

FRANKIE UK DATES: FULL DETAILS

record

m i r r o r

JAN 26, 1985 45p

FREDDIE MERCURY

RIO EXCLUSIVE

* JACKSON, RICHIE, WONDER, IN U.S. BAND AID!
FOREIGNER * STRAWBERRY SWITCHBLADE



'BREAKDANCE 2 ELECTRIC BOOGALOO'
 (PG dir: Sam Firstenberg)
THE STREETS come back to life with the patter of not so tiny feet, as the latest breakdance movie hits a screen near you. This follow-up to last year's 'Breakdance' sees the TKO Crew (that's Turbo, Kelly and Ozone) coming to the rescue of the local community centre, which is being threatened by real-estate developers.

Hundreds of young dancers follow the footsteps of choreographer Bill Goodson through the LA streets, the wards of a local hospital and finally in front of the invading bulldozers.

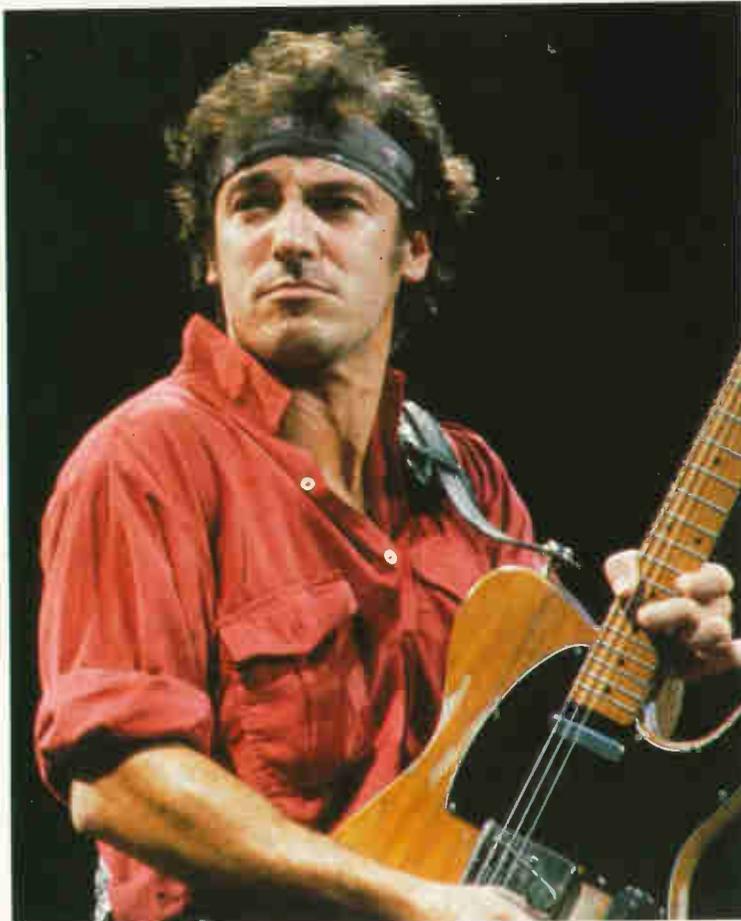
Complete with a predominantly Ollie and Jerry soundtrack, it should put the movie business back on its feet.

FOR BATMAN it's the Batmobile, with Prince it's a Red Corvette, and Bruce Springsteen? Why a Pink Cadillac of course. So get those minds motoring as we've got 25 'Pink Cadillac' picture discs to give away in an easy competition. To fuel your enthusiasm further, we'll throw in a tour programme and sweatshirt for the first five winners.

All you have to do is answer these three simple questions:

- 1) Which Bruce track did Frankie Goes To Hollywood include on their debut LP; a) 'Two Tribes' . . . b) 'My Way' . . . c) 'Born To Run'?
- 2) Where was Bruce born; a) Africa . . . b) America . . . c) Cleethorpes?
- 3) Which of these tracks did Mr Springsteen NOT write; a) Patti Smith's 'Because The Night' . . . b) Wham!'s 'Freedom' . . . c) Manfred Mann's 'Blinded By The Light'?

Send your answers, plus name and address, on a postcard to RECORD MIRROR BRUCE COMPETITION, 40 Long Acre, London WC2E 9JT. The first 25 correct answers opened on the closing date Monday February 4 win.



CASHMERE HAVE made a huge jumper up the charts. But their 'Can I' is no woolly record. The group aiming to be tank-top of the pops are Dwight Dukes (vocals), Daryl Burgee (drummer behind the likes of Gloria Gaynor, O'Jays and Harold Melvin) and McKingley Horton (keyboards). But there's nothing sheepish about the hit that's about to pullover everybody else in the charts. No sweater!



Films ● Finks ● Funk

WHO SAID: "I've seen the future of rock'n'roll and its name is . . . the Fink Brothers!"? Well, it wasn't me but we are talking about people from the 22nd century.

The Fink Brothers come from Mega-City One — a claustrophobic nightmare of 400 million citizens on the eastern seaboard of what we now call America. In this horrific vision of the future there's no police, no trials, no juries. There's only instant justice — administered without favour or mercy by the judges. The toughest is Judge Dredd.

This is the lawman of the future — captured in the cult comic 2000AD.

The Fink Brothers, who bear an unearthly resemblance to Madness's Carl and Suggs, are notorious mutants who have previously been helping Judge Dredd in his inquiries (shown here with Dredd artist Brett Ewins) for their single 'Mutants In Mega-City One'.



Crosses to bear

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Compiled by Di Cross

THIS CHAP on his way to a fancy dress party in the sea is *Canute*, newly signed to EMI (conceptual photo, huh?). He's the old stager from Linx who went solo, whether he liked it or not, and came up with the dance hit 'Turn It Up' in 1983. Since then he's been twanging around Europe with Rockie Roberts and now returns in songwriting tandem with Roy Hamilton for the latest I-love-you-for-your-mind-not-your-body variation, 'Amazing Mind', which features Blancmange West India Company wallah Pandit Dinesh on percussion, and Canute himself on silly crowns which came out of Christmas crackers.



THIS WEEK'S 'unlikely partnerships of our time' award goes to *Bill Sharpe*, Shakatak's keyboard maestro and songwriter, who's teamed up with true blue *Gary Numan* for an electro-pop dance track entitled 'Change Your Mind'.

This one-off venture is the result of a meeting between the two talents at Gary's Rock City Studios in Shepperton, where Bill was recording his solo album.

The single was originally a disco number, written with Shakatak sticksman Roger Odell, until in the studio Bill realised that what was needed was a certain cool and detached vocal. Certainly a case of being in the right place at the right time, as man of steel Numan was there to have a stab at it.

ANYONE BORED with usual music videos that lose their appeal after just three or four plays should look no further than *Volume One of 'The Greatest Hits Of Scratch Video'*. It's half an hour of the equivalent of audio scratching — hundreds of images nicked from a horror movie here, 'Dynasty' there — all accompanied by a musical soundtrack that you can either keep or replace with your own sounds courtesy of the 'Audio Dub' button on your video.

The compilation relies on sheer speed of editing and effects to stimulate the eye. *Volume One* is available by mail order for £12.50 from *Scratch Video*, 154 Sewardstone Road, London E2 9HN.

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News

Commodores soul out tour

VETERAN SOULSTERS the Commodores, will be playing dates in February. Park your Cortina outside Edinburgh Playhouse February 8, Southport Theatre 9, Eastbourne Congress Theatre 10, Hammersmith Odeon 12, Nottingham Royal Concert Hall 13, Sheffield City Hall 14, Camberley Lakeside Country Club 15, 16, Croydon Fairfield Halls 17, Watford Baileys March 25-30, Birmingham Night Out March 1, 2, Poole Arts Centre 3.

Ex Commodore Thomas McClary, who's hoping for the same success as Lionel Richie, releases his album 'Thomas McClary' on February 15.

● **OUTRAGEOUS MILLIE** Jackson plays a short tour starting in March. Accompanied by her 12 piece band and the Ezee Ak-Shun backing vocalists, Millie will be playing Watford Baileys March 25-30, Birmingham Night Out April 1-6, Camberley Lakeside April 8-13, London Dominion April 16-21.

● **DAVID LEE Roth**, the quiet and unassuming singer with Van Halen, releases his solo single 'California Girls' on February 1. It's his highly remarkable version of the old Beach Boys number and features Beach Boy Carl Wilson on backing vocals.

Rumours that Van Halen are splitting up have been hotly denied. A spokesperson says that they'll be getting back together this month to embark on another album.

US 'BAND AID' VENTURE

MICHAEL JACKSON, Lionel Richie and Stevie Wonder are behind an American Band Aid project to raise money for Ethiopia.

Although final details have yet to be confirmed, it seems likely that the trio will be writing a single to be recorded by themselves and a host of other American chart stars. No other names can as yet be confirmed as negotiations are still underway, but Bruce Springsteen is so far being hotly tipped to appear.

"This project is being discussed and it is spearheaded by Lionel Richie who has been in contact with a number of superstars including Michael Jackson and Stevie Wonder," a spokesman told RECORD MIRROR this week.

Bob Geldof is planning to fly out and meet Richie. He also wants to put on a massive Band Aid concert featuring most, if not all, the acts on the Band Aid single at Wembley Stadium sometime in the summer. At the same time as this concert, Geldof

hopes that a similar show will be held at the Shea Stadium in New York. He hopes that both shows will be broadcast simultaneously.

"It will be a show for the world, bigger than the Olympics," Geldof said this week. "I think it would raise between 50 and 80 million dollars for the starving. The Wembley Stadium authorities have phoned me up and offered the stadium, but as yet I can't say what date that will be."

● 'Video Aid', a ninety minute compilation of the very best video clips, will be released on February 4 with money going to Ethiopia. The video will retail for around £19.99 and it's expected that over £10 will be donated to the Ethiopia fund. The 22 track compilation includes 'Vienna' by Ultravox and 'You Can't Hurry Love' by Phil Collins.

● Culture Club are hotly rumoured to be staging their own concert for Ethiopia in March at Wembley Arena, but nothing can be confirmed yet.

Rats get a grip

THE BOOMTOWN Rats release their single 'A Hold Of Me' on February 1 and they'll be playing a major tour. Dates are Leicester University February 2, Chatham Central Hall 6, Coventry Polytechnic 7, Edinburgh Caley Palais 10, Middlesbrough Town Hall 12, Poole Arts Centre 14, Northampton Dergate 16, Manchester Apollo 17, Cardiff University 18, Birmingham Odeon 20, Oxford Apollo 21, London Dominion 23.



FRANKIE GO ON TOUR

FRANKIE GOES To Hollywood, the best thing to come out of Liverpool since chip butties, will be playing their first major British tour in March.

The tour opens at Dublin RDS Simonscourt on March 12, followed by Sheffield City Hall 14, Leicester De Montfort Hall 15, Newcastle City Hall 17, 18, Glasgow Apollo 20, Birmingham Odeon 23, 24, Manchester Apollo 26, 27, Hammersmith Odeon 31, April 1, Brighton Conference Centre 3, Bournemouth International Centre 4.

Tickets go on sale from box offices this week. In Ireland they are IRE£8.50 and at Hammersmith they are £8 and £7. For all other concerts they are £7.50 and £6.50.

The band will be following up 'The Power Of Love' with another single shortly before the tour. Following their British dates, Frankie will be starting a two week European tour starting in Copenhagen on April 9.

THE POWER Station, featuring Duran Duran's John and Andy Taylor, Robert Palmer and Chic drummer Tony Thompson, release their single 'Some Like It Hot' at the beginning of February.

The idea for the Power Station was spawned when John and Andy met Robert at the Rum Runner Club in Birmingham three years ago. They met Tony during Duran's first American tour supporting Blondie in 1982.

Together they'll be working on an album entitled 'The Power Station', produced by Chic's Bernard Edwards.

● **XTC** RELEASE their alarming single 'Wake Up' on January 28. It's the third single from their album 'Big Express'.

● **THE TALKING** Heads release an extended version of 'Girlfriend Is Better' as a 12 inch single on January 28. The single also features 'Once In A Lifetime'. The Heads are preparing a new studio album which will be out in the summer.

● **HALL AND Oates** have delayed the release of their single 'Method Of Modern Love' for a further two weeks, so don't dash out to the shops just yet. Meanwhile 'Dangerous Dances', a biography on the lads, is published this week by Sidgwick and Jackson. It sells for £5.95.

● **THE COUNCIL** Collective's single 'Soul Deep' is available in a new format featuring a special club mix. The 12 inch single has a 'Soul Deep' club mix, while the B-side features the original version.

● **THE MONOCHROME** Set will be appearing at London University on February 1.

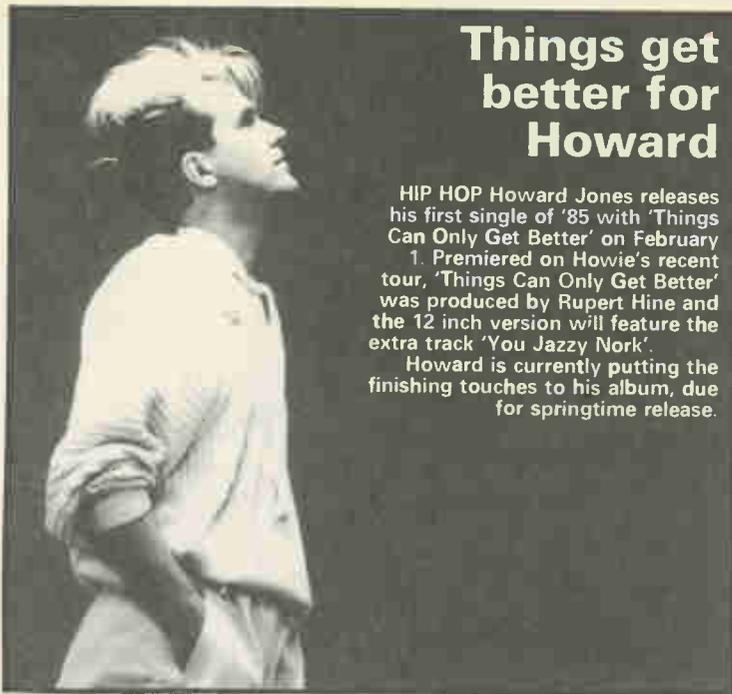
Smiths release Dutch import,

THE SMITHS are officially releasing 'How Soon Is Now?' on February 1, a single previously only available as an expensive import single from Holland. 'How Soon Is Now?' topped John Peel's 'Festive 50' chart at the end of last year and first appeared on the B-side of the 12 inch version of 'William, It Was Really Nothing'.

● WHITESNAKE RELEASE their single 'Love Ain't No Stranger' this week. The flip side is 'Slow An' Easy' and both tracks are special American mixes from the band's 'Slide It In' album. The single comes complete with a sew on patch.

● MARC ALMOND has added two dates to his tour at Bradford University Great Hall February 2, Norwich University of East Anglia 3.

● JULIAN COPE releases his single 'Sunspots' on February 8. It's taken from his album 'Fried' out last year. Julie is currently lining up dates for a March tour.



Things get better for Howard

HIP HOP Howard Jones releases his first single of '85 with 'Things Can Only Get Better' on February 1. Premiered on Howie's recent tour, 'Things Can Only Get Better' was produced by Rupert Hine and the 12 inch version will feature the extra track 'You Jazzy Nork'.

Howard is currently putting the finishing touches to his album, due for springtime release.

Film single for Bowie

DAVID BOWIE releases his single 'This Is Not America' this week. It's a brand new recording taken from the soundtrack album of the John Schlesinger film 'The Falcon And The Snowman'.

● KOOL AND The Gang get fresh again with their single 'Misled' out on February 2. The 12 incher will feature a Deodato remix of their classic song 'Ladies Night'.

● VICIOUS PINK'S first release this year is 'Fetish'. The single is a double A-side and also features 'Spooky'. "It's a love song smelling of talcum powder, baby oil latex and leather," breathes long legged Jessie and we believe her.



PHIL COLLINS has added a date to his tour at the Royal Albert Hall on February 22. Tickets priced £11.50, £10.50, £9.50 and £8.50 are available over the counter from the Royal Albert Hall Box Office, or by post from the Royal Albert Hall. Cheques or postal orders should be made payable to the Royal Albert Hall and enclose a sae. Tickets will be limited to four per person.

Phil's concert at the Royal

Albert Hall on February 20 will be graced by the Prince and Princess of Wales and all proceeds from the show will be going towards the Prince of Wales' Charities Trust. Charles will be joining Collins on drums for a couple of songs.

Phil Collins has been nominated for a number of Grammy awards for his 'Against All Odds' single released last year. The awards take place on February 27.

● THE LAST poets, who are widely regarded as the forerunners of rap, play two rare dates next month at the Shaw Theatre, 100 Euston Road, London NW1, on February 8 and 9. Tickets are £4 or £3 for UB40 holders and old age pensioners!

SMOULDERING FIONA Franklyn, a gal to put lead in anybody's pencil, releases her single 'Busted Up On Love Again' this week. The single was produced by Don Was of Was Not Was fame.

CLASS ACTION FROM THE NEW SOUL SPOKESMAN

EUGENE WILDE

"PERSONALITY"

12" Includes Philadelphia Remixes of "PERSONALITY" & SIMPLICIOUS' "LET HER FEEL IT"

12 BRW 18

Both Tracks & the Classic "GOTTA GET YOU HOME TONIGHT" Taken from his Fine Debut Album: "EUGENE WILDE"

BRLP 502

FOURTH & BROADWAY

"T.S.O.P. '85"



News



KING HAVE lined up a size nine tour. They'll be playing Dunfermline Johnsons January 24, Aberdeen Victoria Hotel 25, Glasgow Strathclyde University 26, Dundee Dance Factory 27, Walsall Burntwood Leisure and Recreation Centre 30, Coventry Warwick University 31, Loughborough University February 1, Birmingham Aston University 2, Bristol Polytechnic 7, Torquay 400 Club 8, Plymouth Polytechnic 9, Bournemouth Academy 11, Norwich UEA 12, Leicester Polytechnic 13, Hull University 14, Newcastle University 15, Manchester University 16, Nottingham Rock City 18, Sheffield University 19, Bradford University 20, Liverpool University 21, Dunstable Queensway Hall 22, Colchester Essex University 23, Southend Queens 25, Margate Winter Gardens 26, Slough Fulcrum 27, Gloucestershire College of Art and Technology 28, Bath University March 1, London Dominion 2.



SHOUTING ABOUT

CUTESOME TWOSOME Tears For Fears, play a massive tour starting in March. Shout out at Preston Guildhall March 22, St Austell Leisure Centre 28, Poole Arts Centre 29, Bristol Colston Hall 30, Bath Theatre Royal 31, Nottingham Royal Centre April 2, Manchester Apollo 3, Liverpool Empire 4, Newcastle City Hall 6, Glasgow Apollo 7, Sheffield City Hall 8, Hanley Victoria Hall 9, Birmingham Odeon 11, Hammersmith Odeon 12, 13, Southend Cliffs Pavilion 16, Guildford Civic Hall 17, Portsmouth Guildhall 18, Oxford Apollo 19. The band are currently in Munich completing their album 'Songs From The Big Chair', out just before the tour starts.

TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) has the bizarre combination of *Cliff Richard* and *Killing Joke*, while 'The Oxford Road Show' (BBC2, 7.15pm) has those Brummy bouncers *UB40*.

SATURDAY'S 'Saturday Superstore' (BBC1, 9am) features *Sal Solo* and *Ken Bruce* hailed as the new Terry Wogan, God save us all. 'Saturday Starship' (ITV, 10am) jets off with *Terry Hall* from the *Colourfield* and elements of *Modern Romance*. Mike Smith looks at the glories of punk in 'Punk To Present: Anarchy In The UK, (Radio One, 1pm). He'll be talking to *Joe Strummer*, *Bob Geldof* and *Captain Sensible*. 'In Concert' (Radio One, 6.30pm) has *Action Transfers* and *Zerra 1*, while Phil Kennedy features sessions from *Cruella De Ville* and *H2O* in his own show on Radio One at 7.30pm.

TUESDAY'S 'Whistle Test' (BBC 2, 7.30pm) sees *Howie Jones* in the studio, *Billy Bragg* all the way from Amsterdam and a feature on *Duran Duran*.

WEDNESDAY sees *Uncle Mick Jagger* introducing the 100th edition of 'Razzmatazz' (ITV, 4.20pm). *The Police*, *Eurythmics*, and *Slade* will be just some of the show's many attractions.

● **LIVERPOOL BAND** Black release their single 'More Than The Sun' on February 1. The 12 inch version features three extra tracks, 'I Could Kill You', 'Widemouth' and 'Stephen'.

● **JERMAINE JACKSON** releases his single 'Do What You Do' this week. It's taken from Jackson's debut album 'Dynamite'.

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Shalamar Are Back!



THE SINGLE



7" · SHAL 2

My Girl Loves Me

12" · SHAL T 2

My Girl Loves Me (Extended)

▶ Plus

A Mix To Remember

5 great Shalamar hits mixed
by Alan Coulthard of Disco Mix Club

▶ Plus

the long-unavailable

Uptown Festival

THE ALBUM



Eight great new tracks including
"My Girl Loves Me" and "Amnesia"
co-produced by Howard Hewett,
George Duke and Hawk Wolinski of
Rufus.



THE TOUR

JANUARY

- 29th Edinburgh Playhouse
- 30th Newcastle City Hall
- 31st Southport Theatre

FEBRUARY

- 1st Nottingham Royal Concert Hall
- 2nd Birmingham Odeon
- 3rd Northampton Derngate
- 5th Ipswich Gaumont
- 6th Wolverhampton Civic
- 8th Brighton Dome
- 9th Poole Arts Centre
- 10th Croydon Fairfield Halls
- 11th Portsmouth Guildhall
- 12th Reading Hexagon

- 14th London Dominion
- 15th London Dominion
- 19th Harrogate Centre
- 20th Manchester Apollo
- 21st Sheffield City Hall
- 22nd Leicester Keisa's
- 23rd Oxford Apollo
- 24th Cardiff St David's Hall
- 25th Bristol Colston Hall

Singles



reviewed by
ELEANOR LEVY

HALL AND OATES 'Method Of Modern Love' (RCA) Another slick offering from the "incredibly popular" duo. It lacks the punch of 'Out Of Touch' but as with all their singles, after a few plays on the radio you won't be able to get it out of your head. So many people are falling over themselves to produce perfectly crafted pop gloss, but Hall And Oates have the polish and professional ear for a good tune to bring it off.

CHICAGO 'You're The Inspiration' (Full Moon) Somewhere, there must be people buying this schmaltzy rubbish. At the end of each chorus there's an oh-so-dramatic drum sound, while every second word must be 'you' — just so the listener thinks 'oh gosh, they're singing to me'. Second hand sincerity, surrogate emotion and a horrible vocalist who thinks the way to sound passionate is to stick a peg on your nose and scream!

JEAN MICHEL JARRE 'Zoolook' (Disques Dreyfus) I went to the toilet half-way through this, and when I came back it was still on . . . and nothing had happened . . . and then suddenly there was this really good regular drum beat and then I realised that it wasn't a drum beat at all, but the needle, which had got stuck in a groove. Such is life.

PAUL HARDCASTLE 'Papa's Got A Brand New Pigbag' (Kaz) A mistake to place this alongside Pigbag's original which is there in all its frantic, sweaty glory on the B-side. Hardcastle injects a large dose of pre-programmed electrics to a song that's basic appeal was its spontaneity and human energy. A disappointment that is destined to end up backing the next Ready Brek or Stringfellows chips advert.

COMMODORES 'Nightshift' (Motown) The Commodores' tribute to both Marvin Gaye and Jackie Wilson — and it turns out to be their most intense and smooth record since Lionel Richie's departure. New vocalist J D has a sweet and pure voice that harks back to the time when Motown was a label worth taking notice of.

SINGLE OF THE WEEK

TRACEY THORN 'Plain Sailing' (Cherry Red) Some people have the knack of making simple music that gets to the listener via the heart rather than the ears. Weller has managed it on the odd occasion ('Paris Match', 'You're The Best Thing'), Lloyd Cole And The Commotions promise it with every twang on the guitar, Tracey Thorn does it through her voice. Deep and mellow it endows this (re-released I suspect, without Tracey's best wishes) with a warmth and strength that few could match. Among all the hi-tech gloss around at the moment, getting back to basics has a definite appeal.

ALMOST SINGLE OF THE WEEK

JAMES KING AND THE LONEWOLVES 'The Angels Know' (Swamplands) A fine thumping, guitar-clanging little beauty from Glasgow's finest sons — and yet another delight from Alan Horne's Swamplands label. The grinding vocals come via the nasal passages and it boasts a chorus I'll be tapping my foot to for months.

LES ENFANTS 'Slipaway' (Chrysalis) An up and coming Irish band, Les Enfants play fast, pout prettily and sound like a cross between Big Country, Spandau and A Flock Of Seagulls. Yes, horrible isn't it?

CHANGE 'Say You Love Me Now' (WEA) Slow, driving lump of slush. A hundred records sounding like this already exist, and no doubt a hundred more are lurking in some professional songwriter's creative loins, ready to spring forth. Pointless.

EUGENE WILDE 'Personality' (Fourth & Broadway) Up-tempo, mild funk that will probably sound fine after five double vodkas, but sober just makes you think there must be something better than this.

SAM HARRIS 'Hearts On Fire' (Motown) Identikit tumbling dance beat, topped with tremulous vocals that mount the octaves dramatically for a grand finale. Hi-NRG meets the Kids From Fame, without the added attraction of Leroy's thighs. And without that, well . . .

I AM SIAM 'Talk To Me' (CBS) Another in the long line of fraught, straining voices which so many seem to mistake for 'feeling'. Neil Arthur of Blancmange gets away with it because he smiles nicely and looks to be having a jolly time. I Am Siam (is it a he or is it a they?) does not, the main problem being he/they seem to be being serious. About as exciting as imagining Frank Bough on the toilet. But there again . . .

SLADE '7 Year Bitch' (RCA) If Dave's Hill's religious convictions are so strong he refused to pose with a topless model for publicity, how can he condone the

anonymous legs displayed on the cover to sell this? Be it legs or tits — or even biceps or balls — it all amounts to the same thing really. Of course, it goes on all the time (and quite nicely too in many cases) but how you distinguish between which parts of the human body are morally acceptable to use to sell your product is beyond me. As for the record, well, it sounds like Slade. A bit faster than 'My Oh My', a bit slower than 'Mama Weer All Crazee Now'. A hit no doubt.

TINA B 'Nothin's Gonna Come Easy' (Atlantic), SHEILA E 'The Belle Of St Mark' (Warners) Ms B's plodder from the film 'Beat Street' gave me a headache. Sheila E's offering is, on the other hand, quirky, classy and immaculately, if soullessly, performed. A kind of upmarket Eurovision Song Contest entry.

FRANK CHICKENS 'We Are Ninja (Not Geisha)' (Kaz) A loud yell against the culture that created Suomo wrestlers and foot-binding to keep their women 'feminine'. Actually, what this really is, is a Grandmaster Flash type backing (a la 'The Message') with chirpy oriental vocals. Perverse, but a definite grower.

CLIFF RICHARD 'Heart User' (EMI) Cliff continues his long slide into mediocrity. It's not bright enough to be pop, it's not smooth enough to be MOR . . . it's just bland 'rock 'n roll' with no bite. Sad.

FURNITURE 'Love Your Shoes' (Premonition) Just the thing to heal that broken heart. 'Love Your Shoes' is sweet and simple, laced with some light sole-ful vocals. A boot, sorry, beaut.

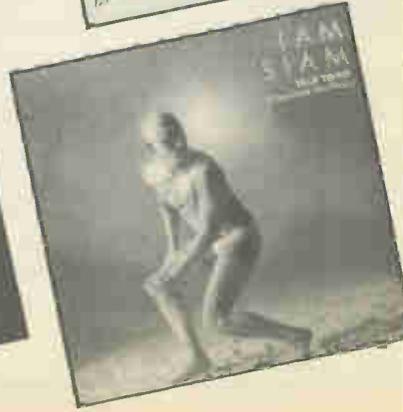
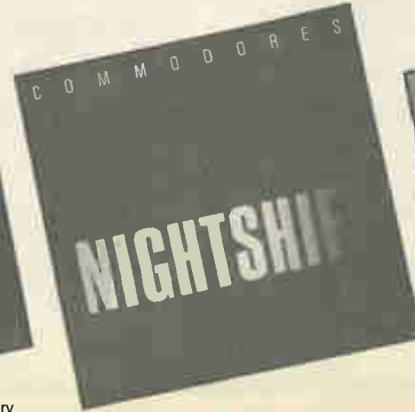
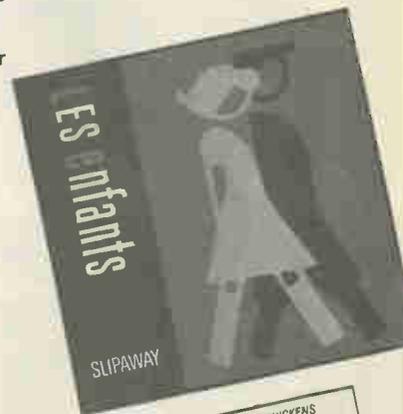
COMMON KNOWLEDGE 'Victoria' (Phonogram) Andrew Gold and Graham Gouldman (ex-



10cc) with a chunk of late-Seventies AOR. Only, with Foreigner getting to number one, I've a nasty feeling this could be a hit. Suicide would be preferable.

FACE OF CONCERN 'Next Time (Let's Do It Right)' (Press) A band from deepest America, they sound like an electronic Ramones with a disco baseline. A strange hybrid, but not bad at all really.

LAID BACK 'White Horse' (Sire) Butch Teutonic voices grunt "Ride the white horse" about 400 times and very little else. It goes on forever and is the sort of dulling record that they'd play in mental asylums to stop the patients killing themselves.



HITS OUT OF HELL

F E A T U R I N G

BAT OUT OF HELL · TWO OUT OF THREE AINT BAD · DEAD RINGER FOR LOVE
MODERN GIRL · PARADISE BY THE DASHBOARD LIGHT · READ 'EM AND WEEP
MIDNIGHT AT THE LOST AND FOUND · I'M GONNA LOVE HER FOR BOTH OF US
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH · RAZOR'S EDGE

ALL ON THE ALBUM & CASSETTE FROM

Meat Loaf

ALSO AVAILABLE:
53-MINUTE 'HITS'
VIDEO



OF COURSE, remark the bitter pundits, the wise commentators, the lazy rivals — it had to happen, they were just lucky. Right place, right time. And naturally it wasn't their success — it was the pluggers, it was the DJs, it was the tea boys, it was even the MD of Island (don't make me laugh). Just lucky.

But despite this *luck*, despite this *belting*, despite this *envy*, the precarious triumvirate at ZTT still DID IT! Horn's vision, Morley's mouth and Sinclair's moneymind.

The stunning commerciality of Frankie, produced, packaged and sold with a flair that shamed an entire industry, allied to the suprematist frivolity of The Art Of Noise — establishing that noise was *art* and cracking the charts to boot.

That was part one. A success, some might say. . .

Now for '85.

And ZTT are expanding, growing, diversifying, taking a step in all directions, embracing traditionalism, risking mayhem, spoiling egos and encouraging talent. In a many pronged attack ZTT are going BIG TIME (is it possible to be bigger?). With the populace nicely softened by the Scally shock troops, a different kind of persuasion is about to be brought to bear.

There's the teary Gallic jazz of *Anne Pigalle* who's going to elevate melancholia to the level of dreams. There's *Instinct* who want to find out the connection between Dolly Parton and The Art Of Noise and make a home there. There's even Mr Andrew Poppy who could become the first teen dream 'serious' composer since Franz Liszt.

And thankfully, there's the diabolic pop battalion of old pals, *Propaganda*, who are off, with a cheery grin and a merry wave to muddle the borders twixt the intellectual and the corporal.

THE HOUSE THAT FRANKIE

From the team that brought you 'Relax' — four new pop careers. Story: Graham K

PROPAGANDA

REMEMBER PROPAGANDA? They lie a lot. The arch jesters of Euro-pop, the steely theoreticians of the music marketplace are preparing, after two years and one single, to claim their rightful place atop the intellectual pop heap... or so they say. Once upon a time they were the new Abba. Now what?

"We're Abba in Hell!" declares perky Claudia (21 and just good friends with Herr Morley).

"Abba is a synonym for pop for us," corrects Ralf, the most Teutonic Propagandist.

"It's not a concept," declares Michael, the quiet, older, most musicianly member.

".....," explains Suzanne, because she's not here yet.

Propaganda, you see, are the longest serving Zang Tumb Tuumers, with perhaps the least to show for their association. They waited a year to see their magnificent 'Nine Lives Of Dr Mabuse' become a hit yet missed out completely on the exposure and celebrity they thoroughly deserved, and

have waited another for a chance to put some wrongs right. Annoyed?

Claudia: "No, it doesn't worry us — we wanted to wait till the Frankie hysteria had died down. 'Mabuse' got buried by 'Relax' and we did not want that to happen again."

Surprisingly, though, they did find themselves celebrities back home, 'Mabuse' reaching No.7 in the German charts.

"Yes, at home we're undercover stars," smiles Ralf at the irony of leaving home only to have hits there, "but in Britain, recognition is more important than hits. Being a hit band means being a band that is only around for a short time. We intend to be around much longer."

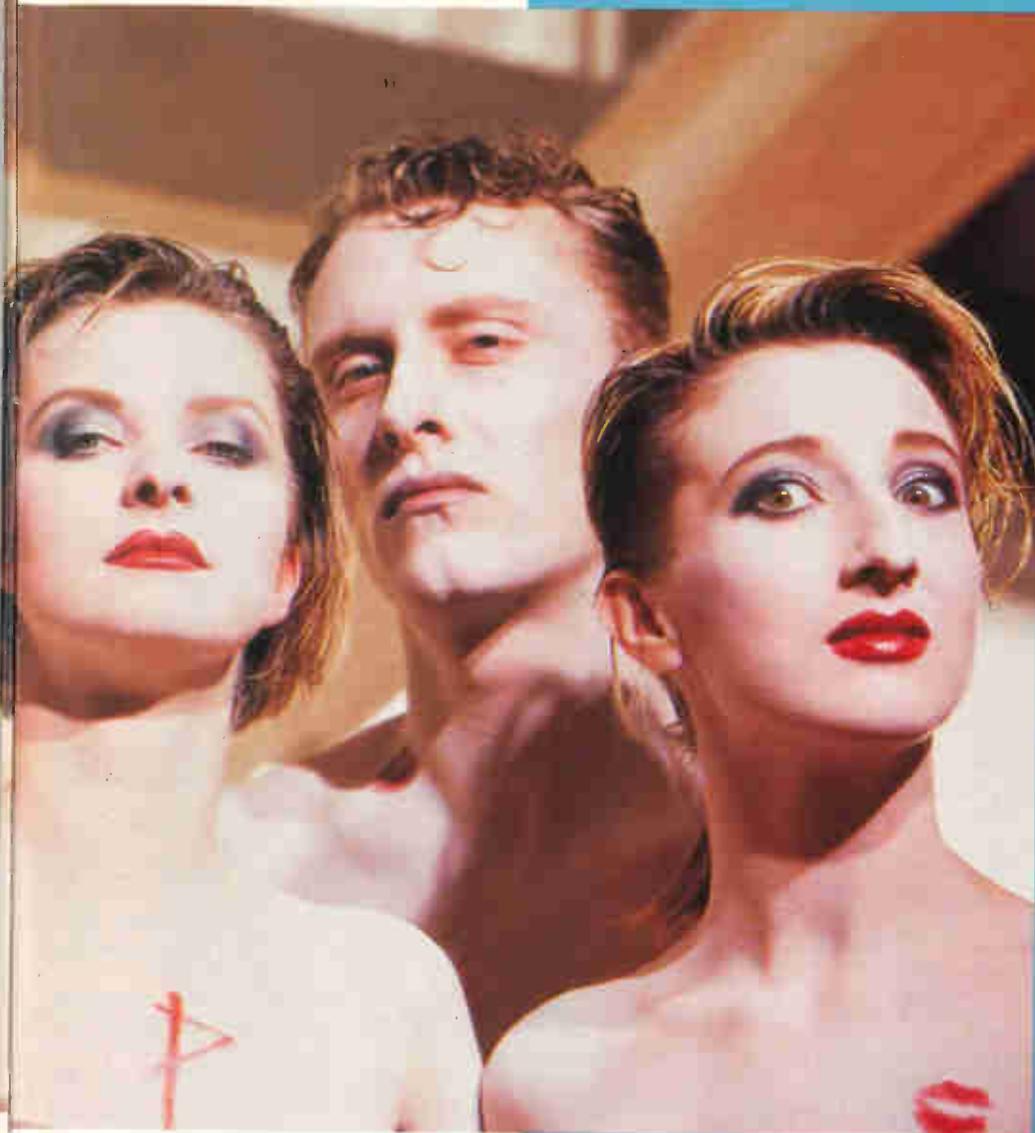
And the continuation of that age-old confrontation with the Abbas of this world is imminent. A single is due. It might be 'Duel' — "A German love song, with typical German bitterness" or it might be 'P-Machinery' — "about people behaving like machines, and vice versa", two songs from their soon to be completed LP.



ANNE PIGALLE

SHE DEALS in matters of the heart. If the name conjures up visions of sloe-eyed disdain and quick physical reward, don't be fooled for the romantic notions about which M'selle Pigalle busies herself are more suited to the head than the bed.

She is ZTT's great lost lover — destined to



BUILT

be forever hopeful and forever dismayed, forever singing of what once was or what might have been — she sings of the betrayed and the displaced, blessing an updated model of the traditional French 'chanson' style with tales of the sad and the lonely.

'Why Does It Have To Be This Way,' her imminent debut, is, like most of her work, a seditious love song — "I don't write about things in a black and white way," she broods. "The single is about seeing two sides to a situation."

Along with a clutch of specifically obtuse offerings like 'Hey, Stranger' ("That's about people being suspicious when they don't know you — which has affected me, being a stranger here"), 'Crack In The Ocean', 'Via Vagabond' and the wonderfully titled 'Thousand Colour Waltz,' Anne Pigalle already has the makings of a stunning LP, shaped and moulded into an object of beauty by her musical partner Nick Plytas and producer Louis Jardim.



ANDREW POPPY

IF THE fact that Andrew Poppy is soon to release a ditty entitled 'Here It Comes Now; Five Signals; And As A Rule The Wire Snaps' suggests to you an entity a touch, er, removed from the more familiar all singin', all jumpin' wham bam Zang gang, fear not!

For while Poppy and Frankie are as similar as the proverbial chalk and cheese, this quiet man of the label is still very much a living example of the ZTT blueprint.

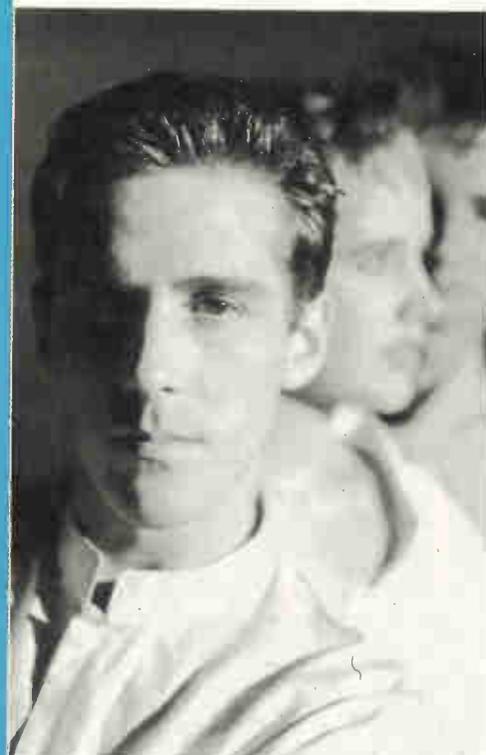
Ostensibly, his music is 'difficult', sprawling instrumental (and orchestral) pieces involving upwards of 40 musicians playing gra-

dually altering melodies over and over again in a style that has come to be known as Systems Music, personified by the work of composer Philip Glass.

"They are quite strictly structured," 30-year-old Poppy admits, "and I conceive them architecturally. What I do isn't really Systems Music but it does have the same attention to structure."

So while the rhythms and chordal progressions do follow very regimented patterns the actual melodies swirl and echo all over the shop prodding the listener from states of near hypnotism to real mirth. Andrew Poppy's music is deadly serious and dead funny.

A four piece LP featuring the snappy 'Here It Comes...', along with 'The Object Is A Hungry Wolf' and '32 Frames' will soon be experiencing heavy rack momentum at all good discatariums. What sort of success does the author expect? "Success? If the record actually comes out, that'll be a success! Even getting 40 musicians together in a studio and managing to get a piece recorded is a success to me!"



INSTINCT

INSTINCT ARE ZTT's simple pop group. Or perhaps they're the strategic dance band. Or even the Eighties' Bacharach and David. There are three of them... I'll let them do the talking... "I'm Simon (Underwood) and I'm 26. I used to work in a factory, then I was in the Pop Group, then Pigbag."

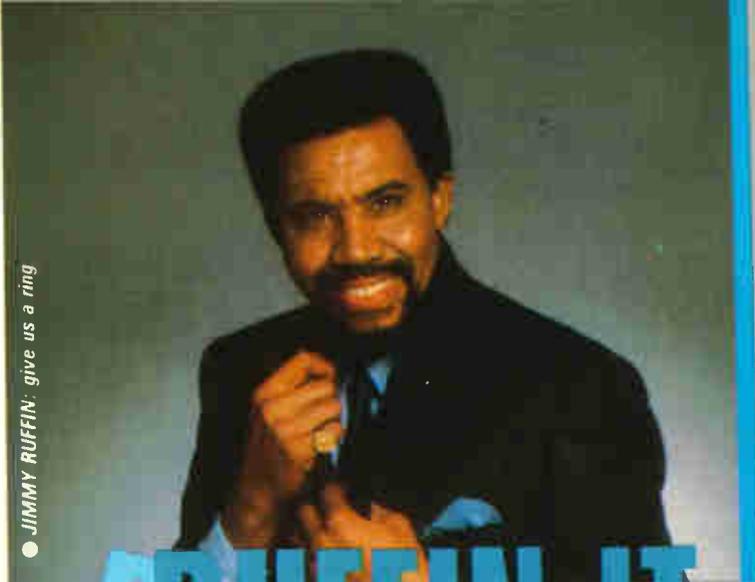
"I'm Angela (Jaeger), I'm 25, from New York, and came to Britain in 1978 to 'be part of Punk Rock'. I met Pigbag in New York and they asked me to join."

"And I'm James (Johnstone). I'm 25 and I was in a garage band before joining Pigbag. It says on my passport that I'm a musician. The trouble with Pigbag was that it was far too democratic."

J: "We had to get a name in a hurry."

S: "We'd done a studio session and had no name. Instinct stuck."

Instinct like Dolly Parton, the Pearl and Dean Theme, Bertolt Brecht, Eric Satie, Doctor Alimantado, Paganini and Gladys Knight. They will have a record out on ZTT at Easter. Well worth waiting for.



● JIMMY RUFFIN: give us a ring

ARUFFIN IT

YOU KNOW that worn out old Python sketch about getting up two hours before they went to bed and working down't mill for 26 hours a day? Right, then listen to rekindled soul voice Jimmy Ruffin talking about the old days — and this is exactly the way he tells the tale.

"When I got to Detroit, I did all sorts of odd jobs. Then, even after I signed with Motown, I worked at the Ford Motor Company for four years.

"I used to get up at about four o'clock in the morning, sometimes I went to bed with my clothes on, and go in and punch the clock and work until 4.30 in the afternoon, with two 15 minute breaks and half an hour

for lunch.

"That was Monday to Friday, on Saturdays we worked 10 hours and on Sunday nine hours. We used to do that for three weeks running, then go back on an eight hour day, it was what they called mandatory overtime.

"So I used to come home, take a bath, and get down to Motown at about a quarter to six. Everyone was going home, and I used to try to see writers to get songs. The company didn't support you, there were no advances or anything and I'd stay until about seven, then I was pursuing a singing career at the weekends, working in local clubs in the city."

JIMMY SLIPS very easily onto the subject of the legendary label where he spent all of the Sixties, and he'll dsh more dirt momentarily, but first some reflection on the Ruffin renaissance, as effected by his appearance as a paid up member of the Council Collective, adding some funky vocal lines to 'Soul Deep', and by signing to EMI and releasing a first single of some smoothness and style, 'There Will Never Be Another You'.

Course if you were checking all our charts last year, you'll know he made a comeback of sorts with a HI-NRG duet with Jackson Moore, 'I'm Gonna Love You Forever'. There's a funny story attached to that one. "They sent me the song, and I liked it. Then they said that Peter Green was going to produce it, and I thought they meant Peter Green from Fleetwood Mac." Trifle ambitious, Jim; I've heard some unlikely combinations but Peter Green producing HI-NRG? Hellfire... "When I heard it, I didn't like the arrangement at all. I'm not against HI-NRG, I'm just

against me doing HI-NRG."

Ruffin did his image a power of good (which no doubt occurred to him too) when he went 'Soul Deep'.

"It wasn't like a contrived thing, I met Paul, just to say hello and talk about writing together, and he told me he'd like me to sing on this song to raise money for the striking miners.

"I was famillar with the strike, but I didn't know about the fund or anything. People have been trying to nail me to the cross about the politics of this thing. I am a political person but I'm also a realistic person, Mr Scargill doesn't mean anything to me.

"But my father did work in a mine before I was born, in fact he was nearly killed in a mine. And I knew what it was to want, lots of Christmasses I'd only have one toy, like a cap pistol, and one apple, an orange, and some nuts in a bag." Luxury ...

SO WHEN Jimmy finally hit big in 1966 with 'What Becomes Of The Brokenhearted', he believes he appreciated it all the more. "Motown kept me on a back burner, I wasn't hungry enough or corrupt enough, I don't know which, at first I didn't appreciate all the politics involved.

"Marvin Gaye was an example of that saying, 'What is a man that he gains the world and loses his soul'. His success came too easy, he didn't pay enough dues. If had nothing to do with his talent, but what he did with it. If he had to suffer a quarter of what I went through, maybe he'd still be alive. He hated to perform live, he hated the stage. If James Brown is your idol and you can't dance, naturally you feel inadequate. I'm not a jealous person by nature, but I would have more consideration and attention if he hadn't been around. I could never play the game, I was never able to kiss ass and compromise my dignity for success. I want to look in the mirror and feel good."

Memories of Motown? "The director of A&R and his assistant came to see me at a club, the 20 Grand, and said we've had a meeting and decided you should join the Contours, and I said 'I'm the guy who didn't join The Temptations when I was asked, I got my brother David to join.' The man said to my face, 'as long as there's a Marvin Gaye at Motown, there'll never be a Jimmy Ruffin.' Those are memories of Motown for me." An embittered man perhaps, but one whose voice keeps coming back, stubborn as a... Ruffin The Mule.

■ PAUL SEXTON

LES|enfants

DEBUT SINGLE

SLIPAWAY

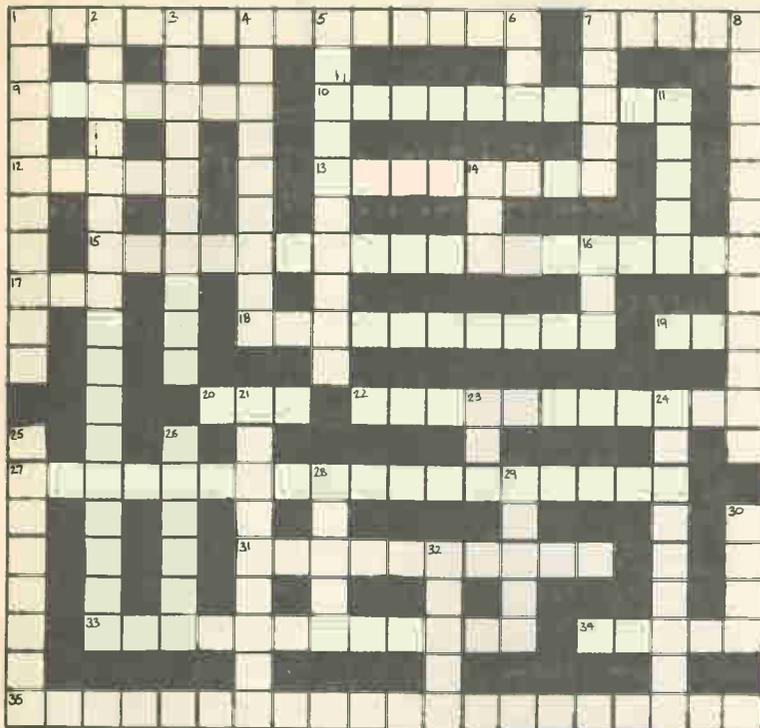
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ACROSS

- 1 Good advice from Stevie (4,5,5)
- 7 It never sounds stale (5)
- 9 Julian's long player (7)
- 10 Sal puts his heart and soul into it (3,7)
- 12 It had to be a hit for the Cars (5)
- 13 Paul Simon's pony wasn't that clever (3,5)
- 15 A hit from 9 across (3,4,3,8)
- 17 Do you remember The Way We — — — (3)
- 18 Madness won't stand still (4,7)
- 19 The Boy's song is in the raw (3)
- 20 Bruce's birth place (1,1,1)
- 22 Madonna would like us to think she's without experience (4,1,6)
- 27 John and Yoko's Yuletide message (5,4,3,2,4)
- 31 Heaven 17 claiming possession (4,2,4)
- 33 They only have a hit Once In A Lifetime (7,5)
- 34 They're played without frontiers (5)
- 35 & 30 down When he takes the floor Midge has difficulty seeing his partner (7,4,5,2,2,4)

- 11 Mud number one from 1975 (2,3)
- 14 The Four Seasons' doll (3)
- 16 The Jam wanted us to — — — The New Breed (3)
- 21 Beatles hit written by George (9)
- 23 Fish label (1,1,1)
- 24 He can be found flying in his dying machine (4,5)
- 25 It's Christmas and Queen get down on their knees (5,3)
- 26 What Otis Redding and Madness have in common (2,4)
- 28 Star of Dune (5)
- 29 Stuart Adamson's old outfit (5)
- 30 See 35 across
- 32 At the beginning there was the Jam (5)

LAST WEEK'S SOLUTION

ACROSS: 1 September Song, 5 Lowe, 7 Lost In Music, 10 Many, 11 Doctor Doctor, 12 Tonight, 15 Swoon, 16 I Feel For You, 18 Fiction, 19 Green Door, 20 Carrie, 21 Tina Turner, 25 Two Tribes, 27 Yazoo, 28 Told Me, 30 Baby, 31 Black Lace, 35 Band Aid, 36 Siobhan.

DOWN: 1 Soul Deep, 2 Police Officer, 3 Blind, 4 REM, 6 Wings Of A Dove, 8 Shout, 9 Smooth Operator, 10 Mad World, 13 No Fun, 14 Gary Glitter, 17 Eliminator, 18 Factory, 22 Nobody, 23 Like A Lady, 24 Dazz Band, 26 Speaking, 29 Close, 30 Babe, 32 Cars, 33 War, 34 Shy.

WINNER (Jan 12): J C Williamson, Wenlock Road, Tasley, Bridgnorth, Shropshire.

WINNER (Jan 19): Jim Harris, 130 Olive Road, London NW2.

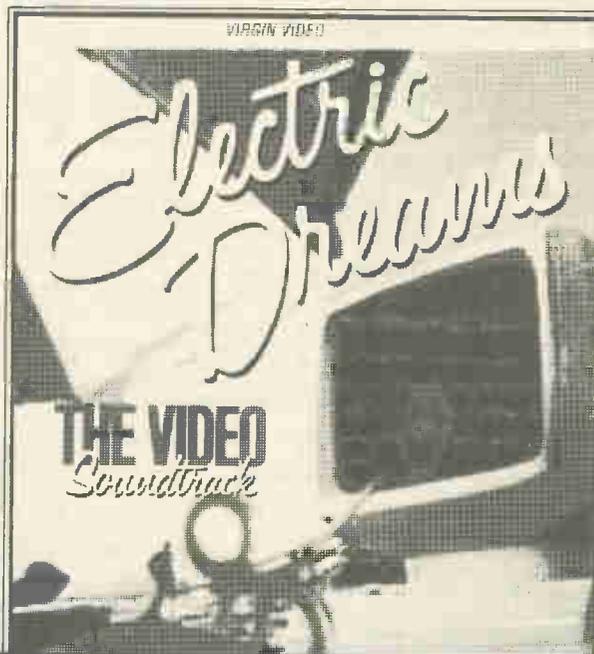
DOWN

- 1 Everything will be all right for him Tonight (5,5)
- 2 Strange animal found in the charts (6,3,8)
- 3 Latest party record from Black Lace (2,3,5)
- 4 Listen out like Bucks Fizz (1,4,4)
- 5 From Steeltown it's somewhere to go (4,2,4)
- 6 Wilde or Carnes (3)
- 7 Mr Sinatra could be a chicken (5)
- 8 A Spandau hit from '84 (6,6)

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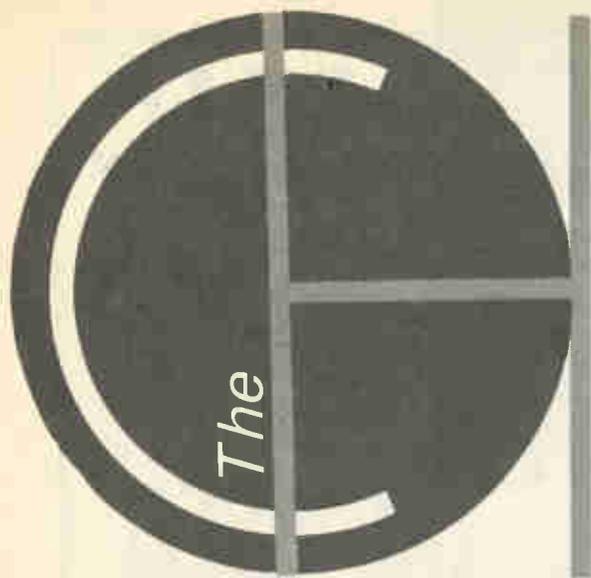
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CHITLI

ARTIST	Date of chart entry	Highest Position	Weeks on Chart
Peter GABRIEL Walk Through The Fire (Virgin)	2 Jun 84	69	3
Yvonne GAGE Doin' It In A Haunted House (Epic)	16 Jun 84	45	4
The GAP BAND Someday (Total Experience)	31 Mar 84	17	8
The GAP BAND Jammin' In America (Total Experience)	23 Jun 84	64	2
Gloria GAYNOR I Am What I Am (Chrysalis)	24 Dec 83	13	12
GENERAL PUBLIC General Public (Virgin)	10 Mar 84	60	3
GENESIS That's All (Charisma)	12 Nov 83	16	11
GENESIS Illegal Alien (Charisma)	11 Feb 84	46	3
GENESIS (Re-entry)	10 Mar 84	70	1
Robin GIBB Another Lonely Night In New York (Polydor)	11 Feb 84	71	1
Astrud GILBERTO The Girl From Ipanema (Verve)	25 Aug 84	55	6
Gary GLITTER Dance Me Up (MLM/Arista)	23 Jun 84	25	5
*Gary GLITTER Another Rock And Roll Christmas (MLM/Arista)	1 Dec 84	7	5
GRANDMASTER AND MELLE MEL White Lines (Don't Don't Do It) (Sugar Hill)	11 Feb 84	7	38
GRANDMASTER AND MELLE MEL (Re-entry)	24 Nov 84	75	1
GRANDMASTER MELLE MEL AND THE FURIOUS FIVE Beat Street (Atlantic 7in/Sugar Hill 12in)	30 Jun 84	42	7
GRANDMASTER MELLE MEL AND THE FURIOUS FIVE We Don't Work For Free (Sugar Hill)	22 Sep 84	45	4
*GRANDMASTER MELLE MEL AND THE FURIOUS FIVE Step Off (Sugar Hill)	15 Dec 84	35	3
GRANDMIXER D.ST Crazy Cuts (Celluloid)	14 Jan 84	71	1
Eddy GRANT Romancing The Stone (Ice)	19 May 84	52	3
Lee GREENWOOD The Wind Beneath My Wings (MCA)	19 May 84	49	6
Billy GRIFFIN Serious (CBS)	14 Jan 84	64	3
Roni GRIFFITH (The Best Part Of) Breakin' Up (Making Waves)	30 Jun 84	63	4
Daryl HALL & JOHN OATES Adult Education (RCA)	10 Mar 84	63	2
Daryl HALL & JOHN OATES Out Of Touch (RCA)	20 Oct 84	48	5
Herbie HANCOCK Future Shock (CBS)	21 Jan 84	54	3
Herbie HANCOCK Hardrock (CBS)	4 Aug 84	65	3
HANOI ROCKS Up Around The Bend (CBS)	7 Jul 84	61	2
Paul HARDCASTLE : You're The One For Me — Daybreak — AM (Total Control)	7 Apr 84	41	4
Paul HARDCASTLE Guilty (Total Control)	28 Jul 84	55	3
Paul HARDCASTLE Rain Forest (Bluebird)	22 Sep 84	41	5
Paul HARDCASTLE Eat Your Heart Out (Cooltempo)	17 Nov 84	59	4
Keith HARRIS, ORVILLE AND DIPPY Come To My Party (BBC)	24 Dec 83	44	4
Richard HARTLEY/Michael REED ORCHESTRA The Music Of Torvill & Dean (EP) (Safari)	25 Feb 84	9	10
HAYWOOD : I Can't Let You Go (CBS)	29 Sep 84	63	4
*Murray HEAD One Night In Bangkok (RCA)	10 Nov 84	12	8
HEAVEN 17 Sunset Now (Virgin)	1 Sep 84	24	6
HEAVEN 17 This Is Mine (Virgin)	27 Oct 84	23	7
HEAVY PETTIN Love Times Love (Polydor)	17 Mar 84	69	2
The HERREY'S Diggi Loo — Diggi Ley (Panther)	26 May 84	46	3
Nick HEYWARD Love All Day (Arista)	2 Jun 84	31	6
Nick HEYWARD Warning Sign (Arista)	3 Nov 84	25	8
HOT CHOCOLATE I Gave You My Heart (Didn't I) (RAK)	4 Feb 84	13	10
*Thelma HOUSTON You Used To Hold Me So Tight (MCA)	1 Dec 84	49	5
HUMAN LEAGUE The Lebanon (Virgin)	5 May 84	11	6
HUMAN LEAGUE (Re-entry)	23 Jun 84	75	1
HUMAN LEAGUE Life On Your Own (Virgin)	30 Jun 84	16	6
*HUMAN LEAGUE Louise (Virgin)	17 Nov 84	13	7
The ICICLE WORKS Life Is A Wonderful Colour (Beggars Banquet)	24 Dec 83	15	8
The ICICLE WORKS Birds Fly (Whisper To A Scream)/The Cauldron Of Love (Beggars Banquet)	10 Mar 84	53	4
Billy IDOL Rebel Yell (Chrysalis)	24 Mar 84	62	2
Billy IDOL Eyes Without A Face (Chrysalis)	30 Jun 84	18	11
Billy IDOL Flesh For Fantasy (Chrysalis)	29 Sep 84	54	3
Julio IGLESIAS & WILLIE NELSON To All The Girls I've Loved Before (CBS)	7 Apr 84	17	10
Julio IGLESIAS & DIANA ROSS All Of You (CBS)	7 Jul 84	43	8
See also Diana ROSS			
IMAGINATION State Of Love (R&B)	26 May 84	67	2

*IMAGINATION Thank You My Love (R&B)	24 Nov 84	60	6
The IMPOSTER Peace In Our Time (Imposter)	28 Apr 84	48	3
Pseudonym for Elvis Costello. See also Elvis COSTELLO			
James INGRAM (with MICHAEL McDONALD) Yah Mo B There (Qwest)	18 Feb 84	44	5
(Re-entry)	7 Apr 84	69	3
*The INSPIRATIONAL CHOIR Abide With Me (Epic)	22 Dec 84	44	2
*The INTRUDERS Who Do You Love? (Streetwave)	22 Dec 84	69	2
IRON MAIDEN 2 Minutes To Midnight (EMI)	18 Aug 84	11	6
IRON MAIDEN Aces High (EMI)	3 Nov 84	20	5
Jermaine JACKSON Sweetest Sweetest (Arista)	12 May 84	52	4
Jermaine JACKSON/PIA ZADORA When The Rain Begins To Fall (Arista)	27 Oct 84	68	2
Joe JACKSON Happy Ending (A&M)	28 Apr 84	58	3
Joe JACKSON Be My Number Two (A&M)	7 Jul 84	70	2
Michael JACKSON Thriller (Epic)	19 Nov 83	10	18
Michael JACKSON PYT (Pretty Young Thing) (Epic)	31 Mar 84	11	8
Michael JACKSON Farewell My Summer Love (Motown)	2 Jun 84	7	12
Michael JACKSON Girl You're So Together (Motown)	11 Aug 84	33	8
See also Paul McCARTNEY AND MICHAEL JACKSON			
Millie JACKSON I Feel Like Walking In The Rain (Polydor)	10 Mar 84	55	2
(Polydor)	8 Sep 84	26	6
JACKSONS/TORTURE (Epic)	7 Jul 84	14	8
JACKSONS/MICK JAGGER State Of Shock (Epic)	11 Feb 84	48	4
JB'S ALL STARS Backfield In Motion (RCA Victor)	15 Sep 84	70	2
JETHRO TULL Lap Of Luxury (Chrysalis)	17 Dec 83	62	4
JETS Rockin' Around The Christmas Tree (PRT)	13 Oct 84	72	2
JETS Party Doll (PRT)	17 Dec 83	37	4
The JINGLE BELLES Christmas Spectre (Passion)	15 Oct 83	1	17
Billy JOEL Uptown Girl (CBS)	10 Dec 83	4	10
Billy JOEL Tell Her About It (CBS)	18 Feb 84	8	10
Billy JOEL An Innocent Man (CBS)	28 Apr 84	25	8
Billy JOEL The Longest Time (CBS)	23 Jun 84	29	7
Billy JOEL Goodnight Saigon/Leave A Tender Moment Alone (CBS)	10 Dec 83	33	6
Elton JOHN Cold As Christmas/Crystal (Rocket)	26 May 84	7	12
Elton JOHN Sad Songs (Say So Much) (Rocket)	11 Aug 84	5	11
Elton JOHN Passengers (Re-Mix) (Rocket)	20 Oct 84	50	3
Elton JOHN Who Wears These Shoes (Rocket)	18 Aug 84	67	2
JON & VANGELIS State Of Independence (Polydor)	26 Nov 83	2	15
Howard JONES What Is Love? (WEA)	14 Jan 84	60	3
Howard JONES New Song (WEA)	18 Feb 84	12	9
Howard JONES Hide And Seek (WEA)	26 May 84	7	10
Howard JONES Pearl In The Shell (WEA)	11 Aug 84	4	12
Howard JONES Like To Get To Know You Well (WEA)	18 Feb 84	61	2
DAVID JOSEPH Joys Of Life (Island)	21 Jan 84	42	3
JUDAS PRIEST Freewheel Burning (CBS)	3 Mar 84	15	8
JULIA AND COMPANY Breakin' Down (Sugar Samba) (London)	8 Sep 84	64	2
JUNIOR Somebody (London)	3 Mar 84	25	7
KAJAGOOGOO The Lion's Mouth (EMI)	5 May 84	47	4
KAJAGOOGOO Turn Your Back On Me (EMI)	19 May 84	60	2
The KANE GANG Small Town Creed (Kitchenware)	7 Jul 84	12	11
The KANE GANG Closest Thing To Heaven (Kitchenware)	10 Nov 84	21	8
*The KANE GANG Respect Yourself (Kitchenware)	24 Dec 83	26	4
Frank KELLY Christmas Countdown (Ritz)	29 Dec 84	54	1
(Re-entry)			
Gerard KENNY The Other Woman, The Other Man (Impression)	18 Feb 84	69	4
KENNY G Hi, How Ya Doin' (Arista)	21 Apr 84	70	3
KERRI & MICK Sons And Daughters' Theme (A.1.)	28 Apr 84	68	3
Nik KERSHAW Wouldn't It Be Good (MCA)	28 Jan 84	4	14
Nik KERSHAW Dancing Girls (MCA)	14 Apr 84	13	9
Nik KERSHAW I Won't Let The Sun Go Down On Me (MCA)	16 Jun 84	2	13
Nik KERSHAW Human Racing (MCA)	15 Sep 84	19	7
Nik KERSHAW The Riddle (MCA)	17 Nov 84	3	7
KEVIN THE GERBIL Summer Holiday (Rodent)	4 Aug 84	50	6
*Chaka KHAN I Feel For You (Warner Brothers)	20 Oct 84	1	11
See also RUFUS AND Chaka KHAN			
KILLING JOKE Eighties (EG)	7 Apr 84	60	5
KILLING JOKE A New Day (EG)	21 Jul 84	56	2
KING KURT Mack The Knife (Stiff)	28 Apr 84	55	4
KING KURT Banana Banana (Stiff)	4 Aug 84	54	4
KISS Heaven's On Fire (Vertigo)	8 Sep 84	43	3
Eartha KITT Where Is My Man (Record Shack)	3 Dec 83	36	11
Eartha KITT I Love Men (Record Shack)	7 Jul 84	50	3
KLAXONS Clap Clap Sound (PRT)	10 Dec 83	45	6
KOOL & THE GANG Straight Ahead (De-Lite)	10 Dec 83	15	10
KOOL & THE GANG Joanna/Tonight (De-Lite)	11 Feb 84	2	11
KOOL & THE GANG (When You Say You Love Somebody) In The Heart (De-Lite)	14 Apr 84	7	8
*KOOL & THE GANG Fresh (De-Lite)	24 Nov 84	11	6
KRAFTWERK Tour De France ('Breakdance' Remix) (EMI)	25 Aug 84	24	11
Cyndi LAUPER Girls Just Want To Have Fun (Portrait)	14 Jan 84	2	12
Cyndi LAUPER Time After Time (Portrait)	24 Mar 84	54	4
(Re-entry)	16 Jun 84	3	13
Cyndi LAUPER She Bop (Portrait)	1 Sep 84	46	5
Cyndi LAUPER All Through The Night (Portrait)	17 Nov 84	64	2

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 TWO: G-O. NEXT WEEK, PART THREE: P-Z

John LENNON Nobody Told Me (Polydor)	21 Jan 84	6	6
John LENNON Borrowed Time (Polydor)	17 Mar 84	32	6
Julian LENNON Too Late For Goodbyes (Charisma)	6 Oct 84	6	11
* Julian LENNON Valotte (Charisma)	15 Dec 84	55	3
LEVEL 42 Hot Water (Polydor)	1 Sep 84	18	9
LEVEL 42 The Chant Has Begun (Polydor)	3 Nov 84	41	5
Huey LEWIS & THE NEWS If This Is It (Chrysalis)	27 Oct 84	39	6
LIMAAHL Only For Love (EMI)	7 Jan 84	75	1
LIMAAHL Too Much Trouble (EMI)	2 Jun 84	64	3
* LIMAAHL Never Ending Story (EMI)	13 Oct 84	4	12
Kenny LOGGINS Footloose (CBS)	28 Apr 84	6	10
LOOSE ENDS Tell Me What You Want (Virgin)	25 Feb 84	74	1
LOOSE ENDS Emergency (Dial 999) (Virgin)	28 Apr 84	41	6
LOOSE ENDS Choose Me (Rescue Me) (Virgin)	21 Jul 84	59	3
Nick LOWE Half A Boy And Half A Man (F Beat)	26 May 84	53	3
Cheryl LYNN Encore (Streetwave)	8 Sep 84	68	2
M + M Black Stations, White Stations (RCA)	28 Jul 84	46	4
MADNESS The Sun And The Rain (Stiff)	5 Nov 84	5	10
MADNESS Michael Caine (Stiff)	11 Feb 84	11	8
MADNESS One Better Day (Stiff)	2 Jun 84	17	7
MADONNA Holiday (Sire)	14 Jan 84	6	11
MADONNA Lucky Star (Sire)	17 Mar 84	14	9
MADONNA Borderline (Sire)	2 Jun 84	56	4
* MADONNA Like A Virgin (Sire)	17 Nov 84	4	7
MALCOLM X/KEITH LE BLANC No Sell Out (Tommy Boy)	7 Apr 84	60	4
Henry MANCINI & HIS ORCHESTRA Main Theme From 'The Thorn Birds' (Warner Brothers)	11 Feb 84	23	7
MANHATTAN TRANSFER Spice Of Life (Atlantic)	21 Jan 84	19	8
Barry MANILOW Read 'Em And Weep (Arista)	10 Dec 83	17	7
MARILLION Punch And Judy (EMI)	11 Feb 84	29	4
MARILLION Assassing (EMI)	12 May 84	22	5
MARILYN Calling Your Name (Love)	5 Nov 84	4	12
MARILYN Cry And Be Free (Love)	11 Feb 84	31	6
MARILYN You Don't Love Me (Love)	21 Apr 84	40	7
Bob MARLEY & THE WAILERS One Love/People Get Ready (Medley) (Island)	21 Apr 84	5	11
Bob MARLEY & THE WAILERS Waiting In Vain (Island)	23 Jun 84	31	7
Bob MARLEY & THE WAILERS Could You Be Loved (Island)	8 Dec 84	71	2
Juan MARTIN Love Theme From 'The Thorn Birds' (WEA)	28 Jan 84	10	7
Barbara MASON Another Man (Streetwave)	21 Jan 84	45	5
MATT BIANCO Get Out Of Your Lazy Bed (WEA)	11 Feb 84	15	8
MATT BIANCO Sneaking Out The Back Door/Matt's Mood (WEA)	14 Apr 84	44	7
* MATT BIANCO Half A Minute (WEA)	10 Nov 84	23	8
Paul McCARTNEY Pipes Of Peace (Parlophone)	17 Dec 83	1	12
* Paul McCARTNEY No More Lonely Nights (Ballad) (Parlophone)	6 Oct 84	2	13
* Paul McCARTNEY & THE FROG CHORUS We All Stand Together (Parlophone)	24 Nov 84	3	6
Paul McCARTNEY/MICHAEL JACKSON Say Say Say (Parlophone)	15 Oct 83	2	15
George McCRAE One Step Closer (To Love) (President)	25 Feb 84	57	4
* Ian McCULLOCH September Song (Korova)	15 Dec 84	51	3
Malcolm McLAREN Duck For The Oyster (Charisma)	17 Dec 83	54	5
Malcolm McLAREN Madam Butterfly (Un Bel Di Vedremo) (Charisma)	1 Sep 84	13	9
MEAT LOAF Razor's Edge (Remix) (Cleveland International)	14 Jan 84	41	3
MEAT LOAF Modern Girl (Arista)	6 Oct 84	17	9
* MEAT LOAF Nowhere Fast (Arista)	22 Dec 84	67	2
Harold MELVIN & THE BLUE NOTES Don't Give Me Up (London)	28 Apr 84	59	4
Harold MELVIN & THE BLUE NOTES Today's Your Lucky Day (London)	4 Aug 84	66	2



● OMD: four chart entries in 1984

Freddie MERCURY Love Kills (from 'Metropolis') (CBS)	22 Sep 84	10	8
MIAMI SOUND MACHINE Dr Beat (Epic)	11 Aug 84	6	14
George MICHAEL Careless Whisper (Epic)	4 Aug 84	1	17
The MIGHTY WAH! Come Back (Eternal)	30 Jun 84	20	9
Stephanie MILLS The Medicine Song (Club)	15 Sep 84	29	9
MIRAGE featuring ROY CAYLE Give Me The Night (Medley) (Passion)	14 Jan 84	49	4
Gary MOORE Hold On To Love (10)	21 Jan 84	65	3
Gary MOORE Empty Rooms (10)	11 Aug 84	51	5
Giorgio MORODER/PHILIP OAKEY Together In Electric Dreams (Virgin)	22 Sep 84	3	13
MOTORHEAD Killed By Death (Bronze)	1 Sep 84	51	2
Alison MOYET Love Resurrection (CBS)	23 Jun 84	10	11
Alison MOYET All Cried Out (CBS)	13 Oct 84	8	11
* Alison MOYET Invisible (CBS)	1 Dec 84	23	5
MTUME Prime Time (Epic)	22 Sep 84	57	3
MUSICAL YOUTH Sixteen (MCA)	14 Jan 84	23	8
Alicia MYERS You Get The Best From Me (Say, Say, Say) (MCA)	1 Sep 84	58	3
neil Hole In My Shoe (WEA)	14 Jul 84	2	10
NENA 99 Red Balloons (Epic)	4 Feb 84	1	12
NENA Just A Dream (Epic)	5 May 84	70	2
NEW ORDER Blue Monday (Factory)	7 Jan 84	52	4
NEW ORDER Thieves Like Us (Factory)	28 Apr 84	18	5
Gary NUMAN Berserker (Numa)	3 Nov 84	32	5
Gary NUMAN My Dying Machine (Numa)	22 Dec 84	66	1
Bobby NUNN Don't Knock It (Until You Try It) (Motown)	4 Feb 84	65	3
* Billy OCEAN Caribbean Queen (No More Love On The Run) (Jive)	13 Oct 84	6	12
Mike OLDFIELD Crime Of Passion (Virgin)	14 Jan 84	61	3
Mike OLDFIELD/MAGGIE REILLY To France (Virgin)	30 Jun 84	48	7
OLLIE & JERRY Breakin' . . . There's No Stopping Us (Polydor)	23 Jun 84	5	11
OLYMPIC ORCHESTRA Reilly (Red Bus)	1 Oct 84	26	15
OMD Locomotion (Virgin)	14 Apr 84	5	11
OMD Talking Loud And Clear (Virgin)	16 Jun 84	11	10
OMD Tesla Girls (Virgin)	8 Sep 84	21	8
OMD Never Turn Away (Virgin)	10 Nov 84	70	2
ORANGE JUICE Bridge (Polydor)	25 Feb 84	67	2
ORANGE JUICE What Presence?! (Polydor)	12 May 84	47	4
ORANGE JUICE Lean Period (Polydor)	27 Oct 84	74	1
Jeffrey OSBORNE Stay With Me Tonight (A&M)	14 Apr 84	18	11
Jeffrey OSBORNE On The Wings Of Love (A&M)	23 Jun 84	11	14
Jeffrey OSBORNE Don't Stop (A&M)	20 Oct 84	61	2
Ozzy OSBORNE Bark At The Moon (Epic)	26 Nov 84	21	8
Ozzy OSBORNE So Tired (Epic)	2 Jun 84	20	9

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.

FLOY JOY new single
7" and extended 12"
Remix by John "Tokes" Potoker
Produced by Ron Was
VS 744/12

OPERATOR OPERATOR
Page the Oracle, page 534 for a Floy Joy competition.

The league of gentlemen

as told to JIM REID

THE LEAGUE Of Gentlemen were launching The Pub, Britain's most thinkin' drinkin' and fizin' look at the world of Fleet Street newspapers. The gathered ranks swapped drinking vouchers for **Duran Duran** exclusives.

Sir Public House stood calm amongst these frightening scenes. "Bingo," he shouted and then proceeded to clean the air with stories, the spotless white of which you hadn't seen since **Donny Osmond** last flashed his hampsteads. Sir Public House was going to clean up the world of pop writing . . .

"First of all, I'll hear no more filth on the subject of **Andrew Ridgeley**. Preposterous stories reach me this week indicating a

clash 'tween **Andy, Elisha Scott** and **Jackie St Claire**. The two girls claim Andy's heart, but I for one know the boy's ticker belongs to his mother.

"Talking of Ma Ridgeley, she and Ma Michael are accompanying the Whammers on the Jap leg of their world tour. 'Make It Big' has sold no less than 600,000 copies in the land of the rising smog.

"All that yen is going to come in very handy for **George Michael** as he searches for a new home — my estate agent informs of a huge mansion in Buckinghamshire.

"Which is an awful long way from Jamaica, where **Boy George, Marilyn** and **Jon Moss** have been keeping their heads low during the recent spate of oil price rise induced riots . . .

"Just as well the tanned triumvirate weren't around to

witness the collective loss of brain cells on last week's TOTP, where **Strawberry Switchblade** came from Liverpool according to **Peter Powell** and **Grandmaster Melle Mel** And **The Furious Five** mysteriously became Grandmaster And Melle Mel in the hapless hands of **Gary Davies**. If this continues I'm not paying my license fee . . .

"And if **Nik Kershaw** appears on the box anymore, I'm certainly not coughing up. Though the chances of that happening in the next three weeks are pretty slim. Nik is taking his first break for 18 months before he embarks on a world tour. There is no truth in the rumours that he is undergoing height therapy in a Californian clinic . . .

"No truth either, in the scaby lies that **Freddie Mercury** is visiting a hair clinic, though our man **Smith** does say he's a touch short on top these days . . .

"While messiah, man of letters, actor, ex ageing punk who got lucky, **Sting** goes short of nothing. The man, with **Arthur Koestler** on his lips and 'la la I love you baybee' in his head, is expecting a second baby with his actress girlfriend **Trudie Styler**. The pair are hoping for a boy. I'm hoping he/she doesn't become a rock person . . .

"While definitive rock persons, **the Clash**, are hoping that the self produced LP they're working on in Munich revives their flagging fortunes.

"**Paul Rutherford's** fortunes, on the other hand, are fair blooming. He's off to Jamaica for a short break . . . and so is **Miranda Belle Star** . . .

"And fortunes about to reunite . . . rumours reach me that **David Grant** and **Sketch** may be about to reform **Linx**.

"Sadder news for **China Crisis**, though. Two of their number — **Garry Daly** and **Garry Johnson** — were injured in a car accident in Sussex last week. Daly has a broken arm, Johnson extensive facial injuries. Get well soon, lads.

"And to finish it off, **Freddie Mercury** has signed a solo deal with CBS . . . **Paul Young** spent his birthday last week on his own and on his way to a German TV show . . . apologies to **Dylan Jones**, 'twas he who penned last week's **Go-Go** feature . . . **Andy Summers** has received a Grammy nomination for a sleeve design . . . right was that bright and clean enough . . .?"

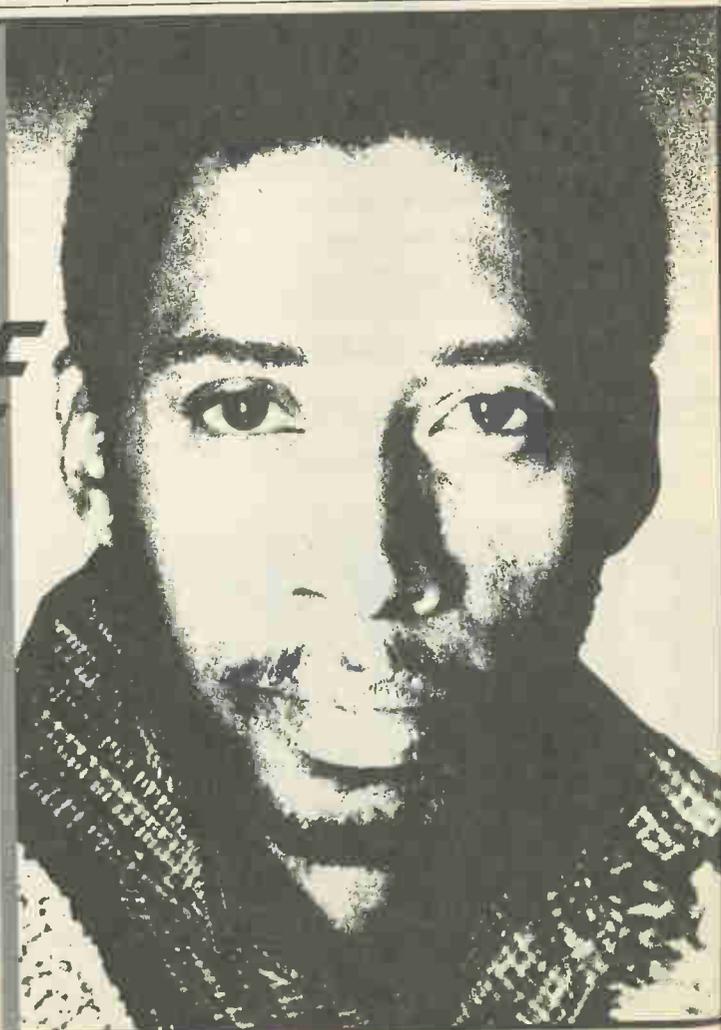
Indeed it was, so wholesome was Sir Public's oration that the League had abandoned their brocade waistcoats for the good Lord's best dog collars. Purity was very dear to the League Of Gentlemen.

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DON'T BELIEVE a word when Foreigner leader Mick Jones plays 'I Want To Know What Love Is'. He's head over heels, smitten by Cupid's arrow.

"My first love was a French girl called Marie-France when I was about 19 years old," he recalls. "It was a love at first sight thing. We were together for a year or so. It's taken since then to find that feeling again. Now I've got it and it happened around the time of writing this song."

"I wrote it in London while I was going through a traumatic personal domestic situation (*wasn't it ongoing?* — Ed) and I met Ann soon afterwards. I was going to see a friend in St John's Wood, London, and I later found out it was her house. I just had this big, strong feeling when I met her — it was love at first sight."

"We all went out in a group but Ann and I ended up talking all night together. It was interesting — we were very cynical with each other. We kept trying to outdo each other with funny lines and it was fun duelling with words and parrying insults."

But for all this romantic talk Mick Jones has had only one great love — and that's with music. His career has seen over two decades of action — and most recently it's been all in the front line with Foreigner.

Twenty-one years ago he was standing at the side of the stage in Paris. He was backing Sylvie Vartan — the wife of French Sixties singer Johnny Halliday. He broke his guitar strap and let out a well-chosen English curse. The curse was heard by a certain John Lennon, then top of the bill and on his first French tour and on the brink of Beatlemania. The English accent of Mick Jones was a friendly beacon in a stormy experience for the Fab Four. He was adopted by the Mop Tops for their stay.

HE HAS even more golden memories — like the time he toured France with the Jimi Hendrix Experience; played on a South American bill with Frank Sinatra Jr; jammed with Otis Redding; was taken prisoner in Cameroon; got shot at by terrorists in Canada; played in a band with the late Leslie West, the huge guitarist with early Seventies rockers Mountain; and there's a little matter of cult Sixties band Spooky Tooth who he joined.

But it was Foreigner, a band he started with ex-King Crimson member Ian McDonald in 1976, that's made his name. At first a six-piece but slimmed down to a four-piece since 1980, they've sold records by the barrel load.

With the usual American rock tradition of huge year long tours, an album every two or three years and a classic single per album, they've turned the stagnant formulas of stadium rock into an exciting, sleek hit machine.

Although they're only really known for powerful ballads like the current hit and 'Waiting For A Girl Like You' in this country, they've made their name around the world on the back of hard rock classics like 'Cold As Ice', 'Double Vision', 'Urgent' and 'Feels Like The First Time'.

Since the release of their last album '4' in 1981, the majority of 1982 was spent touring the world, 1983 was spent resting and 1984 was used to record their latest album 'Agent Provocateur'.

"It takes a long time to recover from one of our marathon tours," he says. "I just go on a long holiday and try to feel like a human being again. I've got a boat and sail around the Caribbean. My favourite place is St Martin in the French Antilles. I don't do anything outrageous but I have been diving and found sharks underwater. You just have to stay calm and rise up only as fast as your bubbles rise or else you suffer from the 'bends'."

"I always take a guitar, tape recorder and note book whenever I go on a trip — just in case. Inspiration always comes in strange places."

Mick is currently in Florida, taking his last break before the heavy round of international



Yes, it's the Amour Show!
Mike Gardner reveals how
French romance t'aime-d
Foreigner's Mick Jones

ES

FOREIGNER

affair

interviews gives way to the arduous tour in February. The tour is due to continue until the end of this year with possible British dates.

On the new single there's the voices of Thompson Twin Tom Bailey, Broadway star of 'Dream Girls' Jennifer Holliday and the New Jersey Mass Choir. On the last album Thomas Dolby and veteran saxophonist Junior Walker performed. Is there anybody else Mick fancies playing with?

"Well, Robert Plant and I have been mates for ages and although we've jammed together with Jimmy Page we always seem to be on a different schedule but maybe one day... Nile Rodgers and I have talked about it but that's as far as it's got. But I'm not looking for other people — Foreigner are my main interest."

The sun! The sea! The sauciness! Queen wow 'em in Brazil and Freddie Mercury and Robin Smith settle down for an intimate chat...

WHAT HAS the world's largest McDonalds, drives thousands of people mad every evening and is hated by the Pope? Sorry, time's up. It's Rock In Rio, the world's largest outdoor festival, starring Queen in Brazil.

While you've been shivering in sub zero temperatures, 300,000 people a night have been listening to 90 hours of music over 10 days at a custom built arena nestling in the mountains at Barra Da Tijuca.

The place is 250,000 square metres in size and about the length of a small airport. It's not your usual site with tacky old hamburger stands either. There's a shopping centre with more than 30 shops, a fast food centre including the world's largest McDonalds, a fully equipped hospital and flush toilets and showers.

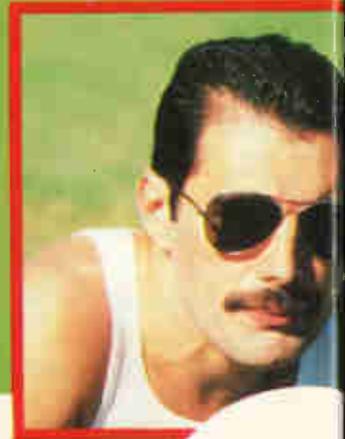
You could land a jumbo jet on the stage, which is 21,000 square feet in size with revolving sections to move equipment around. Twenty tons of lighting equipment with 160,000 lbs of sound equipment belting out 500,000 watts of power have been flown in. The arena has its own electric sub station.

Rock In Rio should play to 3,000,000 people, beating the Guinness Book Of Records champion, Watkins Glen festival in 1973, which could only manage 600,000.

IT ALL beats confession and a few Hail Marys in church on Sunday, so the local clergy have issued a statement condemning the event, saying it will corrupt the nation's youth. The Government is backing the church and the official censor nearly succeeded in banning anyone under 18 from going to the concert.

Nobody takes any notice though. Queen's hotel and others along the seafront are under siege by fans. Even minor personalities have only to step out on the balcony for the crowds to go berserk while passing cars blast their horns and screech to a halt. Iron Maiden and Whitesnake were trapped inside the airport by fans, and took a couple of hours to

B L A M E I T



R I O

break through.

Queen have been keeping themselves to themselves, though. Roger Taylor briefly surfaces to have a drink on the terrace with his minder, but the others are nowhere to be found.

Rod Stewart is sometimes seen lounging by the pool. En route to Rio he has been accompanied by a young German nymph. Gary Kemp has just jetted in from New York and says he's looking forward to meeting Ronnie Biggs. A couple of Duranies should also be putting in an appearance.

Yoko Ono should also have been around, but since hearing that the Rio authorities want to name a square after her beloved John she's been threatening legal action. God only knows why.

Rock In Rio is costing around 11 million dollars to stage. It's the brainchild of Brazilian advertising man Roberto Medina and he wants to make it an annual event. Mick Jagger visited the site a couple of months ago and the Stones just might be headlining next year. Gary Kemp also wants Spandau to play there. Not only do bands perform to a captive audience of 300,000 but the Globo television company broadcasts the show to 100 million people across Latin America. Brazil is a healthy market for selling records, 70 per cent of the population is under 30 and they love European and American music.

WHITESNAKE AND Iron Maiden are in rattling good form, although Maiden's vocalist Bruce Dickinson manages to brain himself on a piece of equipment and finishes the show with blood streaming from his forehead.

Queen and Rio were made for each other. Queen's trademarks of operatic grandeur and style, perfected when Malcy McLaren was still with the Sex Pistols, drive the lusty Latins wild.

It's virtually the same show as the last tour over here, complete with 'Metropolis' effects. Everything goes very well, especially on 'Love Of My Life' which was number one in the

Brazilian charts and 'We Are The Champions' or 'We Arr De Champons' as they say in this neck of the woods.

There's a spot of trouble when Freddie decides to dress up in his best Bet Lynch gear for 'I Want To Break Free'. Some outraged Brazilians decide this just isn't on and get very nasty. Instead of throwing beer cans at the stage in time honoured tradition, they decide that pebbles and bits of concrete are far more effective.

Fred does a sprint to safety and it's all forgotten quickly. You should have seen 300,000 hands clapping in unison for 'Radio Ga Ga'.

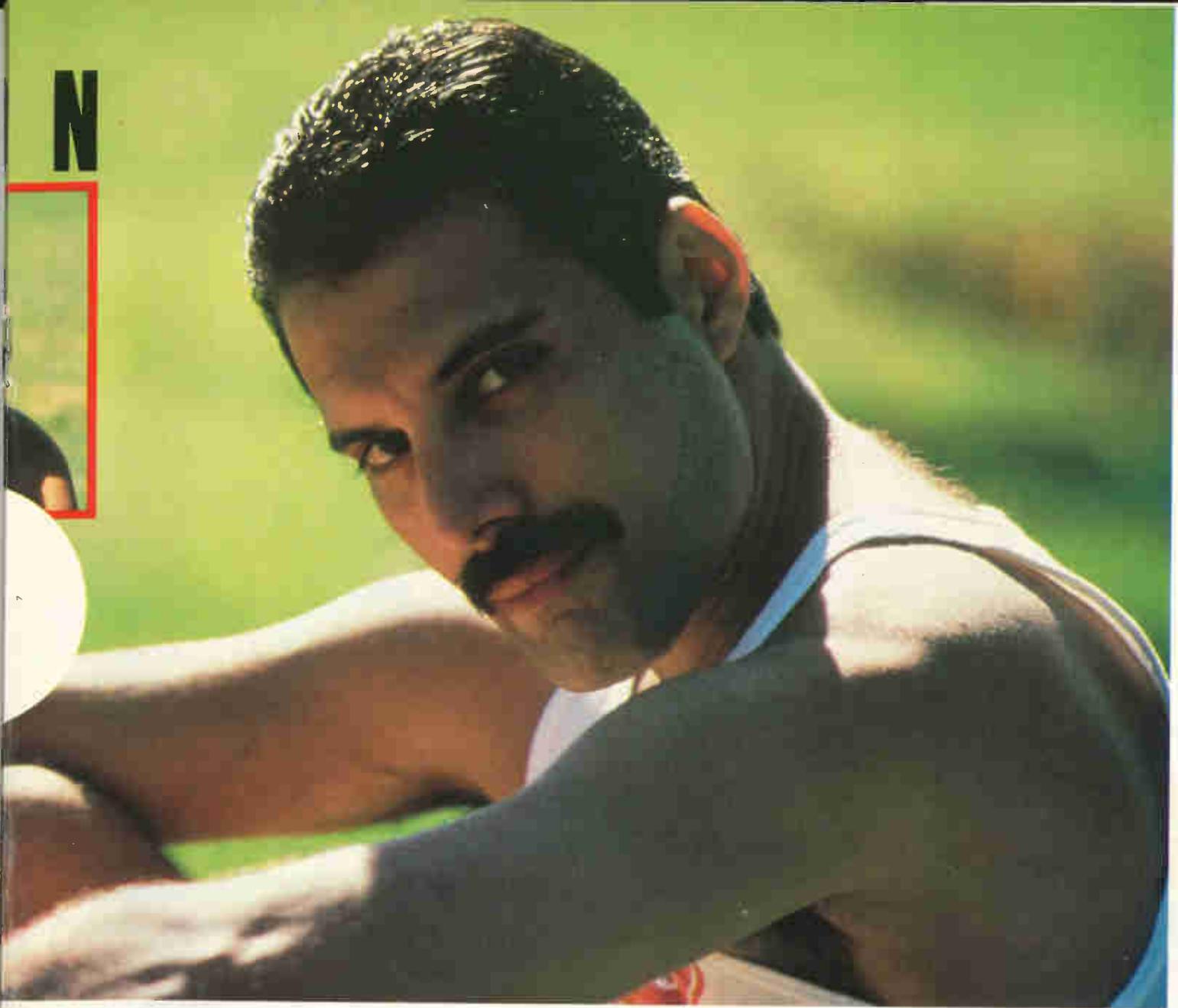
THE FOLLOWING night there's a party at Freddie's hotel, where he's occupying the Presidential suite. Somebody was going to arrange a trip up Sugarloaf Mountain but discovered it was closed for the evening.

Girls with skin the colour of rich bronze parade around and everybody who is somebody in Brazilian society is there. With those looks it's strange that Brazil has yet to produce a star the calibre of Sade.

Waiters in white jackets dispense gallons of wine and topless samba dancers have been hired. But some of them are sent home because they're too drunk to perform.

Rod Stewart puts in a fleeting appearance before retiring to a nearby bar. "I'd like to meet Freddie but I don't think I'd make it upstairs," he says.

N



Rod claims the girl he's with is in fact auditioning to be a violin player with his band. What a sense of humour he has. Naturally, Rod is surrounded by heavyweight security men who threaten to do unspeakable things to photographers and journalists who get too close.

Somebody also capable of perhaps doing unspeakable things is the charming young woman who flicks the hair at the back of my neck and says, "come to my room alone later, darlink". Quite so, Madam, quite so, but what would Chaka say?

HOW DOES it feel to be playing Rio, Fred? Have you been having a good time?

"It's wonderful. The sunshine makes such a difference. People are really allowed to flower here. They're a wonderful audience and I love their displays of emotion. They get over excited sometimes but I can bring the whip down and show them who's in control.

"I don't know why they got so excited about me dressing up as a woman. There are lots of transvestites here. It seems second nature to a lot of the people. Just go and look on any street corner and you'll find them.

"Rio is an interesting place, but I haven't done much yet. It takes a couple of days to settle in to a new area but I have a small circle of friends.

"It's a tremendous market. If you crack it here the amount of money you make is tremendous. We've opened South America to the rest of the world. We came to South America originally because we were invited down. They wanted four wholesome lads to play some nice music. Now I'd like to buy up the entire continent and instal myself as president."

Queen aren't likely to be back in Britain until '86 at least. But there's always Fred's solo album to look forward to.

"It's very beat orientated. It's just some things I've wanted to do for a long time. I think it's a very natural album and I hope people will like my voice.

"I won't be touring on my own though or splitting with Queen. Without the others I would be nothing. The press always makes out that I'm the wild one and they're all quiet, but it's not true. I've got some stories about Brian May you wouldn't believe."

As if to prove it, the lanky guitarist suddenly decides to hurl himself into the swimming pool, accompanied by a wholesome girl in a see-through white dress.

FREDDIE CONTENTS himself by posing with some more beauties, drawn to him like moths around a candle.

"I love everybody you know. I love all these beautiful brown bodies whoever they are. I think I'm a mother figure to many people. I

love to share problems with people.

"I love what's happening with the charts in England. Frankie Goes To Hollywood are a tremendous act and so are Spandau and George. We've still got the best music in the world, there's so much quality in it.

"I love George Michael because he moves so well and he has a sense of dignity and fun. I don't like the Thompson Twins very much though. I don't know the real reason why. It's just one of those things, they don't move me.

"I would have loved to have been on the Band Aid record but I only heard about it when I was in Germany. I don't know if they would have had me on the record anyway, because I'm a bit old.

"I'm just an old slag who gets up every morning, scratches his head and wonders what he wants to f***.

"Ambitions? Oh, I don't know. I don't want to be a great actor. I don't think I'd be very good at it. I'm alright when I've got a costume on and I can hide behind my role but I would be hopeless at doing something straighter.

"Doing this job is like being a housewife. Everyday I get up and I've got lots of chores to do. Really, you know, it's not very spectacular."

Freddie, I'll come and help you with the washing up, if it means another trip to Brazil.

Mailman

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

IMAGINE IF Frankie Goes To Hollywood, Wham!, Duran Duran and Culture Club disappeared for a year, who would become the new chart titans? Nik Kershaw, Howard Jones perchance? I don't think so, not enough sex appeal. Tears For Fears, Depeche Mode? No beef. So just who is out there ready to strike to the top? Can it be that the British pop scene has finally dried up?

Tom Doyle, Plymouth, Devon
● *Dried up? More like frozen — as in video freeze frame, cold ideas and a brass monkey's worth of imagination*

PLEASE, PLEASE, RECORD MIRROR could you help me and save the greatest group in the world. Of course I'm talking about Echo And The Bunnymen and their decision to take a year's break. I'm not sure that I can get through a whole year without any new Bunnymen records or concerts.

Timothy Smith, Guildford, Surrey
● *Relax son, you'll soon be moving onto Kafka and Sartre and all those wonderfully named Scousers*

WHO DOES that berk Jim Reid think he is? Every week he inflates his ego with ridiculous tales of him and his chums. On top of this he sets about ridiculing all the top chart acts, saying how useless they are and so on. Just answer me this Jim, who are people interested in, — Duran Duran, Wham! Culture Club or yourself?
Jane Walters, Cardiff, S Wales
● *Reid has just left for the pub muttering something about knowing what was good for people and giving it to them. Sometimes we doubt his sanity*

ROBIN SMITH in bed with Chaka Khan? I don't believe it. No stunt appears to be too low in that man's attempts to garner publicity for himself. First it was Tracie,



The year of the hip hop wallyskankers?

I WONDER how many people are aware that practically the only records in the top thirty not assisted by advertising/promotion are Black Lace's 'Do The Conga', Mel's 'Step Off' and Smiley Culture's 'Police Officer'. These records, have presumably, charted on genuine consumer demand and reflect the nation's un-

hyped taste. What does this say about the rest of the chart? I think we should be told.

Smarmy Bastard, London E2
● *Hmm, seems to indicate a strange hip hoppin', skanking, wally shakin' dance alliance the like of which we haven't seen since the days of the late lamented Showaddywaddy*

then it was the Weather Girls and now Chaka. Doesn't he realise that nobody outside of his friends and relatives is interested in these pathetic pieces of self aggrandisement?

J Thurles, Wigan, Lancashire
● *Humbug, old chap. Robin was literally begged by aforementioned singers to step into their photographs. You've either got it or you haven't and he most definitely has*

WHILE DOWN my local football stadium the other day I was most dismayed to see the gathered Fila boys, beer boys and outright

yobos taking up the tune of Tears For Fears 'Shout' as the latest cudgel in the never ending world of soccer chanting. As someone who first grooved on the terraces to Harry J And The Allstars 'Liquidator' this was something of a shock.

T A Spessborough, London SW6
● *On the button, T A. In matters sartorial, vocal and honourable things haven't been the same since Harvey 'the animal' Harris last waltzed into Carlisle's Brunton Park whistling 'Mull Of Kintyre'*

WHAT THE hell does Mr Gardner think he's on about reviewing the classic, heartwarming, single 'This House' by the Big Sound Authority? Does he ever bother to listen to the lyrics or don't his two brain cells stretch that far? The song has more feeling and meaning than any of the over

produced crap around at the moment.

Pissed off of Thamesmead
● *Mr Gardner's brain cells are currently in search of the last Tottenham victory over West Ham. Thamesmead is indeed a place to be pissed off about. The Big Sound Authority are, as yet, tastier live than on vinyl*

I FIND your Chartfile column the most informative page of musical reference ever published.

I find James Hamilton's Disco column essential for my line of evening work (as I'm a disc-jockey).

I find the news pages progressively ahead of the times and most other music mags.

I find the occasional singles review page and artist (artistes) interview article accurate.

All in all then probably a compelling 25 minutes read... when I'm sitting on the toilet as I find all the other pages softer than Andrex!! To da loo!

Geetarnids Chooning, London
● *Aha! A wacky reader...*

Well done, RM. Your Brookside cover showed commendable taste. Now you've broken the mould mightn't it not be possible to do more articles on youth related TV programmes as well?
Tony Heath, Watford, Herts
● *You can rest assured Tony, if there's anything on TV we think will be of interest to our readers, we'll be covering it first*



CAN I just say that all those letters on Frida (who?) are getting very boring. Abba was the work of two songwriting geniuses, but Frida, well . . . she never actually had much talent, left on her own, God know's what's going to happen.
H Blackford, Welling Garden City, Herts
● *We remember those golden Abba days with much affection. We also remember the countless failed solo careers launched off the backs of successful acts*

US Singles

- 1 1 LIKE A VIRGIN, Madonna, Sire
- 2 4 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 3 3 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 4 5 EASY LOVER, Philip Bailey, Columbia/CBS
- 5 10 CARELESS WHISPER, George Michael, Columbia/CBS
- 6 2 ALL I NEED, Jack Wagner, Qwest
- 7 6 RUN TO YOU, Bryan Adams, A&M
- 8 12 THE BOYS OF SUMMER, Don Henley, Geffen
- 9 16 LOVER BOY, Billy Ocean, Jive/Arista
- 10 14 I WOULD DIE 4 U, Prince And The Revolution, Warner Brothers
- 11 9 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 12 21 METHOD OF MODERN LOVE, Daryl Hall And John Oates, RCA
- 13 20 NEUTRON DANCE, Pointer Sisters, Planet
- 14 17 JAMIE, Ray Parker Jnr, Arista
- 15 7 THE WILD BOYS, Duran Duran, Capitol
- 16 8 WE BELONG, Pat Benatar, Chrysalis
- 17 13 DO THEY KNOW IT'S CHRISTMAS? Band Aid, Columbia/CBS
- 18 15 COOL IT NOW, New Edition, MCA
- 19 18 DO WHAT YOU DO, Jermaine Jackson, Arista
- 20 23 LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
- 21 25 SOLID, Ashford & Simpson, Capitol
- 22 26 CALL TO THE HEART, Guiffria, Camel/MCA
- 23 27 OPERATOR, Midnight Star, Solar
- 24 11 SEA OF LOVE, The Honeydrippers, Es Paranza
- 25 28 FOOLISH HEART, Steve Perry, Columbia/CBS
- 26 30 JUNGLE LOVE, The Time, Warner Brothers
- 27 32 MISLED, Kool And The Gang, De-Lite
- 28 19 VALOTTE, Julian Lennon, Atlantic
- 29 37 THE HEAT IS ON, Glen Frey, MCA
- 30 40 THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Brothers
- 31 36 SUGAR WALLS, Sheena Easton, EMI America
- 32 34 MONEY CHANGES EVERYTHING, Cyndi Lauper, Portrait
- 33 43 CALIFORNIA GIRLS, David Lee Roth, Warner Brothers
- 34 46 CAN'T FIGHT THIS FEELING, Reo Speedwagon, Epic
- 35 42 MR TELEPHONE MAN, New Edition, Columbia MCA
- 36 38 MISTAKE NO 3, Culture Club, Virgin/Epic
- 37 41 TENDERNESS, General Public, I.R.S
- 38 38 IN NEON, Elton John, Geffen
- 39 48 BIG IN JAPAN, Alphaville, Atlantic
- 40 58 PRIVATE DANCER, Tina Turner, Capitol
- 41 24 UNDERSTANDING, Bob Seger And The Silver Bullet Band, Capitol
- 42 47 DO IT AGAIN, The Kinks, Arista
- 43 — ONLY THE YOUNG, Journey, Geffen
- 44 58 NAUGHTY, NAUGHTY, John Parr, Atlantic
- 45 70 RELAX, Frankie Goes To Hollywood, ZTT/Island
- 46 50 MISSING YOU, Diana Ross, RCA
- 47 52 TRAGEDY, John Hunter, Private I
- 48 49 20/20, George Benson, Warner Brothers
- 49 59 OOH OOH SONG, Pat Benatar, Chrysalis
- 50 54 LOVER GIRL, Teena Maria, Epic
- 51 22 OUT OF TOUCH, Daryl Hall And John Oates, RCA
- 52 — TOO LATE FOR GOODBYES, Julian Lennon, Atlantic
- 53 71 I WANNA HEAR IT FROM YOUR LIPS, Eric Carmen, Geffen
- 54 56 TREAT HER LIKE A LADY, The Temptations, Gordy
- 55 29 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 56 38 TENDER YEARS, John Cafferty And The Beaver Brown Band, Scotti Brothers
- 57 — KEEPING THE FAITH, Billy Joel, Columbia
- 58 61 TURN UP THE RADIO, Autograph, RCA
- 59 63 SMALLTOWN BOY, Bronski Beat, MCA
- 60 60 LONELY SCHOOL, Tommy Shaw, A&M

- 65 75 THIS IS MY NIGHT, Chaka Khan, Warner Brothers
- 67 78 BORDERLINES, Jeffrey Osborne, A&M
- 71 — NIGHTSHIFT, Commodores, Motown
- 73 77 YO LITTLE BROTHER, Nolan Thomas, Mirage
- 74 — BEAT OF A HEART, Scandal featuring Patty Smyth, Columbia
- 75 82 GO FOR IT, Kim Wilde, MCA
- 76 85 INVITATION TO DANCE, Kim Carnes, EMI America
- 79 — WHY CAN'T I HAVE YOU, The Cars, Elektra
- 81 — PLAYING TO WIN, LRB, Capitol
- 86 — CRAZY, Kenny Rogers, RCA
- 88 — RESTLESS HEART, John Waite, EMI-America
- 90 — OBSESSION, Animotion, Mercury

Compiled by Billboard

US Albums

- 1 1 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 2 3 LIKE A VIRGIN, Madonna, Sire
- 3 2 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 4 5 17, CHICAGO, Full Moon/Warner Brothers
- 5 4 ARENA, Duran Duran, Capitol
- 6 8 RECKLESS, Bryan Adams, A&M
- 7 7 BIG BAM BOOM, Daryl Hall And John Oates, RCA
- 8 6 PRIVATE DANCER, Tina Turner, Capitol
- 9 14 AGENT PROVOCATEUR, Foreigner, Atlantic
- 10 13 MAKE IT BIG, Wham!, Columbia/CBS
- 11 11 NEW EDITION, New Edition, MCA
- 12 10 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 13 9 VOLUME ONE, The Honeydrippers, Es Paranza
- 14 12 SPORTS, Huey Lewis And The News, Chrysalis
- 15 17 SUDDENLY, Billy Ocean, Jive/Arista
- 16 16 CAN'T SLOW DOWN, Lionel Richie, Motown
- 17 19 WOMAN IN RED, Stevie Wonder, Motown
- 18 21 BREAK OUT, Pointer Sisters, Planet
- 19 18 TROPICO, Pat Benatar, Chrysalis
- 20 23 A PRIVATE HEAVEN, Sheena Easton, EMI America
- 21 15 LUSH LIFE, Linda Ronstadt, Asylum
- 22 20 VALOTTE, Julian Lennon, Atlantic
- 23 27 BUILDING THE PERFECT BEAST, Don Henley, Geffen
- 24 26 PERFECT STRANGERS, Deep Purple, Mercury
- 25 24 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 26 25 HEARTBEAT CITY, The Cars, Elektra
- 27 22 THE UNFORGETTABLE FIRE, U2, Island
- 28 33 2 AM PARADISE CAFE, Barry Manilow, Arista
- 29 32 ICE CREAM CASTLE, The Time, Warner Brothers
- 30 28 ANIMALIZE, Kiss, Mercury
- 31 40 ALL THE RAGE, General Public, IRS
- 32 37 CHINESE WALL, Philip Bailey, Columbia/CBS
- 33 30 STAY HUNGRY, Twisted Sister, Atlantic
- 34 29 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 35 31 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 36 38 PLANETARY INVASION, Midnight Star, Solar
- 37 41 ESCAPE, Whodini, Arista
- 38 — BEVERLY HILLS COP, Soundtrack, MCA
- 39 35 MADONNA, Madonna, Sire
- 40 42 GIUFFRIA, Giuffria, Camel/MCA
- 41 44 THUNDER SEVEN, Triumph, MCA
- 42 36 1984, Van Halen, Warner Brothers
- 43 34 WAKING UP WITH THE HOUSE OF FIRE, Culture Club, Virgin/Epic
- 44 — WHEELS ARE TURNING, REO Speedwagon, Epic
- 45 46 ALL I NEED, Jack Wagner, Qwest
- 46 39 THE PLEASUREDOME, Frankie Goes To Hollywood, Island
- 47 — SOLID, Ashford And Simpson, Capitol
- 48 48 ELIMINATOR, ZZ Top, Warner Brothers
- 49 — CENTERFIELD, John Fogerty, Warner Brothers
- 50 — EMERGENCY, Kool And The Gang, De-Lite

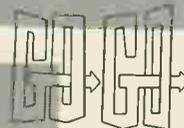
Compiled by Billboard

Bullets 61-100

- 61 62 KNOCKING AT YOUR BACK DOOR, Deep Purple, Mercury
- 63 — HIGH ON YOU, Survivor, Scotti Brothers

Who comes to boogie

Little Benny & the Masters 7 and 12 inch Single The



Anthem



Record Mirror Disco

- | | | | | | |
|----|----|--|----|----|---|
| 1 | 1 | SAY YEAH, The Limit, Portrait 12in | 61 | 56 | PLEASE DON'T GO (DUB VERSION), Nayobe, US The Fever 12in |
| 2 | 3 | FRIENDS, Amii Stewart, RCA 12in | 62 | — | PAPA'S GOT A BRAND NEW PIGBAG, The Silent Underdog, Kaz 12in |
| 3 | 2 | YAH MO B THERE (JELLYBEAN REMIX), James Ingram, Qwest 12in | 63 | 57 | THINGS ARE NOT THE SAME (WITHOUT YOU), First Love, US Mirage 12in |
| 4 | 10 | WHO COMES TO BOOGIE, Little Benny & The Masters, Bluebird/10 12in | 64 | re | HALF A MINUTE (REMIX), Matt Bianco, WEA 12in |
| 5 | 6 | CAN I, Cashmere, Fourth & Broadway 12in | 65 | 47 | MY DEAR MR GAYE/WE'VE GOT TO STOP, Teena Marie, US Epic LP |
| 6 | 4 | ANYTHING?, Direct Drive, Polydor 12in | 66 | — | YOU TURN ME ON, Bruni Fagan, US Motown 12in |
| 7 | 14 | LOVERIDE, Nuance featuring Vikki Love, Fourth & Broadway 12in | 67 | 80 | NIGHTS (FEEL LIKE GETTING DOWN)/LOVERBOY, Billy Ocean, Jive 12in |
| 8 | 65 | I DIDN'T MEAN IT AT ALL/CITY LIFE, Sassy featuring Dexter Wansel and Grover Washington Jr, 10 Records 12in | 68 | 84 | SHOULD I PUT MY TRUST IN YOU), Caution/Maxi Priest, Level Vibes 12in |
| 9 | 18 | THIS IS MY NIGHT (DANCE REMIX)/CAUGHT IN THE ACT, Chaka Khan, Warner Bros 12in | 69 | 66 | (YOU GOT ME) HYPNOTIZED/SHE'S A PLAY GIRL, Ci Ci, US Creative Funk 12in |
| 10 | 11 | 20/20 (JELLYBEAN REMIX), George Benson, Warner Bros 12in | 70 | 41 | KEEPING SECRETS, Switch, Total Experience 12in |
| 11 | 7 | STEP OFF (REMIX), Grandmaster Melle Mel & The Furious Five, Sugarhill 12in | 71 | 54 | STOMP (REMIX), Brothers Johnson, A&M LP/12in promo |
| 12 | 32 | SOLID, Ashford & Simpson, Capitol 12in | 72 | 59 | SOME KINDA LOVER, The Whispers, Solar LP |
| 13 | 5 | IN THE DARK/GONE ISLAND, Roy Ayers, CBS 12in | 73 | 49 | LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown 12in |
| 14 | 33 | 20/20/PLEASE DON'T WALK AWAY/BEYOND THE SEA/NEW DAY/STAND UP, George Benson, Warner Bros LP | 74 | — | SHAFT, Van Turner, French Magic 12in |
| 15 | 17 | OPERATOR/PLAYMATES, Midnight Star, US Solar 12in | 75 | re | FALLING BACK IN LOVE/AIN'T NOBODY, Scheer Music, US TBA LP |
| 16 | — | PERSONALITY (COMPLEX)/LET HER FEEL IT (RETOUCHED)/PERSONALITY (SPLIT), Eugene Wilde, Fourth & Broadway 12in | 76 | — | GIRL YOU'RE TOO COOL/WHAT'S YOUR NAME, Magnum Force, Bluebird/10 LP |
| 17 | 19 | ARE YOU SATISFIED (FUNKA NOVA), RAH Band, RCA 12in | 77 | — | S.O.S. FIRE IN THE SKY (DISARMAMIX), Deodato, US Warner Bros 12in |
| 18 | 20 | CONTAGIOUS, The Whispers, Solar 12in | 78 | 82 | DANCIN' TO BE DANCIN', Sky, Dutch Rama Horn 12in |
| 19 | 9 | TREAT HER LIKE A LADY, The Temptations, Motown 12in | 79 | 38 | DON'T DRIVE DRUNK (REMIX), Stevie Wonder, Motown 12in |
| 20 | 27 | CURIOUS/PLANETARY INVASION, Midnight Star, US Solar LP | 80 | 79 | GHOSTBUSTERS, Ray Parker Jr, Arista 12in |
| 21 | 22 | AFTER THE DANCE IS THROUGH, Krystal, US Epic 12in | 81 | — | IN LOVE AGAIN, Band Of Gold, RCA 12in |
| 22 | 8 | YOU USED TO HOLD ME SO TIGHT, Thelma Houston, MCA 12in | 82 | 73 | L.O.S. (LOVE ON SIGHT), Colors, US Power Light Records 12in |
| 23 | 35 | FLY GIRL, Intrigue, US World Trade Records Inc 12in | 83 | — | YOU ARE MY LOVER, Black Ivory, US Panoramic 12in |
| 24 | 26 | SEXOMATIC, Bar-Kays, Club 12in | 84 | 81 | UNDER MI SENS, Barrington Levy, Time 12in |
| 25 | 13 | LIKE A VIRGIN (US DANCE REMIX), Madonna, Sire 12in | 85 | — | WAY DOWN DEEP IN MY SOUL, Barbara Pennington, Record Shack 12in |
| 26 | 43 | I FOUND MY BABY/DISRESPECT/WEAK SPOT, Gap Band, US Total Experience LP | | | |
| 27 | 24 | MYSTERIOUS (REMIX), Twilight 22, US Vanguard 12in | | | |
| 28 | 23 | (I GUESS) IT MUST BE LOVE/FANTASY AND HEARTBREAK/I'D RATHER SPEND THE BAD TIMES WITH YOU, Thelma Houston, MCA LP | | | |
| 29 | — | YOU SHOULD HAVE KNOWN BETTER, T.C. Curtis, Hot Melt 12in | | | |
| 30 | 15 | FRESH, Kool & The Gang, De-Lite 12in | | | |
| 31 | — | NIGHTSHIFT, Commodores, Motown 12in | | | |
| 32 | 25 | HEARTLESS (REMIX), Evelyn Thomas, Record Shack 12in | | | |
| 33 | 12 | WHO DO YOU LOVE, The Intruders, Streetwave 12in | | | |
| 34 | 31 | POLICE OFFICER, Smiley Culture, Fashion 12in | | | |
| 35 | 50 | HERE I COME, Barrington Levy, Time 12in | | | |
| 36 | 37 | TOUCHING IN THE DARK/IT'S COOL, Walter Jackson, Bluebird/10 12in | | | |
| 37 | 42 | EYE TO EYE, Chaka Khan, Warner Bros LP | | | |
| 38 | 30 | I'M IN LOVE WITH YOU, KoKo-Pop, Motown 12in | | | |
| 39 | 61 | I FOUND MORE LOVE, Godfrey Lloyd Jnr & Hot Shots, Justice 12in | | | |
| 40 | 58 | 1984, Prince, Warner Bros 12in | | | |
| 41 | — | STARTING AGAIN/OVO MEXIDO, Second Image, MCA 12in | | | |
| 42 | 28 | LET ME SHOW YOU, BMP, US Epic 12in | | | |
| 43 | 40 | BOYFRIEND/LOOKING FOR THE REAL THING/THIS USE TO BE YOUR HOUSE/I DON'T PLAY THAT/THIS LOVE, Shirley Brown, US Soundtown LP | | | |
| 44 | 46 | POO POO LA LA/COMPADRE, Roy Ayers, CBS LP | | | |
| 45 | 34 | I CAN FEEL YOUR LOVE SLIPPIN AWAY, Samson & Delilah, US Saturn 12in | | | |
| 46 | 39 | I BELIEVE IN LOVE, Major Harris, Streetwave 12in | | | |
| 47 | 74 | COOL OUT, Magnum Force, US Paula Records 12in | | | |
| 48 | 51 | PUSH (IN THE BUSH), Clair Hicks And Love Exchange, US KN 12in | | | |
| 49 | 55 | DANCE LOVER, Mikki featuring Starz, US Renaissance Recording 12in | | | |
| 50 | — | THEME FROM 'SHAFT', Eddy and the Soulband, Dutch Break 12in | | | |
| 51 | 48 | YOU ARE THE ONE FOR ME, G.O., US Stadium 12in | | | |
| 52 | 75 | OUT OF CONTROL (VOCAL DUB VERSION)/REMIX, Evelyn 'Champagne' King, US RCA Victor 12in | | | |
| 53 | 53 | BIG ROSIE (REMIX), Matt Bianco, WEA 12in promo | | | |
| 54 | 36 | FINESSE/YOU'RE THE ONLY ONE I LOVE, Glenn Jones, RCA LP | | | |
| 55 | 52 | PROVE IT TO ME, New Experience, US Philly World Records 12in | | | |
| 56 | 16 | LATELY/CHEY CHEY KULE, Eugene Wilde, Fourth & Broadway LP | | | |
| 57 | — | FOR YOU MY BABY LOVE, The Gents, US Positive Image 12in | | | |
| 58 | 44 | GEORGY PORGY, Charme, RCA 12in | | | |
| 59 | 45 | I'LL MAKE THE LIVING IF YOU MAKE THE LOVING WORTHWHILE, Gene Chandler, Bluebird/10 12in | | | |
| 60 | 29 | I'LL KEEP MY LIGHT IN MY WINDOW/SET YOUR LOVE RIGHT/RUNNING/HOW CAN YOU SAY THAT IT'S OVER, Temptations, Motown LP | | | |

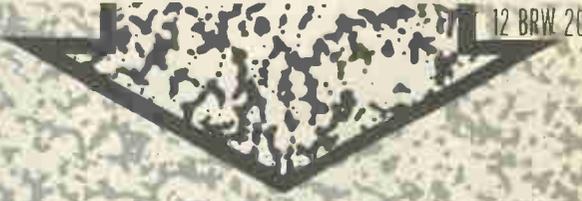
Hi-NRG Disco

- | | | |
|----|----|---|
| 1 | 1 | STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in |
| 2 | 3 | LET ME FEEL IT, Samantha Gilles, Belgian Infinity 12in/US JVC remix |
| 3 | 2 | LET THE NIGHT TAKE THE BLAME, Lorraine McKane, Carrere 12in |
| 4 | 4 | BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor 12in |
| 5 | 12 | TAKE ME TO HEAVEN (REMIX), Sylvester, Cooltempo 12in promo |
| 6 | 18 | TOUCH ME IN THE MORNING, Lydia Steinman, Long Island Sound 12in promo |
| 7 | 6 | DANCING IN THE RAIN/DON'T LEAVE ME THIS WAY, Carol Jiani, Streetwave LP |
| 8 | 8 | CHINESE EYES/COME INSIDE (REMIX), Fancy, US Personal 12in |
| 9 | 5 | DO YOU NEED ME (HI-NRG MIX), Touchdown, Krack 12in |
| 10 | 11 | CHINATOWN, Cruisin' Gang, Italian Cruisin' 12in |
| 11 | 10 | APPRECIATION (REMIX), Alicia Myers, US MCA 12in |
| 12 | 7 | DON'T BEAT AROUND THE BUSH, Hot Gossip, Fanfare 12in |
| 13 | 14 | I'M ON MY WAY, Tabu featuring Debbie Sharp, Crystal City 12in |
| 14 | 15 | THIEF OF HEARTS, Melissa Manchester, US Casablanca 12in |
| 15 | — | CRUISIN', Smitta, Fanfare 12in promo |
| 16 | 9 | REACH FOR THE STARS/REMIX, Life Force, Polo 12in promo |
| 17 | 19 | SECOND BEST, Evelyn Thomas, German Hansa/French In The Mix LP |
| 18 | 20 | I WANNA LOVE YOU, Stephanie Wells, Canadian M.A.N. 12in |
| 19 | 21 | BORN TO LOVE, Claudia Barry, US Personal 12in |
| 20 | — | KNOCKIN' ON MY DOOR, Barbara Fowler, US Profile 12in |
| 21 | 24 | ONE SHOT LOVER, Venus, Belgian ARS 12in/LP remix |
| 22 | 16 | I GET WHAT I WANT, Carol Douglas, French Jonathan 12in |
| 23 | 17 | SEX, Sylvester, Cooltempo LP |
| 24 | 27 | I'LL CRY FOR YOU (1984 REMIX), Kumano, Canadian Power 12in |
| 25 | — | SEX OVER THE PHONE, Village People, Record Shack 12in |
| 26 | 26 | ALL THE LOVE IN MY HEART, Tony Caso, US "O" 12in |
| 27 | — | TOTAL ECLIPSE OF THE HEART, Koffie, US Pandisc 12in |
| 28 | — | IN THE EVENING (REMIX), Sheryl Lee Ralph, Swedish Beat Box 12in |
| 29 | — | NO REGRETS, Martinique, German Teldec 12in |
| 30 | — | I'M STONED IN LOVE WITH YOU, Priscilla Love, Dutch GMP 12in |
| 30 | 30 | PLEASE DON'T GO, Nayobe, US The Fever 12in |

4 MANHATTAN'S NEW ADVENTURE

4 NUANCE FEATURING

4 VIKKI LOVE



12 BRW 20

"LOVERIDE"

FOURTH & BROADWAY

SWEET SOUL MEETS THE BIG BAND

Disco

On the Go-Go:
JAMES HAMILTON

ODDS 'N' BODS

THAMES VALLEY DJ Assn's Sunday (27) 2-7pm Disco-Ex at Sunbury's Kempton Park has 32 major disco exhibit stands, followed 7-12pm by **Shownite 85 with the Cool Notes and Black Lace** live plus PAs including hopefully **Chaka Khan, Sade & Wham!** . . . **Saturday (26) Capital Radio sponsors the Kensington Commonwealth Institute's one day 10am-5.30pm seminar Rock 'N Roots** at which panels (**Charlie Gillett** seems heavily involved) will discuss with audience participation all sorts of black music topics, including pirate radio (I'm going along with the **Solar-FM** guys) — £5 tickets (£2.50 unemployed/student) from Capital or the Commonwealth Institute. . . **North Wales DJ Ian Turner (Llandudno 79404)** is after artists willing to appear at a PA-style concert on **Sunday March 17 at Llandudno's 1,200 seat Arcadia Theatre** in aid of the **Feed The World Ethiopia** campaign, at which he hopes **Bob Geldof** will be star guest. . . **Ballymena DJ Davy King** reveals that the elusive **Modern** label is an offshoot of Northern Ireland's **Emerald Records** and available from **Solomon & Peres, 120 Coach Road, Templepatrick, Co Antrim (9486-32711)**; alternatively **Davy** himself can supply any desperate jocks with copies of the label's great **John Anderson Big Band 'Glenn Miller Medley'** on 0266-41374 after 6pm (check for N. I. dialling code). . . **London** picked up **Barrington Levy 'Here I Come'** for rush release as of now (LONX 62). . . **Fourth & Broadway's "go go"** compilation seems to be on hold, their first release from **Washington DC's DETT** label now being **Redds & The Boys 'Movin' And Groovin'**. . . **Dave Clark (Barking Chains)** reminds us the **Jimmie Gray**-produced **Kirk 'Sweet Legs' Thorne** rap of 'Mr Magic' was previously on **Champagne/DJM's** 1981 compilation LP 'Premixure'. . . **Dave McAleer**, nowadays behind labels like **S.O.U.N.D.** and **Crystal City**, is looking for new black dance music acts and song writers — send demos and details to him at 38 Wharnciffe Gardens, London SE25 6DQ. . . **Wokingham Mark One** record shop's **Mark Clark** reports the upcoming **Maze** set is a goodie, while **Melba Moore** produced by **Keith Diamond** sounds like a female **Billy Ocean!**. . . **Rayners Lane Record & Disco Centre**, as an example, have pegged LP import prices at £8.49 but 12in rise from £4.75 to £4.99 (don't forget they do good part-exchange swapsies, though!). . . **Matt Bianco's** currently promoted 'Big Rosie (Remix)' is a buoyantly bounding 121½bpm samba instrumental,



UNEXPECTED BATTLE has broken out between two rival European versions, neither brand new, of the theme from 'Shaft' — that **Richard Roundtree** starring 1971 film which sparked a spate of "blaxploitation" flicks, and whose **Isaac Hayes**-penned 117-122-0bpm wukka-wukking theme was no less influential musically. **Polydor** have already picked up for Feb 15 release the interesting 122-0bpm electro treatment by **VAN TWIST (French Magic M 771)**, surprisingly close to the original arrangement apart from the way the actual noises are generated (reviewed off green vinyl rather than the earlier evidently different white vinyl version), this being the winner so far on radio although currently in short supply — so thus selling faster at the moment and preferred anyway by many is the even older 121½-121½-122½-122-121½ (vocal on) — 0bpm non-electro treatment by **EDDY AND THE SOULBAND (Dutch Breek 308467)**, in which **Ben Liebrand** excitingly cuts up the wukka-wukking "real" instruments with car ignition effects and bursts of percussion (**WEA** were after this when last heard). Incidentally, **Eddie Murphy's** hilarious though foul mouthed new film 'Beverly Hills Cop' could well become the 'Shaft' of the '80s — do see it!

commercially their next B-side, while also now promoted on single-sided 12in is the acappella started LP version of **Ashford & Simpson 'Solid'**. . . **Morales & Munzibai** have remixed 'Club' and 'Dub' mixes of the **Commodores** on so far scarce US promo. . . **Amii Stewart's UK LP** in a few weeks will have some alternative tracks and remixes (including 'Friends') as well as all the better import tracks. . . **Mercury** are releasing a 'Best Of **Jerry Butler**' LP. . . **Julian 'Slack' Palmer** has moved to A&R at **Fourth & Broadway**, leaving **Adrian 'Black' Sykes** as head of club promotion with new boy **Tim Rudling** to answer the 'phone. . . **Steve Walsh & Paul Hardcastle's** label **Total Control Records** has signed with **EMI** where it would appear to be a major part of their new Dance Division, with busy **Paul** as house producer: **Paul** is also currently remixing **Third World's** old 'Now That We Found Love' for **Island** with added **Direct Drive** female vocal and a wild dub B-side, while his original 'Rain Forest' has sold over 250,000 in the States so far and **Bluebird/10** have just promoted his 'Forest Fire' as a trailer to their 'Zero One' soundtrack LP (plus of course he's behind **The Silent Underdog's** new 'Pigbag' hit and has new product due under his current solo contract with **Cooltempo!**). . . **Horizon Radio** as threatened snuck back on 94.5FM to rival breakaway **Solar-FM** (who experienced some interference from a

brief return of **LWR**), while **Radio Fulham** has joined **London's** soul airwaves on 92.1FM. . . **JFM's** studio it seems was finally tracked down when the police and DTI men blacked out the electricity supply floor by floor until the station's signal cut off — whereupon **Steve Jackson** and **Mastermind's Herbie & Dave**, who were just starting their very first show, couldn't get out of the window! . . . **Hull Bali Ha'i** regular **Carl Kingston** has lost his **BBC Radio Humberside** evening show due to needletime cutbacks but is sitting in as a freelance on **Viking Radio 102.7FM**. . . **Radio Forth** jock **Tom Wilson** in his regular telephone chat with **New York's Charlie Cassanova** at **WBLS** learnt that 'BLS are still urban contemporary, it only being **WKTU** that's gone Top 40 in NYC. . . **America's** colour conscious music video cable service **MTV** has finally started a separate cable channel **Video Hits One (VH-1)** on which around a third of the artists screened appear to be black — giving an outlet at last to **MTV's** leading critic, **Rick James**. . . **Mayfair Gullivers' 'King J Root'** party nights every Wednesday are heaving, **Melle Mel & Scorpio** hangin' out last week while tonight (23) **James Mtume** plus **Carroll Thompson & Total Contrast** are due to PA. . . **Chris Dinnis** finds '60s soul and R&B taking the place of jazz sets at his gigs (like **Yeovil Electric Studio Sat 26**), and in fact every Thursday at **Taunton Kingstons** it's oldies until

10pm when things get more modern and **Chris Stagg** does some mixing too. . . **Friday (25)** finds the '60s soul **Function At The Junction** upstairs at **Clapham Junction's Wessex Suite**, and **Chris Hill** guesting with **Colin Hudd** at **Dartford Flicks** (**Chris** might have had more of a look-in on **Bob Geldof's 'This Is Your Life'** had he been flown in specially from **New Zealand** or somewhere!). . . **Saturday (26)** **Kev Hill** celebrates **Harlow Whispers'** first birthday with lots of PAs headed by the **Cool Notes**. . . **Sean French** joins **Nicky Holloway** at **London Bridge Tooley Street's Royal Oak Mon (28)**, **Pete Haigh** funks **Tues (29)** upstairs at **Charlestons** on **Morecambe Promenade**, **Greg Wilson** hip hops **Wigan Pier Wed (30)** with top breakdance crews and prizes. . . I don't know which end of town **Tim Westwood** lives, but I haven't seen him hanging out around **Harlesden** where the **Mastermind** guys are my near neighbours and the kids in the local supermarket stopped being heavily into hip hop ages ago — anyway, isn't street roller hockey going to be 1985's skateboard?!. . . **Grandmaster Flash's** current 'Sign Of The Times' turns out to be rapped by his group's new member **Lavon** and (**Melle Mel's** brother) **Kidd Creole**. . . **Major Harris** claims he was in the **Jarmels** for their 1961 US hit 'A Little Bit Of Soap', but reference books don't list him — and if he's as young as he says he is the other guys would've been a whole lot older! . . . **Atlantic** should consider re-issuing **Bobby Darin's 'La Mer (Beyond The Sea)'** 'Mack The Knife' following their current revivals by respectively **George Benson** and **Frank Sinatra**. . . **Colin Hudd's** hot chop is from **Little Benny's** "duh duh duh duh" into **Direct Drive's** "dit dit" (if you get my drift!). . . **MCA's Paul Bunting** seems to be overtaking **Streetwave's Morgan Khan** for the title 'Mr Reliability'. . . Broader than **Broadway**, Safer than **Safeway** — **WOAH OH OH!**

HOT VINYL

T. C. CURTIS: 'You Should Have Known Better' (Hot Melt 12TC 003) Taking **London's** airwaves by storm, this excellent buoyantly lurching 113½bpm chugger is worryingly whinneyed and yelped (sometimes in Jackson-ish style) while the beat and backing chicks keep creaming away (inst flip) — terrific stuff, so nagging it should be a national smash!

LITTLE BENNY & THE MASTERS: 'Who Comes To Boogie' (**Bluebird/10 BRT 13**) Singing trumpeter **Benny Freeman** from **Rare Essence** seems all set to spearhead the UK explosion of **Washington DC's** "go go" beat with this infectious brassy 109½-109½-109¾-109½-108½-109¾bpm good time party jiggler (less vocal **Club Mix** flip), similar to **Chuck Brown's 'We Need Some Money'** — which is surely due for re-promotion?

continues over

Jimmy Ruffin

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Disco

from previous page

EUGENE WILDE: 'Personality' (Fourth & Broadway 12BRW 18) Bruce Weeden has created two good back-to-back remixes of this mournfully sung electronically jittered nagging wriggler, the acappella introed 115½bpm Complex vocal and sparse 116bpm Split dub, sandwiching a de-Hi-NRG-ized John Morales remix of the joyfully bounding 123½bpm 'Let Her Feel It' (previously credited to Simplicious).

CHANGE: 'Say You Love Me Again' (WEA YZ32T) Jimmy Jam & Terry Lewis prod/penned gorgeous luscious 0-72/36-0bpm tender slowie dripping with class and deserving of 'Wishing On A Star'-style crossover smash status, flipped by a Froggy & Simon Harris-mixed 'Change Medley' of 'Change Of Heart/You Are My Melody/Warm'.

GEORGE BENSON: 'Beyond The Sea (La Mer)' (LP '20/20' Warner Bros 925178-1) Air-brushed and over refined Russ Titelman-produced set on which the standouts are this righteously swinging Joe Sample-tinkled lush brassy 121-117-114-112-0bpm big band revival of Bobby Darin's late '50s arrangement of the Charles Trenet originated old French standard, the instantly familiar comfortably rolling 99bpm 'Please Don't Walk Away', Cecil & Linda Womack-written/accompanied tender delicate 40½-0bpm 'New Day' (the radio jocks' fave) and more Al Jarreau-ish 109½bpm title track version, others being the wallpaper-ish instrumental 102bpm 'Stand Up', mushily spurring 101bpm 'Hold Me', gentle 73bpm 'I Just Wanna Hang Around You', slushy Michael Masser

0-34/68bpm 'Nothing's Gonna Change My Love For You', dead slow Roberta Flack duet 'You Are The Love Of My Life', and bland flashdance 155bpm 'No One Emotion' (co-penned by Cliff Magness whose contributions are always the worst tracks on today's "big name" black albums).

MASS PRODUCTION: 'Come Get Some Of This' (US Paran PR 0118) Bass synth jittered powerful beefy 109bpm Slave-ish roller with chix taking the lead before a deep butch bass growled rap, everything building very soulfully and likely to have strong brain-snagging floor appeal (starker inst flip).

The Silent Underdog produced by **PAUL HARDCASTLE:** 'Papa's Got A Brand New Pigbag' (Kaz Records KAZ 50T, via 01-960 6336) Note well the label's typography — this is NOT a solo Paul Hardcastle recording (not a lot, it isn't!) Slowed down and levelled out it becomes a typical 0-117½bpm squittery synth electrofunk version, flipped by the original old 135-134-141-135-136-0bpm PIGBAG version... for the rhythmic inspiration of which try following it with Esther Phillips' 'What A Diff'rence A Day Made'!

DAVID SIMMONS: 'Love Tonight' (US Atlantic 0-86911) Unheard of since his late '70s Philly soul days, David's back with a scorching sultry 89bpm smoocher a bit like Dennis Edwards singing 'Sexual Healing' if you can get to that, with a husky romantic rap towards the end (two instrumentals and edit flip). Knee tremble time, girls!

PHIL COLLINS: 'Sussudio' (Virgin VS736-12) Rattling and rumbling, Phil whips up 'The Glamorous Life', 'Holiday' and 'Girls Just Want To Have Fun' into a percussive 121bpm juddering that overall sounds like Prince with EWF brass — but, what's it all about?

Hi-NRG

SAM HARRIS: 'Hearts On Fire (Dance Mix)' (Motown TMGT 1370) Extensively remixed strangledly sung 137bpm rock-disco galloper, flipped by a slow started exciting Psycho Mix (and mawkish 'Over The Rainbow'), already number 32 in the Hi-NRG chart.

VICIOUS PINK: 'Fetish' (Parlophone PSLP 384) Chick whispered exciting frantic 134bpm whacker for the Frankie crowd, promoed on single-sided 12in ahead of full release Feb 11. Incidentally, this Leeds Warehouse duo's 'CCCan't You See' ended up selling so well it could have gone Top 20 had all its sales been in weeks rather than months!

BOYS TOWN GANG: 'Dance Trance Medley' (Rich and Famous Records Ltd 12RNF 2, via PRT) Finally released here — but as flip to a slow rolling 101bpm revamp of Stevie's 'Yester-me, Yester-you, Yesterday' — this months old Hi-NRG hit is a great old fashioned '70s-style zingy (0-1)133½bpm disco medley of specialist material.

VILLAGE PEOPLE: 'Sex Over The Phone' (Record Shack SOHOT 34) Not Hi-NRG as such but happening first in gay clubs, this potentially controversial 118bpm chugger has some fantasy-fulfilling 'phonecalls as an ear-catching gimmick amidst the chanted hollering (inst flip).

LATIN QUARTER: 'Toulouse' (Rockin' Horse RHT 101, via CBS) Siney bass driven fast pop 155bpm speeder with lispng Grace Jones-ish chick.

SPACE: 'Magic Fly (Remix)' (Record Shack REMIX 1) Much altered and slowed 125½bpm remix by Flood of the Euro-electro oldie, flipped similarly by the chick-sung meandering 0-124bpm 'Carry On Turn Me On', to start a new Record Shack series of remixed dance classics.

FUNKMEISTER: 'War Dance' (Ryker RYK M2, via CBS) Nazi-glorifying 120bpm 'Relax' ripoff full of good sound effects and packaged with sexy pin-ups (anything to sell it), already out in two mixes which Greg Wilson has now combined into yet a third — heard so far only on cassette.

JEROME: 'Something To Say About Love' (Calibre CABL 128) Smoothly striding 127bpm subdued US-style soft rock disco (inst flip), getting some gay play.

SEDUCTION: 'Electricity' (Challenge TAL 14) Desirée-keened burbling 127bpm remake of Ashaye's oldie, in AC and DC Mixes, neither exactly electric.

TINA B: 'Nothin's Gonna Come Easy' (Atlantic A9603T) Arthur Baker's wife with an "orchestrated" Irene Cara-ish monotonous 0-124bpm thudder remixed from 'Beat Street' (dub/edit flip).

JUNIOR: 'Do You Really (Want My Love)' (London LONX 60) Hardly noticeable during a pool table scene in 'Beverly Hills Cop', a Nigel Martinez-produced stark snappy 125bpm electronic yelper flipped by its empty Dub and the old Extreme Mix of the Chaka Khan-intended 117bpm 'Somebody'.

JONZUN CREW featuring **MICHAEL JONZUN:** 'Lovin' (Tommy Boy/ Polydor POSPX 725) Disjointedly jolting Marvin Gaye-ish 95½bpm slow swayer, possibly useful with the Commodores, flipped by its instrumental Jazz Mix and the vocoder-introed more predictable

juddering electro 107bpm 'Mechanism'.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (fr for fade/resonant ends) — Prince 118½f, Chaka Khan 0-108½f, Big Country 0-114½f, Billy Ocean (0-) 107½f, Cashmere 124f, George Benson 109½f, Eurythmics Of, Big Sound Authority 60½-121f, Carol Lynn Townes 135½f, Kirsty MacColl 164f, Elvis Presley 168½... Or, Whispers 115½f, Nuance 107½f, Heaven 17 102½f, Time Zone 138½f, RAH Band 0-91½-0f, Associates 55/110f. Now supplied on 7in remix, James Ingram should be 117½-117½-118f, to be ridiculously accurate.

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NIGHTCLUB

POP JOX are playing: 1 (1) Madonna, 2 (2) Kool & The Gang, 3 (7) The Limit, 4 (13) Grandmaster Melle Mel, 5 (4) Temptations 12in, 6(9) Bar-Kays, 7 (3) Dazz Band, 8(5) Thelma Houston 12in, 9 (21) James Ingram, 10 (12) Wham! 'ESW', 11 (17) Amii Stewart, 12 (8) Chaka Khan 'IFFY' 13 (6) Ray Parker Jr, 14 (20) Sheryl Lee Ralph, 15 (11) Evelyn Thomas 'H', 16 (10) Billy Ocean 'CQ', 17 (24) Intruders, 18 (26) Roy Ayers 12in, 19 (23) Eurythmics 'SC', 20 (re) Ashford & Simpson, 21 (14) Sister Sledge 'WAF', 22 (36) The Sweet, 23 (—) Chaka Khan 'TIMN', 24 (15) Sister Sledge 'LIM', 25 (19) Tears For Fears, 26 (—) Council Collective, 27 (28) Foreigner, 28 (—) Pointer Sisters 'ND', 29 (16) Kane Gang, 30 (25) Matt Bianco 'HAM', 31 (27) Bros Johnson, 32 (—) Smiley Culture, 33 (—) Carol Lynn Townes, 34 (—) Billy Ocean 'L', 35 (32) Cashmere, 36 (—) Prince, 37 (—) King, 38 (—) Nuance, 39 (—) Direct Drive, 40 (—) George Benson 12in.

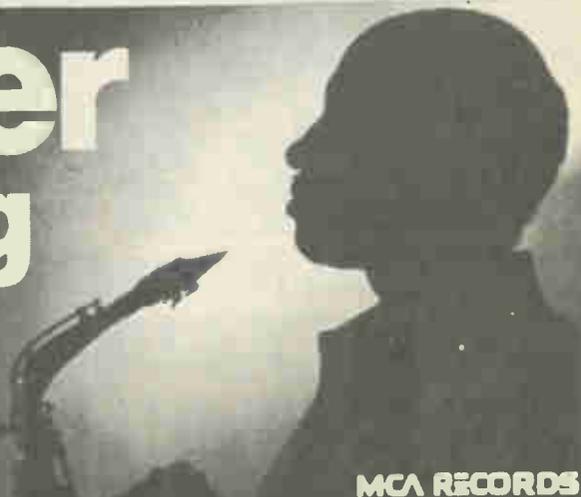
Wilton Felder

I'll still be looking up to you

c/w La Luz

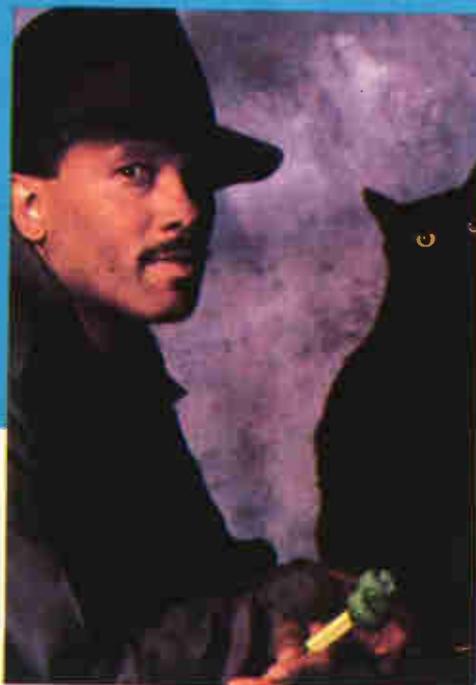
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MCA RECORDS

Ayers and graces



ROY AYERS with new sax player

ACTION MAN, that's Roy Ayers. Not content with putting together a touring show that reads like a soul version of Band Aid (Tom Browne, Lonnie Liston Smith, Jean Carn and Roy himself) he's starting a whole new project: the Free Fela Kuti campaign.

Fela, the man with a wife for every day of the month and a few to spare, was recently jailed for five years in Nigeria for alleged fraud with no opportunity for appeal against the sentence.

"I just want to mention this briefly," says Roy, at the end of our conversation. "I've been over to Nigeria several times, and someone just told me about Fela's sentence. I can't believe that. I'm talking to (Peter) Tosh and several other musicians here in the States, I want to start a Free Fela campaign."

That kind of fighting talk is typical of up-and-at-'em Ayers, the man with the good vibes who's brought his reputation right up to date again with the sureshot 'In The Dark' album featuring, amongst others, 'Love Is In The Feel', 'Goree Island', and 'Poo Poo La La'.

"I'm very excited about the album," Roy admits. "It's as though I've been in a form of

limbo, I've just been existing, and I'm not complaining about it, but CBS turned out to be a great move for me, doing the album with Stanley Clarke and everything."

WHAT ABOUT this blinding line-up of Smith, Carn, Browne, Ayers and Noel Pointer thrown in for value? It'll have 'em round the block at Hammersmith Odeon for two nights next month and the good news is that by then, the show will have been well honed by 40 American dates. And Ayers has more details to set soulsters slobbering at the prospect.

"It's a good show, we're using one rhythm section and my drummer... Lonnie starts the show with four numbers, then Noel does four, still with Lonnie on stage, then Tom comes on and Lonnie stays there.

"There's an interval, then I come on and do 'Goree Island' and some other tunes from my album, then we bring on Jean Carn, and we close with everybody singing on stage."

Jean, in fact, is currently recording an LP with Butch Ingram and hopes to be finished up in time for the shows.

"The great thing about these shows is that it allows the promoter to make money, because he doesn't have to pay five sets of musicians. I want to make it an annual thing, I'm thinking for next year about Grover Washington Jr, George Benson, Mtume, I hope Kashif, it depends on their ability to improvise. I'm thinking about Terri Wells as well, Terri used to work with me anyway.

"I play about four or five selections from the album and I give a definition of where exactly a 'Poo Poo La La' is, at the end of the song — I won't let you know about that."

■ PAUL SEXTON



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For further information contact: Disco Mix Club, (06286 67276).

* where there are too many applications competitors must be prepared for afternoon eliminations. The winner must be prepared to depart to New York the day after the Finals on the DMC 'New York New York' trip.

THREE STEPS TO STARDOM



How Strawberry Switchblade made it. By Eleanor Levy

JILL BRYSON is short and red haired. Rose McDowell is even shorter and raven haired. They have heavy Scots accents, a taste for tall haircuts, make-up (lots of it) and dresses of their own creation which are, umm, visible. They form Strawberry Switchblade, the polka-dot 'n' lace duo who, after the odd false start, have finally commandeered our TV screens and wormed their way into our (c)harts with their single 'Since Yesterday'.

Two years ago, still living in their native Glasgow, they were interviewed in RECORD MIRROR. At that time they described their main problem as "our ribbons falling onto the guitar strings when we're playing."

They seem to have coped with that OK, as the years have seen Glasgow replaced by flats in the flowery North London suburb of Muswell Hill. But what are the steps the duo have had to climb to bring them to such a heady peak?

O N E

FIRST UP, form your band. A name helps. Strawberry Switchblade means ... well, nothing at all really and was thought up one James Kirk, a friend and then with Orange Juice. At this point, the group was a foursome.

"One day," Rose explains, "we had this big meeting and me and Jill decided we wanted to make this our lives and start taking it seriously." So bass and drums departed to their respective jobs as teacher and secretary and are no doubt kicking themselves at this very moment.

Second point. Get yourselves a publishing deal. This materialised via Bill Drummond, manager of Echo And The Bunnymen, who signed them to his company Zoo.

"He heard us on our sessions for Kid Jensen and John Peel," Jill explains, once more showing the important contribution Peel, in particular, has made to the breaking of new bands.

"Bill came down to see us in Glasgow with David Balfe (ex-Teardrop Explodes)." Balfe is now their manager — adding the odd tinkling of the ivories when the need arises.

"They actually blushed when they came in to see us," laughs Rose, "so we thought 'aah, the cannae be that bad'."

The first single, 'Trees And Flowers', follows. Guests include Roddy Frame and Bedders and Woody of Madness. It's not a hit but picks up a fair bit of radio play. The seeds are well and truly sown.

T W O

GET A major record company with lots of lovely money interested in you. WEA duly oblige. Jill and Rose know the way they look helped — a colourful image ready made for the marketing department.

"I think it co-incided really," Jill explains.

"Obviously, they'll want to get the look over because it's a good selling point, but we're not bothered about that. If it gets us noticed I don't care."

"And if that was all they wanted us for," Rose comes in, "they would never let us be so precious about our music. We signed over 18 months ago and they never pushed us to get something out quickly."

When the subject of how much money the company have provided in the interim comes up, Rose answers. "We actually owe more money than I could ever have imagined owing anybody, what with recording costs and everything."

"But it's worth it," Jill adds. "You have to fight through to begin with to get anywhere."

"And the record company did keep working for us. Our radio plugger Steve was really convinced. He'd say 'I'm not giving up on it'. He'd keep promising all these DJs it was going to go top 20 and they'd say 'yeah, yeah'. He really had to fight to stop them dropping it."

So, 'Since Yesterday' enters the charts ... dribbles up, then down, then up again, then down. Oh well.

"It went up and down three times," says Jill. "Every time, you thought that was it. Finished."

"Each time you'd say 'Oh, it was good it got that high'," continues Rose. "But underneath you couldn't wait until Tuesday to find out where it was in the charts. But when it went in at 32 it was a real shock. I fell over when they phoned to tell me."

T H R E E

GET YOURSELF a prime and plump support slot to a big star. Being on the same record label can often help. Jill and Rose accompany Howard Jones around the concert halls of the country. Did he choose them for their fine musical talents?

"No," grins Jill. "We're vegetarians."

"He has a vegetarian road crew," adds Rose.

"So when WEA suggested it he probably thought 'oh yeah, they're vegetarians, they'll do'. We had met him before though, so we already knew him a little."

With the press latching on to their larger than life image, TV appearances galore follow. Strawberry Switchblade are never off the telly and 'Since Yesterday' goes top 10. They wake up at four o'clock in the morning to go on 'Breakfast Time' and have to face Noel Edmonds' blow wave on Christmas morning with the squaddies on the Falklands. You finally know you've arrived though, when you get THAT call. Top Of The Pops ...

"When you have the run-through earlier in the day," Rose explains, "you just feel really stupid, standing there miming and dancing away to a tape that's so quiet you can hardly hear it."

"But then we had some champagne," says Jill with a wide grin, "and that helped. Don't know what I would have done without it."

Help!

I'M A female disc jockey working in the Midlands, and have been for the past 12 years. While I've met many male DJs, including some of the best, like our very own Les Ross of BRMB, I'd love to hear from any female DJs who exist, in the Midlands or elsewhere, in the UK or abroad. In this male dominated business there *have* to be some other female deejays.

Carole, Birmingham

● *If enough of you get together you could even kick-off an association exclusively for the feminine minority. Any readers who want to know how Carole launched herself on the turntable might like to contact her c/o this column. And, she'd especially like response from anyone else who make her living or spends a great deal of her spare time as a deejay. All letters will be mailed to Carole, and anyone who has advice, support and info to give other lady jocks is welcome to express their views on this page.*

I COLLECT badges and have been looking for one with the name Joy Division on it for ages. Can you offer any ideas on where I might get one?

Danny, Eastleigh

● *Official Joy Division badges, put out by the band themselves six years or so ago, are few and far between. I asked if Factory Records had the odd spare memento lying around, but, sad to say, the cupboard was bare. So, all I can do is throw this one open to eagle-eyed readers. Anyone who has a badge they don't want or can*

HAIR TODAY, GONE TOMORROW?

MY OLDER brother, who's 23, started to lose his hair two years ago and as we're very much alike in every way, including hair colour and texture, I think the chances are that *my* hair is also destined to go in a couple of years time I'm 18 now, but, there seems one chance of saving my lovely locks!

Recently, I heard a news report which said that scientists have almost perfected a drug which will prevent men from losing their hair. Apparently it was originally used to treat people with high blood pressure and doctors were surprised to find that balding male patients who used the drug had a side effect of not losing any more hair.

Although the report said that this drug, once perfected, should be available in chemists shops by 1987, I haven't been able to find out any more about it. Can you?

Richard, Wolverhampton

● *Stop worrying! It may not happen to you! While the tendency to baldness is often hereditary, this is no sure-fire indicator that you'll share the same experience as your brother.*

Pattern baldness may run in your family. If your father and his father before him started balding early in life, chances are their male descendants will too. But not every brother in a family will inherit the baldness factor and you could just be the lucky one.

Meanwhile, treat what you heard about the "hair-loss" drug with some reservation. No miracle drug is about to hit the chemists' shelves. Manufacturers of Minoxidil, the drug in question, which was found to increase growth of normal downy body hair when used to treat hypertension or high blood pressure, tell me that clinical trials are still being undertaken on a worldwide basis.

Research being carried out, mainly in the States, will ascertain whether or not Minoxidil can safely be used as a cream which will safely help those who inherit the baldness factor or lose hair through other conditions. As yet, no-one knows the answer and it will take at least until 1987 before this drug is fully tested.

Anyone who is experiencing hair loss, see an expert. Your GP can refer you to a trichologist or hair and scalp specialist, or you can get in touch by writing for a local contact to The Institute of Trichologists, 288 Stockwell Road, Brixton, London SW9 9SU.

offer Danny some info, write c/o 'Help'. Any other collectors out there looking for a much coveted collectable? Let me know.

WHILE I'VE been reading RECORD MIRROR for over two years now after someone gave me a copy on a

visit, and don't need to give the mag any more praise than the fact that I spend a large hunk of my £2.00 weekly wage on your paper, I've never considered writing to you before. That is, until I saw the film 'Educating Rita' with Michael Caine, and the amazing Julie Walters. Where can I write for more info on actress Julie?

Chris Band, HM Prison, Hull

● *Thanks for the nice things you said about RM, Chris. Any other Julie Walters enthusiasts who also happen to read the paper and have cuttings or pics to spare might like to zap 'em in*

I'M AN avid Status Quo fan, but cannot find any address for their official fan club. I'd be really grateful if you could help me out.

Billy, Sutton

● *No problem. For full fan club fax, just drop a line, plus an ever useful stamped addressed envelope to the Status Quo club c/o 71B Gowan Avenue, Fulham, London SW6.*



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.

this direction and we'll make sure they get to Chris, safe 'n sound. Meanwhile, to write to Julie herself, send a letter c/o her agent, at Saraband, 153 Petherton Road, London N5.

AS A songwriter who can handle both lyrics and music, the next stage is to interest publishers in my material. Is there any list of music publishers available?

Georgie, South Wales

● *For only £1.00, including postage, you too can acquire a list of music publishers, plus a free leaflet 'How To Submit Your Song' from Music Publishers Association, 7th Floor, Kingsway House, 103 Kingsway, London WC2B 6QX. (Tel: 01 831 7591).*

Other useful addresses for budding songwriters? BASCA, (British Academy Of Songwriters, Composers and Authors, 148 Charing Cross Road, London WC2H 0LB. (Tel: 01 240 2823). Associate membership; contact with other songwriters; quarterly newsletter; free legal advice on song presentation and contracts to members.

Performing Right Society, 29/33 Berners Street, London W1P 4AA. (Tel: 01 580 5544). If your song has been released on a commercial record, or if you or someone else has performed three of your songs in public, you can join PRS. They collect publishing royalties on your songs when they're played in clubs, discos and the rest. For more info, write or ring 'em.



Young Free And Single

ANYONE OUT there like Wham!, Duran Duran, Alison Moyet, UB40, Howard Jones and Spandau? Course you do, and pupil nurse, Karen (20), living and working in Bristol, wants to hear for y'all. Meanwhile, bored and lonely Alan (23), from Peckham, South London, who had a brief fling with another YF&S contact last year is wondering if any girls out there want to start getting out and about in 1985 too. Let's hear it for Chris (15), from Norwich — a fella who wants to hear from boys and girls anytime, anywhere, especially people who share his interests including football, Nik Kershaw, Heaven 17, Ultravox and Wham! And, last but not least, punk Dave (20), from Wigan, is looking for a girlfriend into Echo, Damned, Siouxsie and The Pistols. If you want to get in touch with Karen, Alan, Chris or Dave, simply write to 'YF&S' Help, Record Mirror, 40 Long Acre, London WC2.

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UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending January 26, 1985

THIS WEEK

LAST WEEK

WEEKS ON CHART



MEAT LOAF returns from hell to give battery-driven bathchairs the thumbs down

1	5	6	AGENT PROVOCATEUR, Foreigner, Atlantic
2	1	11	ALF, Alison Moyet, CBS ☆
3	7	30	ELIMINATOR, ZZ Top, Warner Bros ☆
4	2	12	THE COLLECTION, Ultravox, Chrysalis ☆
5	3	11	MAKE IT BIG, Wham!, Epic ☆
6	4	9	THE HITS ALBUM/THE HITS TAPE, Various, CBS/WEA ☆
7	—	1	HITS OUT OF HELL, Meatloaf, Epic EPC26156
8	6	8	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
9	9	15	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
10	15	33	BORN IN THE USA, Bruce Springsteen, CBS □
11	20	5	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar ○
12	8	12	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ☆
13	—	1	20/20, George Benson, Warner Bros 9251781
14	11	10	ARENA, Duran Duran, EMI ☆
15	10	27	DIAMOND LIFE, Sade, Epic ☆
16	18	3	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel ○
17	13	10	LIKE A VIRGIN, Madonna, Sire ○
18	14	30	PARADE, Spandau Ballet, Chrysalis ☆
19	12	31	PRIVATE DANCER, Tina Turner, Capitol ☆
20	17	8	THE 12" ALBUM, Howard Jones, WEA □
21	23	66	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
22	19	16	THE UNFORGETTABLE FIRE, U2, Island ☆
23	22	5	LOVE HURTS, Everly Brothers, K-Tel □
24	26	8	GHOSTBUSTERS, Original Soundtrack, Arista □
25	25	10	1984, Eurythmics, Virgin □
26	30	10	HATFUL OF HOLLOW, Smiths, Rough Trade □
27	31	14	STEELTOWN, Big Country, Mercury □
28	43	15	I FEEL FOR YOU, Chaka Khan, Warner Bros
29	33	79	NO PARLEZ, Paul Young, CBS ☆
30	27	61	UNDER A BLOOD RED SKY, U2, Island ☆
31	21	9	THE RIDDLE, Nik Kershaw, MCA ☆
32	32	8	LOVE SONGS, Various, Telstar □
33	16	8	PARTY PARTY, Black Lace, Telstar ☆
34	40	37	LEGEND, Bob Marley And The Wailers, Island
35	54	2	CHESS, Various, RCA
36	37	13	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone ☆
37	35	8	SCREEN GEMS, Elkie Brooks, EMI
38	34	3	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor
39	24	11	GREATEST HITS, Shakin' Stevens, Epic
40	56	36	FANTASTIC, Wham!, Innervision ☆
41	36	15	CINEMA, Elaine Paige, K-Tel □
42	29	15	YESTERDAY ONCE MORE, Carpenters, EMI
43	55	39	BREAKOUT, Pointer Sisters, Planet □
44	77	4	HEARTBEAT CITY, Cars, Elektra
45	42	10	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
46	28	9	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
47	46	12	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
48	59	28	PURPLE RAIN, Prince And The Revolution, Warner Bros □
49	—	1	17, Chicago, Full Moon 9250601
50	70	2	WHO'S AFRAID OF THE ART OF NOISE, Art Of Noise, ZTT/Island
51	47	5	FANS, Malcolm McLaren, Charisma
52	52	6	INTO THE GAP, Thompson Twins, Arista ☆
53	51	5	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor ○
54	45	111	THRILLER, Michael Jackson, Epic ☆
55	38	11	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □
56	48	12	GOLDEN DAYS, Fureys, K-Tel □
57	62	81	QUEEN GREATEST HITS, Queen, EMI ☆
58	89	2	1999, Prince, Warner Bros
59	87	3	TREASURE, Cocteau Twins, 4AD
60	41	47	THE WORKS, Queen, EMI ☆
61	60	73	AN INNOCENT MAN, Billy Joel, CBS ☆
62	49	47	HUMAN RACING, Nik Kershaw, MCA ☆
63	—	1	TOO TOUGH TO DIE, Ramones, Beggars Banquet BEGA59
64	53	24	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
65	61	13	VALOTTE, Julian Lennon, Charisma ○

66	44	7	GREEN VELVET, Various, Telstar □
67	39	11	VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz □
68	67	12	BAD ATTITUDE, Meat Loaf, Arista ☆
69	78	2	VOLUME ONE, Honeydrippers, Es Paranza
70	58	7	EMERGENCY, Kool And The Gang, De-Lite
71	57	314	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
72	76	11	REAL TO REEL, Marillion, EMI ○
73	72	16	GREATEST HITS, Randy Crawford, K-Tel □
74	81	5	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
75	66	13	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ☆
76	65	9	HOKED ON NUMBER ONES, Various, K-Tel □
77	71	7	WAR, U2, Island □
78	—	1	TROPICO, Pat Benatar, Chrysalis CHR1471
79	91	2	FACE VALUE, Phil Collins, Virgin ☆
80	84	12	PERFECT STRANGERS, Deep Purple, Polydor □
81	75	8	JAMES LAST IN SCOTLAND, James Last, Polydor
82	64	4	THE CROSSING, Big Country, Mercury ☆
83	50	9	THE JOHN DENVER COLLECTION, John Denver, Telstar □
84	—	1	HOW MEN ARE, Heaven 17, Virgin V2326
85	74	6	ALCHEMY, Dire Straits, Vertigo □
86	—	1	THE RIVER, Bruce Springsteen, CBS CBS88510
87	86	2	ROCK 'N' SOUL PART ONE, Daryl Hall And John Oates, RCA
88	69	19	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown □
89	97	2	TRULY FOR YOU, Temptations, Motown ZL72342
90	68	10	ZOOLOOK, Jean Michel Jarre, Polydor
91	—	1	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland KLP185
92	82	2	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
93	80	10	LOVE SONGS, Stevie Wonder, Telstar □
94	—	1	DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS CBS32542
95	85	7	HUMAN'S LIB, Howard Jones, WEA ☆
96	79	15	I AM WHAT I AM, Shirley Bassey, Towerbell □
97	—	1	CAFE BLEU, Style Council, Polydor TSCLP1
98	—	1	20 GREATEST HITS VOL 2, Elvis Presley, RCA International NL89168
99	—	1	SUDDENLY, Billy Ocean, Jive HIP12
100	—	1	EMOTION, Barbara Streisland, CBS CBS86309

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Music Video

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

Compiled by Video Week

MELLE MEL ● KING ● KIRSTY MacColl ●
BILLY MACKENZIE ● THE LIMIT

UK Singles

Week ending January 26, 1985

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

	THIS WEEK	LAST WEEK	WEEKS ON CHART
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1	1	8	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic ○
2	13	2	1999/LITTLE RED CORVETTE, Prince, Warner Bros
3	6	4	I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson, RCA
4	5	9	SHOUT, Tears For Fears, Mercury
5	10	11	SINCE YESTERDAY, Strawberry Switchblade, Korova
6	21	3	LOVE AND PRIDE, King, CBS
7	4	11	LIKE A VIRGIN, Madonna, Sire □
8	3	7	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!, Epic □
9	2	7	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Feed The World ☆
10	18	5	ATMOSPHERE, Russ Abbott, Spirit
11	8	7	STEP OFF, Grandmaster Melle Mel, Sugarhill
12	17	5	FRIENDS, Amii Stewart, RCA
13	27	4	SOLID, Ashford and Simpson, Capitol
14	9	8	EVERYTHING MUST CHANGE, Paul Young, CBS ○
15	12	7	POLICE OFFICER, Smiley Culture, Fashion
16	7	23	GHOSTBUSTERS, Ray Parker Jr, Arista □
17	19	4	SAY YEAH, Limit, Portrait
18	28	2	THIS IS MY NIGHT, Chaka Khan, Warner Bros
19	15	7	SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA
20	36	3	DANCING IN THE DARK Bruce Springsteen, CBS
21	29	3	YAH MO B THERE, James Ingram/Michael McDonald, Qwest
22	26	10	THANK YOU MY LOVE, Imagination, R&B
23	16	9	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit
24	37	2	LOVERBOY, Billy Ocean, Jive
25	22	7	SHARP DRESSED MAN, ZZ Top, Warner Bros
26	35	2	JUST A SHADOW, Big Country, Mercury
27	11	10	WE ALL STAND TOGETHER, Paul McCartney And Frog Chorus, Parlophone □
28	41	3	RUN TO YOU, Bryan Adams, A&M
29	40	2	CAN I, Cashmere, Fourth & Broadway
30	38	10	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
31	43	3	WE BELONG, Pat Benatar, Chrysalis
32	14	9	NELLIE THE ELEPHANT, Toy Dolls, Volume
33	31	3	NEUTRON DANCE, Pointer Sisters, Planet
34	34	5	I HEAR TALK, Bucks Fizz, RCA
35	20	9	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island
36	—	1	SUSSUDIO, Phil Collins, Virgin VS736
37	25	9	INVISIBLE, Alison Moyet, CBS
38	57	2	A NEW ENGLAND, Kirsty MacColl, Stiff
39	24	10	FRESH, Kool And The Gang, De-Lite
40	42	2	20/20, George Benson, Warner Bros
41	45	9	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
42	23	8	LAY YOUR HANDS ON ME, Thompson Twins, Arista
43	30	12	ONE NIGHT IN BANGKOK, Murray Head, RCA
44	54	7	JULIA, Eurythmics, Virgin
45	—	1	THINKING OF YOU, Colour Field, Chrysalis COLF3
46	69	2	WORLD DESTRUCTION, Time Zone, Celluloid
47	48	4	SEE THAT GLOW, This Island Earth, Magnet
48	33	8	ROUND AND ROUND, Spandau Ballet, Chrysalis
49	55	2	THIS HOUSE, Big Sound Authority, MCA
50	39	13	THE WILD BOYS, Duran Duran, Parlophone
51	58	2	THE ELVIS MEDLEY, Elvis Presley, RCA
52	51	3	SEX O MATIC, Bar Kays, Club
53	—	1	PERFECT STRANGERS, Deep Purple, Polydor POSP719
54	—	1	NIGHTSHIFT, Commodores, Motown TMG1371
55	32	11	THE RIDDLE, Nik Kershaw, MCA
56	60	2	CONTAGIOUS, Whispers, Solar



TIME ZONE: wacky John 'n' Af in the Valentine mood; PHIL COLLINS: what the hell does 'sussudio' mean anyway?; BRYAN ADAMS in shadowy hunk-of-month pose

57	46	13	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M
58	56	2	BELIEVE IN THE BEAT, Carol Lynn Townes, Polydor
59	65	2	LOVERIDE, Nuance Featuring Vikki Love, Fourth & Broadway
60	68	2	AND THAT'S NO LIE, Heaven 17, Virgin
61	—	1	YOU'RE THE INSPIRATION, Chicago, Full Moon W9126
62	44	6	SOUL DEEP, Council Collective, Polydor
63	50	15	I FEEL FOR YOU, Chaka Khan, Warner Bros
64	—	1	IN THE EVENING, Sheryl Lee Ralph, Arista
65	74	2	BREAKFAST, Associates, WEA
66	—	1	WE CAN BE BRAVE AGAIN, Armoury Show, Parlophone
67	—	1	IMMACULATE FOOLS, Immaculate Fools, A&M
68	—	1	THERE WILL NEVER BE ANOTHER YOU, Jimmy Ruffin, EMI EMI5514
69	—	1	IT'S IT'S THE SWEET MIX, Sweet, Anagram
70	49	23	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
71	70	2	ARE YOU SATISFIED (FUNKA NOVA), Rah Band, RCA
72	47	13	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
73	—	1	ANYTHING, Direct Drive, Polydor
74	—	1	THE SEVEN YEAR BITCH, Slade, RCA RCA475
75	—	1	RESPECT YOURSELF, Kane Gang, Kitchenware SK16
76	89		LOVERGIRL, Teena Maria, Epic
77			I SLEEP ALONE AT NIGHT, Jim Diamond, A&M AM229
78	93		I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane, Epic
79	72		WHO DO YOU LOVE, Intruders, Streetwave
80			SEA OF LOVE, Honeydrippers, Es Paranza YZ33
81	98		THE BOYS OF SUMMER, Don Henley, Geffen
82	81		WAR DANCE, Funkmeister RYKER
83	62		DON'T DRIVE DRUNK, Stevie Wonder, Motown
84	85		TERRY, Tracey Ullman, Stiff
85	83		WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill
86	63		ABIDE WITH ME, Inspirational Choir, Epic
87			HALF A MINUTE, Matt Bianco, WEA YZ26
88	87		THE ANGELS KNOW, James King and the Lone Wolves, Swamplands
89			ON THE WASTELAND, Anti Nowhere League, ABC ABCS004
90	82		CARMEN, Malcolm McLaren, Charisma
91	75		YOU USED TO HOLD ME SO TIGHT, Thelma Houston, MCA
92	64		VALOTTE, Julian Lennon, Charisma
93	95		YOU TAKE MY BREATH AWAY, H2O, RCA
94	91		IN LOVE AGAIN, Band Of Gold, RCA
95	88		RESURRECTION JOE, Cult, Beggars Banquet
96			ALL JOIN HANDS, Slade, RCA RCA455
97	86		NOWHERE FAST, Meatloaf, Arista
98			THE BORDERLINES, Jeffrey Osborne, A&M AM230
99			NO MERCY, Stranglers, Epic A4921
100			CARELESS WHISPER, George Michael, Epic A4603

Compiled by Gollup

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



WorldRadioHistory

◀ THE COLOURFIELD involved in a frame-up

Chartfile

AFTER FIVE weeks at number one, **Band Aid** finally came unstuck last week as **Foreigner's** 'I Want To Know What Love Is' stepped up to take pole position.

Formed nine years ago in New York, Foreigner have seven previous hits to their credit including two classics — the ballad 'Waiting For A Girl Like You' (their only previous top tenner) and 'Urgent', a flawless offering which combines Lou Gramm's finest vocal performance with perhaps the best sax solo of Junior Walker's long and distinguished career.

'I Want To Know What Love Is' is another exercise in excellence which builds slowly into a gospel-tinted singalong featuring vocal assistance from the **New Jersey Mass Choir**, **Donnie Harper**, the estimable **Jennifer Holliday** (that's her wailing "Let's talk about love" and **Thompson Triplet Tom Bailey**.

Bailey should have been the common factor between the **Band Aid** and **Foreigner** singles, but the **Thompsons'** attempts to make the **Band Aid** session were thwarted, much to their disappointment. Instead, they generously donated royalties from their 'Lay Your Hands On Me' hit to the Ethiopian Famine Appeal Fund. After such a magnificent gesture, and Bailey's success with **Foreigner**, it would be nice to see **Joe Leeway** and **Alannah Currie's** chart-topping ambitions realised by a **Thompson Twins** single as soon as possible...

THOUGH HER single 'Invisible' ultimately failed to crack the top 20, **Alison Moyet's** first solo album 'Alf' finally moved to the top of the album chart last week at the tenth attempt.

Whilst women scoring number one singles are now fairly commonplace, few have the necessary commercial clout to top the album listings, and **Alison** is only the fifth member of the fairer sex to reach the summit in a solo capacity in nearly 30 years of album charts.

PREDICTIONS FOR 1985

IF I'D been pressed for my views on the band most likely to succeed in 1985, I'd have opted for the **Screaming Blue Messiahs** (raw and raucous) or the **Pogues** (quaint and quirky) or the **Adventures** (simply, a good pop band) or **Latin Quarter**, whose first single, the haunting 'Radio Africa', came out last autumn.

At the time they sounded like an above average politically conscious reggae band, but their newly unveiled single 'Toulouse' is a bright singalong in the pop mainstream which sounds destined for chart success. A sneak preview of some of the band's other songs confirms their potential, and their grasp of both pop and reggae. 'Radio Africa' is too good not to be a hit, and deserves a second crack at the charts, which, hopefully, it will ultimately be granted. It's a delightfully mellow, lilting song, but methinks just a little bit too subtle in its present form. Crank up the bass and make the vocals a little more prominent boys, and I reckon you've got a hit...



ASHFORD AND SIMPSON: regular chart appearances since 1966

Indeed, until eight years ago no woman had ever had a number one album. Then, American balladeer **Connie Francis** stormed to the top with '20 All Time Greats', comprising tracks she recorded between 1958 and 1966, during which time she sold over 30 million records to become the best selling female singer of all time. By 1977 though, it was 16 years since she'd been in the album chart, and even her record company was stunned when '20 All Time Greats' dethroned **Yes**, and held **Elvis Presley's** '40 Greatest Hits' at bay. **Connie's** album eventually sold over 400,000 copies, and stayed on the chart for 22 weeks.

Since then, the highly individual **Barbra Streisand** has had a hat-trick of number ones ('Hits Volume 2' in 1979, 'Guilty' in 1980 and 'Love Songs' in 1982), **Kate Bush** tripped to the summit with 'Never For Ever' (1980) and, most recently, **Bonnie Tyler's** 'Faster Than The Speed Of Night' briefly topped the chart in 1983, shortly after 'Total Eclipse Of The Heart' signalled her artistic revival.

Two other women — **Tina Turner** and **Sade** — deserve mentions for recent strong challenges for chart honours. **Tina's** 'Private Dancer' album spent a fortnight as runner-up to 'Now That's What I Call Music 3', whilst **Sade's** 'Diamond Life' has clawed its way to number two on three separate occasions and been turned back each time. I've rhapsodised about 'Diamond Life' before, and will again, but for the present I'll stick to the facts, which are that it has sold more copies than any album by a woman since **Streisand's** 'Love Songs' and in the six months (26 weeks) since it was released it has been the only ever present in the top 10, though it is now in imminent danger of losing its place...

MORE WIMMIN: Hit duets in which both participants are female are an uncommon phenomenon, but currently there are two in the top 10 — **Strawberry Switchblade's** fab 'Since Yesterday' and 'I Know Him So Well', by the lovelorn **Elaine Paige** and **Barbara Dickson** (or **Florence** and **Svetlana**, as they are styled in the musical 'Chess'). The former are giggly Glaswegian polka dot fetishists barely out of school and of no importance here, but **Elaine Paige** admits to being 33 years old, and **Barbara Dickson** is 37, enough to make them the oldest female duo ever to visit the chart.

Previous champs **Barbra Streisand** and **Donna Summer** were 37 and 30 respectively when they scored with 'No More Tears (Enough Is Enough)' in 1979. I don't know what **Donna's** up to at the moment, but **Streisand**, now 42, has teamed up with 39 year old **Kim Carnes** for her current single 'Make No Mistake, He's Mine', which should gain chart status and ensure that the **Paige/Dickson** dynasty's reign as least youthful non-male twosome in chartdom is short in the extreme...

Talented husband and wife **Nickolas Ashford** and **Valerie**

by Alan Jones

Simpson's irresistible single 'Solid' simultaneously gatecrashed the top 30 on both sides of the Atlantic last week to become their biggest ever hit.

Their only previous appearance in the top 50 in Britain was in 1978 with the superlative 'It Seems To Hang On', which inexplicably peaked at a lowly number 48. In America, 'Found A Cure' has hitherto been their biggest hit, peaking at number 36 in 1979.

As songwriters and producers, however, **Nick** (aged 41) and **Val** (36) have been regular chartmakers since 1966, when **Ray Charles'** recording of their song 'Let's Go Get Stoned' made an appearance in the American top 40.

Ray's greatest fan, **Stevie Wonder**, recommended **Nick** and **Val** to **Motown** chief **Berry Gordy**, and they subsequently manufactured many memorable **Motown** melodies including **Diana Ross's** biggies 'Ain't No Mountain High Enough', 'Reach Out And Touch (Somebody's Hand)', 'Surrender' and 'The Boss', and **Marvin Gaye** and **Tammi Terrell** goodies like 'Ain't Nothing Like The Real Thing' and 'The Onion Song'.

Their ambition to record albums of their own was realised in 1972. (**Nick's** album was 'Exposed!', **Val's** 'Valerie Simpson'). A year later they jointly recorded 'Keep It Coming!' **Berry Gordy** had been opposed to their plan to make records, and their commercial failure caused a rift between the pair and **Gordy** which resulted in a parting of the ways in 1973.

In the last 12 years, **Ashford** and **Simpson** have recorded a further 10 albums for **Warner Brothers** and **Capitol**, all of which have registered on **Billboard's** **Black Album** chart, but the success of 'Solid' has won them new acceptance as a pop act, and their current album, also called 'Solid', is their biggest seller to date. Aside from pursuing a career as artists the duo have continued to write for other artists, and their credits include hits like 'I'm Every Woman' (for **Chaka Khan**) and 'Stuff Like That' (**Quincy Jones**); this year their career path should take a new twist if plans to write a Broadway musical come off. Meantime, I can recommend repeated doses of 'Solid'.

●As a former **Northern Soul** enthusiast, I must also commend the superb songs **Nick** and **Val** were writing at the very beginning of their careers in 1966. Fresh out of college, they were under contract to **US** indie label **Scepter-Wand**. All too often their efforts were used as album fillers and **B-sides**, but are recognised as classics now. One such gem — the **Shirelles'** recording of 'Look Away' — has been unavailable for years, but has just been reissued on the admirable **Kent** label, as part of the compilation 'Soulfully Yours', a remarkable testament to the talent of the severely underrated and stylish **Shirelles**. Both 'Soulfully Yours' and another recent **Shirelles** compilation ('Timeless Treasures' on the **Everest Europa** label) prove that their three early hits were a very poor return on a recording career of sustained excellence which spanned most of the Sixties...

