

OFFICIAL TOP OF THE POPS CHART

record

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JANUARY 5, 1985 45p



SAADE!

Woman of the year in our poll

BROOKSIDE • DEPECHE MODE • KANE GANG • KIM WILDE • CHICAGO

LLOYD COLE (right) and the Comotions deserve great success and better recognition in '85 after releasing one of last year's best albums and having their brilliant singles largely overlooked.

When Lloyd and the lads venture to the States it should prove interesting, both in terms of how they are received and in fuelling new material. Can't wait!

■ JOE SHUTTER



THE SCALLYWAGS in Scallyland... Frankie live at the Royal Court, Liverpool... when most of the opposition either wimped out (Spands) or dried up (George) leaving Frankie, and *only* Frankie giving it loads, laughing leerily and wiggling out inna mondo trashed stylee. Set to hit new heights in '85 with a fully blown UK tour and yet more vinyl bombast, Frankie see out *their* year with the only Christmas party possible... SCALLYWISE!

Coming on like a cross between a punk Village People and a grinnin' horde of lascivious barbarians, they took their disco metal epics, steamhammered into solid slabs by the US excursion, and fair delighted in slamming the results into Liverpool's collective, eager face.

Aided only slightly by taped drum patterns and a brace of musos, the Lads, clad in thigh-gripping, scream-inducing polo wear, whopped their able way through the rock 'n' roll guide book — Mr Paul Rutherford apeing their strutting 'n' thrusting with his own inimitable brand of Hi-NRG soft show bumwiggle.

Holly Johnson is the perfect popstar. The scally wit, cuddly demeanour and wicked mind balancing neatly 'twixt the naughty and the nice. The loveable rogue. The threatening celebrity. The Star.

And so Frankie came... and conquered. They played the hits, a trio of duffers from the LP, and left their mark as the true bawdy pop Sex Pistols with a ludicrous barnstorming 'Born To Run'. Forget your Whams, Spands and other assorted hams at Wembley, *this* was the Christmas '84 event. Definitely...er, what's the word?... **WELL HARD!**

■ GRAHAM K SMITH

FLOY JOY (above) produced one of the LPs of last year — 'Into The Hot', proved the only group, ever, capable of moving the Wag Club, and still failed to shift enough 45s to give Black Lace a run for their money. A higher profile and more imaginative promotion from their record company should see results this year.

■ JIM REID



ME DISINTEGRATING into small pieces when Prince plays live in the spring; people searching for the definitive New Movement and not finding one; The Blue Nile releasing another sublime album; people who say "we want to get back to basics"; purple patent leather high length platform boots; the great gloss backlash (please!); Morrissey becoming the spokesperson for the lost generation; houseboys on the National Health; purple-tinted contact lenses; a few peasants to upset the pop aristocracy...

■ KRISTLE

WHETHER IT be a riveting TV commercial for Levis, or organising a party at the meandering Circus, Jeremy Healy, alias Bonaventura (left) always has his finger on the pulse and his tongue firmly in his cheek. His last single 'When Malyndy Sings' was only a scratch at his shiny surface — and the future bodes well for Bonaventura. Check.

■ DYLAN JONES

A THOROUGH grounding doing support on a big name tour... a nice deal with Parlophone... a Jaggeresque singer, treading the fine line between cocky and arrogant... sound a little Duranish, maybe? But these are **Scary Thieves** (Ralph Sainte-Rose, guitar; Chris Youdell, keyboards; CP, drums; Phil Manikiza, vocals) they've just finished supporting Nik Kershaw on his Riddle tour and have released their first 45 'Tell Me Girl', which takes a rougher, rockier angle on the early electro-dance concept and comes up meaty. Not pretty pretty boys, these, but could be some deep, meaningful and rough potential there...

■ BETTY PAGE



Juste the ticket

The RM Staff Predictions for '85

THOSE OF us still waiting for the long-awaited follow-up to such inspirational hits as 'Ossie's Dream (Spurs Are On Their Way To Wembley)' and 'Tottenham Tottenham' should be satisfied around May. The Tottenham Hotspur FA Cup Final Squad 1985 should prove they're not out of their league in the charts.

But all ears should be fixed in the direction of *Bonaventura* and the *Adventures*.

■ MIKE GARDNER

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ON THE BOX: **George Jackson** leaves prison, **Doctor Who's** new Tardis turns out to be one of those self-cleaning automatic loos and someone finally murders **Dickie Davis**.

ON FILM: **Mel Gibson** returns in 'Mad Max III' looking more lovely than ever and showing the boys just how good leather can look. IN MUSIC: **Lloyd Cole** gets a massive hit, the **Kane Gang** go from strength to strength and **Matt Johnson** (hopefully) returns with **The The** to get the success he deserves.

Oh yes — and **Spurs** do the league and cup double. Here we go, here we go, here we go...

■ ELEANOR LEVY

PAUL HARDCASTLE (right), the unluckiest chart act of '84 ('You're The One For Me' and 'Rain Forest' both stopped at 41), has enough new ideas in pop and dance to thumb his nose next year at the Radio One creeps who ignore him. Also capable of great things with the right moves: *Loose Ends*, *Floy Joy*, *Jaki Graham*, *the Cool Notes* and *Direct Drive*, and every one of 'em British.

■ PAUL SEXTON



News

Band Aid: 3 million sales

BAND AID'S 'Do They Know It's Christmas' is Britain's best selling single of all time. It had shipped 2.5 million by December 20 and by the end of the year should have achieved Bob Geldof's target of 3 million. £2.8 million will go to Ethiopian famine victims.

The record has now easily eclipsed 'Mull Of Kintyre's two million sales.

Six million copies of 'Do They Know It's Christmas' have been pressed for the States.

Hall and Oates: no split

RUMOURS THAT Daryl Hall and John Oates are splitting up have been discounted as "utter rubbish". "There's absolutely no reason why they should be splitting up," said a spokesman. "They have a steady long term relationship and why should they break up with a single at number one in the American charts and an album at number five?"

"They have also just signed a new record deal as Hall And Oates." A new single 'Method Of Modern Love' will be released soon.

Alison's new dates

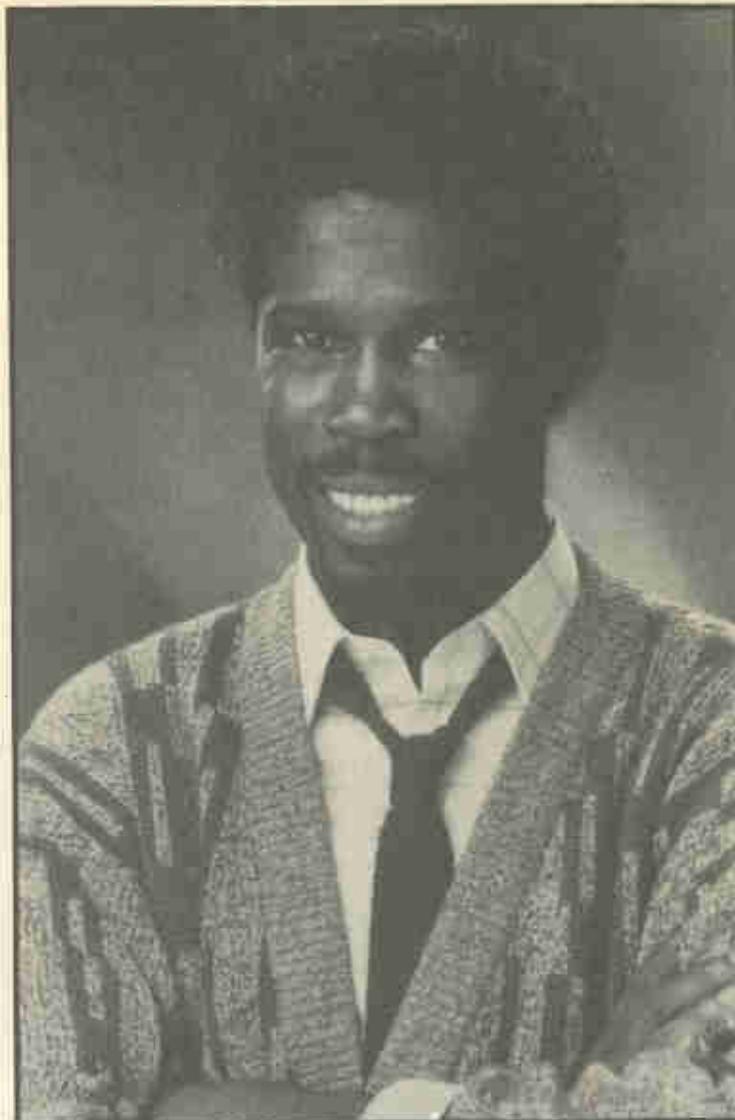
ALISON MOYET has re-scheduled the concerts she was forced to cancel before Christmas because of a nasty throat infection. She'll be playing Hammersmith Odeon January 15, 16, East Anglia University 18, Ipswich Gaumont 19, Brighton Conference Centre 20. Tickets for the cancelled dates are valid for these new shows, or you can get a refund from the venue in question.

● CABARET VOLTAIRE gallop off again with their single 'James Brown', out this week. The Cabs will be spending the early part of the New Year touring America and they also want to complete work on a major film project.

Warwick 45

DIONNE WARWICK releases her single 'Without Your Love' this week. The single is the title track of her forthcoming album, out in the spring.

● THE BIGGEST Ethiopian benefit yet will take place at the Academy, Brixton, on January 6 when over 100 reggae artists will be rankin' 'n' skankin' for the cause. Stars lined up include: Lee 'Scratch' Perry, Winston Reedy, Sugar Minott, Smiley Culture, Desmond Dekker, Dennis Brown and Aswad. The show starts at 3pm and ends at 11. Tickets and info from Tania's Records, 7 Balham Station Road, London SW12.



THE BILL

BILLY OCEAN follows up 'Caribbean Queen' with 'Lover Boy' out this week. The B side of the first 20,000 copies of 'Lover Boy' will be Billy's Seventies hit 'Love Really Hurts Without You' and the B side of the first 20,000 copies of the 12 inch version will be an extended version of Billy's American hit 'Nights (Feel Like Getting Down)'. 'Lover Boy' is already in the American top 30.



THE COLOURFIELD will be painting the town red when they release their single 'Thinking Of You' on January 11. The track features Katrina Phillips on backing vocals. Katrina's usual job is delivering singing telegrams in Manchester! The single will be available as a 12 incher and the band are also putting out a double pack featuring two records with 'Thinking Of You', 'My Wild Flame', 'Little Things' and a singalong version of 'Thinking Of You'. 'Little Things' was originally recorded by Dave Berry in the Sixties.

£80,000 for Ethiopia

THE 'DINNER At Albert's' charity show at the Royal Albert Hall raised almost £80,000 for the Save The Children Ethiopia fund. Featuring Nick Heyward, the Flying Pickets, Feargal Sharkey and a host of other stars, the event was so successful that another one is now being planned for '85. More money should be raised from a video of the concert.



ANNIE STEWART kicks off the New Year with her single 'Friends'. The 12 inch version of the single boasts an instrumental version of 'Friends'.

● A MARTIN Luther King Day celebration will be held on January 15 at the Hammersmith Palais. Featured artists will include Dennis Bovell's Dub Band, Linton Kwesi Johnson and Orchestra Jazira. Tickets are available from the box office and usual agents.



KING BOOT their way into 1985 by re-releasing their track 'Love And Pride'. The 12 inch version features the additional track 'Classic Strangers'.

● CALEDONIAN CUTIES, the Armoury Show, release their single 'We Can Be Brave Again' on January 7. The band are currently finishing off their forthcoming album.

● BIG SOUND Authority release their debut single 'This House — Is Where Your Love Stands', on January 7. A special double pack, containing two singles, will feature 'Hands Of Love' and 'Soulman' recorded live.

● SHERYL LEE Ralph, New York's answer to Sade, releases her debut single 'In The Evening' on January 11. Sheryl has appeared in a number of American soap operas.

**BELIEVE IN THE BEAT...
IT'S BACK ON THE STREET**



**CAROL LYNN TOWNES
BELIEVE IN THE BEAT**

**AVAILABLE ON 7" AND EXTENDED 12"
12" REMIXED BY JOHN 'JELLYBEAN' BENITEZ**



The League of

gentlemen

as told to Jim Reid

THE LEAGUE of Gentlemen were in the Mile End Brasserie. Here they imbibed and informed with the cream of London's advertising agencies: Harry Blimey and Son — 'genuine Taiwan wine, duke a crate', Nathan Codswallop's Corner Shop — 'Welsh Mistress — she'll drive you daffy dill!' And so on.

As the talk turned to the rear end of articulated lorries and the booze turned from bitter to whiskey sour Sir Public House contemplated his splendid assembly's role in the regulation of the capital's economy.

"It really is something," he said raising a mug of Nesquik. "This meeting of criminal cultures in the pursuit of the heavily padded wallet, the four bedrooms in Woodford Green with the genuine Victorian lamp in the front yard, and a holiday somewhere in the pages of the Sunday Times. It really is something." And by Simon and by Le Bon it most certainly was.

So, in pursuance of further moulah-multiplying machinations, the League began devising their grand strategy for 1985 —

'Milking The Musicbiz'. Sir Percy Penn-Pusher (Department of Unemployment Figures Fraud), the League's official money man, began to explain the task in hand.

"The proposition task dear boys is not unadjacent to outright swindle. Listen close or forever hold that part of the anatomy most dear to the boys of Spandau Ballet."

While the League of Gentlemen searched for that precious part of their anatomy, Sir Percy talked percentage points, tour posters and Frankie Goes to Hollywood's impending take-over of the Bolivian economy. Though this was extremely interesting, the stuff of Tottenham Hotspur's Financial Times crew, etc, it was not quite the chat to turn the Mile End Brasserie's water to wine.

And so while Percy talked the

money stuff, Bertie Beerbarrel rose from his chair, jumped on his table and began an impromptu scat on the whys, wherefores and the most embarrassing stupidities of the musicbiz.

"Of course the most stupid thing of all has to be all those people who go to 'gigs' given by pop bands like Wicked Vicar, Motley Crew and Run Over Your Invalid Grandmother. Going is extreme silliness in itself, but the height of cretin behaviour is witnessed by the ancient ritual of jumping upon one's friends shoulders and directing a V sign towards the stage. In rock circles this is known as 'atmosphere', though anthropologists swear it is the clearest evidence yet of the 'missing link'.

"No evidence of the missing link at the opening of **Mr Steve Strange** and **Earl Rusty Egan's** new club the Playground. Present and not missing were **Frankie**, **UB40** and the ancient species known as **Mick Jones** (ex Clash). Not present, the growing rumour that **Mr Paul Rutherford** is becoming increasingly isolated from the other four Goes To people. Paul will not be leaving/ sacked from the band, we are reliably assured.

"Talking of departures and arrivals on the face of pop's most assiduously polished scene — expect a **Nick Heyward/Haircut 100** renewal. We don't believe record company denials.

"Though there's no denying the amounts of alcohol consumed at ye olde pre-Christmas Regents

Park Seals partee, helping **Mr Philip Hall** to the booze were **Madness**, **Jerry Dammers**, people who used to be the **Belle Stars**, **Bananarama**, **Animal Nightlife** and the odd **Blue Rondo**. Well, they were a very odd band, weren't they?

"Nowt odder than the two **Was** brothers. Detroit's favourite sound makers appeared in the flesh, in Blighty and in wickedly good form helping out **Floy Joy** at a Yuletide benefit gig.

"**Ron Wood** (**Rolling Stones**) needs a good haircut, not a benefit. Instead he's chosen neither. In a latecomer's attempt to tie the knot, Ron will wed his live-in-lover (the Gentlemen were familiar with vulgar Los Angeles terms) **Jo Howard** sometime next year. Rumours of Sir Public House's imminent betrothal to the Park Royal brewery are, however, totally unfounded.

"Rumour, rumours. Life is made of 'em, so make 30 seconds of your time up with this: the **Spess Posse** (West London) is undoubtedly the most happening thing in the world at the moment. They might not be next week, but there, I've told you."

And so dear Bertie continued, hyperbole clashing with hip hop rhetoric, language meeting the spirit of Wimbledon dog track on a Saturday night and then somersaulting to the glory that is a used car dealers' stag night. In short he talked and the League Of Gentlemen, patient all, listened. Such were the joys to be had in the company of the League Of Gentlemen.

Harvey Goldsmith Entertainments in association with Nomis Management

IMPORTANT ANNOUNCEMENT

WHAM!

CONCERTS RE-SCHEDULED BIRMINGHAM NEC

Tickets for WEDNESDAY 19th DECEMBER now valid for TUESDAY 26th FEBRUARY. Tickets for THURSDAY 20th DECEMBER now valid for WEDNESDAY 27th FEBRUARY. Refunds available - return tickets to place of purchase. Mail order tickets - refunds from S and G Promotions, P.O.Box 4NZ, London, W1R 4NZ. All refunds **MUST** be completed **JANUARY 10th**.

INGLSTON ROYAL HIGHLAND EXHIBITION CENTRE NEW DATE SATURDAY 23rd FEBRUARY

BOURNEMOUTH INTERNATIONAL CENTRE

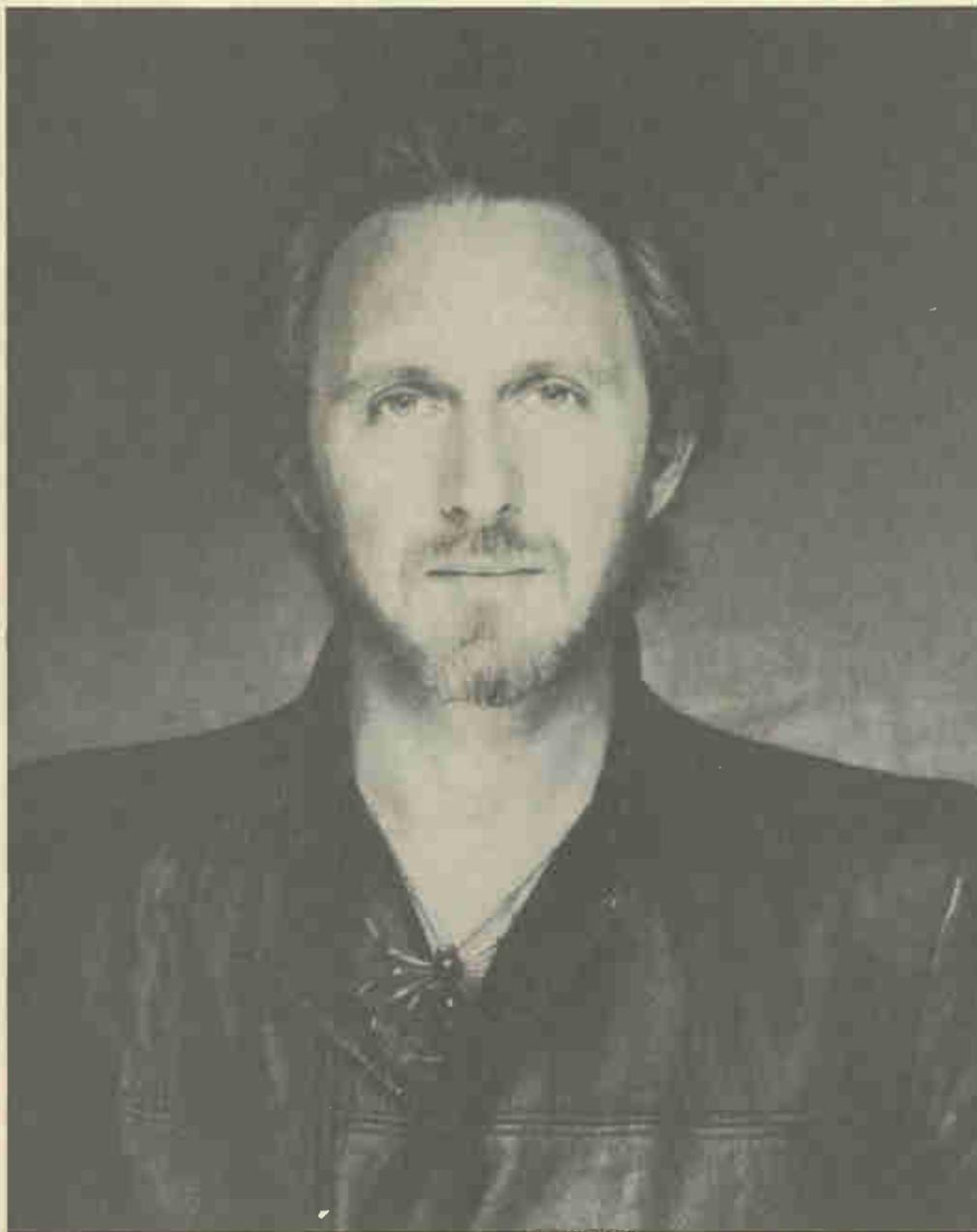
MONDAY 17th DECEMBER show re-scheduled for FRIDAY 1st MARCH. TUESDAY 18th DECEMBER show re-scheduled for SATURDAY 2nd MARCH.

Tickets **MUST** be exchanged for new tickets or refund obtained. Refunds for Ingliston available at point of purchase only. Refunds for Bournemouth available from point of purchase or by Mail from B.I.C. Box Office, Exeter Road, Bournemouth. Exchanges and refunds **MUST** be completed by **JANUARY 10th**.



Business was assuredly not their pleasure

ENTWISTLE TEST



HOW WOULD you like to be a famous bass player, sell immense quantities of records for 20 years and make lots of money? Listen to John Entwistle's tape on how to play bass and you might just get your chance.

On the tape John runs through the techniques that kept him at the peak of his profession when he was in the Who. He plays various solos and he's been thoughtful enough to enclose an instruction booklet.

"A lot of bass playing today is just slapping with the thumb and pulling the strings," he says. "It's just not powerful enough to fill the sort of big halls that the Who used to play in."

"I just thought it would be a good idea to give people an idea of the type of feel and

technique I use. Actually, it was quite difficult trying to work out what I do myself. It's very hard when you try and analyse your own techniques for the benefit of other people."

If you've been wondering whatever happened to the Who, John confirms that they have officially split up. Their last album is the live epic 'Who's Last', but there might be some other stuff left in the vaults to be dredged up.

"We finally split over policy differences," explains John. "We couldn't agree on anything. I can't see us getting back together. Maybe there'll be a reunion in three years, but certainly not in the near future."

"We don't hate each other, we just drifted apart. Roger is getting involved with films and Pete's doing a solo album."

WorldRadioHistory

The final word on the Who split from bass player John Entwistle. Story: Robin Smith

STILL, THE old boys left one hell of a legacy. How does it feel to be a living legend, John?

"I don't think about it that much. I've always worked hard, so it hasn't given me much time to think about that side of things. When the Who started I don't think any of us thought it was going to last longer than one and a half years. I thought it would all end when we got married. It was just a laugh."

"I think we survived for so long because we were always superb musicians who could give a great live show. I look at a lot of bands today and I know they can't play."

"It's okay when everything is so video dominated, but if the tide turns what are they going to do? Heavy metal survives because there's a lot of good musicians in those bands. They've built up a grass roots following which just keeps growing. That's the way to do things properly. Videos just seem to be getting more and more expensive. Soon you're going to have to spend as much money on a video as you do on a feature film. I can't see the sense of it."

After 20 years of ravaging rock and roll John doesn't look too bad. Were all those wild stories about the Who true?

"Oh yes. I don't think anything there was exaggerated. We were playing loud, angry music, so smashing up guitars and wrecking hotel rooms was an extension of that. I cut a bed in two with a Bowie knife once but we always paid for the damage."

"I was able to laugh at situations and I think that's what carried me through. I could switch off from things very easily — I didn't have to rely on drink or drugs."

"The last drink problem I had was back in 1974. I was on one and a half bottles of brandy a day but I thought it was stupid and it was getting on top of me, so I gave it up."

"Keith Moon couldn't though. I think everybody knew, including himself, that sooner or later he was going to die. Up until two o'clock in the afternoon Keith was like my kid brother and then when he'd had a few the other side would take over."

"I was also able to get through it all because I have a strong constitution. That's why my nickname is the Ox — my doctor says I'm very healthy."

No plans to retire from the game yet then?

"No, definitely not. I'm forming my own band now. I want to play melodic heavy metal. I also want to get out on the road as soon as possible."

"If I don't work then I spend a lot of money. I've never been interested in building up a big bank account. I've spent the money as it came in. If I didn't have something else to occupy my mind, I would probably end up buying half of Harrods."

PAY ATTENTION Wham!, Frankie, Duran and Culture Club. Pupils Michael, Johnson, Le Bon and O'Dowd, this is your winter term report. Take it home, have it signed by your manager and bring it back *without fail* on the first chart of next term...

By now you know the contents of that first chart and the wheels are turning again, deciding whether the Big Four will remain Big in '85 and governing the inelegant scramble to Beat Your Pop Neighbour.

But just how did that scramble happen in the Year Of Our Orwell just finished? Do you remember who was what, where, with what? The change in the balance of power? The things they wish they'd never said...

One year ago this week, pop pickers... the first week of 1984. You sat there wondering if old Orwell had just had a row with the landlady when he wrote that book, or whether things really were going to be that bleak in the next 12 months.

You couldn't have known that thanks to Lennox and Stewart's gruesome soundtrack they'd be even bleaker. The year was alright, but the film score... give us strength.

So there you were, just remembering who you'd insulted at the New Year's Eve party, with the prospect of going back to school about as appealing as the mince pie you'd just found behind the fridge.

But there was still somewhere you could go and wield power, shape careers, flash record tokens and decide just who would Make It Big.

As '83 became '84, the pecking order flashed up this way: Culture Club still clung to pole position, albeit largely on the momentum of 'Karma Chameleon', at that point the Eighties' biggest-selling record.

Wham! had yet to have a number one record and missed out on second billing to Duran Duran, despite the fact that 'Union Of The Snake' had turned tail in the charts almost before you could say "self-indulgence".

And *exactly* this time last year, Frankie Goes To Hollywood entered the top 40 for the first time with 'Relax'.

4

AND FRANKIE Said: Make Us The Biggest Pop Phenomenon In Two Decades. You, the career croupier, decided that was not an unreasonable request and set to it.

Culture Club's 'Victims', strategically pitched as an emotional Christmas number one, had shot its bolt and missed the turkey by quite some way — as the Pickets flew to the top with striking effect and Slade merrily hummed along with 'My Oh My'.

Duran, too, were barely flickering with the last £1.50 worth of 'Snake' sales, and Wham! had never even addressed the top ten at all with the disowned 'Club Fantastic'.

All of which meant that when Frankie said War, it was really no battle at all. 'Relax' hit the top at the end of January and stayed there for five weeks, completely untroubled by 'New Moon On Monday', Duran Duran's least successful single since 'My Own Way' in 1981. 'Monday' barely scraped into the 10 and in any case, Frankie's enemies were unconsciously their friends.

Mike Read tried to ban it, burn it, bait it, but it kept sticking out. Boy George, too, got the knife out and found it turned on him and hurt a great deal. Paul Rutherford in RM in April:

Censorship's really strarge, it's a weird one. Another person who doesn't like us is Boy George. The guy's an idiot. If overt things freak him out... how can he say that if he's got bloody eye make-up on?

Well, with no new Club material on the way until October ('It's A Miracle' had struggled to four in March) the Boy was merely fuelling the Frankie fire as he wrote to RM three weeks later:

No one is accusing you of being without talent, but it is obvious to everyone that Paul Morley pulls the strings and Trevor Horn does the cooking... the video to 'Relax'... WAS tacky and very insulting to anyone with a brain.

IN APRIL and May, making the most of the pregnancy period of 'Two Tribes', Duran and Wham! returned stronger than anyone expected and both scored chart-toppers. Nile Rodgers' magic fingers helped 'The Reflex' hit the spot and George Michael's blatant bubblegum was too chewy to resist. 'Wake Me Up Before You Go Go' became Wham's first number one.

Smashes that they were, though, it was all just a curtain-raiser. 'Two Tribes', after an un-

THE BIG

AN END OF YEAR REPORT ON FRANKIE, DURAN, CULTURE CLUB AND WHAM! BY PAUL SEXTON

bearably prolonged birth, went straight to the top in June and stayed there *nine* weeks. For two weeks in early July, 'Tribes' and 'Relax' had numbers one and two to themselves.

August had Wham! attacking from another front and it worked just peachy. George Michael's 'Careless Whisper' was the record that replaced 'Two Tribes' at the summit and the next three months were Wham!'s.

The next record but one to hit the peak was 'Freedom' (Stevie Wonder spoiled the pattern just a little). Between 'Whisper' and 'Freedom' came the much-heralded return of Culture Club. The sound: very much like cold custard hitting someone in the face, as 'The War Song' peaked at three and failed to even go gold amid cries of "samey samey" which continued as 'The Medal Song' made even more crippled progress up the charts. Roy Hay to RM in March:

There's always so much going on anyway — there's no resting on your laurels in Culture Club, it's always heading for the future, trying new things.

Duran's 'The Wild Boys', released in November, went down the same plughole, and it's still waiting to go gold too. The Christmas race had an entrant with a massive head start, an Ethiopian runner, but by then Frankie had already secured a third number one with 'The Power Of Love' and completed singles sales of more than four million.

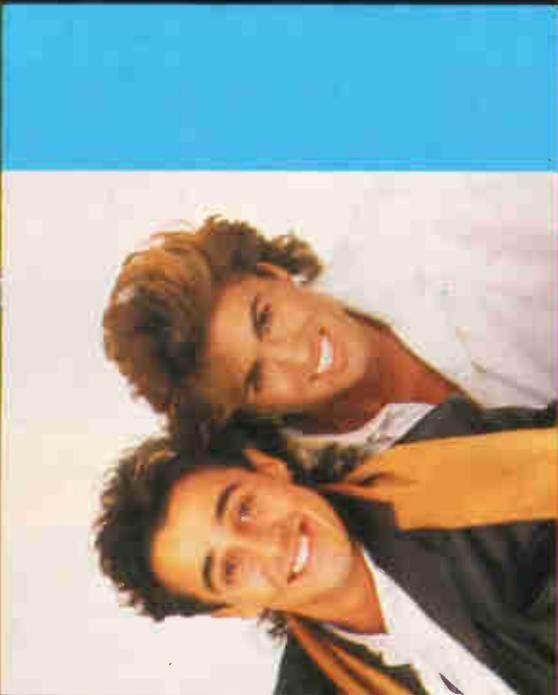
Wham!'s 'Last Christmas' (or Kool & the Gang's 'Joanna' with snow on it, if you prefer) had made George Michael's comment to RM in November interesting:

Our goal was, all things being perfect, we'd get four number ones this year.

Telling too, was this remark:

I think the only people who are as definite about what they want to do are the people at ZTT. We're going for different markets, but both of us know how to get to our markets and improve on them.

They're not going to strengthen Frankie's cause with cheap insults. The term ended with at least some kind of harmony between the classes as they all joined together for Band Aid's Christmas number one, but the merit awards were already decided: Frankie and Wham! sharing top billing, Duran tagging along third and the '83 leaders sadly squashed into fourth. The new term's just beginning... now who are these new boys?



4

"a year in the *life* of

Sade was voted best female artist in our readers' poll. You also said that 'Diamond Life' was the best LP of the year. Ms Adu looks back at that year with Eleanor Levy

1 1984 WAS the year of the miners' strike, Zola Budd . . . and Sade. Only one bought happiness to anyone — and no prizes for guessing which.

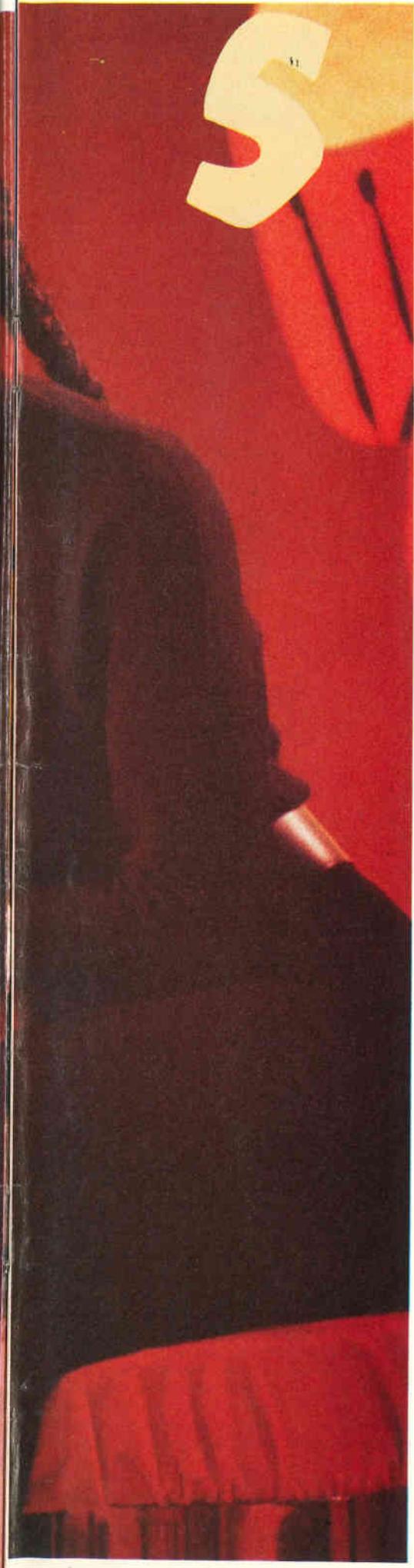
This time last year, Sade was just a well-groomed burgeoning talent. Now, stage one of the metamorphosis into megastardom is complete. 1984 has meant a million seller debut album, the recent success of 'Smooth Operator' and the ultimate sign that you've made it — a place on the Terry Wogan show.

Despite 'Diamond Life's class, it was a little TOO smooth in places, a little too safe . . . too much trying to woo a mass audience and lacking the bite that would make it a gripping rather than just pleasant way to pass time.

The thing that excites most about Sade though, is that you feel the best is yet to come. Despite the reservations, 'Diamond Life' was smooth and overflowing class, and with Sade's developing confidence and assuredness as performer and writer, the appetite is whetted for what she and her band can produce next. 'Smooth Operator' was a beginner's peak you, for once, feel will be bettered.

Too often the Sade style and beauty has been used to obscure the substance behind it. Of course, it's a wonderful face — but faces go out of fashion . . . good music doesn't. And that's something both the woman and the band have found the key to producing. All in all then, it's not been a bad year for Sade.





SADE

JANUARY

The year started with the band signed to Epic. Sade's first record contract — how did she feel?

"Personally, I felt good. It's always strange when you're working towards something. You always get obsessed with your aim — and you can't always remember what it is you're supposed to be aiming for. It's not as stunning an experience as you expect it to be though . . . but obviously it was a relief."

FEBRUARY

The first single, 'Your Love Is King', reached number six in the charts and Sade made her first appearance on Top Of The Pops.

"I can't really remember the first thing that brought it home that we were successful. You don't suddenly wake up one day and discover it. I remember cleaning my car and four kids came up and started to clean it with me and talk about music. Then they climbed inside and cleaned that for me too. Then I knew it must have happened."

MARCH-MAY

A busy time recording 'Diamond Life' with producer Robin Millar. In May, 'When Am I Going To Make A Living' is released. It reaches 36 in the charts — a disappointment after the success of 'Your Love Is King'.

"I never thought 'When Am I Going To Make A Living' would be a hit really. I doubt it was very commercial. But that doesn't make 'Your Love Is King' a better record, just because it sold more. Success is really determined by whether you're really satisfied with what you've done."

JUNE-JULY

The completion of 'Diamond Life' is followed swiftly by its release. It swans into the charts at number two.

"That was very strange. That was the biggest shock out of everything that happened in the year."

"You always think you can do something better though. You know, put more emotion into the next one. You have to have that enthusiasm to become better. But there isn't anything I'm ashamed of on it. One of the best things about it, is that it's a little naive. It wasn't approached with great chart success in mind. We were a bit detached from the record business then. We weren't thinking about gold or platinum discs — we were thinking about ourselves."

"People don't realise you're still learning though . . . that you've not got somewhere — you're still going there."

And what of the accusations of being too safe?

"Perhaps I'm just naturally conservative. I'm quite down to earth really. I don't like anything that's arty-farty. Pretentious people are usually incredibly insecure — terrified of being themselves. I mean — I've been to art college and I can't be bothered with all that nonsense. I was never a wacky person."

AUGUST-SEPTEMBER

The miners' strike continues. Sade is quoted as having given a large contribution to the strike fund.

"I gave some money. I felt most strongly about the fact that they are genuinely fighting for what they should have."

"Instinctively I suppose, I'm a socialist — that's the way I've grown up. My family are mostly labour voters — even my father who's lived most of his life in Nigeria. For some unknown reason he really likes Harold Wilson. He's even got a picture of him . . . I swear it. I don't talk about politics unless I'm asked. If you believe strongly in something you don't have to stand up and shout about it."

In September, Sade is asleep in bed in Japan when an earthquake occurs. Her sleeping partner is in bed next to her — she wakes him up, tells him and he promptly goes back to sleep again.

"I didn't dare get up in case I tipped the building up — that's how paranoid I was at the time. I was 12 floors up and the room was shaking from side to side."

"Tokyo's a weird place. So many things in it — it's almost like an identikit world. But this is how ordered everything is over there. We saw a tramp — a bag man — and he had an alarm clock. He set it up, put it down next to him and then went to sleep. Mustn't oversleep you know — mustn't get caught in the rush hour — not on this bench. THAT'S Japan."

OCTOBER-DECEMBER

'Smooth Operator' is number 20 in the charts, Sade appears on 'Wogan' — though fails to meet the great man himself. It's obviously the highspot of her life. In December Sade and Stuart Mathewman fly to Sri Lanka "to write".

"The drug problem over there is terrible. Everyone's stoned out of their heads. All these smackies hanging about on the beach."

"I don't go somewhere just to find inspiration I get inspired by the most mundane things — I could be in the supermarket staring at the vegetables."

"We came up with a brilliant bass line and one song — 'You're Not The Man'. It's all about the way somebody can change on you — 'you're not the man you were' sort of thing. It's fantasy partly — and partly, you know . . . I've been there . . . I've seen it!"

Just before flying off to spend Christmas with her grandmother in Nigeria, Sade moved flats from Harringay to Camden ("I've always wanted a heated towel rail"). But what of the future? A single for March . . . and afterwards? Sade, if you could be doing anything this time next year, what would it be?

"I'd like you to be asking me if the third album will be as successful as the second. What we've got to do is extend ourselves — you've got to be daring. You can't lose anything by it and you might turn up something good. But it's never going to be that far removed from 'Diamond Life' because that's the music I like — and the only sort of music I can make."

"I hope we've come a long way in a year's time. I hope we don't just stagnate, because we've got a long way to go."

READERS PICK

BRONSKI BEAT: most promising newcomers; **FRANKIE:** favourite single, best 12in remix, best band, best sleeve, best video, 3rd most promising newcomer; **MADONNA:** most beautiful person



Pic by Joe Shutter

Pic by Joe Bangay



Pic by Retna



Pic by Joe Bangay

WELCOME TO the pleasure poll... or RM Say OK Frankie, You Win... Yep, we're proud to announce that you lot voted the Mersey boy wonders as pretty much the most exciting thing to happen all year. And who can argue with that?

The Scallies scooped top placings in five categories (best band, best single, best sleeve, best 12" remix and best video), so y'all lapped up the ZTT marketing campaign with no complaints.

All three Frankie 45s got a mention in the best single and sleeve categories and Holly made an impression on his own in the best male artist and plastic surgery categories.

But we must not forget the mighty thrust of Wham!, or rather Georgie Michael... for although the dinky duo came in as runners-up in the best band section and appeared in two others, George came up trumps as best male artist and person most in need of plastic surgery, also getting a third place in the beaut stakes.

'Careless Whisper' totted up votes as second fave single, eighth fave 12" remix, fifth best vid. Sorry Andy, you only managed fifth in the plastic surgery stakes! They nose, you know...

WINNERS 1984

Duran Duran, your third fave band, didn't actually win anything but got into eight categories, with strong showings in the video and best single sections. Some of you still fancy John Taylor, but no-one rates Simes Le Bon at all. He needs a quick tuck behind the ears, you say...

Culture Club squeezed into seven categories as a band, George appearing in three on his tod, highest placings being in the best LP section (fourth), George making runner-up to his namesake Mr Michael as candidate for a facial remake.

Prince was a welcome readers' hit in six categories — second fave male artist, 'Purple Rain' being your third fave LP and sleeve. Even he didn't escape the threat of the scalpel, though.

Then we come to the bonny Bronskis — congrats to the cheeky Beat chappies for winning our most promising newcomer category, and inching into three other sections (best single, 12" remix and best band), And Mr Potatoman himself (Jimi Somerville) was judged by you as seventh on the ugliness-o-meter.

Aaaah, of course... U2, the spiritual man's band, got their message across in four categories. Not surprisingly, they scooped top honours in the live show section, and they're your fourth favourite band of the year too.

And then there was Depeche Mode. Yes, the leather-clad bondage boys got down to business in four sections — best band, LP, 12" remix and live show, coming third to U2 and Queen in the latter.

But hang on, worrabout the girls? They've made inroads into male-dominated areas, too. Good for them. Sade gets into five categories: congrats to the nubile Anglo-Nigerian for winning best female artist and (surprised?) best LP for 'Diamond Life'. She's also runner-up in the most promising newcomer and most beautiful person sections.

Madonna, Chaka Khan, Tina Turner and Hazell Dean showed in three sections, Madonna proving she's the one you lust over most (most beautiful person, seventh best sleeve for 'Like A Virgin', runner-up most promising newcomer). Chaka had 'I Feel For You' to thank for her three showings; Alison Moyet was runner-up best female artist but she failed to pop up elsewhere.

Not surprisingly, The Tube trashed TOTP in your books to win best TV programme and Steve Wright stood on Mike Read's shoulders to grab best DJ award. Honorable mentions: Queen for getting into four sections after all these years; Ultravox for a strong showing in video; Divine for producing extremes of reaction; ZZ Top for their wacky videos; Sister Sledge for never being off your dancefloor; Julian Lennon for a high newcomer rating; Arthur Scargill for looking so vile; Samantha Fox for never being off Page Three and Iron Maiden for making gross sleeves and being the only HM band in the poll.

And lastly, but not leastly... the surprises! (Best bit, eh readers?) A huge thumbs-down,

or so it seems, for Spandau Ballet — you only rated the sleeve of 'Parade!' — ditto the Thompson Twins, Big Country, Madness and UB40, who didn't register anywhere.

Poor shows: Michael Jackson (only in video section); David Bowie (male artist and video); Howard Jones and Paul Young (one section each) — Nik Kershaw did better than both with two.

And one wonders why The Smiths only got a mention in the best band and live show categories. Surely some of you girls must rate Morrissey as most divine human being? No? Oh well... Thanks to everyone who voted — give yourselves a pat on the back — you've got good taste!

■ Betty Page

BEST BAND

- 1 FRANKIE GOES TO HOLLYWOOD
- 2 WHAM!
- 3 DURAN DURAN
- 4 U2
- 5 DEPECHE MODE
- 6 CULTURE CLUB
- 7 THE SMITHS
- 8 QUEEN
- 9 BRONSKI BEAT
- 10 THE STYLE COUNCIL



GEORGE MICHAEL:
best male artist

MALE ARTIST

- 1 GEORGE MICHAEL
- 2 PRINCE
- 3 NIK KERSHAW
- 4 HOWARD JONES
- 5 PAUL YOUNG
- 6 DAVID BOWIE
- 7 BOY GEORGE
- 8 PAUL McCARTNEY
- 9 DAVID SYLVIAN
- 10 HOLLY JOHNSON



ALISON MOYET:
second best female artist

FEMALE ARTIST

- 1 SADE
- 2 ALISON MOYET
- 3 TINA TURNER
- 4 HAZELL DEAN
- 5 ANNIE LENNOX
- 6 CYNDI LAUPER
- 7 CHAKA KHAN
- 8 MADONNA
- 9 TRACEY ULLMAN
- 10 SIOUXSIE

MOST PROMISING NEWCOMER

- 1 BRONSKI BEAT

POLL WINNERS 1984

from page 13

- 2 SADE
- 3 FRANKIE GOES TO HOLLYWOOD
- 4 JULIAN LENNON
- 5 NIK KERSHAW
- 6 THE KANE GANG
- 7 LLOYD COLE AND THE COMMOTIONS
- 8 HAZELL DEAN
- 9 PRINCE
- 10 STRAWBERRY SWITCHBLADE

DURAN: third best band



Pic by Andre Csillag

FAVOURITE SINGLE

- 1 RELAX, Frankie Goes To Hollywood
- 2 CARELESS WHISPER, George Michael
- 3 PRIDE (In The Name Of Love), U2
- 4 I FEEL FOR YOU, Chaka Khan
- 5 THE WILD BOYS, Duran Duran
- 6 THE REFLEX, Duran Duran
- 7 PURPLE RAIN, Prince
- 8 THE POWER OF LOVE, Frankie Goes To Hollywood
- 9 SMALLTOWN BOY, Bronski Beat
- 10 THE WAR SONG, Culture Club

FAVOURITE LP

- 1 DIAMOND LIFE, Sade
- 2 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood
- 3 PURPLE RAIN, Prince
- 4 PRIVATE DANCER, Tina Turner
- 5 MAKE IT BIG, Wham!
- 6 SOME GREAT REWARD, Depeche Mode
- 7 THE WORKS, Queen
- 8 WAKING UP WITH THE HOUSE ON FIRE, Culture Club

WorldRadioHistory



SADE: best female singer

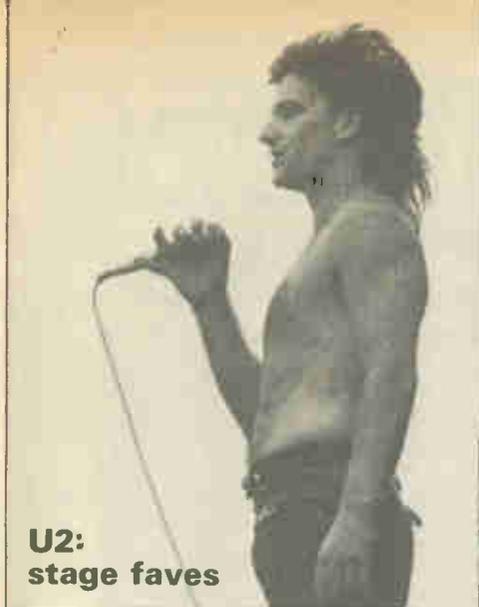
- 9 ARENA, Duran Duran
- 10 THE UNFORGETTABLE FIRE, U2



DEPECHE: fifth best band

12 INCH REMIX

- 1 TWO TRIBES, Frankie Goes To Hollywood
- 2 LOST IN MUSIC, Sister Sledge
- 3 RELAX, Frankie Goes To Hollywood
- 4 THE REFLEX, Duran Duran
- 5 I FEEL FOR YOU, Chaka Khan
- 6 WHITE LINES (DON'T DON'T DO IT), Grandmaster And Melle Mel
- 7 THE WAR SONG, Culture Club
- =8 CARELESS WHISPER, George Michael
- =8 WHY, Bronski Beat
- 9 DANCING WITH TEARS IN MY EYES, Ultravox
- 10 MASTER AND SERVANT, Depeche Mode



U2:
stage faves

Pic by Andre Csillag

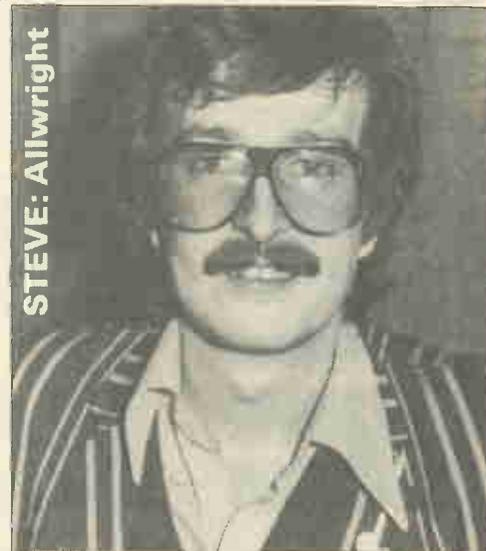
VIDEO

- 1 TWO TRIBES, Frankie Goes To Hollywood
- 2 THE WILD BOYS, Duran Duran
- 3 LOVE'S GREAT ADVENTURE, Ultravox
- 4 RELAX, Frankie Goes To Hollywood
- =5 BLUE JEAN, David Bowie
- =5 CARELESS WHISPER, George Michael
- =6 THE MAKING OF THRILLER, Michael Jackson
- =6 GIMME ALL YOUR LOVIN', ZZ Top
- 7 THE REFLEX, Duran Duran
- 8 THE WAR SONG, Culture Club
- 9 DANCING WITH TEARS IN MY EYES, Ultravox
- 10 I WANT TO BREAK FREE, Queen

- 4 JOHN PEEL
- 5 PETER POWELL
- 6 JANICE LONG
- 7 ANNE NIGHTINGALE
- 8 SIMON BATES
- 9 KID JENSEN
- 10 GARY CROWLEY

LIVE SHOW

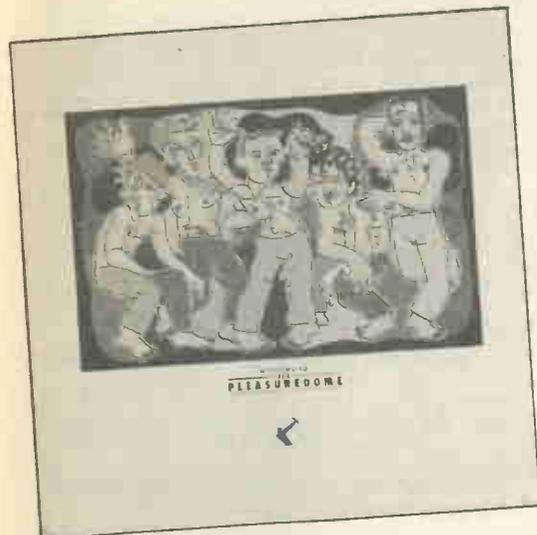
- 1 U2
- 2 QUEEN
- 3 DEPECHE MODE
- 4 ULTRAVOX
- 5 THE STYLE COUNCIL
- 6 CULTURE CLUB
- 7 SADE
- 8 OMD
- 9 THE SMITHS
- 10 BRONSKI BEAT



STEVE: Allwright

TV PROGRAMME

- 1 TUBE
- 2 TOP OF THE POPS
- 3 BROOKSIDE
- 4 THE YOUNG ONES
- 5 DALLAS
- 6 HILL STREET BLUES
- 7 CORONATION STREET
- 8 JUST GOOD FRIENDS
- 9 WHISTLE TEST
- 10 DYNASTY



HOLLY: quite popular



DIVINE:
in need

SLEEVE

- 1 WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood
- 2 RELAX, Frankie Goes To Hollywood
- 3 PURPLE RAIN, Prince & The Revolution
- 4 WAKING UP WITH THE HOUSE ON FIRE, Culture Club
- 5 PARADE, Spandau Ballet
- 6 TWO TRIBES, Frankie Goes To Hollywood
- 7 LIKE A VIRGIN, Madonna
- 8 ARENA, Duran Duran
- 9 POWERSLAVE, Iron Maiden
- =10 THE POWER OF LOVE, Frankie Goes To Hollywood
- =10 MAKE IT BIG, Wham!

MOST BEAUTIFUL PERSON

- 1 MADONNA
- 2 SADE
- 3 GEORGE MICHAEL
- 4 KIM WILDE
- 5 BOY GEORGE
- 6 DIVINE
- 7 TINA TURNER
- 8 SAMANTHA FOX
- =9 JOHN TAYLOR
- =9 HAZELL DEAN
- =10 JAY ASTON
- =10 ANNIE LENNOX

DJ

- 1 STEVE WRIGHT
- 2 MIKE READ
- 3 GARY DAVIS

PERSON MOST IN NEED OF PLASTIC SURGERY

- 1 GEORGE MICHAEL
- 2 BOY GEORGE
- 3 SIMON LE BON
- 4 DIVINE
- 5 ANDREW RIDGELEY
- 6 JIMI SOMERVILLE
- 7 PRINCE
- 8 MIKE READ
- 9 ARTHUR SCARGILL
- 10 HOLLY JOHNSON

HABITS BAD BAD BAD



DRUGS AND drink nearly caused Chicago to disappear into oblivion. Although the group now appear to be the epitome of respectability, about five years ago most of the members were on the point of total collapse. No one wanted to know them, and they fitted perfectly the cliché of the Seventies — “rock and roll casualties”.

“A lot of drinking and paranoia was all that kept us together,” says singer and main song writer Peter Cetera. “There was a lot of drugs, and all the typical garbage you associate with bands was going on. It stemmed from the insecurity of it all. We were afraid to try anything new.”

“We started playing smaller and smaller venues, and we were grabbing at straws. I think every band that was touring at that time went through it in one way or another.”

You may remember learning to walk to hits like ‘I’m A Man’ and ‘25 Or 6 To 4’ back in 1970. But after that success, the band found it harder and harder to live up to their status.

Until now, that is. Peter Cetera produced a solo album a few years back that boosted his confidence, and he reckoned that it rubbed off on the rest of the group.

Chicago burst into the British charts again with the ballads ‘If You Leave Me Now’ and ‘Hard To Say I’m Sorry’. And now their latest hit, yet another ballad ‘Hard Habit To Break’ is doing the business.

THE ALBUM ‘Chicago 17’ — that’s right, their seventeenth album — is going strong as well, but the fact that the nine-piece group have stayed together doesn’t mean it’s all hunky dory for them.

“The fighting that goes on is terrible,” Peter says. “Sometimes I don’t like to go into the studio, it’s too much like a battleground — it’s tough!”

It was fighting all the way for the group — right up until the end when producer David Foster decided to use Donny Osmond for some backing vocals. The producer is a friend of the Mormon family and laid Donny’s vocals over ‘We Can Stop The Hurting’, causing much dismay from the band, but winning out in the end.

Now Chicago are doing a mammoth tour in America, but it’s unlikely that the group will come to Britain as they’re very suspicious of our dear little country, even though they’ve had big hits.

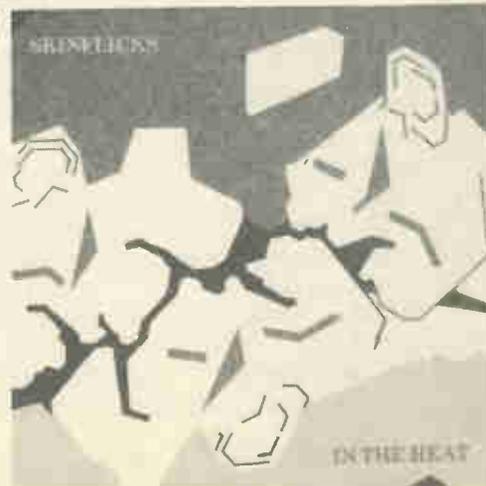
“When we started we were labelled as a jazz rock group, which we never were, and we’ve had to live with that. Now we’re thought of as a group which just does ballads even though there are only three on this album and there were two on the last one. I guess the English favour ballads, and we can’t help what the record company and the radio stations favour.”

“But anything could happen. I love England and English musicians especially.”

■ SIMON HILL

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CHANGE*

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WorldRadioHistory



IT WAS the end of a decade really. All that stuff that started in funny nightclubs and then added up to pop visuals and videos and big production and promotion and marketing reached its apotheosis with Frankie Goes To Hollywood's 'Welcome To The Pleasuredome'.

'Pleasuredome' was an album that encompassed all of pop's product shifting games and made an art of them. In some ways it was the sound of money making music, only now the whole of pop's contrivance had become so bloated that any, erm, artistic thrill resulting was small change indeed.

In their singles — 'Relax' and 'Two Tribes' — the Frankie machine had blasted the planned pop brigade to its extreme. But by the end of the year a playful joust with the beast had become the beast itself. Despite its clever wrapping (though not as clever as its perpetrator thinks it is), 'Pleasuredome' was chained to the machine as much as the next Wham! single. As an interesting exercise selling had reached an end.

Not that it won't stop Frankie's main rivals priding themselves on their business acumen rather than their songwriting talents. Today's young pop brats know it all. They've learnt all the history, watched all the videos, listened to the clothes people and all that drag. Consequently big pop is imprisoned in some ad-man heaven, where all the moves are right, all the pictures airbrushed and all the records sanitised, soulless, facile loveletters to making money.

Under Thatcher this money ethic, as we say in SW1, is getting very big. In pop its logical conclusion is the limited edition fan club T-shirt with your fave group's latest record sales figures writ large in day glo, or tartan or paisley, maybe. This mentality turned the last two months of the year into a pathetic numbers brawl whereby FGTH, Culture Club, Wham!, Duran and Spandau argued the toss over record and ticket sales. In short it was the platinum discs, not the records themselves, that was the real news.

Of course none of this is new. Pop has always been about bucks. But never has the collusion between pop performer and pop businessman been so precise. In fact the distinction between the two is becoming so blurred as to produce a new hybrid who manufactures smiles, quotes and pictures as surely as he manufactures records.

It was this attitude, that in the main, strangled the top 40. There were few surprises, just a whole succession of re-run riffs and plundered ideas. Along with the mega groups, Howard Jones and Nik Kershaw were particularly nauseating — pallid half excuses for popstars.

NOT EVERYBODY stopped breathing, though. Prince, UB40, Sade, Special AKA, Dep Mode, Style Council, Bronski Beat, Kane Gang and the Smiths all made fine pop records. All begged, borrowed and stole from somewhere, but at least they invested their work with the enthusiasm of people who wanted to be great. That helps a little bit, don't you think?

Away from all this, electro continued to forge a closer relationship with the times than any other music. The mutant of urban dance music and Eighties fun tech, Electro was the music of the new young, the post-rock generation of home computer, video kids. If you didn't know, youth trends are no longer force fed by rock music (note: messrs Weller, Bono, etc).

Much electro continued to be hasty blundering with studio toys — but when it was good, it was well COLD. 'Malcolm X', 'Sucker MCs', 'One For The Treble', 'We Came

To Rock' and 'Fresh' were hard as nails anthems for a space age retreat into the machine. Dance machines that were imitated by robotic dancing and clean, functional clothing.

But electro didn't exist in a vacuum, it drew on funk — as JB's and Bambaataa's collaboration confirmed — and it was quickly being brought into the mainstream by pop dilution and constant ear filling on adverts. You want your product to seem up-to-date? — put an electro soundtrack on the ad.

Where this is all leading is anybody's guess — I'm just waiting for home made visual computer soundtracks and the advent of cheap video cameras. Make product of that if you will.

Meanwhile, that maligned beast the guitar rock band made a small comeback this year. Yet while the Smiths, REM and Lloyd Cole made decent discs they were but worthy face workers mining a worn out seam.

POP FOR

1984 was the year when the big sell reached its pures





SALE

definition, argues Jim Reid

PLENTY OF worthy soul music around as well — and thanks to Tony Blackburn, Robbie Vincent's BBC show and numerous pirates it was actually getting a fair hearing for once.

Unfortunately this revival was as nothing compared to the loss of Marvin Gaye. Bang in the middle of a creative second wind Gaye's demise was as shocking as it was senseless. Yet, as always, there are others to bear the torch.

The Womack family take pride of place for Bobby's 'The Poet 2' and Linda and Cecil's pop wise 'Love Wars'. Albums of rich maturity, craft and real feeling. Luther Vandross' 'Busy Body' was further confirmation of his pole position as the voice and Dennis Edwards' 'Don't Look Any Further' was pretty tasty as well.

Crossing over were the SOS Band and Chaka Khan and funk'n' it up live were the hilarious Cameo. Kent Records continued to release wonderful compilations, little bits of history for the soulie and England actually produced a good band. Floy Joy aren't strictly a soul band but their 'Into The Hot' LP was a fine mix of soul and funk, sung beautifully and given the kookily modern imprint of Mr Don Was. Extremely promising.

As was the fast style toasting coming from Clapham's Fashion Records, the freshest development on the UK reggae scene. Aswad continued to cross over and Bob Marley sold more records dead than alive.

Despite reports to the contrary jazz music has never been dead. The most expressive form of twentieth century pop, jazz began to gain new currency amongst fledgling hipsters. First it was DJ Paul Murphy and his crazy jazz room nights and then there were some bands as well. Working Week were by far the best, their 'Venceremos' and 'Storm Of Light' singles being sadly neglected by daytime radio. For most jazz was just an influence to bung in the pop pourri — Sade, Special AKA. Everything But The Girl and Style Council all drew on jazz with differing results. It wasn't going to change the colour of people's socks or anything, but it sure beat listening to the Mike Read show.

Which brings me back to Frankie Goes To Hollywood. They were the year's news, but now they've shot the conceptual bolt, one doubts if they can do little more than just sell and sell. That's not a particularly edifying thought to end the year on.



Pic by Joe Shutter



Sound of the

Liverpool's hottest export is on Channel 4 rather than ZTT. In part two of this look at 'Brookside' Eleanor Levy reveals how Marie intends to get George released. Pix: Joe Shutter

PICTURE THE scene. A small, deflated figure is led down to the cells he is to spend the next six months in. His devoted wife looks like her world is about to end as fate deals her yet another cruel blow and she faces Christmas without the husband she loves.

It is the destruction of a 'good man' — a powerful insight into the suffering and anguish when the pressure gets TOO much. George Jackson — as innocent as snow is white — is imprisoned for a crime everybody watching knows he didn't commit. Husband, father, fireman, saver of little boys' lives... his only fault being his faith and trust in humanity. It's doubtful whether even the knowledge that Brookside was voted the best non-music TV programme in the RM Readers' Poll will be much comfort to George in his present predicament.

In the past six months, Brookside has been bringing its mix of fun, frolics and political debate to an ever increasing audience. As Ricky Tomlinson who plays Bobby Grant says: "What you've got to do is be entertaining. But we also, hopefully, get the viewer involved and maybe tax their brains a bit and get them thinking."

Every Monday and Tuesday, nearly six million people watch the show. Add the Saturday omnibus edition to this, and that's over 10 million people who witnessed George's plight. That's even more than bought 'Mull Of Kintyre' and almost as many who would have loved to have bought it and smashed it to pieces.

It is then, inevitable that some kind of campaign to free the poor man should start up — and who better to mastermind it than spouse Marie?

"Marie is missing George such a lot," reveals Anna Keaveney who plays the character, "desperately... desperately. But she's coping with it in her usual manner — down one minute and up the next. Marie's a battler — and she'll battle all the way for George."

ON JANUARY 1, the campaign got underway with a vengeance. In cities and towns throughout the country, posters appeared on hoardings proclaiming the simple message 'Free George Jackson'.

1,036 of them to be precise — all including a phone number with messages about George and how he's coping with prison life on the other end of it. You know the sort of thing... "George had a restless night last night. He got up early this morning, slopped out, had a wash, etc, etc." The messages change every day so you can check up on him whenever

FREE GEORGE JACKSON



you want to.

No-one at Brookside will say whether George will return to the series ("it'll spoil it if we give it away"), but after spending all that money it would seem strange not to capitalise on the publicity value of George's triumphant return to the Close and a tearful reunion with kith and kin.

This episode is but the latest of many tragedies to beset the Jackson family.

MARIE

Marie's sister Petra was an original inhabitant of Brookside Close. Then her no-good husband Gavin promptly died on her, she took up with Barry Grant, had a miscarriage, ran away and killed herself. Enter Marie and husband George, plus sister Michelle and twins Gary and Little George. As Anna Keaveney says: "I think Marie Jackson brought in conflict because everyone was being very nice to each other."

GEORGE

A fireman, George was also a member of his station's country and western band the Blazing Saddles. While on bail awaiting trial for passing on information to arch villain Tommy McArdle (hiss) that led to a robbery at a warehouse George had just stopped burning down, he saved a little boy from drowning... but still went to jail. Life's so cruel sometimes.

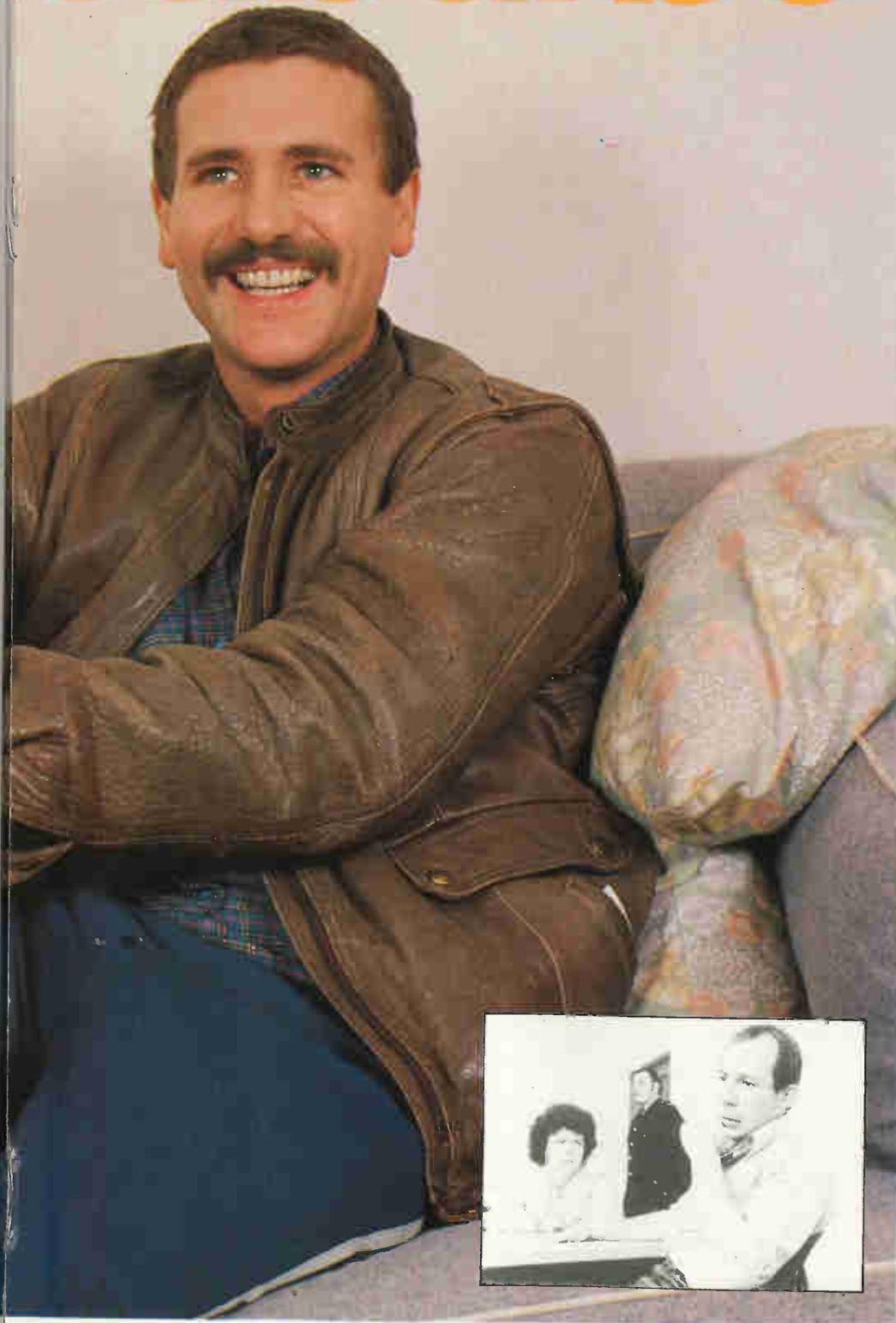
Marie says of him: "They're very much in love, the relationship between us worked because although she was a nag, he needed

that. Although George was very kind and straight and good, there was a kind of emotional weakness in him that needed someone as strong as Marie to keep him going. It was a lonely Christmas though."

MICHELLE AND TERRY

Michelle Jones (Tracey Jay) is Marie and Petra's sister. She ran a Freemans' catalogue

suburbs



club, went on a beauty course and returned with a drastic new haircut. This impressed her boyfriend Terry so much they promptly moved in together — although Terry and best mate Barry Grant were beaten up by Tommy McArdle's men (hiss), and he moved back into the Jackson residence to recuperate over Christmas. Terry is played by Brian Regan, who used to be on Liverpool F.C.'s books

before turning to acting.

"I signed for Liverpool the day Bill Shankly retired," he explains. This may have had something to do with his stunning resemblance to Terry McDermott, but luckily he's had his hair cut now. While playing football for the Brookside team against one from Emmerdale Farm, he kicked the ground instead of the ball (obviously a trick he learnt

at Liverpool that) and broke his foot. Quite lucky really, because Terry is supposed to have a broken leg in the programme. Method acting taken to its logical conclusion.

Brian likes Frank Zappa, Simple Minds and U2. Of a certain other successful pop act he has the following advice.

"Wham!? You can stick them up a drainpipe."

Brookside's other residents . . .

HEATHER HAVERSHAM

When first introduced, Heather — an accountant from Northern Ireland, played by Amanda Burton — was living with husband Roger Huntington. An obnoxious little man with a moustache, he was famous only for emerging from beneath his Habitat double duvet once, to run out of the house naked and reveal his rump to the astonished neighbours. He committed adultery, Heather got rid of him but kept the washing machine. Heather has always had her priorities right.

THE COLLINS FAMILY

Upper middle class slummers, they moved into the close when father Paul ("the old turkey" as Simon O'Brien calls him) lost his job. Annabelle, his wife, has expensive problems with her thyroid, while son Gordon has ginger hair. Neither can be much fun. Daughter Lucy is in France and Gordon is the only sensible one among them, despite having played synthesiser in his private school band. Jim Wiggins, who plays Paul, says of him "he means well — however misguided."

THE CROSS FAMILY

Edna and Harold — or Aitch as he hates to be called — are the "Laurel and Hardy of Brookside". Edna gambles, Harold moans and they get along happily that way. They've recently moved into the bungalow on the close and rented their own house to two nurses — Kate Moses and Sandy Maghie, and their friend Pat Hancock. With Barry going, David Easter, who plays Pat, is obviously being groomed as the latest bit of male crumpet. As a result you've had the odd shot of him in little black underpants. All very sexist, but there you go.



Madrâstic action

How Blancmange's Stephen Luscombe formed the West India Co. Story: Simon Hills

WHEN HE started recording the West India Company's single 'Ave Maria', Blancmange's Stephen Luscombe would put the red Hindu spot on his head.

And that was taken as a mark of respect from singer Asha Bhosle and percussionist Pandit Dinesh, who make up the nucleus of the group.

"There was a blessing every morning and I used to pray," says Dinesh. "Then we'd start recording.

"Even though Stephen isn't a Hindu, I took it as a mark of respect that he should be interested and care. In fact, everyone was very helpful in appreciating our needs."

In case you haven't heard, Stephen and Dinesh decided to bring the group together as a vehicle to bring over Indian music to Britain.

Over in the land of Ghandi and the sacred cow, Asha is one of the biggest pop stars. She has sold more than 40 million records in her years in the music business.

Unlike Britain, pop is linked to the film industry, which over in India turns out more films than Hollywood. A singer will make his or her name singing on soundtracks before crossing over to selling records.

"The cinema in India is the poor man's version of the pub in England," explains Dinesh. "At that film he can see all his dreams and aspirations laid in front of him."

The West India Company was born last year when Stephen and Dinesh talked over the project. The latter agreed to put the idea to Asha.

It all took place after she had sold out two nights at London's Wembley Arena — that's right, Wembley Arena. They all went down to Eric's studio — where Vince Clarke does all his work — and along with Vince, Eric and Stephen's Blancmange partner Neil Arthur working on lyrics, recorded four songs in a week.



EVEN THOUGH Stephen has never been to India, it's not so strange that he was interested in instigating the record. Not only has he done a lot of work with Dinesh on the Blancmange records, but he was brought up in the next best place to India itself — London's Southall.

"I used to go to the Indian cinema there, so I was familiar with a lot of the music," he says. "It's an amazing experience because everything is thrown into one big melting pot. I's like a western film, but amplified by about 10.

"And of course I used to have a lot of Indian friends. I used to get up early on Sunday mornings as well to hear a programme called 'Make Yourself At Home' which played requests for immigrant people. So I was exposed to the music.

"I'm interested in what goes on in the world generally, and the more I listened to the music, the more attracted I became."

Dinesh takes up the story: "I used to go down to Stephen's house and we used to

compose this sort of hybrid together. I knew Asha and so I agreed to put the idea to her.

"She wanted a change from singing this film stuff so it came together.

"At her home in Bombay, she always experiments with new ideas, because she knows that if she gets a straight melody she can just sing it out. Plus the fact that she's an Indian pop singer and can therefore understand how an English pop record works."

Both Stephen and Dinesh decided that they would make it an English-style pop record rather than get too obscure.

"People in Britain are a pretty racist bunch on the whole. That's not being horrible, that's a fact you have to live with. We live in a multicultural society and you've got to make people realise that there's more below the surface.

"We could have made the record sound like it belongs in an Indian restaurant. But that wasn't the idea."

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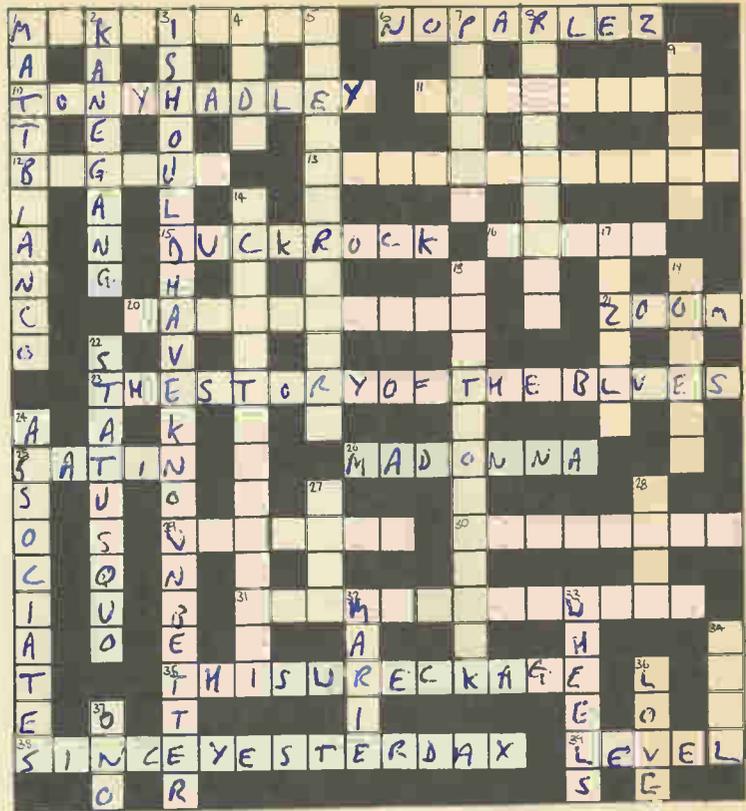
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ACROSS

- 1 What Wham! have always wanted to do (4,2,3)
- 2 A problem for Paul Young (2,6)
- 3 Singer going Round And Round (4,6)
- 11 Cocteau's hidden wealth (8)
- 12 Kool and the Gang had a good time in 1982 (3,3)
- 13 John Lennon's excuse (6,4,2)
- 15 Malcolm McLaren's animal music (4,4)
- 16 Eugene's Gotta Get You Home Tonight (5)
- 20 Former Linx singer who was Watching You Watching Me (5,5)
- 21 Supersonic hit for Fat Larry's Band (4)
- 22 Told by Wah! in 1983 (3,5,2,3,5)
- 25 Material for the Moody Blues nights (5)
- 26 She looks Like A Virgin (7)
- 29 It was really nothing for him (7)
- 30 Committed by Dave and Annie (8)
- 31 Joe, Tom and Alannah (8,5)
- 35 Gary Numan was ruined in 1981 (4,8)
- 32 How long Strawberry Switchblade have been together (5,9)
- 33 An even 42 (5)

DOWN

- 7 Half A Minute's all he needs (4,6)
- 8 Respectful group (4,4)
- 9 A diamond of a hit (1,6,4,5,6)
- 4 Add soul for Joe Jackson LP (4)
- 5 This Is Mine singer (5,7)
- 7 What Spandau do in public (6)
- 8 Group that asked Can You Feel The Force? (4,5)
- 9 Motorhead leader (5)
- 14 Group that can Hypnotize (7,7)
- 17 Siouxsie's headlights do this (6)
- 18 A hit for the Jacksons with a little help from Mick (5,2,5)
- 19 & 34 down Meat Loaf's female friend (6,4)
- 23 Chart wanderers (6,3)
- 24 Party Fears Two and Club Country were their two biggest hits (10)
- 27 Boz Scaggs shuffle (4)
- 28 The original wanderer (4)
- 32 Donny's sister (5)
- 32 John Lennon was watching them going round and round (6)
- 34 See 19 down
- 36 It's a wonderful colour (4)
- 37 Plastic Band that wanted to give peace a chance (3)



LAST WEEK'S SOLUTION

ACROSS: 1 'Teardrops', 4 'Skin Deep', 7 Martin Fry, 9 Boys, 10 'Let's Stay Together', 11 Elvis Costello, 15 Ollie, 16 Together, 19 'Saturday Night Fever', 20 Gary, 21 Redskins, 23 Roy Wood, 27 'Blasphemous Rumours', 29 'Every Breath You Take'.

DOWN: 1 Temptations, 2 'Aural Sculpture', 3 'Say, Say, Say', 4 Shout To, 5 Day, 6 Peter, 8 'In The Heart', 9 Big, 12 Van Halen, 13 Tight, 14 One Better, 17 'The Top', 18 Mickey, 20 Goodbye, 22 Murphy, 24 Dave, 25 Kerr, 26 Lost, 28 Ray.

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ODDS 'N' BODS

DISCO MIX CLUB's 2nd DJ Convention will be at London's Hippodrome on Sunday March 10, followed don't forget the next day by DMC's now rapidly filling Mon-Fri £340 (+VAT) Virgin Atlantic charter trip for DJs and club management to the discos of New York City, staying at the Barbizon Plaza on Central Park South (a shame the stuff-yourself-silly Beefsteak Charlie's is no longer nearby!), sure to be great tax-deductible fun at real bargain rates — and you don't HAVE to go to all the boring discos if you don't want to! (£50 non-refundable reservation deposit cheques to Disco Mix Club Ltd, PO Box 89, Slough, Berks, or full details from 06286-67276 — but hurry!) . . . **Tony Blackburn** and I are both going! . . . **WRKS (KISS-FM)** is now the only black "urban contemporary" station in New York, where radio has gone Top 40 mad with tightly rotated all-hit playlists, so it's predicted producers are going to be playing safe for commercial airplay acceptance rather than making offbeat club-aimed dance records — bad news . . . **Gary Byrd** this month starts a US syndicated hour-long weekly 'Dance Music International' radio programme, featuring remixed classics and special mixes by club jocks from around the world, as well as star interviews, with an emphasis on the "international" dance scene . . . **Midnight Star 'Operator'** topped US Hot Black before Christmas — and **Wish featuring Fonda Rae** 'Touch Me (All Night Long)' (as it's billed there now) finally crept in as the lowest new entry! . . . **Motown** could well be joining its new owners **Inner City Broadcasting** in co-celebrating legendary Harlem showcase the **Apollo Theatre's** 50th anniversary — I used to go there every week to catch the star-studded soul shows in '64, four shows daily with a movie between them and a new bill every Friday, and then in '67 after the intervention of cassette recorders I even bootlegged a couple on a return visit to New York (including the **Parliaments'** first engagement there, singing 'Testify (I Wanna)' in shimmering green silk suits, and **Linda Jones** tearing the house down with 'Hypnotized')! . . . **John Anderson Big Band's** brilliant 'Glen Miller Medley' / 'Scot's Medley' (Modern Records 7in) is much in demand at record shops after my recent review, but nobody can trace its distributor (who I'd have listed had the info been given) — does anyone know how to order records on **Modern** (who might have a hit if they could get their act together)? . . . **Julie Roberts** 'I'm So Glad' is now on 12in too, **Magnum Force's** two churners on their **Bluebird/10**-released old LP should have been the 119-120 1/2bpm 'What's Your Name', 0-119 1/2-120 1/2bpm 'Girl You're Too Cool', **George Benson** '20/20' being 111bpm — and due here as a Jellybean remix next week, when 'Caught In The Act' will be flip to **Chaka Khan's** 'This Is My Night' and **Sheryl Lee Ralph's** 'In The Evening' **Hi-NRG** smash will finally appear on **Beat Box** . . . **George Lee's** 'Sea Shells' A-side may not be on the **Anansi** LP but it is on the cassette version for some reason . . . **Kensington's The Park** is looking for a new versatile DJ with up-to-date comprehensive records to audition this month —

continues over

OVERVIEW

THE YEAR: ONE MAN'S VIEW BY JH

THIS YEAR saw 24 hours a day soul radio arriving at last in London, albeit illegally, an event which has had a profound effect on the scene locally if not of course nationally. The rest of Britain relies still in the main on whatever the colour-conscious Radio One deigns to feed it and to Radio One anything black no matter how soulful remains "sweaty disco music", as I am informed by **Tony Blackburn** whose own fantastically successful soul 'n sex morning show on Radio London is a continual embarrassment to prim Auntie BBC.

American radio has the terminology right in calling black orientated radio "urban contemporary" — it is an urban music, unlikely to have immediate appeal out in the wide open countryside where it gets little exposure, so in some respects the BBC's attitude when programming an all-embracing station is understandable — however, the **Blackburn** approach of combining the listenable black records (rather than the danceable ones) with mildly risqué titillation has attracted such a huge housewife audience that it's got the competition thoroughly rattled (and revising their own programming strategy).

Soul shows have been expanded not only at Capital Radio but also on neighbouring Radio Essex, Chiltern Radio and other local stations outside the urban confines of London itself.

Now I'm not advocating a US-style fatally slavish approach to programming (when disco was big after 'Saturday Night Fever' many US stations jumped onto that bandwagon whether it suited their demographic audience or not, with the result that soon disco was declared "dead"), but I am pointing out that there is now an urgent need for legal soul radio around the clock, and preferably on a national basis.

An audience has been proved to be there for it. Within the London area, advertisers on Solar-FM and JFM have experienced dramatic results especially when those advertisers have been clubs or one-off gigs, attendances rocketting. There is another negative side to the coin, though: the power in "breaking" records has passed from disco DJs to radio DJs . . . who unfortunately at the moment seem to be abusing this power, which many may see as their greatest argument for legitimacy, by slipping into that maddening British habit of devoting more energy on unearthing oldies than on recognizing and supporting strong newies.

Soon after starting my own DJ-ing career I realized that certainly white audiences don't have an ear for rhythm but dance instead to

the words — and not just the words as they hear them, their **MEMORY** of the words! In other words, they've got to know the record really well!

Now, with so much radio exposure, the same thing unfortunately is happening with black audiences. West Indians particularly get stuck in a rut of only responding to a narrow range of proven favourites (all within the "hot tempo" soul equivalent of reggae's heartbeat), although Africans thankfully still have an ear for new rhythms as soon as they hear them. Even with all the radio coverage in London this year, the most common moan I've heard from club jocks is how hard it is to break new material.

The other point about exposing anything new to a British audience is the need for visual stimulation. Britain is a visual nation, and how! Going right back to the '50s, it was the film of 'Rock Around The Clock' that broke rock 'n roll here, and since then people have needed to see (whether on film or TV) in order to want and do — 'Saturday Night Fever', 'Fame', kung-fu movies, the list of visual stimuli on youth culture and the music market is endless.

No wonder in this, the video age, you've got to be on TV to go up in the record charts. And so it was that the other new phenomenon to capture kids' minds this year arrived by way of the big screen — not that the music associated with it did as well as the mania might have suggested, the music's full strength having been reached a year or more before and subsequently sneered at by all but youth club DJs.

I refer of course to the films 'Breakdance' and 'Beat Street' (and the videos of Break Machine), which had kids, as I established during my summer strolls, lugging ghetto blasters down dusty lanes and break dancing in market town squares all over the deepest countryside. Serious DJs were right to sneer, but that didn't stop the kids having fun — break dancing has been this year's skateboard.

The other aspect of disco music to get much media attention and a few hits this year has been Hi-NRG, gay dance music. White British people, with no sense of rhythm, also need to hear fast music to let them know they're having a good time and should get up and dance! 'High Energy' apart, it's interesting to note how few of the Hi-NRG crossover pop hits did well in our own Hi-NRG chart, which still reflects what's happening in gay clubs by any other name.

And that was the year that was. Go-go in '85?

4

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on the SOUL side

The Kane Gang's guide to the classics. Vintage soul editor: Paul Sexton

FUNKADELIC 'One Nation Under A Groove' (1978, Warner Bros) **Dave Brewis:** This shop I used to work in, we used to get promotional videos, and there was this Bootsy Collins one, and a Funkadelic one ... and I've never seen anybody so ridiculous in my life! As far as the track's concerned, the singing on it's brilliant, the central title and the message are really strong, and it's got things that a lot of soul records haven't got these days. Now they're like product exercises.

HAROLD MELVIN & THE BLUE NOTES 'Wake Up Everybody' (1976, Philadelphia International) **Martin Bramer:** This is my favourite by them. **Paul Woods:** My favourite is 'The Love I Lost', and what was that recent one, 'Today's Your Lucky Day', the one with Nicco singing on it, that was alright, not a standout. I think the thing that sets great songs apart is that you can listen to the words or lyrical ideas and they don't have to be very good, but the music is so strong, I mean, 'Sexual Healing' could have been a nursery rhyme, a lot of the lyrics are rubbish — 'I'm hot like an oven' ... it doesn't matter because the music's almost sublime. Actually that was a very influential record, you can hear that on the hit by Eugene Wilde.

STEVIE WONDER 'Heaven Help Us All' (1970, Motown LP 'Signed, Sealed & Delivered')

MB: A really emotive song. The one proper gig we did before this tour, last Christmas, we were looking around for something to do, and we came across this as something that was really simple to do. We just changed the key. The thing about doing 'Respect Yourself' is that it wasn't that we were short of songs, but the concept of putting a cover on the album was right, we thought let's do something and see how it fits in with everything else. But we had a bad experience with it, because obviously people will compare it to the original, and you get 'Oh no, you've taken that out, that was the best bit about it'. What we didn't want is to do what Paul Young did with 'I'm Gonna Tear Your Playhouse Down'. I don't mind it, in fact I think it's the best singing he's ever done, but he made a rock record of it.

HOWARD TATE 'Look At Granny Run Run' (1966, Verve, re-released in 1983 by Polydor)

PW: I used to review records for a local paper and I got this Howard Tate record. I'd never heard of him, so I looked him up in a black music encyclopedia. There's probably a dozen more like him, and there's something about the song, the lyrics are witty, the song's really good. A lot of this stuff sounds like Tamla Motown. And there's *so much*, people you've never even heard of. William Bell, he's another good one.

RY COODER 'I Can't Win' (1979, Warner Bros LP 'BoP Till You Drop') **DB:** The lead vocal on this is by Bobby King, who's on Motown now, I've got 'Lovequake' by him. Yeah, he's sharp all the way through that but that's just his style! **MB:** The B-side of 'Closest Thing To Heaven' has a reference to Bobby King, actually. We saw him at a Ry Cooder gig, they did 'Chain Gang'. **PW:** There's so little opportunity to see great black singers. There's so many small or middling soul acts, and it's only the Bobby Womacks and James Browns who come over. And when the others do come over, they do sodding cabaret gigs, they don't realise the potential audience they've got. You know, I saw Curtis Mayfield and he was doing 'Sexual Healing', it's stupid.

THE RIGHTEOUS BROTHERS 'You've Lost That Lovin' Feelin' (1965, London)

MB: Our classic argument ... this record wipes the floor with anyone who says that white men can't sing soul. Even the most famous black acts would be really pleased with the vocal performance on this record. It's our case for the defence! There's loads of other examples, too. **DW:** Most black acts are written for by British people, think of Rod Temperton being responsible for a lot of Michael Jackson's success. **MB:** Yeah, the Staple Singers doing a Talking Heads song is the whole thing coming full circle. I only make this point because of the snobbery in soul circles. **DW:** You listen to Robbie Vincent's show on Radio One and there's so much crap on that show. Of course there's good stuff too, but it really winds me up — it's like, if it's black soul and on import then it's worth playing.

DIONNE WARWICK 'Don't Say I Didn't Ever Tell You' (1965, Pye International)

DB: This was an old B-side of one of her early records, I'm not quite sure which one (Writer's smartass interjection: it was 'You Can Have Him' from early '65, Dave). It's got a really strange sound, sort of comb and paper and trumpet, which makes it sound really weird, like it came from the moon. It's very hard to describe. Also there's a couple of Tom Waits tracks I really like, I always admire him for his individuality. Jim Webb, too, 'The Highwayman' album, Glen Campbell, and I've got a massive collection of Burt Bacharach albums, about 40 of them.

DARYL HALL & JOHN OATES 'She's Gone' (1974, Atlantic)

MB: This is probably one of the classic songs of the last 15 or 20 years, it's just a great soul record. Now, they're doing songs that are so safe for them.

AL GREEN 'Can't Get Next To You' (1970, London) **MB:** This contains our favourite note in soul music ... there's this really high note, and I was always really in awe of that until one day I had it on and the penny dropped, in fact it's an octave lower than I thought it was. Before that I thought it was so high I practically couldn't hear it.

Stop Press: The Kane Gang came in as number six Most Promising Newcomer in the poll... congrats, chaps!...



Kim Wilde interview by Jim Reid

Is this woman *ruder* than Frankie?

KIM WILDE'S comeback, all XL packaging (they do Frankie) and Daily Mirror front pages was about some rude business. Her 'Second Time' single didn't mute the gab... it was EXPLICIT. This girl wants something and that boy, well, he can only work up the enthusiasm for a solo run. JUST GO FOR IT... and nobody noticed.

Which is always the way with Kim. No concepts (ignore the packaging), no irony, no touch of art school, no greed masquerading as flash, no great big ideas. Kim just is. And what she is, doesn't quite add up in the numbers game.

Her family might be popbiz, but they're trad popbiz. And so is Kim: a girl from the Sixties, slightly awkward under the video glare. She doesn't quite do things right — look at her early promos, very unflattering — and her enthusiasm, all clomping 'n' gushing in the world of cool cheekbones, isn't quite there.

But all this makes Kim an interesting girl. A freak whirlwind in the age of calm, calculated sell. So, with Kim's second MCA single 'The Touch', entering the charts, we had a chat.

● 'Second Time' was a very explicit record, but nobody seemed to notice. Why?

I suppose it was really, but we didn't really make a big deal about the lyrics. I think it's really funny. I like the paradox of pop music — that's what attracted me to it. At one extreme it can be so serious and mean so much and at the other end it can be so trivial. There's somewhere between the two where you don't know if you're listening to something that is really serious or tongue-in-cheek.

Songs like 'Love Blonde' and 'Kids In America', you sing them and they don't have any profound meaning to them. 'The Second Time' was very sexually explicit and that's totally alien to me. I never talk about sex to the press — I never tell them who I'm going out with. I'm never associated with that side of things. As far as the public is concerned, from what I can make out, I come across as a 'nice girl'. So I quite like the fact that I was up there singing a song that was more sexually explicit than 'Relax' and getting away with it. That's what I like about the pop business, it can be very silly.

● Have you ever been silly, Kim?

I've not been happy with a lot of things that have happened in my career. Maybe that's

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always the way it is with people. There are very few things I've been happy with and it's something I'm trying to change now.

Sometimes you get caught up in a situation where you'd prefer something not to go out, or be released. But you kinda get the same old story — 'if it doesn't go out now it'll be too late, etc' — and because you're not a walking music business you can't really answer to everything that goes on.

I know what I do, being a pop star and a musical person, but I wouldn't profess to know very much about any other part of the industry.

● What were the biggest mistakes?

Not do more touring, if I'd established that more, it would have helped me now — and musically it would have educated me more. Also there are a few singles that in retrospect I wouldn't have released. One of the things that I haven't done that I am beginning to work on now is my songwriting. That's something that is very important to me.

● What are your songs made of Kim?

My songs are quite serious. I don't want them to stay that way, though. Most people you meet try to be very serious but they have so many different facets to their personality, so when you're writing serious songs you're only writing about one facet of somebody. There's so much else you have to learn to get out of you.

● Will the fact that you're a girl make it more difficult to establish yourself as a songwriter?

There isn't really a tradition of English girl songwriters, in the past it has mainly been American girls who have done well. Here there is more the tradition of girls being singers rather than writers. I hope the success of Sade, and hopefully myself, will encourage other girls to get involved in songwriting.

● But women aren't taken as seriously as men in the musicbiz. Are they?

I don't think you can ask to be taken seriously — people reject you if you do that. To be

taken seriously is a natural conclusion of what you've done. Generally women aren't taken as seriously as men 'cos they're not such prolific songwriters. I don't know why that's the case over here, because if you were asked to think of the top five US songwriters you'd have a few girls in there — Joni Mitchell and Carole King for instance.

● Do you think your attempts to establish yourself as an independent songwriter have been inhibited by the reputation of your father and brother?

It did initially yeah, did for the first year or so after my success. I just thought, 'I can't do any writing, it's ridiculous and it's really nagging me all the time'. So I left home and started doing it from there. I had to find my own place and look after myself. As soon as I got that together and bought the flat and got a four-track and a drum machine I started writing. The most difficult thing was after a day of getting absolutely no ideas at all having to go back and do it all over again. It took me a long time to get to the point where I was actually pleased with everything I did, 'cos I just threw everything out of the window. But once I got started it was OK. I think the songs I write are very different from Marty and Ricky's.



Plaid all over.

A year of fashion surveyed by Dylan Jones. Pic: Marc Lebon

PICCADILLY, 1984: taking a turn off mainstreet, away from the cacophony and real-life relics, and into South Molton Street, New Bond Street, Peckham High Street ... wherever. 1984 was the year in which the fashion-conscious public of London really hit the streets: in a blaze of Technicolor and Cinemascope glory, the rich, wise, young and poor came out to play on the double yellow lined catwalks of the capital: certainly a year to remember.

The year started with a plethora of fluorescent fabric that was sprayed literally everywhere for three multi-coloured months. One in four commuters' get up (and go-go) was supplemented by some fluorescent item of clothing — be it a pair of socks, a scarf or a mere handkerchief.

And whilst the high street soaked up day-glo, so the attention of the bright young things turned to a Japanese designer by the name of Yohji Yamamoto. With the opening of his shop in South Molton Street, London was taken back, aghast at the grey and black baggy suits, flowing floppy raincoats and oversize crushed silk shirts.

A nation accepted these Oriental threads with the same enthusiasm that they took to last summer's decidedly more down-market 'casual' costume obsession. Not everyone might have been able to afford Yohji's clothes ... but if they couldn't afford it — they copied!

THEN, JUST as the fashion casualties were moving quickly upmarket ... Katherine Hamnett suddenly arrived. What with her 'Day For Night' wear — her linen and drill suits, casual shirts and padded trousers — it was almost like a blue rinsed version of a Lawrence Corner fatigues outfit — Army Surplus for the masses!

But Hamnett's greatest, or at least most plagiarised success of the year was her series of Slogan T-Shirts. These were big and getting bigger, until Paul Morley wised up to the crack and issued ZTT's own personal series of 'Frankie Say ...' T-Shirts.

These in their turn sparked off a million and one imitations ... with such witty wording as 'Who Gives A F*** What Frankie Say!' Katherine Hamnett's Summer 85 collection still includes slogan T-Shirts, but they are unlikely to cause such a stir.

BEND THAT gender and juxtapose the grand with the slam and mix and match till the day-glo cows come home ... jump to it! '84 was also the year that saw the New Glitterati come out of the closet in full force. Leigh Bowery, Trojan et al, were the front runners in a never-ending barrage of fake fur, white hair, silver plat-



form boots and cardboard stars stuck to the forehead (courtesy of Bodymap) ... the Glitter Band never sounded so good as they did in 1984!

Then, as the leaves returned to the trees and the words began to disappear from people's chests ... so the sports shirt returned to our shores. After last year's tracksuit fever, this year the single most sought after singlet was a Lacoste style T-Shirt from Paul Smith.

COME AUTUMN and things were definitely getting much more complicated. The layered look came out of the tailors and into the shops. Jean Paul Gaultier printed shirts and jackets, John Galiano vests, tartan ties, paisley cravats, corduroy plaid trousers ... and Crolla: the biggest sensation of the last three months being the mainstream acceptance of Crolla.

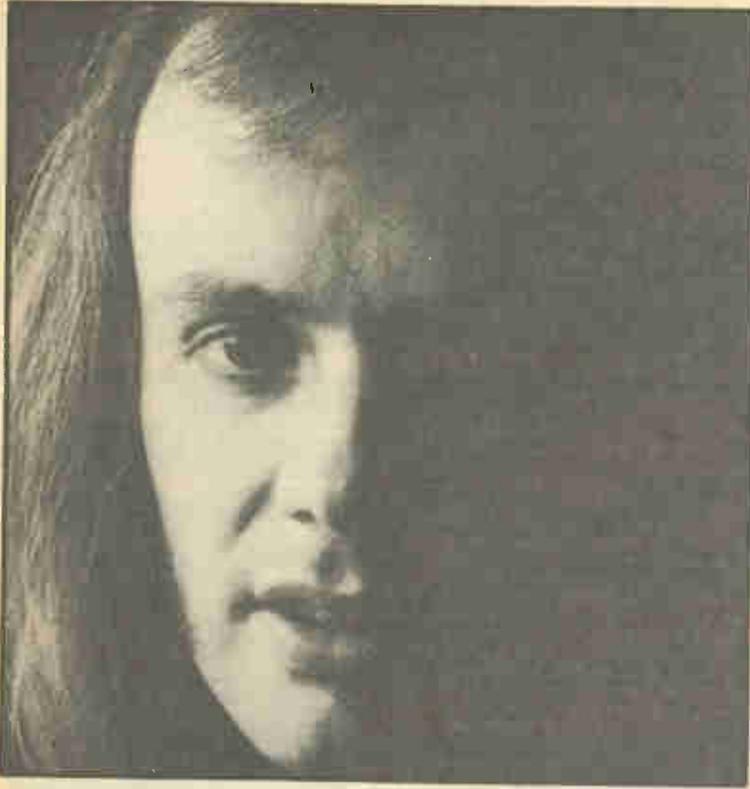
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Scott Crolla and Georgina Godley's brocade shirts, waistcoats, suits, shoes and accessories were all over the shop — and not just theirs! So, stepping out down at Nick Trulocke's and Vaughn Toulouse's Do Do's club in Charing X Road — you could see a complete spectrum of every clashing combination under the sun.

And now that 1984 is well out of the way — what about 1985? Well — obviously the tartan revival will not see the other side of March, and the casual side of the street will have to try even harder this year to better itself.

The main contender for the fashion foibles of 1985 seems most likely to be the orange glitter drape suit combined with an imitation rusky hat and silver fingerless gloves.

Or could it be the return of the loonpants? Or the second sitting of the tie-dye jeans? Do you know ... ? Pick it up, dust it off and start all over again.



THIS HIRSUTE disc-spinning chappie was responsible for running an underground label in the Seventies. Name him and his label to kick off our distinctly floral trivia quiz.

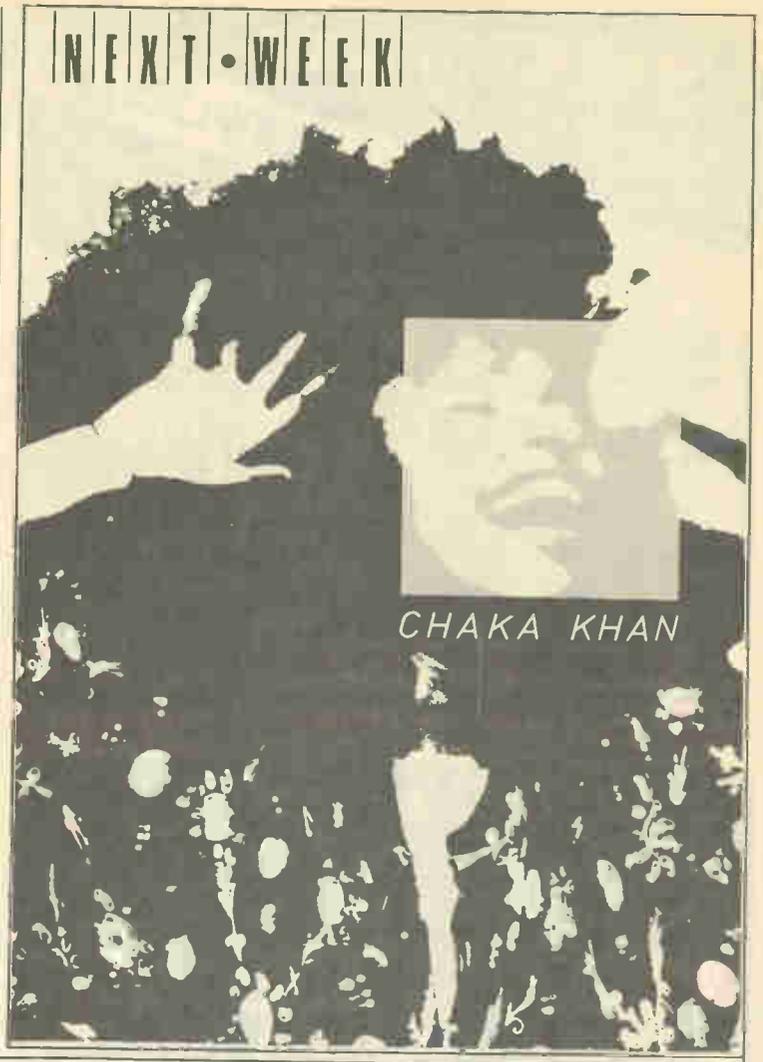
TRIVIA QUIZ

- Where did the flowers grow so very high for the Flowerpot Men?
- Name the street busker that made 'Rosie' a hit in the Sixties.
- Who sang about the 'flowers of romance'?
- 'Rose Garden' was a hit for which US artist?
- Who said 'a rose has to die every time you tell a lie'?
- Carl Wayne watched 'Flowers In The Rain' in 1967. With which group was he lead singer?
- Which brass band came close to a number one with 'The Floral Dance'?
- Name the Motown artist who picked a rose for his rose?
- 'Ooh Boy' and 'Express' were hits for which group?
- Which Australian heavy metal outfit had a hit with 'Rock 'N' Roll Outlaw'?
- Who wore flowers in his hair and took 'San Francisco' to number one?
- Which ex-member of Vinegar Joe had a hit with 'Lilac Wine'?
- Who released an album about the secret life of plants?
- 'Black Rose' was a hit album for which group?
- On which Wings album is the song 'My Love'?
- Vince Hill's hit 'Edelweiss' originated from which film?
- Who has had chart albums with 'In Full Bloom' and 'Rainbow Connection IV'?
- Whose debut album was called 'Pictures At Eleven'?
- Who sang about 'Lady Rose'?
- Name the British group who released an album in the USA only, called 'Flowers'?
- Name the DJ who hit the charts with a vocal version of 'The Floral Song'.
- Herbie Flowers and John Williams are members of which group?
- Who was the female singer who had a hit with 'Rosie' in 1980?
- Who sang about a 'black orchid' in 1980?

ANSWERS

1 San Francisco, 2 Don Partridge, 3 Public Image, 4 Lynn Anderson, 5 Johnson, 6 Rose Royce, 10 Rose Tattoo, 11 Scott McKenzie, 12 Elkie Brooks, 13 Stevie Wonder, 14 Thin Lizzy, 15 Red Rose Speedway, 16 The Sound Of Music, 17 Rose Royce, 18 Robert Plant, 19 Mungo Jerry, 20 The Rolling Stones, 21 Terry Wogan, 22 Sky, 23 Joan Armatrading, 24 Stevie Wonder.

PICTURE: it's John Peel, his label was Dandelion.



CHAKA KHAN

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UK Albums

Week ending December 29, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

82

			THIS WEEK
			LAST WEEK
			WEEKS ON CHART

1	1	5	THE HITS ALBUM, Various, CBS/WEA
2	2	4	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ★
3	3	7	MAKE IT BIG, Wham!, Epic ★
4	4	4	PARTY PARTY, Black Lace, Telstar
5	5	8	THE COLLECTION, Ultravox, Chrysalis ★
6	6	8	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ★
7	7	7	ALF, Alison Moyet, CBS ★
8	8	7	GREATEST HITS, Shakin' Stevens, Epic ★
9	9	23	DIAMOND LIFE, Sade, Epic ★
10	23	3	GREEN VELVET, Various, Telstar
11	15	6	ARENA, Duran Duran, Parlophone
12	12	7	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □
13	10	11	YESTERDAY ONCE MORE, Carpenters, EMI ★
14	22	27	PRIVATE DANCER, Tina Turner, Capitol □
15	19	26	ELIMINATOR, ZZ Top, Warner Bros ★
16	13	5	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
17	11	5	THE RIDDLE, Nik Kershaw, MCA □
18	17	11	CINEMA, Elaine Paige, K-Tel ○
19	16	7	GREATEST HITS, Chas and Dave, Rockney □
20	14	9	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone □
21	18	8	GOLDEN DAYS, Fureys, K-Tel □
22	27	4	LOVE SONGS, Various, Telstar
23	20	5	THE JOHN DENVER COLLECTION, John Denver, Telstar
24	32	12	DES O'CONNOR NOW, Des O'Connor, Telstar □
25	26	5	HOOKED ON NUMBER ONES, Various, K-Tel
26	33	26	PARADE, Spandau Ballet, Chrysalis ★
27	28	62	CAN'T SLOW DOWN, Lionel Richie, Motown ★
28	21	7	VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz
29	24	6	LOVE SONGS, Stevie Wonder, Telstar □
30	31	12	THE UNFORGETTABLE FIRE, U2, Island □
31	29	6	THE MUSIC OF LOVE, Richard Clayderman, Delphine ○
32	34	4	THE 12" ALBUM, Howard Jones, WEA ○
33	30	7	ALL THE HITS, Eddy Grant, K-Tel ○
34	25	11	I AM WHAT I AM, Shirley Bassey, Towerbell
35	35	9	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ★
36	36	6	1984, Eurythmics, Virgin
37	42	11	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
38	44	33	LEGEND, Bob Marley And The Wailers, Island ★
39	45	4	SCREEN GEMS, Elkie Brooks, EMI □
40	43	107	THRILLER, Michael Jackson, Epic ★
41	47	2	AGENT PROVOCATEUR, Foreigner, Atlantic
42	41	10	STEELTOWN, Big Country, Mercury □
43	38	12	GREATEST HITS, Randy Crawford, K-Tel □
44	40	6	HATFUL OF HOLLOW, Smiths, Rough Trade
45	37	8	BAD ATTITUDE, Meat Loaf, Arista
46	50	15	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown
47	46	43	THE WORKS, Queen, EMI ★
48	39	21	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin
49	76	75	NO PARLEZ, Paul Young, CBS ★
50	49	3	EMERGENCY, Kool And The Gang, De-Lite
51	58	6	LIKE A VIRGIN, Madonna, Sire
52	53	4	GHOSTBUSTERS, Original Soundtrack, Arista
53	70	13	TONIGHT, David Bowie, EMI America
54	55	69	AN INNOCENT MAN, Billy Joel, CBS ★
55	48	5	2 AM PARADISE CAFE, Barry Manilow, Arista
56	79	29	BORN IN THE USA, Bruce Springsteen, CBS
57	—	1	VERY BEST OF CHRIS DE BURGH, Telstar, STAR 2
58	57	35	BREAKOUT, Pointer Sisters, Planet □
59	—	1	LOVE HURTS, Everly Brothers, K-Tel NE119
60	60	77	QUEEN GREATEST HITS, Queen, EMI ★
61	63	57	UNDER A BLOOD RED SKY, U2, Island ★
62	65	3	PHIL SPECTOR'S GREATEST HITS/XMAS ALBUM, Various Impression
63	52	7	GIRLS JUST WANNA HAVE FUN, Nolans, Towerbell ○
64	74	32	FANTASTIC, Wham!, Innervision ★
65	66	11	GEFFERY MORGAN . . . UB40, Dep International/Virgin
66	59	11	I FEEL FOR YOU, Chaka Khan, Warner Bros □
67	67	310	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ★
68	77	4	JAMES LAST IN SCOTLAND, James Last, Epic/Cleveland
69	69	9	VALOTTE, Julian Lennon, Charisma
70	88	2	INTO THE GAP, Thompson Twins, Arista



MALCOLM McLaren: Carmen get it

71	62	2	IN THE PINK, James Galway And Henry Mancini, RCA Red Seal
72	80	3	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
74	72	24	PURPLE RAIN, Prince and the Revolution, Warner Bros
75	68	8	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
76	56	15	ALL BY MYSELF, Various, K-Tel
77	54	10	GREATEST LOVE CLASSICS, Andy Williams, Columbia
78	81	5	THE ROCK CONNECTION, Cliff Richard, EMI
79	—	1	WITH LOVE, Brendan Shine, Play Play T
80	64	2	MERRY CHRISTMAS TO YOU, Various, Warwick
81	75	10	EMOTION, Barbra Streisand, CBS
82	—	1	FANS, Malcolm McLaren, Charisma MMDL2
83	61	4	EXORCISING GHOSTS, Japan, Virgin
84	73	43	HUMAN RACING, Nik Kershaw, MCA ★
85	51	12	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
86	92	3	WAR, U2, Island □
87	89	7	REAL TO REEL, Marillion, EMI
88	87	2	ALCHEMY, Dire Straits, Vertigo VERY 11
89	100	2	THE SNOWMAN, Howard Blake, CBS
90	82	8	PERFECT STRANGERS, Deep Purple, Polydor
91	78	6	ZOOLOOK, Jean Michel Jarre, Polydor
92	85	3	THE CASSETTE OF THE ALBUM, Roland Rat Superstar, Magnet
93	86	7	AURAL SCULPTURE, Stranglers, Epic ○
94	83	2	STAGES, Elaine Paige, K-Tel
95	96	2	THE BRYN YEMM CHRISTMAS ALBUM, Bryn Yemm, Bay
96	94	3	HUMAN'S LIB, Howard Jones, WEA ★
97	99	14	WE ARE FAMILY, Sister Sledge, Cotillion
98	93	2	AND I LOVE YOU SO, Howard Keel, Warwick WW5137
99	—	1	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor LCLP1
100	—	1	PORTRAIT, Diana Ross, Telstar STAR2

● The January 5 UK charts will appear in next week's RM

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

Music Video

1	—	THE VIDEO, Wham!, CBS/Fox
2	4	THE COLLECTION, Ultravox, Palace/PVG
3	1	SONG REMAINS THE SAME, Led Zeppelin, Warner
4	2	END OF THE ROAD '84, Status Quo, Videoform
5	5	ON VIDEO, Marc Bolan, Videoform
6	6	SING BLUE SILVER, Duran Duran, PMI
7	3	VIDEO REWIND, The Rolling Stones, Vestron/PVG
8	7	NOW THAT'S WHAT I CALL MUSIC VIDEO 4, PMI/Virgin
9	8	JAZZIN' FOR BLUE JEAN, David Bowie, PMI
10	9	TOGETHER, Cliff Richard & The Shadows, PMI
11	13	PICTURES ON MY WALL, Echo & The Bunnymen, Warner
12	21	LIVE AT THE ROYAL ALBERT HALL, David Essex, PolyGram
13	14	THE WORKS, Queen, PMI
14	12	DANCING ON THE VALENTINE, Duran Duran, PMI
15	11	THIS IS ELVIS, Warner
16	17	ARCHIVE, Bauhaus, Beggars Banquet
17	10	INTO THE GAP LIVE, The Thompson Twins, Virgin/PVG
18	23	UNDER A BLOOD RED SKY, U2, Virgin/PVG
19	16	MAKING OF 2AM PARADISE CAFE, Barry Manilow, Peppermint/Guild
20	19	LIVE, David Bowie, Videoform

Compiled by Video Week

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending December 29, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	3	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Feed The World ☆
2	2	3	LAST CHRISTMAS/EVERYTHING SHE WANTS, Wham!, Epic □
3	4	6	WE ALL STAND TOGETHER, Paul McCartney And Frog Chorus, Parlophone
4	6	5	NELLIE THE ELEPHANT, Toy Dolls, Volume
5	4	7	LIKE A VIRGIN, Madonna, Sire
6	5	5	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island
7	15	19	GHOSTBUSTERS, Ray Parker Jr, Arista □
8	7	5	ANOTHER ROCK AND ROLL CHRISTMAS, Gary Glitter, Arista
9	9	4	EVERYTHING MUST CHANGE, Paul Young, CBS
10	13	5	SHOUT, Tears For Fears, Mercury
11	26	4	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
12	8	7	THE RIDDLE, Nik Kershaw, MCA ○
13	12	6	FRESH, Kool And The Gang, De-Lite
14	10	6	DO THE CONGA, Black Lace, Flair
15	14	8	ONE NIGHT IN BANGKOK, Murray Head, RCA
16	11	6	TEARDROPS, Shakin' Stevens, Epic
17	17	9	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
18	16	10	I WON'T RUN AWAY, Alvin Stardust, Chrysalis
19	20	4	LAY YOUR HANDS ON ME, Thompson Twins, Arista
20	18	9	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M ○
21	34	19	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
22	19	4	ROUND AND ROUND, Spandau Ballet, Chrysalis
23	36	3	I WISH IT COULD BE XMAS EVERYDAY, Roy Wood, Harvest
24	37	2	SOUL DEEP, Council Collective, Polydor
25	21	11	I FEEL FOR YOU, Chaka Khan, Warner Bros □
26	23	5	INVISIBLE, Alison Moyet, CBS
27	25	7	ALL JOIN HANDS, Slade, RCA
28	24	7	LOUISE, Human League, Virgin
29	39	3	SO NEAR TO CHRISTMAS, Alvin Stardust, Chrysalis
30	33	5	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit
31	32	9	THE WILD BOYS, Duran Duran, Parlophone ○
32	22	4	THANK GOD IT'S CHRISTMAS, Queen, EMI
33	27	12	THE NEVER ENDING STORY, Limahl, EMI ○
34	29	10	HARD HABIT TO BREAK, Chicago, Full Moon
35	42	3	STEP OFF, Grandmaster Melle Mel, Sugarhill
36	30	9	LET IT ALL BLOW, Dazz Band, Motown
37	35	7	PRIVATE DANCER, Tina Turner, Capitol
38	28	8	RESPECT YOURSELF, Kane Gang, Kitchenware
39	41	12	FREEDOM, Wham! Epic
40	56	3	POLICE OFFICER, Smiley Culture, Fashion
41	31	7	TREAT HER LIKE A LADY, Temptations, Motown
42	46	27	AGADOO, Black Lace, Flair □
43	38	12	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive
44	63	2	ABIDE WITH ME, Inspirational Choir, Epic
45	48	3	SHARP DRESSED MAN, ZZ Top, Warner Bros
46	44	6	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
47	49	3	SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA
48	47	3	MERRY XMAS EVERYBODY, Slade, Polydor
49	43	13	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone ○
50	40	5	WHERE THE ROSE IS SOWN, Big Country, Mercury
51	57	3	SEPTEMBER SONG, Ian McCulloch, Korova
52	50	7	SINCE YESTERDAY, Strawberry Switchblade, Korova
53	—	1	I HEAR TALK, Bucks Fizz, RCA FIZ4
54	—	1	CHRISTMAS COUNTDOWN, Frank Kelly, Ritz
55	44	5	NO MERCY, Stranglers, Epic
56	60	13	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros □
57	54	5	YOU USED TO HOLD ME SO TIGHT, Thelma Houston, MCA



10



11



58

TEARS FOR FEARS: Kurt in the act; FOREIGNER: tuneful singing, nice melodies, tasteful production, ie, proper music; JULIAN LENNON: the mane attraction

58	55	3	VALOTTE, Julian Lennon, Charisma/Virgin
59	53	10	THE WANDERER, Status Quo, Vertigo
60	51	10	I'M SO EXCITED, Pointer Sisters, Planet
61	—	1	ATMOSPHERE, Russ Abbott, Spirit Fire 4
62	52	8	HALF A MINUTE, Matt Bianco, WEA
63	61	6	THANK YOU MY LOVE, Imagination, R&B
64	59	4	TONIGHT, David Bowie, EMI America
65	58	5	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
66	68	3	BIG DEAL (THEME), Bobby G, BBC
67	67	2	NOWHERE FAST, Meat Loaf, Arista
68	70	2	THEME FROM TRAVELLING MAN, Duncan Browne, Towerbell
69	71	2	WHO DO YOU LOVE, Intruders, Streetwave
70	74	4	I WOULD DIE FOR YOU, Prince, Warner Bros
71	—	1	DON'T DRIVE DRUNK, Stevie Wonder, Motown
72	—	1	I'M A LITTLE CHRISTMAS CRACKER, Bouncing Czechs, RCA
73	—	1	FRIENDS, Amii Stewart, RCA
74	75	2	RESURRECTION JOE, Cult, Beggars Banquet
75	72	5	LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown

THE NEXT 25

76	—	—	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin, VS713
77	—	—	TOO LATE FOR GOODBYES, Julian Lennon, Charisma JL
78	—	—	SOLID, Ashford and Simpson, Capitol CL345
79	—	—	I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson, RCA
80	91	—	ANYTHING, Direct Drive, DDR 7DRD2
81	86	—	LITTLE WORDS, Ken Dodd, Ritz
82	85	—	PRIDE (IN THE NAME OF LOVE), U2, Island
83	96	—	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill
84	66	—	MY DYING MACHINE, Gary Numan, Numa
85	77	—	AMOUREUSE, Kiki Dee, Rocket
86	81	—	SEX O MATIC, Bar Kays, Club
87	—	—	I LOVE YOU SUZANNE, Lou Reed, RCA RCA41
88	78	—	SEE THAT GLOW, This Island Earth, Magnet
89	87	—	RELAX, Frankie Goes To Hollywood, ZTT/Island
90	—	—	SHOUT TO THE TOP, Style Council, Polydor TSC7
91	92	—	HAPPY XMAS (WAR IS OVER), John Lennon & Yoko Ono, Apple R5970
92	89	—	CARELESS WHISPER, George Michael, Epic A4603
93	—	—	RIDDLE ME, UB40, Dep International/Virgin DEP15
94	88	—	CHRISTMAS WITHOUT YOU, Kenny Rogers and Dolly Parton, RCA
95	90	—	TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island
96	—	—	LOST IN MUSIC, Sister Sledge, Cotillion B9718
97	93	—	CHRISTMAS SPECTRE, Jingle Belles, Passion PASH14
98	—	—	WHY, Bronski Beat, Forbidden Fruit Bite 2
99	82	—	DRIVE, Cars, Elektra E9706
100	—	—	YOU MIGHT THINK, Cars, Elektra E9718

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



3

Chartfile

by ALAN JONES

THE BIGGEST selling, and arguably the best, album by a woman in 1984 was Sade's brilliant 'Diamond Life', which deservedly had many of my colleagues reaching for 'The Rock Journalists' Guide To Stock Superlatives And Hyperbole' in an effort to do it justice.

'Diamond Life' was one of those rare albums which excited public and press equally, and it has continued to do so. Going into 1985, it had spent 22 weeks in a row — its entire chart life — in the top 10.

The only other albums to put together runs of more than 23 weeks in the top 10 in 1984 were Michael Jackson's 'Thriller' and Lionel Richie's 'Can't Slow Down'. Both did so thanks to a succession of major hit singles, but Sade's album has succeeded in spite of her modest singles chart placings. 'Your Love Is King' got her off to a great start, peaking at number six, but 'When Am I Going To Make A Living' stiffed at 36, and 'Smooth Operator' got to number 19.

Sade apart, the only woman to release a platinum album in the year was Alison Moyet, who wins my vote as the outstanding British woman singer of the last 10 years. Moyet's solo debut, 'Alf' was a sumptuous vehicle for her spine-chilling voice and reflects great credit on producers Steve Jolley and Tony Swain, who once again proved themselves master craftsmen. Their Midas touch has pervasively been applied to records by Imagination, Bananarama and Spandau Ballet and it was a fortunate meeting indeed which brought them together when they were employed rather more humbly as a cameraman and sound engineer . . .

...AND THAT'S A FACT

THE ONLY instrumental to top the American charts in the last five years is Vangelis's 'Chariots Of Fire' . . . Amongst the one hundred classical composers whose works are most frequently recorded, there are no women . . . One of the biggest selling kiddies' records in America last year was 'Flash-beagle', described by the record company as "Flashdance — Peanut style". The lure of Charlie Brown, Snoopy and the rest of the gang has resulted in sales of 480,000 copies in less than three months . . . In 1961, there were only 80 country radio stations in America. Now there's over 3,000 . . . In days of yore, when Phil Collins had a full head of hair and singles were three for a pound, it was not unheard of for the same song to be number one end number two in the chart for different acts. On a few occasions both versions would get to number one, and in 1953 David Whitfield and Frankie Laine were jointly top of the chart with their respective versions of 'Answer Me'. But only in America have three versions of the same song reached number one. It happened in 1946, when first Eddy Howard, then Tony Martin, and finally the Ink Spots reached number one with 'To Each His Own'. The song dominated the number one spot for eight weeks, and all three versions sold a million copies. Not bad for a song originally written for the Olivia De Havilland movie of the same name, but dropped as uncommercial . . . Gerry Rafferty wrote his biggest hit 'Baker Street' in . . . Baker Street! He was staying in the famous London street with friends when he decided to develop a riff which was spinning round his head. Twenty five minutes later he'd finished what turned out to be a massive worldwide smash . . .

Last April, the AB's 'Deja Vu' established a new record for brevity on the album chart, with a playing time of under 12½ minutes. Since then, Elvis Presley's 'The First Live Recordings' has also charted with a playing time a fraction under 17 minutes. Now there's a triumvirate of sub-20 minute album chart entries with the recent success of 'Volume One' by the Honeydrippers.

The album consists of five R&B/rock classics from the Fifties and Sixties, and has a playing time of just 17 minutes and 52 seconds. It's currently available on 10-inch only, but this will shortly be deleted, and replaced by an otherwise identical 12-inch version.

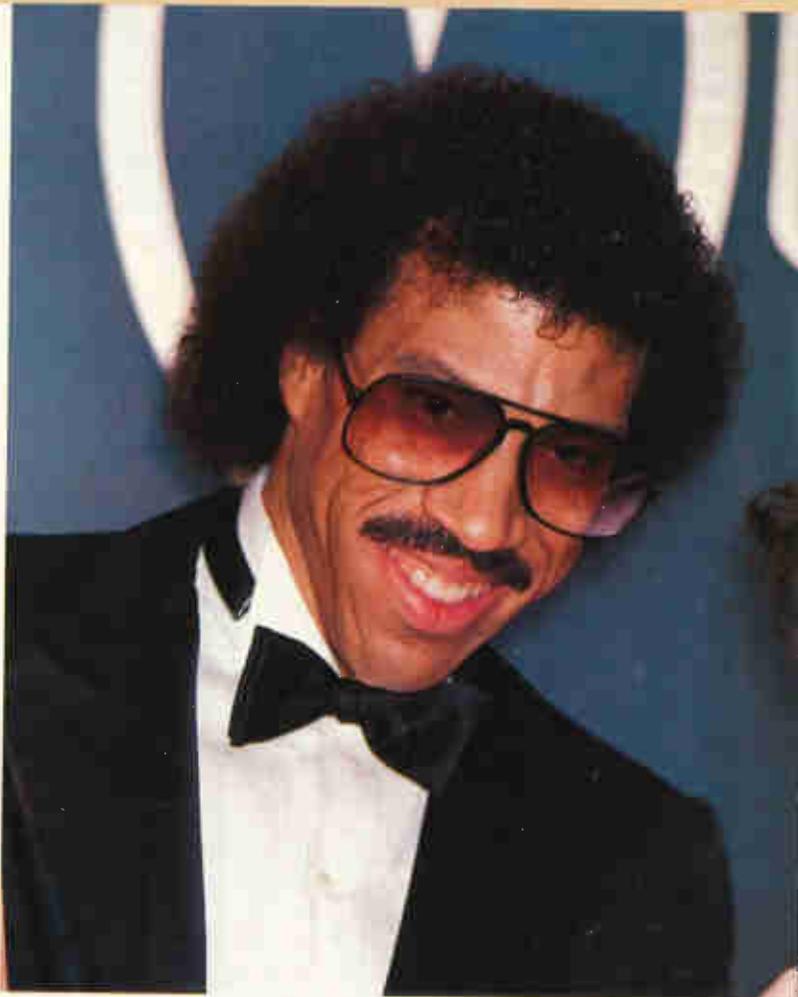
The identity of the Honeydrippers is an open secret, with Jimmy Page, Robert Plant, Jeff Beck and Nile Rodgers confirmed as the main protagonists, though WEA, who handle press for the album, deny everything.

The whole album took just five hours of studio time, and was recorded strictly for fun, but in America it's taken on a life of its own, selling over 500,000 copies and spawning a top 10 selling single in 'Sea Of Love'.

Now Page, Plant, Beck and Rodgers are hoping to get back into the studio some time next year to put together 'Volume 2' . . .

CYNDI LAUPER sold over three million singles in America last year, thanks to her four top five hits 'Girls Just Want To Have Fun', 'Time After Time', 'She Bop' and 'All Through The Night'.

I've mentioned before that no other woman has had such a glorious start to her chart career, and further research reveals that



Pic by Photofeatures

LIONEL RICHIE: more sales than Sade but not as pretty

the wacky Brooklynite has established two other records; she's the first woman to take four top 10 hits off any album, and the first act, male OR female, to take four top 10 hits off a debut album . . .

THE DOUBLE retrospective 'Yesterday Once More' is the 14th chart album by Richard and the late Karen Carpenter since 1971. In the intervening period, they've sold over five million albums here and established themselves as the number one duo of all-time on the album listings. Indeed, only one other duo — the Everly Brothers — has registered more than 10 hit albums.

The Everlys have raised their total from eight to 11 in the last two years. In all, they've charted no less than FIVE studio hits packages, 'Original Greatest Hits', 'The Very Best Of . . .', 'Walk Right Back', 'Living Legends' and 'Love Hurts' AND the 'Reunion Concert', 1983's historic Royal Albert Hall concert recording, which includes live recreations of their biggest hits. The brothers' recently charted 'The Everly Brothers Album' was, in fact, their first NEW studio album to click since 1962. Look for the next one in 2006 . . .

Whilst not entirely agreeing with Little Richard's oft-repeated assertion that "Little

Richard IS Rock 'n' Roll", I have to agree that the eccentric little chappie did make some pretty crucial cuts in the Fifties.

Unfortunately he has, over the years, been only too eager to re-record his best known records for anyone offering a few hundred bucks. As a result, the market is flooded with cheapo Little Richard albums whereon the great man performs rather perfunctory readings of his finest works.

Thankfully, it's now possible to hear the original, vastly superior recordings on the newly released Ace Records album 'Little Richard — Greatest Recordings', which brings together, in glorious mono, 16 classic songs he recorded for Specialty in the latter half of the Fifties.

There's no doubt that Little Richard was one of the most influential rockers, and this album provides plenty of reasons why. But it's more than a history lesson as, even after the passage of more than a quarter of a century, there's a vitality, a freshness and an indefinable quality to Richard's powerful, almost manic, delivery of 'Tutti Frutti', 'Good Golly Miss Molly' and 'Lucille' that will continue to thrill long after most of today's hitmakers have hung up their tonsils.

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