

*Top Of The Pops Charts - Full release checklist*

# RECORD

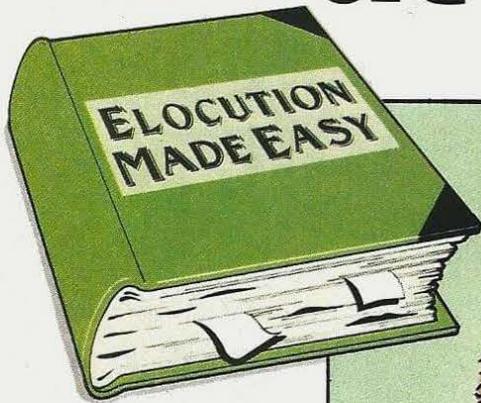
**mirror**

**WIN**  
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## **SEX AND STEEL**

How Tina Turner went to Heaven (17)

# What don't you need to open an account at NatWest?



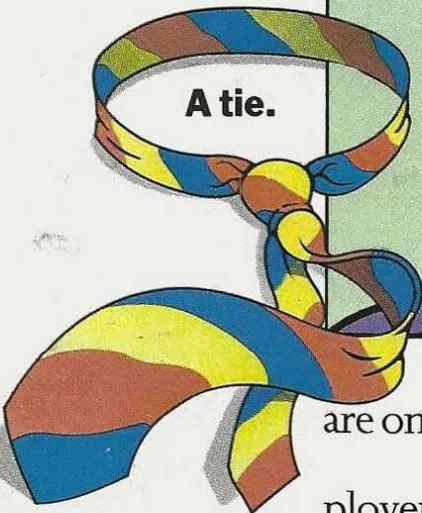
The right accent.



A smart haircut.

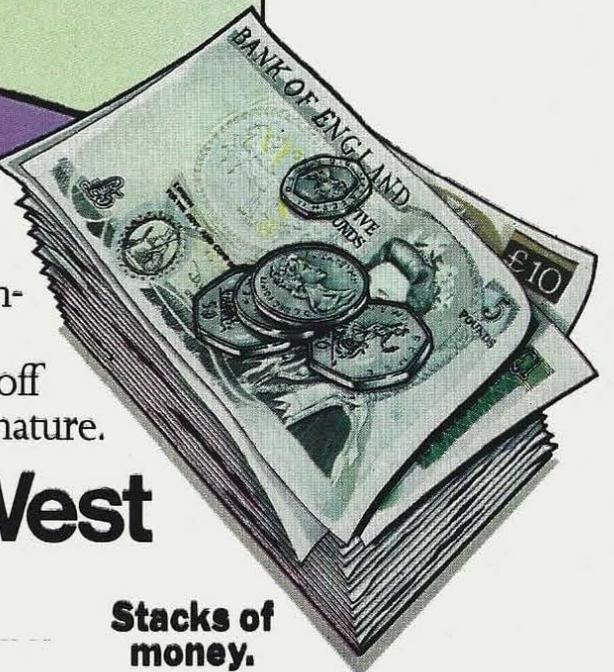


A suit.



A tie.

As a matter of fact, there are only three things you do need. A reference from your employer (or from a friend with an existing account), at least £1 to start off with, and your signature.



Stacks of money.



A clean pair of shoes.

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Hippy hop  
be bop  
don't stop  
with...

# Private Files



'HEART PLAY (Unfinished Dialogue)' is an absurd, sad, funny and ultimately pointless record of conversations between John, Yoko and one very grovelling Yank reporter released by Polydor this week. The conversations took place shortly before Lennon's death and wander across a whole range of topics from John and Yoko's relationship, their spiritual beliefs and the meaning of life. Something I can do without after a few sherberts. But there are moments: John on breaking from the Beatles: "I was too scared to break away from the Beatles, but I'd been looking to do it since '65 when we stopped touring." On Yoko: "She's my teacher, she's taught me everything I f\*\*\*\*ng know."

And finally with chilling prophecy: "Ghandi and Martin Luther King are great examples of fantastic non-violents who died violently. What does it mean that you're such a pacifist that you get shot — I can't understand that."

Not easy listening.

●Spotted at the Palace on Thursday: ex-Undertones Damian O'Neill and Mickey Bradley. Producing Paul Haig in London this week: ex Associate Alan Rankine. With the current lamentable state of chart pop one can only hope that these three chaps will be making their own records pronto...

●Boxerbeat? The roughest cut of tough boy soul I've heard for a while is a live version of Lou Ragland's 'I Travel Alone' out on the Inferno Soul Club label this week. Beats the last JoBoxers single hands down...

●Amazulu have signed a publishing deal with a company whose only other clients are Duran and Kajagoogoo. Only time will tell whether this is a fatal move...

●Whilst touring America Bananarama's pin ups, Def Leppard, gross a cool million dollars a week...



## A solid Bond in your heart: JIM REID

SAT hunched over my typewriter bashing the old keys like Mrs Mills on benzedrine. The tools of the trade lay by my side — bottle of scotch, Bert Weedon book of rock cliches, monkey glands — it seemed like a perfectly normal day.

Robin Smith was gently dozing in his bath chair, the boss was quietly making his way through the Bananarama picture file, the world was a peaceful place.

Then it started. At first there were only a handful of them; bearded, duffle-coated figures carrying rolled up copies of the 'Righteous Rock Scribe' and chanting 'scab' and 'kill all liggers'

with an army drill regularity.

More began to appear, ferried in from the Camden Palace, the Wag Club and the Kings Road and throwing a vice-like picket around the RM office. The issue at stake was Private Files' overuse of the work 'wacky' — a clear breach of the rock journalists' code of ethics (ha, ha) and likely to land yours truly in the dock.

I had to think quick. Using the old Trojan horse strategy, I rolled my copy up and planted it inside the hollow cavity of Robin Smith's white stick. The picket line parted — showing respect for Mr Smith's advanced years — and the office codger set off for the printers in his wheelchair. The column was saved for another week and I was left once more with the important task of filling in my expenses form...

Expenses? I just can't get away from union news. So as we say in the branch meeting — 'get up Maggie's nose and picket'.

Something I'm sure the deservedly successful Flying Pickets would agree with. The London acappella boys are named after one of the favourite phrases for the wild man of black rock — Arthur Scargill. "It was his phrase 'flying picket' that gave us our name," says bass vocalist Gareth Williams. Right on boyo...

"Flying Pickets? We've only heard of flying V's, man." Least politically sensitive event of the week was Z Z Top's apres gig lig. In fact the most exciting happening was Z Z's road crew's approbation of the chilli beans and beer served to the guests. "It's real home cooking, the best we've had so far on the tour," purred one Tex technician. This plus the arrival of lovable Lemmy was enough to send the massed HM-ers into an orgy of booze, birds and bunk... Well no, not really, but everybody did have a real good time y'all. Taking a piece of the

action were Noddy Holder, Filthy Animal, Rick Parfitt and wife, Scott Gorman, Tony James, Costello manager Jake Riviera and Costello and Madness producer Clive Langer...

"Late? — yeah, some flying pickets surrounded my car — honest." Lovely Cheryl Baker of Bucks Fizz (say woarrggh!) has a reputation for being one of the worst time keepers and author of the worst excuses in the rock biz. The girl is never on time. So imagine her fellow Bucks'ers reaction when they listened to Ms Baker's latest story.

Cheryl was driving to a recording session for Razzmatazz with Fizz drummer Adrian. Now Adrian also thumped the skins on mighty Macca's 'Pipes of Peace' LP — so imagine his surprise when he looked in his rear view mirror and saw none other than the man right behind the

continues over

# Private Files

from page 3

Fizzmobile. Naturellement Adrian pulls over into the layby and Paulie follows.

So the three musos find themselves on a motorway having a deep chat about the state of modern art and the price of fish fingers. Time is flying (picket, picket) and when Paul departs with a promise that he'll come and see a BF gig, our intrepid couple are well behind schedule.

Cheryl and Adrian arrive at the TV studio 30 minutes late and Ms Baker blithely informs her colleagues that she was delayed because Paul McCartney was driving behind her and she had to pull over and have a chat. Studio dissolves into shrieks of ha, ha, heh hehs and CB is put in the dunce's corner. I believe her...

Club competition — as Christmas approaches and thoughts turn to birds, booze and stockings full of Bounty bars, competition in the cut throat, hurly burly world of London's clubland hots up. As cherubic young girls stroll the streets singing pretty carols and dreaming of **Si Le Bon**, anxious club owners pace their tastefully decorated toilets trying to think of the easiest way to grab a few brown ones out of your eager little hands.

But not so at Ilford's Regency Suite, which according to everyone's pal, **Gal Crowley**, is the place to hear the hottest selection of sixties sounds...

And whilst in the land of Cortinas and furry dice, let's nip over to Barking and have a word with one man band, whirlwind and elocution expert **Billy Bragg**. Take it away Bill: "Luvaduck, there's bin so much interest in me lately that the Tube want me on again and **Janice Long** and **Kid Jensen** want me to do sessions for them."

Cor lummey, not to mention all those Johnny Come Lately rock papers reviewing Bill's album a good three months after it was originally released. Ain't it funny how people acquire friends so quickly in this business...

And talking of friends, how does this grab ya — **Ozzy Osbourne** and **Noddy Holder** — bleurrrgh, very unhealthy. And so it was too, for Noddy's friendship with the hideous Ozz has caused the Slade bellower to take to his bed. Y'see Mr H caught a dose of the flu after a visit to his chum's Brum abode and had to blow out a couple of gigs last week (not to mention a lot of green stuff up his hooter)...

Grappers delight — so svelte **Elt John** wants to grow old gracefully like his heroes **Charles Aznavour** and **Frank Sinatra**. The old boy's got no chance unless he stops supporting heart breaking football teams like **Watford** and starts exercising to the **Robin Smith** 'Stay Fit At Fifty Five' lp.



**ICED SQUASH:** 'Casual' Eddy Grant meets long time idol Jahangir Khan. EG presented Jahangir with one of his gold discs in acknowledgement of his services to squash. Jahangir presented Eddy with two of his racquets in acknowledgement of his services to the Barbadian tourist industry. Then they stepped out on the squash court and Eddy got well and truly whipped...

Latest chord warbler to share a studio with the **Assembly** — happy **Neil Arthur** of **Blancmange**. Mr Arthur was last seen talking to **Radio One's Janice Long** up the Palace this week, does this mean he's investing in dancing lessons...?

When I'm cleaning windows — an unsuspecting **George Formby** type was dragged off his window cleaning round to act as the witness for the marriage of **Soft Celler David Ball** and **Mambas** person **Ginny Hewes**. In fact the rocky couple tied their knot in such secrecy that even **Marc Almond** wasn't informed. Still, **Dave** and **Ginny** plan to make amends for being such a sneaky couple by holding a mega bash for **Marc** and all their friends next week. Lemonade will not be on the drinks list...

Surprise dance track of the moment? **23 Skidoo's** soon to be released 'Coup (In The Palace)'.

Yep, it's come at last! *Private Files'* weekly excuse to let rip and let out a healthy **WOARRRRGGGH!!** Unloosen your belts out there and prepare for a shock. Yep, it appears that the hideous, horrible and very silly cult of **Heavy Metal** is creeping onto kiddie TV. I'm not saying that **Blue Peter** is about to be taken over by axe wielding dandruff brains, but it's getting close. I was in tears when someone told me that the theme tune for my favourite puppet show 'Roger The Dog' is in fact the opening track of ex **Lizzy** man **Snowy White's** solo debacle 'White Flames'. Worse was to follow — the music for the cuddly 'Superted' programme is supplied

by metal monster **John Verity**. Is this the right way to treat our children...?

And yet, hope springs eternal. Thoroughly un-metal band **Madness** have just been signed up for a 12 part TV series. Details to follow...

Having divested myself of all further responsibilities to our Woarrgh watchers this week, let's turn full circle and bring out that other RM buzz word **WACKY!!** Right, it can't be a **Paul Weller** story can it, it's gotta be **King Kurt**. Yes, after a whole week's absence from these columns the boys who will do absolutely anything to gain publicity are back. And they're back cutting hair, being angelic and kute and dispelling all nonsense about their rough boy image.

The East Grinstead grinders will be visiting local record shops as they tour the country, and treating their fans to special **KK** haircuts. And that's not all... the boys plan to go real holy and festive when they play London's Lyceum. The stage is going to be painted white, the band are going to dress up as angels and the wonderful **Smeggy** is going to, gasp, fly on stage. **Cecil B De Mille**, I should coco...

Hordes of angry young schoolgirls formed a picket line round unbiggy **Nicky Heyward** this week when it was revealed that the diminutive songsmith has been in love with a mystery blond nurse for the last two years. A spokesperson for the schoolgirls said: "We won't let Nick out unless he renounces his love for this nurse (known as **Marion**)."  
A tight-lipped Mr Heyward was

unavailable for comment, but his record company have announced that they plan to break the picket line by releasing one hundred **Simon Le Bon** clones in the vicinity...

Whilst **Boy George** is well up for posing with hideous **Joan Collins** it seems he can't even spare his old china **Marilyn** a precious little 'hello mate'...

And while we're talking about old acquaintances, let's hear it for my old sparring partner **Annie Lennox**. It seems that the tartan tigress will not be having an operation on her throat after all, she's gonna visit an ancient Viennese quack who treats people without surgery. No, the NHS cuts do not worry our pop fraternity...

Hostilities over, picket lines removed: Yep, we're talking about the **Clash**. I thought it was funny seeing **Mick Jones** and **Topper Headon** drinking together the other week but well, you could have knocked me down with a feather when I heard the stronger than **Mick McManus** rumour circulating town this week that **Joe** and **Mick** will be working together soon. Boys, the revolution needs you (heh, heh)...

**Bigger Country:** BC bassist **Tony Butler** has just become a daddy and is so pleased with his little boy, **Alexander**, that he might even marry the baby's mum, his girlfriend, **Jackie Whitburn**. Isn't pop getting nice and moral again...

Rockabilly silly season: Grown Teds were crying into their brothel creepers up and down the rockin' scene this week when it was announced that **Elvis The P's** ex backing singers, the **Jordanaires** have been working with a Norwegian punk band called the **Vaseline Car Wreckers**. Stone me, it's like the **Hammers** loaning **Trevor Brooking** to Luton Town...

Fashion note: the current rave on the sharper side of London is for black and white chequered coats and caps. Forget those Sunday magazine features on football chic, bookmaker cheek is here...

A slapped wrist for **Graham K:** The special effects man on the **Michael Jackson** video is **Rick Baker** not **Dan Baker** as our cub hack reported...

Late Lig Extra! After 20 light and bitters down the Ship it was off to the posh Old Rangoon restaurant for a Friday night **Eurythmics** beano. Spotted partying: **David Stewart** in intimate conversation with **Jody of Shalamar** (or is she?), tubby **Alexei Sayle**, **Bill Wyman**, **Kiki Dee**, **Therese Bazar** and **Nona Hendryx**. Ms Lennox herself was heavily disguised in a spiky orange geisha wig... she must have heard I was coming...

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Pic by Barry Plummer

# Dear Eric Fuller:

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# GARY CROWLEY

**S**OMETIMES, IN moments of deep pensive thought, like most people I occasionally check myself and stand back to reassess the situation I currently find myself in.

This week I've come to the conclusion that I undoubtedly must be one of those rare few people who can actually boast out aloud that "my hobby is my work", surely the ultimate goal that everybody in this mad mad world is shooting for.

"You're one of the lucky young ones," remarked my old man at the beginning of a recent sunshine day, and I realised there and then he'd hit the nail on the proverbial head.

At the end of the year however, when you find yourself in a lonely room (the only company being your current boss waxing blatin' out shoomy and boomy from your dangerous dansette), well and truly in one of those reminiscing moods (do you mind if I do?), I know for a fact I'm going to have the time of my life. Catapulting myself back in time,

remembering the highs and lows and the ups and downs, asking myself that crucial question: have I been going forwards or, more to the point, walking backwards?

The things that usually present themselves at the forefront of your memory are the more unusual and exciting times. I don't know about you, but for yours truly that meant occasions like climbing aboard the Wham-wagon with my magic box of tackle, joining those two baad boys from Bushey on their Club Fantastic UK Tour.

I distinctly remember Mr Ridgely sidling up to me at one of Spandau's London shows earlier on in the year, coming on like a spiv/barrow-boy, and asking me out of the corner of his mouth, "Was I interested?" Being a prize pillock (he was also treading on my toes, so how could I refuse?), I muttered a vague "yes" and in a flash the shrewd dude had me signing on the dotted line.

That's when the worries began, the countless dreams and sleepless nights anticipating a tour along the lines of a travelling



GALAND GEORGE Wham! don't take it so seriously!

Pic by Joe Shutter

Caligula, fears of encountering all those dirty rock 'n' roll cliches you read about in the Sunday rags. Needless to say, they were completely unfounded, and the tour subsequently resembled more of a school holiday, the strongest thing going up Wham's nose being Vick's nasal spray!

Memories flood back of good times, playing football in Glasgow with Altered Images, and us getting thrashed 13-4, having to leave the Liverpool Royal Court Theatre in a police van (very hard day's night), dressing up as one of "The Whamettes" at Brighton and fooling Mr Michael, spinnin' those magical records and receiving maximum audience participation, all the screaming and, more to the point, enthusiasm.

Wham have been criticised endlessly by some squares. I'm not here to justify or defend them, but I would like to say this. I take many things from different groups and people. I adore Dexy's Midnight Runners for the breath of air and commitment they bring, I swear

by James Brown for the mighty kick in his music, and at the same time, I listen to my old punk records and still get fired by them.

As far as I'm concerned, you judge things on different levels, you have to like what you do in day to day life. Wham are the greatest entertainment. I don't think George is serious when he sticks a shuttlecock down his shorts, or more importantly, that his group are furthering the boundaries of Rock 'n' Roll. It amazes me how serious people can sometimes be. "Enjoy yourselves", that's my philosophy.

Anyway, I've stood down from my soap-box, and I'd quickly like to recommend a platter that possesses all the best qualities for me — it's high-spirited beyond belief while at the same time being a happy infectious dancer. It's by Kabbala, and it's entitled 'Yew-Nbo-Ose', available from all good record shops. You'll have hours of fun trying to buy it with a title like that! Until next week gals and pals . . .

## STAR SELECTION OF '83

THIS WEEK our chart has been supplied by wacky Paul Weller, that cheeky stand-up comedian with the Style Council, an ensemble whose records sound right and bright anytime, any place, anywhere.

- 1 Love Is Just The Great Pretender, Animal Nightlife
- 2 Get It Right, Aretha Franklin
- 3 Just Got Lucky, JoBoxers
- 4 Times Are Tight, Jimmy Young
- 5 Crazy, Manhattans
- 6 Bring It On, James Brown
- 7 You Can't Hide Your Love, David Joseph
- 8 Hot Hot Hot, Arrow
- 9 Put Our Heads Together, The O'Jays
- 10 Stranger On The Shore, Acker Bilk



## Steve Strange in your own home

**T**HIS WEEK'S unbearably exclusive RECORD MIRROR competition has on offer 10 specially compiled videotapes — absolutely exclusive to the winners — of five Visage promo clips including 'Fade To Grey', 'Mind Of A Toy' and 'Night Train'.

And as if that wasn't enough, the ten lucky prize guys get a special megamix cassette of Visage's 'Fade To Grey' — The Singles Collection' elpee, a non-stop dance mix tape which includes an extra track not on the vinyl. We also have 10 runners-up prizes of the 'Fade To Grey' album itself.

To win, all you have to do is answer three numbingly simple questions, indicate your answers, cut out the coupon and send it to Visage Competition, RECORD MIRROR, PO Box 16, Harlow Essex. First correct entries opened on the closing date, Monday, December 19, get the loot.

- 1) Which band did Visage's Rusty Egan used to be in with Midge Ure? Was it a) The Bee Gees..... b)The Rich Kids..... c)The Sex Pistols.....?
- 2) Visage's first ever waxing was a cover version of the classic 'In The Year 2525'. Who penned this tune? a) Rodgers & Hammerstein..... b) Simon & Garfunkel..... or c) Zager & Evans.....?
- 3) What was Visage's most recent album called? a) 'Pyromania' ..... b) 'Rage In Eden' ..... or c) 'The Anvil'.....?

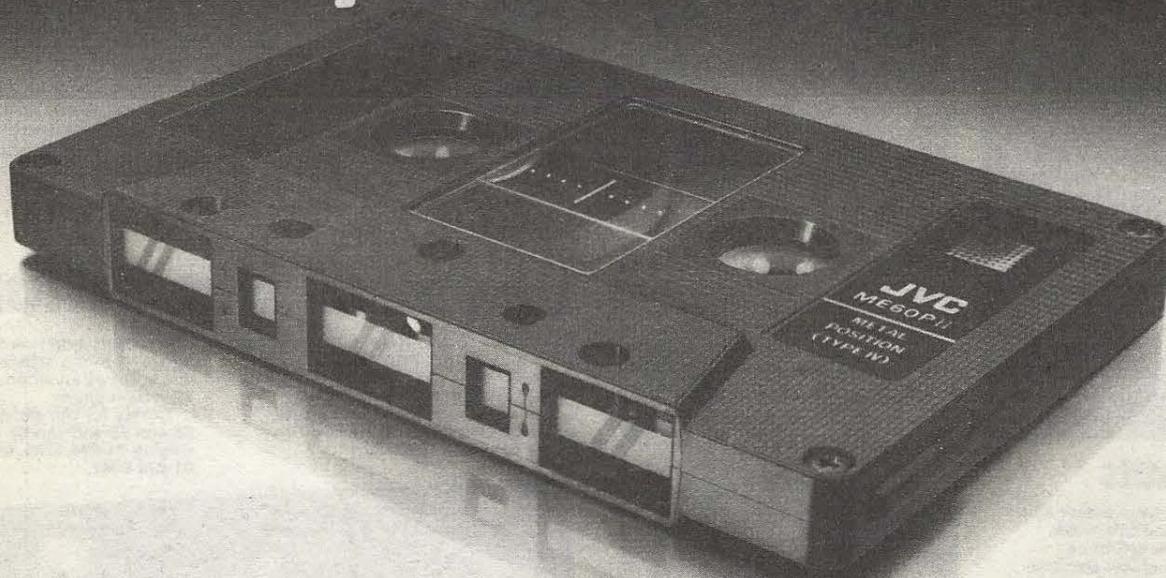
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OUR STEVIE circa '81

# Get this into your heads



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# News

## Saxon invasion

YORKSHIRE METAL men Saxon strike out on the road again in the new year for a massive February tour.

And the group will also release a new album shortly afterwards.

Their live dates start at Belfast Ulster Hall On February 1. Then Dublin SFX Hall 2, Leeds Queens Hall 4, Birmingham Odeon 5, Cardiff St David's Hall 6, Sheffield City Hall 8, Nottingham Royal Centre 9, Glasgow Apollo 11, Edinburgh Playhouse 12, Newcastle City Hall 13, Hanley Victoria Hall 15, Manchester Apollo 16, Liverpool Royal Court 17, Bristol Colston Hall 18, Leicester De Montfort Hall 20, Oxford Apollo 21, Ipswich Gaumont 22 and London Hammersmith Odeon 24 and 25.

## Damned Busters

THE DAMNED are back in action with a tour later this month and a new single out this week.

They are re-releasing their 'There Ain't No Sanity Clause', which first came out in 1980, along with a live version of 'Looking At You' and a new version of 'Anti-Pope' on the B side.

Tour dates start at Rayleigh Croc's on December 26. Then Liverpool Royal Court 27, Glasgow Penthouse 28, Newcastle Bear Pit 29, Leeds Queens Hall 30, Cardiff New Ocean Club January 1 and Oxford College of Education 3.

## Kool for cuts

KOOL & THE GANG have a new album 'In The Heart' released this week.

And it's the first record to be recorded without producer Deodato for four years. The band have decided to go back to producing themselves.

"We worked by committee this time, and even though it's hard for 10 people to come to a decision together we managed remarkably well," said Robert 'Kool' Bell.

The super-soul group are planning a British tour for February.

TINA TURNER has added two more live shows to her itinerary at the London Venue later this month.

She will now play midnight shows on December 19 and 20. And the veteran singer comes to London next week to record a follow up single to her 'Let's Stay Together' hit — again with Heaven 17.

## Hall and Oates tour planned

HALL & OATES are all set to play a massive tour in Britain next Spring.

The duo, high in the album charts with their greatest hits album 'Rock 'n' Soul Part One', are finalising dates for the shows. The dates will definitely include a night at London's Wembley Arena.

## Ssssh!

DAVID ESSEX has a new album 'The Whisper' released this week. The LP includes his new single 'You're In My Heart'.

Essex appears at the London Royal Albert Hall on December 29 and 30. Tickets are available from the box office.

# DAY OF THE JACKSONS

MICHAEL JACKSON is DEFINITELY coming to play live in Britain next year.

The shows are being fixed by American promoter Don King who normally puts on big fights — and will probably include a massive six nights at London's Earls Court.

"There will be a 40 date tour in America first, and after that he will be coming to Britain," said a spokesman for Jackson this week. "We're still not sure when the dates will be — they could be as far away as the autumn."

But Jackson might decide to come over straight after the American dates which would make his British appearances take place in June or July.

He has decided to announce

the British dates before the other European concerts because of his popularity here.

But the tour will be a series of Jacksons concerts — NOT the singer by himself, although some of his songs will be included in the set.

He is currently working on a Jacksons album, and the promoters are trying to hold off on announcing the tour dates until the LP is actually released — which will probably be early this spring.

Meanwhile, a new video 'The Making Of Michael Jackson's 'Thriller'' is to be released shortly.

The video comes out in America next week and features interviews and footage of the star making the



MICHAEL JACKSON

controversial 'Thriller' video — exclusively previewed by RECORD MIRROR last week. It also features videos of 'Billie Jean', 'Beat It' and 'Can You Feel It' as well as the 'Thriller' video itself.

Negotiations are still going on over who will have the rights to release the video in Britain. But it should be out early next year.



ROBERTSON: "Lemmy go"

MOTORHEAD GUITARIST Brian Robertson has left the band... just 18 months after joining.

Although there is no official reason for Robertson quitting it seems likely that it is because he had problems fitting in on the group's live work.

"We all thought that 'Another Perfect Day' was one of the best albums that we had ever released, but Motorhead are essentially a live band and unfortunately the 'Perfect Day' material did not come over on stage as powerfully as on the album," said Lemmy last week.

"We decided that we had given it our best shot, but it hadn't worked out."

Several guitarists are being considered to replace Robertson — who took over from founder member Fast Eddie Clarke — but the group have still to decide on the final replacement.

## Peace of the action

ELVIS COSTELLO, Hazel O'Connor, Ian Dury and Mari Wilson all feature in a show for peace at the London Victoria Apollo Theatre on December 18.

The show is called 'The Big One' and also includes Rick Mayall, Tim Curry and Julie Christie.

It features separate sketches and songs from the artists and should also come out as an album, video and television show.

Tickets for the show cost £18, £15, £8 and £6 and can be booked by ringing 01-834 0253, 01-834 6184 and 01-828 8667.



BIG COUNTRY: crossing into the new year

## Hogmanay the limelight

BIG COUNTRY come back home for two hogmanay shows at the Glasgow Barrowland Ballroom.

The first show will be a matinee, primarily for the under 18s and unemployed and tickets cost £3. The evening show to see in the new year costs £5.

Tickets are on sale from Glasgow's Virgin Records and by post from Regular Music, PO Box 77, HPO, Edinburgh. Postal orders only should be sent with a SAE and they should be made payable to Regular Music.

# TV + Radio

FRIDAY'S 'Tube' (C4, 5.30) is the much publicised prog with the massive Mick Jagger interview on life, music and sex — if Jools Holland has the nerve! Studio groups are Simple Minds, Ian Dury and Natural-ites and The Realistics. Later in the evening the 'Old Grey Whistle Test' (BBC2, 11.30pm) shows remarkable foresight and is actually a little on the case by showing The Smiths in concert.

SATURDAY has 'Saturday Superstore' (BBC 1, 9.00am) to start the morn. 'My Top 12' (Radio One, 1.00pm) has actor and singer Paul Nicholas in the chair. There's a repeat of the 'Old Grey Whistle Test' concert programme at 6.00 pm. For those who want something new, the real 'In Concert' (Radio One, 6.30) has the Comsat Angels and the Opposition. 'Rock Around Midnight' (ITV, 11.30pm) features the Average White Band in concert, then Thomas Dolby.

SUNDAY only offers the regular 'Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.30pm) with Andy Partridge, Julian Cope and journalist Colin Irwin fighting it out with Tom Robinson, David Knopfler and DJ Gary Davies.

TUESDAY'S 'Rockschool' (BBC2, 6.15pm) could prove interesting with the mighty riddim partnership of Sly and Robbie demonstrating their technique. 'Razzmatazz' (ITV, 4.20pm) continues to surprise yet again with an interview with Paul McCartney. Status Quo, Bucks Fizz and Rick Springfield provide the music and Guys and Dolls provide the second interview.

WEDNESDAY has Jonathan King's 'Entertainment USA' (BBC2, 9.00pm) whose entertainment this week is the mighty Weather Girls.



Pic by Steve Pyke

## Whispering class

THE CURE release a mini-album with their best known singles next week.

It's called 'Japanese Whispers' and comes out on December 16.

The LP is subtitled 'The Cure Singles Nov '82 - Nov '83' and features their 'The Lovecats', 'The Walk' and 'Let's Go To Bed' hits.

Also featured on the eight-track album are 'The Dream', 'Just One Kiss', 'The Upstairs Room', 'La Ment' and 'Speak My Language'.

● SCOTTISH GROUP H2O have had to cancel the remainder of their tour because lead singer Ian Donaldson has gone down with tonsillitis.

The group will reschedule the dates for the new year when they bring out their debut album 'Faith'.

● DEPECHE MODE have decided to play a one-off date at the Birmingham Odeon on February 3. The doors open early at 5.30pm and tickets go on sale from the box office this Saturday.

# News

## Rox(y) off

BRYAN FERRY is all set to release a new album next spring . . . but the future of Roxy Music is still unclear.

Ferry is currently in New York recording songs for his album, without the other Roxy mainstays Phil Manzanera and Andy Mackay. And the singer will be going out on the road at the same time his album is released.

There is a rumour that Mackay and Manzanera will go off and form their own band. The two are also recording together in their own right.

Rumours of a Roxy Music split started when Ferry said that he called the group's last album 'Avalon' because it was to be their last.

● GLORIA GAYNOR'S import Boys Town hit 'I Am What I Am' goes on official release this week. The song comes from the Broadway musical 'La Cage Aux Folles' and is already high in the Boys Town chart.

## Taste of Honey

JOHN LENNON and YOKO ONO material that's never been heard before is released on a new album which comes out in the new year.

The LP is called 'Milk And Honey' and features six Lennon numbers and six Yoko Ono tracks. The Lennon songs are the last he ever recorded.

'Milk And Honey' features a 12-page lyric and photo booklet and is released on January 23.

## Digging in

THE FARMER'S BOYS have added three dates to their tour at Stoke North Staffs Polytechnic on December 8, Manchester Carousel Club 9 and Torquay 400 Club 15.

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# News

## Xmas Madness

MADNESS ARE all set to play a massive Christmas party show in London.

The group have pencilled in December 21 for the gig, but they are still finalising a venue.

One thing they will insist upon is that it will create the right atmosphere for a Christmas celebration. The show has been planned as the group have found that they have some time on their hands before Christmas.

"They decided to do it as a thank you for their fans," said a spokesman for the group this week. "They will not be touring properly for a long time, yet."

Madness are currently in the studio working on a new album.

## Canadian hot dance

CANADIAN GROUP Men Without Hats bring out a follow-up single to their 'The Safety Dance' hit this week.

The new song's called 'I Got The Message' and it's backed with 'Utter Space'. A 12-inch version features an extra track 'Freeways'.

## Questions time

RESPOND ARTISTS The Questions and A-Craze have added another London date to their mini-tour at the Queen Mary College on December 9.

## Action time

EVELYN KING has a new album 'Face To Face' released this week.

And the singer — who had her biggest hit with 'Love Come Down' — has put her 'Champagne' nickname back into her monicker.

A single from the album 'Action' comes out at the same time and she will be doing a tour early next year.

## Fury animals

THE ALARM have added another date to their 'Sound And Fury' tour at the Sheffield Limit Club on February 5.

They have still to fix a release date for their follow-up single to '68 Guns' which is as yet untitled.

## Aztecs date

AZTEC CAMERA have added a date to their tour at the Glasgow Pavilion on December 19 in addition to their existing date the day before.



KURT'S version of 'I'm Forever Blowing Bubbles'

## Punk-a-wallahs

ZANY KING KURT go out on the road this week to create more mayhem before Christmas.

And the band — who have just released their first-ever album 'Ooh Wallah Wallah' — play a special London show at the Lyceum on December 28.

Other dates are at Stoke Keele University December 15, Dunfermline (venue to be confirmed) 17, Bradford Palm Cove 19, Manchester Jillies 20, Newcastle Bear Pit 21, Glasgow Night Moves 22, Edinburgh Dance Factory 23 and the London Lyceum 28.

King Kurt are also planning a new single in the new year when they go out on the road AGAIN.

"We have lots of surprises for next year, including a huge mucky tour of the British Isles," said Kurt.

## Prince charmings

THE SMITHS have remixed their hit single 'This Charming Man' and are releasing it as a new 12-inch this week.

They have simply renamed the record 'This Charming Man New York', and it is over five minutes long for the new recording. On the B side is a five minute plus instrumental version.

It was to have gone just to DJs, but now their record company Rough Trade have decided to make it an official release.

BLUE OYSTER CULT go out on the road next year following the release of their thirteenth album 'Revolution By Night'.

They play Sheffield City Hall on February 10, Newcastle City Hall 11, Manchester Apollo 12, Birmingham Odeon 13 and London Hammersmith Odeon 14 and 15.

The group also have a new single out this week called 'Take Me Away'.



SLADE BRING out their first studio album for two years this week.

The LP is called 'The Amazing Kamikaze Syndrome' and features their hit single 'My Oh My'.

There are nine other tracks on the album including a number in four parts called 'Ready To Explode'. All the numbers are written by Noddy Holder and Jim Lea, who also produced the album.

## VIDEO

THERE'S A whole brace of pop videos on release this week, rushed out double quick to cash in on the last few shopping weeks before Xmas.

PolyGram video have three on offer: 'Siouxsie And The Banshees Live At The Albert Hall — Nocturne' is obviously the video of the double album of the show; 'Sexon Live', which captures the Barnsleystormers in full fling, plus 'Video Waves', a 90 minute 25 hit compilation of promo clips featuring Style Council, Big Country, The Curs, Roman Holiday, Marilyn and a cast of thousands.

Kace International release the first Bauhaus video this week, entitled 'Shadow Of Light', which showcases Murphy and the lads live, intercut with promos. All your faves — 'Bela Lugosi's Dead', 'Ziggy Stardust', 'She's In Parties' — are here to be savoured.

A special December release from MGM/UA Home Video is 'Girl Groups', the story of how said sound came to the fore in the early 60s. It strings together the big hits — 'My Guy', 'Leader Of The Pack' — with interviews of Ronnie Spector, Mary Wilson etc and documentary footage of how The Ronettes, The Supremes and The Chantels were discovered, how they worked with Phil Spector and how they were manipulated by the music business.

Island pictures are bringing out 'Grace Jones: The Video Singles', the first of a series of video singles from Island. It features 'Pull Up To The Bumper', 'Private Life' and 'My Jamaican Guy', all taken from the longer 'Grace Jones: A One Man Show' video, released last year.



VINTAGE DIANA Ross from the 'Girl Groups' video

From Virgin Video comes 'UB40 Live', filmed just last October at Hammersmith Odeon and featuring 'One In Ten' and 'Red Red Wine'.

CBS/Fox Video have just announced a tie-up with CBS Records which means a whole host of CBS artists will be available on video in 1984. First out the hat is 'Billy Joel' — Live From Long Island, a whole hour and a half with the chart-topping midget. Early '84 promises releases from Adam Ant, Shakin' Stevens, Wham! and Paul Young. Can you wait?

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# VIDEO



'BEAM ME up, Scotty!' Mari Wilson, eat your heart out



GEORGE AND Mildred . . . sorry, Tracey and beau step out in style



WHO NEEDS a Mercedes when you've got a sidecar?



TRACEY: a young flower waits to be plucked



(PLASTIC) DIAMONDS are a girl's best friend



OUR HEROINE finds a handy place to perch during the intermission



SWAN LAKE was never like this

**T**RACEY ULLMAN remembered to keep her knickers on when she filmed the video for her hit single 'Move Over Darling'.

A couple of years ago, when Tracey did a similar dance routine with the Second Generation group, she forgot to wear any. It was pretty eye opening when she had to do a twirl.

Many of the sequences for the video were shot in a South London ballroom. Guest stars include Hank Marvin from legendary combo the Shadows and Ron Cook, Tracey's partner in the arty play

'Grass Widow' which closes in London soon. After a year of breathtaking success, Tracey will be spending Christmas quietly at home. But she will be featured on the television special 'Pop Goes New Year', singing 'Shattered' from her 'You Broke My Heart In 17 Places' album.

A new single, not taken from the album, will be out early next year and we're told that Tracey will be changing her image to "become more contemporary."

Leather mini skirts and high heels perhaps? Well, we can always dream . . .

Robin Smith

**R**EMEMBER "foxy ladies"? They're the ones that came well before hot chirruping chix, as I'm sure James Hamilton would tell you. A foxy lady makes full use of her sex appeal. She is quite accustomed to winding men around her exquisitely varnished little finger. Her species is currently enjoying something of a resurgence. Catlike temptress Eartha Kitt is back — after 15 years. And after ten, so is that queen of vixens, Tina Turner.

Faxfreaks will know it's a decade since 'Nutbush City Limits' was chartbound, but with superb timing she's returned with Al Green's 'Let's Stay Together' and heaps of accolades. Tina Turner doing a soul classic may not seem immediately surprising, but the Heaven 17/BEF production side of the story puts the collaboration in a different light.

Thus, with an international flavour in fine BEF tradition, I spoke to Tina long distance — she's in Dubai doing shows for Arab businessmen — and Martyn Ware short distance — he's in Sheffield, just out of the bath! Tina's got five minutes before she has to pop off and meet a sheik. Martyn says he can talk all day....

*"Realistically speaking, if The Stones or The Beatles did anything with Tina Turner it would cause so much controversy it would be better than years of good press. It's the same with BEF — they're terrific, real geniuses both musically and vocally. They're great musicians and have a great knowledge and feel of black music, a great affinity for it.*

*"For 14 years of my career I produced r'n'b music, then I wanted to explore rock'n'roll. I wanted to go more where the visual image was taking me. Yet Martyn was into producing r'n'b having gone through years of rock'n'roll, so I ended up the submissive one."*

**What format will your live shows at Christmas be taking?**

*"Well, everyone says my show is so sexy, but I don't see it that way. I just make sexy gestures of face. But with the other two girls, it's like a movie...I'm still trying to conjure up a description of it myself. It's high energy, it really moves — it's really high and moves up and back right till it drops!"*

**Do you still enjoy performing?**

*"Oh yes, I really get a kick out of it, especially when everything goes well. It's still the greatest thing."*

**So you don't see your show as particularly sexy?**

*"Not particularly, but it's hard because I can't see it! It may be if you view it from the front — I can't see what the girls are doing! But we do do sexy songs like Rod Stewart's 'Hot Legs' and Prince's 'Let's Pretend We're Married', though I don't have to be sexy to do them. Maybe that's the whole sex thing. I've had a lot of flak about it lately — it seems you can't have hit records and you can't do sexy shows!"*

**How do you keep in such good shape?**

*"It's natural for me, it's how I am. I think I inherit it from my Mom, she was my size, so I didn't have to work at it, my family were thin. If I'm a pig I gain pounds but I'm aware of being in the public eye so I'm careful about eating. And I've been performing for such a long time anyway, I don't think about it."*

**Are you surprised how few girl singers have threatened to steal your thunder?**

*"Surprised? No, I wouldn't say surprised because I haven't had a string of hit records. If I had there would've been more followers, but it's all been so low key. Otherwise there would've been a lot of little Tina Turners running around in wigs and cut-off dresses! You never know!"*

*With that, and the revelation that her forthcoming LP will be produced by that well known ex-arachnid Mick Ronson, time's up and Tina has to dash to the reception of the Dubai Hyatt Regency to meet her Prince of the Desert. Well, that's showbiz...*

**TINA TURNER**

*IT ALL started, children, when Martyn and cohorts decided to compile their critical disaster 'Music Of Quality And Distinction' and they approached Tina to cover the Temptations' 'Ball Of Confusion'...*

**How did you first become tempted to work with BEF?**

*"'Ball Of Confusion' came through my management, and although the song had never been a particular favourite of mine, I had no great affection for it, I was blown away by the track when it was finished."*

**Why did you record 'Let's Stay Together'?**

*"The choice was made by Martyn and myself about a month ago out of a selection. It was the only song he had that I liked — the words have got real feeling."*

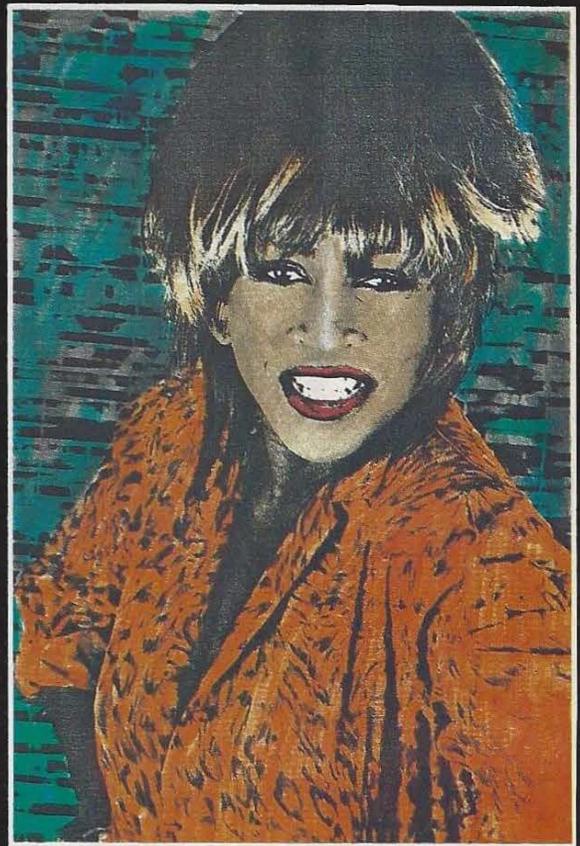
**How does it feel having your first hit after 10 years?**

*"A great relief! After 'Nutbush' I lost my career in Europe. Now, a decade later, it's like starting over again, but it seems I've held onto my tens after all this time."*

**Have you been following the British music scene?**

*"Oh yes...and the fact that black music has always been strong in foreign countries is mind-blowing for Americans. The younger generation here are really pulling out their emotions doing cover versions of r'n'b hits, rediscovering the blues. It's fantastic, I love what these guys are doing, really."*

**How much do you think the BEF connection helped to get you a hit?**



Pic by Lynn Goldsmith

**FOXY MUSIC**

**MARTYN WARE**

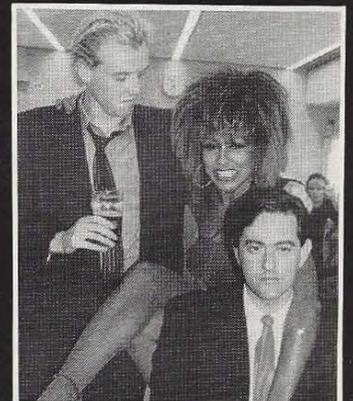
By Betty Page

*YOU COULD* practically hear Martyn blushing over the telephone lines when I told him how flattering Tina had been about his involvement in the resurrection of her career. This is his tale of how white boys met black girl and everyone lived happily ever after.

**What's your potted history of this mind-bending collaboration?**

*"Tina was genuinely pleased with the track on the BEF album and wanted to work with us again — it was just a matter of when and how. We totally forgot about it until six months ago, although obviously we were still interested. Her manager was looking for a commercial angle on Europe and they asked us if we'd be into writing a couple of tracks for her. We didn't have time then so we came up with a list of cover versions. We were afraid of*

*getting on that same old treadmill but we came up with a couple of tracks that convinced us it'd be worth the critical risk.*



BEF toast their latest success

"We came up with the Al Green track and '1984' from Bowie's 'Diamond Dogs'. We're halfway through that now, it'll be her second single. She's actually a big friend of Bowie's but I don't think she'd ever heard it, which I found unbelievable!"

I suppose you can't have been that surprised 'Let's Stay Together' was a hit?

"It was a question of getting the time just right. It just all fitted together nicely — all the DJs wanted her to succeed because it's the sort of thing they can go on about for hours, talking about the 'good old days'. I'm delighted for her that it's a hit because we were doing it as an act of faith 'cos she's brilliant. There aren't that many artists with her class."

And, of course, it's a critical success too...

"The nicest compliment anyone could and did pay was that we've redefined the song. We're well chuffed because it's down to myself and Gregg Walsh, largely, 'cos Tina was only in the studio for two days."

Did you know she practically compared you lot to The Beatles?!

"Well, that's going a bit far! I mean, we haven't got their money and one of us isn't dead. She did want us to do her album originally — the idea of the first two tracks was as a trial offer to see if it'd be worth it — but we're so busy doing the new Heaven 17 album. I suppose Mick Ronson is better than having some idiot American producer."

Has she always been a particular fancy of yours?

"She's not been a favourite in any specific way, just one of many people I admire from that era. And she's got such a dynamic live show — she's got to be joking if she says it's not sexy! The rap she does is on the nice side of naughty. She doesn't think she's selling herself sexually, though, it just comes naturally, as it does in traditional showbiz."

Did you know you steered her away from rock and back towards r'n'b again?

"I knew she was categorically a keen fan of The Stones and Rod Stewart. We're whites who like black music, there's that aura of something indefinable we're striving for. With us, the last thing I want to listen to when I get home is an electronic or white funk group, I want something different. It's the same with her and r'n'b — she wants to listen to rock."

"But I said before we sat down to go through these twelve cover versions I'd selected, I know you want to do rock, but I'm not a rock producer, I can't do that. What we've produced is not black at all — 'cos we aren't black — but it's also nothing like rock. Well, we bloody hate Rod Stewart, don't we! (ho ho). What amazed me was when we went through the tracks, all stuff we regard as classics, she was saying ah yes, I remember that gig, I worked with that person, but she really hated all of them! She'd also heard very few of them — it's something we take for



granted, but imagine how many tunes were pumped out during that era, how could she have heard them all?"

So it was a bit of an act of faith on her part, too?

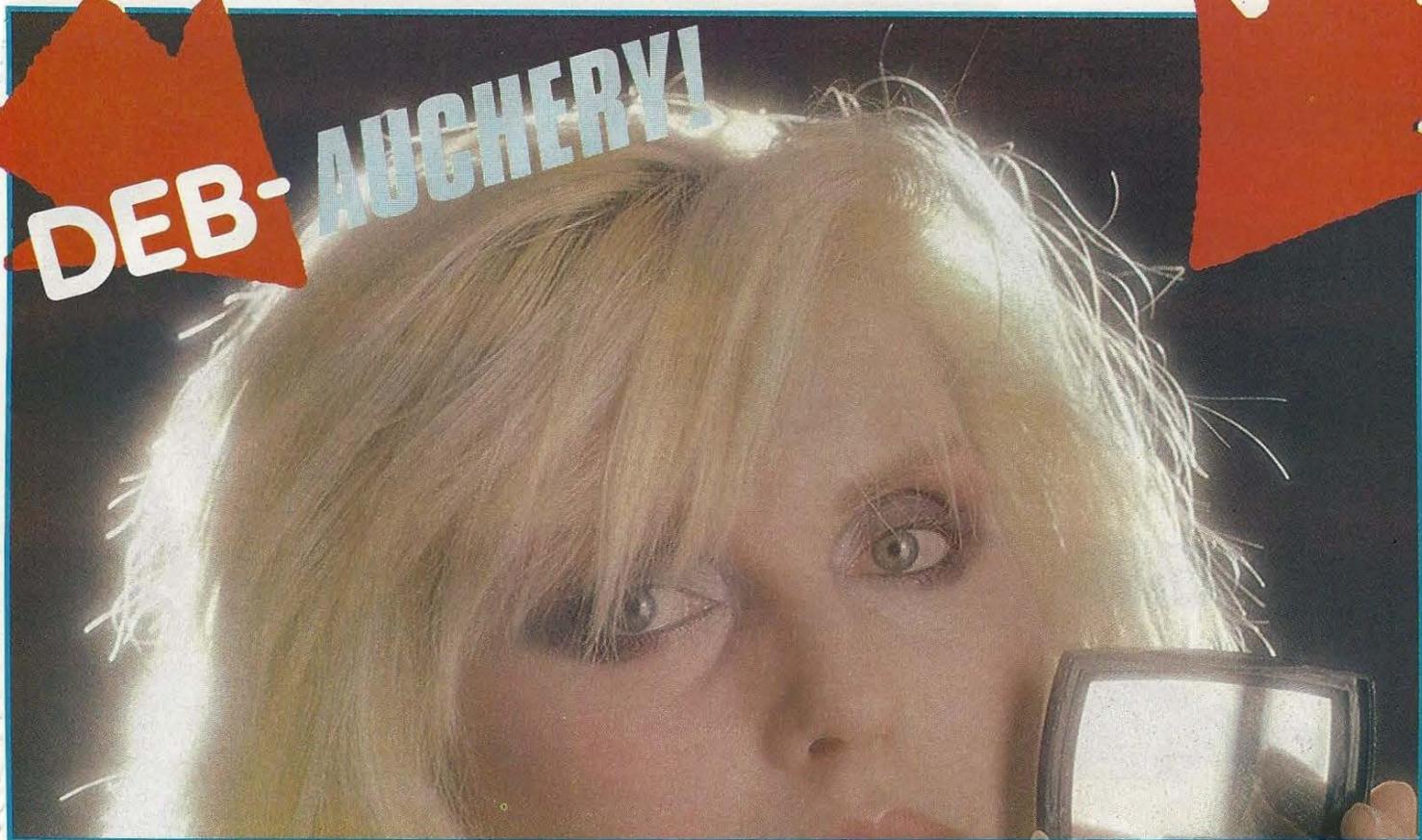
"I was impressed that she was willing to take a risk on what was a gamble, but I suppose she had nothing to lose. She'd already recorded some tracks last year

and they came out sounding old fashioned, so they decided to go for it, do something different."

Do you think it might spark off other unlikely liaisons between artists?

"Well I hope so — of course, that's what the BCF album was all about — it was a bit of fun but everyone took it all far too seriously. It's ironic that The

Assembly and The Style Council are recording with different vocalists and basically saying now what we were saying 18 months ago. Still, you don't get medals for being first, do you. But it's nice when it does actually work." Gosh, isn't it just wonderful when people get together, get on well, have a hit and rave reviews and flatter each other endlessly. Well, that's pop...isn't it?



Pic by Julian Simmonds/Xenon

**DEBBIE HARRY:** what's a nice girl like her doing in a nasty film like that? (Answer: having some dangerous fun . . .)

**O**NE CRUCIAL thing the mass of shock horror probes of David Cronenberg's 'Videodrome' horror fantasy neglected to mention was the main thrust of the film's story: a Moral Majority-style organisation conspiring to rid America of pornography and violence by an extreme form of aversion therapy, via a cable TV signal.

The special effects are gut-churningly good and heavy on sexual symbolism, and the whole plot is inextricably entwined with that last great taboo, 'la vice anglaise', sado-masochism.

This is where Debbie Harry comes in. She plays a mixed-up radio phone-in agony aunt who gets her sexual pleasure only through pain. I won't reveal the story — go see it, it's one of this year's most sinister and thought-provokingly topical films.

The media hysteria was mainly caused by the scenes in which Nicki (played by Debbie) has her self-destructive fantasies played out with the help of the film's main victim/hero James Woods. Nicki having her lobes pierced by needles, Nicky stubbing out a cigarette on her breast, Nicky being whipped — all this has led to Debbie suffering the full force of press disgust over video nasties. She's been . . . ripped to shreds.

After a week of interviews, slag offs, personal insults, Debbie sat in her suite at The Ritz feeling terminally tired. She'd been primed for a bit of mild outrage, but this! We started our post mortem . . .

You must have had an extremely

difficult week . . .

"You can't really let it get in, you have to forget about it. It's kind of ridiculous, isn't it? In a kind of sense I've been used as a political pawn."

**It's been much heavier than I thought — and I did warn you!**

"But this is ridiculous. It has nothing to do with reality, of the movie anyway, it just has to do with political problems and the rush for power — everyone wants to control this new cable TV thing and make money off of it."

**Were you thrown into this head first without knowing what you were getting into?**

"I was. I got here and my PR said 'there's a bit of a thing on, a bit of a controversy about this video nasty business'. The distributors of the film are thrilled beyond belief. They couldn't be happier, and the President of my record company couldn't be happier either."

"We've had calls from Ministers, town councillors and religious groups saying 'we're not going to let this film in our town.' How do they know if they've never seen it? 'We don't want to see it, we don't want to know about it, we read about it — that's enough' they said. That's funny, isn't it? It's a comedy almost, a comedy of errors."

**Everyone wants to see video nasties but the powers that be don't want them to**

"It's not even that, I think it's because they want to control it and own it, make the money off it 'cos there's a big expansion that's going to go on now. They don't want it to be public access in the truest sense of the word where it's up for grabs and the average

person could get something out of it."

**Have you read many of the film reviews?**

"Truthfully I can't read the glut of it, I'm going to leave that all till later on. I don't wanna read the gossipy bitchy stuff now, otherwise I'd be really mad."

**Have you really been held responsible for the shock horror stuff yourself?**

"Yeah, it's been 'why did you let Cronenberg write this thing'. I've not been held totally responsible, I've been held totally irresponsible with regard to the number of people who are going to go out and commit violent acts and perverted sexual things now, and 'my God how did you do that to your chest!' They don't even say breast, it's chest. It wasn't my chest, it was my *tit!*"

**We're very repressed here at the moment you know . . .!**

"Some are, some aren't. Most are I think. You did warn me about all of that. I keep saying this thing about how in the States we look on S&M as a matter for consenting adults. My other favourite phrase is why can't people look at the prospect of cable TV and video as a great possibility and a great advantage, a thing they can do good with rather than have all that fear. But they seem afraid, it seems to be the way with new stuff. I think it's good for your country to have this chance now."

**I don't think so, not here!**

"That's a damn shame . . ."

**The franchises are being given out by the government to networks backed by multi-nationals**

"That's what they're angling for,

all of them in parliament, those juicy bastards. The nerve. They're creating this thing, the poor people are just being used as pawns . . . (thinks) . . . You should open a dungeon — wouldn't *that* be funny!"

**It must be frustrating for you having to sit there and take all the flak**

"It's so funny I can't get over it. It seems to me that I'm a very nice person, I'm always so polite and gentle and co-operative and I don't curse very much, and all this stuff happens about perverts . . . I should *do* those things, I should have a fling and have fun and then they won't bother me — right, that's it! They keep wanting to know if that's really the real me, but it's bullshit, just selling papers. Or is it just me?"

**I read that apparently you've always had this sadomasochistic image**

"Oh, yes, isn't it true! I've just been reading the opposite of everything I've been told. Everything that's been thrown at me this week about what Blondie was — how Blondie was always very rough and punkish, the bad girl, it's just the opposite."

**How soon they forget!**

"That's right! Maybe they never knew!"

Just before Debbie's eyes close in total exhaustion, she reveals that her new Moroder-produced single, the theme tune from the new Al Pacino movie 'Scarface' is a driving dance song with a latin/salsa beat, and it's out here in January. But it may just have been an hallucination. I was too busy thinking about opening my dungeon . . .

Betty Page

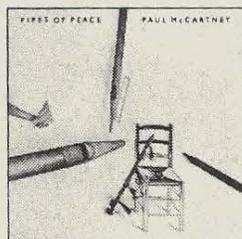
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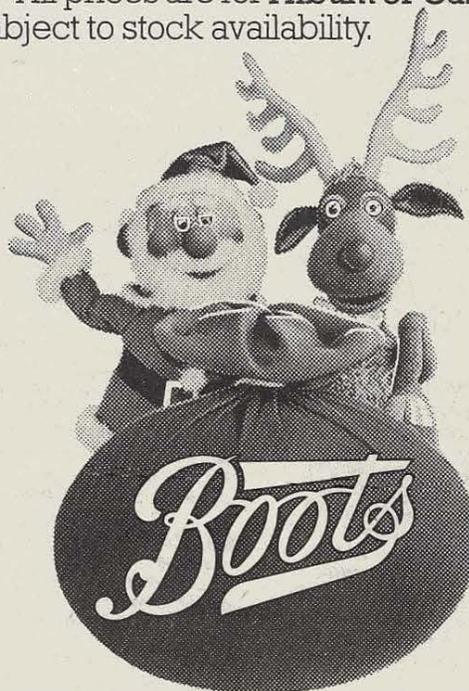
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**THE BEST FOR CHRISTMAS**

# Singles



## Reviewed by THOMAS DOLBY

**THE CHERRY BOYS 'Shoot The Big Shot' (Crash)** On the cover, a foreign legion-man hunts a brontosaurus and on the vinyl the Cherry Boys really go for it over a lilting, modern Motown backing track. This is so poppy it's surprising they're not already up there rubbing shoulders with all those loveable grouplets most of whom don't have an ounce of this kind of songwriting talent. I have a feeling we'll be hearing a great deal more from this lot, as one of those Radio One jockey chappies would say.

**KEITH DOUGLAS 'Angel' (Simba)** This is a pretty song with a great chord sequence and a really lush production by Aswad, who I don't really like a whole lot — in fact most reggae and Lover's Rock fills me with inertia but this is very playable, unlike the usual shallow English stuff you hear blurring out of massive Brixton Briefcases on the tube. Rich melodic horns all over this, and, yes, I do believe — a recorder! A recorder on a reggae 12"! An enormous Spanish lady used to teach my class the recorder at school in France. I always wanted to ram it down her throat but I could never get close enough. Keith Douglas, however, does not appear to have this effect on me.

**STRANGER COMFORTS 'New Year' (SCC Records)** Beautiful instrumentation on a gentle song let down only by a well meant though distant and unconfident vocal. This one is maybe a little too melancholy to grab people's attention, but the promise is there. They should listen to the brilliant Kevin Armstrong, who has overcome the same problem and will soon be a force to be reckoned with, so long as his haircut doesn't get any sillier.

**FRONT 242 'Endless Riddance' (Himalaya)** Front 242 are from Brussels which I took to be the most boring capital in Europe so I went there to make my album in peace. I was mistaken. It's just that Belgium suffers from a lack of identity due to its comparatively young history and confused monarchy. This is reflected in its culture, I suppose, but you get the distinct feeling there's something

**DALEK I LOVE YOU 'Horrorscope' (Korova)** It would only take the right single to catapult this band from odd-name notoriety to the kind of megastardom enjoyed by the likes of Blancmange. This is a neat idea for a song, the fallacy of Astrology according to Titbits and Woman. "Romance is in the air today/But not for Scorpios." The arrangement's cheerful and snappy too, but the vocals are perhaps a bit anonymous for this to be the one to start those fun tickets pouring in.

straining to get out. Front 242 make a respectable attempt to carry on the European electronic tradition of Kraftwerk, Telex and DAF after its absorption into American dance music but fall somewhere short of New Order. But with a large dose of that lethal Trappiste beer the old Belgians drink inside them, these people could make a very good record or two. I woke up the next morning feeling like a train had hit me.

**DST 'Crazy Cuts' (Island)** Stylus salesmen in the New York area must evidently still be doing a roaring trade if DST are anything to go by. But I still think creative dubbing is best confined to the clubs, not translating too well to record. A good DJ with a good sound system I find a lot more exciting in this day and age than the tired old Rock and Roll stage ritual; but that's a thrill that won't survive long either if (inevitably) it's all distilled into a grim scratch-pop concoction to suit the Top 40 by people like Arthur Baker and Herbie Hancock... click click click CHACK, ba-boom boom CHACK! This was competently arranged and produced by Material, but they always seem to promise more than they deliver.

**SHAKA 'Sayo Sayo' (Shaka)** Here's a happy but inconsequential EP which still doesn't really have what it'll take to bring the delights of African music to the attention of the Wham-hungry public. The best cut is 'African Girl' with its crisp, shuffling drums and guitar. There's no information on the sleeve except an address in Shaftesbury Avenue, where Andrew Lloyd Webber rules and probably won't feel threatened.

**ELTON JOHN 'Cold As Christmas (In The Middle Of The Year)' (Rocket)** I must confess this man was a big

favourite of mine once — I think 'Honky Chateau' was one of the first albums I owned — and here it even sounds as though he's been listening to another childhood sweetheart, Joni Mitchell. He's preserved a certain dignity of the kind Rod Stewart left behind him years ago. If he plays his cards right he could become the Thomas Dolby of the seventies. (This man makes Duran Duran look modest — Ed).

**WENDY & THE ROCKETTS 'Have You Been Telling Me Lies' (A&M)** Stuff like this sounds OK, on FM radio in a hire car rolling down an Interstate freeway but it's a waste of turntable space over here. Some records are like that (even good ones): time and place is so important, and music is always the soundtrack for what's going on around you, and I'm afraid this isn't the right soundtrack for Hammersmith on a December afternoon. Uninspiring.

**THE THREE DEGREES 'Liar' (3D)** Sometimes I arrive at a recording studio only to find the previous booking has run overtime and could I hang on half an hour? So I sit in the pool room and sip tea and watch them through the window: a girl singer, boots and fur jacket, a sweaty engineer, a couple of bearded Satin Records execs at the back, all nodding and tapping their feet and agreeing it's a hit. The song seeps out through the double doors and it sounds exactly like this. It's not the production or the arrangement or the quality of the voices — it's the attitude. It's music for a living, devoid of any conviction or atmosphere or tension. And I don't care if they do have fans in high places.

**ROD STEWART 'Sweet Surrender' (WGA)** If Rod wasn't such an oaf with his sordid public love tussles and his limitless

vanity you would almost forgive him. The music at least has weathered the years better than his skin-tight sun-kissed LA appearance — his voice, after all, remains every bit as fine and soulful as recent Big Voices such as Paul Young's and at least he writes all his own songs. It's just a shame he couldn't move with the times. Bowie, after all, whose music still draws on the old R'n'R ethic with its screaming guitars and big drums, has at least given it a veneer of a modern look with his modest nice guy persona; yet Rod still preens himself and begs you girls to sweetly surrender to his charms and wonders why his market share is narrowing.

**THE DAMNED 'There Ain't No Sanity Clause' (Ace)** A remix of their 1980 Christmas single — remixed perhaps, but still sounding like it was recorded in a bucket, still not taking anything away from the brilliance of the song. A quote from 'A Night At The Opera' as I remember. I can just imagine the bus placards: "It was twenty years ago" and the little drawings of Johnny Rotten, Rat Scabies and Joe Strummer. The average Wham fan was probably under ten when they were around.

**DEF LEPPARD 'Too Late For Love' (Phonogram)** The Leps are about the third biggest band in the USA at the moment, and although that says a lot about what's wrong with America, they are at least more listenable than some. This isn't one of their best songs, though immaculately produced by Mutt Lange who I feel would be far happier putting aside the pursuit of AOR supremacy to devote his enormous talent to something a little more worthwhile.



**MALCOLM MCLAREN 'Duck For The Oyster' (Charisma)** Malcolm is one of the few feverish talkers I can always listen to for any length of time. He gets a lot of flak for his approach to music but I think he's happy to be an easy target for unimaginative journalists, same as Kajagoogoo or the Stones. The reaction to his 'Duck Rock' album was exactly as he anticipated, preferring to outrage us than conform. My favourite track on the album, 'Soweto', suffered from a very poor mix (one of a dozen!), and subsequently dived. This may do better, being more in line with 'Double Dutch' and 'Buffalo Girls'.

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# Just in

# WHSMITH



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# Albums

## 'Wad a winna

**ASWAD 'Live And Direct' (Island IMA 6)**

THERE WAS a time, a little while ago, when everything I heard of Aswad's seemed to cruelly mock their early promise. Lover's rock had seemingly engulfed them in a festering mass of soggy bed-linen, until a rasta friend at school played me their last but one album, where their former anger surfaced again, and I was converted, again.

'Live And Direct' carries on the good work and is purely and simply an A1 live album. Considering it was recorded at the chaotic Notting Hill carnival the sound is exceptionally good, and doesn't sound as if it was recorded through a drainpipe as a lot of live reggae albums do.

All the spirit of the carnival is captured on this album, and you can imagine sunset swaying over the Westway to the extremely pretty 'Your Recipe', where although it is classifiable as lover's rock, it still teaches the (likeable) likes of Eddy Grant a sound lesson in soft reggae.

The harder tracks, 'Not Guilty', 'African Children', 'Not Satisfied', all have the classic yearning brass section, and surging hope-filled sound so completely Aswad, that it can only be likened to Steel Pulse's 'Hundredth Revolution' of yonks ago.

Crucial stylee. Full of anger and passion, and good sound quality into the bargain. GO DEH!+++++

Jessica McGuire

**VARIOUS ARTISTS 'Street Sounds 7' (PRT STSND 007)**

THE STREET Sounds series has been so successful because it's reflected exactly what's been happening on both the mainstream disco and jazz funk circuits. And therein lies the weakness of this LP, for when there ain't much happening, there ain't much to showcase.

'Street Sounds 7' is the worst of the collection thus far. That's not to suggest that Mr Khan has lost his touch, it's just that at the moment the cupboard is bare. I mean, it must be if you have to resort to a numbing nine minutes fifteen seconds of the execrable 'Superstar' by Lydia Murdock. That alone was enough to kill this album for me.

Mind, if I had recovered from the Murdock hammer blow the smooooth bland outs from the likes of Second Image, Dayton and Lew Kirton would have sent me right back



## Oh happy Day(ton)

**DAYTON 'Feel The Music' (Capitol EST 7122971)**

A QUICK glance and you'll probably tick this off as a fodder album by another disco band who happen to have a coupla hot import slices. A quick listen, and you'll realise you've misread a little gem.

Dayton's best shot thus far was their useful 'Hot Fun In The Summertime' last year. But the early warning of their slick US single 'It Must Be Love' from this set suggested they'd really come to life and they surely have. Never better than on the fast-arriving 45 'The Sound Of Music'. It's a beaming, graceful celebration of a record, spotlessly produced by band member Rahni Harris, and the stuff anthems are made of and no mistake. And if you feel like making it a Christmas smash, feel free to go right ahead.

The nine-track set doesn't have a weak link, with Harris an essential cog in a very smooth mechanism (you may recall his solo 'Six Million Steps' hit some years ago). They're dancing tight on 'So What' and the Kashif-style 'Out Tonight'; they're cool runners on 'Caught In The Middle' and 'Lookin' Up'; they rock it right with 'Eyes', and even manage to out-Zapp Zapp on Roger and Larry Troutman's 'Love You Anyway'.

We've broken the habit of expecting this measure of versatility and style from American soul groups — it's great to welcome it back.++++1/2

Paul Sexton

to sleep. Not one to work a sweat up over — strictly late night Cortina cruising.+++

Jim Reid

## Mighty brill

**SYLVESTER 'Greatest Hits' (Fantasy XL 89106)**

... OR SHOULD that read 'Greatest Hit'? 'You Make Me Feel (Mighty Real)' is a disco classic. Matched only by Dan Hartman's 'Instant Replay' as the heady dancefloor exhortation, it was the tune that crossed over from the boys-only backroom bars into the mainstream charts and launched a whole new era of chemically-propelled breakneck stomping.

Original Disco Queen Sylvester, a podgy, pretty neither-one-thing-nor-the-other, possessed just the right amount of harmless camp flash and wailing falsetto to win over the soul patrolers without scaring the children. His formulaised concoction of tinsel town sequins and cloney leather just wasn't enough to guarantee his place in a million showbiz hearts, though, so after his brief flirtation with stardom it was back to the speciality clubs.

This hit LP simply unites his several post-hit releases, all of which are perfectly admirable Boystown workouts, high on Beats Per Minute but low on memorable hooks, with 'Mighty Real', in a segued non-stop marathon. While the edits appear a mite clumsy here and there the end result easily passed the 'RM Amphetamine Boogie' test. Heartily recommended for Christmas stompin'.+++

Graham K.

**VARIOUS ARTISTS 'Son of Oi' (Syndicate Records SYN LP3)**

OII SEES itself as the totem of good natured working class ribaldry. Y'know, a piss up, a sing song, the collective dropping of trousers and home to bed for a hearty puke. A right old carry on where Jack Warner still pounds the beat, villains are really nice blokes and girls are the people who clear up for you after you've been sick.

All this nostalgia would be fairly harmless — I like drinking and football as much as the next bloke — if it didn't flirt with such violent imagery.

Although many of the songs on this album are vehemently anti violence and anti fascist, the language is mean and desperate, not out of genuine feeling but more some sort of posed proletarian radicalism. I'll spare poet Gerry Johnson from the above criticism — he talks it dead on — but the rest here is second rate and not very funny.++

Jim Reid

**CLARENCE CLEMONS AND THE RED BANK ROBBERS 'Rescue' (CBS 25699)**

THE BIG man who normally blasts out some pretty mean sax for Bruce Springsteen is cut down to size a bit with his own work. This selection of brash R&B toons has been flung together with little thought.

Clarence has a voice as big as his body, but his throaty vocals are too forced, and the songs are played with too much push and not enough care. Even the cover of Ashton Gardner and Dyke's 'Resurrection Shuffle' is too fast and too heavy to do real justice to the original. ++

Simon Hills

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

**BLACK ROOTS 'Black Roots' (Kic LPO2)**

DON'T SNIGGER. Black Roots are about the first reggae group to come out of Bristol, which, let's face it, you normally associate with fourth division football and cider rather than Rastafari.

Black Roots aren't at all bad. Their clean sound is professional and slick. But boy, are they schizophrenic! The two numbers that open side two 'Opportunity' and 'Tribal War' are delicate, simple, understated cuts which show mucho promise from the group. But elsewhere they're pedestrian, and more often simply emphasise how difficult it is for roots reggae to have a real impact in the current climate. With their sort of musicianship, I suspect that they'd be better off and maybe a little happier broadening into a lovers rock style. Promising but, ultimately, not quite fulfilling.+++

Simon Hills

**TEDDY PENDERGRASS 'Heaven Only Knows' (Philadelphia International PIR 25691)**

I KNOW he's got a tasty voice, fair to middling second league Al Green I'd say, but really no amount of vocal clout is going to lift this out of the late night easy listening category. It can't be soul, because it really doesn't feel like Mr Pendergrass is doing anything but slide smoothly through the motions.

What it is is very pretty. Skilfully woven studio technique, perfectly timed and yet oh so dry. For now I'll take my soul epic and sweaty and let all you chickens snuggle up with Mr P. It shouldn't be allowed, but if you just wanna feel so warm and comfortable come and take your fill.++++

Jim Reid



**MELBA MOORE 'Never Say Never' (Capitol ST 12305)**

MELBA MOORE always makes me think of yummy peaches and vanilla ice-cream. So too did her previous releases. In fact, I liked 'Mind Up Tonight' so much I seriously contemplated buying it, but really, I must rap Melba over the knuckles for this one — she's capable of so much better. 'Never Say Never' disappointed me bitterly, and I wanted so much to like it.

It starts convincingly enough, and even had me on my feet and dancing to the first track, 'Love Me Right', where the magic of soft lights and tequilas at the Lyceum twinkled briefly on the turntable, until I dismally realised that every consecutive track followed the same formula. Then suddenly, the fairy lights began to look tired and shabby.

Without a shadow of a doubt, it's a high class, sophisticated disco record, and bound to play and sell well, but it just doesn't stand up to home-listening. A great Christmas party record, but make sure you're too sloshed to notice the cracks in the gold paint.++1/2

Jessica McGuire

most boring capital in Europe so I went there to make my album in peace. I was mistaken. It's just that Belgium suffers from a lack of identity due to its comparatively young history and confused monarchy. This is reflected in its culture, I suppose, but you get the distinct feeling there's something

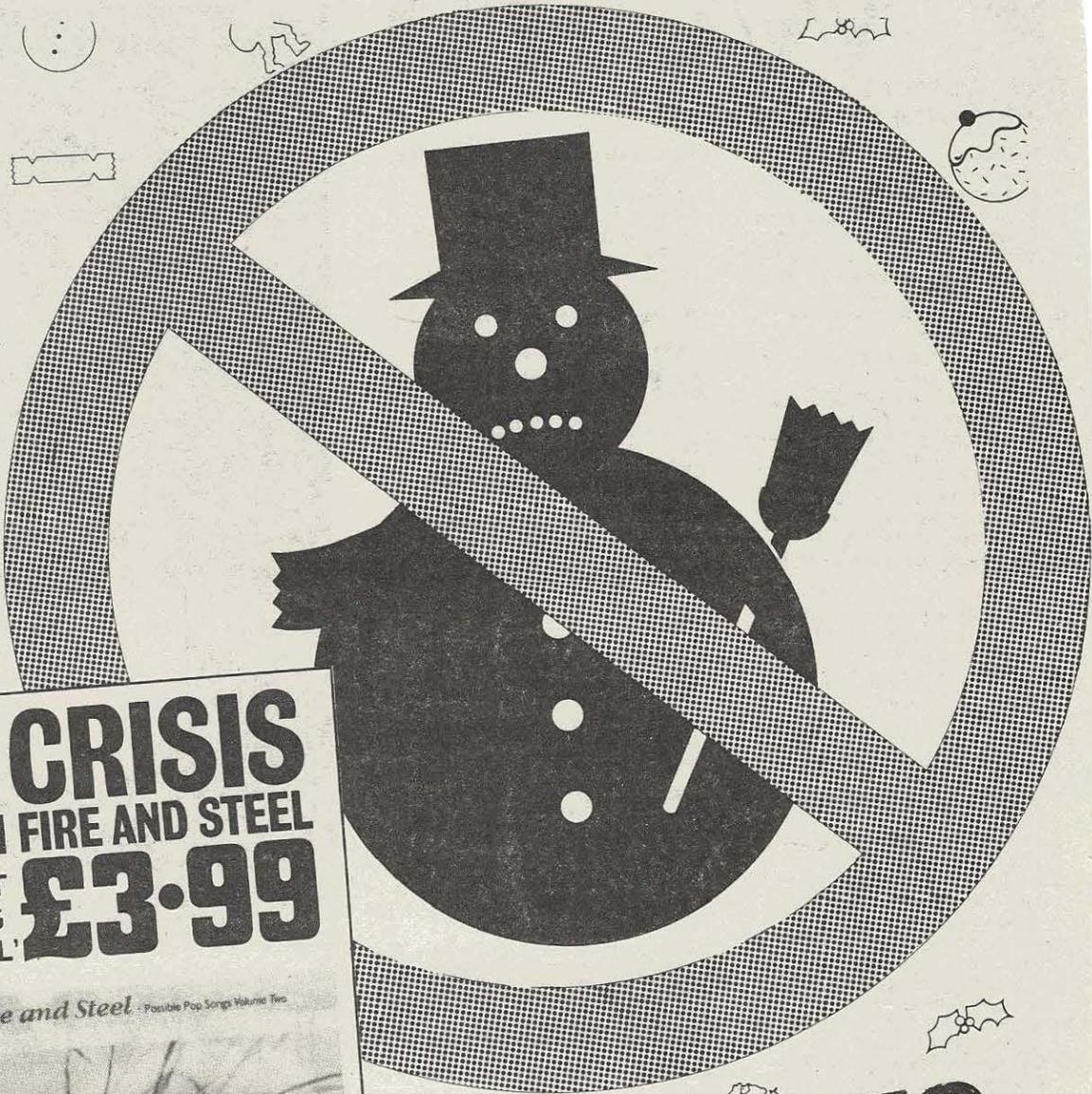
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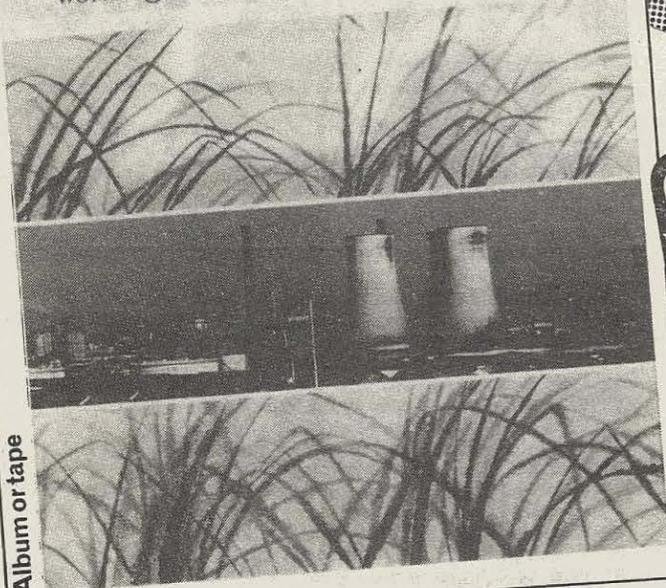
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## The Howard Jones guide to failure with women

"Jan and I are in love, but we don't have to cling to each other and that's why our relationship works so well. But at the same time we share things. For a relationship to work you can't have one partner with their head in the clouds, while the other stays at home all day long doing the washing."

**J**AN RUNS Howard's fan club and comes to visit him while he's recording in a studio out in the country. The studio is in a converted farmhouse owned by Howard's producer Rupert Hine. Rupie proudly shows me around the place saying the place dates from 1640 and they have problems with the water pipes.

Howard's finishing off his album 'Humans Lib'. Each day he works from around noon to two o'clock the following morning.

"My ideas flow better at night and my voice just isn't very good in the morning," he says. "When I write a song I tinkle around on the piano and then I need a period of silence to write the words."

Being a one man outfit aren't you ever worried that your ideas are going to dry

up?

"No, it doesn't give me sleepless nights. If I worried about that side of things all the time I'd panic myself into a complete standstill. If I relax by taking the dog out for a walk then the ideas keep coming. There's so much to write about and so many experiences to draw on in this world of ours. I'm sure a century of songwriting wouldn't cover it all.

Fair enough, but on your last hit weren't you guilty of copying Peter Gabriel's 'Solsbury Hill'?

"Some people have said that, but I've actually met Gabriel and we agreed that we couldn't see a similarity. That's all I can say."

Howard gives me a blast of his new album including a particularly nifty track 'Pearl In The Shell.'

"It's about a person with loads of talent and ability who didn't use it," he says. "There must be thousands of people like that. People who are unsure and unhappy about what they are doing, but never change their surroundings. That kind of thinking is one of the continuing threads in my music. We have to overcome the fears within ourselves and

the fact we're taught to adopt certain well defined roles with people being programmed to just do certain tasks.

"I feel good within myself and I'm surrounded by people I can trust. I enjoy doing what I do and the fact that other people enjoy it too and can appreciate what I'm saying is an added bonus. If it all ended tomorrow I wouldn't be worried, I'd just go back and start all over again playing the pubs around High Wycombe."

Not that there's much danger of that happening. Howard is becoming known worldwide. American companies are falling over themselves to sign him.

**M**EANWHILE, Howard should be doing a full scale tour here in February. This time he'll be touring with a band and Jed his pet mime artist will also be

on stage.

"It's Olympic year in 1984," says Howard. "The idea of those cultures coming together in competition really stimulates me, I'd like to do something to celebrate it but as yet I don't know what. I don't want to write books though, printed words are too final somehow. Like John Lennon, I want to take a world view. I admired him because he didn't mess around with a song. He was direct and straight to the point but at the same time he was able to convey so many emotions.

"I want to get to know the world very well. As far as I'm concerned I've got at least another 50 years left on this planet and I don't intend to waste a minute."

**ROBIN SMITH**

STOCKISTS: Lillywhites, Piccadilly Circus, London SW1. Soccersports, 281 Caledonian Road, London N1.

# CASUAL STYLE



**CASUAL** is the word! Primetime Freeez electrofunkers Peter Maas and Johnny Rocco are frozen in the names to sport chestwise, and favourites of kingpins everywhere — from Tottenham terrace to dance duo specialist

(RIGHT) PETER is frozen in a pale blue Ellesse tracksuit (£54.99), grey/black Nike trainers (£18.99) — both from Soccersports, and a red Gedini top (£17.50) — both from Lillywhites, and white Ellesse trainers (£35.25) from Soccersports. PETER is and Johnny Rocco are frozen in a pale blue Ellesse tracksuit (£60.99), Diadora Borg Elite trainers (£34.50) — both from Soccersports, and a red Gedini top (£17.50) — both from Lillywhites, and white Ellesse trainers (£35.25) from Soccersports.

◀ **PETER and JOHNNY rap up for the big Freeez in skiwear from Lillywhites. PETER: Grey/Yellow reversible ski jacket (£164.95) JOHNNY: Blue reversible ski jacket by Ellesse (£128.95)**



**id-smurf, popping up in a mixable selection of the latest stylish sportswear. Tachini and Ellesse — earaways, via selective suburban sartorialists to pristine Piccadilly popping patrols — it all suits our an embroidered 'T'.**

**Soccersports, and a blue Gedini top (£16.50) from Lillywhites JOHNNY gets caught cold in a red and white (£17.50) from Lillywhites. (LEFT) JOHNNY is snapped happy in a blue and red Tachini tracksuit (£56.95), red pped cold in a grey New Balance tracksuit (£99.95), blue Gedini top (£16.50) — both from Lillywhites, 23.50) from Soccersports.**

**"1** 983 FOR me has been a nightmare..." asserts Steve Strange, a presumably ashen visage hidden by a delicate ivory foundation and shocking pink lipstick.

"If it wasn't for The Palace, I think I might've cracked up. The new album is finished, but we had to release this compilation album to get out of the contract, and if we didn't get involved with it it would've come out anyway, how the record company want Visage to be represented. So we put on 'In The Year 2525' and 'Pleasure Boys' and 'Tar', plus we did the cassette mix of the album to get at least some involvement."

For a chap who likes to be an innovator, in control of his destiny, it's rather a slap in the face to have one's recording career put in suspended animation. So Steve would like to emphasise that he hasn't just been knocking back the pints at The Palace bar all year.

"Having a new album three quarters finished and having single material there and not being able to release it is mad. I have got involved with The Palace more than I've needed to, but one thing it's enabled me to do is The Creative Workforce, that's something I've wanted to do for about two years."

It represents three photographers, make-up artists, hairdressers, stylists, choreographers and hopefully video makers. To kick it off we're having an exhibition in January, of photos, everything to do with beauty, hair, textiles, in fashion and pop, so you can pick up a



STEVE STRANGE: search out those safety pins!

phone if you want something styled. There will be videos of the make-up and choreography, and models too. So that's something that came out of it. But musically I put 1983 behind me."

The Visage sound has changed tack again (apparently because ABC came out with the sort of thing the lads were aiming for) dropping ye goode olde Linndrum for a more live sound, and drafting in the luscious Marsha Raven and the Ravettes on backing vocals. Our memories having duly been refreshed by afore said compilation, the new single, 'Questions', will be hi-fi bound in January after all the combo's management problems have been sorted.

Steve's acting ambitions also

# The face of punk '84

suffered, mooted productions of 'The Anvil' and 'Dorian Gray' having been shelved, along with a planned appearance in the stage extravaganza 'Y'. And Visage's autumn tour went by the board too: "It was always like there was an excuse there, but there wasn't. We realise now we have to do a tour, or at least some live dates, and that's being planned for March."

"With The Hippodrome opening, we managed to work a lot harder on The Palace, it was a kick up the arse. We were riding on success, but we realised we had to make it happen more, have more events."

So — the leading question — what does he think of The Hippodrome?

"Stringfellow is just going to attract a completely different market — I went down there last Saturday, I walked in through the door and it was 'look at this, what the f\*\*\*'s this'... I couldn't stand it, I had to go! It's just like Stringfellows mark II. But, as I said, it's made us work harder, so that's good."

OK trendsetter, what do you think's going to be next year's thing?

"I think it's going to go back to like punk rock, definitely a much rougher sound and look."

Maybe 1984 will be Visage's year!

"Well, it can't be worse than '83! At least we've got a clean slate to go for it now..."

Betty Page

## 'We are not old bores'

**O**LD BUFFERS rool, okay? Billy Joel, the Stones and now Yes with 'Owner Of A Lonely Heart'. Over half a pint of bitter and a flat Coke, I ask drummer Alan White if the latest Yes line up, featuring original warbler Jon Anderson, isn't just good business sense.

After two years away, weren't he and bassist Chris Squire fast becoming owners of lonely bank balances? Their single 'Run With The Fox' didn't exactly set the charts alight.

"I disagree that we formed the new Yes to make a quick killing," says Alan. "It wasn't that our old group Cinema wasn't going anywhere. When we played our material we thought it was becoming very Yes in character and that Jon was really the only vocalist we wanted."

"I had quite a few offers from big outfits when the old Yes split up. If I had wanted to make a killing I could have done it then. The new look Yes happened very naturally."

Did you have to make Jon a massive financial offer or

## Shock claim by Yes drummer

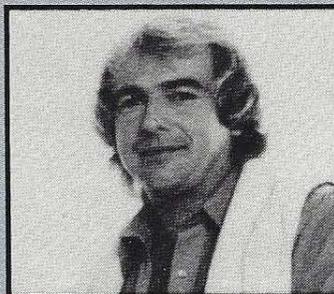
anything painful like that?

"No, Chris just met up with Jon in a pub and gave him some tapes of the material we were working on. We all felt that after a long lay-off the time was ripe to get back. It was really as simple as that."

But weren't you just trying to copy the success of Asia, featuring ex-Yessettes Steve Howe and Geoff Downes?

"No, because I think they were deliberate and contrived in what they were trying to do. They were appealing to a certain market and although their first album was very successful the follow up hasn't done so well."

"With the new Yes it was really all down to a gut feeling that we really could be worthwhile again. Honestly the money side doesn't enter into it. If I didn't enjoy what I was doing, I wouldn't be doing it."



ALAN WHITE: very progressive

**W**HY DO you think a bunch of old boys like Yes are still having hits?

"As far as I'm concerned we're still pretty relevant and progressive. We're a big influence. I heard some material by Marillion and it sounded like Yes with maybe a hint of Genesis."

"I think people want more than just disposable songs. They want material they can get their teeth into and chew over. Look at

bands like ABC, who've developed a lush extravagant backing.

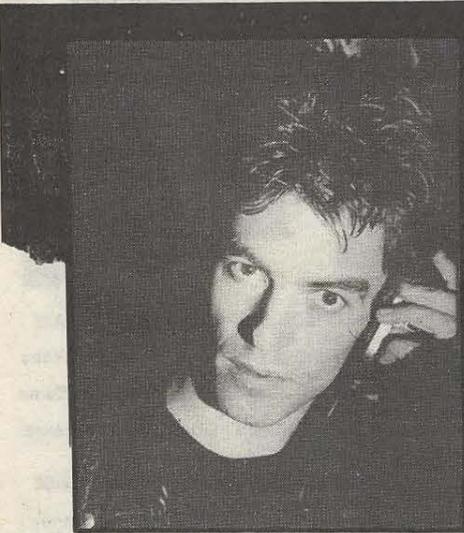
"Also, both individually and collectively Yes are very good musicians. I will admit that in the past we've been a bit airy fairy, but at least we've never been afraid to experiment."

**Y**ES START an American tour shortly and with any luck they'll be over here in the late spring or early summer. Naturally they'll be touring with an extravagant stage show and this time it's based around the logo on their '90125' album.

"I don't like it when people tag us with the name supergroup, because it implies that we have it easy," says Alan. "When we're on the road we play five nights a week with a two hour show. It's absolutely knacker. I do workouts before a show but afterwards I'm still exhausted. I reckon a lot of bands have it far easier."

Robin Smith

# Docturnal admissions



Batcave DJ HAMISH MacDONALD

**Seamy and steamy, the Batcave is no place for hang-ups**

**O**N A small dark floor deep in the heart of swinging London a torrid heap of hair and flesh writhes uncontrollably amongst the sweat-encrusted human residue that lies around.

So runs the legend of the Batcave — home of dark souls and black spirits. And pretty wild it is too. Every Wednesday an inconspicuous little club off Carnaby Street is transformed into a meeting place for anyone tasteless and

tacky to enjoy dancing with the odd severed limb or swinging in a cage from the ceiling.

The Gothic image the club has gained in the 18 months since it opened, makes you expect human remains in the loos and frantic mass orgies in dark steamy corners. Disappointment! I looked (hard) but couldn't see a single naked buttock or boob anywhere. There IS plenty to keep lecherous old men foaming at the mouth though, as the odd person who's forgotten to put her dress on over lacy suspenders struts her stuff. There's even more though to get lecherous young women's loins aching, as hundreds of Peter Murphy look-a-likes slink around. All black spiky hair and cheekbones . . . heaven!

Voted best club in London by August Darnell, the inhabitants of the Batcave are firmly divided into two camps — those who dance and those whose hairdos are too heavy to let them. The first lot jump and sweat, the others pose in their seats — afraid to talk in case their faces fall off.

Marc Almond comes down a lot, so do various Killing Jokes, Alien Sex Fiends and Specimens, while Lulu and Gary Glitter have been known to pop in. Tonight Debbie Harry is rumoured to be on the way, while Kid Creole might wander up if his Coconuts let him. With this and all those nubile young men in black leather and chains — what more could anyone ask?

Like most clubs, the Batcave has a regular clientele, but after all the gothic-hype it's had and concentration on the S&M style-chic, there's a much wider variety of people trolling about than you'd expect. And, unlike most 'trendy' clubs, there are no dress restrictions.

Hamish MacDonald is the unlikely name behind the deejaying at the club. Dressed in a simple black leather creation, he relishes the job of providing seven hours of non-stop music.

"The only thing we don't play is modern pop, soul and

funk. If you want that you can go to Tramps or Gullivers . . . or the Palace (contemptuous laugh). Our music is all about enjoyment and energy — a sweeping curve or kaleidoscope of sounds. Start off with something strong and six and a half hours later the club is still banging away.

"Over the last year or so there's this new movement that I call 'Dance Beat'. It's not related to the music on the radio or the funk and soul circuit. It's been around here for about four years — and suddenly it's become acceptable."

The groups of this "new" music include Sisters Of Mercy, Danse Society, Sex Gang Children, Sex Beat (Hamish's own band), along with old ravers like Bauhaus, the Cramps and the Banshees. At the club, these are mixed with early seventies pop to form an evening of "Gothics and glam".

"People think we take ourselves so seriously but we don't. The Batcave is a serious lifestyle — like Iggy's 'Lust For Life' idea — but it's also about fun and enjoyment. It's good sensuous dancing and boy meets girl, boy meets boy, or girl meets girl."

It's easy to laugh at the Batcave — all those people spending their lives trying to look as though they're dead. And all that effort to dress up and pretend you're decadent when, if you were ever faced with real evil and nastiness, you'd run a mile in case you snagged your fishnets.

But who cares? It only clouds the fact that the Batcave offers a welcome chance to dance the night away with anyone from Death Cult to the Sweet. And if it is shallow escapism, so what? There's plenty to escape from.

"I don't think it's shallow at all," says Hamish, not surprisingly. "People slag it off as being cliquey and tacky and just little boys and girls playing funny games. Well, it IS little boys and girls playing funny games — but it's a great game to play."



## Batcave Top 10

- 1 Israel — SIOUXSIE and the BANSHEES
- 2 Kiss Kiss, Bang Bang — SPECIMEN
- 3 Human Fly — THE CRAMPS
- 4 Wipeout Beat — ALAN VEGA
- 5 Ignore The Machine — ALIEN SEX FIEND
- 6 Blockbuster — SWEET
- 7 Rock 'n' Roll Pt 2 — GARY GLITTER
- 8 Batman Theme — LINK WRAY
- 9 Largajita Nick — BAUHAUS
- 10 Pagan Love Song — VIRGIN PRUNES

(Courtesy Hamish MacDonald)

Eleanor Levy

# Product Patrol

## —Singles—

**ABBA** THANK YOU FOR THE MUSIC/Our Last Summer Epic **WA3894** Abba shaped pic disc  
**ALPERT**, Herb RED HOT/Oriental Eyes **A&M AMX 165** 12"  
**APOSTLES**, The RISING FROM THE ASHES EP Scum **SCUM 2**  
**BIRTHDAY PARTY**, The MUTINY 1983/Jennifer's Evil Mute **MUTE 029** 12" only  
**BLOW**, Kurtis CHRISTMAS RAPPIN'/NERVOUS Mercury/Phonogram **BLOW 13** Pic Bag; **BLOW 1312** 12" Pic Bag inc extra tracks Do It Yourself Rappin'/Nervous (Inst)  
**BOONE**, Daniel TOTAL REACTION/SANCTUARY (Double A) Brilliant **HIT 5** Pic Bag  
**BOOTHE**, Ken SHOW AND TELL/Rain From The Skies/You Have Caught Me Taxi/Island **IPR 2067** 12"  
**BUNNY**, SHAKE YOU BATTY/(Version) Right Sounds **RTA 008** 12" only  
**CABINET**, The LANGUAGE AND WORDS/tba Sharp **CAL 2** Pic Bag  
**CAMPBELL**, Rocky BUONA SERA/ORBITONE  
**ALLSTARS**: Buona Sera Ride Sunburn **SBD 43**  
**CARPENTERS** NOW/Look To Your Dreams **A&M AM 166** Pic Bag  
**CASEY**, Natalie CHIC CHIC CHIC CHICKEN/Natalie's Disco Nursery Polydor **CHICK 1** Pic Bag  
**CASTELL**, Lacksley/Earl Sixteen TUG-A-WAR GAMES/Rise In The Morning **CSA SPCSA 12006** 12"  
**CLARKE**, Johnnie LOVE WILL FIND A WAY/Stepping Out Of Babylon Fashion **FAD 018** 12" only  
**CLICK**, The JUST ANOTHER MONDAY/tba New World **NEW 3**  
**DEVINE**, Sydney PEARLY SHELLS/If I Were A Blackbird Country House **BGC 7S360** Pic Bag  
**DEVINE**, Sydney FAVOURITE MEMORY OF MINE/Almost Persuaded Country House **BGC 356**  
**DOUGLAS**, Keith BOOM/Explosive (Dub) Natty Congo **NCDM 022** 12" only  
**DOUGLAS**, Tony HOLLY HOLY/SONS OF JAH: Rainy Day Love Natty Congo **NCDM 023** 12" only  
**DUNBAR**, Valerie THERE WAS A MAN/Star O' Rabbie Burns Klub **KLUB 45**  
**DUNKLEY**, Errol A LITTLE BIT OF LOVING/(Version) KingJam **KJ 081** 12" only  
**DYLAN**, Bob JOKERMAN/Licence To Kill **CBS A4055**  
**EARTH SHAKER** BLONDIE GIRL/tba Music For Nations **MFN 13** 12" only  
**ELECTED**, The PRESS THE BUTTON EP Riot City **RIOT 28** Pic Bag  
**ELLIOTT**, Ian FAKE ALL YOUR DREAMS/Little Sister Office Box **EBO 2** EBO **T2 12**"  
**EMMANUEL**, David WHEN I FALL IN LOVE/Stir It Around White Lodge **WL 2** Pic Bag  
**EVERLY BROTHERS**, The CATHY'S CLOWN/Always It's You Warner Brothers **WB 1**  
**FARRELL**, John RIDING ON AN ANGEL'S WING/The Dark Ruler/The Net Press Colour **ERN 1**  
**FRIDA/B. A. ROBERTSON** TIME/I Am A Seeker Epic **A3983**  
**FRIENDS** NIGHT WALKER/tba Rock Shop **RSR 002**  
**GIANT HAYSTACKS** OK FOR SANTA/The Big Splash **Mach 1** **MAGIC 10**  
**GLASS MUSEUM** DAY TRIPPER/Day Trip (7in Version)/Dumping Cart Motion **RGM RGMT 1030** 12" Pic Bag  
**GRANDMIXER D. ST.** CRAZY CUTS/(Dub) Island **IS 146**; **12IS 146** 12" Pic Bag  
**GRIFFITHS**, Marcia IT HURTS TO BE ALONE/Solomonic Serenade Solomonic **SMO 19** 12" only  
**HEADHUNTERS**, The IMPOSSIBLE/Strait-Jacket Shout **XS 005** Pic Bag  
**HEYWARD**, Nick ON A SUNDAY/Stolen Tears Arista **HEYPD 4** Pic Disc  
**HIGH VOLTAGE** LOVE IS THE MESSAGE (Scratch The Message)/Somewhere Beyond **KRP KRPT 103** 12"  
**HOORAY & THE HENRY'S** ALL STUCK UP/A Chap's Tale Works Records **WK2** Pic Bag  
**HORIZON** SUNSHINE REGGAE/Nightlife Orbit **TRIP 4**  
**HUSKER DU** METAL CIRCUS (7 track EP) **SST 020** 12"  
**INHERITANCE** I STILL LOVE YOU/tba Mynah **SCS 831**  
**JARREAU**, AI LOVE IS WAITING/Christmas Song/Blue Ronda A La Turk **WEA International U 9744TX** 12"  
**JEFFREYS**, The IT'S CHRISTMAS/tba Go For It **GFI 301**  
**JONES**, Spencer I WANT YOU/Secret Mix **Elite DAZZ 29** 12" only  
**KELLY**, Pat YOU MUST BELIEVE/THE ETHNIC BAND: Believe In (Dub) Ethnic **ETH 2241** 12" only  
**ICK PARTNERS** JUST MY IMAGINATION/tba Raw

**RAW 1**  
**KING SOUNDS & THE ISRAELITES** YOU ARE MY PILOT/(Version) King I **FKI 001** 12" only  
**KINKY FOX** SO DIFFERENT/(Inst) Sound Of New York **SNYL 6** 12" only  
**KLASSIX** WATCH THE WHITE BOY BOOGIE/(Radio Version)/(Inst Version) **JKO Records 12JKO 106** 12"  
**LAUGHTER IN THE GARDEN** CLUTCH TIGHT/Thgit Hctulc Satril **CRA 601**  
**LEWIS**, Jerry Lee BREATHLESS/High School Confidential **Charly CYZ 110** 12" only Pic Bag  
**LOOK**, The DRUMMIN' UP LOVE/Testing Times Towerbell **TOW 43** Pic Bag  
**LUCY SHOW**, The LEONARDO DaVINC/Kill The Beast Shout **X5007** Pic Bag  
**MANILOW**, Barry READ 'EM AND WEEP/One Voice (Live) Arista **ARISD 561** Barry Manilow Shaped  
**MARC & THE CRUCIALS** CHEEK TO CHEEK/Supersonic Astra **ESM 1106**  
**MATUMBI** ALIVE & KICKING/THE GLP BAND: Last Funk Mr Records **MR 001**; **MR 12006** 12"  
**McCARTNEY**, Paul PIPES OF PEACE/So Bad Parlophone **R 6064** Pic Bag  
**MEN WITHOUT HATS** I'VE GOT THE MESSAGE/Out Of Space Statik **TAK 14** Pic Bag; **TAK 14-12** 12" Pic Bag inc extra track Freeway  
**MICHAEL**, Dean & The Thornhill Middleschool Choir THE HOLY CITY (JERUSALEM)/Take A Chance **Posh Oil** Pic Bag  
**MINOTT**, Sugar DEVIL'S PICKNEY/Conquer Me/Swing Easy Taxi/Island **IPR 2068** 12"  
**MONT VIDEO & THE CASSETTES** SHOOP SHOOP, DIDDY WOP CUMMA-CUMMA WANG DANG/Don't Mention My Name **Geffen A3940**  
**NATURAL ITES** PICTURE ON THE WALL/Jah Works Mama **CSA 501**; **12CSA 501** 12"  
**O. Bobby** GIVING IT UP/I Cry For You Design Communications **DES 6**; **DEST 6** 12"  
**OSBOURNE**, Johnny IF YOU LOVE DE RUBBA DUB SAY FORWARD/BROWN: Chanting Till A Morning Selection **SEL 311183** 12" only  
**PAYOLAS** NEVER SAY I LOVED YOU/Soldier **A&M AM 164**  
**PREFAB SPROUT** LIONS IN MY OWN GARDEN/Radio Love/The Devil Has All The Best Tunes/Walk On Kitchenware **SK 8** 12" Pic Bag  
**PRESLEY**, Elvis I CAN HELP/The Lady Loves Me **RCA 369** Pic Bag  
**PROTEST** VINYL OVERLOAD EP Xcentric Noise **FOURTH 1**  
**PSEUDO ELEKTRONIX** ROTE GEFAHR/!Five Track Rock Trend **30007** 12" only (German Import)  
**QUIET RIOT** METAL HEALTH/Cum On Feel The Noize Epic **A3968**  
**RICHE** TRYING IT ON/Hot And Sticky Mix Challenge **TALL 5** 12" only Pic Bag  
**ROBERT**, Moja-Rappa UPTOWN ROCK (GHETTO MAN SOUNDS)/Uptown Rockers Ethnic **ETH 2243** 12"  
**ROCKERS** WE ARE THE BOYS (WHO MAKE ALL THE NOISE)-RADIO EDIT/We Are The Boys (Who Make All The Noise) **CBS A3929**; **TA 3929** 12" Pic Bag inc extra track Rockin' On The Stage  
**ROLLENS**, AUDLEY ALL I WANT/WACKIE'S: Sounds Cool Killer Wackie's **WACKIE'S 1990** 12" only  
**ROLLING STONES**, The GOT LIVE IF YOU WANT IT EP: EVERYBODY NEEDS SOMEBODY TO LOVE/PAIN IN MY HEART/ROUTE 66/I'm Moving On/I'm Alright **Decca DFEK 8620** Pic Bag  
**ROLLING STONES**, The THE ROLLING STONES EP: BYE BYE JOHNNY/MONEY/You Better Move On/Poison Ivy **Decca DFEK 8560** Pic Bag  
**ROLLING STONES**, The FIVE BY FIVE EP: IF YOU NEED ME/EMPTY HEART/2120 SOUTH MICHIGAN AVENUE/Confessing The Blues/Around And Around **Decca DFEK 8590** Pic Bag  
**ROYAL CASH** RADIOACTIVITY/(Inst) **Buddah BDSL 503** 12" only  
**SAUCEPAN LIDS**, The TINY LITTLE PEOPLE/Sauce Pan Lids A-Go-Go **CBS A4005**  
**SIMONE** IT'S TOO LATE/(Inst Ian Levine Mix) **KRP KRPT 102** 12"  
**SLADE** CUM ON FEEL THE NOIZE/Take Me Back 'Ome/Gudbuy T' Jane Polydor **POSP 399** Pic Bag; **POSPX 399** 12" Pic Bag inc extra track Coz I Love You  
**SLY & ROBBIE** TRIPLET/Waterbed Taxi/Island **IPR 2069** 12"  
**SOCA SYNDICATE**, The A BOY LIKE YOU/(Version) Sunburn **SBD 42**  
**SPIKING** MY MUSIC/ORBITONE ALLSTARS: Ride No 1 Sunburn **SBD 41**  
**ST JOHN SCHOOL** WITH FODEN O.T.S. **BRASS BAND** ONE STAR/Star of Bethlehem Rebound

**BOUNCE 2** Pic Bag  
**STAVELY MAKEPIECE** JUST TELL HER FRED SAID GOODBYE/tba **SMA SMA 1502**  
**TAJAH**, Paulette MOVE UP CLOSE TO ME BABY/tba **LGR LGR 002** 12" only  
**TEST DEPARTMENT** COMPULSION/Pulsations **Some Bizzare/Phonogram TEST 112** 12" only Pic Bag  
**THOMPSON**, Carroll HONIS I DO/Give Me A Chance Carusel **12CAR 7** 12" only  
**THUNDERSTICK** FEEL LIKE ROCK 'N' ROLL EP: ALECIA/Runaround/Buried Alive Thunderbolt **THBE 1002** 12" only Pic Bag  
**TWELVE DRUMMERS** DRUMMING LONELY/Money To Burn Vertigo/Phonogram **TDD 112** 12" only Pic Bag  
**URBANE PLANNERS**, The FASHION IS NOT ENOUGH/The Adman's Dream Of Heaven **Mays ING 9 VANDROSS**, Luther I'LL LET YOU SLIDE/(Inst) Epic **A3978** Pic Bag; **TA3978** 12" Pic Bag  
**VIRGIN STEELE** A CRY IN THE NIGHT/I Am The One Music For Nations **KLUT 104**  
**VISAGE** IN THE YEAR 2525/Tar Polydor **POSP 660** Pic Bag; **POSPX 660** 12" Pic Bag inc extra track Der Amboss  
**WAILER**, Bunny ELECTRO RAP/Soul Rocking Party Solomonic **SM 021** 12" only  
**WEATHER GIRLS** DEAR SANTA BRING ME A MAN FOR CHRISTMAS/(Part 2) **CBS A4072**  
**WILD BUNCH** CREATION/tba Ariwa **ARISL 001**  
**ZOOT** ALORS THAT FEELING/Do You Wanna Dance Remix **ZOOT 1** 12" only Pic Bag

## —Albums—

**ACTIVES**, The KICK IT DOWN **Quiet QLP 4**—(Lyric Insert)  
**ASMUSSEN**, Svend STRING SWING **Sonet SNTF 902**—  
**ATKINS**, Chet CHRISTMAS ALBUM **CBS 25735/40/25735**  
**ATWELL**, Winifred WINIFRED ATWELL PLAYS FIFTY ALL-TIME GREATS **President PLE 508**—  
**AXEWITCH** LORD OF FLIES **Fingerprint FINGLP 101**—  
**BASS** WINGATES BAND SPARKLING BRASS **Look LKLP 7060**—  
**BELAFONTE**, Harry BEST OF HARRY BELAFONTE **RCA (USA) SDL 003/SDK 003**  
**BELL**, Crawford HYMNS & SONGS FROM THE FAMILY ALBUM **Homespun PHL 466/CPHL 466**  
**BERRY**, Chuck REELING, ROLLIN' & ROCKING **Bulldog BDL 1051**—  
**BESSES BOYS** BAND OUR BOYS WILL SHINE TONIGHT **Look LKLP 7039**—  
**BLACK DYKE** MILLS BAND MAGNIFICENT BRASS **RCA (USA) SDL 011/SDK 011**  
**BLAKE**, Howard THE SNOWMAN **CBS 71116/40/71116**  
**BOLLOCK BROTHERS**, The LIVE PERFORMANCES/ THE OFFICIAL BOOTLEG **Charly BOLL 102**—  
**BOLSTERSTONE** MALE VOICE CHOIR/HM BAND OF THE WELSH GUARDS BOLSTERSTONE MALE VOICE BAND & HM BAND OF THE WELSH GUARDS **Look LKLP 7900**—  
**BOOMTOWN RATS** BOOMTOWN RATS **Mercury/Phonogram PRICE 57/PRIMC 57**  
**BOOMTOWN RATS** TONIC FOR THE TROOPS **Mercury/Phonogram PRICE 58/PRIMC 58**  
**BROWN**, Barry BARRY Vista Sounds **STLP 1025**—  
**BURDEN**, Ernest MR PLOD & LITTLE NODDY **Golden Wand CMC 802** (Cassette)  
**BYGRAVES**, Max/Ted Heath & His Music **MAX SINGS WHILE TED SWINGS** **President PLE 506**—  
**CAMPBELL**, Cornell SWEET BABY **Vista Sounds STLP 4046**—  
**CAPTAIN SENSIBLE** THE POWER OF LOVE **A&M AMXLX 68561/CXM 68561**  
**CARLTON** MALE VOICE CHOIR SINGS FOR YOU **Look LKLP 8009**—  
**CARLOS**, Don PURE GOLD **Vista Sounds VSLP 4029**—  
**CHIC** BELIEVER Atlantic **780107**—  
**CHICAGO** LIVE **Meteor MTLP 1003**—  
**CINDERFORD** BAND SEVERN SOUND **Look LKLP 7016**—

**THE CAPTAIN: the power of lunacy (see albums)**

# RM's definitive guide to This Week's Releases

CITY OF CHESTER BAND CHESTER BRASS Look LKLP 7035/—  
 CLIFF, Jimmy POWER AND THE GLORY CBS 25761/40/25761  
 CLYDESIDERS, The WILD MOUNTAIN THYME Klub KLP 41/ZCKLP 41  
 COMO, Perry FOR THE GOOD TIMES RCA (USA) SDL 006/SDK 006  
 COX, Jess THIRD STEP Neat NEAT 1010/—  
 CULTURE BALD HEAD BRIGADE Blue Moon BMLP 012/—  
 DANA DANA Scoop 7SR 5031/7SC 5031  
 DESOLATION ON BROADWAY Apple Crumble ACT 4 (Cassette Only)  
 DEVINE, Sydney BY REQUEST Country House BGC 352/KBGC 352  
 EARTH SHAKER EARTH SHAKER Music For Nations 12KUT 107/—  
 ELECTRIC FLAG GROOVIN' IS EASY Thunderbolt THBL 1006/—  
 ERASERHEAD ORIGINAL SOUNDTRACK: IN HEAVEN Alternative Tentacles VIRUS 30/—  
 FONDA, Jane JANE FONDA'S WORKOUT CBS 88581/— (Plus Catalogue Insert)  
 GARNER, Erroll ROMANTIC & SWINGING Philips (Holland) 9279 113/7259 113  
 GBH CITY BABIES REVENGE Clay CLAYLP 8/—  
 GOODMAN, Benny THE KING OF SWING 1958-1967 Musicdisc (France) ALB 246/—  
 HADE EDGE BAND STAGE CENTRE Look LKLP 7027/—  
 HAMPTON, Lionel LIONEL HAMPTON PRESENTS GERRY MULLIGAN Kingdom GATE 7014/—  
 HAWKWIND ZONES Flicknife SHARP 014/—  
 HAWLEY BAND SPICY BRASS Look LKLP 7015  
 HEPWORTH BAND A CENTURY OF BRASS Look LKLP 7020/—  
 HERE COMES GARFIELD HERE COMES GARFIELD Epic EPC 25803/—  
 HERMAN, Woody & His Orchestra PRE-HERDS Bulldog BDL 1047/—  
 HONLEY MALE VOICE CHOIR HYMNS WITH HONLEY Look LKLP 8018/—  
 HULL, Alan ON THE OTHER SIDE Black Crow CRO 206/—  
 IGLESIAS, Julio LIVE IN CONCERT CBS 88631/40/88631  
 INDIAN SUMMER INDIAN SUMMER Concord Jazz (USA) CJ 224/—  
 ISAACS, Gregory OUT  
 DEH Island ILPS 9748/ICT 9748  
 ISAACS, Gregory EXTRA CLASSIC Vista Sounds STLP 1003/—  
 JACKSON, R.S. BARBEQUE DOG Antilles AN 1015/—  
 JAH WARRIORS POOR MAN'S STORY Vista Sounds VSLP 4058/—  
 JAMES, Elmore RED HOT BLUES Blue Moon BMLP 008/—  
 JOHNSON, Anthony REGGAE FEELINGS Vista Sounds STLP 1022/—  
 JOHNSON, Howard DOING IT MY WAY A&M AMLX 64961/CXM 64961  
 JONES, Jack MAGIC OF JACK JONES RCA (USA) SDL 005/SDK 005  
 KESSEL, Barney SOLO Concord Jazz (USA) CJ 221/—  
 KING, Carole SPEEDING TIME Atlantic 780118-1/780118-4  
 KIRBY, Kathy LET ME SING AND I'M HAPPY President PLE 507/—  
 KIRKBYMOORSIDE TOWN BRASS BAND VOL 2 Look LKLP 7052/—  
 KOOL & THE GANG LADIES NIGHT De-Lite/Phonogram PRICE 52/PRIMC 52  
 KOOL & THE GANG CELEBRATE De-Lite/Phonogram PRICE 53/PRIMC 53  
 KUTI, Fela Anikulapo & The Africa '70 FELA ANIKULAPO AND THE AFRICA '70 Regal/Zonophone

EDP 1547203/TC2-EDP 1547209  
 LAINE, Cleo/John Williams LET THE MUSIC TAKE YOU CBS 25751/—  
 LANZA, Mario THE VERY BEST OF MARIO LANZA RCA (USA) SDL 001/SDK 001  
 LAST GROUP, Roy GOODTIMES AHEAD Jax Pax 102/—  
 LEWIS MERTHYR BAND CENTENNIAL BRASS Look LKLP 7022/—  
 LINDISFARNE BACK AND FORTH Mercury/Phonogram PRICE 54/PRIMC 54  
 LYNN, Cheryl PREPPIE CBS 25714/40/25714  
 MALACHY DORIS IRISH PUB SING-ALONG Homespun PHL 470/CPHL 470  
 MANCINI, Henry MANCINI MAGIC RCA (USA) SDL 010/SDK 010  
 MARLEY, Bob INTERVIEWS Vista Sounds VSLP 5000/—  
 MINK DE VILLE WHERE ANGELS FEAR TO TREAD Atlantic 780115-1/—  
 MOONLIGHTERS RUSH HOUR Demon FIEND 10/—  
 MORRISON, Alan CORNET CASCADE Look LKLP 7071/—  
 MURPHY, Eddie COMEDIAN CBS 25760/40/25760  
 MUTABARUKA CHECK IT Ada Production ADA 3003/—  
 NELSON CIVIC CHOIRS EVERYTHING IS BEAUTIFUL Look LKLP 8035/—  
 ORIGINAL CAST ALBUM BLONDEL MCA OBLI/DBL 1  
 OSBOURNE, Johnny REGGAE ON BROADWAY Vista Sounds VSLP 4062/—  
 OSBOURNE, Ozzy BARK AT THE MOON Epic EPC 25739/40/25739  
 PARADISE LOVE IS THE ANSWER Prioty PLP 1/PCAS 1  
 PARSONS, Gram & Emmylou Harris LIVE Sundown SDLP 003/—  
 PAULIN, Ton CORNET SOLOS Look LKLP 7050/—  
 PETER & THE TEST TUBE BABIES THE MATING SOUNDS OF THE SOUTH AMERICAN FROG Trapper CHIN 1/—  
 PLATTERS, The 20 GREATEST HITS Mercury/Phonogram PRICE 56/PRIMC 56  
 PRESLEY, Elvis ELVIS AT HIS BEST RCA (USA) SDL 004/SDK 004  
 PRIDE, Charlie GREATEST HITS RCA (USA) SDL 007/SDK 007  
 PRINCE JAMMY OSBOURNE IN DUB CSA CSLP 10/—  
 REEVES, Jim GREATEST HITS RCA (USA) SDL 002/SDK 002  
 ROGERS, Shorty YESTERDAY, TODAY AND FOREVER Concord Jazz (USA) CJ 223/—  
 ROYAL NAVAL COLLEGE CHAPEL CHOIR, GREENWICH 20 FAVOURITE HYMNS Abbey MVP 826/ZCMVP 826  
 SEDACA, Neil PRELUDE Meteor MTLP 1001/—  
 SHEPHERD, James JAMES SHEPHERD PLAYS POPULAR CONTRASTS Look LKLP 7000/—  
 SKATALITES, The THE SKATALITES WITH SLY & ROBBIE AND THE TAXI GANG Vista Sounds VSLP 4055/—  
 SOLENT CONCERT BAND/HAMPSHIRE CONSTABULARY MALE VOICE CHOIR THE SOLENT BEAT Look LKLP 7906/—  
 ST. MARY'S WARWICK POPULAR CHRISTMAS CAROLS Abbey XMS 666/ZCXMS 666  
 STATUS QUO BLUE FOR YOU Vertigo/Phonogram PRICE 55/PRIMC 55  
 STATUS QUO BACK TO BACK Vertigo/Phonogram VERH 10/VERH 10  
 STEPHANOVA STEPHANOVA Concord Jazz (USA) CJ 225/CJC 225  
 STEVENS, Shakin' CLASSICS Magnum Force MFM 019/—  
 STIVELL, Alan RENAISSANCE OF THE CELTIC HARP Philips/Applause/Phonogram PRICE 51/PRIMC 51  
 10cc HOW DARE YOU Mercury/Phonogram PRICE 60/PRIMC 60  
 THOMPSON, Linval ROCKING VIBRATION Vista

Sounds VSLP 4047/—  
 THORNBURY BAND SEVERNSIDE UP Look LKLP 7004/—  
 THREE O'CLOCK, The BAROQUE HOEDOWN Lolita LOLITA 5003/—  
 THURSTONE BELL ORCHESTRA CUBLEY BROOK Look LKLP 6740/—  
 TURTLE, Mick MUSIC FROM THE LIVING ROOM Shout LX 006/—  
 ULMER, James "Blood" ODYSSEY CBS 25602/40/25602  
 UNDERDOG UNDERDOG Thunderbolt THBL 005/—  
 VARIOUS A ROYAL CAROL RECITAL Abbey LPB 825/ZCLPB 825  
 VARIOUS ANGELS WITH DIRTY FACES Future/No Future MPUNK 8/—  
 VARIOUS CAROLS FROM DURHAM CATHEDRAL Abbey MVP 800/ZCMVP 800  
 VARIOUS CHANSONS D'AMOUR RCA (USA) SDL 012/SDK 012  
 VARIOUS CHRISTMAS CAROLS AT CANTERBURY CATHEDRAL Abbey XMS 670/ZCXMS 670  
 VARIOUS 40 CHRISTMAS CAROLS Abbey LPB 820/ZCLPB 820  
 VARIOUS DANCE DECADE 1973-1983 Street Sounds DEC 7383/ZCDEC 7383  
 VARIOUS FAMILY REQUESTS Homespun PHL 465/CPHL 465  
 VARIOUS GIANTS OF JAZZ VOL 1 Kingdom GATE 7015/—  
 VARIOUS GREAT COUNTRY RCA (USA) SDL 008/SDK 008  
 VARIOUS 10 GREAT HITS Homespun CIN 17 (Cassette)  
 VARIOUS GROOVE-JUMPING! Detour DETOUR 33-003/—  
 VARIOUS IRELAND'S BEST 15 SONGS Homespun HRL 205/CHRL 205  
 VARIOUS IRISH PUB SONG TIME Homespun HRL 205/CHRL 205  
 VARIOUS LIVERPOOL 1963/1964 VOL 2 See For Miles CM 125/—  
 VARIOUS 20 ONE HIT WONDERS VOL 2 See For Miles CM 124/—  
 VARIOUS SIXTIES LOST & FOUND VOL 2 VARIOUS SIXTIES LOST & FOUND VOL 3 See For Miles CM 126/—  
 VARIOUS THE BLASTING CONCEPT SST Records SST 013/—  
 VARIOUS WORLD PIPE BAND CHAMPIONSHIPS 1983 BBC REC 490/ZCM 490  
 VICKERS BARROW WORKS BAND SUPERB BRASS Look LKLP 7040/—  
 VINCENT, Gene FROM L.A. TO 'FRISCO Magnum Force MFLP 1023/—  
 VINCENT, Gene & The Blue Caps CRUISING WITH ... Rockstar RSRP 1007/—  
 VONBRIGDI KAKOFONIA Shout MX 003/—  
 WARHORSE VULTURE BLOOD Thunderbolt THBL 004/—  
 WASHINGTON, Dinah THE JAZZ SIDES Philip (Holland) 6641 573/—  
 WILLIAMS, Don WHERE DO WE GO FROM HERE? Sundown SDLP 1004/—  
 WILLOUGHBY, Larry BUILDING BRIDGES Atlantic 790112-1/—  
 WOMBLES, The WOMBLES CHRISTMAS ALBUM CBS 25805/40/25805  
 WOODS, Pat CONCERT REQUESTS Homespun PHL 467/CPHL 467  
 YORKLEY ONWARD BAND FOREST BRASS Look LKLP 7007/—  
 YOUNG, Lester PRES AT HIS VERY BEST Philips (Holland) 6336 346/—  
 ZEN ATTACK ZEN ATTACK Street Tunes STLP 006/—

## Plastic statistics

Singles released — 98  
 Albums released — 136

# BRITAIN'S GREATEST ROCK WEEKLY

# SOUNDS



THIS WEEK  
 SLADE  
 COCK SPARRER  
 ZZ TOP  
 BOURGIE  
 BOURGIE

# US Albums

- 1 1 CAN'T SLOW DOWN, Lionel Richie, Motown
- 2 3 SYNCHRONICITY, The Police, A&M
- 3 4 THRILLER, Michael Jackson, Epic
- 4 13 UNDERCOVER, Rolling Stones, Rolling Stones
- 5 5 AN INNOCENT MAN, Billy Joel, Columbia
- 6 2 METAL HEALTH, Quiet Riot, Pasha
- 7 7 WHAT'S NEW, Linda Ronstadt, Asylum
- 8 6 EYES THAT CAN SEE IN THE DARK, Kenny Rogers, RCA
- 9 8 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 10 14 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 11 9 GENESIS, Genesis, Atlantic
- 12 12 UH-HUH, John Cougar Mellencamp, Riva
- 13 10 PYROMANIA, Def Leppard, Mercury
- 14 15 ELIMINATOR, ZZ Top, Warner Bros
- 15 28 90125, Yes, Atco
- 16 17 PIPES OF PEACE, Paul McCartney, Columbia
- 17 11 GREATEST HITS, Air Supply, Arista
- 18 18 THE BIG CHILL, Soundtrack, Motown
- 19 16 LIVE FROM EARTH, Pat Benatar, Chrysalis
- 20 20 INFIDELS, Bob Dylan, Columbia
- 21 35 YENTL, Barbra Streisand, Columbia
- 22 21 THE CROSSING, Big Country, Mercury
- 23 23 ALIVE, SHE CRIED, The Doors, Elektra
- 24 24 SPORTS, Huey Lewis & The News, Chrysalis
- 25 19 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, Columbia
- 26 22 FLASHDANCE, Soundtrack, Casablanca
- 27 25 REACH THE BEACH, The Fixx, MCA
- 28 31 TWENTY GREATEST HITS, Kenny Rogers, Liberty
- 29 26 LET'S DANCE, David Bowie, EMI-America
- 30 - SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 31 34 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
- 32 27 LITTLE ROBBERS, The Motels, Capitol
- 33 30 LICK IT UP, Kiss, Mercury
- 34 29 SPEAKING IN TONGUES, Talking Heads, Sire
- 35 84 TOUR DE FORCE, 38 Special, A&M
- 36 38 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 37 39 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 38 40 HEARTS & BONES, Paul Simon, RCA
- 39 33 BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
- 40 41 1999, Prince, Warner Bros
- 41 37 THE WILD HEART, Stevie Nicks, Modern
- 42 32 THE PRINCIPLE OF MOMENTS, Robert Plant, Es Paranza
- 43 42 FRONTIERS, Journey, Columbia
- 44 55 ELECTRIC UNIVERSE, Earth, Wind, & Fire, Columbia
- 45 47 COMEDIAN, Eddie Murphy, Columbia

# US Singles

- 1 2 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
- 2 1 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
- 3 3 UPTOWN GIRL, Billy Joel, Columbia
- 4 5 SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
- 5 6 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
- 6 4 ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA
- 7 11 UNION OF THE SNAKE, Duran Duran, Capitol
- 8 7 CUM ON FEEL THE NOIZE, Quiet Riot, Pasha/Backstreet
- 9 9 CRUMBLIN' DOWN, John Cougar Mellencamp, Riva
- 10 10 CHURCH OF THE POISON MIND, Culture Club, Virgin/Epic
- 11 14 OWNER OF A LONELY HEART, Yes, Atco
- 12 16 TWIST OF FATE, Olivia Newton-John, MCA
- 13 13 WHY ME?, Irene Cara, Geffen/Network
- 14 15 UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
- 15 8 HEART AND SOUL, Huey Lewis And The News, Chrysalis
- 16 19 SYNCHRONICITY II, The Police, A&M
- 17 17 IN A BIG COUNTRY, Big Country, Mercury
- 18 20 MAJOR TOM (COMING HOME), Peter Schilling, Elektra
- 19 27 BREAK MY STRIDE, Matthew Wilder, Private
- 20 12 PYT (PRETTY YOUNG THING), Michael Jackson, Epic
- 21 25 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
- 22 22 AIN'T NOBODY, Rufus With Chaka Khan, Warner Bros
- 23 23 SOULS, Rick Springfield, RCA
- 24 29 TALKING IN YOUR SLEEP, The Romantics, Nemporer
- 25 21 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
- 26 33 TIME WILL REVEAL, Debarge, Gordy
- 27 30 READ 'EM AND WEEP, Barry Manilow, Arista
- 28 18 SUDDENLY LAST SUMMER, The Motels, Capitol
- 29 36 IF I'D BEEN THE ONE, 38 Special, A&M
- 30 35 RUNNING WITH THE NIGHT, Lionel Richie, Motown
- 31 38 JOANNA, Kool & The Gang, De-Lite
- 32 42 I STILL CAN'T GET OVER LOVING YOU, Ray Parker Jr, Arista
- 33 24 TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
- 34 43 THAT'S ALL, Genesis, Atlantic
- 35 52 KARMA CHAMELEON, Culture Club, Virgin/Epic
- 36 39 I WON'T STAND IN YOUR WAY, Stray Cats, EMI-America
- 37 34 THE SMILE HAS LEFT YOUR EYES, Asia, Geffen
- 38 31 TELEPHONE (LONG DISTANCE LOVE AFFAIR), Sheena Easton, EMI-America
- 39 45 HOLIDAY, Madonna, Sire
- 40 41 THE WAY HE MAKES ME FEEL, Barbra Streisand, Columbia
- 41 46 WHEN THE LIGHTS GO OUT, Naked Eyes, EMI-America
- 42 26 ONE THING LEADS TO ANOTHER, The Fixx, MCA
- 43 47 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 44 50 GOLD, Spandau Ballet, Chrysalis
- 45 - PINK HOUSE, John Cougar Mellencamp, Mercury
- 46 80 THE SIGN OF FIRE, The Fixx, MCA
- 47 53 BABY I LIED, Deborah Allen, RCA
- 48 56 IN THE MOOD, Robert Plant, Es Paranza
- 49 28 SEND HER MY LOVE, Journey, Columbia
- 50 32 TENDER IS THE NIGHT, Jackson Browne, Asylum
- 51 40 INVISIBLE HANDS, Kim Carnes, EMI-America
- 52 63 LET THE MUSIC PLAY, Shannon, Mirage
- 53 37 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 54 66 SEND ME AN ANGEL, Real Life, MCA/Curb
- 55 67 REMEMBER THE NIGHT, The Motels, Capitol
- 56 84 YOU DON'T BELIEVE, The Alan Parsons Project, Arista
- 57 57 MAGNETIC, Earth, Wind & Fire, Columbia
- 58 59 WHAT'S NEW, Linda Ronstadt, Asylum
- 59 49 I AM IN LOVE, Jennifer Holliday, Geffen
- 60 61 STREET OF DREAMS, Rainbow, Mercury

## Bullets 61-100

- 63 84 THE CURLY SHUFFLE, Jump 'n the Saddle, Atlantic
- 64 75 TAKE ME BACK, Bonnie Tyler, Columbia
- 66 73 BIG CRASH, Eddie Money, Columbia
- 67 - THINK OF LAURA, Christopher Cross, Warner Bros
- 69 78 THE POLITICS OF DANCING, Re-Flex, Capitol
- 70 76 THIS MUST BE THE PLACE, Talking Heads, Sire
- 71 83 (YOU CAN STILL) ROCK 'N' ROLL IN AMERICA, Night Ranger, Camel/MCA
- 72 80 WET MY WHISTLE, Midnight Star, Solar
- 74 - 99 LUFTBALLONS, Nena, Epic
- 76 - EBONY EYES, Rick James and Smokey Robinsin, Gordy
- 78 - SAVE THE LAST DANCE FOR ME, Dolly Parton, RCA
- 79 - THE DREAM, Irene Cara, Network/Geffen
- 80 86 GLORIA, The Doors, Elektra
- 83 - RED HOT, Herb Alpert, A&M
- 84 - ALMOST OVER YOU, Sheena Easton, EMI-America
- 86 - YAH MO B THERE, James Ingram and Michael McDonald, Qwest
- 90 - THE SOUND OF GOODBYE, Crystal Gayle, Warner Bros
- 93 - TOUCH A FOUR LEAF CLOVER, Atlantic Starr, A&M

Compiled by Billboard



Pic by Steve Rappoport

- 46 - BARK AT THE MOON, Ozzy Osborne, CBS
- 47 50 IN HEAT, The Romantics, Nemporer
- 48 48 KEEP IT UP, Loverboy, Columbia
- 49 59 GREATEST HITS - VOL. II, Barry Manilow, Arista
- 50 36 FEEL MY SOUL, Jennifer Holliday, Geffen

Compiled by Billboard



The DJ's Delight 12" With The Motortown Groove!

## WHERE DID THAT SOUL GO - PASTICHE

(12 BURN 6)

Features "Where Did Our Love Go" ★ "Baby Love" ★ "Third Finger Left Hand" ★ "My Guy"

Distributed By Pinnacle - 0689 73144

# 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  | 5  | THRILLER, Michael Jackson, Epic 12in/video  | 43 | 49 | REMEMBER WHAT YOU LIKE, Jenny Burton, US Atlantic 12in   |
| 2  | 3  | LET THE MUSIC PLAY (DUB VERSION)/(VOCAL), Shannon, Club 12in                                | 44 | 42 | GET TOUGH/INSTRUMENTAL, CD III, US Prelude 12in  |
| 3  | 2  | ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown LP remix                                  | 45 | 30 | LAGOS JUMP, Third World, CBS LP/Dutch CBS 12in/US Columbia 12in  |
| 4  | 9  | HOLIDAY, Madonna, Sire 12in   | 46 | 27 | (HEY YOU) THE ROCK STEADY CREW, Rock Steady Crew, Charisma 12in  |
| 5  | 1  | I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave 12in   | 47 | 84 | GOT TO HAVE YOUR LOVE, Melba Moore, Capitol LP   |
| 6  | 8  | WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in  | 48 | 71 | CROTONA PARK/FLUTE JUICE, Dave Valentin, US GRP LP   |
| 7  | 6  | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in  | 49 | 47 | (WHATEVER HAPPENED TO) THE PARTY GROOVE, The Walkers, London 12in  |
| 8  | 4  | HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, London 12in                                | 50 | 68 | REGGAE NIGHT, Jimmy Cliff, CBS 12in  |
| 9  | 12 | LOVE HOW YOU FEEL/DUB, Sharon Redd, Prelude 12in  | 51 | 54 | SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone 12in   |
| 10 | 15 | THE SOUND OF MUSIC, Dayton, Capitol 12in  | 52 | 59 | LET'S STAY TOGETHER, Tina Turner, Capitol 12in   |
| 11 | 10 | ALL MY LIFE, Major Harris, London 12in  | 53 | 62 | JUST CAN'T GET ENOUGH, Lew Kirtan, US Believe In a Dream LP  |
| 12 | 7  | GET IT ON, Spence, Arista 12in  | 54 | —  | RUNNING WITH THE NIGHT (REMIX), Lionel Richie, Motown 12in   |
| 13 | 11 | I WANNA BE WITH YOU, Armenta, Savoir Faire 12in   | 55 | —  | KING OF SOUL MEDLEY, Soul Kings, US Pandisc 12in   |
| 14 | 52 | AL-NAAFIYSH (THE SOUL), Hashim, US Cutting Records 12in                                     | 56 | 58 | GET INTO THE MIX/SCRATCHER'S DELIGHT, DJ Divine, US West End 12in  |
| 15 | 16 | DRESSING UP!, Street Angels, Street Beat 12in   | 57 | 34 | TELL ME IF YOU STILL CARE, The SOS Band, Tabu 12in   |
| 16 | 23 | SCRATCH BREAK (GLOVE STYLE), Motor City Crew, Motown 12in                                   | 58 | 63 | DEEPER, Gerry Trew, Bluebird 12in  |
| 17 | 31 | SINGLE HANDED, Haywoode, CBS 12in   | 59 | 51 | FO-FI-FO/IT'S TIME FOR LOVE/FOR THE FUN OF IT/IT'S GETTING HOT IN HERE, Pieces Of A Dream, German Elektra LP |
| 18 | 37 | ON THE UPSIDE, Xena, Streetwave 12in  | 60 | 38 | CRUSIN'/BRIGHTER TOMORROW/TURN IT UP (COME ON Y'ALL), Tom Browne, Arista LP                                  |
| 19 | 13 | TONIGHT, Steve Harvey, London 12in  | 61 | 64 | SERIOUS, Billy Griffin, CBS 12in   |
| 20 | 17 | IT'S YOUR TURN, Delegation, CBS 12in  | 62 | —  | SHARE THE NIGHT, World Premiere, US Easy Street 12in   |
| 21 | 24 | LOVE IS THE MESSAGE, Hi Voltage, KRP 12in   | 63 | 60 | ALL NIGHT LONG (WATERBED), Kevie Kev, US Sugarhill 12in  |
| 22 | —  | ANOTHER MAN/RAP, Barbara Mason, US West End 12in  | 64 | 32 | TIME FOR SOME FUN, Central Line, Mercury 12in  |
| 23 | 25 | ALL NIGHT LONG (ALL NIGHT)(INSTRUMENTAL), Lionel Richie, US Motown 12in                     | 65 | 29 | MAKE MINE GUARANA, Azymuth, US Milestone LP  |
| 24 | 19 | I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in   | 66 | —  | BAD TIMES/INSTRUMENTAL, Captain Rapp, US Saturn 12in   |
| 25 | 56 | CUTTIN' HERBIE/ROCK THE HOUSE, The B Boys, US Vintertainment 12in                           | 67 | 80 | YAH MO B THERE/THERE'S NO EASY WAY/IT'S YOUR NIGHT, James Ingram, German Qwest LP                            |
| 26 | 21 | (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in                                | 68 | 55 | WHAT'S GOING ON, Marvin Gaye, Motown 12in  |
| 27 | 57 | CRAZY CUTS, Grandmixer D.ST., Island 12in   | 69 | —  | WET MY WHISTLE, Midnight Star, Solar 12in  |
| 28 | 45 | DON'T YOU (THE BIG VERSION), Second Image, MCA 12in   | 70 | 44 | PLAY THAT BEAT MR. DJ, G.L.O.B.E. & Whiz Kid, US Tommy Boy 12in  |
| 29 | 14 | SPICE OF LIFE, Manhattan Transfer, German Atlantic LP                                       | 71 | 65 | RAT RAPPING/EXTENDED VERSION, Roland Rat Superstar, Rodent Records 12in                                      |
| 30 | 36 | B-BOYS BEWARE/B-BOYS B-DUBBED, Two Sisters, US Sugarscoop 12in                              | 72 | —  | STILL I'LL RISE, Whatnauts, US Pic Hit 12in  |
| 31 | 28 | CAVERN/SCRAPER, Liquid Liquid, US 99 12in EP  | 73 | 40 | CANADIAN SUNSET, Steve Narahara, US PAUSA LP   |
| 32 | 48 | INSIDE LOVE (SO PERSONAL)(VOCAL), George Benson, Warner Bros 12in                           | 74 | 43 | SUPERSTITION/GOOD TIMES (MEDLEY), Club House, Island 12in  |
| 33 | 26 | JUST CAN'T LET YOU GO, Ronnie McNeir & Instant Groove, US Crossroad Entertainment Corp 12in | 75 | 69 | SUMMER BREEZE, Baiser, Canadian Celsius 12in   |
| 34 | 41 | JOYS OF LIFE/BABY WON'T YOU TAKE MY LOVE/DREAMING, David Joseph, Island LP                  | 76 | 39 | LET'S TAKE TIME OUT, Howard Johnson, A&M 12in/US remix   |
| 35 | 79 | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in   | 77 | 33 | NEW DIMENSION (ELECTRO MIX), Imagination, R&B 12in   |
| 36 | 22 | RESCUE ME, Sybil Thomas, West End 12in  | 78 | —  | FUNKY BEAT, Bernard Wright, US Arista 12in   |
| 37 | —  | STRAIGHT AHEAD, Kool & The Gang, De-Lite 12in   | 79 | 66 | SPACEY LADY, Maurice Starr, US Arista 12in   |
| 38 | 20 | STEPPIN' OUT, Slave, Atlantic 12in  | 80 | —  | ROCK THE MIDNIGHT, David Grant, Chrysalis 12in   |
| 39 | 18 | LOVE WILL FIND A WAY/PENNY LOVER/CAN'T SLOW DOWN, Lionel Richie, Motown LP                  | 81 | —  | MY GUY, Mary Wells, US Allegiance 12in   |
| 40 | 35 | GIVE ME YOUR LOVE (EXTENDED REMIX), Active Force, US A&M 12in                               | 82 | —  | ALL OF MY LOVIN', Jimmy Williams, US Salsoul 12in  |
| 41 | 61 | SOMEBODY SAVE THE NIGHT/YOU'RE A WINNER, Sharon Redd, Dutch Rams Horn LP                    | 83 | 73 | D.M.S.R./LITTLE RED CORVETTE, Prince, Warner Bros 12in   |
| 42 | 46 | BABY DOLL (REMIX), Girls Can't Help It, US Sire 12in  | 84 | —  | BEAT WAVE, Warp 9, US Prism 12in   |
|    |    |   | 85 | —  | NASTY JUNGLE SCRATCH, B Beat Girls, US 25 West Records 12in  |

## BOYS TOWN/HI-NRG DISCO

EXCLUSIVE TO RECORD MIRROR

- |    |    |   |    |    |   |
|----|----|---|----|----|---|
| 1  | 1  | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in   | 16 | 29 | TROUBLE IN PARADISE/CALL ME, Sylvester, US Megatone LP                |
| 2  | 4  | I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in   | 17 | 14 | SING-SING-SING, The Broads, Proto 12in                                |
| 3  | 24 | SKIING IN THE SNOW, Laura Pallas & The Reputations, Record Shack 12in   | 18 | 17 | A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in   |
| 4  | 2  | HE'S A SAINT HE'S A SINNER/MANPOWER/BEELINE, Miquel Brown, Record Shack LP                                    | 19 | 8  | PRIMITIVE DESIRE, Eastbound Expressway, Record Shack 12in             |
| 5  | 3  | EARTHQUAKE, Flirtations, Siam/Proto 12in  | 20 | 9  | ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in                |
| 6  | 12 | LA CAGE AUX FOLLES/INSTRUMENTAL, Le Jeté, US Megatone 12in  | 21 | 18 | ROCKET TO YOUR HEART, Lisa, US Moby Dick LP                           |
| 7  | 13 | DON'T LEAVE ME THIS WAY (MEGA-MIX)/TWELVE INCHES OF PLEASURE (MEDLEY), Slip/Variious, Proto 12in/LP twin-pack | 22 | 23 | IT'S TOO LATE, Simone, KRP 12in                                       |
| 8  | 27 | GIVING UP/I CRY FOR YOU/REPUTATION/GERMAN GIRL, Bobby "O", Canadian Unidisc 12in/Dutch BMC LP                 | 23 | 19 | BURN IT UP (MR. DJ), Risque, US Importe/12 remix/Dutch Polydor 12in   |
| 9  | 5  | AND I'M TELLING YOU I'M NOT GOING, Koffie, Red Rooster 12in   | 24 | —  | YOU CAN DANCE, Motion, Canadian DBA 12in                              |
| 10 | 16 | YOU'RE A WINNER, Sharon Redd, Dutch Rams Horn LP  | 25 | —  | LUCKY TONIGHT, Sarah Dash, US Megatone 12in                           |
| 11 | 10 | LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in  | 26 | 20 | LOVE ON THE ROCKS/LOQUITA, Lama/Dave Valentin, US Disconet LP         |
| 12 | 22 | WHERE ARE YOU NOW, Cerrone, Record Shack 12in   | 27 | —  | WHY ME, Irene Cara, Epic 12in   |
| 13 | 11 | TAKE A CHANCE ON ME, Waterfront Home, US Bobcat 12in  | 28 | 21 | I'M THE ONE/SAVE YOUR LOVE FOR ME, Charade/Dee Dee Martin, Passion LP |
| 14 | 6  | CATCH ME (I'M FALLING IN LOVE), Marsha Raven, Passion 12in  | 29 | —  | THRILLER, Michael Jackson, Epic 12in                                  |
| 15 | 15 | TRY IT, Oh Romeo, Canadian Unidisc 12in   | 30 | —  | BOBBY "O" MEDLEY, Various, Canadian Unidisc 12in                      |
|    |    |   | 30 | —  | MENERGY, Sylvester/Patrick Cowley (remix), US Megatone LP             |

## BILLY JACKSON AND THE CITIZEN'S BAND

NEW SINGLE

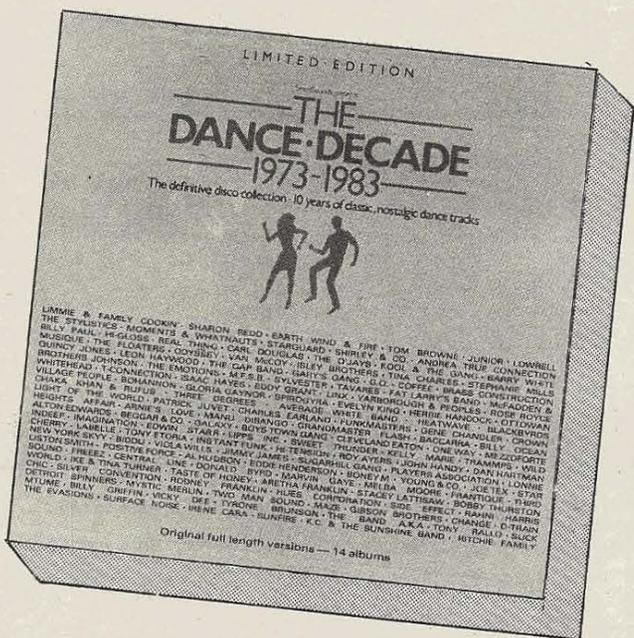
HAVE A HAPPY CHRISTMAS  
('T WAS THE NIGHT BEFORE CHRISTMAS)

GIFT 'RAPPED' FROM



StreetSounds presents  
**THE DANCE DECADE 1973-1983**

“The Definitive Disco Collection. 10 years of classic, nostalgic Dance Tracks. An absolute winner that should not be missed.”



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Album Catalogue number: DEC 7383  
 Cassette Catalogue number: ZCDEC 7383

**Help!**



Pic by Gus Stewart

MELANIE on her peace platforms

**LOVE, CATS**

I'M WRITING lyrics at the moment for someone who wants them to be in a hippy or psychedelic mood. You know, all about flower power, peace, love and all that. What can I listen to for some ideas?

J. Lances  
 ● To absorb the atmosphere of the time, that heady few months of 1967 when beads, flowers and hallucinogens were the flavour of the year, check out the following sounds in your nearest used records shop and prepare to release your creative imagination! Peace, love and mind expansion do tend to overlap here slightly. All material listed is strictly 1967 vintage, although artists like Melanie Safka were still selling the dove of peace much later; 'Candles In The Rain', (Buddah, 1970).

For a slice of British flower power try any Lovin' Spoonful menu, including the 'Everything Playing' album, all on Kama Sutra. The Zombies smash single 'Time Of The Season', (CBS), merits a mention too. Psychedelia comes in colours on The Stones 'Their Satanic Majesties Request' album, (Decca), and The Beatles' 'Sergeant Peppers' Lonely Hearts Club Band', (Parlophone) and more Beatles-style psychedelia points its surrealistic little head on that 'Strawberry Fields Forever' single and the 'Magical Mystery Tour' double EP, (Parlophone), released same year.

Singles material which may start you thinking lyrically includes Pink Floyd 'See Emily Play', (Columbia); Traffic, 'Hole In My Shoe', (Island); Small Faces, 'Itchycoo Park', and The Animals 'Simon Smith And His Amazing Dancing Bear', (Decca). For strictly modern memorabilia listen to Floyd 'Piper At The Gates Of Dawn' (Columbia) album; Jimi Hendrix elpees 'Are You Experienced' and 'Axis Bold As Love', (Track), and 'Taj Mahal', (CBS), from the band of the same name.

IN A few years time my boyfriend and I plan to marry. We'd like to marry in church but neither of us

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.

has been baptised or confirmed. Does this make any difference? Jill, Brighton

● Although confirmation isn't essential for a church wedding, some Church Of England ministers, for example, insist that at least one of a couple has been baptised.

Requirements can and do vary from minister to minister and denomination to denomination. People planning to marry in church will need to see the minister anyway, and he will explain.

I'M INTERESTED in civil rights and in the work of Amnesty International. Where can I get in touch?

Chris, Newcastle Upon Tyne  
 ● This international pressure group working for the rights of political prisoners throughout the world is based at Amnesty International, 5 Roberts Place, Off Bowling Green Lane, London EC1. (Tel 01 251 8371). Send an SAE for more info and membership details.

IS THERE any chance of giving me an address for the AC/DC fan club? Pete, Rochester

● The club, run as always by the highly efficient Sandra Munday, is now based at 11 Leominster Road, Morden, Surrey SM4 6HN.

AS I'LL be in prison for the next twelve months, I'd be very interested to write to new people. I'm 31 years old and also gay and my interests include Culture Club, horse racing and cricket.

P, Maidstone  
 ● Anyone interested in putting pen to paper? Gay prisoners who want to write to someone outside can also drop a line to London Friend, 274 Upper Street, London N1. It should also be possible to arrange for some extra visitors this way, too. National Friend, the organisation which co-ordinates gay befriending groups throughout the UK, is now based c/o this same address.

THERE'S A girl at school who's slightly younger than me and I quite fancy her. I know she's really mad about me because she makes no attempt to hide it. But I don't think I can take her out because my mate goes out with her cousin and I'd feel embarrassed.

Roger, Newmarket  
 ● Eh? Either you like her or you don't. If you really want to ask this girl out there's no reason why a family tie-up with your mate's girlfriend or someone else's opinion should stop you.

Perhaps when you say you "quite" fancy her you mean that she's giving your ego an incredible boost by adoring you from afar. This requires no involvement of effort on your part, while a relationship with a real live girl really would.

**Young Free And Single**

IF YOU too like Bowie, The Police, Level 42 or Depeche Mode you could have enough in common with Sarah from Robin Hood country in Sherwood, Nottingham to become her penpal. Also looking for new friends this week are Tony, 19, into Japan, Imagination, The Eurythmics and Donna Summer, interested in meeting other people who live in the Dagenham area, and Sally who wants to hear from anyone hooked on The Associates, Zaine Griff, Tin Tin and the Cherry Red label.

**L**OOK OUT gents! Sharon Haywoode, Sid to her friends and our homegrown princess of dancepop, is perfectly happy for you to open doors for her, but any monkey business is likely to result in one hefty clout!

A devoted showbiz fan with a history of stage school and professional dancing, Sharon, her newie 'Single Handed' currently steaming chartwards, may preach an attitude of laissez faire to the world's problems but beneath that lovely surface she does care.

Determined not to be greeted as just another dumb disco queen she's unashamedly voluble on a variety of subjects . . .

### ON POLITICS . . .

"I'm not very political at all — whoever gets in, you never really know what's going on because they've been brainwashing us for ages."

What about the topic of the moment — Cruise?

"Initially I thought that it wasn't a good thing — but I realise that you do have to have some kind of defence."

Do you actually admire any of our politicians?

"No, I don't really respect any of them — I tend to think politics is all corrupt. I sort of admire Maggie Thatcher because she is a woman — but as far as what she does, I have mixed feelings . . ."

### ON WOMEN . . .

"I really admire the women at Greenham Common because they're obviously standing up for something they believe in — I'm not a tough feminist but I do get annoyed about attitudes to women. I'm not at all for me being butch and buying men flowers, I like a guy to open doors and take off my coat, but I do think that in business women should be given more of a chance."

"I find that when I'm involved in business people don't tend to take what I say seriously, which is very frustrating. If a woman has a talent to do something as well as a man she should get an even chance."

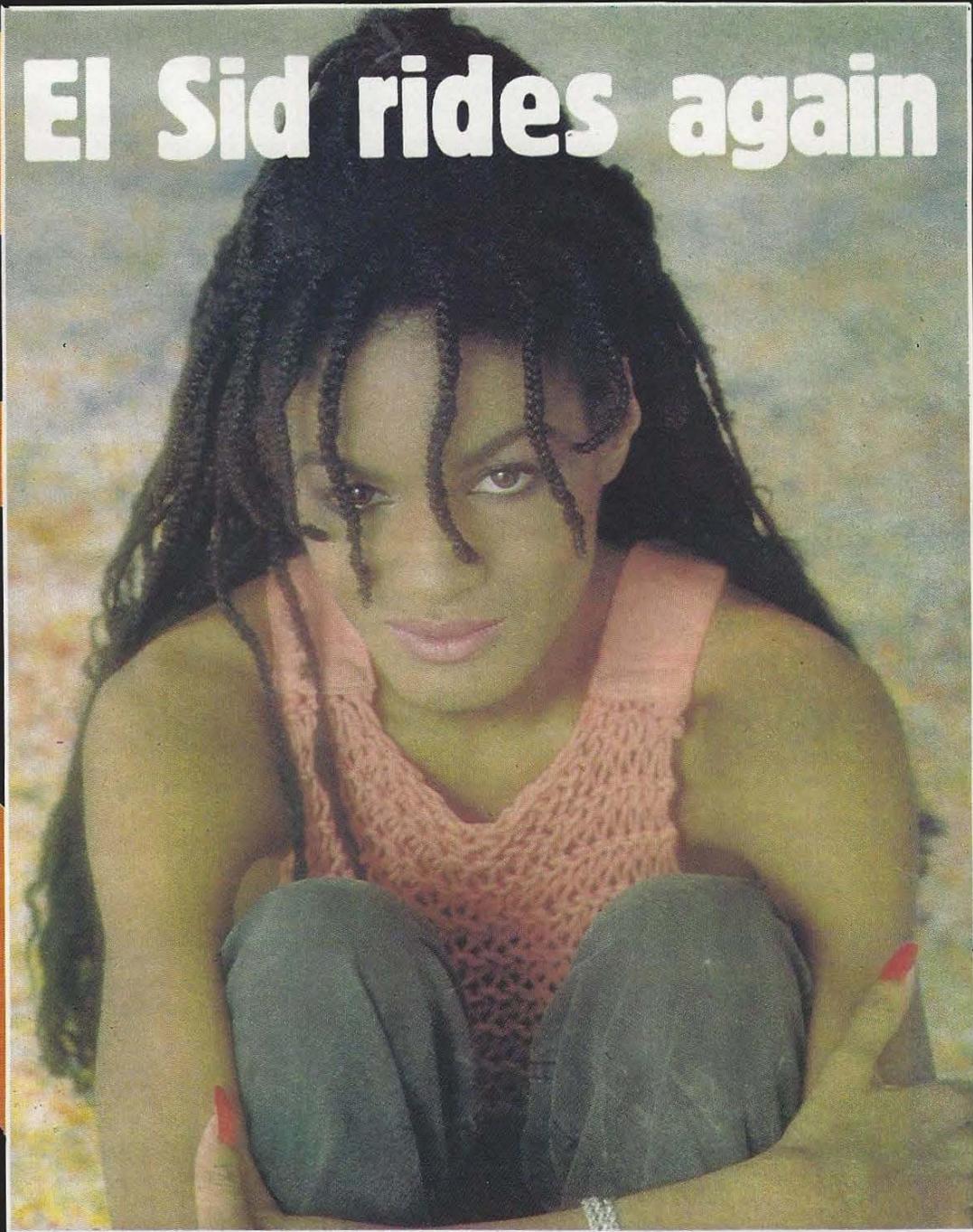
Does it annoy you that women are still presented, in the music world especially, in a crass stereotyped manner?

"Yes. It's like in RECORD MIRROR, the comment about my single was about my legs! Which has got nothing whatsoever to do with it. If Adam Ant is baring his chest, or Wham! are wearing shorts, people don't tend to mention it."

Is it wrong for pop to have such strong sexual overtones?

"Oh no — I think sex is good, as long as it's treated in a subtle way — not having one tit hanging out, or the cheeks of your bum showing. Things should have a visual content, but it doesn't always work. A group that I know, Toto Coelo, who are very good live have just been marketed as sex dollsies and it's backfired for them — people don't take them seriously."

# El Sid rides again



SHARON HAYWOODE: "I think sex is good so long as it's treated in a subtle way"

### ON MEN . . .

Is male dominance purely a natural result of greater physical strength?

"Yes, and I hate it. If I was as strong I'm sure men wouldn't be so prepared to shout abuse and be offensive. Men do tend to use the fact that they are physically stronger and it's very cowardly. That's why I want to learn karate so I can sort them out! I think women make up for it by being much more emotionally strong, though."

### ON PREJUDICE . . .

"People say there's no prejudice in the music biz, but there is, as there is in the world generally. As a black performer you get put in a box and classed as a disco artiste, whereas I like a lot of different music so I've got to try

to change that — the thing is, you've got to be successful to be in a position to do what you want to."

"There's a load of funk music in the charts but it's mostly by white people — Spandau Ballet, Culture Club, Howard Jones. It's more acceptable, more hip. But for a black person, we haven't got so much free rein."

"Virtually all pop music is black orientated, anyway, so a black artist should not have to try to emulate white acts. It is getting easier, though — Michael Jackson has opened a lot of doors."

"Prejudice is definitely taught. I had it hard as a youngster because I'm Jewish as well — the only black girl at a Jewish school and that was tough. I'm much more into people — I don't care what colour they are. You get

good and bad in whatever creed."

### ON SUCCESS . . .

"None of my friends have changed their attitudes to me since I've started doing this — they're generally involved in the business anyway, as dancers or performers, and all the kids who recognise me in the streets are usually very nice."

"If I can realise my ambitions I'll be happy. I was trained at stage school to do everything — I've done my stint as a dancer, now I want to get more into movement. If people see Michael Jackson they don't say he's a dancer, they just see it as a whole package and that's what I'm striving for — I want to be an all-rounder."

Graham K Smith



## Simply Divine

**L**ONG BEFORE Boy George or Marilyn bought their first tubs of mascara, Divine was pouting and preening. Weighing in at over 16 stone, he's an actor turned club star and hits like 'Love Reaction' and 'Turn It Up' have sold over a million copies.

"I feel proud I started the glamour thing," he says. "I wish Boy George all the luck in the world, but I must say that I'm a bit jealous that things happened so quickly for him.

"It's taken 20 years for me to get where I am today. I've heard about Marilyn as well, but I don't know that much about him. Perhaps George, Marilyn and I could form a trio and become the new Andrews Sisters."

Divine started dressing up back home in Baltimore Maryland, making bizarre home movies with his great friend John Waters. "At school I was always the one who could make the girls giggle," reminisces Divine. "I would pull faces while the teacher wasn't looking and clown around. But Maryland was a very boring place to be and I so desperately wanted to be a movie star. I thought to myself that I would never make it because I wasn't good looking in a conventional way. Then my friends suggested that I was very funny and entertaining and I should do something different.

"So I began dressing up. I could never see anything wrong with doing it, although in those days a lot of people were very suspicious. Some people wear a white collar or overalls when they go to work, I used to happen to wear a nice dress. There's a lot more to worry about than a man who wears a dress and puts on

make up. There's pollution in the rivers, muggers on the streets and we could blow ourselves up tomorrow. I'm harmless compared with all that."

Divine's costumes cost from about £200 upwards, and it takes him two hours to apply his make up. He recently played to a packed house at the London Camden Palace, and he's done a short tour of Britain.

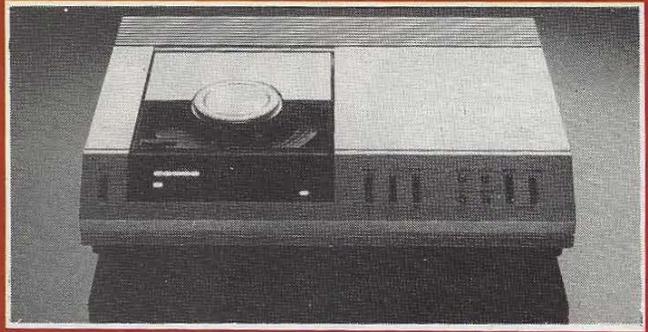
"The Camden Palace must be the best club I've ever been to. I think British clubs are much better than American ones. In America a lot of the owners are out partying all night long, leaving their places in the hands of caretakers. Over here you're far more committed."

When he's off the road, Divine relaxes at his home in Key West Florida, swimming and getting a healthy tan. "I like listening to music but I haven't turned my house into a disco because I want to keep my work separate from my relaxation. But I like Johnny Mathis, Wagner and raunchy ladies with big voices like Tina Turner. My own voice is a bit strange. When it broke it didn't go deeper, it went higher. Then I went down with pneumonia when I was in a play called 'Women Behind Bars' with Fiona Richmond, and my voice developed a rasp. I sound like Rhett Butler in 'Gone With The Wind.'

Hopefully Divine will be over here again soon and there's his latest epic 'Lust In The Dust' to look forward to, where Divine plays a Mexican harlot in search of buried treasure.

"I don't like films like 'Star Wars' with all those machines zapping over the place," he says. "Carrie Fisher is so sexless. People want to see tits."

ROBIN SMITH



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**W**E 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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 ADDRESS.....  S  
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 Age.....  XL  
 Sex: male  female

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Fold three

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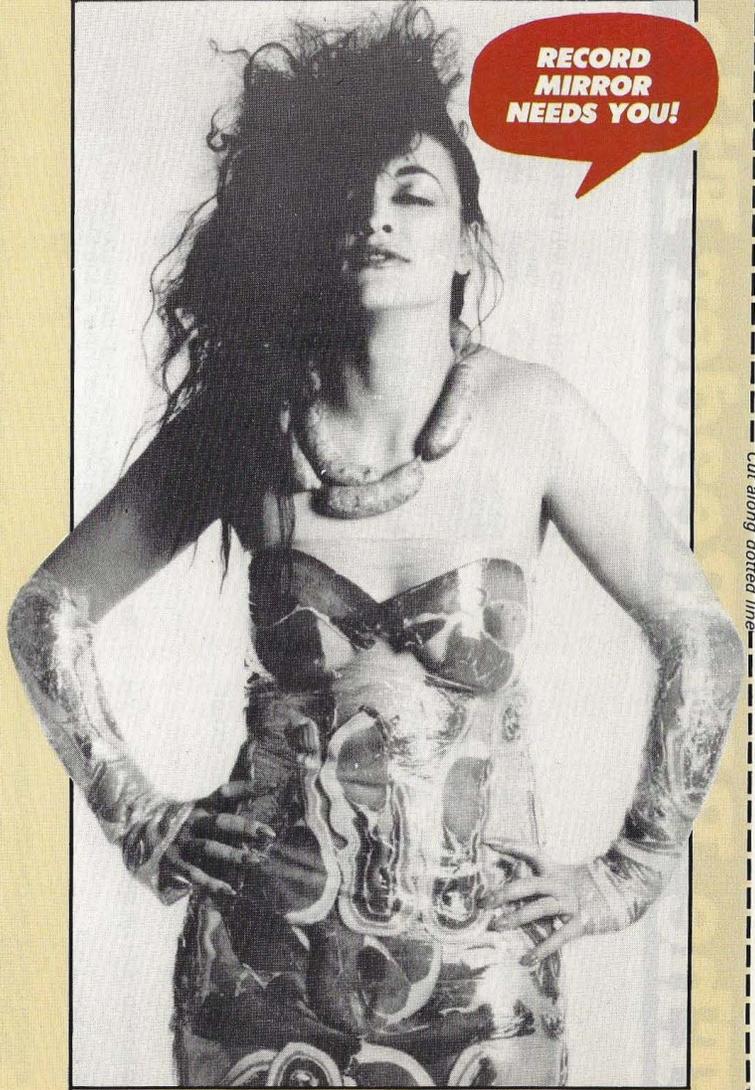
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# Chartfile

by ALAN JONES

**T**HE BATTLE for the Christmas number one moves into overdrive this week with four main combatants vying for chart honours. Here's Chartfile's assessment of the records concerned, and their chances of grabbing the glory — and lucre — a Christmas number one guarantees.

● **'Victims' — Culture Club (Virgin)**  
The obvious choice. With the million-selling 'Karma Chameleon' still a recent and enjoyable memory, Culture Club have an automatic edge over their rivals. 'Victims' is another brilliantly conceived vignette from a band who've scarcely put a foot wrong in the last twelve months. The in-form band, in form. Odds? Evens.

● **'Love Of The Common People' — Paul Young (CBS)**  
Actually, this one should be burnt out before Christmas, but this IS the silly season, so who knows? Realistically, this re-released, remixed remake probably missed the boat last week when it failed to overhaul Billy Joel by a handful of sales. Probably one to file under 'near misses', but a 20-1 shot.

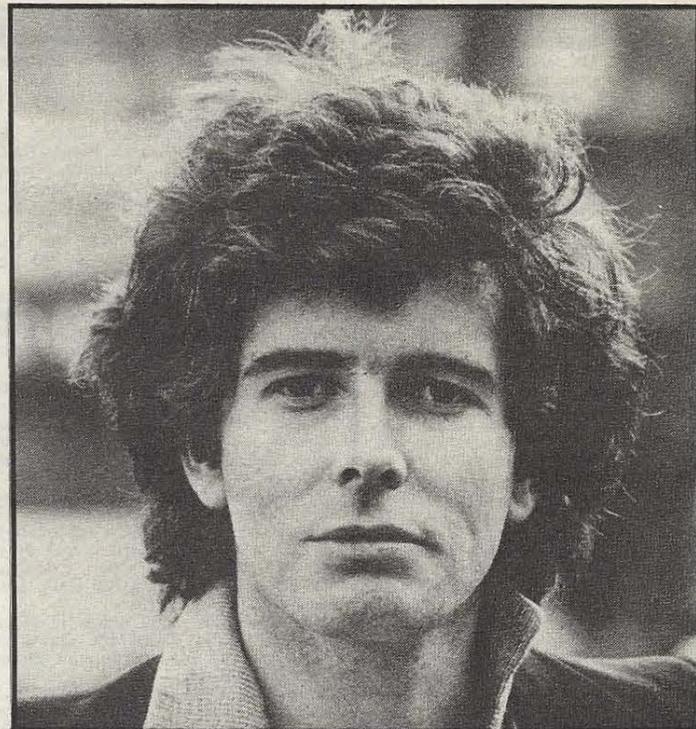
● **'Only You' — The Flying Pickets (10 Records)**  
Took off like a bat out of hell, and undoubtedly the main reason why Culture Club may fail to regain the throne they surrendered only six weeks ago. It's the umpteenth cover of Yazoo's introductory hit — others who've tackled it include Andy Williams (this one's still in the vaults) and Rita Coolidge. In common with the bulk of the Pickets' output, 'Only You' is performed entirely without instrumental backing. It's only the eighth purely vocal record to appear in the charts. For a complete check on these, see the panel (below). 11-10 is the best Honest Al can offer on this one.

● **'True Love' — Bing Crosby and Grace Kelly (Capitol)**  
A difficult one! This could be the left-field hit of the year — and it could equally well peter out without making

a significant impact. A similar scenario occurred in 1974, when Laurel & Hardy beat nearly all the odds, and were prevented from reaching number one only by Queen's all-conquering 'Bohemian Rhapsody'. 'Pine' and 'True Love' are both aimed at the nostalgia market, featuring duets from deceased movie stars of yesteryear — so it could happen again. 'True Love' has already crept discreetly into the basement area of the chart and can only benefit from sustained play on Radio 2 with BBC-2's pre-Christie screening of the movie 'High Society' — whence this duet came — providing a useful bonus. After due consideration — 5-1.

Whether it reaches number one or not, 'True Love' has already carved its own niche in chart history, establishing a new longevity record for time elapsed between chart appearances. Prior to last week it had been absent from the chart since 24 May 1957 — more than 26 years. It therefore surpasses the previous incumbent, Glenn Miller's 'Moonlight Serenade', which went AWOL for 22 years between 1954 and 1976. And, as he prepares for his 40th Christmas in heaven, Miller can reflect on the loss of two chart records in a fortnight. Regular readers will remember that two weeks ago Miller surrendered his status as the artist to recover from the longest hitless spell to the predatory Eartha Kitt.

**E**ARLIER THIS year I traced the decline of the instrumentals as a major chart force in this country. Well, it's not just in Britain that the vocal-less record is becoming decreasingly popular. Instrumentals have always maintained a respectable presence in the American charts without ever threatening the dominant vocal style. But recently the genre has gone into steep decline. Over the last forty years an average 12 instrumentals have breached Billboard's American Top Forty every year, with the 39 instrumental hits



DAVID DUNDAS lording it over us mere serfs

WHEN 'TRUE Love' was recorded in February 1956, Grace Kelly was a commoner, but later that same year she married Prince Rainier to become Princess Grace of Monaco. 'True Love' was still in the chart, and Princess Grace thus became the first royal to have a hit. Record success has also come to other royals, though only in the album chart. In 1972, the BBC celebrated its 50th anniversary by releasing a gold-sleeved commemorative double album featuring some of the highlights of half a century of broadcasting. The LP, a top twenty hit, featured several royal contributions, including Edward VIII's abdication speech. More recently, Chas & Di's roadshow was recorded under the title 'The Royal Wedding'. It reached number one, but this promising duo has not recorded since, though they have taken on a new member. Earlier this year, King Sunny Ade, a genuine though more exotic royal, also gained album chart status. Less regal, but aristocratic nevertheless, is David Dundas, a Lord in his own right and the son of the Marquess of Zetland. David hit with 'Jeans On', an adaptation of his self-penned advertising jingle for Brutus Jeans. Dundas earns a healthy living from writing jingles. Some of his best-known are those for Slimcea, C&A and Boots. His pseudo-classical Channel-4 theme, based around just four notes, reputedly earns him £1,000 a week — in royalties, of course . . .



JUDY COLLINS: she was really amazing, that Grace

logged in 1961 a peak which has never been equalled. Last year was pretty bad with only the Royal Philharmonic Orchestra, Mike Post, Larry Elgart, Meco, Herb Alpert and Vangelis taking instrumentals at all in the forty so far, and none on the horizon between now and the end of the year. 1983 will therefore pass into history as the first year in which every top forty record has featured vocals . . . A month ago the world was agog at Chartfile's revelation that Men At Work had enjoyed a continuous residency of the US Hot One Hundred since making their debut on 10 July 1982. Well, the

jinx has struck, and last week Men At Work found themselves without a record in the chart! The crown now passes to Michael Jackson who's been an ever-present since 6 November 1982. Now watch his fortunes take a dive . . .

Their first, self-titled LP peaked at number three; their second, 'Rio', went one better, and now Duran Duran have their first number one LP with 'Seven And The Ragged Tiger'. That's steady progress, but where to next for the massed ranks of Taylors and Mr le Bon? . . .

## Did you know? Did you know?

**CARRIE FISHER** — Princess Leia in 'Star Wars' — is unique in having a mother (Debbie Reynolds) and a husband (Paul Simon) both of whom have had number one solo hits in America. What's more, Carrie's daddy, Eddie Fisher, had number one hits in Britain, and her second step-mother, Connie Stevens, also made hit records. Carrie's never sung on record, but she did make the US album chart in 1977 when 'The Story Of Star Wars' reached No 102 . . . Incidentally, when Carrie and Paul were married earlier this year, one of their guests was Billy Joel. Billy was invited at short notice and, having no time to shop for presents, he gave the happy couple his very own jukebox and its stock of classic hit records. He's been regretting it ever since . . . As Annabel Etkind serenely plucks her way into the charts with a double-album of insipid harp playing maybe it's time to remind you that the harp has 47 strings — more than any other instrument in the orchestra . . . Michael Jackson's favourite summer record is Sly & The Family Stone's 1969 goodie, 'Hot Fun In The Summertime' . . . British actress Sylvia Syms never had a hit in Britain, but she was one of America's favourite singers in 1956 scoring three consecutive smashes with 'I Could Have Danced All Night', 'English Muffins And Irish Stew' and 'Dancing Chandelier' . . .

### THE ACAPPELLA HITS

- 1 THE HIGHWAY CODE — The Master Singers (No 25, 1966)
- 2 THE WEATHER FORECAST — The Master Singers (No 50, 1966)
- 3 AMAZING GRACE — Judy Collins (No 5, 1970)
- 4 GAUDETE — Steeleye Span (No 14, 1973)
- 5 AFTER THE GOLDRUSH — Prelude (No 21, 1974)
- 6 AFTER THE GOLDRUSH (New Version) — Prelude (No 28, 1982)
- 7 IT'S A FINE DAY — Jane (No 87, 1983)
- 8 ONLY YOU — The Flying Pickets (No 7, 1983)

# UK Albums

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

Week ending December 10, 1983

1	5	20	NO PARLEZI, Paul Young, CBS ☆
2	4	6	STAGES, Elaine Paige, K-Tel □
3	6	52	THRILLER, Michael Jackson, Epic ☆
4	3	8	COLOUR BY NUMBERS, Culture Club, Virgin ☆
5	1	2	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
6	2	2	UNDER A BLOOD RED SKY, U2, Island
7	—	—	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin NOW1
8	10	23	FANTASTIC, Wham!, Innervision ☆
9	8	7	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
10	7	5	CHART HITS (83) VOL 2, Various, K-Tel ○
11	13	9	GENESIS, Genesis, Charisma □
12	18	9	KNEES UP, Chas And Dave, Rockney □
13	11	3	TOUCH, Eurythmics, RCA □
14	14	14	AN INNOCENT MAN, Billy Joel, CBS □
15	12	5	THE HIT SQUAD — HITS OF '83, Various, Ronco
16	9	2	BACK TO BACK, Status Quo, Vertigo
17	25	12	LABOUR OF LOVE, UB40, DEP International/Virgin □
18	31	3	TRACK RECORD, Joan Armatrading, A & M
19	17	4	THANK YOU FOR THE MUSIC, Abba, Epic
20	20	9	VOICE OF THE HEART, Carpenters, A&M □
21	18	5	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □
22	27	6	GREATEST HITS, Marvin Gaye, Telstar □
23	22	4	SUPERCHART '83, Various, Telstar
24	—	—	BARK AT THE MOON, Ozzy Osbourne, Epic EPC25739
25	21	8	SNAPI, Jam, Polydor □
26	15	4	UNDERCOVER, Rolling Stones, Rolling Stones □
27	26	8	IMAGINATIONS, Various, CBS □
28	16	7	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
29	30	5	PIPES OF PEACE, Paul McCartney, Parlophone □
30	23	3	THE BOP WON'T STOP, Shakin' Stevens, Epic □
31	46	3	FORMULA 30, Various, Decca
32	37	10	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine □
33	36	10	THE TWO OF US, Various, K-Tel □
34	24	27	TOO LOW FOR ZERO, Elton John, Rocket □
35	35	9	SILVER, Cliff Richard, EMI □
36	34	27	IN YOUR EYES, George Benson, Warner Bros □
37	50	2	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff ○
38	32	34	LET'S DANCE, David Bowie, EMI America ☆
39	40	4	YENTL, Barbra Streisand, CBS
40	44	5	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar ○
41	39	2	GREATEST HITS, Bucks Fizz, RCA
42	41	5	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG
43	29	2	NOCTURNE, Siouxsie & The Banshees, Wonderland
44	28	3	90125, Yes, Atco
45	51	2	PARTY TONIGHT, Modern Romance, Ronco

# Music Video

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

Compiled by MRIB



THE UNDERTONES: will we see their like again?

46	54	29	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
47	42	25	SYNCHRONICITY, Police, A&M
48	33	3	BEAUTY STAB, ABC, Neutron □
49	43	40	TRUE, Spandau Ballet, Chrysalis ☆
50	38	19	THE CROSSING, Big Country, Mercury □
51	—	—	THE VERY BEST OF NEIL DIAMOND, Neil Diamond, K-Tel NE1285
52	76	2	THE GREATEST SONGS OF THE BEATLES, James Last, Polydor
53	49	7	NORTH OF A MIRACLE, Nick Heyward, Arista
54	56	3	REILLY — ACE OF THEMES, Various, Red Bus
55	47	100	RIO, Duran Duran, EMI ☆
56	75	8	LOVE STORIES, Don Williams, K-Tel ○
57	69	2	CADMIUM, Sky, Ariola
58	53	5	INFIDELS, Bob Dylan, CBS ○
59	84	2	FOR THE GOOD TIMES, Perry Como, Telstar
60	48	4	STRIP, Adam Ant, CBS ○
61	65	4	THE STUN, Jasper Carrott, DJM
62	45	3	LIVE, Thin Lizzy, Vertigo
63	81	4	COMPLETE MADNESS, Madness, Stiff ☆
64	—	—	THE BEST OF PHIL SPECTOR/CHRISTMAS ALBUM, Various, Impression PSLP1
65	52	3	THIS ARE 2-TONE, Various, 2 Tone
66	68	14	KISSING TO BE CLEVER, Culture Club, Virgin ☆
67	—	—	ALL WRAPPED UP, Undertones, Ardeck ARD185428
68	57	256	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
69	71	54	RICHARD CLAYDERMAN, Richard Clayderman, Delphine
70	78	80	REFLECTIONS, Various, CBS ☆
71	61	5	ROOTS REGGAE 'N' REGGAE ROCK, Various, Telstar
72	55	4	FADE TO GREY — THE SINGLES COLLECTION, Visage Polydor
73	67	3	ELIMINATOR, Z Z Top, Warner Bros
74	73	6	RUSS ABBOTT'S MADHOUSE, Russ Abbott, Ronco
75	—	—	CHRISTMAS JAMBOREE BAG, Chas & Dave, Warwick WW5116
76	79	40	WAR, U2, Island □
77	62	14	LOVE SONGS, Barbra Streisand, CBS ☆
78	—	—	EYES THAT SEE IN THE DARK, Kenny Rogers, RCALP6088
79	80	13	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS
80	59	22	QUEEN GREATEST HITS, Queen, EMI ☆
81	88	4	OFF THE WALL, Michael Jackson, Epic ☆
82	77	6	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Ritz
83	66	12	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music
84	—	—	PRECIOUS MOMENTS, Various, Impression LPIMP3
85	60	10	THE WILD HEART, Stevie Nicks, WEA
86	74	5	THE BRENDAN SHINE COLLECTION, Brendan Shine, Play
87	72	5	SCANDALOUS, Imagination, R & B □
88	—	—	THE BEST OF HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-Tel ONE1266
89	100	8	LOVE IS THE LAW, Toyah, Safari
90	97	2	9 SINGLES PACK, Michael Jackson, Epic
91	87	6	DAVID GRANT, David Grant, Chrysalis
92	83	6	ZIGGY STARDUST THE MOTION PICTURE, David Bowie RCA ○
93	68	8	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis
94	82	20	THE LOOK, Shalamar, Solar □
95	70	62	LOVE OVER GOLD, Dire Straits, Vertigo ☆
96	63	32	THE LUXURY GAP, Heaven 17, Virgin □
97	86	44	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
98	93	5	HEARTS AND BONES, Paul Simon, Warner Bros
99	—	—	OOH WALLAH WALLAH, King Kurt, Stiff SEEZ52
99	—	—	LIVE AND DIRECT, Aswad, Island IMA6

Compiled by Gallup

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

# UK Singles

Week ending December 10, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	9	3	ONLY YOU, Flying Pickets, 10 Records
2	2	4	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
3	1	10	UPTOWN GIRL, Billy Joel, CBS □
4	5	4	HOLD ME NOW, Thompson Twins, Arista
5	15	4	MY OH MY, Slade, RCA
6	7	4	LET'S STAY TOGETHER, Tina Turner, Capitol
7	4	6	CALLING YOUR NAME, Marilyn, Mercury
8	21	2	MOVE OVER DARLING, Tracey Ullman, Stiff
9	20	3	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI ○
10	6	8	NEVER NEVER, Assembly, Mute
11	—	—	VICTIMS, Culture Club, Virgin VS641
12	3	9	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone ○
13	8	6	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic ○
14	10	6	HIGH BY YOUR SIDE, Eurythmics, RCA
15	26	5	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
16	11	4	THRILLER, Michael Jackson, Epic
17	13	3	WATERFRONT, Simple Minds, Virgin
18	30	2	CLUB FANTASTIC (MEGAMIX), Wham!, Innervision
19	23	6	THAT'S ALL, Genesis, Charisma
20	18	6	OBLIVIOUS, Aztec Camera, WEA
21	24	3	BARK AT THE MOON, Ozzy Osbourne, Epic
22	—	—	TELL HER ABOUT IT, Billy Joel, CBS A3655
23	31	3	WHAT IS LOVE? Howard Jones, WEA
24	16	11	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown □
25	12	4	A SOLID BOND IN YOUR HEART, Style Council, Polydor
26	14	8	THE LOVE CATS, Cure, Fiction
27	17	6	THE SUN AND THE RAIN, Madness, Stiff
28	29	13	KARMA CHAMELEON, Culture Club, Virgin ★
29	25	5	THIS CHARMING MAN, Smiths, Rough Trade
30	28	6	OWNER OF A LONELY HEART, Yes, ATCO
31	40	2	THE WAY YOU ARE, Tears For Fears, Mercury
32	19	5	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
33	30	3	THAT'S LOVE THAT IT IS, Blancmange, London
34	33	4	FAT RAPPING (BRILLIANT ISN'T IT), Roland Rat, Magnet
35	44	3	2000 MILES, Pretenders, Real
36	—	—	MARGUERITA TIME, Status Quo, Vertigo QUO14
37	22	7	PUSS 'N BOOTS, Adam Ant, CBS
38	—	—	MANY RIVERS TO CROSS, UB40, DEP International DEPS
39	36	12	REILLY, Olympic Orchestra, Red Bus
40	—	—	READ 'EM AND WEEP, Barry Manilow, Arista ARIST551
41	54	2	RUNNING WITH THE NIGHT, Lionel Richie, Motown
42	27	6	ONLY FOR LOVE, Limahl, EMI
43	34	5	THANK YOU FOR THE MUSIC, Abba, Epic
44	—	—	STRIP, Adam Ant, CBS A3589
45	48	2	METAL HEALTH, Quiet Riot, Epic
46	59	3	WHERE IS MY MAN, Earth Kitt, Record Shack
47	39	5	LISTEN TO THE RADIO: ATMOSPHERICS, Tom Robinson, Panic
48	72	2	I CAN HELP, Elvis Presley, RCA
49	—	—	STRAIGHT AHEAD, Kool & The Gang, De-Lite DE15
50	32	10	THE SAFETY DANCE, Men Without Hats, Stakic ○
51	74	4	MY MELANCHOLY BABY, Chas & Dave, Rockney
52	46	3	ROCK THE MIDNIGHT, David Grant, Chrysalis
53	50	5	THE VOW, Toyah, Safari
54	55	5	RELAX, Frankie Goes To Hollywood, ZTT/Island
55	47	5	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA
56	35	7	LOVE WILL TEAR US APART, Joy Division, Factory
57	43	7	TILL I CAN'T TAKE LOVE NO MORE, Eddy Grant, Ice
58	—	—	COLD AS CHRISTMAS, Elton John, Rocket EJS3
59	69	2	SUPERSTITION/GOOD TIMES, Club House, Island
60	56	7	FEDORA (I'LL BE YOUR DAWG), Caramba, Billco
61	37	12	UNCONDITIONAL LOVE, Donna Summer, Mercury
62	53	3	SHARP DRESSED MAN, Z Z Top, Warner Bros
63	84	2	SINGALONG-A-SANTA AGAIN, Santa Claus & Christmas Trees, Polydor
64	42	12	(HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma ○
65	41	6	A MESS OF BLUES, Status Quo, Vertigo
66	52	2	ON A SUNDAY, Nick Hayward, Arista
67	73	4	I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave



CULTURE CLUB: a shock chart entry; TEARS FOR FEARS: what cheeky little smiles (choke); SLADE: a whole new meaning to Xmas stockings

68	49	5	THE LIFEBOAT PARTY, Kid Creole & The Coconuts, Island
69	62	12	SUPERMAN (GIOCA JOUER), Black Lace, Flair
70	—	—	SWEET SURRENDER, Rod Stewart, Warner Bros W9440
71	63	8	WHEN I LEAVE THE WORLD BEHIND, Rose Marie, A1
72	—	—	MERRY XMAS EVERYBODY, Slade, Polydor 2058422
73	45	7	UNION OF THE SNAKE, Duran Duran, EMI ○
74	78	2	THE CLAP CLAP SOUND, Klaxons, PRT
75	—	—	THE SOUND OF MUSIC, Dayton, Capitol CL318
76	79	3	INSIDE LOVE, George Benson, Warner Bros
77	67	3	YOU'RE IN MY HEART, David Essex, Mercury
78	70	4	DON'T YOU, Second Image, MCA
79	76	3	THE RULES OF THE GAME, Bucks Fizz, RCA
80	—	—	CHRISTMAS SPECTRE, Jingle Belles, Passion PASH14
81	80	3	WHAT'S GOING ON, Marvin Gaye, Motown
82	95	2	TRUE LOVE, Bing Crosby & Grace Kelly, Capitol
83	60	8	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Ritz
84	66	3	I WANT TO HOLD YOUR HAND, Beatles, Parlophone
85	87	3	STEAMHAMMER SAM, Intaferon, Chrysalis
86	93	2	WHY ME?, Irene Cara, Epic
87	82	3	TERRY, Kirsty MacColl, Stiff
88	—	—	TOO LATE, Def Leppard, Vertigo VER8
89	81	2	IN THE MOOD, Robert Plant, Es Paranza
90	—	—	PAL OF MY CRADLE DAYS, Ann Breen, Homespun HS052
91	—	—	POSTMAN PAT, Ken Barrie, Post Music PP001
92	86	2	SUNBURST & SNOWBLIND, Cocteau Twins, 4AD
93	83	3	REGGAE-MATIC FUNK, Monyaka, Polydor
94	—	—	LOVE IS A WONDERFUL COLOUR, Icie Works, Beggars Banquet BEG99
95	—	—	MAMA, Bryan & Michael/St Winifred's School Choir, RCA RCA377
96	—	—	BIRDIE SONG (BIRDIE DANCE), Tweets, PRT 7P219
97	—	—	WHAT ARE WE GONNA GET 'ER INDOORS, Dennis Waterman & George Cole, EMI MIN101
98	—	—	THEME FROM TERRAHAWKS, Terrahawks, Andarbur HX1010
99	92	2	BRIGHTEN UP YOUR NIGHT, Ebony Brothers, CBS
100	85	3	SINGLE HANDED, Haywoode, CBS

As used by Top Of The Pops and Radio One

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

# Mailman

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

KIRSTY MacCOLL, after your 'Star Style' spread you can wrench my tool any day of the week.

**Tom Stingin' Bum Stealer,  
Liverpool**

● *Now, now, less of that or I'll get Billy Joel to give you a service*

HAVE YOU heard the rumour going round — Mary Whitehouse is going to ban sex on the radio! **Sexpot, Guildford**

● *Just as well, there's not much room if your aerial's up!*

ISN'T IT about time you got a decent record critic — I mean one that appreciates good music.

Who does that nobody Jim Reid think he is slugging Duran Duran's 'Seven And The Ragged Tiger' in that ruthless manner. Wouldn't it be better if he took his ear plugs out when he's given some really excellent music like that of DD. If they were as bad as he makes out, they wouldn't be Britain's number 1 group. Before long it won't only be one whipping he'll be getting.

Just because DD have become extremely popular and successful doesn't give every critic the right to use and criticise them. After all we need to look after our perfect pop groups as they are few and far between. So go back to your padded cell Reid before you have the whole world on your back!!

**A furious Duran Duran fan, Surrey**  
● *Padded cell? Where else would you listen to a Duran Duran LP?*

THERE WAS a young man called Nick  
Who made some people terribly sick,  
For stardom he longs  
And he writes super songs,  
But his comments can get on



## Off the wall or up the creek?

**SO MICHAEL Jackson is now one of the biggest selling artists of all time (Chartfile, Dec 3). While you can't doubt the quality of all his records over the past 14 years you've got to worry about the cost to him. According to all reports he lives in a dream world all the time. Maybe his latest role as a zombie in the 'Thriller' video isn't so far from the truth.**

**He's obsessed with 'Peter Pan' so much that he's reported to have his bedroom wall covered with pictures of 'the boy who never grew up' and is**

**playing the lead role in a film version of the story. He's so much in cloud cuckoo land that his only fun is playing in Disneyland. Everybody around him treats him like 'Bambi' and wants to cuddle and mother him. Is it any wonder that he's turned into a poor little rich boy?**

**Glenn Dolan, St Albans, Herts**

● *When you consider that 'Thriller' album sales alone have grossed £100 million this year I think I could suffer like that*

your wick!  
On a Sunday he went to the sea  
And watched waves with a  
childish glee,  
But he went too far in  
And committed a sin,  
'Cos in the sea even I want to  
peel!  
He has such a massive exposure

It's important he keep his  
composure,  
He's very good looking  
But no good at cooking,  
So buys a Merc to show he's a  
poseur!  
And one day it rained forever,  
He thought he had been very  
clever,  
But in my situation  
The word infatuation  
Describes all that I wish to  
endeavour!

**A Word, Pinner**  
● *For a fan of Nick Heyward  
Your rhyme's a bit wayward*

I AM pleased (along with, I am sure, many other readers) to see the US charts re-instated in Record Mirror after a three week absence. This, along with the UK charts and 'Chartfile' is the main reason why I buy Record Mirror, as the only other music paper with similar charts is Music Week, but that is a trade paper and is much more costly.

Also I am pleased to see 'Bullets 61-100' included in the US singles chart. I hope this is also retained.

**G Algar, Barking, Essex**  
● *No problem! Just remember  
RECORD MIRROR is cheap and  
chartful*

WHAT A cheek! How can anybody be so blind as to say that Steve Norman is a Mr Puniverse? Surely that puts most people in mind of someone who is really weak and skinny.

Steve Norman may be a lot of things, not least sexy and talented, but puny he is not!  
**Steve Norman fan, Harrow, Middlesex**  
● *Lifting pints has given our lad some muscle*

WHAT IS happening to the world? Where is Peter Powell? Couldn't they find anybody better than Janice Long to stand in for him?

Worse than that she embarrasses women. I'm into women's lib but Janice detracts all our efforts. Just what is the matter with Radio One?  
**Spotty the women's libber, Wavertree, Merseyside**  
● *At least you've noticed her. A Burton's window dummy could replace Powell without turning your head.*

I MUST congratulate Eleanor Levy on her excellent article 'Stardust Memories'. It brought some great memories of 1973 back to me. I saw Bowie twice that year and I still think it's the best live show I've seen.

I have seen him three times since then, including the 'Serious Moonlight' tour, in which he was good, but not as great as the days when Ziggy lived.  
**P Jordison, Stockton-on-Tees, Cleveland**  
● *Well, 'Karma Chameleon' reminds me of Lindisfarne and with Billy Joel and Paul Young's old sounds, maybe it is 1973 again.*



**I THOUGHT you would like to know my top 10 hunks for 1983, and please print pics of them all with as little as possible on!**

**1) Andrew Ridgley, 2) George Michael, 3) Nick Heyward, 4) Jon Moss, 5) Simon Le Bon, 6) Howard Hewitt (Shalamar), 7) Limahl, 8) Paul Young, 9) Michael Mullins (Modern Romance), 10) Peter Maas (Freeez)**

**The Gay Shuttlecock, Wham's shorts**

● *Andrew Ridgley of Wham! shows his joy at being voted Hunk Of 1983 by demolishing the face of his nearest rival (above)*

# After dinner it's time to face the muzak.



You can see it coming . . .  
it's going to be James Last, or Mantovani,  
or worse still, Christmas carols.

Buy them an album you'll enjoy  
as much as they will . . .

"CADMIUM . . ." a new recording from SKY  on album and cassette.

**SKY**

**SKY**

"Cadmium..."

"Cadmium..."