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RECORD

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GUTS & GORE!

*Depeche Mode's
metal for maniacs, p12*

- Bananarama
- Sade
- Julia And Company
- Nena

March 10, 1984

Private Files



Pic by Gabor Scott

by
**JIMMY
REID**
(fun editor)

GADZOOKS, COME up with a good idea an' people just won't let it go. Remember my little film 'Does Anybody Know The Way Out Of Here?', a tale of pop folk and their inability to leave the cocktail bar at the Camden Palace? Well 't seems *Leee* and *Errol of Imagination* and *Stella Belle Star* do as well. In a wicked attempt to steal those gossip places that are rightfully *Steve Strange's* and *Jenny Belle Star's*, they've been hangin' round the Palace cocktail bar for two weeks praying for someone to photograph 'em. People'll do anything for stardom, won't they?...

COR LUMME, sometimes I think the world's goin' upside down. First *West Ham* get knocked out of the cup by *Birmingham*, then a load of people in leg warmers start drinkin' in my local and, to cap it all, I get pictures of people whose names are mixed up. I mean, who's this *Terry Helen* and *Michael George*? Is it some new sort of back slang or is it really *George Michael* of *Wham* and *Helen Terry* of *Culture Club*? I don't know... a bitter and light please...



Pic by Andre Colling



HI, THE Sid James of pop here, just dropped in for some tiffin an' a little chat. Now you might think my life is all busy birds and frothy pints, but you'd be wrong.

Following the advice of my grandfather, Charlie — 'jellied eels, cor blimey, strike a light' — Reid, I have decided to ditch the bottle and become a saintly person (aka Sir **Mike Read**).

To this end I'm building an altar to Saint **Bono**, burning incense with Father **Nick Beggs** and generally assuming the mantle of pop's 'boring bastard'.

There'll be no more gratuitous bitching, 'cos after all, popsters do give us lots of joy and entertainment, and as **Peter Powell** says "isn't the musicbiz wonderful?" ...

... And aren't Virgin Records nice? I mean, handing out cheap air tickets to New York, like they were giving away unsold **Pale Fountains** elpees. Strewth, not since **Marc Almond** gave me a good whipping have pop persons acted with such charity. We here at transatlantic hoppin' **RM** say: give **Richard Branson** an earldom, make **Boy George** an Order of the Garter and ferchrissakes give us a few free tickets. ...

... Laugh, will someone please get me a new pair of underpants. Our very own art school drop-out **Graham K** has just walked into the office in a pair of those awful black booties favoured by the nancy art set. Furthermore, the knickerbockered one (remember the People's Palace, girls) informs me that his new group, Proust And Bach, are working with two extremely important pop personages. I'm not naming names, but Gray assures me they are heterosexual. I doubt it. ...

... Place to be seen and preen at last week was Ms **Sade Adu's** concert at Heaven. On their knees in admiration for the wonderful gal were: **Peter Powell**, **Siobhan Banana**, **Steve**

MANY RIVERS To Cross: Slightly stunned by the assembled baubles, bangles and gold, Yankee funny gal Joan Rivers tells her famous joke about the straight, the gay and the Robin Smith. Culture Club do their level best to hold their sides and generally supress the ha-ha he-hes, but Joan finally kills them with her rendition of Reflex's 'Politics Of Dancing' ...

Norman, Jerry Dammers and JoBoxers. On his knees in the bar after 22 pints of Ye Spartist real ale was our very own trendsetter (the trend being pub rock) **Si Hills** ...

... And talkin' of tasty richards, sixties siren **Sandie Shaw** will be joining the **Smiffs** on stage when they play their Hammy Palais gig on March 12.

● **Be informed, be a smug bastard corner: Bananarama, Spandau, Imagination producers and ex-skinheads Swain and Jolley are to work on Alison — Alf — Moyet's first CBS recordings ... While lank haired ex-Undertone Feargal Sharkey will be working on the next Assembly single ...**

... **Paul Weller** might be a shade 'bleu' these days, but a journalist friend informs me that he still follows the commendable line of only talking to national newspapers that have the correct (ie, pro-Labour) ideological complexion, Y'see, all that drinking in wine bars and mixing with exotic continental types hasn't changed the lad ...

... Private Files new shiny moral tone was shaken to its very Saint Michael underpants by the **Marilyn** — "I want **Kate Garner** to have my baby" revelations last week. We think it's absolutely depraved that anybody could contemplate having a child out of wedlock and have informed Sir **Mike Read**, **Mary Whitehouse** and the Church of England synod pronto.

... And talkin' of Sir Mike, the aspirant busker and all round entertainer is rumoured to have inked a singles deal with MCA. Private Files wonders whether Sir

Read will do a cover version of 'She'll Be Coming Round The Mountain When She Comes?' We think not. ...

... And also about to sign little bits of contractual paper, former Postcard Records supremo **Alan Horne**. Mr Horne will be signing a label deal with a major company very soon ...

... Checking out **Tommy Dolby** at various London gigs last week, **Clare Bellestar** (no really, she never goes out does she?), **Ian — Bop — Page, Peter Godwin** and **Feargal Sharkey** ...

Lumme, there's me saving my ha'pennies and milk bottle tops for a BMX bike when Nik Kershaw's prepared to blow his first royalty cheque on a BMW car. Damned unpatriotic say I ... what's wrong with the Reliant Robin anyway ...?

... And also preferring foreign product to home grown talent — **Bobby** — I dinnae understand what he's saying — **Bluebell**, who's smitten with love for a racy New York gal. Cor, get a record contract and they go all cosmopolitan don't they ...?

... And more liaisons. Ex-**Thomas Dolby** people **Kevin Armstrong** (guitar) and 'moody' **Clif Brigden** (drums) have formed a new group, Bush Telegraph, signed to EMI and will have an album out in the summer ...

... Whilst up at the Camden Palace everybody was havin' a gay old time. Gay Paree that is, 'cos last Tuesday Paris club the Bains Douches took over affairs and there was a distinctly garlic aroma in the air. Ignoring the massed ranks of English soccer

hooligans were **Dead Or Alive**, two **Frankies sans Hollywood**, a clutch of, yep you've guessed it, **Belle Stars, Zandra Rhodes** and **Minah Bird**. Eating frogs legs and other delicacies with **Steve Strange** was mega filmstar **Jack Nicholson**. Although Steve 'n' Jack got on like **Morecambe and Wise**, Mr Nicholson was so fascinated by the weird folk who frequented the Palace that he kept getting up during dinner to check out the nocturnal groovers on the dance floor ...

... And from the bedside of **Jerry Hall**, dateline Friday 2nd, time 1.45am ... "blaaagh blaaagh". No, **Mick** hasn't just looked at himself in the mirror, but wonder of wonder, a baby has been born. Yep, after all the talk the sprog has arrived, two weeks late mind, but 8lb 2oz of fit 'n' healthy female. Micky baby was present at the birth, but that didn't put the young child off. Quoth Jerry "she's got the most wonderful lips". Aaaaah ...

... **Ozzy Osbourne** has been at it again. Dining in a Jap restaurant in New Orleans at Mardi Gras time, the Oz was amusing himself watching people throw gifts off passing floats. Said gifts included pretty little beanbag toy pigeons, one of which was pressed into Mr Osbourne's hand by a passing fan. The fan wanted Ozzy to sign his toy, but Ozzy — gasp, surprise, surprise, — simply bit the toy's head off. Rock 'n' roll — wacky? — nah, predictable ...

... **Dep 'metal' Mode** mayhemsters may well notice the total absence of hunky **David Gahan** from this week's in-depth **RM** cover featurette ... the **Basildon** beefcake stepped aside, giving cute **Marty Gore** his moment of glory, due to a severe bout of horrid glandular fever ...

Gary Crowley

advocates the all-night party

THE MANIFESTO OF THE COOL CAT PARTY FOR TASTE (a young person's party)

ORDER, ORDER! Forget about the rest (you know, mad Maggie, nice Neil, etc), this one's the best. No other ordinary party talks like it. No other ordinary party acts like it. The others are merely Mickey Mouse characters in comparison, no ideas, no thrust! So, comrades, join us under the pier at Bridlington-On-Sea (you'll all be notified individually as to the date of this vital meeting) for this day of reckoning when we announce our mighty campaign. Oh yeah, don't forget to bring your own sandwiches and a radical mind to boot. Right, get this . . .

RECORDS (to be played shoomy and boomy)
 PLAY THAT BEAT MR DJ (MEGA-MIX), Globe/Whizzkid
 I DON'T OWE YOU ANYTHING, The Smiths
 BREAKIN' DOWN (SUGAR SAMBA), Julia And Company
 TODA MENINA BAHARA, Gilberto Gil
 BLUE, Wham!
 SMOOTH OPERATOR, Sade
 FLY AWAY, Kalima
 OUT COME THE FREAKS (RETURN TO THE VALLEY), Was Not Was
 FREE NELSON MANDELA, The Special AKA
 LOVING PAUPER, Gregory Isaacs

CHARACTERS (guaranteed to entertain)
 Brian Clough
 Philip Salon
 DJ Chris Hill
 Mr Billy Bragg
 Bruce Forsyth (without the wig)
 Malcolm McLaren



WATCH (and make a point of not missing)
 'No Problem' (TV)
 'Minder' (TV)
 'Alas Smith and Jones' (TV)
 'On The Ball' (TV)
 'Scarface' (Film)
 'Terms of Endearment' (Film)

COMBOS (to scream and shout about)
 Everything But The Girl
 The Style Council
 James Brown and The Famous Flames
 Sade
 Working Week
 The Sex Pistols
 Friends Again
 Prefab Sprout

READ (and swear by)
 'Generation X'
 'All Quiet On The Western Front'
 'The Boy Looked At Johnny'
 'The Naked Civil Servant'
 'A Boy's Own Story'

EAT (and enjoy)
 Cafe specialities
 Toasted cheese and ham sandwiches
 Large orange juices
 Cappuccinos
 Muesli bars
 Vitamin pills



JAMES BROWN: chief whip and style counsellor

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Eddy Grant

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Greatest Hits
Plous Bird of
Good Omen

Albatross
Let's Get It On
Greatest Hits
Trespass
The Leader
Walking On
Sunshine

Judas Priest Killing Machine
Carole King Her Greatest Hits
Kinks Golden Hour of
Kiss Destroyer
**Gladys Knight
& The Pips** Help Me Make It
Kool & The Gang Celebration
**League Unlimited
Orchestra** Love & Dancing
Level 42 The Early Tapes
Lovin' Spoonful Golden Hour of

Status Quo Quo
Status Quo On The Level
Status Quo Dog of Two Heads
Status Quo Blue For You
Status Quo The Best of
Steely Dan Countdown To
Ecstasy

Steely Dan Aja
Rod Stewart The Best of
Rod Stewart Gasoline Alley
Rod Stewart Every Picture Tells
a Story

Abba Arrival
Alice Cooper Greatest Hits
Altered Images Happy Birthday
Amen Corner Greatest Hits
Average White Band The Best of
**Barclay James
Harvest** Octoberon
George Benson The Best of
Chuck Berry 100 Minutes of
Big Brother
Holding Co. Cheap Thrills

THE LEAGUE unlimited orchestra

Bob Marley Early Music
Moody Blues Go Now
Gary Moore Back on the Streets
Rainbow Rising
Lou Reed Transformer
Smokey Robinson Pure Smokey
Rolling Stones Music for Millions
Diana Ross I'm Still Waiting
**Diana Ross
& The Supremes** More Hits
Santana Santana



Black Sabbath Greatest Hits
Blind Faith Blind Faith
**Blood Sweat
& Tears** Greatest Hits
Boomtown Rats Tonic for the
Troops
Boston Boston
David Bowie Ziggy Stardust
James Brown Soul Classics
Eric Clapton 461 Ocean
Boulevard
Eric Clapton Layla

Hall & Oates D. Hall & J. Oates
Jimi Hendrix Axis Bold As Love
Jimi Hendrix Smash Hits
Billie Holiday Best of
Imagination
Michael Jackson Forever
Michael
Jackson Five Greatest Hits
Billy Joel Piano Man
Elton John Crocodile Rock



Barbra Streisand The Second
Album
Stylistics The Best of
Donna Summer Love to Love
You
Supremes Greatest Hits
Thin Lizzy Jail Break
Three Degrees Three Degrees
Judie Tzuke Sports Car
Various 25 Years of
Motown Classics
Various Motown Superstars

Clash Clash
Commodores Zoom
Crusaders Scratch
Cure Boys Don't Cry
Donovan Golden Hour of
Dr Hook Sylvia's Mother
Driscoll/Auger Driscoll/Auger
Bob Dylan Another Side of
Earth Wind and Fire All n All



Simon & Garfunkel Bookends
Simon & Garfunkel Parsley Sage
Rosemary
Simon & Garfunkel Sound of
Silence
Small Faces Greatest Hits
Small Faces Ogdens Nut
Gone Flake
Bruce Springsteen Greetings
from Asbury Park
Bruce Springsteen Wild,
Innocent and E St.

Scott Walker Best of
Joe Walsh The Best of
Muddy Waters Hard Again
West Side Story O.S.T.
Barry White Greatest Hits
Who Rarities
Who My Generation
Wishbone Ash Classic Ash
10 CC Original Soundtrack
10 CC 10 CC
10 CC The Best of



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News

Miracle workers

CULTURE CLUB swing into action again next week with a new single.

Boy George and the group are releasing 'It's A Miracle' on March 12 backed by 'Love Twist', recorded live on the band's last British tour.

But the 12-inch version features a 'multimix' of the song which is segued into their current American single 'Miss Me Blind'. On the B side is an extra live track — their version of Blue Mink's 'Melting Pot'.

And the group are currently in the studio recording tracks for a film soundtrack. The movie is called 'Electro Dream' and is the first feature film from Steve Barron who normally produces promotional videos like Michael Jackson's 'Billie Jean'.

The film is about an architect who falls in love



BOY GEORGE

with a musician. But Culture Club do not actually appear in the movie.

Culture Club are also mixing a live video which should be released later in the year.

The group picked up a Grammy award in America last week for 'Best New Act'.

Pic by Philippe Hamon

The Simple approach

SIMPLE MINDS bring out a new single next week... and it will be 'Up On The Catwalk', just as expected.

The song comes from their 'Sparkle In The Rain' album and comes out on March 12.

It is backed with a new song 'A Brass Band In Africa', which is previously unreleased. A 12-inch version has extended mixes of both songs.

Simple Minds finish their tour next week with seven nights at London's Hammersmith Odeon from March 15 to 21.

Kinks extended

THE KINKS go out on the road at the end of March to play their first tour since December 1982.

And the group release an EP 'State Of Confusion' on March 23. It features four tracks including live versions of 'Lola' and '20th Century Man' on the B side.

Live dates start at the Birmingham Odeon on March 23. Then Cardiff St David's Hall 24, Hanley Victoria Hall 25, Guildford Civic Hall 29, Nottingham Royal Centre 30, Poole Arts Centre April 1, London Hammersmith Odeon 2, Southampton Gaumont 4, Manchester Apollo 6, Liverpool Royal Court 7 and Middlesborough Town Hall 8.

Haysi split

HAYSI FANTAYZEE have finally split. Kate and Jeremy have decided to go their separate ways after having hits like 'John Wayne is Big Leggy' and 'Shiny Shiny'.

Both the singers are planning to go it alone as solo artists. Kate's working on new material with her boyfriend Paul Caplin — the anonymous third member of Haysi. And she's also working on a new image which friends say is influenced by the film 'Blade Runner'.

The games people play

DEPECHE MODE are back in action again with a single to follow up 'Love In Itself' which came out last year.

Their new song is called 'People Are People' and comes out on March 12.

It is backed with 'In Your Money'. Both tracks were recorded in Berlin and produced by the band and Mute Records boss Daniel Miller.

The group are now back in Britain after doing a European tour. But live dates here won't happen for some time.

"They are currently resting before going into the studio to start work on a new album," said a spokesman for the group.

(Turn to Page 12 for much more Mode)

Double Dire

DIRE STRAITS bring out their live double album 'Alchemy' on March 16. The record includes versions of 'Romeo & Juliet', 'Private Investigations' and 'Sultans Of Swing'.



KATE GARNER

Dear Simon Hills:

We've been admiring the lack-of-cliché line of your writing. It's got a clean, sharp edge that matches our line of in-car radio-cassettes.

Getting straight to the point, we'd like you to play some of your favourite music on one of our latest designs.

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News

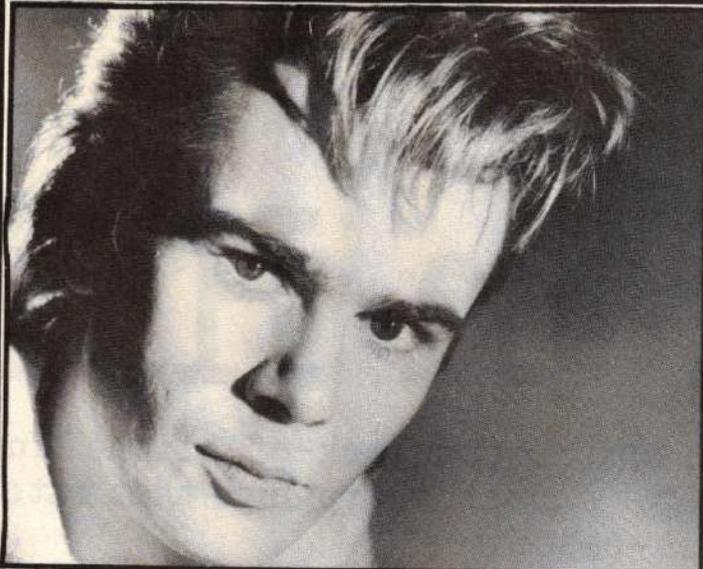
Massed Pickets

THE FLYING PICKETS — who hit the number one spot with their version of Yazoo's 'Only You' — play a massive tour in May and June.

The acapella group play Cork City Hall on May 18, Dublin Stadium 19 and 20, Belfast Ulster Hall 21, Manchester Palace 22, Liverpool Empire 24, Newcastle Theatre Royal 25, Harrogate Centre 26, Sheffield Crucible 27, Kendal Leisure Centre June 1, Edinburgh Playhouse 2, Glasgow Pavilion 3, Inverness Eden Court 4, Aberdeen His Majesty's 5, Darlington Dolphin Centre 8, Blackburn St George's Hall 9, Birmingham Hippodrome 10, Northampton Derngate Theatre 11, Nottingham Concert Hall 12, Cardiff St David's Hall 14, Ebbw Vale Leisure Centre 15, Oxford Apollo 16, Bristol Hippodrome 17, Reading Hexagon 18, Portsmouth Guildhall 19, London Hammersmith Odeon 21, Ipswich Gaumont 23, Skegness Embassy Centre 24, Poole Wessex Hall 26, Brighton Dome 27, Croydon Fairfield Hall 28, Margate Winter Gardens 29, Southend Cliffs Pavilion 30 and Dartford The Orchard July 1.

The Pickets are currently in the studio recording a new album and a follow up single to 'Only You'.

● **PALLAS HAVE** added more dates to their tour at Redcar Coatham Bowl on March 31, Glenrothes Lomond Centre April 1, Edinburgh Playhouse 2, Nottingham Rock City 4, Hull The Tower 5, Wellingborough Queensway Hall 7, Dunstable Queensway Hall 8, Chippenham Rock Theatre 9 and Blackburn King George's Hall 12.



NIK KERSHAW: coming soon, live in the flesh (cue mass hysteria)

Long distance racing

NIK KERSHAW goes out on the road later this month for his first-ever tour.

The singer/songwriter — who produced his hit single 'Wouldn't It Be Good' and 'Human Racing' album almost single-handed — plays Southend Cliffs Pavilion on March 24, Ipswich Gaumont 25, Guildford Civic Hall 26, Bristol Colston Hall 27, Chippenham Gold Diggers 28,

Leeds University 30, Edinburgh Playhouse 31, Glasgow Pavilion April 1, Hanley Victoria Hall 3, Burnley Cat's Whiskers 4, Newcastle City Hall 5, Doncaster Gaumont 7, Liverpool Royal Court 8, Manchester Apollo 9, Birmingham Odeon 11, Oxford Apollo 12, Nottingham Royal Centre 14 and London Hammersmith Odeon 15. Tickets from usual outlets.

We are Sayle-ing

ALEXEI SAYLE, in the charts with 'Uilo John! Gotta New Motor', has added more dates to his tour. He plays Chatham Central Hall on April 5, Poole Arts Centre 6, Brighton Dome 13, Oxford Apollo 14, Birmingham Hippodrome 15, Southend Cliffs Pavilion 26, Slough Fulcrum 27 and Nottingham Theatre Royal 29.



Snakes alive

WHITESNAKE HAVE altered their Japanese tour schedule to fit in three extra live shows in Britain.

The patriotic heavy metallers have added dates at the London Hammersmith Odeon on April 1, Nottingham Royal Centre 4 and Manchester Apollo 5.

Tickets for the shows are on sale now from the box offices.

The group have also released a four-track video EP called 'Fourplay'. Tracks include 'Fool For Your Loving' and 'Guilty Of Love'.

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SIOUXSIE and SEVERIN galloping up the charts

Horsing around

SIOUXSIE And The Banshees are all set to play live again later this spring.

They have planned to slot in a few shows here in between a European tour and a massive hike round America in the summer.

The shows have been described as "selected dates", but none of them are confirmed as yet.

But the group have got a

new single out on March 16.

It's called 'Swimming Horses' and is backed with 'Let Go'. A 12-inch version features an extra track 'Humming Wires'.

Siouxsie and her group are currently in the studio recording a new album which should be out in the spring. But no title has been confirmed.

Late night extra

GEORGE BENSON has a new single 'Late At Night' released on March 16.

The song is taken from his 'In Your Eyes' album and is backed with 'Love Will Come Again'. The 12-inch features an extra track 'Welcome Into My World'.

Benson appears at London's Wembley Arena on March 29, 30, 31, April 1 and 2 and Birmingham NEC April 3.

Going pale

THE PALE FOUNTAINS bring out a new single 'Don't Let Your Love Start A War' next week.

The record is backed by 'Love Situation' and comes out on March 12.

The group are also due to tour in May.



STYLE COUNCIL: "Wat, no tour bus again?"

Cafe racers

THE STYLE COUNCIL'S debut album 'Cafe Bleu' is to come out at last. It is released on March 16, and just as RECORD MIRROR exclusively revealed, it contains five instrumental numbers.

The album features a total of 13 tracks, with the instrumentals all taking place on side one. The first side also contains an extra number not credited on the sleeve because group leader Paul Weller slotted it in at the last minute.

"The first side is very rough and spontaneous," said Weller. "We have tried to do something different with an LP. We aren't even sure ourselves about some of it! But no one else is taking chances, so we have — and will continue to do so."

Side two has six tracks which will be much more up-tempo compared to a theme of "moodiness" which is how a spokesman described the first side.

Doctor Doctor

DR HOOK come into the country this week to play their eleventh tour here.

Dates start at Cardiff St David's Hall on March 9. Then Birmingham Odeon 10, Harrogate Centre 11, Newcastle City Hall 12, Edinburgh Playhouse 13, Aberdeen Capitol 15 and 16, Glasgow Apollo 17, Manchester Apollo 18, Preston Guildhall 19, Brighton Centre 21, Southampton Gaumont 22, St Austell Cornwall Coliseum 23 and 24, Liverpool Empire 26, Sheffield City Hall 27, Nottingham Royal Centre 28, Leicester De Montfort Hall 29, Portsmouth Guildhall 31, Bristol Hippodrome April 1, Oxford Apollo 2, Halifax Civic Theatre 3, London Hammersmith Odeon 5, 6 and 7, Croydon Fairfield Hall 9 and Ipswich Gaumont 10 and 11.

They also do two sets of club dates at Birmingham Night Out on April 12 to 14 and Watford Bailey's 16 to 21.

Slave drivers

AMERICAN JAZZ/funk/rock band Slave come to Britain at the end of the month for a short tour.

They play Luton Pink Elephant on March 28, London Hammersmith Odeon 29, Nottingham Rock City April 1, Brighton Top Rank 4, Basildon Raquels 5 and Glasgow Zanzibar 8.

There will also be a 'Best Of Slave' compilation album to come out at the same time.

● IAN DURY has added more dates to his current tour. He now plays Southampton Gaumont on March 18, Aberystwyth University 20, Uxbridge Brunel University 24, Sheffield Polytechnic 28, Bath University 29 and Brighton Dome April 1.

TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) starts the weekend's proceedings with a strong line-up of Elvis Costello, Special AKA and General Public. It's also a Berlin edition, although where those three fit in is a complete mystery. Next up is 'ORS' (BBC2, 7.05pm) with Billy Bragg, Nik Kershaw and Care plus new band Briar. The other regular, 'Whistle Test', (BBC2, 11.30pm) features Howard Jones.

SATURDAY kicks off with 'Saturday Superstore' (BBC1, 9am) which has that man Nik Kershaw and the decidedly more butch Shaw — Martin, from the 'Professionals'. The 'Saturday Show' has Bonnie Tyler and Kate Kestrel from 'Terrahawks'. 'Hitsville USA' (Radio One, 1pm) looks at Motown's difficult period of the mid seventies and how The Commodores saved the day, and has a peek at Stevie Wonder's work. 'In Concert' (Radio One, 6.20pm) has Kissing The Pink for its first half before going on to feature The Style Council (with BBC2, 6.50pm). The other regular 'The Other Side Of The Tracks' (C4, 6.30pm) has Def Leppard and video promo producer Russell Mulcahy.

SUNDAY'S 'Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.30pm) features Adrian John, Captain Sensible and Tik of Tik & Tok fame pitting their wits against Bobby Bluebell, Dik Davis of Fashion and D. C. Lee. Anyone who fancies a bit of testifying can listen to Gary Byrd's new prog 'Sweet Inspirations' (Radio One, 11pm), which features gospel and soul.

THE REVILLOS

new 7 & 12 single
Midnight

EMI (12)RVL 2

FANCY A samba, sugar? Then get in the Company of Julia and start a breakin' down of communications.

Then listen to the most uplifting dance smash in months a little more closely and ask yourself this: doesn't 'Breakin' Down (Sugar Samba)' sound more than somewhat like 'Shake Your Body', the '79 smackeroo by hothead Mike and his brothers Jackson? Mmmm . . . and so to the full confession from the Dreamgirl herself, Julia McGirt.

"We wrote it at a Howard Johnson's," she says, referring to the American diner chain and not the A&M funkster, I hope.

"It was when we were first doing a Top 40 show, we were getting bored and trying to get people dancing, so we started playing the Jacksons' song 'Shake Your Body'. It really got everybody dancing and when we'd finished the song, we didn't want to stop, so we created something from it. I started singing 'Break it down, break it down' and it just went into something completely different."

And thus the year's liveliest and freshest floorshaker was born; but from Howard Johnson's to the charts proved a long and dicey journey. "We decided to go out on a limb with it, but no record company would touch us, because they're all being so careful these days. They all said 'It's OK, but do you have anything else'. We said 'Take a chance, this could be a hit' but no one would."

So Julia and her immediate Company, co-writer/producer/arranger David Ylvisaker (the name is Norwegian) had to steer an alternative course. "I performed it first at Studio 54, that's what really got it started. Then a radio station in New York started playing it and it did so well that all the other stations picked it up. Then we got an independent distributor and they've done a very good job."

MEANWHILE DOWN a rather different corridor in the life of Julia McGirt, lies the reason for that "Dreamgirl" description earlier. She's



JULIA MCGIRT: samba old song?

BREAKIN'

and entering

currently starring in a Broadway show of that name, the one which in '82 brought forth the awesome 'And I'm Telling You I'm Not Going' and the — um — massive talent of

Jennifer Holliday. And round about now, with her phone melting under the heat of a million requests for appearances, Julia is scratching her head and

wondering whether to tell the Dreamgirls crew she IS going. "It would probably be a good move career-wise if I did leave," she says. "It's a decision I'll have to make." She's had the lead in the show — based in spirit if not in name, you'll recall, on the career of the Supremes — since October, while the production is now in its third year altogether.

"It takes up *all* my time," Ms McGirt says — not complaining, mind. "Eight shows a week, six days a week." She actually *left* the show at the end of July last year after a frustrating period as understudy; went away, toured with Richard Pryor, came back home to Washington, started singing in nightclubs again — and got offered the lead. "It really was a second chance," she says.

"I'd been working in clubs for I guess five or six years. That was really the first thing I could sink my teeth into, before that I'd worked with little theatre groups. My home base in Washington was a place called Mr Henry's, where Roberta Flack got started. We performed every week, it was always standing room only. We got to know the people so well, it became a very personal situation."

The songs were mainly covers, but not exclusively. "A couple of our songs became standards in the set, including 'Bring Back Springtime', which we might do as the next single. It's a ballad, which you wouldn't expect if you go by 'Breakin' Down'. Each song is different — kind of like Boy George."

A Julia and Company album is in the works; meantime, how's she coping with the 'Dreamgirls' repertoire? "Well, a lot of people comment that they suit me more than Jennifer. The character is a tough girl, so she sings tough songs."

And how about a Julia and Company version of 'I'm Not Going'? "Mine's a smoother version. I couldn't do some of the things she does, the growling and so on, that just tears up things in my voice." She might not tear it up — but she breaks it down better than anyone.

Paul Sexton

Three's a crowd

ULLO JOHN, want to win one of 10 exclusive VHS video tapes featuring Mel Brooks' controversial 'To Be Or Not To Be (The Hitler Rap)', Alexei Sayle's wacky 'Ullio John Gotta New Motor' and Tracey Ullman's infamous 'My Guy' video? Well, just answer the three questions, and post the coupon to: Comedy Video Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 10 correct entries opened on the closing date, March 19, win.

- 1) Who is Mel Brooks' wife? a) Julie Andrews
b) Anne Bancroft c) Brooke Shields?
- 2) Which show, featuring Alexei Sayle, uses a Cliff Richard song as its theme? a) 'The Young Ones'
b) 'Cheers' c) 'Soap'?
- 3) Name Tracey Ullman's first hit single a) 'They Don't Know' b) 'My Guy'
c) 'Breakaway'

Name.....
Address.....

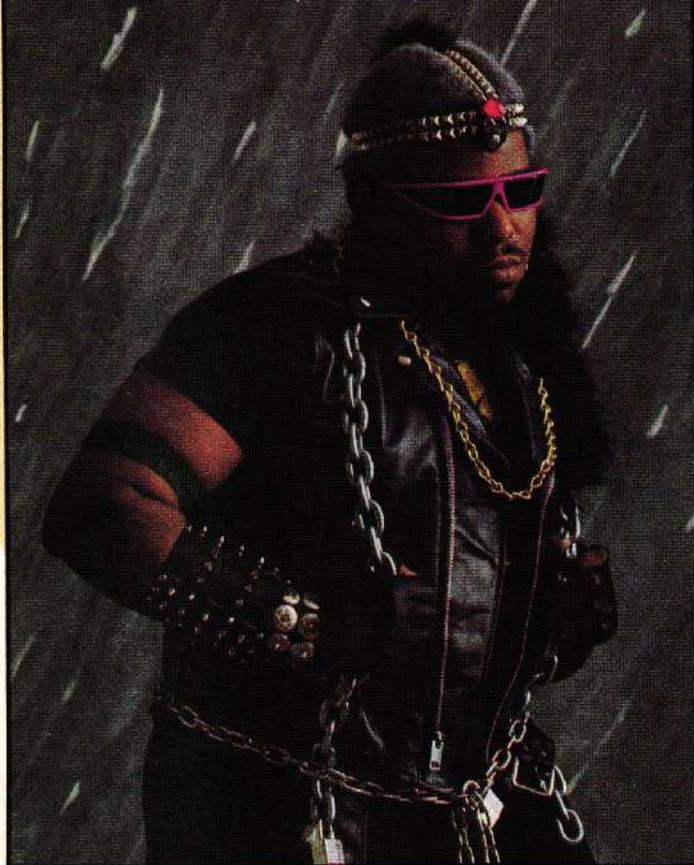


RAP GOES respectable! Hip-Hop comes to BBC2! What's next, you say? Gal Crowley on Radio Four? Don't rule it out — not after I've told you that Afrika Bambaataa and Soul Sonic Force are soon to be the subject of a documentary by 'Arena' on Beeb Two. I can see it now: "I wonder, Mr Bamboo Shoot — that is your name, isn't it? — if you could explain this, um, 'Planet Rock' thingy to our viewers?" And the reply? "Hey! Get fresh with Tommy Boy Skin Fin, Jack!" That'll confuse 'em...

And while we're making strange-but-true announcements on Bambaataa and his beat boys, try this one for size: Af Bam's also consultant on, and appearing in, a film called 'Beat Street' about the rapping, breaking, MC'ing deal in the South Bronx. And who's producing it? Harry Belafonte...

All the above statements are made with Bible in hand and just show what a mercurial character we're dealing with in Afrika Bambaataa. His days are so busy, our phone banter took place at 11 am our time, *six am* his; Jeez, I was still sleepy and I had a five-hour head start. Anyway he's on the line to spill all those unlikely beans about his beat behaviour and to commemorate a new Sonic Force twelver, 'Renegades Of Funk', produced once again by that killer crew, Arthur Baker and John Robie.

But Harry Belafonte, Bam old buddy? What gives? "Well, somebody wrote a script and he



AFRIKA BAMBAATAA perfects his escapology routine

liked it," he explains. Did he know Harold of old? "He knew about me just as I knew about him, I was raised on that kind of music. He had heard our stuff and liked it." No trouble with Harry there.

"We're almost towards the end now, the film might be out in June or July. It's gonna be hot. It's got a story to it, but I'm not involved in that. The Treacherous Three are in it, so is Melle Mel and a lot of the local rappers."

The Arena documentary, meanwhile, is also still in the works, so it'll be a while before you can impress your parents by saying you want to watch something on BBC2. Don't get the set warmed up just yet. And don't get warmed up for a Bambaataa album either, because he's got other fish to fry just now.

"I'll be doing another Shango album, and Time Zone, the group that did 'Wild Style'. I'll also be working with Trouble Funk and I've just done something with Yellowman, a single with him that'll be out in March. I just did some background noises and stuff for that. I'm still working a lot with Arthur Baker, John Robie and Material, the guys who did 'Rockit'. I give them a lot of credit."

Oh, and the Tommy Boy Skin Fin? It's a fairly preposterous-looking woollen ski cap available to members of the Future Beat Alliance, a sort of Tommy Boy Records fan club. Oh well, it all helps to keep the hop absolutely hip.

PAUL SEXTON

TV rap-eats

New single from

CHINA CRISIS

Hanna Hanna

Remixed from the album "WORKING WITH FIRE AND STEEL"

B/W AFRICAN AND WHITE (LIVE)

12" Contains extra track "HERE COME A RAIN CLOUD"

Produced by Mike Howlett VS 665-(12)





Pics by Paul Cox

DEPECHE MODE's sugar 'n' spice image has taken a real knocking recently. First they lay the ghost of synthpop confection, with a mature, not to say serious LP, 'Construction Time Again', then they razor up chart respectability with a crucial piece of metal pop, their new single 'People Are People'. And in the process of making said gem they nearly come to blows in the studio . . .

"... Daniel (co-producer and Mute supremo Daniel Miller) and Andy nearly came to blows when we were doing the single," says Martin.

"It weren't actually blows," corrects Andy. "It was more sorta argy bargy. A stupid thing late at night — I was near his flight case . . ."

"Andy and I were mucking about," continues Mart. "Trying out self defence on each other, near Daniel's equipment. Daniel came out and he was furious. He wasn't very pleased at all . . ."

Depeche Mode are no longer smooooth operators. The group have turned one of pop's familiar processes on its head. Starting from an extremely commercial standpoint, they've gradually added muscle and variety to their new town pop and lifted their vision away from traditional pop song formats to larger issues. They've opened their eyes, and opened their minds.

Thus Mode make an accessible item of metal pop — 'People Are People' — and make a strong anti-racist statement to boot.

"Although it's a song about racism," says chief songwriter Martin Gore, "that's just one example of people not getting on. It's about all sorts of differences between people."

"You could interpret it as being anti-war as well," says Alan.

Racism, the iron grip of capitalism ('Everything Counts'), and conservatism ('The Landscape Is Changing') — it's a long way from silly love songs and the colour of Dave Gahan's socks. Are Dep Mode becoming serious young men?

"I don't think so," says Martin. "When people say you're a serious band they think you don't have a good time anymore — you walk around all the time with your cheeks sucked in, things like that. But we don't. We're still exactly the same. It's just the things we're writing about and the way we want to come across in interviews that has changed."

You're more thoughtful then?

"I think so," says Mart. "When we first started we just did anything that came along, basically. If someone came along with a video script, the first one we saw, we'd jump at it."

So you did things you regretted?

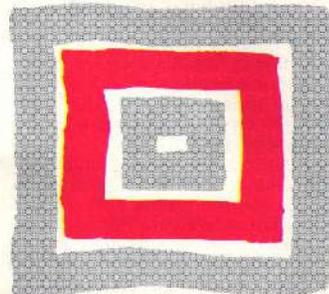
"Most of the videos for a start," continues Martin. "I'm not happy with any of them apart from the last two. For instance, 'See You' and 'The Meaning Of Love' were really, really sickly. I know at the time our music was a little bit like that anyway, but I think we were doing it more tongue in cheek and that never came across in the videos."

Consequently, Dep Mode are a more considered bunch these days. I mean, after three years in the top 20 they're virtually the old men of pop.

"It's unbelievable to think we've had 10 singles out," says Martin. "I think the time has gone so quickly that we don't think about it all that much. We've had three albums out but it seems that we've only been in the business for about a year."

Yet, whilst others have fallen on pop's transient way, Dep Mode have gone from strength to strength. What's their secret?

"A lot of time bands are not allowed to develop," says Andy. "Record companies take them on just on the strength of one single. Perhaps after they've had a coupla flops they are off the label. Our advantage is that we're on a small label. We're given time to think things out and take things at our own pace."



PRESUMABLY THIS situation is further cemented by Mode's close working relationship with Mute boss Daniel Miller?

"We work very closely with Daniel," says Alan. "He likes to be involved in everything we do in some way — he likes to have his say. Depeche Mode is a very personal thing to him. It's a great working relationship with Daniel. There's no ulterior motive with him, you know he just wants what's best for the group. In that way it's very easy for us to talk to Daniel about everything we want to do and see what his opinion is."

And yet at the end of the day, it's Mode's ability to adapt, experiment and change, that has kept them at the top. Using M Gore's popwise melodies as a base, they've continued to explore the possibilities of the most modern studio techniques.

"It's where interest in music in the future lies," opines Martin. "As technology improves all the time that's gotta be where the most interesting form of music comes from. You can't stick with the same format all the time, if you wanna keep coming up with interesting material."

Fair enough, but isn't 'metal' a return to the past?

"We made a conscious decision to become harder musically," informs Alan. "So we thought, 'what sounds really hard and nasty?' — and of course we decided on metal. It's no big theory or anything."

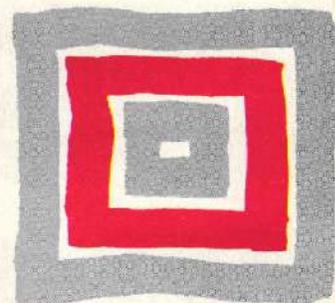
So what instruments did you use on the single?

"All kinds really," continues Mr Wilder. "It's mainly 'sample' stuff, y'know, real sounds being sampled, rather than being played on instruments."



Martin takes the reins: "All kinds of metal sounds, I know that sounds bad, but it was more subtle than people might think. For instance the bass drum was a normal bass drum with the initial click of a piece of metal being hit to give it more attack. Then there were bell sounds and less hard metal sounds."

"Yet we didn't just use metal sounds on the single, we used all kinds of sounds and noises, like an acoustic guitar 'sampled' and played on the keyboards."



SOUNDS A bit complicated to me. Are you all techno boffins then?

"Well we're good at computer games," says Alan. "But we're not really technologically minded at all. We don't even understand how the keyboards work."

"Daniel's the one who's operating the Synclavier for us at the moment," says Martin.

"Maybe in a year we'll be able to take over, the manual's very thick and it'd take us ages to work out how to use the thing. At the moment he just puts our ideas on it for us."

And at the moment what are those ideas working towards?

"We're just writing with the view of recording an LP in May," says Alan. "I suppose we'll spend about three months doing that, then we'll come full circle and go back to touring again. We're slightly in that rut — we're following the same pattern as we did last year."

So why don't you write music for something other than pop records — film tracks perhaps?

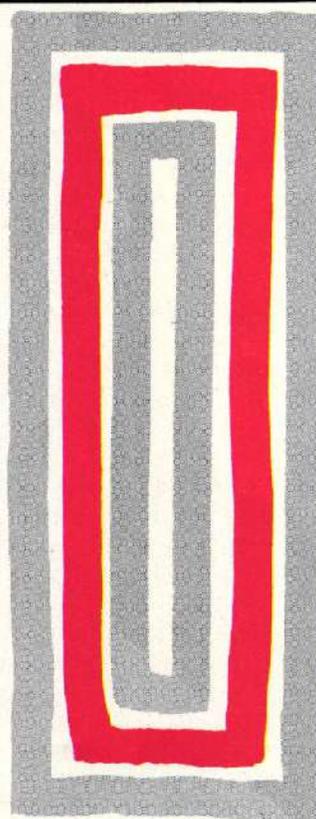
"We were offered a film, but they wanted songs as opposed to music," says Alan. "When you're at the level we are it's very difficult to find time for other projects, 'cos they're very time consuming."

"All the time we're trying to establish ourselves, because we're not hugely successful, just successful. It's worrying that if we took a year off, we'd come back and nobody would remember us."

And so until Dep Mode establish themselves with the performance and credibility they surely deserve, we can still expect to see them being jolly fellows on Saturday morning TV.

"It'd be nice not to have to do that sort of thing," says Martin. "Most of the time it is very embarrassing."

"We're in a bit of a dilemma," concludes Andy. "Cos we do like to sell records — so we have to go through with all of that. As long as we come across well, I don't think it matters."



clunk clunk every trip

DEPECHE MODE by Jim Reid

DOUBT if a stage prop has ever been the inspiration for a number one hit single in the history of popular music. That is until now, because that is precisely how Nena's '99 Red Balloons' came about. And you thought it was just some silly Eurovision nonsense from one of those foreign bands, didn't you?

In English that puts my Grade four CSE German to shame (I once told my German teacher that his 'hovercraft was full of eels'), Nena's guitarist Carlo explains the story behind the single.

"It was at a concert of the Rolling Stones last year in Berlin," he says. "At the end of the

concert they let some balloons fly up to the sky and I was just thinking what would happen if they floated over the wall to East Berlin, to the Russian people, and they wouldn't know what to do and might wonder what it might be."

So the song is a warning of nuclear war starting from something as simple as a group of harmless balloons? "Yes," nods Carlo, sipping his whisky and tea. "I was just thinking how little things can blow up into bigger and more dangerous things."

Nena and her band are not completely satisfied with the English version of '99 Red Balloons', preferring the German version's subtleties. The version at number one here is

too blatant in their opinion, as they don't want to be seen as a protest band.

"We do not want to be seen as a group for one political party or movement," says keyboard player Uwe. "We're all against nuclear weapons but this isn't why we wrote the song."

But what of Nena herself?

She sits quietly, eating her ice cream, refusing to pose for solo shots, determined that other members of the band should have their say first.

"It's very interesting what people will make of the next song we release," she smiles. "People will have to realise that we're not a protest band so it's interesting to see what

99 RED HERRINGS...



will happen. The next single is 'Just A Dream', it's a simple love song."

NOW I'VE never been a great fan of 'Euro Rock', it always seems so safe and predictable — the stuff we get to hear over here at any rate. Nena and the boys know what I mean and are horrified when I tell them that we Brits tend to think of Europe once a year when Katie Boyle puts on her party frock and utters the immortal line, "Finland, deux points". Yes, the Eurovision Song Contest.

"Oh my God!" gasps Nena. "You mean everything from Europe goes da da da? English people have so much music here that they don't have to look around for other music, that's why we are so surprised at our success. The fact is that a German band is number one in England and English people see that the Germans are able to do good music too, something other than da da da."

Nena — the girl and the band — are fans of British music, obviously, but they feel we are too easily swayed by an interesting haircut and a pretty frock. "In Germany we go more for music than the style," says Carlo. "Here in England I think the style is more important

NENA in 'no solo photos' shock: is it all Katie Boyle's fault? A fearless investigation by **ANDY STRIKE**

sometimes. Like I've never heard a song of Marilyn but I see his picture everywhere."

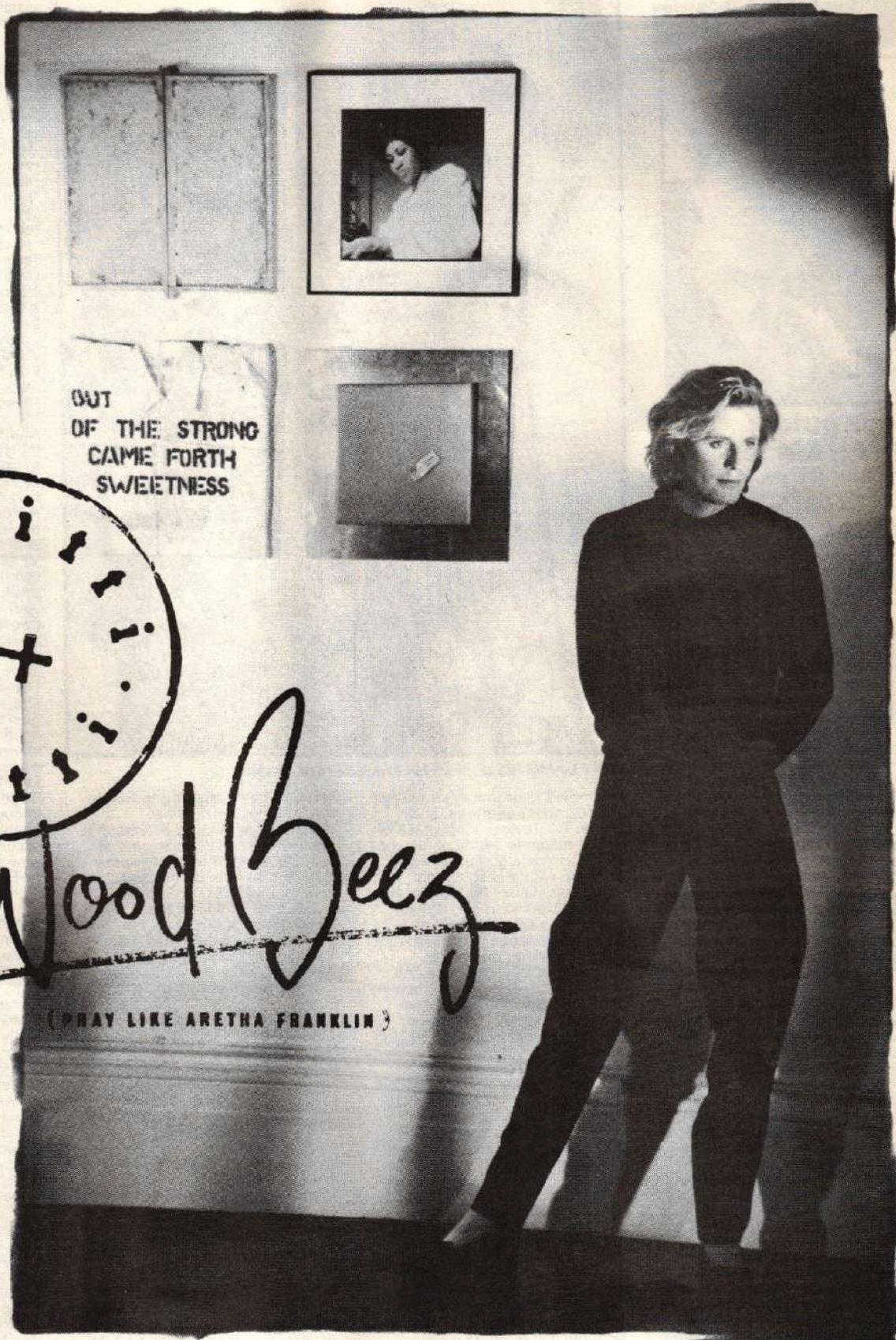
"Yes," agrees Jurgen. "They are a little bit overdressed, especially Boy George. What is he saying to me?" So who do they like apart from The Stones, I ask? Carlo grins wickedly. "Such an ugly guy to me as Elton John is really good because he writes such great songs," he says.

AS THE leatherclad fivesome discuss British music I suggest perhaps they might have enjoyed the punk scene.

"No, it's not my taste," says Nena. "Everytime I thought it's just a fashion like any other. In Germany we have only some punks on the street so I never took it seriously — I'm sorry," she smiles apologetically.

Carlo comes to my rescue. "Put it this way," he says. "It helped because it changed the one rule which we were all brought up with in Germany that if you want something you have to work hard for it and to be successful you have to be best. Punk showed that it could also be fun and meant we were able to sing in German because if we were saying what we really felt, we had to be understood."

Germany, zehnpunkt . . .



7" (VS 657) & 12" Extended (VS 657-12)

PICTURE DISC (VSY 657)



Singles



your guide: GRAHAM K

RELAX! IT'S alright. Defiantly confounding the lacklustre quality of today's pop parade pranksters it gives me great pleasure to announce that this week there are actually some vinyl artefacts worth exchanging your pretty green for. Not many, mind — but let's not get greedy. Any little gem setting forth to do battle with the likes of Re-Flex, Queen, etc, deserves every bit of help we Clean-Up-The-Airwaves campaigners can give.

So, standing respectfully to attention and clutching my hat to my heart, I can recommend, in a loud, clear voice the latest boss waxing (copyright G Crowley) from **THE SPECIAL AKA**.

'Nelson Mandela' (2 Tone) is an upful concoction of loping Afro-Caribbean joy allied to a lyric you just can't ignore. Jerry Dammers has answered the anti-politics brigade in the finest possible manner by presenting the crucial subject of the essential corruption inherent in all (well, at least 99%) white South Africans in a form that the radio buffoons *might* (let's hope) accept. Mandela's imprisonment is a crime, pure 'n simple. 'Nelson Mandela' is a pro law and order song. A pro-justice song. Buy it.

There's nothing to quite match that peerless assemblage so let's set our sights a little lower and just hope for some plain respectable pop. **PROPAGANDA** seem capable of supplying some of that, and their 'Dr Mabuse', part two in Zang Tumb Tuum's chart attack possesses pretension and trash melody in just the right proportions. Stealing shamelessly from the expressionist film makers from Lang to Cocteau, Propaganda have mixed up their swag with a typically thorny, Horny production. It goes crash! and bang! in all the right places, a girly chorus (I bet they'd hate to be called a 'girly chorus') rescuing 'Dr Mabuse' just when The Art begins to get a bit dense. The chart won't suffer by playing host to this Teutonic tonic.

On a much quieter level 'Excerpts from the Suburbia Suite' by **THE SOUND BARRIER** (Compact) may not be the stuff that dreams (or hit singles) are made of, but as a piece of



JERRY DAMMERS displays his exquisite taste in shirts

unadorned instrumental message its effect on the ears is suitably subtle. Tot Taylor, in his guise of record magnate Teddy Johns, has given his nostalgia full rein and come up with a product that vastly supercedes his clumsy big beat attempts with Mari Wilson. Taylor is as light-fingered as our German Propagandists, his target being, however, the filmic scenarios of Dave Brubeck and Jimmy Smith and he convincingly dumps on the inferior copyist mentality that Mr Paul Weller bases his (inexplicable) chart consistency on.

More back-dated reverence arrives in the shape of 'The Smiling Hour' by **KALIMA** from crazy madcap Mancunians Factory. It sounds like Animal Nightlife which is No Bad Thing and in the light of the astonishing success of Swans Way could well insinuate itself into the nation's consciousness in a manner that the Nightlifers sadly failed in achieving. It's cool. It's heated. Tinkling keys and oozing sax plus a lot of voices make this one a tip for the top. (I must point out, though, that to counter the class of the Kalima disc Factory have also inflicted upon us a very terrible version of 'Telstar' by **AD INFINITUM**. It may have a pretty sleeve but that is no reason whatsoever to remove it from a record shop).

THE BLUEBELLS have always occupied a space of reserved fondness in this ole heart of mine and 'I'm Falling' (London) does nothing to alter this situation.

Bobby's been listening to Roddy, and it shows. 'I'm Falling' possesses all the ingredients that spell Hit but that's been said of virtually every Bluebells release thus far. Buy the record and change their luck.

The final vital vinyl is **MADONNA's** newie . . . or perhaps that should read oldie — 'Lucky Star' (Sire) predated the glorious 'Holiday' by a few months but now that the Great British public has finally awakened to the Truth that is Madonna's pre-eminence it'll doubtless cruise into the charts with nary a stumble. Good job too.

WILL Do Better' applies to Roy **WHITE** and Steve **TORCH**. Talented lads they are, to be sure, and a dab hand at knocking out minor entertainments (including the best Scott Walker impersonation for ages). Their failing is that they've been lumbered with a particularly offensive image, looking like a couple of Quentin Crisp houseboys on the cheesy fold-out sleeve. A pity, because 'Bury My Heart' (RCA) possesses all the usual White & Torch ingredients — a fair to middling song shored up with theatrical vocals and a bombastic arrangement. They'll have a hit . . . eventually.

Alas, old hippy **JULIAN COPE** appears to have enjoyed all the hits he's going to get. I can't really understand why this passing distraction is called 'The Greatness And Perfection Of Love'

(Mercury) cos Jules is quite clearly singing 'the greatest imperfection is love'.

Doesn't matter though, cos the song's still lousy. Just like **BILLY BREMNER's** 'Shatterproof' (Arista) is indubitably the worst Elvis Costello number since 'Party Party' and coming from the man who gave the world the heavenly 'Loud Music In Cars' a downright crying shame. Billy ought to release his vocal version of 'Heart' from the one and only Rockpile LP . . . now *that* would be a record!

Descending into the depths of record company dungeons we start to dredge up the real stinkers of this week's plastic attack. **MARSHALL CRENSHAW** has written some corkers. 'Our Town' (WEA) is not one of them. **JERMAINE STEWART** says 'The Word Is Out' but I really don't think that nicking The Art Of Noise's megalithic beat box theories will rescue a no-no tune. And **WIDE BOY AWAKE's** godawful collage of Hispanic vocalese and Afro-electro gamely described as 'Billy Hyena' (RCA) almost made me cry — such was my despair at the human race on hearing it. I cheered up a little with 'Strong Me Strong' by **YELLOWMAN** (CBS) but it didn't last. Utilising the crucially hip production team of Material may well impress us easily coerced pop scribblers but not, I fear, the punters. With a bit of luck they'll also give the bum's rush to 'Borrowed Time' by **JOHN LENNON** (Polydor) as well. It's about time death stopped guaranteeing hits. Mind you, death might well be an interesting alternative to releasing records — especially for 'artists' like **ZEE** and **DAVID GILMOUR**. Being in Pink Floyd must be a harrowing enough experience for a poor young boy so maybe we should excuse the mindless dabbling that now appears the only future for ex-Floyders. 'Confusion' and 'Blue Light' (both Harvest) are both utterly vile.

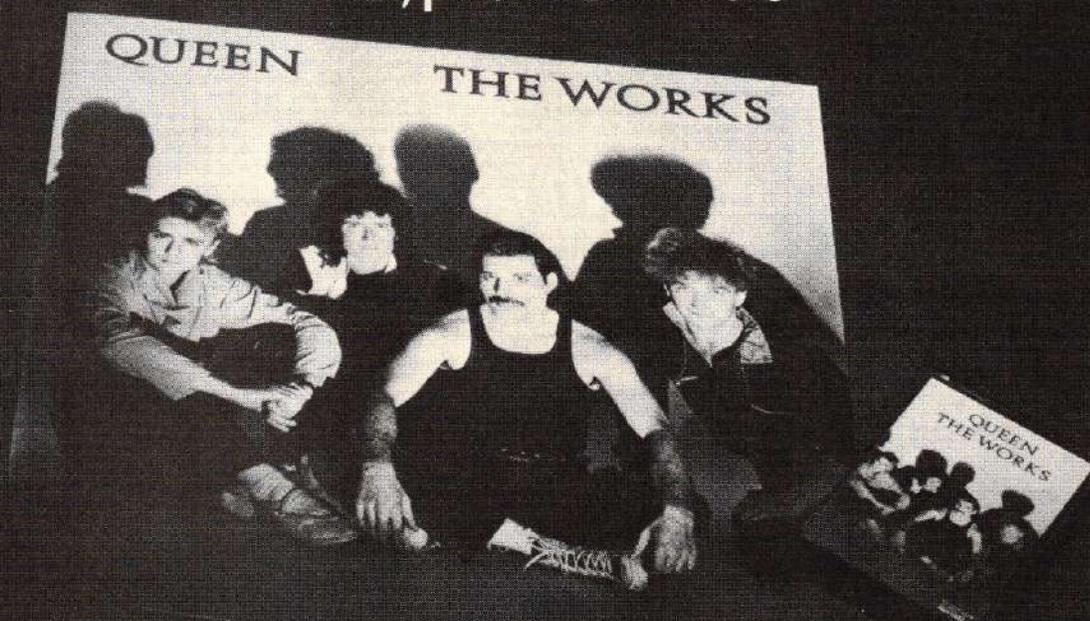
ALTON EDWARDS 'Everybody's Watching' (Streetwave), **SENSES** 'If You Can Count' (West End) and 'Hello' from **LIONEL RICHIE** (Motown) aren't vile, just boring. If Alton E is the UK's Michael Jackson there really is *no hope* for us. Senses look gorgeous — that they make records too is but a minor detail. Lionel Richie's as goofy and wet as ever — the sole reason for buying his latest single being the fact that there's the instrumental version of 'All Night Long' on the B-Side. 'That's The Way' by **DEAD OR ALIVE** (Epic) just leaves me speechless. Crass. Similarly so the ultimate dregs of the week — 'Eyes Of The World' by the amusingly named **ZU ZU SHARKS** (EMI) (contrived or what!), 'Burning Flame' from **VITAMIN Z**, (Mercury) 'Don't Talk To Strangers' from **BOYS DON'T CRY** (L) and **CHRIS REA's** 'I Don't Know What It Is But I Love It' (Magnet) — all of which epitomise the current trend for band and companies to unerringly strive for the lowest common denominator at all costs. By their own pathetic standards they probably describe their work as being successful beyond their wildest dreams. Horrible, horrible, horrible.

QUEEN

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- 99 RED BALLOONS, Nena
- RELAX, Frankie Goes To Hollywood
- JOANNA, Kool And The Gang
- WOULDN'T IT BE GOOD, Nick Kershaw
- DOCTOR DOCTOR, Thompson Twins
- SOMEBODY'S WATCHING ME, Rockwell

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HOWARD JONES 'Human's Lib' (WEA WX1 240335-1)
 HOWARD SEEMS so terribly nice and normal, so unassuming a person, so perfectly wholesome and thoughtful. Intensely thoughtful, it seems, about the sort of questions other nice and normal people ask themselves — rhetorically — all the time. He asks 'why?', gently, in a way people obviously identify with, and backs it up with a very English brand of traditional late 70s songwriting made contemporary by the ubiquitous popsynth arrangement.

'Human's Lib' sets out to satisfy two appetites by providing lashings of beaty, intensely danceable chunks of electropop alternated with sincere and heartfelt one-man-and-his-piano ballads. And to a point, he does it very well.

He carves up a storm in the quirky robot-pop dept on 'Conditioning', 'Equality', and 'Hunt The Self', chucking in some excellent electrohooks on the way.

But he's at his most persuasive in the sparser, more reflective moments like the haunting 'Hide And Seek' (brave choice for a single), the plaintive 'Don't Always Look At The Rain', the soaring 'What Is Love?'. Howard's mournful (if not emotive) whine sounding more comfortable in this sort of neo-folksy setting.

Howard rests somewhere on a sliding scale between Nik Kershaw and Thomas Dolby with the Thompson Twins in the middle, having neither the former's soft charm, the latter's innovative genius, or the Twins' cosmopolitan appeal, and I can't help feeling the Eurythmics could've done some of these songs more justice. But for an occupier of the Middle Earth of chart pop, he's quite a grower, if not a wrencher of guts. +++½

Betty Page

MARILLION 'Fugazi' (EMI EMC 2400851)
 AFTER YET another dose of Prefab Sprout on the office record player, the only suitable tonic was a large dose of meaty Marillion.

Not that all of 'Fugazi' is easy to swallow, but then Fish and his cohorts have always specialised in being uncompromising. As yet, Marillion don't seem to know whether they really want to break into the charts with cosmic pop singles or remain the heroes of legions of fresh faced young hippies from London to Land's End.

In some ways 'Fugazi' is quite a confused album, with some nifty straightforward ideas mixed with swirling over-indulgent anthems.

Swinging the stick through 'Assassing' Fish loosens up for 'Punch And Judy' before the dark heavyweight stances of 'Jigsaw', 'Emerald Lies' and 'She Chameleon'; brooding songs touched by moments of whimsical magical flair.

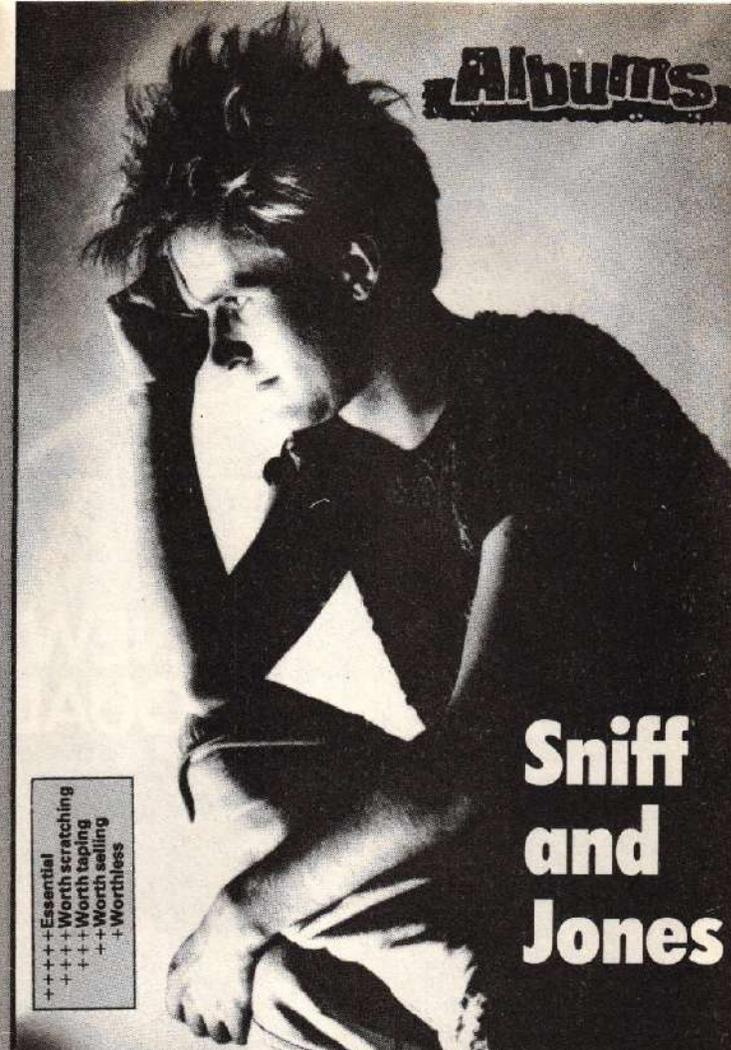
And now, prepare yourselves for the album's two mega-pieces, 'Incubus' and the title track, both are ethereal glowing numbers full of passion, pain and pride. An album to see stars by.++++

Robin Smith

MANOWAR 'Hail To England' (Music For Nations MFN-19)
 MANOWAR, THOSE mighty and malevolent conquerors from across the ocean, have fulfilled all their promises. It's hardly music to suit every occasion, but when your tastes turn to red meat, slap it on.

'Hail To England' is a rumbling tumultuous chariot race of fast action and mayhem. Grand comic book type themes born aloft by the triumphant vocals of Eric Adams and the super slayer guitar of Ross the Boss. I can hardly wait for the live shows.++++

Robin Smith



HOWARD JONES carries the weight of the albums logo on his shoulders

Essential
 Worth scratching
 Worth taping
 Worth selling
 Worthless

Albums

Sniff and Jones

CRUCIAL ELECTRO COMPILATION (Streetsounds)
ELECTRO SHOCK COMPILATION (CBS/Epic)
 THE BEST . . . and the rest. An object lesson in the chasm betwixt two diverse treatments of the same decidedly narrow subject. As usual the Streetsounds corporation has come up trumps with the definitive electro LP while the poor old major company flounders around, desperately trying to cop a piece of the action with a cash-in of the occasional hit and some painful fillers.

Crucial Electro lives up to its name admirably, featuring 'The Smurf', 'Nunk', 'Rockit', 'WildStyle' plus a host of equally upcity concoctions segued with the minimum of fuss resulting in a marathon of dancefloor contortions.

Get Crucial. . . it's! Avoid the Shock. . . it's not! Crucial Electro+++++ Electro Shock+.

Graham K

RE-FLEX 'The Politics Of Dancing' (EMI EMC 24 0018 1)
 WHOEVER ELECTED this lot to the charts will probably regret it on this showing. They know as much about dancing as Norman Tebbit does about riding bicycles, on the strength of this album.

It pounds its way along without a hint of sensitivity, no sense of light and shade, and without any attempt to build on a song whatsoever. The title track is bad enough. Insidiously catchy, and distinctive enough to be a hit, but the rest of the material is really inexcusable.

What's worse though, is the complete cynicism that lies behind this record. It's all calculated to sell units on the (false) premise that a few synthesizer lines over a rock/disco beat are the flavour of the month. In an election, they'd lose their deposit.+

Simon Hills

Fab Sprout
PREFAB SPROUT 'Swoon' (Kitchenware KWLP1)
 WHEN THE pop alphabet rhymes to the simple, banal and blatant it takes the vision of an outsider to cut a new language; open a new dialogue. Prefab Sprout's Paddy McAloon is such a man; a talent nurtured away from the hot house glare of pop land; a perversity strengthened by provincial independence.

McAloon's songs sweep and dive through this LP with a lyricism and melodicism all too rare in a pop climate fed on formula and mean talented sloth. They simply sparkle with brightness. That's not to say 'Swoon' is an open, immediate joy, it's not.

The songs here shift through subtle musical intonations; quirky guitar progressions, cajoling bass proclamations, soaring synth overtures and prickly piano chording.

Sprout's music weaves an ambient backcloth onto which McAloon stretches his pointed and precise lyrics. Paddy picks words with the care of a connoisseur; suffuses personal feeling with moral, and fleeting beauty.

McAloon's songs do not hammer or sloganise, but spin the tales of an intelligent, reasonable man coming to terms with life's hurts and inconsistencies.

That's not to say 'Swoon' is precious or self pitying, although Prefab's approach can seem academic and calculated; the sheer exuberance and joy of most of the music here is testimony to a strong heart and an eager soul.

This is the best pop album released by a British band so far this year. Canny stuff.+++++

Jim Reid

AKTION: 2

PROPAGANDA

PRESENT

THE NINE LIVES OF

Dr. Mabuse

THE MAN WITHOUT THE SHADOW...

...YOU WILL NEVER FORGET HIM!!!



7" HEART

Dr. Mabuse

Mabuse Der Spieler

12" BEAT

Das Testaments Des Mabuse

Femme Fatale

(The Women With The Orchid)

The Ninth Life



why should we lie?

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taken from the album *building beauty* (v2287)
 (also available on cassette tv2287)
limited edition colour poster
 available with 12" version



on tour with **HOWARD JONES**

- march:
- 17 leeds university
 - 18 newcastle city hall
 - 19 glasgow apollo
 - 20 liverpool royal court
 - 22 belfast queens university
 - 23 dublin sfx
 - 25 manchester apollo
 - 26 sheffield city hall
 - 27 hanley victoria hall
 - 29 nottingham royal concert hall
 - 30 birmingham odeon
 - 31 bristol colston hall
- april:
- 1 cardiff st david's hall
 - 2 goldford civic
 - 3 london hammersmith odeon
 - 4 london hammersmith odeon
 - 5 southend cliffs pavilion
 - 6 southampton gaumont
 - 7 aylesbury friars

Vigra



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.

Rat-free guarantee

CAN YOU help? My two mates and myself went to see The Boomtown Rats in concert at Ashton-under-Lyne Metro last December, and while the band was on stage, Bob Geldof promised free tickets for a forthcoming gig. He told fans that if they sent tickets off to Phonogram Records in London, they would send freebies for the next tour, probably in May and for a date at Manchester Apollo.

Afterwards we all met, and the band confirmed that this was so, but when I phoned the record company press office, they said they knew nothing about it. What's happening? Mark Crookes, Sheffield

● *No problem. News of an impending free ticket distribution has leaked back to press officers at Phonogram by now, and, so far, "a few people have phoned about it!". Apologies from Phonogram if you were turned away, but now the deal is well 'n truly on. Initial confusion may have resulted as Phonogram wasn't too sure about the exact nature of Bob's impromptu on-stage promise.*

But a file of staunch Rats fans who were at the Ashton gig is now being kept, and you too are invited to return your ticket stubs to the Press Office, Phonogram Records, 50 New Bond Street, London W1Y 9HA. People who haven't kept those stubs don't qualify.

As yet, no Boomtown Rats 1984 tour UK-style has been either scheduled or announced, but a new album is planned for release in May and that means promotional dates will be happening alongside the vinyl launch. When, (and if), tour dates are confirmed, Phonogram will be sending out free Manchester tickets to y'all.

FOR THE past six months I've been trying to find an opening in the cosmetic world as a make-up artist, or at least a trainee. Yet I seem to have hit a brick wall and now realise this is no mean feat.

My experience is limited, amounting only to a series of evening classes in stage make-up, and I have quite a few pictures of work I've done on friends. Mark, North London

● *Traditionally, the route to becoming a make-up artist for films, television, fashion or photographic work has to involve a general grounding in beauty therapy or some related area. That groundwork can be covered by taking a relevant course, such as a two year City And Guilds course in beauty therapy.*

Help!

A full list of technical and approved private colleges offering professional training, and general background information is free from the British Association Of Beauty Therapy And Cosmetology, Suite 5, Wolsey House, Oriol Road, Cheltenham. (Tel: 570284).

As of now, there's good news for those who want an intensive training as a make-up artist rather than getting side-tracked into the spectrum of beauty therapy. A unique one year course, catering specifically for make-up artists, the only one of its kind in the UK, and possibly the world, kicks off later this year at The Dawn Cragg School Of Film And TV Make Up, Hair Design, Wig Making And Special Effects, (phew!) in Retford.

I'VE HEARD there's an inexpensive social contact organisation for people aged 18 to 30. Can you put me in touch?

Peter, Manchester

● *Yes, simply write for the full fax to National Federation Of 18 Plus Groups, Nicholson House, Old Court Road, Newent Glos. (Tel: 821210). Send a stamped addressed envelope to ensure a reply.*

AS AN amateur songwriter, there's a lot I need to know about submitting my songs to music publishers and the rest. Is there any organisation I can join?

Pete, Woking

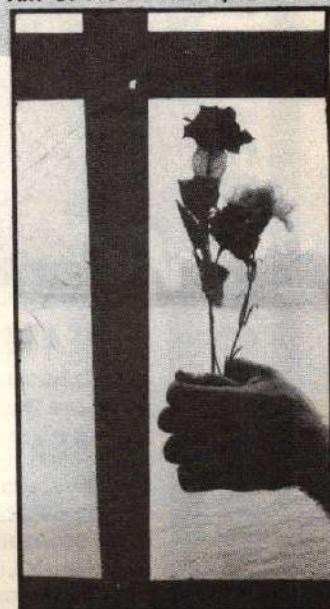
● *A free leaflet on 'How To Submit Your Material' is available from the Music Publishers Association, 103 Kingsway, London WC2B 6QX. (Tel: 01-831 7591). Send £1.00 postal order for a list of music publishers. Meanwhile, if you like the idea of becoming an associate member, write for details to BASCA, the British Academy Of Songwriters, Composers And Authors, 148 Charing Cross Road, London WC2H 0LB. (Tel: 01-240 2823).*

CAN YOU help me locate a copy of 'Beat Box' by The Art Of Noise, 12" version?

I've tried lots of record shops but they all say they don't supply it because it isn't in the charts. Sarah, South London

● *You're way ahead of even ZTT. Contrary to popular rumour, that long awaited 12" hasn't yet been released, which explains why your friendly neighbourhood retailer had problems in locating a copy! But 'Beat Box' (ZTIS 108), will materialise in the shops at the end of March.*

ART OF NOISE come up roses



MEL BROOKS THE HITLER RAP



DON'T DREAM IT, BUY IT.

7" & 12" VERSIONS AVAILABLE

Mailman

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

FOR FRANKIE'S sake! I am sick, sick, of hearing about Mike Read and various misdoings! Haven't RM readers got better things to do than to sprawl their somewhat similar opinions of 'Relax' all over the Mailman page? I couldn't care less if it's been banned or not. It's very annoying, not to mention boring, to hear nothing but Frankie this and Mike that, so just SHUT UP!!

Personally, I'd find letters on 'Herbie Goes To Monte Carlo' a damn sight more interesting!
Mike Score's fan, Cheshire
● *Consider yours the last words on the subject. I trust this Herbie has nothing to do with Linda McCartney*

I AM writing to complain about the manner in which concert tickets are sold and the lack of venues on some tours. The tour I have in mind is the forthcoming one by my favourites Daryl Hall and John Oates.

When it was first announced there were only three dates, Brighton, Birmingham and London. Great for people living in London, they were OK, all venues were within easy reach. But what about fans in Scotland?

Coming from Aberdeen I know what it's like, I've had to travel to Edinburgh and London to see Hall & Oates before.

To obtain tickets I travelled to Birmingham and London to make sure of getting a postal booking for the Brighton show. Then I read in the music press that a second show is on, so I send off my £8 and I am still waiting to know if I have a ticket for this show. Then the following Wednesday I read that a third London show is on.

I phoned a friend in London to get a ticket. This time all the tickets were sold out!

Surely more consideration should be had for the provinces. Being a big and genuine fan of the super duo it's all been worth the effort, but a bit unfair.

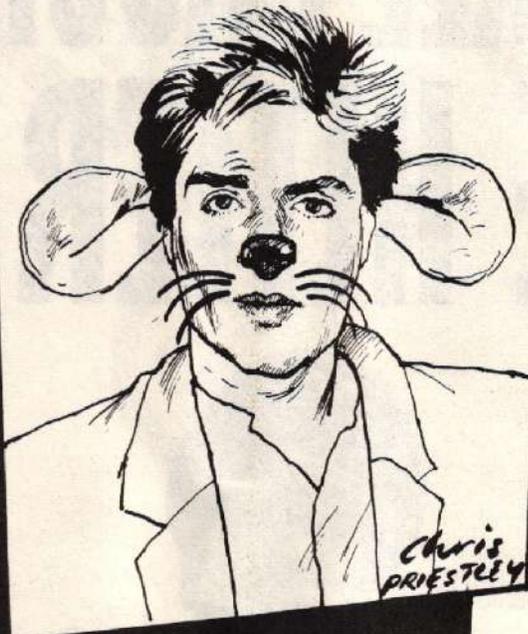
Derek Hay, Burton-on-Trent
● *Burton-on-Trent? How far is that north of Watford?*

I FELT a compulsion to write after reading one of the offerings in Mailman, Feb 11.

The latest idiot that has written to you is Simon Chadd, from Telford. Now, no offence to the young man, but I do feel before he starts slagging off American music he really ought to get his facts right — I am glad to see Mailman could at least put the facts straight. And, if Americans think they are superior to us Brits, why is there a high percentage of British musicians that seem to find success in the USA?

As most musicians point out, "making it" in the music world is helped by cracking America, and thereafter refer to America as the "Mecca" of music.

I do agree that The Beatles, Stones, The Who and The Sex



Rat up a Duran-pipe

HAVING WATCHED the much publicised British Rock & Pop Awards I just cannot believe that a certain Birmingham group (clue: Nick, Simon, Roger, Andy, John) walked off with the two biggest awards.

They spoke to us all, with all the two-facedness and conceit we have come to expect from them, via a piece of video tape which was probably recorded two or three weeks back.

'New Moon On Monday' is the worst single in the charts for months, give me Roland Rat anyway!! In fact Roland Rat could be the next front rat with Duran Duran. Him and Simon both have rotten voices, think a lot of themselves, are surrounded by idiot puppets and make corny, un-exciting records.

Robert Cope, Cheddleton, Staffs

● *I always wondered about his 'cheesy' grin*

Pistols all have made large contributions to music, but surely he hasn't forgotten such eternal figures as Chuck Berry, Jimi Hendrix, and in today's society, Michael Jackson, Lionel Richie and to a large degree, Jim Steinman.

Bean Bag, The Scourge of Riddlesdown, Surrey

● *What about our EEC comrades like Nens, Nicole, Juan Martin and the Fraggles?*

GRAHAM K SMITH, how dare you make such a bold statement as "I'll never listen to Talk Talk's 'It's My Life' again". How many times have you listened to it already?

Okay, so they don't wear £200 a pair socks or smile cutely at the camera, but they can (and have)

made a bloody good second album. It's an advance on their first effort in style and emotion. It's this emotion that everyone else lacks.

Mark Hollis' lyrics do mean something if you listen to them. He isn't moaning or just putting across what he thinks. You and other press men just lump Talk Talk into a category of no-hopers without listening to the album.

However, one day good sense may prevail. I personally would like to ram your words straight down your throat.

From someone who has to live in a place full of Duran Duran morons

● *He'll never listen to the album again because we've just disconnected his hearing aid*

THOUGHT FOR the week — when Midge Ure grows up will we have to call him Man-Ure? (geddit?)
Jonathan H, Wild West Hero, Cornwall.

● *That joke stinks (geddit?)*

MANY PEOPLE say that groups such as Duran Duran, Culture Club, Spandau Ballet and Wham! will always have chart hits because of WHO they are and not what they record.

From 1978 to 1981, who would not have said the same about The Boomtown Rats? Every record they released was a chart success (even 'Diamond Smiles' and 'The Elephants Graveyard' — the worst records they ever released).

Yet I notice in Gallup's chart their latest offering 'Tonight' has slipped from 73 to 76 to 83, even though they have performed the single FIVE times on TV ('ORS '84', 'Old Grey Whistle TV', 'Razzmatazz', 'Saturday Superstore', 'Sight and Sound In Concert'). By now it should be top five, but you and other mags give little help to accomplished bands such as The Rats. I only hope the same happens to Duran one day.
Jon Law, Wolverhampton.

● *... And so say all of us*

PLEASE, PLEASE tell me do we, here in Wales, smell or have a disease which those goody goody, stuck-up nosed pop stars don't like?

Believe it or not, down here in Wales, we actually like pop music. We don't sing hymns all the time you know. So therefore why are all the groups missing out Wales all the time?

Every Thursday I pick my RECORD MIRROR up and hope that at long last a group I've actually heard of is coming to Cardiff or Swansea, but no, only Alexei Sayle (???)

However I read that Status Quo are going to Northern Ireland, Scotland and England (including St Austell, Bridlington and Shepton Mallet) but not Wales. So all I ask is please will you come and see the new, fantastic St David's Hall in Cardiff. If it's good enough for Tom Jones, I'm sure it's good enough for any pop group, especially Duran Duran and Culture Club.

Frustrated Hywell Watkins, Tredegar, Wales

● *Roadies try and wake the only Welsh fan at the recent David Bowie/Michael Jackson/Culture Club triple bill festival in Rhyl (below)*



US Singles US Albums

- 1 1 JUMP, Van Halen, Warner Bros
- 2 3 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
- 3 2 99 LUFTBALLONS, Nena, Epic
- 4 4 THRILLER, Michael Jackson, Epic
- 5 7 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 6 5 NOBODY TOLD ME, John Lennon, Polydor
- 7 10 I WANT A NEW DRUG, Huey Lewis and The News, Chrysalis
- 8 11 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 9 16 FOOTLOOSE, Kenny Loggins, Columbia
- 10 8 KARMA CHAMELEON, Culture Club, Virgin/Epic
- 11 8 WRAPPED AROUND YOUR FINGER, The Police, A&M
- 12 13 NEW MOON ON MONDAY, Duran Duran, Capitol
- 13 9 LET THE MUSIC PLAY, Shannon, Mirage
- 14 17 GOT A HOLD ON ME, Christine McVie, Warner Bros
- 15 21 AUTOMATIC, Pointer Sisters, Planet
- 16 18 THE LANGUAGE OF LOVE, Dan Fogelberg, Full Moon/Epic
- 17 25 ADULT EDUCATION, Daryl Hall & John Oates, RCA
- 18 14 AN INNOCENT MAN, Billy Joel, Columbia
- 19 12 JOANNA, Kool & The Gang, De-Lite
- 20 24 GIVE IT UP, K.C., Meca/Alpha
- 21 19 YAH MO B THERE, James Ingram and Michael McDonald, Quest
- 22 15 THAT'S ALL, Genesis, Atlantic
- 23 23 THIS WOMAN, Kenny Rogers, RCA
- 24 34 HOLD ME NOW, Thompson Twins, Arista
- 25 28 ALMOST OVER YOU, Sheena Easton, EMI-America
- 26 29 THE POLITICS OF DANCING, Re-Flex, Capitol
- 27 40 MISS ME BLIND, Culture Club, Virgin/Epic
- 28 35 BACK WHERE YOU BELONG, 38 Special, A&M
- 29 32 RUNNER, Manfred Mann's Earth Band, Arista
- 30 30 LET'S STAY TOGETHER, Tina Turner, Capitol
- 31 33 NEW SONG, Howard Jones, Elektra
- 32 36 COME BACK AND STAY, Paul Young, Columbia
- 33 35 LIVIN' IN DESPERATE TIMES, Olivia Newton-John, MCA
- 34 47 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW), Phil Collins, Atlantic
- 35 38 RADIO GA GA, Queen, Capitol
- 36 20 TALKING IN YOUR SLEEP, The Romantics, Nemporer
- 37 50 HELLO, Lionel Richie, Motown
- 38 39 GIRLS, Dwight Twilley, EMI-America
- 39 22 OWNER OF A LONELY HEART, Yes, Atco
- 40 41 DON'T LET GO, Wang Chung, Geffen
- 41 43 RED RED WINE, UB40, A&M
- 42 48 THEY DON'T KNOW, Tracey Ullman, MCA
- 43 46 THE KID'S AMERICAN, Matthew Wilder, Private
- 44 44 SHE WAS HOT, Rolling Stones, Rolling Stones
- 45 55 TONIGHT, Kool & The Gang, De-Lite
- 46 60 LEAVE IT, Yes, Atco
- 47 26 RUNNING WITH THE NIGHT, Lionel Richie, Motown
- 48 54 STRIP, Adam Ant, Epic
- 49 — LOVE SOMEBODY, Rick Springfield, RCA
- 50 53 REBEL YELL, Billy Idol, Chrysalis
- 51 65 ONE IN A MILLION, The Romantics, Nemporer
- 52 64 HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia
- 53 27 THINK OF LAURA, Christopher Cross, Warner Bros
- 54 56 LOOKS THAT KILL, Motley Crue, Elektra
- 55 70 DON'T ANSWER ME, Alan Parsons Project, Arista
- 56 37 MIDDLE OF THE ROAD, The Pretenders, Sire
- 57 — YOU MIGHT THINK, The Cars, Elektra
- 58 45 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
- 59 — EAT IT, Weird Al Yankovic, Rock 'n' Roll
- 60 79 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias and Willie Nelson, Columbia

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 3 3 1984, Van Halen, Warner Bros
- 4 4 CAN'T SLOW DOWN, Lionel Richie, Motown
- 5 5 LEARNING TO CRAWL, The Pretenders, Sire
- 6 6 AN INNOCENT MAN, Billy Joel, Columbia
- 7 7 SYNCHRONICITY, The Police, A&M
- 8 10 SPORTS, Huey Lewis & The News, Chrysalis
- 9 9 90125, Yes, Atco
- 10 8 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 11 12 MILK AND HONEY, John Lennon/Yoko Ono, Polydor
- 12 11 UH-HUH, John Cougar Mellencamp, Riva
- 13 15 TOUCH, Eurythmics, RCA
- 14 14 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 15 21 WINDOWS AND WALLS, Dan Fogelberg, Full Moon/Epic
- 16 20 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 17 13 ELIMINATOR, ZZ Top, Warner Bros
- 18 18 DEFENDERS OF THE FAITH, Judas Priest, Columbia
- 19 19 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 20 16 GENESIS, Genesis, Atlantic
- 21 — FOOTLOOSE, Soundtrack, Columbia
- 22 23 ROLL ON, Alabama, RCA
- 23 25 TOUR DE FORCE, 38 Special, A&M
- 24 17 IN HEAT, The Romantics, Nemporer
- 25 22 METAL HEALTH, Quiet Riot, Pasha/CBS
- 26 38 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 27 30 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 28 24 WHAT'S NEW, Linda Ronstadt, Asylum
- 29 29 IN THE HEART, Kool & The Gang, De-Lite
- 30 28 PYROMANIA, Def Leppard, Mercury
- 31 27 THE BIG CHILL, Soundtrack, Motown
- 32 33 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar
- 33 35 CHRISTINE McVIE, Christine McVie, Warner Bros
- 34 31 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 35 26 TOO LOW FOR ZERO, Elton John, Geffen
- 36 32 BUSY BODY, Luther Vandross, Epic
- 37 37 REBEL YELL, Billy Idol, Chrysalis
- 38 45 LET THE MUSIC PLAY, Shannon, Mirage
- 39 36 FLASHDANCE, Soundtrack, Casablanca
- 40 40 I'M IN LOVE AGAIN, Patti LaBelle, Philadelphia International
- 41 34 UNDER A BLOOD RED SKY, U2, Island
- 42 44 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 43 50 BREAK OUT, Pointer Sisters, Planet
- 44 — SOMEWHERE IN AFRICA, Manfred Mann's Earth Band, Arista
- 45 39 IN A SPECIAL WAY, DeBarge, Gordy
- 46 41 BARK AT THE MOON, Ozzy Osbourne, CBS Associated
- 47 43 GREATEST HITS, Air Supply, Arista
- 48 — IT'S YOUR NIGHT, James Ingram, Qwest
- 49 49 I DON'T SPEAK THE LANGUAGE, Matthew Wilder, Private
- 50 48 MIDNIGHT MADNESS, Night Ranger, Camel/MCA

Compiled by Billboard

Bullets 61-100

- 62 66 MAKE MY DAY, TG Sheppard With Clint Eastwood, Warner/Curb
- 64 68 JOYSTICK, Dazz Band, Motown
- 65 82 RUNAWAY, Bon Jovi, Mercury
- 67 77 A FINE DAY, Tony Carey, MCA
- 68 73 WE'RE GOING ALL THE WAY, Jeffrey Osborne, A&M
- 70 85 HYPERACTIVE, Thomas Dolby, Capitol
- 71 75 WALKING IN MY SLEEP, Roger Daltrey, Atlantic
- 72 83 CLUB MICHELLE, Eddie Money, Columbia
- 74 80 WHITE HORSE, Laid Back, Sire
- 76 — BORDERLINE, Madonna, Sire
- 80 — WITHOUT YOU, David Bowie, EMI-America
- 83 86 YOU'RE LOOKING LIKE LOVE TO ME, Peabo Bryson/Roberta Flack, Capitol
- 84 90 THE SUN AND THE RAIN, Madness, Geffen
- 85 89 DO YOU LOVE ME, Andy Fraser, Island
- 86 — NO MORE WORDS, Berlin, Geffen
- 88 — ILLEGAL ALIEN, Genesis, Atlantic
- 91 — BABY COME BACK, Billy Rankin, A&M
- 93 — SISTER CHRISTIAN, Night Ranger, MCA
- 95 — PERFECT COMBINATION, Stacy Lattisaw and Johnny Gill, Cotillion

Compiled by Billboard

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10 CBS COLECOVISION CONSOLES TO BE WON!

Yes, you can win one of these fantastic CBS ColecoVision video game systems – the most powerful video games system ever launched in the UK and heralded as the games system of the eighties!

The CBS ColecoVision video game system has advanced technology which produces superlative graphic resolution and excellent sound effects, the styling of the console and hand controllers has been carefully researched; the console is designed to complement modern hi-tech equipment and has clear features for easy operation. The hand controllers allow fingertip control via the 8 direction



joystick and feature 2 independent fire buttons. The key pad is used for game selection and also for game control with some cartridges. The hand

controllers, which are detachable and have 6 feet of telephone coil cable, are conveniently stored in the CBS ColecoVision console when not in use.

Once you have won your CBS ColecoVision video game system you can also add to it – for the console expands in function to the capability of a small business computer – via the addition of an Adam expansion module 3 – available late March or early April.

To win one of these fantastic consoles, just answer the six easy questions below – then cut out and send off the coupon today!

SEND TO: RECORD MIRROR/CBS COLECOVISION COMPETITION P.O. BOX 16 HARLOW, ESSEX.

- 1 What has the CBS ColecoVision console been hailed as?
- 2 What is the name of the lead singer of Frankie Goes to Hollywood?
- 3 What is the CBS ColecoVision console designed to complement?
- 4 What was the name of Limahl's last single?
- 5 What can the CBS ColecoVision console be expanded for use to?
- 6 Who has recently recorded the single 'Warrior Woman'?

Name _____

Address _____

Answers

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____

Rules & Regulations

The prizes and competition are exclusive to Record Mirror readers. Employees and their families at Spotlight Publications, Morgan Grampian, CBS Electronics or any other subsidiary or associate company may not enter this competition. The closing date for all entries is March 28th 1984. The results of this competition will be published in a future edition of Record Mirror magazine.



BANANARAMA ARE sick and tired of being pushed around like three little puppets. Behind the cute voices, there's enough discontent and anger to launch a whole new protest campaign. Call this one SPUD — Stop Putting Us Down.

So while their new single 'Robert De Niro's Waiting' sounds like quite a pleasant Bananarama ditty, the thing has more sinister undertones than you'd expect. Beneath their cutesy-pie harmonies, there's a whole lot of trouble brewing.

"Every girl has had bad experiences with a boyfriend and the song's about creating a fantasy figure to compensate," says Sarah.

"The twist is that she was abused by her normal boyfriend, she was raped," explains Siobhan. "As a result she was scared of real life contact and ordinary relationships, so she slipped into a fantasy world where Robert De Niro was her man."

"Obviously the song's written from a girl's point of view. I came up with that title a year ago, and I knew that it was good and it shouldn't be used in an obvious way. Now we've got to the stage where we want to explain ourselves lyrically and we are tackling subjects we wouldn't have done before because we were afraid to, we were a bit shy."

The single led to the girls meeting their hero De Niro in London's pseudo-posh pizza eaterie Kettner's before going on to the cocktail haven of the Zanzibar.

Their stories about the night start with the common Bananarama tale of alcoholic fortification before summoning up the courage to meet the great man, who turned out to be quiet, friendly and very unassuming.

But Bananarama are getting somewhat tired of appearing like silly girls who traipse round various night spots having a few drinks and don't care about anything else. They're tired of the business treating them like three little lost girls who don't know what they're doing.

BEING A journalist who's described Bananarama's drinking habits in some detail in a past interview, the whole affair gets off to a shaky start, with the three virtually glaring at me from their positions around the record company office.

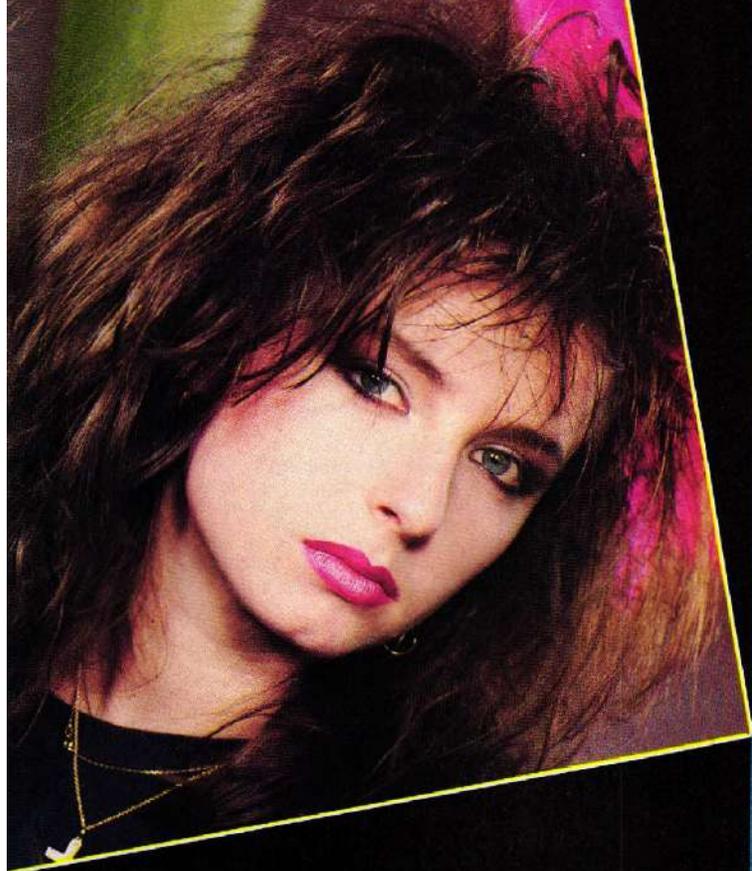
But when they catalogue the events that have made up their career to date, you can see why they're just a little sore. They've been dismissed for not being able to play instruments, laughed at because of the lyrical content of their (six) hit singles and expected to degrade themselves for the cameras. Yet hasn't it been their intention to push that sort of persona?

We can be

(just for one day)



Ni-ro's



"We were manipulated without our even knowing it," says Siobhan. "We didn't intentionally present any sort of image — what you often see is the image we've been given."

"It's not fair that we were labelled like that in the first place. It's not our fault that whenever we'd turn up for a photo session they'd put up streamers and balloons. And when we did Top Of The Pops they threw glitter at us — those are the sort of things that made us manipulated without knowing it. The media only wants to show girls as being harmless and unthreatening."

"All the time we just thought great, another photo session, we're going to be in a magazine. We didn't realise that intelligent people could be made to look thick."

"It really makes us sick, because we trusted them in the sense that we thought our characters would come through. In this business, they make you feel stupid. It's all geared to make you feel that the only people who know anything are those around you."

"We're sick of people thinking that we're just three bubbly girls who only think about boys," adds Keren. "People think that we've been dressed up by someone else — when we've worn these clothes since we started."

"There's no image that we're trying to get across. The only thing we're doing is being ourselves, yet that's not enough. They label you as being puppets, the image of Jolley & Swain," (their producers).

NOW, YOU might say that Bananarama have little to moan about. Those hits have paid the rent. In fact, they've provided the readies for them all to have a house in the same street in North London.

But the question is at what cost? The trio started off to have some fun and make harmony records. When they started, they were hailed almost as innovators by renovating the harmony style and turning it into a more contemporary feature of pop.

They injected life into the Fun Boy Three's records and the favour was reciprocated for their own benefit. Yet somewhere along the line they've been shunted round the photo studios and the television studios, pushed in front of journalists and come out looking as if they've done nothing for themselves. And it's made them bloody angry.

"People are asking us to do sexy photo sessions and have sex film parts," fumes Keren. "It's hard to figure out where they see you because we're patently not like that."

"The Sun wanted us to do a centre spread wearing black lace underwear for an article," adds Sarah. "What kind of article that would be, I dread to think."

"It's really humiliating," says Siobhan. "People think

that we want to be used like puppets, and it's really horrible to be used like that. If we wanted to go for that scene we could have done it much better than the others around who are manufactured."

"We've had six Top 10 singles, yet we're dismissed. It makes my blood boil. DJs think of us as being like that, manufactured. We've never tried to come across as big artists, and we have wanted to have a laugh. At first we really enjoyed it and could express ourselves, but now people just think that we haven't got much in the brains department."

NOT THAT this has led to a great change in character for the group. Bananarama still like a good old giggle together, and are very much the mates they've always been. But they are a bit more aggressive now, spurred on by the fact that so much has been decided on their behalf.

It's meant that their new album has been a bit of a test to see how far they could go by themselves.

"A friend of ours was shot in Belfast, and that made us feel very trivial at the time," says Siobhan. "It makes you feel embarrassed that when there's so much anger in the world we're singing about shy boys."

"His death made us feel very bitter, not just in a personal way, and it made us grow up and made me face responsibilities."

"We always felt that we could write something about that situation, and what happened made it all fall into place," adds Sarah. "You can take the song as being about any slaughter. It's about anyone who gets the power to shoot people for no reason."

"It's always us who conceive a song. It's our commitment that creates it, yet we get lumped into the same category as a group who have been specially created to make records, like Bucks Fizz."

"We've done another song about someone we know who we watched deteriorate through the use of drugs," says Siobhan. "And that's another tragedy really. He was a good friend and his whole life and his whole personality changed. It was very hard to take. There's another song written through the eyes of a child. When you're young you're carefree, and this is about finding it hard to be old and having responsibilities. It's a melancholy little number!"

Siobhan admits there have been great rows in the studio, but to some good effect: "All Jolley and Swain wanted to do was keep the formula and we wanted to break new ground. After three months of fighting we were near a nervous breakdown — although I do think that tension makes for a good record!"

Simon Hills

X WORD

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

ACROSS

- 1 Where you'll find Alice or Stuart (10)
- 4 & 16 across Meat Loaf arrived like one (3,3,2,4)
- 7 Asked by Eartha Kitt (5,2,2,3)
- 8 Van Halen have us up in the air (4)
- 11 If Paul was ivory, what was Stevie? (5)
- 12 He's full of the Joys Of Life (5,6)
- 14 Sounds like John was kept in the dark (6,4,2)
- 16 See 4 across
- 18 Erected by Ultravox (8)
- 21 What we need according to Rick (5,5)
- 23 The Beatles wanted us to Twist and ---- (5)
- 24 She wants more (6)
- 25 Political dancers (6)
- 29 He's from Asbury Park, New Jersey (5)
- 30 The earth as Thomas sees it (4)
- 32 Leo sang of one full of heartbreak (3)
- 33 & 31 down He's thinking how good it could be (3,7)
- 34 Let's asks David (5)
- 35 Simple Commodores hit (4)
- 37 It was as good as a rest for Tears For Fears (6)
- 39 Group sailing to America (5)
- 40 You'll find them in the Middle Of The Road (10)
- 42 Genesis feeling out of place (7,5)
- 43 Run Runaway group (5)

DOWN

- 1 Produced by Snowy's fire (5,6)
- 2 It starts the week for Duran (3,4,2,6)
- 3 Ms Ward whose bell you could ring (5)

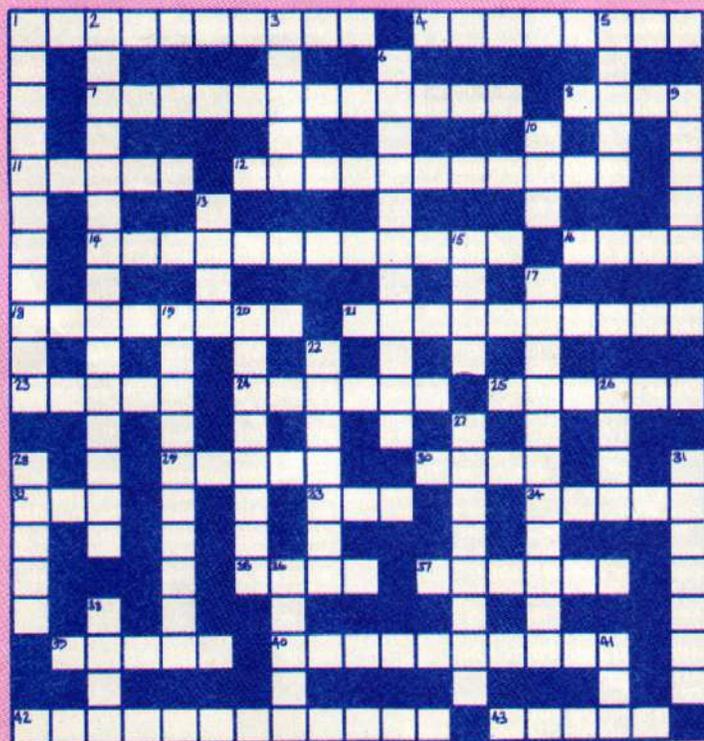
- 5 They leave no stone unturned (5)
- 6 Fun loving girl (5,6)
- 9 She was a singer, ask Elkie (5)
- 10 Balloon colour (3)
- 13 Former teardrop Julian (4)
- 15 Quo's girl from way back (4)
- 17 As performed by Break Machine (6,5)
- 19 He could help you get up in the morning (4,6)
- 20 Live Siouxsie and the Banshees LP (8)
- 22 Shalamar had plenty of these (7)
- 26 Kate's heart (4)
- 27 1981 Pointer Sisters hit (4,4)
- 28 Live and Direct group (5)
- 31 See 33 across
- 36 1983 Asia LP (5)
- 38 Almond's Soft Cell partner (4)
- 41 Ex-Pistol (3)

LAST WEEK'S SOLUTION

ACROSS: 1 'Hyperactive', 4 Mind, 6 Hot, 7 'Radio Ga Ga', 9 Warren, 11 Church Of The Poison, 12 'My Oh My', 13 Gloria Gaynor, 17 Sad Cafe, 18 Jeremy, 19 Abba, 22 Tik and Tok, 23 Elton, 25 'Nobody's Fool', 27 Flowers, 31 Man, 32 'A Night In New York', 33 Fear, 34 Aztec, 36 Pat Benatar, 37 'Evita', 38 Elbow Bones.

DOWN: 1 'Here Comes The Rain Again', 2 'Chance', 3 'I Was Only Joking', 4 Marie, 5 Yoko Ono, 8 'Doctor Doctor', 9 Water, 10 Enola, 14 Gay, 15 Year, 16 'Let The Music Play', 20 'Bird Of Paradise', 21 English, 24 AFOS, 26 Below, 28 Rak, 29 'Sixteen', 30 Another, 33 Frank, 35 Coil.

X-WORD WINNER (MARCH 3)
Kimberley 'The Jinx' Plaistow, 15 Bedhampton Road, Bedhampton, Havant, Hants.



EVER THE perfectionists, another of the Jackson brood completes his harmonies before an emergency operation. Name him to start our trivia quiz on Joe and Katherine Jackson's youngsters

TRIVIA QUIZ

- 1 Name the original Jackson 5 line up.
- 2 What was their first UK hit?
- 3 What is the Jacksons' only UK number one?
- 4 Maureen is one of the Jackson sisters. Name the other two who have both made records.
- 5 Bill Withers wrote which big Michael Jackson hit?
- 6 On which song did Michael Jackson duet with Diana Ross and score a hit?
- 7 What was the Jacksons' last UK hit?
- 8 What was Jermaine Jackson's first solo hit in the UK?
- 9 Which fantasy figure is Michael Jackson keen to portray in a film?
- 10 From which part of America do the Jacksons originate?
- 11 What was Michael Jackson's first solo hit?
- 12 Who plays the guitar solo in 'Beat It'?
- 13 What was the Jacksons' Christmas hit in 1972?
- 14 Which old Motown release was a number one for Michael Jackson in 1981?
- 15 What was the first Jacksons' album called?
- 16 Which song provided a hit for the Jackson 5 and also Gloria Gaynor?
- 17 On which current hit does Michael Jackson contribute vocals?
- 18 Which Michael Jackson hit was the theme for a film about rats?
- 19 Who currently produces Michael Jackson?
- 20 What was Michael Jackson's last hit on the Motown label?
- 21 Who wrote the Jackson 5 hit 'Doctor My Eyes'?
- 22 Which former member of Heatwave is now a close collaborator with Michael Jackson?
- 23 What was the Jacksons' last top five hit in the UK?
- 24 What was the last hit under the name Jackson 5 in the UK?
- 25 Which Hollywood director made the Thriller video?

ANSWERS

1 Michael, Jermaine, Jackie, Tito, Marlon, 2 'I Want You Back', 3 'Show You The Way To Go', 4 La Toya, Janet, 5 'Ain't No Sunshine', 6 'Ease On Down The Road', 7 'Walk Right Now', 8 'Let's Get Serious', 9 Peter Pan, 10 Gary, Indiana, 11 'Got To Be There', 12 Eddie Van Halen, 13 Santa Claus Is Coming To Town, 14 'One Day In Your Life', 15 The Jacksons, 16 'Never Can Say Goodbye', 17 Somebody's Watching Me - Rockwell, 18 'Ben', 19 Quincy Jones, 20 Happy, 21 Jackson Browne, 22 Rod Temperton, 23 'Shake Your Body Down To The Ground', 24 Skywriter, 25 John Landis.

PICTURE: Randy Jackson

UK Albums

Week ending March 10, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
1	1	3		INTO THE GAP, Thompson Twins, Arista ☆
2	—	—		THE WORKS, Queen, EMI WORK1
3	3	27		AN INNOCENT MAN, Billy Joel, CBS ☆
4	5	65		THRILLER, Michael Jackson, Epic ☆
5	2	2		THE SMITHS, Smiths, Rough Trade
6	4	16		TOUCH, Eurythmics, RCA ☆
7	6	2		KEEP MOVING, Madness, Stiff ○
8	10	20		CAN'T SLOW DOWN, Lionel Richie, Motown ☆
9	7	4		SPARKLE IN THE RAIN, Simple Minds, Virgin □
10	—	—		HUMAN RACING, Nik Kershaw, MCA MCF3197
11	9	32		THE CROSSING, Big Country, Mercury ☆
12	8	33		NO PARLEZI, Paul Young, CBS ☆
13	14	8		SOMETIMES WHEN WE TOUCH, Various, Ronco
14	13	6		THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
15	12	15		UNDER A BLOOD RED SKY, U2, Island ☆
16	11	14		NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
17	22	6		1984, Van Halen, Warner Bros
18	16	21		COLOUR BY NUMBERS, Culture Club, Virgin ☆
19	76	17		OFF THE WALL, Michael Jackson, Epic ☆
20	15	3		DECLARATION, Alarm, IRS
21	23	22		GENESIS, Genesis, Charisma ☆
22	—	—		STREET SOUNDS EDITION 8, Various, Streetsounds STSND008
23	20	9		IN THE HEART, Kool & The Gang, De-Lite
24	28	2		AMMONIA AVENUE, Alan Parsons Project, Arista
25	—	—		STREET SOUNDS CRUCIAL ELECTRO, Various, Streetsounds ELCST999
26	18	18		QUICK STEP & SIDE KICK, Thompson Twins, Arista □
27	17	15		SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
28	32	8		LEARNING TO CRAWL, Pretenders, Real □
29	21	5		SERENADE, Juan Martin, K-Tel
30	29	19		STAGES, Elaine Paige, K-Tel ☆
31	36	4		HAUNTING MELODIES, Various, Nouveau Music
32	25	25		LABOUR OF LOVE, UB40, DEP International/Virgin ☆
33	19	18		PIPES OF PEACE, Paul McCartney, Parlophone ☆
34	26	4		THE FLAT EARTH, Thomas Dolby, Parlophone
35	—	—		TEXAS FEVER, Orange Juice, Polydor OJMLP1
36	42	5		SLIDE IT IN, Whitesnake, Liberty
37	45	16		YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
38	44	17		YENTL, Barbra Streisand, CBS □
39	58	38		SYNCHRONICITY, Police, A & M ☆
40	48	36		18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
41	41	40		TOO LOW FOR ZERO, Elton John, Rocket ☆
42	38	9		WORKING WITH FIRE AND STEEL, China Crisis, Virgin ○
43	34	33		QUEEN GREATEST HITS, Queen, EMI ☆
44	24	36		FANTASTIC, Wham!, Innervision ☆
45	46	12		PORTRAIT, Diana Ross, Telstar □
46	30	5		CRUSADER, Saxon, Carrere
47	33	4		THE TUBE, Various, K-Tel
48	39	18		THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar □
49	61	3		THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
50	37	16		THE BOP WON'T STOP, Shakin' Stevens, Epic □
51	31	6		MILK AND HONEY — A HEART PLAY, John Lennon and Yoko Ono, Polydor □
52	43	3		TOYAH TOYAH TOYAH, Toyah, K-Tel
53	27	4		VICTIMS OF THE FUTURE, Gary Moore, 10 Records
54	49	8		LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
55	69	269		BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
56	40	2		WORLD SHUT YOUR MOUTH, Julian Cope, Mercury
57	72	8		LIVE AND DIRECT, Aswad, Island
58	56	20		ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
59	47	2		LIVE AT THE GRAND OPERA HOUSE BELFAST, Van Morrison, Mercury
60	82	23		SNAPI, Jam, Polydor □
61	65	4		ESP, Millie Jackson, Sire
62	59	10		SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
63	52	3		SOMEBODY'S WATCHING ME, Rockwell, Motown
64	83	16		TRACK RECORD, Joan Armatrading, A & M □
65	64	10		LOVE OVER GOLD, Dire Straits, Vertigo ☆
66	62	53		TRUE, Spandau Ballet, Chrysalis ☆
67	—	—		WORKOUT, Jane Fonda, CBS CBS88581
68	60	3		MADONNA, Madonna, Warner Bros
69	98	18		GREATEST HITS, Marvin Gaye, Telstar □
70	68	5		NEW GOLD DREAM, Simple Minds, Virgin □
71	74	11		WAR, U2, Island □
72	54	15		BACK TO BACK, Status Quo, Vertigo □
73	—	—		MAKING HISTORY, Linton Kwesi Johnson, Island ILPS9770
74	81	9		MAKIN' MOVIES, Dire Straits, Vertigo ☆
75	53	4		BODIES AND SOUL, Manhattan Transfer, Atlantic



QUEEN regret starching their leather trousers

76	51	3	IT'S MY LIFE, Talk Talk, EMI
77	35	6	ORIGINAL MUSIC FROM AUF WIEDERSEHEN PET, David Mackay, Towerbell
78	88	122	RIO, Duran Duran, EMI ☆
79	67	73	REFLECTIONS, Various, CBS ○
80	—	—	IN YOU EYES, George Benson, Warner Bros 9237441
81	—	—	FORMULA 30, Various, Decca, PROLP4
82	94	13	GREEN VELVET, Various, Ronco □
83	84	2	HEAD OVER HEELS, Cocteau Twins, 4AD
84	93	23	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine □
85	89	8	BUSY BODY, Luther Vandross, Epic
86	—	—	LET THE MUSIC PLAY, Shannon, Club JABL1
87	63	12	JAPANESE WHISPERS: SINGLES NOV '82-NOV '83, Cure, Fiction ○
88	—	—	FACE VALUE, Phil Collins, Virgin V2185 ☆
89	85	17	UNDERCOVER, Rolling Stones, Rolling Stones ☆
90	—	—	SHAPE UP AND DANCE VOL 1, Felicity Kendal, Lifestyle LEG1
91	78	18	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □
92	—	—	PACIFIC STREET, Pale Fountains, Virgin V2274
93	—	—	MR HEARTBREAK, Laurie Anderson, Warner Bros 9250771
94	—	—	SCRIPT FOR A JESTER'S TEAR, Marillion, EMI EMC3429
95	90	3	LIONEL RICHIE, Lionel Richie, Motown □
96	75	46	LET'S DANCE, David Bowie, EMI America ☆
97	55	2	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
98	96	2	THE BRENDAN SHINE COLLECTION, Brendan Shine, Play
99	—	—	BUSINESS AS USUAL, Men At Work, Epic EPC85669
100	77	3	SENTINEL, Pallas, Harvest

Compiled by Gallup

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

Music Video

1	—	FOURPLAY EP, Whitesnake, PMI
2	3	VIDEO EP, Olivia Newton-John, PMI
3	2	RAINBOW BRIDGE, Jimi Hendrix, Kace
4	5	LIVE, Whitesnake, PMI
5	4	SINGLES FILE, Kate Bush, PMI
6	6	VIDEO SNAP, Jam, Polygram
7	—	TOYAH TOYAH TOYAH, Toyah, K Tel/Polygram
8	9	ZIGGY STARDUST, David Bowie, Thorn EMI
9	12	DURAN DURAN, Duran Duran, PMI
10	7	SHADOW OF LIGHT, Bauhaus, Kace
11	13	LIVE, Phil Collins, PMI
12	—	FLASHDANCE, O.S.T., CIC
13	8	LIVE, Meat Loaf, Videoform
14	19	VIDEO COLLECTION, Stranglers, PMI
15	10	LIVE AT HAMMERSMITH ODEON, Kid Creole & The Coconuts, Videoform
16	14	READY STEADY GO, Various, PMI
17	18	LIVE, Crosby, Stills & Nash, CIC
18	—	LIVE, Saxon, Polygram
19	—	PERVERTED BY LANGUAGE, The Fall, Rough Trade
20	17	NOW THAT'S WHAT I CALL MUSIC, Various, PMI/Virgin

Compiled by MRIB

UK Singles

Week ending March 10, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	6	99 RED BALLOONS, Nena, Epic ○
2	3	5	JOANNA, Kool And The Gang, De-Lite
3	2	16	RELAX, Frankie Goes To Hollywood, ZTT/Island □
4	4	7	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
5	11	7	STREET DANCE, Break Machine, Record Shack
6	6	6	SOMEBODY'S WATCHING ME, Rockwell, Motown
7	10	6	RUN RUNAWAY, Slade, RCA
8	8	4	AN INNOCENT MAN, Billy Joel, CBS
9	5	6	DOCTOR DOCTOR, Thompson Twins, Arista ○
10	20	6	JUMP, Van Halen, Warner Bros
11	26	3	BOLERO/BARNUM (TORVILL & DEAN), Various, Safari
12	14	4	HIDE AND SEEK, Howard Jones, WEA
13	19	6	I GAVE YOU MY HEART (DIDN'T I), Hot Chocolate, Rak
14	15	9	LET THE MUSIC PLAY, Shannon, Club
15	17	6	GET OUR OF YOUR LAZY BED, Matt Bianco, WEA
16	7	5	RADIO GA GA, Queen, EMI ○
17	9	4	MY EVER CHANGING MOODS, Style Council, Polydor
18	12	9	BREAK MY STRIDE, Matthew Wilder, Epic
19	38	2	BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, London
20	13	9	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait ○
21	35	3	'ULLO JOHN GOTTA NEW MOTOR, Alexei Sayle, Springtime/Island
22	16	5	MICHAEL CAINE, Madness, Stiff
23	25	5	MORE MORE MORE, Carmel, London
24	30	3	DOWN IN THE SUBWAY, Soft Cell, Some Bizzare
25	—	—	HELLO, Lionel Richie, Motown TMG1330
26	18	9	HOLIDAY, Madonna, Sire
27	—	—	WHAT DO I DO, Phil Fearon And Galaxy, Ensign ENY510
28	28	7	THE POLITICS OF DANCING, Re-Flex, EMI
29	23	5	THEME FROM THE THORN BIRDS, Henry Mancini, Warner Bros
30	21	7	WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade
31	39	5	TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island
32	46	2	MY GUY, Tracey Ullman, Stiff
33	37	4	FRAGGLE ROCK THEME, Fraggles, RCA
34	42	9	DANCE HALL DAYS, Wang Chung, Geffen
35	31	5	CRY AND BE FREE, Marilyn, Love
36	47	2	IT'S RAINING MEN, Weather Girls, CBS
37	43	4	YOUR LOVE IS KING, Sade, Epic
38	48	2	ROBERT DE NIRO'S WAITING, Bananarama, London
39	—	—	THE RENEGADES OF FUNK, Soul Sonic Force, Tommy Boy/Polydor AFR1
40	49	3	HELP, Tina Turner, Capitol
41	50	2	THE LION'S MOUTH, Kajagoogoo, EMI
42	24	11	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell ○
43	33	5	ONE SMALL DAY, Ultravox, Chrysalis
44	27	6	SOUL TRAIN, Swans Way, Exit
45	22	6	NEW MOON ON MONDAY, Duran Duran, EMI
46	29	8	HYPERACTIVE, Thomas Dolby, Parlophone
47	55	3	OUT COME THE FREAKS, Was (Not Was), Geffen
48	64	3	BREAKING POINT, Bourgie Bourgie, MCA
49	44	7	YAH MO B THERE, James Ingram/Michael McDonald, Qwest
50	76	2	WOOD BEEZ, Scritti Politti, Virgin
51	65	2	CHASING FOR THE BREEZE, Aswad, Island
52	53	9	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
53	77	2	TUESDAY SUNSHINE, Questions, Respond
54	36	8	SPICE OF LIFE, Manhattan Transfer, Atlantic
55	34	9	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
56	41	13	A NIGHT IN NEW YORK, Elbow Bones & Racketeers, EMI America
57	32	8	LOVE THEME FROM THE THORN BIRDS, Juan Martin, WEA
58	52	4	HEY DJ, World's Famous Supreme Team, Charisma/Virgin
59	59	3	WALKING IN MY SLEEP, Roger Daltrey, WEA Interational
60	—	—	HERE WE GO ROCK 'N' ROLL, Spider, A & M AM180



HOT CHOCOLATE audition for a Persil ad; KAJAGOOGOO boycott their hairdresser; SCRITTI POLITTI'S Green heralds the return of men in frocks

61	40	8	HERE COMES THE RAIN AGAIN, Eurythmics, RCA ○
62	57	3	ONE STEP CLOSER (TO LOVE), George McCrae, President
63	—	—	HANNA HANNA, China Crisis, Virgin VS665
64	—	—	BIRDS FLY (WHISPER TO A SCREAM), Icicle Works, Beggars Banquet, BEG108
65	58	4	THEME TO CHEERS, Gary Portnoy, Starblend
66	87	2	GENERAL PUBLIC, General Public, Virgin
67	91	2	I FEEL LIKE WALKING IN THE RAIN, Millie Jackson, Sire
68	89	2	ADULT EDUCATION, Hall And Oates, RCA
69	71	5	THE OTHER WOMAN THE OTHER MAN, Gerard Kenny, Impression
70	—	—	ILLEGAL ALIEN, Genesis, Charisma/Virgin AL1
71	45	12	I AM WHAT I AM, Gloria Gaynor, Chrysalis
72	51	8	WONDERLAND, Big Country, Mercury
73	72	4	HE'S A SAINT HE'S A SINNER, Miquel Brown, Record Shack
74	70	17	THRILLER, Michael Jackson, Epic ○
75	—	—	DON'T ANSWER ME, Alan Parsons Project, Arista ARIST 553
76	78	4	TELL ME WHAT YOU WANT, Loose Ends, Virgin
77	—	—	GHOST OF LOVE, Fiction Factory, CBS A3819
78	84	3	OUT OF SIGHT, Leftun, MCA
79	—	—	SLEEPLESS, King Crimson, EG EGO15
80	—	—	BLUE EMOTION, Fiat Lux, Polydor FIAT3
81	—	—	TAXI, J Blackfoot, Allegiance ALES2
82	—	—	REBEL YELL, Billy Idol, Chrysalis IDOL2
83	—	—	LET'S GROOVE (MEDLEY), Mirage, Passion PASH20
84	—	—	DESIRE, Virgin Dance, Spartan SP10
85	—	—	GETTING SO EXCITED, Bonnie Tyler, CBS A4242
86	—	—	I'M FALLING, Bluebells, London LON45
87	86	3	THIS CHARMING MAN, Smiths, Rough Trade
88	—	—	I DON'T KNOW WHAT IT IS BUT I LOVE IT, Chris Rea, Magnet MAG255
89	88	9	BLUE MONDAY, New Order, Factory
90	96	2	SECRET LOVE, Evan Rogers, RCA
91	—	—	MICKEY'S MONKEY, Warren Mills, Jive JIVE57
92	—	—	BURNING FLAME, Vitamin Z, Mercury VITZ1
93	80	3	SONG TO THE SIREN, This Mortal Coil, 4AD
94	90	5	ORGANIZE/WRAP YOURSELF AROUND ME, David Grant, Chrysalis
95	—	—	SELINA WOW WOW, Dee C Lee, CBS A4192
96	—	—	ONLY YOU, Flying Pickets, 10 Records TEN14
97	98	2	LOLLIPOP LUV, Bryan Loren, Virgin
98	81	6	DON'T TOUCH ME, Hazel O'Connor, RCA
99	93	2	WORK THAT BODY, Keith And Darrell, Motown
100	—	—	WHITE HORSE, Laid Back, Creole CR63

Compiled by Gallup

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

◀ BOURGIE BOURGIE: clean cut, smiling, handsome... yummy, eh girls?

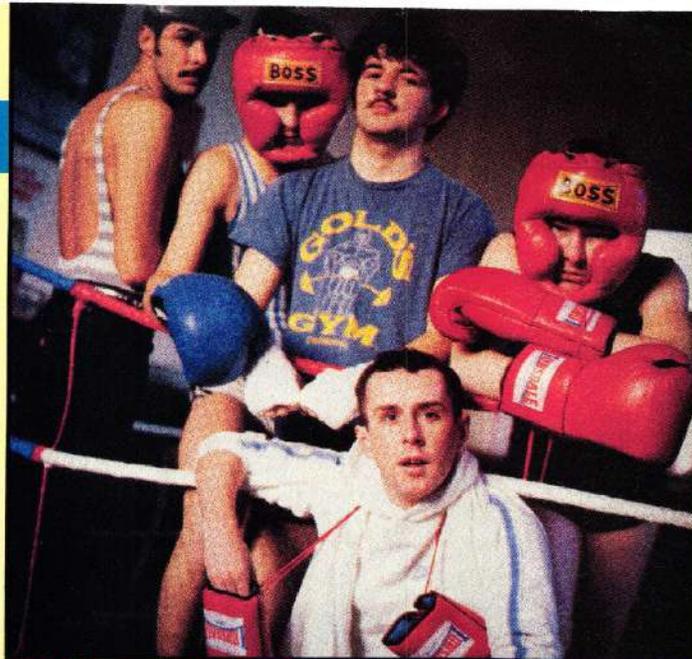


Chartfile

IS MEL Brooks clairvoyant? Maybe not, but hot on the heels of his critically acclaimed movie *'To Be Or Not To Be'*, (wherein he finally justifies all praise and anticipates the public's readiness to laugh at Hitler), the Jewish comedian/writer/director's astonishingly authentic rap record, also called *'To Be Or Not To Be'*, (complete with *'Deutschland Uber Alles'* intro), cracked the top 40 the very same week that *Nena* offered *Frankie Goes To Hollywood* at number one.

Nena, a group and not a woman as *Radio One* jocks continue to believe, thus become only the fourth act from the fatherland to secure a British chart topper. Their predecessors fiendishly concentrated their assault on der hitparade in an explosive three month spell in 1982. *Kraftwerk* drew first blood, powering to the top in February with *'The Model'*. A month later the ludicrous *Goombay Dance Band* reached number one with *'Seven Tears'*. After a brief respite the incredibly nubile *Nicole* sang and strummed her way to the top with the heavily accented *'A Little Peace'*. *Nena's* disc, a German topper last March, represents the more acceptable face of Krautrock, for which we're all grateful.

However, whilst *Nena* were goosestepping over *Frankie Goes To Hollywood* in the overall singles rankings, they were unable to unseat



FGTH: the biggest 12-inch in Britain

'Relax' in the 12-inch chart, where it retained its superiority for the seventh straight week. That's two weeks longer than the previous record, held by *Gary Byrd's* *'The Crown'*, and a great excuse to delve further into the large format's very own popularity guide.

The 12-inch singles chart has been in existence for 14 months, during which time it has enjoyed steadily growing acceptance at the expense of its smaller relative, the 7-inch single. The latter has seen its share of the

market shrink from 85½ to 73½, according to my calculations. And, whilst it's unrealistic to expect anything to surpass the 500,000 plus sales of the 12-inch only *New Order's* *'Blue Monday'*, it's no longer that unusual for a 12-inch single to top 100,000 sales. *'Blue Monday'* apart, the biggest selling 12-incher is now *Culture Club's* *'Karma Chameleon'* which has sold over 200,000 copies, relegating *Gary Byrd's* *'The Crown'* to third place.

A review of the number one 12-inchers (or first foot-ers, as we Celts call 'em) has been requested by many readers who regret the chart's recent absence from *RM*. I'm happy to oblige, and as you'll see from the table some 26 records have so far taken turns at the top. It's interesting that Grammy-grabber *Michael Jackson* — whom I promise to ignore in at least one issue this year — has had only one and a half number ones on the chart, trailing *David Bowie* and *New Order* who've grabbed the honours with *'Confusion'*, and, on two separate occasions six months apart, *'Blue Monday'*. Note too that aside from *'Relax'* no record has captured overall and 12-inch crowns since last September.

by ALAN JONES

Closing on both FGTH and *Nena* in the 12-inch charts is *Rockwell's* *'Somebody's Watching Me'*. However, it has slowed to a crawl on the overall singles chart and realistically stands no chance of reaching the chart pinnacle. In America it may, provided it can bide its time behind *Nena* (them again), *John Lennon* and *Michael Jackson*, whose already supercharged *'Thriller'* single should now go into orbit.

Jackson, of course, is guest vocalist on *Rockwell's* hit — a revelation which shocked no-one, so distinctive is the lad's vocal style. Rather more surprising is the fact that *Rockwell* turns out to be *Kennedy Gordy*, 20-year-old son of Motown founder *Berry Gordy*. With the benefit of this nugget of information, my speculation that *Rockwell* may reach pole position *Stateside* gains new significance. *Berry Gordy* had a hand in writing several *US* number ones, including the *Jackson 5's* introductory *'I Want You Back'*; *Rockwell/Kennedy* co-wrote *'Somebody's Watching Me'* (with *Curtis Nolan*, of Motown duo *Crossley & Nolan*). If *Rockwell* makes it, he and *Berry* will become the first father and son to individually participate in composing American number ones. It's an honour they've already secured in *Billboard's* black singles chart, where *'Somebody's Watching Me'* completed its climb a week ago. *Berry's* first black (or R&B as it then was) chart topper was *'Lonely Teardrops'*, sung by the recently deceased *Jackie Wilson*, just over 25 years ago. *Berry's* co-writers on that occasion were *Tyran Carlo* and *Gwen Gordy* — *Rockwell's* mum! He also has four brothers and sisters, and it would be foolish to bet against any of them coming up with a number one, with a pedigree like that.

Finally, a reminder that some things never change. *The Beatles* are currently dominating the *US* radio airwaves as the country nostalgically remembers their arrival on *US* shores exactly 20 years ago. Sufficient Yanks have felt moved by this anniversary to go out and buy *Beatles* LPs. As a result seven albums by the formerly *Fab Four* have entered the *US* album chart. That's the highest number of simultaneously charted albums by any act since 1977, when who'd ya think had seven LPs in the chart? Yep! you guessed.

... AND THAT'S A FACT

IN BRITAIN he's had just one hit, but *'Language Of Love'* is *Dan Fogelberg's* 11th *US* chart rider since 1975 — and they've all made the top 40. *Fogelberg* is an obvious example that, though *UK* and *US* musical tastes are drawing much closer together, some hits just do not travel the Atlantic well... The *USA* consists of 51 states, and nearly all of them have, at some time, had their name hijacked by rock bands — there's even a group called *South Dakota*. However, not until 1978 did a band taking the whole of its name from a state manage to hit the *UK* chart. The pioneers were *Kansas*, whose *'Carry On Wayward Son'* charted just two months before a British band had a hit using the name of the 38th state of the union, *Colorado*. A fortnight ago a third name was added to the list when *'Feels So Right'* became the first British hit for massively popular country rock band, *Alabama*. *'Feels So Right'* was recorded three years ago and was also *Alabama's* first *US* pop hit, reaching number 20 in 1981. At that time, *Alabama* were already established as a major country act... Showing no sign of slowing down, *Giorgio Moroder* has now been contracted to produce *Janet Jackson* and the *Brothers Johnson*... *Harry Belafonte* in the disco chart? It could happen. *Arthur Baker* has been pacted to produce the soundtrack to *Belafonte's* new movie *'Beat Street'*, and the 56-year-old is keen to sing the movie's title song... *Billy Haley's* *'Rock Around The Clock'* can be heard in four different movies — *'The Blackboard Jungle'* (1955), *'Rock Around The Clock'* (1956), *'American Graffiti'* (1973) and *'Superman'* (1979)... It's well-known that the *Beatles* recorded *'How Do You Do It'* before *Gerry & The Pacemakers*, but did you know that the song was originally offered to *Adam Faith*?... *EMI/Virgin's* *'Now That's What I Call Music'* has sold over one million copies in Britain, making it the biggest selling multi-artist compilation of the eighties... With his own version of the main theme from *'The Thorn Birds'* and *Juan Martin's* cover of the love theme, *Henry Mancini* was the writer of two tunes in last week's top 30. 59-year-old *Mancini* has written numerous TV and movie scores and songs including *'Peter Gunn'*, *'The Pink Panther'* and *'Charlie's Angels'*, but this is the first time he's ever had two of his songs on the chart concurrently... *Bobby Darin's* 1958 novelty smash *'Splish Splash'*, also a hit for British comedian *Charlie Drake*, took him precisely 12 minutes to write... The first acappella hit in America was the *Nutmegs'* 1955 doo-wop ballad *'Story Untold'*, which reached number two in the country's R&B chart... Finally, *John Sherry*, producer of the *Flying Pickets* wishes it to be known that, despite rumours to the contrary, some of which were given credence here, the group's version of *'Only You'* WAS 100% acappella. John says the syndrum effect was achieved by stopping and re-starting a tape machine, and that the choral effect in the second half of the record was simply the result of sustained vocals — and that's a fact!

12-inch CHART CHAMPS

HEREWITH A complete checklist of the records which have reached number one in Gallup's 12-inch singles chart since its inception at the start of last year. Figures in brackets indicate records' peak position in the overall singles chart, as printed weekly in *RM*.

- 1983**
- 8 Jan: I FEEL LOVE — Donna Summer (21)
 - 15 Jan: THE STORY OF THE BLUES — Wah! (3)
 - 5 Feb: THE CUTTER — Echo & The Bunnymen (8)
 - 12 Feb: LAST NIGHT A DJ SAVED MY LIFE — Indeep (13)
 - 19 Feb: TOO SHY — Kajagoogoo (1)
 - 26 Feb: BILLY JEAN — Michael Jackson (1)
 - 12 Mar: ROCK THE BOAT — Forrest (4)
 - 26 Mar: IS THERE SOMETHING I SHOULD KNOW — Duran Duran (1)
 - 2 Apr: LET'S DANCE — David Bowie (1)
 - 23 Apr: BLUE MONDAY — New Order (9)
 - 7 May: TRUE — Spandau Ballet (1)
 - 21 May: DANCING TIGHT — Galaxy (4)
 - 28 May: LOVE TOWN — Booker Newberry III (6)
 - 18 Jun: CHINA GIRL — David Bowie (2)
 - 25 Jun: BABY JANE — Rod Stewart (1)
 - 2 Jul: IOU — Freeez (2)
 - 30 Jul: THE CROWN — Gary Byrd (6)
 - 3 Sep: CONFUSION — New Order (12)
 - 10 Sep: RED RED WINE — UB40 (1)
 - 24 Sep: KARMA CHAMELEON — Culture Club (1)
 - 15 Oct: BLUE MONDAY — New Order (9)
 - 29 Oct: ALL NIGHT LONG (ALL NIGHT) — Lionel Richie (2)
 - 26 Nov: SAY SAY SAY — Paul McCartney/Michael Jackson (2)
 - 3 Dec: HOLD ME NOW — Thompson Twins (4)
 - 10 Dec: LET'S STAY TOGETHER — Tina Turner (6)
 - 24 Dec: WHAT IS LOVE? — Howard Jones (2)

- 1984**
- 21 Jan: RELAX — Frankie Comes In Hollywood (1)

jeffrey DANIEL

The single
AC/DC

from
Starlight Express
on 7" and 12"

