUE MASK/Walk On The Wild Side Conifer PC 9352 12"
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TWEETS THE PLUMP SONG/Holidays Crash CRA 603 Pic Bag
VIBRATORS, The Mr AMERICA/SHADOW LOVE (Double A) Ram 7005
VICE SQUAD BLACK SHEEP/New Blood Anagram ANA 16; 12ANA 16 12" inc extra track The Pledge
VIOLENT FEMMES UGLY/Give Me The Car Rough Trade RT 147 Pic Bag
WAITRESSES, The CHRISTMAS WRAPPING/Hang Over Zet/Island WIP 6821 Pic Bag; 12WIP 6821 12" Pic Bag
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GEORGE CLINTON: nutty boy in nubian nightmare

WATERMAN, Denis & George Cole WHAT ARE WE GONNA GET 'ER INDOORS (INTERPOLATING 'IN THE BLEAK MID-WINTER')/Quids And Quavers EMI MIN 101 Pic Bag

WHAMI CLUB FANTASTIC (MEGAMIX)/A Ray Of Sunshine (Inst Mix) Inner Vision A3586 Pic Bag; TA3568 12" Pic Bag
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—Albums—

ALADDIN, 14 MAGIC LAMPS Pathe Marconi PM 1546741
 ALDERTON, John/Pauline Collins LITTLE MISS Ingot INGL 1003/ZCING 1003
 ANDERSON, Mike SONGS FOR SOMEONE YOU LOVE Goldbar 01C (Cassette)
 ASTAIRE BORN TO DANCE Passion PAXX 101
 ASWAD LIVE AND DIRECT Island IMA 6/IMC 6
 BACHMAN TURNER OVERDRIVE YOU AIN'T SEEN NOTHING YET: BEST OF BACHMAN TURNER OVERDRIVE Mercury/Phonogram PRICE 46/PRIMC 46
 BARRON KNIGHTS, THE FUNNY IN THE HEAD Epic EPC 25709/40/25709
 BARTHOLEMEW, Dave JUMP CHILDREN Pathe Marconi PM 1546601
 BEATLES, THE A COLLECTION OF BEATLES OLDIES Fame FA 41 3081 1/TCFA 41 3081 4
 BERRY, Chuck ROCK 'N' ROLL HITS Polydor (Italy) 9279 138/7259 138
 BLACK UHURU ANTHEM Island ILPS 9769/ICT 9769 (2000 Limited Edition)
 BLACK UHURU GUESS WHO'S COMING TO DINNER Heartbeat HB 18
 BLUE CAT TRIO, THE THE BLUE CATS VOL 1 Nervous NERD 010
 BLUE CAT TRIO, THE THE BLUE CATS VOL 2 Nervous NERD 011
 BRANCA, Glenn SYMPHONY NO 1 Roir A 125 (Cassette Only)
 BROONZY, Big Bill LAST SESSION VOL 2 Polydor (France) 8133 671
 BURDON, Eric & The Animals ERIC BURDON & THE ANIMALS Teldec (Germany) DP 628621
 BYGRAVES, Max SINGALONGAMAXMAS PRT NSLP 18439
 CARNES, Kim CAFE RACERS EMI America AML 7171061/TC-AML 717106-4
 COLE, Nat King HIS GREATEST SUCCESS Musidisc (France) ALB 223
 COREA, Chick/Gary Burton LYRIC SUITE FOR SEXTET ECM (Germany) ECM 1260
 CREAM THE STORY OF CREAM VOL 1 Polydor (Italy) 2479 212/3215 038
 CREAM THE STORY OF CREAM VOL 2 Polydor (Italy) 2479 213/3215 039
 CULTURE CLUB COLOUR BY NUMBERS Virgin VP 2285 (Pic Disc)
 DAYTON FEEL THE MUSIC Capitol EST 712297-1/TC-EST 712297-4
 DOLCE, Joe CHRISTMAS ALBUM Red Bus BUSLP 1001/ZCBUS 1001
 DOMINO, Fats WALKING TO NEW ORLEANS Pathe Marconi PM 154662
 DOMINO, Fats WHAT A PARTY Pathe Marconi PM 1546631
 DONALDSON, David THE ENGLISH LANGUAGE Creole STAG 1/STAG 41 (X Rated Not To Be Sold To Children Under 18)
 DODD, Ken NOW AND FOREVER That's Entertainment VIR 83002/ZCVIR 83002
 DYLAN, Bob HISTORICAL ARCHIVES VOL 1 & 2 Go International (Germany) GILP 1/GIMC 1
 EARTH WIND & FIRE ELECTRIC UNIVERSE CBS 25775/40/25775
 EMBLOW, Jack & The French Collection AROUND THE WORLD Dan DS 065
 ENGLISH COUNTRY BLUES BAND HOME AND DERANGED Rogue FMSL 2004/FMSC 3004
 ENRIQUO-E Bobby ESPANA PRT N 5019/ZCN 5019
 EXSTOP/DON'T Shanghai HAI 202
 FAMOUS D. DANCE SCHOOL CHOIR & ORCHESTRA MUSIC & SONGS FROM FAME MIP MFP 41 5634 1/TC-MFP 41 5634 4
 FITZGERALD, Ella GET HAPPY Polydor (France) 8133 911
 FOSTER, David, Barry Mann & Cynthia Weil SONGWRITERS FOR THE STARS 2 Polydor (Norway) 6327 079
 GARLAND, Judy HER GREATEST HITS Musidisc (France) ALB 224
 GENOVA, Jackie WORK THAT BODY INTO SKI-SHAPE Island ICT 9749 (Cassette Only)
 GETZ, Stan & Chet Baker LINE FOR LYONS Sonet SNTF 899

RM's definitive guide to This Week's Releases

GOTHAM GOTHAM Direction LOOSELSLP
 GRAPPELLI, Stephane PLAYS COLE PORTER Musidisc (France) ALB 240
 GREENFIELD, Dave & Jean Jacques Burnell FIRE AND WATER Epic EPC 25707/40/25707
 GREGORIS GREGORIS TRAVELLING Sonet SNTF 900
 HADEN, Charlie THE BALLAD OF THE FALLEN (DIGITAL) ECM (Germany)ECM 1248
 HENDRIX, Jimi HEY JOE Polydor (Italy) 2486 158/3186 025
 HILL, Z Z I'M A BLUES MAN Malaco MAL 7415
 HOPE, Lynn HIS TENOR SAX Pathe Marconi PM 154666
 HOT VULTURES VULTURAMA Hot Vultures' 20 BEST Rogue BFMS 3005 (Cassette Only)
 HUSSEY, Winston THE GIRL I ADORE Live & Learn LLLP 009
 INCANTATION DANCE OF THE FLAMES Beggars Banquet BEG 49/BEGC 49
 JAN & DEAN JAN & DEAN STORY Creole PAST 1
 JONES, George JONES COUNTRY Epic EPC 25733/40/25733
 JORDAN, Louis GO BLOW YOR HORN PART 2 Pathe Marconi PM 1546680
 JUDGE DREAD 40 BIG ONES CREOLE BIG 1
 KATI ELICLANE NOMONONO AMALADI! Earthworks ELP 2003
 KHAN, Steve EYEWITNESS Antilles AN 1018
 KING, B B THE INCREDIBLE SOUL OF B B KING Musidisc (France) CV 1309
 KING, Evelyn FACE TO FACE RACA PL 84725/PK 84725
 KLUGH, Earl/Patrick K Williams ORIGINAL MOTION PICTURE SOUNDTRACK: MARVIN & TIGE Capitol EST 712307-1/TC-EST 712307-4
 KNIGHT, Gladys & The Pips BLESS THIS HOUSE Buddha BDLP 4050/ZCBDS 4050
 LAMBERT, Franz HELLO, AMERICA! Teldec (Germany) AS 625576/CT 425576
 LEVY, Barrington TEACH ME CULTURE Live & Learn LLLP 011
 LEWIS, Jerry Lee AT THE STAR CLUB HAMBURG Polydor (Italy) 9279 460
 LITTLE JOHN SHOWCASE '83 EAD GEMLP 1001
 MARLEY, Bob AFRICAN HERBSMAN Fame FA 41 3082 1/TC-FA 41 3082 4
 MARTINO, AL LOVE SONGS MIP MFP 41 5642 1/TC-MFP 41 5642 4
 MATTHEWS, David GRAND CROSS PRT N 5018/ZCN 5018
 McCLATCHY, Debby APPLES IN WINTER Plant Life PLR 057
 McNEALY, Big J DEACON RIDES AGAIN Pathe Marconi PM 1546691
 METEORS, THE LIVE WRECK WRECK 1
 MILBURN, Amos LET'S HAVE A PARTY Pathe Marconi PM 1546711
 MINGUS, Charlie PRE-BIRD Philips (Holland) 6336 321
 MOORE, Melba NEVER SAY NEVER Capital EST 712305-1/TC-EST 712305-4
 MORGAN-FISHER SEASONS Cherry Red BRED 54
 MORSE, Ella Mae HOUSE BOOGIE Pathe Marconi PM 1546721
 MOUSKOURI, Nana PASSPORT Philips/Phonogram PRICE 49/PRIMC 49
 NEW SEEKERS, THE 15 GREAT HITS Orbit ORBLP 101/ZCORB 101
 NEWTON-JOHN, Olivia/John Travolta ORIGINAL SOUNDTRACK: TWO OF A KIND EMI EMC 165461-1/165461-4
 NICHOLS, Roger & Bruce Roberts SONGWRITERS FOR THE STARS 3 Polydor (Norway) 6327 080
 NIGGER KOJAK ROCK JACK KOJAK Nigger Kojak NKLP 002
 OBEY, Chief Ebenezer MILKI PLUS Virgin VM 7/VMC 7
 OREGON OREGON (DIGITAL) ECM (Germany)ECM 1258
 OUTCASTS OUTCASTS (THE FIRST REAL PUNK RECORD) GV Records BIG 1 (1000 Limited Edition)
 PAMELO MOUNK'A CAMITINA Earthworks 79430
 PAMELO MOUNK'A PROPULSION Earthworks 79422
 PASSAGE, THE THROUGH THE PASSAGE Cherry Red BRED 56
 PEACE PIPE PEACE PIPE Seven Leaves SLLP 4
 PETERSON, Oscar TRIO IN TRANSITION Philips (Holland) 6641 577
 PLEASE, Peter UFFINGTON Plant Life PLR 060
 RED NICHOLS FIVE PENNIES RHYTHM OF THE DAY Academy AJA 5025/ZCAJA 5025
 RINGO STAR (ZAIRE) NE REFUSE PAS Earthworks 79429
 ROYAL SHAKESPEARE COMPANY, THE PETER PAN Dakota RSP 1
 SAD LOVERS AND GIANTS FEEDING THE FLAME Midnight Music CHIME 0003

SEDES, Johnny MAMA CALUNGA Earthworks LPF 1123
 SELF CONTROL BROKEN UP Dancing Sideways DSSX
 SLEIGHRIDERS, THE VERY MERRY DISCO Warwick WW 5136/WW 45136
 SMITH, Huey & The Clowns HUEY SMITH AND THE CLOWNS Pathe Marconi PM 1546731
 SNATCH SNATCH Pandemonium WITCH 1
 SON 14 CUBA'S NO 1 DANCE BAND Earthworks Ciboney
 SOUND EFFECTS SOUND EFFECTS AND LINNDRUM FILLS Ecstasy XTLP 2
 ST. WINIFRED'S SCHOOL CHOIR IT'S A SMALL WORLD MIP MFP 41 5633 1/TC-MFP 41 5633 4
 STAR ACCORDIAN BAND, THE COUNTRY FAVOURITES Klub KSLP 601
 STEVENS, SHAKIN' EXTRA Teldec (Germany) LF 6255339/PF 625539
 STRANGLERS, THE LA FOLIE Fame FA 41 3083 1/TC-FA 41 3083 4
 SWALLOW TONGUE STAIN UPON THE SILENCE Cherry Red BRED 55
 SYRAN, Mbenza ELISA DANGWA Earthworks AMR 111
 TEMPTATIONS BACK TO BASICS Motown STML 12196
 10cc THE ORIGINAL SOUNDTRACK Mercury/Phonogram PRICE 48/PRIMC 48
 THIN LIZZY JAILBREAK Vertigo/Phonogram PRICE 50/PRIMC 50
 TIGHT FIT BACK TO THE 60's MIP MFP 41 5631 1/TC-MFP 41 5631 4
 TIGHT FIT THE LION SLEEPS TONIGHT MIP MFP 41 5641 1/TC-MFP 41 5641 4
 TIMES, THE HELPED PATRICK McGOOHAN ESCAPE Art POP 1
 TRINITY/Ranking Joe/Charlie Chaplin DJ BATTLE Kingdom KVV 6002
 TRUE WEST HOLLYWOOD HOLIDAY New Rose ROSE 24
 UNDERTONES, THE ALL WRAPPED UP Ardeck ARD 1654283/TC-ARD 1654289
 VARIOUS A CHRISTMAS RECORD Island ILPS 7022/ICT 7022
 VARIOUS BEST OF IRISH BALLADS VOL 1 Polydor (Ireland) DOLS 2003/DOCS 2003
 VARIOUS BLACK SOUL Creole PAST 2
 VARIOUS COUNTRY CHRISTMAS RCA PL 84809/PK 84809
 VARIOUS COUNTRY CHRISTMAS RCA ML 848409/MK 848409
 VARIOUS DANCE PARTY PRT NCP 1008/ZCNCP 1008
 VARIOUS I BELIEVE 20 ALL TIME GOSPEL GREATS) Creole PAST
 VARIOUS LAUGH-IN BBC REH 493/ZCR 493
 VARIOUS NOW, THAT'S WHAT I CALL MUSIC EMI/Virgin NOW 1/TC-NOW 1
 VARIOUS ORIGINAL ROCKABILLY COLLECTION Polydor (Holland) 2496 257/3186 092
 VARIOUS PASSION TRACKING VOL 1 Passion PADLP 101 (Plus Free 12" Single)
 VARIOUS REILLY ACE OF THEMES Red Bus BUSLP 1004/ZCBUS 1004
 VARIOUS TROUSER PRESS "AMERICA UNDERGROUND" Roir A 124 (Cassette Only)
 VARIOUS VIVA ZIMBABWE Earthworks ELP 2001
 VARIOUS WATER PUMPING TOP TEN Tad's TRDLP 12183
 VARIOUS YOUR HUNDRED FAVOURITE HYMNS VOL 3 MIP MFP 5625/TC-MFP 5625
 VARIOUS ZULU JIVE Earthworks ELP 2002
 VRETHAMMAR, Sylvia & Georgie Fame IN GOODMAN'S LAND Sonet SNTF 908
 WALKER, T-Bone SINGS THE BLUES Pathe Marconi PM 1546751
 WALL STREET CRASH EUROPEAN AFFAIR Magnet MAGL 5056/ZCMAG 5056
 WEBB, Jimmy & Rupert Holmes SONGWRITERS FOR THE STARS 1 Polydor (Norway) 6327 078
 WONDER, Stevie PEOPLE MOVE HUMAN PLAY Motown STMA 8040/CSTMA 8040
 YELLOWJAN/PURPLEMAN SHOWDOWN VOL 5 Empire JJ 150
 YOUSOU NDOUR ET SUPER ETOILE DE DAKAR ABIDJAN Earthworks ED 010
 YOUSOU NDOUR ET SUPER ETOILE DE DAKAR MOURIDE Earthworks ED 008

Plastic statistics
 Singles released — 90
 Albums released — 141

BOY GEORGE: 'Colour By Numbers' now available in glowing technicolor

Thriller Killer

EXTRAVAGANZA TIME! At last it's here — the most talked about promotional video since Him up there got Hollywood to do 'Moses' — the world's greatest living recording artist has finally come up with the goods to top the glorious visual confections accompanying 'Billie Jean' and 'Beat It' and it's a corker!

Tales of the cost, a reputed cool half million greenbacks, may have smacked merely of hype but seeing the effects and set pieces packed into these vibrant 13 minutes, every nickel and every dime has been spent to great effect.

Directed by John Landis, of 'Animal House' and 'American Werewolf' fame, 'Thriller' is a cascading tumble through every monster/haunted

house movie Mr Jackson has ever seen.

Jackson, responsible for the storyboards on his own videos, as well as the quasi-hallucinogenic excursions favoured by his big brothers, has gone completely overboard on this one — the visuals breathing fire into what is essentially a pretty dull album track. Like all great videos (highlighting the promotional film's biggest criticism) 'Thriller' transforms the ordinary into the extraordinary — it's got it all, thrills (groan), chills, laughs, love — Michael, you should be making movies! And it goes something like this . . .

It's a dark night. We're back in the Fifties on a lonely country road as MJ and his girl, played by the gorgeous Ola Ray, cruise to a halt in one of those Richie Cunningham en-o-o-rmous convertibles. They're outta gas.

Walking for help, Michael announces that he's 'not like other guys' (with 18 million copies of the 'Thriller' album sold, you're dead right, Mike!). On cue, the clouds roll back to reveal . . . oh, no! A full moon! But surely that can't mean . . . no, not that . . . you betcha! With a gurgle and a howl Mike starts to change . . . And with super special effects man Dan Baker on the case you can always be sure of some gut renching 'alterations' and he hasn't skimped here! To the sound of stretching skin and bone the once luvverly Michael is twisted and turned into a sort of Wolfman Jack meets Catwoman thing — sprouting whiskers, growing claws, staring maniacally through feline eyes.

Naturally the beautiful little Ola Ray is a mite concerned about this. Letting rip her most bloodcurdling stage scream she's off! Legging it into the dark 'n misty forest with the vet's best friend in hot pursuit! Will she escape? Can she avoid the terrible sight of MJ overacting deliciously, lumbering through the trees like a cross between Quasimodo and Godzilla? No way.

However, just as the Michael-Monster stands astride the simpering Ola, about to wreak his terrible punishment (no, surely . . . not *that!*) the scene changes and . . . oh, gee — it was all a film! Thrust back into the Eighties we're in a cinema as a bunch of popcorn chomping teenage terrorfans swoon and shriek to the shenanigans on screen. The modern miss Ray is still not amused, though, and as the monster stomps her Fifties counterpart, she makes an excuse and leaves. A grinnin' Michael follows, they stroll out of the picture house, and *then* the music starts!

PROMENADING along the sidewalk to the disco thump of 'Thriller's opening lines MJ goes through his tried and tested routine of whoops and pops (this is the bit you'll probably see in the edited version for our tame pop progs) but yet more ghoulish goings-on are about to unravel . . .

They pass the fog beladen cemetery, the music cools into the Vincent Price horror-rap, and something begins to stir . . .

As if reactivated by the superstar strolling by so near, the zombies (un-dead to you 'n me) decide it's time for a paaarty and start to leave the graves in droves, in pursuit of . . . an autograph? Things go from bad to worse as the cadavers (losing decayed limbs en route) encircle our hero and heroine — surely the end is nigh?

And then, just to prove it's *not* our Ola's night Michael goes and *metamorphoses* again! This time he joins the ranks of the rotting renegades, sunken eyes, arms outstretched and as Miss Ray flees into the night, 'Thriller' part two strikes up, Michael and his graveyard gang launching (lurching?) into the most ludicrous dance routine ever to grace the Hammer House of Horror.

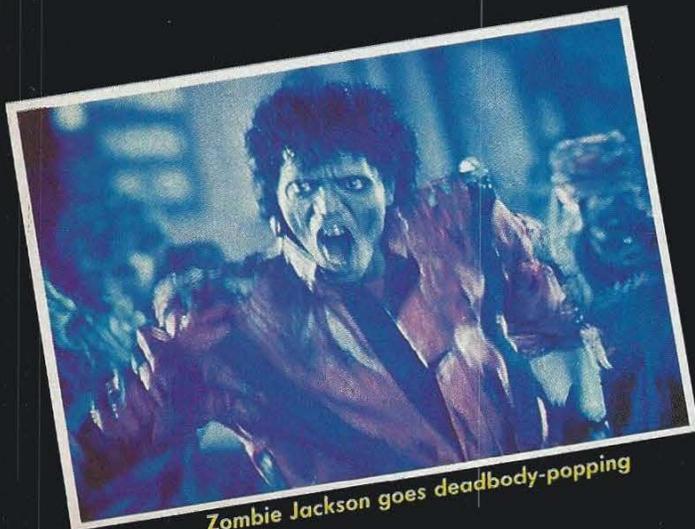
Not too keen on the footwork of the choreographed cadavers Ola takes refuge in the standard scary 'big old deserted house', but her efforts to keep the boogieing bodies at bay prove fruitless as the un-dead attack the house in true John Carpenter style, crashing through the walls and floors. Copping some technique from Jack Nicholson in 'The Shining', MJ batters down the door, the ghoulish guys stagger in and it looks like curtains for Miss Ray . . .

Zombie Jackson reaches out, grabs her and . . . Whadayaknow — it was all a dream! Back on planet normal MJ is the good guy again, Ola sighs in relief, they cuddle, smile, and turn to go . . .

Hang on, though . . . MJ as good guy? With that last lingering look, I'm not so sure . . .



Ola Ray thinks twice about another date



Zombie Jackson goes deadbody-popping

By Graham K. Smith



"I'm not like other guys . . ."



"... see ..."



"... MEAN!"



"... what . . . I . . ."



"... we lease it from the Addams Family . . ."



MJ . . . the ultimate Video Nasty

Help!

RECENTLY I'VE acquired a lot of old records; albums, 10" and 7" EPs, and would like to have them valued, but I don't know where to look. Is there anywhere I could simply send away a list for assessment?
Rod, London

● *I can't personally recommend any service which will value your record collection, but readers who can name some names are welcome to spread the good news by dropping a line.*

Your best bet right now is to do your own research, using guidelines published in music and record magazines as well as any information you can glean from specialist secondhand and oldies shops in your area.

Scan the secondhand racks. Ring a collector's shop to see how much is offered for specific items or the entire collection and add up the pennies and pounds accordingly.

Browsing through music paper 'Records For Sale' columns will also be useful when trying to price individual records, and it's well worth checking out one specialist publication, 'Record

Let's (not) stay together

A FEW weeks back I started going out with James, the ex-boyfriend of one of my friends, because he seemed so depressed over losing her, and I was sorry for him.

Now I see some of the reasons why she left him. He can be very possessive and clinging. I want to finish with him, but I'm worried about doing it as he's threatened to commit suicide if I do.
Jan, Uxbridge.

● *Don't let yourself be emotionally blackmailed. If going out with this boy now is a bit like the last walk to the scaffold, how on earth are you going to feel if you ignore those instinctive warning feelings and allow yourself to be manipulated even more?*

You'll feel less guilty if you accept that he has survived the break-up with your friend, not totally due to your own efforts either. There's no reason why you can't give him the gentle heave-ho and still be a strictly friendly shoulder to cry on.

One or both of you must have other friends who'd rally around too. Can you talk to his parents?

If he does get depressed deeply and often and more than anyone else you know, he might find it useful to seek medical advice and to carry The Samaritans telephone number around with him, just in case. Continuing to go out with this boy isn't just a question of taking on an emotional burden yourself. It's strictly unfair to him too.

Collector' magazine, which is currently working through an A-Z of single and album valuations and costs £1.00 per sample copy from 45 St Mary's Road, Ealing, London W5. (Tel: 01-579 1982).

When assessing what your collection could be worth bear in mind that the value of any record ultimately depends on whether you can find a collector who actually wants to buy.

ABOUT EIGHT months ago, I suddenly got a very uncomfortable and screwed up feeling in my testicles. I went to my doctor and was told not to worry as it would pass of its own accord. So, I did forget all about it until five months ago, when it returned.

This feeling lasts for 3 to 4 days at a time and I've since worked out that it follows climax and ejaculation. I have written to another magazine and am getting very worried indeed. I'm 22.
John, Sussex

● *See your doctor again and describe exactly what you've told me. And, if you're still unhappy about any information you're given, get a second opinion from another doctor. Pain in the testicles can start if you're sexually excited and aroused for some time without having an orgasm, but this kind of pain should be cancelled out when you ejaculate — until the next time. Any pain in the testicles which you think is unusual should be checked out.*

IN JULY this year, I ordered a T-shirt from a mail order advertiser, but haven't heard a word. My mother's cheque has been cleared. What do I do now?
Alison, Swansea

● *No-one should expect to wait longer than 28 days from the date you place your order for postal purchases. If goods don't arrive, it is useful to get in touch with the advertiser immediately. If your order has been sent, but lost in the post, it is the responsibility of the mail order merchant to send you a duplicate item and, in return, claim from the post office or carrier.*

At the same time you're

this "statutory declaration" for a small fee.

To read more about changing your monicker see a useful publication, 'What's In A Name', price £1 inc p&p, from National Council For Civil Liberties, 21 Tabard Street, London SE1. Postal orders to "NCCL".

EARLIER THIS year, I saw the musical 'Marilyn' in London, starring Stephanie Lawrence, and would like to know if there is an LP of the show. Can you help?
Brian, Oxon

● *You're out of luck. This musical saga of the late great Marilyn Monroe was never recorded for either UK or Stateside release, and there are no plans to do so in the foreseeable future either.*

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.

changing up your missing order, send a duplicate copy of any letter to the Publisher of the magazine where you saw the advertisement. The magazine itself may be able to get your goods or a refund from the advertiser.

If you're plain unlucky and a company has gone bust, you may qualify for a refund from the magazine or newspaper where you saw the advertisement, under the provisions of the Mail Order Protection Scheme.

Time has gone by, but if you send full details of the size and style of the T-shirt you ordered, the address you ordered from, and how much and how you paid, 'Help' will investigate. Same goes for any other readers suffering from the same non-delivery syndrome.

Police Five

WHILE I was very pleased to receive the seven tickets I ordered to see Police at Birmingham NEC for December this year, I wondered if you could find out why there seems to be a discrepancy between the face value of the tickets and what I paid.

RECORD MIRROR said the tickets were £7.80 each, but although I received £7.50 tickets no refund was sent. Can you explain?
A, Sheffield

● *We asked a spokesman for the Harvey Goldsmith Organisation, promoting the gig, to do just that, and as it turns out, that extra 30p per ticket happens to be a booking fee. This amount covers the administrative costs of "paying the people who process the tickets, rental, heating and lighting of office space, and the mailing costs". So now you know. If tickets are not bought at face value direct from a venue, it is legal to charge this booking fee. Readers beware, some London based ticket agencies and others can charge £1.00 or more on top of the face-value ticket price!*



AFTER SEEING the Flying Pickets perform I'd like to know if they have a fan club. Any chance?
Flying Fan, Cardiff

● *Not at the moment, but enthusiasts can write to the band c/o JSE, Queens Theatre, 51 Shaftesbury Avenue, London W1.*

HOW DO I change my surname? I've always been embarrassed by it and see no reason why I can't name myself instead.
Gary, Manchester

● *There's nothing to stop you from changing your name at this very moment, simply by calling yourself by a new one and asking everyone else to do the same. Feel better?*

But there are times when you may need documented proof of your chosen name, for the bank, the Passport Office, tax purposes, and so on. And, to get your hands on the relevant piece of paper which acts as a formal name change declaration you need to swear a statement before a solicitor or Commissioner Of Oaths. Any solicitor will prepare

Young Free And Single

IF YOU like Bowie, Japan, Tears For Fears or Wham!, Birmingham based student Nicolette (19), who hails from Guernsey in the Channel Isles, wants to hear from you. Meanwhile, another city dweller, Nina (17), from Manchester, into UB40, Culture Club, Level 42 and plenty of non-musical activities is looking for penpals, and Frejus (19), from South London, is still trying to find people who share his interest in soul, funk, jazz/funk and reggae. Write to 'YFS' c/o Help. All mail will be forwarded.

Small Ads

Personal

WANTED, SIOUXSIE lookalike, well I'll settle for Spiky hair, to write to royal navy guy while ship is at Far East, photo if poss. Box No. 3991.

MALE 19, into all types of music and sports. Seeks penfriends. Box No. 3992.

NEW FRIENDS worldwide 100,000 members, free details, I.P.F.R. Flat one, Northfield Rec, Swyncombe Ave, London W5.

MAN 27, interested in music, wants a friend. I am a Leo. Write to 9, Keppel Drive, Scholes, Rotherham S61 2SX.

CULTURE CLUB London concert ticket wanted. Rose 249 0644.

PENFRIENDS, U.K./WORLDWIDE, SAE (RM), 33 Elcombe, Uley, Dursley, Glos.

FRIENDS, MARRIAGE postal intros all areas, ages. Write Orion A3, Waltham, Grimsby DN37 0DP.

PENPAL MAG for lonely people. Approval copy from: Matchmaker, (A.44), Chorley, Lancs.

PENFRIENDS USA. Make lasting friendships through correspondence, send age, interests. Free reply. Harmony, Box 89RM, Brooklyn, N.Y. 11235.

ARE YOU SEEKING occults, communes etc? Penfriends in all areas and throughout USA/Worldwide. Stamp please: Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

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SHY ATTRACTIVE ARTICULATE guy would like to meet sensitive lady for friendship and love. Gary, London only. Box No 3985.

JANE SCOTT for genuine friends, introduction to the opposite sex with sincerity and thoughtfulness. — Details: SAE to Jane Scott, 3 SOU, North Street Quadrant, Brighton, Sussex BN1 3GS.

"WORLDWIDE PENFRIENDS" MAGNIFICENT MAGAZINE. SEND £4. CORRESPONDENCE (22) CLUB, LONDON W8 6EJ.

1000 PHOTOGRAPHS to help you choose your Penfriends - Partners. Send stamp for Free 12 page photo Brochure — Dovelinc A16, Lewes, Sussex BN8 4AA.

SINGLE LONELY? Meet that special someone, sincere and confidential introductions. Free details. Love Links (X), PO Box 223, Thornton Heath, Surrey CR4 5XD.

"SPEND THE NIGHT WITH YOUR FAVOURITE POPSTAR. Pillowcase printed with popstar photograph. Send crossed cheque/PO for £2.99+51p carriage. Duran Duran, Boy George, Kajagoogoo, Barry Manilow, Cliff Richard, Jam, Toyah, Blondie, Japan, Adam Ant, Police, many others. Send SAE for full list. Pam Helm, 45 Woodhall Grove, Bishops Cleeve, Herefordshire.

PENFRIENDS — UK or Foreign SAE for details: Penfriends Worldwide (RM) 60, Ellesmere Road, Newcastle Upon Tyne NE4 8TS.

PENFRIENDS, WORLDWIDE for details, SAE, I.P.F., 10 Ridings Close, Chipping Sodbury, Bristol BS17 6NP.

Records for Sale

RETIRED DJ'S COLLECTION: 1,500 ('64-'82) singles, 250 Disco 12", various LP's offers (genuine) in writing to Bruce Mackenzie, 1 Sycamore Drive, Panwortham, Preston, PR1 9NQ.

HUGE PRIVATE collection selling cheaply. Albums, singles, rarities, old, new SAE Craig, 1 Deacons Court, Lincolnhov, W. Lothian.

A BARGAIN assortment of 100 used LP's/12" singles for £20 or 500 used 7" singles for £30 (numbers approximate — our selection). Payment with order to Record Tape & Video Exchange (MO2) Ltd, 38 Notting Hill Gate, London W11 0J1-727 3539.

RING NOW! 0273 722034. Free '60s, '60s, '70s, deletions, for catalogue; SAE Diskery, 86/97 Western Road, Hove, Brighton.

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FREE CATALOGUE! Deletions, rarities, imports, originals, SAE Vafco, 24 Southwalk, Middleton, Sussex.

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U.S. Albums

- 1 2 CAN'T SLOW DOWN, Lionel Richie, Motown
- 2 1 METAL HEALTH, Quiet Riot, Pasha
- 3 4 SYNCHRONICITY, The Police, A&M
- 4 3 THRILLER, Michael Jackson, Epic
- 5 5 AN INNOCENT MAN, Billy Joel, Columbia
- 6 6 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 7 7 WHAT'S NEW, Linda Ronstadt, Asylum
- 8 9 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 10 11 PYROMANIA, Def Leppard, Mercury
- 11 8 GREATEST HITS, Air Supply, Arista
- 12 16 UH-HUH, John Cougar Mellencamp, Riva
- 13 35 UNDERCOVER, Rolling Stones, Rolling Stones
- 14 15 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 15 14 ELIMINATOR, ZZ Top, Warner Bros
- 16 13 LIVE FROM EARTH, Pat Benatar, Chrysalis
- 17 20 PIPES OF PEACE, Paul McCartney, Columbia
- 18 19 THE BIG CHILL, Soundtrack, Motown
- 19 12 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, Columbia
- 20 27 INFIDELS, Bob Dylan, Columbia
- 21 21 THE CROSSING, Big Country, Mercury
- 22 18 FLASHDANCE, Soundtrack, Casablanca
- 23 24 ALIVE, SHE CRIED, The Doors, Elektra
- 24 25 SPORTS, Huey Lewis & The News, Chrysalis
- 25 17 REACH THE BEACH, The Fixx, MCA
- 26 26 LET'S DANCE, David Bowie, EMI-America
- 27 22 LITTLE ROBBERS, The Motels, Capitol
- 28 - 90125, Yes, Atco
- 29 23 SPEAKING IN TONGUES, Talking Heads, Sire
- 30 30 LICK IT UP, Kiss, Mercury
- 31 32 TWENTY GREATEST HITS, Kenny Rogers, Liberty
- 32 28 THE PRINCIPLE OF MOMENTS, Robert Plant, Es Paranza
- 33 29 BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
- 34 38 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
- 35 - YENTL, Barbra Streisand, Columbia
- 36 33 FEEL MY SOUL, Jennifer Holliday, Geffen
- 37 31 THE WILD HEART, Stevie Nicks, Modern
- 38 45 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M



- 39 46 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 40 50 HEARTS & BONES, Paul Simon, RCA
- 41 43 1999, Prince, Warner Bros
- 42 42 FRONTIERS, Journey, Columbia
- 43 34 TRUE, Spandau Ballet, Chrysalis
- 44 41 BENT OUT OF SHAPE, Rainbow, Mercury
- 45 47 THE CLOSER YOU GET, Alabama, RCA
- 46 48 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
- 47 - COMEDIAN, Eddie Murphy, Columbia
- 48 36 KEEP IT UP, Loverboy, Columbia
- 49 37 COLD BLOODED, Rick James, Gordy
- 50 - IN HEAT, The Romantics, Nempereor

Compiled by Billboard

U.S. Singles

- 1 1 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
- 2 2 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
- 3 3 UPTOWN GIRL, Billy Joel, Columbia
- 4 4 ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA
- 5 7 SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
- 6 6 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
- 7 5 CUM ON FEEL THE NOIZE, Quiet Riot, Pasha/Backstreet
- 8 8 HEART AND SOUL, Huey Lewis And The News, Chrysalis
- 9 9 CRUMBLIN' DOWN, John Cougar Mellencamp, Riva
- 10 11 CHURCH OF THE POISON MIND, Culture Club, Virgin/Epic
- 11 14 UNION OF THE SNAKE, Duran Duran, Capitol
- 12 10 PYT (PRETTY YOUNG THING), Michael Jackson, Epic
- 13 16 WHY ME?, Irene Cara, Geffen/Network
- 14 27 OWNER OF A LONELY HEART, Yes, Atco
- 15 33 UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
- 16 21 TWIST OF FATE, Olivia Newton-John, MCA
- 17 24 IN A BIG COUNTRY, Big Country, Mercury
- 18 13 SUDDENLY LAST SUMMER, The Motels, Capitol
- 19 22 SYNCHRONICITY II, The Police, A&M
- 20 25 MAJOR TOM (COMING HOME), Peter Schilling, Elektra
- 21 12 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
- 22 26 AIN'T NOBODY, Rufus With Chaka Khan, Warner Bros
- 23 29 SOULS, Rick Springfield, RCA
- 24 19 TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
- 25 35 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
- 26 15 ONE THING LEADS TO ANOTHER, The Fixx, MCA
- 27 37 BREAK MY STRIDE, Matthew Wilder, Private
- 28 23 SEND HER MY LOVE, Journey, Columbia
- 29 44 TALKING IN YOUR SLEEP, The Romantics, Nempereor
- 30 38 READ 'EM AND WEEP, Barry Manilow, Arista
- 31 17 TELEPHONE (LONG DISTANCE LOVE AFFAIR), Sheena Easton, EMI-America
- 32 28 TENDER IS THE NIGHT, Jackson Browne, Asylum
- 33 39 TIME WILL REVEAL, DeBarge, Gordy
- 34 34 THE SMILE HAS LEFT YOUR EYES, Asia, Geffen
- 35 57 RUNNING WITH THE NIGHT, Lionel Richie, Motown
- 36 42 IF I'D BEEN THE ONE, 38 Special, A&M
- 37 20 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 38 52 JOANNA, Kool & The Gang, De-Lite
- 39 45 I WON'T STAND IN YOUR WAY, Stray Cats, EMI-America
- 40 40 INVISIBLE HANDS, Kim Carnes, EMI-America
- 41 43 THE WAY HE MAKES ME FEEL, Barbra Streisand, Columbia
- 42 53 I STILL CAN'T GET OVER LOVING YOU, Ray Parker, Jr, Arista
- 43 63 THAT'S ALL, Genesis, Atlantic
- 44 46 ALLERGIES, Paul Simon, Warner Bros
- 45 55 HOLIDAY, Madonna, Sire
- 46 47 WHEN THE LIGHTS GO OUT, Naked Eyes, EMI-America
- 47 50 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 48 48 I NEED YOU, Pointer Sisters, Plant
- 49 49 I AM IN LOVE, Jennifer Holliday, Geffen
- 50 58 GOLD, Spandau Ballet, Chrysalis
- 51 32 MIRROR MAN, Human League, A&M
- 52 - KARMA CHAMELEON, Culture Club, Virgin/Epic
- 53 59 BABY I LIED, Deborah Allen, RCA
- 54 18 DELIRIOUS, Prince, Warner Bros
- 55 36 JUST GOT LUCKY, JoBoxers, RCA
- 56 67 IN THE MOOD, Robert Plant, Es Paranza
- 57 85 MAGNETIC, Earth, Wind & Fire, Columbia
- 58 30 MODERN LOVE, David Bowie, EMI-America
- 59 61 WHAT'S NEW, Linda Ronstadt, Asylum
- 60 75 THE SIGN OF FIRE, The Fixx, MCA

Bullets 61-100

- 61 68 STREET OF DREAMS, Rainbow, Mercury
- 62 66 BLUE WORLD, Moody Blues, Threshold
- 63 70 LET THE MUSIC PLAY, Shannon, Mirage
- 64 69 YOU DON'T BELIEVE, The Alan Parsons Project, Arista
- 66 81 SEND ME AN ANGEL, Real Life, MCA/Curb
- 67 - REMEMBER THE NIGHT, The Motels, Capitol
- 70 77 LICK IT UP, Kiss, Mercury
- 73 83 BIG CRASH, Eddie Money, Columbia
- 75 - TAKE ME BACK, Bonnie Tyler, Columbia
- 76 85 THIS MUST BE THE PLACE, Talking Heads, Sire
- 78 89 THE POLITICS OF DANCING, Re-Flex, Capitol
- 79 82 THE FLYER, Saga, Portrait
- 80 90 WET MY WHISTLE, Midnight Star, Solar
- 82 87 STATE OF THE NATION, Industry, Capitol
- 83 - (YOU CAN STILL) ROCK 'N' ROLL IN AMERICA, Night Ranger, Camel/MCA
- 84 - THE CURLY SHUFFLE, Jump 'n the Saddle, Atlantic
- 86 - GLORIA, The Doors, Elektra
- 87 94 MEMPHIS, Joe Jackson, A&M
- 88 - A LITTLE GOOD NEWS, Anne Murray, Capitol
- 90 - IF LOVE SHOULD GO, Streets, Atlantic
- 96 - RAPPIN' MONEY, Rodney Dangerfield, RCA

Compiled by Billboard

Record Mirror Disco

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

- | | | | | | |
|----|----|---|----|----|--|
| 1 | 3 | I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave 12in | 46 | — | BABY DOLL (REMIX), Girls Can't Help It, U.S. Sire 12in |
| 2 | 1 | ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in/LP remix | 47 | — | (WHATEVER HAPPENED TO) THE PARTY GROOVE, The Walkers, London 12in |
| 3 | 4 | LET THE MUSIC PLAY (DUB VERSION)/(VOCAL), Shanton, Club 12in | 48 | — | INSIDE LOVE (SO PERSONAL)/(VOCAL), George Benson, Warner Bros 12in |
| 4 | 2 | HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, London 12in | 49 | 46 | REMEMBER WHAT YOU LIKE, Jenny Burton, US Atlantic 12in |
| 5 | 9 | THRILLER, Michael Jackson, Epic 12in | 50 | 38 | MICRO-KID (REMIX), Level 42, Polydor 12in |
| 6 | 15 | AIN'T NOBODY/STOP ON BY, Rufus & Chaka Khan, Warner Bros 12in | 51 | — | FO-FI-FO/FOR THE I-J-N OF IT/IT'S GETTING HOT IN HERE/IT'S TIME FOR LOVE/FOREVERLASTING LOVE, Pieces Of A Dream, German Elektra LP |
| 7 | 8 | GET IT ON, Spence, Arista 12in | 52 | — | AL-NAAFIYSH (THE SOUL), Hashim, US Cutting Records 12in |
| 8 | 7 | WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in | 53 | 34 | OVER AND OVER, Shalamar, Solar 12in |
| 9 | 17 | HOLIDAY, Madonna, Sire 12in | 54 | 55 | SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone 12in |
| 10 | 6 | ALL MY LIFE, Major Harris, London 12in | 55 | — | WHAT'S GOING ON/I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye, Motown 12in |
| 11 | 10 | I WANNA BE WITH YOU, Armenta, Savoir Faire 12in | 56 | — | ROCK THE HOUSE/CUTTIN' HERBIE, The B Boys, US Vintertainment 12in |
| 12 | 5 | LOVE HOW YOU FEEL/DUB, Sharon Redd, Prelude 12in | 57 | — | CRAZY CUTS/DUB, Grandmixer D.ST., US Island 12in |
| 13 | 11 | TONIGHT, Steve Harvey, London 12in | 58 | 52 | GET INTO THE MIX/SCRATCHER'S DELIGHT, DJ Divine, US West End 12in |
| 14 | 13 | SPICE OF LIFE, Manhattan Transfer, German Atlantic LP | 59 | — | LET'S STAY TOGETHER, Tina Turner, Capitol 12in |
| 15 | 19 | THE SOUND OF MUSIC, Dayton, Capitol 12in | 60 | 53 | ALL NIGHT LONG (WATERBED), Kevie Kev, JS Sugarhill 12in |
| 16 | 14 | DRESSING UP!, Street Angels, Street Beat 12in | 61 | 82 | SOMEBODY SAVE THE NIGHT/YOU'RE A WINNER, Sharon Redd, Dutch Rams Horn LP |
| 17 | 18 | IT'S YOUR TURN, Delegation, CBS 12in | 62 | 24 | JUST CAN'T GET ENOUGH, Lew Kirton, US Believe In a Dream LP |
| 18 | 12 | LOVE WILL FIND A WAY/CAN'T SLOW DOWN/PENNY LOVER, Lionel Richie, Motown LP | 63 | — | DEEPER, Gerry Trew, Bluebird 12in |
| 19 | 16 | I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in | 64 | 30 | SERIOUS, Billy Griffin, US Columbia LP |
| 20 | 21 | STEPPIN' OUT, Slave, Atlantic 12in | 65 | — | RAT RAPPING/EXTENDED VERSION, Roland Rat Superstar, Rodent Records 12in |
| 21 | 20 | (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in | 66 | 64 | SPACEY LADY, Maurice Starr, US Arista 12in |
| 22 | 22 | RESCUE ME, Sybil Thomas, West End 12in | 67 | 29 | I WANT YOUR LOVE, Atlantic Starr, US A&M LP |
| 23 | 28 | SCRATCH BREAK (GLOVE STYLE), Motor City Crew, Motown 12in | 68 | 85 | REGGAE NIGHT, Jimmy Cliff, CBS 12in |
| 24 | 32 | LOVE IS THE MESSAGE, Hi Voltage, US One Way 12in | 69 | 71 | SUMMER BREEZE, Baiser, Canadian Celsius 12in |
| 25 | 23 | ALL NIGHT LONG (ALL NIGHT)/(INSTRUMENTAL)/(LP REMIX), Lionel Richie, US Motown 12in | 70 | — | YOU GOT ME WHERE I WANT TO BE, Sharon Brown, US Profile 12in |
| 26 | 33 | JUST CAN'T LET YOU GO, Ronnie McNeir & Instant Groove, US Crossroad Entertainment Corp 12in | 71 | — | CROTONA PARK/FLUTE JUICE, Dave Valentin, US GRP LP |
| 27 | 25 | (THEY YOU) THE ROCK STEADY CREW, Rock Steady Crew, Chariama 12in | 72 | 59 | SO DIFFERENT, Kinky Foxx, US Sound Of New York 12in |
| 28 | 37 | CAVERN/SCRAPER, Liquid Liquid, US 99 12in EP | 73 | — | D.M.S.R., Prince, Warner Bros 12in |
| 29 | 42 | MAKE MINE GUARANA, Asymuth, US Milestones LP | 74 | 78 | REGGAE-MATIC-FUNK, Monyaka, Polydor 12in |
| 30 | 26 | LAGOS JUMP, Third World, CBS LP/Dutch CBS 12in/US Columbia 12in | 75 | 83 | GOOD LOVE, Rome Jefferies, US Rain Records 12in |
| 31 | — | SINGLE HANDED, Haywood, CBS 12in | 76 | 70 | I WANT MY BABY BACK/YOU AND ME FOR RIGHT NOW/HEAVEN ONLY KNOWS/JUST BECAUSE YOU'RE MINE, Teddy Pendergrass, US Philadelphia International LP |
| 32 | — | TIME FOR SOME FUN/CONVICTION, Central Line, Mercury 12in | 77 | 80 | JUNGLE ROCK, The Tribe, US Prelude 12in |
| 33 | 35 | NEW DIMENSION (ELECTRO MIX), Imagination, R&B 12in | 78 | — | TENDER TOUCH/INSTRUMENTAL, Cargo, CG Records 12in |
| 34 | 44 | TELL ME IF YOU STILL CARE, The SOS Band, Tabu 12in | 79 | — | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in |
| 35 | 49 | GIVE ME YOUR LOVE (EXTENDED REMIX), Active Force, US A&M 12in | 80 | 83 | YAH MO B THERE/THERE'S NO EASY WAY/IT'S YOUR NIGHT/ONE MORE RHYTHM/SHE LOVES ME, James Ingram, German Qwest LP |
| 36 | 39 | B-BOYS BEWARE/B-BOYS B-DUBBED, Two Sisters, US Sugarscoop 12in | 81 | — | GONNNA GET YOU (MEGAMIX), Freeze, Beggars Banquet 12in |
| 37 | — | ON THE UPSIDE, Xena, US Embury 12in | 82 | — | STOP DOGGIN' ME AROUND, Klique, MCA 12in |
| 38 | 27 | BRIGHTER TOMORROW/CRUSIN'/TURN IT UP (COME ON Y'ALL), Tom Browne, Arista LP | 83 | 74 | B-BEAT CLASSIC/BEAT ROCK, B+, US West End 12in |
| 39 | 43 | LET'S TAKE TIME OUT, Howard Johnson, A&M 12in/US remix | 84 | — | GOT TO HAVE YOUR LOVE, Melba Moore, US Capitol LP |
| 40 | 47 | CANADIAN SUNSET/THE HUNT, Slave Narahara, US PALUSA LP | 85 | 72 | PARTY ANIMAL, James Ingram, Qwest 12in |
| 41 | 67 | JOYS OF LIFE/BABY WONT YOU TAKE MY LOVE/DREAMING, David Joseph, Island LP | | | |
| 42 | 54 | GET TOUGH (INSTRUMENTAL)/(VOCAL), CD III, US Prelude 12in | | | |
| 43 | 56 | SUPERSTITION/GOOD TIMES (MEDLEY), Club House, Island 12in | | | |
| 44 | 31 | PLAY THAT BEAT MR. DJ, G.L.O.B.E. & Whiz Kid, US Tommy Boy 12in | | | |
| 45 | — | DON'T YOU (THE BIG VERSION), Second Image, MCA 12in | | | |

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| 1 | 1 | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in | 18 | 18 | ROCKET TO YOUR HEART, Lisa, US Moby Dick LP |
| 2 | 4 | HE'S A SAINT HE'S A SINNER/MANPOWER/SO MANY MEN SO LITTLE TIME (REMAKE)/BEELINE, Miquel Brown, Record Shack LP | 19 | 21 | BURN IT UP (MR. DJ), Risque, US Imports/12 remix/Dutch Polydor 12in |
| 3 | 2 | EARTHQUAKE, Flirtations, Siam/Proto 12in | 20 | 23 | LOVE ON THE ROCKS/LOQUITA/DESTINY/TAKE MY HEART AWAY (REMIX), Lama/Dave Valentin/Two Sisters/Gillian Lane, US Disconet LP |
| 4 | 5 | I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in | 21 | — | I'M THE ONE/SAVE YOUR LOVE FOR ME, Charade/Dee Dee Martin, Passion LP |
| 5 | 6 | AND I'M TELLING YOU I'M NOT GOING, Koffie, US Pandiac 12in | 22 | 22 | WHERE ARE YOU NOW, Carrone, Record Shack 12in |
| 6 | 3 | CATCH ME (I'M FALLING IN LOVE), Marsha Raven, Passion 12in | 23 | — | IT'S TOO LATE, Simone, KRP 12in |
| 7 | 12 | LOVE REACTION, Divine, Design Communications 12in | 24 | 26 | SKIING IN THE SNOW, Laura Pallas & The Reputations, Record Shack 12in |
| 8 | 7 | PRIMITIVE DESIRE, Eastbound Expressway, Record Shack 12in | 25 | — | (THEY CALL ME THE) QUEEN OF FOOLS (REMIX), Jessica Williams, Passion 12in |
| 9 | 13 | ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in | 26 | 30 | BOOGIE WALK, Susan Stevens, Dutch Rams Horn 12in |
| 10 | 9 | LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in | 27 | 14 | GIVING UP/I CRY FOR YOU, Bobby "O", Canadian Unidisc 12in |
| 11 | 10 | TAKE A CHANCE ON ME, Waterfront Home, US Bobcat 12in | 28 | 29 | A TASTE OF LOVE/A TASTE OF DUB, Den Harrow, Italian Hole 12in |
| 12 | 11 | LA CAGE AUX FOLLES/INSTRUMENTAL, Le Jeté, US Megatone 12in | 29 | 27 | TROUBLE IN PARADISE, Sylvester, US Megatone LP |
| 13 | 8 | TWELVE INCHES OF PLEASURE (MEDLEY)/DON'T LEAVE ME THIS WAY (MEGA-MIX), Various/Slip, Proto LP/12in twin-pack | 30 | — | NEW DIMENSION (ELECTRO MIX), Imagination, R&B 12in |
| 14 | 15 | SING-SING-SING/MEGA BE-BOP MIX, The Broads, Proto 12in | 30 | 17 | GET UP (DO YOU WANT TO FUNK), Digital Emotion, Dutch Break 12in |
| 15 | 20 | TRY IT, Oh Romeo, Canadian Unidisc 12in | 30 | — | ANOTHER MAN, Barbara Mason, US West End 12in |
| 16 | — | YOU'RE A WINNER, Sharon Redd, Dutch Rams Horn LP | | | |
| 17 | 22 | A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in | | | |



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Shannon's law



OK WOMEN'S libbers, sharpen your claws on this: new dance star Shannon says "I believe that men are the rulers of the world." We're talking about how us chaps sometimes give the galls a hard time — or a patronising one — and how the 'Let The Music Play' lady must have been helped by her cute kisser.

"Being an excellent singer shouldn't have anything to do with looks, but it does," she says. "Women's rights? I don't really take that too strong, I'm neither pro nor con." Then out she comes with that statement that's likely to have some women burning Shannon's bra with Shannon still inside it.

"We took some pictures for my album jacket and the person who made me up was saying 'Oh, your skin's so beautiful, you're such a beautiful person'. That didn't have anything to do with the music either. The photographer was going crazy. The photographs just excited him."

This is one album cover I can't wait to see. Get those cold showers ready for after Christmas, when the Washington-born belle's LP debut should happen. By then, 'Let The Music Play' will have made even more feet sore — but why such a boring, cliched title for her first hit? Cop-out reply: "I know it's a cliché, but it didn't bother me, it has a catchy melody."

Shannon grew up in New York and sang lead in the New York Jazz Ensemble. "I think they'd be proud of me. I'm a unique vocalist. Even though it's a dance song, it shows my ability to sing. I think I can stand with the big ones."

Just as well this wasn't a face-to-face interview — she'd never have got her head through the door. "You know what?," she goes on. "I'm a very good singer. I trained in dance, I'm very nimble and I can dance very well. This time next year, I want to be bigger and better. I plan to work very hard. In ten years' time, I hope to have achieved the highest goal of being a legend."

Don't that beat all for self-esteem? You thought you were dancing to a five-minute wonder but it seems you're in on the Second Coming. But Lady Shannon — full name Shannon Brenda Green, age 26 — is a quiet home-loving girl at heart.

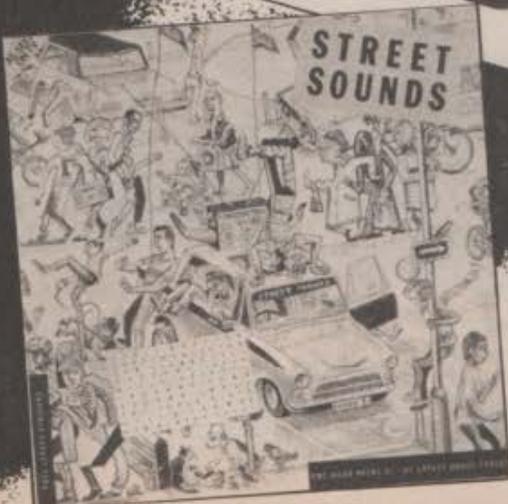
"I'm not a party-goer," she says. Does she stay at home practising nice remarks about herself? No! "I love to read, and I love figures. Before doing this song, I was a bookkeeper and office manager. If you could see me, you'd guess I was a party-goer because of the way I look — tall, slender, very chic. But I'm a very 'inner' person."

At this point there was a loud thump as her head became too heavy for the rest of her body and fell off. Groove with Shannon, the world's first headless disco sensation.

Paul Sexton

ONE HOUR PACKS OF THE LATEST DANCE TRACKS

STREET SOUNDS



Somehow every edition of StreetSounds gets stronger. Edition 7 is destined for No. 1 in the Dance Chart, and Top 20 Nationally — following in the steps of StreetSounds 3, 4, 5 & 6. It's true what they say, Success breeds Success. Tracks on the latest, greatest StreetSounds release to date include.....

SIDE ONE

1. THE SOUND OF MUSIC - DAYTON (5.38)
2. I WANT YOU (ALL TONIGHT) - CURTIS HAIRSTON (6.02)
3. BRIGHTER TOMORROW - TOM BROWNE (5.18)
4. KNOCKIN' - THE JONAS GIRLS (5.04)
5. I LOVE IT - LILLO THOMAS (SPECIAL REMIX) (5.53)

SIDE TWO

1. SUPERSTAR - LYDIA MURDOCK (9.15)
2. DON'T YOU (THE BIG VERSION) - SECOND IMAGE (6.58)
3. (JUST BECAUSE) YOU'LL BE MINE - INSTANT FUNK (5.30)
4. RESPECT - BILLY GRIFFIN (4.36)
5. TALK TO ME - LEW KIRTON (4.09)

ALL FULL LENGTH VERSIONS BY ORIGINAL ARTISTS - AS USUAL
Album Cat. No. STSND 007/Cassette Cat. No. ZCSTS 007

...AND WATCH ELECTRO GO.

ELECTRO

ELECTRO 1 entered the National album chart at No. 18, and replaced StreetSounds 6 at the Top of the Dance chart. ELECTRO 2 features even hotter, hipper, heavier ELECTRO tracks than ELECTRO 1. What better way for you to buy the very best UK and IMPORT Electrofunk?

Tracks on ELECTRO 2 are so hot we can't confirm any details at the time of going to press.

Album Cat. No. ELCST 2/Cassette Cat. No. ZCELC 2

SAVE POUNDS • BUY STREET SOUNDS

FULL-LENGTH VERSIONS

Disco

ODDS 'N' BODS

LIONEL RICHIE's 'All Night Long' instrumental was all set for the flip of his current UK 12in until nixed by Motown's HQ, typically out of touch in LA — instead of running scared about alternative 12in imports from Britain messing up their US plans (and giving people what they actually want?), why don't Motown move back to a ghetto, put people out on the street and find out where the energy's really coming from today? ... **Brian Godson & Pete Funnell** funk York's *Windmill* in Blossom Street this Friday (2) — with **Kelvin Knight** they play more general stuff there Saturdays too (50p both nights) ... **Greg Edwards** does *Dartford Flicks* Friday (2), when **Dave Rawlings** kicks off 4th birthday high jinks at Basingstoke *Martines* with a Permod party before being joined on Saturday (3) by fire-eating **Daryl Hayden**'s video show ... **Miguel Brown** flits between *Boits* in Haringey this Friday and Brighton on Sunday (4) ... **Tony Prince & Steve Dennis** co-host the *Martini Screen Test* finals at London Piccadilly's *Xenon* early evening Friday (2) ... Saturday lunchtimes are very jazzy indeed at London Oxford Street *Spats* with **Darren Johnson, Ed Stokes & Gilles Peterson**, the latter airing latin-jazz Friday nights 10pm-midnight on the self-explanatory South London Broadcasting SLB 94.4 FM, sandwiched between **Jerry Jones & Stu Wilson** with a weekly quest show immediately preceding Gilles ... Saturdays at Portsmouth *Ritz* have taken off so well for him that **Nick Retcliffe** will be there Thursdays too from next week (8) with **Jeff Powell**, getting as funky as they can, while **Nick**'s also back with **John Dane** on Fridays at *Streatham Cat's Whiskers* and at *Guildford Cinderella* *Rockerellas* next Tuesday (6) has a free admission army/nurse fancypress **M*A*S*H** night ... **Baz Maleedy & Baz Williams** have started a specifically oldies disco/funk/soul/jazz Sunday at Manchester's *Gallery* off Deansgate ... **Ernie Priestman**, original partner in Whitehaven's legendary *Whitehouse*, has returned to radioactive Egrement to transform the ancient *Old Hall* pub into a hi-tech disco opening next Thursday (8) with himself and *Blackpool's* **Steve Naylor** getting as upfront as the locals will allow ... *Rayners Lane's* **Record & Disco Centre** has split in two with hardware, design/installation, disco hire etc at the new *Middlesex Sound & Lighting* just around the corner in *Village Way East* (01-866 5500), leaving records and video at the original shop (where the DJ elite meet!) ... **Steve Wiggins** (Barry) wonders — fourteen weeks, eighty-eight quid and countless calls later — just when the **Derek James Disco Centre** will get around to



DAYTON: 'The Sound Of Music' (Capitol 12CL 318) **Rahni Harris** takes the helm for a superb soulfully flowing 54% 112-114-112-114bpm groove with a really nagging repeated hookline, catchy vocoder scating and sophisticated jazz-funk feel, now on 3-track 12in with the disappointing Zapp dominated 111bpm 'Love You Anyway' and 1980's good speedily romping 119-120-119-117 (sax solo)-121-122bpm 'Eyes On You' (whose tinny strings sounded dated when it was new). *Pure class* — but unlikely to break outside circles as dady sophistication and groovability aren't enough for a general public who basically can't dance.

supplying his projector bulbs ... *Luton's* recently opened *Tropicana Beach* (resident jock **Mark West**) is reaching its 750 capacity at weekends and wants PAs/promotion nights etc — call manager **Mick Jordan** (0552-458750) ... **Chris Britton** at *Watford Baileys* shows up to twenty videos nightly to around 2,000 people (half of whom are seated) and would welcome any promo videos for guaranteed screening ... **David Grant**'s had another haircut and is now practically a skinhead — the similarity of his new single to the **Dazz Band's** 'Let It Whip', and all the spike-haired punks in its video, lead me to suspect that 'Rock The Midnight' is intended as an assault on the American charts rather than for here ... **Whodini's** story-telling video for the lacklustre 'Rap Machine' really brings it alive ... **Ebony Brothers** turn out to be **Pinky & Tony** who danced on *Top Of The Pops* with **Kelly Marie**, **Pinky's** brother **Paul Pink** being *Capital Radio's* biggest engineer! ... **Eartha Kitt** didn't flatter herself on TV-am — she came across remarkably like **Yoda** from the *Star Wars* saga ... **Sharon Redd** either bought her first record when aged just one, or else started out buying an oldie (see last week's *Profile* and call me a cad!) ... **Sid Haywoode** turns out to be the daughter of **Ron Haywoode** from the *Fantastics*, and before that more significantly the **Velours**, whose

1957 'Can I Come Over Tonight' was one of the all-time doo-wop greats ... 'I'm Out Of Your Life' writer **Delegation** producer **Ken Gold**, never out of *Mayfair's* *Gullivers* these days, last week brought down this vaguely familiar looking guy — **Paul Johnson**, one of London's DJ legends in the mid-'60s (he did *Brixton's* *Ram Jam*), latterly a record exec before leaving the business (I bought a whole pile of ska off him in '68!) ... **Kennedy** on telly last week obviously sent all minds that are old enough back to that day twenty years ago — I was staying at an old school friend's off the *King's Road*, on the brink of joining the then incipient *Beatles* merchandisers *Seltaeb Inc*, washing up coffee cups when **Paul McCartney & John Lennon** came to call, and heavily into such sounds as **Mary Wells** 'What's Easy For Two', **Stevie Wonder** 'Monkey Talk', **Lloyd Price** 'Misty', **Sam Cooke** 'Little Red Rooster' ... 'Dr Soul's' '60s **Stompers** — **The Girls** on the next *Disco Mix Club* is a bit of a compromise I fear: the original medley was intended to end up with a further nine girlie group tracks out of the *Bandwagon* but they didn't fit the time available, so for this continuation I built them up to twenty but by playing two verses instead of one I then had to cut back again at the end as only fifteen fitted — and the final three do come as a jolt now — the running

JAMES HAMILTON at the controls

order being *Crystals* 'Da Doo Ron Ron'/'*Four Pennies* 'When The Boy's Happy'/'*Chiffons* 'He's So Fine'/'*Exciters* 'Do-Wah-Diddy'/'*Velvettes* 'Really Sayin' Somethin'/'*Tami Lynn* 'Gonna Run'/'*Betty Everett* 'Mighty Crowded'/'*Supremes* 'Where Did Our Love Go'/'*Baby Love*/'*Martha & The Vandellas* 'Jimmy Mack'/'*Fascinations* 'Girls Are Out'/'*Mary Wells* 'What's Easy For Two'/'*Chiffons* 'Sweet Talking Guy'/'*Candy & The Kisses* 'The 81'/'*Gloria Jones* 'Tainted Love' (I had to end with that, right?) ... *Disco Mix Club* subscription details are on 06286-67276 ... **Al Jarreau** will play *Nat 'King' Cole* in a biopic of the late star, next year ... *Capital's* reggaemeister **David Rodigan** plays the barman in TV's current *Malibu* commercial ... **Robert 'Santa' Blenman** is heavily disguised as 'Billy Jackson' ... *MCA's* **Katie Farmer** seems to be taking a personal interest in *Second Image!* ... *Edgbaston* *Faces* *French Club* *Visage* jock **Jon Alsop** for some strange reason now calls himself *Jon David* — he's obviously after a job on hospital radio ... **Graham Hunter** (*Basingstoke*) reckons the best disco in *Paris* France is *La Scala*, in the *Rue De Rivoli* ... 'Street Sounds 7' being heavily advertised on radio last weekend ahead of stocks being shipped was thoroughly irritating for record dealers, who now talk about 'the late *Morgan Khan*' ... **Arnie's Love** seems to have peaked with the specialist audience, saleswise ... LET THE MUSIC PLAY!

HOT VINYL

XENA: 'On The Upside' (US Emergency EMDS 6541) Very similar to Shannon, an initially offputting "disco" chick (she put me off it for a fortnight!) singing somewhat at odds with the busy 118%bpm 12in hip hop electro framework — except they blend together in naggingly melodic style and are now exploding doubtless because she and Shannon mix so superbly (complex dub flip). How she ever managed to carry the tune through it all is a miracle!

GIRLS CAN'T HELP IT: 'Baby Doll' (US Sire 0-28773) When originally out here ages ago on *Virgin* this seemed such a blatant pop rip-off of something else that I resisted reviewing it — the trouble is, now I can't remember what it's copying and have spent hours trying to think! Help, please! Anyway, newly remixed and revived on import — to huge local success following plugs by **Robbie Vincent** on *Radio London* — the girlie trio are sorta

continues over

KOOL & THE GANG

STRAIGHT AHEAD

new single

out now 7K15 & 12K15

Disco

from page 31

Bananarama doing the Mary Jane Girls after listening to Meri Wilson's 'Telephone Man', the nagging familiarity of the spoken-sung languidly jiggling 97bpm 12in structure only adding to its compulsive catchiness (inst flip). Its time has certainly come.

HI VOLTAGE: 'Love Is The Message' (KRP KRPT-103, via PRT) Unexpected new label source for a rapid UK release of the smash import which cleverly combines a remake of the Vince Montana-arranged MFSB jazz-funk instrumental with added scratching all over it and an abrupt rap break — 116-120-121-116(rap on/bpm) — now on 3-track 12in with its rap-less alternative mix and last year's strong Bohannon-ish 124bpm 'Somewhere Beyond' for real extra value.

THE B BOYS: 'Cuttin' Herbie' (US Vintertainment VTI-002) Following their inventive 'Two Three Break' with two more cool cuts (both on both sides of the 12in), scratcher Chuck Chill-Out and rapper Donald D really cut up 'Rockit' to dynamite effect on this 112bpm hip hop that outdoes Grandmixer D.ST. for skill and thrills — although he sandwiches nicely between this and their MC poppin' 116bpm 'Rock The House', which is less dense. Amazingly, the label's printed BPMs are spot on accurate — almost a first. These guys mean bizness!

GRANDMIXER D.ST.: 'Crazy Cuts' (US Island 0-96972) Piqued by lack of recognition for his scratching structure on 'Rockit', D.ST. sets things straight in his vocodered intro to a Material-produced 113bpm 12in repeat of that same riff with added brass and some 'Good Times' cutting (rearranged mellower dub flip). Due here in a fortnight, UK copies (12IS 146) are already pressed so may be about earlier to head off the unexpected imports.

SOUL KINGS: 'King Of Soul Medley' (US Pandisc PD12-002) Who's the King Of Soul? The hardest workin' man in show business, the man who sings 'Think', 'I Go Crazy', the million dollar seller 'Night Train', the man with the crown, Mister James Brown! Yeah, believe it or not, those vintage songs and others up to the early '70s have been woven into a great 122½bpm 12in medley featuring a brilliant vocal impersonation, slightly lighter in tone but with every little inflexion like the original (edit flip). Fans of the real man won't be disappointed.

BILLY GRIFFIN: 'Serious' (CBS TA 4053) John Barnes-prod/programmed/co-penned cool synth backed swaying gentle 113bpm 12in chugger lightly souled by the ex-Miracle in what's now sorta Arnie's Love style (linguarily 115bpm 'Hit Me With The Beat' flip), very sophisticated and nice.

CHARTS

BRITAIN'S PUBLIC like dancing to what they already know. This was accurately reflected by our pop-orientated Nightclub chart, which unfortunately (from an editorial viewpoint) followed rather than set the fashion, neither a pointer to the future nor even a useful shopping list. It's gone. However, DJs who reckon their charts contributed towards it are still encouraged to send them in as Alan Jones will continue compiling them into a guide for the Performing Rights Society, amongst others — and along with the upfront soulful Disco and Boys Town DJs all remain eligible for the weekly £20 record token lucky draw. In fact it's a hell of a job keeping the Disco and Boys Town charts as upfront as hopefully they are, and regular contributions from some of the jocks we ought to be hearing from yet who may feel it beneath them would be more than welcome. All charts (Top 20 or more, if

PIECES OF A DREAM: 'For The Fun Of It' (LP 'Imagine This' German Elektra 96-0270-1) Amongst the first to showcase scratching last year, the Grover Washington Jr-produced young jazz trio now don't incorporate enough to hold the floor in this nevertheless great little (0-111-110bpm) jauntily herky jerky instrumental half-stepper, less effectively echoed minus any scratch in the 109-108bpm 'It's Getting Hot In Here' — however, what's got the jazzier jocks jumping is the lovely airily skipping 121bpm 'Fo-Fi-Fo' vocal (that's "4-5-4"), the moodily smoochy 0-46½/93bpm 'It's Time For Love', and chix-sung 122bpm 'Foreverlasting Love'. Classy listening.

KOOK & THE GANG: 'Straight Ahead' (De-Lite DEX 15) Routine bounding 119½bpm 12in pounder with carefully spaced vocal and squeaky answering harmonies, beefed up by shouts of "let's go!" but unlikely to be one of their classics now as it sounds so old hat (pleasant slow 0-70-0bpm 'Place For Us' flip). A year is a long time to be away when that year is 1983.

MELBA MOORE: 'Got To Have Your Love' (LP 'Never Say Never' Capitol EST 7123051) Any ideas of a less seasonal description than "summer tempo" for sleazy stuff mixing around 98-100bpm? That's what this welcome surprise is, a soulful 99bpm jogger great out of the Active Force remix, while the 111bpm 'Love Me Right' is best of the formula sparse funk, like the 115bpm title track, 121bpm 'Lovin' Touch', 118bpm 'It's Really Over'.

ROY AYERS: 'And Then We Were One' (LP 'Drivin' On Up' Uno Melodic UMLP2, via Pinnacle) Infuriating for those who bought the vibist's new import album, this budget £2.99 5-track set is exactly the same but minus its previously issued 'Fast Money' and 'Lots Of Love', only two tracks being of real interest here though, this attractive lightly cantering 121bpm jazz instrumental and the Fela Kuti copenned rather specialist intensifying long subdued 114(start)-118-119bpm afro jitterer 'Black Family'.

LEFTURNO: 'Out Of Sight' (US Ascot ASCOT 103) Good beefy bass synth driven building 112½bpm 12in jiggler with "check my rhythm, guy!" chix before they and the chaps then start lifting bits from all sorts of well known disco oldies over an infectious rhythm groove, to end in laughter (inst flip).

CHIC: 'You Are Beautiful' (LP 'Believer' US Atlantic 80107-1) Stripping down their old rhythm and adding their more recent chinking guitar sound, this jittery 114bpm lurcher combines both with electro influences and sparse vocals (including Fonzi Thornton — and a great throwaway Clark Gable line!) to create a decent dancer, while the 97bpm 'You Got Some Love For Me' is a nice comes-and-goes slowie with jazzy flourishes. Less notable are the 107½bpm 'Party Everybody', 115bpm title track, 107bpm 'Give Me The Lovin'', 0-61-0bpm 'Take A Closer Look', 114½bpm 'Show Me Your Light', 44/88bpm 'In Love With Music'.

possible, based on audience rather than DJ reaction) should reach us by Wednesday of the week before publication especially if enclosing any news items, sent to James Hamilton, Record Mirror, 40 Long Acre, London WC2E 9JT. Just in case you don't know what's big in Britain's pop venues at the moment, record plugger Theo Loyls happens to have compiled a chart from all the clubs on his Super Jocks mailing list:

- 1 LIONEL RICHIE 'All Night Long'
 - 2 MICHAEL JACKSON 'Thriller'
 - 3 BILLY JOEL 'Uptown Girl'
 - 4 McCARTNEY/JACKSON 'Say Say Say'
 - 5 ROCK STEADY CREW 'Hey You'
 - 6 SHARON REDD 'Love How You Feel'
 - 7 SHALAMAR 'Over And Over'
 - 8 CULTURE CLUB 'Karma Chameleon'
 - 9 HOWARD JONES 'New Song'
 - 10 STEVE HARVEY 'Tonight'
- Yeah, and 'Rock Around The Clock' still gets 'em going, too!

EVELYN 'CHAMPAGNE' KING: 'Givin' You My Love' (LP 'Face To Face' US RCA AFL1-4725) Produced half by Solar's Sylvers and half by the dodgy André Cymone — and lumbered (surely by mistake?) with her kids' nickname again — poor Evelyn takes a step backwards on a set that's got a few minor goodies mainly on side two. This jiggly 108½bpm jitterer works well out of 'Ain't Nobody' (Rufus), the winsome 122bpm 'Teenager' follows (for radio) the spirit of early '60s lyrics, the nice slow 76bpm 'Makin' Me So Proud' smooches soulfully, the 96bpm 'Let's Get Crazy' is a convoluted electro swayer, while most obvious dancer though rather empty is the stark smacking 109½bpm 'Shake Down', others being the 119½bpm 'Action', 126bpm 'Tell Me Something Good', 133bpm 'Don't It Feel Good', 142bpm title track. Guess whose are the fast ones!

SHARON BROWN: 'You Got Me Where I Want To Be' (US Profile PRO-7035) Probably too monotonous to become massive, the grey eyed lady's latest rather plodding 110½bpm 12in jittery drawn out shuffler prompted a plea of "liven it up" but nobody on the floor actually threw anything, it's selling, and sinks in better the more you hear it (dub flip).

BARBARA MASON: 'Another Man' (US West End WES 22164) Languidly swaying 112bpm 12in continuation of the 'She's Got Papers On Me' saga, pleasant if a bit wishy washy in intensity but in its quiet way made controversially startling by its eventual fairytale rap — yup, he leaves her for "another man" (edit/inst/rav versions too).

STACYE BRANCHÉ: 'Precious And Special' (LP 'Flash' US BouVier BO 0303-2) Winsomely loping little c109bpm soul chugger well worth checking on an otherwise less useful debut album, better had it just been a 12in — and what did Morgan Khan do to earn "thanks" on the sleeve?

FREE RUSSELL: 'I've Got A Song For You' (US Half Moon HM 1133) Chick wailed quite lively c120bpm 12in leaping bouncer with tricky bass backing, not bad (inst flip).

B+ : 'B-Beat Classic' (US West End WES 22163) Shrilly vocodered and scratched ponderous c107½bpm hip hop rap evidently using breaks from 'At Midnight' and 'Scorpio', on 3-track 12in with its straight c107bpm instrumental and the juddering c106bpm 'Beat Rock (Rock Your Own Rhyme)'.

ZIGGEE TOIR: 'Lectric Ziggie Groove' (US TSOM Records Inc TSOM/2379) 'The Sound Of Miami', jaunty if trite c121bpm 12in electro hip hop with silly lyrics and scratching behind the tippy tapping beat box rhythm (dub/edit flip).

YES: 'Owner Of A Lonely Heart' (Atco B9817T) Shock horror, but — yes! — their 12in 'Red And Blue Mix' is a terrific Trevor Horn-produced 0-124bpm electro instrumental full of little tricks, though more smoothly flowing than hip hop. Hear it.

ROLLING STONES: 'Undercover Of The Night' (EMI 12RSR 113) Shock horror, part 2 — the first instrumental minute and eighteen seconds of their dub 122-123(inst)-121-122-123bpm 12in version could surprise mixers, the whole strutter obviously being great pop.

GREGORY ISAACS: 'Love Me With Feeling' (Island IPR 2066) The cool ruler's cool as ever on a nice 75-74bpm 12in reggae swayer ('Rubadub Style' flip), maybe not another 'Night Nurse' to mash up de nation but that ain't no disgrace.

MALCOLM X: 'No Sell Out' (US Tommy Boy TB 840) Malcolm X was the Black Muslim leader whose militant stance contrasted with the dreams of Martin Luther King and worried the hell out of white America before his inevitable assassination in the mid-'60s. Obviously of obscure specialist interest, bits of his 1964 speeches have been cut into a Keith LeBlanc-programmed angular stark

101½bpm 12in beat box hip hopper that grows on one (inst flip). An electro history lesson?

HERB ALPERT: 'Red Hot' (A&M AMX 165) Now out here in ordinary un-fruity black vinyl, this is the US 12in re-mix of his happy exotic 109bpm party jiggler — here flipped by the slow 'Oriental Eyes' which is a pity, as the current LP mix of 'Red Hot' would have been good too as it's much harder and better for mixing (in fact start with the LP, out of Lionel, say, then mix on into the 12in).

NICK STRAKER: 'Against The Wall' (Firebird/Pinnacle FLAME 44T) Beat box based, but bassily flowing 117bpm 12in loper with harmony backed anguished vocal and nice jazzy sax around a tapping percussion break, certainly worth checking (electro-pop 134bpm 'Dummy Dancing' flip).

PARADISE: 'With You' (LP 'Love Is The Answer' Priority PLP 1, via EMI) The guys show promise but fall too often into all the old clichéd 'Britfunk' traps, the set's classiest newbie being this slickly pulsating 117bpm light soul harmony swayer which would have made a better follow-up single, while the tassily loping 116bpm 'New World' is a pleasant if unspectacular instrumental.

SAPPHIRE: 'Rock Me Slowly' (US Bекette BKD 516) Tony Camillo-prod girlie group 12in double-sider, with this breathy little slow 87bpm slinker or the possibly more immediate urgently pushing 119-120-119-120-121bpm 'Make Love To The Music' (getting gay interest).

BREAKERS

BUBBLING UNDER the Disco 85 are B Beat Girls 'Nasty Jungle Scratch'/'Lifeline' (WEA 12in), David Grant 'Rock The Midnight' (Chrisyals 12in), Hall & Oates 'Say It Isn't So' (RCA 12in), Barbara Mason 'Another Man' (US West End 12in), Al Jarreau 'Love Is Waiting' (WEA 12in), Major Lance 'Are You Leaving Me' (US Kat Family 12in/LP), Warp 9 'Beat Waves/Dub' (US Prism 12in), Ebony Bros 'Brighten Up Your Night' (RCA 12in), Roy Ayers 'Black Family'/'And Then We Were One' (Uno Melodic LP), Ziggye Toir 'Lectric Ziggie Groove' (US TSOM 12in), Herb Alpert 'Red Hot' (A&M/LP), Michael Franks 'When Sly Calls' (US Warner Bros LP), ConFunkShun 'Can You Feel The Groove Tonight'/'Baby I'm Hooked' (US Mercury LP), Special-T 'It's Your Love' (US Next Plateau 12in), T.Ski Valley 'The USA Is The Best' (US Capo 12in), Kool & The Gang 'Straight Ahead' (De-Lite 12in), Gregory Isaacs 'Love Me With Feeling' (Island 12in), Jeffrey Osborne 'Stay With Me Tonight' (A&M 12in) Inner Life 'No Way' (US Personal 12in).

HIT NUMBERS: Beats Per Minute for the last two weeks' Top 75 entries on 7in 1983 for fade/cold/resonant endings — Paul Young 90f (Nicky Thomas 102f), Michael Jackson 118f, Style Council 136f, Thompson Twins 53½-107f, Tina Turner 0-104f, Simple Minds 121-0r, Ozzy Osbourne 147c, Cliff Richard 0-90-0r, Slade 0-34½-69-0-69r, Roland Rat 109f, Blancmange 138r, Howard Jones 48-96f, Nik Kershaw 107f, Shannon 114½f, Pretenders 66r, Toyah 19-38/76-19-0r, Kid Creole 161f, David Grant 131f, The Who 'Batman' 140f, ZZ Top 127f, Flying Pickets 0-100/50f (accapella), Beatles 134-130-128-0r, Grandmaster & Melle Mel 114f, Prince 123f, Frankie Goes To Hollywood 0-115r, Second image 0-115f, Arnie's Love 0-103½f, David Essex 106f, Yello 0-122f, Cuba Gooding 120-119-120f.

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XWORD

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

ACROSS

- 1 What Shaky does when he's upset (3,4,1,6,3)
- 5 What Kiss use their tongue for (4,2,2)
- 7 Fronted by charming man Morrissey (6)
- 10 A hit for Kenny and Dolly (7,2,3,6)
- 11 Shalamar have plenty of these (7)
- 14 Group who had 1975 No 1 with Ms Grace (5)
- 16 Sent by ELO (6,8)
- 17 Sisters who had the Chemistry right (5)
- 18 Kirk used to act in this theatre (4)
- 19 Sun And The Rain singer (5)
- 22 60s hitsters who hit the top with If Paradise Was Half As Nice (4,6)
- 23 Haines Gang temperature (2,3)
- 25 Card game for The Jam (4)
- 28 & 20 down I suppose it's a job for China Crisis (7,4,4,3,5)

DOWN

- 1 What you'll hear Marilyn doing (7,4,4)
- 2 Duran's reptile rock (5,2,3,5)
- 3 Group who took the First Picture Of You (5,6)
- 4 What Jimmy The Hoover will do to you (9)
- 6 Relations of Dexys (6,4,8)
- 8 1978 Siouxsie and the Banshees LP (6)
- 9 What you can call Billy (2,8,3)
- 12 Question Department S asked (2,3,5)
- 13 1980 Queen hit (4,2)
- 15 Played by The Pinkees (6,5)
- 20 See 28 across
- 21 Stranglers bassman (4)
- 24 He was Jesus Of Cool (4)

- 26 Collins or Fearon (4)
- 27 Plastic Band who wanted to Give Peace A Chance (3)

LAST WEEK'S SOLUTION

ACROSS: 1 'Puss 'N Boots', 5 Bauhaus, 9 'You Can't Hurry Love', 11 Status Quo, 12 Free, 13 Script, 14 Police, 16 Will, 17 Z Z Top, 20 Men Without Hats, 24 Yes, 25 'The Final Cut', 27 Marvin, 29 Chas, 30 Care, 32 'Cat People', 33 'Superman', 34 Paul Young, 35 Grogan.

DOWN: 1 'Please Don't Make Me Cry', 2 'Say Say Say', 3 Bucks Fizz, 4 Tattoo, 6 Air Supply, 7 Steve, 8 'Wuthering Heights', 10 'Lifeline', 15 Clare, 18 'Tahiti', 19 Prunes, 21 'Never Stop', 22 'Imagine', 23 Tears, 24 You, 26 Dean, 28 Hello, 31 Fear

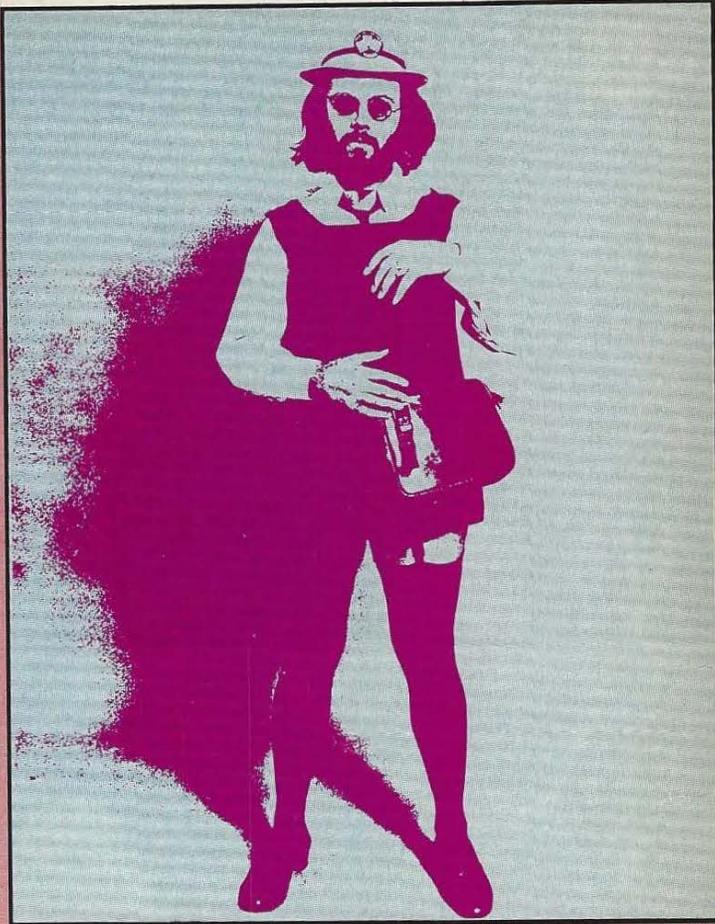
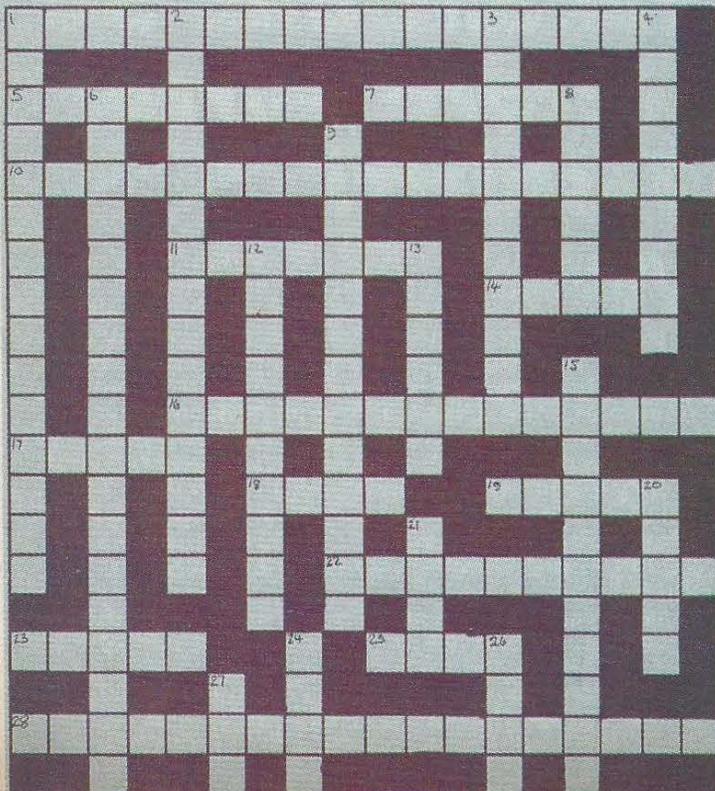
Bucks Fizz comp winner
Mr A C Harrold, Kings Lynn, Norfolk

ANSWERS:— 1)c) 1981, 2)a) 'Making Your Mind Up'

Limahl comp winners

Lunch with Limahl: Melanie Fitzgerald, Weymouth, Dorset
Signed singles: Helen Gurnhill, Nettleham, Lincoln; Joanne Gardiner, Poole, Dorset; Claire Danvers, Cropston, Leics; Tracey Anne McKenzie, Tranhill, Dumfries; Melanie Boone, Denham Green, Bucks; Mandy Ellard, Birkenhead, Merseyside; Mavis Guest, Chadwell Heath, Essex; Susan Witt, Corsham, Wilts; Tracy Humphries, Slough, Berks; Sue Powons, Bedford; Simone Gowans, Brownhill, Walsall; Samantha Old, Long Ditton, Surrey; Melanie Tobin, Norwich, Norfolk; Sarah Henson, Northwood, Middx; Lisa Pidcot, Chalfenham, Gloucs; Jill Buckley, Worthing, West Sussex; Andrew Gaskell, Bolton, Lancs; Dawn Clarke, Oakham, Leics; Liz Jones, Carnforth; Fiona Watson, Aberdeen; Sarah Jane Rowlands, Southport, Merseyside; Linda Meadows, Grimsby; Debra Stone, Bexley, Kent; Sharon Ternent, Deal, Kent; Mandy Simms, Stone, Staffs.

ANSWERS:— 1)b) Chris Hamill, 2)c) Kajagoogoo, 3)c) Wigan



Pic by Barry Stacey

THIS VOLUPTUOUS bundle of Liverpoolian jailbait is now a Radio One DJ. While we can tell you that it's not Janice Long with a five o'clock shadow, you must name her to start this week's medium wave trivia quiz.

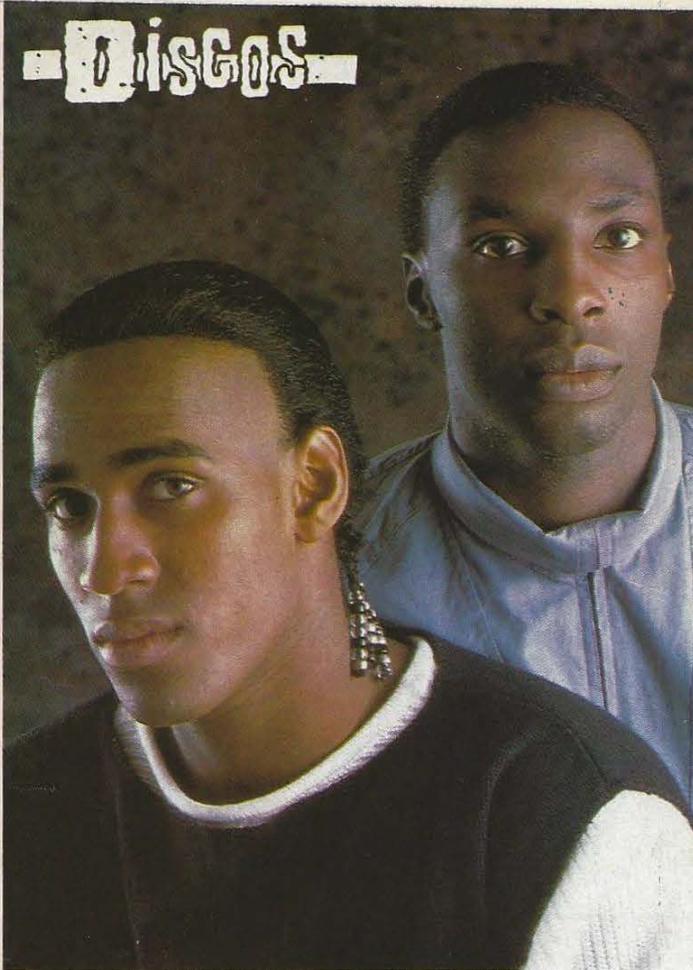
TRIVIA QUIZ

- 1 Which Radio One DJ is standing on the corner on his new single?
- 2 On which song was Bryan Ferry listening to one of his hits on the radio?
- 3 Which top US DJ had a hit with 'Disco Duck'?
- 4 Which group had a hit with 'Hurry Home'?
- 5 In which song did Cliff Richard like tall and small speakers?
- 6 Name the US DJ featured on the soundtrack album of 'American Graffiti'?
- 7 Which radio frequency might Steely Dan listen to?
- 8 Which Radio One DJ has had two therapeutic hits?
- 9 Which 2-Tone group sang 'On My Radio'?
- 10 The instrumental 'Floral Dance' was a top five hit. Which Radio Two DJ scored a hit with a vocal version?
- 11 Who sang 'Pilot Of The Airwaves'?
- 12 Name Thomas Dolby's first album?
- 13 In which Elvis Costello song did he want to bite the hand that fed him?
- 14 Which Beatles song has a radio production of 'King Lear' on the fade out?
- 15 Which Radio One DJ played mandolin with the Faces on 'Top Of The Pops'?
- 16 Who was the CB fan who had a number one hit with 'Convoy'?
- 17 Under what name did a group of Radio One DJs have a hit with 'Convoy GB'?
- 18 Name the radio station Harry Chapin sang about?
- 19 Which US soul singer heard all about it on the radio?
- 20 Which group released an album called 'Radioactivity'?
- 21 Kid Jensen narrated part of an album by which heavy metal outfit?
- 22 On which Stones hit was a man giving out useless information on the radio?
- 23 Which famous director made the video for Tom Robinson's current hit?
- 24 Which album by the Who is interspersed with pirate radio jingles?
- 25 Who sang about the spirit of the radio?

ANSWERS

1 Mike Read, 2 Oh Yeah, 3 Rick Dees, 4 Wavelength, 5 'Wired For Sound', 6 Wolfman Jack, 7 FM, 8 Steve Wright, 9 Selector, 10 Terry Wogan, 11 Charlie Dore, 12 The Golden Age Of Wireless, 13 Radio Radio, 14 I Am The Walrus, 15 John Peel, 16 C W McCall, 17 Laurie Lingo & The Dipsticks, 18 W.O.L.D., 19 Donna Summer, 20 Kraftwerk, 21 Thin Lizzy, 22 Satisfaction, 23 Nicholas Roeg, 24 The Who Sell Out, 25 Rush.

PICTURE: John Peel



the Brothers

BROTHERS OR not? The Ebony Brothers won't squawk but RM put the finger on 'em and they said "We've known each other for a long time." Yep, brothers usually have . . .

If you think we're talking about Phil and Don, better get that ear trumpet you've been promising yourself. It's Ebony not Everly, and it's Pinky and Tony, authentic Galaxy soundalikes on 'Brighten Up Your Night'. They can dance a bit too and they're not averse to the odd opera.

"We never really divulge whether we're brothers," says Pinky. "We're both of Jamaican parents." Logical stuff, this, eh? "Everyone comes out with guns firing, we've done this, done that, the first thing they do is start reeling off thousands of names. At this stage we haven't really said much, we want to show our worth first."

Squeezed a few pearls out of him, though, like how they've both been full-time dancers in Zoo on good old Topsy Popsy, danced on foreign TV with the Brothers Johnson, even grooved on Kenny Everett and Noel Edmonds' televisual extravaganzas. They're old

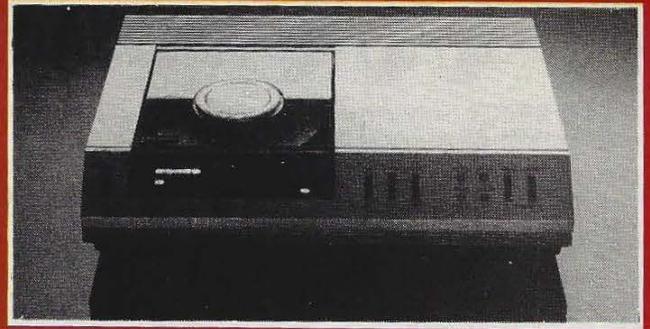
mates of Phil Fearon, too, which explains why there are a few bars of Galaxy in their genial little 45.

"We used to have a group called True Pink. We were all brothers, Phil was the only outsider. In those days, it was the coming of the Jackson Five and everyone had to look like them, have afro hairdos and be brothers, so that's why True Pink came about." Dancing tight and squeaking tight, I'll bet, just like the miniature MJ used to.

"Phil played keyboards with us, then went on to Hot Wax, then Candidate and Galaxy," Pinky reminisces. "Our other talent was dancing and we found that we were getting work for that. People tried to label us as dancers." On they jiggled, cutting demos as well, and eventually nabbing 'Brighten Up Your Night' from writer Robert Ahwai.

"We wanted to get work on our own, because as dancers, you're always doing other people's material. It's like working in a shop, you're getting paid, you've got to live." So just lately Tony's been bringing home the bacon as an acrobat in the Glyndebourne opera 'The Love Of Three Oranges'. But the new dance hit is the juiciest role of them all.

Paul Sexton



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WE AT Record Mirror are constantly aiming to give you a magazine that will be geared specially for you, and cover all the topics and interests in music that you enjoy and want to read about. To help us learn about you and to hear your views on Record Mirror, we have compiled a special Freepost survey and questionnaire for you to fill in and send to us, and to make it worth your while, we have devised a very simple tie-breaker competition with a first prize of a superb Philips CD100 Compact Disc Player plus a disc and also runners up prizes of 25 £5 record vouchers and 50 Record Mirror T-shirts!

All details will be strictly confidential and all results compiled are for the exclusive use of Record Mirror magazine.

The survey starts on the facing page and, once again, we would like to stress that it is a FREEPOST competition with a special printed envelope provided over the page.

The R.M Reader File

● ARE YOU?

- a) At work c) At college
 b) At school d) Unemployed

● DO YOU HAVE ANY OF THE FOLLOWING QUALIFICATIONS?

- a) CSE's/'O' Levels c) Degree
 b) 'A' Levels

● WHERE DO YOU LIVE AT THE MOMENT?

- a) Your own house/flat
 b) With your parents
 c) Rented accommodation
 d) College/school accommodation

● WHAT IS YOUR FAVOURITE ARTIST/BAND?

.....

● DO YOU PLAY OR SING IN A BAND? Yes No

● ARE YOU A DJ? Yes No

● WHICH OF THE FOLLOWING PUBLICATIONS DO YOU BUY OR READ?

	Most weeks	Every 3-6 weeks	Less often	Never
Record Mirror	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
No. 1	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Smash Hits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sounds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New Musical Express	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Melody Maker	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Kerrang	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Just Seventeen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

● DOES YOUR LOCAL SHOP:

- a) Always stock Record Mirror
 b) Sometimes run out of Record Mirror
 c) Never stock Record Mirror

● COULD YOU TELL US WHAT YOU THINK OF THE FEATURES IN RECORD MIRROR?

	Very good	Good	OK	Not very good	Bad
News	<input type="checkbox"/>				
Record reviews	<input type="checkbox"/>				
Gossip	<input type="checkbox"/>				
Colour pin-ups	<input type="checkbox"/>				
Features articles	<input type="checkbox"/>				
Charts	<input type="checkbox"/>				
Star Style	<input type="checkbox"/>				
Help	<input type="checkbox"/>				
James Hamilton disco column	<input type="checkbox"/>				

● WHAT IS YOUR FAVOURITE TYPE OF MUSIC?

- a) Pop d) Rock
 b) Disco e) Heavy metal
 c) Jazz Funk f) Others.....

● HOW OFTEN DO YOU GO TO ANY OF THE FOLLOWING?

	Once a week	Once a month	Less often	Never
Pub/bar	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Club/disco	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cinema	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

● IN THE LAST YEAR ROUGHLY HOW MANY OF THE FOLLOWING DID YOU BUY?

- a) Singles
 b) LPs
 c) Pre-recorded cassettes
 d) Blank cassettes
 e) Pre-recorded tapes
 f) Computer games

● WOULD YOU GO ON AN 18-30 TYPE HOLIDAY?

- Yes No

● DO YOU THINK THAT SAVING MONEY IN A BANK OR BUILDING SOCIETY IS A GOOD IDEA?

- Yes No

● DO YOU THINK ALL BANKS AND BUILDING SOCIETIES ARE THE SAME?

- Yes No

● FASHION — WOULD YOU SAY THAT YOU ARE:

- Very interested Reasonably interested Not interested

● DO YOU THINK THAT SOME JEANS ARE MORE FASHIONABLE THAN OTHERS?

- Yes No

● DOES FASHION INFLUENCE WHAT CLOTHES YOU BUY?

- Yes No

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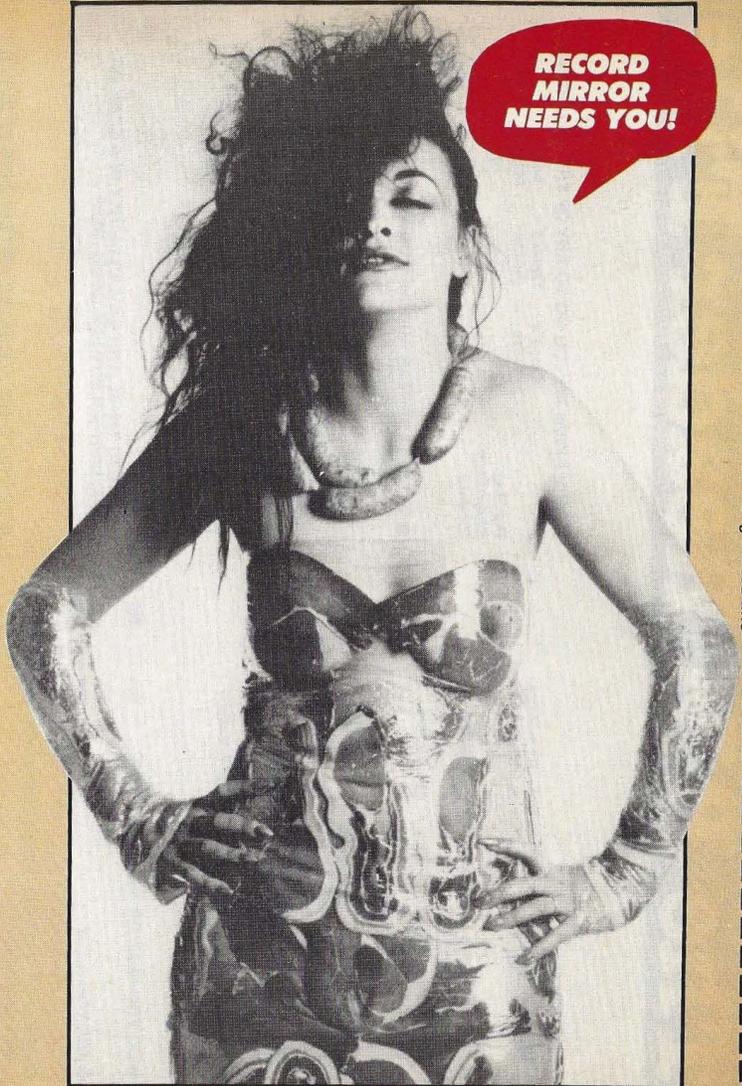
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- MARILYN (GANT)
- REGGAE
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P4332 FOREBRIER	Waiting For A Girl Like You	P468 DUESS	Sally Langenhove
P4217 FORBRY THREE	The Louisa Lovers Take Over The	P4288 SPANABU BALLET	When We Down
	Keyhole	P3591 BARBRA STREISAND	Woman in Love
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Top Albums

THIS WEEK
LAST WEEK
WEEKS IN CHART

Week ending December 3, 1983



FIVE BLOKES with a funny name go bang in at the top with an unkempt tiger.

1	—	SEVEN AND THE RAGGED TIGER , Duran Duran, EMI EMC165454
2	—	UNDER A BLOOD RED SKY , U2, Island IMA3
3	1	COLOUR BY NUMBERS , Culture Club, Virgin ☆
4	4	STAGES , Elaine Paige, K-Tel ○
5	7	NO PARLEZI , Paul Young, CBS ☆
6	3	THRILLER , Michael Jackson, Epic ☆
7	6	CHART HITS, (83) VOL 2 , Various, K-Tel ○
8	2	CAN'T SLOW DOWN , Lionel Richie, Motown □
9	—	BACK TO BACK , Status Quo, Vertigo VERH10
10	10	FANTASTIC , Wham!, Innervision ☆
11	8	TOUCH , Eurythmics, RCA
12	14	THE HIT SQUAD — HITS OF '83 , Various, Ronco
13	11	GENESIS , Genesis, Charisma □
14	9	AN INNOCENT MAN , Billy Joel, CBS □
15	5	UNDERCOVER , Rolling Stones, Rolling Stones □
16	23	ROCK 'N' SOUL PART ONE , Daryl Hall & John Oates, RCA
17	28	THANK YOU FOR THE MUSIC , Abba, Epic
18	31	KNEES UP , Chas And Dave, Rockney □
19	19	HAVE YOU EVER BEEN IN LOVE , Leo Sayer, Chrysalis □
20	18	VOICE OF THE HEART , Carpenters, A&M □
21	22	SNAP! , Jam, Polydor □
22	30	SUPERCHART '83 , Various, Telstar
23	21	THE BOP WON'T STOP , Shakin' Stevens, Epic □
24	20	TOO LOW FOR ZERO , Elton John, Rocket □
25	13	LABOUR OF LOVE , UB40, DEP International/Virgin □
26	25	IMAGINATIONS , Various, CBS ○
27	26	GREATEST HITS , Marvin Gaye, Telstar □
28	16	90125 , Yes, ATCO
29	—	NOCTURNE , Siouxsie & The Banshees, Wonderland SHAH1
30	15	PIPES OF PEACE , Paul McCartney, Parlophone □
31	45	TRACK RECORD , Joan Armatrading, A & M
32	27	LET'S DANCE , David Bowie, EMI America ☆
33	12	BEAUTY STAB , ABC, Neutron
34	24	IN YOUR EYES , George Benson, Warner Bros □
35	33	SILVER , Cliff Richard, EMI □
36	17	THE TWO OF US , Various, K-Tel □
37	41	THE MUSIC OF RICHARD CLAYDERMAN , Richard Clayderman, Polystar □
38	38	THE CROSSING , Big Country, Mercury □
39	—	GREATEST HITS , Bucks Fizz, RCA PL70022
40	36	YENTL , Barbra Streisand, CBS
41	40	THE ATLANTIC YEARS 1973-1980 , Roxy Music, EG
42	37	SYNCHRONICITY , Police, A & M ☆
43	39	TRUE , Spandau Ballet, Chrysalis ☆
44	35	THE ESSENTIAL JEAN-MICHAEL JARRE , Jean-Michael Jarre, Polystar ○
45	29	LIFE , Thin Lizzy, Vertigo

46	94	2	FORMULA 30 , Various, Decca
47	42	108	RIO , Duran Duran, EMI ☆
48	32	3	STRIP , Adam Ant, CBS
49	44	6	NORTH OF A MIRACLE , Nick Heyward, Arista ○
50	—	—	YOU BROKE MY HEART IN 17 PLACES , Tracey Ullman, Stiff SEEZ51
51	—	—	PARTY TONIGHT , Modern Romance, Ronco RONLP3
52	51	2	THIS ARE 2 TONE , Various, 2 Tone
53	34	4	INFIDELS , Bob Dylan, CBS ○
54	46	22	18 GREATEST HITS , Michael Jackson & Jackson 5, Telstar ☆
55	43	3	FADE TO GREY — THE SINGLES COLLECTION , Visage, Polydor
56	92	2	REILLY — ACE OF THEMES , Various, Red Bus
57	54	255	BAT OUT OF HELL , Meat Loaf, Epic/Cleveland ☆
58	47	13	KISSING TO BE CLEVER , Culture Club, Virgin ☆
59	63	21	QUEEN GREATEST HITS , Queen, EMI ☆
60	61	9	THE WILD HEART , Stevie Nicks, WEA
61	56	4	ROOTS REGGAE 'N' REGGAE ROCK , Various, Telstar
62	53	13	LOVE SONGS , Barbra Streisand, CBS ☆
63	59	31	THE LUXURY GAP , Heaven 17, Virgin □
64	75	9	LOVE CLASSICS , Royal Philharmonic Orchestra, Nouveau Music
65	62	3	THE STUN , Jasper Carrott, DJM
66	57	11	FLIGHTS OF FANCY , Paul Leoni, Nouveau Music
67	87	2	ELIMINATOR , Z Z Top, Warner Bros
68	50	7	MONUMENT — THE SOUNDTRACK , Ultravox, Chrysalis
69	—	—	CADMIUM , Sky, Ariola 205885
70	53	61	LOVE OVER GOLD , Dire Straits, Vertigo ☆
71	65	54	RICHARD CLAYDERMAN , Richard Clayderman, Delphine ☆
72	56	4	SCANDALOUS , Imagination, R&B
73	81	5	RUSS ABBOT'S MADHOUSE , Russ Abbot, Ronco
74	77	4	THE BRENDAN SHINE COLLECTION , Brendan Shine, Play
75	66	8	LOVE STORIES , Don Williams, K-Tel ○
76	—	—	THE GREATEST SONGS OF THE BEATLES , James Last, Polydor POLD5119
77	84	5	I WILL LOVE YOU ALL OF MY LIFE , Foster & Allen, Ritz
78	69	59	REFLECTIONS , Various, CBS ☆
79	71	39	WAR , U2, Island □
80	68	12	UNFORGETTABLE , Johnny Mathis & Natalie Cole, CBS □
81	83	3	COMPLETE MADNESS , Madness, Stiff ☆
82	73	19	THE LOOK , Shalamar, Solar □
83	48	5	ZIGGY LIVE , David Bowie, RCA ○
84	—	—	FOR THE GOOD TIMES , Perry Como, Telstar STAR2235
85	76	6	DURAN DURAN , Duran Duran, EMI ☆
86	52	43	SWEET DREAMS (ARE MADE OF THIS) , Eurythmics, RCA ☆
87	80	5	DAVID GRANT , David Grant, Chrysalis
88	67	3	OFF THE WALL , Michael Jackson, Epic ☆
89	64	4	STAR FLEET PROJECT , Brian May & Friends, EMI
90	74	2	SMELL OF FEMALES , Cramps, Ace
91	—	—	A LEGENDARY PERFORMER VOL 4 , Elvis Presley, RCA PL84848
92	86	101	THE SIMON & GARFUNKEL COLLECTION , Simon & Garfunkel, CBS ☆
93	49	4	HEARTS AND BONES , Paul Simon, Warner Bros
94	—	—	FIRE AND WATER , Dave Greenfield/J J Burnel, Epic EPC25707
95	82	10	LIONEL RICHIE , Lionel Richie, Motown □
96	79	6	MAKIN' MOVIES , Dire Straits, Vertigo ☆
97	—	—	9 SINGLES PACK , Michael Jackson, Epic MJ1
98	—	—	CHANGESONEBOWIE , David Bowie, RCA RS1055
99	97	7	STREET SOUNDS ELECTRO 1 , Various, Streetsounds
100	72	5	LOVE IS THE LAW , Toyah, Safari

Music Video

1	1	SINGLES , David Bowie, Picture Music
2	—	SNAP , Jam, Polygram
3	2	DURAN DURAN , Duran Duran, Picture Music
4	3	INDUSTRIAL REVOLUTION , Heaven 17, Virgin
5	9	IN CONCERT , Jacksons, VCL
6	4	LIVE , PiL, Virgin
7	6	MONUMENT , Ultravox, Chrysalis
8	10	LET'S SPEND THE NIGHT TOGETHER , Rolling Stones, Picture Music
9	—	READY STEADY GO , Various, Picture Music
10	7	YOUNG MEN , Joy Division, Factory
11	12	SINGLES , Pink Floyd, Picture Music
12	8	SINGLES , David Grant, Chrysalis
13	17	COMPLETE MADNESS , Madness, Stiff
14	13	FINAL CONCERT , Who, CBS/Fox
15	5	RECITAL OF THE SCRIPT , Marillion, Picture Music
16	11	STONES IN THE PARK , Rolling Stones, Granada
17	—	SINGLES , Style Council, Polygram
18	—	TRACK RECORD , Joan Armatrading, A&M
19	15	SINGLES , Elton John, Polygram
20	14	AROUND THE WORLD , Police, Picture Music

Compiled by MRIB

Compiled by Gallup

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

Top Singles



Week ending December 3, 1983

THIS WEEK	LAST WEEK	WEEKS IN CHART	SONG	ARTIST	RECORD LABEL
1	1	9	UPTOWN GIRL	Billy Joel, CBS □	
2	5	3	LOVE OF THE COMMON PEOPLE	Paul Young, CBS	
3	2	8	SAY SAY SAY	Paul McCartney/Michael Jackson, Parlophone	
4	9	5	CALLING YOUR NAME	Marilyn, Mercury	
5	14	3	HOLD ME NOW	Thompson Twins, Arista	
6	4	7	NEVER NEVER	Assembly, Mute	
7	18	3	LET'S STAY TOGETHER	Tina Turner, Capitol	
8	3	5	CRY JUST A LITTLE BIT	Shakin' Stevens, Epic ○	
9	60	2	ONLY YOU	Flying Pickets, 10 Records	
10	15	5	RIGHT BY YOUR SIDE	Eurythmics, RCA	
11	10	3	THRILLER	Michael Jackson, Epic	
12	11	3	A SOLID BOND IN YOUR HEART	Style Council, Polydor	
13	25	2	WATERFRONT	Simple Minds, Virgin	
14	3	7	THE LOVE CATS	Cure, Fiction	
15	36	3	MY OH MY	Slade, RCA	
16	6	10	ALL NIGHT LONG (ALL NIGHT)	Lionel Richie, Motown ○	
17	7	5	THE SUN AND THE RAIN	Madness, Stiff	
18	20	5	OBLIVIOUS	Aztec Camera, WEA	
19	13	4	UNDERCOVER OF THE NIGHT	Rolling Stones, Rolling Stones	
20	34	2	PLEASE DON'T FALL IN LOVE	Cliff Richard, EMI	
21	—	—	MOVE OVER DARLING	Tracey Ullman, Stiff BUY195	
22	12	6	PUSS 'N' BOOTS	Adam Ant, CBS	
23	23	5	THAT'S ALL	Genesis, Charisma/Virgin	
24	32	2	BARK AT THE MOON	Ozzy Osbourne, Epic	
25	30	4	THIS CHARMING MAN	Smiths, Rough Trade	
26	35	4	ISLANDS IN THE STREAM	Kerney Rogers & Dolly Parton, RCA	
27	17	5	ONLY FOR LOVE	Limahl, EMI	
28	29	5	OWNER OF A LONELY HEART	Yas, ATCO	
29	18	12	KARMA CHAMELEON	Culture Club, Virgin ☆	
30	—	—	CLUB FANTASTIC (MEGAMIX)	Wham! Innervision A3586	
31	48	2	WHAT IS LOVE?	Howard Jones, WEA	
32	19	9	THE SAFETY DANCE	Men Without Hats, Statik ○	
33	37	3	RAT RAPPING (BRILLIANT ISN'T IT)	Roland Rat, Magnet	
34	33	4	THANK YOU FOR THE MUSIC	Abba, Epic	
35	21	6	LOVE WILL TEAR US APART	Joy Division, Factory	
36	26	11	REILLY	Olympic Orchestra, Red Bus	
37	22	11	UNCONDITIONAL LOVE	Donna Summer, Mercury	
38	43	2	THAT'S LOVE THAT IT IS	Blancmange, London	
39	40	4	LISTEN TO THE RADIO: ATMOSPHERICS	Tom Robinson, Panic	
40	—	—	THE WAY YOU ARE	Tears For Fears, Mercury IDEA6	
41	24	5	A MESS OF BLUES	Status Quo, Vertigo	
42	27	11	(HEY YOU) THE ROCKSTEADY CREW	Rocksteady Crew, Charisma/Virgin ○	
43	42	6	TILL I CAN'T TAKE LOVE NO MORE	Eddy Grant, Ice	
44	53	2	2000 MILES	Pretenders, Real	
45	28	6	UNION OF THE SNAKE	Duran Duran, EMI ○	
46	56	2	ROCK THE MIDNIGHT	David Grant, Chrysalis	
47	49	4	I WON'T LET THE SUN GO DOWN	Nik Kershaw, MCA	
48	—	—	METAL HEALTH	Quiet Riot, Epic A3968	
49	55	4	THE LIFEBOAT PARTY	Kid Creole & The Coconuts, Island	
50	54	4	THE VOW	Toyah, Safari	
51	31	8	PLEASE DON'T MAKE ME CRY	UB40, Dep International/Virgin	
52	—	—	ON A SUNDAY	Nick Heyward, Arista HEY4	
53	59	2	SHARP DRESSED MAN	ZZ Top, Warner Bros	
54	—	—	RUNNING WITH THE NIGHT	Lionel Richie, Motown TMG1324	
55	67	4	RELAX	Frankie Goes To Hollywood, ZTT/Island	
56	64	6	FEDORA (I'LL BE YOUR DAWG)	Caramba, Bilco	
57	39	11	THEY DON'T KNOW	Tracey Ullman, Stiff ○	
58	50	38	BLUE MONDAY	New Order, Factory	
59	82	2	WHERE IS MY MAN	Eartha Kitt, Record Shack	
60	61	7	I WILL LOVE YOU ALL MY LIFE	Foster & Allen, Ritz	
61	51	3	LET THE MUSIC PLAY	Shannon, Club	
62	41	11	SUPERMAN (GIOCA JOUER)	Black Lace, Flair	
63	77	5	WHEN I LEAVE THE WORLD BEHIND	Rose Marie, A1	
64	58	2	READY STEADY WHO (EP)	Who, Polydor	
65	38	12	NEW SONG	Howard Jones, WEA ○	
66	62	2	I WANT TO HOLD YOUR HAND	Beatles, Parlophone	



BEAUTIES AND the Beast—Tracey Ullman celebrates her new entry with a pint while Ozzy Osbourne barks at Tina Turner.

67	72	2	YOU'RE IN MY HEART	David Essex, Mercury
68	52	5	FLAMING SWORD	Cara, Arista
69	—	—	SUPERSTITION/GOOD TIMES	Club House, Island IS147
70	68	3	DON'T YOU	Second Image, MCA
71	66	3	LITTLE RED CORVETTE	Prince, Warner Bros
72	—	—	I CAN HELP	Elvis Presley, RCA RCA369
73	70	3	I'M OUT OF YOUR LIFE	Arnie's Love, Streetwave
74	83	3	MY MELANCHOLY BABY	Chas & Dave, Rockney
75	63	4	WHITE LINES (DON'T DON'T DO IT)	Grandmaster & Melle Mel, Sugarhill
76	81	2	THE RULES OF THE GAME	Bucks Fizz, RCA
77	73	4	LOST AGAIN	Yello, Stiff
78	—	—	THE CLAP CLAP SOUND	Klaxons, PRT 7P290
79	79	2	INSIDE LOVE	George Benson, Warner Bros
80	88	2	WHAT'S GOING ON	Marvin Gaye, Motown
81	—	—	IN THE MOOD	Robert Plant, Es Paranza B6970
82	100	2	TERRY	Kirsty MacColl, Stiff
83	85	2	REGGAE-MATIC FUNK	Monyaka, Polydor
84	—	—	SINGALONG-A-SANTA AGAIN	Santa Claus & Christmas Trees, Polydor IVY2
85	87	2	SINGLE HANDED	Haywoode, CBS
86	—	—	SUNBURST & SNOWBLIND	Cocteau Twins, 4AD AD314
87	90	2	STEAMHAMMER SAM	Intareron, Chrysalis
88	78	2	ROCK ME	Heavy Pettin', Polydor
89	95	3	I'M SORRY	Hot Chocolate, RAK
90	—	—	TORMENT	Marc & The Mambas, Some Bizzare BZS 2112
91	—	—	MIDNIGHT IN TOKYO	Y & T, A & M AM161
92	—	—	BRIGHTEN UP YOUR NIGHT	Ebony Brothers, RCA RCA376
93	—	—	WHY ME?	Irene Cara, Epic A3794
94	93	2	I WANNA BE WITH YOU	Armenta, Savoir Faire
95	—	—	TRUE LOVE	Bing Crosby & Grace Kelly, Capitol CL315
96	—	—	MY SON	J J Barrie, Magic Moon MAGIC9
97	92	2	MAGNETIC	Earth, Wind & Fire, CBS
98	—	—	SONG TO THE SIREN	This Mortal Coil, 4AD AD310
99	97	2	PUNISH ME WITH KISSES	Glove, Wonderland
100	—	—	UNCERTAIN SMILE	The The, Epic A3588

As used on Top Of The Pops

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

Mailman

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

JUST WHEN are Madness going to grow up? They seem to have been 'nutty boys' forever. Maybe, like such seminal heroes as Roy Of The Rovers, Superman and Cliff Richard, they've discovered the secret of eternal youth. I'd have thought that the strain of being wacky and weird for so many years would have made them look as spritely as Michael Foot. I wouldn't mind so much if every single they released didn't sound the same.

Lloyd Robins, Reading

● *Wonder where Madness got their 'nutty' walk? Ever seen a pension queue at the Post Office?*

HAVING SEEN the controversial Rolling Stones video on a late night chat show it seems obvious that it was made to be banned.

Despite that, why does 'Top Of The Pops' ban such videos and use objects like Marilyn instead for so called family entertainment? Surely this revolting drag artist is far more inclined to offend than the Stones playing around with guns.

D Powell, Chelmsford, Essex

● *I've heard of making number one with a bullet but the Stones video is ridiculous*

WHAT'S ALL the fuss about the so called heart throb John Taylor?

How anyone can scream for anyone with a triangular chin, thick, wet, red lips like giant sausages and a persistent lisp is beyond me.

Add to this his arrogance, persistent talking and two stone weight gain, and anyone fancying



Donna's still a Bad Girl

MARY WHITEHOUSE moans about everything on TV and radio but I haven't heard her whisper one word about the most pernicious influence on young people's morals since rock 'n' roll and Pac-man. I refer to that brazen hussy Donna Summer and that appalling 'Unconditional Love'. Surely her use of Musical Youth on that track must qualify

for serious investigation by the National Society for the Prevention of Cruelty to Children. Singing that drivel must have been awful for them.
Robert Graham, Norwich, Norfolk

● *So that's why Bananarama were singing about a 'Cruel Summer'*

him must be a complete zombie.

Cheryl, Doncaster

● *I'm sure a total lobotomy helps as well*

I'VE JUST read the unfair critiques of ABC's new LP, 'Beauty Stab', and having purchased this album, I find it hard to justify

these petty criticisms.

We all know that 'Lexicon of Love' was a great record but there is more variation on 'Beauty Stab', such as orchestration, heavy guitar riffs, piano, synths and drum machines. And so what if Martin Fry decides that "apple crumble" should rhyme with "grumble". I mean, you couldn't get anything more ridiculous than "Wham, bam, I am a man"!

Brenda Foy, Manchester

● *'Beauty Stab' does sound great, or should that be 'grate'?*

I HAVE just read the Style Council gig review, and I would like to ask Simon Hills (whoever he is) what the hell is wrong with mods? To quote "... many of tonight's fans were (no sniggering at the back please) mods!"

Mods are sharp, cool, smooth, clean cut and well shaven, and they have a mind of their own. That is more than I can say about trendies (yuk!) that only have the intelligence to follow everyone else. They (the mods) really go out to enjoy themselves. Long live modism.

Jackie, St Peter Port, Guernsey

● *Yes, Mods do have a mind of their own. Pity they have to share it between them*

HAVE YOU noticed recently that although British artists are doing well in the American charts, the really good songs are American? Billy Joel's 'Uptown Girl' manages to capture a sound our 'wet' groups cannot match. Most British artists cannot be placed in the same bracket as Michael

Jackson or Stevie Wonder.

Paul Dagon, South Ockendon

● *The only talent our lot have is what they can pull at the Camden Palace*

WE CAN'T think of any reason why Kim Wilde should be on the front of this week's RM. She hasn't made a decent record for two years, and her new one has stiffed badly. She's so boring. More coverage of the Smiths please, who have guts, humour and energy. 'This Charming Man' has brought the charts to life. How can you concentrate on bland has-beens like Kim Wilde when the brilliant Smiths are around?

Denise Helm and Jeff (her handsome devil), Sale, Cheshire

● *Funny how Kim Wilde's real name is Kim Smith*

THE OTHER day, while taking a look at the record section in a certain shop in Scunthorpe, (no cracks) I discovered that one of my favourite records had been mutilated by some snob shop assistant. The brilliant album 'Torment and Toreros', by the fantastic Marc And The Mambas had a sticker on the front. On the sticker printed in big red letters were the words — warning, this record may offend some people!

I suppose it must be a joke. Well ha ha, I'm rolling on the floor with laughter. And just think if Marc And The Mambas are supposed to offend people, what must Duran Duran do to you?

Cellmate 1771

● *They all probably have the same effect on the stomach as a rough Channel crossing*



AT LAST the charts are getting filled up with bands that have some meat in their music. After a constant diet of namby-pamby disco and pop by people whose toughest decision is what eye-shadow to buy it's good to see some muscular sounds around. A quick gander at the charts will confirm this. There's the magnificent Stones, Ozzy Osbourne, Status Quo, Genesis, Slade and ZZ Top. At least now when you turn your radio up you'll get some good music rather than a headache from bouncy blippery-boppers.

Mighty Mouth, Liverpool, Lancs

● *Julian Cope fashionably attempts to beef up his namby-pamby music (above)*

record
mirror

Chrissie
Hynde

the
pretenders

