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Yip Yip Coyote ride out, page 12

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... the premier rhapsody in blue
... Paul Weller.
... Delighted to be in such rarefied
... company, I kept my beady minces
... on Jah as he strolled across the
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YOUTH) with Stevie.
Is there a collaboration in the air, is PW about to start wearing silly hats, are Rusty 'n' Steve about to start spinning old Isley Brothers discs down at the Palace? Who knows folks, but according to Weller, the Style Council's long awaited drinking LP, 'Cafe Bleuurrghh', will be 'very avant garde'. Is this Paul's monthly 'joke' or are we about to be forced to our knees in admiration...?
Billy Bragg, the thinking man's

continues over

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The closing date for these coupons will appear on next week's Record Mirror.



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TURN TO PAGE 27.

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Can You Replace It

Private Files



by JIM REID

ERE LOOK, I shouldn't be telling you this, but you know me, less tact than Sir Geoffrey, more front than the Great Wall Of China, and well, when I've got a secret it weighs heavier on my mind than the ripples on Si Le Bon's tum tum.

See, us here at Government Gossip Headquarters (GGHQ — nicknamed 'horsey' in the trade) have had 'bout as much fun as the spot on the end of Limahl's nose, since fumbling Sir G banned us selling stories to Private Files. But fear not folks, it takes more than the offer of a thousand old Jacqui Brooks singles to stop us a squealin' and a squawkin'...

And so we in the pop fraternity (distinguishing marks: slim leather tie, Bob Seger tour jacket, Re-Flex pen and persistent mumbling of 'catch ya later' or 'have you heard of Sade Adu?') informed by our diligent spies at GGHQ rumbled up to the launch of Music Box, Britain's first cable pop prog last week.

Gadzoos it was crowded, media folk a sweatin', a strainin' and a grovellin' as a latterday version of Dante's Inferno turned into beauty and light as Music Box's most glamorous presenter and ex Private Filer, Sunie, entered the room. Mike Smith did his best to model C&A's latest fashions, mouth almighty Billy Bragg insisted he was only drinking tea and Fi Fi Yip Yip just smiled and looked very pretty.

Holding court right in the middle of the partee was loquacious, garrulous, marvellous Rusty Egan. Rusty talked at yours truly for five minutes believing I was a tea boy and then upped and offered me a job... thanks, but no thanks. The Belle Stars, out in force, of course, were not offered jobs by Rusty...

... After all this liggin' what can

Cover pic by Eugene Adebari



Pics by Alan Davidson/Alpha



a boy do but retreat to his fave Soho eaterie for a salad 'n' Sanatogen. Trouble is, wherever I go in London town I just seem to attract popsters by the score — must be my aftershave or summat. Anyways as I bite into my lettuce who should I espie on the other side of the restaurant but Stevie — Boy — Strange.

Steve has taken to wearing, how can I say this, very funny hats these days. Artistic little numbers with big floppy bits round the ears that make the Strange one look like a basset hound or someone urgently in

need of a plane and a few Jerries to shoot down. Crazy hat... crazy guy...

After taking in this sartorial stunner I moved my fork towards a stray piece of cucumber only to be distracted by a bronzed, Benetton-ed beauty sitting at the table next to me. Yes 'twas the apostle of cool, the friend of the true, the premier rhapsody in blue Mr Paul Weller.

Delighted to be in such rarefied company, I kept my beady minces on Jah as he strolled across the restaurant to have a word (the words being France, jazz and

UP (POP) POMPEII: Yes, disc-demons, it's that dahling time of the year again when little pop golden boys'n'girls put on their super party frocks and freely indulge in an orgy of back-slapping and self-congratulation.

This one's the conspicuously flash BPI Awards bash at the Grosvenor House, the second in a series of chances for Boy Joan to pose with ageing showbiz hacks. Sweet — er, I mean Culture Club — collected their hand-tooled perspex frisbees from a pouting Frankie Howerd for Best Group and Best Selling Single. Note Jon Moss' rebellious punky streak manifesting itself in an out-poked tongue. Well, please yourselves.

On your left, please inspect a trio of cuties soon to be available in our best-selling 'RM bendy toy' range: Paulie Young, coy boy winner of Best British Newcomer award; delicious Latoya Jackson, keeping her hair on to collect Best Selling LP and Best International Act prize for brother Michael, and grinning beardo Dave Stewart, who didn't get a lollipop so he played with Annie Lennox's Best British Female Artist toy instead.

YOUTH) with Stevie.

Is there a collaboration in the air, is PW about to start wearing silly hats, are Rusty 'n' Steve about to start spinning old Isley Brothers discs down at the Palace? Who knows folks, but according to Weller, the Style Council's long awaited drinking LP, 'Cafe Bleuurrgh', will be 'very avant garde'. Is this Paul's monthly 'joke' or are we about to be forced to our knees in admiration...?

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continues over

Private Files

from page 3

ligger, the drinking man's thinker, continues his quest to become the world's most important man. His current residency at London's Captain's Cabin is playing to jam packed audiences and leaving 300 or 400 unfortunate punters queueing round the block unable to get in. 'Strewth the Barking bovver boy is so famous that his old mum gets mobbed in her local record shoppe. Fame? I knew 'im when he had a small nose...

GETTING HIS head together? Whilst Scotland shivers under a blanket of icy snow and the pop chart shudder under a mountain of banality, I mean, 'The Politics of Dancing — The Politics of Oooh Feeling Good'... the God-like **Roddy Frame** retreats to America, cuddles up to his girlfriend, and sharpens his pen on some new and très crucial ditties. Come back soon...

Well and truly cooked — scouse scallywags **Cook Da Books** pull no punches in their weekly attempts to enter the hallowed pages of **Private Files**. One week they're drunk'n'disorderly in Liverpool and this week?... well folks, just a simple case of 500 copies of the Sun and the lovable CID. Y'see, the band were caught behind a newspaper van at a Manchester traffic lights last week and one of their number just couldn't resist jumping out of the car and half-inching 500 copies of said rag from said van. The band then proceeded to sell the pilloined papers to early morning commuters, until they were stoped by a car containing two overcoated members of el CID. Ah well, some of my best friends have been inside...

And whilst we're up Manchester way someone please quell the rumour that those small packets of savoury delight, those salty sea dogs, **The Smiths**, might, shock,

WE'VE GOT just what the 'Doctor Doctor' ordered. **RECORD MIRROR** have got five exclusive Thompson Twins VHS videos to give away. The tapes, not available anywhere else, include 'Lies', 'Love On Your Side', 'We Are Detective', 'Watching', 'Hold Me Now', and 'Doctor Doctor'. Nice eh? And the winners get a signed copy of the Twins new album 'Into The Gap'. We've also got 20 LPs for the runners up.

To win, all you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: Thompson Twins Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 25 correct entries opened on the closing date, Monday February 27, get the goodies.



Pic by Steve Rapoport

THE ART OF TYING: No, it's not the Annual Cleethorpes Tie-Knotting Convention, but close. Looking like a trio of tired old footballers are Rusty 'Me Me Me' Egan, Steve 'Who?' Harley and Al 'No Clothes' Darby of Fashion, at said perverted combo's partyette last week. Just out of shot, frisky stixperson Dik Davis tries the caveman approach to Radio 1 airplay by hoisting sexy young DJette Janice Long over his shoulder. Deep, meaningful and rough, eh Jan? Aren't boys horrid?

horror, ... split up. 'T seems that **Morrissey's** exile in London has caused a bit of a rift with the other, Manchester based members of the fab four...

... And still in the land of black pudding, cloth caps and real men... I hear that the video for **Dead Or Alive's** new single, 'That's The Way' (yep, it is the ol' KC number) will feature transsexual body builders and two boa constrictors... Crazy guys... Crazy birds...

Still, I'm sure such funny practice would cut no ice in the home of second division football and racing pigeons, Newcastle. Well... not unless your name's **Prefab Sprout**, for it seems it was a right case of 'haway the lads' and bring on the make-up at Sprout's London gig last week, where singer **Paddy MacAloon** sported eye make up and gorgeously slicked black hair. Present at said gig were Sprout's groupie duo, **Elvis Costello** and flying Chelsea winger **Pat 'pet' Nevin**. Expect Nevin's debut single to be released on WEA as soon as he transfers to Spurs...

... And from dodgy soccer team to dodgy pop puppets... **Roland Rat's** new single, I

believe, is a cover of an old **Elvis Presley** song. Shocking! Outrageous! Horrific! Yer bet it ain't...

To be or not to be, that is the question. Whether it is nobler to don ye olde leather jacket, pull ye olde **Keith Richards** poses and rock 'n' rebel for a career... or just admit it and become an actor. Who faces this Shakespearian dilemma...? none other than ex-**Clasher Mick Jones** who is currently doing a spot of amateur dramatics down the old village hall...

Gene October, the man left to clean up the mess after the famous 100 Club Punk Festival, was up to his old hard hittin' punky tactics last week when he nearly throttled a hapless Radio Beacon DJ. Gene, promoting his 1000th failed single, 'Don't Quit' was most miffed when the DJ played 'Anarchy In The UK' in preference to his own debut single 'Suffering In The Land'. The reason — ex-**Pistol Glen Matlock**, also on the show, co-wrote 'Don't Quit' and 'Anarchy'. Gene October is 69 and is recovering...

Hottest spot in London last Wednesday was Bermondsey's

'Swan And Sugarloaf'; a sweet little pub delightfully jazz funk (chortle) by our own **Gal Crowley** and attended by tasty South London soul boys/gals, amongst whom was the **Truth's Dennis Greaves**...

... And as well as rockin' the house our own Busy Bee was TV-ing it last week, Master Crowley MC-ing a proposed ITV rival to TOTP, called **Buzz**. As yet only in 'pilot' form, last week's show included **Thomas Dolby**, **Lene Lovich**, **Ian Dury**, **Wang Chung** and wacky **Paul Weller**. When asked what the 'Buzz' was, the Woking boy wonder replied, tongue-in-cheek (I hope) 'I don't know, I haven't brought my vibrator along'...

... Also on the TV front a proposed chat 'n' groovin' show called 'Pop Eye' is to be hosted by Capital Radio's **Nicky Horne**...

... And finally, also about to launch on the road to multi-media mega-stardom is our very own **Mike** — leaning tower — **Pilgrim**, who will be making a personal appearance on the RM/ Memorex hour on **Mike Hollis'** show, 8-9, Radio Luxembourg, Wednesday 15. Betcha he mentions Norseman lager...

Win an exclusive Twins video

- 1) How many members are there in the Thompson Twins? a) two. b) three. c) four.?
- 2) Name the female member of the group? Is it a) Alannah Currie. b) Holly Johnson. c) Cyndi Lauper.?
- 3) Name their last album? a) 'Milk And Honey'. b) 'Quick Step and Side Kick'. c) 'No Parlez!'.?

Name.....

Address.....



Gary Crowley

gets in on the act

IT WAS a miserable, cold January night and absolutely nothing was shaking except the leaves on the trees. I might as well have been under the lamp-post kicking cans down the street but instead I was sitting in front of the old goggle box watching rubbish.

Isn't it amazing how there's so few programmes worth staying in for nowadays? My essential viewing list consists only of 'Whicker's World', 'Coronation Street', 'Minder', 'Only Fools And Horses' and the occasional TV commercial.

Anyway, methinks **BOREDOM** and what with it being a Moody Monday n'all, I start thinking overtime. "Why not rejoin the local youth theatre Gazza?? You always said you would, you bright spark you!"

The Cockpit (situated in north west London, but I'm sure there must be an equivalent in your town) is the name of our local theatre and every Monday night they used to run a youth theatre workshop. After much thought and deliberation and envying our school hero Phil Daniels like mad (an old Rutherford boy), I joined when I was 14.

Walking in, nervous as hell and feeling every pair of eyes on me, I found the first hour nerve-racking and was almost shy and timid, which was very unlike the usual loud and obnoxious me. By the second hour, however, I was a real Cool Cat and was soon given a small part in the forthcoming production.

It was entitled 'The Greatest Show On Earth' and as you might have guessed, it was all based on the trials and tribulations of a small-time travelling circus. Yours truly was the local headline grabbing ace-cub reporter, always searching through the dirty linen, out for that Major Scoop to catapult me into Fleet Street big time!

We really had a barrel of laughs working on that particular production. I know it sounds corny but I made a lot of friends and a big bang for everyone was when we used to visit the local old people's homes because they were always so thrilled to see us.

The next production soon followed and it was one that would go down well even now. Entitled 'It's A Good Job Too!', it was all about youth unemployment and as I slowly became more confident and bolder, I was cast as the protagonist, the Young Jobless Herbert, who was misunderstood by everybody in society except his sweet, tender,



loving girlfriend.

When the opening night arrived, the theatre was packed solid.

Unfortunately for me, a lot of my friends heard about it and came along and heckled and pulled faces throughout... I had to persevere like the true professional!

So, if you're bored and fancy meeting people and having a few laughs, waste no time in enlisting at your local youth theatre. You won't regret it, believe me.

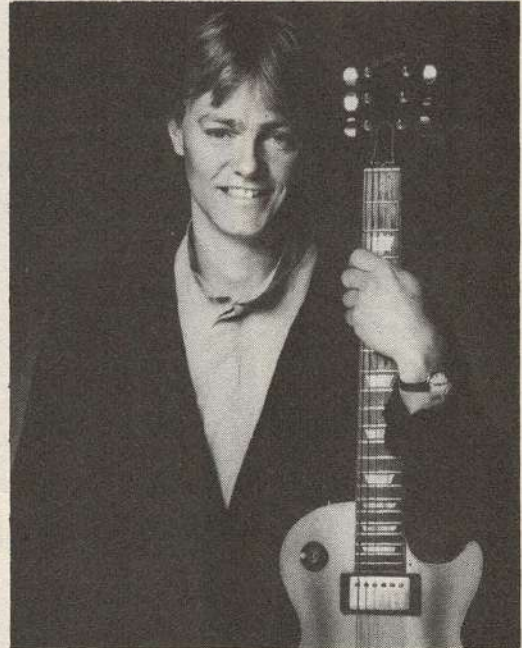
Altering the subject slightly, I've always liked watching TV shows and films with young people in them.

Everything from 'The Double Deckers' and 'Flipper The Dolphin' to 'Quadrophenia' and the much underrated 'Party Party'. Undoubtedly the 'Carry On' film that never was.

There's no doubt in my mind, money should be found to make more of those kind of films — the young stars of tomorrow certainly seem to be there. Just think what the 'No Problem' (Channel 4, classic comedy) team could come up with, with a bit of leeway. Bill Forsyth ('That Sinking Feeling'/'Gregory's Girl') has also shown what a bit of flash and imagination can achieve.

The Golden Crowley Cracker Award this week is presented to Manchester songstress Carmel whose services to Vinyl Swing have been way beyond the call of duty. 'More, More, More' is the boss waxing in question, on first hearing it Moves and Grooves you before knocking you clean out of sight. Be one of the first on your block to get with the crazy beat!

SNOWY WHITE



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STAR SELECTION

THIS WEEK the ten Master-Blasters have been supplied by hip young gun-slinger Mark Reilly, lead vocalist with those purveyors of cool bop and swing, Matt Bianco, currently grooving up the chart with their early morning alarm call 'Get Out Of Your Lazy Bed'. These are the current platters being played shoomy boomy on the Reilly dansette.

- 1 MINT JULEP, Ray Charles
- 2 MANTECA, Dizzy Gillespie
- 3 HOLY HOLE IN THE DOUGHNUT, from the 'Batman' LP
- 4 YOU'VE GOT TO HAVE HEART, Peggy Lee
- 5 FRANK'S WILD YEARS, Tom Waits
- 6 WATER MELON MAN, Quincy Jones
- 7 BATMAN THEME, from the 'Batman' LP
- 8 THE GIRL FROM IPANEMA, Stan Getz/Astrid Gilberto
- 9 MATT'S MOOD, Matt Bianco
- 10 JUNGLE FANTASY, Jujet Lateef



News



Pic by Joe Shutter

Sade hello

ACCLAIMED NEW singer Sade has fixed up two live dates this month. She plays Manchester Fagin's on February 21 and London Heaven 27. Tickets for both shows are on sale now and cost £3. Sade is also due to bring out her new album in the spring when she will play more live dates.

● HOWARD JONES has added a second London date to his tour. He now plays Hammersmith Odeon on April 4. Tickets are on sale now.



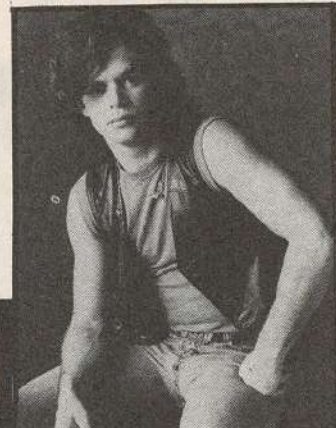
OMD junk-et

OMD HIT the road again in spring for a short tour to follow a new album which is due out at the end of April. The LP is called 'Junk Culture' and is released on April 30. There is no news of a single. Live dates start at the Glasgow Apollo on May 26. Then Liverpool Empire 27, Manchester Apollo 28, Newcastle City Hall 29, Derby Assembly Rooms 31, Cardiff St David's Hall June 1, Birmingham Odeon 2 and London Hammersmith Odeon 3. Tickets for all the shows go on sale on February 17.

Laurie Anderson has a new album 'Mr Heartbreak' released on February 24. It's the first album from the artist since her 'Big Science' material was released in 1982. Peter Gabriel has co-produced the album while guest musicians include Chic's Nile Rodgers.

Force fed

TOP NEW York Hip Hop group Afrika Bambaataa & The Soul Sonic Force have a new single out next week. The record is called 'Renegades Of Funk' and is released on February 24. It has been produced by Arthur Baker and has already featured in clubs as an import record.



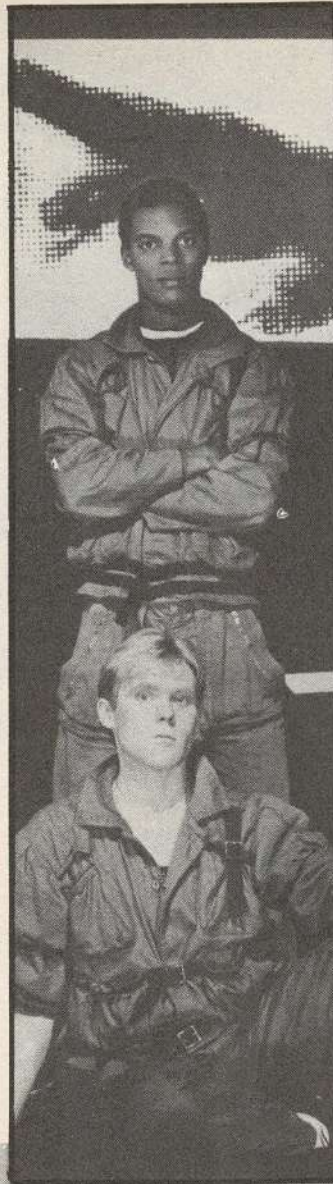
JOHN COUGAR has a new album 'Uh Huh' released on February 24. And he brings out a single 'Authority Song' on the same day. It is backed with an old hit 'Hurts So Good'.

Adults only

HALL & OATES have a new single out next week... and they've added a third concert at the London Wembley Arena. The new single is 'Adult Education' and it comes out on February 20. And a 12-inch version of the single features their 'Say It Isn't So' and 'I Can't Go For That (No Can Do)' on the B side. Their Wembley concert is on March 11 and the show starts at 7pm. Tickets are available from the Wembley Box Office plus all normal agents. The show will be filmed for the five-hour 'Midsummer Night's Tube' and might be broadcast by radio stations across the country.

Fans get shirty

WHITESNAKE ARE set to give away free T shirts to over a thousand fans because of a mix up over tickets. The group fixed up a concert at Leeds Queens Hall on February 27 but have now found the show is over-booked because of a change in council regulations. Before the new rules came in, the hall could hold 7,000 people, but that has been reduced to 4,250. As Whitesnake have already sold 5,500 tickets they are asking some fans to go to an extra concert they've fixed up on February 26. The first 1,250 fans to go and exchange their ticket for the new date at Barkers in Leeds will receive a free T shirt. And the extra show has meant that their concert at the Glasgow Apollo on February 27 has been shifted to March 1. Refunds are available but they have to be claimed before February 20. Tickets are valid for the new show. Whitesnake have added an extra Liverpool date at the Royal Court on February 24. They are also inviting London fans to go to their show at the Brighton Centre on March 8, as their show at the Wembley Arena has sold out. Brighton tickets are available from Keith Prowse and London Theatre Bookings as well as the Centre box office.



Coping with greatness

JULIAN COPE brings out a new solo single 'Greatness & Perfection' on March 6. The song comes from his first solo album 'World Shut Your Mouth' which comes out next week. The B side of the single is '24 A Velocity Crescent' while the 12-inch has an extra track 'Pussyface'. And the ex-Teardrop Explodes leader has added three more dates to his tour. He now plays Bradford University on March 17, Edinburgh Coasters 19 and Nottingham Rock City 21.

Prefabs swoon

THE PREFAB Sprout single which is out shortly is NOT the four-track EP which RECORD MIRROR reported would be released last week. Their new single is called 'Couldn't Bear To Be Special' and comes out at the end of the month. The four-track EP is by their label stablemates Hurrah! who bring out the record at the same time. Meanwhile, the Prefabs are all set to release their new album. It's called 'Swoon' and is released on March 3.

Snowy stopper

SNOWY WHITE has postponed his four live dates which were due to take place next month. The gigs will be rescheduled and fans should hold on to tickets which will be valid for the new dates.

Public dish-order

GENERAL PUBLIC bring out their first-ever record next week. And it's called... 'General Public!' The single comes out on February 20 and is backed with an instrumental number called 'Dishwasher'. 'General Public' is written by the group's founders, ex Beat members Dave Wakeling and Ranking Roger. And it also features Clash guitarist Mick Jones, who's billed as a "guest star". The group are also going to the studios this month to start work on their debut album. It has a working title of 'All The Rage'. Live dates have still to be confirmed, though. "They will be on a one-off, catch us if you can basis, with spring and summer dates anticipated," said a spokesman for the group.

Coming on strong

CYNDI LAUPER'S old group Blue Angel have a single re-released this week. The song is an old Gene Pitney number 'I'm Gonna Be Strong' and features Cyndi on vocals.

● BILLY BRAGG has fixed up an extra date to his current tour. It's at the Sheffield City Hall on February 24.

● JOE FAGIN brings out a follow-up single to his 'That's Livin' Alright' hit this week. The song is called 'Why Don't We Spend The Night'.



COMEDIAN ALEXEI Sayle has his 'Hello John Gotta New Motor' single released again this week. The single is released as Sayle goes out on the road next month and brings out an album 'The Fish People Tapes' on March 5. The LP is taken from his radio series 'Alexei Sayle And The Fish People'. His tour starts at Coventry Warwick University on March 1. He goes on to play Bath University 2, Reading University 3, Leicester University 9, Cardiff University 10, Swansea University 12, Dundee University 15, Glasgow University 16, Newcastle Jesmond Theatre 18, Loughborough University 21, Leeds University 22, Lancaster University 23, Liverpool Playhouse 25, Manchester Polytechnic 31 and York Theatre Royal April 1. Sayle is currently working on a new series of 'The Young Ones'.



TRACEY: boyfriend trouble again?

Tracey's madness

TRACEY ULLMAN is to rework a Madness song as a follow-up to her 'Move Over Darling' single. She's retitled 'My Girl' and

called the song 'My Guy's Mad At Me'. The single comes out on February 20 and it will boast one of the most unusual people ever to appear in a pop video. Labour leader Neil Kinnock is reported to appear in the video playing the part of a campaigner. But the single has nothing to do with Tracey going off with television executive Allan McKeown, ditching her last boyfriend who she lived with for two years. "She decided to do the song before Christmas. It's got nothing to do with that," said a spokesman for Tracey this week.

Kingdoms come

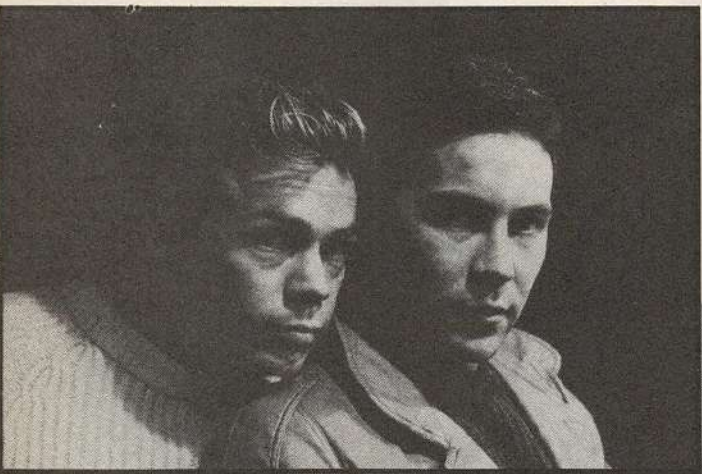
NEW GROUP Kingdoms bring out a single 'Heartland' this week as they go out on the road as support band to Spear Of Destiny. Kingdoms supported Big Country last year.

Light relief

EX LIGHT Of The World member Nat Augustin brings out his first solo single 'Too Busy Thinking About My Baby' on February 27.

Carmel knowledge

CARMELO HAS added two dates to her tour, at Southampton University on March 14 and Brighton Polytechnic 16. And she has also changed various venues for some of her shows. The Aberdeen gig on March 1 is now at the Ritz, the Glasgow show on March 3 has been shifted from the Mayfair to the University QMV and the London show on March 18 is now at the Victoria Palace instead of the Astoria.



ALI and ROBIN CAMPBELL

BRUMMIE REGGAE band **UB40** bring out yet another of their cover versions as a single at the end of the month. The group bring out Eric Donaldson's 'Cherry Oh Baby', on February 27. It is taken from their 'Labour Of Love' album. On the B side is a new song 'Frilla' which UB40 composed with reggae artist Mikay Dread. And the band are set to get back to work in Britain again, although whether they'll be touring or releasing an album is still unclear. "Details of further UK activity will follow shortly," is all a statement from the group reveals.

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News

TV + Radio

FRIDAY has its normal telly fare, starting with 'The Tube' (C4, 5.30pm), of course. Only artist confirmed is Gary Moore, but they'll no doubt pull something out of the bag to improve the situation. 'ORS' (BBC2, 7.05) features the Alarm and Marc Almond in a hairy special. After the pub you can settle down to an evening of the Icicle Works in a special edition of 'Whistle Test' (BBC2, 11.40pm).

SATURDAY's bright 'n' breezy starter 'Saturday Superstore' (BBC1, 9.30am) is pretty busy with Clare Grogan, the Boomtown Rats and Captain Sensible. The rival 'Saturday Show' (ITV, 10.30am) is still a bit more attractive with Marilyn, Kajagoogoo, Roger Daltrey and Alexei Sayle. 'Hitsville USA' (Radio One, 1pm) continues its look at Motown with quite a large chunk devoted to the Jackson 5, which can't be bad. 'The Other Side Of The Tracks' (C4, 6.30pm) takes a look at the meteoric rise of the Thompson Twins as well as record industry tycoon David Geffen. Then 'In Concert' (Radio One, 8.30pm) has American group the Call before teaming up with BBC2 half an hour later to give you veteran soul star Curtis Mayfield.

SUNDAY'S 'Great Rock 'n' Roll Trivia Quiz' (Radio One, 4pm) has Errol Brown, Fish and Robbie Vincent doing battle with Hazel O'Connor, Neil Innes plus A.N. Other to be confirmed.

MONDAY has its newie the 'Leo Sayer Show' (BBC2, 8.10pm) which



BANANARAMA: star struck

Niro check

BANANARAMA ARE back in action next week with a new single.

And like Madness, they've used a film star for the title. The girls' new song is called 'Robert De Niro's Waiting' and comes out on February 24.

The song is written by the trio and

features Kool And The Gang, Roger Daltrey and Suzi Quatro.

TUESDAY is 'British Rock and Pop Awards' day which is celebrated by

will also come out as a 12-inch in three different coloured vinyls. But only 5,000 of each colour will be made.

And Bananarama have finished work on their second album. They haven't decided on a title for the record, but it is due to come out in April.

Radio One (6.50pm) by transmitting the whole lot live. David Jensen and Sarah Kennedy host the affair. Could get a bit dull by the time the programme ends at 10pm, though.



One man band

SCRITTI POLITTI are back in action with a new single this week but the "group" is down to one person, Green Gartside.

The new single is called 'Wood Beez (Pray Like Aretha Franklin)' and comes out on February 20.

Green chose the title of the song after working with Atlantic producer Arif Mardin who has worked with Aretha Franklin. He has also used top New York session players for the single.

An album is due out in the autumn.

Euro-alright

THE EUROPEANS have fixed up five extra dates at Derby The Venue on February 21, Belfast Queens University 22, Colrane New University of Ulster 23, Dublin SFX 24 and Galway Leisureland 25.

THE GIANT GIVE-AWAY

in next week's **RM!**

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Pic by Graham Barker

Soberly dressed Caister fans look on astounded

Quo quit touring

STATUS QUO are to quit touring after a massive 22 years together. . . but not until they've played their biggest tour ever, in the spring.

The band — who've had a top 20 hit every year since 1973 — will keep recording together. Their last single 'Marguerita Time' hit number three in the charts and is their 34th release.

"We feel that everything has to come to an end some time, and this seems like the right time for us," said Francis Rossi last week.

"It's going to be quite strange and we do feel quite sad about it, but we all wanted to go out on a high."

Clash extra

THE CLASH have added five more dates to their tour . . . and there'll be more to follow. Their confirmed dates are at the Edinburgh Playhouse on March 3, Liverpool Royal Court 5, Portsmouth Guildhall 6 and London Brixton Academy 16 and 17.

● **THE SMITHS** have now rescheduled the dates postponed due to Morrissey's illness. They are Liverpool University March 14, Hull University 15, Loughborough University 17 and Birmingham Tower Ballroom 20. Tickets for the cancelled shows are valid for all dates.

● **LIGOTAGE** play a one off date at London's Herne Hill Half Moon on February 16 in aid of the charity for animals, BUAV. Tickets are all £1.50 and are available on the night.

Quo have called their last outing the End of the Road Tour and it includes 35 dates.

They start in Ireland at Dublin RDS on April 11 and 12. Then Cork City Hall 13, Limerick Savoy 15, Belfast Mayfield Leisure Centre 16 and 17 and Galway Leisure Land 18.

The British dates run Birmingham NEC May 26, Ipswich Gaumont 28 and 29, Manchester Apollo 30 and 31, Deeside Leisure Centre June 1, Leicester De Montfort Hall 5 and 6, Stoke Trentham Gardens 7 and 8, Newcastle City Hall 9 and 10, Glasgow Apollo 12 and 13, Edinburgh Playhouse 14, Aberdeen Capital 15, Dundee Caird Hall, 16, Blackpool Opera House 18, Bridlington Spa — venue to be confirmed 19 and 20, London Hammersmith Odeon 24 to 30, Oxford Apollo July 2 and 3, Shepton Mallet Showering Pavilion 4, St Austell Cornwall Coliseum 6 and 7, Poole Arts Centre 8 and Southampton Gaumont 9 and 10.

● **HOW TO BOOK.** ALL tickets go on sale this weekend (February 18) and are available from the usual outlets and box office except for five dates which are by personal application only. They are the shows at Birmingham, Deeside, Stoke and Shepton Mallet.

For those concerts all



Pic by Tony Mottram

PARFITT and ROSSI: "Go out on a high!"

tickets are £7.50. Cheques or postal orders should be made payable to F.T.M.O. and sent to Quarry Productions, PO Box 290, London SW1 V2DQ and enclosed with a SAE.

Ticket prices for the other

shows are either £7.50 only or £7.50 and £6.50.

There is still no news about Quo's recording plans. But an album and a follow-up to 'Marguerita Time' should be out to coincide with the dates.

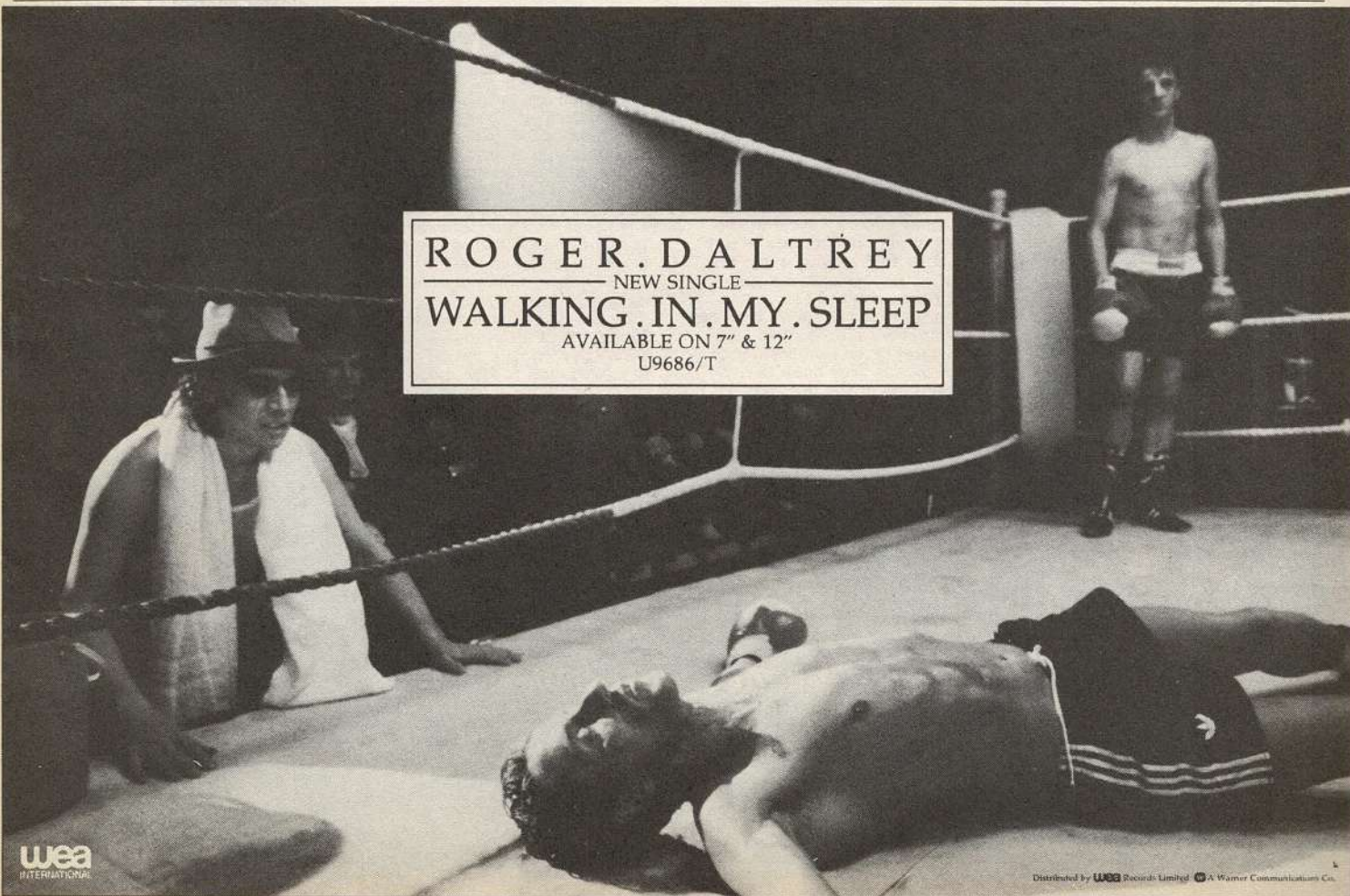
ROGER DALTRY

NEW SINGLE

WALKING IN MY SLEEP

AVAILABLE ON 7" & 12"

U9686/T





RICK, MAGGIE 'n' Rob:
Sade, Carmel, who they?

TO SEE Swans Way sweating away on TV lately, you'd never guess the cool origins of the Birmingham trio.

"We started off rehearsing in an old casino," says bass player Rick. "It was freezing cold, full of rats and it was terrifying going to the loo because you had to go up three flights of stairs in total darkness. We used to go there every day with three paraffin heaters to try and keep warm."

In case you hadn't noticed, Swans Way are one of the new breed of bands who are experimenting with more traditional acoustic instruments such as double bass and violin, as red headed chanteuse and keyboard player Maggie explains.

"We went for those instruments just to get away

SWANS' SONG

A cygnet-ture tune

from the standard forms of the day. We wanted to do something away from all that."

Does this mean that Swans Way are part of a new jazz movement, I wonder?

"No, I don't think so," whispers frontman Robert. "We'd never heard of people like Carmel until someone told us about her, and Sade's been around for quite a long time hasn't she?"

Using the instruments they do, accompanied on their live sorties by a band of session men, may leave Swans Way open to accusations of the dreaded nostalgia trip but Rick is quick to

quell such a scandalous suggestion.

"We're certainly not influenced by old jazz," he says firmly. "I do listen to some jazz now, but I never used to. When we started what we're doing now, various friends came along and said 'oh, I've got a great record you should listen to', but that's all."

To be fair to Swans Way, their backing band only play for half of their live shows, leaving Robert, Maggie, and Rick alone to display their talent with a ferocity which is rare among today's pop elite.

On the 'Tube' a couple of weeks ago, Robert seemed in

imminent danger of bursting a blood vessel or two as he sang 'Soul Train', the current hit single.

He's a very different kettle of poisons off stage though, sitting quietly, content to let Maggie and Rick explain the ins and outs of Swans Way.

The success of 'Soul Train' has caught them a bit on the hop after such a high chart entry a couple of weeks ago. Rick finds it amusing that various record companies will be kicking themselves over the band's success, as he explains.

"We wrote 'Soul Train' a long time ago. The record companies didn't want to know when they heard it last year and we didn't even get a deal until we decided to bring it out ourselves."

Swans Way deserve their success for their willingness to try something a bit different; a bit risky if not risqué.

ANDY STRIKE



L.O.O.S.E

Tell Me What You Want

New Single

7" and 12" Extended Version

US 658-12 / US 658

TAKEN FROM THE FORTHCOMING L.P. 'A LITTLE SPICE'





STRIKE A light, I thought we'd won the chart wars, way back when. But, Gott in himmel, you can't keep a good Kraut down can you mein kapitan? I mean, it's not all fish slapping competitions and leather shorts in the land of the Hun, there's some pretty hot combos out there just itching to get their own back on the English high fliers like Re-Flex and the Bankrobbers.

And when Jerry means business, he means business in a big way. Just look at the way Nena are romping up your hotter-than-vindaloo RM charts like a thirsty man in search of a drink. Pure Teutonic efficiency. But what's it all about, '99 Red Balloons'? A witty riposte to the Alarm's revolutionary clarion call '68 Guns', perchance? Or just a plain ol' ditty about fish fingers and atomic war?

So if Nena — Nena, vocals, Carlo Karges, guitar, Jeurgen Dehmel, bass, Rolf Brendel, drums and Uwe Fahrenkrog-Petersen, keyboards — are not the musical arm of the Baader Meinhof gang, what are their songs about?

"In Germany we are called a pop band, but we are a rock band, who do all different types of songs," says Jeurgen. "A lot of our songs are love songs and songs about



Teutonic for the troops

NENA: a bunch of layabouts

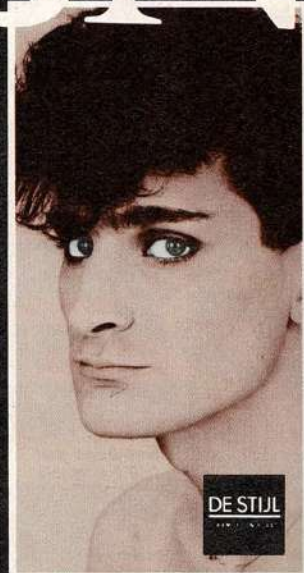
feelings." Feelings . . .?, well that's certainly something you can't stop having about sexy vocalist Nena, if you follow my lingo. Does the gal think she's a sex symbol? "No, no, people ask me this

question very often." I bet they do fräulein. "When I'm on stage I try to get the feeling over to the audience — I don't think of how to move my ass in this way or that." Before I say auf wiedersehen pets, have any of ya been over

to Blighty yet? "I spent my last vacation in Wales," says poor Jeurgen. "I was in Cardiff on New Year's Eve. It was raining." A right barrel of laffs these German popsters.

Jim Reid

FASHION



THE NEW SINGLE

AVAILABLE ON 7" & MUTANT MIX 12"

EYE TALK

AS THE dust settles on the crafty self-promoted hype, the sun goes down on part one of the Yip Yip story. The laughing prairie dogs who howled with mirth at the yee-hawings have to eat dirt, and thigh-slappin' Fifi and Carl get ready to take their croonin' Coyote to the top.

Yip Yip Coyote, already launched chartwards with their singalonga-hoedown 'Dream Of The West', are ready for a showdown with the pundits who might dismiss them as mere whooping clothes-horses . . .

Carl: "We're not doing this as a fashion thing. This is how we intend to dress for a long time. We won't be wearing other clothes next year, we aren't going to be like Spandau Ballet. I've been into the style and imagery for ages but it's only actually fallen together over the past six months."

Fifi: "Carl hasn't sat down and listened to loads of country and western records."

Carl: "No, it's not a McLaren thing where you listen to loads of records and rip 'em off."

Since leaving his previous combo the Chels when his erstwhile cohorts showed a distinct lack of enthusiasm in walking the wild-west trail, Carl and old chum Fifi have only had eyes (and ears) for their particular dream of the west.

Fifi: "We started the group and had a very fixed idea which included a lot of self publicity. There are so many groups out there that you've got to do something to make yourself known, so we did the promotional cards and leaflets. The NME thought it was some massive record company hype when in fact it was just us at home."

Carl: "Although it's very much a group thing now, when it was just me and Fifi it was completely 50-50. She thought of Yip Yip and I thought of Coyote!"

Fifi: "And when we got Eg (Yip Yip's heart-throb funky bass player) he fitted in so well. I'd known him since he was about two but I hadn't realised how good he was. The only problem is his age — he's only 17 and still at school. It means we can't do any back-up tours and we can only play one night a week."

Carl: "It's a drawback but it just means you have to go about things in other ways, concentrating on interviews and photos and TV — though we do want to be considered a live group too."

Is there any chance of getting Eg to quit school?

Fifi: "Nope."

Carl: "He wants to do his A-Levels — he wouldn't leave."

Fifi: "The real problem is that so much emphasis has been put on this first single. It'll be much better when the next single comes out cos Eg will have finished by then. In the meantime he just takes his revision books around with him . . . and loses them!"

WHICH BAR-ROOM heroes do you Yip Yips take your stetsons off to?

Fifi: "The Maddox Brothers and



YIP YIP:
here comes the
reins again

WESTWORLD

Rose. They were this hillbilly group from the 40s and 50s — they're really wild, totally out of their heads having a party — and they had a girl singer! Film music too, like 'Seven Brides For Seven Brothers', 'Calamity Jane', Roy Rogers, 'Oklahoma' . . ."

What about Ennio Morricone?

Carl: "That's interesting but not quite what we're after 'cos it's moody and orchestral. We want to stay more danceable. I use that twangy guitar style but rather than getting too complicated I want to keep a group format. I do like those orchestral sounds so we might get an emulator for some of those effects."

What about contemporary music?

Carl: "Adam And The Ants, for Marco's guitar. Theatre of Hate . . ."

Fifi: "While Eg likes Level 42 and hard music, very funky."

"But that's mainly down to the age difference. When we were his age it was all punk and now it's smoother dance music. It's always a bit of a battle working songs out but what we come out with seems to work."

Do you get annoyed by the constant Bow Wow Wow comparisons?

Carl: "I can see why people say that but it's a shame. If you're going to have a girl singer, a funky bass player and a twangy guitar you're gonna sound like that! I don't think we're like them, we're more interested in production than they ever were."

On their records they never tried to improve on their live sound."

Aren't you scared of getting stuck in a rut when the fashion moves on?

Carl: "No, we're not worried with getting known for one image. People have been thinking along the same lines as us, but they won't go as far."

Fifi: "A lot of people are just scared to wear big hats and fancy shirts and be extreme. I just love the glamour and glitter of it."

Isn't the whole Yip Yip attitude one of disposable contrivance?

Carl: "We don't concentrate on specific things to copy — it's much more like a moment's glance at a picture or record. It's not studied, I see it as a whole. And I obviously hope it'll last. The classic example of disposability is Marilyn. A formularised song which has worked, but it's not progressing."

Fifi: "For something that's supposedly so disposable it's funny how many record companies are trying to sign western bands. There's a Scottish band called So You Think You're A Cowboy, Rank And File . . ."

And is your dream of the west a philosophy for life?

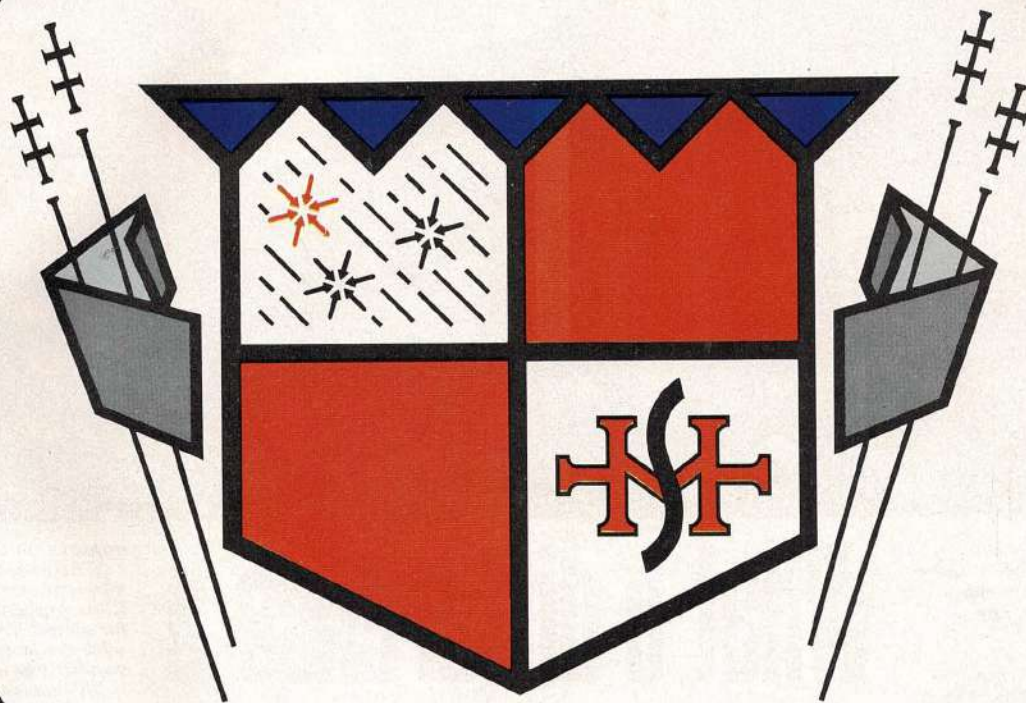
Carl: "It's pretty vague, in fact — with a title like 'Dream Of The West', it's not too specific."

Fifi: "We're not stating we are cowboys . . . it is more of a dream really."

Graham K Smith & Wesson

V 2300

SIMPLE MINDS



Sparkle in the Rain



Album produced by Steve Lillywhite

Album also available on compact disc and high quality BASF chrome cassette.
Includes the singles "Waterfront" and "Speed Your Love to Me".

ULTRAVOX in
suitably modern
setting



IT WAS one of those scenes so loved by middle-aged film directors who make movies about *The Music Biz*. Grubby metropolitan exterior concealing tastefully lit recording studio — comfortably modern decor with comfortably modern people preparing for the arduous task of being creative.

Ultravox are putting the finishing touches to their new album. Midge Ure (cute, mustachioed brunet) sits by a window ignoring everything with true style. Billy Currie walks through the room in which I sit.

"Are you doing an interview in here?" he enquires. I nod. "No you're not." He smiles and walks out again.

Enter Chris Cross — coffee in hand. He smiles pleasantly. He has a pony tail ... it's very nice; the sort you want to pull — playfully, of course. Such yearnings are resisted, for Ultravox have a new single 'One Small Day' — and this is the man to talk about it; no point in alienating the poor thing.

The recent review of 'One Small Day' by Morrissey in *RECORD MIRROR* commented: "This may not be the worst record in the universe but it's certainly in the running." I wonder what sort of reaction such opinions may have sparked off in the man before me.

"I didn't read it," he answers

What a difference a DAY makes

amiably "People ring me up and say, 'Have you read so and so?' and I say, 'No'. Or they ask, 'How can you say that you don't mind bad press? I was really annoyed; so I rang them up or sent them a letter to complain'.

"It's funny because the function of a review for us is purely that when people see it they know we've got a record out. To us it doesn't matter what they write. In fact we seem to get the same review for every single — they just stick a different title in."

Could this not be, I venture guardedly and with little conviction, that all the singles are the same? "No," says Chris, laughing confidently. "Just the reviews."

'One Small Day' though, as classily contagious as all Ultravox tunes, does have that 'Now where have I heard that before?' sound. A sort of mixture of bits of *Big Country* and bits of *Crass*.

"The whole thing sounds like

Big Country to me," admits Chris. "It's weird because it happens without you knowing it. Some reviews say it sounds like U2, and someone told Midge that it was like *Thin Lizzy*. We had that happen to us over the last single. A lot of people told us that *Iceberg Works'* single was a rip-off of us. I can't hear it at all — and I'm sure if you said it to them they wouldn't be able to either."

A NEW Ultravox album is scheduled for a March/April release — playfully entitled 'Lament' at the moment — to be followed, as these things usually are, by *The Tour*. The last time the band went out on the road they gave us a magnificent set of stark looming structures thrusting their way up from *Mother Earth* with the power of *Achilles* and enough symbolism to have Mr Freud chortling into his *Bovril* for weeks. The music was OK, too. Can they possibly

improve on that?

"The new show will be terribly different from the 'Quartet' one," Chris explains. "More versatile for a start ... we had problems with the last one — it just wouldn't fit in some places."

"We haven't worked an image out yet in any detail, but there'll be a lot of black ... and a lot of netting ... and that's about it at the moment!"

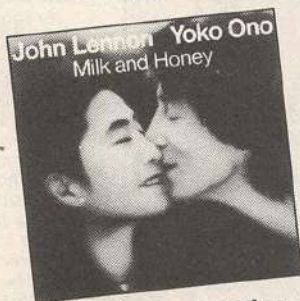
The 'Quartet' extravaganza was captured for posterity on the band's 'Monument' video — released just before Christmas. For a collection of primarily live footage it proved surprisingly riveting viewing — helped by the not inconsiderable fact that Ultravox are at their best live AND that they used great dollops of those perfectly pretentious promotional videos from their singles to pad it out.

"We didn't want to put out a 'Greatest Hits' video," Chris explains. "Well, we haven't really got enough material! You need a good hour to do that. We do use parts of the singles videos because, basically, live footage of bands — even us — is just really boring. So when me and Midge were putting it together we just used favourite bits from them to give it more interest."

Ultravox don't make profound music, they're not hip and trendy and they're not trying to change the world. What they do is make clean and classy music with humour and style. What more could you possibly ask for?

Esther Levy

STAR CHOICES



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Simple Minds 'Sparkle In The Rain' **£4.49**



Thompson Twins 'Into The Gap' **£4.49**

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THE BEST FOR LESS

Singles



reviewed by
MARILYN

ONE WORD which seemed to be permanently on Marilyn's lips during his singles reviewing was "horrendous". In fact, only a few records actually made it to the turntable, while the rest festered resentfully in a heap on the floor, and no amount of wheedling and crying could induce him to listen to any more.

Still, of the ones he did listen to, here's what he had to say...

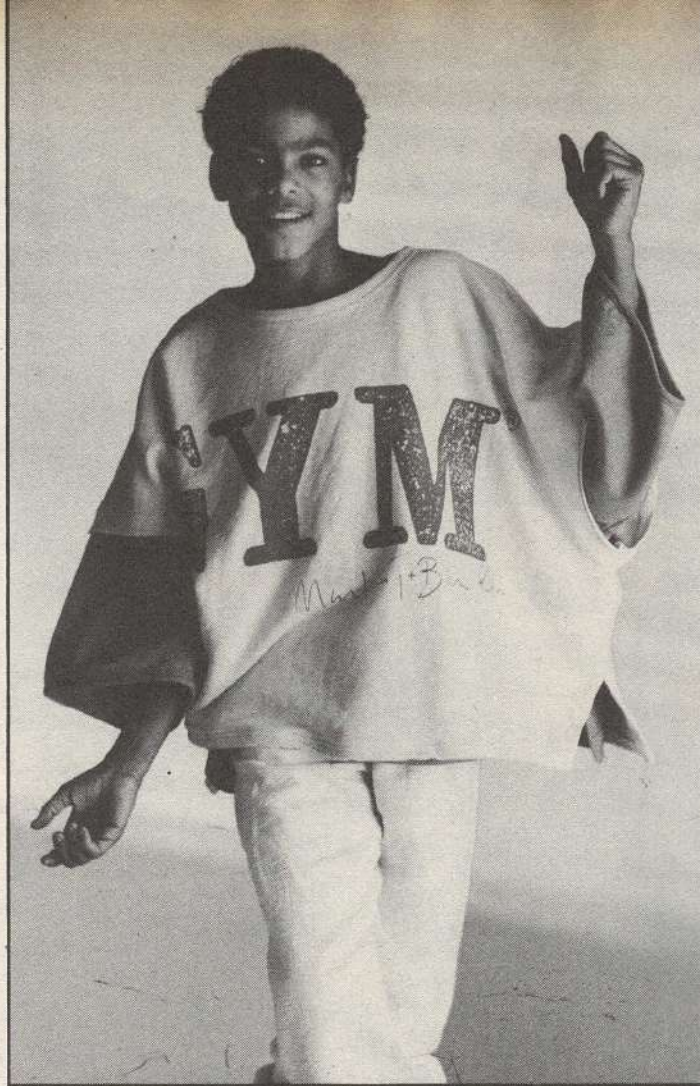
HELEN AND THE HORNS 'Freight Train' (Thin Sliced Records) "Ugh! In the bin!" grimaced Marilyn after a few rather ear-searing bars.

Next came the new offering from the rasping whisky-soaked vocal chords of **TINA TURNER** with 'Help' (Capitol) which fared a bit better with Maz. "Number one," he said, nodding, then paused to add: "I hope!"

At this point, **Kate Garner** appeared sporting a bath towel; she frowned slightly at the turntable, and then shuffled off again, humming to herself.

Onto the record player bounced the debut recording from twelve year old **WARREN MILLS**, a much-produced cover of an old Smokey Robinson number, 'Mickey's Monkey' (Jive).

"Very commercial," nodded Marilyn in approval. "Very catchy, deserves to be a hit."



WARREN MILLS: recipient of rare Maz approval

This little bit of Motown was followed by **DEF LEPPARD'S** re-release, 'Photograph' (Vertigo). "Sounds like Elton John," Marilyn grinned. "Dunno what it'll do (chartwise), though."

The next babe for the slaughter was 'Tender Touch' by **CARGO (Korova)**: "The choruses aren't strong enough. Very pleasant, though," was the lad's verdict.

HOWARD JONES' new one, 'Hide And Seek' (WEA) didn't fare very much better: "Too over-produced," said Marilyn, shaking his head. "Sounds like the Thompson Twins. Still, nice try."

By the time he got to **THE QUESTIONS'** single 'Tuesday Sunshine' (Respond), he'd lost

patience completely: "The Questions? There are so many aren't there...?" he shrugged dismally.

About **RIGHEIRA'S** 'No Tengo Dinero' (A&M), he was still rather less than enthusiastic: "Eurovision song contest entry," he sniffed. (He had explained in the lift he was suffering the first pangs of a cold).

Marilyn was less decisive over **PERFECT CRIME'S** 'I Feel Like An Eskimo' (MCA): "Can't say whether I really like it, or really hate it," he frowned uncertainly.

He seemed to consider that **INXS'S** 'Original Sin' (Mercury) was at least bearable... "It's Big Country part two," Marilyn

squinted at the sleeve, "which can't be bad."

However, of **LOLEATTA HOLLOWAY** 'Love Sensation' (MCA), Maz said: "Great voice — buy the twelve inch version!" Now that's a compliment!

By this time, the sun was setting through the panoramic window of the huge Haysi warehouse as 'Gigantic Raft' from **IT'S IMMATERIAL (Eternal)** slid onto the record player in a crescendo of crashing (and confusing) sea sound effects.

Marilyn knit his perfect brows. "I don't understand this one," he was heard to mutter as his tea turned to ice on the coffee table. Shades of the heady days of '76? The depraved looking cover of **THE INSANE'S** single, 'Vendetta' (White Rose Records) emptied its contents onto the turntable with a burp and a crash.

Marilyn stood impassively by the bookcase, humming and waiting patiently for it to finish. When it did, he shrugged:

"Sounds like the old Damned stuff," then raising his eyebrows congenially, added: "still, OK if you're into that, I s'pose."

Eagerly coloured red and ochre, the sleeve of **RED BOX'S** 'Chenko' (Cherry Red) sat hopefully on the floor among the rejects, but it didn't have to wait long, as its efforts were soon rewarded with a spin on the turntable and Maz's approval.

"I like it," he nodded, tapping a suede-clad foot. "It's got a catchy chorus to it."

What's more, **THE REFLECTIONS'** 'Searching' (Cherry Red) was spared the frisbee treatment as well.

"Good intro," Marilyn affirmed, standing over the record player, watching as it went round, a pensive figure in hot Italian pink and Levi red tags. "It's sort of Bob Dylan. Nice chord changes, but I hate the sleeve!"

Finally, this week's lone representative from the wacky department, 'The Theme From Fraggie Rock', TV's latest money-spinner with those mind-numbing cutesters **THE MUPPETS (RCA)** hit the turntable, and then hit the floor.

"Haven't they made enough money?" yawned Marilyn, and running a hand through his tousled locks, went off in search of an aspirin.

... as told to Jessi McGuire

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17th FEB.

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NORTH WEST: RAYS MELODY INN, 15 CORPORATION ST., BLACKPOOL • DISC 'N' TAPE, 1 BLACKBURN RD., ACCRINGTON • A. J. GULLEYS, 14/16 ST MARYS RD., GARSTAN • VIBES, PRINCES PARADE, BURY • HMV, ARNDALE CTR., MANCHESTER • **NORTH EAST:** EGS, THE BULLRING, WAKEFIELD • SOUND OF MUSIC, CHELTENHAM CRES., HARROGATE • W. H. SMITH, CLEVELAND CTR., MIDDLESBOROUGH • RECORD BAR, 21 UPPER KIRKGATE, WAKEFIELD • H.M.V., TRINITY ST., LEEDS • W.H. SMITH, PROSPECT CTR., HULL • SOUNDS NICE, TALBOT TER., BIRTLEY, C. DURHAM • **HOME COUNTIES:** LEWKS, WALES COURT, DOWNHAM MARKET • H.M.V., C/O TOPSHOP, HAYMARKET, NORWICH • GOLDEN DISC, 39 QUEENS RD., SOUTHEND • VIRGIN, QUEENS GATE CTR., PETERBOROUGH • **EAST MIDLANDS:** FOX'S, ROGERS LANE, ALFRETON, DERBYS • VIRGIN, SICKLOW GATE WEST, MILTON KEYNES • DISCOVERY, ADAM AND EVE ST., MARKET HARBOUR • LEICS • LEVERS, GOLDSTREET, NORTHAMPTON • REVOLVER, IDLEWELLS PRECINCT, SUTTON IN ASHFIELD • REVOLVER, LISTERGATE, NOTTINGHAM • REVOLVER, 39 ARNDALE CTR., WELLINGBOROUGH • REVOLVER, FOUR SEASONS CTR., MANSFIELD • REVOLVER, GROSVENOR CTR., NORTHAMPTON • REVOLVER, GOLD ST., KETTERING • H.M.V., PINSTONE ST., SHEFFIELD • A. G. KEMBLE, LEICESTER RD., WIGSTON • REYNOLDS, BATH ST., ILKESTON • DISC DISCOUNTS, SHEEP ST., BICESTER • **WEST MIDLANDS:** MILLWARDS, LICHFIELD RD., WEDNESFIELD • H.M.V., HERTFORD ST., COVENTRY • GOULDS, MANDER CTR., WOLVERHAMPTON • DISCOVERY, DRURY LANE, SOLIHULL • SHOOTING STAR, 12 THE MARKET PLACE, HINCKLEY • EASY LISTENING, 1135 WARWICK RD., ACOCKS GREEN • REVOLVER, LOWER PRECINCT, COVENTRY • **SOUTH WEST/SOUTH WALES:** H.M.V., BROADMEAD, BRISTOL • H.M.V., BROADMEAD, BRISTOL • MUSIC MARKET, 10 HAVELOCK ST., SWINDON • SUBWAY, HAVELOCK ST., SWINDON • H.M.V., 18 KINGS WALK, GLOUCESTER • H.M.V., GUILDHALL SHOPPING CTR., EXETER • VIRGIN, ARMADA WAY, PLYMOUTH • H.M.V., 100 NEW GEORGE ST., PLYMOUTH • SUBWAY, 84 ROYAL PARADE, PLYMOUTH • WHIPP RECORDS, 9 MARKET PARADE, GLOUCESTER • MUSIC MARKET, WESTGATE ST., GLOUCESTER • **SOUTHERN ENGLAND:** MARK ONE, 23 PEACH ST., WOKINGHAM • H.M.V., SWANLANE, GUILDFORD • SLOUGH RECORD CTR., FARNHAM RD., SLOUGH • SIMONS, 5 THE PARADE, YATELY • H.M.V., 19 HANOVER BUILDINGS, SOUTHAMPTON • SUBWAY, MANCHESTER ST., SOUTHAMPTON • VIRGIN, BARGATE ST., SOUTHAMPTON • LISTEN, BUTTS CTR., READING • SUBWAY, 99 COMMERCIAL ST., PORTSMOUTH • **SOUTH LONDON/SOUTH EAST:** H.M.V., 8 CHURCHILL SQ., BRIGHTON • RAM RECORDS, 129 TERMINUS RD., EASTBOURNE • VIRGIN, 34 NORTH END, CROYDON • TREBLE CLEF, 56 SYDENHAM RD., SYDENHAM, LONDON SE26 • CHALLENGER HICKS, 12 COLEMAN PARADE, MAIDSTONE • VIRGIN, 5 QUEENS RD., BRIGHTON • **LONDON:** H.M.V., OXFORD ST., LONDON W.1 • VIRGIN, OXFORD ST., LONDON W.1 • W.H. SMITH, BROADWAY, WEST EALING • LIGHTNING, HIGH ST., RUISLIP • RAVEN, FULHAM RD., LONDON • RAINBOW, HIGH ST., YIEWSLEY • LOPPY LUGS, STATION RD., EDGWARE • **SCOTLAND/NORTH EAST:** VIRGIN, ELDON SQ., NEWCASTLE-ON-TYNE • VIRGIN, RENFIELD ST., GLASGOW • J.J. RECORDS, 28 UNION ST., DUNDEE • H.M.V., NORTHUMBERLAND ST., NEWCASTLE-ON-TYNE



Albums

Cope fiend

JULIAN COPE 'World Shut Your Mouth' (MERL 37)
 JULIAN COPE's return to the scene can only be a good thing, despite the excellent 'Sunshine Playroom' single failing to put the man into the top 50. Listen to it again here, and feel ashamed.

'World Shut Your Mouth' is a curious mixture of Teardropsy symphonies such as the opener 'Bandy's First Jump' and the more psychedelic 'Metranil Vavin'; the result of listening to all those Chocolate Watch Band albums, eh Julian?

Accusations of nouveau hippy or old acid head are whispered to me while I listen to this record but that's not really fair.

The mixture of Casio keyboards and classy but trashy guitar, make 'World Shut Your Mouth' one of the most original albums I've heard for a long time.

Highlights for me are 'An Elegant Chaos', 'Greatness And Perfection', the new single, and the great keyboard dischords at the end of 'Lunatic and Fire Pistol'. You can obviously find your own.

The madcap laughs again, and I for one am happy to laugh with him.++++1/2

Andy Strike

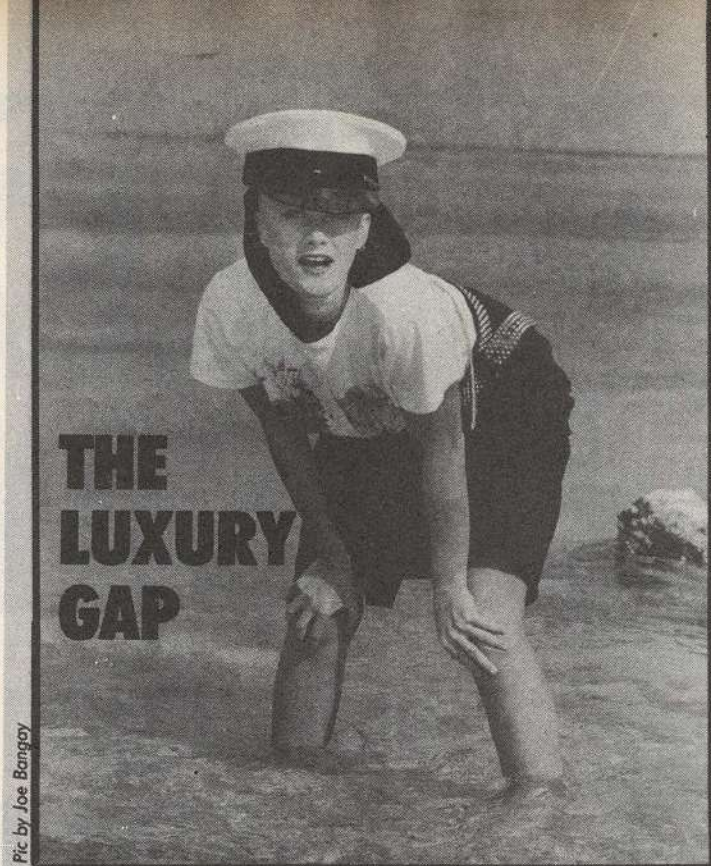
TOYAH 'Toyah! Toyah! Toyah! — All The Hits' (K-Tel NE 1268)
 YEUCH! FOR hideous, obvious, melodramatic pap, then look no further than this Toyah greatest hits compilation.

Her voice always sounded like chalk squeaking down a blackboard to me and hearing hits like 'It's A Mystery' and 'I Want To Be Free' again only confirms this opinion. There is some quite attractive packaging, both musical and lyrical, but behind it all lies a vacuum the size of a warehouse.

For people who indulge in this O level fantasy stuff, then 'Good Morning Universe', 'Thunder In The Mountains', 'Sphinx' and 'Be Proud Be Loud (Be Heard)' all appear on an album for the first time while there's a new version of 'IEYA'.

Me, I find it thoroughly banal... but I do find Toyah a very talented actress. This album confirms it.+

Simon Hills



Pic by Joe Bangay

THE LUXURY GAP

TWIN ALANNAH: watering down a hot Currie

VARIOUS 'Tube' (K-Tel NE1261)
 DON'T BE confused by the name. The 'Tube' is really a title under which you can put together 18 recent hits.

The recordings are all originals from the records — NOT the 'Tube' sessions.

But what you get is a fine selection of tracks that go a long way to confirming just how hot recent British pop music has been.

Starting off the proceedings is Frankie's numero uno smash 'Relax' followed by The Style Council's 'Solid Bond In Your Heart', 'Young Guns' by Wham!, 'This Charming Man' by the Smiths, the Eurythmics' 'Right By Your Side' and 'Back On The Chain Gang' by the Pretenders... and that's just on side one!

The other side includes Yazoo's 'Only You' and 'The Lovecats' by the

Cure among its numbers along with 'Star Cycle' by Jeff Beck which is the theme to the prog.

For a collection of British pop (plus U2's 'New Year's Day' flying the flag for Ireland) then this compilation's worth a good++++

Simon Hills

GUN CLUB 'The Birth, The Death, The Ghost' (ABC LP1)

LOS ANGELES' finest (some would say) return with their first live album to torment the ears and hearts of every Fall and Velvets fan this side of the big pond.

'The Birth' is recorded in various LA cafes a la Velvet Underground's legendary 'Live At Max's Kansas City' in 1970, but Gun Club lack the musical charm of their mentors and the songs on this record deteriorate too often

THOMPSON TWINS 'Into The Gap' (Arista 205 971)
 INTO THE gap where the grass is always green and the trees flower with big royalty cheques. Between the preening of Duran Duran and the tantrums of Paul Weller, the Thompson Twins are dead on target.

This album is a neatly packaged bundle of energy with a genuine cosmopolitan feel. Well crafted substantial pop, with its feet rooted in percussive rhythms and grand ideas.

Tom Bailey's voice continues to grow in power and stature. Listen to the thrust and dynamics of 'Doctor Doctor' followed by the lighter pitched 'You Take Me Up' for contrast. On the latter track hillbillies meet chanting Zulus, I kid you not.

'Day After Day' and 'Sister Of Mercy' reflect a harder approach. 'Sister Of Mercy' has a particularly malevolent feel — ah yes, I can see the video now.

Sometimes though, I can't help but think that the Thompson Twins are trying too hard. 'No Peace For The Wicked' and 'The Gap' sound just a mite too cluttered, but this could be because the rest of the album has guaranteed immediate high impact.

I wish I was their bank manager.+++++

Robin Smith

into an incomprehensible thrash.

Fourteen years ago a record made from a cassette recording was a nice idea, but unless you are capturing something special, why bother these days?

To be fair to Gun Club, once the listener becomes accustomed to the dreadful sound quality of 'The Birth', tracks such as 'Preachin' Blues' do manage to struggle out of the row and into your head.

The quality improves considerably with the three tracks recorded at the Hong Kong Cafe, namely 'Bad Mood', 'Not That Much' and 'Going Down The Red River', and here at last we hear Gun Club at their best.

The finest moment comes with 'Sex Beat' but it's a shame you have to wade through the cotton wool sound on side one. Someone please book these boys a studio.+++

Andy Strike

MODERN ENGLISH 'Ricochet Days' (4 AD CAD 402)
 ENGLISH, YES. Modern, no. Modern English's music draws on a large body of pop history, riddled with half remembered riffs, pilfered times and places, and sewn together with a smooth post '77 new wave sensibility.

As such the end product, though never less than easy on the ear, gravitates towards the bland. They are a group in possession of technique, but sorely in need of some fire and inspiration. It might look like pop, but it isn't.+++1/2

Jim Reid

PAZ 'Look Inside' (Palladin Records PAL P001)
 PAZ ARE a bunch of worthy musos toying with latin/jazz fusion. They do this very nicely, thank you, but without any of the craziness of the best jazz, and without the spine breaking rhythm of the best latin. Like many such British acts Paz's music is dry, over reverential, lacking the real tensions and climaxes of the great.+++

Jim Reid

++++ Essential
 +++ Worth scratching
 ++ Worth taping
 + Worth selling
 Worthless

Just another false Alarm

THE ALARM 'Declaration' (IRS IRSA 7044)
 LIKE A beached whale, the Alarm huff and puff, look very impressive, and get nowhere.

The great raucous sound exemplified on 'Marching On' is really the start and finish of the Alarm story. That early single proved that there was a band out there with energy, a unique acoustic sound, and more power than an articulated lorry.

Some 18 months later, the track opens the group's debut album. It's an album of slogans, power and promises — but promises that mean nothing.

Behind the group's revolutionary stance, the thoughts are about as radical as the conversation at a Tupperware party. They sing about going out and fighting, but there's nothing about what will happen when they get victory.

Now this isn't a total slag off. The Alarm boast a pure naivety that's rare and essential for any pop record. Stealing a lot from the Clash — and 'Shout To The Devil', which opens side two, is pure Strummer-ese — the band power through a series of songs which boast a power and simplicity that should be the envy of a lot of modern groups.

The singles 'Sixty Eight Guns', 'Where Were You Hiding When The Storm Broke' and an abridged version of 'The Stand' are all potent songs, but are dogged by impotent lyrics. And the rest of the songs follow in much the same vein.

There's an array of sizzling acoustic guitars, pounding drums and the gruff, wailing voice of Mike Peters and occasionally the weaker vocal lines of Dave Sharp, but their impact is skin deep.

The Alarm still have a lot of growing up to do. If you like the singles, then buy. If not, dismiss.+++

Simon Hills



MIKE PETERS: a wailing soul

EVERY SINGLE SINGLE* FOR £1.20

We're selling all our singles* for £1.20 each at W. H. Smith, right up to the 5th March.

That's new releases, chart hits, Golden Oldies and any singles you'd like to order.

So come in and see a range of hundreds, stretching from the Troggs to the Thompson Twins.

WHSMITH



Prices correct at time of going to press. Subject to availability where you see this sign.

*not including 12" singles, picture discs or EP's.

Help!

I NEED some help. At this party before Christmas, my flatmate said he was bisexual. I got mad and told his girlfriend I was going to hit him but she said I shouldn't be so silly as he was drunk. He wasn't.

Next day he said he didn't remember and I was lying. He might not remember, but I certainly do and want to know if I should move out or just forget it, because each time he comes near me, I just feel sick. Please reply.

P. Devizes

● The cathartic combination of a new insight into the personality of someone you thought you had labelled for life, plus a fresh realisation of your own thoughts and feelings, (which may be puzzling and contradictory too), is hard to handle. But congratulations, you're coping.

Back to basics which we don't get taught in primary school. It's a fact of life that some people are exclusively heterosexual and attracted to individuals of the opposite sex for relaxation and fun involving love and physical contact; others are exclusively homosexual and physically and emotionally attracted to people of the same sex instead.

As for the rest of the world? Somewhere along the spectrum of sexuality perhaps and still exploring.

If that eminently respectable analysis makes you feel sick too, ask yourself why? Stay. Move. Talk it over with this guy who you have as a friend and a flatmate. Whatever you choose to do, you'll learn something about yourself, sooner or later, and, for better or worse, for richer or poorer, that's what life is all about.

Whatever option you choose, be honest — with yourself at least. Whatever your feelings are, they are valid and important to you.

RECENTLY, I finished my mock 'O' level exams and didn't do too well. Even so, I need 4 'O' levels at least to qualify for the job I want to do.

Is there any reason at all for the school to stop me staying on? I'm worried as I haven't been at school much since the beginning of the fifth year.

Crime doesn't pay

TWO YEARS ago I was sacked from my last job for stealing. Because of this, I was paid only £12.40 for the first six weeks of claiming dole. This is less than half of what I should have been getting. After those six weeks, it went up to £26.00. I've heard, from listening to a radio station, that I can claim back the money that was not paid to me.

But when I wrote to social security, they said the stoppage had been correct and would not send me a claim form. Is it right that I can claim for back money or what?

Also I've heard that after four years my last employer who sacked me cannot give me a bad reference and pass on the information about the stealing to my new boss. Is this true?

B, Enfield

● Recently, cases where the DHSS has erroneously cut benefits to people who've left work or been dismissed have been given big media coverage. It's enabled those who may have been affected by a past decision to appeal and find out for sure.

Dismissed from a job because of misconduct means that benefit is automatically reduced by 40 per cent for those first few weeks. But, from what you say, it sounds as if your penalty percentage was much higher.

Full information about how to check is included in DHSS leaflet 'SB20' which you can collect yourself from any DHSS or unemployment benefit office. You can appeal against that written DHSS refusal to review the situation within 28 days or receiving that reply. For more info and advice, contact the Federation Of Claimants Unions, 296 Bethnal Green Road, London E2. (Tel: 01-739 4173).

Employers can say what they like in a job reference, provided it isn't strictly untrue and defamatory. In contrast, if you have a conviction for theft you don't have to indicate this on job application forms after a certain time limit, unless you're applying to work as a doctor, dentist, dental auxiliary, barrister, solicitor, vet, optician, chemist, nurse, midwife, police and armed forces, prison or related place, traffic warden, teacher, youth worker, probation officer, or social worker.

If r'instance you were charged and fined when you were under 17, that sentence is spent after two and a half years. If you were over 17 at the time, the sentence is spent after five years. Any citizens advice bureau will give you the facts on your personal case. If you weren't actually charged with theft, there's no reason why you should mention this when going for a job.

Also, what results or grades will I need to qualify to stay on for 'A' levels?

Tony, London

● Taking the decision to do more work on those 'O' level subjects, get a useful set of notes together and

spending time on background reading has to be the first step in realising your ambition. Apart from that, there has to be someone at school who'll be willing to talk over not only your academic performance to date, but any general worries too.

As you suspect, non-attendance can be a reason for suspension, but if this ever happened you'd have the right to appeal. A free information leaflet on how to cope with suspension from school is yours, for the price of a stamped addressed envelope, from the Advisory Centre For Education, 18 Victoria Park Square, London E2. (Or you can ring 01-980 4596, for advice, 9.30-5.30pm).

Steady attendance at school from now on will increase your chances of getting those 'O' levels and a pass at least will be essential if you want to study any subject at 'A' level. If the worst happened you could always re-sit at a local college, for a fee, or repeat an 'O' level course from scratch at evening classes.

FOR SOME time now, without much success, I've been trying to obtain the names and addresses of some of the smaller independent

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.

recording studios in the London and Midlands areas. I'm keen to get involved in the music business.

Neville, Berwick

● I'm sending you a full list of recording studios throughout the UK, including those located in the areas you mention. Any more for any more? Drop a line, including a stamped addressed envelope to the Association Of Professional Recording Studios, 23 Chestnut Avenue, Chorleywood, Herts.

WHERE CAN I send for free leaflets on a career in nursing or the health service?

Jayne, Carlisle

● Write to the Nursing And Health Service Careers Centre, 121/123 Edgware Road, London W2 2HX. (Tel: 01-402 5290). They'll send you lotsa background bumph, plus a list of nursing schools, on request.

MOST OF my friends are over six feet tall and I'm constantly embarrassed by the fact that I'm only five feet, seven inches in height. This means that I look so insignificant when we go out together.

I've seen advertisements for increasing your height in magazines, and wonder if they really work. I'm constantly depressed. I'm 21.

Martin, Dublin

● Finding yourself a pair of tall steppin' cowboy style boots has to be a more painless way of adding those extra inches if you really want them. Or you could try going around with a slightly shorter crowd?

Those into vital statistics might like to note that, in the latter half of the twentieth century, the average adult male measures up at five feet, eight and a half inches precisely and the female of the species hits a slightly smaller five feet, three and a half inches. Too tall? Too short? Nonsense. Be yourself.

I'M 21 years old and quite good looking. A lot of people say I look like a young Paul McCartney. My problem is that I'm painfully shy about talking to and meeting girls. What do you suggest?

Dave, Bognor

● In time, as you become more socially confident about meeting people in general, you'll find it far easier and more natural to talk to girls comfortably. For the time being, bear in mind that lots of girls aren't the least bit attracted by ultra extrovert and super-chatty men. Some may prefer to take you under a handy wing and make the running instead. Shyness doesn't have to be a social disadvantage!

Anyone out there interested in contacting a non-aggressive Macca lookalike?

WHAT'S HAPPENING about the newly formed British Michael Jackson fan club? I don't know where to get in touch.

Carol, Reading

● My investigations reveal that it's hardly worth bothering. As far as the Jackson family and Michael's record company are concerned, EMMC of California is the official merchandising cum fan club operation and CBS advises readers to make contact direct. EMMC, 7634, Fulton Avenue, North Hollywood, California CA 91605, USA

The self-styled International Association Of Fan Clubs in London's long and winding Fulham Road seems to be doing little more for Jackson supporters than passing on this self-made address, for a fee, despite the distribution of ambitious mailshots heralding the arrival of the New UK Michael Jackson fan club last autumn.

In spite of previous claims that Michael "now has a fan club over here in the UK for the very first time", it seems he has not, and CBS is quick to stress that it has absolutely no connection with the apparently unsuccessful IAFIC venture.

So what is going on? If you've had contact with IAFIC or EMMC please get in touch. New developments on the Michael Jackson fan club front will be revealed in the very near future. Watch this space.



Young Free And Single

IT'S NOT often we hear from a heavy rock fan in the 'YF&S' slot, but bored and lonely Helen (18), from Worcester has just broken the mould. People, especially girls, are urgently wanted as friends and penpals.

Meanwhile, Americano chart supporter Stephen (22), from Luton whose musical tastes embrace soul, funk and disco would like to hear from both British and Transatlantic readers too. Last, but not least, Andrew (18), who lives in Norwich and likes Japan, Thomas Dolby, Thompson Twins, China Crisis, Diana Ross and much more, and into the Boystown and US chart news too wants a pen to paper pal. This is a free service. All letters are forwarded.

JOHN TRAVOLTA · OLIVIA NEWTON-JOHN TWO OF A KIND



THE MOVIE

TWENTIETH CENTURY FOX PRESENTS A JOE WIZAN
ROGER M. ROTHSTEIN PRODUCTION
OF A JOHN HERZFELD FILM
JOHN TRAVOLTA OLIVIA NEWTON-JOHN
TWO OF A KIND, TM
OLIVER REED
BEATRICE STRAIGHT SCATMAN CROTHERS
AND CHARLES DURNING ^{AS CHARLIE}
DIRECTION OF PHOTOGRAPHY: FRED KOENEKAMP, A.S.C.
MUSIC CRAFTED BY PATRICK WILLIAMS
PRODUCED BY ROGER M. ROTHSTEIN AND JOE WIZAN
WRITTEN AND DIRECTED BY JOHN HERZFELD



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TAKE A CHANCE, LIVIN' IN DESPERATE TIMES
ON VHS AND BETA FORMATS



Mailman

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

IN REPLY to Martin (Mailman Jan 28th) who advocated less flashy promotions as a means of making singles cheaper, perhaps he'd like to consider these points.

- 1) Many singles buyers would not purchase if picture covers were not included. Some serious collectors want the cover as much as the record. Certain shops charge up to five times the price for singles in 'rare picture covers'.
- 2) Videos result in larger singles sales — 'Say Say Say' went down the sales charts for two weeks. As soon as the video was shown, the single jumped up 11 places.
- 3) Free gifts with singles are now banned for chart purposes anyway.
- 4) Most collectors do play B-sides, in some cases as much as the A-side. If you check with your local pub, you'll find a lot of B-sides being played.

Over all, I think Martin's method of reducing singles prices would eventually give the opposite results and rocket them to £4.00 per disc.

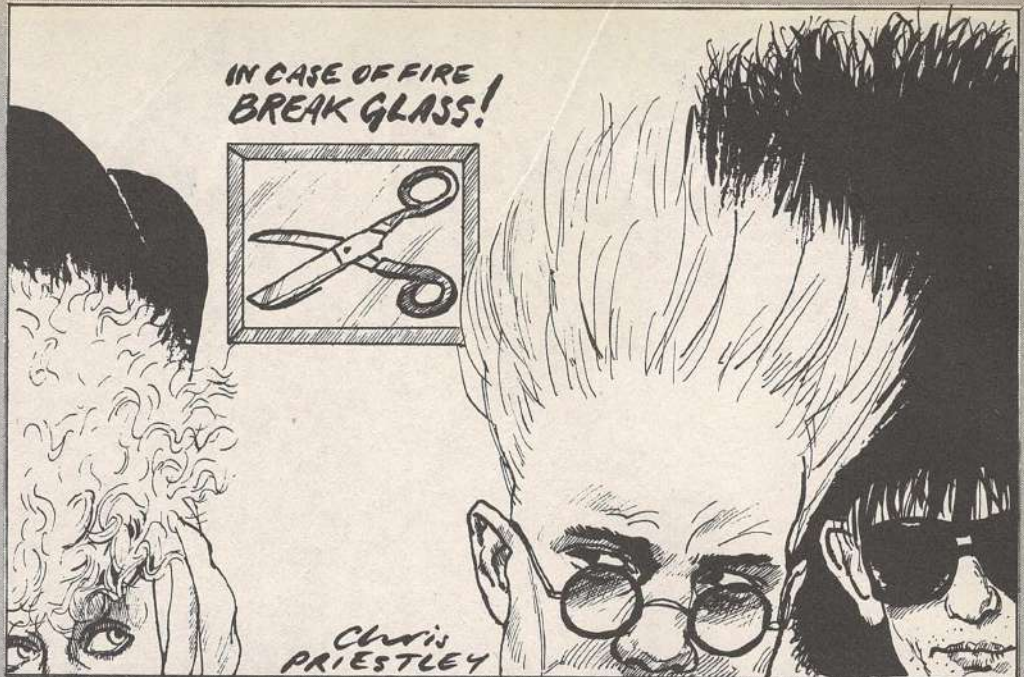
D Powell, Chelmsford, Essex

● *Carrying the money around to pay for that would give you a slipped disc*

FUNNY OLD world, isn't it? The self-important Mike Read bores the nation senseless with his feeble attempts at Scouse humour. Along comes Frankie Goes To Hollywood with the real thing — and he bans it! Or am I supposed to say 'excludes' it?

Unfortunately that conflicts with all the 'excluded' records he doesn't play anyway. His show's format revolves around the Beatles, the Jam, Cliff Richard and the Style Council.

Granted, he isn't alone. During Peter Powell's chart show, Powell was actually boasting about which record was hyped by which DJ into the charts. All the daytime DJs have records they play constantly, 'excluding' others.



Chris PRIESTLEY

Heated rock 'n' rollers

AFTER MICHAEL Jackson's horrendous accident with inflammable hair gel, we wonder who will be pop's next 'hot' act?

Looking at the various hairstyles, we nominate Thomas Dolby, Alannah Currie and Nigel Twist of The (Fire) Alarm as the biggest fire risks of 1984.

They should pay a visit to the fire

prevention officer rather than their stylist next time.

Whatever next? Personal fire extinguishers or maybe asbestos toupees? Mick Etaker and Sandy Bags, Trumpton Fire Station.

● *The only ones that are safe are Kool and Sal Solo of Classix Nouveaux*

Even nighttime radio is a fixed diet of the Smiths, Bunnymen and Simple Minds. Seven inch, 12-inch, London mix, New York mix, and 12-inch alternative versions from these bands, are all Jensen ever plays.

Even Janice Long has announced she will be playing Red Box until it's a hit. They're all as bad as the other. I find the whole insidious practice as distasteful as they, supposedly, find the 'nature' of the 'Relax' lyric.

If people don't know what "When you want to come" means, then they can't be affected by it. On the other hand, if they do, then apparently they are corrupted and beyond hope. They can't be corrupted twice.

As for the claim about having responsibility to the listeners — why did they send two DJs to Tokyo and Australia to interview people who only weeks earlier had been in this country?

They know for a fact that a large number of their listeners are unemployed and are finding it difficult to make ends meet. Flaunting money isn't a responsible thing to do.

Is it just a coincidence that Read has adopted this moral stance at a time when his single 'High Rise' is to be released, the jingle of which he's been hyping for the past (it seems) 10 years?

The Good Fairy (seems like a nice boy)

● *Should they be retitled Radio One Track Mind?*

ISN'T IT about time you got rid of Jim Reid? After reading his review on the superb Whitesnake album I realised what a prat he really was.

It is time magazines like yours published more about the truly great groups such as Zeppelin, Sabbath and Iron Maiden and stopped slugging them off.

Why people give rave reviews to people like Boy George, Wham!, Duran Duran and all the other rubbish that gets its way into the charts is beyond me.

Once their kind of groups learn to play their instruments and not create sound from a machine, music today would be much better. Also, well done Robin Smith on the Saxon review, at least someone in your magazine has taste.

A lover of Great Hard Rock Music, London N1

● *Robin has great taste . . . most of it bad*

DEAR BEAUTIFUL Birmingham Budding DJ, (Mailman Feb 4), what the hell do you mean 'Get Gary off!?' Gary Crowley (or 'GC the busy bee' as known to all us 'Magic Box' listeners) is one excellent human being!!

Obviously, you've no idea what you're talking about 'cause you probably don't get to listen to Gary on Capital Radio or you don't read his column properly.

He puts life into everything he says and does, and introduces us all to some excellent records which we would probably pass by if he didn't point them out to us.

If Gary Crowley is a wally, then I wish I was one!! I love him!!

Michael Jackson's singed hair

● *And he loves you too Mrs Crowley!*



RADIO ONE has banned 'Relax' by Frankie Goes To Hollywood because Mike Read says it's "obscene". I never realised until he told me.

Wonder why he didn't 'ban' Tracey Ullman's 'Move Over Darling', because that record seems to me to be much more sexually explicit and direct. I mean, she warbles lines like "I like it too much" and "I'm all in a spin, about to give in" and "Please give me your love, I'm longing for you". And all the while she urges him to "Move over darling" and "Make love to me". Good grief, she must eat a lot of lettuce!

What did Mike Read do? He played the record to millions of kiddies on 'Saturday Superstore' and then interviewed Tracey Ullman, who was then allowed to plug her shockingly rude disc by giving it away as a competition prize, shock, gibber, shudder!

From where I'm standing, rabbit-chops has got egg all over his specs. Or perhaps Tracey Ullman just has nicer legs than Frankie and Co

Russell Henderson, Perthshire

● *Tracey doesn't mind being called rude but having better legs than Holly Johnson? Never!*

Truth's out

HEAVY METAL should be dead and buried, claims fearless Dennis Greaves of the Truth. Queen fans should sharpen their claws as well, because big Den says Freddie Mercury is idiotic.

"Heavy metal is totally silly with all that macho posing. It meant something back in the early Seventies, but a lot of blokes in those bands are so old now that they should be reaching for their pension books," says Dennis.

"I just can't get into that kind of thing at all. When I was a kid my auntie bought me a Deep Purple album — I think it was called 'Live in Tokyo' or something like that. I didn't know whether to laugh or cry.

"A friend of mine also got me a ticket to see a Queen show at Hammersmith Odeon. I walked out halfway through. Freddie Mercury looked so stupid dancing around.

"We're trying to put over a normal down to earth image," says Den's sidekick guitarist Mick Lister. "We want people to treat us as equals, not put us on some kind of altar.

"I heard an interview with a leading star the other day. It was quite obvious that all the success had gone to his head. He was cracking up with his own sense

of self importance. I would hate to be like that."

The Truth swear they'll never change, despite how many copies they sell of their latest single 'No Stone Unturned'.

"After one of our shows I sat down and talked with a fan for half an hour," says Dennis. "He told me what we were doing and where we should be going. I really appreciated everything he had to say. Accessibility is a word I like to use a lot with this band."

"I think the video age of bands will be over soon. They can't go on spending thousands of dollars to try and outdo Michael Jackson — people are becoming bored by all that. The cracks are starting to appear. People want a return to live music. They want to see a band and be entertained."

WITH 40 DATE tours under their belts where they couldn't even afford the price of a night in a Holiday Inn, the Truth know all about commitment. During their hard times they've all slept together on the floor of sleazy guest houses. Recently they had to catch a mini cab to a gig in London after their van broke down.

"We want to spread our wings now and take off in Europe and America, but we're never going

to turn our backs on Britain," continues Dennis.

The fact that the Truth used American producer Dennis Weinreich on their single might hint at a sell-out to reach a mainstream audience, but Dennis says this isn't true.

"We wanted a beefier sound and he's very good at that. We wanted a producer we could work with, not somebody who would tell us what to do. Too many bands rely on hip producers and they become part of that producer's pet project. Their ideas and intentions get swamped by somebody else."

The Truth's debut album will be out in the spring but they haven't decided on a title for it yet.

"I want it to be a genuine statement of what we are doing at this time," says Dennis. "Too many albums are just like a vehicle for promoting singles. Bands take four or even five singles from them, and it's not gone home."

"I want all our albums to mean something if somebody picks them up in four years time. The Beatles' albums were all like that. If you listen to them they represent a definite period of time in the band's growth."

The Truth want to record some of the tracks on the album live and they plan to record a series of concerts in Ireland.

"We want the album to reflect the power of our stage show," says Dennis. "We'll either do one side completely live, or just incorporate a selection of live songs."

"It's definitely good to play in Ireland because there's so much aggression over there. People have to put up with so much and a live show means that they can get a lot of release from the troubles."

"A live show is something that cuts across all the barriers of religion. Everybody just comes along to relax and enjoy themselves."

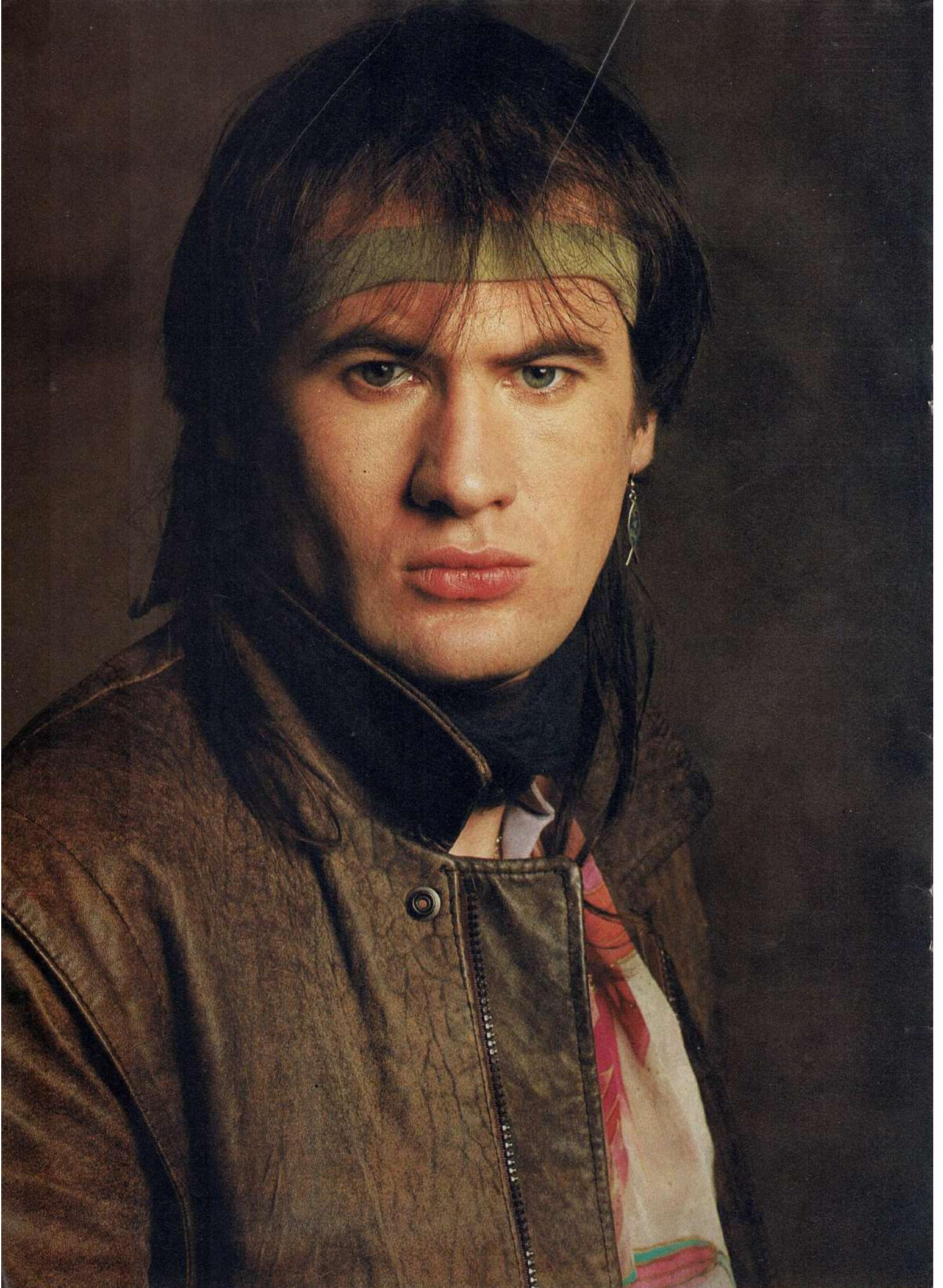
The Truth are also trying to organise a touring package — playing gigs with a couple of other bands and charging a low price for people to come and see 'em.

"The groups we had in mind were people like Raven, Hobnob, Bananarama and Jobbers," says Dennis. "It's been difficult arranging it though, because everybody just wants to know what's in it for them."

"Our attitude is just to get into a coach and get out there and play. There would be no headliners and we'd like Gary Crowley to do the introductions."

"We're trying to carry the flag for good live music. But at the moment nobody is too keen on helping us hoist it up on the pole."

Robin Smith



By JIM REID

Can you tell the difference between Fish and Boy George?



FISH of MARILLION might wear make up but he's not too keen on his fellow painted popsters, Marilyn and Boy George.

"Look at Marilyn, for Christ's sake. Aah, I shouldn't get into this. It's just that things get hyped up and then delivered when it should be the opposite."

If you think Fish has strong things to say about lovely Marilyn's career, then he wasn't too pleased at being compared to Boy George at a gig in America.

"We played Providence, Rhode Island, and because of the make-up I was wearing some of the people reacted badly. I walked out on the stage and someone thought I was Boy George . . . I'm four feet bigger than him and Scottish. They thought we were Culture Club or something."

Phew! Hang on, Mr Fish wants to sound off about bearded weirdie DLT next.

"When 'He Knows, You Know' went into the charts DLT announced it on the chart show and said 'I don't know who this group is or where they come from'. DLT lives three quarters of a mile away from where the band lives. We'd been in all the local papers and had posters plastered all over the place. We'd been going solid for one-and-a-half years and he didn't know who we were."

Fish slips that bounding Scottish brogue into neutral and eases his giant frame into a comfy record company chair. He's not a vindictive or vicious man, just someone who's prepared to shoot straight from the hip with both barrels blazing.

HE HAS little time for current pop trends and is somewhat miffed at the way he believes Marillion are constantly misrepresented in the media. Like the persistent comparisons with Genesis, perhaps?

"It's been ridiculous. At the start it was an irritation, then it became a total and utter bore. It became pointless, there were even members of Genesis standing up in the press and saying, 'so what, the band are influenced by early seventies music'. It became the blade to put next to our throat and it had no effect at all, it just became childish. We're not gonna stop and say we can't carry on the band because of the Genesis tag."

Well, I'm afraid this is

another hack who sees a smidgeon of similarity 'tween Marillion and Genesis. Still, as the 'Punch And Judy' single races up the charts and the 'Fugazi' album prepares to breach your eardrums in March, Fish believes his group is finally getting it right.

"With the new LP we've found what we were looking for on 'Script'. I think it's more representative of what we can push live. That's important to us. There's a bitterness in every instrument and in my voice that is unique to Marillion."

An impressive boast, but why? Where do Marillion get all this bitterness from?

"I'd say we're dealing with a lot of issues that people tend to ignore. We are a very aware band. I mean, for example, the title of our LP 'Fugazi' is an expression that comes from the Vietnam war — it means 'all f***ed up'. It was a phrase used by American soldiers."

"The new album is like taking a spark you might get from the friction in the interaction of relationships or whatever and condoning and elevating that spark at the same time."

Well, I don't know about that. Sounds a bit high falutin' to me, but I am keen to explore Fish's interest in Vietnam. Dressed like an extra from 'Apocalypse Now', the

jolly green giant is only too willing to spill the beans.

"I got into it in a really strange way. When Vietnam was being fought I was too young to appreciate it. It was just helicopters and aircraft carriers on TV. Anyhow, I saw an 'Arena' programme on a guy called Tim Page, a war photographer, and he mentioned a book called 'Dispatches' by Michael Heer. I read that book and after that it was a bug. I started reading loads and loads of stuff, not so much the political angle, but the humanitarian."

If you find all this interest in war a bit disturbing — don't worry Fish isn't about to enlist or start up a private army.

"I used to work in a dole office and people used to say to me 'I'm only gonna sign on for two months and then I'm gonna join the army'. I used to say why? and they'd say 'it's the only thing to do'."

"I find it frightening, that 'Market Square Heroes' bit — always question, don't be sheep."

FISH FINDS it heartening that his music is seemingly popular in countries where there is some sort of military conflict.

"My sister came down on the train from Edinburgh with a bloke who was stationed out in the Falklands and apparently 'Forgotten Sons' is number one in Port Stanley. Incredibly 'Script' is one of the most popular albums out there. There's a Vietnam feel about the Falklands, total lack of point to it. I find it sad."

"People talk about the relevance of Marillion in the eighties — yet we were voted number three album in Poland last year. Number three in Poland and number one in Port Stanley, strange . . ."



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BENTLEY, Earlene I'M LOVING MY OWN LIFE/(Inst)
Record Shack SOHOT 14 12"
BLACKFOOT, J. TAXI/Where Is Love Allegiance ALES
2
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STRONG/Anna Blue Polydor POSP 212 Pic Bag
BON ROCK 'B' BOY/It's Alright Beau-Jolly 12BJ 1002
12"
BOYS BRIGADE THE PASSION OF LOVE/Melody/
Exodus/The Cut Up (Breaking Glass)/Into The Flow
Capitol 12CL 324 12" (Maxi Single) Pic Bag
BREMNER, Billy SHUTTER PROOF/Look At That Car
Arista ARIST 557 Pic Bag; ARIST 12557 12" Pic Bag
inc extra track Muscle Bound
BROADCAST WHERE ARE YOU NOW/Visions A&M
AM 179 Pic Bag AMX 179 12" Pic Bag
BRONZ SEND DOWN AN ANGEL/Tiger Bronze BRO
178 Pic Bag; BROX 178 12" Pic Bag inc extra track
Stranded
CAMPBELL, AI BABY BOY/PETER METRO &
YELLOWMAN: THE GIRL IS MINE (Double A) CSA
SPCSA 12008 12"
DEF LEPPARD PHOTOGRAPH/Bringing On The
Heartbreak Vertigo/Phonogram VER9 Pic Bag VERX
9 12" Pic Bag inc extra track Mirror Mirror
DESTRUCTORS V TV EYE/The Fatal Kiss/Love Like
Glass Criminal Damage CR1 108 Pic Bag
DIE TOTEN HOSEN SCHOENE BESCHERUNG/Knecht
Ruprecht Totenkopf TOT 6
DURY, Ian VERY PERSONAL/Ban The Bomb Polydor
POSP 673 Pic Bag; POSPX 673 12" Pic Bag inc extra
track The Sky's The Limit
ENDGAMES DESIRE/Look Now Virgin VS 651 Pic Bag
VS 651-12 12" Pic Bag
5TA DANGEROUS/Angel Torch Productions TOR 001
FRAGGLE ROCK FRAGGLE ROCK/Working RCA RCAP
389 Pic Disc
GENESIS GOSPEL SINGERS N' TUTU/BAPTIST
DISCIPLE SINGERS: Awaurade Yesu Africagram ARID
1; 12 ARID 1 12" inc extra tracks AFRICAN
INTERNATIONALS: Nkrabea/CAVALRY BELLS:
Otamfo Na Maye Wo Dienbem
GILMOUR, David BLUE LIGHT (Single Version)/Cruise
Harvest HAR 5226 Pic Bag; 12HAR 5226 Pic Bag
12HAR 5226 12" Pic Bag inc extra track Blue Light
(Album Version)
GROOVY, Winston SOMETHING ON THE SIDE/Crazy
Crazy Sound City SCD 0101 12" Only
HAGEN, Nina ZARAH/Zarah CBS A4216 Pic Bag
HALL, Pam PERFILLA/(Inst) Mobiliser MM 75 12" Only
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FLEP 104
HELEN AND THE HORNS FREIGHT TRAIN/Pioneer
Town Thin Sliced TSR 3 (First 1,500 With Smokey
Grey Vinyl)
IDOL, Billy REBEL YELL/Crank Call Chrysalis IDOL 2
Pic Bag; IDOLX 2 12" Pic Bag inc extra track White
Wedding
INDUSTRY COMMUNICATIONS/State Of The Nation/
Romantic Dreams/Still Of the Night/Living Alone Too
Long Capitol 12CL 321 12" (Maxi Single) Pic Bag
JONES, Howard HIDE AND SEEK/Tao Te Ching WEA
HOW 3 Pic Bag; HOW 3T 12" Pic Bag inc extra track
China Dance
JUST A HA HA LUCKY DAY/Takes Time PRT JH 11 Pic
Bag JH121 12" Pic Bag
KINGDOMS HEARTLAND/Stability Regard/RCA 114
Pic Bag RGT 114 12" Pic Bag
KING, Sherry MIXED EMOTIONS/ I Want You Back/
You're So Minor/Universe Of Two/Sever The Ties
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RINGCRAFT POSSIE: Drive A Taxi Mobiliser MM76
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Mix) Greensleeves GRED 136 12" Only
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Duty Mortahate MORT 3
MADNESS MICHAEL CAINE (EXTENDED VERSION)/7"
Version)/If You Think There's Somebody Stiff BUYIT
196 12" Pic Bag

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BIRDS THEME/Luke And Meggie Warner Brothers W
9697
McKAY, Freddie CARDS ON THE TABLE/Card Tricks
Castaff CF 001 12" Only
MOCKERS, The YOU'RE A MOCKER/tba Dead Dog
DOG 1
OAK RIDGE BOYS, The BREAK MY MIND/tba MCA
876
O'CONNOR, Hazel DON'T TOUCH ME/Bring It On
Home To Me RCA RCAP 387 Pic Disc
OMARI AFTER LOVING YOU/(Inst) Beau-Jolly 12BJ
1001 12"
ONE BLOOD GET IN TOUCH/No Tears Woman Sound
City SC 011; SCD 11 12"
OZO LISTEN TO THE BUDDAH/Spirits Of Africa
Sphinx BBSP 01 Pic Bag; BBSP 1201 12" Pic Bag
PALLAS EYES IN THE NIGHT (ARRIVE ALIVE)/East
West EMI PLST 1(Limited Edition) Pic Disc
PARSON'S PROJECT, Alan DON'T ANSWER ME/You
Don't Believe Arista ARIST 553 Pic Bag; ARIST 12553
12" Pic Bag inc extra tracks Games People Play/Old
And Wise
PASSION DAY MALE SLUTS/Weapon Of Work Red
Energy Dynamo S 201 Pic Bag
PEBBLES DO IT/(Dub) Sapphire SAP 0011 12" Only
PLEASE Y'SELF SKIFFLE PARTY Gonnie Donegan
TOO 17 Green Fringe S83 CUS2029
PRETENDERS, The MIDDLE OF THE ROAD/Watching
The Clothes Real ARE 21
Q-FEEL HEROES NEVER DIE/tba Jive JIVE 52 Pic Bag;
JIVE T52 12" Pic Bag
QUESTIONS, The TUESDAY'S SUNSHINE/No One
Respond KOB 707 Pic Bag; KOBX 707 12" Pic Bag inc
extra tracks Tuesday's Sunshine (Jock Mix)/(Sass
Mix)/The House That Jack Built
RIGHEIRA NO TANGO DINERO/Scratch Version)
A&M AM 171 Pic Bag; AMX 171 12" Pic Bag
ROCCA, John I WANT IT TO BE REAL/English Man In
New York Beggars Banquet BEG 105 Pic Bag; BEG
105T 12" Pic Bag inc extra track I Want It To Be Real
(Inst)
SADE YOUR LOVE IS KING/Smooth Operator/Snake
Bite/Love Affair With Life Epic TA 4137 12" Pic Bag
SAYLE, Alexei 'ULLO JOHN! GOTTA NEW MOTOR?
— Pt 1/(Pt 11) Springtime Island IS 162 Pic Bag; 12IS
12" Pic Bag; ISP 162 Cortina shaped Pic Disc
SEDAKA, Dara & Neil YOUR PRECIOUS LOVE/
Searchin' MCA 860
SHAKERS, The TEMPTATION WALK/Catch On/
Respect Water Front WF.SS.003
SHALAMAR DEADLINE USA/Knock Me Off My Feet

MCA 866
SHEPPARD, T.G. with Clint Eastwood MAKE MY
DAY/T.G. SHEPPARD How Lucky We Are Curb/
Warner Brothers W9343
SOFT CELL DOWN IN THE SUBWAY/Disease And
Desire Some Bizzare/Phonogram BZS 22 Pic Bag;
BZS 2212 12" Pic Bag inc extra track Born To Lose
SPRINGFIELD, Rick HUMAN TOUCH/Souls RCA
RICKP 1 Pic Disc
STRANGE RELATIONS PARTY/Same Thing Rocket/
Phonogram ESP 3 Pic Bag
SUTHERLAND, Iain THE WHEEL (Faites vos jeux)/tba
Avatar AVAT 9
SWITCHBAC WE ARE ROCKIN'/Raven Crezent/Lady
London CRE 002 Pic Bag
THOMAS, Rudy SWEET REGGAE MUSIC/LEE ROY
SMART: Be My Lover Mobiliser MM 74 12" Only
TOKYO BLADE MIDNIGHT RENDEZVOUS (4 track EP)
Powerstation OHM 4T 12"
TOOLS YOU CAN TRUST MESSY BODY THRUST/
Show Your Teeth Red Energy Dynamo S 301 Pic Bag
TORME, Bernie MY BABY LOVES A VAMPIRE/
Lightning Strikes (Live Version) Zebra HA 2; RA 2 12"
TURNER, Tina HELP/Rock 'n' Roll Widow Capitol CL
325 Pic Bag; 12CL 325 12" Pic Bag
UNKNOWN CASES, The MASIMBA BELE/Oekikawai
Rough Trade OC 04 12" Only
VERITY RESCUE ME/Stop Pretending PRT LB 2 Pic
Bag; 12LB 2 12" Pic Bag inc extra track You Got Soul
VITAMIN Z BURNING FLAME/Dancers Of Eve
Mercury/Phonogram VITZ 1 Pic Bag; VITZ 112 12" Pic
Bag
WAITE, Freddie LOVE ME/If You Want My Love
Virgin VS 644 Pic Bag; VS 64-12 12" Pic Bag
WANG CHUNG DANCE HALL DAYS/There Is A
Nation Geffen WA3837 Guitar Shaped Pic Disc
WEBLEY, George TASTY/Stepping Into The Night
Simple SIM 1; 12SIM 1 12" inc extra track Tasty (Ext)
WORKING WEEK VENCERENOS/Bottom End Paladin
PA 002; PAL 002 12"
XTEREX VALENTINE/tba B.B. Star BBS 001
YUZE, Yig THE FACE/The World Turns Too Fast
Nudge Nudge NUDE 001

Plastic statistics

SINGLES 82

ALBUMS 115



Tina Turner

Albums

ALARM, The DECLARATION I.R.S. A 7044/C 7044
ALEXANDER, Monty/Clayton/Hamilton REUNION IN EUROPE Concord Jazz (USA) CJ 231
ALEXANDER, Texas TEXAS ALEXANDER VOL 2 1928/9 Matchbox MSE 214
ALIEN SPACE FANTASY Ultra Noise NOISE 103
ANTHONY, Ray DREAM DANCING Capitol CAPS 260001-1/TC 260001-4
AXEWITCH THE LORD OF THE FLIES Neon FINGLP 101
***BARBIERI**, Gato APASIONADO Polydor (Italy) 8155 851/8155 854
***BEE GEES** GREATEST HITS VOL 1 RSO (Holland) 8152 211/8152 214
BELL, Carey & Lurrie SON OF A GUN Rooster R 2617
***BICKERT**, Ed BYE BYE BABY Concord Jazz (USA) CJ 232
BLAKEY, Art JAZZ MESSAGE Jasmine JAS 76
BLUE AEROPLANES, The BOP ART Party PART 1 *12 BPO CELLISTS, The BEATLES IN CLASSIC Teldec (Germany) AS6 25579/CT4 25579
***BROOKS**, Hadda QUEEN OF THE BOOGIE Oldie Blues (Holland) OL 2826
***BROWN**, Arthur THE CRAZY WORLD OF ARTHUR Brown Polydor (Holland) 2485 114
***BROWN**, Clarence 'Gatemouth' ATOMIC ENERGY Blues Boy (Sweden) BB 305
***BROWN**, Ruth TAKIN' CARE OF BUSINESS Stockholm (Sweden) RJ 202
CASH, Johnny THE SUN YEARS Sun Box 103 (5LP with book)
COLTRANE, John EXPRESSIONS Jasmine JAS 73
***CONDON**, Eddie A GOOD BAND IS HARD TO FIND Commodore Classics (Teldec, Germany) AG6 25526
***CONFUNKSHUN** FEVER Mercury (Holland) 8144 471
COPE, Julian WORLD SHUT YOUR MOUTH Mercury MERL 37/MERLC 37
***CORYELL**, Larry THE FIREBIRD Philips (Holland) 8128 641
COYNE, Kevin LEGLESS IN MANILA Collapse RTD 22
CRICKETS, The THE COMPLETE CRICKETS Charly CR 30226
DAMONE, Vic STRANGE ENCHANTMENT Capitol CAPS 260003-1/260003-4
***DAVIS**, Anthony HEMISPHERES Gramavision (USA) GR 8303
DE PRESS ON THE OTHER SIDE Uniton UD13/MC013
DOMINO, Anna EAST AND WEST Les Disques Du Crepuscule TWI 182
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DREAM TIME BUNNY UP Affinity AFF 109
***DUBLINERS**, The GOLDEN FOLK SONGS Polydor (Holland) 2482 259/3199 189
***ELLINGTON**, Duke AND HIS MOTHER CALLED HIM BILL RCA (France) NL 89166
ENID, The AEIRE FAERIE NONSENSE Hyperion ENID 6
ENID, The LIVE AT HAMMERSMITH VOL I Hyperion ENID 1
ENID, The LIVE AT HAMMERSMITH VOL II Hyperion ENID 2
ENID, The SOMETHING WICKED Hyperion ENID 3
FALL, The PERVERTED BY LANGUAGE Rough Trade C62 (Cassette)
FINCHLEY BOYS, The PRACTICE SESSIONS Eva EVA 12033

FITZGERALD, Patrick DRIFTING INTO SILENCE Himalaya HIM 009
FOLEY, Red TENNESSEE SATURDAY NIGHT Charly CR 30230
FONTANE SISTERS, The ROCK LOVE Charly CR 30229
FREED, Alan ROCK 'N' ROLL DANCE PARTY, VOL I Jasmine JASM 1036
***GETZ**, Stan DYNASTY Verve (France) 2615 054
***GETZ**, Stan & Bob Brookmeyer STAN GETZ & BOB BROOKMEYER Verve (France) 8133 591
GODWIN, Peter CORRESPONDENCE Polydor POLD 5114/POLDG 5114
GUN CLUB THE BIRTH, THE DEATH, THE GHOST ABC ABCLP 1/KAS 1
HALL, Lani COLLECTIBLES A&M AMLX 64988/CXM 64988
HARD ROCK GUNTER BOOGIE WOOGIE ON A SATURDAY NIGHT Charly CR 3022
HAWKWIND HAWKWIND EMI SLS 197292-1/TC SLS 197292-4/SLS 197292-1 (Pic Disc)
HIGH LIFE STARS ONE Flying Elephant FE 004
***HODGES**, Johnny THE BIG SOUND Verve (France) 2304 232
HOOKER, John Lee IT SERVES YOU RIGHT Jasmine JAS 74
JACKIE AND ROY GLORY OF LOVE Jasmine JASM 1033
***JOHN**, Elton LOVE SONGS Rocket (Holland) 8140 851/8140 854
***JONES**, Casey STILL KICKIN' Airwax (USA) AW 3839
***JONES**, Jonah/Hot Lips Page Orchestras SWING STREET SHOWCASE Commodore Classics (Teldec, Germany) AG6 25524
JONES, Quincy THIS IS HOW I FEEL Jasmine JASM 1035
***JONES**, Toni GREEN GREEN GRASS OF HOME Decca (Holland) 8101 691/8101 694
KATAKUMBAY GHANA OKI (GHANA BEYEYIE) Africagram A DRY 3
***KELLEY**, Peck PECK KELLEY JAM VOL 1 Commodore Classics (Teldec, Germany) AG6 25527
***KELLEY**, Peck PECK KELLEY JAM VOL 2 Commodore Classics (Teldec, Germany) AG6 25528
***LEVINE**, Mark CONCEPTS Concord Jazz (USA) CJ 234
***LITTLEFIELD**, Little Willie I'M IN THE MOOD Oldie Blues (Holland) OL 8006
MANFRED MANN'S EARTH BAND BUDAPEST Bronze BRON 550/BRONC 550
MANOWAR HAIL TO ENGLAND Music For Nations TMFN 19 (Cassette)
***MASS METAL** FIGHTER Teldec (Germany) AP6 25645
MAY, Billy BILLY MAY'S NAUGHTY OPERETTA Capitol CAPS 240015-1/TC-CAPS 240015-4
MENTAL AS ANYTHING CREATURES OF LEISURE A&M AMLX 64946
***MITCHELL**, Eddy EDDY MITCHELL RCA (France) PL 70069
MONTGOMERY, Marion/Richard Rodney Bennett PUTTIN' ON THE RITZ Dakota HIFLY 40/ZCFLY 40
MORAZ, Patrick & Bill Bruford MORAZ/BRUFORD MUSIC FOR PIANO AND DRUMS Editions EG/Polydor EGD 33
MULLICAN, Moon SWEET ROCKIN' MUSIC Charly CR 30231
ORIGINAL SOUNDTRACK THE JEWEL IN THE CROWN Chrysalis CDL 1465/ZCDL 1465
ORIGINAL SOUNDTRACK RISKY BUSINESS Virgin V 2302/TCV 2302
PALLAS SENTINEL Harvest SHSP 240012-1/TC-SHSP 240012-1

PERRY, Lee & THE UPSETTERS BEST OF LEE PERRY AND THE UPSETTERS VOL 2 Pama PTLP 1028
PAZ LOOK INSIDE Paladin PALC 001
PETTIFORD, Oscar IN HIGH FI Jasmine JASM 1034
***PHILLIPS**, Barre CALL ME WHEN YOU GET THERE ECM (Germany) ECM 1257
POISON GIRLS, The SEVEN YEAR ITCH Xntrix RM 101
PONCE, Daniel NEW YORK NOW! OAO/Paladin OAO/PALP 002
***POWELL**, Bud THE GENIUS OF BUD POWELL Verve (France) 2304112
***RABBIT**, Eddie GREATEST HITS VOL 2 Mercury (Holland) 8143 641/8143 644
RED RED Jiosaw SAW 2
RIDDLE, Nelson CAN CAN Capitol CAPS 240016-1/TC-CAPS 240016-4
RILEY, Howard FOR FOUR ON TWO TWO Affinity AFF 110
***RIVERS**, Jimmy & The Cherokees BRISBANE BOP 1961-64 Western (USA) WESTERN 2003
***ROLLING STONES** I CAN'T GET NO SATISFACTION Decca (Holland) 8101 711/8101 714
***RYPDAL**, Terje & David Dring EOS ECM (Germany) ECM 1263
SHEPP, Archie LIVE IN SAN FRANCISCO Jasmine JAS 75
***SONIC YOUTH** KILL YOUR IDOLS Zensor ZS 010
***38 SPECIAL** TOUR DE FORCE A&M AMLX 64971/CXM 64971
SUDDEN, Nikki/Dave Kusworth JACOBITES Glass GLALP 008
***SUTTON**, Ralph BIX BEIDERBECKE SUITE Commodore Classics (Teldec, Germany) AG6 25525
TALK TALK IT'S MY LIFE EMI EMC 24002-1/TC EMC 240002-4
THOMAS, Ramblin' 1928/32 Matchbox MSE 215
THOMPSON TWINS INTO THE GAP Arista 205 971/405 971
THOR UNCHAINED Ultra Noise NOISE 102
THREE O'CLOCK, The SIXTEEN TAMBOURINES Lolita LOLITA 5008
THROBBING GRISTLE IN THE SHADOW OF THE SUN Illuminated JAMS 35
THUNDERS, Johnny HURT ME New Rose ROSK 26
***TORME**, Mel & Meltones BACK IN TOWN Verve (France) 2304 384
TURNER, Ike & Tina NICE 'N' ROUGH - THE LATER GREATER HITS OF Liberty LBR 260021-1/TC-LBR 260021-4
VARIOUS MEMPHIS HARMONICA KINGS 1929/30 Matchbox MSE 214
VARIOUS ON THE ROCKS TPL Records TPL 99
VARIOUS SHADOW & SUBSTANCE (THE WONDERFUL WORLD OF GLASS VOL 2) Glass GLALP 007
VARIOUS SOUL CLASS OF 66 Kent KENT 011
VARIOUS THE REBEL KIND Lolita LOLITA 5007
VARIOUS TWELVE INCHES OF PLEASURE Proto PRODD 1 (Plus free 12" single: SLIP Don't Leave Me This Way/Inst)
VARIOUS TWO OF A KIND EMI EMC 165461-1/TC-EMC 165461-4
VARIOUS WET DREAMS Rot ASS 4
***VARTAN**, Sylvie AT THE PALAIS DU CONGRES RCA (France) NL 70106/NK 70106
VISAGE FADE TO GREY (THE SINGLES COLLECTION) (SPECIAL DANCE MIX ALBUM) Polydor POLDS 5117
***WHEELER**, Kenny DOUBLE, DOUBLE, YOU ECM (Germany) ECM 1262
WILLIAMS, Big Joe/John Lee Hooker/Little Walter CHICAGO BLUES MASTERS VOL 3 Charly CRB 1067
WILLIAMS JNR., Jerry (Swamp Dogg)/Michelle Williams DANCIN' WITH SOUL Rie RARELP 1
YOUTH THE EMPTY QUARTER Illuminated JAMS 36

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Three special coupons numbered 1, 2 & 3 will be published on the front cover of three consecutive issues of Record Mirror starting issue dated 18 February '84. Each individual coupon accompanied by applicant's name and address and a strong 27p SAE guarantees the applicant a free C60 dB Series Memorex blank cassette, plus a money-off voucher to be used

on the purchase of Memorex 'Chrome' C90 blank cassettes at larger branches of Boots*. See money-off voucher for closing date of Boots offer. A set of all three coupons received together from applicants requesting three C60 dB tapes will not be accepted. Readers may choose to collect a set of all three coupons (numbered 1, 2 & 3) requesting a single Chrome Bias II C90. Closing date for each coupon and redemption will be strictly observed. Closing dates are clearly published in all three appropriate issues. Orders for a dB C60 tape with Coupon No. 1 close Monday 27 February. Orders for a dB C60 tape with Coupon No. 2 close Monday 5 March. Orders for a dB C60 tape with Coupon No. 3 and for a C90 Chrome with all three coupons close Monday 12 March.

ALL ORDERS MUST BE ACCOMPANIED BY AN APPROPRIATE STRONG SAE. PLEASE ENSURE A 27p STAMP IS AFFIXED.

Allow 21-28 days for second class return post.

*OFFER SUBJECT TO STOCK AVAILABILITY

US Singles US Albums

- 1 1 **KARMA CHAMELEON**, Culture Club, Virgin/Epic
 2 5 **JUMP**, Van Halen, Warner Bros
 3 2 **JOANNA**, Kool & The Gang, De-Lite
 4 12 **99 LUFTBALLONS**, Nena, Epic
 5 3 **TALKING IN YOUR SLEEP**, The Romantics, Nemperor
 6 6 **THAT'S ALL**, Genesis, Atlantic
 7 20 **THRILLER**, Michael Jackson, Epic
 8 4 **OWNER OF A LONELY HEART**, Yes, Atco
 9 15 **GIRLS JUST WANT TO HAVE FUN**, Cyndi Lauper, Portrait
 10 13 **LET THE MUSIC PLAY**, Shannon, Mirage
- 11 7 **RUNNING WITH THE NIGHT**, Lionel Richie, Motown
 12 17 **NOBODY TOLD ME**, John Lennon, Polydor
 13 14 **AN INNOCENT MAN**, Billy Joel, Columbia
 14 18 **WRAPPED AROUND YOUR FINGER**, The Police, A&M
 15 9 **THINK OF LAURA**, Christopher Cross, Warner Bros
 16 8 **PINK HOUSES**, John Cougar Mellencamp, Mercury
 17 11 **BREAK MY STRIDE**, Matthew Wilder, Private
 18 10 **I GUESS THAT'S WHY THEY CALL IT THE BLUES**, Elton John, Geffen
 19 19 **MIDDLE OF THE ROAD**, The Pretenders, Sire
 20 21 **YAH MO B THERE**, James Ingram and Michael McDonald, Quest
- 21 26 **I WANT A NEW DRUG**, Huey Lewis and The News, Chrysalis
 22 25 **NEW MOON ON MONDAY**, Duran Duran, Capitol
 23 23 **SO BAD**, Paul McCartney, Columbia
 24 28 **HERE COMES THE RAIN AGAIN**, Eurythmics, RCA
 25 27 **GOT A HOLD ON ME**, Christine McVie, Warner Bros
 26 33 **SOMEBODY'S WATCHING ME**, Rockwell, Motown
 27 16 **I STILL CAN'T GET OVER LOVING YOU**, Ray Parker, Arista
 28 39 **THE LANGUAGE OF LOVE**, Dan Fogelberg, Full Moon/Epic
 29 29 **SEND ME AN ANGEL**, Real Life, MCA/Curb
 30 32 **THIS WOMAN**, Kenny Rogers, RCA
- 31 31 **BANG YOUR HEAD (METAL HEALTH)**, Quiet Riot, Epic
 32 36 **FOOTLOOSE**, Kenny Loggins, Columbia
 33 35 **GIVE IT UP, K.C.**, Meca/Alpha
 34 38 **ALMOST OVER YOU**, Sheena Easton, EMI-America
 35 49 **AUTOMATIC**, Pointer Sisters, Planet
 36 22 **HOLIDAY**, Madonna, Sire
 37 42 **THE POLITICS OF DANCING**, Re-Flex, Capitol
 38 43 **LET'S STAY TOGETHER**, Tina Turner, Capitol
 39 45 **RUNNER**, Manfred Mann's Earth Band, Arista
 40 47 **BACK WHERE YOU BELONG**, .38 Special, A&M
- 41 24 **SAY SAY SAY**, Paul McCartney and Michael Jackson, Columbia
 42 37 **THE DREAM**, Irene Cara, Network/Geffen
 43 — **ADULT EDUCATION**, Daryl Hall & John Oates, RCA
 44 50 **NEW SONG**, Howard Jones, Elektra
 45 52 **FOR A ROCKER**, Jackson Browne, Asylum
 46 64 **LIVIN' IN DESPERATE TIMES**, Olivia Newton-John, MCA
 47 58 **COME BACK AND STAY**, Paul Young, Columbia
 48 30 **TWIST OF FATE**, Olivia Newton-John, MCA
 49 73 **HOLD ME NOW**, Thompson Twins, Arista
 50 34 **NIGHTBIRD**, Stevie Nicks, Modern
- 51 44 **TIME WILL REVEAL**, DeBarge, Gordy
 52 56 **IF ONLY YOU KNEW**, Patti LaBelle, Philadelphia International
 53 61 **RED RED WINE**, UB40, A&M
 54 59 **SHE WAS HOT**, Rolling Stones, Rolling Stones
 55 69 **FIELDS OF FIRE**, Big Country, Mercury
 56 41 **BABY I LIED**, Deborah Allen, RCA
 57 60 **YOU MAKE MY HEART BEAT FASTER**, Kim Carnes, EMI-America
 58 46 **THE CURLY SHUFFLE**, Jump 'N The Saddle, Atlantic
 59 70 **DON'T LET GO**, Wang Chung, Geffen
 60 51 **STAY WITH ME TONIGHT**, Jeffrey Osborne, A&M

- 1 1 **THRILLER**, Michael Jackson, Epic
 2 2 **COLOUR BY NUMBERS**, Culture Club, Virgin/Epic
 3 4 **1984**, Van Halen, Warner Bros
 4 3 **CAN'T SLOW DOWN**, Lionel Richie, Motown
 5 6 **SYNCHRONICITY**, The Police, A&M
 6 7 **AN INNOCENT MAN**, Billy Joel, Columbia
 7 10 **LEARNING TO CRAWL**, The Pretenders, Sire
 8 8 **SEVEN AND THE RAGGED TIGER**, Duran Duran, Capitol
 9 5 **90125**, Yes, Atco
 10 9 **ROCK 'N' SOUL PART ONE**, Daryl Hall & John Oates, RCA
 11 11 **UH-HUH**, John Cougar Mellencamp, Riva
 12 16 **ELIMINATOR**, ZZ Top, Warner Bros
 13 14 **GENESIS**, Genesis, Atlantic
 14 15 **IN HEAT**, The Romantics, Nemperor
 15 13 **METAL HEALTH**, Quiet Riot, Pasha/CBS
 16 17 **SPORTS**, Huey Lewis & The News, Chrysalis



Bullets 61-100

- 61 — **GIRLS**, Dwight Twilley, EMI-America
 63 66 **REBEL YELL**, Billy Idol, Chrysalis
 65 — **RADIO GA GA**, Queen, Capitol
 67 77 **LOOKS THAT KILL**, Motley Crue, Elektra
 68 71 **LOOK AT THAT CADILLAC**, Stray Cats, EMI-America
 70 80 **STRIP**, Adam Ant, Epic
 71 81 **THIS COULD BE THE RIGHT ONE**, April Wine, Capitol
 74 78 **VITAMIN L**, B E Taylor Group, MCA/Sweet City
 75 87 **ENCORE**, Cheryl Lynn, Columbia
 76 86 **BREAKING UP IS HARD ON YOU**, The American Comedy Network, Critique
 78 82 **TENDER YEARS**, John Cafferty & Beaver Brown Band, Scotti Bros
 79 — **THE KID'S AMERICAN**, Matthew Wilder, Private
 80 90 **BEAST OF BURDEN**, Bette Midler, Atlantic
 82 96 **JOYSTICK**, Dazz Band, Motown
 84 89 **IT'S GONNA BE SPECIAL**, Patti Austin, Qwest
 85 94 **SHOOTING SHARK**, Blue Oyster Cult, Columbia
 88 — **MAKE MY DAY**, T G Sheppard With Clint Eastwood, Warner Bros
 90 — **WALKING IN MY SLEEP**, Roger Daltrey, Atlantic

Compiled by Billboard

- 17 39 **MILK AND HONEY**, John Lennon/Yoko Ono, Polydor
 18 12 **WHAT'S NEW**, Linda Ronstadt, Asylum
 19 25 **DEFENDERS OF THE FAITH**, Judas Priest, Columbia
 20 26 **TOUCH**, Eurythmics, RCA
 21 21 **SHOUT AT THE DEVIL**, Motley Crue, Elektra
 22 18 **PYROMANIA**, Def Leppard, Mercury
 23 30 **SHE'S SO UNUSUAL**, Cyndi Lauper, Portrait
 24 22 **TOUR DE FORCE**, .38 Special, A&M
 25 20 **THE BIG CHILL**, Soundtrack, Motown
 26 19 **BARK AT THE MOON**, Ozzy Osbourne, CBS
 27 27 **TOO LOW FOR ZERO**, Elton John, Geffen
 28 29 **NO PARKING ON THE DANCEFLOOR**, Midnight Star, Solar
 29 24 **EYES THAT SEE IN THE DARK**, Kenny Rogers, RCA
 30 — **ROLL ON**, Alabama, RCA
 31 31 **STAY WITH ME TONIGHT**, Jeffrey Osborne, A&M
 32 32 **BUSY BODY**, Luther Vandross, Epic
 33 34 **IN THE HEART**, Kool & The Gang, De-lite
 34 23 **YENTL**, Barbra Streisand, Columbia
 35 23 **UNDER A BLOOD RED SKY**, U2, Island
 36 37 **IN A SPECIAL WAY**, DeBarge, Gordy
 37 33 **GREATEST HITS**, Air Supply, Arista
 38 38 **FLASHDANCE**, Soundtrack, Casablanca
 39 35 **PIPES OF PEACE**, Paul McCartney, Columbia
 40 44 **MADONNA**, Madonna, Sire
 41 36 **TWO OF A KIND — SOUNDTRACK**, John Travolta/Olivia Newton John, MCA
 42 43 **REBEL YELL**, Billy Idol, Chrysalis
 43 41 **THE CROSSING**, Big Country, Mercury
 44 42 **TWENTY GREATEST HITS**, Kenny Rogers, Liberty
 45 45 **WOMAN OUT OF CONTROL**, Ray Parker Jr, Arista
 46 47 **1999**, Prince, Warner Bros
 47 40 **UNDERCOVER**, Rolling Stones, Rolling Stones
 48 — **IT'S YOUR NIGHT**, James Ingram, Q-West
 49 48 **FRONTIERS**, Journey, Columbia
 50 — **KISSING TO BE CLEVER**, Culture Club, Virgin/Epic

Compiled by Billboard

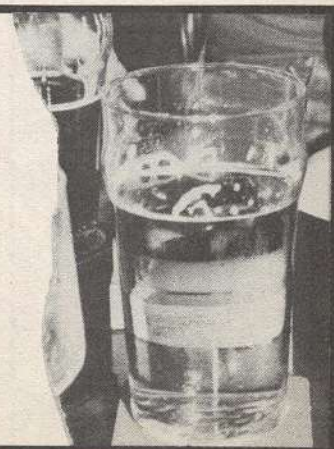
Record Mirror Disco

- | | | | | | |
|----|----|--|----|----|--|
| 1 | 2 | HOLIDAY, Madonna, Sire 12in | 60 | — | PLAY THAT BEAT MR. DJ (MASTER MIX), Double Dee & Steinski, Aircheck cassette |
| 2 | 3 | DON'T KNOCK IT (UNTIL YOU TRY IT)/PRIVATE PARTY (REMIXES), Bobby Nunn, Motown 12in | 61 | 57 | BE WITH YOU TONIGHT, Total Contrast, Total Contrast Records 12in |
| 3 | 5 | SPICE OF LIFE, Manhattan Transfer, Atlantic 12in | 62 | 67 | SOMEHOW SOMEWAY (VOCAL)/(DUB), Visual, US Prelude 12in |
| 4 | 1 | SHARE THE NIGHT, World Premiere, Epic 12in | 63 | — | MAGIC, Carl Anderson, US Epic 12in |
| 5 | 4 | STREET DANCE (INST) / (VOCAL), Break Machine, Record Shack 12in | 64 | 79 | JOYSTICK, Dazz Band, Motown 12in |
| 6 | 13 | WHAT DO YOU WANT FROM ME/MELLOW AS A CELLO/HUMP TO THE BUMP/15 ROUNDS/YOUNG AND READY/MONEY ON IT, Steve Arrington's Hall Of Fame, Atlantic LP | 65 | 19 | JOYS OF LIFE, David Joseph, Island LP |
| 7 | 7 | ANOTHER MAN/RAP, Barbara Mason, Streetwave 12in | 66 | 69 | STRAIGHT AHEAD, Kool & The Gang, De-Lite 12in |
| 8 | 22 | JOYS OF LIFE (REMIX), David Joseph, Island 12in | 67 | — | GIVE ME TONIGHT, Shannon, US Mirage LP |
| 9 | 20 | SOMEBODY'S WATCHING ME, Rockwell, Motown 12in | 68 | 26 | ON THE UPSIDE, Xéna, Streetwave 12in |
| 10 | 16 | I WANTED YOUR LOVE/FOR THE SWEETNESS OF YOUR LOVE, Luther Vandross, Epic LP | 69 | — | WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in |
| 11 | 12 | LOVIN' YOU, Status IV, Design Communications 12in | 70 | 64 | NO MAN IS AN ISLAND, Warp 9, US Prism 12in |
| 12 | 6 | MAGIC, Circle City Band, US Circle City Records 12in | 71 | 49 | CUTTIN' HERBIE, The B Boys, Streetwave 12in |
| 13 | 23 | BREAKIN' DOWN (SUGAR SAMBA), Julia And Company, US District Of Columbia DYSC 12in | 72 | 70 | I WANNA DANCE, The Cool Notes, Sour Grape 12in |
| 14 | 15 | FRESH (SCRATCH MIX)/FRESH, Tyrone Brunson, US BID 12in | 73 | 82 | S&M (SEXY MUSIC) RATED X, De De, US Clockwork 12in |
| 15 | 11 | AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in | 74 | 78 | DON'T KEEP ME WAITING, Tia Monae, US First Take 12in |
| 16 | 14 | LOLLIPOP LUV, Bryan Loren, Virgin 12in | 75 | 40 | RUNNING WITH THE RIVER/MOVE IT, Dave Roach, Coda 12in |
| 17 | 8 | SERIOUS, Billy Griffin, CBS 12in | 76 | — | BOY WHERE HAVE YOU BEEN, Roz Ryan, US Mirage 12in |
| 18 | 9 | AL-NAAFIYSH (THE SOUL), Hashim, Streetwave 12in | 77 | 83 | AC/DC, Paz, Paladin LP |
| 19 | 24 | HI, HOW YA DOIN'/?I'VE BEEN MISSIN' YOU/G FORCE/TRIBECA/HELP YOURSELF TO MY LOVE/I WANNA BE YOURS/DO ME RIGHT, Kenny G, US Arista LP | 78 | — | I'VE BEEN ROBBED, Three Million, Atlantic 12in |
| 20 | 18 | LET THE MUSIC PLAY/DUB, Shannon, Club 12in | 79 | — | PLANE LOVE (REMIX)/(DUB), Jeffrey Osborne, US A&M 12in |
| 21 | 46 | DON'T LOOK ANY FURTHER, Dennis Edwards, US Gordy LP/7in | 80 | 63 | IT'S ALRIGHT, NV, Sire 12in |
| 22 | — | TELL ME WHAT YOU WANT, Loose Ends, Virgin 12in | 81 | — | NO WAY, Inner Life, US Personal 12in |
| 23 | 56 | YAH MO B THERE, James Ingram/Michael McDonald, Qwest 12in | 82 | 60 | IN THE NIGHT, Richard Jon Smith, Jive 12in |
| 24 | 25 | DEEP COVE VIEW/FUNKY TAMBORIM/IT'S ALL IN MY HANDS/BELA BE BELA, Tania Maria, US Concord Jazz Picante LP | 83 | — | HOT FOR ROCKING/INSTRUMENTAL, West End, Sound Out 12in |
| 25 | 28 | SO DIFFERENT, Kinky Foxx, Sound Of New York 12in | 84 | — | MIDNIGHT SUN, Mezzoforte, Steinar 12in |
| 26 | 58 | LET ME SHOW YOU, Larry Wu, US Atlantic 12in | 85 | — | ALL OF MY LOVIN', Jimmy Williams, US Salsoul 12in |
| 27 | 54 | STAY ON IN THE GROOVE, Rodney Franklin, US Columbia LP | | | |
| 28 | 75 | LET THE MUSIC PLAY (REMIX), Shannon, Club 12in promo | | | |
| 29 | 65 | ON THE FLOOR (ROCK-IT), Tony Cook & The Party People, Half Moon 12in | | | |
| 30 | 10 | THE SOUND OF MUSIC, Dayton, Capitol 12in | | | |
| 31 | 35 | A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America 12in | | | |
| 32 | 32 | BABY I'M SCARED OF YOU/LOVE WARS/T.K.O., Womack & Womack, German Elektra LP | | | |
| 33 | 36 | SECRET LOVE, Evan Rogers, US RCA Victor 12in | | | |
| 34 | 17 | (I'M JUST A) SUCKER FOR A PRETTY FACE, West Phillips, Canadian Quality 12in | | | |
| 35 | 27 | TAXI, J. Blackfoot, US Sound Town 7in/LP | | | |
| 36 | 44 | DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway 12in | | | |
| 37 | 21 | THRILLER, Michael Jackson, Epic 12in | | | |
| 38 | — | IT'S ALL YOURS, Starpoint, US Elektra 12in | | | |
| 39 | 47 | YOU'RE A WINNER/ACTIVATE, Sharon Redd, Prelude 12in | | | |
| 40 | 38 | OUT TO GET YOU, Fascination, Banana 12in | | | |
| 41 | 31 | WHAT ABOUT MY LOVE?, Damaris, US Columbia 12in | | | |
| 42 | 59 | BABY DOLL (REMIX), Girls Can't Help It, Virgin 12in | | | |
| 43 | 66 | FILL MY CUP/DUB, L.C.G.C., Island 12in | | | |
| 44 | 55 | BELIEVER/YOU ARE BEAUTIFUL, Chic, US Atlantic LP | | | |
| 45 | 34 | EBONY EYES, Rick James & Friend, Gordy 12in | | | |
| 46 | 42 | DOGGIE BOOGIE BABY, Charles Earland, US Strut 12in | | | |
| 47 | 29 | KING OF THE BEAT, Pumpkin, US Profile 12in | | | |
| 48 | 50 | LAGOS JUMP, Third World, CBS 12in | | | |
| 49 | 37 | STRAIGHT FROM THE HEART (REMIX), Fat Larry's Band, Virgin 12in | | | |
| 50 | 41 | WISH YOU WERE HERE, First Light, London/Oval 12in | | | |
| 51 | 52 | RELAX (US REMIX)/(SEX MIX), Frankie Goes To Hollywood, ZTT 12in | | | |
| 52 | 33 | OUT OF SIGHT, Leftuno, US Ascot 12in | | | |
| 53 | 48 | JOANNA, Kool & The Gang, De-Lite 12in | | | |
| 54 | 30 | RENEGADES CHANT/RENEGADES OF FUNK, Afrika Bambaataa & Soul Sonic Force, US Tommy Boy 12in | | | |
| 55 | 39 | RUNNING WITH THE NIGHT (REMIX), Lionel Richie, Motown 12in | | | |
| 56 | 61 | ELECTRIC BOOGIE (REMIX), Marcia Griffiths, Island 12in | | | |
| 57 | 53 | NEVER TOO LATE, Julius Brown, US West End 12in | | | |
| 58 | — | HEY! DJ (INST)/(VOCAL), World's Famous Supreme Team, Charisma 12in | | | |
| 59 | 45 | ENCORE, Cheryl Lynn, US Columbia 12in | | | |

Hi-NRG Disco

- | | | |
|----|----|---|
| 1 | 1 | I'M LIVING MY OWN LIFE, Earlene Bentley, Record Shack 12in |
| 2 | 2 | HE'S A SAINT HE'S A SINNER, Miquel Brown, Record Shack 12in |
| 3 | 9 | ROCKET TO YOUR HEART, (REMIX), Lisa, Dutch BMC 12in |
| 4 | 3 | EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto 12in |
| 5 | 5 | IT'S TOO LATE, Simone, KRP 12in |
| 6 | 11 | COUNTDOWN (HERE I COME), Kofi & The Love Tones, Electricity 12in |
| 7 | 4 | YOU'RE A WINNER, Sharon Redd, Prelude 12in |
| 8 | 8 | LIFE IS THE REASON, Norma, ERC 12in |
| 9 | 15 | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in |
| 10 | 14 | DANGER, Flirts, Canadian Unidisc 12in |
| 11 | 10 | MANPOWER/BELINE, Miquel Brown, Record Shack LP |
| 12 | 6 | I AM WHAT I AM, Gloria Gaynor, Chrysalis 12in |
| 13 | 6 | LOVE ON THE ROCKS, Lama, US Disconet LP |
| 14 | 17 | THE MAN'S SO REAL, Mimi, Challenge 12in |
| 15 | 12 | DIDN'T SAY A WORD (MEGAMIX), Shirley Lewis, Electricity 12in |
| 16 | 7 | RELAX (US REMIX), Frankie Goes To Hollywood, ZTT 12in |
| 17 | 19 | IN ORBIT, Yvonne Gidden, Electricity 12in |
| 18 | 13 | EVERLASTING LOVE, Vicki Sue Robinson, US Profile 12in |
| 19 | 21 | SOUND OF MY HEART, Sleeping Lions, CBS 12in |
| 20 | 18 | SWEET TEMPTATION, Gem, US Street King 12in |
| 21 | 27 | LET THE MUSIC PLAY, Shannon, Club 12in |
| 22 | 23 | EVERGREEN/INSTRUMENTAL, Fantasia, Passion 12in |
| 23 | — | LOVE TRAP (REMIX), Astaire, Passion 12in white label |
| 24 | — | BRING ON THE MEN, Wow, US MEM 12in |
| 25 | 22 | HOLIDAY, Madonna, Sire 12in |
| 26 | — | I'VE GOT TO FIND A WAY, Zena Dejonay, US TVI 12in |
| 27 | 26 | SKIING IN THE SNOW, Laura Pallas, Record Shack 12in |
| 28 | 29 | I'M THE ONE/QUEEN OF FOOLS/SAVE YOURSELF FOR ME, Charade/Jessica Williams/Dee Dee Martin, Passion LP/12in twin-pack |
| 29 | — | NO REGRETS, Amanda Lear, German Ariola 12in |
| 30 | — | GOT A DATE (REMIX), Dionne Warwick, Arista 12in |
| 30 | — | JUMP, Pointer Sisters, US Planet LP |
| 30 | — | STRANGERS IN THE NIGHT, Baumann, Arista 12in |

SOUNDS PROBABLY THE BEST MUSIC PAPER IN THE WORLD





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Capital Radio; Tony Blackburn;
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Disco

ODDS 'N' BODS

PRELUDE RECORDS have left Epic here, and are currently chatting to RCA ... Steve Harvey's publishers succeeded in getting him a composer credit for Sharon Redd's 'Something Special'-like 'Love How You Feel' ... Shannon 'Give Me Tonight' in the USA will be on Emergency 12in, but Mirage will do 12in promos too as they release her on 7in and LP there in a licensing arrangement that added the muscle needed to give her a Top 20 pop hit outside Emergency's disco market ... First Light's instrumentalist Paul Hardcastle has medleyed his old 'Daybreak' and 'AM' with D Train's 'You're The One For Me' (and a bit of 'Twinkle Twinkle Little Star') for a certain large London DJ's new Total Control Records ... West Phillips will be remixed on Trans-Q/S.O.U.N.D. next week, 'Hump To The Bump' sadly will be Steve Arrington's single here too ... Elektra have a promo 4-track 12in sampler split between Womack & Womack ('Scared'/'TKO') and Pieces Of A Dream ('Fo-Fi-Fo'/'Foreverlasting Love'), which could cause a chart jump next week ... Elektra also has a new label design, while Pinnacle's Banana logo is so well designed I know one shop who swear it spells "Banand" ... Vince Lee is starting a new club mailing list at RCA, 1 Bedford Avenue, London WC1B 3DT ... North West DJ Assn's tailor-made DJ tuition courses (studio and live work covered) have started in Heywood, details from Paul Baxendale (Bolton 53817 afternoons) or Tony Potts (061-223 2188 evenings) ... Thames Valley's 1984 Showtime will be on Monday April 2nd at Syon Park's Camellia Restaurant complex, discounted £1 advance tickets (sae and cheque payable TVDJA) from PO Box 14, Ashford, Middlesex ... Radio Invicta now fill in with soul from midnight-6am when Skyline Radio go off the air, so it's music 24 hours a day on 103.6FM/212MW in SE London ... John Dawson hosts Groove Records' Electro Top 20 at 9pm Saturdays on London Weekend Radio 92.5FM, London Town Radio 91FM (Saturday midnight thru Sunday morning) take dedi's and enquiries (send sae) at LTR, c/o 23 The High Street, Little Sandhurst, Camberley, Surrey — however, biggest noise on London's airwaves is a very powerful Greek station beaming out of Finsbury Park around 103FM, which has all the kebab take-aways jumping! ... Blackbeat fanzine's latest editorial misses the point about black electro music — it doesn't pretend to be "soul", it's funk, the modern evolution of an old tradition (rap of course being the new blues) ... Pumpkin's excellent import has sold here when still nobody's bought the cheaper UK issued and just as vital Trevor Horn-produced Art Of Noise 'Beat Box' (ZTT), now a US disco smash ... I now realise that the word "fresh" has been cropping up in hip hop lyrics since last summer at least — and in fact goes back to 1982's Fresh Face 'Huevo Dancing' if not earlier ... Harry Belafonte is producing 'Street Beat' in the South Bronx, Sidney Poitier is making a "street" movie in Chicago and there's a martial arts/break dance film coming called 'The Last Dragon' — so by the end of 1984 hip hop can only be bigger (and then gone?) ... Capital Radio's 'Story Of The 70s' (which I compile) last Friday reached May 1978, when, in the immediate wake of 'Saturday Night Fever', no fewer than 11 of the 18 singles which peaked in the UK Top 20 that month were loosely describable as "disco"! ... Adele Bertel isn't seen but does most of the singing in Thomas Dolby's

**JAMES
HAMILTON**
at the controls



SNOOKER CHAMP and soul fan Steve Davis, who recently bought a complete disco unit for his home, won "a pair of slipmats to help his cueing" in my year-end Hammy Awards — immediately after which on New Year's Eve he announced over London's airwaves "I've just found what I need to help my mixing ... slipmats!" Could there be a connection? The event (pictured above) marked the first birthday celebration of London Weekend Radio (92.5FM Sat 7am/Sun 5am) and in particular of The Jonny Haywood Saturday Funktion (3-5.30pm), for which Steve brought along Herbie Hancock 'Palmgrease', George Duke 'I Can Hear That' and Dee Dee Bridgewater 'Just Family'. One cool dude!

clever video, Haywoode strolls through Fashion's video, and the dialogue started Rick James 'Ebony Eyes' video (though a different song) has an Everly Brothers-echoing 'plane crash ... Alton Edwards 'Everybody's Watching' (like Hayes-prod!) is due here in a fortnight but will be out in June in America so its gymnastic video can tie into the Olympics ... Hi Tension are not necessarily signed to Streetwave just yet ... Tony Clark starts playing a wide range of sweaty '60s soul and jazz on alternate Thursdays starting today (16) at Bristol Temple Meads Rockpile Club ... Miquel Brown plays Haringey Bolts Fri (17), Charing X Heaven Sat (18), Leicester Square Hippodrome Mon (20) — the latter having Break Machine Fri (17) ... Mastermind mix it up at Peckham Kisses Friday (17), when Chris Dinnis plays solid jazz at Yeovil Olivers, Graham Hunter funks Dorchester Buzz Inn, Colin Hudd says "wear leather" (£100 prize) at Dartford Flicks ... Jonny Haywood this Saturday (18) slips over from his weekly funk at East Croydon Shocks in the Leslie Arms to PA at Camden Electric Ballroom's body popping heat ... Colin Curtis, Roger Tovell, Ralph Randall etc funk Birmingham Powerhouse 3pm all-day Sunday (19) ... James Hamilton

mixes the funk Tuesday (21) at Carlton Colville's Hedley House near Lowestoft ... E.T. says "Watch out, the Lollipop People are about!" ... Michael Baker (last week) should be c122bpm ... Slags in Bloomsbury, brilliant pastiche though it was, still didn't match the perfect Gino (whaddaya mean, you don't video the Comic Strip?) ...

HOT VINYL

STARPOINT: 'It's All Yours' (US Elektra 0-66973) On a new label and never sounding so good before, wailing Renee Diggs struts her stuff in Patrice Rushen/Chaka Khan/Valerie Simpson style over an electronically bumped Kashif-ish 114½bpm 12in lurcher that's lithe and lean and built for speed (edit/LP version flip). Watch it go!

STATUS IV: 'Lovin' You' (Design Communications DEST 8) Finally on UK release, this Eric Matthew-produced excellent creamily rolling very soulfully harmonised mellow 113bpm 12in handclappin' and fingersnappin' swayer with superb honking horns halfway (inst dub flip) has been one of the year's hottest imports so far.

NIGHTCLUB

- | | | |
|----|----|---|
| 1 | 2 | RELAX, Frankie Goes To Hollywood, ZTT |
| 2 | 5 | HOLIDAY, Madonna, Sire |
| 3 | 3 | STRAIGHT AHEAD, Kool & The Gang, De-Lite 12in |
| 4 | 1 | RUNNING WITH THE NIGHT, Lionel Richie, Motown |
| 5 | 8 | BREAK MY STRIDE, Matthew Wilder, Epic |
| 6 | 9 | GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait |
| 7 | 4 | THRILLER, Michael Jackson, Epic |
| 8 | 11 | LET THE MUSIC PLAY, Shannon, Club |
| 9 | 6 | I AM WHAT I AM, Gloria Gaynor, Chrysalis |
| 10 | 12 | SPICE OF LIFE, Manhattan Transfer, Atlantic |
| 11 | 10 | SHARE THE NIGHT, World Premiere, Epic |
| 12 | 24 | A NIGHT IN NEW YORK, Elbow Bones, EMI America |
| 13 | 7 | WHERE IS MY MAN, Eartha Kitt, Record Shack |
| 14 | 30 | RADIO GA GA, Queen, EMI |
| 15 | 26 | WE ALL ARE ONE, Jimmy Cliff, CBS |
| 16 | 13 | YOU'RE A WINNER, Sharon Redd, Prelude |
| 17 | — | SOMEBODY'S WATCHING ME, Rockwell, Motown |
| 18 | — | BLUE MONDAY/THE BEACH, New Order, Factory |
| 19 | 18 | HERE COMES THE RAIN AGAIN, Eurythmics, RCA |
| 20 | 17 | SERIOUS, Billy Griffin, CBS |
| 21 | 20 | DIN DAA DAA, George Kranz, Fourth & Broadway |
| 22 | — | STREET DANCE, Break Machine, Record Shack |
| 23 | 19 | WISH YOU WERE HERE, First Light, London/Oval |
| 24 | — | ANOTHER MAN, Barbara Mason, Streetwave |
| 25 | 29 | WHAT IS LOVE, Howard Jones, WEA |
| 26 | 16 | EBONY EYES, Rick James And Friend, Gordy |
| 27 | — | HYPERACTIVE!, Thomas Dolby, Parlophone/Odeon |
| 28 | 22 | DON'T KNOCK IT, Bobby Nunn, Motown |
| 29 | — | JOANNA, Kool & The Gang, De-Lite |
| 30 | 27 | WHITE LINES, Grandmaster & Melle Mel, Sugarhill |
- Is there really anything in here which someone equipped with ears and an eye on the pop chart couldn't work out for themselves, sooner?

CAPTAIN RAPP: 'Bad Times (I Can't Stand It)' (Becket BKSL 10) *The SOS Band-producing ex-Time members Jimmy Jam & Terry Lewis perform this drastically overdue (though proven "sleeper") burbling and lurching now 120 $\frac{1}{2}$ bpm 12in backbeat nagger, driving remorselessly behind stridently squawking Kimberley Ball and rapid-fire rapping Rich Cason (sparser dub/strong inst flip), best for serious dancers.*

JEFFREY OSBORNE: 'Plane Love' (US A&M SP-12089) *Larry Levan remixed disjointedly tapping then gradually intensifying 112bpm 12in side-to-side kicker penned by 'Ain't Nobody's' Hawk Wolinski with similar structure and fast-then-slow phrasing, the flip's almost hip hop instrumental dub having impact of its own (great between Larry Wu and Kerr).*

CARL ANDERSON: 'Magic' (US Epic 49-04959) *Skip Anderson co-prod/penned nicely flowing classily rolling 115bpm 12in soul swayer doing all the right things with a good long break, though possibly in not sufficiently different style to have more than short term specialist appeal — which however for many will be immediate (inst flip).*

MARY WELLS: 'My Guy' (Allegiance ALES 121, via PRT) *Mary's classic Motown original hit the US chart on April 4th 1964 (coincidentally the week the Beatles hogged the whole Top 5), and now producer Wayne Henderson has reshaped it into a lazily elongated slower 114-115bpm 12in shuffling swayer (inst flip) that by daring to be different has upset some but still fills*

MIXMASTER

TWO SATURDAYS ago at Mayfair's Gullivers my set flowed so smoothly, without the usual soca/reggae interruptions as Graham Gold thankfully had just done them, that it seems worth listing — even floor-clearing Marilyn Scott sounds good on playback (she and David Joseph are the only chop mixes, all others are vari-speed synchs): Hashim/Freestyle Express 'Freestyle' (inst)/Rodney Franklin/Luther Vandross 'I Wanted Your Love' (vocal)/Sharon Redd 'Love How You Feel' (vocal/dub)/Double Vision/Soul Sonic Force 'Chant' (Tyronne Brunson (scratch)/Dr John 'Jet Set'/Larry Wu/Kenny G 'Hi')/Billy Griffin/David Joseph (LP)/Dennis Edwards/Tania Maria 'Cove' (Marilyn Scott '10x10')/Gap Band 'Understanding' (Ronnie McNeir/Marcia Griffiths (remix/Dub 3)/Bunny Wailer 'Electro Rap' (Marcia's Dub 3 out of it again)/De De/Steve Arrington 'What' (World Premier/Warp 9. Don't forget I'm with Graham Gold at Gullivers every Friday and Saturday, and this coming Tuesday (21) I'll also be nipping up to Lowestoft to join Chris Edwards & Cas at Carlton Colville's Hedley House. See you there?

Hi-NRG

MIQUEL BROWN: 'He's A Saint He's A Sinner' (Record Shack SOHOT 15) *Seemingly destined to stay at number 2 in our chart for ever despite now being on 12in, this traditional "diva"-style piano-backed slow ballad introed then tuneful 0-129bpm galloper is like a gospelly 'Enough Is Enough', and although still in the LP's original zappy Ian Geoffrey Levine mix it's got a new useful intro-less instrumental flip.*

DIONNE WARWICK: 'Got A Date' (Arista ARIST 12-552) *It seems this is the material that made Dionne unhappy with producer Luther Vandross — and she has a point as it is rather clodhopping and insensitive. However, newly remixed, the acappella-introed jerkily juddering percussion backed 127bpm 12in galloper (which oddly did nothing on LP) has finally got all the boys jumping (inst/slow flip).*

floors.

SHALAMAR: 'Dancing In The Sheets' (US Columbia 44-04949) *First to reach us of two simultaneous movie soundtrack-culled singles on competing labels (this from 'Footloose', 'Deadline USA' from 'D.C. Cab' being on MCA), it's a Bill Wolff-prod/Jellybean-mixed quite decent if unstartling 123bpm 12in jerkily chugging driver that slows their rock-disco style to a more manageable catchily rhythmic Prince approach (inst flip). Nothing to do with Martha & The Vandellas!*

THE DEELE: 'Body Talk' (LP 'Street Beat' European Solar 96-0285-1) *Monstrous US Black smash ignored here as a 12in but now on better value LP — and in fact belatedly my personal fave of the week — the Dee Bristol-led sharp young studs hit a funkily smacking start 124 $\frac{1}{2}$ bpm Prince/Rick James groove (great out of Rockwell) that sparks the whole set, the 125bpm 'I Surrender' being particularly infectious too, while others are the slinky 109bpm 'Video Villain', slow 79bpm 'Just My Luck', more mundane 114 $\frac{1}{2}$ title track, 113bpm 'Working (9 To 5)', 122bpm 'Sexy Love'.*

RACE: 'What Is Race' (LP 'Race' US Ocean Front OF 102) *A minor US Black hit on single for some time but yet to materialise as a 12in (I'm told), this starkly buoyant 'n ultra-funky 114 $\frac{1}{2}$ -114bpm message jolter starts with a gurgling toddler and querying chix before chaps answer with questions of their own, all so good I couldn't wait any longer even though the album (great sleeve pix apart) only has a Will Powers-ish 117bpm 'Split Personality' of further interest.*

KERR: 'Back At Ya' (US Tra San TS 1001) *I'm a sucker for anything with the 'For Those Who Like To Groove' bass line, so although, lighter and more melodic the 113 $\frac{1}{2}$ bpm instrumental*



MIMI: 'The Man's So Real' (Challenge TAL 8, via PRT) *Another undernourished cheapo cheapo-cum-minimalist production from the Holloway honchos, co-mixed by Christopher Charles Lucas, an electronically ticked languidly pulsing 126bpm 12in backbeater with energy boosting title line spurts (inst 'Cruise Mix' flip).*

side of this 3-track 12in gets me (and the whole floor) going — but the chix rapped-then-sung 113 $\frac{1}{2}$ bpm vocal/113 $\frac{1}{2}$ abpm club mixes are less impressive despite George Kerr's involvement (he produced the O'Jays' most soulful sides in '67)

SINE: 'Rotation' (US Prelude PRL D671) *Patrick Adams revives 1978's 'Just Let Me Do My Thing' nom-de-synth for a rather low key scratch 'n tap 110bpm 12in hip hop shuffler in much subdued 'Rockit' style, both sides instrumental despite the labelling, the dub lacking the lead synth line.*

BLUE RONDO: 'Slipping Into Daylight' (Diable Noir VS 618-12) *Stripped down white boys trio combining early Spandau/Britfunk vocals, nice brass effects and a deadly "oo oo" hookline in a slickly pushing 118 $\frac{1}{2}$ -118-118 $\frac{1}{2}$ abpm 12in groove, flipped by a harder 118bpm Groucho Smykle-remixed "crucial cut" with dramatic dub effects towards the end.*

TORCH SONG: 'Prepare To Energize' (I.R.S. PFSX 1027) *Freakily introed brightly burbling 126-125 $\frac{1}{2}$ 12in Euro-type electronic instrumental full of video arcade-like noises with a few bursts of fragmented chix, good fun and now huge in US discos, the flip's alternative harder 123-124bpm 'Fong Test 8 track version' being more electrophonic.*

BREAKERS

BUBBLING UNDER the Disco 85 are Cargo 'Tender Touch' (Korova 12in), The Deele 'Body Talk'/'Working (9 To 5)'/Street Beat' (Euro Solar LP), Civil Attack 'On The Phone' (US Salsoul LP), Fatback 'He's A Freak Undercover' (US Spring LP), Quando Quango 'Love Tempo (Remix)' (Factory 12in), King Short Shirt 'Push' (Sunburn LP), Double Vision 'Clock On The Wall' (US

Disco

KOFI & THE LOVE TONES: 'Countdown (Here I Come)' (Electricity ELECT 3) *Smokey Robinson-voiced Chris Jackson of Ritz (remember their discotized 'Locomotion?') renames himself for a slickly churning and obviously much "10-9-8" countdowned 0-129bpm 12in revival of the Tempos' northern soul oldie (on US Canterbury), produced by Kevin Antony Roberts and mixed by Ian Geoffrey Levine, both showing their musical roots (edit/inst flip).*

GEORGE McCRAE: 'One Step Closer (To Love)' (President PT 12/522) *More for actual Northern nights, this accurately conceived 161bpm 12in harkback to flying '60s soul (somewhat Chicago Sound complete with half-tempo intro) is beautifully made and a must for 6T's freaks.*

Profile 12in), Millie Jackson 'Feel Like Walking In The Rain' (Sire 7in), Was (Not Was) 'Out Come The Freaks (PFV)' (Geffen 12in), Ivan Boogaloo Joe Jones 'Black Whip' (Prestige/Carrere LP).

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (ffr for fade/resonant ends) — Madness 0-126 $\frac{1}{2}$ -127-128f, Marillion 0-99f, Ultravox (0-1)141f, Henry Mancini 59 $\frac{1}{2}$ f, Genesis (0-1)144f, Matt Bianco 203f, Marilyn 0-42-0r, Kook 105f, Private Lives 91f, JB's All Stars 124-126f, Carmel 195-194f, Robin Gibb 0-102 $\frac{1}{2}$ f, Rolling Stones 0-150-152f.

record

mirror

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steppin' out from **FREEEZ** the solo single from

JOHN ROCCA

mixed by **ARTHUR BAKER** and **JOHN ROCCA**

I WANT IT TO BE REAL

7" and extended 12" mix *Beggans Barquet*

Radio daa daa

DANCE WITH Kranz, beat boys and girls! There's nothing like a good trommel once in a while. You'll remember 'Da Da Da' — now here's the more acceptable face of German gibberish, with Berlin drummer George Kranz and his jolly percussive (not to say noisy) 'Din Daa Daa (Trommeltanz)'. The bracketed bit means "drum dance", the other bit doesn't mean a darn thing.

The song . . . no, song's not the word, really . . . number has lately topped the American dance chart, adding another country to Kranz's conquests and occasioning even more globetrotting for him as the record goes big just about everywhere.

"It came out in Germany in May '83," George told me from his Berlin home, "then some French label picked it up, then Belgium, then the USA. All of a sudden they're taking notice of it here."

So finally the Germans are saying "ja" to 'Daa', and it's taken nine months; but the record's history is even longer than that.

"We recorded it in November '82," George recalls, "we" being himself and colleague Christoph Franke, ex-keyboard kid with Tangerine Dream.

"We didn't think about putting it out as a single. We were just in the studio messing around, working on an album, then someone from the record company heard it and freaked off."

Not pausing to quiz George on the difference between "freaking off" and the more usual pastime of *freaking out*, I observed that it's a very involved, complex sounding record, and must have taken ages to record.

No — dunce cap time, it seems. "I recorded it in one day," he said casually. "I'm a fast worker."

"In France, the record did well mainly because of the radio, but in America it was because of the clubs."

He's just returned from a four-week trip there, playing some 20 short shows at places like Studio 54.

"One time I had to do a show at 6.30 in the morning," he laughed. Ah, those candle-burning Yanks.

Next stop: promo work in Italy. This man can't keep still. Must have Kranz in his pants.

Paul Sexton



GEORGE KRANZ: a giant leap for Kranz kind

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											Peterfield	Romford	Shrewsbury	Stoke	Torquay	Whitehaven	York

X WORD

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

ACROSS

- 1 You can't get a word in with this group (4,4)
- 4 What Tracey wanted to do (9)
- 8 & 28 across Please please tell Simon (2,5,9,1,5,4)
- 10 He wants you to Break My Stride (7,6)
- 13 The coldest group down under (8)
- 14 Rod's hot limbs (4)
- 15 What the postman brought B-Movie (1,6,4,4)
- 18 Performed by The Belle Stars (3,8,4)
- 21 The Alarm had 68 (4)
- 22 See 6 down
- 25 Played by The Pinkees in 1982 (6,5)
- 27 What Robert Palmer was looking for (5)
- 28 See 8 across
- 29 Leo produces group (1,1,1)
- 30 & 4 down Live Jam LP (3,3,3,5)
- 31 This Mortal Coil have a song for them (5)

- 22 Group who always went for double top (5)
- 23 They crashed over Blancmange (5)
- 24 Streisand LP and film (5)
- 26 Bowie's laughing friend (5)

LAST WEEK'S SOLUTION

ACROSS: 1 Cyndi Lauper, 8 Daryl Hall, 10 'I Ran', 11 'Visions In Blue', 12 Muffins, 14 'Scream', 15 Fad, 17 Jim Steinman, 18 Proud, 19 'Last Film', 20 Poem, 21 Chariot, 22 Wah!, 23 Oil, 24 New Order, 27 'Uptown Girl', 29 Islands, 30 Kevin Rowland, 31 Peter.

DOWN: 1 'Cadmium', 2 'North Of A Miracle', 3 Pillows, 4 Rick Springfield, 5 Madonna, 6 Icicle, 7 'Read 'Em And Weep', 9 'Love Is The Law', 13 'Still Life', 16 'SOS', 17 'Just Got Lucky', 18 PiL, 20 Phil Oakey, 22 Works, 25 Gadget, 26 Swing, 28 'Glow'.

X-WORD WINNER (FEB 4)

Steve Watkins, 18 Henniker Gardens, East Ham, London E6

LAST WEEK'S WINNER

Helen Mortimer, 55 Boyne Ave, Hendon, London NW4

Slade comp winners

Sebastian Rubicondo, Hyde, Cheshire; Dave Mason, Bury, Lancs; G J Dolan, Kings Lynn, Norfolk; Peter Dobson, Leeds; Stephen Cartridge, Cottingham, N.Humbeside; Brian Rowe, Liverpool L14; D R Thompson, Dagenham, Essex; Robin Ross, Bambridge, IOU; R A Burton, Haverhill, Suffolk; Mr G Colley, Middlesbrough, Cleveland; Gary Hardwick, Tunbridge Wells, Kent; Richard Hart, Bridgend, Mid-Glam; Andrew Davies, Northampton; Graham Winwood, Portslade, Sussex; Mr C Boggott, Marlow, Bucks; A Matthews, Plymouth, Devon; W Bagnall, Plumstead, SE18; Miss S Wilson, Clapton, London E5; Miss J Goodall, Alfreton, Derbys; S Phillips, Huntingdon, Cambs; Mr S Docksey, Stoke-on-Trent, Staffs; Alex Earnshaw, Rochdale, Lancs; Howard Thomas, Treharris, Mid-Glam; Russell Fox, Desford, Leics; J A Shipman, Edgware, Middx.

ANSWERS: 1) a) 'Get Down Get With It', 2) c) 'Coz I Luv You', 3) a) Quiet Riot.



Pic by Allan Ballard

NOW HERE'S a man who started at the bottom and worked his way up. Name him and the other members of Queen to start our rocking royal trivia quiz.

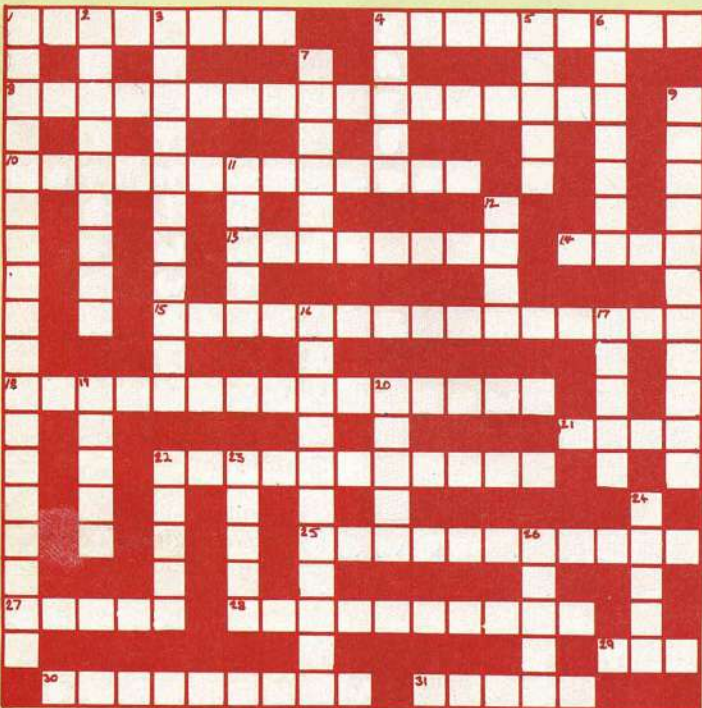
TRIVIA QUIZ

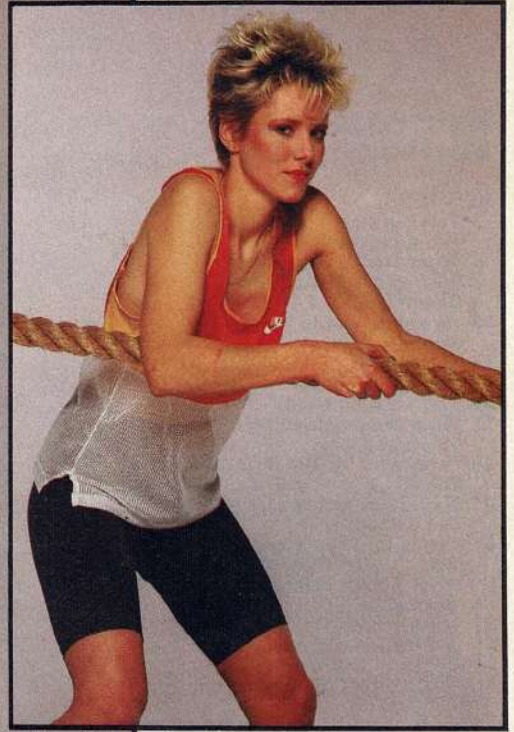
- 1 In which country was Freddie Mercury born?
- 2 Which Queen single ends with the song 'I Do Like To Be Beside The Seaside'?
- 3 Which classic film is featured in the video for 'Radio Ga Ga'?
- 4 What was the first Queen single ever released?
- 5 Kennedy and Kruschev are mentioned in which Queen single?
- 6 'Another One Bites The Dust' was a US number one. What is the only other Queen US chart topper?
- 7 Which instruments do not appear on Queen albums up to 1980?
- 8 Which member of Queen has a PhD in astronomy?
- 9 'Bicycle Race' was a double A-side with which other track?
- 10 Which member of Queen released a solo album called 'Fun In Space'?
- 11 What was Queen's video collection called?
- 12 Two Queen albums are named after films made by which US comedians?
- 13 What label do Queen record for in the US?
- 14 For how many weeks was 'Bohemian Rhapsody' number one?
- 15 What was the first Queen album to make the charts?
- 16 What is Queen's only other number one apart from 'Bohemian Rhapsody'?
- 17 Which Queen album ends with a rendition of 'God Save The Queen'?
- 18 What was Queen's first US hit?
- 19 Which group were Brian May and Roger Taylor originally with before Queen?
- 20 Which Queen album has a black side and a white side?
- 21 Who released a single under the name Larry Lurex?
- 22 Which TV series provided Brian May with the inspiration for a hit album last year?
- 23 What is Freddie Mercury's real name?
- 24 On which album does 'Brighton Rock' appear?
- 25 Which film did Queen provide the soundtrack for?

ANSWERS

1 Zanzibar, 2 'Seven Seas Of Rhye', 3 'Metropolis', 4 'Keep Yourself Alive', 5 'Killer Queen', 6 'Crazy Little Thing Called Love', 7 'No Synthesizers', 8 Brian May, 9 'Fat Bottomed Girls', 10 'Queen 2', 11 Queen's Greatest Hits, 12 Marx Brothers, 13 Elektra, 14 Nine, 15 'Queen 2', 16 'Under Pressure', 17 'A Night At The Opera', 18 'Killer Queen', 19 Smile, 20 'Queen 2', 21 Freddie Mercury, 22 'Star Fleet', 23 Frederick Buisara, 24 'Sheer Heart Attack', 25 'Flash Gordon'.

PICTURE: Freddie Mercury, Brian May, Roger Taylor and John Deacon.





... the taste of things to come ... ?

THIS SPORTING LIFE ... unashamed pick 'n mix in Olympic year. Physical jerks and pavement hipsters combine in sporting amalgamations. Hockey, Yankee Football, Track 'n Field, Cycle-race all clash in the New Athleticism! Keep fit. Keep hip.

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- Hockey Mask from Lillywhites — £9.95
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Rules and Regulations

The prize and competition is exclusive to Record Mirror readers. Employee and their families of Spotlight Publications, Morgan Grampian or Marantz and any other subsidiary or associate company may not enter this competition.

The closing date for all entries is March 1st 1984. The results of the competition will be published in Record Mirror magazine.

Please send to:
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RECORD MIRROR
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HARLOW, ESSEX

- 1) What sort of system being developed helped make the Marantz MS 630R remote controllable?
- 2) Who was wired for sound in 1981?
 a) Cliff Richard b) Elton John c) Rod Stewart
- 3) What can you capture with the Marantz MS 630R?
- 4) Who claimed they had the 'Sound of the Suburbs' in 1979?
 a) Boomtown Rats b) The Members c) The Rats
- 5) What do Marantz make sure is the only thing you hear?
- 6) What did 'Sound Orchestral' cast to the wind in 1964?
 a) Their fate b) Their wage packet c) Their West Ham Season Ticket

Answers

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

Name _____

Address _____

Small Ads

Personal

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ARE YOU A NICE PERSON then join the NICE PERSON SOCIETY for details of membership and social events send SAE Box No 4060.

SHY MALE 21, Asian origin, considerate and caring, into lots of bands, seeks a shy, romantic girl (15-21) to write and meet in London. Any nationality. Box No 4061.

BARNEY, FLINSTONE RULES OK.

TALL KIND good looking but very shy male seeks shy attractive female Tyne-sider to write to me. Box No 4062.

F YOU have guts, and you are in a rut — come abroad with me! Well, at least write to me and have a think. Age or sex no matter. Lets find some excitement! I am a "17 year old male person"! Box No 4063.

***FRIENDS/MARRIAGE:** Postal intros all areas, ages. Write: ORION INTRODUCTIONS, Dept A3, Waltham, Grimsby DN3 0UJ.

GIRL SEEKS friend for concerts/outings (rathology area) Box No 4064.

MALE 23, slim, with enthusiastic young outlook, possibly passionate, romantic, alas shy. Into China Crisis etc. and outdoor activities, seeks emale companion. Manchester area. Box No 4065.

MALE 16, seeks girlfriend Birmingham area. Into Japan, Yazoo. Photo please. Write to Philip, 119 Birkenshaw Road, Great Barr, Birmingham B44 8UN.

MALE 24, seeks female for friendship, interest include discos, cinema, Coat-ridge area. Box No 4066.

GIRL, UB40 fan, would like penfriends, 15+ Box No 4067.

MALE DESPERATELY need a girlfriend. Liverpool please write Box No 4068.

T-SHIRTS, SWEATSHIRTS, personalised with your name, Club, disco, printed over left breast position. £7.50 and £4.00 respectively. Small sports notif can be included free. Colours white, blue, yellow, sizes small, medium, large. Cheques/details Cle-nord, 34 Blenheim Road, Kings Lynn.

SOUTH WEST Scotland girl 20 seeks penfriends — into most music and having a good time Box No 4069.

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Fan Clubs

JAPAN SCENE magazine issue No 2, news, reviews photos, interviews. Send cheques/POs for £1 including P&P, payable to Japan Scene at 20, Kynaston Drive, Wem, Shropshire SY4 5DE.

MIKE OLDFIELD fan club imports videos, tapes, records magazine number 1, out now. SAE to 12 Gladstone, Terrace, Sunside, Bishop Auckland, Co. Durham DL13 4LS.

JUDIE TZUKE, imports, records, tapes news of new official Club, SAE, details, 12 Gladstone Terrace, Sunside, Bishop Auckland, Co. Durham DL13 4LS.

GENESIS OFFICIAL CLUB — Send SAE to Genesis Information, PO Box 107, London N6 5RU.

U2 OFFICIAL Info Service — Send SAE to U2 Info, PO Box 48, London N6 5RU.

THE WHO Official Club SAE to Who Club, PO Box 107A, London N6 5RU.
SIMPLE MINDS Club — Send SAE to Simple Minds Club, PO Box 48, London N6 5RU.

OTIS REDDING Appreciation Society SAE for details. 4 St. Andrews Court, Wroughton, Wiltshire.

Fanzines

ROD STEWART. Smiler fanzine issue 8, £1.20 - 57 Downslope Road, Sutton, Surrey.

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UK Albums

Week ending February 18, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



SIMPLE MINDS: the band that Kerrs where others are merely sensitive

	THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
◆	1	—		SPARKLE IN THE RAIN , Simple Minds, Virgin V2300
	2	1	13	TOUCH , Eurythmics, RCA ☆
	3	2	62	THRILLER , Michael Jackson, Epic ☆
	4	3	24	AN INNOCENT MAN , Billy Joel, CBS ☆
	5	4	30	NO PARLEZI! , Paul Young, CBS ☆
	6	6	17	CAN'T SLOW DOWN , Lionel Richie, Motown ☆
	7	10	29	THE CROSSING , Big Country, Mercury □
	8	11	5	SOMETIMES WHEN WE TOUCH , Various, Ronco
	9	7	11	NOW THAT'S WHAT I CALL MUSIC , Various, EMI/Virgin ☆
◆	10	25	3	THE VERY BEST OF MOTOWN LOVE SONGS , Various, Telstar
	11	8	12	UNDER A BLOOD RED SKY , U2, Island ☆
◆	12	—		VICTIMS OF THE FUTURE , Gary Moore, Virgin DIX2
	13	5	3	MILK AND HONEY — A HEART PLAY , John Lennon and Yoko Ono, Polydor ○
	14	13	18	COLOUR BY NUMBERS , Culture Club, Virgin ☆
	15	14	10	QUICK STEP & SIDE KICK , Thompson Twins, Arista □
◆	16	—		THE FLAT EARTH , Thomas Dolby, Parlophone PCS2400341
	17	12	15	PIPES OF PEACE , Paul McCartney, Parlophone ☆
	18	9	2	SLIDE IT IN , Whitesnake, Liberty
	19	18	2	CRUSADER , Saxon, Carrere
	20	16	22	LABOUR OF LOVE , UB40, Dep International/Virgin ☆
	21	24	3	ORIGINAL MUSIC FROM AUF WIEDERSEHEN PET , Various, Towerbell
	22	26	12	SEVEN AND THE RAGGED TIGER , Duran Duran, EMI ☆
	23	17	5	LEARNING TO CRAWL , Pretenders, Real ○
	24	19	19	GENESIS , Genesis, Charisma/Virgin ☆
	25	23	16	STAGES , Elaine Paige, K-Tel ☆
	26	15	9	PORTRAIT , Diana Ross, Telstar
	27	21	2	WHITE FLAMES , Snowy White, Towerbell
	28	32	15	THE ESSENTIAL JEAN-MICHEL JARRE , Jean-Michel Jarre, Polystar □
	29	20	6	WORKING WITH FIRE AND STEEL , China Crisis, Virgin
	30	22	3	1984 , Van Halen, Warner Bros
	31	31	37	TOO LOW FOR ZERO , Elton John, Rocket ☆
	32	28	14	YENTL , Barbra Streisand, CBS □
	33	29	13	YOU BROKE MY HEART IN 17 PLACES , Tracey Ullman, Stiff □
	34	30	12	BACK TO BACK , Status Quo, Vertigo □
	35	27	33	FANTASTIC , Wham!, Innervision ☆
	36	33	35	SYNCHRONICITY , Police, A&M ☆
	37	36	33	18 GREATEST HITS , Michael Jackson & Jackson 5, Telstar ☆
◆	38	81	2	NEW GOLD DREAM , Simple Minds, Virgin □
◆	39	55	2	HEAVEN IS WAITING , Danse Society, Society
◆	40	70	2	FLIGHTS OF FANCY , Paul Leoni, Nouveau Music ○
◆	41	59	2	LIVING IN OZ , Rick Springfield, RCA ○
◆	42	65	2	SERENADE , Juan Martin, K-Tel
	43	37	5	LIFE'S A RIOT WITH SPY VS SPY , Billy Bragg, Utility
	44	35	13	TRACK RECORD , Joan Armatrading, A&M □
	45	40	9	JAPANESE WHISPERS: SINGLES NOV '82-NOV '83 , Cure, Fiction ○
◆	46	67	6	IN THE HEART , Kool & The Gang, De-Lite
	47	39	30	QUEEN GREATEST HITS , Queen, EMI ☆
	48	53	14	OFF THE WALL , Michael Jackson, Epic ☆
	49	45	43	LET'S DANCE , David Bowie, EMI America ☆
	50	43	3	THE COLLECTION , Gladys Knight And The Pips, Starblend
◆	51	—		SHE'S SO UNUSUAL , Cyndi Lauper, Portrait PRT25792
◆	52	79	266	BAT OUT OF HELL , Meat Loaf, Epic/Cleveland ☆
	53	56	8	WAR , U2, Island □
	54	47	13	BEAUTY STAB , ABC, Neutron □
	55	38	17	ROCK 'N' SOUL PART ONE , Daryl Hall & John Oates, RCA □
	56	—		THE TUBE , Various, K-Tel NE1261
	57	34	10	GREEN VELVET , Various, Ronco □
	58	41	4	DEFENDERS OF THE FAITH , Judas Priest, CBS
◆	59	69	50	TRUE , Spandau Ballet, Chrysalis ☆
	60	61	36	IN YOUR EYES , George Benson, Warner Bros ☆
	61	46	13	FORMULA 30 , Various, Decca □
	62	48	15	HAVE YOU EVER BEEN IN LOVE , Leo Sayer, Chrysalis □
	63	64	15	THE ATLANTIC YEARS 1973-1980 , Roxy Music, EG □
	64	42	7	SWEET DREAMS (ARE MADE OF THIS) , Eurythmics, RCA
	65	51	20	SNAP! , Jam, Polydor □
	66	49	20	THE MUSIC OF RICHARD CLAYDERMAN , Richard Clayderman, Delphine □
	67	74	18	IMAGINATIONS , Various, CBS □
	68	58	2	CHRISTINE McVIE , Christine McVie, Warner Bros 925059
	69	57	7	CHART TREK , Various, Ronco
	70	54	5	BUSY BODY , Luther Vandross, Epic
◆	71	52	12	GREATEST HITS , Bucks Fizz, RCA □
	72	75	70	REFLECTIONS , Various, CBS ○
	73	73	7	LOVE OVER GOLD , Dire Straits, Vertigo ☆
◆	74	90	7	STREET SOUNDS EDITION 2 , Various, Streetsounds

◆	75	87	119	RIO , Duran Duran, EMI ☆
	76	80	14	UNDERCOVER , Rolling Stones, Rolling Stones □
	77	71	4	WORKOUT , Jane Fonda, CBS □
◆	78	—		BODIES AND SOUL , Manhattan Transfer, Atlantic 7801041
◆	79	—		HAUNTING MELODIES , Various, Nouveau Music NML 1007
	80	50	15	GREATEST HITS , Marvin Gaye, Telstar □
	81	44	4	WHAT'S NEW , Linda Ronstadt, Asylum
	82	78	5	LIVE AND DIRECT , Aswad, Island
◆	83	—		HAIL TO ENGLAND , Manowar, Music For Nations MFN19
◆	84	—		UPSTAIRS AT ERIC'S , Yazoo, Mute STUMM7
	85	94	14	COMPLETE MADNESS , Madness, Stiff
	86	82	2	VOICE OF THE HEART , Carpenters, A & M □
	87	96	6	CRISES , Mike Oldfield, Virgin □
◆	88	—		THE BRENDAN SHINE COLLECTION , Brendan Shine, Play PLAYTV1
	89	91	4	FACE VALUE , Phil Collins, Virgin ☆
	90	63	24	LOVE SONGS , Barbra Streisand, CBS ☆
	91	62	13	THE BOP WON'T STOP , Shakin' Stevens, Epic □
◆	92	—		THE VERY BEST OF NEIL DIAMOND , Neil Diamond, K-Tel NE1265
	93	68	7	HIGH LAND HARD RAIN , Aztec Camera, Rough Trade
◆	94	—		ESP , Millie Jackson, Sire 2503821
	95	89	5	HEAD OVER HEELS , Cocteau Twins, 4AD
	96	72	6	MAKIN' MOVIES , Dire Straits, Vertigo ☆
◆	97	—		HELLO, I MUST BE GOING! , Phil Collins, Virgin V2252
◆	98	97	2	FASTER THAN THE SPEED OF NIGHT , Bonnie Tyler, CBS □
◆	99	—		ELIMINATOR , ZZ Top, Warner Bros W3774
◆	100	—		KEEP IN SHAPE SYSTEM VOL 2 , Arlene Phillips, Supershape SUP2

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Music Video

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

Compiled by MRIB

UK Singles

Week ending February 18, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

6

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	13	RELAX, Frankie Goes To Hollywood, ZTT/Island ○
2	2	2	RADIO GA GA, Queen, EMI
3	5	3	DOCTOR DOCTOR, Thompson Twins, Arista
4	3	6	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
5	4	6	BREAK MY STRIDE, Matthew Wilder, Epic
6	7	6	HOLIDAY, Madonna, Sire
7	6	8	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell ○
8	—	—	MY EVER CHANGING MOODS, Style Council, Polydor TSC5
9	9	3	NEW MOON ON MONDAY, Duran Duran, EMI
10	12	5	LOVE THEME FROM THE THORN BIRDS, Juan Martin, WEA
11	31	3	99 RED BALLOONS, Nena, Epic
12	13	4	WHAT DIFFERENCE DOES IT MAKE, Smiths, Rough Trade
13	26	2	MICHAEL CAINE, Madness, Stiff
14	32	4	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
15	30	3	SOMEBODY'S WATCHING ME, Rockwell, Motown
16	8	6	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
17	20	5	HYPERACTIVE, Thomas Dolby, Parlophone
18	10	5	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
19	27	6	LET THE MUSIC PLAY, Shannon, Club
20	34	3	SOUL TRAIN, Swans Way, Exit/Phonogram
21	14	5	WONDERLAND, Big Country, Mercury
22	19	5	SPICE OF LIFE, Manhattan Transfer, Atlantic
23	15	9	I AM WHAT I AM, Gloria Gaynor, Chrysalis
24	—	—	HIDE AND SEEK, Howard Jones, WEA HOW3
25	11	4	THE KILLING MOON, Echo And The Bunnymen, Korova
26	50	2	JOANNA, Kool And The Gang, De-Lite
27	36	4	STREET DANCE, Break Machine, Record Shack
28	—	4	AN INNOCENT MAN, Billy Joel, CBS A4142
29	37	2	ONE SMALL DAY, Ultravox, Chrysalis
30	23	6	SIXTEEN, Musical Youth, MCA
31	43	2	LOVE THEME FROM THORN BIRDS, Henry Mancini, Warner Bros
32	29	2	PUNCH AND JUDY, Marillion, EMI
33	33	10	A NIGHT IN NEW YORK, Elbow Bones & The Racketeers, EMI America
34	40	3	RUN RUNAWAY, Slade, RCA
35	16	7	A ROCKIN' GOOD WAY, Shaky And Bonnie, Epic
36	47	3	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA
37	17	6	WISHFUL THINKING, China Crisis, Virgin
38	42	3	I GAVE YOU MY HEART (DIDN'T I), Hot Chocolate, Rak
39	22	9	BIRD OF PARADISE, Snowy White, Towerbell
40	24	6	HUMAN TOUCH/SOULS, Rick Springfield, RCA
41	21	5	NOBODY TOLD ME, John Lennon, Polydor
42	18	10	PIPES OF PEACE, Paul McCartney, Parlophone ○
43	48	2	CRY AND BE FREE, Marilyn, Love
44	25	13	WHAT IS LOVE, Howard Jones, WEA
45	73	2	SHE WAS HOT, Rolling Stones, Rolling Stones
46	56	6	DANCE HALL DAYS, Wang Chung, Geffen
47	54	3	JUMP, Van Halen, Warner Bros
48	28	5	WHERE WERE YOU HIDING WHEN THE STORM BROKE, Alarm, IRS
49	41	4	THE POLITICS OF DANCING, Re-Flex, EMI
50	46	2	ILLEGAL ALIEN, Genesis, Charisma
51	—	—	LOVE OVER GOLD, Dire Straits, Vertigo DSTR612
52	44	14	THRILLER, Michael Jackson, Epic □
53	62	3	LIVING IN A WORLD (TURNED UPSIDE DOWN), Private Lives, EMI
54	64	4	BACKFIELD IN MOTION, JB's All Stars, RCA
55	69	2	MORE MORE MORE, Carmel, London
56	35	4	SPEED YOUR LOVE TO ME, Simple Minds, Virgin
57	38	14	HOLD ME NOW, Thompson Twins, Arista □
58	39	12	RUNNING WITH THE NIGHT, Lionel Richie, Motown
59	74	6	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill
60	76	4	YAH MO BE THERE, James Ingram/Michael McDonald, Qwest
61	45	11	MARGUERITA TIME, Status Quo, Vertigo □
62	58	6	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis



MADONNA and NIK KERSHAW: a pair of lonely young people brought together by the RM chart computer dating service (special Valentines discounts available)

63	—	—	EVERGREEN/JEALOUS LOVE, Hazell Dean, Proto ENA114
64	87	2	JOYS OF LIFE, David Joseph, Island
65	67	4	SHARE THE NIGHT, World Premiere, Epic
66	65	4	DON'T KNOCK IT, Bobby Nunn, Motown
67	99	2	TO BE OR NOT TO BE (THE HITLER RAP), Mel Brooks, Island
68	52	15	ISLANDS IN THE STREAM, Kenny Rogers And Dolly Parton, RCA ○
69	—	—	EYE TALK, Fashion, Epic/De Stijl A4106
70	95	2	THE OTHER WOMAN THE OTHER MAN, Gerard Kenny, Impression
71	—	—	HE'S A SAINT HE'S A SINNER, Miquel Brown, Record Shack SOHO 15
72	53	5	SOS, ABC, Neutron
73	—	—	TONIGHT, Boomtown Rats, Mercury MER154
74	—	—	FRAGGLE ROCK THEME, Fraggles, RCA
75	57	6	ANOTHER MAN, Barbara Mason, West End
76	71	4	ANOTHER LONELY NIGHT IN NEW YORK, Robin Gibb, Polydor
77	66	3	NO STONE UNTURNED, Truth, Formation
78	89	2	KISS ME, Tintin, WEA
79	88	2	SCREEN ME I'M YOURS, Tik and Tok, Survival
80	86	2	BRIDGE, Orange Juice, Polydor
81	—	—	HEY DJ, World's Famous Supreme Team, Charisma Team 1
82	—	—	YOUR LOVE IS KING, Sade, Epic A4137
83	94	4	I'D DO ANYTHING, Dead Or Alive, Epic
84	—	—	ASH IN DRAG, Mystery Girls, A & M AM175
85	—	—	ON THE FLOOR (ROCK IT), Tony Cook and The Party People, Half Moon HM71134
86	—	—	THEME TO CHEERS, Gary Portnoy, Starblend Cheer1
87	90	4	SEA OF HEARTBREAK, Leo Sayer, Chrysalis
88	93	3	DON'T TOUCH ME, Hazel O'Connor, RCA
89	81	2	MIDDLE OF THE ROAD, Pretenders, Real
90	98	2	ORGANIZE/WRAP YOURSELF AROUND ME, David Grant, Chrysalis
91	92	2	WARRIOR WOMAN, Carol Kenyon, A&M
92	78	2	ROCK YOU LIKE A HURRICANE, Scorpions, Harvest
93	97	4	DIN DAA DAA (TROMMELTANZ), George Kranz, Fourth & Broadway
94	96	2	RUSH RUSH, Debbie Harry, Chrysalis
95	91	7	BLUE MONDAY, New Order, Factory
96	—	3	TELL ME WHAT YOU WANT, Loose Ends, Virgin VS658
97	—	—	SHOOTING SHARK, Blue Oyster Cult, CBS A4117
98	—	—	LOVING' YOU, Status IV, Design Communication DES8
99	—	—	NAUGHTY MIRANDA, Indians In Moscow, Kennick Music KNK1002
100	—	—	DREAM OF THE WEST, Yip Yip Coyote, IRS YIP1

Compiled by Gallup

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

THE ROLLING STONES: the perfect hamburger restaurant soundtrack in a world of kebab take-aways



Chartfile

OTHER GROUPS fall by the wayside, but the **Stones** just keep on rolling. Their latest fab single, 'She Was Hot', is **Mick and the boys'** 32nd hit; a total which eases them ahead of the **Shadows** with whom they formerly shared the title for most hits by a group.

The Shads haven't added to their total since mid-1982, when 'The Third Man' was a modest hit for them. In the interim the Stones have scored with 'Going To A Go Go', 'Time Is On My Side', 'Undercover Of The Night' and now 'She Was Hot'.

With only one other potential single on their 'Undercover' LP, the Stones may find their status threatened by any one of several bands in hot pursuit, including **Slade** (28 hits), **Status Quo** (29) and **Hot Chocolate** (30) — speaking of whom...

Uninspiring little dirge though it is, **Hot Chocolate's** latest production line hit, 'I Gave You My Heart (Didn't I)', maintains the band's habit of hatching at least one hit a year every year since their chart debut in 1970.

No band has ever managed to place a single on the chart for as many as 15 consecutive years. Under the guidance of **Mickie Most**, **Hot Choc** have rarely failed to deliver the goods and have only registered six flops, including their introductory release, 'Give Peace A Chance' which was released on the **Beatles' Apple** label in 1970...

The contempt with which American critics dismissed **Culture Club's** first Stateside single 'Do You Really Want To Hurt Me' was admittedly more due to **Boy George's** appearance than to any musical shortcomings, but few would have predicted that the record's low-key chart debut on December



AN APPARENTLY unplanned but fortuitous piece of coordination by **Chrysalis Records'** marketing department must have caused considerable delight in Stratford Place last week. For the first time ever the company found itself with seven simultaneous chart hits as **Ultravox**, **Debbie Harry** (above) and **David Grant** joined the already charted **Gloria Gaynor**, **Pat Benatar**, **Colour Field** and **Leo Sayer**.

Former near neighbours **Polydor**, with an overwhelmingly larger budget and artist roster, have a mere four hits on the current chart. Any suggestion that this item was included in a cheap attempt to curry favour (not to mention a celebratory crate of bubbly) from **Chrysalis** is purely well-informed speculation...

4, 1982, would be the humble foundation from which **Culture Club** would launch an unbroken salvo of five top 10 hits with cumulative sales of over three million in just over 12 months. Nevertheless, that's exactly what's happened as 'Do You Really Want To Hurt Me' (Highest position: number two), 'Time' (number two) 'I'll Tumble 4 Ya' (number nine), 'Church Of The Poison Mind' (number 10) and 'Karma Chameleon', their first number

one, have made the name of **Culture Club** ever-present in the US chart. If nothing else, the Club's mercurial rise and rise has latterly persuaded US critics to discuss the band's music and not its dress sense — and that is no bad thing...

POPULAR THOUGH they are **Culture Club** have had to play second fiddle to the all-conquering **Michael Jackson** on both sides of the Atlantic. Last week, Jackson's 'Thriller', looking to become the seventh top 10 single from the album of the same name, made a giant stride towards that ambition by making its **Billboard** chart debut at number 20. It thus ties **John Lennon's** 1971 hit 'Imagine' as the highest chart entry since the **Beatles' 'Let It Be'** which established a new standard in 1970 by debuting at number six.

Jackson's 'Thriller' LP has now topped 24 million sales and is moving ever closer to the global best-sellers, the movie soundtrack albums 'Grease' and 'Saturday Night Fever'.

Meanwhile, a 60 minute video entitled 'Making Michael Jackson's Thriller' has sold nearly 200,000 copies in America. It will be released here by **Vestron** in March and is expected to retail at around £20-£21. The 15-minute 'Thriller' video is obviously its *raison d'être*, but it also includes the earlier 'Beat It' and 'Billie Jean' clips plus the **Jacksons'** video for 'Can You Feel It'...

◀ **STONES: still hot**

by **ALAN JONES**

RADIO GA GA

THE AVERAGE Briton spends something like 18 hours a week listening to the radio, but the radio fanatic — and I'm one — has rarely been well served by the publishing industry. It's a pleasure therefore to report the recent publication of two fine books plotting the history of individual radio stations. The first, 'Inside Capital Radio' (**Capital Radio Ltd, £2.95**) is a glossy, rather light hearted look at the London commercial station which now reports stupendous profits, but which nearly went to the wall in its first rather-troubled years.

The book steers clear of such uncomfortable memories and concentrates on more positive aspects. As such, it's a rather shallow, self-congratulatory tome.

Nevertheless, it does contain some interesting glimpses into the frenzied activity which goes on behind the scenes at all radio stations.

I particularly enjoyed **Michael Aspel's** shock horror revelations about his morning show guests; **Debbie Harry** apparently endured an on-air interrogation from **Aspel** in a standing position, her dress being so tight that she found it impossible to sit down!

Aspel also recalls an interview with **Bing Crosby**, when all went well until he mentioned a song recorded by the old groaner only to have Crosby deny any knowledge of it.

Aspel produced the relevant disc at which point Crosby conceded, "Oh, I guess I did record it after all". Crosby, of course, recorded over 2,500 songs in his long career, so can be excused for forgetting the odd one.

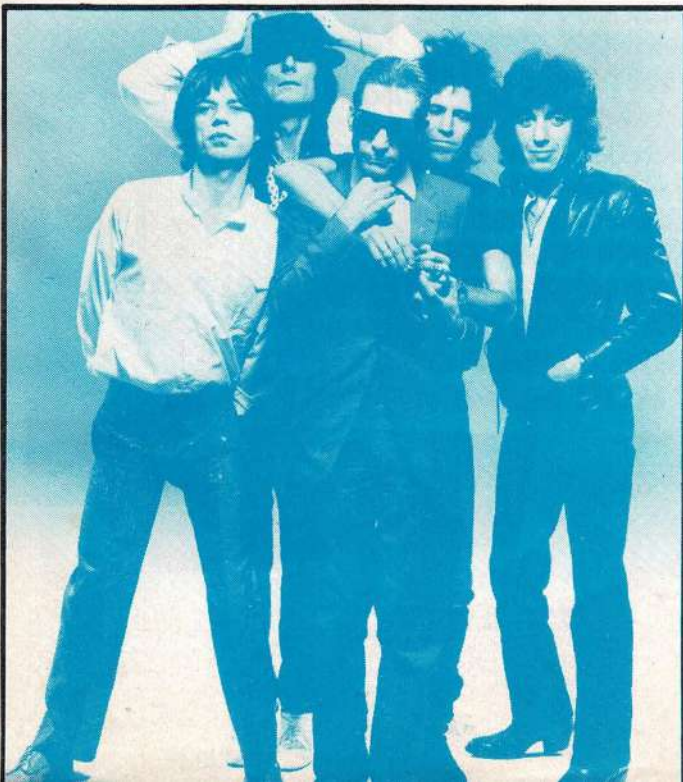
IN A more serious and scholarly vein is **Richard Nichols' 'Radio Luxembourg — Station Of The Stars'** (**Comet, £5.95**), an absorbing read which chronicles the history of the unique radio station which has broadcast to Britain from mainland Europe now for exactly 50 years.

It's an affectionate portrait of the perennially popular station which even now captures a significant portion of the British radio audience in the evenings. Nichols has compiled a minutely researched history occupying 192 pages.

It provides a compelling insight into the life and times of a station which was occupied by German troops in the Second World War for propaganda purposes, playing host to many unsavoury characters including the British traitor **William Joyce**, better known as **Lord Haw Haw**.

In spite of its seniority and professional veneer, **Luxy** is finding it increasingly tough to maintain its audience in Britain against the 46 ILR commercial stations which have the enormous advantage of crystal clear FM signals, whilst **Luxembourg** continues to manage with the consistently fluctuating low-fi signal of their medium wave transmitter.

All, however, is not lost. **Luxembourg** seems likely to invest in a satellite which would enable them to beam a perfect FM stereo signal to all parts of Britain and once again return to the position of great influence it once enjoyed. Meantime, this book is a worthy tribute to the station's former glories...



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