

TEARS FOR FEARS: MUNICH MADNESS

# record

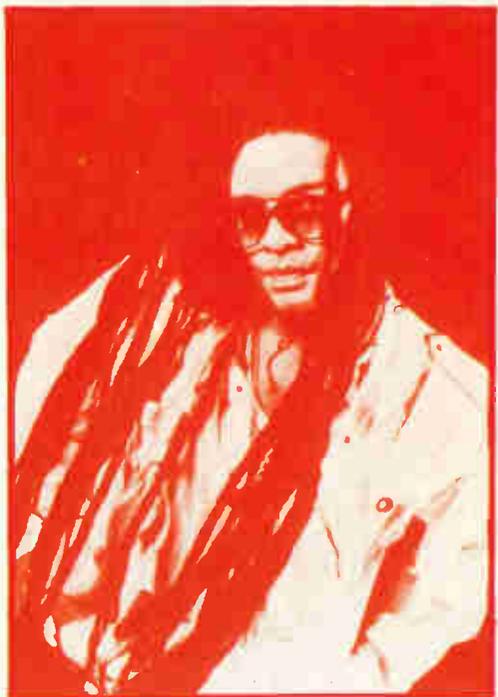
JAN 19, 1985 45p

Why you should listen to

# FLOWY

**THE HITLIST** = the definitive guide to 1984's hits

**SPECIALS \* GARY HOLTON  
STRAWBERRY SWITCHBLADE**



**P**UNCHING IT out with Smiley Culture at the top of the reggae charts is Maxi Priest and his burning piece of level vibes 'Should I'. A blues dance performer since the age of 14, Maxi learnt his sweet tongued stuff with the Saxon Studio International sound alongside wicked operators like Philip Levi. Now those rhythms are hitting success and Maxi is set to really celebrate with an album 'Can You Feel The Vibes' released in February.

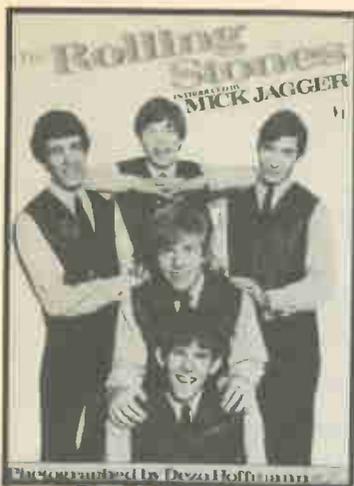
**J**UST TO prove that the Irish export more things than Guinness, the band voted 'best newcomers' in the country's leading music paper's poll is releasing a single here on January 18. 'Slipway' is the first British release for Les Enfants although their debut was a track brought out in Ireland last year. Deric: Lead vocals, Ronan O'Hanlon: Guitar, Michael Cosgrove: Keyboards, Derek Ryan: Bass, Niall Power: Drums, went down well supporting Paul Young before Christmas and sound like a cross between Talk Talk and Talking Heads, with a Duran Duran pose thrown in for good measure. Parlez vous Francais?



**B**RAVING THE critics are Simon Toulson Clarke and Julian Close, collectively known as Red Box, whose interest in Aboriginal and American Indian music forms has led to their truly wonderful single 'Saskatchewan'. Written by true Indian songstress Buffie St Marie, perhaps best known for the emotive theme tune for the film 'Soldier Blue', the song captures that romantic Indian appeal and charm. The anti-nuclear ditty is actually named after a cruise missile testing base in Canada. So for those of you who thought that the last of the mohicans referred to the Exploited— take note.



**A**NOTHER GIANT step for the medical profession as Dr Calculus takes to the turntables with an unusual, yet intriguing, semi-instrumental electro single. 'Programme 7' is already denting the lower reaches of the chart for the Brummie duo, who met by chance in London's Piccadilly. Roger Freeman was a trombonist with the exceptional Pigbag while Stephen 'Tintin' Duffy may be more familiar to the disco buffs amongst you. Steve, who produced this track, has his own excellent single 'Kiss Me' out in mid February. Certainly one to watch out for.



'THE ROLLING STONES' by Dezo Hoffman (Hutchinson Publishing Group — £5.95)

AFTER AN early career that reads like a Biggles cartoon, Dezo Hoffman started work as staff photographer for RECORD MIRROR (where else?), with a talent and perception that soon placed him on the pedestal of top rock photographers.

Perhaps most renowned for his studies of the Beatles, Hoffman's path, hardly surprisingly, often crossed with pop's other major phenomenon of the time — the Rolling Stones. This attractive collection of black and white pictures traces their progress from 1963 to 1974, starting with a live appearance at Richmond's Crawdaddy Club.



Trunk calls

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Braves ● Brats ● Brilliance

# INDEX

Compiled by Di Cross

IT'S 20 years since the dulcet tones of Ray Davies first hit a nation's ears. To celebrate this historic event, PRT have released three special anniversary albums of choice Kinks cuts.

The first single is a greatest hits collection featuring 18 of their finest songs including 'You Really Got Me', 'Lola' and 'Dedicated Follower Of Fashion'. Next up is 'The Kinks-Kovers' — with 13 classic Sixties tracks including the stupendous 'Louie Louie'. If that's not enough, there's 'The Kinks-Kollectables' which is full of all those B-sides and things you missed first time round.

For true Kinks connoisseurs, there's a special anniversary boxed set available — but be quick because there's only 5,000.

**T**WO PEOPLE are currently exciting the nation's airwaves. That's Liverpool duo *Two People* — Mark Stevenson and Noel Ram — who're doing a session for Radio One's Ian Brass Show on January 19, purely on the strength of one rough demo tape.

The couple met in 1980 after spending a year abroad pursuing separate musical interests. They split in 1982 after failing to gain a record deal, but continued writing together which finally secured them a deal with Polydor. And their excellent first single 'Rescue Me' (no relation to the Fontella Bass track of the same name) will be out on January 25.

And very good it is at that. A ballad slice of emotion, served up with a sprinkling of Bunnyman appeal. A handsome couple they are too!



● COVER AND CENTRE PICS by IAN HOOTON

# News

## Sinning for a living

**WILLING SINNER** Marc Almond is set to blitzkrieg the New Year with a series of dates and a couple of records.

Marc plays three gigs at the end of this month; Manchester Hacienda January 29, Canterbury Marlowe Theatre 30 and London Hammersmith Palais 31, tickets from usual agents.

This is just the prelude to some frenzied activity as an album and EP of material Marc performed at the George Bataille celebrations are also planned for early this year.

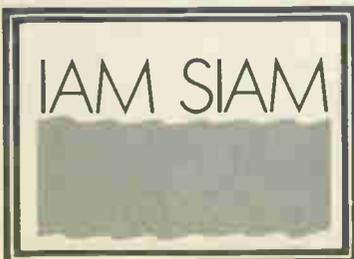
Although the Willing Sinners will be playing abroad for much of the time Marc is set to shock Blighty again when he plays five nights at the Raymond Revue Bar from March 12 to 16. As yet there are no ticket details.



**HARDY PERENNIAL** Cliff Richard releases yet another chart bound single this week, as 'Heart User' hits the stores on January 21. Taken from Cliff's 'The Rock Connection' LP, 'Heart User' is available in both seven and 12 inch.

● **THE STRANGLERS** have added some more dates to their UK spring tour. They play an extra date at Birmingham Odeon on February 23 and two extra shows at London Dominion Theatre 27 and 28.

● **BILL NELSON** fans are in for a mammoth treat this month when the ex Be Bop Deluxe man releases a four album limited edition boxed set. This definitive work comprises four previously unreleased albums, a book of photographs by Bill and a set of postcards designed by the versatile guitarist. The whole package is called 'Trial By Intimacy (The Book Of Splendours)' and is released on January 25. Phew!



# SUSS IT OUT



**CHERUBIC STICKSMAN** Phil Collins bounces back on the scene with a single, a solo LP and a UK tour. The single, released this week, is called 'Sussudio' and comes in seven and 12 inch formats. 'Sussudio' features the dazzling keyboards of the System's David Frank and the blowing of the legendary Phoenix Horns.

Collins' tour, labelled 'Phil Collins and his Hot Tub Club', begins at Nottingham Royal Concert Hall February 11 and goes onto Manchester Apollo 12, Glasgow Apollo 13, Newcastle City Hall 15, Sheffield City Hall 16, London Royal Albert Hall 17, 18, 19, 20, 21, Birmingham NEC 23. The tour coincides with the early February release of Collins' third solo LP 'No Jacket Required'.

## The benefit of jazz

● **ALISON MOYET** is heading the bill at a benefit concert at the London Palladium on February 10, in aid of the National Jazz Centre which opens in Covent Garden on that date.

A host of jazz artists and other guests will be appearing, including Humphrey Lyttleton and his band, Helen Shapiro, Working Week, Jools Holland and many more.

Tickets are available now from the box office, costing £25, £20, £15, £10 and £7.50. The Princess of Wales will also be present.

● **HALL AND Oates** have delayed the release of their spiffing 'Method Of Modern Love' till January 21.

● **THOSE ELEPHANT** men from craze Sunderland, the Toy Dolls, are to take a day off from zoo watching and headline a date at London Camden Electric Ballroom on February 7. Tickets cost £3.50 and are available from the box office and usual outlets.

● **ACCLAIMED NEW** band Jesus And Mary Chain have just signed to Blanco Y Negro and in anticipation of an imminent record release have set up a string (or should that be chain?) of dates. They play Sheffield Limit Club January 29, Liverpool University 30, Birmingham Triangle February 1, Brighton Pavilion 2.

## VIDEO CRAZY

THE POP world has gone video crazy this week with the announcement of two video EPs and a video exhibition.

First off the block is Tina Turner who releases her 'Private Dancer Video EP' on February 4. The EP features the promo vids for 'What's Love Got To Do With It?', 'Better Be Good To Me', 'Let's Stay Together' and the marvy 'Private Dancer'.

On the same day the 'J Geils Band Video EP' sees the light of day. This consummate work of art includes the promos for 'Centrefold', 'Love Stinks', 'Angel In Blue' and the Joe Shutter classic 'Freeze Frame'. Both video EPs should retail for around £11.

On an altogether different tack, balding genius Brian Eno exhibits his best work in the video field as part of the London Contemporary Art Fair at Olympia between January 17-20.

● **THE BLOW** Monkeys release a single 'Wildflower' from their LP 'Limping For A Generation' on January 28. The 12 inch features a version of the Tom Jones' classic 'It's Not Unusual'.

The band will be playing several dates during the next three weeks.

● **BIRD OF** Paradise Snowy White releases a single this week. Entitled 'Fortune', the track comes from Snowy's imaginatively titled 'Snowy White' LP.

THE COCTEAU Twins, crazy haircuts a speciality, have announced what will probably be their only dates in Britain this year.

They play Chelmsford Chancellor Hall January 24, Norwich University of East Anglia February 18 (tickets priced £4 available from the University and local agents), Portsmouth Guildhall 19 (tickets priced £4 and £3.50 available from Guildhall and local agents). The Cocteaus also hope to fix a GLC benefit gig in February as well.

● **KILLING JOKE** have added a second night at London Hammersmith Palais on February 4, due to ticket demand. And their date at Cardiff has been brought forward from February 12 to February 11.

The band's forthcoming LP 'Night Time' is now finished, and should be out late in February.

● **DUBLIN BAND** Blue In Heaven play five British dates later this month. They kick off at Leicester Polytechnic on January 22, London Marquee 23, Glasgow Nightmoves 25, Manchester Polytechnic 26 and Leeds Warehouse 28.

Their Martin Hannett produced debut LP will be in the shops in April.



# Shalamar — out and about

THE SHALAMAR tour due to start on January 19 has been rescheduled to allow the band to fulfil commitments in the US.

The tour will now open on January 29 at Edinburgh Playhouse. Dates that had been announced prior to the 29th have been arranged for the end of the tour. Full dates are: Edinburgh Playhouse 29, Newcastle City Hall 30, Southport Theatre 31, Nottingham Royal Concert Hall February 1, Birmingham Odeon 2, Northampton Dergate 3, Ipswich Gaumont 5, Wolverhampton Civic Hall 6, Brighton Dome 1, Poole Arts Centre 9, Croydon Fairfield Hall 10, Portsmouth Guildhall 11, Reading Hexagon Theatre 12, London Dominion Theatre 14, 15, Harrogate Centre 19, Manchester Apollo 20, Sheffield City Hall 21, Leicester Keisa's Nitespot 22, Oxford Apollo 23, Cardiff St David's Hall 24, Bristol Colston Hall 25. Tickets are £7.50, £6.50 and £5 and are available from the box office and usual agents. To coincide with the tour Shalamar release a single 'My Girl Loves' on January 21.

●SMITHS FANS in search for a ticket at their April 6 show at the Royal Albert Hall read on. Tickets for the show cannot be purchased from the RAH; instead applications must be made in writing to the following address (please enclose a SAE plus 30p booking charge and ticket price) Smiths, Royal Albert Hall, PO Box 77, London SW4 9LH.

Please allow up to four weeks for delivery. Tickets are priced £6, £5 and £4.

●NEW YORK jazz explosion hits London in February. Tom Browne, the almost legendary Roy Ayers, Lonnie Liston Smith and Jean Carn play London Hammersmith Odeon February 23 and 24. A matinee show has been scheduled for Sunday 24 starting at 5.30. Tickets for all shows are priced £8.50, £7.50, £6.50 and are available from the box office and usual agents.

●EX JAM drummer Rick Buckler's band, Time UK, are all set to release a single on February 1. It's called 'Playground Of Privilege' and to celebrate its birth the group play a one off gig at London Marquee on January 25.

●CHANGE, LAST in the the charts with the smashing 'Change Of Heart' release a single on January 25. Entitled 'Say You Love Me Again' it has a special flip side on both seven and 12 inch versions — a three song medley of 'Change Of Heart', 'You Are My Melody' and 'Warm'.



## EVERYTHING ON TOUR

MADCAP FUNSTERS Everything But The Girl are set to bring mirth and merriment to the nation with an extensive tour. Ben and Tracey are also planning a single to coincide with it. Before their own tour begins EBTG play a miners benefit at London Brixton Academy January 19 along with Aztec Camera and Orange Juice.

They then go on to play Edinburgh Caley Palais January 24, Glasgow Queen Margaret Union 25, Dundee University 26, Aberdeen Ritz 27, Belfast Queens University 29, Dublin TV Club 30, Cardiff University February 1, Exeter University 2, Bristol Studio 3, Warwick University Arts Centre 4, London Electric Ballroom 5.

Tickets are on sale now from box offices and usual outlets.

●A BENEFIT concert is planned for Friday January 18 to aid City Roads, a crisis centre established to help multiple drug users.

Captain Sensible, Strawberry Switchblade, the Blow Monkeys, Helen from Helen And The Horns and Hank Wangford will be appearing at the London School of Economics. Tickets cost £3.50 in advance or £4 on the door.

●RECORD MIRROR cover stars Floy Joy, release a single on January 21. Entitled 'Operator' it is culled from

●PRINCE PROTEGE Sheila E releases another track from her acclaimed 'The Glamorous Life' LP on January 25. It's called 'The Belle Of St Mark'.

their 'Into The Hot' LP and comes in both seven and 12 inch formats.

●CHICAGO FOLLOW up their 'Hard Habit To Break' smash with a single, 'You're The Inspiration', out on January 18. The track is taken from the band's current LP 'Chicago 17'.

## TV + Radio

FRIDAY has the 'Tube' (C4, 5.30pm) being wacky, being sick and showing Chaka Khan live and those old Islington boys Spandau Ballet. Meanwhile the 'Oxford Road Show' (BBC 2, 7.15pm) has Kim Wilde as guest presenter and Heaven 17 and Scary Thieves providing the music.

SATURDAY sees a veritable menagerie of old codgers on Mike Read's 'Saturday Superstore' (BBC, 9am) Noel Edmonds, Mick Jones, Lou Gramm from Foreigner and Jim Diamond.

TUESDAY sees those terribly witty people on the 'Whistle Test' (BBC2, 7.30pm) casting their caustic over Colourfield and Big Sound Authority in the studio. They feature Blondie in 'hindsight', and a report on women in rock featuring Alannah Currie. All of this pales into insignificance set against the show's compilation of music programmes from around the world. Watch out for the Swiss offering.

WEDNESDAY sees the start of a new BBC series called 'Cabaret'. Crazy Pookiesnackenburg are featured.

●CANADIAN HERO Bryan Adams is releasing an album 'Reckless' on February 25, which includes the current single 'Run To You'.

You can catch Bryan live on the Tina Turner tour in March, when he will be supporting her at Brighton Centre March 11, Bournemouth International Centre 12, London Wembley Arena 16 and 17, Edinburgh Playhouse (two shows) 20, Manchester Apollo (two shows) 21 and Birmingham NEC 23.

The long-legged one duets with Bryan on his album track 'It's Only Love'.



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IRECT RIVE ► ANYTHING?

EXTENDED 12" VERSION ALSO INCLUDES  
A BONUS TRACK 'SINGAPORE SLING'



# Singles



Reviewed by  
**BETTY PAGE**

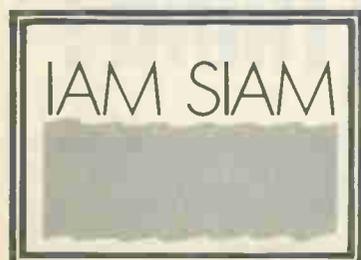
## RETURN OF THE POTATOMEN

**PHIL COLLINS 'Sussudio' (Virgin)** Who's been listening to Prince and Scritti, eh Philly? The drums whap right in at the start (I-am-a-drummer-and-I-am-making-a-drummer's-record) in a surprisingly topical Arif Mardinesque outing. Quite beefy, dear, but I'm a vegetarian. Someone remind him not to venture near the Cadbury's Smash factory or they might take a potato peeler to his head.

**JIM DIAMOND 'I Sleep Alone At Night' (A&M)** Hate to say it, but I'm not surprised, love, with a face like that. James attempts to interpret this ditty in a poignant manner while sounding like a brave imitation of Donald Duck strangulating Charlie Drake. Doesn't even register on the smooch-o-meter. One hit wonder?

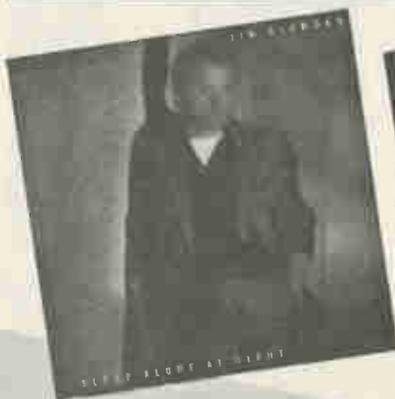
**AND ON WE GO-GO . . . THE SWEET 'It's It's The Sweet Mix' (Anagram)** A not too clever megamix cut of all yer faves from 'Blockbuster' to 'Ballroom Blitz' which leads me to the dodgy supposition that Sweet could indeed have been the very first British Go-Go combo. Yes, years ahead of their time, they had the sequins, the kitschy disco stomp, and even their very best tune — 'Co Co' — could have been a massive influence on those bods in Washington who may just have nicked their idea from that.

**DOMINATRIX 'The Dominatrix Sleeps Tonight' (WEA)** It comes as no surprise that she's still asleep, as this is rather like whipping someone with a stick of flaccid rhubarb. Why they have chosen to re-market this devastatingly bland, tinny, toytown insult to dancefloors I'll never know. Andy Pandy is much



## MOVE ON UPPER OF THE WEEK

**LITTLE BENNY AND THE MASTERS 'We Come To Boogie' (US Jem-Rose)** Phew! No need to wake me up before you Go-Go, which is a relief after all the fuss — and if you don't know what that is yet, get to the back of the dungeon and write 'Go-Go is just James Brown all over again' 500 times. Washington DC hangs loose here, babes, not uptight but above averagely outtasite, L'il Ben pumping out some infectious, uncomplicated partee music, refreshingly unencumbered by gimmicks, but still full of sublimely trashy 'California come to boogie wichaw!' interjections, chick-handed call and answer choruses, a rather splendid guitar solo and A Groove which never lets up. Every eight bars, you know just where you are; horns tootle and you can imagine suffering this for half an hour at least. Cue cries of 'I remember the Ohio Players' — but what about Disco Tex? Limb-tinglingly cheeky, and out on Bluebird/10 soon . . . go go and get it!



meaner, and Ken Lockie should know better . . . Move over and let the Rubber Goddesses show you a t'ingle or two.

**THE MONOCHROME SET 'Jacob's Ladder' (Blanco Y Negro)** The chaps try a mite too hard, mayhap, but indeed this is a jolly romp encompassing pastiches of gospel and Shads guitar. Terribly English, and totally redeemed by their bass player's exquisite shoulders (hi, And!).

**CABARET VOLTAIRE 'James Brown' (Some Bizzare/Virgin)** Reflect on this one: Cabs as first avant garde Go-Go group? No? Well, Mal is indisputably one of the original DMRs (deep, meaningful and roughs) along with Billy Mackenzie (now there's a man who knows what he's got in his trousers); but unlike the latter, he ain't no singer. In fact his vocals here are intensely irritating and the rest is of passing funkterest only. Norrapatch on 'Sensoria'.

**DR CALCULUS 'Programme 7' (10/Virgin)** Wacky Stephen Duffy indulges in an impromptu novelty electrofunk ditty and gets filed alongside the Cabs in 'pointless exercise in Pigbaggery' section. We all prefer 'Kiss Me' (specially for the drumming . . .) anyway.

**KING 'Love And Pride' (CBS)** Another one already in't charts (gasp) which I can only assume is the direct result of their hairy frontperson flashing his ankles on The Tube. Whatever happened to the b-b-boots? Gone are King The Group, welcome Paul King pin-up and heartthrob (surely some mistake). Actually, this ain't too bad, but Perry Haines was much more charismatic.

**VANITY 'Mechanical Emotion' (Motown)** Cue mechanical review. Spectacularly fails to capture any of the saucy,



coquettish sensuality she boasted with Prince, that effortless strut and tack now well endowed to Apollonia and her Six, and none of the tongue-in-lingerie humour either. Vanity squeals a lot to a sparse backing with the aid of some fellow and a guitar solo.

**CAROL LYNN TOWNES 'Believe In The Beat' (Polydor)** I remember when breakdancing was exciting (cue Great Snobs Of Our Time), I remember the Roxy Roller, the spontaneous scratchin', the young black boys with white gloves, the stunning electro . . . But not this: grinning pearly-toothed women in satin appliqué jackets pretending to be Irene Cara. A definite non Goddess.

**THE SPRINGSTEEN BROTHERS 'She's Fine' (Cooltempo)** But not these young black boys, even if they do wear white gloves. Did it have to come to this? Electrobrats . . . a hip hop Musical Youth, a breakout New Edition. Drown at birth, please.

**DEEP PURPLE 'Perfect Strangers' (Polydor)** I have to say that for me, heavy metal reached its zenith with Montrose — now that's what I call sheer power, thrust and balls. (Gosh, that sounded authoritative, eh?). But since that was over 10 years ago, we seem to have witnessed a reverse movement, ie this is the pits. A leaden bunch of granddads doing the only thing they can. Depressing beyond words.

**KILLING JOKE 'Love Like Blood' (EG)** A sporting U2/SOD impersonation, rather tuneful and restrained with Big Countryesque lyrics. A bit more bagpipe guitar and rock evangelism and Jaz might be wowing them at Wembley by next year.

**IMMACULATE FOOLS 'Immaculate Fools' (A&M)** Ah yes, these were on the catalogue

THE DOMINATRIX SLEEPS TONIGHT  
BEAT ME SCRATCH ME, SCRATCH ME BEAT ME

THE VILLAGE STARTS TO DANCE  
THE MEN BEAT ON THEIR DRUMS  
THE DOMINATRIX SLEEPS TONIGHT  
THAT NIGHT A WILD PARTY  
WOMEN BEAT THEIR MEN  
ANIMALS WATCH BEYOND THE FIRE  
THE DOMINATRIX SLEEPS TONIGHT

of shrieking horrors which paraded their 'talent' on the 'Europe A Go Go' (no relation) debacle last week. These are an ugly and not very convincing photocopy of the fab Psychedelic Furs. But at least they weren't quite as bad as the Swiss entry who had a bloke playing the pedal steel guitar whilst apparently seated on the toilet.

**DIRK BLANCHART 'Cockpit' (Statik)** Yes, judging by Belgium's contribution to above programme, the natives (and this is one) fail to measure up in any department, and by golly do they have odd accents. And so does Dirk. But does he wear white socks? The Press Release (hi, Cath!) has it that this is a 'powerful, poignant AOR song'. That pretty much hits the nail on the head, but I still don't like it.

**GEORGE BENSON '20/20' (WEA)** Finely-honed . . . masterfully airbrushed . . . tastefully pastelled . . . well-groomed . . . slightly smouldering . . . and that's just the sleeve! Apply same to the disc and it's a supremely tedious combination.

**JIMMY RUFFIN 'There Will Never Be Another You' (EMI)** Fresh from Council Collective duties, James here works with Heaven 17's producer Greg Walsh and Junior Giscombe and succeeds in exuding an effortless quality that only the benefit of mucho experience can bring. Not terribly exciting, but admirable.

**BILLY OCEAN 'Loverboy' (Jive)** What I will term 'HM AOR Funk' if I may be so bold. This will repercuss mightily Stateside, it being the sort of catchy, spirited workout with prerequisite guitar solo that might well be reminiscent of a black Foreigner.

**SIDEWAY LOOK 'Till The Bitter End' (Virgin)** Dire Straits meet Stuart Adamson in a country pub and employ the accordion player. Are they destined to be plodders to eternity?

**RED BOX 'Saskatchewan' (Sire)** Ah yes, a Buffy St Marie ditty, reworked in a hideously catchy way by Simon and Julian Pretentious-Persons. This is either Red Indian Go-Go or Simon and Garfunkel reborn. What a choice.

**DON HENLEY 'The Boys Of Summer' (Epic)** A hot fave to invade the charts in sub-falsetto John Waite/Foreigner style. What's with all this sudden interest in Adult Orientated Rock? Aren't there any infantile record buyers left? Wasn't this bloke in the Eagles? (Ageing Goddess Ed).



**SEX OVER  
THE 'PHONE**

7" SOH034 ; 12" SOH0T34

**VILAGE PEOPLE**<sup>TM</sup>



*Barbara Pennington*

7" SOH033 ; 12" SOH0T33

**WAY DOWN DEEP IN MY SOUL**



**EARLENE BENTLEY featuring SYLVESTER**

7" SOH032 ; 12" SOH0T32

**STARGAZING**



# The League of

# gentlemen

by 'Sammy' Reid

**T**HE LEAGUE OF Gentlemen, heeding the advice of **Bananarama**, had decided to stop being sex symbols. "For Fox sake," said Sir Public House removing his fur lined leather jock strap, "I've just invested a fair few snorters in a rubber suit, gone without snuff for a cat 'o nine tails and placed an ad in the back pages of the Hendon Times. What's a chap to do? On second thoughts, don't answer that one."

Woe such as never crossed the smiling lips of **New Order** befell our hardy crew. Sitting in the Bondage And Beer Drinker, they carefully repackaged the purloined pleasures of sexual advertisement and considered where the next pint was coming from.

More rubber than **Mick Jagger's** top lip, more leather than the ample seat of a **Duranie's** trousers, more (that's enough more's — Ed) . . . well, an awful lot of clobber to re-circulate in the market place.

As the League considered the going rate for cod pieces on West Hendon Broadway their wholesaler, **Solly Blimey**, got the drinks in and fed some optimism into the air, courtesy the unbelievably stupid goings on in the world of pop.

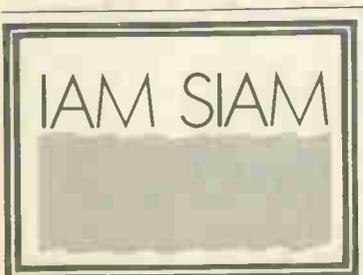
Let's face it when you're looking up to **Nik Kershaw**, there ain't no way you're going down. Think on . . .

"Have I got a story for you," said **Solly** removing a copy of the South London Leader from his pocket and scanning his eyes over the wanted ads.

"The story I've got for you is about the two most bankable commodities in the world of pop: **George Michael** and **Andrew Ridgeley**. Boy, have they been talking.

"Andrew says of George: he eats with his mouth open, he takes too long getting ready for shows and, gasp, he's too self-minded. George says of Andrew: he has a lack of tolerance, he's also vain, spits and picks his nose.

"Now, the special offer. Well, next to George 'n' Andy everything is small meat, right? Still, does a slanging match 'tween the BBC's ORS and ITV's the Tube interest you? No? OK, next week's 'Night Thoughts' versus Michael Fish the weatherman."



Hmm, that was indeed a titanic struggle the League would surely buy. But for now there were more pressing matters. No, not even **Boy George's** new haircut, but . . . well, let Mr Blimey explain . . .

"Do I hear it for a new romance? Do I hear it for the Daily Mirror devoting a whole issue to Mr George? Well, OK, let's not be too hasty, but I do have a morsel (and you can cut the cackle, Taffye). My Boy George story, a bit shop soiled maybe, contains a little poem the prodigy wrote.

"George's verse was his contribution to PC Bob Woosey's attempt to raise money for charity and some of it went like this: 'They tried to dethrone me in old '84/They whammed me with Frankie, they bored me with Wham!/And tried to convince me I'm not what I am'. By Ted and by Hughes that Boy's got a way with words.

"And so, by George, does RM's goddess-like Dep Ed **Betty Page**. Her wisdom will be wafting over the airwaves this Thursday (17th) when she guests on **Janice Long's** prog discussing music journalism and all its wacky ways with other venerable hacks. . .

"And while we're talking, let's take a peek at Mr **John Taylor's** earning potential. Now I know a thing about buying used Taylors but I'm still more than interested in the **Duran** star's TV career.

"John appears in a Yorkshire TV series called 'Timeslip', where he tries to save actress Virginia Hay (his new girlfriend, fans) and chatters along with a clever computer. This I can wait for . . .

"But, fight fans, there is one programme at least worth looking forward to. No, not 'Accounts And Accounting' but a special South Bank Show devoted to Mr **Billy Bragg**.

"Rumours that he is Melvyn's brother are totally without foundation, although he was once seen browsing through a book of **Cumbrian Poetry and Prose** during the great Beano lock-out of 1979 . . .

"Now, although dodgy videos are usually my speciality, I'm also a pretty dab hand at knocking out old backing tracks. Take the new **Tracey Ullman** single 'Terry' — y'know, the cover of the old **Kirsty MacColl** tune.

"Now, if you thought there was something familiar about the backing track you'd be dead right. They are one and the same, that's why Kirsty has a production credit on Trace's single."



THE GO-GO style had made a big impact on English musicians

The League Of Gentlemen considered this piece of modern pop economy and wondered if they could enter into some pint sharing arrangement with Mr **Noddy Holder of Slade**. As they mulled over the hop enhancing qualities of such a business deal, Mr Blimey re-embarked upon his scurrilous course. . .

"Been receiving decidedly wonky financial reports from my scrap metal dealers on the west coast of America. 'T appears one of their regular customers, metal beating industrial outfit **Van Halen**, may be calling it a day. Rumours suggest that vocalist **David Lee Roth** is considering a solo career as a welder and that **Eddie Van Halen** is set to pursue his interest in jazz. While **Charlie Parker** quakes in his grave, shares in Rio Tinto Zinc plummet.

"If that's not bad enough, it seems that most hallowed of all metals — gold — is not what used to be. Ex **Sex Pistol Glen Matlock** found this out when he dropped his gold disc for the Pistols' 'Never Mind The Bollocks' LP. The glass case smashed and Glen decided to give the record a play and, guess what, under all that gold paint and stuck-on Pistols LP label was **Mike Oldfield's** 'Tubular Bells' . . .

"**Trevor Horn** is someone who knows the true value of gold. He just bought a five-bedroomed London house for £800,000. . .

"And talking of money (let's face it I do little else), Merseyside County Council are sponsoring a marathon drum session — **Drums Over The Mersey** — in an attempt to raise money for the local fight against drug abuse. The whole thing takes place at the Royal Court Theatre on January 26 and 27.

"And whilst we're on the Mersey, just what WAS going on in the back row of the coach taking London hacks back from the **FGTH** pre-Christmas shows? £50 to me or we'll print pictures and name names. . .

"Which brings me back to the League Of Gentlemen's decision to abandon their sexy image. Great financial mistake, of course, but then the whole of showbiz is reeling so much under the **Bananarama** — **Samantha Fox** Altercation that there's no telling just what posture to adopt these days. I'm off to have a word with **Cliff Richard** about this. Bye. . ."

And with this **Solly** quit the pub carrying all our discarded sexual accoutrements and promising to do us right. Sex and money was never far away in the League Of Gentlemen. . .

# X WORD

First correct solution wins a £5 record token. Entries to: Record Mirror, 40 Long Acre, London WC2

**ACROSS**

- 1 Mac will be singing this later in 1985 (9,4)
- 5 Nick was half a boy half a man (4)
- 7 Problem Sister Sledge had during '84 (4,2,5)
- 10 UB40 had ——— Rivers To Cross (4)
- 11 Thompson Twins' cry for medical assistance (6,6)
- 12 Bowie's follow up to Let's Dance (7)
- 15 This is how we should react when around Prefab Sprout (5)
- 16 Written by Prince, sung by Chaka (1,4,3,3)
- 18 & 18 down It felt like heaven to them (7,7)
- 19 It opened for Shaky in 1981 (5,4)
- 20 Cliff was told she doesn't live here anymore in 1980 (6)
- 21 She can be heard on 12 across (4,6)
- 25 Frankie's war song (3,6)
- 27 Alf and Vince as they used to be known (5)
- 28 See 22 down
- 30 See 33 down
- 31 Party Party group (5,4)
- 35 What Christmas '84 will always be remembered for (4,3)
- 36 One third of Bananarama (7)

- 9 Found on the other end of Sade's telephone (6,9)
- 10 A crazy place for Curt and Roland (3,5)
- 13 Stooges song that was covered by The Pistols (2,3)
- 14 He spent Another Rock And Roll Christmas in the charts (4,7)
- 17 Best selling ZZ Top long player (10)
- 18 See 18 across
- 22 & 28 across 1984 hit for John and Yoko (6,4,2)
- 23 How we should treat her according to the Temptations (4,1,4)
- 24 Group that want to Let It All Blow (4,4)
- 26 What Talking Heads were doing in tongues (8)
- 29 Not far from the edit (5)
- 30 1980 hit for Styx (4)
- 32 Group that could Drive us away (4)
- 33 Tom Robinson's child (3,4)
- 34 Too (— — —) Boy (3)

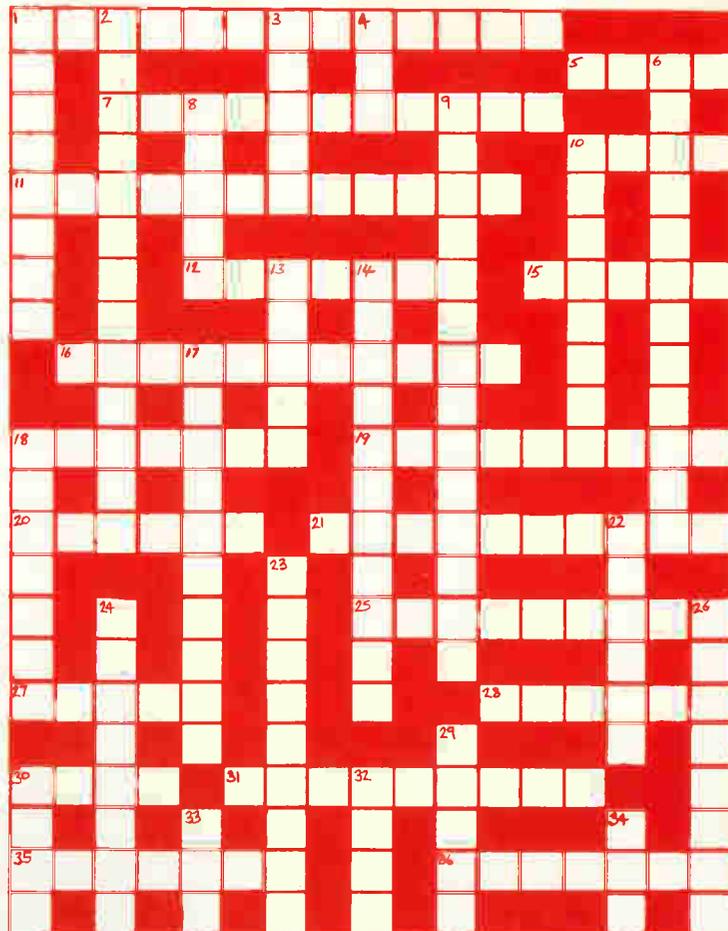
**LAST WEEK'S SOLUTION**

ACROSS: 1 Bad Attitude, 6 I Got You, 8 Love Of The Common People, 11 Diamond Life, 14 Adam Ant, 15 Cry, 16 Story, 17 Iggy Pop, 18 Murray Head, 22 Hypnotize, 24 Hot Love, 26 Caribou, 27 My Love, 28 Hammer, 32 Golden Years, 33 Farewell.

DOWN: 1 Billy Ocean, 2 David Byrne, 3 Too Late For Goodbyes, 4 Emotion, 5 Gimme All Your Lovin', 6 Ian Craig Marsh, 7 One Small Day, 9 Endless Love, 10 Penthouse, 12 Odyssey, 13

**DOWN**

- 1 A collective effort (4,4)
- 2 Arresting Smiley Culture hit (6,7)
- 3 Faith shown by Blancmange (5)
- 4 US group that released The Reckoning during 1984 (1,1,1)
- 6 Madness flew into the charts with this (5,2,1,4)
- 8 A loud cry from Tears For Fears (5)



The Riddle, 19 Chicago, 20 Sparkle, 21 The Last, 23 IOU, 25 Tracie, 29 Mute, 30 Real, 31 RCA.

X-WORD WINNER (Jan 5): Miss Annee Hall, 49 Priest Avenue, Wokingham, Berks RG11 2LT

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# tears for fears

STORY • ELEANOR LEVY  
PICS • JOE SHUTTER



**M**UNICH IN the snow. Happy, welcoming gateway to the ski resorts of northern Europe... and it's a bit cold. The temperature falls to minus 21 and it actually hurts to breathe. These are the conditions in which Tears For Fears are finishing their second album.

"You'll love the title," says Roland Orzabal. 'Songs From The Big Chair' is, indeed, quite a name. It's taken from the TV film 'Sybil' about a girl with 16 different personalities and the 'big chair' was the only place she felt safe and comfortable. Dear Tears For Fears... as deep as ever.

"Well," agreed Roland, "I am a very deep person."

Outside the hotel where the group have been staying for most of the past month, Curt and Roland stroll through the snow drifts. A horse and carriage, complete with jingle bells, rushes past, skiers ski and the only colour on

the white carpet of snow is the rancid yellow where numerous German dogs have been doing what dogs do.

"If you get frostbite on your willy you should stick it in a glass of brandy," Curt reveals helpfully.

Tears For Fears are continuing to be a pain in the arse and coming up with hits. With 'Shout' sliding into the top 10, people just won't stop buying their records — that's the problem.

With no sharp marketing campaigns behind them, no strong image and, well, Curt and Rol are hardly the most photogenic of people, their singles must sell because of the music. Strange.

Since 'Mad World', only 'The Way You Are' has 'flopped' for the duo. It got to number 24. An impressive record for a band that everyone who 'knows anything at all about music' (yawn) dismiss as Big Girls' Blouses. DEPRESSING Big Girls' Blouses. And Roland would be the first to agree.

"We don't really go clubbing or anything like that," he mopes. "We just sit in our hotel rooms crying."

Curt nods sagely. "We have to work hard at getting depressed, it's not easy. I've been taking lessons from Morrissey."

**Q** We have to work at getting depressed. It's not easy. I've been taking lessons from Morrissey

**R**OLAND'S FULL name is Roland Jaime Orzabal de la Quintana. Curt recalls that the first time he met his partner he thought he was over on a French exchange trip "because he looked foreign".

"And the fact I said 'bonjour'," adds Roland deadpanly. "We kind of got on right away though, because we're, like, the same height."

Much of their early friendship was spent



trying to find uses for the various curios Curt had a habit of stealing.

"Curt gave me a Christmas present once," Roland explains. "It was three violins he's nicked from the music department at school. I was desperately trying to learn how to play the things, just to justify the act."

"It was just how I got my kicks really," Curt explains happily. "Then you discover why you're doing it and you stop. I just wanted attention really. When you get that close to being put away you think again. It scared the shit out of me." But what sort of things did

he take?

"Well, violins — violins were pretty happening things."

In Germany, Tears For Fears are known as the Human League of Emot'on. Curt and Roland have a good giggle at this, but at least it's a change from their 'sixth form poet' label in Britain.

"In England," muses Roland, "people are more cynical. If you say what you feel, it's disapproved of because it's always best to keep a stiff upper lip.

"In America, they're all f\*\*\*\*d up anyway

— and they're really into it. They point out things to you like, 'Your album — the first line is, Is it an horrific dream? and the last is, Is this the start of the breakdown? Now, what did you mean by this?'

"There's a bit of backward singing on 'Pale Shelter' and people thought it meant, 'Curt Smith is dead'. And we had loads of letters saying, 'Curt Smith is dead'.

"And I was. I came out of it alright, though. I was dead from the age of six actually. It comes from being born ego first."

I don't think our lyrics are poetry. Take them on their own and they're really naff. There's nothing artistic about Tears For Fears. It's far too fish and chips

**L**ATER THAT evening we drive to a local hostelry where Curt and Roland sample some traditional German cuisine. In the car it's so cold the windows have frozen up on the inside. As we get out a dog that looks like it's got a touch of rabies lurches down the street.

Curt and Roland are having to force themselves to drink the three quarters of a litre of lager (the other quarter being froth) that they are handed. The talk turns to chickens. Earlier, Curt had told of the time he appeared with Steve Harley on 'Pop Quiz' and the subject of our feathered friends had first arisen.

"I went out for a meal with him afterwards. He was quite pleasant at first, but has that guy got a chip on his shoulder.

"He slagged me off for living in the West Country, because 'you have to live in the centre of all the killings and muggings to be creative. Since Peter Gabriel's lived in the West Country apparently, he's only written songs about chickens!'"

Not a wise move that by Harley, seeing as Curt and Gabriel are neighbours and the Tears For Fears man obviously has a lot of respect and affection for the man.

"These were Harley's very words," he continues, "'yeah, but what can you write about down there . . . chickens?'"

Roland then begins to explain how, as the 'artistic' one in the group, he finds inspiration.

"I wake up in the morning really nervous and tense and start banging out rhythms. Then I walk into the dining room and start a bit of body popping in front of the mirror — just to get into the beat, you know.

"Then I start all over again because it's HAPPY — and you don't want a HAPPY song. So I start something miserable . . . and I'm off.

"I think 'Shout's a very happy song though," he continues. "Yes. Definitely. Is it?"

"It's not that happy, Rol," Curt tells him.

"Well, there is a happy song on the album," his partner counters. "'Everybody Wants To Rule The World'. It's very jolly — nice beat. There's a really good song called 'I Believe'. That's happy."

He begins to quote dramatically. It doesn't sound very happy. "I believe, no, I don't believe, that every time you hear a newborn scream, you just can't see the shaping of a life'. That's pretty happy.

"I mean, I certainly don't think our lyrics are 'poetry'. Take them on their own and they're really naff. There's nothing artistic about Tears For Fears. It's far too fish and chips."

And as he and Curt compete with each other to flick their beer mats onto the rim of their oversized glasses you see exactly what he means.

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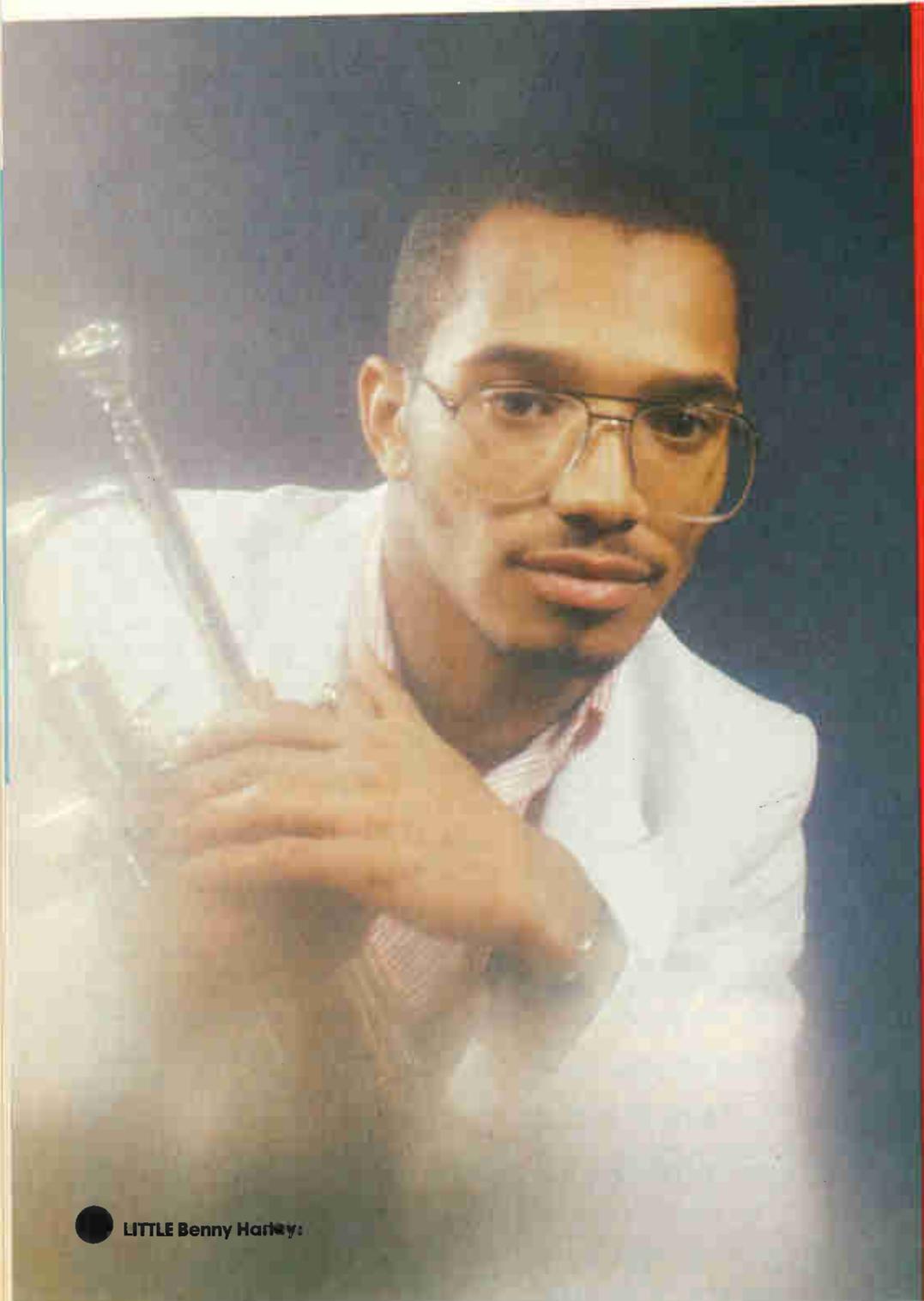
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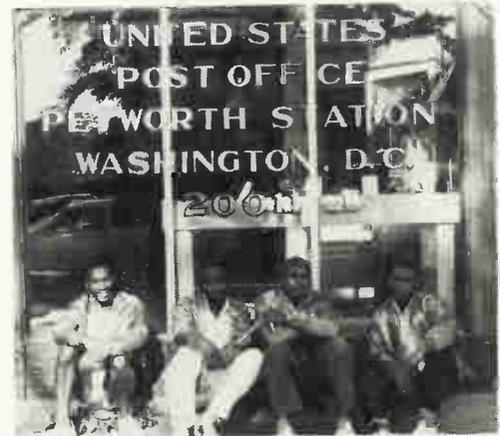
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# GO - GO FOR IT!



**LITTLE Benny Harley:**

Introducing the dance sound that's keeping Ronnie Reagan awake at night... Washington's answer to hip hop — Go-Go



**W**HOP YOW FREAK-BODY!!! Wake me up before you Go-Go! The hot news for '85 is that Electro is gradually missing the beat... and Washington DC's Go-Go groove is where the real funk is.

Although still relatively unknown in this country, the Washington sound has been taking London clubs by storm for the best part of a year.

So far, the most successful Go-Go record has been Chuck Brown And The Soul Searchers' 'We Need Some Money', which was a club hit last summer... the beat being similar to early James Brown records mixed with the best of mid-Seventies funk music.

It's an embracing celebration of hard double-time percussion, crackerjack drumming and spartan brass... all awash with a danceability warp factor of 10 out of 10!

Basically it's the new dance craze... and one that you really shouldn't miss out on. It has its own dance — HAPPY FEET — that is

similar to the P-Funk Body Dance ... its own phraseology: Whop, Freak-Body, Say-Whao and other cosmic-jive utterances ... and its own look — the anoraked and t-shirted Go-Go cats currently sporting Grace Jones type haircuts.

It's very much a localised thang, without the mish-mash of influences and cultures that appeared in New York to furnish Electro.

It originates from a small area in Washington DC, just a few miles away from the home of Mr Reagan himself — and although the scene has been building up for over 10 years, it is still a comparatively tiny thing.

That's highlighted by the staggeringly few Go-Go releases that see the light of day ... the main label being DETT (or TTED, depending on how the record company feels when they get up in the mornings). The label is run by Trouble Funk, who were really the first exponents of Go-Go.

They are in the mould of aged Acid-Funkers like George Clinton and Bootsy Collins, and they first soared to notoriety in the late Seventies when Go-Go really took off in Washington. The 'Trouble Funk Express' LP in the early Eighties established them with a wider audience, and it was then that hip-cats in this country started to pick up on them.

Other Go-Go artists worth investigating are the Petworth Crew, Experience Unlimited and Little Benny And The Masters.



● THE 'Drop The Bomb' LP: essential for the Go-Go convert

SO, WHAT does James Hamilton, reckon to all this? "It's James Brown, basically," he says, in a nutshell. "It's 'Sex Machine' all over again. It's going to have a wide appeal because it goes back to basics, it's not complicated, and it's real music with live percussion."

But is it a backlash against hip hop? "No, because its roots are in the same area — the two go hand in hand. Electro uses raps and chants with a synthetic beat, Go-Go uses the same chants but with live percussion."

James, ever the man with an eye for a dancefloor trend, rates Go-Go's mass potential quite highly: "Because it's good party music it could appeal to a wider range of people than Electro — only the very gimmicky hip hop records broke through and most people don't like it. But it'll definitely appeal to a certain type of fashionable person, it's fun. If one of the groups come over and do it live or it gets on TV, it could break big."

And James' current fave Go-Go smash? "We Come To Boogie" by Little Benny And The Masters — currently at 15 in the Record Mirror Disco Chart! "Don't say we ain't on the ball, kids ...



● TROUBLE FUNK: pioneers of the Go-Go sound



TROUBLE FUNK

ISLAND RECORDS' Rob Partridge is one of the chosen few British mortals who have braved a real live Go-Go show in the depths of Washington DC itself. With beefy bodyguard in tow, he went to the Howard Theatre (once a prime venue on the r'n'b circuit, now a little run down) and caught Peacemaker and EU:

"It's the worst venue in terms of aggro," says Rob. "There's a big Angel Dust problem — they call it Love Boat — and the gig got stopped every 10 minutes because of fights. But when the band got going they were great."

"With Go-Go there's a specific rhythm through everything, it's very definable — it's a bit like reggae in that respect. It's reminiscent of early Seventies soul — very raw, hard edged, with elements of early Ohio Players and Kool And The Gang."

But will its image be as powerful as hip hop's? "Go-Go hasn't found its feet in style terms yet — apart from the Grace Jones hairstyles — but it will translate into a whole culture of its own."

Island Records have secured a licensing deal with DETT through the 4th & Broadway label, and have a whole host of discs to release ... including a new Trouble Funk single, EU Freeze (a new band named after Experience Unlimited), Redd And The Boys (a single called 'Movin' And Groovin'" in the vein of Chuck Brown's 'Bustin' Loose'), and a compilation LP of past favourites later on in the year. Streetwave Records are also planning a compilation.

"I was first made aware of Go-Go in '82 when I picked up a few Trouble Funk records and went into Groove and heard a few more," says Mud Club DJ Jay Strong-

man. "It was brilliant ... a really heavy percussive sound. I just thought it was a local phenomenon and didn't think much about it, until about a year ago when all this new stuff came out ... 'Drop The Bomb' and stuff like that."

"Things like Hot Cold Sweat are really up-tempo, and I put it on at the Mud Club and I thought it would clear the floor — but it didn't and people really get into it now. They're getting used to the records, especially when you mix them out of familiar sounds. It's really quite a movement now, and could be 1985's big thing."

ANOTHER AFFICIONADO of Go-Go is Noel Watson — one half of the hottest DJ combination in London. Along with brother Maurice, he has mixed most of the StreetSounds Electro albums, and DJ'd at Battlebridge Road, the S.O.N.Y. Club and most other important new clubs in town.

"The Soul Searchers (of Chuck Brown fame) were playing that Go-Go beat back in their early days in the early Seventies — singles like 'Think' — but it's only now that it's really happening as a scene."

"The reaction from people is good. They're getting fed up with Electro and want something new. It's from the James Brown school of music with that big thump on the beat, and it really lifts the crowd up."

"People like Tony Blackburn, Greg Edwards and Robbie Vincent are giving it air-play and taking to it much more than Electro. It's very soulful music and very special because it's so raw — pure energy ...

"I've been listening to Electro music for ages now, and this Go-Go scene is so fresh! It makes you wanna move and it's great dance music ... Sex Music."

NOEL WATSON'S GO-GO TOP TEN

- 1 **Good To Go** — Slim (TTED)
- 2 **Latin Funk** — Trouble Funk (Jamtu)
- 3 **We Come To Boogie** — Little Benny (Jem-Rose)
- 4 **Meet Me At The Go-Go** — Hot Cold Sweat (DETT)
- 5 **Future Funk** — Experience Unlimited (US Galaxy)
- 6 **Jamalca** — Sweat Band (Uncle Jam)
- 7 **Do The Whop** — Go-Go All Stars (TTED)
- 8 **Move Like That** — Hot Cold Sweat (TTED)
- 9 **Saturday Night Live Parts 1 & 2** — Trouble Funk (TTED)
- 10 **Sugar Ray** — Experience Unlimited (US Galaxy)

Special thanks to Stuart Cosgrove.

# Albums

## Sanborn to be wild

**DAVID SANBORN 'Straight To The Heart' (Warner Bros 925-150 1)**

STRAIGHT TO the heart if you go for suave sax based jazz . . . and straight to the pub if you don't. That's the way of it with David Sanborn and his cronies, but if there was ever going to be a live set from this band of musicians' musicians, now was exactly the time, because they played with Al Jarreau at Wembley not long ago and scored a notable away win.

This concert recording gets off on the wrong foot by NOT including 'The Seduction', the track that momentarily lifted James Last out of the musical gutter before he resumed his rightful place there. The next bad news is that it's a very *produced* live album. Amazingly, though, it's still a damn fine record.

Leading the way and streets ahead is 'Run For Cover', a real streetsmart, horny instrumental with Sanborn in full control. Throughout, though, there's plenty of exposure for ace players like the Brecker Brothers, Miller, Ralph MacDonald and Jon Faddis.

A tasteful and upmarket LP all the same — you can almost smell the expensive after shave on the sleeve.++++

PAUL SEXTON



**GEORGE BENSON '20/20' (Warner Bros 925 178-1)**

GOD BLESS America and its 'if it sells, copy it' mentality which turns former jazz giants such as George Benson into chart fodder and yet more chart fodder. The songwriters on this album include a heavy dose of the Sembello family, the scourge of MOR in the States, and Mr and Mrs Womack.

The result is an album which bears George's name because his face appears on the cover and his average voice interprets the songs but it's easy to imagine Lionel, Diana, Michael, Roberta etc stepping into his shoes and calling this album their own; faceless tunes for millionaires.

This isn't to say that the songs are bad, they're just as you'd expect — lover's rock for geriatrics. Only Trenet's vintage 'La Mer' with its big band sound and the instrumental 'Stand Up' serve as any respite from the 'Entertainment USA' feel of this record.+++½

ANDY STRIKE



**THELMA HOUSTON 'Qualifying Heat' (MCA MCF 3243)**

'YOU USED To Hold Me So Tight' came desperately close to putting that fine Houston voice back in the Top 40, but if that can't turn the trick, nothing else on this new Jam/Lewis production will.

OK, so it's more Jimmy and Terry than it is Thelma, and it sounds uncomfortably like the SOS Band, but it contemporises Thelma's style in the most acceptable way possible.

The nagging feeling runs throughout that Thelma's capable of stretching further than she does here, but just to have her back in contention counts for quite a bit and on Side One she's right up there with the leaders.

Turn over and her energy's been sapped just a little, despite a deceptive burst of speed with the rocky 'Shake You'.

Several sure steps here towards doing herself justice on record, maybe for the first time+++½

PAUL SEXTON

**VARIOUS ARTISTS 'Club Classics Volume One' (CBS VAULT 1)**

THERE'S NO truth in the rumour that all record company personnel have parrots on their shoulders because they're always digging up buried treasure. These 10 tracks of plunder come from the golden age of Seventies soul 1973-7.

This is the stuff that all those born-again soul fans in mega-bands of today claim they were into instead of Rod Stewart.

Anyway, Archie Bell And The Drells' 'The Soul City Walk', Harold Melvin's 'The Love I Lost' and the excellent People's Choice 'Do It Anyway You Wanna' nestle comfortably with The Pockets' 'Come Go With Me' and Lou Rawls' 'You'll Never Find Another Love Like Mine'.

It's another competent compilation.+++

MIKE GARDNER

**CAPTAIN SENSIBLE 'Sensible Singles' (A&M AMA 5026)**

POP'S TOMMY Cooper resurfaces with a collection of hits and misses all worth a listen if not actually worthy of your undying love. They're all here, 'Happy Talk', 'More Snakes Than Ladders' and the magnificent 'Wot', proving what a talented guy the Capt is if you put his persona aside for a moment.

'Glad It's All Over' is worth a thousand Culture Club 'War Songs' because you know this man really cares. It's blokes like Captain Sensible who make life bearable at times.++++

ANDY STRIKE

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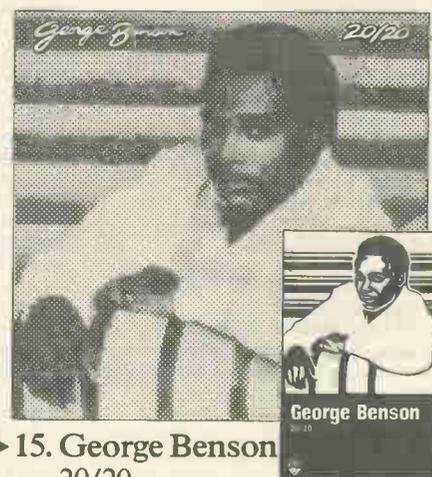
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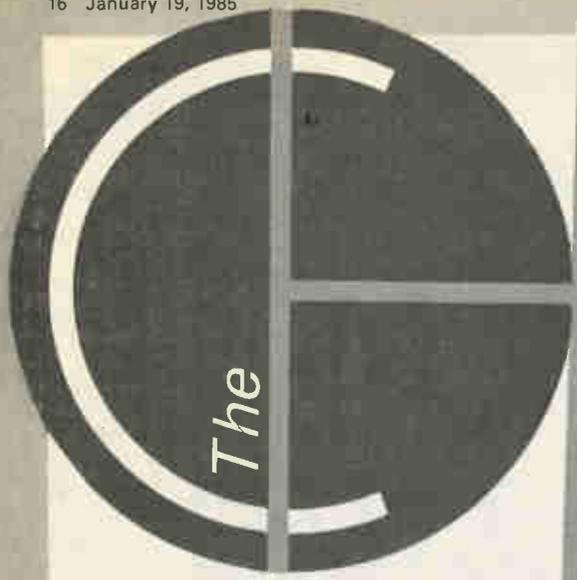
▶ 15. George Benson  
20/20  
New Release **£4.99**

▶ NEW RELEASES

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# HIT LIST

ARTIST	Date of chart entry	Highest Position	Weeks on Chart
<b>A FLOCK OF SEAGULLS</b> , The More You Live, The More You Love (Jive)	14 Jul 84	26	11
* <b>RUSS ABBOT</b> Atmosphere (Spirit)	29 Dec 84	61	1
<b>ABC</b> SOS (Neutron)	21 Jan 84	39	5
<b>ABC</b> How To Be A Millionaire (Neutron)	10 Nov 84	49	4
<b>AC/DC</b> Nervous Breakdown (Atlantic)	4 Aug 84	35	5
<b>The ADVENTURES</b> Another Silent Day (Chrysalis)	15 Sep 84	71	2
<b>The ADVENTURES</b> Send My Heart (Chrysalis)	1 Dec 84	62	4
<b>The ALARM</b> Where Were You Hiding When The Storm Broke (IRS)	21 Jan 84	22	6
<b>The ALARM</b> The Deceiver (IRS)	31 Mar 84	51	4
<b>The ALARM</b> The Chant Has Just Begun (IRS)	3 Nov 84	48	4
<b>Marc ALMOND</b> The Boy Who Came Back (Some Bizzare)	2 Jun 84	52	5
<b>Marc ALMOND</b> You Have (Some Bizzare)	1 Sep 84	57	3
<b>ALPHAVILLE</b> Big In Japan (WEA)	18 Aug 84	8	13
<b>ANIMAL NIGHTLIFE</b> Mr Solitaire (Island)	18 Aug 84	25	12
<b>Adam ANT</b> Puss'n Boots (CBS)	29 Oct 83	5	11
<b>Adam ANT</b> Strip (CBS)	10 Dec 83	41	6
<b>Adam ANT</b> Apollo 9 (CBS)	22 Sep 84	13	8
<b>The ARMOURY SHOW</b> Castles In Spain (Parlophone)	25 Aug 84	69	2
<b>ARROW</b> Hot Hot Hot (Cooltempo)	28 Jul 84	59	5
<b>The ART COMPANY</b> Susanna (Epic)	26 May 84	12	11
* <b>ART OF NOISE</b> Close (To The Edit) (ZTT)	24 Nov 84	41	6
<b>The ASSEMBLY</b> Never Never (Mute)	12 Nov 83	4	10
<b>The ASSOCIATES</b> Those First Impressions (WEA)	16 Jun 84	43	6
<b>The ASSOCIATES</b> Waiting For The Love Boat (WEA)	1 Sep 84	53	4
<b>ASWAD</b> Chasing For The Breeze (Island)	3 Mar 84	51	3
<b>ASWAD</b> 54-56 (Was My Number) (Island)	6 Oct 84	70	3
<b>DAVID AUSTIN</b> Turn To Gold (Parlophone)	21 Jul 84	68	3
<b>AZTEC CAMERA</b> Oblivious (WEA)	5 Nov 83	18	11
<b>Afrika BAMBAATAA/SOULSONIC FORCE</b> Renegades Of Funk (Tommy Boy)	10 Mar 84	30	4
<b>Afrika BAMBAATAA/JAMES BROWN</b> Unity (Part 1 - The Third Coming) (Tommy Boy)	1 Sep 84	49	5
<b>BANANARAMA</b> Robert De Niro's Waiting (London)	3 Mar 84	3	11
<b>BANANARAMA</b> Rough Justice (London)	26 May 84	23	7
<b>BANANARAMA</b> Hot Line To Heaven (London)	24 Nov 84	58	2
* <b>BAND AID</b> Do They Know It's Christmas (Mercury)	15 Dec 84	1	3
<b>BAND OF GOLD</b> Love Songs Are Back Again (Medley) (RCA)	14 Jul 84	24	11
<b>Ken BARRIE</b> Postman Pat (Post Music)	24 Dec 84	59	4
<b>The BEATLES</b> Can't Buy Me Love (Parlophone)	31 Mar 84	53	2
<b>The BEATLES</b> A Hard Day's Night (Parlophone)	21 Jul 84	52	2
<b>The BEATLES</b> I Feel Fine (Parlophone)	8 Dec 84	65	1
<b>BELLE AND THE DEVOTIONS</b> Love Games (CBS)	21 Apr 84	11	9
<b>The BELLE STARS</b> 80's Romance (Stiff)	14 Jul 84	71	1
<b>Pat BENATAR</b> Love Is A Battlefield (Chrysalis)	21 Jan 84	49	5
<b>George BENSON</b> Inside Love (So Personal)	24 Dec 83	57	4
<b>BIG COUNTRY</b> Wonderland (Mercury)	21 Jan 84	8	8
<b>BIG COUNTRY</b> East Of Eden (Mercury)	29 Sep 84	17	6
* <b>BIG COUNTRY</b> Where The Rose Is Sown (Mercury)	1 Dec 84	29	5
<b>BLACK LACE</b> Superman (Gioca Jouer) (Flair)	24 Sep 83	9	18
* <b>BLACK LACE</b> Agadoo (Flair)	30 Jun 84	2	27
* <b>BLACK LACE</b> Do The Conga (Flair)	24 Nov 84	10	6
<b>BLACK UHURU</b> What Is Life (Island)	8 Sep 84	56	6
<b>J BLACKFOOT</b> Taxi (Allegiance)	17 Mar 84	48	4
<b>BLANCMANGE</b> That's Love, That It Is (London)	26 Nov 83	33	8
<b>BLANCMANGE</b> Don't Tell Me (London)	14 Apr 84	8	10
<b>BLANCMANGE</b> The Day Before You Came (London)	21 Jul 84	22	8
<b>The BLUEBELLS</b> I'm Falling (London)	24 Mar 84	11	12
<b>The BLUEBELLS</b> Young At Heart (London)	23 Jun 84	8	12
<b>The BLUEBELLS</b> Cath/Will She Always Be Waiting (London)	1 Sep 84	38	7
<b>BOBBY G</b> Big Deal (Theme) (BBC)	1 Dec 84	75	1
* (Re-entry)	15 Dec 84	66	3



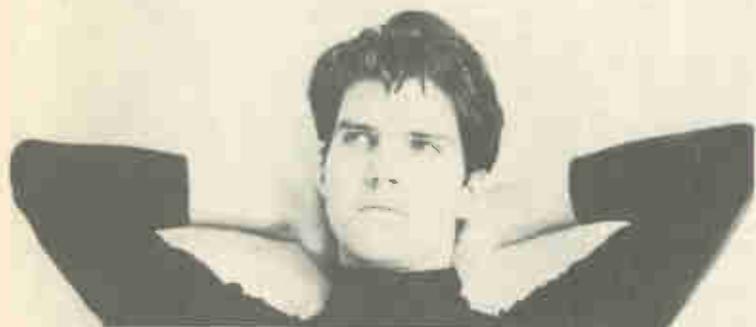
● **THE BEATLES**: three chart entries in '84

<b>The BOOMTOWN RATS</b> Tonight (Mercury)	18 Feb 84	73	1
<b>The BOOMTOWN RATS</b> Drag Me Down (Mercury)	19 May 84	50	3
<b>The BOOTHILL FOOT-TAPPERS</b> Get Your Feet Out Of My Shoes (Go! Discs)	14 Jul 84	64	3
* <b>BOUNCING CZECKS</b> : I'm A Little Christmas Cracker (RCA)	29 Dec 84	72	1
<b>BOURGIE BOURGIE</b> Breaking Point (MCA)	3 Mar 84	48	4
<b>David BOWIE</b> Blue Jean (EMI America)	22 Sep 84	6	8
* <b>David BOWIE</b> Tonight (EMI America)	8 Dec 84	53	4
<b>Laura BRANIGAN</b> Self Control (Atlantic)	7 Jul 84	5	17
<b>Laura BRANIGAN</b> The Lucky One (Atlantic)	6 Oct 84	56	3
<b>BRASS CONSTRUCTION</b> Partyline (Capitol)	7 Jul 84	56	4
<b>BRASS CONSTRUCTION</b> International (Capitol)	27 Oct 84	70	2
<b>BREAK MACHINE</b> Street Dance (Record Shack)	4 Feb 84	3	14
<b>BREAK MACHINE</b> Break Dance Party (Record Shack) (Re-entry)	12 May 84	9	8
<b>BREAK MACHINE</b> Are You Ready (Record Shack)	14 Jul 84	65	2
<b>The BREEKOUT KREW</b> Matt's Mood (London)	11 Aug 84	27	8
<b>Ann BREEN</b> Pal Of My Cradle Days (Homespun)	24 Nov 84	51	3
<b>BRONSKI BEAT</b> Smalltown Boy (Forbidden Fruit)	7 Jan 84	74	1
<b>BRONSKI BEAT</b> Why? (Forbidden Fruit)	2 Jun 84	3	13
* <b>BRONSKI BEAT</b> It Ain't Necessarily So (Forbidden Fruit)	22 Sep 84	6	10
<b>Mel BROOKS</b> To Be Or Not To Be (The Hitler Rap) (Island)	1 Dec 84	30	5
<b>Jocelyn BROWN</b> Somebody Else's Guy (Fourth & Broadway)	18 Feb 84	12	10
<b>Jocelyn BROWN</b> I Wish You Would (Fourth & Broadway)	21 Apr 84	13	9
<b>Miquel BROWN</b> He's A Saint, He's A Sinner (Record Shack)	22 Sep 84	51	3
<b>Duncan BROWNE</b> Theme From 'Travelling Man' (Towerbell)	18 Feb 84	68	4
<b>BUCKS FIZZ</b> Rules Of The Game (RCA)	22 Dec 84	68	2
<b>BUCKS FIZZ</b> Talking In Your Sleep (RCA)	17 Dec 83	57	6
<b>BUCKS FIZZ</b> Golden Days (RCA)	25 Aug 84	15	9
* <b>BUCKS FIZZ</b> Since Yesterday (RCA)	27 Oct 84	42	4
<b>CAMEO</b> She's Strange (Club)	29 Dec 84	53	1
<b>CAPTAIN SENSIBLE</b> Glad It's All Over/Damned On 45 (A&M)	31 Mar 84	37	8
<b>CAPTAIN SENSIBLE</b> There Are More Snakes Than Ladders (A&M)	24 Mar 84	6	10
<b>CARMEL</b> More, More More (London)	28 Jul 84	57	5
<b>The CARS</b> Drive (Elektra)	11 Feb 84	23	7
<b>Natalie CASEY</b> Chick Chick Chicken (Polydor)	29 Sep 84	5	11
<b>CHANGE</b> Change Of Heart (WEA)	7 Jan 84	72	1
<b>CHANGE</b> You Are My Melody (WEA)	2 Jun 84	17	10
<b>CHARME</b> You Are My Porgy (RCA)	11 Aug 84	48	4
<b>CHAS &amp; DAVE</b> My Melancholy Baby (Rockney)	17 Nov 84	68	2
* <b>CHICAGO</b> Hard Habit To Break (Full Moon)	3 Dec 83	51	6
<b>CHINA CRISIS</b> Wishful Thinking (Virgin)	27 Oct 84	8	10
<b>CHINA CRISIS</b> Hanna Hanna (Virgin)	14 Jan 84	9	8
<b>CLANNAD</b> Robin (The Hooded Man) (RCA)	10 Mar 84	44	3
<b>COCTEAU TWINS</b> Pearly-Dewdrops' Drops (4AD)	12 May 84	42	5
	28 Apr 84	29	5

# S T

## AN ALPHABETICAL RUN DOWN OF EVERY SINGLE THAT WAS A HIT IN 1984. COMPILED BY ALAN JONES FROM THE GALLUP TOP 75

### PART ONE: A-F. NEXT WEEK, PART TWO: G-P



● **LLOYD COLE, Billy Mackenzie and Captain Sensible: hit status**

<b>Lloyd COLE AND THE COMMOTIONS</b> Perfect Skin (Polydor)	26 May 84	71	1
(Re-entry)	9 Jun 84	26	8
<b>Lloyd COLE AND THE COMMOTIONS</b> Forest Fire (Polydor)	25 Aug 84	41	6
<b>Lloyd COLE AND THE COMMOTIONS</b> Rattlesnakes (Polydor)	17 Nov 84	65	2
<b>Phil COLLINS</b> Against All Odds (Take A Look At Me Now (Virgin))	7 Apr 84	2	14
<b>The COLOUR FIELD</b> The Colour Field (Chrysalis)	21 Jan 84	43	4
<b>The COLOUR FIELD</b> Take (Chrysalis)	28 Jul 84	70	1
<b>The COMSAT ANGELS</b> Independence Day (Jive) (Re-entry)	21 Jan 84	75	1
	4 Feb 84	71	1
<b>The COOL NOTES</b> You're Never Too Young (Abstract Dance)	18 Aug 84	42	5
<b>The COOL NOTES</b> I Forgot (Abstract Dance)	17 Nov 84	63	2
<b>Julian COPE</b> The Greatness And Perfection Of Love (Mercury)	31 Mar 84	52	5
<b>Elvis COSTELLO &amp; THE ATTRACTIONS</b> I Wanna Be Loved/Turning The Town Red (F Beat)	16 Jun 84	25	6
<b>Elvis COSTELLO &amp; THE ATTRACTIONS</b> The Only Flame In Town (F Beat)	25 Aug 84	71	2
See also <b>The IMPOSTER</b>			
* <b>The COUNCIL COLLECTIVE</b> Soul Deep (Polydor)	22 Dec 84	24	2
<b>CRUSADERS</b> Night Ladies (MCA)	7 Apr 84	55	2
* <b>The CULT</b> Resurrection Joe (Beggars Banquet)	22 Dec 84	74	2
<b>CULTURE CLUB</b> Karma Chameleon (Virgin)	17 Sep 83	1	20
<b>CULTURE CLUB</b> Victims (Virgin)	10 Dec 83	3	10
<b>CULTURE CLUB</b> It's A Miracle (Virgin)	24 Mar 84	4	9
<b>CULTURE CLUB</b> The War Song (Virgin)	6 Oct 84	2	8
<b>CULTURE CLUB</b> The Medal Song (Virgin)	1 Dec 84	32	4
* <b>Smiley CULTURE</b> Police Officer (Fashion)	15 Dec 84	40	3
<b>The CURE</b> The Love Cats (Fiction)	29 Oct 83	7	11
<b>The CURE</b> The Caterpillar (Fiction)	7 Apr 84	14	7
<b>DALI'S CAR</b> The Judgement Is The Mirror (Paradox)	3 Nov 84	66	2
<b>Roger DALTRY</b> Walking In My Sleep (WEA)	3 Mar 84	56	3
<b>The DAMNED</b> Thanks For The Night (Damned)	9 Jun 84	43	4
* <b>DAZZ BAND</b> Let It All Blow (Motown)	3 Nov 84	12	9
<b>Nino DE ANGELO</b> Guardian Angel (Carrere)	21 Jul 84	57	5
<b>Chris DE BURGH</b> High On Emotion (A&M)	12 May 84	44	5
<b>DEAD OR ALIVE</b> That's The Way (I Like It) (Epic)	24 Mar 84	22	9

* <b>DEAD OR ALIVE</b> You Spin Me Round (Like A Record) (Epic)	1 Dec 84	49	5
<b>Hazell DEAN</b> Evergreen/Jealous Love (Proto)	18 Feb 84	63	3
<b>Hazell DEAN</b> Searchin' (Proto)	21 Apr 84	6	15
<b>Hazell DEAN</b> Whatever I Do (Wherever I Go) (Proto)	28 Jul 84	4	11
<b>Hazell DEAN</b> Back In My Arms (Once Again) (Proto)	3 Nov 84	41	4
<b>DEPECHE MODE</b> People Are People (Mute)	24 Mar 84	4	10
<b>DEPECHE MODE</b> Master And Servant (Mute)	1 Sep 84	9	9
<b>DEPECHE MODE</b> Blasphemous Rumours/Somebody (Mute)	10 Nov 84	16	6
* <b>Jim DIAMOND</b> I Should Have Known Better (A&M)	3 Nov 84	1	9
<b>DIFFORD &amp; TILBROOK</b> Love's Crashing Waves (A&M)	30 Jun 84	57	2
<b>DIO</b> We Rock (Vertigo)	11 Aug 84	42	3
<b>DIO</b> Mystery (Vertigo)	29 Sep 84	34	4
<b>DIRE STRAITS</b> Love Over Gold (Live)/Solid Rock (Live) (Vertigo)	18 Feb 84	50	3
<b>DIVINE</b> You Think You're A Man (Proto)	14 Jul 84	16	10
<b>DIVINE</b> I'm So Beautiful (Proto)	20 Oct 84	52	2
<b>Thomas DOLBY</b> Hyperactive! (Parlophone Odeon)	21 Jan 84	17	9
<b>Thomas DOLBY</b> I Scare Myself (Parlophone Odeon)	31 Mar 84	46	5
<b>DURAN DURAN</b> Union Of The Snake (EMI)	24 Dec 84	66	4
<b>DURAN DURAN</b> New Moon On Monday (EMI)	4 Feb 84	9	7
<b>DURAN DURAN</b> The Reflex (EMI)	28 Apr 84	1	14
* <b>DURAN DURAN</b> The Wild Boys (Parlophone)	3 Nov 84	2	9

<b>Clint EASTWOOD &amp; GENERAL SAINT</b> Last Plane (One Way Ticket) (MCA)	29 Sep 84	51	3
<b>ECHO &amp; THE BUNNYMEN</b> The Killing Moon (Korova)	28 Jan 84	9	6
<b>ECHO &amp; THE BUNNYMEN</b> Silver (Korova)	21 Apr 84	30	5
<b>ECHO &amp; THE BUNNYMEN</b> Seven Seas (Korova)	14 Jul 84	16	7
<b>Dennis EDWARDS</b> featuring <b>SEIDAH GARRETT</b> Don't Look Any Further (Gordy)	24 Mar 84	45	5
<b>ELBOW BONES &amp; THE RACKETEERS</b> A Night In New York (EMI America)	14 Jan 84	33	9
<b>David ESSEX</b> You're In My Heart (Mercury)	17 Dec 83	59	4
<b>EURYTHMICS</b> Right By Your Side (RCA)	5 Nov 83	10	11
<b>EURYTHMICS</b> Here Comes The Rain Again (RCA)	21 Jan 84	8	8
* <b>EURYTHMICS</b> Sex Crime (Nineteen Eighty-Four) (Virgin)	3 Nov 84	4	9
<b>The EVERLY BROTHERS</b> On The Wings Of A Nightingale (Mercury)	22 Sep 84	41	9
<b>EVERYTHING BUT THE GIRL</b> Each And Every One (blanco y negro)	12 May 84	28	7
<b>EVERYTHING BUT THE GIRL</b> Mine (blanco y negro)	21 Jul 84	58	2
<b>EVERYTHING BUT THE GIRL</b> Native Land (blanco y negro)	6 Oct 84	73	2

<b>Joe FAGIN</b> That's Living Alright (from 'Auf Wiedersehen Pet) (Towerbell)	7 Jan 84	3	11
<b>The FARMER'S BOYS</b> In The Country (EMI)	4 Aug 84	44	5
<b>The FARMER'S BOYS</b> Phew Wow (EMI)	3 Nov 84	59	3
<b>FASHION</b> Eye Talk (De Stijl)	18 Feb 84	69	2
<b>The FATBACK BAND</b> I Found Lovin' (Master Mix)	23 Jun 84	49	4
<b>Phil FEARON AND GALAXY</b> What Do I Do? (Ensign)	10 Mar 84	5	10
<b>Phil FEARON AND GALAXY</b> Everybody's Laughing (Ensign)	14 Jul 84	10	10
<b>FIAT LUX</b> Secrets (Polydor)	28 Jan 84	65	3
<b>FIAT LUX</b> Blue Emotion (Polydor)	17 Mar 84	59	1
<b>FICTION FACTORY</b> (Feels Like) Heaven (CBS)	14 Jan 84	6	9
<b>FICTION FACTORY</b> Ghost Of Love (CBS)	17 Mar 84	64	2
<b>FIRST LIGHT</b> Wish You Were Here (Oval/London)	28 Jan 84	71	2
<b>The FLYING PICKETS</b> Only You (10)	26 Nov 83	1	11
<b>The FLYING PICKETS</b> When You're Young And In Love (10)	21 Apr 84	7	8
<b>The FLYING PICKETS</b> Who's That Girl (10)	8 Dec 84	71	1
* <b>FOREIGNER</b> I Want To Know What Love Is (Atlantic)	8 Dec 84	11	4
<b>FOSTER &amp; ALLEN</b> Just For Old Time's Sake (Ritz)	30 Jun 84	47	6
<b>Bruce FOXTON</b> It Makes Me Wonder (Arista)	21 Apr 84	74	1
<b>The FRAGGLES</b> Fraggie Rock Theme (RCA)	18 Feb 84	33	8
<b>FRANKIE GOES TO HOLLYWOOD</b> Relax (ZTT)	26 Nov 83	1	49
<b>FRANKIE GOES TO HOLLYWOOD</b> Two Tribes (ZTT) (Re-entry)	16 Jun 84	1	19
	10 Nov 84	73	1
* <b>FRANKIE GOES TO HOLLYWOOD</b> The Power Of Love (ZTT)	1 Dec 84	1	5
<b>FRIDA/B A ROBERTSON</b> Time (Epic)	17 Dec 83	45	5
<b>FRIENDS AGAIN</b> The Friends Again EP (Lullaby No 2) (Mercury)	4 Aug 84	59	3

**ALL RECORDS** still in chart at 29 December 1984 are marked with an asterisk (\*). Some 1983 hits (EG: 'New Song' by Howard Jones) had left the chart before the beginning of 1984, but re-charted at a later date. Their 1984 chart careers **ONLY** are included here. However, if a record which first charted in 1983 CONTINUED to chart into 1984, full details are given.

# US Singles US Albums

- 1 1 LIKE A VIRGIN, Madonna, Sire
- 2 2 ALL I NEED, Jack Wagner, Qwest
- 3 6 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 4 11 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 5 13 EASY LOVER, Philip Bailey, Columbia/CBS
- 6 7 RUN TO YOU, Bryan Adams, A&M
- 7 3 THE WILD BOYS, Duran Duran, Capitol
- 8 5 WE BELONG, Pat Benatar, Chrysalis
- 9 10 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 10 20 CARELESS WHISPER, George Michael, Columbia/CBS
- 11 4 SEA OF LOVE, The Honeydrippers, Es Paranza
- 12 16 THE BOYS OF SUMMER, Don Henley, Geffen
- 13 15 DO THEY KNOW IT'S CHRISTMAS, Band Aid, Columbia/CBS
- 14 19 I WOULD DIE 4 U, Prince And The Revolution, Warner Brothers
- 15 8 COOL IT NOW, New Edition, MCA
- 16 22 LOVER BOY, Billy Ocean, Jive/Arista
- 17 18 JAMIE, Ray Parker Jnr, Arista
- 18 14 DO WHAT YOU DO, Jermaine Jackson, Arista
- 19 9 VALOTTE, Julian Lennon, Atlantic
- 20 24 NEUTRON DANCE, Pointer Sisters, Planet
- 21 26 METHOD OF MODERN LOVE, Daryl Hall And John Oates, RCA
- 22 12 OUT OF TOUCH, Daryl Hall And John Oates, RCA
- 23 15 LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
- 24 27 UNDERSTANDING, Bob Seger And The Silver Bullet Band, Capitol
- 25 32 SOLID, Ashford & Simpson, Capitol
- 26 30 CALL TO THE HEART, Guiffria, Camel/MCA
- 27 36 OPERATOR, Midnight Star, Solar
- 28 29 FOOLISH HEART, Steve Perry, Columbia/CBS
- 29 21 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 30 34 JUNGLE LOVE, The Time, Warner Brothers
- 31 27 BRUCE, Rick Springfield, Mercury
- 32 37 MISLED, Kool & The Gang, De-Lite
- 33 31 TENDER YEARS, John Cafferty, Scotti Brothers
- 34 39 MONEY CHANGES EVERYTHING, Cyndi Lauper, Portrait
- 35 23 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CRS
- 36 44 SUGAR WALLS, Sheena Easton, EMI America
- 37 43 THE HEAT IS ON, Glenn Frey, MCA
- 38 38 IN NEON, Elton John, Geffen
- 39 40 MISTAKE NO 3, Culture Club, Virgin/Epic
- 40 45 THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Brothers
- 41 42 TENDERNESS, General Public, I.R.S
- 42 47 MR TELEPHONE MAN, New Edition, MCA
- 43 — CALIFORNIA GIRLS, David Lee Roth, Warner Brothers
- 44 28 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 45 35 HELLO AGAIN, The Cars, Elektra
- 46 — CAN'T FIGHT THIS FEELING, Reo Speedwagon, Epic
- 47 55 DO IT AGAIN, The Kinks, Arista
- 48 68 ROCKIN' AT MIDNIGHT, The Honeydrippers, Es Paranza
- 49 50 20/20, George Benson, Warner Brothers
- 50 51 MISSING YOU, Diana Ross, RCA
- 51 53 MAKE NO MISTAKE, HE'S MINE, Barbra Streisand with Kim Carnes, Columbia/CBS
- 52 57 TRAGEDY, John Hunter, Private I
- 53 59 NAUGHTY, NAUGHTY, John Parr, Atlantic
- 54 56 LOVER GIRL, Teena Maria, Epic
- 55 41 WAKE ME UP BEFORE YOU GO-GO, Wham!, Columbia/CBS
- 56 60 TREAT HER LIKE A LADY, The Temptations, Gordy
- 57 46 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 58 — PRIVATE DANCER, Tina Turner, Capitol
- 59 — OOH OOH SONG, Pat Benatar, Chrysalis
- 60 61 LONELY SCHOOL, Tommy Shaw, A&M

- 1 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 2 2 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 3 3 LIKE A VIRGIN, Madonna, Sire
- 4 4 ARENA, Duran Duran, Capitol
- 5 7 17, Chicago, Full Moon/Warner Brothers
- 6 5 PRIVATE DANCER, Tina Turner, Capitol
- 7 4 BIG BAM BOOM, Daryl Hall And John Oates, RCA
- 8 5 VOLUME ONE, The Honeydrippers, Es Paranza
- 9 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 10 15 NEW EDITION, New Edition, MCA
- 11 11 SPORTS, Huey Lewis And The News, Chrysalis
- 12 17 MAKE IT BIG, Wham!, Columbia/CBS
- 13 23 AGENT PROVOCATEUR, Foreigner, Atlantic
- 14 15 LUSH LIFE, Linda Ronstadt, Asylum
- 15 12 CAN'T SLOW DOWN, Lionel Richie, Motown
- 16 20 SUDDENLY, Billy Ocean, Jive/Arista
- 17 14 TROPICO, Pat Benatar, Chrysalis
- 18 19 WOMAN IN RED SOUNDTRACK, Stevie Wonder, Motown
- 19 20 VALOTTE, Julian Lennon, Atlantic
- 20 22 BREAK OUT, Pointer Sisters, Planet
- 21 16 THE UNFORGETTABLE FIRE, U2, Island



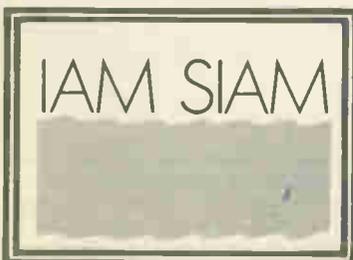
## Billboard 61-100

- 61 63 TURN UP THE RADIO, Autograph, RCA
- 62 64 KNOCKING AT YOUR BACK DOOR, Deep Purple, Mercury
- 63 67 SMALL TOWN BOY, Bronski Beat, MCA
- 70 — RELAX, Frankie Goes To Hollywood, ZTT/Island
- 71 — I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen, Geffen
- 75 — THIS IS MY NIGHT, Chaka Khan, Warner Brothers
- 77 82 YO LITTLE BROTHER, Nolan Thomas, Mirage
- 78 — BORDERLINES, Jeffrey Osborne, A&M
- 82 — GO FOR IT, Kim Wilde, MCA
- 85 — INVITATION TO DANCE, Kim Carnes, EMI America
- 86 90 GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Philly World
- 88 95 RAIN FOREST, Paul Hardcastle, Profile

Compiled by Billboard

- 23 24 A PRIVATE HEAVEN, Sheena Easton, EMI America
- 24 21 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 25 25 HEARTBEAT CITY, The Cars, Elektra
- 26 26 PERFECT STRANGERS, Deep Purple, Mercury
- 27 29 BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 28 27 ANIMALIZE, Kiss, Mercury
- 29 28 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CRS
- 30 30 STAY HUNGRY, Twisted Sister, Atlantic
- 31 32 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 32 34 ICE CREAM CASTLE, The Time, Warner Brothers
- 33 33 2 A.M. PARADISE CAFE, Barry Manilow, Arista
- 34 31 WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin/Epic
- 35 35 MADONNA, Madonna, Sire
- 36 37 1984, Van Halen, Warner Brothers
- 37 49 CHINESE WALLS, Philip Bailey, Columbia/CBS
- 38 42 PLANETARY INVASION, Midnight Star, Solar
- 39 40 THE PLEASUREDOME, Frankie Goes To Hollywood, Island
- 40 45 ALL THE RAGE, General Public, IRS
- 41 48 ESCAPE, Whodini, Arista
- 42 52 GIUFFRIA, Giuffria, Camel/MCA
- 43 41 TONIGHT, David Bowie, EMI, America
- 44 47 THUNDER SEVEN, Triumph, MCA
- 45 36 GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Columbia
- 46 46 ALL I NEED, Jack Wagner, Qwest
- 47 44 VOA, Sammy Hagar, Geffen
- 48 43 ELIMINATOR, ZZ Top, Warner Brothers
- 49 39 EMOTION, Barbra Streisand, Columbia/CBS
- 50 50 DON'T STOP, Jeffrey Osborne, A&M

Compiled by Billboard



The official  
TOTP/Gallup  
charts are the  
only charts that  
matter...  
And they're only  
in RM!  
Turn to Page 33  
now...

Gary Holton  
in mid-  
Seventies  
'outrageous'  
pose



# the life and times of a CHEEKY CHAPPIE

**H**AVE YOU noticed how every school has its token 'naughty' boy, complete with impish smile and sore bum from regular whackings with a rubber plimmie? And have you noticed how they're all called Wayne?

Which is probably why the writers of the TV series 'Auf Wiedersehen Pet' named their loveable cockney rogue that. As Gary Holton who plays the character says, "Everyone loves a cheeky chappie". And everyone loved Wayne — much to Holton's delight because he's now reaping the material benefits from it.

Once singer with an infamous 'rock' band and with many a token junky/Sarf-London-boy role behind him, Holton was most recently seen gracing our screens as the Tennants' (the taste that's making history) lager man.

"I'm sure playing Wayne had something to do with me getting it," he says. "It was a case of 'ahey — we've got a mush here!' And they can get me cheaper than established actors and actresses as well," he continues, which would probably help too.

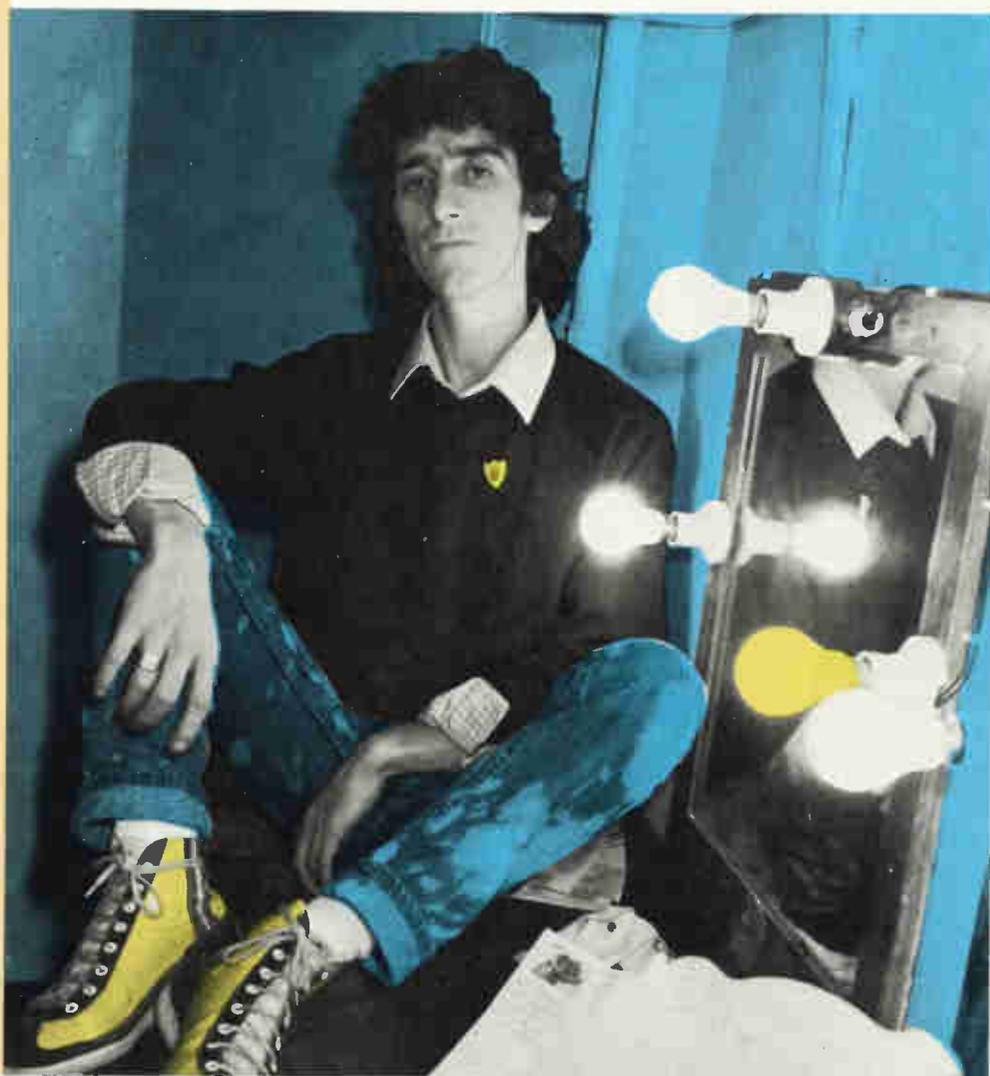
It all goes to make Gary one of the busiest actors around. Not only is he starring in the West End musical 'Pump Boys and Dinettes' with Kiki Dee, Paul Jones and Carlene Carter, but he's just released a cover of the Perry Como song 'Catch A Falling Star'. It's a far cry from the mid-Seventies, when he was lead singer with the 'outrageous' Heavy Metal Kids.

**A**T THAT time, Gary was to be seen carrying a decapitated head in a bucket whilst wearing the occasional tin hat. And that was one of the more tasteful stunts he got up to — all done in the name of art and passion, of course.

"You can never be told when you're young," he muses. "It's the old thing — it's such a corny cliché, but if I knew then what I know now . . . you know. We went right over the top . . . anything for sensationalism. And it was before all the punk thing, so it wasn't acceptable. In fact, it did us a lot of harm."

According to Gary, he was living in a real 'Breaking Glass' situation: "Everything we were told, we did. The only thing we actually contributed was to write songs. You don't know it's happening, that's the thing. In the end, we ran out of ideas and wanted to call it a day but couldn't because of legal hassles. So we decided to have a flare up.

"We did the big thing. They said I was a drug addict and that they'd thrown me out. I said I'd sacked the band. Yet, we were still working together in the studio."



Pic by Eugene Adebari

## ● Modern thespian Gal

**G**ARY, NOW a fully fledged thespian with his raucous rock days behind him and two young children to support, is not one to stick his head in the air, put his hands to his breast and proclaim 'je ne regrette rien'.

"Nah," he answers with his best wide-boy smile, "I look back on it and it's a bit embarrassing really."

One thing Gary's sure about is that this time round in his musical wanderings, HE'LL be the one in control. After his experience in the Heavy Metal Kids, it's a case of once bitten, twice shy.

"It wasn't as if I thought 'Woargh, I need a single now'," he says, "it's just that there's a certain air of popularity going around about

me at the moment and I suppose the moguls — the businessmen — thought 'good time to release a single boys'. But I paid for it all . . . I don't take advances any more."

With a second series of 'Auf Wiedersehen Pet' to be recorded in March and 'Pump Boys and Dinettes' still going strong, his future is more planned than ever before. But with most of his parts still stuck in the 'Wayne' vein, isn't he afraid of limiting his options by always playing the same character?

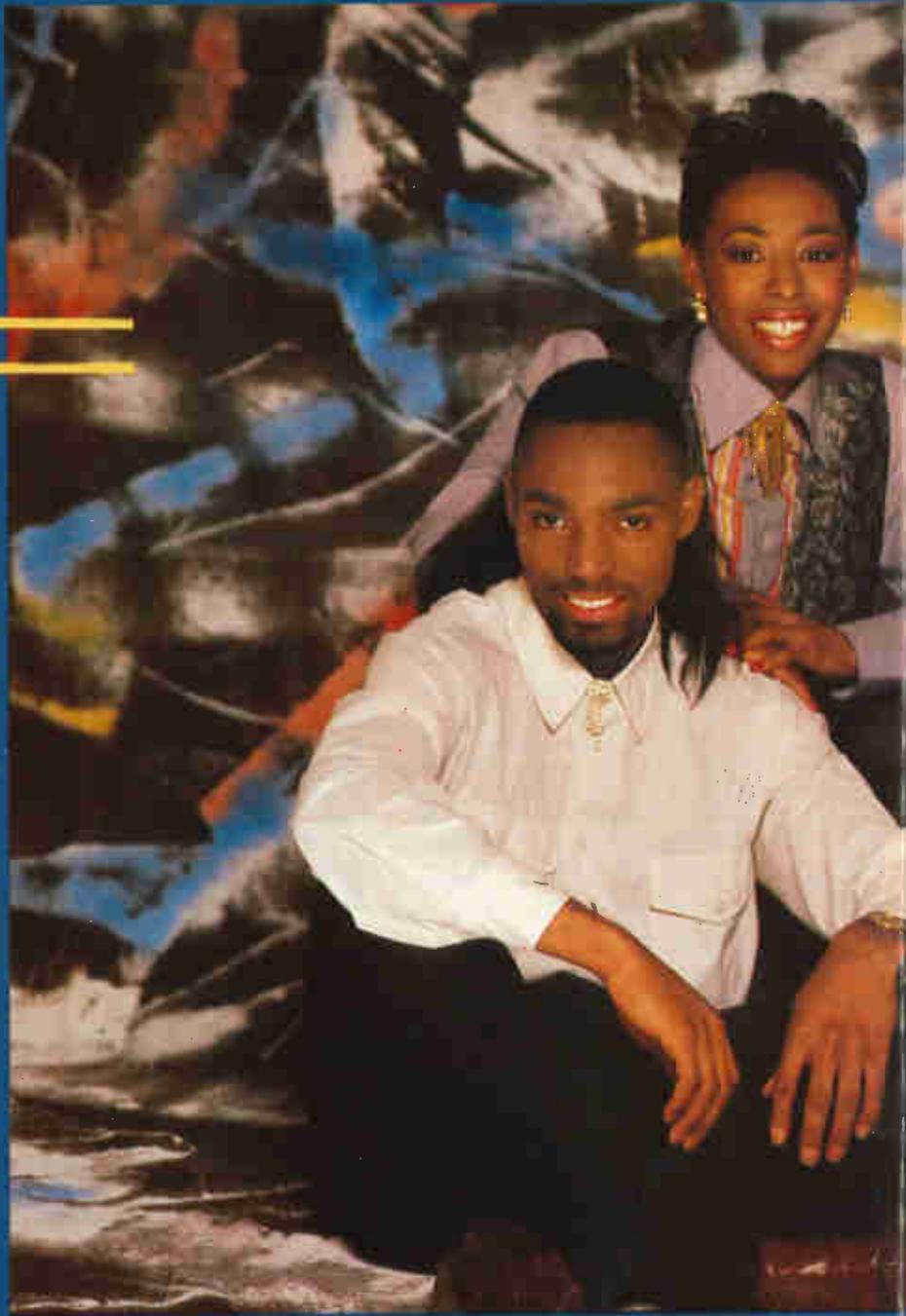
"People always think that, but let me tell you — being typecast is the best thing that can happen to you."

Because you're never out of work, right? Gary grins winningly. "Right!"

■ ELEANOR LEVY

# the SUPRE

Floy Joy are damned good. They can play their instruments and write good songs. Trouble is, do they know any Page Three girls?



**T**HE SOUND of money. The new showbiz. Pop star and Page Three girl in Ethiopian video rumpus! Yup, it really is the colour of your socks that people want to know about. Or is it . . . ?

At the fag end of last year while all the hot air argued the toss over Wembley ticket sales and genders unbent themselves for the Terry Wogan show, Floy Joy released a blinding debut album.

Not many people noticed. They were too busy counting platinum records. But this is another year and the quality is gonna come and thump you over the head.

Listen. Floy Joy (named after the Supremes

song) are a Sheffield based four piece: Shaun Ward, bass; Michael Ward, sax; Carroll Thompson, vocals and Desy Campbell, percussion and vocals.

Soul is their joyful forte. A wicked, perverse, twisted mutant that comes from the classic and walks with the wacky. Their album, 'Into The Hot', isn't the fully realised article. Their new single 'Operator' is by no means the fullest reach of their pop. But all the ingredients are there. Intelligence, wit, musical dexterity and just the requisite amount of soul passion.

Fuelling that passion are the brothers Ward — Floy Joy's songwriters, founders and guiding light. Shy, quietly spoken, almost diffident

they bring with them that touch of dignity so often lacking in our modern popsmiths.

They have never been photographed with Mike Read and they have no easily digestible manifesto. They just talk good sense and show a little heart.

"It is possible to have integrity and be successful," says Mike, adjusting his Duran Duran T-shirt. "You could say that people like Elvis Costello and the Special AKA are doing it now but there are very few other bands.

"If you look back to Motown everything was good and it still got in the US top five.

"I doubt the integrity of most pop bands now. They talk about the video, this that and the other, but never about the music.

# M E TEAM



"I think when somebody like ABC sets a precedent — and you get 100 bands copying them — that style over content thing, it just won't hold water.

"The way we write music doesn't compare with those other bands — we don't use logic or formula, that's why the LP is quite varied. Each thing we did was inspired at the time and then followed right through to the end."

**M**IKE AND SHAUN certainly believe in following things right through to end. Their album was recorded under most unusual circumstances: without a singer and with a producer they'd travelled 3,000 miles to deliver a demo tape to.

Mike takes up the story: "We'd worked with a few English producers but we never wanted to put anything out because we just didn't get on with them. So Shaun and I decided to go over to America and search out Don Was (he of the legendary Was Not Was).

"We hadn't spoken to Don before but we actually had him down as our number one producer as we really liked his own work and the stuff he'd done with Cristina.

"We knew where his studio was in Detroit but we went to New York first and by a real stroke of luck he was staying there in a hotel so we went up and played him our demo. He really liked it."

Connection made, the Ward brothers

headed for Mr Was' Detroit studio and set about nine weeks hard work. Holed up in a tough side apartment, they'd brave the snow drifts and record from midnight to dawn. And with what musicians!

When the Ward boys finally make it onto vinyl they know how to do it in style. A trumpet player — Marcus Belgrave — who's cut it with the likes of Miles Davis and Charlie Mingus, a drummer — Mr Yogi Horton — who's thumped the skins for Aretha and the mighty Luther Vandross and just for good measure the classy Sweet Pea Atkinson on backing vocals.

Still, there was just one problem . . . no lead vocalist. Not until Shaun and Mike were back in England did they find the girl they were looking for. Through the kindly offices of Virgin A and R, lovers rock crooner Carroll Thompson was shown their way and the business really started cracking.

"On the LP almost everything was done before I became involved," says Carroll. "There wasn't that much I could add to it. If a song was in the wrong key for me I just had to get on with. Don came over here and I just laid the vocal tracks down in London."

**A**LL THINGS considered, Carroll made a mighty fine job of 'Into The Hot'. How important was Mr Was' contribution though, for truth to tell, much of the sound does bear his mischievous imprint?

"I think Don managed to enhance the things that we'd written rather than actually writing any distinctive parts," says Shaun.

"We'd painstakingly gone through all the tracks in our Sheffield demo studio and he didn't want to change anything which was great.

"The English producers we'd worked with wanted to change things. They felt they wanted to put their own mark on our records. In terms of sound the musicians we worked with probably had as much influence."

Their influences come from a rich musical heritages Motown, Sixties jazz, Bootsy, Funkadelic, ABC? Clock DVA? . . . no, no hang on there. Shaun used to teach ABC's Steve Singleton how to play sax . . . "he was only a beginner" . . . and both the Ward boys had a short stint with Steel City post-punkers DVA.

Now back to the present and Desy Campbell. Album completed, vocalist found, the Ward bros went in search of a percussionist and . . . "He was playing in a band in Sheffield and we thought he'd a good addition for us so we sorta pinched him."

Which brings us back to Floy Joy: unreservedly the band to watch over the next few months. Trouble is, will they make the right videos, will they please the right Radio One producers, will there be enough money behind them?

In the land of the one note vocalist these things matter more than good tunes. And, is their music just a bit too difficult for mass consumption?

"I don't write music for other people primarily," says Mike. "I like to please myself first, then hopefully a lot of other people will dig it as well.

"I think on the next LP, though we'll not compromise at all, I think things might be a bit easier to get into. There's some confusion in the first LP."

"I suppose in a way we're expecting people to like the things we like," says Shaun, "rather than just going straight in and saying, 'well I know people like this so I'll put a really clichéd synth line down."

If there's any justice Floy Joy will sell and sell. Quality does win through in the end. Invest, pronto.

■ Jim Reid



# sleet music

Listening to the Icicle Works could change your life. Let the Rev Andy Strike show you the true way

**A** FEW thousand years ago a group of wallies pushed and pulled a huge wooden horse into their city. They were somewhat shocked when the contents spilled forth from the hollow horse and bashed them over the head.

The same thing happened to me when I played the single by the Icicle Works. 'Hollow Horse' looked harmless enough, nice cover, nothing remarkable, but when its contents spilled forth, from my speakers, I was helpless.

'Hollow Horse' is a tremendous piece of rock/pop built on Chris Layhe's nifty base run and polished off with Ian McNabb's powerful vocals (the result of listening to too much Twisted Sister, I'm told). Mix these with Chas Sharrock's penchant for wacking his cymbals from underneath and you've got one great record.

"We started playing the song in America and it was a lot more rocky," says Ian. "We were opening up with it on tour and everyone said, what's that song? It just came in rehearsals and soundchecks. Chris came up

with the bassline and I just stuck a melody over it — it's probably the simplest thing we've ever done."

The chorus of 'Hollow Horse' contains these ambiguous lines "... We'll be as we are when all fools who doubt us fade away." A dig at your critics, Ian?

"The lyric's abstract . . . there's no actual meaning to it. The chorus you can take as a reference to a relationship or us as a band. I'm really surprised actually because nobody else has said anything about the lyrics and I thought they'd be saying — what is this?"

"People always attack us for our lyrics because they don't mean anything but 'Purple Rain' doesn't mean anything, does it? Nobody ever says anything about 'Kissing the tortoise shell' — I like stupid lyrics!"

**W**HILE BRITISH audiences and record buyers have given the Icicle Works a ridiculously cool reception since 'Love Is A Wonderful Colour', the Americans have taken the band much more seriously. However, Ian is worried about the close scrutiny the band are subjected to over there.

"This guy over there thought that 'Birds Fly' was a religious song and he kept phoning me up and saying, 'Will you come to church with me and my girlfriend because you've made me see the light?' He said he'd been to an Alarm concert and he was re-born!"

"Must have made an awful mess at the side of the stage," laughs Chris. "We've got a lot tighter by playing over there, and the new stuff comes much quicker now. 'Hollow Horse' is the only song we've ever written over there though. We won't be coming up with anything like 'Born In The USA'."

Back comes Ian with the inevitable quip: "I forgot to tell you boys, I've just written one called 'Born In The UK'."

The band wouldn't want their fans to think they're on the verge of stationing themselves permanently across the water however, as Ian explains.

"We want to be dead famous here. We don't want to be like A Flock Of Seagulls or the Fixx who are crap so they have to go to America where they're more gullible — that's not the case."

Well, that's a relief. Those of you who haven't seen the band in concert will shortly have the opportunity to do so either on tour or on a Channel Four special filmed at their recent Astoria gig in London. The Icicle Works live can be an exciting experience as they throw caution to the winds and move away from the recorded versions of some of their songs. Chris agrees.

"Unfortunately kids these days seem to want bands to play exactly what's on the record and nothing else. It all has to be note perfect whereas we like a bit of chaos at times."

Ian nods in agreement.

"Kids today hear Frankie Goes To Hollywood and think that's what groups sound like — and they don't. Real groups sound like REM and Echo And The Bunnymen and us. It's a real shame that the industry here seems to be based on controversy. The gay thing we feel very alien from, because we're not gay and yet that seems to sell records, I can't think why."

"Still we're not going to scratch our heads and think maybe we should try something else. We're going to follow our instincts rather than the trends."

Come on folks. Wheel a 'Hollow Horse' inside your own four walls and see what it holds.



# Record Mirror Disco

- |    |    |   |    |    |   |
|----|----|---|----|----|---|
| 1  | 1  | SAY YEAH, The Limit, Portrait 12in  | 61 | —  | I FOUND MORE LOVE, Hot Shot, HR white label 12in  |
| 2  | 2  | YAH MO B THERE (JELLYBEAN REMIX), James Ingram, Qwest 12in  | 62 | 82 | SPREAD LOVE (REMIX), Fatback, US Spring 12in  |
| 3  | 7  | FRIENDS, Amii Stewart, RCA 12in   | 63 | re | NO ONE'S GONNA LOVE YOU (REMIX), The S.O.S. Band, US Tabu 12in                                      |
| 4  | 6  | ANYTHING?, Direct Drive, DDR 12in   | 64 | 61 | RAIN FOREST (REMIX), Paul Hardcastle, Cooltempo 12in  |
| 5  | 5  | IN THE DARK/GOREE ISLAND/LOVE IS IN THE FEEL, Roy Ayers, CBS 12in   | 65 | —  | I DIDN'T MEAN IT ALL, Sassa featuring Oaktet Wansel and Grover Washington Jr, 10 Records 12in promo |
| 6  | 28 | CAN I, Cashmere, Fourth & Broadway 12in   | 66 | —  | (YOU GOT ME) HYPNOTIZED, Ci Ci, US Creative Funk 12in   |
| 7  | 18 | STEP OFF (REMIX), Grandmaster Melle Mel & The Furious Five, Sugarhill 12in  | 67 | 42 | MATT'S MOOD, The Breakout Krew, London 12in   |
| 8  | 3  | Y-U USED TO HOLD ME SO TIGHT, Thelma Houston, MCA 12in  | 68 | 77 | IN MY LIFE/WHATCHA GONNA DO WITH MY LOVIN', Stephanie Mills, Club 12in                              |
| 9  | 4  | TREAT HER LIKE A LADY, The Temptations, Motown 12in   | 69 | —  | I GOTTA HAVE YOU BACK/THAT LOVING FEELING/LOSING CONTROL, Amii Stewart, Dutch High Fashion Music LP |
| 10 | 15 | WHO COMES TO BOOGIE, Little Benny & The Masters, US Jem-Rose 12in   | 70 | 83 | CHIC CHECK (TINA 4 REMIX), Chic, Atlantic 12in  |
| 11 | 37 | 20/20 (JELLYBEAN REMIX), George Benson, US Warner Bros 12in   | 71 | re | HANG ON TO YOUR LOVE, Sade, US Portrait 12in  |
| 12 | 8  | WHO DO YOU LOVE, The Intruders, Streetwave 12in   | 72 | re | I CHOOSE YOU, Paris, Bluebird/10 12in   |
| 13 | 23 | LIKE A VIRGIN (US DANCE REMIX), Madonna, Sire 12in  | 73 | 71 | L.O.S. (LOVE ON SIGHT), Colors, US Power Light Records 12in   |
| 14 | 30 | LOVERIDE, Nuance featuring Vikki Love, Fourth & Broadway 12in   | 74 | 72 | COOL OUT, Magnum Force, US Paula Records 12in   |
| 15 | 10 | FRESH, Kool & The Gang, De-Lite 12in  | 75 | —  | OUT OF CONTROL (REMIX)/VOCAL DUB VERSION, Evelyn 'Champagne' King, US RCA Victor 12in               |
| 16 | 9  | PERSONALITY/LATELY/HEY HEY KULÉ/LET HER FEEL IT, Eugene Wilde, Fourth & Broadway LP   | 76 | —  | THERE WILL NEVER BE ANOTHER YOU, Jimmy Ruffin, EMI 12in promo                                       |
| 17 | 17 | OPERATOR/PLAYMATES, Midnight Star, US Solar 12in  | 77 | 87 | SHARE YOUR (L.O.V.E.), Slave, Cotillion LP  |
| 18 | —  | THIS IS MY NIGHT (DANCE REMIX), Chaka Khan, Warner Bros 12in  | 78 | 80 | JUST HAVING FUN (DO THE BEAT BOX), Dougé Fresh with DJ's Chill Will & Barry Bee, US Enjoy 12in      |
| 19 | 31 | ARE YOU SATISFIED (FUNKA NOVA), RAH Band, RCA 12in  | 79 | re | GHOSTBUSTERS, Roy Parker Jr, Arista 12in  |
| 20 | 35 | CONTAGIOUS, The Whispers, Solar 12in  | 80 | —  | NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean, Jive 12in   |
| 21 | 14 | LET IT ALL BLOW, Dazz Band, Motown 12in   | 81 | 84 | UNDER MI SENSI, Barrington Levy, Time 12in  |
| 22 | 15 | AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in   | 82 | 44 | LOVE IS BLIND/DANCIN' TO BE DANCIN', Skyy, Dutch Rams Horn LP                                       |
| 23 | 11 | (I QUEENS) IT MUST BE LOVE/FANTASY AND HEARTBREAK/I'D RATHER SPEND THE BAD TIMES WITH YOU THAN SPEND THE GOOD TIMES WITH SOMEONE NEW, Thelma Houston, US MCA LP | 83 | 64 | ARE YOU FOR REAL, Deodato, Warner Bros LP   |
| 24 | 19 | MYSTERIOUS (REMIX), Twilight 22, US Vanguard 12in   | 84 | —  | SHOULD I (PUT MY TRUST IN YOU), Caution/Maxi Priest, Level Vibes! 12in                              |
| 25 | 13 | HEARTLESS (REMIX), Evelyn Thomas, Record Shack 12 in  | 85 | 74 | I WANT TO KNOW YOU, Philip Bailey, US Myrrh LP  |
| 26 | 34 | SEXOMATIC, Bar-Kays, Club 12in  |    |    |   |
| 27 | 25 | CURIOUS, Midnight Star, US Solar LP   |    |    |   |
| 28 | 32 | LET ME SHOW YOU, BMP, US Epic 12in  |    |    |   |
| 29 | 21 | SET YOUR LOVE RIGHT/I'LL KEEP MY LIGHT IN MY WINDOW/RUNNING, Temptations, Motown LP   |    |    |   |
| 30 | 33 | I'M IN LOVE WITH YOU, KoKo PoP, Motown 12in   |    |    |   |
| 31 | 53 | POLICE OFFICER, Smiley Culture, Fashion 12in  |    |    |   |
| 32 | 54 | SOLID, Harold & Simpson, Capitol 12in   |    |    |   |
| 33 | —  | STAND UP/PLEASE DON'T WALK AWAY/BYOND THE SEA/NEW DAY, George Benson, Warner Bros LP  |    |    |   |
| 34 | 45 | I CAN FEEL YOUR LOVE SLIPPIN' AWAY, Samson & Delilah, US Saturn 12in  |    |    |   |
| 35 | 27 | FLY GIRL, Intrigue, US World Trade Records Inc 12in   |    |    |   |
| 36 | 22 | FINESSE/YOU'RE THE ONLY ONE I LOVE, Glenn Jones, RCA LP   |    |    |   |
| 37 | 49 | TOUCHING IN THE DARK, Walter Jackson, Bluebird/10 12in  |    |    |   |
| 38 | 36 | DON'T DRIVE DRUNK (REMIX), Stevie Wonder, Motown 12in   |    |    |   |
| 39 | 29 | I BELIEVE IN LOVE, Major Harris, Streetwave 12in  |    |    |   |
| 40 | 52 | BOYFRIEND/I DON'T PLAY THAT/LOOKING FOR THE REAL THING, Shirley Brown, US Soundtown LP  |    |    |   |
| 41 | 26 | KEEPING SECRETS, Switch, Total Experience 12in  |    |    |   |
| 42 | 16 | EYE TO EYE, Chaka Khan, Warner Bros LP  |    |    |   |
| 43 | 40 | I FOUND MY BABY/DISRESPECT, Gap Band, US Total Experience LP  |    |    |   |
| 44 | 54 | GEORGY PORGY, Charmé, RCA 12in  |    |    |   |
| 45 | 50 | I'LL MAKE THE LIVING IF YOU MAKE THE LOVING WORTHWHILE, Gene Chandler, Bluebird/10 12in   |    |    |   |
| 46 | 20 | POO POO LA LA/COMPADRE, Roy Ayers, CBS LP   |    |    |   |
| 47 | 38 | MY DEAR MR GAYE, Teena Marie, US Epic LP  |    |    |   |
| 48 | 24 | YOU ARE THE ONE FOR ME, G.O., US Stadium 12in   |    |    |   |
| 49 | 47 | LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown 12in  |    |    |   |
| 50 | —  | HERE I COME, Barrington Levy, Time 12in   |    |    |   |
| 51 | 41 | PUSH (IN THE BUSH), Claire Hicks And Love Exchange, US KN 12in  |    |    |   |
| 52 | 65 | PROVE IT TO ME, New Experience, US Philly World Records 12in  |    |    |   |
| 53 | 72 | BIG ROSIE (REMIX), Matt Bianco, WEA 12in promo  |    |    |   |
| 54 | 76 | STOMP (REMIX), Brothers Johnson, A&M LP/12in promo  |    |    |   |
| 55 | 39 | DANCE LOVER, Mikki featuring Starz, US Renaissance Recording 12in   |    |    |   |
| 56 | 68 | PLEASE DON'T GO (DUB VERSION), Nayobe, US The Fever 12in  |    |    |   |
| 57 | 79 | THINGS ARE NOT THE SAME (WITHOUT YOU), First Love, US Mirage 12in   |    |    |   |
| 58 | —  | 1999, Prince, Warner Bros 12in  |    |    |   |
| 59 | 35 | SOME KINDA LOVER, The Whispers, Solar LP  |    |    |   |
| 60 | 46 | CHANGE YOUR WICKED WAYS, Pennye Ford, Total Experience 12in   |    |    |   |
|    |    |   | 1  | 3  | STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in                                  |
|    |    |   | 2  | 1  | LET THE NIGHT TAKE THE BLAME, Lorraine McKane, Carrere 12in   |
|    |    |   | 3  | 4  | LET ME FEEL IT, Samantha Gilles, Belgian Infinity 12in/US JVC remix                                 |
|    |    |   | 4  | 8  | BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor 12in  |
|    |    |   | 5  | 5  | DO YOU NEED ME (HI-NRG MIX), Touchdown, Krack 12in  |
|    |    |   | 6  | 13 | DANCING IN THE RAIN/DON'T LEAVE ME THIS WAY, Carol Jiani, Streetwave LP                             |
|    |    |   | 7  | 2  | DON'T BEAT AROUND THE BUSH, Hot Gossip, Fanfare 12in  |
|    |    |   | 8  | 9  | CHINESE EYES/COME INSIDE (REMIX), Fancy, US Personal 12in   |
|    |    |   | 9  | 15 | REACH FOR THE STARS (REMIX), Lin Force, Polo 12in promo   |
|    |    |   | 10 | —  | APPRECIATION (REMIX), Alicia Myers, US MCA 12in   |
|    |    |   | 11 | 10 | CHINATOWN, Cruisin' Gang, Italian Cruisin' 12in   |
|    |    |   | 12 | 18 | TAKE ME TO HEAVEN (REMIX), Sylvester, Cooltempo 12in promo  |
|    |    |   | 13 | 30 | ALL AMERICAN BOY (REMIX), Barbara Pennington, Record Shack 12in                                     |
|    |    |   | 14 | 7  | I'M ON MY WAY, Tabu featuring Debbie Sharp, Crystal City 12in                                       |
|    |    |   | 15 | 16 | THIEF OF HEARTS, Melissa Manchester, US Casablanca 12in   |
|    |    |   | 16 | 23 | I GET WHAT I WANT, Carol Douglas, French Jonathan 12in  |
|    |    |   | 17 | 6  | SEX/TAKE ME TO HEAVEN, Sylvester, Cooltempo LP  |
|    |    |   | 18 | 27 | TOUCH ME IN THE MORNING, Lydia Steinman, Long Island Sound 12in promo                               |
|    |    |   | 19 | 11 | SECOND BEST, Evelyn Thomas, German Hansa/French In The Mix LP                                       |
|    |    |   | 20 | 17 | I WANNA LOVE YOU, Stephanie Wells, Canadian Man 12in  |
|    |    |   | 21 | 14 | BORN TO LOVE, Claudia Barry, US Personal 12in   |
|    |    |   | 22 | 20 | OPEN MIND, Jean-Luc Ponty, US Atlantic 12in   |
|    |    |   | 23 | 24 | SHOT IN THE DARK, Norma Jean, US MCA 12in   |
|    |    |   | 24 | 28 | ONE SHOT LOVER, Venus, Belgian ARS 12in/LP remix  |
|    |    |   | 25 | —  | DON'T QUIT, Betty Caldwell, US MCA 12in   |
|    |    |   | 26 | 26 | ALL THE LOVE IN MY HEART, Tony Caso, US "O" 12in  |
|    |    |   | 27 | 12 | I'LL CRY FOR YOU (1984 REMIX), Kumano, Canadian Power 12in  |
|    |    |   | 28 | 22 | WITHOUT YOUR LOVE, Paul Parker, Fantasia 12in   |
|    |    |   | 29 | re | LONG AFTER TONIGHT, (IS ALL OVER), True, Rock City LP   |
|    |    |   | 30 | —  | PLEASE DON'T GO, Nayobe, US The Fever 12in  |

# Hi-NRG Disco

## JEFFREY OSBORNE

### NEW 7" & 12" SINGLE THE BORDERLINES

12" FEATURES SPECIAL  
U.S. RE-MIX & EXTRA TRACK  
"DON'T YOU GET SO MAD"

FROM THE HIT ALBUM "DON'T STOP"



# Disco

On the Go-Go:  
JAMES HAMILTON

## ODDS 'N' BODS

**IMPORT PRICES** seem certain to rise horrendously, possibly this week, to keep pace with the plummeting pound (anyone going to New York in March should consider buying their dollars now before the bad exchange rate gets even worse): even at current prices the records that DJs buy as soon as they come out are not necessarily the best, but the cheapest (ie: UK releases) . . . Sergio Munzibai, now ensconced as Motown's New York A&R guy, is already busy with **John Morales** remixing such as the **Dazz Band** and **Temptations** hits (back-to-back on US promo), for likely inclusion on their respective UK follow-ups, while American pressings of **Stevie Wonder** 'Don't Drive Drunk' include a bonus remix of the old 121 $\frac{1}{2}$ sbpm 'Did I Hear You Say You Love Me' from his 1980 'Hotter Than July' LP . . . **Prelude**, answering my "Whatever Happened" question, have signed **Rose Royce, LTD, Undisputed Truth** and **Enchantment** in a move away from disco to soul . . . **Thames Valley DJ Assn's** annual Shownite next Sunday (27) at Sunbury Kempton Manor — at which **Wham!** are heavily hinted to be appearing! — will for the first time be preceded in the afternoon (2-7pm) by a major equipment exhibition in a separate hall . . . **Hammersmith Odeon's** New York Jazz Explosion with **Roy Ayers, Tom Browne, Lonnie Liston Smith & Jean Carn** on Sat/Sun Feb 23/24 has added a 5.30pm matinee on the Sunday to help satisfy demand . . . **Junior** 'Do You Really Want My Love' from 'Beverly Hills Cop' has been remixed by **John Luongo** for UK release in a fortnight — the film opens Jan 25 with **Eddie Murphy** himself coming here to promote it (and take the country by storm?) . . . **Polydor** have picked up **Direct Drive**, and **EMI** next week put out the previously reviewed rapped and sung bonking 114 $\frac{1}{2}$ sbpm **Canute** 'Amazing Mind' (12TAKE 1) . . . **WEA** for some reason have reissued **Dominatrix** 'The Dominatrix Sleeps Tonight' (X9572T), last year's quirky sparse 112 $\frac{1}{2}$ sbpm US club hit which meant little here . . . **Julia & Company's** new 'I'm So Happy' is due soon . . . **Shalamar's** current product is so poor that their next single looks like being creatively marketed with a medley of their old hits as flip . . . **Eugene Wilde's** 'Chey Chey Kulé', has been remixed for Dutch 12in, while the version used on UK pressings of his LP misses out the Woody Woodpecker intro that's such a catchy feature of the US album . . . **Dave Gregory** this Saturday (19) devotes the 6-7pm hour of his nightly

## JOCKS ROCK

175 DJs from the Superjocks Hit Squad mailing list have compiled their most played rock 'n' roll records. If 'The Wanderer' can get to number 9 it seems surprising that Little Eva's 'Loco-Motion' didn't even make the Top 50 whereas ELO did, but that apart the result seems pretty realistic . . .

- 1 ROCK AROUND THE CLOCK, Billy Haley & His Comets
- 2 JAILHOUSE ROCK, Elvis Presley
- 3 AT THE HOP, Danny & The Juniors
- 4 LET'S TWIST AGAIN, Chubby Checker
- 5 BLUES SUEDE SHOES, Elvis Presley
- 6 C'MON EVERYBODY, Eddie Cochran
- 7 HOUND DOG, Elvis Presley
- 8 GREAT BALLS OF FIRE, Jerry Lee Lewis
- 9 THE WANDERER, Dion
- 10 SHAKE RATTLE AND ROLL, Bill Haley & His Comets

**Essex Radio 95.3/96.4FM** soul show to the favourites of snooker champ **Steve Davis** (bad luck in Warrington though), who reveals he's so into the music he even once spent a day working behind the counter at Chadwell Heath import shop **JiFS!** . . . London's latest radio ratings would appear to show all the pirates combined with only a 10 per cent listenership, **Tony Blackburn** making no appreciable difference to **Radio London's** figures during the day, and **Capital** on the upsurge again level pegging with **Radio One** just a little behind **Radio Two** . . . **JFM** have had their first full studio confiscation bust, under sinister circumstances (rumour suggests that a former pirate is trying to clear away competition for his own return — which really is madness when a show of respectable solidarity has never been needed more), but thanks fully **Solar-FM** returned on 102.4FM last Sunday — **JFM** had become so boring playing the same old pre-Xmas hits that I actually switched back to **Capital** for the same records played less frequently! . . . **BMP's** name seems to be tripping up word-blind radio DJs, one wally even explaining in detail what the initials **BPM** stand for after playing the record! . . . **Phonogram's** **Pete Tong** reckons **Rymans** no longer stock the **Rexel** hand tally counter (useful for counting Beats Per Minute) but he found one at a commercial office supplier, where it only cost £7.95 — whereas **Rayners Lane Record & Disco Centre's** **Jerry Green** had to pay £13.50 for his at a normal stationers recently . . . **Disco Mix Club's** November 'Glam-Rock' mixer **Sanny X** has now restructured oldies by **The Sweet** into a commercial 12in 'It's It's' . . . **The Sweet Mix** (Anagram 12ANA 28), a bit bitty at first but doubtless fun for the 'Supersonic' TV generation, his January **DMC** mixes being an excitingly scratched 'The Adventures Of Sanny', wild freaky **Millie** 'My Boy Lollipop' remix and electronically over-clever **Billy Ocean** medley, while **Alan Coulthard's** more straightforward and danceable mixes are an excellent **Sister Sledge** medley and really useful (especially the first 1/3) fast pop **Hyper-Energy** set . . . **Stargard** 'Which Way Is Up' (MCA), coincidentally included on **Sanny's** 'Adventures', has been getting revived alongside the "go go" hits by the likes

of **Radio London's** **Jeff Young**, while **Chaka Khan** 'I'm Every Woman' has had much provincial play again . . . **Major Harris** 'Love Won't Let Me Wait' (57 $\frac{1}{2}$ /28 $\frac{3}{4}$ -58/29bpm in the sexier extended Atlantic LP version) always used to be followed nicely by the similar vintage and equally orgasmic 47 $\frac{1}{4}$ -95-93-92-91 $\frac{1}{2}$ -92bpm **Leon Haywood** 'I Want'a Do Something Freaky To You' (20th Century LP) — has anyone thought of reviving that, too? . . . **Chaka Khan** (with **Billy Ocean**) celebrates her birthday on Tuesday (22) wetting herself playing the **Playhouse** in Edinburgh — where 'Hopalong' **Neil Finham** is back funking the **Speakeasy** . . . I myself the same night (Tuesday) return to **London's** old **Speakeasy**, now **Bootleggers**, for a special '60s night in aid of Ethiopia with such as **Eric Clapton** raffling a guitar and the likes of **The Who** and **Tony Curtis** promised in the audience! . . . **Kenny Tosh** (Belfast) evidently prefers a 'Hooked On'-type clap track on his **Glenn Miller** medleys and will be sticking with **Tony Evans** 'Jive Alive' (Tema) instead of the ungimmicky powerful **John Anderson Big Band** 'Glenn Miller Medley' (on still elusive **Modern**) — isn't it hard to say "clap track" and not "clap trap"?! . . . **Philip Radjuschko** of **Maidenhead's** small scale **AKOM** (All Kinds Of Music) mobile and **Jay Buzz** of **Dagenham's** **Buzzers** mobile were amongst jocks successfully relaying some of my **Capital** party tape on **New Year's Eve** — **Jay** incidentally gets as funky as requested (which looks like, very!) **Wed/Fri** at the **Old Burford Arms** newly refurbished **Magnums** cocktail bar just off **Stratford Broadway** near **Bow** flyover . . . **Disco Gary** now does **Maidstone High Street's** brand new **The Sunset** on funky **Thursdays** (girls free) and hot fun **Saturdays**, with **PAs** by **Jimmy Ruffin** Sat (19) and **Chosen 3 Thurs** (24) . . . **Sunday** (20) **London Lyceum's** 2-11pm reggae/funk alldayer stars **David Rodigan, Steve Walsh, Smiley Culture, Barrington Levy, Maxi Priest, Asher Senator, Papa Face & Bionic Rhona, Direct Drive, Cool Notes, Jaki Graham, Hi-Tension** . . . **Jeff Young** joins **Nicky Holloway** Monday (21) at **London Bridge** **Tooley Street Royal Oak** . . . **Greg Wilson** revives "the interesting years" 1980-1983 on a one-off **Tuesday** (22) at **Wigan's** **The Pier** . . .

**Wednesday (23)** **Sacha Vitorovich** starts weekly **The Future** at **South Kensington Harrington Gardens** **Roxanne's** with fashion shows, live bands, video spectacles and other trendy excitements . . . **Ben Calhoun** does **Peterborough Hickory's** **Fri, March Raffles Sat** . . . 'Toad' seems a surprising nickname for **Marie Clare**, now full time at **Bolton's Sunowners** — 'Sleuth' may be more appropriate, as she has a degree in criminology! . . . 'Frenchie' **Paul French** finally made it from **Dunfermline's Night Magic** over to **Norway and Bergen's Oleana's** . . . **P'funker** (and **Time Zone** player) **Bernie Worrell** guested live after Christmas with his old colleague **Jesse Rae** at **Edinburgh's Hoochie Coochie Club** before flying home after a European tour . . . **Mick Clark**, the **Brighton** soul jock who went into **A&R** at **Virgin**, has not disappeared but merely moved sideways to **10 Records** — where the red hot **Sass** is his current project . . . **Slack & Black** might get more 'phonecalls at **Island** if their answering machine's opening "soundtrack" was about three minutes shorter! . . . **Cashmere** 'Can I' isn't only **Hall & Oates-ish**, it has the "uh-oh" from 'Self Control' . . . **Mike Morgan** wants to hear from other **Hi-NRG** jocks around central/SE **Essex** at **281 Main Road, Broomfield, Chelmsford** . . . **Carol Lynn Townes** from all accounts has the best bit in 'Breakdance 2 — **Electric Boogaloo**', yet anyone watching telly recently has probably seen it anything up to three times already, used as a video . . . **Phil Fearon** was sitting just behind me last Friday at 'The Terminator' (a cut-price 'Blade Runner' for violent fun fans) . . . **Big Phil Egart** (Greenford **Barbarellas**) synchs **Krystal/Nuance** (dub)/**Clair Hicks/Chaka Khan** (newie) for the sound of now — everyone else is digging out **James Brown, Fatback, T-Connection** and other percussive choppy oldies for the sound of tomorrow . . . **GO GO GO!**

## HOT VINYL

**COMMODORES: 'Nightshift'** (Motown **TMGT 1371**) A spinetingly haunting gently intensifying 105bpm tribute to **Marvin Gaye** and **Jackie Wilson**, sung by new ex-**Heatwave** member **J.D.** and **Walter Orange**, produced by **Dennis Lambert**, most easily slotted in for dancers before it's become familiar between either **Teena Marie** 'My Dear Mr Gaye' or **Midnight Star** 'Curious', and (whose rhythm it borrows) **Lionel Richie** 'All Night Long (All Night)' — thanks for the mix to **Graham Gold**. This should be a national smash.

**SASSS** Featuring **DEXTER WANSEL** and **GROVER WASHINGTON JR.:** 'I Didn't Mean It At All' (10 Records **TEN 41-12**) Not only that but sounding like it's sung by the (sassy?) **Jones Girls** an' all, this gorgeous dreamy slow 94bpm ticker aims to be another 'Nights Over Egypt' as **Grover** softly toots through producer **Dexter's** weaving beat (beefily striding flipside

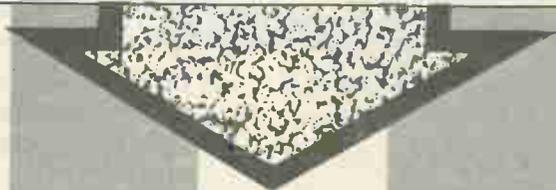
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# CASHMERE

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## "CAN I"



# Disco

from previous page

121bpm 'City Life' by the het-up chix) — but Wally Average may miss its subtle charms.

**GEORGE BENSON: '20/20'** (Warner Bros W9120T) Remixed by ubiquitous Jellybean and losing the 7in/LP version's Al Jarreau-ish scat impact in the process, this rhythmically tricky electro skittered staccato 0-110bpm jerky spurter somehow lacks warmth, and fades away before an instrumental continuation comes back in on the beat. The flip's guitar doodled jazzy instrumental 106bpm 'Shark Bite' is not on the new LP, which (along with others) time has prevented me reviewing.

**NUANCE** Featuring **VIKKI LOVE: 'Loveride'** (Fourth & Broadway 12BRW 20) Finally getting to be as big as it always deserved, the remorseless 107½bpm electronic beat bashing roller sung in Shannon-ish style with a Melle Mel-ish rap break is frighteningly noisy in Art Of Noise style (Dubride flip) and should cross over.

**BARRINGTON LEVY: 'Here I Come'** (Time Records TR009, via Jet Star 01-961 4422) Massively requested already on Capital Radio and obviously the next Smiley Culture-style crossover smash, this twiddly vocal gimmick "broader than Broadway" 84bpm ultra-catchy reggae singalong follows on from his similar 'Under Mi Sensi' (which as with Smiley's 'Cockney Translation' paved the way for the follow-up's pop acceptance), with three different dubs on 12in.

## NIGHTCLUB

POP JOX are playing: 1 (1) Madonna, 2 (3) Kool & The Gang, 3 (4) Dazz Band, 4 (2) Temptations 12in, 5 (5) Thelma Houston 12in, 6 (re) Ray Parker Jr 'G', 7 (13) The Limit, 8 (8) Chaka Khan 'IFY', 9 (12) Bar-Kays, 10 (9) Billy Ocean 'CO', 11 (18) Evelyn Thomas 'H', 12 (17) Wham! 'ESW/LC', 13 (24) Grandmaster Melle Mel 'SO', 14 (15) Sister Sledge 'WAF', 15 (30) Sister Sledge 'LIM', 16 (11) Kane Gang, 17 (26) Amii Stewart, 18 (re) Dead Or Alive, 19 (—) Tears For Fears, 20 (—) Sheryl Lee Ralph, 21 (20) James Ingram, 22 (23) Murray Head, 23 (14) Eurythmics, 24 (6) Intruders, 25 (7) Matt Bianco 'HAM', 26 (10) Roy Ayers 12in, 27 (—) Brothers Johnson 'S(R)', 28 (27) Foreigner, 29 (re) Bronski Beat 'IANS', 30 (re) Nik Kershaw, 31 (28) Simplicious, 32 (—) Cashmere, 33 (22) Breekout Krew, 34 (re) Wham! 'F', 35 (35) Band Aid, 36 (—) The Sweet, 37 (—) Stevie Wonder 'DDD', 38 (—) Lorraine McKane, 39 (re) Frankie GTH 'TPOL', 40 (—) Toy Dolls. Frankly I'm amazed that Band Aid and Toy Dolls haven't shown up higher, to judge from demand and reaction at my own few Xmas gigs.

**GODFREY LLOYD JR. & HOT SHOT: 'I Found More Love'** (Justice JUS 005, via Jet Star) Exploding inevitably in London, this is nothing less than a squawking sax-led 104½-104½bpm instrumental treatment of Fatback's 'I Found Lovin', very slightly reggaefied, flipped by the Smiley Culture-copying 79bpm **JOHNNY RED 'Court Majesty'**.

**THE WHISPERS: 'Contagious'** (MCA MCAT 937) Pretty typical burbling simple chant-along 114½bpm smacker produced by Midnight Star's Reggie Calloway, with an edit and the older mushy 100/50bpm 'Keep Your Love Around' as flip.

**EVELYN 'CHAMPAGNE' KING: 'Out Of Control (Remix)'** (US RCA Victor PW-13981) Jonathan Fearing has taken her recent more highly rated UK B-side track and given the chunkily lurching 119bpm clomper three different powerful remixes with added phasing fluttery effects, the Vocal Dub Version probably being the one to rock your socks off. A shame this wasn't her UK single.

**SECOND IMAGE 'Starting Again'** (MCA MCAT 936) Starting acappella, actually, a pleasantly sophisticated gently rolling 109bpm backbeat swayer with husky semi-falsetto singing and much soulful class (which may limit its crossover potential but is certainly to be admired), with a livelier vibes-played Latin instrumental 109bpm 'Ovo Mexido' version and new 0-115bpm '85 Mix of 'Don't You' as flip.

**MAJOR HARRIS: 'I Believe In Love'** (Streetwave MKHAN 35) The lovely sinuous Ingram-backed classy soul swayer clocks in on 12in at 103-104½-106-104½-106½-107-108-0-107½bpm (please, Butch, buy a drum machine!), with its edit and the beefier burbling 0-109-110-111bpm 'What Ever Happened' as flip.

**CAUTION/MAXI PRIEST: 'Should I (Put My Trust In You)'** (Level Vibes! LV005, via Jet Star) Sounding like a young Keni Burke and the Five Stairsteps set in an 88-89bpm reggae framework, Maxi worries the words before the song bridges beautifully through bass backed group vocal into its dub continuation (two more dubs on flip). Mash it!

**BILLY OCEAN: 'Loverboy'** (Jive JIVE T 80) Although this rock-flavoured 0-107½bpm US hit chugger with freaky electro effects (dub too) is the official A-side, soul jocks here have all flipped for his Nigel Martinez-produced old 115bpm 'Nights (Feel Like Getting Down)' — while initial 7in editions were flipped by either 'Red Light' or 'Love Really Hurts Without You', his pop oldies.

**PRINCE: '1999'** (Warner Bros W1999T) It's a brand new year so let a man come in and do the funky re-release! His apocalyptic 0-119bpm lurcher is double A-sided with the rockier spurting 123bpm 'Little Red Corvette', and seems a likely high chart re-entry this week.

**DAN HARTMAN: 'We Are The Young'** (MCA MCAT 924) The 'Instant Replay' hitster currently tops the US Dance/Disco heap with this anthemic Hall & Oates-ish 114½bpm jittery electro-rock fusion (inst on even rockier flip), pop-aimed and quite potent.

**GRANDMASTER FLASH: 'Sign Of The Times'** (US Elektra 0-66922) The originator returns with a solidly juddering 98bpm rap (by whom?), obviously good, lean and "fresh" for the crews' ears but not actually anything very new for the less committed (inst flip).

**BUTCH SAM AND THE STATION BAND: 'Say That You Will'** (US Private I Records 429-05141) Written/arranged and presumably sung by Robert Butch Sam — but produced by Butch Ingram, so what gives? — this chunkily lurching 124¼-125½bpm funk bouncer moves along a-pace, with a nice rhythmically offbeat slow strikingly tapping 93bpm 'Give It To Me' flip.

**A. J. BROWN: 'Just Can't Get You Out Of My Mind'** (Level Vibes! LV006, via Jet Star) Particularly pleasant well-made chap sung 94-94½bpm quality reggae-soul swayer (inst flip with jazzy horn).

**DANNY RAY: 'No Love Today'** (World Enterprize WER/D 116) Baldy bounce returns on an appealingly simple old fashioned 78-78½bpm gentle reggae ditty, ending in its dub (Version flip), prod/penned by Dandy Livingstone. He also has a new LP, **DANNY RAY** featuring **SHIRLEY JAMES 'Why Don't You Spend The Night'** (Black Jack BLP-03, via Jet Star), with a lovely 67bpm remake of his classic 'Play Boy'.

**GLENN RICCS: 'Keep On Searching'** (Intense INT 015, via Jet Star) 'Juicy Healing'-type electronically ticking good soulful 75½bpm reggae smoocher (dub flip).

**'ICE T': 'Body Rock'** (US Electrobeat EB002) Beefy beat started steady 115bpm electro thudder with an eventual rap and "monster" voice (Bonus Beats too), flipped by the poppin' MC style 99½bpm 'Killers' and its instrumental dub.

**MR. MAGIC: 'Magic's Message (There Has To Be A Better Way)'** (US Posse POS 1213-A-1796) The New York DJ who Whodini's first hit celebrated gives out a gloomy sounding slow juddering 97bpm "message" (Dub Version, and a Bonus Beat Mix by Davey DMX and DJ Marly-Marl).

**BARBARA FOWLER: 'Knockin' On My Door'** (US Profile PRO-7063) Jauntily cantering almost Hi-NRG 125bpm bouncer pinching R2D2's twitters and a little synth line from something familiar too (dub/inst flip).

**HIT NUMBERS: Beats Per Minute** for last week's Top 75 entries on 7in (fr for fade/resonant ends) — King 125½-Or, Pointer Sisters 209½f, James Ingram 117-117½f, Bar-Kays 112½f, Pat Benatar 0-67¾/33½f, Bryan Adams 126½f.

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kind  
Died my hair blue, but still got left  
behind  
My journey to glory ended in  
dream  
It's back to the dole queue and so  
soon  
I used to be a pop star

**A Elliott**

● *One thing's for sure. You're  
never going to make a living as a  
poet*

AFTER SAMPLING most of the  
various end of year polls that are  
floating around in the various  
mags, I decided to create some  
new categories instead of the  
usual Best Group, LP, Male Singer  
etc. Here they are with sample  
answers.

Best B-Side: 'Safe and Warm',  
Rose Royce

Best Album Track: 'Feeling', SOS  
Band

Best Mime On TOTP: 'Freedom',  
Wham! (ha ha)

Best Song Intro: 'You Used To  
Hold Me So Tight', Thelma  
Houston

Best Bassline: 'Two Tribes', FGTH

Best Import LP: 'Starchild', Teena  
Marie

Best Import Single: 'Friends', Amii  
Stewart

Best Record Label: Epic

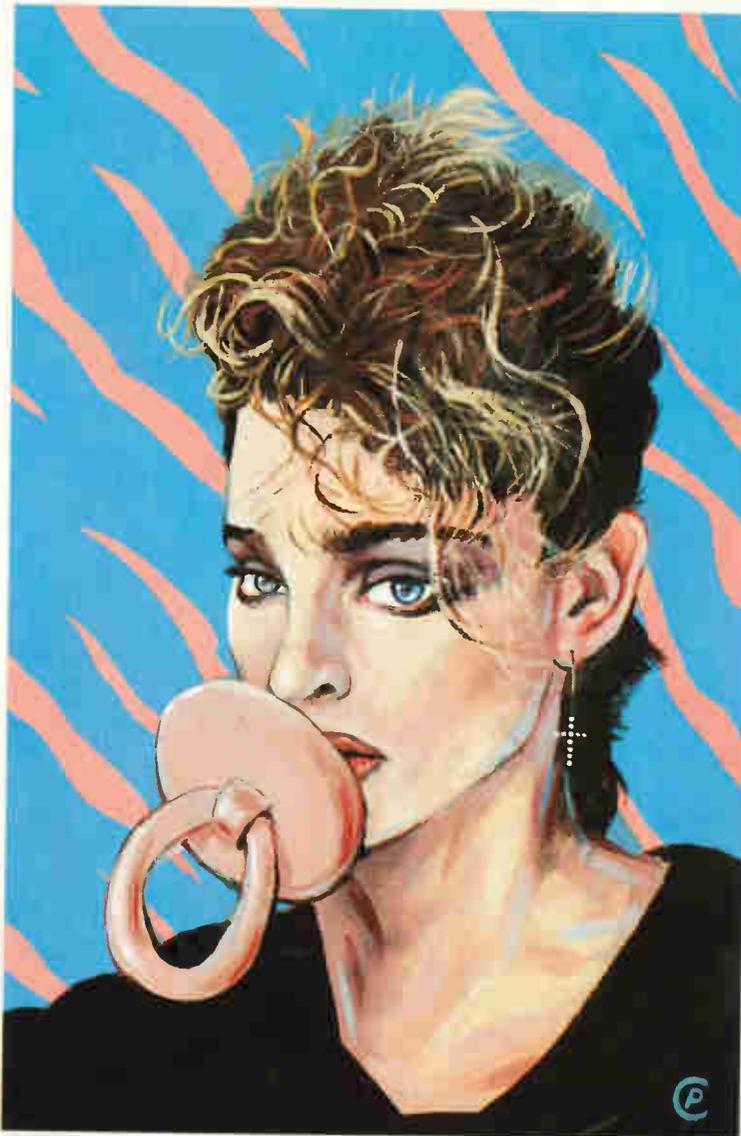
Best Illegal Radio Station: JFM  
(London)

Best Club DJ: Graeme Golde

Best 12" Remix: 'Yah Mo B There',  
James Ingram (Jellybean Mix)

Simon Le Bon's spot counter,  
Lambeth, London SE11

● *OK. So you win Most  
Opinionated Reader award. Next,  
please . . .*



## Cot in the act

**ISN'T IT** about time Madonna grew up and stopped acting like a stupid little girl? Watching her making a fool of herself on Top Of The Pops really put me off my fish fingers, especially when she wore that stupid wig and went down on her knees.

I reckon Madonna must be way past the age of 20 and she should take a serious look at what she's trying to do.

I suggest she studies real women like Tina Turner, Tracey Ullman and Annie Lennox to see how it should be done. Instead of trying to sing, Madonna should be sucking her thumb and wearing nappies.

**Robert Duncan, North London**

● *You dummy. Take a large dose of cod liver oil.*

I DON'T see why you ran a two part feature on 'Brookside'. I've watched it twice now and I think it's really boring. Why couldn't you have done a piece on 'Crossroads' or 'Coronation Street' instead. They're much more enjoyable to watch.  
**Caroline Simper, Norwich**  
● *Coming soon, an in depth look at Postman Pat*

BOB GELDOLF should receive a medal for all his work connected with the Band Aid project. Without his assistance the poor people in Ethiopia would be five million pounds worse off and the job of saving the thousands of people on death's door would be considerably harder.

Bearing all this in mind, it grieves me dreadfully to read

about "Bob Geldof's career relaunch" and "publicity for a fading star at the exploitation of the Ethiopians".

Thankfully this magazine is innocent of such remarks. When the Boomtown Rats are ready for a hit they will have one, and it will be a hit on its own merit and not because of Mr Geldof's association with Ethiopia.

Of course he's bound to receive publicity. Many like me feel he should receive an honour more permanent than a few seconds here and there on television.

If you're reading this Bob, you have made me proud to be British. God bless you.

**M D Lycett, Wolverhampton**

● *Should Bobby get a medal or even a knighthood for his tremendous effort? Let us know*

I FEEL I must write and complain through your magazine about the way the media treats the Nolans.

You failed to inform us that Linda had left to go solo and you did not review their album 'Girls Just Wanna To Have Fun'.

DJs also refuse to play their records. To make my point, Simon Bates would only play 'I'm In The Mood For Dancing' on his birthday file for Linda and Bernadette when it was their birthdays.

People say the Nolans have no talent, but they do write some songs for the B-sides of some of their singles.

It is time to stop knocking the Nolans and just listen to the music. Perhaps the girls will get their just rewards.

**Neil Holden, a disgusted member of the Nolans Fan Club**

● *Listen to their music. We'd rather hear Jim Reid singing when he's had five pints of Old Peculiar down at the Dog And Trumpet*

WHAT'S HAPPENED to the music buying public's adulation of Julian Cope? Just because he no longer parades under the Teardrops banner, doesn't mean he should be packed off to obscurity.

He is an immensely talented songwriter in danger of disappearing if no one buys his records and that would be a sad loss for the music scene.

Julian Cope gives value for money — a brave thing to do in today's world of pre-packaged pop. B-sides don't appear on his albums and 12 inch singles always include something different.

This is more than can be said of FGTH, who rely on modern production facilities for their overblown sound.

Anyone who heard Frankie's original version of 'Relax' will have realised just how ordinary the song and the band are.

Julian's songs are witty and subtle. The brilliant song 'Reynard The Fox', off Julian's album 'Fried', includes an extremely funny parody of the oedipal section of The Doors' 'The End'.  
**Philip Lammas, Woodbride, Suffolk**

● *Oedipal indeed. You'll be using words like apotheosis next*



# THE DAMMERS BUDD STAMERS



**Jerry Dammers  
talks Mike Gardner  
through the Spe-  
cial's' video LP...  
and explains the  
pitfalls of extrava-  
gance**



**I**MAGINE YOU'VE woken up in the middle of the night. There's an eerie light in your bedroom and the glow is coming from the foot of your crumpled bed. You rub your eyes and focus hard on the shimmering spectacle.

It's a woman with wings, a crown, a splendid dress and a tinselled stick with a star on it. No, this time it isn't an insurance salesman or a Jehovah's Witness trying to sell you a copy of 'The Watchtower'. It's a real fairy.

She's got a special offer — one day only. You can become whoever you like for as long as you like. Who would you choose?

Jerry Dammers, leader of the Special AKA, is in no doubt who'd he'd become — film director Erich von Stroheim gets his vote.

Erich von who?

"He used to get a Hollywood film company, in the days of the silent movies, to sponsor him to make a film for £2 million," says Dammers. "He'd use all the money and say it wasn't finished yet. The company would watch it and it'd be an hour and a half of a great movie but the plot wouldn't be finished. So they'd give him another million. This would go on and on until it'd be four hours long and they couldn't show it in public. They'd be tearing their hair out because it couldn't be edited down.

"He'd have created a masterpiece that nobody could see," says Dammers. "On his deathbed and after using countless millions on unshown epics his last words were '... And

the worse thing is, the bastards wasted my life...'"

**D**AMMER'S FACE creases into a smile for the first time as he flashes his famous front-toothless gums at me. He's here to talk about 'The Special AKA On Film' — a video version of their excellent 'In The Studio' LP. But the poor soul is suffering from a heavy post-Christmas cold and he's already taken a time out for aspirin and a walk to remove a headache.

In fact, Dammers spent most of 1984 with one headache after another.

"I think it was amazing that we saw the album and the video through," he says. "There seemed to be a curse on the Special AKA — things went wrong all along the line."

Like what?

His eyes roll heavenwards as he says "Oh, God, where do I start?" He reels off a catalogue of disasters — including recording instrumental tracks and having to scrap them to accommodate the new singers; having to scrap those tracks because the various studios they used weren't compatible; keeping the band together after the first two flop singles ('War Crimes' and 'Racist Friend') and finally having to tinker with songs to make them more commercial.

"Financially, despite our hit with 'Nelson Mandela', the whole LP was a disaster. That's why I was so anxious that the video LP should come out, so there's some visual record of the



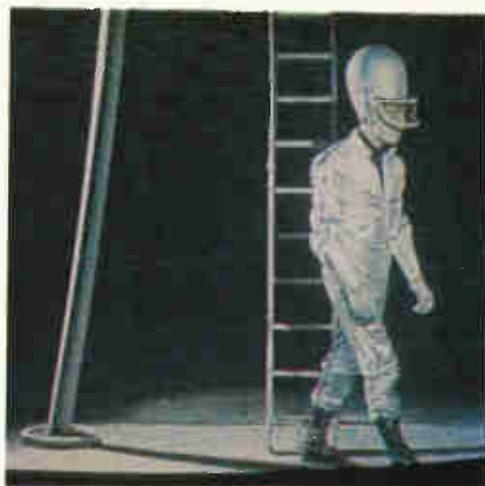
band. It's kind of the band that never was!"

**T**HE IDEA for a video album came about after the Special AKA had been offered the chance to film some of their songs by the Channel 4 programme 'Play At Home'. The resultant work and the promo videos for the singles (including the wonderfully hilarious 'What I Like Most About You Is Your Girlfriend') offered him the opportunity to complete the project.

Dammers' title of Creative Supervisor meant he wrote most of the storyboards, chose the cast and locations, and was heavily involved with the editing. The various videos feature the band performing and don't follow the fashionable path of most of today's glossy promos.

"My perfect videos are the old jazz jukeboxes where you get the band performing but they're in a setting that tells a story," he says. "Also we spent so much on the record that we had to skimp on the video — but that's a good thing as it makes a change from the overblown glamorised ones. Ours are a bit more realistic.

"For example, 'Bright Lights' shows us rehearsing and singer Stan Campbell coming down on the train, which was more or less his life at the time. All the Duran and Spandau videos do is sell the capitalist dream. Those people in the bands know it isn't true but they still perpetuate that myth because that's what the people are buying. Whereas you and I know that it's a lot of hard work behind what



they do."

**F**ILMING IS providing Jerry Dammers with a fun diversion from the wrangling over the future of the Special AKA. Already singer Stan Campbell has left for a solo deal with a major record company and Dammers is involved with lengthy Erich von Stroheim-styled arguments with his record company over alleged debts incurred from the 'In The Studio' LP.

"When The Specials broke up I realised I had a once in a lifetime opportunity for experimentation. But the music industry doesn't like experimentation, it likes formula and I made a mistake in not building my own studio on the money I earned from the Specials.

"UB40 had the most suss out of all those bands that came from the Midlands like the Beat, and Dexys," says Dammers. "They built their studio. Now they can make their own music without being conscious of the studio clock ticking at a penny a second or a pound a minute."

Already Dammers is planning to make movies. But they're going to be far away from the fantasy epics of Steven Spielberg or George Lucas and even further away from the lavish films of Erich von Stroheim.

"I would really like to continue the social realism of British films of the Sixties and early Seventies; things like 'Kes' — the film about a northern lad and the school system — but not as cliched about the working class. I'd like to do a realistic film about England today and a few fantasy things about the future, where the musical content would be important.

"I'm quite into developing the idea of 'Bright Lights' — a kid coming to London for the glamour — it's a corny old theme but I think it could be a good film at this time."

**D**AMMERS SHOULD know. He's been a resident of London for 18 months, having left his native Coventry.

Much of the 'In The Studio' LP and video deals with much of this 'isolation in a big city' theme and Dammers agrees that both artefacts can be sombre experiences.

"A lot of that bleakness happened two years ago. In the short term the break up of the Specials was a relief after all the arguments we'd had. But I came to realise that the new band wasn't as good as the old, even though you can make it sound good in a studio with lots of hard work and over dubs. Also I was splitting up with my girlfriend of seven years. So a lot of the songs can seem a bit depressing. But the last songs I wrote were 'Nelson Mandela' and 'Girlfriend' which are far more optimistic songs."

Already Jerry Dammers has high hopes for 1985. His first project is a 'Band Aid'-styled record for the Ethiopian fund. The record, 'Starvation', is due out in February and features Madness, UB40 and the Pioneers (who performed the original song), as well as Special AKA and ex-Fun Boy Lynval Golding.

Though Dammers will sit and talk about the lunacy of the arms race, the disgraceful treatment of the miners, the dangers of nuclear power, the apathy of the nation and other depressing situations he still feels there's light at the end of the tunnel.

"I honestly believe that Nelson Mandela will be released eventually," he says. "A South African paper, I think the Rand Times, actually printed a story that the single had flopped in Britain, so they must be worried. Also the Anti-Apartheid Movement in this country said that the record helped them get their biggest amount of recruits for a long while. I think you have to hold out these hopes, even though the situations are pretty desperate.

"As long as you get responses from the public like there has been over Ethiopia, there's hope." I'm sure Erich would agree.

# 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.

**W**HEN I was 15, four years ago, I was given a two year conditional discharge for shoplifting by a juvenile court. Now I'm applying for jobs and don't know whether I have to mention this fact on job application forms. What do you think?

Rick, UK

● *No problem. This conviction has elapsed and you don't have to mention it on any job application forms. Under the provisions of the Rehabilitation Of Offenders Act 1974, you can start afresh with a clean slate. If you need any more legal info, your nearest citizens advice bureau will put you in touch with someone who can help.*

**S**O FAR, no record shop I've tried in this country has been able to help me locate two Vangelis film soundtracks on record or tape. These are from the Jack Lemmon film 'Missing' and also the 'Bounty' movie. I'm going home to Sweden soon and would like to find them before I go.

Catarina, Kenton

● *'Fraid neither 'Missing' or 'Bounty' is available on record or cassette. They just haven't been*

# Misery chords

**I** HAVE a high pitched voice which, as a male of 21, embarrasses me a lot. I work in a small office and answer the telephone as part of my job, but because I sound like the opposite sex, men who ring call me things like "my love", "darling" and so on. If I told them I was male I'd get even more embarrassed. So, mostly I just leave it.

My workmates think this is a bit of a joke, and although I laughed it off at first as well, it annoys me now. Trying to deepen my voice doesn't seem to work too much either.

I've heard there may be some kinds of male hormone tablets or injections which can deepen the voice. What do you think? I'm a very healthy person generally and haven't seen my doctor for seven years. Can you give me some advice?

Andy, Somerset

● *Forget the idea of hormone injections and tablets. They wouldn't be prescribed to offer a choice of voice, and anyway, who needs 'em? You're generally healthy and fighting fit and all you need now is a dose of self-confidence, taken in easy stages.*

*Slightly changing the way you speak now and coming to terms with your natural voice is your path to increased confidence, and the possibilities for change and development are wide open.*

*Few people naturally use their voices to the best effect. Yours may come out high-pitched through a combination of incorrect breathing and poor resonance. Using special voice exercises which involve basic breathing techniques can enable you to lower your voice and find your optimum pitch range. And, a speech therapist can introduce you to confidence boosting exercises which you can do at home and will make a difference over just a few weeks.*

*To contact a therapist, see your GP, who can refer you for free therapy and a full medical check up on the NHS.*

*Alternatively, if you want to get in touch with a therapist for private treatment in your area, write to The College Of Speech Therapists, Harold Poster House, 6 Lechmere Road, London NW2 5BU. (01-459 8521). Or, you could have fun at an evening course in drama and voice production. Your nearest main library will have local details.*

*released. But watch out for the Vangelis soundtrack for a new film, 'Antarctica', just arrived in the UK. This soundtrack already available through Polydor in Japan only, and while there are no plans for immediate UK release, you can buy this music on Japanese import, (catalogue number: 28MM0290), at major London record stores and any specialist import shop, either here or in Scandinavia.*

**M**Y AMBITION, or one of them, is to do a fashion merchandising or design course at a London college. Can you point me in the right direction?

R, London

● *For general guidelines to the variety of fashion opportunities in the industry, check out the chapter of the same name in a useful careers handbook, 'Equal Opportunities: A Careers Guide' by Ruth Miller and Anna Alston, (Penguin — £4.95). Provided you have a minimum of 2 'A' levels you could qualify for entry to the*

*one year full time course in fashion retailing at the London College For The Distributive Trades, 30 Leicester Square, London WC2H 7LE, (01-839 1547), and you might also like to investigate design possibilities with the London College Of Fashion, 20 John Princes Street, London W1, (01-629 9401).*

*For more fax on fashion design courses with a retailing option in London and elsewhere write with details of your academic and artistic qualifications, explaining what you want to do to the Clothing And Allied Products Industry Training Board, Tower House, Merrion Way, Leeds LS2 8NY. (Tel: Leeds 441331).*

**I**'M 20 and would like to find out more about working as a prison officer. Any suggestions?

Graham, Margate

● *There are no specific educational requirements required for this work, as on the job training is given, but applicants need to be aged between 21 and 49½, in England and Wales, and for men, the minimum height acceptable is 5ft 6ins. Selection is by a short test and an interview, so your personality and general maturity will count a lot. Info from Home Office, Freepost, London SW1E 5BX.*



**I**'VE WRITTEN to several magazines in search of a fan club address for the excellent Sade without success. I can't believe Sade doesn't have enough fans to merit an appreciation society. I'm even tempted to start one myself. Any ideas?

Tim, Hornchurch

● *A timely enquiry. Brave new 1985 is seen as just the right time to launch an official Sade club offering information and much more to Sade enthusiasts everywhere. This idea is still in its formative stages, but founder members are welcome to write, with an SAE for info, as and when it happens, to Sade Fan Club, c/o IBC, 1/3 Mortimer Street London W1. Fans can write direct to Sade at IBC, her management address, too, and be sure that personal mail will be passed on.*

# Young Free And Single

**GAME FOR** a laugh? Are there any girls out there with a sense of humour? That's what Tom (24), from Croydon wants to know. He'd like to hear from jokey ladies into any kind of music. Meanwhile, Julie (13), living in Boston is asking the same response from you not-so-gloomy guys and says she loves Wham!, Paul Young, Spandau and the effervescent Tracey Ullman too, (hello Trace!). Back at the serious stuff, Phil (24), all of 6ft 7 ins and currently soldiering in sunny Cyprus wants some female penals to remind him of home; Barbara (20), from Birmingham wants to write to black guys who must also be into UB40, FGTH, MJ, discos, cinema and record buying. A tall order? Last in line comes Paul (24), from Leicester, into photography and all kinds of music, who hopes to hear from guys who share his interests. Let's have more younger readers getting in touch, eh? This is a free service. All you have to do is write, telling us about your musical interests, and the readers will do the rest! Contact: 'YF&S', Help, Record Mirror, 40 Long Acre, London WC2, and your letter will be mailed in confidence.

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# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending January 19, 1985



12

THIS WEEK

LAST WEEK

WEEKS ON CHART

Rank	This Week	Last Week	Weeks on Chart	Album	Label
1	3	10		ALF, Alison Moyet, CBS ☆	
2	5	11		THE COLLECTION, Ultravox, Chrysalis ☆	
3	4	10		MAKE IT BIG, Wham!, Epic ☆	
4	1	8		THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆	
5	17	5		AGENT PROVOCATEUR, Foreigner, Atlantic	
6	2	7		NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆	
7	10	29		ELIMINATOR, ZZ Top, Warner Bros ☆	
8	6	11		WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ☆	
9	16	14		THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □	
10	8	26		DIAMOND LIFE, Sade, Epic ☆	
11	7	9		ARENA, Duran Duran, EMI ☆	
12	11	30		PRIVATE DANCER, Tina Turner, Capitol ☆	
13	21	9		LIKE A VIRGIN, Madonna, Sire ○	
14	13	29		PARADE, Spandau Ballet, Chrysalis ☆	
15	29	32		BORN IN THE USA, Bruce Springsteen, CBS □	
16	9	7		PARTY PARTY, Black Lace, Telstar ☆	
17	15	7		THE 12" ALBUM, Howard Jones, WEA □	
18	44	2		THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel ○	
19	19	15		THE UNFORGETTABLE FIRE, U2, Island ☆	
20	23	4		VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar ○	
21	12	8		THE RIDDLE, Nik Kershaw, MCA ☆	
22	34	4		LOVE HURTS, Everly Brothers, K-Tel □	
23	18	65		CAN'T SLOW DOWN, Lionel Richie, Motown ☆	
24	14	10		GREATEST HITS, Shakin' Stevens, Epic ☆	
25	28	9		1984, Eurythmics, Virgin □	
26	31	7		GHOSTBUSTERS, Original Soundtrack, Arista □	
27	36	60		UNDER A BLOOD RED SKY, U2, Island ☆	
28	26	8		TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □	
29	30	14		YESTERDAY ONCE MORE, Carpenters, EMI ☆	
30	27	9		HATFUL OF HOLLOW, Smiths, Rough Trade □	
31	20	13		STEELTOWN, Big Country, Mercury □	
32	24	7		LOVE SONGS, Various, Telstar □	
33	48	78		NO PARLEZ, Paul Young, CBS ☆	
34	67	2		BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor	
35	46	7		SCREEN GEMS, Elkie Brooks, EMI □	
36	37	14		CINEMA, Elaine Paige, K-Tel □	
37	25	12		GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone ☆	
38	33	10		THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □	
39	22	10		VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz □	
40	41	36		LEGEND, Bob Marley And The Wailers, Island ☆	
41	50	46		THE WORKS, Queen, EMI ☆	
42	38	9		THE MUSIC OF LOVE, Richard Clayderman, Delphine □	
43	61	14		I FEEL FOR YOU, Chaka Khan, Warner Bros □	
44	42	6		GREEN VELVET, Various, Telstar □	
45	35	110		THRILLER, Michael Jackson, Epic ☆	
46	69	11		WHOSE SIDE ARE YOU ON, Matt Bianco, WEA	
47	72	4		FANS, Malcolm McLaren, Charisma	
48	32	11		GOLDEN DAYS, Fureys, K-Tel □	
49	43	46		HUMAN RACING, Nik Kershaw, MCA ☆	
50	57	8		THE JOHN DENVER COLLECTION, John Denver, Telstar □	
51	54	4		RATTLESNAKES, Lloyd Cole And The Commotions, Polydor ○	
52	59	5		INTO THE GAP, Thompson Twins, Arista ☆	
53	45	23		NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆	
54	—	1		CHESS, Various, RCA PL70500	
55	70	38		BREAKOUT, Pointer Sisters, Planet □	
56	40	35		FANTASTIC, Wham!, Innervision ☆	
57	71	313		BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆	
58	53	6		EMERGENCY, Kool And The Gang, De-Lite ○	
59	49	27		PURPLE RAIN, Prince and the Revolution, Warner Bros □	
60	78	72		AN INNOCENT MAN, Billy Joel, CBS ☆	
61	56	12		VALOTTE, Julian Lennon, Charisma ○	
62	55	80		QUEEN GREATEST HITS, Queen, EMI ☆	
63	66	2		SEVEN AND THE RAGGED TIGER, Duran Duran, EMI ☆	
64	68	3		THE CROSSING, Big Country, Mercury ☆	
65	39	8		HOOKEED ON NUMBER ONES, Various, K-Tel □	
66	47	12		WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ☆	
67	51	11		BAD ATTITUDE, Meat Loaf, Arista ☆	
68	75	9		ZOOLOOK, Jean Michel Jarre, Polydor	
69	89	18		WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder And Dionne Warwick, Motown □	

TAKE A Turner around the dancefloor

70	—	1	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT/Island ZTTIQ2
71	74	6	WAR, U2, Island □
72	63	15	GREATEST HITS, Randy Crawford, K-Tel □
73	58	10	ALL THE HITS, Eddy Grant, K-Tel □
74	87	5	ALCHEMY, Dire Straits, Vertigo □
75	98	7	JAMES LAST IN SCOTLAND, James Last, Polydor
76	64	10	REAL TO REEL, Marillion, EMI ○
77	79	3	HEARTBEAT CITY, Cars, Elektra
78	—	1	VOLUME ONE, Honeydrippers, Es Paranza 7902201
79	77	14	I AM WHAT I AM, Shirley Bassey, Towerbell □
80	62	9	LOVE SONGS, Stevie Wonder, Telstar □
81	60	4	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
82	—	1	LABOUR OF LOVE, UB40, Dep International/Virgin LPDEP5 ☆
83	96	3	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
84	91	11	PERFECT STRANGERS, Deep Purple, Polydor □
85	65	6	HUMAN'S LIB, Howard Jones, WEA ☆
86	—	1	ROCK 'N' SOUL PART ONE, Daryl Hall And John Oates, RCA PL84858
87	95	2	TREASURE, Cocteau Twins, 4AD
88	—	1	HELLO, I MUST BE GOING, Phil Collins, Virgin V2252 ☆
89	—	1	1999, Prince, Warner Bros 9237201
90	73	7	EXORCISING GHOSTS, Japan, Virgin
91	—	1	FACE VALUE, Phil Collins, Virgin V2185 ☆
92	76	10	AURAL SCULPTURE, Stranglers, Epic ○
93	—	1	MADONNA, Madonna, Warner Bros 9238671 ○
94	93	5	IN THE PINK, James Galway And Henry Mancini, RCA Red Seal
95	82	14	GEFFERY MORGAN . . . , UB40, Dep International/Virgin
96	—	1	EDEN, Everything But The Girl, Blanco Y Negro BYN2 ○
97	—	1	TRULY FOR YOU, Temptations, Motown ZL72342
98	81	3	TRUE, Spandau Ballet, Chrysalis ☆
99	52	10	GREATEST HITS, Chas and Dave, Rockney □
100	—	1	LUSH LIFE, Linda Ronstadt, Asylum 9603871

Compiled by Gallup

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

# Music Video

1	2	THE VIDEO, Wham!, CBS/Fox
2	1	DO THEY KNOW IT'S XMAS, Band Aid, Polygram
3	4	THE COLLECTION, Ultravox, Palace/PVG
4	3	SONG REMAINS THE SAME, Led Zeppelin, Warner
5	6	SING BLUE SILVER, Duran Duran, PMI
6	10	VIDEO REWIND, The Rolling Stones, Vestron/PVG
7	7	ON VIDEO, Marc Bolan, Videoform
8	13	UNDER A BLOOD RED SKY, U2, Virgin/PVG
9	9	NOW THAT'S WHAT I CALL MUSIC VIDEO 4, PMI/Virgin
10	5	END OF THE ROAD '84, Status Quo, Videoform
11	8	TOGETHER, Cliff Richard And The Shadows, PMI
12	15	JAZZIN' FOR BLUE JEAN, David Bowie, PMI
13	—	WE WILL ROCK YOU, Queen, Peppermint/Guild
14	12	PICTURES ON MY WALL, Echo And The Bunnymen, Warner Music
15	—	ARCHIVE, Bauhaus, Banquet
16	20	THE WORKS, Queen, PMI
17	11	DANCING ON THE VALENTINE, Duran Duran, PMI
18	—	INSTANT PICTURES, Japan, Virgin/PVG
19	19	THIS IS ELVIS, Warner
20	17	INTO THE GAP LIVE, The Thompson Twins, Virgin/PVG

Compiled by Video Week

# UK Singles

Week ending January 19, 1985

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	4	7	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic ○
2	1	6	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Feed The World ☆
3	2	6	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!, Epic □
4	3	10	LIKE A VIRGIN, Madonna, Sire □
5	7	8	SHOUT, Tears For Fears, Mercury
6	34	3	I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson, RCA
7	8	22	GHOSTBUSTERS, Ray Parker Jr, Arista □
8	11	6	STEP OFF, Grandmaster Melle Mel, Sugarhill
9	9	7	EVERYTHING MUST CHANGE, Paul Young, CBS ○
10	32	10	SINCE YESTERDAY, Strawberry Switchblade, Korova
11	5	9	WE ALL STAND TOGETHER, Paul McCartney And Frog Chorus, Parlophone □
12	15	6	POLICE OFFICER, Smiley Culture, Fashion
13	—	1	1999/LITTLE RED CORVETTE, Prince, Warner Bros, W1999
14	6	8	NELLIE THE ELEPHANT, Toy Dolls, Volume
15	17	6	SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA
16	19	8	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit
17	39	4	FRIENDS, Amii Stewart, RCA
18	40	4	ATMOSPHERE, Russ Abbott, Spirit
19	37	3	SAY YEAH, Limit, Portrait
20	10	8	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island
21	45	2	LOVE AND PRIDE, King, CBS
22	33	6	SHARP DRESSED MAN, ZZ Top, Warner Bros
23	13	7	LAY YOUR HANDS ON ME, Thompson Twins, Arista
24	12	9	FRESH, Kool And The Gang, De-Lite ○
25	21	8	INVISIBLE, Alison Moyet, CBS
26	35	9	THANK YOU MY LOVE, Imagination, R&B
27	54	3	SOLID, Ashford and Simpson, Capitol
28	—	1	THIS IS MY NIGHT, Chaka Khan, Warner Bros, W9097
29	60	2	YAH MO B THERE, James Ingram/Michael McDonald, Qwest
30	16	11	ONE NIGHT IN BANGKOK, Murray Head, RCA
31	56	2	NEUTRON DANCE, Pointer Sisters, Planet
32	14	10	THE RIDDLE, Nik Kershaw, MCA ○
33	20	7	ROUND AND ROUND, Spandau Ballet, Chrysalis
34	46	4	I HEAR TALK, Bucks Fizz, RCA
35	—	1	JUST A SHADOW, Big Country, Mercury BC08
36	62	2	DANCING IN THE DARK, Bruce Springsteen, CBS
37	—	1	LOVERBOY, Billy Ocean, Jive, JIVE80
38	43	9	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
39	23	12	THE WILD BOYS, Duran Duran, Parlophone
40	—	1	CAN I, Cashmere, Fourth & Broadway BRW19
41	74	2	RUN TO YOU, Bryan Adams, A&M
42	—	1	20/20, George Benson, Warner Bros, W9120
43	64	2	WE BELONG, Pat Benatar, Chrysalis
44	26	5	SOUL DEEP, Council Collective, Polydor
45	48	8	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
46	28	12	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M
47	22	12	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
48	55	3	SEE THAT GLOW, This Island Earth, Magnet
49	24	22	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
50	25	14	I FEEL FOR YOU, Chaka Khan, Warner Bros
51	63	2	SEX O MATIC, Bar Kays, Club
52	29	30	AGADOO, Black Lace, Flair
53	18	9	DO THE CONGA, Black Lace, Flair
54	—	1	JULIA, Eurythmics, Virgin, VS734
55	—	1	THIS HOUSE, Big Sound Authority, Source BSA1
56	—	1	BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor POSP720
57	—	1	A NEW ENGLAND, Kirsty MacColl, Stiff
58	—	1	THE ELVIS MEDLEY, Elvis Presley, RCA RCA476
59	38	12	LET IT ALL BLOW, Dazz Band, Motown
60	—	1	CONTAGIOUS, Whispers, Solar MCA937
61	36	10	LOUISE, Human League, Virgin
62	71	2	DON'T DRIVE DRUNK, Stevie Wonder, Motown
63	49	5	ABIDE WITH ME, Inspirational Choir, Epic
64	57	6	VALOTTE, Julian Lennon, Charisma
65	—	1	LOVERIDE, Nuance Featuring Vikki Love, Fourth & Broadway BRW20
66	42	10	TREAT HER LIKE A LADY, Temptations, Motown
67	30	13	I WON'T RUN AWAY, Alvin Stardust, Chrysalis

## OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



76

85

74

ARMOURY SHOW: Braving the cold weather; kicking over the TRACEY(S) for Terry; Having breakfast with ASSOCIATES

68	—	1	AND THAT'S NO LIE, Heaven 17, Virgin VS740
69	—	1	WORLD DESTRUCTION, Time Zone, Celluloid/Virgin
70	—	1	ARE YOU SATISFIED (FUNKA NOVA), Rah Band, RCA
71	27	9	TEARDROPS, Shakin' Stevens, Epic
72	65	5	WHO DO YOU LOVE, Intruders, Streetwave
73	44	13	HARD HABIT TO BREAK, Chicago, Full Moon
74	—	1	BREAKFAST, Associates, WEA YZ28

## THE NEXT 25

75	61	8	YOU USED TO HOLD ME SO TIGHT, Thelma Houston, MCA
76	—	—	WE CAN BE BRAVE AGAIN, Armoury Show, Parlophone R6087
77	—	—	IMMACULATE FOOLS, Immaculate Fools, A&M AM227
78	77	—	ANYTHING, Direct Drive, DDR
79	—	—	IN THE EVENING, Sheryl Lee Ralph, Arista ARIST595
80	70	—	BIG DEAL (THEME), Bobby G, BBC
81	—	—	WAR DANCE, Funkmeister, RYKER RYK2
82	79	—	CARMEN, Malcolm McLaren, Charisma
83	—	—	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill SH130
84	78	—	I LOVE YOU SUZANNE, Lou Reed, RCA
85	—	—	TERRY, Tracey Ullman, Stiff BUY217
86	72	—	NOWHERE FAST, Meat Loaf, Arista
87	—	—	THE ANGELS KNOW, James King and the Lone Wolves, Swamplands SWP3
88	—	—	RESURRECTION JOE, Cult, Beggars Banquet BEG122
89	—	—	LOVERGIRL, Teena Maria, Epic A4965
90	67	—	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros
91	—	—	IN LOVE AGAIN, Band Of Gold, RCA RCA469
92	73	—	I WOULD DIE 4 U, Prince and the Revolution, Warner Bros
93	96	—	I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane, Epic
94	—	—	TONIGHT, David Bowie, EMI America EA187
95	—	—	YOU TAKE MY BREATH AWAY, H2O, RCA RCA468
96	—	—	IT'S IT'S THE SWEET MIX, Sweet, Anagram ANA28
97	89	—	WOODPECKERS FROM SPACE, Video Kids, Record Shack
98	—	—	THE BOYS OF SUMMER, Don Henley, Geffen A4945
99	—	—	PRIDE (IN THE NAME OF LOVE), U2, Island IS202
100	—	—	JAMES BROWN, Cabaret Voltaire, Some Bizzare CVS4

Compiled by Gallup

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



STRAWBERRY SWITCHBLADE ● PRINCE

FOREIGNER ● QUEEN

# Chartfile

**T**HOUGH OVERALL sales of singles remained fairly static in 1984, more singles were certified as million sellers in the year than in any previous 12 month period.

Here's a reminder of the platinum platters, with an update of sales thru' to end of 1984.

● **RELAX** — Frankie Goes To Hollywood

Now, apparently, considered suitable by the BBC, 'Relax' is still kicking around the bottom end of the charts. Total sales of the record are now 1,828,000; comprising 1,081,000 seven-inch singles, 708,000 12-inch singles and 40,000 cassettes.

● **TWO TRIBES** — Frankie Goes To Hollywood

At 1,589,000 sales, it'll never overtake 'Relax', yet it was a far bigger moneyspinner than the former, largely because it sold a staggering 918,000 copies on 12-inch. Frankie's third single, 'The Power Of Love' has thus far sold 620,000 copies, whilst the 'Pleasuredome' album has weathered its initially underwhelming reception to sell 1,250,000 copies.

● **I JUST CALLED TO SAY I LOVE YOU** — Stevie Wonder

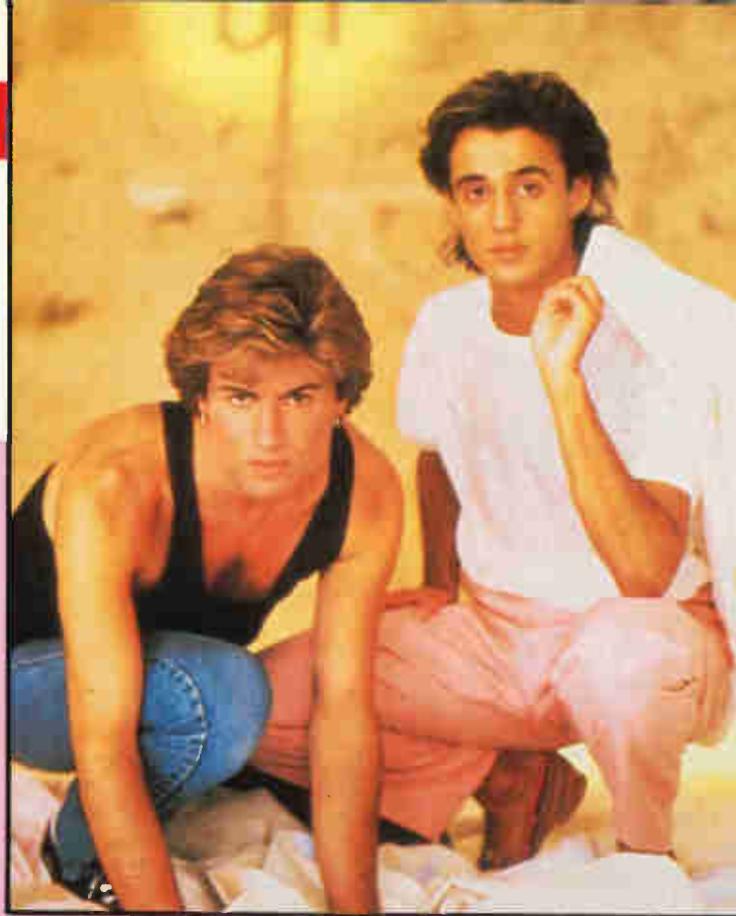
Took on a new lease of life before Christmas, and has now raised its sales to 1.65 million. Neither of Stevie's subsequent singles, 'Love Light In Flight' and 'Don't Drive Drunk', has dented the top 40.

● **CARELESS WHISPER** — George Michael

George's introductory solo venture topped 1,100,000 in Britain, and has subsequently proved even more successful abroad.

● **DO THEY KNOW IT'S CHRISTMAS?** — Band Aid

Destined to remain Britain's best-selling single forever, with sales



**WHAM! BAM** going for the grand slam

so far of 3,120,000. Worldwide, it's shipped over seven million units, and has been number one in Austria, Switzerland, Holland, Belgium, Italy and Ireland. In America it started slowly, but registered the biggest jump in recent years at Christmas, when it vaulted 45 notches to number 20. It has subsequently moved into the top 10, becoming the first festive offering to do so since Bobby Helms' 'Jingle Bell Rock' tripped to number six in 1957. Its US sale of 2.5 million is the highest in that country since Chic's 'Le Freak' topped four

million in 1978.

● **LAST CHRISTMAS/EVERYTHING SHE WANTS** — Wham!

The latest (and previously unannounced) million seller reached seven figures just before Christmas and has rapidly moved on to 1¼ million. Wham!'s other 1984 singles, 'Freedom' and 'Wake Me Up Before You Go Go' sold 850,000 and 700,000 respectively. Solo, with Wham! and as a member of Band Aid, George Michael's voice helped to sell over SEVEN MILLION singles in Britain last year, a figure totally without precedent.

At the time of writing, it's not clear whether the newly flipped 'Everything She Wants/Last Christmas' has enough impetus to reach number one, after five straight weeks as runner-up to Band Aid. If it doesn't, it will become the first single to sell a million copies without topping the chart since Acker Bilk's 'Stranger On The Shore' in 1961.

After the upheavals of the last 12 months, the revised list of all-time best sellers is as follows:

- 1 DO THEY KNOW IT'S CHRISTMAS?** — Band Aid (1984)
- 2 MULL OF KINTYRE/GIRLS SCHOOL** — Wings (1977)
- 3 RIVERS OF BABYLON/BROWN GIRL IN THE RING** — Boney M (1978)
- 4 YOU'RE THE ONE THAT I WANT** — John Travolta And Olivia Newton-John (1978)
- 5 RELAX** — Frankie Goes To Hollywood (1983)
- 6 I JUST CALLED TO SAY I LOVE YOU** — Stevie Wonder (1984)
- 7 SHE LOVES YOU** — The Beatles (1963)
- 8 TWO TRIBES** — Frankie Goes To Hollywood (1984)
- 9 I WANT TO HOLD YOUR HAND** — The Beatles (1963)

by Alan Jones

**10 MARY'S BOY CHILD/OH MY LORD** — Boney M (1978)

**A**LREADY THE world's most computer-literate nation, the British invested in another quarter of a million computers, mostly micros, in the final few weeks of 1984.

At the top end of the micro market, buyers are predominantly businessmen, but most of the cheaper micros are owned by teenagers who are more interested in the latest games software than how to computerise VAT payments.

Computer games are very big business, with the more popular titles like 'Daley Thompson's Decathlon' capable of selling over 100,000 units, primarily in Commodore 64 and Spectrum 48 versions, though the Japanese MSX format is gaining ground.

The computer games industry has many parallels with the record industry; both are plagued by home taping, have a high failure rate, and offer rich rewards to the company able to find regular hits. Furthermore, they sell to virtually the same market.

It's not surprising, therefore, to find that the same entrepreneurs who breathe new life into the corpses of hit records by compiling them on TV-advertised albums are now doing the same for computer software.

Computer Games, a subsidiary of Telstar Records, has recently launched a £500,000 TV campaign for 'Select 1', available in both Commodore and Spectrum versions, is attractively priced at £12.49.

Computer technology is evolving rapidly, and graphics on some of the newer games, from companies like US Gold are stunning. By comparison, some of the games on 'Select 1' are very basic (no pun intended).

However, the tape's main attraction, 'Hunchback', was one of the best selling titles in 1984, and boasts superior graphics. It's a distressingly addictive game in which it is necessary to negotiate a fiendishly hazardous course to rescue the imprisoned beauty Esmerelda. It's identical in every respect to the original hit, which is still available with an Ocean Software imprint for £7.

Other 'Select 1' games which stand the ravages of time include 'Mr Wimpy', 'Kong' and the deceptively simple 'Purple Turtles'.

Most disappointing is Anirog's 'Skramble', the purpose of which is to pilot a jet fighter through mountainous terrain to home base whilst dodging missiles, meteors, fireballs, monsters and other hazards. In concept, it is identical to a game of the same name marketed by Rabbit Software, but where the Rabbit title has excellent definition and a smoothly scrolling screen, the Anirog game suffers badly from a constantly jittering landscape yet requires far less skill.

Chartfile says: buy 'Select 1' for its other attractions, but check out Rabbit's 'Skramble', which was one of the great games of 1984.

## ...AND THAT'S A FACT

**E**UROPE'S FAVOURITE record in 1984, according to the computations of TROS-Radio's Euro parade was Frankie Goes To Hollywood's 'Relax', which was well clear of runner-up 'Against All Odds (Take A Look At Me Now)', by Phil Collins... Listeners to John Peel's Radio One show saw it rather differently and voted the Smiths' admittedly superb 'How Soon Is Now?' as their top of the pops in the annual 'Festive 50' poll. They had a further six titles in the top 40, and are undoubtedly top dogs amongst listeners to late-night Radio One, though the Cocteau Twins, and their alter-ego This Mortal Coil, took NINE places in the chart, including the number two slot for 'Pearly Dewdrops' Drops'. Peel's audience was less impressed with FGTH, placing 'Two Tribes' in 25th place, and ignoring 'Relax' altogether... In Germany 'Relax' was the third best-seller of the year. Laura Branigan won top-billing with 'Self Control', whilst Nino De Angelo took second place courtesy of 'Jenseits Von Eden'... A new Michael Jackson doll, a foot tall and capable of doing splits and moonwalks, is about to go on sale in America... Bronski Beat's slow-burning 'It Ain't Necessarily So' and the Fun Boy Three's 1982 hit 'Summertime' were both written by brothers George and Ira Gershwin for the 1935 operatta 'Porgy And Bess'. George Gershwin's first published song rejoiced in the title 'When You Want 'Em, You Can't Get 'Em, When You've Got 'Em, You Don't Want 'Em'... Once drawn into records shops to buy the Band Aid single, it seems a lot of people decided to make their journey worthwhile by buying other records. Whatever the reason, record sales in December showed a hefty increase over 1983; albums improving 29 per cent, and singles 49 per cent... Tina Turner is the oldest woman to have a top 10 hit in America...

RECORD MIRROR



STRAWBERRY SWITCHBLADE

