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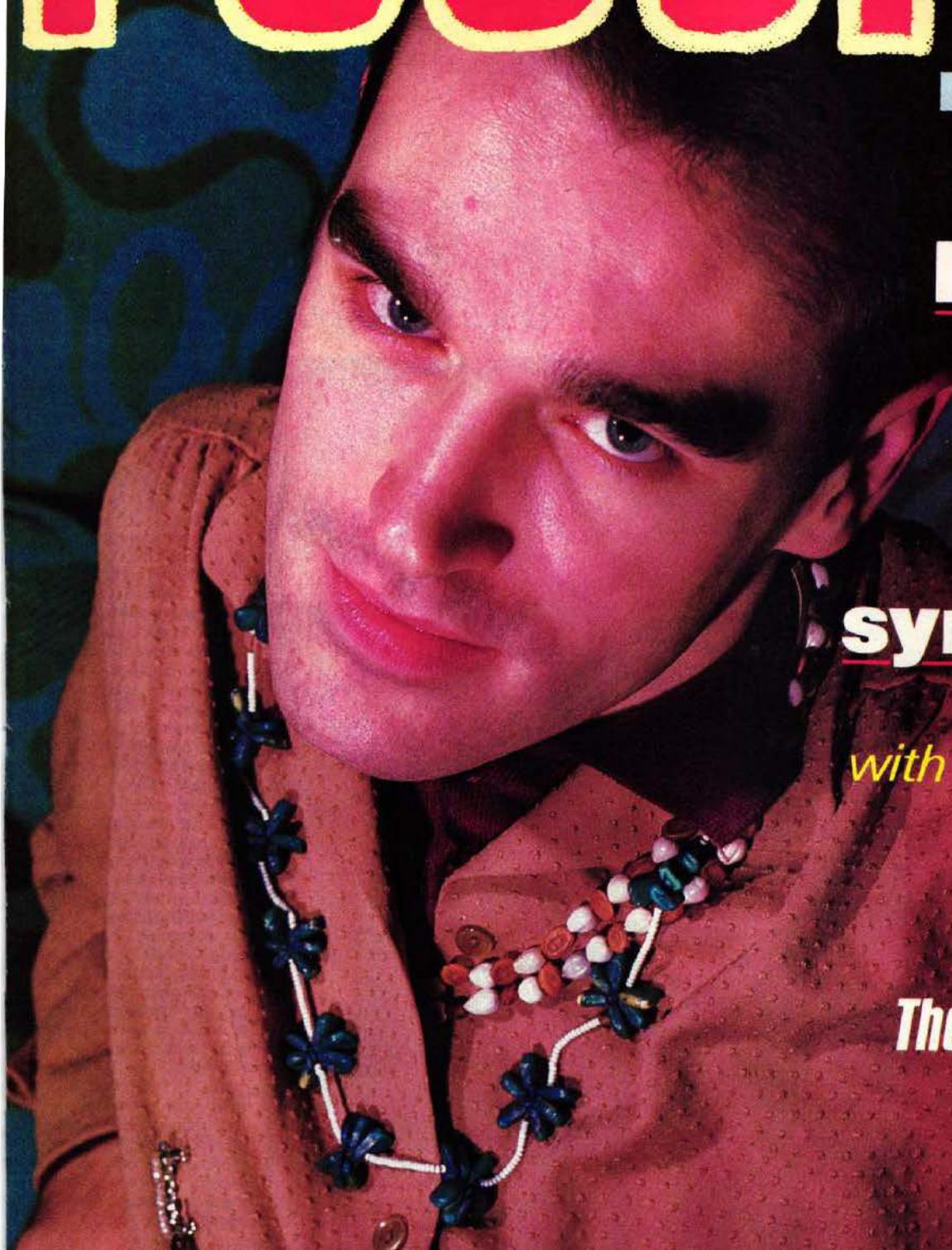
record

mirror

**Is this
man
really
a sex
symbol?**

*Shake it up
with the Smiths,
page 6*

***Madness
Thomas Dolby
Re-Flex***



Private Files



ODD COUPLES? You shoulda seen the sox I was wearing last week. But I digress. In tribute to this week's **Bermondsey Fashion Fair**, **Private Files** brings you its very own fashion predictions for this, the **Old Kent Road Year Of The Light And Bitter**. Definitely in are spandex trousers (don't laugh at the back there). **Annie Lennox** swears by 'em. And for the man about town what could be better than a smooth and suave velveteen jacket as modelled by **Gordon Sumner**? Dyed blond hair and sucked-in cheeks are not obligatory, though angst ridden posing and spurious philosophising are useful fashion accessories. For our older readers (hi Annie, hi Sting!) we recommend **Mick Jagger's** elegantly 'past it' look, a sure-fire hit with the mums 'n' models. And for the gals . . . what better than the zenith of titillation, the **Acme clip-on Bette Midler front piece**? Next week: how to stand your round and keep on your feet . . .



Pic by Andre Csillag

CHIN CHIN: Ever felt like a rose between two thorns? Ever felt like a little fish caught between two blubbering great whales? Well, imagine what the Coy Boy felt the other week, when these two heavies — Terry Wogan 'n' Robert Mitchum — sideled up to him, trod on his toes and said 'smile, bimbo'. What else can a boy do, but grit his teeth and think of mum? That's showbusiness . . .

PUT THAT pint down, douse the incense, maan, let's have no bad vibes on this trip. Right, cosmic kittens, all aboard the magick carpet, we're off to see the wizard, the wonderful wizard of filth.

'S right, flower chillun, the **Private Files** Patchouli Patrol is taking you to the **Great Hippy In The Sky**, dispenser of illegal substances and weird and wonderful stories.

First stop, guys and gals, is the kookiest cabbie in the stratosphere, **Alfie** . . . take it away baby . . .

"Cor luvaduck, there I was doing the old **Cole Porter** (a night and day shift to those of you North of Watford) when this sherman richard (American girl) leaps out of her limo and jumps into me cab. Round the Johnny (corner), she says and then she tells me she goes by the name of **Millie Jackson**, a singing star or somefink.

"Well, this Millie refuses to travel round London by record company Limo 'cos she loves our hackneys so much. Lumme, she's so bananas about our cabs that she's gorn and bought one, painted it white and fitted it up with a TV, video and drinks cabinet. The whole shooting match 'as left her no change from thirty thousand dollars. Well, I must be orf — me an' the missus have got a guru to catch . . ."

Right, baby, far out. Hold onto the carpet, OK? We've gotta take a detour to Europe, OK? Be with the **Great Hippy** in a moment, OK? But first . . .

Zoot alors, Gott in himmel, sacre bleu, die Britisher pigdog, arrrgggghhh. Wizened old **Stranglers** Hugh Cornball and

Jean Truck Burnel Motorcycle Outrider have enrolled into a mysterious language school somewhere in Europe. Hughy wants to brush up on his Spanish and John wants to speaka da Kraut. The Strangs, who should have an elpee out soonest, claim they speak ten languages between them. Judging by lyrical meisterworks like 'Peaches', English isn't one of 'em . . .

Hold on, it's straight along the hippy highway, the **Yellow Sick Road**, watch out for the diced carrots and floating **Roger Dean** pictures back there and . . . kapow, alakazam . . . it's the **Great Hippy** . . .

"O hi, people, come into my space. S'great to see you. Y'know, it's a right bummer being here on my own, just me an' my crystal ball, tarot cards and dandruff shampoo. Still, I get to stare wistfully into the wacky world of pop and wash my hair once a fortnight. Why just the other day I was looking into my crystal ball and there swimming before my eyes was my old commune pal **Fish of Marillion**. The scaly one tells me that the forthcoming 'rillion album will be linked by extracts from 'Brief Encounter', 'The Hitch Hiker's Guide To The Galaxy' and a telephone call to a Yankee prostitute. Like, far out . . ."

"Yeah, an' doing business this week, I hear, was lovely **George Michael** of Wham. The Hertfordshire hunk was in the studio producing new pop soulers **Great!** Yes! Wow! Take it away . . ."

"Straight to Andy — baby —

Ridgeley. Hi, Andy. Guys and gals, did you know Andy's got a sunbed at home? Beautiful child . . .

"Bad karma, definitely. Y'know, tripping can be bad news. Take those lovely boys — **Intaferon**. 'Steamhammer Sam' being a hit in the land of clogs 'n' dykes, the boys were off to appear on Dutch TV. However, on the way to the TV studio the boys' car was smashed into by some crazy Dutchperson — the Hollander was taken straight to hospital, but the two **Simons**, despite the fact they couldn't move their heads for two days, went straight to the studio and did their bit. Gutsy boys, crazy boys. Their next single will not be called 'Headless' but 'Breathless' . . ."

"Heh, this one takes me back, remember, the **Velvet Underground**? Remember **John Cale**? Well, these chirpy nouveau **Steve Miller** types the **Daintees** want John to produce 'em. Oh yeah, they're about to sign to London Records anyday now . . ."

"Foxy chick **Sade** (wow, I'd like to put some flowers in her hair) has been offered a two night engagement in Dallas, Texas. Yee-har, I'm the urban spaceman, babee . . ."

"Yeah, an' while we're on the road, what about those friends of the **James Herbert/Stephen King** set the **Scorpions**? At their Hammy Odeon happening were **Neil Murray of Whitesnake** and **Gary Moore**. Fish turned up at the apres-gig lig." Hey . . .

Jim Reid

● **FULLER BEANS:** Croydon casual **Eric** — **Natasha**, woarrgg — Fuller shocked the RM staff last week, when he announced he was leaving us to edit 'another music paper'. Sob . . .

● **FRANKIE GOES To Munich:** Whilst the prissy Beeb continue to ban them, those frolicsome frogmen **FGTH** seek comfort in foreign climes. Last week they did a Munich TV show with **Big Country** and **Echo And The Bunnymen** . . .

● **LAGER THAN life:** **Michael** — National Bank Of Clapham — **Pilgrim** made a last ditch attempt for January's 'Rock Journalist Bigger Of The Month' award when a crate of **Norseman** lager arrived last week. This was **Pilgrim's** reward for mentioning said brew in his 20 best moments of '83 feature . . .

● **FACT OR Fantayzee:** Could it be true that craysi **Hays** have split and that lovely **Kate Garner** is to concentrate on a solo career . . .?

Cover pic by Joe Shutter



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News

Aswad I like to hear

Aswad have a new single out on February 19. The single comes out as a double-pack 12-inch and is called 'Chasing The Breeze'. On the B side of record one is 'Gave You My Love', while Record Two features 'Dub Chase' and 'Have This Dub'. 'Chasing The Breeze' comes from a new album which should come out early in the summer.



Pic by Gus Stewart

Personal appearance

IAN DURY is to go out on a massive tour next month — his first live dates for over two years. And Dury brings out a new double A side single 'Very Personal'/'Ban The Bomb' on February 17 just before the tour starts. Live dates kick off at Glasgow University Queen Margaret Union on February 29. He goes on to play Middlesbrough Town Hall March 1, York University 2, Manchester Polytechnic 3, Margate Winter Gardens 6, Slough Fulcrum Centre 7, Stoke Keels University 8, St Austell Cornwall Coliseum 10, Poole Arts Centre 11, Northampton Derrigate Centre 12, Loughborough University 14, Crawley Leisure Centre 15, Leicester University 16, Birmingham Polytechnic 22, Aylesbury Friars 23, Folkestone Leas Cliff Pavilion 25, Bradford University 27, London Hammersmith Odeon 30 and Oxford Apollo April 1.

● RANDY CALIFORNIA'S group Spirit have come together again to re-record '1984' as a single. It was originally released in 1970.



Travelling in Style

THE STYLE COUNCIL have finally fixed up their live dates. Paul Weller, Mick Talbot and the other musicians have fixed up the shows for March, after cancelling a tour late last year to make time to record their album, which is also out next month.

And they've fixed up the concerts to take the same form as the dates they played in Europe which RECORD MIRROR exclusively reviewed last year.

Guest artists are the Questions and Billy Bragg — who's also MC-ing — but they will do their numbers in

between two Style Council sets. "The idea is to try and create an atmosphere that you would get in the club," Weller said last week. "We will be doing two sets. We go on first and finally finish the show with a second set."

The tour starts at the Southampton Gaumont on March 13. They go on to play London Dominion 14 and 15, Birmingham Odeon 16, Ipswich Gaumont 17, Nottingham Centre 18, Newcastle City Hall 19 and Glasgow Apollo 20.

Tickets all cost £5 and are available from box offices and normal ticket agencies.

Boy Sprouts

PREFAB SPROUT bring out a follow-up to their 'Don't Sing' single at the end of the month. Their new record is a four-track 12-inch featuring 'Who'd Have Thought' and 'Celtic' plus a new recording of their first single 'Sunshine'. They are also working on their first album, which is due to come out at the middle of March. Meanwhile, their 'New Way Of Life' tour continues at Manchester University on February 10, Portsmouth Polytechnic 11, Bournemouth Upstairs At Eric's 13, Manchester Cloud 9 16, Glasgow Night Moves 24, Edinburgh Little Lyceum 25 and Dundee Dance Factory 26.

Leppard spot

DEF LEPPARD have decided to re-release their 'Photograph' single next week. A 12-inch features an extra song 'Mirror Mirror'.

Let's Danse

DANSE SOCIETY have added more dates to their tour at Cardiff University on February 23, Newcastle Tiffany's 29 and Blackburn King Georges Hall March 1.

More Twins

THE THOMPSON TWINS have added two more dates to their tour at the London Hammersmith Palais on March 26 and 27. Tickets go on sale this Friday and all cost £5.

Beg to differ

THE SMITHS bring out a 12-inch version of their 'What Difference Does It Make' single this week with an extra track 'These Things Take Time'. They have also switched their date at Colchester Essex University from February 17 to 18.

Tina's double

TINA TURNER is to play two shows at the Manchester Apollo on February 28. One concert starts at 7pm and the next at 9.30pm. Tickets cost £6.50, £5.50 and £4.50 and are on sale this week — the shows will form the last dates of her tour.

Jacksons LP

THE JACKSONS are all set to release their new album in March. The new LP is called 'Victory' and it will be the first time Michael Jackson's voice has been heard on record since his chart-topping 'Thriller' album and the singles that have been included on it. Details of the new album have yet to be released, but Michael Jackson has been to complete his work on the LP before going on to do his own solo projects.

The album is a taster for some of the material the Jacksons will be playing when they start their world tour in the summer. British dates have still to be fixed.

Tuesday's child



THE QUESTIONS have a new single out on February 20. It's called 'Tuesday Sunshine' and is backed with their own version of 'The House That Jack Built' — the song they wrote for Tracie — plus another track 'No One'. It's the first record to feature their new line-up with Maureen Barry on vocals. Maureen is Questions leader Paul Barry's sister. The Questions also headline a show at the London Lyceum on February 17 called The Mad Mad Mad Rag Ball. Tickets cost £3.50 and are available from the Lyceum.

Waite for it

MUSICAL YOUTH mentor Fred Waite has a single out in his own right next week. The song is called 'Love Me' and comes out on February 13. Waite's two sons Patrick and Junior are both in Musical Youth.

Boys in blue

PINK FLOYD guitarist David Gilmour brings out a single 'Blue Light' on February 13.

Band called X

LOS ANGELES group X have a new single out at the end of the month. The song is called 'The New World' and is backed with 'I Must Not Think Bad Thoughts' and comes out on February 24. Both tracks come from the album 'More Fun In The New World'. And the group have fixed up a one-off date at the London Marquee on March 1. It will be their first-ever British show.

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The wag & Bones man



ELBOW: giving The Kid sore ribs

around on crutches — said he'd had an accident, poor guy. Next minute he's leaping about onstage — that's when I thought these guys are crazy! Hung out with them in 1980 — did backdrops, photos, videos — went to every show ... I'd do anything just to be with 'em — even drive the truck.

"Darnell just thought I was another parasite — called me Elbow 'cause I was always elbowing into his ribs. 'Elbow Bones' ... it was a derogatory comment! But I was into film ... romance ... music ... and as time went by he came to realise that our visions were alike ...

"... I saw a lot of talent around who Darnell would take from but not give so much back to ... Dutch Robinson (Ex-Ohio Players) used to try to sell him songs ... you could see the negative reaction. So I eventually formulated a 40s bandleader thing ... different from the nihilism in the clubs at the time ... more romantic ... so I suggested the idea to August. He was *totally* uninterested!

"... But then he went on the Tropical Gangsters tour. So I rang Stony Browder Junior ... explained what I wanted. Said we'd put a show together while Darnell was away. So Stony and I got the band ... Stephanie Fuller ... Gichy Dan ... I'd known 'em for a couple of years ... and knocked together some songs ... jokey stuff — 'I Got A Girl in Kalamazoo' ... a muzak version of 'Stool Pigeon' ... that was the tackiest thing we could do. Did three shows ... all shambolic ... but August liked it! He went

straight to EMI and got a deal.

"... now Stony and August haven't been too friendly since the Savannah Band ... but it's better now — and guess who got 'em together? Me! Stony had this great tune ... but no title ... I like 'Hard Times' so I said this has gotta be 'Happy Times' ... and when August came back I got him to put lyrics to it ... so after that they sorta *had* to work together on The Racketeers ... and then on 'Doppelganger' which was recorded after that.

"... so it's a continuation of Savannah? ... Sure, especially the single 'Night In New York' — it's the same people ... the same family. The only point of it is to give good music and to give more people a chance to take part ... I wanna help any composers and musicians into this kind of thing ... street people who've got talent. We got one guy ... the one on the back cover ... Dom Rinskapapolous. He's a crazy guy — I don't even know what he does for a living — all he does is stand at the side of the stage and snap his fingers! I can't sing and I'm less of a performer but I'm the only one who can talk about it ... it's my theories ... I'm writing lyrics, musicals, screenplays ... all to involve the Racketeers.

"... 's great to be in the middle of it — great to just hear the music ... can't wait to do the live shows ... I'm just gonna stand there and make a fool of myself ... and I'm gonna love it! So to the good people of Great Britain I give you ... Elbow Bones and the Racketeers."

... overheard by Graham K

H — I'M Elbow! ... And I used to be a normal guy, a fashion photographer from Detroit via Paris to New York ... Didn't use to like the Savannah

Band — back in '79 I was a little aspiring punk rocker but then I went to see the first Kid Creole show ...

"Spoke to Coati Mundi backstage — he was limping

CYNDI LAUPER

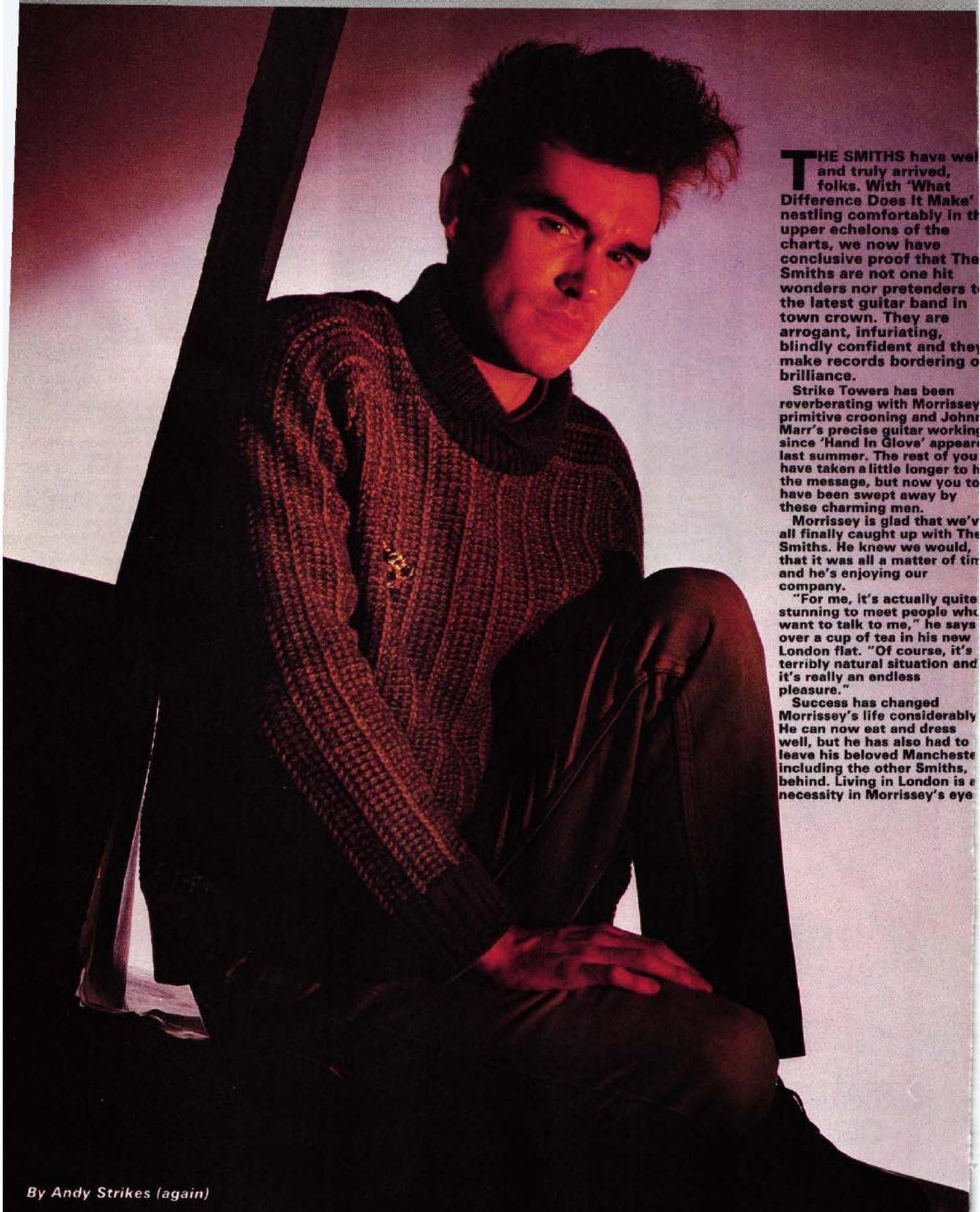
THE NEW ALBUM & CASSETTE

She's So Unusual

FEATURES THE SMASH HIT SINGLE
'GIRLS JUST WANT TO HAVE FUN'
PLUS 'TIME AFTER TIME'



Portrait



THE SMITHS have well and truly arrived, folks. With 'What Difference Does It Make' nestling comfortably in the upper echelons of the charts, we now have conclusive proof that The Smiths are not one hit wonders nor pretenders to the latest guitar band in town crown. They are arrogant, infuriating, blindly confident and they make records bordering on brilliance.

Strike Towers has been reverberating with Morrissey's primitive crooning and Johnny Marr's precise guitar work since 'Hand In Glove' appeared last summer. The rest of you have taken a little longer to hear the message, but now you too have been swept away by these charming men.

Morrissey is glad that we've all finally caught up with The Smiths. He knew we would, that it was all a matter of time and he's enjoying our company.

"For me, it's actually quite stunning to meet people who want to talk to me," he says over a cup of tea in his new London flat. "Of course, it's a terribly natural situation and it's really an endless pleasure."

Success has changed Morrissey's life considerably. He can now eat and dress well, but he has also had to leave his beloved Manchester behind, including the other Smiths. Living in London is a necessity in Morrissey's eye.

Morrissey

g-h-c-b-a-d

There are people he needs to 'keep an eye on' if The Smiths are to tread the path he has laid down in his mind.

The 'biz' has little time for outspoken upstarts. After all, a buck is a buck and as an example of this, Morrissey expresses The Smiths' disgust at the 'New York Mix' of 'This Charming Man' which meant that no less than three versions of the song were on sale.

"I'm still very upset about that," he says firmly. "It was entirely against our principles, the whole thing, it didn't seem to belong with us. There was even a question of a fourth version which would have bordered on pantomime. It was called the Acton version, which isn't even funny."

WITH THE other Smiths still in Manchester, isn't there a danger that their ideas and aims may begin to depart from Morrissey's own? Is it possible to plot the career of a new band when the singer lives two hundred miles away from his fellows?

"Well, we're in daily contact," Morrissey assures me. "But I don't feel I have to gaze at their profiles or anything. They do get a bit jealous sometimes, and I won't deny that they're not ecstatic when yet another interview with me appears."

Apart from the music press clambering over each other to get to Morrissey's door, The Smiths had built up a large live following long before 'This Charming Man' hit the charts. This has meant that Morrissey can practise at his great ambition — to be a sex symbol. How's it going, I ask?

"I don't think I am a sex symbol actually, which is a great worry when one's picture appears in the music press," he laughs. "People generally bring me their problems as opposed to wanting to molest me, which of course is terribly distressing. People tend to see me as someone with a great deal of answers rather than as a sex symbol, so I'll have to work on that one a bit longer."

Morrissey as an agony uncle! The mind boggles.

"I know," he laughs. "It's very strange but I seem to be a parental figure which is completely distressing when one is twenty four years old

and one is approached by people who are twenty six. It's quite amusing really, but I don't want to give any more advice on spots."

The Smiths set themselves apart from their contemporaries from the start, refusing a support slot with The Police because they were 'more important than The Police will ever be', and generally slagging off anything that made a noise. Several TV appearances later, with two hit singles and more interviews under his belt than Len Fairclough, I ask Morrissey if The Smiths can still be different, subversive to the pop machine.

"I think something still separates us from the rest of the clatter," he sighs. "Where words are concerned, I try to use lines that have not been used in the history of popular music before, and for that reason alone it should separate us. I think our audience recognise that we are different. I'm convinced people know exactly what I'm talking about, they do think

we are special and I wouldn't say that if I didn't think it was true."

MORE ARROGANCE from the man Morrissey? Perhaps. He's well aware of his reputation for lacking in modesty, but doesn't intend to change his ways.

"It's not really arrogance," he pleads. "If you're not dramatically shy in this business, you're an overbearing bore. It's all quite confusing. I feel that if you have something the world could benefit from, then you should put it in the front window with a red light above it."

He's quite right, of course. His stance comes simply from having an incredible confidence in The Smiths. Why beat about the bush when you know you are creating 'quite hysterically profound music' and re-writing the rock vocabulary?

Morrissey is well aware that The Smiths have had more than their fair share of media hysteria, and that it won't last forever. You can almost feel the backlash coming, perhaps with the imminent release of The Smiths' debut album, called 'The Smiths'. What else?

However, Morrissey is convinced that the band has the strength of character to survive the attack.

Morrissey tells me how he has stopped worrying about the future of The Smiths, and his willingness to 'swim in the praise' he currently enjoys. He

is not complacent.

"When people see us as simply grinding out sausages as it were, we'll have the sense to take a swift exit. I don't want to bore people, so if I thought The Smiths were an absolute hindrance to the human race then we'd break up."

Morrissey won't crack up when his beloved Smiths have run their course. He has literary ambitions, including a screen play.

"There's a lot I want to do," he tells me. "It doesn't all end with my thrusting a gladioli under Richard Skinner's nose. There's a lot I want to achieve, most of which is illegal."

Morrissey is a witty young man, possibly due to his passion for Oscar Wilde, a man who would surely have formed The Smiths himself had he been born in the nineteenth sixties. Most of Morrissey's claims and dreams are relayed with his tongue firmly in his cheek. You can't take the man at face value, but you can listen to The Smiths' music, proof enough of their exceptional talents.

I for one can't wait to hear the album, though I'll be among the first to complain if The Smiths let us down. Morrissey doesn't see much chance of that, as he explains.

"I really do expect the highest critical praise for the album," he says calmly. "I think it's a complete signal post in the history of popular music."

We shall see, my friends, we shall see.



Pics by Paul Cox



RE-FLEX: Arty political broadcast

YOUR **Flex-**ible friends

THE POLICE have put their seal of approval on Re-Flex. As you read this, they're whisking them away to support them on their American tour.

"But it's not one of those situations where the support band has to pay out thousands to get on the tour," says Re-Flex keyboard player Paul Fishman, who wrote the band's hit single 'The Politics Of Dancing'.

"The Police liked our record and invited us along. We won't be sharing the same dressing room and we'll probably be staying in less classy hotels, but they're very friendly towards us and genuinely interested in what we're doing."

Re-Flex will be playing around 13 dates with the Police. Their first gig is in front of 45,000 fans at Syracuse, New York State.

"By the time we've finished the tour we will have played in front of a quarter of a million people," says bassist Nigel Ross-Scott. "Stewart Copeland told me that it wasn't a very big tour for the Police, though.

"We're nervous but we're looking forward to it at the same time. I'll be wearing out plenty of shoe leather pacing up and down the dressing room before we go on."

RE-FLEX seem to have burst on the charts from nowhere, but Paul and Nigel have been ticking over for a fair number of years. Nigel is a veteran of Bruce Woolley's Camera Club (remember them?) and Paul has done a lot of session work including working with Irene Cara and a spot on Slade's last hit single 'My Oh My'. The rest of the band are Baxter on lead vocals and guitar and Roland Vaughan Kerridge on drums and vocals.

"Re-Flex are a six piece band with four humans," continues Paul. "We use computers and synths but in a warm way. We haven't become their slaves, they're our tools."

"A lot of songs I hear in the charts don't have a lot of purpose. You sit down to analyse what they're saying and there's nothing there. Much of what I hear today seems to degrade people, simply because it doesn't

make them think.

"It's like the difference between seeing a film or reading a book where the plot is neatly laid out for you, or seeing a film or reading a book where the plot makes you think and has a few surprises."

"A lot of singles, particularly in the post punk boom, were based around a rhythm and not on good songs," says Nigel getting a word in at last. "We want to put humanity and joy back into music. We're really committed to what we're doing."

"The Politics Of Dancing' is really a song about communication. Whatever culture or civilisation you're from everybody understands music. It's a common denominator that breaks through class or creed. You go into a disco and you will find everybody together there, from lawyers to dustmen all sharing the same experience."

"It's not a political song at all. We did a German television show last week and they had a backdrop of actors marching around getting very heavy. We said there was no way we were

going to perform in front of something like that."

"It fascinated me that something I've hummed into my tape recorder might eventually be heard by someone listening to our single in Outer Mongolia," says Paul. "The fact that an idea I've had can be transmitted thousands of miles absolutely fascinates me."

"As a band we'd like to play everywhere, from the wastes of the Arctic to the rain forests of New Guinea."

Re-Flex have come a long way in a few months. Not so long back they were travelling around the country in a van, desperate to get gigs.

"At that time the profitable college circuit was a bit of a closed shop," says Paul. "We used to play the sort of places where four people and a half dead dog would turn up. We'd spend out more in travel than we were getting as a fee for playing, but we still kept at it."

"It was valuable experience and we learned a lot but I'm glad those days are over. Now we're free to leave our boot marks all over the charts."

Robin Smith



Coyote in the act

YIP YIP COYOTE have fixed up more London dates at Piccadilly Maxwells on February 10, London University 17, Kensington Royal College Of Art March 2. They have a residency at the Harlesden Mean Fiddler on February 16, 23 and March 1 and they play a date at Stoke Polytechnic on February 25.

Push release

THE HIGSONS are re-releasing their Christmas single 'Push Out The Boat' this week and have fixed up a few live dates at Watford Wall Hall College on February 18, Aberystwyth College 20, Brighton Sussex University 23 and London Lyceum March 18.

● A NEW kiddie singer has a single out this week. His name is Warren Mills and he brings out a version of the Smokey Robinson hit 'Mickey's Monkey' as his first record.

Electro-fying

STREET SOUNDS are all set to bring out a whole host of albums this month.

The releases start this week with a best of Hi-Energy music called 'Street Sounds Hi-Energy 1'. It includes tracks by Gloria Gaynor with 'I Am What I Am', Miquel Brown's 'So Many Men' and Abba's 'The Visitor'.

Then the company is bringing out a 'Street Sounds 8', 'Crucial Electro' and 'Electro 3'.

Tracks are still being finalised for 'Street Sounds 8' — which should be out in two weeks — but it will definitely include the Barbara Mason hit 'Another Man'.

'Crucial Electro' comes out at the same time and features Herbie Hancock's smash 'Rockit' as well as 'Smurf' by Tyrone Brunson.

The 'Electro 3' album is



GLORIA GAYNOR causing some problems because of a shortage of new electro product, but that should be in the shops by March.

And Street Sounds label Streetwave has singles due from its own artists next week.

Alton Edwards brings out his new single 'Everybody's Watching' while a new-look Hi Tension release 'Rat Race'.

Hail and hearty

HEAVY METAL group Manowar bring out a new album 'Hail To England' this week. It follows up their 'Into Glory Ride' album which topped the heavy metal charts last summer.

● HEY! ELASTICA have cancelled their Scottish dates because group member Barry McVicar has an infected wisdom tooth.

● REGGAE BAND Steel Pulse swing into action again with a tour that starts this week.

They play Leicester Polytechnic on February 10, Sheffield University 11, Dublin TV Club 13, Belfast Queens University 14, Glasgow Mayfair 16, East Kilbride Olympic Ballroom 17, Sunderland Polytechnic 18, Nottingham Marcus Garvey Centre 19, Exeter Riverside 21, Brighton Top Rank 22, London Venue 23, Oxford Polytechnic 24, Birmingham Hummingbird 25 and Bristol Trinity Hall 26.

News

Snow bound

SNOWY WHITE has fixed up more live shows at Loughborough University on March 9, York University 10, Dunstable Queensway Hall 11 and London Dominion 13. Dominion tickets cost £4 and £4.50.



FAD GADGET goes out on the road later this month following a new album which comes out on February 13.

The record is called 'Gag' and was recorded in Berlin.

Live dates start at Leeds University on February 21. Then Nottingham Rock City 22, Beaconside North Staffs Polytechnic 24, Sheffield University 27, Manchester Hacienda 28, Maidstone Art College March 1, Birmingham Snobs 3 and London Lyceum 4.

More dates are due to be added.

HAZEL O'CONNOR

'don't touch me'

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Is this how the music business operates?

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MAXINE HAS just returned from America. No, she hasn't been on holiday, she's been working — for three years. Maxine has been playing to assorted truckers and would be actors, the length and breadth of Ronnie's blessed land. Maxine's good looks even got her into films, as she explains. "When we were in Hollywood I sneaked in the back door of a studio and got some work as an extra. I was a stand in for Pia Zadora in a horse riding scene, but my riding leaves a lot to be desired," she says.

Maxine reckons there's room for her well manicured style. "I think there's space for a bit of glamour," she says. "We've got the male glam but where's the female glam gone?"

Her current single '1984' may not be the one that will have Britain welcoming Maxine back with open arms, but she's not the sort of girl to give up easily. "I'm a creature of impulse," she says.

Andy Struck



Pic by Joe Bangay

PET

sounds

IT'S TAKEN Joe Fagin 22 years to have a British hit with 'That's Livin' Alright'. "The way I see it is that I've been simmering for all this time and now I'm finally boiling," says the 42-year-old singer.

Before the success of the theme song from top comedy show 'Auf Wiedersehen Pet', Joe was making a steady living as the powerful voice behind TV commercials, including Harp lager, Drifter chocolate bars and Spry Crisp 'N' Dry cooking oil.

"A lot of people in the charts today come over as being so serious," says Liverpudlian Joe. "This song is different — it helps make people relax and smile. Once you've heard it, it won't go away from your mind easily. "I guess I'm a bit of a rock and roller at heart," confesses Joe. "I like bands like Led Zeppelin but I also love Aretha Franklin and Phil Collins. I suppose my voice is a bit like Bob Seger or Kenny Rogers. We all have that kind of stylish growl."

"The charts have changed a great deal down the years. Today I think they rely on changing fashions a great deal more than they did. New bands come up every other day and then a lot of them just disappear."

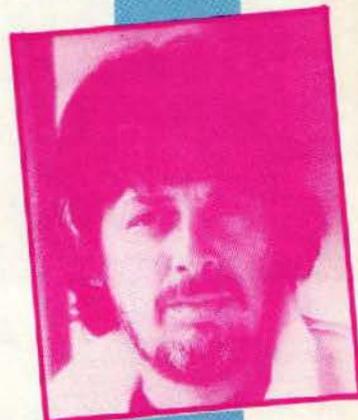
"In the old days I think it was a more gradual process for a group to get established. People tended to appreciate continuity from a group, but I'm not out to knock anybody, mind."

"It's great that there are a lot of bands still coming out of Liverpool. It's been a depressed area for years, which motivates people to try and escape and express themselves by playing music."

"I've met It's Immaterial and they were nice lads but I don't think Echo And The Bunnymen are really my bag, although I don't know much about them."

"Still, good luck to them all. They breed us tough up there and we're born to succeed, no matter how long it takes."

Robin Smith



JOE FAGIN

THEIR PUBLICITY photos say they're young. Their accents soft, the voices quiet, say they're from Scotland and new to this business. Their name is Bourgie Bourgie, and I say, why that's an old Gladys Knight song...

"We really liked the song," says guitarist Ian Burgoyne. "We quite liked the lyrics — it was unusual to hear Gladys Knight singing this quite bizarre lyric. We liked the two names on top of each other and a couple of years back we used to promote a night in Glasgow called the Bourgie Bourgie. The name was there before the group."

Indeed it was, the group — Paul Quinn, vocals; Ian Burgoyne and Mike Slaven, guitars; Keith Band, bass; Kenny MacDonald, drums — forming in March '83.

"The first time we played was when we did the Switch, that was in April," says Mr Slaven. "We did this three track demo after we did the Switch and took it round record companies."

"Keith's brother David (graphic artist David Band) knew a press officer at MCA and gave him a cassette. He loved it and played it to MCA's managing director, who liked it as well."

Contract signed, BB set out to consolidate their (at that time) meagre repertoire. Six months later they've got an LP's worth of material and a debut single, 'Breaking Point', on the presses.

PRODUCED BY Care person and Bunnyman producer Ian Broudie, 'Breaking Point' is a lush piece of pop pomp, neatly enunciated by Paul Quinn's fluttering, soaring soul-saturated vocal. Nevertheless, whilst 'Breaking Point' has an epic fullness, it lacks the guitar edged sharpness of the band's original demos. Are Bourgie Bourgie sweet strings or dirty guitars?

"There's a really big contrast," says Ian. "Obviously there's no way we can capture the single live. What we do is rearrange the live sound to accommodate two guitars. The actual live sound is a lot different from our recorded work, a lot rawer. There's really two distinctive sides to the group — there's a live group and there's a studio group."

And both groups owe a big debt to early seventies Bowie and Roxy?

"It's stupid to deny your influences, but I don't think what we do is plagiarism. I think plagiarism is when you actually steal from other groups. That's something we don't do," says Ian.

"I think our first demo was very much like early Roxy — we knew that and wanted to get away from it. We're trying to draw our influences from different sources now. Like, at the moment Paul and I are listening to a lot of country and western. I'm not saying



BOURGIE'S Paul Quinn: failed the Manowar audition

Pic by Joe Shuffler

blame it on the

BOURGIE

we're going to turn into a C&W band — it's just something else to draw from."

At the moment that's just what Bourgie Bourgie are doing: sketching in tentative

blueprints for a pop music that combines lean guitar slinging with blue-eyed soul crooning. At present they are incomplete, shy newcomers on the brink of something big,

but like the best new music — Prefab Sprout, Sade — they have the scope to push aside pop's flimsy transience and make big records. For a long time.

Jim Reid



CINDY ECSTASY, who sang with Soft Cell, has a single released this week with her new group **Six Sed Red**. The group features Cindy and Ricky Holliday—who used to be in *B-Movie*—and the first single is called 'Shake It Right'. The single comes out on February 10 and has been produced in collaboration with Cabaret Voltaire. All the artists involved have been connected with Soft Cell label *Some Bizzare*.



MARC ALMOND: re-Mamba me this way

Sodom, says Marc

SOFT CELL bring out what will be one of their last-ever singles next week. The song is called 'Down In The Subway' and comes out on February 17. It comes from their forthcoming final album 'The Last Night In Sodom', but it's the only number not written by Soft Cell — Jack Hammer is responsible for the tune. On the B side is 'Disease And Desire' while the 12-inch has an extra track. That's a cover of the Johnny Thunders number 'Born To Lose'.

Frozen assets

FREEEZ STAR John Rocca brings out a solo single 'I Want It To Be Real' next week. The song is backed with 'Englishman In New York' and comes out on February 17. And it's brought more rumours that Freeez will split after months of inactivity. But a spokesman for the group denied that they will throw the towel in. "They're not splitting up. It's just that they're doing different things," she said. "They have options on their contracts to do solo work and John decided to take advantage of that option. "He was in New York and managed to get Arthur Baker to mix the single for him there."



TIK & TOK have fixed up a show at the London Venue on February 15. The show precedes a tour, but dates have still to be confirmed.

● **AUSTRALIAN GROUP Inxs** have their second single out this week. The song is called 'Original Sin' and is backed by 'Jan's Song' and 'To look At You'. The single is produced by Chic's Nile Rodgers, although both numbers on the B side are live recordings. Inxs are due to come into Britain at the end of the month to play a series of live dates.

FRIDAY'S 'Tube' (C4, 5.30pm) has a varied line-up with the Thompson Twins, Kool & The Gang and Siouxsie & The Banshees in the studio. 'Whistle Test' (BBC2, 11.35) is still pulling to keep up, but it has got the endearing Billy Bragg plus Steve Nieve and the Boomtown Rats.

SATURDAY is a little disappointing this week. The 'Saturday Show' (ITV, 10.30am) should have Madness talking about their new video plus a visit from Will Powers. 'Hitsville USA' (Radio One, 3pm) looks at the delightful 1968 period of Motown's history. 'The Other Side Of The Tracks' (C4, 6.30pm) looks at Depeche Mode and Pat Benatar. 'In Concert' (Radio One, 6.20pm)/joins BBC2 6.50pm) starts off with the JoBoxers and goes on to show the talents of the Boomtown Rats when it joins the telly half an hour later.

SUNDAY'S 'The Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.30pm) has Billy Bragg, Stewart Neil of Kajagoogoo and Andy Batten Foster commenting against Alvin Stardust. Tom Dolby and journalist Adam Sweeting over who knows the greatest amount of pop-related drivel.



PAT B: C4, Saturday

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SOUNDWAVE MAGAZINE

VIDEO

A VERITABLE flood of music videos are promised for imminent release by most of the major video companies this month. Heading the list is the long-awaited live video of Culture Club, filmed at Hammersmith Odeon last year, which Virgin Video are unleashing soonest. Palace Video are putting out a compilation of Robert Palmer clips entitled 'Some Guys Have All The Luck', plus the recently-shown flick 'Order Of Death', starring John Lydon and Harvey Keitel — not a music vid, but no doubt worth copping for the Rotten part.

Videoform Music are issuing three soul extravaganzas in February: 'Earth Wind & Fire In Concert', 'Marvin

Gaye's Greatest Hits', featuring 24 classics, from 'Let's Get It On' to 'I Heard It Thru The Grapevine', and 'Sister Sledge Live At The Forum', featuring, naturally, 'We Are Family'.

Polygram Video release three live cassettes by Dire Straits, Graham Parker and Donna Summer, the latter being subtitled 'A Hot Summer's Night'. Watch out also for 'Christiane F.', the much-vaunted film about a teenage drug addict with soundtrack provided by David Bowie. Talking of whom, Videoform promise to release a Serious Moonlight tour tape of his in the spring.

Avatar Video promise a feast for metal fans with 'Motorhead Live in Toronto' and 'Deep Purple Live in Japan', and Kace International offer 'ELP — Live '77'. And finally, for the more pogo-oriented among you, feast yer eyes on Jettisoundz' Meteors video, 'Live At The Hellfire Club', or the legendary Ramones film 'Rock 'n' Roll High School', from Watner Home Video.

Betty Page

Gary Crowley

talks party politics

ANY TIME IS partytime and partytime is anytime," so said the mighty Fatback Band. Also caught enforcing the message recently was dapper Kid Creole and by all accounts the razor-sharp kid should know.

Legend has it his lust for life is maximum, and while recently rocking this way and that to the coconut beat, I distinctly remember of August stopping the performance and bellowing that out loud and proud.

I thought to myself, "Darnell baby, you've hit the nail on the head for me," because that's the philosophy I adhere to!

Parties are an important part of life for me. Ever since I was a tiny little mite, barely able to walk, I've been gracing with my presence as many as possible.

At the beginning I merely craved blancmange and jelly and as much birthday cake as I could stuff my face with.

But as spring turned to autumn, and the years passed by, I became equally fascinated by party games, especially one called 'Postman's Knock'.

Young girls up till then had always been decidedly square, something we male toddlers admired from a distance. You could look alright, but you didn't touch.

That all changed when I was first introduced to this game. I couldn't believe it. Talk about love at first sight!

Slowly but surely, food began to take second place and the main offensive as far as me and my cronies were concerned, was mass snogging (!) sessions, kissing to be clever, literally!

I still try to introduce 'Postman's Knock' at the parties I attend now. Try it, it can be an eye opener.

Memories of past party incidents is something me and friends fall back on occasionally; ones like getting completely inebriated with certain (unnamed) friends and mooning in front of a room full of innocent young

ladies. (Yes, I admit to having a cringeful macho-lad side to me!) Another time, a best friend was sick over a girl's mother, just as we happened to be leaving the shindig. The hostess with mostest was slightly perturbed.

At one time I belonged to a renowned terrible trio who were dubbed rent-a-crowd. The pleasure of our company was required far and wide, because we guaranteed a good time for everybody. However, we decided to split up through the usual alcoholic (!) differences.

I attended a brilliant 21st a couple of weeks back, no name-dropping intended here, but the birthday boy in question was mean geetar player, Mr Andrew Ridgeley; pop star/racing driver/world class footballer extraordinaire.

He had exactly the right mix of people — plenty of family and friends topped off with a cast of characters (including various Spands, transvestites, bananas), all contributing in making it a night to remember.

Actually, I didn't get to see whether the Wham! brother received the key of the door, he was too busy walking around balancing a mountain of presents



he'd collected.

I do hope he received the Porsche car I left outside for him!

So forget not, dear reader, if there's a party in the offing and you're interested in this cheeky chappie attending, all I can say is, waste no time in forwarding an invitation care of the RECORD MIRROR office.

In my favour I can confidently say I'm an ace conversationalist, and I always bring a bottle.

BEFORE I do sign off and the credits begin to roll, I would like to quickly mention the Crowley Cracker, or should I say crackers(?) because this week the thing exploded into two revealing killer killers.

The first piece of vinyl to benefit from this accolade (or should I say hindrance, beautiful Birmingham DJ?) is the new platter from The Style Council, that dynamic duo consisting of groove gangsters Paul Weller and Michael Talbot. 'My Ever Changing Moods' almost succeeds on the title alone so it's doubly pleasing when the needle hits the plastic and connects like nothing else. Drop what you're doing and hear it.

Secondly, I'd just like to reaffirm what RM's Big Jimmy Hamilton says about Julia and Company's 'Breakin' Down' — for me this groovy samba is simply essential and even my complaining neighbour admits to liking it!

STAR SELECTION

THIS WEEK our chart has been supplied by that girl next door, Tracie, currently completing her debut long player for Respond. It won't be too long before this young songstress is out on the road with her band of merry men sockin' it to you. Here are the ten master-blasters currently enjoying turntable action on the TY hi-fi!

- 1 **Specialize in Love** — Sharon Redd
- 2 **Behind The Groove** — Teena Marie
- 3 **Speak Like A Child** — Style Council
- 4 **Instinction** — Spandau Ballet
- 5 **You Are The Life Inside Of Me** — Q-Tips
- 6 **Searchin'** — Change
- 7 **Miss Me Blind** — Culture Club
- 8 **Holiday** — Madonna
- 9 **Seven Days Are Too Long** — Dexys Midnight Runners
- 10 **Keep It Up** — Betty Valentino



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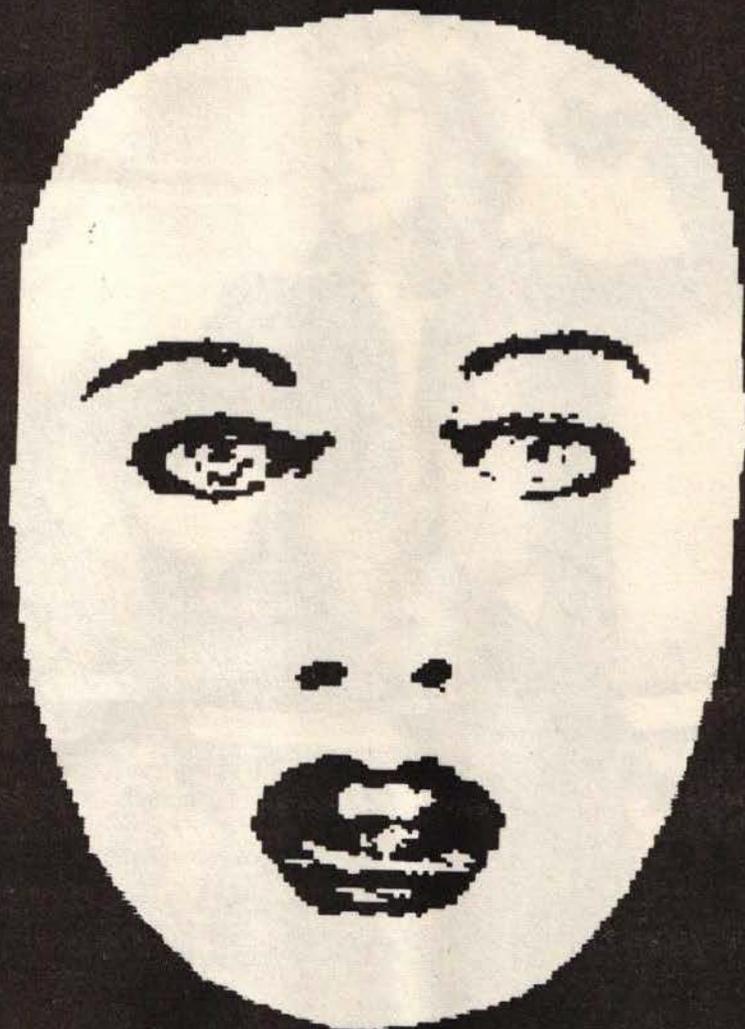
FEB	MON 20 NEWCASTLE City Hall	MAR
THU 9 HANLEY Victoria Halls	WED 22 NORWICH - St. Andrews Hall	FRI 2 BRIGHTON Dome
SAT 11 LEEDS University	THU 23 OXFORD Apollo	SAT 3 BIRMINGHAM Odeon
SUN 12 LANCASTER University	FRI 24 CARDIFF St. David's Hall	MON 5 LEICESTER DeMontfort
MON 13 LIVERPOOL Royal Court	SAT 25 PLYMOUTH Skating Rink	TUE 6 SHEFFIELD City Hall
TUE 14 MANCHESTER Apollo	MON 27 EXETER University	THU 8 SOUTHEND Cliffs Pavilion
FRI 17 GLASGOW Apollo	TUE 28 BRISTOL Colston Hall	FRI 9 HAMMERSMITH Odeon
SAT 18 ABERDEEN Capital	WED 29 SOUTHAMPTON Gaumont	SAT 10 HAMMERSMITH Odeon
SUN 19 EDINBURGH Playhouse		SUN 11 HAMMERSMITH Odeon

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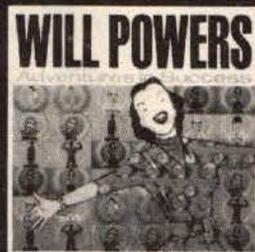
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Singles



Dissected by THOMPSON TWIN JOE LEEWAY

CENTRAL LINE 'Betcha Gonna' (Phonogram) Not heard anything they've done since their hit 'Nature Boy'. This one doesn't do much for me. It seems caught in the middle and has a strange choice of reggae rhythms.

GEORGE McCRAE 'One Step Closer' (President) From black to Billy Joel and black again. Don't like it. US/MOR.

BOOMTOWN RATS 'Tonight' (Mercury/Phonogram) Previewed on 'ORS'. Crammed with their brand of urgency. A grower.

THE PRETENDERS 'Middle Of The Road' (WEA) If I had any choice in the matter, I would have released 'It's A Thin Line Between Love And Hate'. This steams in

SINGLE OF THE WEEK

EYELESS IN GAZA 'Sun Burst' (Cherry Red) Perfect! It's got that barefoot feel to it. I find myself playing it again and again . . . more chart

orientated than previous offerings. The horns have got that 'out there' refrain. Hope to hear it on the radio!



big and then meanders through the rock format.

MADNESS 'Michael Caine' (Stiff) Madness attacking from another angle, scooping the services of the lovable Michael Caine. More melodic than usual. With the great sax vamp towards the end, overall a mysterious 'out in the cold' song.

BAUMANN 'Strangers In The Night' (Arista) Prefer Frank's version! A Kraftwerk-type intro — taking in an alternative harmonic melody. You've all heard Frank's original — Baumann has nothing on that.

FASHION 'Eye Talk' (Epic) You'd expect Fashion to come up with a solid dance groove, and they have. Hope they stay together long enough this time to consolidate. A good opener.

THE TRAINSPOTTERS 'High Rise' (Arista) 1977 revisited. Mixture of The Clash and Jilted

John. Whatever happened to him? No, it couldn't be . . .

DIONNE WARWICK 'Got A Date' (Arista) Prefer her more melancholic numbers, but I s'pose the uptempo Luther Vandross remix coupled with Van Halen style guitar will make it a dance-floor goodie.

ROLLING STONES 'She Was Hot' (EMI) Typical Stones in brown sugar mood.

BOP 'Too Young To Know' (EMI) Strange combination of funk bass and r'n'b snare . . . makes the song's direction confused.

SCORPIONS 'Rock You Like A Hurricane' (Harvest) Eat your heart out Coverdale. They ain't gonna give you more time. We want Scorpions!

MARILLION 'Punch And Judy' (EMI) I mistook it for early Genesis — in that sense it was derivative but not vacuous. Marillion fans will love it.

BILLY JOEL 'An Innocent Man' (CBS) Back to singer/songwriter style. But I do wish he'd computerise his finger clicks. A good time for Billy to lay back. I prefer this to his other two.

LONDON COMMUNITY GOSPEL CHOIR 'Fill My Cup' (Island) Definitely a miss in the Sunday charts. Give it some emotion.

RANDY CRAWFORD 'Why' (Warner Bros) Follow up to 'Night Line'. Song OK, voice superb, but by her standards a soulful ballad lacking heart.

MAMA'S BOYS 'Midnight Promises' (Spartan) Feels like another half-cut Saturday night with nothing left to do but go home. And the band plays on, thrashing guitars, rasping vocals. Lacks intention . . . not heavy enough.

MARTIN SHAW 'Cross My Heart And Hope To Die' (IO Records) A Professional at

45rpm. For devoted MS fans. Actors who release singles should have a captive market. This is too sweet for my liking.

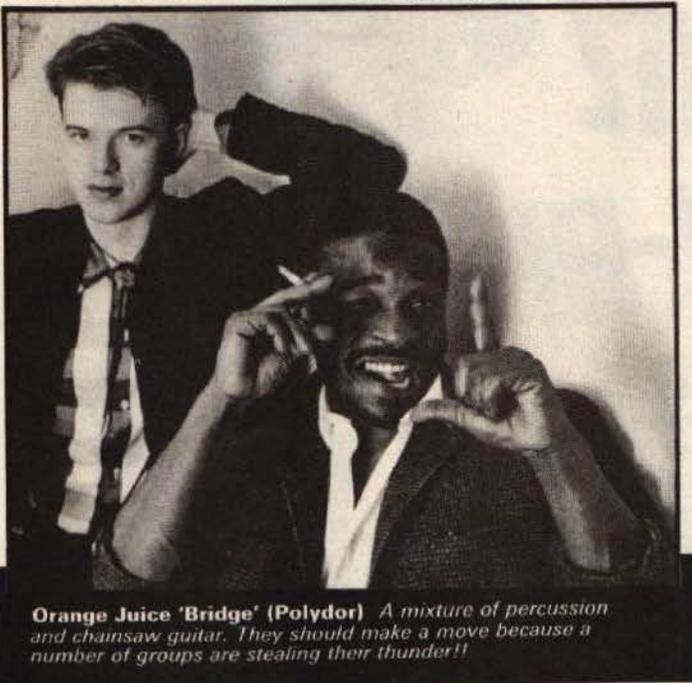
ORCHESTRE JAZIRA 'Sakabo' (Beggars Banquet) Old stage classic of theirs, instantly memorable . . . African highlife at its best. Should go down a storm at the Sol y Sombre.

DAVID JOSEPH 'The Joys Of Life' (Island) Brit-funk original who's come a long way since Hi-Tension. A wind down party smoother. Great congas — a riff worth ripping off. Hope it gets air play.

BETTE MIDLER 'Beast Of Burden' (Atlantic) Rolling Stones cover. This doesn't have the character that makes it Bette — oh well! The Stones win this one.

JAMES INGRAM 'Ya Mo B There' (Warner Brothers) Great single — like the Doobie Brothers.

DAVID GRANT 'Organise' (Chrysalis) A movement away from his previous efforts. Chorus blasts out like a horn section. It has great danceability and is his most original song yet. If he keeps on in this direction, the better it will be.



Orange Juice 'Bridge' (Polydor) A mixture of percussion and chainsaw guitar. They should make a move because a number of groups are stealing their thunder!!



Albums

SIMPLE MINDS 'Sparkle In The Rain' (Virgin V2300)

THE 'ROCK by any other name' group is a very evasive creature — see Marty Fry, see James Kerr. Kerr's Simple Minds — a travelling ensemble, picture postcards a speciality — are the most skilful 'rock by any other name' group.

Ably conjuring elements of late 70s synth dreams, rock solid sweat and gristle and post art school whimsy, Simple Minds have been a subtle meeting of old rock and new possibilities.

To wit, the ambient giant, 'New Gold Dream', was almost a rock music for the Eighties.

With 'Sparkle In The Rain', Simple Minds have postponed the quest for golden moments, stopped the wagon train and taken some water with U2 and Big Country.

Of course, being Simple Minds, this is executed with the greatest charm and finesse. Whereas most rock groups are all sweaty armpits and hairy arms, Simple Minds carry off their heavy beat and scathing guitar with a light step and neat touch kick.

The two singles — 'Waterfront' and 'Speed Your Love' — are a fair indication of what's going on — a rock music of dramatic, sometimes bombastic proportions, that just stays the right side of the 500 watt speaker.

Steve Lillywhite's production, crisp and emphatic, is too



SIMPLE MINDS attempt to 'Name That Tune' in one

obvious an explanation for the group's shift in emphasis — one wonders if they're simply marking time or (with the geetar to the forefront) seeking markets anew.

Whatever, 'Sparkle In The Rain' — with the HM driven 'Book Of Brilliant Dreams', the Big Countrywide intro to 'Speed Your Love' and the duelling six strings

of 'The Kick Inside Of Me' — is Simple Minds on hold.

And yet, as Jim Kerr says, Simple Minds rock is hard; it's also taut, economical and, as 'C Moon Cry Like A Baby' shows, full of lovely spaces. A 'rock by any other name' group has just come clean — and really it's not that painful.++++

Jim Reid

Ready Teddy Go!

TED NUGENT 'Penetration' (Atlantic 780125-1)

A REAL hurricane of an album; it seems decades since terrifying Ted was in action, but 'Penetration' finds our hero back on a diet of raw steak. Pulverising his way through two raunch packed sides, Nugent leaves nerve endings trembling as he licks every song squeaky clean.

But for all his force, Ted has also found a new sense of accessibility with his eye very firmly on mainstream airwaves. Take the sophisticated mega-rock feel of 'Go Down Fighting', a hit if ever I heard one.

More hardcore Nugent is supplied by the opening track 'Tied Up In Love', 'Thunder Thighs', which needs little further explanation, and 'Knockin' At Your Door'. There's life in the old dog yet. Welcome back.++++

Robin Smith

GARY MOORE 'Victims Of The Future' (10 Dix 2)

GARY MOORE can be relied on to make the hairs on my neck rise faster than Jim Reid wandering around the office on a Monday morning. The man with the flamethrower guitar will burn a highway from the top of your head to the tips of your toes.

Time hasn't diminished the power and prestige of his magic fingers or the man's sense of enthusiasm. Surely a hit single can't be far off after years of trying.

'Victims Of The Future' features the whiplash tracks of 'All I Want' and 'Teenage Idol' mixed with the batter sweetness and sensuality of songs like 'Empty Rooms'; his best effort since 'Parisienne Walkways'. This album is quite moorevellous. (Ever had those days when you get stuck for a line?)++++

Robin Smith

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Pic by Bryn Jones

Boys just want to have fun

STREET SOUNDS 'Hi-Energy 1' (Street Sounds HINRG 16)
ZOOOOOOOOOOOOOOOOOOOOOM! A 100-mile-an-hour compilation from the mighty Street Sounds organization focusing on all yer Boys Town favourites.

It all gets off to a blistering start with Miquel Brown's 'So Many Men So Little Time', which almost makes the rest of side one pale by comparison. But having Ian Levine — the Heaven DJ largely responsible for bringing the music in — means that the tracks mix together pretty sensibly.

The trouble with hi-energy discò is that it can get a very heavy affair unless the speedier numbers are kept in check, and Laura Pallas' lilting 'Skiing In The Snow' plus Simone's 'It's Too Late' do just that.

Other than the opener, side two boasts a better selection with Abba's superb 'The Visitor', Sharon Redd's 'You're A Winner' and Eartha Kitt's rumbling 'Where Is My Man' snuggling



SHARON REDD: sofa so good

round the horribly obvious Gloria Gaynor number 'I Am What I Am' and the dull 'I'm Living My Own Life' by Earlene Bentley.

As an introduction to the ultra-fast Boys Town music, you need look no further than this LP. But as a general comment, the music can get very fast and very repetitive if not handled with care, and some numbers are trying to cover their weakness by jumping on the hi-energy bandwagon. But most of these tracks go a long way towards bumping up the pace of a party. ++++

Simon Hills

THE DANSE SOCIETY 'Heaven Is Waiting' (Arista 205972)

FOR ANY band in this castrated climate to attempt to be out and out 'nasty' is an achievement in itself.

There can be no doubt that the Danse Society don't believe in pretty pop tunes, and have steered violently away from conventional and commercial styles in favour of deep meaning and menace.

In fact, whatever one says about them, you've got to hand it to them that they're thoroughly miserable.

However, this album is like the soundtrack for a musical tragedy, because any true poison they may have had to begin with has been mercilessly drowned and diluted in a sea of feelingless technology.

It's not computer piss, not exactly anyway, but it just seems to have suffered a little over-production so it appears humourless and a wee bit too slick.

The only tracks that really stand out from it are the cleverly medieval 'Where Are You Now' which includes a very pretty acoustic guitar and the track that follows it, 'Red Light'. +++

Jessi McGuire

BILLY GRIFFIN 'Respect' (CBS)
HOWARD JOHNSON 'Doin' It My Way' (A&M)

LEW KIRTON 'Talk To Me' (Epic)
RAY PARKER JNR. 'Woman Out Of Control' (Arista)

FOUR EXAMPLES of the type of scanty careerism favoured by conglomerate USA. A face, an average tune, a big-wig producer, a stylist and, hey presto! — a new singing sensation.

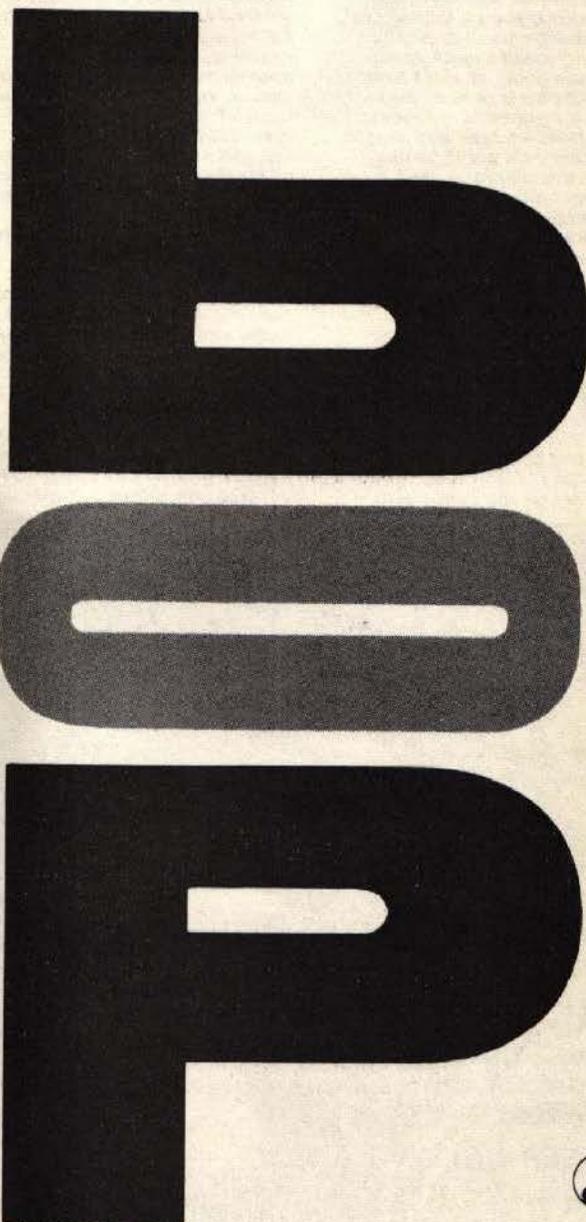
Well these pouting puppets of the stateside Croon industry are all about as sensational as a Pizzaland hot hits soundtrack — tepid, third rate and instantly forgettable.

The differences between these identikit products are essentially minimal — Kirton's probably got the best voice, Johnson the best production, Parker the rockiest sound (and no drum machines!) while ex-Miracle Griffin is content to be simply the blandest of all.

Someone (a promo person, of course) is bound to claim some sort of quality, some worth buried in these production-line offerings. Don't be fooled. They're four times nothing. +

Graham K Smith

TOO YOUNG TO KNOW 7" Single and 12" Club Mix



Thom-thumbs up

THOMAS DOLBY 'The Flat Earth' (EMI PCS 2400341)

IN WHICH Mr Thomas Dolby wriggles out of a trap with aplomb. A trap of his own making, mind — the pretty, safe little detached residence at the end of the cul-de-sac marked 'electro-quirky-backroom-boffin' was his.

It started with the 'Golden Age Of Wireless', a gently forgettable collection of weak-kneed whimsy — toughened up when 'She Blinded Me With Science' was remixed with professional eccentric Magnus Pike and reached an unsurpassable conclusion with the ultimate scratch purity of 'Get Out Of My Mix'.

That was it, though. Dolby was pigeonholed, packaged and despatched. Get out of that, Tom.

But, dammit, he has.

While not being perhaps entirely magnificent, 'The Flat Earth' is well over half way to being considerably wonderful. And that ain't bad.

Dolby confounds critics. Critics who say electronics can never convey any emotion — closed minds whose idea of electro is an icy, unsubtle pumping.

Well, 'Flat Earth' is electro. State of the art electro. But Dolby, using the best technology, the Fairlights, the Emulators, the Drumulators, has come up with a record that absolutely dumps on all those clenched fist, screwed-up eyes, down-on-your-knees contemporary white boy 'soul' copyists.

The three central songs — 'Flat Earth', 'Screen Kiss', and 'Mulu The Rain Forest' (along with the sublime cover of Dan Hicks' 'I Scare Myself') all convey a spirit that bears no relation to the retrogressive unthinking nostalgia that clogs up current pop thinking.

'Flat Earth' is modern. That's not to say it's perfect. The single 'Hyperactive' is one of the less adventurous ideas and 'White City' is really unlistenable — a jokey pastiche with rhythm boss Clif Bridgen switching his machine to 'rock 'n roll', no doubt twirling his sticks like some latter day Cozy Powell!

But 'Flat Earth' does win through. It rescues Thomas Dolby from his own backwoods and thrusts him in an altogether more rewarding direction.

I take my hat off to him. +++

Graham K Smith



WHAT DOES this man Dolby mean to you? Did you have him down as just some bloke who wears Lennon spex, likes hi-tech, makes videos with Magnus Pyke and only has hits in America?

If so, you are urged to reconsider. He could well be one of the best songwriters currently putting nib to vellum, and is certainly a most innovative user of the visual media. He's no pin-up, so 1983 didn't fit him. Hopefully 1984 will. He has an abundance of quality to be appreciated.

There are those who have already realised this. Some bloke called Michael Jackson is hoping some of it might rub off on him. MJ discovered Dolby via the legendary 'Blinded By Science' video. Thomas takes up the story:

"Michael phoned me and said he liked it, and told me to look him up in LA. When I got there soon after, to avoid a tiresome evening with an entourage of record company people I called the only number in LA I had for anybody and he said come over. We messed around a lot, he said he was doing this Jacksons album and could I write some stuff. I was going straight from there to Brussels to record my album, so I put some offshoots from it down on tape and sent it.

"Whether he's going to use them on this album or save them for his next one or not use them at all I really have no idea. He's a bit of a hard person to chase around anyway. I talk to him every now and then, but I really don't know what's going to happen."

OK? Speculation over. Let's see: 'Hyperactive', that blistering slice of electro-jazz-funk-scratch, has finally breached chart defences. Does this please our reflective young sir?

"Yes, but however well 'Hyperactive' does, I don't think it assures me of any continued

singles success, because every song on my album is entirely different. It's very hard to notch up any loyalty with DJs — just because they play one record doesn't mean they'll give the next one a chance.

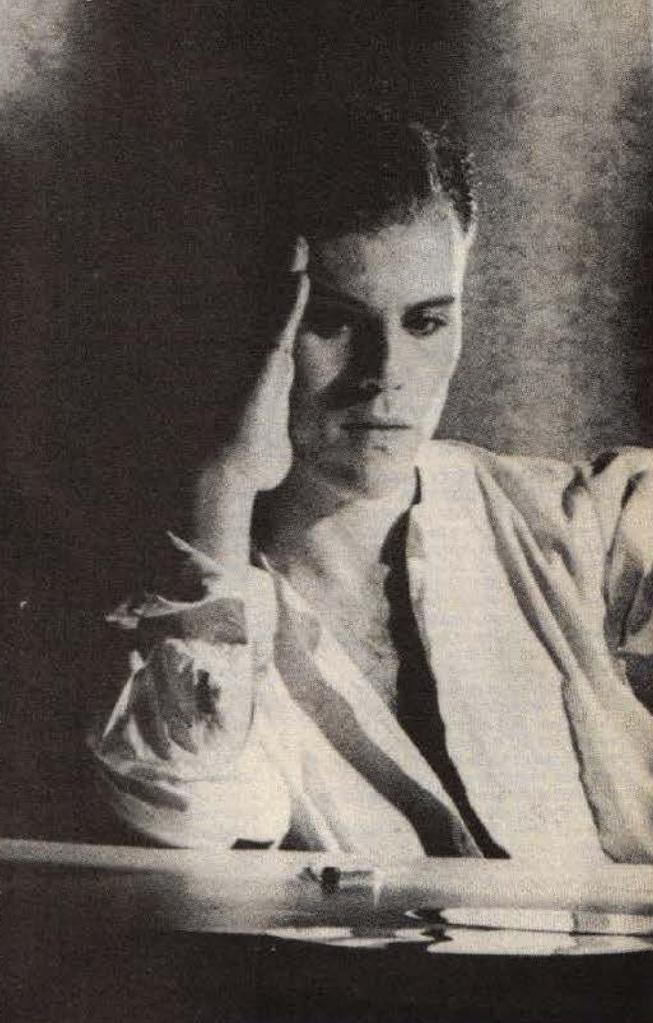
"The next one I'm considering is a track written by Dan Hicks, who I used to really like about 10 years ago when I listened to the Grateful Dead and Commander Cody, called 'I Scare Myself'. It's got string bass, trumpet, trombone, acoustic piano and guitar and jazz vocals on it, so how people are going to take to that I don't know. Radio 3 will probably play it!"

DOESN'T LIKE to make it easy on himself, this Dolby. With him, expect the unexpected. His new album, 'This Flat Earth' is an invigoratingly bumpy ride through eclectic styles which largely casts off his tech whizz-kid image, the whole thing imbued with a more organic feel. How does he view his chances?

"I just felt that over here I've been disappointed that I hadn't really made an awful lot of a mark, and elsewhere in the world where I had done so more what I'd got through to people, if anything, was to expect the unexpected. So I've got nothing to lose, really; if I had a formula it would be never to repeat myself. In the past I've used musical styles to get over a point or for their own sake, so I have had to deny myself any of that on this album."

Thomas sets himself aside from those who start with their musical roots and work in a straight line: "I've always taken two steps forward and one step back, and that's hard for some people to take. I think that once somebody makes the decision that they like what I do, then it's easier for them to accept the different styles and approaches. Very often it's hard to get people hooked in that way, given the competition. What I've realised

hyper



THOMAS PONDERs the imponderables of the magneto-gravitational theory of the structure of space. And his hairy chest.



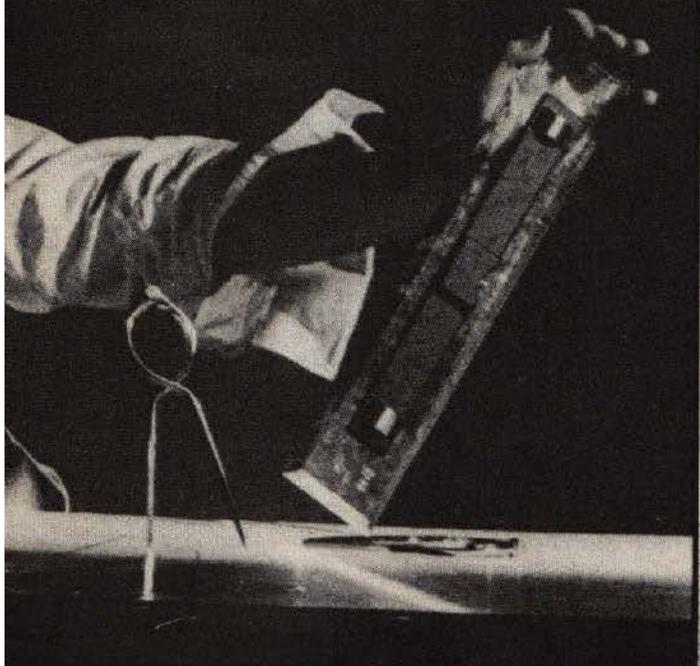
SHOCKING THOSE nice Americans again, eh?

after going abroad and coming back is that it's very static here at the moment — not just in fashion terms — but there's only one way of doing it in England, there are very few people that can break through on a cult level. They find it very difficult to compete with people who are prepared to pose for glossy pictures on the front covers of various bi-weekly magazines. It's hard to get yourself up to a level where you will do well because your songs are better than anyone else's.

"As things stand at the moment, the charts are the only real yardstick for anybody, and with albums, if you don't have success with singles you might as well forget it, unless you've got an enormous audience in their 30s and 40s like Joan Armatrading or Van Morrison. There seems to be this huge gap.

marketing

the appliance of science, Dolby-style



It's very difficult to be relaxed about what you do and expect people to take notice, which is frustrating, 'cos one side of me would really like to do that, but the other side says go on, you can compete, and come out on top."

THOSE WHO thought in terms of Tom as a TV person may be surprised that he's doing a full-blooded tour of the UK. He explains why:

"It was really important to me to work hard on England, because it's home ground. It's a thrill for a while to read royalty statements and radio playlists, but it's all on a sliding scale. If my next single in the States only goes to 25 instead of 5, they'll be depressed as hell, so there's nowhere to go but down. Like Michael — suppose he only sells ten million copies of his next

album — they'll be suicidal! You realise very quickly that it doesn't mean anything. It's far more important that it means something to people I'm in contact with here. In the States, I had an outlet on MTV, and what I was doing made more sense to people who saw the videos first, and that's a sad admission, so the only way to change that is to work on the live side."

Having dabbled in the 'one man and his machine' stakes, Dolby now wants to bring his live show up to the standard of his records and videos. "What I was doing before," Thomas admits, "was either right and it worked or wrong and it didn't work. It was hard to hold it at arm's length and be a punter for a minute to see what I was achieving by what I did. This way there's a much more collective atmosphere and I think it works

very well. Having said that, the band'll now probably get ill and drunk and miss planes, but I'm ready for a bit of human error!"

Meanwhile, on screen, Dolby continues to show us there's always a different way. Usually a steadfast champion of film, for 'Hyperactive' he's plumped for state-of-the-art video effects and technology, to spectacular effect. But how does he see the future for post-'Thriller' pop video?

"Things will go in a different direction. People have only just realised they don't have to emulate 'Vienna' and 'Ashes To Ashes' anymore. Whether they're now going to start demanding 60 zombies, I rather doubt! It sounds like a corny thing to say, but TV and video will be the next thing to happen, whereas fashion was the last thing. It'll become less use to anybody that you can get yourself a good package for a certain fee, it'll become important for people to express themselves through their images.

"But there's got to be more of an outlet for it — it's extraordinary that the TV companies don't use more videos, it'd cost them nothing per minute. It's because the TV and radio stations are being run by the same people as were running them 20 years ago."

HE'S STILL somewhat obsessed by forms of communication, and although he claims there's no theme to the new elpee as yet, Dolby's fascinated by the flat earth concept, as in (gasp) "the magneto-gravitational theory of the structure of space". So there. Within this theory live a host of characters. Thomas tells us who: "They're maybe half an extension of me, half in the third person. I've always had relationships with characters in my songs that are rather dreamlike — one minute they're me, one minute I'm watching them from the stalls. 'Dissidents' is about a dissident writer who's suppressed, more in England than

behind the Iron Curtain, and to a point it's autobiographical. Then there's 'White City', which is set very much in Milton Keynes on a sunny Sunday morning with this incurable hippy character who couldn't really relate to the modern world, so he builds this Utopian setting, but then finds out he doesn't like it very much. Robyn Hitchcock was the clotheshorse for this character, Keith.

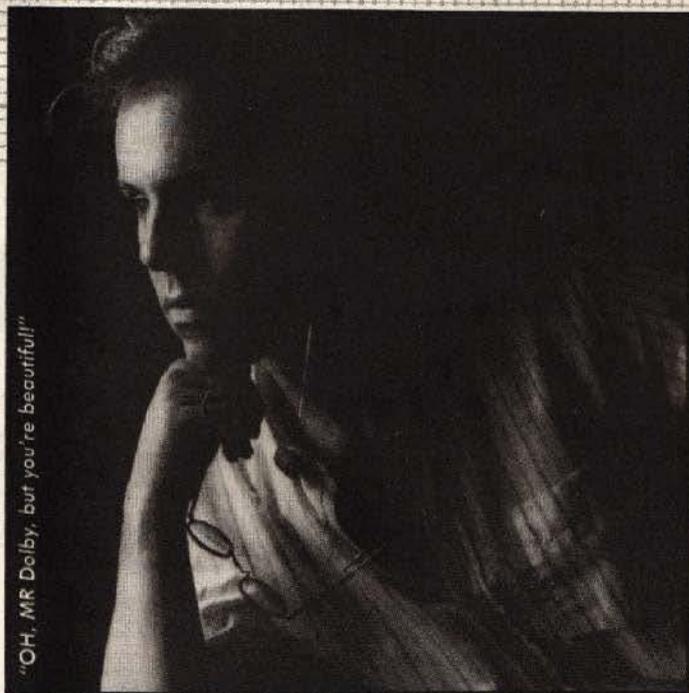
"Using characters as foils is something I've done for a long time — with 'Science' it was Magnus Pyke and Ms Sakamoto, and for 'Hyperactive' I found this guy in the Actors Extra catalogue who turned out to be a retired psychoanalyst so there he is on the record saying "tell me about your childhood".

"'Screen Kiss' is a real dig at Californians, about an English girl who goes and marries one, has a big house with a few acres and two cars, and bears him these golden boys. She ends up hating it and the boys are screaming 'Mummy won't come out of the bathroom!'. It's very much about the other side of that whole LA scene. If you imagine it without any buildings it's the most amazing place geographically, and apparently there are still deer in the hills that come down at night. This whole sprawl of civilisation has just landed itself in this incredible spot, taken over and polluted it like some great weed.

"I like the idea with that song and with 'White City' that they'll get an enormous amount of radio play in America and because they're recorded in the appropriate styles, people will be listening to them and not realising they're out to undermine their whole existence. That's quite funny."

Watch out, charts, I think we have a subversive in our midst. And about time, too.

Betty Page



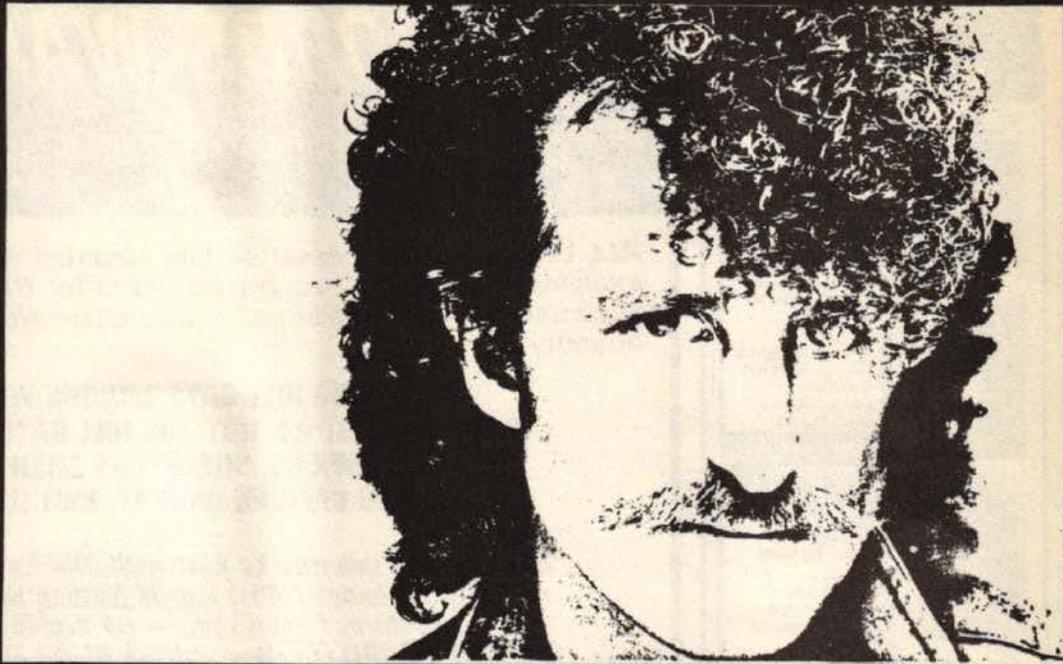
"OH, MR Dolby, but you're beautiful!"

MATTHEW WILDER is a happy man. "There's a lot of joy in my life right now," he beams. "My first baby on two fronts, what with the record being a hit and a baby for real around May sometime."

While Matthew awaits the arrival of his offspring he is keeping himself more than busy promoting 'Break My Stride', something he is equally proud of. "It's one thing to gain acceptance domestically in the States," he says. "But to reach out on an international basis is a whole different thing altogether, it's also a dream come true."

A dream come true, no less! Indeed, because like most Americans you meet these days, Matthew professes a liking for British music, as he explains. "I've been a devout fan of British music ever since the Beatles. Now, it's the Police and Culture Club who are playing a form of American R'n'B music which I find inspiring."

Matthew Wilder is first and



MATTHEW WILDER: (cradle) rocker

**THE
WILDER
MAN OF
ROCK**

foremost a songwriter, making his past living writing songs for such worthies as the Temptations and Bette Midler. It's a skill we don't tend to value so much in the UK. Over here if you want to write, you form a band and do it yourself.

"Yes, I hadn't really thought about it before but you're right," nods Matthew. "I'm a songwriter

first and foremost and having to write in so many styles allows me the luxury of being able to adapt. I'm like a chameleon." Now he's tasted success in his own right, how does it feel?

"Well I prefer performing myself because there's less guesswork when you've only yourself to answer to. I have more fun doing things for myself."

Having had success in so many aspects of the music business, I wonder whether Matthew will sit back now and get on with enjoying being a dad. Not a bit of it, as he explains.

"The moment you start getting lazy, thinking you've done it all and there's nothing left to do, then you better start building your coffin."

Andy Strike

Hazell Dean

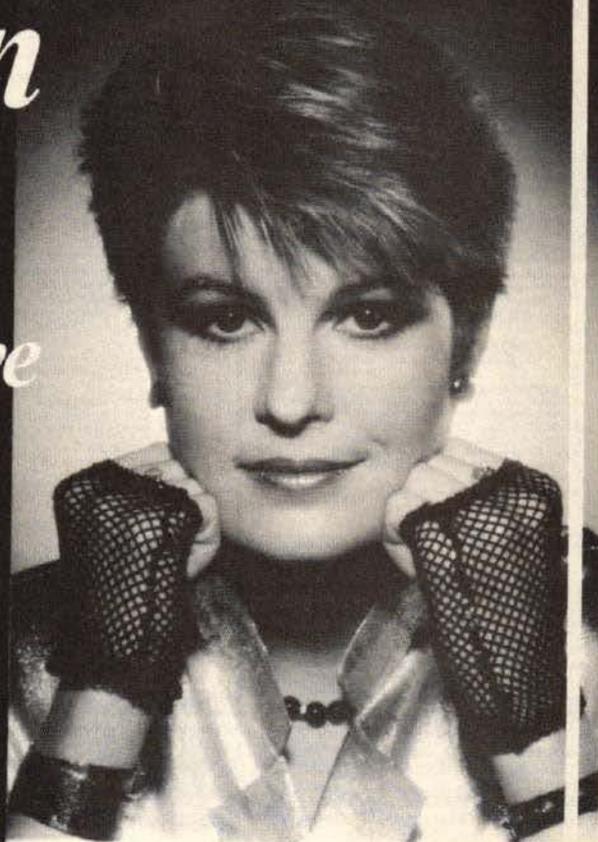
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MICHAEL CAINE probably never puts his life in any real danger when he goes out and shoots his films.

Life's a bit different when you're making a Madness video, though. Especially if one of the scenes involves Lee Thompson driving his Jag across the set.

"You know I did in the shock absorbers doing that bloody thing," says Lee, bursting in on a quiet chat with Suggs and Chris. "I did it driving up that curb and a cameraman nearly got hit as well!"

Yep, here we are in the wonderful world of Madness. We're sitting in the now-empty building of Stiff City in Camden Town — the label's gone down to Hammersmith for its merger with Island Records — symbolising the end of an era.

Stiff Records has gone to pastures new and so too has Mike Barson, who has left Madness to stay with his wife in Holland. Carl meanwhile has taken up the pen to write the lyrics to the new single 'Michael Caine' while Woody has done the music. And this time round, you're going to see a serious Madness on the single's video — according to Suggs, at least.

"We shot it down in Docklands on 35mm because we wanted to give it that spy film feel," says Suggs.

"The main idea is for it to be serious — like a feature film. The only problem being that when it comes to doing something

Working on a Caine gang

serious we all start laughing. Usually we can't laugh when we do something stupid, but this time four of the band were supposed to be coppers grabbing Chris and we kept breaking up with laughter even though it was a straight piece."

MICHAEL CAINE does not, you will admit, sound like the sort of title that conjures up images of great thoughts and deep meaningful lyrics.

Nor do videos which involve Lee driving his car across pavements sound like high culture. But if the song's author

Carl is to be believed, then this single is a no-mucking about song of serious intent — although he's still cagey about what exactly it all means.

"The record's about informers," he says. "If you think of informers who are current news then that's a clue. At the same time, I wouldn't do a song just about Michael Caine — it's not a tribute to him or anything like that."

"I was trying to think of someone who could be used to illustrate it, and his name seemed right — his film the 'Ipccress File' had the sort of atmosphere I wanted to create — we even used some of his phrases."

"We are trying to get him for the video, but it's a bit difficult. The film company are reluctant to release any clippings, and we thought if we have to pay for a clipping, why not pay him to shoot some stuff ourselves? He's been very good about allowing us to use his voice."

THE EFFECT of Mike Barson leaving has been much greater than imagined, though. He co-ordinated the songs, and his keyboard sound — which remains on the latest album — will eventually have to disappear.

But they are still Madness through and through. Walking up Camden High Street for the photo session there are laughs, jokes and jibes all the way.

Just like the old Nutty Boys with the silly walk, they all troop into a local shoe shop for Carl to pick up a pair of suede creepers.

This is home territory. And they stop off for the odd chat with an old boy here and there, while a couple of life-long fans stick around to take a few snaps and have a chat.

Despite being a close group, Mike's leaving has had a definite effect.

"Me and Mike go back a long way, and I did have a feeling something would happen," says Chris. "I didn't think he was going to leave, but I thought he would say something like 'I want to record and write'. He's always been more of a writer. I'm not so close to him now. I don't know him so much."

"Yesterday he came back to do the video and we had to do a photo session for Fleet Street and he sort of hung around on the

edge, as he didn't know whether he should be in the line-up or not. We had him in, and he'll be on all the videos which he's played on."

"It does undermine your confidence a bit if someone leaves," says a thoughtful Suggs.

"The funny thing about it is that for the first time we've actually asked ourselves what we want to do. Before, we just went ahead without thinking about it."

"We've built a recording studio in our office which means we should be able to experiment a bit. We normally go into a big studio and there's enormous pressure to make a hit single or album because studio time is so expensive."

"Mike was a sort of co-ordinator, which is something we haven't got any more. But Clive Langer plays keyboards now and he's like another member of the band. He's the only person we'll take criticism from, other than ourselves."

"There was an initial panic. But if you think logically about it, we've always had a lot of songwriters in the group."

As you read this, yer favourite pop band are off for a quick tour of America to try and flog a few records on t'other side of the Atlantic.

None of the group knows what will happen when they come back to England, nor do they know what sort of direction they'll come up with when they do return. One thing that is for sure is they don't want the superstar bit.

"If we get sales in America it will be brilliant because it's money for old rope," says Suggs.

"Money's never been our main motivation and that's the reason we haven't been to America. You really have to be prepared to be out there for six months."

"If we had that attitude we would have ended up more successful, but we would have been at each other's guts. If you start doing that for six months a year you end up a casualty."

"We're not a group like Duran Duran who want money to live that lifestyle."

"And we've always tried to be approachable," adds Chris.

Other than the video, there is also a television programme the group have been trying to put together.

"We have been approached and the scripts have been written, but I can categorically say it won't be like the Monkees," says Chris.

"This has to be quite contemporary and in two years we could be completely bored by it. Madness could have died a death," adds Suggs.

Now the group are worried because the records are going to be put under a magnifying glass when it comes to reviews. They also know that they're not going to be the happy go lucky cheeky chappies for ever.

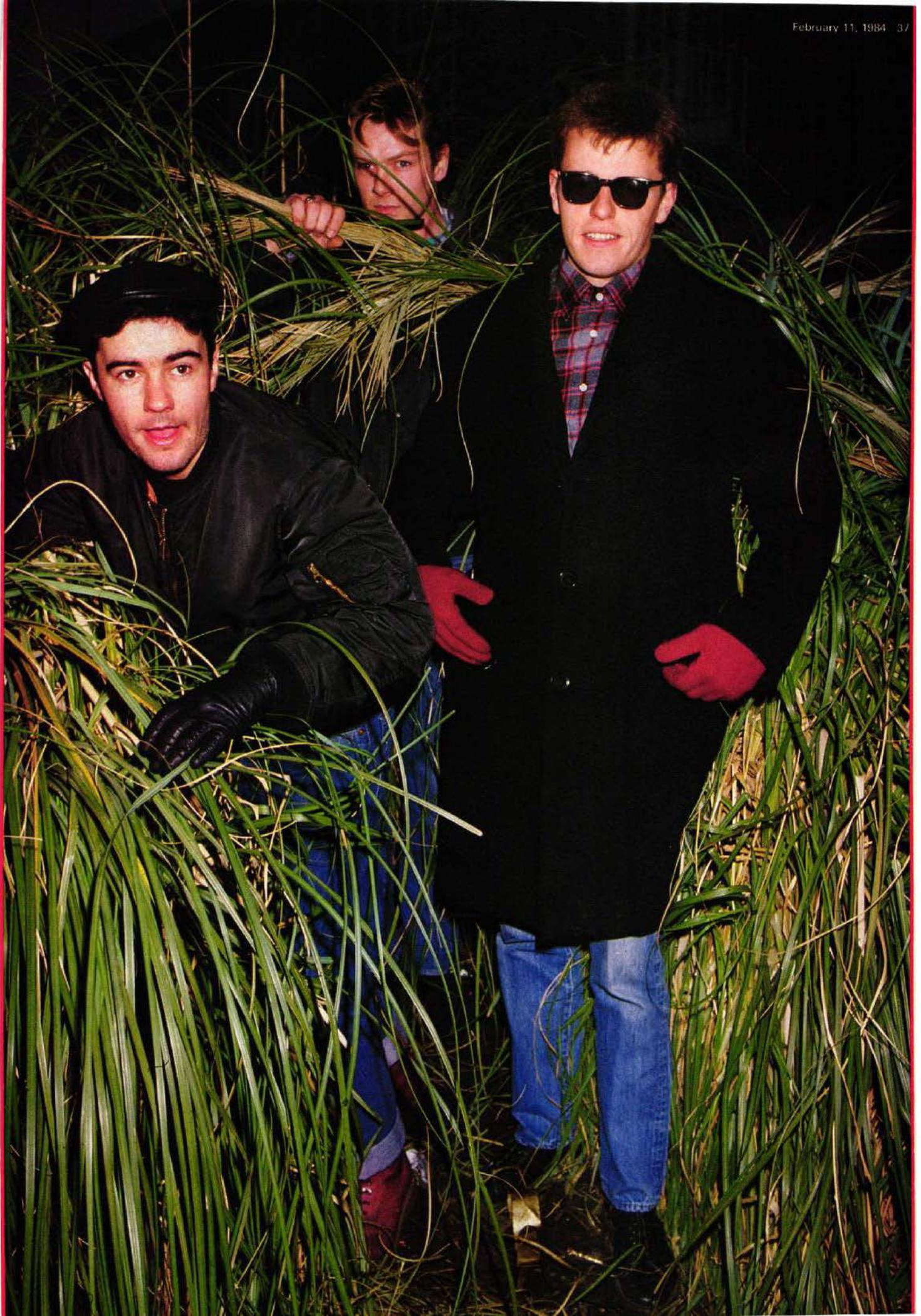
But Madness have managed to come out of a changing pop scene remarkably unscathed.

While other groups put their mugs into various top clubs and swan around the music biz centres of the West End before retreating to Surrey, Madness are still at home in a Camden cafe. And that's an achievement in itself.

Simon Hills



CARL: taking over from Mike Barson



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



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- RELAX, Frankie Goes To Hollywood
- GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper
- THAT'S LIVING ALRIGHT, Joe Fagin
- RADIO GA GA, Queen
- BREAK MY STRIDE, Matthew Wilder
- (FEELS LIKE) HEAVEN, Fiction Factory

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Help!

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.

I'M CURRENTLY studying for 'A' levels at school and plan to go to University in Autumn 1985. I also plan to marry my fiancée that summer and move into a flat with her.

I need to know if there is a grant system for married students and how any grant would be paid? My parents are both high wage earners, but if I were married I'd be a separate entity from them. So, would they still contribute, or what? Also, do universities have a special service for finding flats for married students?

Al, Merseyside
 ● Married or not, as a full time student at university you're eligible for a grant from your local education authority. Unless you're aged 25 or over or have worked for three years before going to university your grant will be assessed in relation to your parents' income. But, for more details, check out facts and figures with your grant awarding body, the local authority.

As and when you're accepted for a university place, ask about any special arrangements which may be on offer for married students with the student accommodation service. But accept that colleges have to take a democratic view and you're unlikely to get priority treatment.

Even so, help will be at hand if you're really stuck for a place to stay, and there's no reason why you can't visit and find your own accommodation well in advance of the beginning of term.

Meanwhile, for your free copy of an



HAVE YOU any ideas on when the new Culture Club video will be available? We were at the Hammersmith Odeon concert on December 19 when filming was going on but haven't heard a word about it since.

E.R. Holyhead
 ● Right now, your guess is almost as good as mine! But, a spokesman for the band has just revealed that following a television airing sometime during 1984, coverage of Boy George and the gang miffing 'Ammersmill will be released for public consumption by the end of this year. OK?

We don't talk anymore

TODAY I'VE just broken up with my two best friends in another class at school as they didn't like me being friends with them.

I'm really fed up as all the friends in my class are either paired off or in groups. I get talked to occasionally and that's it. My school work is beginning to suffer.

Also, I have this crush on a boy who works at the newsagents. He's chatted me up twice.

Depressed Duranie Person, Bromley
 ● Whatever the reason, don't let a temporary tiff between friends get you down. While some friends go on for ever, others just come and go. It's natural to change alliances and allegiances during your school life and you'll find that a new friend or group of people to go about with will turn up soon if you give them half a chance.

Isn't there anyone else you like who also seems to have been left in the lurch and is pretty much a loner right now? Try approaching other people instead of expecting them to come to you. Someone is bound to respond if you behave in a friendly way. Best of luck with the new romance, kid!

essential guideline 'Grants To Students: A Brief Guide', covering awards to both single and married students alike, write to the Department Of Education And Science, Information Division, Room 2/11, Elizabeth House, York Road, London SE1. Copies are free to anyone who wants one, from that address.

● Sure thing, Chappells, based in London, stocks just about everything currently available in sheet music form. Send information on what you want, along with the usual SAE to Chappells, 50 New Bond Street, London W1Y 9HA. Or ring 01-491 2777.

THE HEAD of my penis feels sore and sensitive when I pull back the foreskin and it rubs against anything. What is wrong with me? I'm 17.

Pete, Spalding
 ● If this part of your anatomy feels much the same as it's always done, then all you've noticed recently is a perfectly natural sensitivity. The head of the penis, a mass of nerve endings, is literally the most sensitive part of your body.

If the soreness you've noticed is unusual and comes complete with swelling or inflammation, see the doc, as this kind of symptom indicates a minor but easily cleared infection.

PLEASE CAN you help? I suffer from a rash on my neck which I'm sure is caused by shaving. Can you suggest any ointment or cream I can use? I'm making a right mess of my neck.

Richard, Leicester
 ● At long distance, offering an instant solution is impossible. Try a touch of self-diagnosis instead. When did the rash start? Does that tie up with your use of a cosmetic product, like shaving cream or aftershave? Have you been wearing some material which chafes around your collar? Or have you drastically lowered the standard of your diet?

If this rash is caused by some form of allergy changing your system of shaving or dropping one or more of the products you're using now could be the solution.

If the idea of applying a lotion makes you feel better, there are many varieties of creams and ointments, including gentle and effective alternative remedies on sale in most chemist's shops. A quick word with the chemist may point you in the right direction.

An effective alternative 'Rescue Cream', for cuts, abrasions and skin conditions, using simple flower remedies is available from the Dr E Bach Centre, Mt Vernon, Sotwell, Wallingford, Oxon. (SAE for price list).

If a combination of self-diagnosis and non-prescription remedies just isn't helping, ask your GP for a medical opinion.

MY MATE says that if you use a tampon then it takes away your virginity. I'm not quite sure what I think of this idea but I don't think she's right. Do you agree? Most people I've talked to at school seem to agree with me.

Mel, Leicester
 ● Your friend has an interesting line in thought but just happens to be wrong this time around. Virginity can be defined as the presence of the hymen, a thin and elastic membrane which stretches across the entrance to the vagina and is broken during sexual intercourse.

But, the old adage that a girl is only a virgin if her hymen is intact is out of date. The use of tampons as internal sanitary protection can weaken or break this membrane, but so what? Many girls have no hymen to start with anyway. Back at the nitty gritty, a virgin is a person, male or female, who has not had sexual intercourse.

LIVE a few miles away from any music store and was wondering if there's anywhere I can buy modern sheet music mail order?

I'M A great Paul Newman fan and want to get hold of a new illustrated biography of Paul by someone called J C Landry. Can you tell me where I can buy the book?

Renzo, Enfield
 ● OK blue eyes, here's the rap. 'Paul Newman, An Illustrated Biography', published by Sidgwick And Jackson can be ordered thru' any bookstore. (Hardback, £9.95. Paperback, £7.50).

Young Free And Single

ANYONE OUT there feeling a bit lonely who wants to make some new friends, even by sending letters? Or do you want to increase your circle of friends by finding other people, throughout the UK, who share your musical interests? This slot is for you. Let's give Sharon from Steppesmoor in Stirlingshire first go this week. Try saying that ten times quickly! She wants to write to guys 'n gals of any age from anywhere, as long as you too are into U2, SLF, Siouxsie And The Banshees, Bankrobbers and Big Country. Hot on her heels comes Sebastian (16), living in South West London and hoping to get together with other Queen, Culture Club, Dire Straits, Paul Simon, and Elvis Costello fans, for gigs or films. Last, but not least, let's give a big hand for Mick (18), from Mapperly, (Notttingham). His favourite sounds are by UB40, Pat Benatar and Men At Work.

US Singles US Albums

- 1 1 KARMA CHAMELEON, Culture Club, Virgin/Epic
- 2 4 JOANNA, Kool & The Gang, De-Lite
- 3 3 TALKING IN YOUR SLEEP, The Romantics, Nemperor
- 4 2 OWNER OF A LONELY HEART, Yes, Atco
- 5 11 JUMP, Van Halen, Warner Bros
- 6 8 THAT'S ALL, Genesis, Atlantic
- 7 7 RUNNING WITH THE NIGHT, Lionel Richie, Motown
- 8 10 PINK HOUSES, John Cougar Mellencamp, Mercury
- 9 9 THINK OF LAURA, Christopher Cross, Warner Bros
- 10 6 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen

- 11 5 BREAK MY STRIDE, Matthew Wilder, Private
- 12 18 99 LUFTBALLONS, Nena, Epic
- 13 14 LET THE MUSIC PLAY, Shannon, Mirage
- 14 15 AN INNOCENT MAN, Billy Joel, Columbia
- 15 21 GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
- 16 12 I STILL CAN'T GET OVER LOVING YOU, Ray Parker, Arista
- 17 22 NOBODY TOLD ME, John Lennon, Polydor
- 18 19 WRAPPED AROUND YOUR FINGER, The Police, A&M
- 19 20 MIDDLE OF THE ROAD, The Pretenders, Sire
- 20 — THRILLER, Michael Jackson, Epic

- 21 23 YAH MO B THERE, James Ingram and Michael McDonald, Quest
- 22 16 HOLIDAY, Madonna, Sire
- 23 24 SO BAD, Paul McCartney, Columbia
- 24 13 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
- 25 29 NEW MOON ON MONDAY, Duran Duran, Capitol
- 26 31 I WANT A NEW DRUG, Huey Lewis and The News, Chrysalis
- 27 32 GOT A HOLD ON ME, Christine McVie, Warner Bros
- 28 39 HERE COMES THE RAIN AGAIN, Eurythmics, RCA
- 29 30 SEND ME AN ANGEL, Real Life, MCA/Curb
- 30 17 TWIST OF FATE, Olivia Newton-John, MCA

- 31 35 BANG YOUR HEAD (METAL HEALTH), Quiet Riot, Epic
- 32 36 THIS WOMAN, Kenny Rogers, RCA
- 33 52 SOMEBODY'S WATCHING ME, Rockwell, Motown
- 34 33 NIGHTBIRD, Stevie Nicks, Modern
- 35 37 GIVE IT UP, K.C., Meca/Alpha
- 36 41 FOOTLOOSE, Kenny Loggins, Columbia
- 37 38 THE DREAM, Irene Cara, Network/Geffen
- 38 42 ALMOST OVER YOU, Sheena Easton, EMI-America
- 39 59 THE LANGUAGE OF LOVE, Dan Fogelberg, Full Moon/Epic
- 40 63 AUTOMATIC, Pointer Sisters, Planet

- 41 26 BABY I LIED, Deborah Allen, RCA
- 42 44 THE POLITICS OF DANCING, Re-Flex, Capitol
- 43 46 LET'S STAY TOGETHER, Tina Turner, Capitol
- 44 34 TIME WILL REVEAL, DeBarge, Gordy
- 45 54 RUNNER, Manfred Mann's Earth Band, Arista
- 46 27 THE CURLY SHUFFLE, Jump 'N The Saddle, Atlantic
- 47 66 BACK WHERE YOU BELONG, 38 Special, A&M
- 48 28 SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
- 49 25 UNION OF THE SNAKE, Duran Duran, Capitol
- 50 56 NEW SONG, Howard Jones, Elektra

- 51 40 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 52 55 FOR A ROCKER, Jackson Browne, Asylum
- 53 45 IF I'D BEEN THE ONE, 38 Special, A&M
- 54 47 REMEMBER THE NIGHT, The Motels, Capitol
- 55 43 READ 'EM AND WEEP, Barry Manilow, Arista
- 56 58 IF ONLY YOU KNEW, Patti LaBelle, Philadelphia International
- 57 51 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
- 58 74 COME BACK AND STAY, Paul Young, Columbia
- 59 83 SHE WAS HOT, Rolling Stones, Rolling Stones
- 60 64 YOU MAKE MY HEART BEAT FASTER, Kim Carnes, EMI-America

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 3 3 CAN'T SLOW DOWN, Lionel Richie, Motown
- 4 4 1984, Van Halen, Warner Bros
- 5 5 90125, Yes, Atco
- 6 6 SYNCHRONICITY, The Police, A&M
- 7 8 AN INNOCENT MAN, Billy Joel, Columbia
- 8 10 SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
- 9 7 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 10 25 LEARNING TO CRAWL, The Pretenders, Sire
- 11 11 UH-HUH, John Cougar Mellencamp, Riva
- 12 9 WHAT'S NEW, Linda Ronstadt, Asylum
- 13 12 METAL HEALTH, Quiet Riot, Pasha
- 14 14 GENESIS, Genesis, Atlantic
- 15 15 IN HEAT, The Romantics, Nemperor
- 16 13 ELIMINATOR, ZZ Top, Warner Bros
- 17 18 SPORTS, Huey Lewis & The News, Chrysalis
- 18 17 PYROMANIA, Def Leppard, Mercury
- 19 19 BARK AT THE MOON, Ozzy Osbourne, A&M
- 20 21 THE BIG CHILL, Soundtrack, Motown
- 21 23 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 22 22 TOUR DE FORCE, 38 Special, A&M
- 23 16 YENTL, Barbra Streisand, Columbia
- 24 20 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 25 42 DEFENDERS OF THE FAITH, Judas Priest, Columbia



- 26 — TOUCH, Eurythmics, RCA
 - 27 29 TOO LOW FOR ZERO, Elton John, Warner Bros
 - 28 28 UNDER A BLOOD RED SKY, U2, Island
 - 29 27 NO PARKING ON THE DANCEFLOOR, Midnight Star, Solar
 - 30 49 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
 - 31 33 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
 - 32 36 BUSY BODY, Luther Vandross, Epic
 - 33 24 GREATEST HITS, Air Supply, Arista
 - 34 35 IN THE HEART, Kool & The Gang, De-Lite
 - 35 30 PIPES OF PEACE, Paul McCartney, Columbia
 - 36 26 TWO OF A KIND — SOUNDTRACK, John Travolta/Olivia Newton John, MCA
 - 37 38 IN A SPECIAL WAY, DeBarge, Motown
 - 38 31 FLASHDANCE, Soundtrack, Casablanca
 - 39 — MILK AND HONEY, John Lennon/Yoko Ono, Polydor
 - 40 32 UNDERCOVER, Rolling Stones, Rolling Stones
 - 41 34 THE CROSSING, Big Country, Mercury
 - 42 40 TWENTY GREATEST HITS, Kenny Rogers, Liberty
 - 43 44 REBEL YELL, Billy Idol, Chrysalis
 - 44 47 MADONNA, Madonna, Sire
 - 45 46 WOMAN OUT OF CONTROL, Ray Parker Jr, Arista
 - 46 37 LIVE FROM EARTH, Pat Benatar, Chrysalis
 - 47 43 1999, Prince, Warner Bros
 - 48 39 FRONTIERS, Journey, Columbia
 - 49 45 GREATEST HITS — VOL II, Barry Manilow, Arista
 - 50 41 COMEDIAN, Eddie Murphy, Columbia
- Compiled by Billboard

Bullets 61-100

- 61 69 RED RED WINE, UB40, A&M
- 64 — LIVIN' IN DESPERATE TIMES, Olivia Newton-John, MCA
- 65 67 SHE'S TROUBLE, Musical Youth, MCA
- 66 77 REBEL YELL, Billy Idol, Chrysalis
- 69 78 FIELDS OF FIRE, Big Country, Mercury
- 70 89 DON'T LET GO, Wang Chung, Geffen
- 71 82 LOOK AT THAT CADILLAC, Stray Cats, EMI-America
- 73 — HOLD ME NOW, Thompson Twins, Arista
- 77 90 LOOKS THAT KILL, Motley Crue, Elektra
- 78 84 VITAMIN L, B E Taylor Group, MCA/Sweet City
- 80 92 STRIP, Adam Ant, Epic
- 81 — THIS COULD BE THE RIGHT ONE, April Wine, Capitol
- 82 88 TENDER YEARS, John Cafferty & Beaver Brown Band, Scotti Bros
- 86 93 BREAKING UP IS HARD ON YOU, The American Comedy Network, Critique
- 87 — ENCORE, Cheryl Lynn, Columbia
- 89 — IT'S GONNA BE SPECIAL, Patti Austin, Qwest
- 90 — BEAST OF BURDEN, Bette Midler, Atlantic
- 94 — SHOOTING SHARK, Blue Oyster Cult, Columbia
- 95 — EACH WORD'S A BEAT OF MY HEART, Mike DeVille, Atlantic
- 96 — JOYSTICK, Dazz Band, Motown

Compiled by Billboard

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Also, from the 18th and 25th of March issues, we shall be giving away more money-off vouchers to be used on the purchase of Chrome Bias II Super C90 cassettes, again redeemable at larger branches of Boots.*

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Record Mirror is. It is simply way above the others for accurate, up to the minute news, reviews and charts, how anyone can buy anything else beats me — Honest!
John Adderley, Dorking, Surrey
●A change is as good as a rest. Maybe it's about time 'TOTP' was given a lay off

I HAVE just one small question to ask. Why does America think it is so superior to Britain when it comes to their pop music talent? Considering the colossal size of their country, they should be leading the way whereas they have had only one act which has done so — Elvis Presley.

Yet Britain has had several — The Beatles, Rolling Stones, The Who and The Sex Pistols, all of whom have brought a major change in music.

The British music scene now is in an extremely strong position despite all the complaints. America is still dominated by 'pomp rock', Styx, Fleetwood Mac, Journey, Foreigner etc. It's totally static and boring. Up the Brits!

Simon Chadd, Telford, Shropshire
●Both Fleetwood Mac and Foreigner are led by Brits



The shape of things to come

AS A DJ I am devoted to keeping my record collection up to date. This is all very well when the records you are buying are ones you like. But when you have to buy things like 'Superman (Ugh!)' and Roland Rat (I wish someone would rap him — preferably in concrete and then throw him in the river) and Shakin' Stevens records, it makes you fear for the future of British music. In a few years just think — Margaret Thatcher will record a million seller, Mickey Mouse will have two records in the top 10 and the girls will be screaming at Dusty Bin as he swivels on his

lid on stage.

And another thing, how come puppets can have hits (eg Barry Manilow) yet class groups like Del Leppard and inventive talents like Prince are about as popular in this country as rabies?

If it wasn't for great records like 'Karma Chameleon' and 'Blue Monday' I'd be in a padded cell by now.

Phillip Kevin Bugler, Rhondda, Wales

●You should become a journalist. You get a nice jacket with sleeves that tie up at the back.

WHAT A bunch of dirty minded wallies! I am referring, of course, to many of the DJs and producers at Radio One who have obscenely interpreted the lyrics of a record from one of the most exciting new acts to emerge onto the British music scene for years. The record in question being 'Relax' by Frankie Goes To Hollywood.

It has been banned from the Radio One airwaves because the lyrics were described as "suggestive and obscene". Well if these lyrics are obscene then why are other records not being banned for the same reason? For example, 'I Wanna Do It With You' by Barry Manilow. Well, what exactly is he talking about, painting the ceiling? I don't think so.

Also, Simple Minds' 'Speed Your Love To Me' contains the line "run till we come" which is repeated at least twice. Why then have these songs not been banned for their lyrics also?

In fact all Radio One have succeeded in doing is making themselves look complete idiots.

It was hoped that the general public, after hearing and seeing all the bad publicity would forget about it and so both the record and group would fade quietly into the background. Instead Frankie Goes To Hollywood have become a household name and 'Relax' has gone to number one in the Gallup charts.

So, far from being detrimental, it has given them an excellent start to their musical career.

Good ol' Radio One!!!
Sam, Dawn, and Val, Rutland,

Leicestershire

●Maybe Auntie Beeb should have relaxed

I AM writing in disgust at the action of the BBC in banning 'Relax' by Frankie Goes To Hollywood. I wonder just how hypocritical the BBC can become?

It would appear all right for records such as 'Feel Like Making Love' and 'I Wanna Do It With You' to corrupt our innocent little minds but not 'Relax', and we are allowed to see near naked muscle men on 'Top Of The Pops' but not Frankie Goes To Hollywood.

Do the BBC realise what complete fools they are making of themselves? It is an insult to our intelligence that the BBC think we, the public, cannot see this obvious hypocrisy.

What annoys me even more is the way Mike Read has took it upon himself to become Britain's moral investigator. How dare he even contemplate that he has the right to decide what I and millions like me see and hear.

Just who runs the BBC? If Mike Read thinks he is speaking on behalf of the nation then he is sadly wrong. You cannot kill a good record, though Mike Read with the BBC's help has tried and failed.

Ian, Wigan

●All the Radio One DJs think with one mind on this one. . . pity it wasn't Read's turn to use it

I DECIDED that I just had to write, having just watched a pathetic excuse for a 'pop' programme —

namely 'Top Of The Pops'.

Whilst I credit them for their extension of the chart from the Top 30 to the Top 40, I really do feel that they are not being fair to the groups who appear, or indeed do not appear, on the programme.

It seems to me that some groups getting played as many as three times on the programme are at an unfair advantage to some hit records which don't get played more than once.

The most maddening thing is that records played for the third time running are often non-movers in the chart and don't deserve another plug. After all, let's face it, an appearance on 'TOTP' is the biggest amount of publicity they're likely to get. The thing that annoyed me most was the incredible waste of time spent on looking back upon 20 years of the programme. It was merely a repeat of what we got last year when they celebrated whatever it was — two anniversaries in one year sounds a bit fishy!

Finally, although I applaud a certain amount of video footage, a few clips from loads of videos. 'The Top 10 Video Show', does seem another waste of time.

In conclusion, I think that 'TOTP' needs a slight kick up the backside in order to revitalise the otherwise excellent idea of a programme featuring the latest hits. Perhaps Michael Hurl needs a small rethink? I wonder what other viewers think?

Before I go, I really must say what an absolutely fab paper

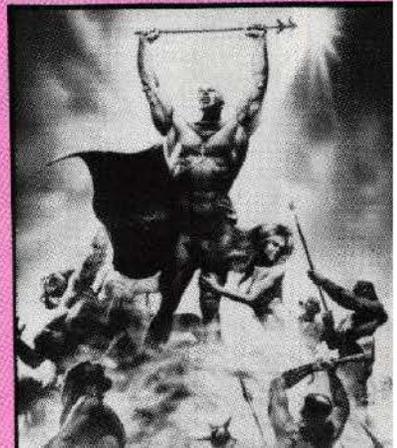
WHEN IT was first announced that Gary Crowley was to have a weekly column in RECORD MIRROR, my reactions were somewhat wary.

But, being a relatively unbiased person, I read his columns all the same. (After all, the Wham! tour couldn't have been all his fault). And what can I say?!!

He constantly plugs the wonders of the likes of Aztec Camera, Friends Again, Tracey Thorn and Prefab Sprout. Such taste, such class!

All this and his charmingly witty and thoughtful writing has me wishing RM was a daily paper. Please forgive my doubts, oh mighty Crowley! Anna, Aberdeen

●Modest Gary (below) forgives you your doubts



STAR STYLE



Stylish by Catherine K... and Silvio Stappa • Msika in his Lunnin Eastinn Hpc-Vivee Saint-Laurent! • Photographed by David Levine • Steve, Lynne and David are part of the Creative Workforce. Contact on 721.6000

MILLINER TO the stars, Stephen Jones is yet another success story spawned from the same Blitz nightclub culture that has given us Boy George, Spandau, Haysi et al. Feted by the mutual appreciation society of clubland, Jones has advanced from topping off the sartorial excesses of the fashion frontiersmen to creating millinery marvels to crowned heads of Europe. Responsible for a series of unmistakable originals sported by Steve Strange, George, and the Thompsons' Allannah, he now designs and supplies hats for the sharpest exponent of Parisian couture — Jean Paul Gaultier.

The hats modelled by Steve Strange, a long time clubland cohort, represent the Stephen Jones '84 collection.

LEFT:
 Red felt crushed fez — £60
 Straw Visor Vandella — £112
 Steve wears a grey cashmere/fur/leather aviator cap — £85
 Black Continentale de Villes — £150

RIGHT:
 Steve wears a yellow fur towelling fez with striped band — £40
 Selection of turbans and fez in printed fabric from £82 to £112

INSET:
 Steve wears a black felt stove pipe with patent peak — £70



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RULES & CONDITIONS

The prize and competition is exclusive to Record Mirror readers. Employees and their families of Spotlight Publications Ltd., and any subsidiary or associate company may not enter this competition.

The closing date for all entries is 25th February, 1984.

The results of this competition will be published in Record Mirror magazine.



- 1) How much does the Mitsubishi HS700 weigh?
- 2) Who did Buggles accuse video of killing?
 - a) Russell Harty
 - b) The radio star
 - c) Ronald Reagan
- 3) How many days in advance can the HS700 be programmed to record a particular TV show?
- 4) Who sang about a 'Videothèque'?
 - a) Dollar
 - b) Queen
 - c) Undertones
- 5) Will the portable HS700 work in a car or a boat?
- 6) Who has released an album and video called Nocturne?
 - a) Siouxsie and the Banshees.
 - b) David Bowie.
 - c) Roxy Music.

ANSWERS:-

- 1) 4)
 2) 5)
 3) 6)

NAME _____

ADDRESS _____



X WORD

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

ACROSS

- 1 She's a girl who wants to have fun (5,6)
- 8 Half of Rock 'n' Soul duo (5,4)
- 10 Worldwide Flock Of Seagulls hit (1,3)
- 11 Seen by Ultravox (7,2,4)
- 12 Martha was helped to Echo Beach by these (7)
- 14 Elvis went from a whisper to a Banshees LP (6)
- 15 & 25 down Collapsing New People (3,6)
- 17 Connection between Bonnie Tyler and Meat Loaf (3,8)
- 18 Mary who was a friend of Creedence Clearwater Revival (5)
- 19 Watched by Kissing The Pink (4,4)
- 20 Bowie wrote an eight line one on Hunky Dory (4)
- 21 Ancient transport often on fire (7)
- 22 Blues story tellers (3)
- 23 Found on canvas (3)
- 24 Power, Corruption and Lies group (3,5)
- 27 An Innocent Man would fall for her (6,4)
- 29 Found in the stream (7)
- 30 A Celtic Soul Brother (5,7)
- 31 He was Leaving On A Jet Plane with Paul and Mary (5)

DOWN

- 1 Metal for Sky (7)
- 2 Where it happens for Nick (5,2,1,7)
- 3 Cherry Red put them with prayers (7)
- 4 He has the Human Touch (4,11)
- 5 Holiday girl (7)
- 6 & 22 down Colourful lovers in the charts (6,5)

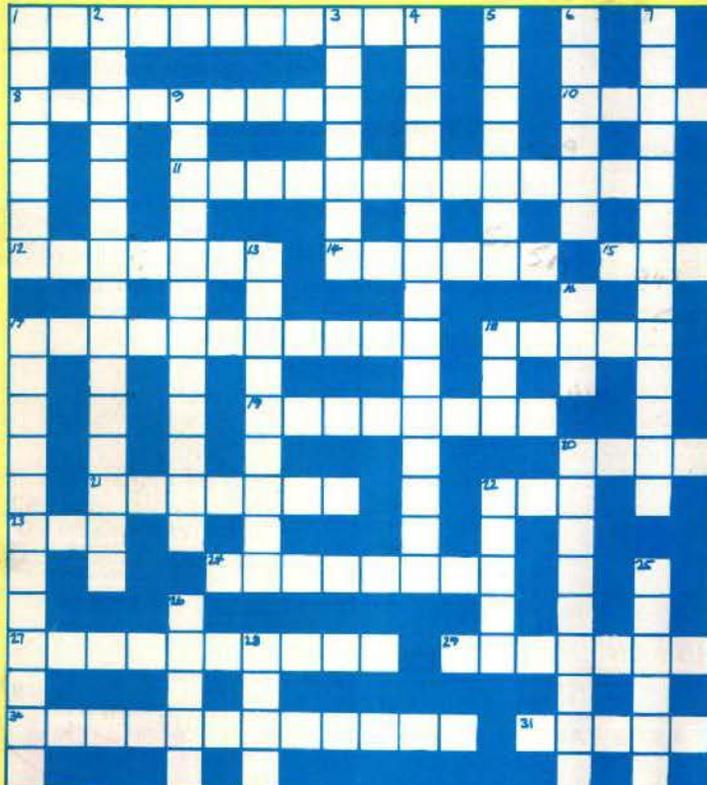
- 7 A hit for Barry helped by 17 across (4,2,3,4)
- 9 Toyah's rule (4,2,3,3)
- 13 The Stones captured live (5,4)
- 16 Distress call from Martin (1,1,1)
- 17 Reason for JoBoxers' success (4,3,5)
- 18 They didn't give us a love song (1,1,1)
- 20 League leader (4,5)
- 22 See 6 down
- 25 See 15 across
- 26 Dire Straits' sultans (5)
- 28 1981 Spandau Ballet hit (4)

LAST WEEK'S SOLUTION

ACROSS: 1 'Back To Back', 4 'Love Song', 6 'All Night Long', 7 'D'Amour', 8 'Thunder and Lightning', 12 'Buffalo Soldier', 15 BEF, 18 Leave, 19 Bauhaus, 20 Stiff, 22 Bardo, 23 Outlandos, 25 'Blue Monday', 28 Pills, 31 Le Bon, 33 Exile, 34 China, 35 Rage, 36 'Alison', 37 Wings.
DOWN: 1 'Beauty Stab', 2 'Colour By Numbers', 3 Colin Moulding, 4 Log, 5 Simon, 9 'God Save The Queen', 10 'The Key', 11 Nile, 13 'A Mess Of Blues', 14 'Only For Love', 15 Bread, 16 Faces, 17 'Rat Rapping', 21 'Thriller', 24 'Atomic', 27 'YMCA', 29 'Still', 30 Lion, 32 Big.

Quo Comp Winners

Winners: T P Nathan, Orpington, Kent; Dawn Whitehead, Nottingham; R Corbett, Armthorpe, Doncaster; Desmond Rush, Cornwall; Stephen Gallop, Hatfield, Herts. Runners Up: Mrs D Neill, Welwyn Garden City, Herts; Simon Rose, Weymouth, Dorset; Mike Jones, Pontefract, W Yorks; Sharon Stephenson, Leicester; Jimmy Duncan, Moray, Scotland; Helen Davey, Bideford, N Devon; Lisa Wimbledon, Ancoats, Manchester 4; Carol Watson, Banbury, Oxon; Hazel Eves, Winchmore Hill, London; A Clague, Aylesbury, Bucks; Mr M G Beck, Saitley, Birmingham; G J Dolan, Kings Lynn, Norfolk; A A Davidson, Market Rasen, Lincs; Alison Jones, Gwynedd; Maria Taylor, Oakham, Leics.
ANSWERS: 1)b) 'Pictures Of Matchstick Men', 2)c) Prince Charles, 3)b) John Fogerty



THIS AGEING punk has not only committed more chart atrocities than Roland Rat, Orville and Rene and Renato but also discovered 10cc and Genesis. While he seems to be advocating anarchy in the UK above, he prophesied in 1965 that everyone would become lunar emigrants. Name this King among men and three TV programmes he's appeared regularly on in the last year to start our royal trivia quiz.

TRIVIA QUIZ

- 1 Gary Byrd of 'The Crown' fame is a regular contributor to which Motown artist's albums?
- 2 The last Beach Boys top 10 hit was based on a piece of music by Bach. What was the single?
- 3 Who had a top 10 hit with 'Duke Of Earl' in 1979?
- 4 'Tapestry' was a multi-million selling album for which artist?
- 5 Who hit the charts in the eighties with 'Mystery Girl'?
- 6 Which heavy metal band had a hit with a song called 'Princess Of The Night'?
- 7 Who sang about a 'Lady D'Arbanville'?
- 8 Who was playing with the queen of hearts in 1979?
- 9 In the same vein who had the queen of clubs in 1974?
- 10 Who has had hits under the names the Piglets and Bubblerock?
- 11 'I Wanna Be Your Lover' was a hit in 1980 for someone who is now one of America's top artists. Who is he?
- 12 'King' by UB40 is a tribute to who?
- 13 Which group had a top five album in 1970 called 'In The Wake Of Poseidon'?
- 14 Who had a hit with the song 'Lady Eleanor'?
- 15 'King's Call' was a hit for Phil Lynott. Who was the king referred to in the title?
- 16 Who had a hit with a cover version of Ben E King's 'Stand By Me' in 1975?
- 17 'Duke' was a number one album for which band?
- 18 Marianne Faithful had a hit with 'Lady Jane'. Who wrote it?
- 19 Evelyn King had a monster hit which only appeared as a 12". What was it?
- 20 Who has released albums called 'Jazz' and 'Hot Space'?
- 21 Two groups have had hits called 'Duchess'. Who are they?
- 22 Generation X had a hit with 'King Rocker'. Who was the lead singer?
- 23 Madness' first hit was a tribute to which prince?
- 24 King Creole was a successful film and record for whom?
- 25 'Prince Charming' was Adam Ant's second number one. What was the first?

ANSWERS

1) Marvin Gaye, 2) The Doves, 3) The Doves, 4) Carole King, 5) The Doves, 6) Saxon, 7) Cat Stevens, 8) King, 9) King Crimson, 10) Linda Ronstadt, 11) Elvin Presley, 12) John Lennon, 13) Genesis, 14) Jagger & Richards, 15) Shame, 16) Queen, 17) Stranglers & Genesis, 18) Billy Idol, 19) Prince Buster, 20) Eivis Presley, 21) Stand And Deliver, 22) Madness, 23) Prince, 24) King Creole, 25) Prince Charming.

UK Albums

Week ending February 11, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	12	TOUCH, Eurythmics, RCA ☆
2	2	61	THRILLER, Michael Jackson, Epic ☆
3	5	23	AN INNOCENT MAN, Billy Joel, CBS ☆
4	4	29	NO PARLEZI, Paul Young, CBS ☆
5	3	2	MILK AND HONEY — A HEART PLAY, John Lennon and Yoko Ono, Polydor
6	7	16	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
7	6	10	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
8	8	11	UNDER A BLOOD RED SKY, U2, Island □
9	—	—	SLIDE IT IN, Whitesnake, Liberty LBG240001
10	10	28	THE CROSSING, Big Country, Mercury □
11	12	4	SOMETIMES WHEN WE TOUCH, Various, Ronco
12	9	14	PIPES OF PEACE, Paul McCartney, Parlophone ☆
13	11	17	COLOUR BY NUMBERS, Culture Club, Virgin ☆
14	16	9	QUICK STEP AND SIDE KICK, Thompson Twins, Arista □
15	14	8	PORTRAIT, Diana Ross, Telstar
16	15	21	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
17	13	4	LEARNING TO CRAWL, Pretenders, Real
18	—	—	CRUSADER, Saxon, Carrere CAL200
19	17	18	GENESIS, Genesis, Charisma/Virgin ☆
20	24	5	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
21	—	—	WHITE FLAMES, Snowy White, Towerbell
22	18	2	1984, Van Halen, Warner Bros 9239851
23	20	15	STAGES, Elaine Paige, K-Tel ☆
24	40	2	ORIGINAL MUSIC FROM AUF WIEDERSEHEN PET, Various, Towerbell
25	94	2	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
26	29	11	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆
27	19	32	FANTASTIC, Wham!, Innervision ☆
28	63	13	YENTL, Barbra Streisand, CBS □
29	25	12	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff □
30	30	11	BACK TO BACK, Status Quo, Vertigo □
31	28	36	TOO LOW FOR ZERO, Elton John, Rocket ☆
32	23	14	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar □
33	22	34	SYNCHRONICITY, The Police, A&M ☆
34	26	9	GREEN VELVET, Various, Ronco □
35	30	12	TRACK RECORD, Joan Armatrading, A&M □
36	42	32	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆
37	32	4	LIFE'S A RIOT WITH SPY VS SPY, Billy Bragg, Utility
38	44	16	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA □
39	58	29	QUEEN GREATEST HITS, Queen, EMI ☆
40	33	8	JAPANESE WHISPERS: SINGLES NOV '82-NOV '83, Cure, Fiction □
41	27	3	DEFENDERS OF THE FAITH, Judas Priest, CBS
42	36	6	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
43	50	2	THE COLLECTION, Gladys Knight And The Pips, Starblend
44	43	3	WHAT'S NEW, Linda Ronstadt, Asylum
45	39	42	LET'S DANCE, David Bowie, EMI America ☆
46	31	12	FORMULA 30, Various, Decca □
47	53	12	BEAUTY STAB, ABC, Neutron □
48	51	14	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □
49	49	19	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine □
50	45	14	GREATEST HITS, Marvin Gaye, Telstar □
51	41	19	SNAPI, Jam, Polydor □
52	34	11	GREATEST HITS, Bucks Fizz, RCA □
53	38	13	OFF THE WALL, Michael Jackson, Epic ☆
54	47	4	BUSY BODY, Luther Vandross, Epic
55	—	—	HEAVEN IS WAITING, Danse Society, Society 205972
56	48	7	WAR, U2, Island □
57	35	6	CHART TREK, Various, Ronco
58	—	—	CHRISTINE McVIE, Christine McVie, Warner Bros 925059
59	—	—	LIVING IN OZ, Rick Springfield, RCA PL84660
60	60	12	90125, Yes, Atco □
61	55	35	IN YOUR EYES, George Benson, Warner Bros ☆
62	52	12	THE BOP WON'T STOP, Shakin' Stevens, Epic □
63	85	23	LOVE SONGS, Barbra Streisand, CBS ☆
64	37	14	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG □
65	—	—	SERENADE, Juan Martin, K-Tel NE1267
66	—	—	GREATEST HITS, Rod Stewart, Riva K56744
67	71	5	IN THE HEART, Kool & The Gang, De-Lite
68	70	6	HIGH LAND HARD RAIN, Aztec Camera, Rough Trade
69	56	49	TRUE, Spandau Ballet, Chrysalis ☆
70	—	—	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music NML 1002
71	84	3	WORKOUT, Jane Fonda, CBS □
72	59	5	MAKIN' MOVIES, Dire Straits, Vertigo ☆
73	72	6	LOVE OVER GOLD, Dire Straits, Vertigo ☆
74	67	17	IMAGINATIONS, Various, CBS □
75	64	69	REFLECTIONS, Various, CBS ☆

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



WHITESNAKE: on the Slide

76	54	2	4000 WEEEEKS HOLIDAY, Ian Dury, Polydor
77	92	3	GREATEST, Olivia Newton-John, EMI ☆
78	65	3	LIVE AND DIRECT, Aswad, Island IMA6
79	46	265	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
80	61	13	UNDERCOVER, Rolling Stones, Rolling Stones □
81	—	—	NEW GOLD DREAM, Simple Minds, Virgin V2230
82	—	—	VOICE OF THE HEART, Carpenters, A & M AMLX64954
83	80	10	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
84	84	3	RUMOURS, Fleetwood Mac, Warner Bros ☆
85	—	—	MADONNA, Madonna, Warner Bros 9238671
86	86	18	SILVER, Cliff Richard, EMI □
87	76	118	RIO, Duran Duran, EMI ☆
88	90	3	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis
89	68	4	HEAD OVER HEELS, Cocteau Twins, 4AD
90	57	6	STREET SOUNDS ELECTRO 2, Various, Streetsounds
91	81	3	FACE VALUE, Phil Collins, Virgin ☆
92	—	—	NOCTURNE, Siouxsie & The Banshees, Wonderland
93	73	3	THE JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
94	66	13	COMPLETE MADNESS, Madness, Stiff ☆
95	96	2	CADMIUM, Sky, Ariola
96	78	5	CRISES, Mike Oldfield, Virgin □
97	—	—	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS ☆
98	93	6	LIVE AT THE ROYAL ALBERT HALL, Everly Brothers, Impression □
99	—	4	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
100	—	—	LIVE, Europeans, A&M SCOT1

Compiled by Gallup

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

Music Video

1	1	ZIGGY STARDUST, David Bowie, Thorn EMI
2	4	VIDEO CONNECTION, Cliff Richard, Thorn EMI
3	5	SINGLES FILE, Kate Bush, PMI
4	3	DURAN DURAN, Duran Duran, PMI
5	2	NOW THAT'S WHAT I CALL MUSIC VIDEO, Various, PMI/Virgin
6	7	COOL CATS, Various, MGM/UA
7	11	COMPLETE MADNESS, Madness, Stiff,
8	8	VIDEO EP, David Bowie, PMI
9	6	VIDEO EP, Phil Collins, PMI
10	—	ROCK SHOW, Paul McCartney & Wings, EMI
11	14	LIVE FROM LONG ISLAND, Billy Joel, CBS/Fox
12	12	VIDEO SNAP, Jam, Polygram
13	9	SHADOW OF LIGHT, Bauhaus, Kace International
14	15	LIVE OVER BRITAIN, Spandau Ballet, Chrysalis
15	13	NOCTURNE, Siouxsie & The Banshees, Virgin
16	10	LIVE, Meat Loaf, Videoform
17	19	LIVE, Phil Collins, PMI
18	20	LIVE, Whitesnake, PMI
19	17	VIDEOWAVES, Various, Polygram
20	—	LIVE, Saxon, Polygram

Compiled by MRIB

UK Singles

Week ending February 11, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	12	RELAX, Frankie Goes To Hollywood, ZTT/Island ○
2	4	2	RADIO GA GA, Queen, EMI
3	2	5	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
4	5	5	BREAK MY STRIDE, Matthew Wilder, Epic
5	18	2	DOCTOR DOCTOR, Thompson Twins, Arista
6	3	7	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell ○
7	13	5	HOLIDAY, Madonna, Sire
8	6	5	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
9	12	2	NEW MOON ON MONDAY, Duran Duran, EMI
10	8	4	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
11	9	3	THE KILLING MOON, Echo And The Bunnymen, Korova
12	25	4	LAST FAREWELL (THEME FROM THE THORN BIRDS), Juan Martin, WEA
13	20	3	WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade
14	10	4	WONDERLAND, Big Country, Mercury
15	17	8	I AM WHAT I AM, Gloria Gaynor, Chrysalis
16	11	6	A ROCKIN' GOOD WAY, Shaky And Bonnie, Epic
17	15	5	WISHFUL THINKING, China Crisis, Virgin
18	7	9	PIPES OF PEACE, Paul McCartney, Parlophone ○
19	26	4	SPICE OF LIFE, Manhattan Transfer, Atlantic
20	29	4	HYPERACTIVE, Thomas Dolby, Parlophone
21	14	4	NOBODY TOLD ME, John Lennon, Polydor
22	19	8	BIRD OF PARADISE, Snowy White, Towerbell ○
23	27	5	SIXTEEN, Musical Youth, MCA
24	23	5	HUMAN TOUCH, Rick Springfield, RCA
25	16	12	WHAT IS LOVE, Howard Jones, WEA
26	—	—	MICHAEL CAINE, Madness, Stiff BUY196
27	35	5	LET THE MUSIC PLAY, Shannon, Club
28	22	4	WHERE WERE YOU HIDING WHEN STORM BROKE, Alarm, IRS
29	—	—	PUNCH AND JUDY, Marillion, EMI MARIL1
30	52	2	SOMEBODY'S WATCHING ME, Rockwell, Motown
31	58	2	99 RED BALLOONS, Nena, Epic
32	38	3	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
33	33	9	A NIGHT IN NEW YORK, Elbow Bones & Racketeers, EMI America
34	41	2	SOUL TRAIN, Swans Way, Exit
35	21	3	SPEED YOUR LOVE TO ME, Simple Minds, Virgin
36	50	3	STREET DANCE, Break Machine, Record Shack
37	—	—	ONE SMALL DAY, Ultravox, Chrysalis VOX2
38	30	13	HOLD ME NOW, Thompson Twins, Arista □
39	24	11	RUNNING WITH THE NIGHT, Lionel Richie, Motown
40	54	2	RUN RUNAWAY, Slade, RCA
41	46	3	THE POLITICS OF DANCING, Re-Flex, EMI
42	59	2	I GAVE YOU MY HEART (DIDN'T I), Hot Chocolate, Rak
43	—	—	LOVE THEME FROM THORN BIRDS, Henry Mancini, Warner Bros W9697
44	37	13	THRILLER, Michael Jackson, Epic □
45	28	10	MARGUERITA TIME, Status Quo, Vertigo □
46	—	—	ILLEGAL ALIEN, Genesis, Charisma AL1
47	77	2	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA
48	—	—	CRY AND BE FREE, Marilyn, Love MAZ2
49	34	10	TELL HER ABOUT IT, Billy Joel, CBS ○
50	—	—	JOANNA, Kool And The Gang, De-Lite DE16
51	31	8	LOVE IS A WONDERFUL COLOUR, Icicle Works, Beggars Banquet
52	32	14	ISLANDS IN THE STREAM, Kenny Rogers And Dolly Parton, RCA ○
53	40	4	SOS, ABC, Neutron
54	60	2	JUMP, Van Halen, Warner Bros
55	39	11	WHERE IS MY MAN, Eartha Kitt, Record Shack
56	55	5	DANCE HALL GUYS, Wang Chung, Geffen
57	45	5	ANOTHER MAN, Barbara Mason, West End



OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

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MADNESS: The mark of Caine; MATT BIANCO: four in a bed sensation; ROCKWELL: watch that man

58	49	5	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
59	51	4	THE COLOUR FIELD, Colour Field, Chrysalis
60	48	13	LOVE OF THE COMMON PEOPLE, Paul Young, CBS □
61	47	5	IT'S MY LIFE, Talk Talk, EMI
62	87	2	LIVING IN A WORLD (TURNED UPSIDE DOWN), Private Lives, EMI
63	36	10	STRAIGHT AHEAD, Kool And The Gang, De-Lite
64	79	3	BACKFIELD IN MOTION, JB's All Stars, RCA
65	67	3	DON'T KNOCK IT, Bobby Nunn, Motown
66	73	2	NO STONE UNTURNED, Truth, Formation
67	64	3	SHARE THE NIGHT, World Premiere, Epic
68	43	13	LET'S STAY TOGETHER, Tina Turner, Capitol
69	—	—	MORE MORE MORE, Carmel, London LON44
70	65	4	SECRETS, Fiat Lux, Polydor
71	80	3	ANOTHER LONELY NIGHT IN NEW YORK, Robin Gibb, Polydor
72	44	5	KING OF PAIN, Police, A&M
73	—	—	SHE WAS HOT, Rolling Stones, Rolling Stones RSR114
74	84	5	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
75	61	10	VICTIMS, Culture Club, Virgin □
76	78	3	YAH MO B THERE, James Ingram/Michael McDonald, Qwest
77	53	4	THIS MUST BE THE PLACE, Talking Heads, Sire
78	—	—	ROCK YOU LIKE A HURRICANE, Scorpions, Harvest HAR5225
79	57	4	FUTURE SHOCK, Herbie Hancock, CBS
80	71	4	INDEPENDENCE DAY, Comsat Angels, Jive
81	—	—	MIDDLE OF THE ROAD, Pretenders, Real ARE21
82	69	4	DON'T SING, Prefab Sprout, Kitchenware
83	85	5	SONG TO THE SIREN, This Mortal Coil, 4AD
84	81	3	SAILING TO AMERICA, Saxon, Carrere
85	76	12	THIS CHARMING MAN, Smiths, Rough Trade
86	—	—	BRIDGE, Orange Juice, Polydor
87	—	—	JOYS OF LIFE, David Joseph, Island IS153
88	—	—	SCREEN ME (I'M YOURS), Tik and Tok, Survival SUR020
89	—	—	KISS ME, Tin Tin, WEA X9823
90	95	3	SEA OF HEARTBREAK, Leo Sayer, Chrysalis
91	82	6	BLUE MONDAY, New Order, Factory
92	—	—	WARRIOR WOMAN, Carol Kenyon, A&M AM178
93	100	2	DON'T TOUCH ME, Hazel O'Connor, RCA RCA387
94	89	3	I'D DO ANYTHING, Dead Or Alive, Epic
95	—	—	THE OTHER WOMAN THE OTHER MAN, Gerard Kenny, Impression IMS3
96	—	—	RUSH RUSH, Debbie Harry, Chrysalis CHS2752
97	88	3	DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway
98	—	—	ORGANIZE, David Grant, Chrysalis GRAN5
99	—	—	TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island IS158
100	—	—	KARMA CHAMELEON, Culture Club, Virgin VS612 ☆

Compiled by Gallup

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

GENESIS: Look out for foreign bodies

Chartfile

NOTORIETY, IT seems, has its rewards. The BBC's belated ban on Frankie Goes To Hollywood's 'Relax' single seems to have given the record a timely boost.

Having barely established its authority at the top of the chart a fortnight ago, 'Relax' survived a radio and TV ('Top Of The Pops' anyway) blacklisting last week in some style, almost doubling the sales figure it recorded in the previous seven day period, and soaring out of reach of the rest of the field.

With sales to date of more than 400,000, 'Relax' is proof that Britain is peopled by perverts... or that dear old Auntie has got it wrong, and that the only person offended by the record's content is Mike Read, the natural successor to that other pillar of the establishment and shining beacon of decency, Mary Lighthouse.

In 20 years of 'Top Of The Pops', during which time more than 300 discs have topped the chart, the only previous number one to be excluded from 'TOTP' is

THANKS TO the phenomenal singles success of 'Tell Her About It' and 'Uptown Girl', Billy Joel's 'An Innocent Man' LP has reached a sales plateau far beyond anything he has previously achieved. Its peak position of number four is a five notch improvement on his previous best, 1980's 'Glass Houses'. It has also generated a fair amount of interest in Joel's back catalogue, with the unexpected result that 'Cold Spring Harbor' last week made its chart debut 12 years after it first came out. It was recently re-issued in CBS's 'nice price' album range, at £2.99.

It's my humble opinion that many wooed by its low price will find the Billy Joel of 'Cold Spring Harbor' less enjoyable than they hoped. Apart from being a merely adequate debut, it has an additional drawback in that it was recorded on a faulty tape machine which was running too slowly. Consequently, the finished record bears little resemblance to Joel's original performance being somewhat higher in key and faster in tempo than he had intended.

A much better buy is Joel's 1973 album, 'Piano Man' (CBS 32002), which is far superior in execution and content, and which is also listed at just £2.99.



PI by Joe Bangoy

ANOTHER FANCIABLE wench, at least until she speaks in her helium-high squeak, is Cyndi Lauper whose current success has stirred Polydor from their mid-winter torpor for just long enough to rush release a track by a tacky post-punk New York band with which Cyndi was lead vocalist. They went by the name of *Blue Angel*, which I prefer to remember as the title of Gene Pitney's last hit in 1970. And that's not their only link with Pitney, as the track Polydor have selected for their attempt to recoup their outlay is 'I'm Gonna Be Strong', a highly dramatic mid-period Pitney classic.

Jane Birkin and Serge Gainsbourg's steamy 'Je T'Aime... Moi Non Plus'.

The week it reached pole position in 1969, the BBC compromised by inviting Sounds Nice to play out 'TOTP' with their quickly recorded, and purely instrumental, facsimile.

Even then, they had to retittle it 'Love At First Sight', as the BBC felt a title like 'Je T'Aime... Moi Non Plus' was unsuitable. Literally, 'I Love You... Me Neither', it's used to indicate an encounter of lust rather than love.

Another controversial record currently riding the chart is Barbara Mason's 'Another Man'. Somehow this has escaped the BBC's wrath, though it includes lyrics like "Another man is loving mine", which would ordinarily send Auntie into a dead faint.

It could be that Mike Read has yet to listen to the lyrics, or maybe he just realises it's an excellent record which finally introduces the delightful Ms Mason to the British charts 19 years after her US chart debut.

Mason had 11 American hits between 1965's self-penned 'Yes I'm Ready' and 'Shackin' Up', 10 years later. 'Yes I'm Ready' was also a major hit in America for KC & Teri DeSario in 1980.

The perennial appeal of this delicious ballad was



BARBARA MASON: rude girl?

demonstrated recently when Mason, now 37, and therefore a mere 17-years-old when she wrote it, was honoured along with the writers of 540 other songs, all of which have logged in excess of one million plays on American TV and radio.

Some achievement, but it hardly matches John Lennon and

by ALAN JONES

Paul McCartney's 'Yesterday', first feted in 1970, which has now had over four million plays in America and, I fancy, is even now being pre-announced, back announced and aired on several stations...

Sometimes, dear readers, I despair of you. Despite my promptings you have twice allowed Peter Schilling's 'Major Tom' — the best record to come out of Germany for several years — to be a resounding flop here.

However, I was delighted last week to notice that the only slightly less wonderful Nena single '99 Red Balloons' has found a place in your hearts and the charts.

'Twas Nena who relieved Schilling at the end of his two month sojourn atop the German singles chart last March, and later followed him into the American listings.

In fact, as I write, Nena is in the (possibly unique?) position of enjoying a British and US chart hit with the same song in different languages, the Yanks preferring the original German language '99 Luftballons'.

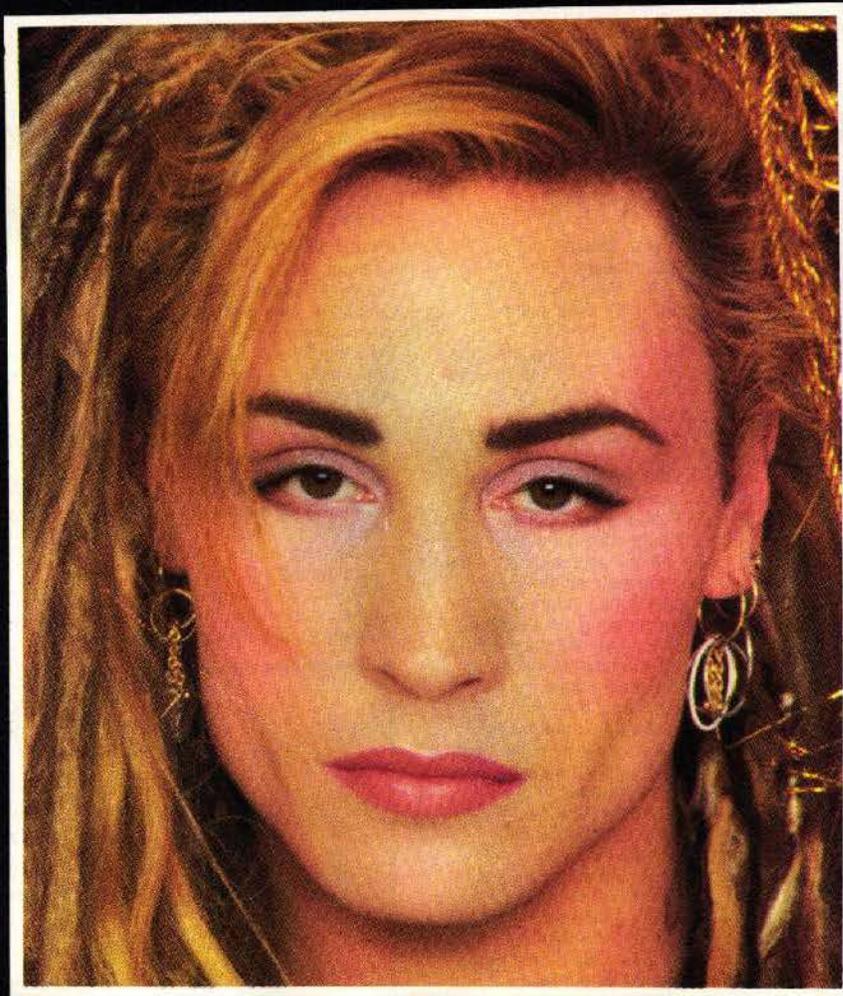
Whoops! A week ago I mentioned the prominence of Liverpudlians in the chart, with McCartney, Lennon, FGTH, China Crisis, Echo & The Bunnymen and the Icicle Works all in the top 20. I missed Joe Fagin!

WHILE 'HERE Comes The Rain Again' stretches the Eurythmics string of consecutive top 20 singles to five, their 'Touch' LP surprisingly topped Michael Jackson's 'Thriller' last week to move to the top of the chart. In so doing, it improved on the number three peak of Dave and Annie's last LP, 'Sweet Dreams'. Both 'Sweet Dreams' and 'Touch' have gone platinum, with combined sales of nearly a million. Contrastingly, the first Eurythmics LP, 'In The Garden', is a little known gem which has never charted...



Marilyn

cry and be free



the new single available in 7" and 12"

7". side 1. cry and be free. side 2 running. (maz 2)

12". side 1. cry and be free (gospel).

side 2. cry and be free (streisand style). (maz 212)

