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Private Files

DALLAS', 'The Thorn Birds', 'Dynasty', 'Robin Smith vs Godzilla' — what do they mean in a world where you can read the second part of RM's thriller, chiller, 'Does Anybody Know The Way Out Of Here?'. Yep, we boldly continue the story of hapless popsters and their attempts to find their way out of the Palace cocktail bar. This week our starring roles go to that goddess of sixties sex appeal 'n' sauce, *Mari Wilson*, and the meanest bass in Plaistow, West Ham fan *Sketch*. Will our heroes escape the clutches of evil cocktails and men in frocks or will they suffer death by alcoholism and non-stop electro disco? Tune in next week.





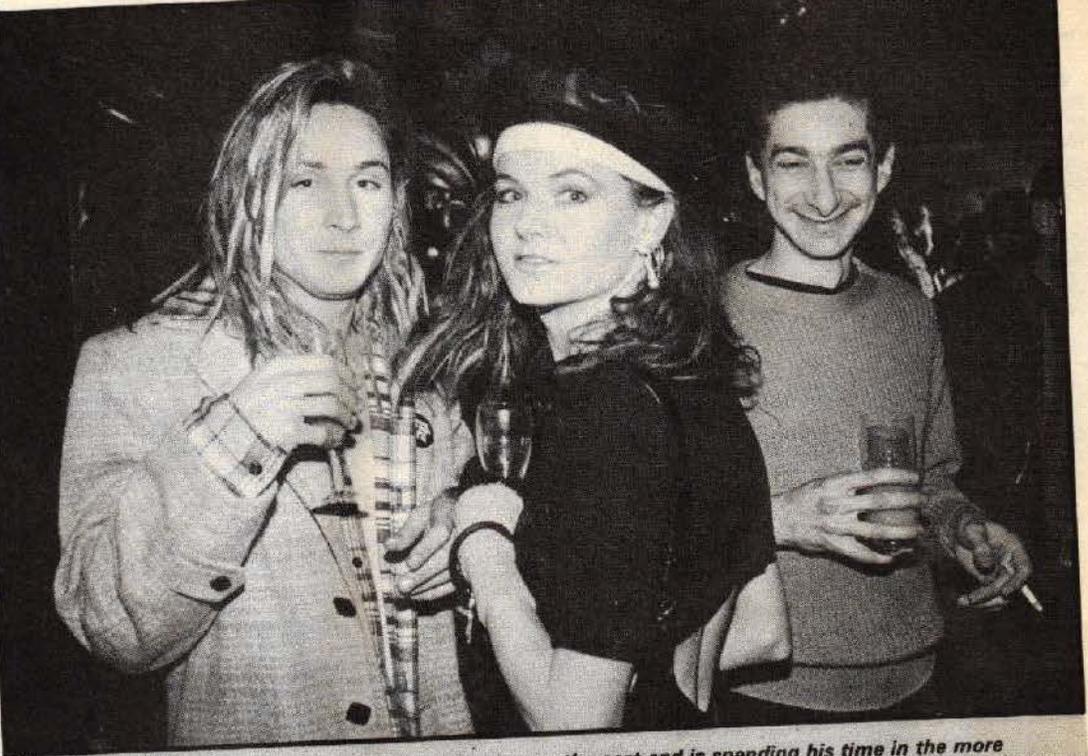
by **JIM REID**

HALLOA, HALLOA! The wisacre of Long Acre here, bringing you the crude news from the front and the lewd views from the back. Jumping the nightbus to history, taking the charabanc ride to mystery. Getting drunk and falling over, getting up and drinking Alka Seltzer. Now it so happens that this week your fave bandit of the bottle has gone in for a spot of culture. Y'know, the real stuff; hushed art galleries, booze-free museums and weighty tomes with nary a tit'n'bum in sight.

Usually a Duran video, an Annie Lennox quote and a Style Council sleeve note is enough to get me grappling with art's inner tensions and complexities. But apparently that's not enough. Y'see, the boss wants Private Files to take on an erudite'n' educated appearance. No, I don't know what he means either... but for this week, it's chickin' and a chucklin' to one side, and big words, big spectacles and even bigger overcoats to the fore as I pull my best deep-thinking sixth form poses. So clutching my Metal Work CSE (SPK — blah), I boldly step where Private Files has never stepped before...

Right, let's get metaphysical. Your starter for ten... which pop star in a frock keeps a pair of curling tongs in his record company's press office? Yep, that's right, your fave and mine, Boy George Orwell, chart topper and chronicler of times past, future and present. He keeps his copy of 'Das Kapital' under his bed...

Stay there brain boxes, 'cos the story is getting very hairy if you parlez my lingo. RM's resident



THREE OF A KIND: Yep, if you want it first folks, then buy your super soaraway RM. From the vaults of our precious Kodak Korner we bring you the first authenticated picture of Marilyn since he escaped from the Palace cocktail bar. Remember our wacky series 'Does Anybody Know The Way Out Of Here'? Well, Boy M has skipped the set, been dumped from

the cast and is spending his time in the more natural environment of Soho wine bars. Helping Marilyn spend his first night in captivity (well actually, last week's mega MCA bash) are snapper turned singer Kate Garner and London's numero uno pop svengali Paul Caplin....

doctor Ivor Hernia reports from the frontline of D'n'D (dandruff and dead ends) medicine that hunky HM-er Michael Schenker uses lime juice to make his hair stand up. This treatment also saturates the brain cells with the questing'n'quizzing nature essential to all great HM lyricists. Cole Porter swears by it...

But I'm someone who swears by nothing, 'cepting the book and the bottle. And so it was that I allowed myself one night away from Adam Smith's 'Wealth Of Nations' for a spot of drinkin'n'dancin'. Yep folks, there were simply hundreds of stars at MCA's megabash at Maxims, a lavish vol-au-vents and endless champagne parteeeee at which absolutely no-one knew, or cared, what the hell they were celebrating. How decadent! Smelling the free bubbly from a radius of 10 miles were Rick Wakeman, a nicely matured Jeff

Beck, various Belle Stars (quelle surprise), the JoBoxers Real Men Club (featuring Gaz Crowley), most of the Radio One crowd (Mike Smith, John Walters, Janice Long), Kate Garner still in her bicycling gear, Paul Caplin, Marilyn and jolly green giant Fish, caught skiving off from the studio. Oh, and there were some MCA bands, too — Musical Youth, Second Image, Bourgie Bourgie and Cutting Edge (whoever they are)...

Enough, let's get sober, let's get serious, let's measure the circumference of ol' Charlie boy's jugs. Yep, the Prince Of Pop, Charles Windsor Bat Ears, the man next in line for the throne (nope, not Paul Weller's

'Fall Of The Roman Empire' or counting his money Paul McCartney is only too willing to help out poor unfortunates. So it was that when Wang Chung bassist Nick Feldman found himself sans four stringer during the recording of 'Dance Hall Days', he nipped to the studio next door and borrowed a bass off Macca... No money or illegal substances changed hands. Existentialist threesome Bananarama have inserted a Camus like poser in the chorus of their next single. Said ditty goes something like this: "Robert De Niro's waiting, talking Italian"... think about it.

And whilst we are talking in strange tongues, what of those pichtish strummers and crooners, the Bluebells? Well, the men from 'Macbeth' land have shed

Yee-har: Yip Yip Coyote's debut single, 'I Dream Of The West', is produced by a bloke called Jesse James. Zany, eh? Actually the man behind the knobs is JoBoxers producer Alan Shacklock...

Oh Lucky Girl: Jazzy gal Carmel is to have her next video directed by eccentric Brit film man Lindsay — 'Britannia Hospital' — Anderson. We just get artier and artier...

We Could Send Letters: Ex-Postcard supremo Alan Horn, the man who discovered Edwyn Collins, Roddy Frame and Paul Haig and didn't make a penny, has forsaken the wacky world of pop... to do some sculpture. See what I mean about us getting all cultural...?

Mega Chameleon: Busy body Culture Club producer Steve Levine is working on his own album. The studio wizard will write and produce songs for a crucial selection of guest vocalists, including First Light's Derek Green...

Delightful, delicious, De Niro: Imagine Siobhan Banana's surprise when she answered the phone t'other day and found herself talking to film star hunk Robert De Niro. The Banana gals soon got over their swoons and high tailed it out for a drink with Roberto. A dream come true you might think, but next week they're having a meal with Robin Smith...

successor), is back on the scene. Charlie and spouse Diana Anorexicus will attend the final Genesis gig at the NEC, Birmingham. Now that's public duty... GENESIS! In BIRMINGHAM! Rather you than me, m'lud...

And talking of royalty... when not getting busted for dope, reading Gibbon's 'Decline And

two of their number, Lawrence and Russel getting the old tin tack...

And could it be that video intellectual and director of the Pistols' 'Great Rock N'Roll Swindle' Julian Temple was thrown out of the Hippodrome last week for raising his fisticuffs? My spies inform me that Temple, spotting what he thought was an odious northern TV comedian, promptly threw a drink in the direction of said 'comedian'. The 'comedian'? None other than Hippodrome boss Peter Stringfellow...

THE OTHER day I found myself once again in my infamous boudoir(!), searching through the debris for a certain book that I'd mislaid. Needless to say my quest was in vain, but I did stumble upon a number one best seller that I'd completely forgotten about.

Entitled 'The People's Almanac Presents The Book Of Lists' (Corgi), it was given to me on my last birthday by a dear chicklet friend who revels in the name of Betty Valentino. Being the oink that I am, I let it gather layers of dust underneath my bed until I discovered it.

The book is really essential, an exhilarating read, listing everything from 'Three people who died during sex' to 'Eleven places to spend a healthy winter! I've wasted no time in compiling my own top ten of living people I'd most like to meet. Try it for yourself, it's interesting!

FRANK SINATRA

No messing, ol' blue eyes is definitely at the top. Talk about a living legend — this man has certainly come a long way from the little town of Hoboken, New Jersey, where he started singing for a pittance. I'd ask Hollywood's lovable rogue all about his life and times, the people and the famous Rat Pack (an early version of the Cappuccino Cats). If anyone out there knows him, could they put in a word?

ALAN WHICKER

I suppose a lot of dudes would think this a surprise choice, but I've been a Whicker Wonderboy since I was knee high to a grasshopper. I was first introduced to his magical Whicker's World by my father and I always found it like an excursion to another planet. The man's met everyone from billionaire Paul Getty to joker Peter Sellers. I've met everyone from Princess Di to Gary Kemp (name drop!), so I'm sure there'd be an awful lot to talk about!

Gary Crowley

PAUL MCCARTNEY

In some circles the Beatles are decidedly square, but I know no-one who doesn't like at least one Lennon/McCartney song. I'd ask him vital questions about the Beatlemania years — did they really smoke joints in the Queen's loo and was Ringo's nose as large as legend has it?

ANDY WARHOL

The strange looking dude who put the pop into art and possessed the key to the Factory has always been somewhat of an enigma. Nothing would satisfy me more than chatting with the blond bombshell about all the freaky characters who surrounded him during the swinging sixties.

MICHAEL JACKSON

I've grown up listening to this boy's records, so you can imagine that he's an important link in my life. His records possess a vitality and power that is realised only once in a blue moon and those stories you read about him are intriguing. Being a closet Lionel Blair/Wayne Sleep, I'd ask him for a few dance lessons and in exchange I'd check with the Councillors and make him an honorary member of the Cappuccino Cats.

GEORGE BEST

For me he embodied everything that being young stood for — flash, rich and good looking. He was even a club runner (when Steve Strange was in his nappies) in Manchester, financing the awfully named Slack Alice's. A man after my own heart, he has an unquenchable taste for birds and booze and I think his flair and character typify what's missing in the game today.

DAVID BAILEY (who's he?)

Last week I found myself browsing through a magazine in the dentist's waiting room, reading about a legend who up until then I knew little about. The man seems to have led an exciting life and has some very interesting views. I'd waste no time in inviting him to my humble abode and ask politely if he'd take my new passport photo while I sat back and watched one of his birdies!

BRIAN MATTHEW

Another mainman with a riveting history, he was caller of the tunes on the early sixties wireless programme 'Saturday Club' and master of ceremonies on the influential 'Thank Your Lucky Stars'. Nowadays he can be heard late at night on romantic Radio Two. It's simply my ambition to sit in on one of his shows and observe a master at work.

BERRY GORDY

In January 1959, Berry Gordy had 800 dollars to his name — and a vision of a record company that would truly represent the sound of young America. The man managed to put Motortown Detroit well and truly on the pop map and has kept it there ever since. The all important mission would be to get him to take the lid off pop's most influential label and hear all the gossip that accumulated around 'Hitsville' since those early days.

BOB HOPE

Still sockin' it to 'em after all these years. Hopey may now resemble an old relic and be in dire need of an iron all over, but in my comic almanac he's definitely tops. If I had him round my castle for a cup of rosy I'd probably

end up on the floor, feet in the air, laughing like a deranged hyena.

ANYWAY it's time for me to take the road to Lisson Grove and announce this week's Crowley Cracker . . .

The desert island disc for you this week is the new boss waxing from one of London Town's top live combos, Orchestre Jazira. An inspired Highlife/Soca workout, it ducks and dives, taking the discerning listener for a glorious musical ride. I wouldn't hesitate in recommending 'Sakabo' to even my worst enemy — it's brilliant!

STAR SELECTION



THIS week our chart has been supplied by a young lady a lot of people around town are screaming about — the young songstress from the Big Apple, Madonna. Her chart, as you can see, really represents the current mood of New York's clubgoers and if I'm lucky enough to have a 'Holiday', I'll be over there in a flash.

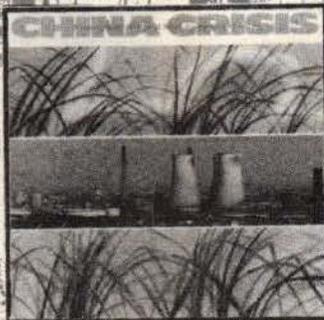
- 1 Slang Teacher, Wide Boy Awake
- 2 Another Man, Barbara Mason
- 3 I Wanted You, Luther Vandross
- 4 Spank, Jimmy Bo Horne
- 5 Let The Music Play, Shannon
- 6 You Can't Hide Your Love, David Joseph
- 7 Something Special, Steve Harvey
- 8 Billie Jean, Michael Jackson
- 9 Don't Make Me Wait, Peach Boys
- 10 We Are All One, Curtis Hairston

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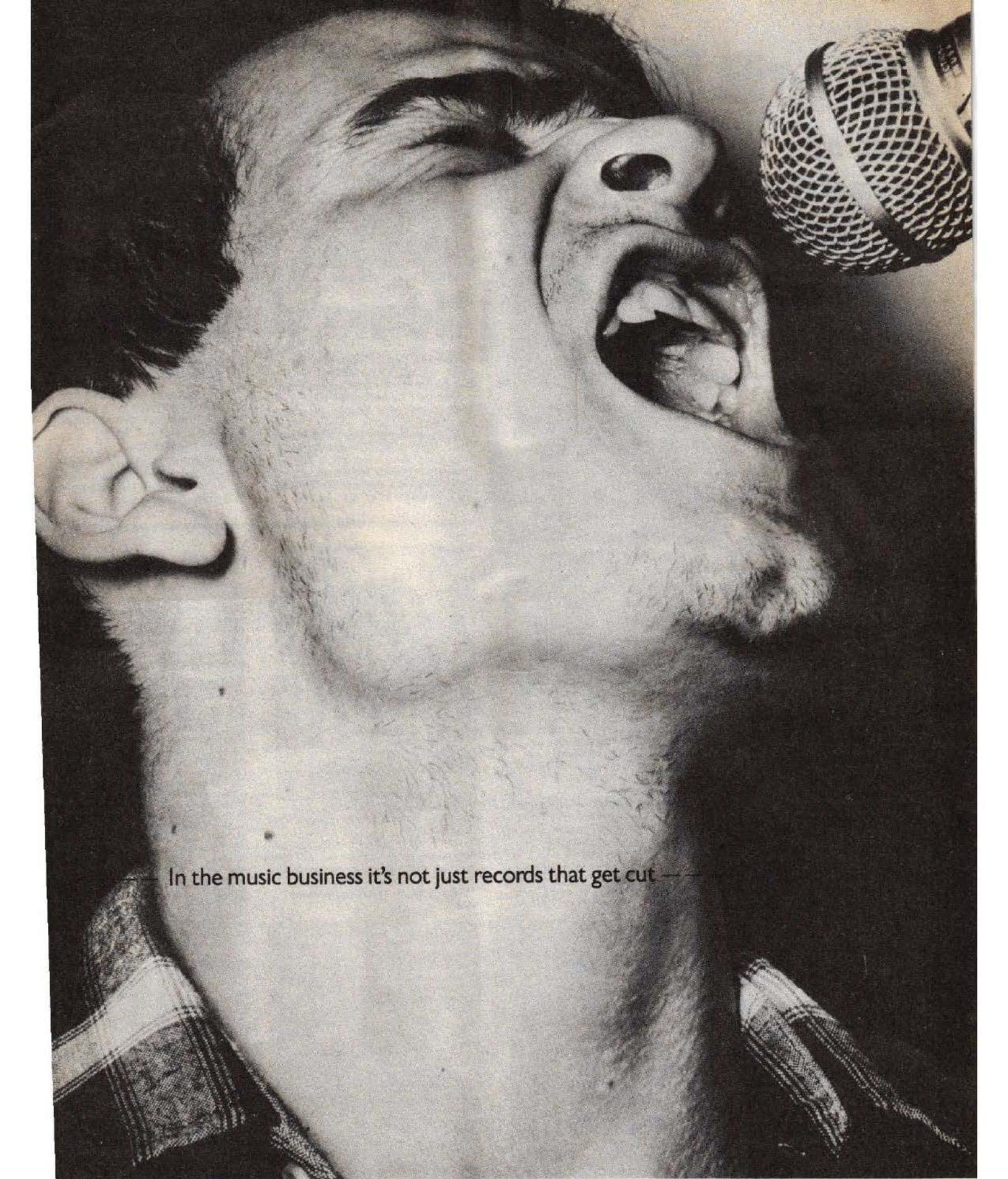
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News

Clare off

ALTERED IMAGES have split. Lead singer Clare Grogan decided to quit the group last week, and the other members will go their separate ways. But Clare will continue recording as a solo artist, as well as continuing her film career.

She is to appear in a new film 'Comfort And Joy' which is directed by Bill Forsyth — the man who directed 'Gregory's Girl' which bought Clare into the public eye in the first place.

Johnny McElhone and Tony McDavid will form a new band together while Steve Lironi is in London for talks with other musicians.



Fresh juice

ORANGE JUICE bring out a new single next week.

The song's called 'Bridge' and is released on February 3. It is backed with a new song 'Out For The Count'. It is the first number to be produced by reggae producer Dennis Bovell, who has also worked with the group on a mini-album which will be out next month.

Orange Juice now only comprise Edwyn Collins and drummer Zeke Manyika as David McClymont and Malcom Ross quit the group at the end of last year.

But a new-look Orange Juice should be going out on the road early in the spring.



MARILYN BRINGS out a follow-up to his debut hit 'Calling Your Name' next week.

The new song's called 'Cry And Be Free' and comes out on February 3. It's backed with 'Running', and both songs were produced by Clive Langer and Alan Winstanley.

After the rain

MADNESS RELEASE a follow-up to their 'Sun And The Rain' hit next week.

The new song is called 'Michael Caine' and comes on January 30. It's backed with 'If You Think There's Something'.



Pic by Paul Cox

JULIAN COPE goes out on the road for his first solo tour in March.

And the ex Teardrop Explodes leader brings out an album 'World Shut Your Mouth' on February 17. It includes his recent single 'Sunshine Playroom'.

Live dates start at Lancaster University on March 16. Then Newcastle City Hall 20, Manchester Hacienda 22, Liverpool Royal Court 23, Birmingham Odeon 24, London Hammersmith Palais 25, Bristol Studio 26 and Guildford Civic Hall 27.

have Herbie Hancock while the Manchester section comes from the Hacienda and features Madonna and the Factory All-Stars, which has members from Factory groups New Order and Quango Quango playing as one group. Pat Phoenix will be dropping in as well, apparently, but presumably not dancing!



TILBROOK 'N' DIFFORD: remember these men?

Name droppers

SQUEEZE LEADERS Glenn Tilbrook and Chris Difford are all set to blast into action this year.

The pair have formed a new group and have already recorded an album.

They went into the studio last year, and recorded material with producer Tony Visconti — the man responsible for much of David Bowie's early work as well as T.Rex. But they are keeping

details of the album and its musicians top secret.

Their management company could only confirm that the two will continue to work together, and the group will be a permanent line-up.

The album is due out in April, although a single might come out sooner. They will not be retaining the name Squeeze.



KAJAGOOGOO RETURN to the limelight with a new single out next month.

The song is called 'Lion's Mouth' and is released on February 20. It is backed with an instrumental 'The Garden'. It's their first single since 'The big Apple' hit the charts last year.

SATURDAY starts off with 'Saturday Superstore' (BBC1, 9.30am) and has the Thompson Twins and Van Halen. 'The Saturday Show' (ITV, 10.30) tries to take your attention away from its rival with new group Matt Bianco. 'Hitsville USA' (Radio One, 1.00pm) looks at Motown up until 1964. Garbo's 'Other Side Of The Tracks' (C4, 6.00pm) has Tina Turner and Rick Springfield. And the other Saturday regular 'Sight And Sound In Concert' (BBC2/Radio One, 6.50pm) features the Europeans recorded at the Gold Diggers in down town Chippenham.

SUNDAY'S 'The Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.00pm) has interesting teams with Tom Bailey, Kirsty MacColl and Mike Percy of Dead Or Alive versus Steve Lillywhite, Marilyn and Adrian Just.

WEDNESDAY regular 'Razzmatazz' (ITV, 4.50pm) is an Eddy Grant special with a massive interview with the man, plus footage of three songs.

Tour extras

THE THOMPSON TWINS, Simple Minds, Hall & Oates and Spear Of Destiny have all added dates to their tours.

●SIMPLE MINDS now play a matinee show at the Belfast Ulster Hall on February 22 and a fourth night at the Glasgow Barrowland Ballroom on March 1.

●THE THOMPSON TWINS have added two extra nights at the London Hammersmith Odeon, which means they now play the venue from March 1 to 5, as well as extra dates at Gloucester Leisure Centre on February 23, Crawley Leisure Centre 24, Bristol Colston Hall 27, Nottingham Royal Centre March 14, Birmingham Odeon 18, Lancaster University 20 and Birmingham Odeon 24.

●SPEAR OF DESTINY'S extra show is at the Ayr Pavilion on February 20. They are also joined by a new sax player Mickey Donnelly who replaces John Boy Leonard.

●HALL & OATES have added an extra night at the London Wembley Arena on March 10. Tickets are £8, £7 and £6 and are available from the Wembley box office in person or with a cheque sent in with a SAE to Wembley Box Office, Wembley, Middlesex. Cheques should be made payable to Wembley Stadium Ltd.



Day out

ULTRAVOX HAVE a new single out next week.

The song is called 'One Small Day' and comes out on February 3. And it taken from a new album which should be out in a couple of months.

TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) is a dance special from Manchester and Newcastle. In the normal studio they

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Take that to the bank

THE BANK ROBBERS go out on the road next month following the release of their 'Jenny' single.

They play Reading Caribbean on February 3, Coventry General Wolfe 4, London Westfield College 9, Dudley JBS 11, London Brixton Fridge 16, Gwynedd Bangor University 17, Bath Mole's Club 18, London Marquee 21 and Coventry Warwick University 25.

● **BOURGIE BOURGIE** bring out their first-ever single on February 6.

It's called 'Breaking Point' and on the B side is 'Apres Ski'. 'Breaking Point' is produced by Care's Ian Broudie (responsible for Echo & The Bunnymen's 'Rescue') and Altered Images' Stephen Lironi produced the flip side.

The group are due to go on the road shortly, and they record their debut album in April.

● **GENESIS** release a new single 'Illegal Alien' on January 30.

The song is taken from their 'Genesis' album and is backed with a live version of 'Turn It On Again'. On the 12-inch version the group perform versions of several sixties hits.

● **QUIET RIOT** come over to Britain for a tour in March.

They play Newcastle City Hall on March 2, Leeds University 3, Manchester Apollo 4, Birmingham Odeon 5, Cardiff St David's Hall 6 and London Hammersmith Odeon 7.

A new single will come out at the same time to follow up their 'Metal Health' hit.

● **BOW WOW WOW** have reformed... without Annabella Lwin, who was sacked last year.

But the band have now called themselves The Chiefs Of Relief and are currently looking for a record label. They have fixed up two live dates at Birmingham Aston University on January 27 and Manchester Hacienda February 1.



PAUL WELLER: styling by Plymouth Port Authority

Mood music

THE STYLE COUNCIL bring out their new single next month... and it will be 'My Ever Changing Moods', just as **RECORD MIRROR** exclusively revealed last week.

On the B-side is another Mick Talbot number 'Mick's Company' while the 12-inch has an extra number 'Spring, Summer, Autumn'. The single is released on February 10.

And the debut Style Council album has also been completed. It is called 'Cafe

Bleu', but a release date has yet to be finalised. Sources close to the group say the LP includes five instrumental tracks.

The Style Council have also said that they **WILL** be going out on the road shortly.

"The live dates that were cancelled last year have been rescheduled and the shows will go out under the title 'Council Meetings'," said a statement last week.

Tina's Crusaders

TINA TURNER brings out a new single next month... and she's teamed up with the Crusaders for the new record.

The new song is a version of the Beatles' 'Help' and comes out on February 13. On the B side is 'Rock 'n' Roll Widow' although the Crusaders don't feature on that cut. She starts her tour this week.

More, more, MOR

THE PRETENDERS have a new single 'Middle Of The Road' out on February 3.

It is taken from their 'Learning To Crawl' album and is backed with another LP track 'Watching The Clothes'. A 12-inch version of the song is due to be released shortly.

● **IT'S IMMATERIAL** bring out a reworked version of their 'A Gigantic Raft (In The Philippines)' single on February 3.

News

Getting organised

DAVID GRANT releases a double-A side single this week.

It's called 'Organise'/'Wrap Yourself Around Me' and is taken from his 'David Grant' album which was released at the end of last year.

A 12-inch version features an extra track 'Kiss Away The Blues'.

Drum up support

CARMEL GOES out on the road in March for a tour to promote her new album 'The Drum Is Everything' which comes out on February 24.

Dates are at Aberdeen Fusion on March 1, Edinburgh University 2, Glasgow Mayfair 3, Leicester Polytechnic 6, Norwich East Anglia University 7, Birmingham Aston University 9, Manchester Polytechnic 10, Sheffield Crucible Theatre 11, Cardiff New Ocean Club 13, Reading University 17, London Astoria Theatre 18 and Folkestone Leas Cliff Hall 19.

All college dates are open to non-students.

The old Joanna

KOOL & THE GANG bring out a follow-up to their 'Straight Ahead' single next week.

It's called 'Joanna' and is taken from their 'In The Heart' album. The group play three live dates next month in Nottingham and London.



Punch drunk

MARILLION BRING out a new single 'Punch And Judy' next week.

The song is backed with two songs 'Market Square Heroes' and 'Three Boats Down From The Candy'. It's released on January 30.

The group also bring out their second album — which includes the single — next month. It is called 'Fugazi' but a release date has still to be finalised.

And drummer Ian Mosely has officially joined the group, although he doesn't appear on the B side of the single.



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THE TROUBLE with getting a record into the charts is that your mates back home can start resenting you for it.

That's just what's happened to Fiction Factory's bassist Graham McGregor now that 'Feels Like Heaven' has rushed up the top 100 with gay abandon. Some people in his home town of Perth in Scotland think that it means he'll be turning his back on his friends.

"A lot of people have come up and said, will you still speak to me when you're famous," he says. "All I can answer is, of course I will. It's your attitude that's changed, I'm just the same person. The next thing you know, they turn round and say you're big-headed."

That happened when we got a slot on 'Razzmatazz'. I think people are really small-minded about it — they don't know about the work you've put into the record.

"I haven't changed at all. In fact I remember when our first single 'The Ghost Of Love' was played in a local bar while I was there and I felt really embarrassed, I wanted to find some excuse to walk out of the place."

And the group's drummer Mike Ogletree has had the same problem in his home town of Kilmarnock.

"This woman was selling me an ice cream and said the same thing — will you talk to me when famous? I said, all right, I'm famous now, and I'm still talking to you. She went on and on about me being big-headed, although she asked for it, and I was the same person she was talking to two minutes before."

The problem is something that peeves both the lads, but it doesn't get them down as they have found that over a year's work has borne fruits and they still intend to remain in Scotland, anyway.

Along with songwriters Eddie Jordan, Kevin Parton (the lead singer), and Eric Medley, they have been in the studio working on what they think are a range of strong pop songs that combine

simplicity and quality.

But like in many groups you see springing into the charts, they have done a lot of roadwork with virtually no money before getting to this position. It hasn't been an overnight success, with the songwriters all doing the work with the RBs in Scotland and both Mike and Graham doing the same thing with their old bands.

They are relatively unassuming about being lumped in with the Scottish band tradition and their songs.

"There is a lot of talent there, and both of the London bands in general," says Mike.

"Scotland has never been as many bands as it has now, but I spent two weeks trying to get recognised south of the border with my old band, Cuts, January."

"Without saying about here, you don't know how the

business works, but at the same time you can't come down with nothing as it really is a Catch 22. But there's absolutely no embarrassment about being a Scottish band, though."

I would have been worried about joining the band if it wasn't for the quality of the songs.

A lot of the songs have been kept simple so we could play them early live. We didn't over-write, and they were purposely arranged for live work. It also gives the rhythm a bit completely open, which is good for me and Graham with his skin base — it works well as long as we don't get silly about it.

The proof of the success of the song arrangements came at the end of last year when they supported Paul Young on his tour.

Even as a support band, they were applauded loud and

clear. Going on stage to appear in front of such large audiences at such an early stage in their career did cause a few bouts of nerves, though.

"Kevin, who's normally a bit of a lad, spent about an hour in the toilet before we went on stage," says Graham. "We were thinking of ordering a truck-load of Androxes to go along with him! He wasn't too bad after the first few gigs, but to begin with we would start a soundcheck and no one could find him."

Mike has found his own way of overcoming success... meditation.

"Although I think nervousness translates to excitement, which is a really good thing," he says, "I do need to meditate."

"It's something that nearly everybody has to stop themselves going mad. I can't sit for a few minutes and not talk to anybody, just relax and someone wants to talk to me. You can often end up

exhausting people and saying the wrong things, so if you can order yourself shut up for 45 seconds every now and then you can avoid that as well."

SIMON MILLS

Where is my mantra? Meditation with Fiction Factory



SIMPLE MINDS have been away. Away from Glasgow. Taking a trip from British pop. They've moved many miles and they've shifted musical direction. The ambience of 'New Gold Dream' has been replaced by a more direct, dramatic attack. Simple Minds have moved closer to rock music.

"I think the last album was a total thing," says Jim Kerr.

"On the last LP we were obsessed with a pursuit of perfection. The LP was almost coffee table-ish, you could sit down and talk over it.

Although we really liked it, there is another side to us. 'New Gold Dream' was obsessed with a quiet power, willpower. But this album hasn't got any time for dreaminess or willpower, it's really straight for the jugular.

"Our rock is dead hard — it hasn't got rock cliches, but rock dynamism. We're going for the giant sound. A giant sound without pomposity."

Jim Kerr has a slight stammer, but he says all this clear and straight ahead. Kerr sits right in the middle of the Simple Minds mystery; a group that straddle both pop and rock sensibilities and yet remain, after six years, no more than a super cult group. High on tour revenue, low on top ten singles.

"I think it's great, I'd much rather be number 13 for five years than number one for six

By Jim Reid

months. I just think that at our pace, we watch, and learn, and grow, and we know it's us. At our own pace we can handle it as we grow each year. I just think that the chief thing with us is that we really love what we do, and we're getting good at what we do. We do make mistakes as we go along, but we live and learn."

KERR TALKS a lot about Simple Minds working at their own pace, about Simple Minds' forays into foreign parts not being tours, but adventures. He also talks about something called 'the gift of vision'. What I wonder is this novel approach to songwriting?

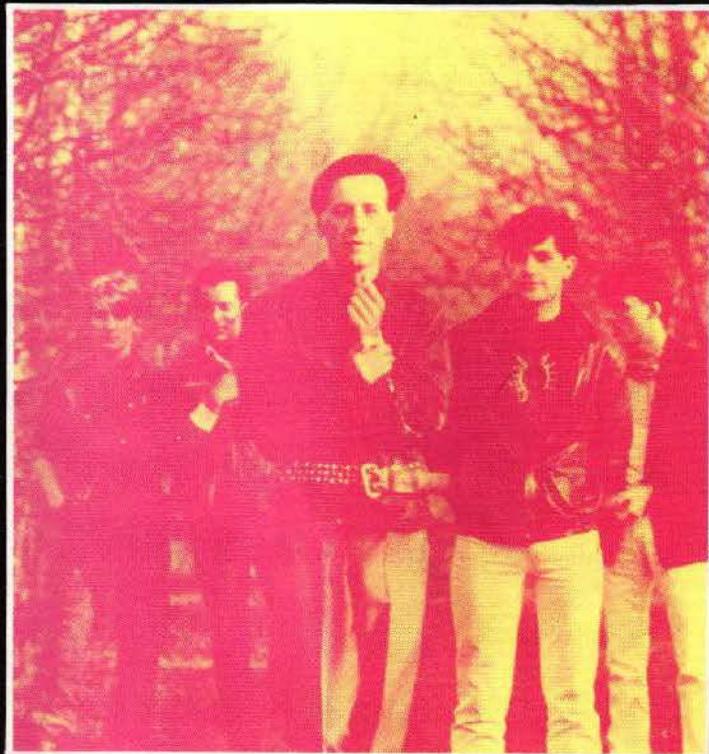
"It's a lot of things — it's a feeling inside, a confidence. The whole inspiration for us comes from living and learning, keeping our eyes and ears open."

That's the artistic approach. But don't pop groups have to bow to commercial pressures as well? What makes Simple Minds take their own route whilst others stand in line for the next video shoot?

"We're just strong. We don't have to make records 'cos we've got a really big live following throughout a lot of countries. We love making records, but it's not our bread and butter, we're satisfied playing live."

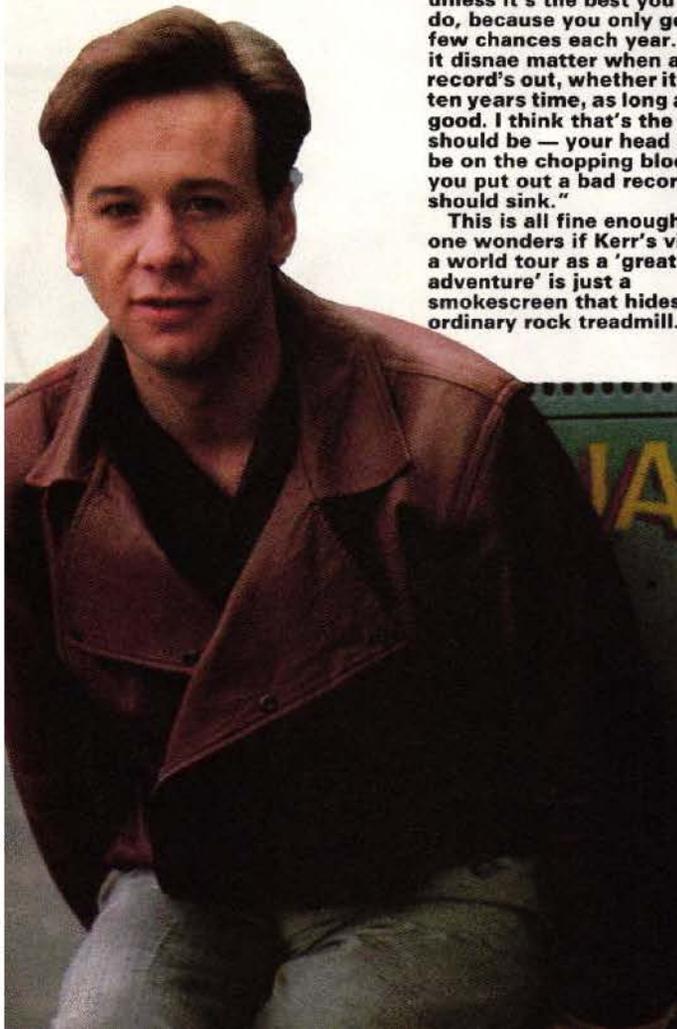
"The trick is not to put anything out unless it's good, unless it's the best you can do, because you only get a few chances each year. For me it disnae matter when a record's out, whether it's in ten years time, as long as it's good. I think that's the way it should be — your head should be on the chopping block, if you put out a bad record it should sink."

This is all fine enough, but one wonders if Kerr's vision of a world tour as a 'great adventure' is just a smokescreen that hides a very ordinary rock treadmill.



MINDER

Jim Kerr back from the road to Katmandu



JAMES KERR



SSU 714R

Similarly it could be argued that the group's use of producer Steve Lillywhite (U2, Big Country) is an attempt to tap America's current infatuation with British rock sounds. Kerr disagrees.

"I don't know what to say — we just wanted to do it. It doesn't matter whether it'll be a good record for Africa or America or what.

"Steve's been going to our gigs for three years and we were going to work with him sometime. We were planning to work with Alex Sadkin and if we worked with him people would have said it was a conscious attempt to break the charts, so you just can't win."

LILLYWHITE'S PRODUCTION certainly gives the group a crisper, harder sound on their current single 'Speed Your Love To Me' and on the forthcoming album 'Sparkle In The Rain'. But this dilemma, the poppier ways of Sadkin or the rockier ways of Lillywhite remains at the heart of Simple Minds failure to break big. Artistically and commercially.

Kerr acknowledges the diversity in the band.

"We've got a better bass and drum section now than any funk band in Britain and a guitarist and keyboards player who could play on Genesis or Roxy albums."

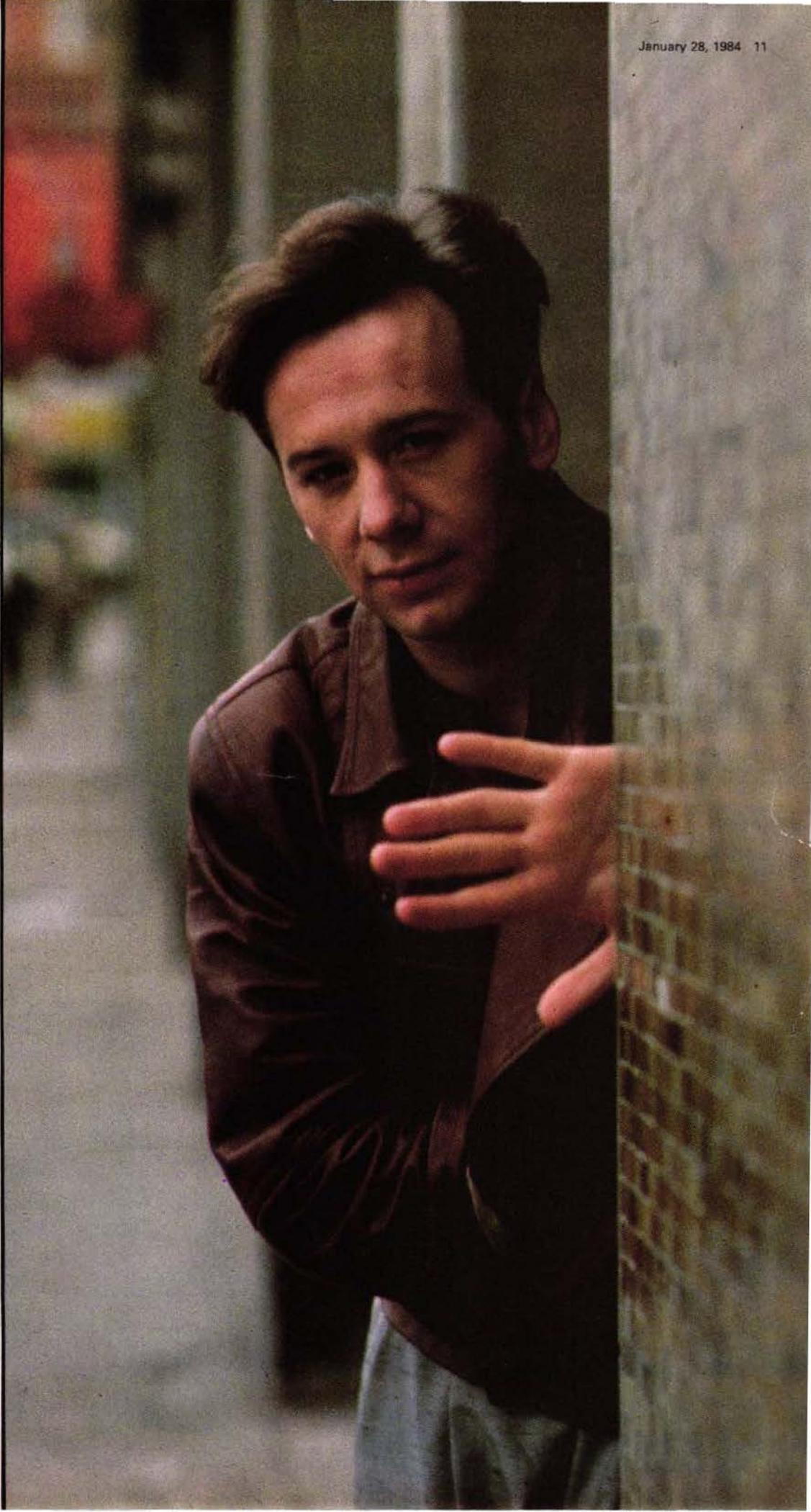
Kerr may be right, but I wonder if that's a strength? I shouldn't think Kerr worries too much about these contradictions, he's happy for his group to be moved by their own creative impetus, not the vagaries of the British pop market. Movement, musical or personal, is never very far from Kerr's mind. Travel, new people, new places are the things from which he draws inspiration.

"Charlie and I went to India last year for a break. We got these motorbikes and went to Katmandu, Nepal and right to the border of Tibet. It's weird when you're thousands of miles from home, but when you're thousands of realities from home it's even stranger.

"You go along these roads that are still being built, and see all these Chinese guys, about the same age as you, working. You're looking at them, but obviously you can't communicate much at all. But there's always something in people's eyes and expression that gets through."

"It's a wee bit like being in a TV documentary. When you're in a drastically different place for a short time you feel like a ghost, you're there but you have to pinch yourself."

Having travelled the world with Kerr, it's a bit disconcerting for me to get on the bus back to Rotherhithe. Jim's attitude may smack of retention, but as long as Simple Minds continue to pursue their own course, I'm not going to knock it. Gosh, next stop Bermondsey...



FRANKIE

goes too far

FAD GADGET? Man or myth, group or enigma — who or what is Fad ...?

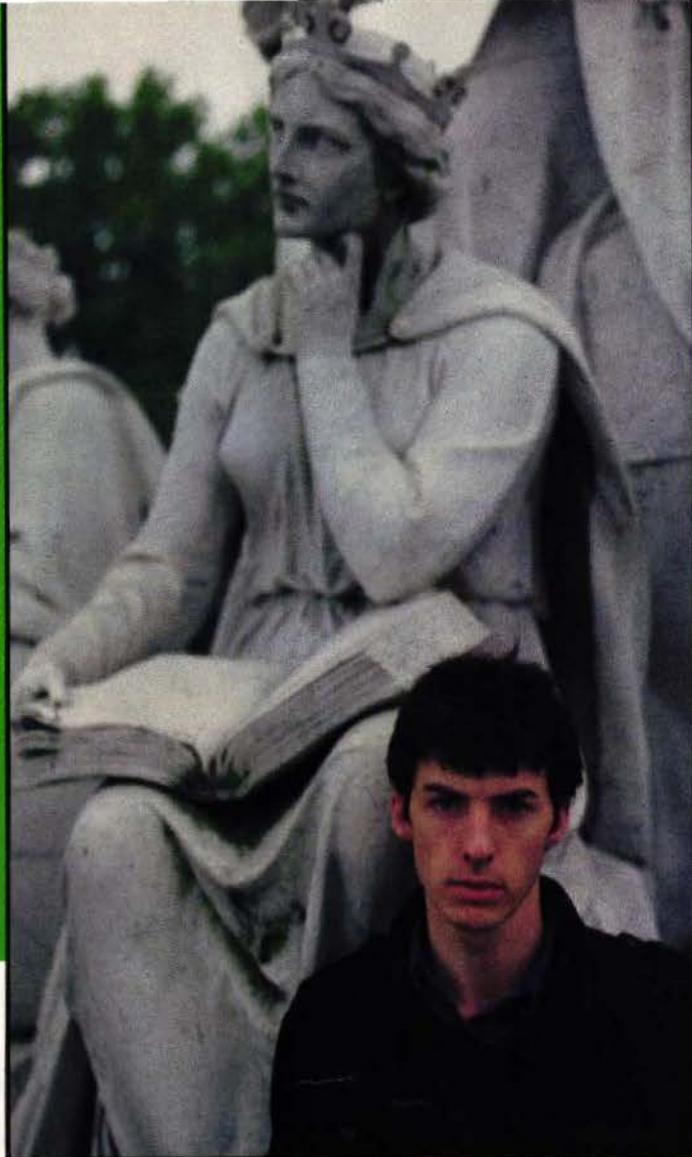
... formally a solo performance artist, then various permutations of punk-electronic, now a fully fledged band on the verge of rejecting electronics forever — all masterminded by the frail figure of Mad Fad himself, the psychotically calm Frank Tovey.

From Frank's initial dabbings with drum machines, crushingly unfashionable in the era of the punky thrash, there's always been something unsettling about his music — a seething tin of worms, something nasty down in the callars of his mind covered by a gossamer veneer of melodic respectability.

'Back To Nature', Frank's first offering, was an electro classic, a contemporary of the Human League's 'Electronically Yours ...' EP and the pointer towards the deluge under which we now languish. His latest single 'Collapsing New People' has just entered the RM 100.

How far would you consider going to temper your work to achieve pop success? "Everything I do is based on a gut feeling — I can only go so far to please people — I just wouldn't feel right to do something that was immediate but repulsed me. It's not that I don't like pop — all my influences are from pop radio — the Jacksons, Stevie Wonder, T. Rex, Bowie ... then after that stuff like Velvet Underground, Lou Reed, John Cale and Iggy Pop ..."

So what prompted your initial choice to use electronics when



MAD FAD with the band's new triangle player

fuzz guitars were reigning supreme?

"Having been in a really large band at college in Leeds I just wanted to get away from musicians, so I went out and

bought a drum machine, which was hard at the time because there weren't any! I had to use one of those preset home organ ones with the samba and waltz rhythms."

"Then I was lucky to meet Daniel Miller who'd just done 'TVOD' but wasn't sure what to do next. I think his original plan was to use me as a frontman but it soon turned out that I was much happier working alone."

NOW THAT synthesizers are de rigeur requirements for every up 'n coming popster do you still find them interesting to use?

"No. I'm not a musician at all — I can't sit down and work at mastering an instrument so the idea of synthesizers is good because they promote an interest in sound rather than technique — I've always been happier experimenting with sound, though, with tape loops, etc. I had a synth once but I never used it! People are now using synths to replace real sound rather than create new sound. It worries me about the use of the Fairlight/Synclavier/Emulator because you end up with sounds which are OK — they'll do for most pop records — but there's none of the character of those live instruments."

Is that why you intend to go for a fully live line-up now?

"Yes — I want to get away from using backing tapes because they hold you back so much — just as an audience is warming to you they tend to stop!"

Do you believe it's possible to get a more emotional live feeling with a band? "Well, I think that whole soul and emotion thing in music is a bit of a lie. To get up on stage and pretend you're moaning over a lost love is a bit ridiculous — it's all about acting, really."

Don't you rate any of the new breed of 'soul' singers? "It's not real. Alison Moyet has a very powerful voice but she hasn't touched on what's been done before — as regards feeling — I think a lot of it is just heavy breathing!"

Graham K Smith

MARILYN GENTLE gets on her marks



WHEN THE Watusi Brothers started running out of pubs to play in they knew it was time to land a recording contract. The Watusis — who this week release their debut single, a perky, brass and bass directed stomper called '(You Only Want Me For My) Bodywork' — were victims of the great Deptford pub rock slump.

"Our first gig was at the Southern Stars," says Bill Watusi, "but that got changed to a show bar, then we played the Centurion but that stopped putting bands on. The only place left now is the Duke on Creek Road." The band made a momentous decision — they decided to play gigs outside of Deptford. A career was born.

The Watusi Brothers — Bill and Ron Watusi, Sharon Young, Marilyn Gentle and Andy Cunningham — are an oddity in these glossy times: a band that has paid its dues (ie, they can play).

"We were formed 18 months ago," says Bill, "I'd known Ron for ages since we both come from Gillingham. We'd written a load of songs together, but we wanted to get two girls in to do most of the singing. We were aiming for real souly sounds, but of course soul is so fashionable now. Ron mentioned to a friend that we needed two girl singers and Sharon and Marilyn just turned up at our next rehearsal."

Although Sharon and Marilyn are essential to the Watusi sound they may present a stumbling block in the group's quest for an identity. Bill explains: "When we first started off we thought it'd be a great image having two girl singers, but now everybody seems to have girl singers in their band. The record company want to present me and the girls as the front people for the band. But, because what we do is dance music, I hope we can get by without an image."

Jim Reid



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Singles



Pic by LFI

reviewed by
STEWART COPELAND

IN A CATEGORY OF ITS OWN

GEORGE KRANZ 'Din Daa Daa (Trommeltanz)' (Island) Cathartic. It's the sort of thing you hear when you're shopping in Japanese clothes boutiques with multi-coloured neon tube lighting. The kind of clothes store where you see one shirt and everything else is in mirrors. But it's quite a cool record, actually. Obviously the guy has no interest whatsoever in making hit records... this is a dialogue between a chimpanzee and a drummer. The drum's copying all the noises he is making, and they're both saying the same thing to each other.



MATT BIANCO 'Get Out Of Your Lazy Bed' (WEA) A refreshing, jazzy little sound, not bad at all, in fact. It's kind of boogie-woogie, rockabilly, but it's mixed in with some modern technique. Usually these sort of records are boring after a while... once you've heard one, you've heard them all. They've introduced some new tricks, and they've even got an image. If I was a record company man I'd be foaming at the mouth, talking about how big they're going to be. I hope they know what they're doing.

Actually, he's a very good drummer. Probably great fun to dance to. In which case it would be a dialogue between a male disco-hopper's eyeballs and his partner's tits.

DURAN DURAN CATEGORY

QUEEN 'Radio Ga Ga' (EMI) All the records have an amazing conformity of

synthesiser sounds. It's hard to know whether this is a Duran Duran clone group or a Japan clone group. The singing sounds like Bryan Ferry. My God, it's Queen! They realise that they're old fashioned, but they haven't stuck to their guns. I like groups that are belligerently old-fashioned like ZZ Top, who are true to their form. I put it next to the Re-Flex record and the new band sound five times as good, but Queen doing their own thing would be better than Re-Flex. It's not up to stuff like 'Bohemian Rhapsody' — not that I was a big fan, but it was a record you couldn't argue with.

RE-FLEX 'The Politics Of Dancing' (EMI) This is a good record. It should be a hit. They sent me a demo tape of their album asking me if I could plug their chances of supporting us on our tour. A good group, the rest of the album is good, too. It's a pity about the name, it's not very imaginative. They're right in the current bag, but much better than the other clones.

EURYTHMICS CATEGORY

DURAN DURAN 'New Moon On Monday' (EMI) I don't know if it's my record player but the production seems muffled. It doesn't sound like one of their big hits. The chorus isn't bad, but the overall sound is rather like what a lot of other groups are doing these days. It's not as good as 'Girls On Film' or 'Hungry Like The Wolf'.

THOMPSON TWINS 'Doctor Doctor' (Arista) Again there's this amazing uniformity of keyboard sounds, they're all using the same gadgets. I can see the video now, a strange house, a woman disappearing into some doors that close mysteriously behind her, and there's got to be a rose somewhere. It gets better as you listen to it, though, but I don't think it's up to their two biggies. I have a lot of time for these guys, and the single's got a good chance with their name behind it, but the beginning is a bit standard.

CAROL KENYON 'Warrior Woman' (A&M) At first it sounds like a Eurhythmics rip-off session. I wish her all the luck in the world, she's a good singer, and I'd be interested to hear more of her material. She's trying to fit into as many bags as possible here, an interesting record but a bit disjointed. There's a lot of inventiveness in there, but she definitely needs a good backing group behind her.

DONNA SUMMER 'Stop, Look & Listen' (Mercury) Another standard keyboard intro. It's worth waiting for the chorus, and I quite like the record, although I don't know why. It's quite a good record, one-step above OK.

NENA '99 Red Balloons' (Epic) This girl sounds terrific! I would like her home phone number! Oh oh, the record doesn't live up to its husky introduction, they should have kept the first four bars and edited out the rest of the song! The song has serious structural problems, but she has an interesting voice.

EARNEST YOUNG BAND CATEGORY

YIP YIP COYOTE 'Dream Of The West' (IRS) It sounds like Bow Wow Wow. I approve of this group, I saw them live, and they've got the best bass player in the business. I heard the demo version of this, and it's much better. Although they have their own sound, it's too much like Bow Wow Wow. The fault probably lies with the producer.

Q-TIPS 'I Wish It Would Rain' (Reward) I just don't know why Paul Young didn't get discovered so much earlier. The Q-Tips aren't as good as his new band — it's the same sort of thing as Annie Lennox going from third-rate pop band The Tourists to the Eurhythmics. It's not as good as his current stuff, but his voice is great, anyway.

PREFAB SPROUT 'Don't Sing' (Kitchenware) I like the harmonica. It's not the sort of record I'd normally go for, but I quite like it. They're an interesting group, although I don't know whether it will be a hit.

BANK ROBBERS 'Jenny' (EMI) Not bad. There are some structural problems, but they've got some good ideas, and they outweigh the bad things. Probably a good fun group to watch at the Marquee.

MEL BROOKES 'To Be Or Not To Be (Hitler Rap)' (Island) It's so realistic you would never have guessed it's Mel Brookes until you hear the words. You can't hear it clearly enough to get the gag, it's lost in the mix. A pity.

EARNEST OLD BAND CATEGORY

ECHO & THE BUNNYMEN 'The Killing Moon' (Korova) I approve, but I don't really like their music. I saw them and enjoyed the show, a lot. But they're too far along in their career to still be doing one-note guitar solos.

THE REST

THE TRUTH 'No Stone Unturned' (WEA) I don't like this record, it sounds like a sub-Elvis Costello tune. Very straight. Dime a dozen.

JB'S ALL STARS 'Backfield In Motion' (RCA) They're trying to be cool. The last time I was impressed by a white group doing black music was the Average White Band. This really is a case of ripping off another form.

THIRD WORLD 'Lagos Jump' (CBS) They've done some great songs but they've become so showbizzy, a sort of Las Vegas reggae band. But I actually quite like this record, it's worthy of notice.

CHRISTINE McVIE 'Got A Hold On Me' (Warner Brothers) Sounds just like Fleetwood Mac. I don't actually mind it that much, I quite like the big Mac albums. I listen to them when I feel I don't want to be threatened by anything, I listen to them when I want to have a bath and a cup of tea.

HOT CHOCOLATE 'I Gave You My Heart (Didn't I)' (Rak) It's a non-record. It sounds a bit like Dexys, but I've often thought that Kevin Rowland sounds like Errol. I think Hot Chocolate have come out with a lot of good records, and this isn't one of them. I couldn't care less who he wants to give his heart or soul to.

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Albums

CYNDI LAUPER 'She's So Unusual' (Portrait PRT 25792)

SHE JUST wants to have fun, but this little boy doesn't really want to join in. Cyndi might be one of the most theatrical performers since Kate Bush, but without the benefits of saucy clothes and expansive videos her album is pretty tedious.

How much can a man take of a squeaky voice that lies somewhere between Hilda Ogden singing and a cat being strangled half to death? The novelty of Cyndi's gimmick quickly wears off, believe me.

Granted, her single does boast some pretty ferocious hook lines, but for much of the album Cyndi comes over as a pretty average belter, with tracks like 'She Bop' and 'All Through The Night'. Scratch through the surface and the packaging and you have a higher pitched Pat Benatar.

Cyndi also has an uncomfortable habit of promoting her voice too much, so that the body of a good song like 'When You Were Mine' is drowned in the onslaught of her vocal effects. When she does put a strait-jacket on her voice the results can be very fine, as on 'Time After Time'.

Most of 'She's So Unusual', though, just isn't my idea of a good time. ++
Robin Smith

ELBOW BONES AND THE RACKETEERS 'New York At Dawn' (EMI America AML 7171031)

AT LAST! The new Savannah Band LP ... well, almost.

Way before August Darnell's emphatic romance with the charts and hearts of dear old Blighty as the buccaneering Kid Creole, his musical interests meandered along a smoother, more nostalgic course. Along with half-brother Stony Browder Junior, Darnell realised his lush swing ambitions in the very wonderful Doctor



Pic by Laura Levine

Buzzard's Original Savannah Band. A trio of LPs, marked by a crazily eclectic mix of arrangements, fictitious characters and loopy scenarios saw the band flirt with success (the single 'Cherchez La Femme') before crumbling as Darnell hoisted his Creole character off to pastures new. Brotherly love was at a premium.

Time, however, has started to heal the split and, following some renewed

writing collaborations on the Kid's 'Doppelganger', they're back together with a vengeance on the thinly disguised Elbow Bones record. Smacking once again of the Savannah Band's playful theatricality, 'New York At Dawn' (even the title is steal from a Dr. Buzzard album) features a host of luminaries both real and imagined, including the leading lights of the Creole band bossing the instrumental

FAITH LIFT

JUDAS PRIEST 'Defenders Of The Faith' (CBS 25713)

DEFENDING THE right of heavy metal to be bold, panoramic and inspired, Judas Priest have few peers. They might be getting tubby around the waistline and Halford is beginning to develop a strange resemblance to Pope John Paul II, but the music is still in thundering good trim.

The mighty Priest machine creaks back into action with the best ear searing selection of songs this side of Iron Maiden or the Scorpions. Halford's whiplash voice flexes itself for 'Freewheel Burning', barks through 'Jawbreaker' (what a title) and plunders 'Rock Hard Ride Free', milking it dry of all its fast dramatic action.

The dark Hammer horror side of Priest gets an airing on 'The Sentinel' and 'Eat Me Alive', both tracks with stings in the tail. Anthems abound as well from 'Some Heads Are Gonna Fall' to the colourful chopping choruses of 'Heavy Duty' and the title track. Polish up your wristbands. +++++

Robin Smith

department. Singer Gichy Dan bears a remarkable vocal similarity to Darnell himself, and it requires a detective's tenacity to separate the fact from fiction in the sleeve notes. Suffice to say the tunes in the grooves are an aural pleasure to any fan of Darnell/Browder's Big Band disco blueprints. The girly chorus sighs, the swing horns wheeze, and the cocksure vocals ooze further be-zooted tales of love 'n lowlife. +++++

Graham K Smith

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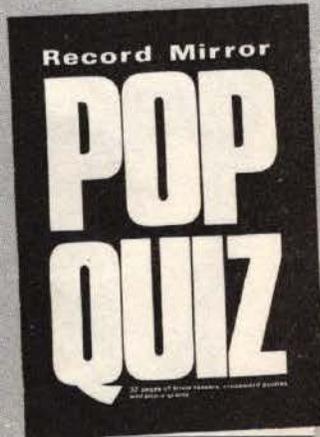
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KORMA CHAMELEON

SHEILA CHANDRA 'Out On My Own' (Indipop SCH1)
MONSOON WERE always a very interesting proposition, bringing East and Western influences together and heaving them up with contemporary electronics to produce a refreshing hybrid. Unfortunately everyone seemed to treat them as a one-off novelty, and they ceased to be a viable chart act.

At least the experience gave Sheila Chandra the chance to visit India and here she's used some of the native influences she's absorbed. As with *Monsoon*, all her songs are written by the decidedly non-Asian Steve Coe and Martin Smith, with guest spots from Indian musicians on Eastern instruments, and while it never quite captures the vitality of 'Ever So Lonely', nothing lacks in the general pleasantness department.

Tablas and sitars waft wispily through, vying with the ubiquitous drum machine and a sparse acoustic guitar/piano backing. In a way it's all far too nice, but since India's in vogue again, Sheila may yet get to place her jewel in the pop crown.+++

Betty Page

JAMES BROWN 'Roots Of A Revolution' (Polydor Revo 1)

SOUL BROTHER number one was 50 last year and just to remind us he was still around he released one corker of a single, 'Bring It On' — faint-hearted folk renewed the faith and the ever faithful simply renewed their acquaintance with Mr Brown's enormous back catalogue.

Lazy cats went straight for 'Solid Gold', a dangerous double LP jam packed with JB's greatest hits. More discerning folk slipped 'Live At The Apollo' on the turntable and sweated '—' swayed with a 20-year-old gem. But t. at wasn't enough, Brown fans are always anxious for more, more, more.

The release of 'Roots Of A Revolution' satisfies that thirst for the moment. Superbly compiled by journalist Cliff White, 'Roots Of A Revolution' traces the first nine years of Brown's recorded career, jumping from the R'n'B, gospel flavoured muses of a hep country boy to the early sixties birth of the hard urban funk.

'Roots Of A Revolution' is both a fine record and an invaluable historical document, lovingly presented, carefully selected. 'Roots' is just that, the genesis of the Soul Brother's career. Brown's firebrand voice and ceaseless spirit make his a career worth documenting. Cliff White's, knowledge of, and devotion to, the man make him the ideal person to do it.+++++

Jim Reid

JOHN LENNON & YOKO ONO 'Milk And Honey' (Polydor POLHS)

ODE DEAR. There, the world's first two word review. Please find enclosed a set of Yoko's odes to John and John's odes to Yoko. Y'see, they had this fantasy that they were, in fact, John and Elizabeth Barrett Browning reincarnated, and if the result of this 'Heart Play' isn't sheer poetry, it has its couplet of moments (geddit?).

If you find the Lennons' public

display of love a little tiresome, there's plenty to wince at, but equally much to be touched by if it moves you.

Lennon's songs have moments of haunting simplicity even if they do tend to sound over-Americanised ('I'm Stepping Out', and 'I Don't Wanna Face It' even sounding like early Talking Heads).

The back-to-basics feel retains the essence of Lennon's talent with words and music, that very thing that has been so over-analysed in the past and will be again and again in the future. But it doesn't need explaining to the ears: jangly rock rhythms, simple emotions, very private feelings shared with the world for the last time. C'est tout.+++

Betty Page

WOMACK & WOMACK 'Love Wars' (Elektra 96-0293-1)

WHEN BACKROOM boys decide it's time they had some of the limelight for themselves, the results are unpredictable to say the least. Cecil and Linda Womack are a husband-and-wife branch of a famous family — he's Bobby's brother, she's Sam Cooke's daughter, and to compress the bio into a matchbox, they've been writing hits, first apart, then together, for about 20 years.

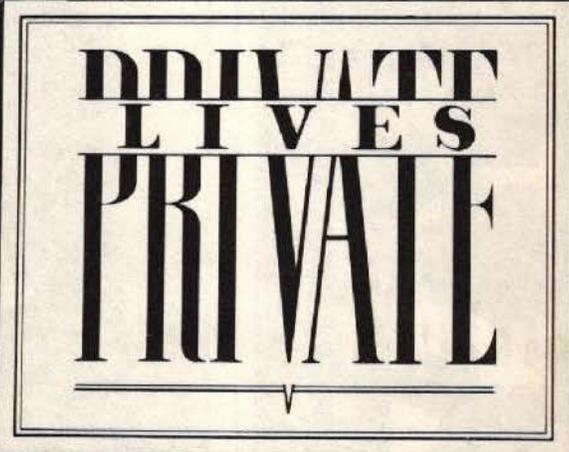
The obvious parallel is with Ashford and Simpson, who've never quite sounded as comfortable with their own songs as other people have. This pair really give the impression they know their way around their tunes, and turn in a version of 'Love TKO' that rivals Teddy Pendergrass's for soul power. The title track and 'APB' are two more examples of their closeasthis, smooth dual delivery, and it makes for a seamless, but soul-steeped, set. They even manage something stylish out of the Stones' 'Angie' and it all sounds a good thing they finally decided to come around the other side of the mike after all these years.++++

Paul Sexton



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LOOK, I just knew sex was going to be big in '84. Not the glossy, cocooned, inaccessible drool stuff of '83, but the harder, upfront, more direct and extreme stuff of which Frankie Goes To Hollywood and the new look Dead Or Alive are made. Slugs and snails and puppy-dog tails as opposed to sugar and spice.

Now, along come the lusty leatherclad limbs of Fashion Mark 7, ready to thrust into the flabby pap pop whirl and right out the other side. This time they could indeed be bound for glory, the feeling's right. They have the finely-honed steely image, guitar heroics from Alan Darby, a new single, 'Eye Talk', which combines their unique driving electro-sound with a fierce popability, a new album 'Twilight Of Idols', which ranges in mood from the soft and gentle extreme to the raunchy and aggressive. Besides which, they just couldn't possibly surpass the series of disasters that came in 1983.

Mulligan catalogues their astonishing run of bad luck roughly like so . . . End 1982, bassist Marlon Recchi has stomach operation . . . vocalist Dee Harriss leaves band . . . touring enforced to satisfy ex-record company . . . discover label

has loss of faith . . . fresh start with new label and line-up, great . . . can't find a producer . . . finish planning new album Jan '83 . . . finally get to Paris to record, drummer Dik Davis involved in hit and run accident, left for dead.

Mulligan was traumatised: "It wasn't just a bump, he was completely disfigured, you just wouldn't believe it now. I thought I could cope, I've seen accidents, but when I actually saw what he looked like, his face wasn't there, it was like a piece of raw meat with one eyeball looking at me. He wasn't unconscious or anything, he just stood up and went 'Linn drums don't f***ing bleed, do they?', like really pissed off, and I was on the verge of fainting and trying to stop him looking in a mirror. This last year has definitely not been our year."

Now, as Darby says, they're coming to the end of a tunnel, having successfully negotiated the many hurdles. Mulligan continues:

"At no point along the line did we compromise, we always stayed in control of the situation, no matter what was going on, and we retained all the little elements that could so easily have escaped."

Via the mighty Epic, their new label identity is De Stijl (inspired by the Dutch art movement that believes the purest form of

aesthetics are the simplest ones).

Mulligan: "It seemed to suit what we were doing 'cos we try to capture all areas of what we do and stamp the same mould on everything. The colours we've always been associated with — pink, black, grey, white and red — are very De Stijl oriented."

AND THUS, a new Fashion is born. Marlon: "It is a launching of the new band to let people know we're still here, 'cos a lot of people think that the band has split up and doesn't exist any more."

So are they part of the Big Brother-year excitments we've all been waiting for? Marlon: "Well, it's 1984, and things come in seven year cycles. 1977 was the Sex Pistols, so I think this year there's going to be a whole new scourge on the charts, and Frankie is the start of it. I think a lot more harder material's going to get into the charts. All the wimp pop is going to disappear."

That naughty black-on-black image that didn't quite fit the New Romantic mood will now be a positive boon. Says Dik: "No disrespect to Dave Harriss, but it didn't really come across then, singing 'Love Shadows' dressed head to foot in leather. But even though there's some quite soft tracks on the album, the way we've been rehearsing they're going to be a lot more aggressive and quite extreme live. A bit like the New York Dolls with synthesisers."

Marlon: "What we wanna do live-wise is just go out and knock people's socks off, just hit them with power. When you used to go and see bands like T-Rex, it was Jesus Christ, *this* is a gig, but you just don't see that with bands now."

Dik: "Darby got a bit of a pasting on the last tour 'cos the guitar was really heavy, but now it's our material they can't accuse him of decimating stuff like 'Move On'."

Marlon: "We have had a certain amount of criticism already, saying it's heavy metal, which it isn't — nowhere near."

Dik: "The funny part was that later in the year Michael Jackson came out with 'Beat It' and Eddie Van Halen's guitar solo. We were really pissed off."

Alan: "It's a matter of bringing down barriers and preconceived ideas about what is heavy metal and what isn't."

Marlon: "Alan's influence comes over stronger on the album guitar-wise, which we're all glad of because by the time it's released guitars will be well back into fashion. Into this Fashion anyway. As far as we were concerned, Alan was the perfect man, 'cos he's gorgeous, he's firm, he's meaty, he's chunky, and he can't half play a good banjo. There's something for everyone on the album, from Bing Crosby to Sid Vicious!"



MULLIGAN SHOWS us how to be a stud

MUSCLE

A LA MODE

FASHION FEEL they've been somewhat unfairly saddled with a restrictive 'sex'n'drugs' image in the past. But the new elpee doesn't exactly discourage the impression. Degenerates, defend thyselfes.

Dik: "It's a very romantic album. There's the tentatively titled 'Wet And Warm', which is very relaxing. 'Hit Girl' is about bondage."

Alan: "'White Line Flyer' is

about Dik's accident!"

Dik: "And 'Slow Down' is about coming down off drugs." Alan: "And 'You In The Night' is very romantic. That *is* to screw to."

So, readers, you can see that there are absolutely no references to sex or drugs at all. But the hapless hedonists make up for it with artistic integrity. Fashion is now a multi-faceted organisation, De Stijl also being an outlet for their other projects.

Mulligan: "It's not a full-time job being in a band. Dik might come up with an idea for something that just isn't quite right for Fashion, but someone else might think it's brilliant. Tin Tin started off with Dik and Stoker from Dexys wanting to do a drum track and in the process Steve Duffy became involved. Same with Darby, he wrote a song that was far too poppy for us that Pete Sinfield thought was

perfect, so again a Fashion spin-off has found a home and will be successful for someone else.

"Also we have Archipelago, our video company, and Standard Information, which is linked to Assorted Images and gives us the chance to do artwork. So between De Stijl and Fashion Matrix we can pursue anything we particularly want, in the same sort of way as William Morris and that English Design School. We have different avenues to pursue rather than being A Group on A Label. Fashion has an identity, a set of politics which is adhered to, but things outside can be pursued."

BETTY PAGE



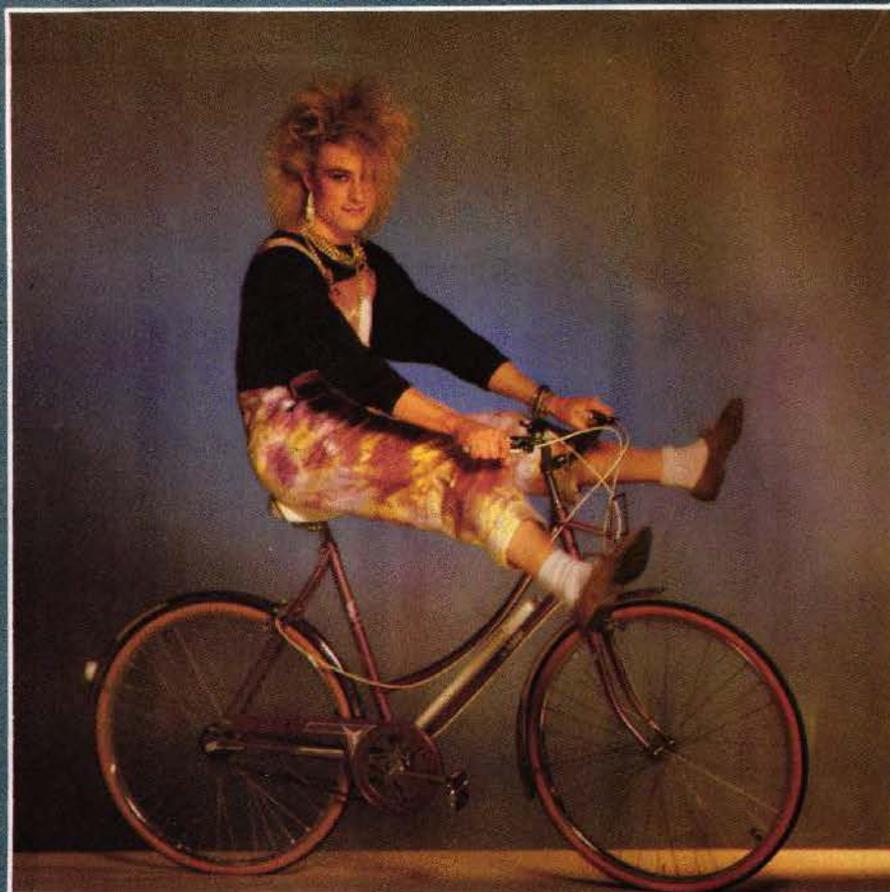
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1



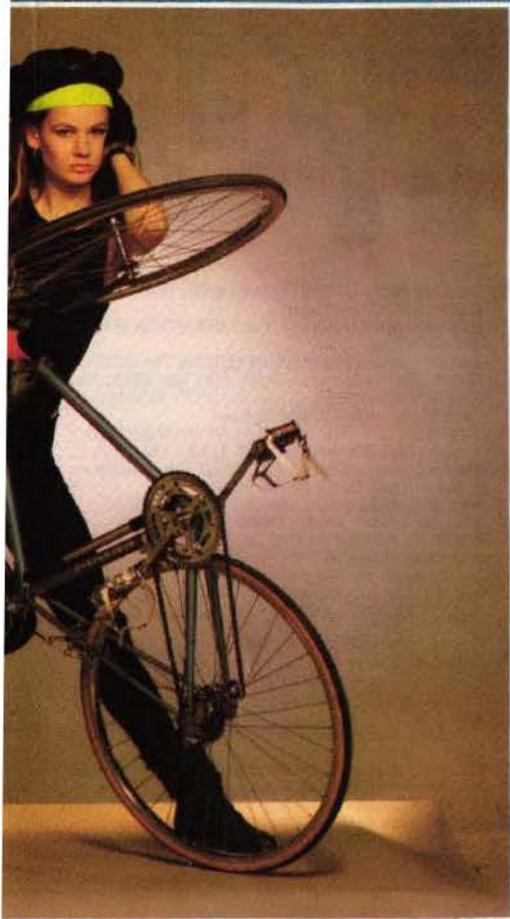
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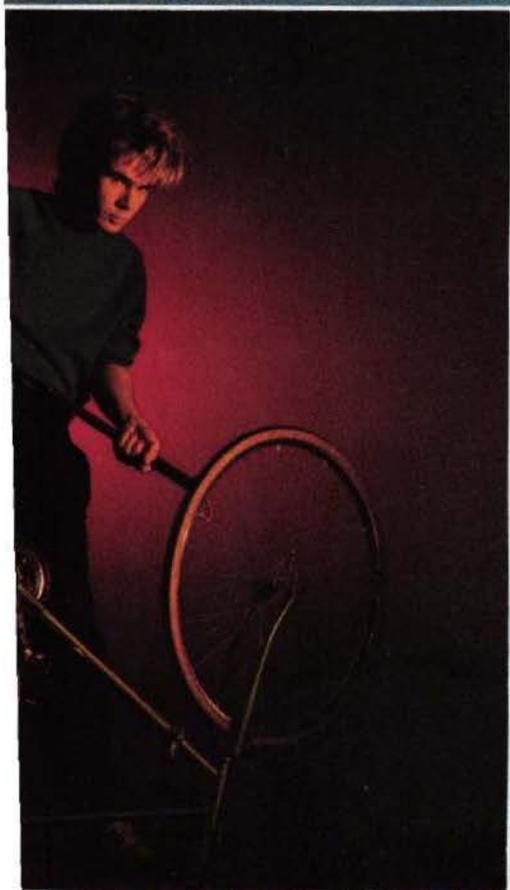
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Styled by Graham K ● Snapped by Paul Cox ● Make up by Sarah Matheson ● Bikes courtesy the Paolo Garbini Cycle Centre, 36 G Bicycle Company, 41/42 Floral St, WC2 ● Youngs BMX Centre, 286 Lee High Road, SE13 ● Boy George photo by Andre Csillag



4



ney St, W1 ● The London



5

IN THESE health 'n fitness conscious days of '84 'Two wheels good — four wheels bad' is the adage bandied by our frolicsome pop personalities. Despite the cold and rain of our glorious British winter the fearless frontierspeople of the hit parade saddle up and ride with a jaunty swagger and a haughty sneer at us petrol-engined roadhogs. It's a long way from sex, drugs and rock 'n roll . . .

1. JUNIOR (*Musical Youth*)

"I love taking the bike [a BMX, of course!] out on Sunday afternoons for a bit of exercise. It's best when it's a bit damp down the country lanes near where I live — it's a lot more fun. I put on some rough clothes for the job and sling them in the washing machine afterwards. I like to get a bit dirty!"

2. SIMON GIRL (*of The Mystery Girls*)

"Why do I ride a bike? 'Cos A&M won't give me enough money to buy a plane just like Gary Numan's. I suppose I should learn to drive but I'm much too timid! I got my bike — a Raleigh Ladies Racer — when I saw an advert for it in a girl's magazine — I had to have it!"

KATE GARNER

"I normally ride a Raleigh Bomber — just like Marilyn and George and Steve Strange — only I had mine first! I ride

when I'm feeling depressed — I put my little Walkman speakers on full blast in the basket and annoy people with electro funk! Dangerous? Well I got knocked off once, but that's probably because of the way I ride!"

4. NIK KERSHAW

"I used to ride a bike a lot when I was a kid but got out of the habit — but then my wife decided I was getting too unhealthy so she bought me a new bike for Christmas. It's a Raleigh town bike and it's a lot less hassle than a car, especially mine 'cos it won't start!"

5. BOY GEORGE

"I use my bike a lot during the summer because it's so easy to get around town. It's only a ten minute ride to my office — and I enjoy being in the open air too. It's great when people see me and do a double take, you just know they're thinking 'No, it can't be . . .'"

RM's definitive guide to THIS WEEK'S Releases

*BENSON, George BAD BENSON CTI (Musidisc France) CTI 9004
 *BENSON, George IN CONCERT CTI (Musidisc France) CTI 9005
 *BERRY, Chuck NEW JUKE BOX HITS Chess (France) 515032
 *BERRY, Chuck ST. LOUIS TO LIVERPOOL Chess (France) 515034
 *BLACK SABBATH THE BEST OF BLACK SABBATH RCA (Australia) STAR-301
 BROWN, Arthur & Craig Leon THE COMPLETE TAPES OF ATOYA KMH 709223
 BROWN, James ROOTS OF A REVOLUTION Polydor REVO 1/REVOG 1 (2LP)
 CLOVEN HOOF CLOVEN HOOF Neat NEAT 1013
 CREAM WHEELS OF FIRE RSO SPDL 2
 CUSSICK, Ian IAN CUSSICK A&M AMLX 68562
 *DAVIS, Blind Joe AMERICAN FOLK BLUES FESTIVAL '65 L&R (West Germany) LR 42056
 *DAVIS, Eddie 'Lockjaw' THE FOX & THE HOUNDS RCA (France) NL 70120
 DEREK & THE DOMINOES LAYLA & OTHER ASSORTED LOVE SONGS RSO SPDL 2 (2LP)
 *DICKIES, The STUKAS OVER DISNEYLAND PVC 6903/PVCC 6903
 DURY, Ian 4000 WEEKS HOLIDAY Polydor POLD 5112/POLDC 5112
 *ELLINGTON, Duke THE COMPLETE 1947-1952 (6 LP BOX SET) CBS (France) 66607
 EUROPEANS, The LIVE A&M SCOT 1
 *EVANS, Bill MONTREUX 11 CTI (Musidisc France) CTI 9011
 *FAME, Georgie MY FAVOURITE SONGS Teldec (Germany) LF8 25646/PF4 25646
 *FARMER, Art/Jim Hall BIG BLUES CTI Musidisc (France) CTI 9015
 *FAYE, Alice GREATEST HITS RCA (Australia) POW-3003
 *FERNANDEZ, Wilhemenia NEGRO SPIRITUALS Milan (France) A192
 *GARLAND, Judy MORE THAN A MEMORY RCA (Australia) POW-3003
 GOLDEN PALOMINOS, The THE GOLDEN PALOMINOS Oao/Rough Trade OAO (UK) 1
 *GRECO, Juliette GRECO '83 Disc AZ (France) AZ 528242/C 528242
 HEADPINS LINE OF FIRE MCA MCF 3196/MCFC 3196
 HELLION HELLION Music For Nations MFN 15 (Mini LP)
 HENDRIX EXPERIENCE, Jimi ELECTRIC LADYLAND Polydor SPDL 3 (2LP)
 KAMOZE, Ini INI KAMOZE Island IMA 7 (Mini LP)
 LEE, Byron, The Dragonaires & Friends JAMAICA'S GOLDEN HITS VOL 2 Dynamic DY 3433
 *LEER, Thijs Van INTROSPECTION, CBS (Holland) 32167
 **LENNON, John/Yoko One MILK AND HONEY-HEART PLAY One Music/Polydor POLH 5/POLHCS/817160-2 (compact disc)
 MAN FRIDAY THE 13TH Picasso PIK 001/PIKC 001
 MARTIN, Juan/RPO SERENADE K-tel NE 1267/CE 2267
 MAU MAUS LIVE AT THE MARPLES Pax PAX 16
 *MERMAN, Ethel GREATEST HITS RCA (Australia) POW-3002
 METGUMNERBONE LIGELIAHORN An A Mission REV 13:18
 *MONKEES, The TAILS OF THE MONKEES Silhouettes (USA) SM-10012
 *MONK, Thelonius TOKYO CONCERT CBS (France) 88627 2LP
 *MULLIGAN, Gerry/Chet Baker CARNEGIE HALL CONCERT VOL 1 CTI (Musidisc France) CTI 9013



JOHN LENNON: Imagine, another album!

*MULLIGAN, Gerry/Chet Baker CARNEGIE HALL CONCERT VOL 2 CTI (Musidisc France) CTI 9014
 NELSON, Ricky ROCKIN' WITH RICKY Ace CH 85
 *ORIGINAL BROADWAY CAST HAIR RCA (France) BL 89084/BK 89084
 ORIGINAL SOUNDTRACK DAMN YANKEES RCA (Australia) LOC 1047
 *ORIGINAL SOUNDTRACK CAST FOR WHOM THE BELL TOLLS RCA (Australia) POW-4026
 ORIGINAL SOUNDTRACK GREASE RSO SPDL 4
 *ORIGINAL SOUNDTRACK HAIR RCA (France) BL 83274/BK 83274 2LP
 *ORIGINAL SOUNDTRACK ONCE UPON A TIME IN THE WEST (ENNIO MORRICONE) RCA (France) NL 70015/NK70015
 ORIGINAL SOUNDTRACK RUMBLE FISHA&M AMLX 64983/CXM 64983
 ORIGINAL SOUNDTRACK SATURDAY NIGHT FEVER RSO SPDL 5 (2LP)
 ORIGINAL SOUNDTRACK SCAR FACE MCA MCF 3198/MCFC 3198
 *ORIGINAL SOUNDTRACK SPELLBOUND RCA (Australia) POW 4025
 *ORIGINAL SOUNDTRACK THE HUNGER Milan (France) ACH 005
 *ORIGINAL SOUNDTRACK ZULU RCA (Australia) POW-4012
 OZZ II THE ASSASSIN Zebra ZEB 2
 *PRESLEY, Elvis RARE ELVIS VOL 3 RCA (Germany) PL 8905
 *PRESLEY, Elvis ALL THE BEST FROM ELVIS PRESLEY RCA (Australia) TPR2-100 2LP
 RAINBOW ON STAGE Polydor SPDL 6 (2LP)
 READING, Bertice BERTICE VIP Records VIR 83001
 RODS, The THE RODS LIVE Music For Nations MFN 16
 *ROGERS, Shorty, THE RAREST RCA (France) NL 70110
 *SHORE, Dinah ONCE UPON A SUMMERTIME RCA (Australia) POW-3004
 *SIMONE, Nina BALTIMORE CTI (Musidisc France) SOUNDTRACK AUF WIEDERSEHEN PET Towerbell AUF 1/ZCAUF 1

*STIVELL, Alan LEGEND — THE NEW ALBUM Disc AZ (France) AZ 475/C 475
 10,000 MANIACS SECRETS OF THE I CHING Christian Burial Music MC 20389
 THIELMANS, Toots SLOW MOTION CBS (Holland) 32229
 THOMAS, Pat VOLUME 2 Earthworks/Rough Trade ERT 1001
 *THUNDERS, Johnny DIARY OF A LOVER PVC (USA) PVC 5907/PVCC 5907
 TOYAH TOYAH TOYAH TOYAH K-tel NE 1268/CE 2268
 *VARIOUS AMERICAN FOLK BLUES FESTIVAL '65 L&R (W.Germany) LR 42025
 VARIOUS BLUSH ON BLACK Blush BLUSH 1
 VARIOUS NIGHT MOVES K-tel NE 1255/CE 2255
 VARIOUS SOUL CLASS OF '66 Kent KENT 011
 VARIOUS THE TUBE K-tel NE 1261/CE 2261
 *VARIOUS THE STORY OF THE BLUES VOL 2 CBS (Holland) 88630 2LP
 *VARIOUS THE ROCKY HORROR SHOW AUDIENCE PARTICIPATION ALBUM Ode (USA) ODE 1032/ODEC 1032 (2LP)
 *VARIOUS WAVE NEWS VOL1 Intercord (Germany) INT 145061 Coloured Vinyl
 *VARIOUS WAVE NEWS VOL 2 Intercord (Germany) INT 145057 Coloured Vinyl
 VARIOUS WET DREAMS Rot ASS
 VARIOUS WOOD SOUN HAV POWER-REGGAE POETRY Heartbeat HB 15
 WHITE, Snowy WHITE FLAMES Towerbell TOWLP 3/ZCTOW 3
 WILLIAMS, Big Joe AMERICAN FOLK BLUES FESTIVAL '65 L&R (W.Germany) LR 42027
 WILLIAMS, Joe AT NEWPORT '63 RCA (France) NL 70119
 WITHERSPOON, Jimmy WHO'S BEEN JIVIN' YOU Ace CH 92
 *Imports

Plastic statistics Singles 104 Albums 111

BRITAIN'S GREATEST ROCK WEEKLY

SOUNDS



THIS WEEK
 Cabaret
 voltaire
 accept
 re-flex
 fiction factory

U.S. Singles

- 1 2 OWNER OF A LONELY HEART, Yes, Atco
 2 3 KARMA CHAMELEON, Culture Club, Virgin/Epic
 3 4 TALKING IN YOUR SLEEP, The Romantics, Nipper
 4 5 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
 5 5 BREAK MY STRIDE, Matthew Wilder, Private
 6 8 JOANNA, Kool & The Gang, De-Lite
 7 2 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
 8 9 RUNNING WITH THE NIGHT, Lionel Richie, Motown
 9 7 TWIST OF FATE, Olivia Newton-John, MCA
 10 12 THAT'S ALL, Genesis, Atlantic
 11 14 THINK OF LAURA, Christopher Cross, Warner Bros.
 12 13 PINK HOUSES, John Cougar Mellencamp, Mercury
 13 11 UNION OF THE SNAKE, Duran Duran, Capitol
 14 16 I STILL CAN'T GET OVER LOVING YOU, Ray Parker, Arista
 15 10 SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
 16 17 HOLIDAY, Madonna, Sire
 17 15 THE CURLY SHUFFLE, Jump 'N The Saddle, Atlantic
 18 22 LET THE MUSIC PLAY, Shannon, Mirage
 19 24 AN INNOCENT MAN, Billy Joel, Columbia
 20 34 JUMP, Van Halen, Warner Bros.
 21 24 MIDDLE OF THE ROAD, The Pretenders, Sire
 22 33 99 LUFTBALLONS, Nena, Epic
 23 31 WRAPPED AROUND YOUR FINGER, The Police, A&M
 24 27 YAH MO B THERE, James Ingram and Michael McDonald, Quest
 25 28 SO BAD, Paul McCartney, Columbia
 26 26 BABY I LIED, Deborah Allen, RCA
 27 36 NOBODY TOLD ME, John Lennon, Polydor
 28 18 TIME WILL REVEAL, DeBarge, Gordy
 29 21 READ 'EM AND WEEP, Barry Manilow, Arista
 30 19 IF I'D BEEN THE ONE, 38 Special, A&M
 31 45 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
 32 38 SEND ME AN ANGEL, Real Life, MCA/Curb
 33 35 NIGHTBIRD, Stevie Nicks, Modern
 34 30 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
 35 32 THE SIGN OF FIRE, The Fixx, MCA
 36 37 REMEMBER THE NIGHT, The Motels, Capitol
 37 48 NEW MOON ON MONDAY, Duran Duran, Capitol
 38 50 BANG YOUR HEAD (METAL HEALTH), Quiet Riot, Epic
 39 41 THE DREAM, Irene Cara, Network/Geffen
 40 54 I WANT A NEW DRUG, Huey Lewis and The News, Chrysalis
 41 51 THIS WOMAN, Kenny Rogers, RCA
 42 47 GIVE IT UP, K.C., Meca
 43 44 EBONY EYES, Rick James and Smokey Robinson, Gordy
 44 — GOT A HOLD ON ME, Christine McVie, Warner Bros.
 45 46 SAVE THE LAST DANCE FOR ME, Dolly Parton, RCA
 46 49 ALMOST OVER YOU, Sheena Easton, EMI-America
 47 23 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
 48 52 THE POLITICS OF DANCING, Re-Flex, Capitol
 49 20 UNDERCOVER OF THE NIGHT, The Rolling Stones, Rolling Stones
 50 43 MAJOR TOM (COMING HOME), Peter Schilling, Elektra
 51 53 (YOU CAN STILL) ROCK 'N ROLL IN AMERICA, Night Ranger, Camel/MCA
 52 58 LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE BITCH, Prince, Warner Bros.
 53 — HERE COMES THE RAIN AGAIN, Eurythmics, RCA
 54 42 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
 55 60 SWEETHEART LIKE YOU, Bob Dylan, Columbia
 56 — FOOTLOOSE, Kenny Loggins, Columbia
 57 29 GOLD, Spandau Ballet, Chrysalis
 58 59 YOU'RE LOOKING LIKE LOVE TO ME, Peabo Bryson/Roberta Flack, Capitol
 59 72 LET'S STAY TOGETHER, Tina Turner, Capitol
 60 70 FOR A ROCKER, Jackson Browne, Asylum

Bullets 61-100

- 62 68 IF ONLY YOU KNEW, Patti LaBelle, Philadelphia International
 68 73 NEW SONG, Howard Jones, Elektra
 69 86 RUNNER, Manfred Mann's Earth Band, Arista
 70 82 LOVE HAS A MIND OF ITS OWN, Donna Summer, Mercury
 71 76 JUST ONE MORE TIME, Headpins, Solid Gold/MCA
 72 80 SHE'S TROUBLE, Musical Youth, MCA
 73 — SOMEBODY'S WATCHING ME, Rockwell, Motown
 74 84 YOU MAKE MY HEART BEAT FASTER, Kim Carnes, EMI-America
 79 83 SOMETHING'S ON YOUR MIND, D Train, Prelude
 81 85 I WILL FOLLOW, U2, Island
 82 — AUTOMATIC, Pointer Sisters, Planet
 83 — RED RED WINE, UB40, A&M
 84 88 BODY TALK, The Deele, Solar
 85 90 OVER MY HEAD, Toni Basil, Chrysalis
 87 — REBEL YELL, Billy Idol, Chrysalis
 89 — VITAMIN L, B.E. Taylor Group, MCA/Sweet City
 93 — REMEMBER WHAT YOU LIKE, Jenny Burton, Atlantic
 94 — TENDER YEARS, John Cafferty & Beaver Brown Band, Scotti Bros.

Compiled by Billboard

U.S. Albums

- 1 1 THRILLER, Michael Jackson, Epic
 2 2 CAN'T SLOW DOWN, Lionel Richie, Motown
 3 4 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
 4 3 WHAT'S NEW, Linda Ronstadt, Asylum
 5 6 90125, Yes, Atco
 6 6 SYNCHRONICITY, The Police, A&M
 7 9 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
 8 8 AN INNOCENT MAN, Billy Joel, Columbia
 9 12 UH-HUH, John Cougar Mellencamp, Riva
 10 10 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
 11 7 METAL HEALTH, Quiet Riot, Pasha
 12 13 ELIMINATOR, ZZ Top, Warner Bros.
 13 14 GENESIS, Genesis, Atlantic
 14 15 PYROMANIA, Def Leppard, Mercury
 15 11 YENTL, Barbra Streisand, Columbia
 16 21 IN HEAT, The Romantics, Nipper
 17 17 THE BIG CHILL, Soundtrack, Motown



- 18 — 1984, Van Halen, Warner Bros.
 19 22 BARK AT THE MOON, Ozzy Osbourne, A&M
 20 16 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
 21 20 GREATEST HITS, Air Supply, Arista
 22 23 SPORTS, Huey Lewis & The News, Chrysalis
 23 19 PIPES OF PEACE, Paul McCartney, Columbia
 24 24 TOUR DE FORCE, 38 Special, A&M
 25 28 SHOUT AT THE DEVIL, Motley Crue, Elektra
 26 18 UNDERCOVER, Rolling Stones, Rolling Stones
 27 27 TWO OF A KIND — SOUNDTRACK, John Travolta/Olivia Newton John, MCA
 28 29 UNDER A BLOOD RED SKY, U2, Island
 29 23 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar
 30 35 TOO LOW FOR ZERO, Elton John, Warner Bros.
 31 31 FLASHDANCE, Soundtrack, Casablanca
 32 25 TWENTY GREATEST HITS, Kenny Rogers, Liberty
 33 33 THE CROSSING, Big Country, Mercury
 34 26 LIVE FROM EARTH, Pat Benatar, Chrysalis
 35 37 COMEDIAN, Eddie Murphy, Columbia
 36 39 IN THE HEART, Kool & The Gang, De-Lite
 37 32 INFIDELS, Bob Dylan, Columbia
 38 38 FRONTIERS, Journey, Columbia
 39 30 GREATEST HITS — VOL II, Barry Manilow, Arista
 40 45 BUSY BODY, Luther Vandross, Epic
 41 42 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
 42 — IN A SPECIAL WAY, DeBarge, Motown
 43 47 LIVING OZ, Rick Springfield, RCA
 44 44 LICK IT UP, Kiss, Mercury
 45 36 1999, Prince, Warner Bros.
 46 48 REBEL YELL, Billy Idol, Chrysalis
 47 49 WOMAN OUT OF CONTROL, Ray Parker Jr., Arista
 48 46 RAPPIN' RODNEY, Rodney Dangerfield, RCA
 49 41 LET'S DANCE, David Bowie, EMI-America
 50 — THE WILD HEART, Stevie Nicks, Modern

Compiled by Billboard

Record Mirror Disco

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

- 1 3 SHARE THE NIGHT, World Premiere, Epic 12in
- 2 1 HOLIDAY, Madonna, Sire 12in
- 3 2 ANOTHER MAN/RAP, Barbara Mason, Streetwave 12in
- 4 6 MAGIC, Circle City Band, US Circle City Records 12in
- 5 8 SERIOUS, Billy Griffin, CBS 12in
- 6 4 AL-NAAFIYSH (THE SOUL), Hashim, Streetwave 12in
- 7 5 THE SOUND OF MUSIC, Dayton, Capitol 12in
- 8 17 DON'T KNOCK IT (UNTIL YOU TRY IT)/PRIVATE PARTY (REMIXES), Bobby Nunn, Motown 12in
- 9 13 LOVIN' YOU, Status IV, US Radar 12in



- 10 14 I WANTED YOUR LOVE/FOR THE SWEETNESS OF YOUR LOVE, Luther Vandross, Epic LP
- 11 19 LET THE MUSIC PLAY/DUB, Shannon, Club 12in
- 12 31 SPICE OF LIFE, Manhattan Transfer, Atlantic 12in
- 13 12 (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Canadian Quality 12in
- 14 7 THRILLER, Michael Jackson, Epic 12in
- 15 48 BABY DOLL (REMIX), Girls Can't Help It, Virgin 12in
- 16 15 STRAIGHT AHEAD, Kool & The Gang, De-Lite 12in
- 17 9 ON THE UPSIDE, Xena, Streetwave 12in
- 18 18 AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in
- 19 39 JOYS OF LIFE, David Joseph, Island LP
- 20 38 STRAIGHT FROM THE HEART (REMIX)/DUB, Fat Larry's Band, Virgin 12in
- 21 27 WHERE IS MY MAN, Eartha Kitt, Record Shack 12in
- 22 11 CUTTIN' HERBIE, The B Boys, Streetwave 12in
- 23 — STREET DANCE (INSTRUMENTAL), Break Machine, Record Shack 12in
- 24 — FRESH (SCRATCH MIX)/FRESH, Tyrone Brunson, US BID 12in
- 25 22 OUT OF SIGHT, Lefturno, US Ascot 12in
- 26 26 RUNNING WITH THE NIGHT (REMIX), Lionel Richie, Motown 12in
- 27 35 DOGGIE BOOGIE BABY, Charles Earland, US Strut 12in
- 28 10 CRAZY CUTS, Grandmixer D.ST., Island 12in
- 29 16 YOU AIN'T GOT NO MONEY, Jaime Lynn, US Salsoul 12in
- 30 41 WHAT ABOUT MY LOVE?, Damaris, US Columbia 12in
- 31 33 THIS LOVE IS FOR REAL/TRULY BAD, Ron Banks, US CBS Associated Records LP

- 32 23 SO DIFFERENT, Kinky Foxx, Sound Of New York 12in
- 33 50 LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in
- 34 37 WISH YOU WERE HERE, First Light, London/Oval 12in
- 35 — TAXI, J. Blackfoot, US Sound Town LP/7in
- 36 40 NO SELL OUT, Malcolm X, US Tommy Boy 12in
- 37 25 WATCH THE CLOSING DOORS/DUB, I.R.T., US RCA 12in
- 38 43 INSIDE LOVE (SO PERSONAL), George Benson, Warner Bros 12in
- 39 32 I WANNA BE WITH YOU, Armenta, Savoir Faire 12in
- 40 — HI, HOW YA DOIN'?, Kenny G, US Arista LP
- 41 75 SECRET LOVE, Evan Rogers, US RCA Victor 12in
- 42 21 JUST CAN'T GET ENOUGH, Lew Kirton, Epic 12in
- 43 24 BIGGER THAN LIFE/LOVE WARS, Lamont Dozier, Demon LP
- 44 29 BIG APPLE NOISE, Trans-Lux, US Master Mix 12in
- 45 58 OUT TO GET YOU, Fascination, Banana 12in
- 46 82 NEVER TOO LATE/INSTRUMENTAL, Julius Brown, US West End 12in
- 47 52 YOU'RE A WINNER/ACTIVATE, Sharon Redd, Prelude 12in
- 48 66 KING OF THE BEAT, Pumpkin, US Profile 12in
- 49 — MIDNIGHT SUN, Mezzoforte, Steinar 12in
- 50 53 EBONY EYES, Rick James & Friend, Gordy 12in
- 51 60 LOVE WILL FIND A WAY/PENNY LOVER/CAN'T SLOW DOWN, Lionel Richie, Motown LP
- 52 68 ELECTRIC BOOGIE (REMIX)/LONG VERSION/DUB 3, Marcia Griffiths, Island 12in
- 53 — LAGOS JUMP, Third World, CBS 12in
- 54 46 A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in
- 55 63 JOYS OF LIFE (REMIX), David Joseph, Island 12in
- 56 36 BAD TIMES, Captain Rapp, US Saturn/Becket 12in
- 57 74 DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway 12in
- 58 — NOT FOR ROCKING, West End, Sound Out 12in
- 59 — BUS STOP/NOTHING'S REAL IN L.A., Oliver Sain, US AVI LP
- 60 — RELAX (US REMIX), Frankie Goes To Hollywood, US Island 12in
- 61 79 I'LL LET YOU SLIDE, Luther Vandross, Epic 12in
- 62 47 FRESH FLESH/INSTRUMENTAL, Tara, US Unlimited God 12in
- 63 57 IN THE NIGHT, Richard Jon Smith, Jive 12in
- 64 49 BEAT WAVE, Warp 9, US Prism 12in
- 65 — YAH MO B THERE, James Ingram/Michael McDonald, Qwest 12in
- 66 42 WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in
- 67 30 LET'S STAY TOGETHER, Tina Turner, Capitol 12in
- 68 59 ALL OF MY LOVIN', Jimmy Williams, US Salsoul 12in
- 69 — IT'S ALRIGHT, NV, Sire 12in
- 70 62 I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in
- 71 69 HOT-HOT-HOT, Arrow, AIR 12in
- 72 — SOMEHOW SOMEWAY, Visual, US Prelude 12in
- 73 — AAH DANCE, Fine Quality featuring Cuz, Sugarhill 12in
- 74 64 (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in
- 75 — HERBIE HANCOCK MEGAMIX/FUTURE SHOCK, Herbie Hancock, CBS 12in
- 76 67 HOW CAN I LOVE AGAIN, O.C. Miller, Orbitone 12in
- 77 51 ACTION, Evelyn 'Champagne' King, RCA 12in
- 78 — GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE (REMIX), Jimmy Helms, Cube 12in
- 79 54 DANCE, LET'S SHAKE IT TONIGHT, Sun, US Air City Records 12in
- 80 — HIGH NOON (REMIX)/SCRATCH THIS, Two Sisters, US Sugarscoop LP
- 81 — BEAT BOX, Art Of Noise, ZTT 12in
- 82 — LOLLIPOP LUV, Bryan Loren, US Philly World 12in
- 83 — CROTONA PARK/FLUTE JUICE/LATIN JAZZ DANCE, Dava Valentin, US GRP LP
- 84 76 I WANT YOUR LOVE/DUB, Major Harris, US Pop Art 12in
- 85 71 B-BOYS BEWARE, Two Sisters, US Sugarscoop 12in

BOYS TOWN/HI-NRG DISCO

EXCLUSIVE TO RECORD MIRROR

- 1 1 EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto 12in promo
- 2 2 HE'S A SAINT HE'S A SINNER/MANPOWER, Miquel Brown, Record Shack LP
- 3 3 YOU'RE A WINNER, Sharon Redd, Prelude 12in
- 4 5 WHERE IS MY MAN, Eartha Kitt, Record Shack 12in
- 5 6 IT'S TOO LATE/INSTRUMENTAL, Simone, KRP 12in
- 6 4 RELAX (US REMIX)/(SEX MIX)/7in EDIT, Frankie Goes To Hollywood, US Island/ZTT 12in
- 7 9 I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in
- 8 10 SWEET TEMPTATION, Gem, US Street King 12in
- 9 30= I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack 12in
- 10 11 LOVE ON THE ROCKS (REMIX), Lama, US Disconet LP
- 11 8 ROCKET TO YOUR HEART (REMIX)/ZARAH/REACH OUT & I'LL BE THERE, Lisa/Nina Hagen/Dynamic 7, US Hot Tracks LP
- 12 15 REPUTATION, Bobby "O", Dutch BMC LP
- 13 27 LIFE IS THE REASON/INSTRUMENTAL, "Norma", ERC 12in
- 14 20 LET THE MUSIC PLAY/DUB, Shannon, Club 12in
- 15 13 I'M THE ONE/I CLOSE MY EYES AND COUNT TO TEN/SAVE YOURSELF FOR ME, Charade/Simon Orchestra/Dee Dee Martin, Passion LP/12in twin-pack

- 16 12 SKIING IN THE SNOW, Laura Pallas, Record Shack 12in
- 17 23 EVERLASTING LOVE, Vicki Sue Robinson, US Profile 12in
- 18 7 DIDN'T SAY A WORD (MEGAMIX), Shirley Lewis, Electricity 12in
- 19 — DANGER, Flirts, Canadian Unidisc 12in
- 20 17 HOLIDAY, Madonna, Sire 12in
- 21 18 WHERE ARE YOU NOW, Cerrone, Record Shack 12in
- 22 14 GOING THROUGH THE MOTIONS, Danny Lugo & Destination, US C&M 12in
- 23 — I'VE GOT THE MUSIC IN ME, Yvonne K, Italian X Electric 12in
- 24 16 LA CAGE AUX FOLLES, Le Jeté, Dance/Pinnacle 12in
- 25 28 YOU CAN DANCE, Motion, Canadian DBA 12in
- 26 30= GET READY/FREAK MIX, X-Ray Connection, Dutch Break 12in
- 27 19 HOW ABOUT IT, M.D.M.C., Dutch High Fashion 12in
- 28 — STRANGERS IN THE NIGHT, Baumann, US Portrait 12in
- 29 — COUNTDOWN HERE I COME, Kofi & The Love Tones, Electricity 12in white label
- 30= — BALLET DANCER, Electric Theatre, German Mercury 12in
- 30= — LET'S BREAK, Master Genius, Dutch Break 12in
- 30= 26 ON THE GRID (REMIX), Lime, US Prism 12in
- 30= 25 DOCTOR LOVE (MEGA DUB REMIX), First Choice, US Salsoul 12in

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Shirley Lewis

DIDN'T SAY A WORD

12" — ELECT 1

Contains megamix instrumental dub and radio version.
MIXED BY IAN LEVINE

Electricity Records

Simone

IT'S TOO LATE

12" — KRPT. 102 Contains vocal megamix/instrumental.

7" — KRPT. 102 Contains "I can feel the ice melting" on B side.
MIXED BY IAN LEVINE

KRP Records

Order from PRT 01-840-3344

Help!

WHILE listening to the David Jensen show on the radio a while ago, I heard about a place in Deptford where people can go to learn a musical instrument and also practise with their bands. I've heard it is very cheap to join. Can you put me in touch?

R, South London

● For full fax on the range of musical instrument workshops on offer, covering all musical styles, including jazz, rock and reggae, and possibilities for band rehearsal, contact Lewisham Academy Of Music, 77, Watson Street, London SE8. (Tel: 01-691 0307). Membership is only 60p a month.

MY MATE and I are having an argument about the following. A boy (say he's called Joe) decides to start a small business. He discovers that for the first year of trading he will make £10,000 profit, and after that be guaranteed £15,000 a year, each year, for the rest of his life. But he needs time to run the business. As he's only 14, would he be able to leave school two years early to start this business?

Please reply. This could save a friendship.

Dave, UK

● Someone you know? This one sounds like a school maths problem with a difference. Sad to say, even if you are an embryonic financial wizard (and, without previous experience, you'd need to be pretty clever to make that profit on a new enterprise), you won't be able to leave school until you're 16.

Even then, there might be problems in launching your project and making it as a full-time entrepreneur. Although there is legally no restriction

Too shy . . .

REALLY would like to ask out a girl who lives on the same road as me, but when it comes to girls I don't seem to have any courage. My friends says I'm too shy and I should try to talk to her or to other girls. I don't think she'll got out with me as her mother knows mine and might tell her. She's 16 and I'm a year older.

G, Scotland

● Your mate is right. Talking to girls and getting to know them as people will help build your general confidence in female company. Honest! Perhaps you'll find it easier to break the ice with someone like your friend around. He doesn't sound shy at all.

Or, why not show the girl you like that you're interested just by smiling and saying hello. It won't break your face. And, once you've kicked-off the communication, take it from there.

As you're living on the same street, she may already know the way you feel, through the grapevine, and, for all you know, your mum and her mother may be waiting for the next instalment with bated breath. Get with it.

. . . Too bold

LAST YEAR, whilst on holiday in France I decided to venture onto a naturist beach. And, after the initial shyness/embarrassment stage, I thoroughly enjoyed myself. It is very difficult to describe that feeling of freedom and complete relaxation.

Could you put me in touch with any naturist clubs or groups. I'm male, single and 20 years of age.

Gordon, Glasgow

● Most UK based naturist groups cater strictly for married couples or families and, for obvious reasons, are as wary of young, single men as they are of Sunday newspaper reporters!

But, to get in touch with the two groups in this country open to membership by young, single people, and to find out more about naturism in this chilly climate, drop a line, enclosing an s.a.e. to Central Council For British Naturism, Assurance House, 35/41, Hazelwood Road, Northampton. (Tel: Northampton 20361).

A useful publication, 'Free Sun' by Phil Vallack (Publisher — John Waite) offers a guide to the naturist beaches of Europe.

on starting a business at any age, 18 is still the magic year of majority and you can't sign contracts in your own right or sue and be sued until you have the golden key.

I'M ON social security and am not sure about exactly what I'm eligible to claim. Where can I get in touch with the claimants' union?

Jill, UK

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.

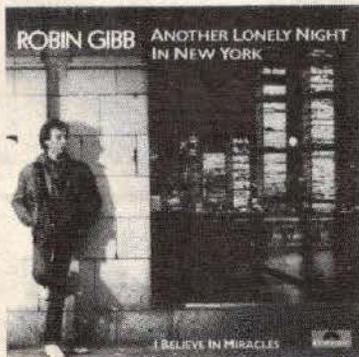
● We don't know your exact location, so to check out the group which is working on behalf of claimants in your area, simply drop a line for advice and information to Federation Of Claimants' Unions, Bethnal Green Rights Shop, 296, Bethnal Green Road, London E2. (Tel: 01-739 4173). The Federation publishes several useful booklets including 'Women And Social Security', which covers your rights and includes useful sections on unemployment benefit, child benefit, maintenance, supplementary benefits and appeals.

CAN YOU give me an address for The League Against Cruel Sports which I've read about recently. I'm very interested in giving my support.

A.J. Worthing

● Sure thing. This organisation, which campaigns for the abolition of hunting with dogs, including fox hunting, hare coursing, stag hunting and mink hunting and works to establish wildlife sanctuaries in the UK, can be contacted at League Against Cruel Sports, 83, Union Street, London SE1 1SG. (Tel: 01-407 0979). For free info and factsheets send along a stamped addressed envelope. Membership, including a subscription to quarterly magazine 'Cruel Sports' costs £3.00 a year.

ROBIN GIBB



NEW SINGLE
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FROM THE FORTHCOMING ALBUM

AS SEEN ON
THE CANNON & BALL SHOW
LEO SAYER SHOW
SATURDAY SUPERSTORE

T.V.'S TO BE SEEN ON
ROD HULL & EMU 1st FEB.



CAN YOU give me an address for the UB40 fan club if one exists?

Jackie, London

● The club is alive 'n kicking, but potential members are advised to hold your horses for a couple of months. New members won't be taken on board until then.

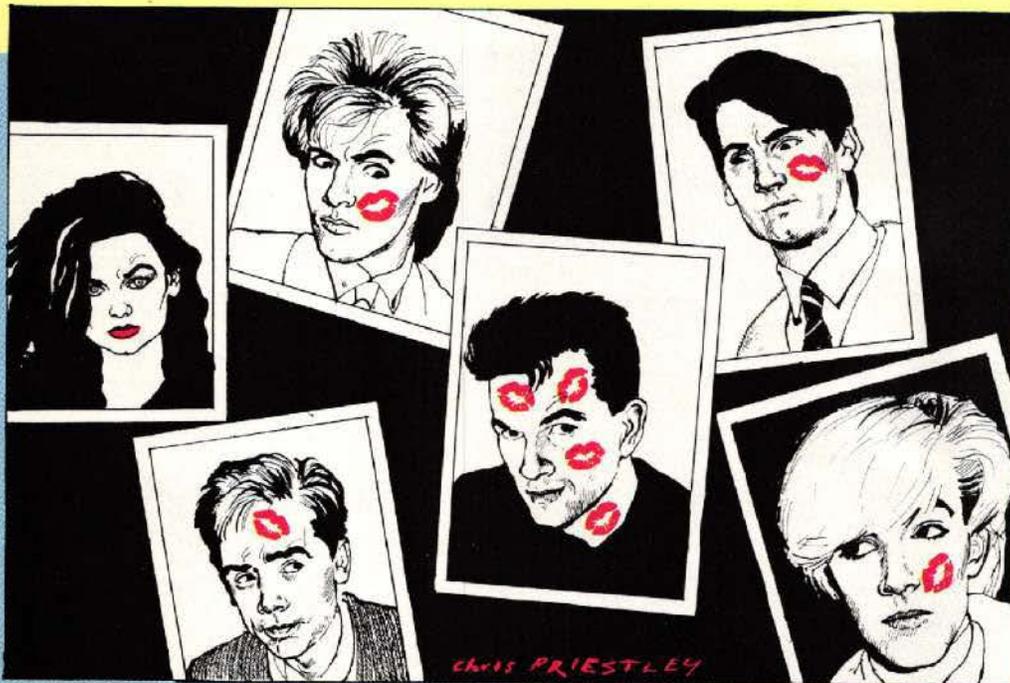
For future reference that much sought after address is UB40 Fan Club, PO Box 117, Birmingham B5 5RD. When contacting any fan club for information, always remember to send along a stamped addressed envelope.

Young Free And Single

IF YOU too are plagued by the prospect of up 'n coming exams and prefer listening to music by The Undertones, U2, Bank Robbers, Siouxsie And The Banshees and The Clash, you have a lot in common with "bored and lonely" Joanne, from Belfast, who wants to hear from y'all, especially anyone into seeing The Clash on February 7. Meanwhile, computer freak Steven, 21, who lives in Aylesbury, would like to hear from girls, girls, girls and so would Graham from Margate, who wants a female penpal doing time behind bars of the prison variety. Any takers? 'Y,F&S' is a free service and all letters are forwarded.

Mailman

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



Flash! Bang! Wallop! What a picture!

THIS INFATUATION nonsense has gone too far. Honestly, my mum likes Nick Heyward, my dad fancies Kate Garner, my sister is in love with Nick Rhodes, and my friend's heart-throb is David Sylvian. Then my nan likes Tony Hadley.

Me, I just sit here with my pictures of Jim Reid and laugh at them all.
Rugged Reid Fan, Rickmansworth, Herts
● *Laugh? Looking at a Jim Reid picture I'd be hysterical!*

I WAS intrigued by that letter from a bloke called Roger a few weeks ago, about blokes wearing dresses.

There's quite a few now who aren't transvestites or anything, who just like wearing skirts.

I saw a band in Nottingham before Xmas called The Skirts and they all wore leather minis which was great.

So chaps — when you go out on the town, put on your best party dress!

Andrew, Sale, Chester
● *Since Boy George has made a million from wearing one I'm surprised more haven't dressed up*

SIMON JONES from Norfolk (Mailman, Jan 7) seems to be

wondering why The Flying Pickets got to number one instead of Paul Young. I thought it was obvious: a) because 'Only You' is a great record, b) because The Flying Pickets can sing properly.

I hope that puts your mind at rest.

Simon, Flying Fan, Hants
● *I thought they played their instruments very well*

IN YOUR issue of December 24, Phil Jorge said that £1.40 for a single is quite reasonable. I think this is ridiculous and there are many ways of bringing prices down:

1. No more picture covers.
2. Cut down the budgets on those extravagant and supposedly meaningful videos.

3. No more free gifts to hype a record into the charts.

4. Put no B side on the single — only 1 in 100 are any good anyway.

If record companies refuse to do these, they could make singles more value for money by:—

1. Putting the 12-inch version on the B side.
2. Putting an old hit on the B side.

My personal solution to these ridiculous prices? I don't buy any singles until they're out of the charts and reduced to half price!

Martin Wilkinson,
Bournemouth, Dorset

● *So you're the one who keeps buying The Tweets' 'Birdie Song'?*

'STAR STYLE'? Don't make me laugh! If you want a real star with more style than you could cope with, check out Allan Clarke of the Hollies — he'd burn a hole through your magazine.

By the way, as you have featured Status Quo at 21st anniversary why not feature the Hollies, still as fresh as ever after 21 years, with new material and some new faces (including an ex-synthesiser player of Gary Numan's)?

P M Quilty, Edinburgh
● *Allan Clarke? Doesn't he manage Scunthorpe United nowadays after a great career for Leeds and England? Love the shirt!*



ALL THE female population seem to have gone absolutely crazy about Michael Jackson, Boy George, Simon Le Bon, and many others too numerous to mention.

So to redress any imbalance which may have occurred, I suggest you print a picture of that fabulous wealthy tart Kim Leslie. Those scintillating good looks combined with the blonde hair and angelic features are enough to make any red blooded male have to take a cold shower immediately. Thank you. Ranking Roger's toast, David Steel's snare drum, Everet Moreton's broken bass string, Saxa's saxophone, Andy Cox's guitar and Dave Wakeling's upside down guitar.



The fact that this spread is girls-only is pure coincidence (honest, Eleanor)



CYNDI, INCIDENTALLY

CYNDI LAUPER used to make old men very happy. When she was a girl she sang for senior citizens in Brooklyn and if she was lucky they'd throw her 25 cent pieces.

Cyndi, whose single 'Girls Just Want to Have Fun' is steaming up the charts, started playing guitar at the age of 12 and writing songs with her sister. Later on she became a folk singer.

"I didn't get into rock and roll until after I'd gone to college for a year and discovered I had some harmonies in my voice. They're like kind of whistle notes."

Cyndi played with keyboard player John Turi in a band called Blue Angel before deciding that a solo career was for her. Her album 'She's So Unusual' will be out shortly and includes a cover version of Prince's 'When You Were Mine', as well as her own material.

"It's dance music, it's experimental music, it's got sensuality and humanity," she says. "My goal is to become not just a successful singer but a complete artist. I want to be a great artist, or really say something and be remembered."

Robin Smith

WARBLING WOPS beware! So popular is celebrated disco chanteuse Gloria Gaynor in the land of lasagne-loving Latinos that the home-grown talent gets nary a look in.

"It was one of the highlights of my career — I inadvertently pushed one of Italy's biggest stars offstage when the audience realised I was in the building. They were chanting my name while this man was singing. 35,000 people — it was wonderful!"

Armed with the pacy 'I Am What I Am', Ms Gaynor is enjoying a revival of fortunes, chartworthy once more, and reminiscent of the heady days of 'I Will Survive' and 'Never Can Say Goodbye'. Originally a gay anthem, 'I Am What I Am' is the theme tune from the hit Broadway musical 'La Cage Aux Folles' (itself a decidedly camp production) and started its life amongst the amphetaminated ranks of Miquel Brown, Sylvester and Eartha Kitt before crossing over into wider sensibilities. Was it a conscious decision to 'go for the gay market'?

"No. I just chose the song because it's a song that can transcend all walks of life. It's not especially a gay song — although it might have been written that way — it's meant for anyone feeling suppressed by anybody. It doesn't matter appealing to gays — I did 'I

Will Survive', which was adopted by gays — they're just a large record-buying public which I'm happy to please. What I'd like to see is people stopping narrowing gays down — they're people."

Are you happy to be known as the Queen Of Disco or would you rather appeal to a broader audience?

"Oh, I love being called the Queen Of Disco — whenever you're

given a title like that it's given out of admiration and love. So it's very flattering but it's not to say I'm not capable of anything else and hopefully my next LP will show the world I can do many different kinds of music. It's got rock sounds, R'n'B, some pop and some ballads."

Have you written any songs for the record?

"I do write but I haven't written

an awful lot. I write one or two songs on each album — I write the lyrics and usually get one of my musicians to write the tune."

What type of singers and writers do you admire?

"Ella Fitzgerald, Frank Sinatra, Nat King Cole, Marvin Gaye, Stevie Wonder — I'd love to work with any of the greats. I'd probably like to try working in musicals — though it's not something I'd make a career of — something like 'Sophisticated Ladies'. If they ever did a musical with songs from Count Basie, or Gershwin, or Cole Porter... I'd like that."

Have you any ambitions outside music?

"Right now my biggest ambition is to make a motion picture of a script I've just finished. I'd rather write than act but singing is the pinnacle. The script is about the entertainment business — it's called 'Some Have It And Some Don't'. There have been a lot of films about the biz which gloss over and show the glamour — no-one has shown all of its facets. The business isn't necessarily bad or good — it's made up of people and so it's going to have its ups and downs, its good side and bad side."

What's an example of the bad side?

"Coming to England yesterday morning after being up all night and going to do a TV show before getting any rest!"

Graham K Smith



Pic by Joe Shutter

GLORIA: pasta glory

FORGET DUNGAREES, monkey boots or cropped hair, feminists should be wearing something like this little number modelled by Carol Kenyon.

"It's my aggressive dominant look for 1984," says Ms Kenyon, whose single 'Warrior Woman' hits the airwaves next week. "These clothes reflect my image of being firmly in control of situations.

"Of course, I believe in women's rights and equality, but at the same time I can retain my femininity as well. I like men to open doors for me.

"I'd like to see career women running for the bus in leather gear with a falcon on their arm. I felt a great warmth and friendliness towards the falcon we took the pictures with. Her name is Maseda and she's so wild and free.

"You can't get away from the fact that females are sensual people. It would be awful if women were the same as men. Nobody has got me under their thumb, but I love to be cared for."

Carol was the girl who put the pizzazz into Heaven 17's 'Temptation' single. She's also done session work for Dexys Midnight Runners and Limahl.

"Heaven 17's engineer had the idea to get me to do 'Temptation'. I got a phone call and we managed to record it in about three takes. My job was to interpret what they wanted and I just let rip. I had a great time on 'Top Of The Pops' — I tried to put some party atmosphere into my routine. I don't go to parties very often but when I do I make sure that everybody gets up on the dance floor.

"Limahl was very good to me as well, although when we recorded 'Only For Love' he seemed to be a bit unsure of the future. I don't suppose that was really surprising because he'd been booted out of Kajagoogoo in pretty horrible circumstances."

25-year-old Carol grew up in Kingsbury, Middlesex. Her Dad would tinkle around on the piano and often she'd join in when he played Tommy Dorsey and Count Basie records.

"I've been singing since I was in my mummy's womb," continues Carol. "I've always had a feeling for song. It's a gift you can do so much with.

"When I was a child I used to make believe I was performing in front of an audience and I was quite a little show off. I guess I've always just wanted to entertain.

"These days I have a three octave voice which is quite unusual. You have to treat your voice like an athlete treats his muscles. You have to build it up and develop it. I listen to everything from Ella Fitzgerald to Kate Bush.

"I admire Annie Lennox. She has a haunting coldness in her voice which is very riveting — I wouldn't even mind doing a duo with her."

Robin Smith

FOWL PLAY

Carol Kenyon all set for an evening at the Salvation Army social club

**Grandmaster
Flash's big tip for**

84

GRANDMASTER FLASH can't help himself. He's fallen for British outfit Girls Can't Help It. He even invited them to support him during their recent 20 date club tour around New York, promoting their breathless single 'Baby Doll'.

This is the second Girls Can't Help It line up and they've completely re-worked 'Baby Doll', which was first out last year. Say hello to original member Billy Adams and new girls Jacqueline Bucknell and cool blonde Samantha Spencer-Lane.

"We've remixed our old single completely," says Billy. "It's a lot heavier now — in American discos you need a pounding beat these days.

"We played some really hairy places in America," says Samantha. "At one place there was a sign saying no guns and knives allowed. We had a white limousine to take us everywhere and a big black bodyguard who searched everyone before they came into the dressing room.

"It came as a bit of a shock when we came back to London and had to catch a number 17 bus back home," laughs Jacqueline.

"At one club in New York we were taken by surprise when the audience started to bark at us like dogs," continues Samantha. "We thought it was because they didn't like us, but apparently it was their way of showing their appreciation. The track 'Atomic Dog' is very big over there."

"We're trying to make our shows very theatrical with very good songs," says Billy. "We all want it to be a very classy set up which is fun to be in as well."

"We could dress in little frilly things and bump and grind, but it's all been done before," says Jacqueline. "We're all heavily into sport, so perhaps we can incorporate a healthy sporty look and feeling into the show."

Robin Smith



GIRLS CAN'T HELP IT

XWORD

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

ACROSS

- 1 Question from Howard Jones (4,2,4)
- 5 It's as easy as this for Martin (1,1,1)
- 9 As worn by Nick (4,3,3,1,4,3)
- 11 Where you'll find Stuart Adamson (2,1,3,7)
- 14 The conditions that suit U2 (5,1,5,3,3)
- 16 And wuthering or in the willows (4)
- 17 & 41 across Not the unemployed's favourite group (3,2,4)
- 18 He wore The Crown (4,4)
- 22 1981 Cure LP (5)
- 23 Just another album from Pink Floyd (3,4)
- 25 ELO's woman (4)
- 26 Part of Bananarama (5)
- 27 & 40 across When The Creatures want it done (5,3)
- 29 & 42 across They stick together (3,4)
- 30 He was leader of the gang (7)
- 34 Dexys number one (4)
- 35 All girl stars (5)
- 36 What Annabella wanted us to do in the country (2,4)
- 37 See 28 down
- 38 Kiki or Simon (3)
- 39 Waterfront singer (4)
- 40 See 27 across
- 41 See 17 across
- 42 See 29 across

DOWN

- 2 A plea from The Twins (4,2,3)
- 3 Up and down for Madness (3,4,3,4)
- 4 Group who had The Look during 1983 (8)
- 6 He was a 20th Century Boy (5)
- 7 1982 hit for Talk Talk (5)
- 8 John, Roger and Andy (6)
- 10 Debut David Essex hit (4,2)

- 12 The Jackson 5 would never let you down in 1970 (3,2,5)
- 13 What Elvis wanted to take to bed (5,4)
- 15 1982 Ultravox hit (4,3,4,4)
- 19 Paul's council partner (4,6)
- 20 He was Crushed By The Wheels Of Industry (5,7)
- 21 He has The Touch (4,7)
- 24 They took The First Picture Of You (5,6)
- 28 & 37 across Heard by Dave Edmunds and Elvis Costello (5,4)
- 31 Not big enough for zero (3,3)
- 32 Debbie Harry solo LP (3,3)
- 33 Earth or Patrol (6)
- 38 1982 Holy Diver (3)

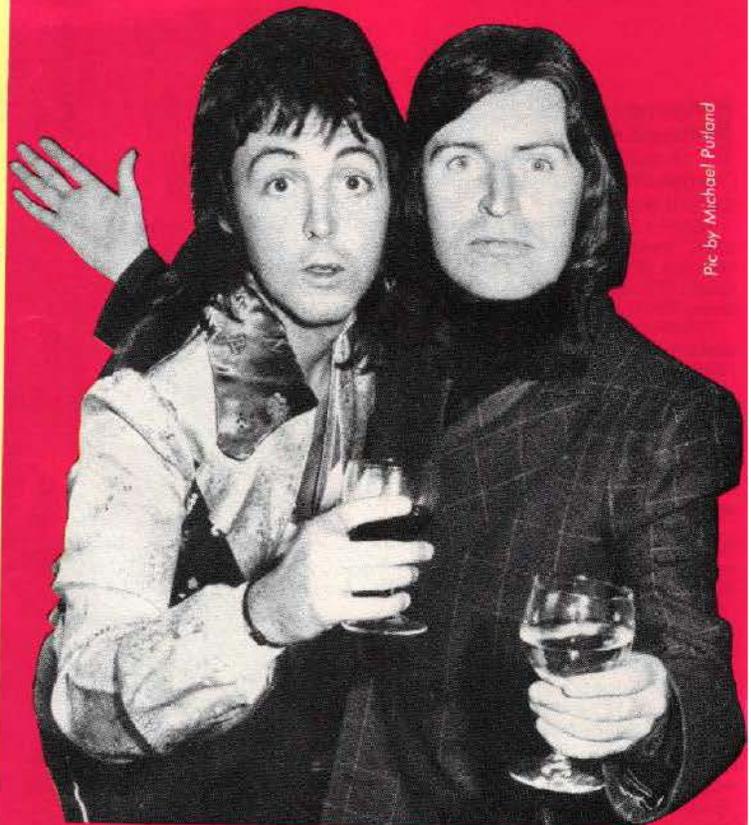
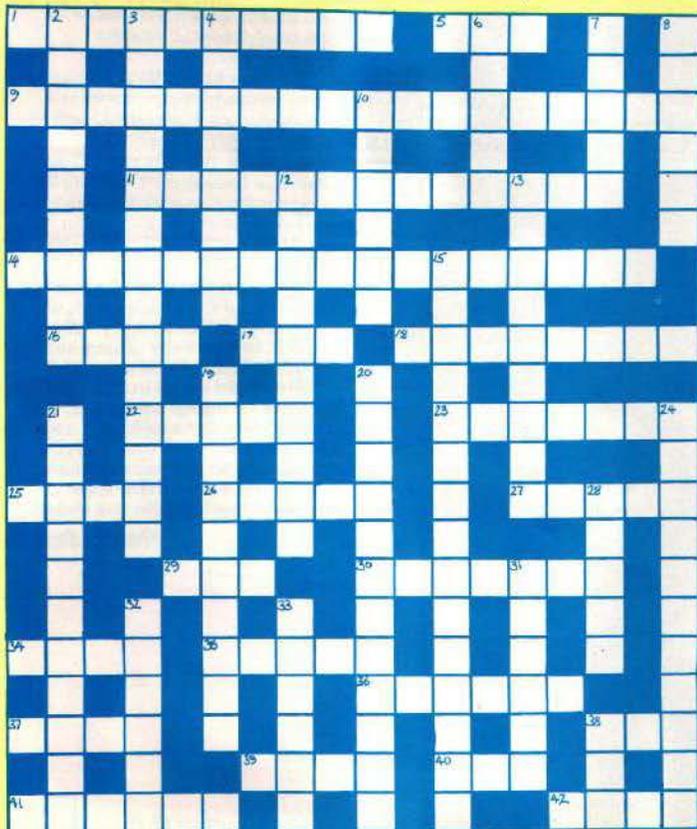
LAST WEEK'S SOLUTION

ACROSS: 1 'Club Fantastic'; 4 'Time'; 6 'You're In My Heart'; 8 'Unconditional Love'; 10 Happy; 12 'Mickey'; 14 Construction; 15 Tracey Ullman; 17 Midge; 18 'Disappearing Act'; 20 Billy Joel; 22 Gerry; 23 'The Walk'; 24 Hit Me; 25 Cole DOWN: 1 'Cry Just A Little Bit'; 2 Flying Pickets; 3 'Sail On'; 4 The Love; 5 Nick Heyward; 7 Ruts; 9 Presley; 11 'Metal Health'; 13 Cats; 16 'Airport'; 17 Magnet; 19 'Cargo'; 21 'Low'

Stones comp winners

First prize: Paul Wilkes, Kidbrooke, SE3.
 Second prizes: Arthur Mayhew, Smallfield, Surrey; Ian Johnson, Rhyl, Clwyd; Martin Head, Rainham, Essex; Stuart McLanaghan, Bury St Edmunds, Suffolk; Neil Goldsmith, West Wittering, Sussex.
 Third prizes: Mark Betts, Lowestoft, Suffolk; Ally McPherson, Aberdeen; Roger Madcall, Liverpool 24; I Cataroche, Fareham, Hants; C Steward, Sudbury, Suffolk; G Trembath, Kippax, Nr Leeds; Gordon Beadle, St Leonards-on-Sea; N P Edwards, Humberston; P Dixon, Failsforth, Manchester; Stephen Nicholls, Hucknall, Notts; Mark Powell, Taunton, Somerset; Fiona Stow, London SW11; Trevor Franklin, Chelmsford, Essex; Allan Turner, Glasgow; L Cummins, Southport, Merseyside; Helen Jones, Gwynedd; Steve Cullen, Birmingham B31; David Crawford, Tyne & Wear; Miss A M Atkinson, Tyne & Wear.

ANSWERS: 1) c) Ned Kelly, 2) b) His Lips, 3) b) Lennon/McCartney.



Pic by Michael Purland

PAUL 'Legalise It' MCCARTNEY celebrates another number one, and his family have done alright too. Cousin Kate Robbins got 'More Than In Love' to number two in 1981 but can you name the relative (boozing above) who hit the top spot in 1968 and his band to start our Macca quiz?

TRIVIA QUIZ

- 1 What was Paul's first release as a solo artist?
- 2 Name the film written by and starring Paul which will be released in the summer?
- 3 Which Macca song was a number one in the states but never released here as a single?
- 4 Which Wings album features John Conteh on the cover?
- 5 'Helen Wheels' was an affectionate tribute by Paul to whom?
- 6 Who was Paul's actress girlfriend of the sixties with whose family he lived?
- 7 On which Wings album does the 'Crossroads' theme appear?
- 8 What is Paul's production company called?
- 9 What was Paul's first number one as a solo artist?
- 10 'Hi Hi Hi' was released as a double-A side with which track?
- 11 Which Wings hit was banned by the BBC in 1972?
- 12 What was Paul's first solo album called?
- 13 With which Macca song did Billy Paul have a hit?
- 14 Paul once wrote a song for his old English sheepdog. What was her name?
- 15 Which famous actor appeared with Paul in the 'Take It Away' video as a manager?
- 16 On which album did Wings sing about 'Magneto And Titanium Man'?
- 17 Another film Paul has in the pipeline is about a famous cartoon character. Who is he?
- 18 Under which name did Paul and Linda release the single called 'Seaside Woman'?
- 19 Which track from Paul's first album became a hit with a live version released as a single?
- 20 From which album does the song 'My Love' come?
- 21 Paul wrote the most recorded song of all time. What is it?
- 22 The theme to the TV series 'Zoo Gang' was the B-side of which Wings single?
- 23 Name the song that Paul wrote for the highly successful 'Ringo' album released in 1973?
- 24 From which Wings album do the songs 'Mrs Vanderbilt' and 'Let Me Roll It' come from?
- 25 Which Macca single features two versions of the same song?

ANSWERS

1 Another Day, 2 'Give My Regards To Broad Street', 3 'Uncle Albert/Admiral Halsey', 4 Band On The Run, 5 His Land Rover, 6 Jane Asher, 7 Venus & Mars, 8 MFL, 9 'Pipes Of Peace', 10 On The Run, 11 Give Ireland Back To The Irish, 12 McCartney, 13 Let Em In, 14 Martha, 15 John Hurt, 16 Venus & Mars, 17 Rupert, 18 Sgt & The Red Stripes, 19 'Maybe I'm Amazed', 20 Red Rose Speedway, 21 'Yesterday', 22 Band On The Run, 23 'Six O'Clock', 24 Band On The Run, 25 'Coming Up'.

PICTURE: Mike McGear, his brother, of The Scaffold

UK Albums

Week ending January 28, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

39

THIS WEEK

LAST WEEK

WEEKS ON CHART



BILLY BRAGG: expect a 'Sunday Times' feature in six months

1	2	59	THRILLER, Michael Jackson, Epic ☆
2	3	27	NO PARLEZI, Paul Young, CBS ☆
3	1	8	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
4	5	21	AN INNOCENT MAN, Billy Joel, CBS ☆
5	6	10	TOUCH, Eurythmics, RCA ☆
6	4	12	PIPES OF PEACE, Paul McCartney, Parlophone □
7	7	14	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
8	8	9	UNDER A BLOOD RED SKY, U2, Island □
9	9	6	PORTRAIT, Diana Ross, Telstar
10	10	15	COLOUR BY NUMBERS, Culture Club, Virgin ☆
11	12	2	LEARNING TO CRAWL, Pretenders, Real WX2
12	20	2	SOMETIMES WHEN WE TOUCH, Various, Ronco RONLP9
13	31	26	THE CROSSING, Big Country, Mercury □
14	15	9	BACK TO BACK, Status Quo, Vertigo □
15	19	12	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar □
16	11	19	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
17	13	16	GENESIS, Genesis, Charisma ☆
18	25	32	SYNCHRONICITY, The Police, A&M ☆
19	—	—	DEFENDERS OF THE FAITH, Judas Priest, CBS CBS25713
20	16	10	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
21	14	13	STAGES, Elaine Paige, K-Tel ☆
22	46	3	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
23	17	7	GREEN VELVET, Various, Ronco □
24	24	34	TOO LOW FOR ZERO, Elton John, Rocket ☆
25	21	30	FANTASTIC, Wham!, Innersvision ☆
26	18	10	FORMULA 30, Various, Decca □
27	22	9	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
28	23	4	CHART TREK, Various, Ronco
29	28	10	TRACK RECORD, Joan Armatrading, A&M □
30	26	6	JAPANESE WHISPERS: SINGLES NOV '82 — NOV '83, Cure, Fiction
31	—	—	WHAT'S NEW, Linda Ronstadt, Asylum 9602601
32	29	7	QUICK STEP AND SIDE KICK, Thompson Twins, Arista □
33	32	9	GREATEST HITS, Bucks Fizz, RCA □
34	38	14	ROCK'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
35	30	40	LET'S DANCE, David Bowie, EMI America ☆
36	27	30	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
37	34	17	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine □
38	33	47	TRUE, Spandau Ballet, Chrysalis ☆
39	48	2	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
40	59	10	BEAUTY STAB, ABC, Neutron
41	40	4	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
42	44	2	BUSY BODY, Luther Vandross, Epic
43	36	6	WAR, U2, Island □
44	39	15	SNAP!, Jam, Polydor □
45	43	10	THE BOP WON'T STOP, Shakin' Stevens, Epic □
46	70	11	UNDERCOVER, Rolling Stones, Rolling Stones □
47	51	11	OFF THE WALL, Michael Jackson, Epic ☆
48	37	12	GREATEST HITS, Marvin Gaye, Telstar □
49	67	263	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
50	58	27	QUEEN GREATEST HITS, Queen, EMI ☆
51	55	12	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG □
52	79	9	NOCTURNE, Siouxsie & The Banshees, Wonderland □
53	45	34	IN YOUR EYES, George Benson, Warner Bros ☆
54	50	12	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □
55	41	16	SILVER, Cliff Richard, EMI □
56	47	4	LIVE AT THE ROYAL ALBERT HALL, Everly Brothers, Impression □
57	71	4	LOVE OVER GOLD, Dire Straits, Vertigo ☆
58	97	10	90125, Yes, ATCO □
59	54	8	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
60	49	4	STREET SOUNDS ELECTRO 2, Various, Streetsounds
61	60	21	LOVE SONGS, Barbra Streisand, CBS
62	68	116	RIO, Duran Duran, EMI ☆
63	53	67	REFLECTIONS, Various, CBS ☆
64	42	15	IMAGINATIONS, Various, CBS □
65	35	16	KNEES UP, Chas and Dave, Rockney ☆
66	61	21	KISSING TO BE CLEVER, Culture Club, Virgin ☆
67	83	2	HEAD OVER HEELS, Cocteau Twins, 4AD
68	63	8	THE VERY BEST OF NEIL DIAMOND, Neil Diamond, K-Tel
69	90	3	IN THE HEART, Kool & The Gang, De-Lite
70	77	2	LIVE AND DIRECT, Aswad, Island
71	72	10	ELIMINATOR, Z Z Top, Warner Bros
72	—	—	GREATEST HITS, Olivia Newton-John, EMI EMTV36
73	73	11	THANK YOU FOR THE MUSIC, Abba, Epic □
74	—	—	SHAPE UP AND DANCE VOL 1, Various/Felicity Kendal, Lifestyle LEG1
75	—	—	INFIDELS, Bob Dylan, CBS CBS25539

76	57	11	YENTL, Barbra Streisand, CBS □
77	—	—	FACE VALUE, Phil Collins, Virgin V2185
78	—	—	NEW GOLD DREAM, Simple Minds, Virgin V2230
79	94	2	GREATEST HITS, Rod Stewart, Riva ☆
80	80	16	VOICE OF THE HEART, Carpenters, A & M □
81	—	—	FLIGHT OF THE CONDOR, Original Soundtrack, BBC REB440
82	52	4	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
83	—	—	RUMOURS, Fleetwood Mac, Warner Bros K56344
84	84	2	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
85	69	3	CRISES, Mike Oldfield, Virgin □
86	62	3	MAKIN' MOVIES, Dire Straits, Vertigo ☆
87	95	2	LIONEL RICHIE, Lionel Richie, Motown □
88	88	2	POWER CORRUPTION & LIES, New Order, Factory
89	85	7	DANCE OF THE FLAMES, Incantation, Beggars Banquet
90	—	—	CUTTIN' HERBIE, B-Boys, Streetsounds XKHAN501
91	—	—	BARK AT THE MOON, Ozzy Osbourne, Epic EPC25739
92	—	—	WORKOUT, Jane Fonda, CBS CBS88681
93	87	3	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
94	—	—	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International INTS5063 ☆
95	82	11	COMPLETE MADNESS, Madness, Stiff ☆
96	65	4	25TH ANNIVERSARY, Brenda Lee, MCA
97	—	—	BUSINESS AS USUAL, Men at Work, Epic EPC85669
98	—	—	THE HIT SQUAD — HITS OF 83, Various, Ronco RONLP4
99	—	—	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis CUX1452
100	—	—	THE JOHN LENNON COLLECTION, John Lennon, Parlophone EMTV37

Compiled by Gallup

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

Music Video

1	1	ZIGGY STARDUST, David Bowie, Thorn EMI
2	3	DURAN DURAN, Duran Duran, PMI
3	4	NOCTURNE, Siouxsie & The Banshees, Polygram
4	2	NOW THAT'S WHAT I CALL MUSIC VIDEO, Various, PMI/Virgin
5	8	CLIFF VIDEO CONNECTION, Cliff Richard, Thorn EMI
6	10	VIDEO EP, Phil Collins, PMI
7	—	THE SINGLE FILE, Kate Bush, PMI
8	6	VIDEO EP, David Bowie, PMI
9	5	LIVE OVER BRITAIN, Spandau Ballet, Chrysalis
10	12	TRACK RECORD, Joan Armatrading, A&M
11	7	LIVE AT WEMBLEY, Meat Loaf, Videoform
12	17	SHADOW OF LIGHT, Bauhaus, Kace International
13	9	VIDEO WAVES, Various, Polygram
14	15	COMPLETE MADNESS, Madness, Stiff
15	11	VIDEO SNAP, Jam, Polygram
16	13	LIVE, Phil Collins, PMI
17	—	LIVE, Billy Joel, CBS/Fox
18	20	LET'S SPEND THE NIGHT TOGETHER, Rolling Stones, Thorn EMI
19	14	LIVE, UB40, Virgin
20	16	LIVE, Whitesnake, PMI

Compiled by MRIB

UK Singles

Week ending January 28, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	2	10	RELAX, Frankie Goes To Hollywood, ZTT/Island
2	1	7	PIPES OF PEACE, Paul McCartney, Parlophone ◯
3	4	5	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
4	3	10	WHAT IS LOVE, Howard Jones, WEA ◯
5	5	4	A ROCKIN' GOOD WAY, Shaky And Bonnie, Epic
6	11	2	NOBODY TOLD ME, John Lennon, Polydor
7	6	6	BIRD OF PARADISE, Snowy White, Towerbell
8	13	2	WONDERLAND, Big Country, Mercury
9	16	3	WISHFUL THINKING, China Crisis, Virgin
◆ 10	23	3	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
◆ 11	20	2	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
◆ 12	28	3	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
◆ 13	24	6	I AM WHAT I AM, Gloria Gaynor, Chrysalis
◆ 14	31	3	BREAK MY STRIDE, Matthew Wilder, Epic
◆ 15	7	8	MARGUERITA TIME, Status Quo, Vertigo ◯
◆ 16	9	9	RUNNING WITH THE NIGHT, Lionel Richie, Motown
◆ 17	—	—	THE KILLING MOON, Echo And The Bunnymen, Korova KOW32
18	8	8	TELL HER ABOUT IT, Billy Joel, CBS ◯
19	15	6	LOVE IS A WONDERFUL COLOUR, Icicle Works, Beggars Banquet
◆ 20	—	—	SPEED YOUR LOVE TO ME, Simple Minds, Virgin VS649
◆ 21	17	3	KING OF PAIN, Police, A&M
◆ 22	34	2	WHERE WERE YOU HIDING WHEN THE STORM BROKE, Alarm, IRS
23	19	8	STRAIGHT AHEAD, Kool & The Gang, De-Lite
24	10	12	ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA ◯
◆ 25	12	11	HOLD ME NOW, Thompson Twins, Arista ◯
◆ 26	—	—	WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade RT146
27	18	11	THRILLER, Michael Jackson, Epic ◯
28	14	11	LOVE OF THE COMMON PEOPLE, Paul Young, CBS ◻
◆ 29	40	3	HOLIDAY, Madonna, Sire
◆ 30	29	3	GIVE ME MORE TIME, Whitesnake, Liberty
31	39	3	HUMAN TOUCH, Rick Springfield, RCA
32	21	11	RAT RAPPING (BRILLIANT ISN'T IT), Roland Rat, Magnet
◆ 33	68	2	SPICE OF LIFE, Manhattan Transfer, Atlantic
◆ 34	35	3	SIXTEEN, Musical Youth, MCA
◆ 35	45	2	HYPERACTIVE, Thomas Dolby, Parlophone
36	37	9	WHERE IS MY MAN, Eartha Kitt, Record Shack
37	27	11	LET'S STAY TOGETHER, Tina Turner, Capitol ◯
38	22	8	VICTIMS, Culture Club, Virgin ◻
39	44	2	SOS, ABC, Neutron
40	47	7	A NIGHT IN NEW YORK, Elbow Bones and The Racketeers, EMI America
◆ 41	89	2	LAST FAREWELL (THEME FROM THORN BIRDS), Juan Martin, WEA
42	43	2	FREEWHEEL BURNING, Judas Priest, CBS
◆ 43	53	2	THE COLOUR FIELD, Colour Field, Chrysalis
44	26	8	SWEET SURRENDER, Rod Stewart, Warner Bros
45	33	16	UPTOWN GIRL, Billy Joel, CBS ◻
46	49	3	IT'S MY LIFE, Talk Talk, EMI
47	25	10	ONLY YOU, Flying Pickets, 10 Records ◻
◆ 48	63	3	ANOTHER MAN, Barbara Mason, West End
49	51	3	GIVE ME THE NIGHT (MEDLEY), Mirage, Passion
◆ 50	83	3	LET THE MUSIC PLAY, Shannon, Club
51	60	2	THIS MUST BE THE PLACE, Talking Heads, Sire
52	32	8	MANY RIVERS TO CROSS, UB40, Dep International
◆ 53	—	—	WOULDN'T IT BE GOOD, Nik Kershaw, MCA NIK2
◆ 54	66	2	FUTURE SHOCK, Herbie Hancock, CBS
◆ 55	30	11	MY OH MY, Slade, RCA ◻
56	59	3	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
57	62	2	STOP LOOK AND LISTEN, Donna Summer, Mercury
58	38	9	I CAN HELP, Elvis Presley, RCA
59	60	2	PRISONER OF LOVE, Spear Of Destiny, Epic
60	36	9	MOVE OVER DARLING, Tracey Ullman, Stiff ◯

OFFICIAL TOP THE POPS/RADIO ONE CHARTS



CHINA CRISIS: one of the most visual acts of all time; **SIMPLE MINDS:** is this bloody toupee on straight?; **PREFAB SPROUT:** a wilder bunch of rock 'n' roll outlaws you never saw

61	41	3	RAZOR'S EDGE, Meat Loaf, Epic/Cleveland
◆ 62	79	2	DON'T SING, Prefab Sprout, Kitchenware
◆ 63	—	—	THE POLITICS OF DANCING, Re-Flex, EMI FLEX2
◆ 64	64	6	SERIOUS, Billy Griffin, CBS
65	72	2	HOLD ON TO LOVE, Gary Moore, 10 Records
66	69	3	CRIME OF PASSION, Mike Oldfield, Virgin
67	55	10	WATERFRONT, Simple Minds, Virgin
68	65	6	NEW SONG, Howard Jones, WEA
69	70	10	THIS CHARMING MAN, Smiths, Rough Trade
◆ 70	—	—	SHARE THE NIGHT, World Premiere, Epic A4133
◆ 71	82	2	WISH YOU WERE HERE, First Light, London
◆ 72	81	2	SECRETS, Fiat Lux, Polydor
73	80	3	DANCE HALL DAYS, Wang Chung, Geffen
74	54	20	KARMA CHAMELEON, Culture Club, Virgin ☆
75	57	4	BLUE MONDAY, New Order, Factory
◆ 76	—	—	STREET DANCE, Break Machine, Record Shack SOHO 13
◆ 77	93	3	WHITE LINES (DON'T DON'T DO IT) Grandmaster & Melle Mel, Sugarhill
78	75	3	INDEPENDENCE DAY, Comsat Angels, Jive
◆ 79	—	—	I'D DO ANYTHING, Dead or Alive, Epic A4069
80	77	8	THE SOUND OF MUSIC, Dayton, Capitol
◆ 81	92	2	A LETTER FROM AFAR, B-Movie, Sire
◆ 82	98	3	SONG TO THE SIREN, This Mortal Coil, 4AD
◆ 83	—	—	YOU'RE A WINNER, Sharon Redd, Prelude A4127
84	84	3	QUE TE QUIERO, Katrina and the Waves, Silvertown
◆ 85	—	—	SAILING TO AMERICA, Saxon, Carrere CAR301
◆ 86	85	3	COLLAPSING NEW PEOPLE, Fad Gadget, Mute
◆ 87	—	—	EYES IN THE NIGHT (ARRIVE ALIVE), Pallas, EMI PLS1
◆ 88	—	—	DON'T KNOCK IT, Bobby Nunn, Motown TMG1323
◆ 89	76	7	CRAZY CUTS, Grandmixer D. ST, Island
◆ 90	—	—	SEA OF HEARTBREAK, Leo Sayer, Chrysalis LEO2
◆ 91	—	—	AL NAAFIYSH (THE SOUL), Hashim, West End MKHAN 4
92	74	7	THE RULES OF THE GAME, Bucks Fizz, RCA
◆ 93	—	—	WE ALL ARE ONE, Jimmy Cliff, CBS A4056
◆ 94	90	2	SUNBURST AND SNOWBLIND, Cocteau Twins, 4AD
◆ 95	—	—	ANOTHER LONELY NIGHT IN NEW YORK, Robin Gibb, Polydor POSP668
◆ 96	—	—	BACKFIELD IN MOTION, JB's All Stars, RCA RCA 384
◆ 97	88	2	STRAIGHT FROM THE HEART, Fat Larry's Band, Virgin
◆ 98	—	—	YAH MO B THERE, James Ingram/Michael McDonald, Qwest W9394
99	96	2	EBONY EYES, Rick James and Friend, Motown
◆ 100	—	—	DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway BRW2

Compiled by Gallup

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



THE SMITHS ponder a remake of 'Bark At The Moon'

Chartfile

BECAUSE FELLOW Liverpudlians **Frankie Goes To Hollywood** are doing anything but relaxing chartwise, **Paul McCartney's** reign atop the singles chart should now be over.

McCartney's latest trip to the singles summit makes him the only artist to reach the top solo, in a duet (with **Stevie Wonder**), in a trio (with **Denny Laine** and **Linda McCartney** as **Wings**), in a quartet (as a member of the **Beatles**) and in a quintet — 'Get Back' being credited to 'The Beatles with **Billy Preston**'.

'Pipes Of Peace's' first week at number one in Britain coincided with McCartney and **Michael Jackson's** last week on top of the US Hot 100 with 'Say Say Say'. McCartney thus becomes the first man to simultaneously enjoy number one hits on both sides of the Atlantic with different records since **John Lennon** did likewise on 24 January 1981, when 'Imagine' was number one here, and '(Just Like) Starting Over' was top in America.

Last week McCartney's luck began to change; first 'Say Say Say' gave way to **Yes's** 'Owner Of A Lonely Heart', and then came McCartney's skirmish with the Barbadian authorities who took exception to the vegetation McCartney presumably intended to pack into his pipe of peace...

Musical Youth, whose appeal has consistently escaped me, are bounding up the American singles chart with their single 'She's Trouble'. It's a reasonable song, but should you feel tempted to buy it, you'll find a superior version on **Michael Lovesmith's** recent Motown LP.

Bonnie Tyler's another Brit currently featured on the US chart via a single passed over for UK release. In her case it's 'Take Me Back', one of the halfway decent moments on her uneven 'Faster Than The Speed Of Night' album. Unfortunately for Bonnie, CBS in Britain failed to recognise the song's potential initially, and made it the B-side of 'Total Eclipse Of The Heart'.



PERSISTENT rumours that **Kate Bush's** career with EMI is over are bound to be fuelled by the company's forthcoming release of a retrospective boxed set comprising her entire output of singles between 1978's bewitching 'Wuthering Heights' and her 1983 flop 'There Goes A Tenner', with the bonus of her 'Ne T'Enfui Pas/Un Baiser D'Enfant' single, previously released only in France...

Whilst they reflect on lost chances, CBS must be encouraged by the rapid rise of **Bonnie's** duet with **Shakin' Stevens**, which may prove to be a rockin' good way of introducing the hitherto ignored **Shaky** to America. **Shaky & Bonnie's** chances of success in the land of

the Yankee dollar are further compounded by the fact that most Americans are already familiar with 'A Rockin' Good Way'. In its original version it was a top 10 hit for **Brook Benton** and **Dinah Washington** in 1960...

The charts are a battlefield for **Pat Benatar** and **Chris Norman** as they vie for honours with their rival versions of the **Holly Knight/Mike Chapman** song, 'Love Is A Battlefield'. Benatar's decidedly superior version has the edge saleswise too, the **Smokie** alumnus's cover is closing fast. Oddly — or not, as the case may be — neither record was produced by **Mike Chapman**, though 'twas he who produced the best records of both **Ms Benatar** and **Mr Norman's** careers...



PAT BENATAR: charts are a battlefield

Pic by Brian Aris

Though inevitably playing second fiddle to **Michael Jackson's** 'Thriller', **Lionel Richie's** 'Can't Slow Down' LP has just topped four million sales in America, a mere 10 weeks after release. Richie's first solo outing, logically titled 'Lionel Richie', took six months to accumulate a similar sales total.

'Can't Slow Down' has yielded two top 10 singles on both sides of the Atlantic; 'All Night Long (All Night)' and 'Running With The Night'. The latter title at one stage seemed unlikely to attain top 40 status here, and its change of fortune coincided with the release of a three track single including the instrumental version of 'All Night Long' in the form of a freebie to buyers of 'Running With The Night'. It's nice to see it in the top 10 though, if only because it was co-written by **Richie** and **Cynthia Weil**.

46-year-old **Ms Weil** has written some admirable songs, usually in partnership with her husband **Barry Mann**. Their joint output includes such classics as 'On Broadway', 'Looking Through The Eyes Of Love', 'Walking In The Rain', 'We've Gotta Get Out Of This Place' and, with assistance from **Phil Spector**, 'You've Lost That Lovin' Feelin'. 'Running With The Night' is **Cynthia's** most successful composition for some time, and extends her career as a writer of top 10 hits to 24 years; her first biggie being 'Bless You', a number seven hit here for **Tony Orlando** in 1961...

The memory lingers on: **Andrew Lloyd Webber's** 'Memory' has proved excruciatingly popular ever since it first came to prominence via **Elaine Paige's** 1981 version. Since then it's turned up on any number of MOR albums and provided hits for **Barbra Streisand** and **Menage**, as well as the formidable **Miss Paige**.

Last week it was simultaneously charted on three hit albums; **Paige's** 'Stages', **Streisand's** 'Love Songs' and 'A Touch More Magic' by **Barry Manilow**, and it can also be found in an orchestral version by the **LSO** on the LP 'Images', which also charted recently. Will we never be rid of it?

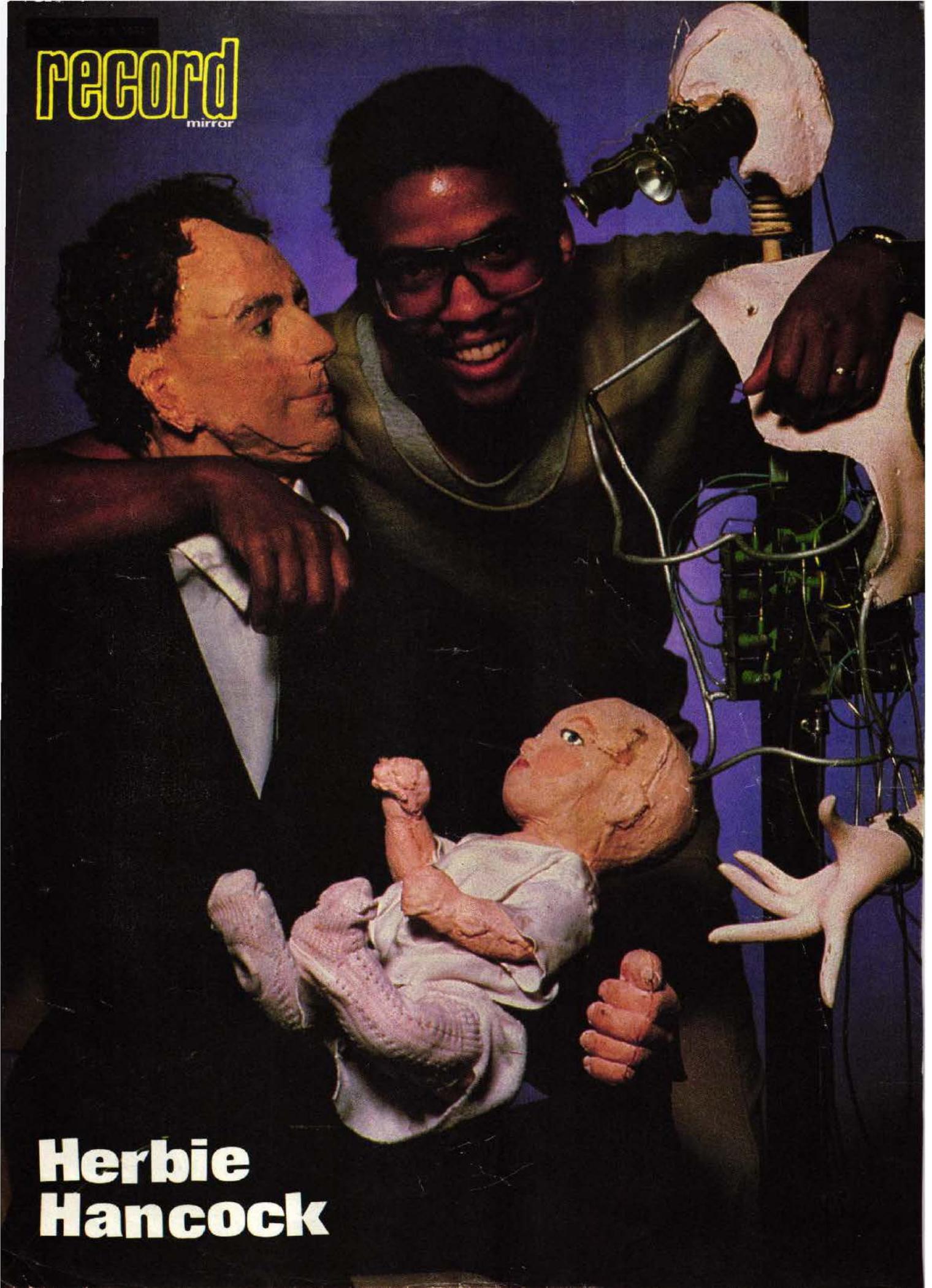
A RECENT 'Did You Know' suggested that **Petula Clark** was the only artist to demonstrate her multi-lingual abilities by registering separate UK chart hits in English, German and French. Not so — as I pointed out at the time of their last hit, **Kraftwerk** duplicated the feat by scoring hits with 'The Model' (English), 'Autobahn' (French) and 'Tour De France' (German). Thanks to **Allan Jones** (no relation) of **Sunshine Radio** who also remembered **Kraftwerk**.

Kraftwerk are, incidentally, out of favour in the Fatherland where new British music is still favoured, though the country's top two singles are by indigenous acts — **Nini de Angelo** and **Masquerade** to be precise. These two have held the top two places in the German Hit Parade for several weeks now with 'Jenseits Von Eden' and 'Guardian Angel' respectively — German and English language versions of the same tune. In third place are unknown British band **Catch** with '25 Years', whilst **Paul Young** has two top 10 hits, 'Come Back And Stay' and 'Love Of The Common People' and Germany's number one LP with 'No Parlez!'...

◀ **PETULA CLARK:** forces sweetheart loses to the Germans
KRAFTWERK: deposed kings of Kraut-rock ▶



record
mirror



**Herbie
Hancock**