

OFFICIAL TOP OF THE POPS CHART

record

m i r r o r

JAN 12, 1985 45p



CHAKA KHAN

and the night of the living dead

HALL AND OATES • SPANDAU • MADONNA • NILE RODGERS



LONDON BASED Big Sound Authority, have just released their first single 'This House — Is Where Your Love Stands'.

The band with the Sixties appeal are Tony Burke: vocals and guitar, Julie Hadwen: vocals, Mace: keyboards, Martin Wilson: bass and Steve Martinez: drums, with additional support from Dave Powell: trombone, Kevin White: trumpet and Greg Brown: sax.

Great live, they recently supported the Kane Gang and have already built up quite a following. As a evidence of this, a special double pack is available featuring the single, with a second seven inch offering the live tracks 'Hands Of Love' and 'Soulman'.

THINK HARD: a family vocal group who had a number one American hit and another top fiver in 1976. The Jacksons? Take 500 lines, we're talking about the Sylvers. The records were 'Boogie Fever' and 'Hot Line' and now as a six-piece they're back on the shoulders of famed brother Leon Sylvers III. He's overseen their new 'Bizarre' album and its first single 'In One Love And Out The Other', in between finishing the new Gladys Knight LP.

Since their last shot at the top, Charmaine Sylvers has fitted in three children. "I decided to get it out of the way," she says touchingly. "It requires more energy, I found that out." What with her playing family favourites and brother Foster spluttering all over the place with asthma — "I'm allergic to cats and I'm always patting them," he confides — it's all a picture of true domesticity.



THE GIRL who shot to fame crooning about Elvis lookalikes in the local chippy, releases her first single in over a year. Kirsty MacColl's version of Billy Bragg's song 'A New England' is a pleasant enough ditty about life and love, which should see her safely back in the charts.

Billy, who appears in the video, has added an extra verse especially for her and it's been produced by Steve Lillywhite, Kirsty's husband since early last year.

Kirsty is perhaps best known for her songs, including the track 'They Don't Know' which was a hit for Stiff stablemate Tracey Ullman. Kirsty and Steve are currently working on the new LP from Frida of Abba.



WHEN IT comes to having hits, Amii Stewart agrees — there's no place like Rome! The American songbird is poised to enter the British charts after living in the Italian capital for the pasta two years. The smoochy 'Friends' is her third hit, following 'Knock On Wood' and 'Light My Fire'. She's out to prove that as a soul singer no one can hold a Roman candle to her.





ERE YULE, yule have noticed a breakaway single by Ernie Isley, Chris Jasper and Marvin Isley, the younger half of the Isley Brothers, called 'Look The Other Way'. Yep, it did seem to spell the end of the 15-year sons-and-fathers set-up in that pillar of the soul establishment. And 'Look The Other Way', that first 45, was immediately deemed to spell the beginning and the end for Ernie, Chris and Marvin.

Sure, it sounded like the Police singing 'Bette Davis Eyes' but just hold hard... their album 'Broadway's Closer To Sunset Boulevard' is out now on Epic and worth your time it is if you're un-snobbish enough to realise that once in a while rock can get along happily with r'n'b. Try 'Sex Drive' when you're up, 'Serve You Right' when you're down and the tongue-twister suddenly doesn't seem so bad.



To cap it all

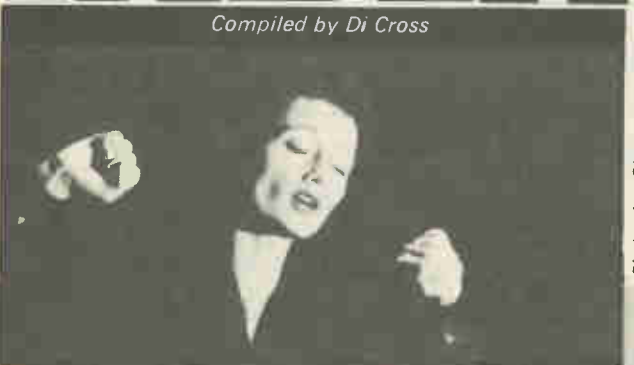
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● COVER PIC by BRIAN ARIS

Big ● Bed ● Bass

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Compiled by Di Cross



Pic by Joe Shutter

EDITH AND MARCEL (PG dir: Claude Lelouch) *AND SO* runs the story of a legendary chanteuse and her love for a French world heavy weight boxing champion...

Hardly the stuff to keep you sitting on the edge of your seat biting your fingernails except that the singer concerned is Edith Piaf and any film laced with her powerful emotional voice on the soundtrack has to be worth a second look.

This is the only real attraction however, with a clumsy parallel story runs next to the main action as French boxing idol Marcel Cerdan flies off for a meeting with his loved little song bird.



GEORGE MICHAEL eat your heart out. When it comes to real men **RECORD MIRROR** has the best. Why else would Chaka Khan invite debonair Robin Smith and tall and oh so cool Joe Shutter into her bedroom?

In the most intimate interview she's ever given, Chaka reveals how many lovers she's had, what keeps her awake at night and what happened when 'Playboy' wanted her to do a spread.

You can get into bed with Chaka on page 20.

TAKE ECHO, the trapped spirit from Greek mythology, and add a good solid bass foundation, and you've got the September signing to UB40's Dep International label.

The Birmingham eight-piece *Echo Base* have been together for nearly four years, and despite the reputation of the label's founding fathers, refuse to accept the reggae tag. "We play mixed music, including reggae, Latin soul, funk and rock," explains keyboard player Jimmy. "We don't like categories."

How about a political tag then? "No, the lyrics are just commonsense. Politics is just someone else's opinion, the whole lot of it is hypocrisy."

The first single, a ballad, 'Out Of My Reach' will be followed later this month with 'Free Your Mind', with an LP out in March entitled 'Buy Me'. You're not serious? "Yes. We want to sell it, and it's best to be honest."



News

Three dates for Clapton

ERIC CLAPTON, the grand old man of rock, will be playing three dates starting in February. You can see him and his carpet slippers at Edinburgh Playhouse February 27, Birmingham NEC March 2, Wembley Arena 4.

Tickets for the Birmingham Show priced £8 and £7 are available from Eric Clapton Birmingham RS Tickets, PO Box 4RS, London W1A 4RS. Make cheques or postal orders payable to Harvey Goldsmith Entertainments, enclose a sae and allow six weeks for delivery. Tickets for Wembley are available from the same address (mark envelope Eric Clapton Wembley) but they are priced £9 and £8. In both cases the promoter reserves the right to send alternative tickets.

Tickets for Wembley are also available over the counter from the box office and ticket agencies. There is also a credit card hotline on 01 741 8989. For Birmingham, tickets are also available from the NEC Box Office and local agencies. There is also a credit card hotline on 021 780 2016. Tickets for Edinburgh Playhouse are available from the box office and usual agents.

Pic by Paul Slattery



SMITHS ON THE ROAD

THE SMITHS will be playing a 24 date tour starting in February, but rumours say that Morrissey will not be carrying foliage of any kind!

The Smiths will be playing Chippenham Goldiggers February 27, Guildford Civic Hall 28, Brixton Academy March 1, Portsmouth Guildhall 3, Reading Hexagon 4, Poole Arts Centre 6, Ipswich Gaumont 11, Nottingham Royal Centre 12, Hanley Victoria Halls 16, Birmingham Hippodrome 17, Oxford Apollo 18, Sheffield City Hall 22, Middlesborough Town Hall 23, Newcastle City Hall

24, Liverpool Royal Court 27, Bradford St Georges Hall 28, Northampton Derngate 29, Manchester Palace 31, Leicester De Montfort Hall April 1, Bristol Hippodrome 4, London Royal Albert Hall 6.

Tickets are on sale now and support band will be James who will release their second single to coincide with the tour.

The Smiths live show will have a new set of material mixing songs from their just completed album, with old favourites. The band have also forked out on a larger and superior PA.



TRACEY ULLMAN'S single 'Terry' is out this week. It's written by Kirsty MacColl, the gal who penned Tracey's biggest hit 'They Don't Know'. The B-side is the old Herd classic 'I Don't Want Our Loving To Die'.

Watch out for Trace in two new TV shows — 'Faces Of Tracey' and 'Girls On Top'.

● SYLVESTER TAKES off by releasing his single 'Take Me To Heaven' on January 18. The gorgeous one will be coming over here in the spring for dates. Watch this space.

● THE MONOCHROME Set are back in action with their single 'Jacob's Ladder' out on January 18. The 12 inch will feature no less than three bonus tracks — 'Le Boom Boom', 'Yo Ho Ho And Three Bottles Of Wine' and 'Starry Nowhere'.

● OLD SMOOTHY, George Benson, releases his album '20/20' on January 18. It's the follow up to his multi million selling album 'In Your Eyes' and it was produced in New York by Russ Titelman. The title track is available as a single, featuring Patti Austin on guest vocals.

● THE NAUGHTY Stranglers have been forced to alter some of the dates on their tour. Their Shepton Mallet gig has been changed from February 9 to March 2 and their show at Bournemouth International Centre has been moved to March 3. Their concert at Brighton Conference Centre has been moved from February 7 to March 4. Tickets for the original shows will be valid for the new concerts, or refunds will be available.

● JEFFREY OSBORNE'S single 'The Borderlines' will be out on January 14. The 12 inch version will feature a special extended remix by Larry Levan and Judy Weinstein as well as the bonus track 'Don't You Get So Mad'.

● BIG COUNTRY release their single 'Just A Shadow' this week. Taken from their hugely successful album 'Steeltown', the B-side is a previously unreleased ditty 'Winter Sky'.

Hip Hopera

MALCOLM McLAREN, the King of Hip Hopera, releases his single 'Carmen (L'Oiseau Rebelle)' this week. The single's cast list includes Angie B as Carmen, Valerie Walters as the soprano and Malcy himself as Don Jose the hapless innocent.

The song is adapted from Bizet's opera, which was first performed at the Opera-Comique in Paris in 1875, the year before Custer copped his lot at the Little Big Horn.

● SLADE'S SINGLE 'Seven Year Bitch' will be out on January 18. The 12 inch version will include their 1981 hit 'We'll Bring The House Down'.

Slade are currently putting the finishing touches to an album which should be out in the spring.

In for the kill

THE ALMOST legendary Killing Joke, who release their single 'Love Like Blood' on January 25, play a major tour in February. Brush on your dark mascara for Reading Hexagon February 1, Dunstable Queensway Hall 2, London Hammersmith Palais 3, Brighton Top Rank 6, Southampton Guildhall 7, Exeter St George's Hall 8, Oxford Polytechnic 9, Bristol Studio 10, Cardiff University 12, Nottingham Rock City 13, Hanley Victoria Hall 14, Warwick University 15, Norwich East Anglia University 16, Sheffield Top Rank 18, Leeds University 19, Newcastle Tiffanys 20, Edinburgh Caley Palais 21, Glasgow Queen Margaret Union 22, Manchester Apollo 23, Birmingham Powerhouse 24.

● DAVID SANBORN, who was recently special guest on Al Jarreau's dates, releases his album 'Straight From The Heart' on January 11. The album includes a rendition of Al Green's 'Love And Happiness'. We can hardly wait.

● THE SMALL but exquisitely formed Jim Diamond, follows up his smash hit 'Should Have Known Better' with 'I Sleep Alone At Night' on January 14. This track will also be featured on his debut solo album 'Double Crossed', out on February 18.

● JUNIOR, A man whose recent absence from the charts has made him sorely missed, releases his single 'Do You Really Want My Love' on February 1.



HALL AND Oates release their single 'Method Of Modern Love' this week. It's taken from their album 'Big Bam Boom'. Hall and Oates have recently been certified as the biggest selling duo of all time, even outdoing Simon and Garfunkel. Now there's a thought

ACCIDENT PRONE

RICK ALLEN, the drummer with Def Leppard, is recovering in hospital after having his left arm amputated on Friday. Rick was seriously injured in a car crash on New Year's Eve, when he was thrown out of his Corvette Stingray in Rivelin Road, Sheffield. Attempts to save the arm by using micro-surgery proved unsuccessful.

A hospital spokesman described his condition as stable. Despite Rick's accident, Leppard are hoping to carrying on finishing off an album, Rick had already laid down a lot of drum tracks.

Since his accident the hospital has been inundated with cards and messages. If you want to send Rick a card please only send them to Rick Allen, 89 Saltergate, Chesterfield, S40 1JS.

● Mike Nolan, the Bucks Fizz singer injured in a coach crash just before Christmas, is out of a coma and is now in a normal ward, but he's still very ill.

● ZZ Top's Dusty Hill is in a stable condition after accidentally shooting himself. A .38 Derringer pistol which Hill keeps in his boot accidentally fell out and went off, shooting him in the abdomen. After three and a half hours of surgery, Hill is expected to make a complete and rapid recovery.



TV + Radio

FRIDAY has the 'Tube' (C4, 5.30pm) back in England after last week's Euro jaunt. In the studio are the *Sid Presley Experience* and *Winston Reedy*. Meanwhile, the 'Oxford Road Show' (BBC2, 7.15pm) returns with the dashing *Paul Young* as guest presenter. *Billy Ocean* also pops up while frillsome duo *Strawberry Switchblade* strum away in the studio.

SATURDAY offers the best treat of the week with the Great Greebo (sorry, Gambo) back on 'The Other Side Of The Tracks' (C4, 6pm). And *Frankie Say ... 'Keep Those Bucks Coming In'* with a special report on their American tour and look at the 'Saturday Night Live' appearance. 'Born To Run', 'Two Tribes' and 'Relax' all feature, but you can switch off for the second half because it's the boring *Cars* talking about their boring videos (yawn). 'In Concert' (Radio 1, 6.30pm) sees those hard men of rock *Modern Romance* shocking their audience with their outrageous show. Meanwhile for early risers, 'Saturday Superstore' (BBC1, 9am) and the 'Saturday Starship' (ITV, 10am) are still churning on.

TUESDAY brings forth 'Whistle Test' (BBC2, 7.30pm) with a film report on *John Peel*. The *Cocteau Twins* and much rated soulsters *Floy Joy* are in the studio.

WEDNESDAY has 'Razzmatazz' (ITV, 4.45pm) with *Mike Nolan* of *Bucks Fizz* as co-presenter. The programme was recorded the day before Mike's recent accident and it's being shown with the group's best wishes. There's also an interview with *Eddy Grant*, while the *Immaculate Fools* and *Jim Diamond* are in the studio.

THE PULSATING Pogues have lined up a string of dates this month. They'll be at Soho Gaz's Rockin' Blues Club January 10, Hampstead Town Hall 11, Oval Cricketers 22, Finsbury Park George Robey 23, Reading University 29, Harlesden Mean Fiddler 30.

Stamp it out

THE POST Office issue a limited first day stamp cover to mark Elvis Presley's fiftieth birthday this week. What's next, postmen wearing brothel creepers when they deliver the mail?

● CHAKA KHAN, the woman who makes grown men feel like little boys, has added a date to her sell out tour at the Hammersmith Odeon on January 30. Tickets are available from the box office and usual agents.

● BRUCE FOXTON and his boys will be playing a one off date at the Camden Palace on January 19. Git on down.

● VETERAN SOULSTER Jimmy Ruffin releases his single 'There Will Never Be Another You' on January 14. The B-side is a reworking of the O'Jays classic 'Backstabbers'.

● DAN HARTMAN dusts himself off to release his single 'We Are Young' on January 14. It's taken from his album 'I Can Dream About You' out on January 21.

● THE BLUEBELLS, the best thing to come out of Scotland since the Dunfermline All Girls Bagpipe Ensemble, release their single 'All I Am' on January 25. No news yet of a tour.

Chaka Khan



New 7" & 12" single This Is My Night

W9097/T

ON TOUR

January

Monday 21st	Apollo Manchester
Tuesday 22nd	Playhouse Edinburgh
Thursday 24th	Royal Centre Nottingham
Friday 25th	Odeon Birmingham
Saturday 26th	Hexagon Reading
Monday 28th	Odeon Hammersmith
Tuesday 29th	Odeon Hammersmith
Thursday 31st	Arts Centre Poole

February

Saturday 2nd Brighton Centre



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Singles



Reviewed by
MIKE GARDNER

GOODIES

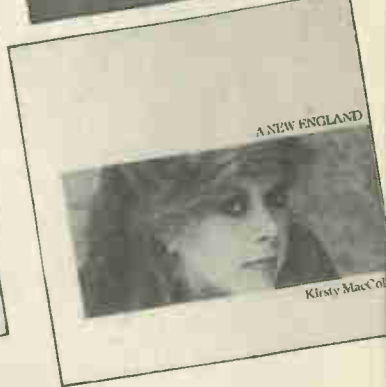
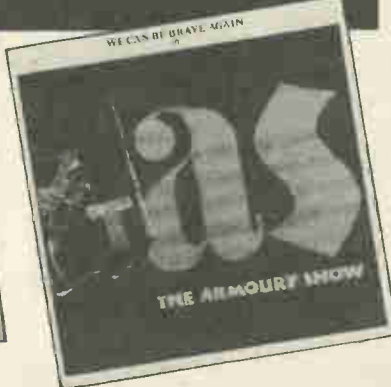
JAMES INGRAM 'Yah Mo B There' (Qwest) You lucky people, as comedian Tommy Trinder used to say before he tried to get people to watch Fulham play football. You've all been given a second chance to discover and savour two of America's best voices (Ingram and ex-Doobie Brother Michael McDonald), the world's best producer (Quincy Jones) and one of the most irresistible riffs and chorus of last year. 1984 was littered with blatant travesties of justice. Now here's one chance to make amends. Don't blow it this time.

CHAKA KHAN 'This Is My Night' (WEA) Another winner from the woman who's been doing the same thing for nearly 12 years. Luckily everybody's finally caught up. Sure, Arif Mardin's state of the art production helps but it's the vitality and urgency in Chaka's voice that puts a half-Nelson on the ears and forces a welcome submission.

THE ARMOURY SHOW 'We Can Be Brave Again' (Parlophone) An excellent second single from this band of gypsies from the

SINGLE OF THE WEEK

TIME ZONE featuring John Lydon and Afrika Bambaataa 'World Destruction' (Celluloid) Now here's something to get you up in the mornings. It's a socio-political nursery rhyme but the thing kicks with the velocity of a bazooka rocket and fair burns up the turntable. It's noise, glorious noise; muscular power and a beat hit hard to the pain threshold. Absolutely devastating stuff. Play loud enough and you can see why the walls of Jericho fell.



Skids, Banshees and Magazine. It combines the big beat of Simple Minds/U2/Big Country axis with a welcome display of deftly deployed guitars and a sumptuously melodious approach. It's a fine cocktail of spirit, muscle and brain.

KIRSTY MacCOLL 'A New England' (Stiff) Kirsty has admirably tenderised the Billy Bragg original without weakening one of last year's better love songs. It's been given a smart production from husband Steve Lillywhite (Simple Minds, Big Country and U2), a Byrds-style 12-string guitar backing and some velvet choral effects.

BREATHLESS 'Ageless' (Tenor-Vossa) All those of you still looking for Pink Floyd's reclusive mentor Syd Barrett - STOP! I've found him. Well, at least his ghost hangs heavy over this fine slab of doom boogie. They've set controls for the heart of new psychedelia and done themselves proud. Now where is that joss stick...

THE REST EURYTHMICS 'Julia' (Virgin) Another offering from the controversial soundtrack to the

film of last year. To say that it sounds as though Annie and Dave found this while rummaging through Jon and Vangelis' dustbin would be unkind. But I'm sure it was only there because the refuse collectors wanted money to take away this amount of rubbish.

BIG COUNTRY 'Just A Shadow' (Mercury) The soaring guitars sound like their wings have been clipped and the chest the chorus is trying to swell probably has punctured lungs. As the old Chinese guitar sage, Chune-Nin, said — a mediocre album track does not a single make.

TRACEY ULLMAN 'Terry' (Stiff) There's something very used about this. It's not just that it's Tracey with the same Sixties hairstyles on the sleeve. To these ears it sounds like it's the same backing track from the Kirsty MacColl original.

POINTER SISTERS 'Neutron Dance' (Planet) The video of this is playing cinemas as a trailer to the American Christmas blockbuster, Eddie Murphy's 'Beverly Hills Cop'. The film looked fun but this frantic nonsense wouldn't induce me to push a remote control video button from my bed.

HEAVEN 17 '... And That's No Lie' (Virgin) This is like looking at a construction site. It's messy, noisy, a lot of activity but the building's only half complete. Another disappointing release from a group who should know better.

BUCKS FIZZ 'I Hear Talk' (RCA) If you strip this down to basics and gave it to the Staple Sisters it would be lethal. Instead Andy Hill's squeaky clean production, Noddy record arrangements and the soulless vocals make this as potent as over-diluted orange squash.

THE ASSOCIATES 'Breakfast' (WEA) OK nurse. Who gave Billy MacKenzie those Scott Walker records? I distinctly said one Jacques Brel record a week is more than sufficient. This looks

like a serious case of style and class. Open wide Billy. Hmmm. Well, the voice is magnificent but it still feels insubstantial in the song department. Must be one of those continental breakfasts — always feel hungry after one of those.

THE COLOUR FIELD 'Thinking Of You' (Chrysalis) Fun Boy Terry Hall comes up with a classy version of the sort of thing that Cilla Black would have a jolly duet with Des O'Connor on his 'Tonight' show. It's a fine attempt at a cosily whimsical MOR love song but are we really ready for a Peters and Lee revival?

THE PALE FOUNTAINS 'Jean's Not Happening' (Virgin) What ever happened to the Pale Fountains? Not very much — apart from a wish to become the new Marmalade (remember them?). It's hardly JR stuff in the ambition stakes.

H2O 'You Take My Breath Away' (RCA) It's good to see the dream to sleep boys gainfully employed recycling Cliff Richard's 'Dreaming'. I'm all for ecology but I suggest you give up your day job boys.

THE BIG SOUND AUTHORITY 'This House (Is Where Your Love Stands)' (MCA) If you like your Sixties soul pastiches played as mechanically as a Dalek in need of lubrication, this is for you. Live, this mob believe that sweat and muscle are a fair substitute for sharp songwriting and feeling. Enthusiasm can usually cover such deficiencies but on record their strength is weakened by an approach that's as leadened as a church roof.

COOK DA BOOKS 'Golden Age' (10 Records) Another lavish Brian Tench production works hard to rescue a riff that pretends to be a song. Somehow mutton dressed as lamb is still as tough to digest — unless they really do cook the books!

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PRINT OF NOTE

Something to spend those Xmas book tokens on

'THE RAP ATTACK' by David Toop (Pluto Press — £4.95)

THE MOST authoritative book yet on the New York street phenomenon. Toop traces Rap's genesis from the hep cat jive of be-bop jazzers, through r'n'b bluster, Cassius Clay (yup!) poetry, Last Poets politics to the South Bronx and all those B Boys. Written with great care and deliberation 'The Rap Attack' doesn't just list the records, or number the dances, it really gets down to those roots; be they socio-political, or the design on the back of a Fun Housers' leather jacket. Recommended.

G J BOLLARDS

'UNsung HEROES OF ROCK 'N' ROLL' by Nick Tosches (Charles Scribner's Sons).

ROCK 'N' ROLL was born during the second world war, its raison d'être was a desire to make money and its unsung and sung heroes alike had one thing in common — they liked Cadillacs. Just a few of the opening confessions from a book that professes to be the only one written on this musical form that knows what it is talking about.

Complete with a chronology of the coming of rock'n'roll, Nick Tosches describes some of its lesser known advocates who, nevertheless, left their mark. The man from Rolling Stone has an understanding and insight into

the industry which makes the book worth reading, cleverly woven into the biographies and details on his subjects.

"The blues, country music, and their bastard prodigal child rock'n'roll have a very basic and pervasive thing in common: stupidity. They are, in the main, more the music of folly than of wisdom." Something to think about.

DIANE CROSS

'THE BOOK OF FOOTBALL QUOTATIONS' by Peter Ball and Phil Shaw (Stanley Paul — £4.95)

MUSIC AND soccer have been entwined almost as long as Tottenham and Hotspur and it certainly didn't start with Ossie's knees going trembly. The terraces have created more wit than Oscar Wilde and stolen more jokes than Bernard Manning.

Peter Ball and Phil Shaw have compiled a fabulous selection of quotes, from Shakespeare to Bill Shankly to the stands of Stoke. The book encompasses all the aspects of the game from the tragic to the hilarious, and from the pitch to the boardroom.

It's a compulsive acquisition for all those who thought the best football jokes were in the West Ham forward line. A winner!

G ROBERTS-PERRYMAN

'MARVIN GAYE' by Sharon Davis (Proteus hardback — £10.95,

paperback — £5.95)

NOW HERE'S a book worthy of those Christmas book tokens. Sharon Davis has compiled a comprehensive overview of the gifted but tragic life of Marvin Gaye.

It charts his beginnings in church, moulding by the Motown hit factory and rebellion against the system. It also documents his turbulent personal life and fights with love, money and drugs.

It's a sad story well-told by one of Britain's foremost experts on Motown.

MIKE GARDNER

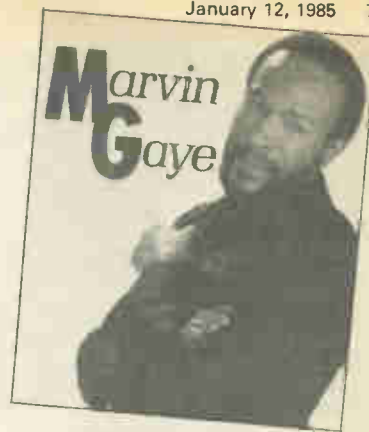
'SEX AND DRUGS AND ROCK 'N' ROLL' edited by Miles (Fratelli Gallo — £5.95)

THIS PHOTOGRAPHIC collection could easily be sub-titled 'Rock Stars At Their Worst'. It's full of famous people and tits, famous people and willies and famous people completely out of it. But most importantly it's full of famous people looking totally stupid. It's a smutty laugh behind the bike sheds after school but at £5.95 it's not a cheap thrill.

MIKE GARDNER

'PORTRAITS — A PHOTOJOURNAL OF UB40 ON TOUR' by Faith Isiakpere (Fairline — £5.95)

DOLING OUT the rations in Europe — this book is a



photographic record of those purveyors of British reggae, UB40, on their spring tour.

The 200 or so colour and black and white pictures show both live and backstage aspects of band life, but the very ordinary design and presentation fail to make it the imaginative insight that it should be.

DIANE CROSS

'NOWHERE TO RUN — THE STORY OF SOUL MUSIC' by Gerri Hirschey (MacMillan — £10.95)

ONE OF the great things about this book — apart from its happy readability; swift, intelligent prose; marvellous selection of anecdotes; authoritative and incitant account of all kinds of soul and related musics; the vivid presence of Wilson Pickett and the (rarely glimpsed) human side of Michael Jackson — is that it sends you back to your records with quickened pulse. When you've managed to put the book down. It's brilliant.

MARK CORDERY

George Benson

New 7" & 12" Single

20/20

12" Features Special 'Jellybean' Remix



Distributed by Warner Records Ltd. A Warner Communications Co.





● You see before you the ever changing face of the Village People. (1) Seventies super-clones. (2) dodgy mid-period New Romantic. (3) '85 tasteful stereotypes. Comeback interview: Dylan Jones

IN NEW YORK there are few things that you can't get over the phone... food, drink, cars, houses, holidays, clothes — even sex. **SEX OVER THE PHONE!**

The Village People have re-interpreted the craze they started — 'Hi Energy' — and crunched back into action with a dynamically dirty ditty entitled, yep, 'Sex Over The Phone'! (released on January 21st).

Their camp and cloned caricatures came screaming out of the closet in the mid-seventies, when the kinky sextet of Leather Man, Construction Worker, Cowboy, Red Indian, Army Guy and Policeman first burst into the charts with such block-busters as 'YMCA', 'In The Navy', 'Macho Man', and 'Cruisin'.

Camp is exaggeration, camp is reverence and camp is cartoon. The Village People are also camp, their title coming from the once heavily populated gay area of Greenwich Village in NYC, a haven for midnight cowboys and moustachio'd machos.

'YMCA' epitomised the gay disco scene, but when the bottom fell out of the disco boom, it also fell out of the Village People... and little has been heard from them in the last three years.

The Salle Playel Cultural Palace of Inner-City Artistes is tucked away in a side-street in the centre of gay Paree — just a whistle away from the Avenue George V, with a celebratory array of Christmas decorations that puts Regent Street to shame.

Ensclosed in these studios, the Village People are working out, to the strains of their new stage show music. And after watching the six Sex-Muskateers career through a version of 'Sex Over The Phone' and 'New York City', I spoke to the Leather Man.

● **How good is sex over the phone?**

It's hot, hot, hot! This kind of recreation is everywhere right now, all across America. The fantasy hotline type stations have been springing up everywhere — it's real big. I suppose it's a sort of reaction against AIDS in that there's no bodily contact — but I'm sure that it's going to catch on in a big way in England. It's such a good idea!

● **Your public profile hasn't been that big since the late Seventies — what have you been up to?**

We've been big in South America, Korea, Australia... all the places where we've been touring constantly, and up until last year we had an annual 90 date booking in Las Vegas. In the early days the Village People had a new album out every six months — but if you don't have a new album to promote, the public can forget you.

● **How do your new costumes differ from your old ones?**

We are archetypal stereotypes, so why should we tamper with a solid successful idea? We've dumped the Renaissance look that we had in 1981, because people couldn't relate to it. This is much more us — exaggerated versions of our original costumes designed by Claude Montana and

Nicholas Harle. The essence of the Village People is sweat and guts — we may walk out on stage looking High Fashion, but we walk off very undressed and sweaty. There's a sexuality in each individual character, that somebody wants to... get to know! If you're number one in the world for 18 months with a certain look, you don't change that look. Our Image sells!

● **'Sex Over The Phone' has to be one of the more commercial Hi-Energy crossover songs heard in the past 12 months, perhaps better suited to Sylvester than the glossy camp of the Village People. What do the Village People think of Hi-Energy, the re-vamped music of an entire generation?**

We were the forerunners of Hi-Energy music and we were the victims of Hi-Energy music. We were "associated with it, that when it became passé — we went with it. Hi-energy is just disco — FAST DISCO, and that became a dirty word. 'Flashdance', 'Footloose' and all that stuff is the kind of disco that we were doing in 1977... but our new music is very much in the modern mould and there is no reason why 'Sex Over The Phone' can't be number one in Britain. No reason at all.

● **A final message for Britain?**

Britain don't know nothin' about the Village People until they've seen us live — you wait!

V I L L A



GE LIFE

DARYL HALL and John Oates are in Iowa . . . Cedar Rapids, Iowa — bastion of Middle America — home of Stadium Rock: Journey, Van Halen, REO Speedwagon and other MTV rock-thrashing bands.

In Iowa there is no nightlife, no fashion, no edge, no nothing . . . just cowboy boots, big open spaces and not a trace of funk anywhere — "A real nice place to bring your kids up."

In this agricultural expanse and cultural desert, Hall And Oates are all set to play the Five Seasons Centre, Cedar Rapids. They've only toured mid-America once before, and this is their first visit to this particular cattle-shed.

A cattle-shed full of a generation of bland blond 16-year-olds that Charlie's Angels and Lee Majors left behind: Cedar Rapids is starved of entertainment — and tonight they're going to prove it.

Before the gig, Daryl and John are limbering up backstage, occasionally talking shop with the crew, and perhaps dwelling on the fact that their last and very brilliant British single 'Out Of Touch' didn't light up the charts like it should've done (it peaked in the 40s).

Like many of their singles over the past 10 years, 'Out Of Touch' was simple, well crafted and enjoyably contagious. Like 'Private Eyes', 'Kiss Is On My List', 'Las Vegas Turnaround' and a score more before them it stands head and shoulders above the rest of American white pop/rock.

Hall And Oates are the acceptable face of AOR — just like U2 are the acceptable face of British 'serious' rock — Hall And Oates write devilishly good pop songs with some of the best hooks this side of the Appalachian Mountains.

I spoke to the dynamic duo before their assault of Iowa. Daryl (the tall one) is more lucid, as he is acrobatic on stage . . . chain-smoking the obligatory Camels. Whilst John (the not so tall one) prefers to stare into space — but both are affable and relaxed: nice guys.

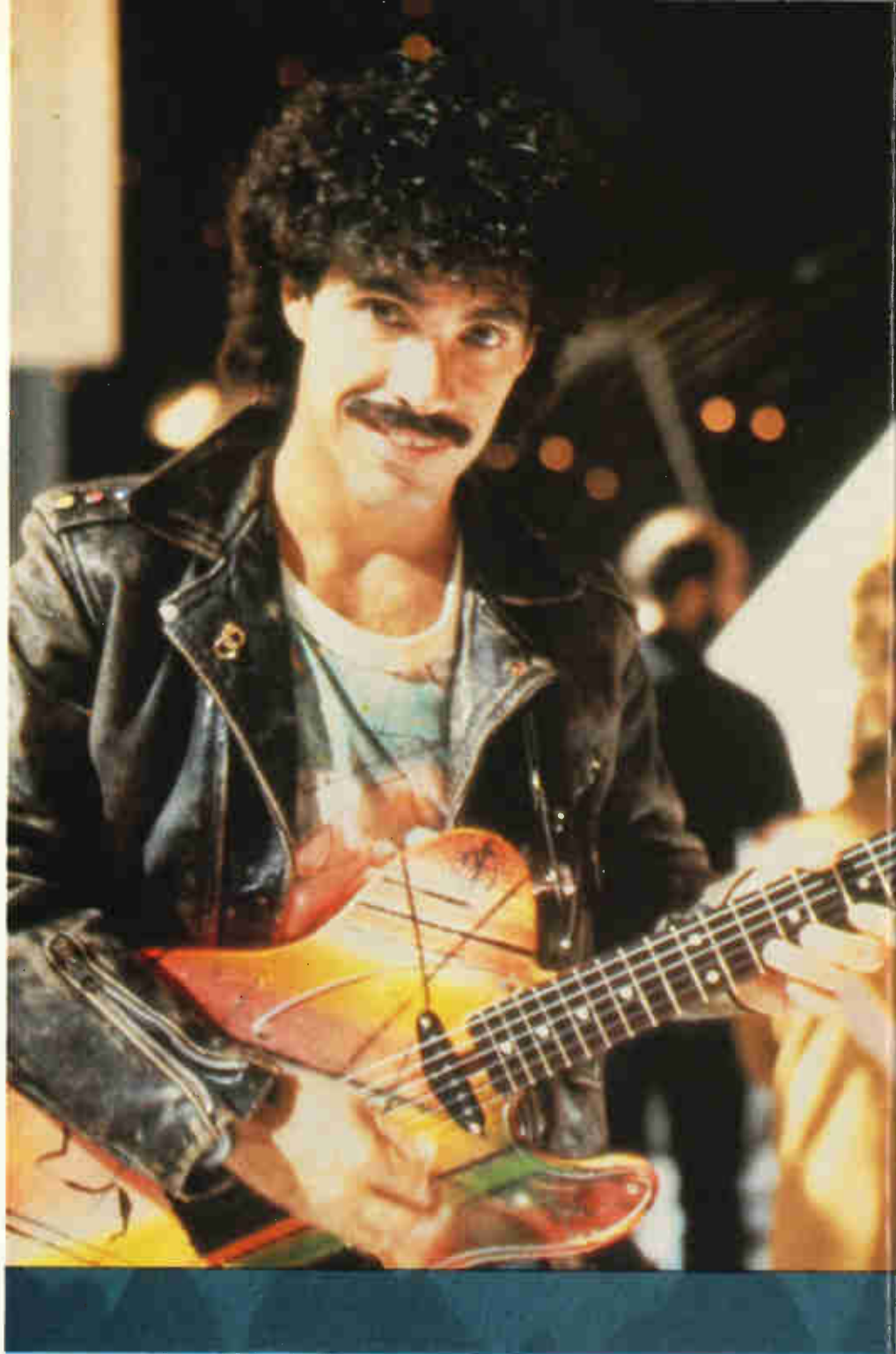
● When you look back at the sort of blue-eyed soul you were doing in the mid-Seventies like 'She's Gone' and 'Rich Girl' . . . what do you think of it?

Daryl: 'Sara Smile' — that's a good song . . . in fact I like a whole lot of them, but I sure wouldn't have produced them better if I'd done them today. We were really battling in those days — it was really them and us."

John: "It was a battle against the white stations — not the black ones."

Daryl: "It was like, people would hear our records and figure that we were black, and it took a hell of a time before we were accepted by the AOR stations — cause it was only the black stations that were playing us."

John: "Adult orientated rock was the scourge of the nation, but thankfully it finally seems to be biting the dust. It was us who broke down a lot of those doors."



A ARENA

Hall & Oates go from blue-eyed soul to stadium AOR. Dylan Jones witnesses scenes of knicker-wetting in Iowa. Pix by Peter Simon/Retna

● Since those days, and during the last 13 years, you've perfected a blend of the best elements of both black and white music — was there ever a conscious decision to do that?

Daryl: "It was always a conscious thing to mix the black with the white. Most of the records I've liked this year have been black records . . . Prince, Patrice Rushen, SOS Band . . ."

John: "All those old Stax, Memphis and black performers in the Sixties, they all had white backing bands . . . Steve Cropper's band was one of the best there was!"

Daryl: "I think one of the bad things about MTV is the way in which it has de-regionalised all the nation's music, and now everything is geared towards the same formula. All the great bands from Tennessee, the South, Chicago blues bands or country, whatever . . . MTV is diffusing that by putting everything on the same level."

John: "There is hope though — there's now an entire cable channel devoted to country music — there's even one called Country Gold."

● 'Out Of Touch' is your third American Dance number one (along with 'I Can't Go For That' and 'Say It Isn't So') . . . and 'OOT' and the new single 'Method Of Modern Love' have been part-produced by Arthur Baker — are you going straight for the dancefloor jugular?

Daryl: "I spent the summer of '84 in New York so I really soaked up all the street and dance music . . . the black music that is coming out of there at the moment is just the best. I'd met Arthur Baker through personal friends, loved his records . . . and thought it would be a good idea if we worked together with him. We got him in right from the beginning instead of asking him in at the end to do a dance mix."

John: "From 'Voices' up until 'H2O' we'd been playing with a pretty steady formula and we hadn't really progressed that much — but this album is quite a departure for us. We never pick our singles — the record company does that, and thankfully they've been pretty good at it. We just make the album and they pull off what they want."

● Where's the best place to listen to a Hall And Oates record?

Daryl: "Riding through the streets of New York in a giant car with all the windows down so you soak up all the feel of the street."

John: "Well, it used to be sitting at home listening to it on a good stereo . . . but now it's in the clubs. Hall And Oates happen in the clubs."

● Is there anybody better than Hall And Oates?

Daryl and John: "Nobody. We're the best at what we do . . . and we've never wanted to do anything else."

AND TONIGHT they intend to prove it. They take the stage (and their fame) in their stride, to the screams of thousands and thousands of mid-Americans . . . more of an enthusiastic and sycophantic crowd you could not hope to meet.

The band charge straight into 'Dance On Your Knees' and 'Out Of Touch' from the recent 'Big Bam Boom' album — taking care of business.

When other groups of their ilk and generation have succumbed to the six-stringed trappings of modern Yank rock music, Hall And Oates in their own, not-so-little-way, seem to be getting funkier and funkier.

And in the land of the triple decker cheeseburger — that's no mean feat. After a deft 'Family Man' they get into their stride with 'Rich Girl', 'Kiss Is On My List' and the rousing 'Say It Isn't So' — the band sounding like a rhythm-box that's been dropped in a guitar factory: Rock 'n' Soul Part One.

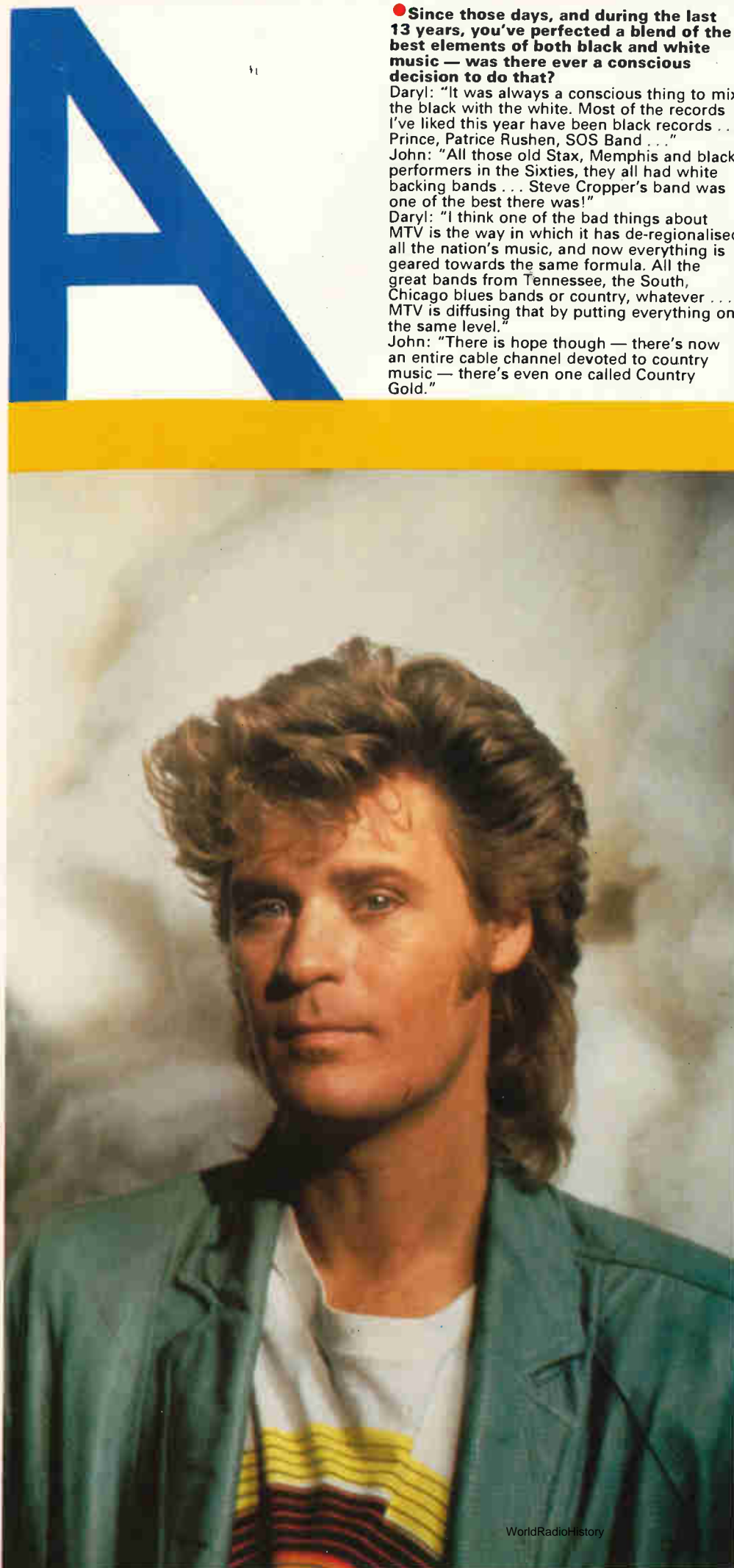
They are sending the cornbelt into an ecstatic fever — something they keep up through 'Possession Obsession' and 'You've Lost That Loving Feeling' (more white boys singing the blues . . .)

During the mid-Seventies their white-boy soul was big in gay circles (something the band played up to), but watching Daryl Hall wallowing in the worship of a thousand panting Iowa schoolgirls dispels the image completely.

'I Can't Go For That (No Can Do)', 'Wait For Me', 'Maneater' and others follow — the band getting systematically deeper in a groove as Hall And Oates cavort around the stage like puppets without strings.

They reach a peak on the polished, pristine 'Private Eyes' . . . then an elongated 'Adult Education' and they leave the stage, leaving the audience tremulously crying for more. And more they get in the shape of 'You Make My Dreams' and 'Going Through The Motions' . . . and then home . . .

Daryl and John are both planning solo ventures when this present tour comes to a halt in April — so we are unlikely to see them in England for quite some time. There's a new self-penned book 'Dangerous Dancers' and a new single, out and about for the New Year market. So make Hall And Oates' business your own — pop professionals to the last.



SHE'S GOT perfect skin. And she certainly knows how to treat a reporter shown up to her suite. Wearing black leather trousers, a boxy blue jacket, and a red corset — of course — which she *adjusts* from time to time. Giggling, she offers me a fruit.

"You want a banana? OK, fine." I'm wishing I liked her record. How can I say this? Instead, I show her a review, written by someone else, that corresponds to my own opinion: ordinary hard rock music and soft-core lyrics, pandering to the most puerile of pornographic 'imagination's', 'Playboy' stuff and nonsense. Fantasies for wimps?

"No, it's directed more to my fantasies. I mean, I don't say *everything* I'd like to say because I wouldn't get away with it."

You could try.

"Ha ha ha ha! That wouldn't work. I don't want to make a pornographic record. I've had to scratch out some words anyway. Can't be outrageously nasty. I want some people to listen to the music. On the radio. There's some things I just have to keep to myself.

"Quite frankly, I think everybody thinks about sex. I mean they've been doing it in movies for God knows how long."

Speaking of which, the new Eddie Murphy film, 'Beverly Hill Cop', includes a scene in a strip joint where Vanity 6 are strutting their stuff to 'Nasty Girl'. (A pretty good record actually, made by Vanity when she was still in Prince's court.) She auditioned for a part in this movie, she tells me, but they wanted a blonde.

She is, however, making 'A martial arts love story', in which she plays a video jockey. "The bad guys want to get their things played on-the-air, so they kidnap me. Drag me off everywhere." Plausibly motivated, I concede. What would you prefer to play?

"I like Tom Waits and Crystal Gayle. 'One From The Heart'. It's one of the few records from the last few years that I can listen to, I can play it over and over again. I took that tape on the road when I did the 1999 tour (with Prince). I played it all day and all night. So now when I put it on it reminds me of that tour, being out there."

Do you miss Him?

"Do I miss him? Sometimes. He's fun. I miss his sense of humour. I miss some things about him."

How much of your image is you? "All of it." I was afraid of that. "That's all me. If you knew me you wouldn't expect anything else of me. The lyrics are straight from the heart. I also paint very large paintings, and they're very erotic. They're all over the house. People come in, and it's 'Hohoho!'

"It's all very much me. I don't know why these things come out. I've often asked myself, 'Why do I paint this way, why do I write this way?' I've tried not to do it, but it's like going against the grain. Who needs it?"

Knock, knock. "Who is it?" Door opens immediately. It's room service.

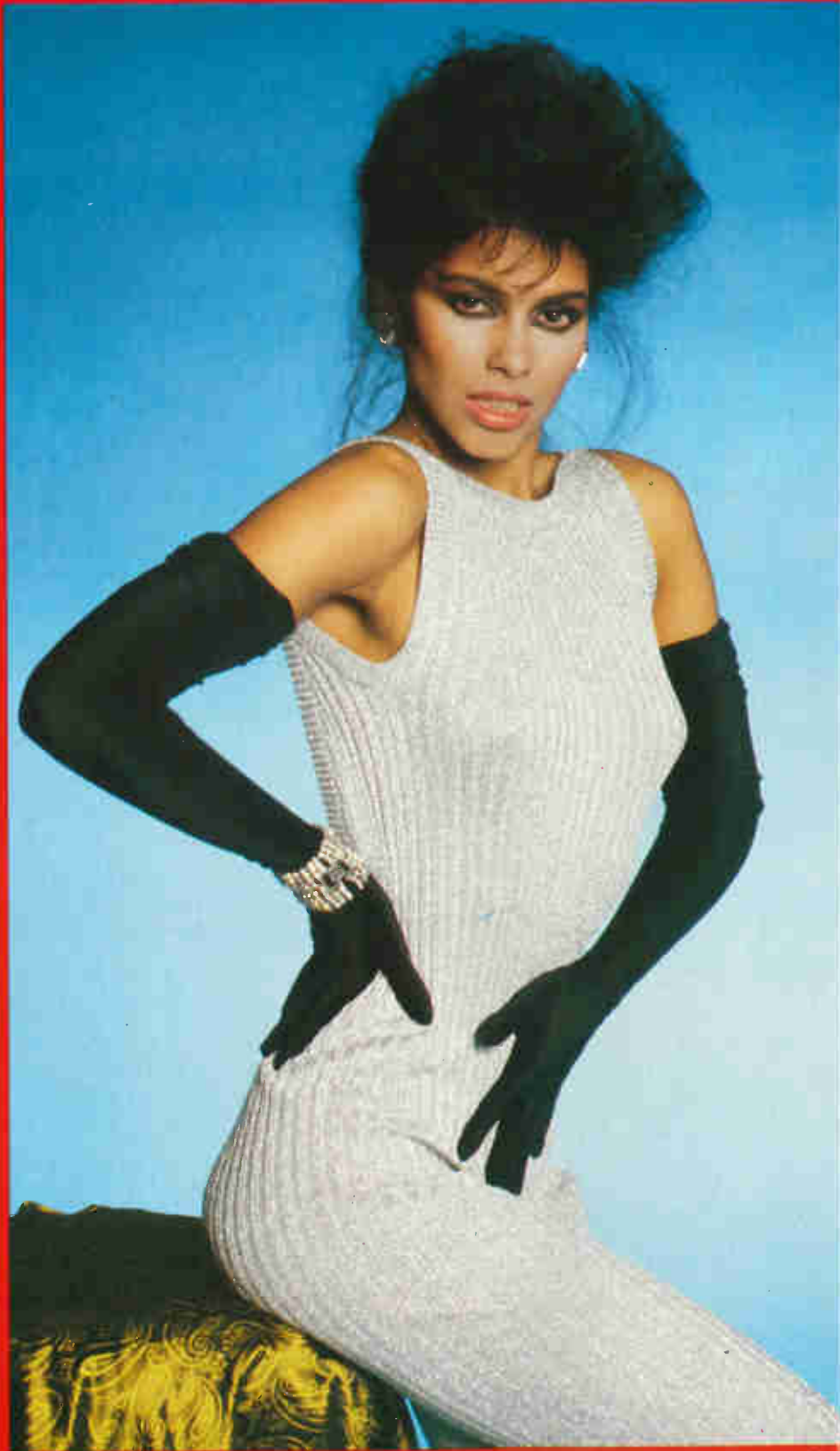
"I like the way they just come in. I mean, we could be naked."

When did you become Vanity?

"When Prince named me Vanity. When he first gave me the name Vanity it was like a birth. You have to live up to a name like that, I guess."

Are you ruthless? "No."

What would you do during a four minute warning? "I hope I'm f*****"



● She used to be Prince's girlfriend, she likes red corsets and her new single is called 'Mechanical Emotion'. Mark Cordery wonders what it all means

vanity

Albums

Gangbusters!

GANGSTERS AND GOOD GUYS 'Original Soundtrack Dialogue And Music From 16 Hollywood Classic Movies' (RCA PL 70566)

THE TITLE says it all. Bogart whistles to Bacall, Cagney smashes a grapefruit into Mae Clark's face on the inside cover, and this is two sides of some of Hollywood's finest action moments.

'The Public Enemy', 'Angels With Dirty Faces', 'The Big Sleep' and 'The Maltese Falcon' rub shoulders with the recent 'Gangster Single' and Dooley Wilson's sublime version of 'As Time Goes By', sung to a tearful Ingrid Bergman in 'Casablanca'.

This is rivetting stuff, all wrapped up in welcome stills from the films concerned. They just don't make them like this anymore.++++

ELEANOR LEVY

ROY AYERS 'In The Dark' (CBS 26199)

I'M GETTING good vibes from this album . . . and hey, man, I haven't suddenly gone into neil-speak. Roy Ayers has long been one of the premier vibes players ever to shake your shoes, and he's also long been in the shadows of his past triumphs.

'In The Dark' has been roasting 'em as an import for ages and



now there's an even cheaper chance to catch Ayers' graces. This is an LP of uniform strength and style, whether you're dealing with serious jazz grooves like 'Love Is In The Feel' or decidedly tongue-in-cheek japes like 'Poo Poo La La'.

Stanley Clarke produces and plays to great unobtrusive effect. And Roy, writing alone or with compadres David Spradley or William Allen, gets the fusion down to a finer art than before. Tom Browne and Grover Washington Jr are in there too. With pals like those and inspiration like this, Ayers is going to be more Ubiquitous than ever.++++

PAUL SEXTON

VARIOUS ARTISTS 'Dune Original Soundtrack Recording' (Polydor 823 770-4)

JUST THE thing to go with the book, the t-shirts and the monogrammed dustbin liners of the world's most boring film.

Featuring Toto, Brian Eno and the Vienna Symphony Orchestra, it's as overblown and deadly dull as the film itself.

ROBIN SMITH

ORIGINAL SOUNDTRACK 'Breakdance 2 Is Electric Boogaloo' (Polydor POLD 5168)

OLLIE AND Jerry are present once more for this soundtrack of 'Breakdance 2 Is Electric Boogaloo'. A catchy little title to be sure for this swift sequel to the highly successful 'Breakdance' released a mere six months ago.

While it yields nothing as endearing as Ollie and Jerry's 'Breakin' . . . There's No Stopping Us' from the original, this really isn't as bad as you think it's going to be. The second side in particular throws up two fairly decent tracks — 'Believe In The Beat' from Carol Lynn Townes and the lively 'Set It Out', performed by Midway (real name Bruce).

Overall though, it's more of the

same for aficionados of the head spinning art only.++½.

ELEANOR LEVY

BOB DYLAN 'Real Live' (CBS 26334)

A DYLANESQUE stroll through some of his best known tunes which rocks and rolls too often where it should sparkle and pause. The live show has all but rubbed the edges off the likes of 'Maggie's Farm' 'till Bob and his band sound like a thousand others — big solos and all.

'License To Kill' stands out as it's a newer song and The Waterboys are currently doing it more than justice in their set, and 'Tangled Up In Blue' at least has the familiar acoustic guitar and go awful harmonica. Overall however, 'Real Live' is an affirmation of the limits of Dylan as stadium entertainer. If you have to listen to Dylan, stick with the original recordings.+++

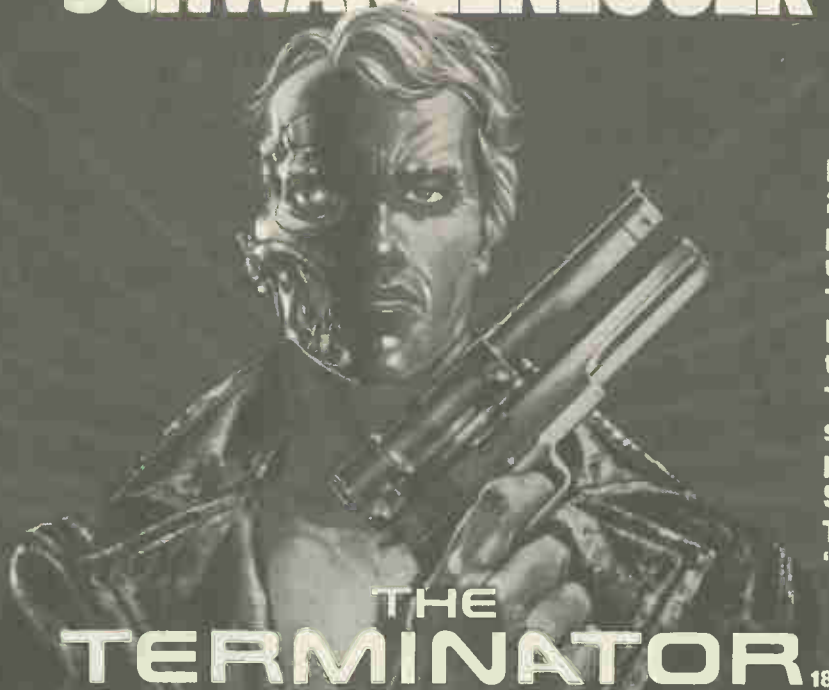
ANDY STRIKE

JOHNNY RINGO MEETS ASHER SENATOR 'JA To UK MC Clash' (Fashion FAD LP 002)

OLD MEETS new as trad JA toasting comes face to face with fast style Clapham Junction, and well brother, you could go a bit easy on the rub-a-dub. 'JA To UK Clash' may be a useful contrast 'tween styles but the rhythms on this wax are so tried and tested that the novelty of contrast is lost midst the monotony. Disappointing.++½

JIM REID

SCHWARZENEGGER



THE TERMINATOR 18

In the Year of Darkness, 2029, the rulers of this planet devised the ultimate plan.

They would reshape the Future by changing the Past.

The plan required something that felt no pity. No pain. No fear. Something unstoppable.

They created 'THE TERMINATOR'

Hemdale Presents A Pacific Western Production of a James Cameron Film Arnold Schwarzenegger "The Terminator" Michael Biehn, Linda Hamilton and Paul Winfield
Make-up Effects By Stan Winston - Director of Photography Adam Greenberg - Executive Producers John Daly and Derek Gibson - Written by James Cameron with Gale Anne Hurd
Produced by Gale Anne Hurd - Directed by James Cameron

FROM FRIDAY JANUARY 11 LEICESTER SQ. THEATRE 930 5252
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AND ALL OVER LONDON

CINEMA DETAILS CORRECT AT TIME OF GOING TO PRESS SEE LOCAL PRESS FOR DETAILS

The League of gentlemen

THE LEAGUE Of Gentlemen were stepping into the world of soap opera. Dusting down well worn copies of 'Night Thoughts — The Video Collection', they pondered the soaparamic potential of life in a four ale bar.

Not being in the habit of mixing with the hoi polloi, they consulted their **Maxwell** and **Murdoch** to find suitable subjects to set before the masses.

It appeared that the miners' strike, Ethiopia and 'naughty vicar in knickers scandal' were but nothing compared to the public's insatiable interest in the doings and dotings of over stuffed pop folk. And so, make up on, pints at the ready, cameras rolling, the League began to talk pop . . .

"I do believe," began Sir Public House, "that **Mr Robert Geldof** is the **Henry Kissinger** of our age (for younger readers Henry played tambourine in **Henry Cow**). Not content with bringing the warring tribes of pop together on one record, raising enough money to keep said tribes in boxer shorts for two weeks and being an all round good person, Bob has decided to fly off to Ethiopia and see where all this money is going to go."

"Out," shouted the director. "I said no Ethiopia and I meant it. Can't you talk about **Wham!** or something. Come on, really."

The League were not used to being addressed so roughly. "Wham!" mused **Bertie Beerbarrel**. "Are they a group or something. I really don't know all that much about this business, can't we talk about model train engines or something."

At this a note was hastily thrust

into **Bertie's** hand and he falteringly began to unravel its contents.

"Someone called **Nik Kershaw** played something called a gig at somewhere called **Hammersmith Odeon** at the New Year. Lots of famous people were there, they included: **Limahl**, **Feargal Sharkey**, **Thomas Dolby**, **Richard Skinner**, **Bruno Brookes**, **Andy Peebles** and a chap called **Eric Clapton** who was heard to exclaim: that's the best sound I've heard at **Hammersmith** in 10 years. Mr Clapton has clearly never joined in closing time sing songs at the **Golden Gloves** public house."

Talk of the **Golden Gloves** sent the League pintwards. For 10 whole minutes they refused to add to the dialogue of their show but concentrated most dutifully on the drinks in front of them.

Then **Lord Hip Hop** spoke: "Now listen, the **Thompson Twins**, I'll brief. Before they started being tax exiles again they made a brief visit to Britain before Christmas. At their **Wembley** shows were **Boy George**, **George Michael**, **Gary Kemp**, **Jon Moss**, and **Dave Stewart**.

"But, erm, hey kids, that wasn't the freakiest happening. Nope, not by the nose on **Andrew Ridgeley's** face. You see **Tom Bailey** and **Joe Leeway** donned a couple of **Wembley** steward's outfits and stood outside the arena entrance taking tickets from unsuspecting punters. Crazeeee, eh?"

"But not quite as craze as the party the **Twins** threw to celebrate

the end of their tour and return to tax exile. Well, it would have been crazee but the only mega stars our spy spotted were **Jon Moss** and **Dave Stewart**. Decidedly uncrazeeee folk.

"Crazier folk were elsewhere on New Year's Eve. **Martin Kemp**, **Steve Norman** and **Shirl** from **Wham!** were grooving at the **Atlantic City** club. **Boy George**, **Marilyn**, **Philip Sallon** and **Steve Luscombe** were barn dancing at **Diana Dog** and **Tasty Tim's** partee at **Planets** . . . "With this **Lord Hip Hop** shrugged his shoulders and quit the club. Names like **Tasty Tim** and **Diana Dog** did not fit so easily into his vocabulary.

Still there were others ready to grasp pop's stained chalice. The **Maharajah Taffye**, overcome with joy, stopped stumbling over hyphens and semi colons and managed to put a sentence together.

"Most touching moment of the New Year," he said flat cap in hand, "was the reunion of **Sade's** mum and dad in **Nigeria**. Ms Adu paid for her mother and brother **Banji's** trip to her father's home in **Accra**. Her parents had not seen each other for 20 years.

"Wish I could say I hadn't seen **Dallas** for 20 years but it wouldn't be true, would it? Still things could have got worse on the show. **Lucy No Neck** is bad enough . . . but **Paul McCartney** . . . it's enough to make a man watch **Barry Took**.

"**McCartney** was offered a cool million to appear in just eight epi-

sodes, but turned the offer down because he didn't want to be separated from his family. **Mick Jagger** turned down a similar offer early last year, but the combined might of the **League Of Gentlemen** would certainly be tempted.

"Yeah and perhaps you could consider the new revitalised **Ozzy Osbourne** as well. The double O has been undergoing treatment at the famous **Betty Ford** clinic at **Rancho Mirage, California**.

"**Ozzy** was forced to endure gruelling keep fit sessions, listen to **Terry Wogan** and study pictures of **Robin Smith**. He's much better now and is preparing to record a new LP."

"**Old Ronnie Wood** got married last week," said **Sir Public House**, oblivious to the fact that not one of our company knew **Mr Wood** from **Adam Ant**.

"Yep, ol' **Ron** sure got spliced in style. There were two best men, **Charlie Watts** and **Keith Richards** and three lousy men **Rod Stewart**, **Ringo Starr** and **Eric Clapton**. **Jo Howard** was the blushing bride. Catering was by **Gourmand K Gourmand** and **Fatse**.

"In contrast, rumours do reach us that the good **Boy George** is planning an **Ethiopian** benefit concert with lots and lots of very important people. **Animal Nightlife** seem to be getting important these days, they're going to **Philadelphia** to record with the people who really know the business."

"No such jet setting for **RM's** very own country bumpkin **Andy** — not my cup of tea — **Strike**. **Andy** is the lead guitarist of **Leyton** wonders the **Loft** who were featured in session on the **Janice Long** show last week.

"Their debut single, 'Why Does The Rain' was judged third best single of '84 by **Ms Long**. Look out for the feature. . ."

The **League Of Gentlemen** were baffled. A pop group called the **Loft**? People called **Frissby Fox**? This whole world of pop was just a bit too vulgar for their refined sensibilities.

And, to be perfectly honest, they weren't really cut out for soap opera either. As the camera scanned the bar of the **Frog And Ferret**, the **League** turned their tweed clad backs on stardom and concentrated on the real stuff of life. . . bar billiards, the **Franco-Prussian** war, the life and times of **Mr Sidney James**. Soap opera was out. The **League Of Gentlemen** were just too real.



Pic by Andre Csillag

WorldRadioHistory

WHY THE CAMERAS go crazy

US Singles

- 1 1 LIKE A VIRGIN, Madonna, Sire
- 2 6 ALL I NEED, Jack Wagner, Qwest
- 3 2 THE WILD BOYS, Duran Duran, Capitol
- 4 3 SEA OF LOVE, The Honeydrippers, Es Paranza
- 5 5 WE BELONG, Pat Benatar, Chrysalis
- 6 9 YOU'RE THE INSPIRATION, Chicago, Full Moon/Warner Brothers
- 7 8 RUN TO YOU, Bryan Adams, A&M
- 8 4 COOL IT NOW, New Edition, MCA
- 9 10 VALOTTE, Julian Lennon, Atlantic
- 10 11 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 11 14 I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
- 12 7 OUT OF REACH, Daryl Hall And John Oates, RCA
- 13 16 EASY LOVER, Phillip Bailey, Columbia/CBS
- 14 13 DO WHAT YOU DO, Jermaine Jackson, Arista
- 15 20 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
- 16 19 THE BOYS OF SUMMER, Don Henly, Geffen
- 17 17 UNDERSTANDING, Bob Seger/The Silver Bullet Band, Capitol
- 18 18 JAMIE, Ray Parker Jr, Arista
- 19 25 I WOULD DIE 4 U, Prince & The Revolution, Warner Brothers
- 20 23 DO THEY KNOW IT'S CHRISTMAS, Band Aid, Columbia/CBS
- 21 12 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 22 26 LOVER BOY, Billy Ocean, Jive/Arista
- 23 15 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CBS
- 24 32 NEUTRON DANCE, Pointer Sisters, Planet
- 25 31 LOVE LIGHT IN FLIGHT, Stevie Wonder, Motown
- 26 35 METHOD OF MODERN LOVE, Daryl Hall & John Oates, RCA
- 27 29 BRUCE, Rick Springfield, Mercury
- 28 22 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 29 37 FOOLISH HEART, Steve Perry, Columbia/CBS
- 30 38 CALL TO THE HEART, Guiffria, Camel/MCA
- 31 33 TENDER YEARS, John Cafferty, Scotti Brothers
- 32 36 SOLID, Ashford & Simpson, Capitol
- 33 21 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
- 34 39 JUNGLE LOVE, The Time, Warner Brothers
- 35 28 HELLO AGAIN, The Cars, Elektra
- 36 43 OPERATOR, Midnight Star, Solar
- 37 40 MISLED, Kool And The Gang, De-Lite
- 38 41 IN NEON, Elton John, Geffen
- 39 47 MONEY CHANGES EVERYTHING, Cyndi Lauper, Portrait
- 40 45 MISTAKE NO 3, Culture Club, Virgin/Epic
- 41 27 CARELESS WHISPER, George Michael, Columbia/CBS
- 42 46 TENDERNESS, General Public, IRS
- 43 48 OPERATOR, Midnight Star, Solar
- 44 49 SUGAR WELLS, Sheena Easton, EMI America
- 45 50 THE OLD MAN DOWN THE ROAD, John Fogerty, Warner Brothers
- 46 24 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 47 57 MR TELEPHONE MAN, New Edition, MCA
- 48 34 THE BELLE OF ST MARK, Sheila E, Warner Brothers
- 49 30 PENNY LOVER, Lionel Richie, Motown
- 50 60 20/20, George Benson, Warner Brothers
- 51 54 MISSING YOU, Diana Ross, RCA
- 52 42 STRUT, Sheena Easton, EMI America
- 53 55 MAKE NO MISTAKE, HE'S MINE, Barbra Streisand with Kim Carnes, Columbia/CBS
- 54 44 (PRIDE) IN THE NAME OF LOVE, U2, Island
- 55 64 DO IT AGAIN, The Kinks, Arista
- 56 59 LOVER GIRL, Teena Marie, Epic
- 57 62 TRAGEDY, John Hunter, Private I
- 58 51 STRANGER IN TOWN, Toto, Columbia
- 59 66 NAUGHTY NAUGHTY, John Parr, Atlantic
- 60 65 TREAT HER LIKE A LADY, The Temptations, Gordy

Bullets 61-100

- 61 69 LONELY SCHOOL, Tommy Shaw, A&M
- 63 74 TURN UP THE RADIO, Autograph, RCA

- 64 76 KNOCKIN' AT YOUR BACKDOOR, Deep Purple, Mercury
- 66 68 BIG IN JAPAN, Alphaville, Atlantic
- 67 73 SMALL TOWN BOY, Bronski Beat, MCA
- 68 80 ROCKIN' AT MIDNIGHT, Honeydrippers, Es Paranza
- 71 75 EYE ON YOU, Billy Squier, Capitol
- 72 77 ALL RIGHT NOW, Rod Stewart, Warner Brothers
- 82 85 YO LITTLE BROTHER, Nolan Thomas, Mirage
- 87 95 FRIENDS/FIVE MINUTES TO FUNK, Whodini, Jive/Arista
- 90 — GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Philly World
- 95 — RAIN FOREST, Paul Hardcastle, Profile

Compiled by Billboard

US Albums

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

Compiled by Billboard



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LAST WEEK'S CHARTS

Week ending January 5, 1985

SINGLES

				THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	1	4	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Mercury ☆				
2	2	4	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!, Epic □				
3	3	7	WE ALL STAND TOGETHER, Paul McCartney And Frog Chorus, Parlophone				
4	5	8	LIKE A VIRGIN, Madonna, Sire				
5	4	6	NELLIE THE ELEPHANT, Toy Dolls, Volume				
6	7	20	GHOSTBUSTERS, Ray Parker Jr, Arista □				
7	6	6	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island				
8	10	6	SHOUT, Tears For Fears, Mercury				
9	9	5	EVERYTHING MUST CHANGE, Paul Young, CBS				
10	11	5	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic				
11	12	8	THE RIDDLE, Nik Kershaw, MCA ○				
12	8	6	ANOTHER ROCK AND ROLL CHRISTMAS, Gary Glitter, Arista				
13	14	7	DO THE CONGA, Black Lace, Flair				
14	13	7	FRESH, Kool And The Gang, De-Lite				
15	15	9	ONE NIGHT IN BANGKOK, Murray Head, RCA				
16	19	5	LAY YOUR HANDS ON ME, Thompson Twins, Arista				
17	17	10	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin				
18	22	5	ROUND AND ROUND, Spandau Ballet, Chrysalis				
19	20	10	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M ○				
20	16	7	TEARDROPS, Shakin' Stevens, Epic				
21	25	12	I FEEL FOR YOU, Chaka Khan, Warner Bros □				
22	18	11	I WON'T RUN AWAY, Alvin Stardust, Chrysalis				
23	21	20	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆				
24	30	6	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit				
25	26	6	INVISIBLE, Alison Moyet, CBS				
26	31	10	THE WILD BOYS, Duran Duran, Parlophone ○				
27	28	8	LOUISE, Human League, Virgin				
28	24	3	SOUL DEEP, Council Collective, Polydor				
29	27	8	ALL JOIN HANDS, Slade, RCA				
30	35	4	STEP OFF, Grandmaster Melle Mel, Sugarhill				
31	38	9	RESPECT YOURSELF, Kane Gang, Kitchenware				
32	42	28	AGADOO, Black Lace, Flair □				
33	41	8	TREAT HER LIKE A LADY, Temptations, Motown				
34	40	4	POLICE OFFICER, Smiley Culture, Fashion				
35	39	13	FREEDOM, Wham! Epic				
36	23	4	I WISH IT COULD BE XMAS EVERYDAY, Roy Wood and Wizzard, Harvest				
37	47	4	SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA				
38	36	10	LET IT ALL BLOW, Dazz Band, Motown				
39	34	11	HARD HABIT TO BREAK, Chicago, Full Moon				
40	29	4	SO NEAR TO CHRISTMAS, Alvin Stardust, Chrysalis				
41	45	4	SHARP DRESSED MAN, ZZ Top, Warner Bros				
42	37	8	PRIVATE DANCER, Tina Turner, Capitol				
43	33	13	THE NEVER ENDING STORY, Limahl, EMI ○				
44	32	5	THANK GOD IT'S CHRISTMAS, Queen, EMI				
45	52	8	SINCE YESTERDAY, Strawberry Switchblade, Korova				
46	46	7	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island				
47	43	13	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive				
48	50	6	WHERE THE ROSE IS SOWN, Big Country, Mercury				
49	49	14	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone ○				
50	—	1	SAY YEAH, Limit, Portrait A4808				
51	51	4	SEPTEMBER SONG, Ian McCulloch, Korova				
52	61	2	ATMOSPHERE, Russ Abbott, Spirit				
53	53	2	I HEAR TALK, Bucks Fizz, RCA				
54	44	3	ABIDE WITH ME, Inspirational Choir, Epic				
55	65	6	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic				
56	57	6	YOU USED TO HOLD ME SO TIGHT, Thelma Houston, MCA				
57	63	7	THANK YOU MY LOVE, Imagination, R&B				
58	70	5	I WOULD DIE FOR YOU, Prince, Warner Bros				
59	55	6	NO MERCY, Stranglers, Epic				
60	56	14	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros □				
61	60	11	I'M SO EXCITED, Pointer Sisters, Planet				
62	62	9	HALF A MINUTE, Matt Bianco, WEA				
63	—	1	I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson, RCA				
64	58	4	VALOTTE, Julian Lennon, Charisma				
65	66	4	BIG DEAL (THEME), Bobby G, BBC				
66	59	11	THE WANDERER, Status Quo, Vertigo				
67	48	4	MERRY XMAS EVERYBODY, Slade, Polydor				
68	69	3	WHO DO YOU LOVE, Intruders, Streetwave				
69	73	2	FRIENDS, Amii Stewart, RCA				
70	67	3	NOWHERE FAST, Meat Loaf, Arista				
71	—	1	SEE THAT GLOW, This Island Earth, Magnet				
72	—	1	WARNING SIGN, Nick Heyward, Arista HEY6				

73	83	1	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill
74	—	1	THE MEDAL SONG, Culture Club, Virgin VS730
75	—	1	SOLID, Ashford and Simpson, Capitol
76	71		DON'T DRIVE DRUNK, Stevie Wonder, Motown
77	76		TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin
78	82		PRIDE (IN THE NAME OF LOVE), U2, Island
79	89		RELAX, Frankie Goes To Hollywood, ZTT/Island
80			DANCING IN THE DARK, Bruce Springsteen, CBS A4436
81			HIGHLY STRUNG, Spandau Ballet, Chrysalis SPAN5
82			LOVE AND PRIDE, King, CBS A4988
83	54		CHRISTMAS COUNTDOWN, Frank Kelly, Ritz
84	90		SHOUT TO THE TOP, Style Council, Polydor
85	80		ANYTHING, Direct Drive, DDR
86	92		CARELESS WHISPER, George Michael, Epic
87			TOUR DE FRANCE, Kraftwerk, EMI EMI5413
88	98		WHY, Bronski Beat, Forbidden Fruit
89	87		I LOVE YOU SUZANNE, Lou Reed, RCA
90	77		TOO LATE FOR GOODBYES, Julian Lennon, Charisma
91			I'M A LITTLE CHRISTMAS CRACKER, Bouncing Czechs, RCA
92			OUT OF TOUCH, Daryl Hall and John Oates, RCA RCA449
93			HYPNOTIZE, Scritti Politti, Virgin VS725
94			RUN TO YOU, Bryan Adams, A&M AM224
95			COVER ME, Bruce Springsteen, CBS A4662
96			THE SECOND TIME, Kim Wilde, MCA KIM1
97			BLUE MONDAY, New Order, Factory
98	96		LOST IN MUSIC, Sister Sledge, Cotillion
99			I'LL FLY FOR YOU, Spandau Ballet, Chrysalis SPAN4
100			THE CHANT HAS BEGUN, Level 42, Polydor POSP710

ALBUMS

1	1	6	THE HITS ALBUM, Various, CBS/WEA
2	2	5	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
3	3	8	MAKE IT BIG, Wham!, Epic ☆
4	5	9	THE COLLECTION, Ultravox, Chrysalis ☆
5	6	9	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ☆
6	7	8	ALF, Alison Moyet, CBS ☆
7	4	5	PARTY PARTY, Black Lace, Telstar
8	9	24	DIAMOND LIFE, Sade, Epic ☆
9	11	7	ARENA, Duran Duran, Parlophone
10	8	8	GREATEST HITS, Shakin' Stevens, Epic ☆
11	15	27	ELIMINATOR, ZZ Top, Warner Bros ☆
12	17	6	THE RIDDLE, Nik Kershaw, MCA □
13	26	27	PARADE, Spandau Ballet, Chrysalis ☆
14	14	28	PRIVATE DANCER, Tina Turner, Capitol □
15	13	12	YESTERDAY ONCE MORE, Carpenters, EMI ☆
16	20	10	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone □
17	27	63	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
18	32	5	THE 12" ALBUM, Howard Jones, WEA ○
19	16	6	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
20	22	5	LOVE SONGS, Various, Telstar
21	30	13	THE UNFORGETTABLE FIRE, U2, Island □
22	19	8	GREATEST HITS, Chas and Dave, Rockney □
23	10	4	GREEN VELVET, Various, Telstar
24	37	12	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
25	12	8	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □
26	18	12	CINEMA, Elaine Paige, K-Tel ○
27	28	8	VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz
28	56	30	BORN IN THE USA, Bruce Springsteen, CBS
29	21	9	GOLDEN DAYS, Fureys, K-Tel □
30	29	7	LOVE SONGS, Stevie Wonder, Telstar □
31	36	7	1984, Eurythmics, Virgin
32	23	6	THE JOHN DENVER COLLECTION, John Denver, Telstar
33	42	11	STEELTOWN, Big Country, Mercury □
34	35	10	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ☆
35	40	108	THRILLER, Michael Jackson, Epic ☆
36	41	3	AGENT PROVOCATEUR, Foreigner, Atlantic
37	24	13	DES O'CONNOR NOW, Des O'Connor, Telstar □
38	25	6	HOOKEED ON NUMBER ONES, Various, K-Tel
39	44	7	HATFUL OF HOLLOW, Smiths, Rough Trade
40	48	21	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin
41	51	7	LIKE A VIRGIN, Madonna, Sire
42	31	7	THE MUSIC OF LOVE, Richard Clayderman, Delphine ○
43	38	34	LEGEND, Bob Marley And The Wailers, Island ☆
44	57	2	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar



ULTRAVOX: holding fast at number 4 in the albums

45	33	8	ALL THE HITS, Eddy Grant, K-Tel ○
46	61	58	UNDER A BLOOD RED SKY, U2, Island ☆
47	50	4	EMERGENCY, Kool And The Gang, De-Lite
48	47	44	THE WORKS, Queen, EMI ☆
49	39	5	SCREEN GEMS, Elkie Brooks, EMI □
50	52	5	GHOSTBUSTERS, Original Soundtrack, Arista
51	49	76	NO PARLEZ, Paul Young, CBS ☆
52	45	9	BAD ATTITUDE, Meat Loaf, Arista
53	84	44	HUMAN RACING, Nik Kershaw, MCA ☆
54	64	33	FANTASTIC, Wham!, Innervision ☆
55	74	25	PURPLE RAIN, Prince and the Revolution, Warner Bros
56	43	13	GREATEST HITS, Randy Crawford, K-Tel □
57	34	12	I AM WHAT I AM, Shirley Bassey, Towerbell
58	66	12	I FEEL FOR YOU, Chaka Khan, Warner Bros □
59	60	78	QUEEN GREATEST HITS, Queen, EMI ☆
60	46	16	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown
61	86	4	WAR, U2, Island □
62	54	70	AN INNOCENT MAN, Billy Joel, CBS ☆
63	70	3	INTO THE GAP, Thompson Twins, Arista
64	53	14	TONIGHT, David Bowie, EMI America
65	69	10	VALOTTE, Julian Lennon, Charisma
66	58	36	BREAKOUT, Pointer Sisters, Planet □
67	59	2	LOVE HURTS, Everly Brothers, K-Tel
68	75	9	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
69	65	12	GEFFERY MORGAN . . . , UB40, Dep International/Virgin
70	99	2	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor
71	96	4	HUMAN'S LIB, Howard Jones, WEA ☆
72	67	311	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
73	63	8	GIRLS JUST WANNA HAVE FUN, Nolans, Towerbell ○
74	83	5	EXORCISING GHOSTS, Japan, Virgin
75	87	8	REAL TO REEL, Marillion, EMI
76	55	6	2 AM PARADISE CAFE, Barry Manilow, Arista
77	72	4	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
78	68	5	JAMES LAST IN SCOTLAND, James Last, Epic/Cleveland
79	91	7	ZOOLOOK, Jean Michel Jarre, Polydor
80	—	1	TRUE, Spandau Ballet, Chrysalis CDL1403
81	97	15	WE ARE FAMILY, Sister Sledge, Cotillion
82	82	2	FANS, Malcolm McLaren, Charisma
83	90	9	PERFECT STRANGERS, Deep Purple, Polydor
84	—	1	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin NOW2
85	—	1	THE CROSSING, Big Country, Mercury MERH27
86	—	1	LABOUR OF LOVE, UB40, Dep International/Virgin
87	76	16	ALL BY MYSELF, Various, K-Tel
88	81	11	EMOTION, Barbra Streisand, CBS
89	—	1	SOME GREAT REWARD, Depeche Mode, Mute STUMM19
90	93	8	AURAL SCULPTURE, Stranglers, Epic ○
91	88	3	ALCHEMY, Dire Straits, Vertigo
92	100	2	PORTRAIT, Diana Ross, Telstar
93	94	3	STAGES, Elaine Paige, K-Tel
94	—	1	COLOUR BY NUMBERS, Culture Club, Virgin V2285
95	—	1	FACE VALUE, Phil Collins, Virgin V2185
96	—	1	BREAKDANCE, Original Soundtrack, Polydor POLD5147
97	—	1	HEARTBEAT CITY, Cars, Elektra 9602961
98	—	1	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait PRT25792
99	—	1	POWERSLAVE, Iron Maiden, EMI POWER1
100	71	3	IN THE PINK, James Galway And Henry Mancini, RCA Red Seal

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

DEAR JOHN O'Donovan, (Dec 1). Do you really know what it feels like to pick up your favourite mag and read a letter like yours? Well, it hurts.

Going through adolescence, I was not actually ecstatic finding out that I was gay, but over the years, I have managed to come to terms with myself, and get myself accepted in society around me, which is perhaps a lot harder than you might think, judging by your letter. But, this has been made a lot easier, thanks to Bronski Beat, Frankie etc, who seem to have made the word 'gay' a lot more acceptable.

You get a "Primitive surge of pure hate" do you? Oh dear! Well, for your information, I have quite a few 'straight' friends, men and women, and they don't seem to get this strange feeling. I must admit though, where I live, it's a bit of a backwater and a small minority of people feel the same way as you and go in for a spot of 'Queer bashing'.

Well, John, who are you to say what's normal? Long live Jimi Somerville!!

Bronski Fan, Cumbria

● You've really stirred it, Johnny boy. Right of reply?

DEAR JOHN O'Donovan, so it is impossible for the normal person to appreciate 'the homosexual mentality', is it? Since when were you elected spokesperson for the masses? If you feel the need to blurt out any more cynical remarks, would you please emphasise that it is just your personal opinion and don't word it as though it is a world wide opinion!

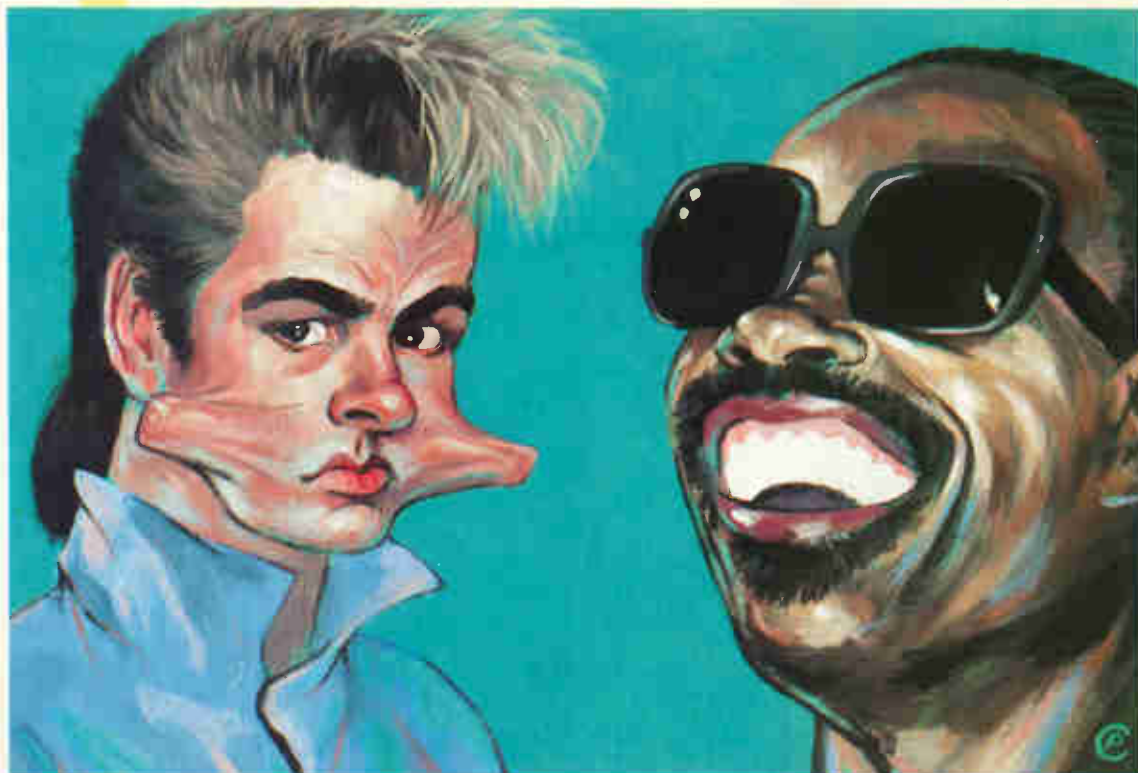
You are obviously under the false impression that every gay fancies you. WHY? Have you got an ego problem? Does every passing female want to drag you into bed? Of course they don't, and nor do all passing gays either!

Speaking as a straight female, I find other people's sexual preferences entirely up to them. They are not hurting me (or anyone else) and they are happy. If that gives reason to be victimized, what sort of world are we living in?

I have a lot more respect for a monogamous gay than for a promiscuous straight, and I know a lot of people who agree.

I would be intrigued to hear your definition of normality because I think that you are wrongly putting yourself in that category! Also, if you were to visit your local GP I'm sure he would explain to you that your cynicism has got a lot to do with your ego problem and he may be able to do something about it. Quite honestly darling, at the moment my definition of 'Not Normal' would be you!!

Lindsay Johnson, Northampton
● And that'll be the last steam-heated word on the subject



KERSHAW? PSHAW!

SO THAT was Christmas, eh? Telly bursting with pop progs, Paul Young and Culture Club (turkey) sandwiched comfortably between Mary Poppins and the Queen's massage...

But my lasting memory of the festering season, quite definitely, will be the sight and sound of dinky Nikky Kershaw. Wherever you turned, whichever channel you glanced upon, there was the tiny, pug-faced popster miming and prancing around to his so-called hit records.

If I hear his nasal whine once in 1985, I'll jolly well sellotape my hamster to its cage. How on

earth did Kershaw do so well in your poll? What sort of weird dwarf-loving people read your rag?

I suppose the obvious next thing will be the minute Stevie Wonder-soundalike roping in the man himself to do a harmonica solo on his next dirge. Poor old Stevie'll doubtless think he's playing on his own record. Pah! No-one under the height of 5ft 2ins should be allowed to qualify as a pop star anyway.

A cynical old bag, Beckenham, Kent

● **Isn't that what teeny bop is supposed to be all about, though? (Small but Perfectly Formed Ed)**

I WAS amazed to read John W Mills' letter (Dec 15). Was he forced to write his letter? It so happens a few members of Band Aid support striking miners and CND etc, so they can't "epitomise the capitalist system".

When you say you hope they will contribute to the miners' struggle I hope you mean the real miners trying to get to work, not the poor misguided fools doing otherwise.

And the West does not have the responsibility for all starvation in the world, as some is hidden from us by a few countries masquerading under the name of Communism. Wait for the backlash!!

Richard Herd, Rayleigh, Essex
● **Aha, another reactionary reader! Roll those tanks!**

AFTER READING Dylan Jones' review of Sal Solo's new single 'San Damiano', it is obvious he made no attempt to comment on what was on the vinyl.

Apart from writing it, Sal played most of the instruments and produced the record, which is an excellent song. He accused Sal of serious tedium, but surely a topic concerning a village where Solo found peace can only be dealt with in such a way.

Also, for Jones' information, Sal Solo is still a member of

Classix Nouveaux, a band who will tour any part of the world to promote British music. It's about time the music press took more notice of this international group and not to knock their beliefs because they don't fall into line with theirs.

Classix Fan, Wisbech, Cambs
● **Nothing wrong with a good hearty slice of serious tedium, say I.**

I'VE JUST returned from seeing Culture Club at the NEC in Birmingham. There are lots of things I could say to describe the concert but raw talent, absolute brilliance and superb entertainment just about sum it up.

Tell the boys they are still the best.

Sue
● **Someone out there still loves ya, George**

DEAR BOY George, I cannot for the life of me work out why you cancelled the Ingliston gig. Can't you and the boys just climb onto a stage with instruments and play? Who needs a fancy stage set? At your concert at Glasgow Apollo in 1983, your stage set there was non-existent, yet it was still a brill concert.

Another thing, in all the happy

atmosphere of the Band Aid project, you came out with a stupid comment: "Anything that keeps Frankie off number one must be good".

The fact that Frankie are the biggest and best band in the entire universe simply underline the fact that you're green with envy and this is no way to act in the music business.

I hereby challenge you to answer these points on this page. I like your music but I wish you'd only open your mouth to sing.

See you at Ingliston 1985!
Jeremy Joseph, Glasgow, Scotland

● **Any other tortured Clubbers out there? Let's hear you speak...**

WHY ISN'T Frida ever mentioned in Record Mirror? Frida's latest LP, the brilliant 'Shine', hasn't been mentioned at all — why? OK, so Frida was a member of Abba and Abba wasn't the In thing, but Frida is absolutely brilliant solo.

It's a great pity Frida's LP and singles don't get more airplay and recognition, because she really deserves to be noticed.

Frida's Red Hair Dye, Rainham, Essex

● **OK, here goes: why doesn't she do a disc for Ethiopia and call it 'Frida World' (geddit?)**

ghost buster

CHAKA KHAN is wearing fluffy bed-socks, a huge smile and very little else. She likes men with beards and I must say she has excellent taste. "You're like a cuddly teddy bear but you're so reserved and so English. I love that beard. Mmm, come closer.

"That's a neat sweater you're wearing. Your mother knitted it for you? She must be a sweet lady to have somebody as nice as you."

Blimey, the things I do for RECORD MIRROR. Posing half naked with the Weather Girls and now visiting Chaka Khan's bedroom at an exclusive London hotel. It's too early in the morning and Chaka is preparing to face another hectic day. With her trio of hits 'Ain't Nobody', 'I Feel For You' and now 'This Is My Night', she's hardly had time to stop.

"I do insist that I get eight hours sleep each night, though," she says, ruffling her gorgeous tumbling black hair and cuddling up to the pillow.

"Sleep is the best way to keep my voice in shape. I don't go for all those weird potions and treatments other people use."

But sometimes sleep doesn't come easily for Chaka. Often she's disturbed by ghostly dreams and visions.

"I'm psychic. I can smell and sense when people are coming to see me. I've had a few strange experiences. When I started in this business a dark figure in a hat and coat used to follow me around everywhere. Nobody else could see him, only me.

"When I had a ranch in Malibu, California, I would hear footsteps going across the roof every night at 11 o'clock. I had a shotgun in the house but I knew it was useless going out. There was something unearthly up there, I would have just been blasting away into the night.

"Sometimes I go into a room and it's so crowded with spirits that I have to go out immediately. The most frightening experience was when I was in Lima, Peru. It's a pretty underdeveloped place and you can still feel the spirit of past generations.

"I was lying in bed and I was aware of a presence in the room. It started to speak to me. I couldn't understand what it was saying at first, but then it became clearer. It was

saying 'look at me and you will die'.

"It developed into a battle between me and the presence. The thing was trying to get me to look at it and I had to fight to keep myself looking away. I got up, ran out of the room and banged on my manager's door. I didn't want to go back into that room.

"There are a lot more things in the world than we know about or comprehend. There are different dimensions and even different worlds. People shouldn't laugh or scoff.

"I've done some faith healing as well. I've been able to draw illnesses out of my children. It's just a question of using your faiths and beliefs. My grandmother said 'Don't fight the gifts you have. Use them and benefit by them'."

CHAKA DOESN'T say if she can predict her successes in the charts, but at least the spirits seem to be on her side as far as selling records is concerned.

"It's nice to have a number one, but it's damned hard work as well. I guess people think it's like being in an episode of 'Dallas' but it's just very exhausting. I haven't had a holiday for 12 years now. The last time must have been on a honeymoon — we went to Hawaii. God, there's nothing to do there. All it is is sand, sun and surfboards.

"I want to do something meaningful with my life. I'd like to study Egyptology. I'm fascinated by all that. I want to try and get to your British Museum and have a look at all those mummies, I bet it's fabulous.

"I don't know why it's taken so long to break it in Britain. Maybe I'm like a fine wine, you've waited for me to mature. I love the charts here. I love Wham! George Michael is like me. He has the same kind of sexuality on stage. Wham! are like young stallions on the loose. I can appreciate their wildness and lack of inhibitions.

"I'd love to work with Green. I'm sure I'll be able to get him for my next album. My producer Arif Mardin is a genius. He can get anybody to work with me."

Chaka's looking forward to playing live again as well.

"The band I've got is so hot. They're all from LA and there's not one member who's

● In which the spectacularly successful Khan explains how she deals with unwelcome spirits.
Pic by Brian Aris



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over 28. We're going to be like panthers let off the leash. Part of the show will be a Rufus medley of the old songs and I'll be wearing lots of glittery costumes.

"Singing is so exciting — it's nearly as good as sex. I shouldn't really say this, but when I come off stage my pants are wet because I get so excited. I feel the earth move."

BUT THE excitement has been mixed with a lot of tragedy in the 12 years that Chaka has been a contender. She nearly died in a car crash and almost passed away when she took some heavy duty sleeping pills.

"In the crash I nearly bled to death," she says. "I had to have 70 stitches in my arm. I took the pill because I'd been in the studio for three days and I couldn't settle down and go to sleep afterwards. In all that time I hadn't had anything to eat and I couldn't rest for thinking about what the audience were going to think of the album.

"The first pill I took didn't seem to have too much effect so I took another one. I realised what I'd done was stupid and I managed to stagger to a neighbour's house even though I was in danger of passing out and going into a coma. They got me to the hospital and my stomach was pumped out.

"I think one of the reasons I've been able to survive is because I come from a close family. It's helped me through and kept me down to earth. I'm an earthly sort of person."

You can forget any thoughts about Chaka being a vamp who eats young men for breakfast. Even though she behaves like a tigress on stage and has the sort of cleavage that makes Dolly Parton look like Annie Lennox, she says she's a simple girl at heart.

"I can count the number of lovers I've had on the fingers of one hand. I know women who can't remember how many men they've been to bed with and I think that's awful. When I'm with a man I'm totally faithful. I'm a very warm and loyal person. I give myself totally to my partner.

"Playboy wanted to do a feature on me, but my tits and private parts are not for display.

"I'll never go out with anyone from the business again. My boyfriend is wonderful. He's a teacher. He taught my daughter English and then I started to cook him meals. I figure that if you cook a man a meal the relationship is looking pretty serious. He looks after the house while I'm away. I suppose we don't see a lot of each other but we're both very happy.

"I want to have a child by him, but I want to keep my children out of the music business. It seems that's going to be impossible, though. My daughter sings all the time and my son plays guitar better than that guy in Van Halen."

Seems like you've got the equivalent of the Jacksons there, Chaka. The Khans does have a certain ring to it.

"I hope it doesn't go that way. I feel sorry for Michael. I don't think anybody has ever allowed him to have a woman. He seems to have been locked away all through his life and that's a pity. He needs to have fun in a mature way. It's time he grew up — he's still a child genius.

"Prince has really matured. I met him five years ago and at the time he seemed like an insignificant little dude. But now, wow!"

Well, Chaka, all good things must come to an end and our time is up. Bye for now and I'll come and see you on tour. I wonder if my mum could knit you a new pair of bedsocks?

■ ROBIN SMITH



Spandau and their motors
by Jim Reid

DRIVING AMBITION

BEFORE THE furry dice came the car. Forget the wedge haircut, forget the season ticket at the Gary Crowley school of fast talking — the ultimate soul boy accessory is the motor car.

What better way to parade your flash, catch an earful of the Robbie Vincent show and still take your place on the North Bank before the No 25 bus has left the Whitechapel Road? We at RM say PAH to Dali's Car and hello to the five cars of Spandau Ballet...

JOHN KEEBLE

"I've got an old Lotus, 1972 vintage, collector's item. I work on it if it breaks down. Bits fall off it periodically, so you've gotta know where they go back.

"My first car was a Ford Escort van, I used to put blankets in the back so it'd double as a hotel in Bournemouth. It cost me a hundred quid and from there I just progressed through Cortinas, an old Rover and bits of rubbish.

"I've always wanted a Lotus Europa and now I've got one I don't particularly crave for anything else. It's purely standard. I don't mess around with it — I appreciate the original item and I'd never sell it.

"They only made 100 Lotus Europas the same colour as mine and a thousand in total. I'm in Club Lotus but every meeting they've had I've been out of the country. I'd loved to get to one — I've got a Lotus jumper and everything.

"I like the mechanics of cars, it must be something to do with being a drummer, putting bits of tubular steel together and stuff.

"If truth be told I do actually like fixing it, though it's difficult if it's actually going wrong. When you actually fix it, it's great. I'd love to build a car — I sit in bed reading the opening of Workshop Manual."

GARY KEMP

"I've got a red Porsche 911SC. I didn't get it because it's a status symbol. It's just that I like going fast and I like power. I like my car to get around traffic really quickly. I got the Porsche 'cos it's reliable in town, 'cos most of my driving is in town. You don't wanna have to keep putting it in the garage all the time.

"I think my real preference in cars is for the classic side of things. I really like old cars. I'd like a really old Porsche, a 356 convertible or E Type or something But I haven't got the garage to put it in . . . or the time to look after them.

MARTIN KEMP

"I've got a Porsche 911, I use it every day. We're in that position where there's no other way you can travel apart from a car. I don't think I've got on a bus or a train for four years.

"I can't do any repairs on my car, that's the trouble with having a Porsche, you can't do the repairs, you can't get to the engine, you can't change a plug. Though even if you did get to the plug you'd probably muck it up so everything that goes wrong with my car is a pretty costly operation."

STEVE NORMAN

"I've got a Lotus Esprit. It looks really good next to John's car 'cos they're both JPS..."

TONY HADLEY

"I've got an Opel GTE, but I've gotta write to customer service and tell them I want a new one. I've been having right trouble with it. As a car it's good fun, but it keeps going wrong. In my line of business I can't afford to have things keep going wrong all the time. I can't have a car in the garage for three weeks being fixed."


Record Mirror Disco


1	2	SAY YEAH DESTINY, The Limit, Portrait 12in	61	56	RAIN FOREST (REMIX)/EAT YOUR HEART OUT, Paul Hardcastle, Cooltempo 12in
2	5	YAH MO B THERE (JELLYBEAN REMIX), James Ingram, Qwest 12in	62	62	THINK FAST, Pamela Joy, US Pizazz 12in
3	1	YOU USED TO HOLD ME SO TIGHT, Thelma Houston, MCA 12in	63	47	CHIC CHEER (1984 REMIX)/SAVOIR FAIRE, Chic, Atlantic 12in
4	3	TREAT HER LIKE A LADY, The Temptations, Motown 12in	64	50	ARE YOU FOR REAL/BUS STOP, Deodato, Warner Bros LP
5	4	IN THE DARK/GOREE ISLAND/LOVE IS IN THE FEEL, Roy Ayers, CBS 12in	65	—	PROVE IT TO ME, New Experience, US Philly World Records 12in
6	8	ANYTHING?, Direct Drive, DDR 12in	66	80	THIS GOOD GOOD FEELING, Take 3, Elite 12in
7	13	FRIENDS, Amii Stewart, RCA 12in	67	51	E.Z. LOVIN' U/SHARE YOUR (LOVE) FEELINGS, Cotillion EP
8	6	WHO DO YOU LOVE, The Intruders, Streetwave 12in	68	59	PLEASE DON'T GO YOUR OWN WAY, Nayobe, US The Fever 12in
9	10	PERSONALITY/LATELY/CHEY CHEY KULE/JUST BE GOOD, Eugene Wilde, Epic 12in	69	—	— (REMIX), Cherrille, US Tabu 12in
10	7	FRESH, De-Lite 12in	70	—	— (REMIX), Passi, US Power 12in
11	35	— (LOVE/I'D RATHER SPEND THE BAD TIMES WITH YOU THAN SPEND THE GOOD TIMES WITH SOMEONE NEW/ FANTASY AND HEARTBREAK), US MCA LP	71	—	— (REMIX), Power 12in
18	—	AFTER THE DANCE IS OVER, Epic 12in	72	—	BIG ROSIE (REMIX)/MATT'S MOOD (REMIX), WEA 12in
9	11	HEARTLESS (REMIX), Epic 12in	73	—	COOL O'Clock, Force, US Power 12in
10	9	LET IT BE, W. Dazzard, Motown 12in	74	—	I WANT YOU/I AM, Philip B. 12in
18	20	— (BOOGIE), Little Benny & The Masters, US Jem-Rose 12in	75	—	MR TURK, Josen 3, US 12in
16	6	EYES, Shaka Khan, Verve 12in	76	—	STOMP, M LP/12in
17	2	OPPORTUNITIES, Grandt Star, US Epic 12in	77	—	WHATCO, 'IN/IN MY LIFE, Stephanie Mills, Cl 12in
18	8	STREET, Grandt Star, US Epic 12in	78	—	UNDER THE BEAT, The Cool, MCA 12in
19	—	— (MYSERIOUS (REMIX), US Verve 12in	79	—	— (REMIX), First Love, US 12in
20	—	POO POO LA LA/COMPANION, Roy Ayers, CBS LP	80	—	— (REMIX), Fresh with DJ's Chill, US Epic 12in
21	—	RUNNING/MEMORIES, Roy Ayers, CBS LP	81	—	— (REMIX), Fatback (featuring Evelyn Thomas), US Spring 12in
22	17	YOUR LOVE (REMIX), US Jem-Rose 12in	82	66	I CAN'T GET OVER LOSING YOU/SERVE YOU RIGHT, Isley Jasper Isley, Epic LP
23	32	— (FOR YOU)/JUST TO KEEP YOU IN MY LIFE, The Temptations, Motown LP	83	69	UNDER MI SENSI, Barrington Levy, Time 12in
24	14	— (YOU'RE THE ONLY ONE), Glenn Jones, RCA LP	84	79	— (INSTRUMENTAL), The Beltons, US CBS Associated 12in
25	22	— (US DANCE REMIX), Madonna, Sire 12in	85	—	—
26	26	— (G.O.), US Stadium 12in			
27	—	CURIOUS, Midnight Star, US Solar LP			
28	33	KEEPING SECRETS, Switch, Total Experience 12in			
29	27	FLY GIRL, Intrigue, US World Trade Records Inc 12in			
30	29	CAN I, Cashmere, Fourth & Broadway 12in			
31	31	I BELIEVE IN LOVE, Major Harris, Streetwave LP			
32	32	— (NUANCE featuring Vikki Love, US 4th & B'way 12in			
33	33	— (NOVA), RAH Band, RCA 12in			
34	34	LET ME SHOW YOU, Epic 12in			
35	35	I'M IN LOVE WITH YOU, PoP, Motown 12in			
36	36	SEXOMATIC, Bar-Kays, Cl 12in			
37	37	SOME KINDA LOVER/COMING, The Whispers, US Epic 12in			
38	38	DO YOU THINK (REMIX), US Epic 12in			
39	39	20/20, US Epic 12in			
40	40	MY LOVE, Teena Marie, US Epic 12in			
41	41	DANCE, Vikki Love, US Epic 12in			
42	42	J FUNKY/DISREPUTABLE, US Epic 12in			
43	43	PURPOSE (SH), Cl 12in			
44	44	LOVE, Marie Osmond, Epic 12in			
45	45	FALLING BACK IN LOVE/NOBODY, US TBA LP			
46	46	DANCIN' TO BE DANCIN', US Epic 12in			
47	47	OF YOU/I GOT YOUR NUMBER, US Epic 12in			
48	48	I CAN FEEL YOUR LOVE, US Epic 12in			
49	49	CHANGE YOUR MIND, US Epic 12in			
50	50	LOVE LIGHT IN FLIGHT, Stevie Wonder, Epic 12in			
51	51	MATT'S MOOD, The Breakeers, Epic 12in			
52	52	TOUCHING IN THE DARK/IT'S COOL, Walrus, Epic 12in			
53	53	I'LL MAKE THE LIVING IF YOU MAKE THE LOVING WORK, Gene Chandler, Bluebird, Epic 12in			
54	54	— (DANGEROUS), Penny Ford, US Total Experience LP			
55	55	BOYFRIEND/I DON'T PLAY THAT/LOOKING FOR THE REAL THING/ THIS USED TO BE YOUR HOUSE, Shirley Brown, US Soundtown LP			
56	56	POLICE OFFICER, Smiley Culture, Fashion 12in			
57	57	GEORGY PORGY, Charme, RCA 12in			
58	58	SURRENDER/YOU ARE THE ONE, Kool & The Gang, De-Lite LP			
59	59	SOLID, Ashford & Simpson, Capitol 12in			
60	60	BOOGIE DOWN (BRONX), Man Parrish featuring Freeze Force, US Sugarscoop 12in			
		THANK YOU MY LOVE, Imagination, R&B Records 12in			
		LOST IN PARADISE, La Famille, Bpop 12in			
		I FORGOT, The Cool Notes, Abstract Dance 12in			

Hi-NRG Disco

1	3	LET THE NIGHT TAKE THE BLAME, Lorraine McKane, Carrere 12in
2	4	DON'T BEAT AROUND THE BUSH, Hot Gossip, Fanfare 12in
3	12	STARGAZING, Earlene Bentley featuring Sylvester, Record Shack 12in white label
4	1	LET ME FEEL IT, Samantha Gilles, Belgian Infinity 12in/US JVC remix
5	6	DO YOU NEED ME (Hi-NRG MIX), Touchdown, Krack 12in
6	7	SEX/LOVIN' IS REALLY MY GAME/TAKE ME TO HEAVEN, Sylvester, Cooltempo LP
7	8	— (ON MY WAY, Tabu featuring Debbie Sharp, Crystal City 12in
8	9	— (THE BEAT, Carol Lynne Townes, Polydor 12in
9	10	— (COME INSIDE (REMIX), Fancy, US Personal 12in
10	11	— (MINATOWN), Italian 12in
11	12	— (SECOND BEST, Every 12in
12	13	— (I'LL CRY FOR YOU (1984 REMIX), No, Canada 12in
13	14	— (DANCING IN THE RAIN/DON'T TALK TO ME THIS WAY, Carol Ja Streetwave 12in
14	15	— (BORN TO BE A DJ, Barbara Barry, Personal 12in
15	16	— (REACH FOR THE SKY/EMILY, Force, P 12in promo
16	17	— (THIEF, Lisa M, US 12in
17	18	— (I WANT YOU, Canada 12in
18	19	— (TAKE ME TO HEAVEN, Sylvester, Cl 12in promo
19	20	— (I FEEL YOUR LOVE, B (ME), Bro 12in don LP
20	21	— (OPEN MIND, Luc For, US Atlantic 12in
21	22	— (S.O.S. FIRE IN THE SKY (DISCO MIX), De 12in Warner Bros 12in
22	23	— (WITHOUT YOUR LOVE, Fantasy 12in
23	24	— (I WANT YOU, French Jonathan 12in
24	25	— (SHOT IN THE HEART, MCA 12in
25	26	— (LAST CALL/DON'T TALK TO ME THIS WAY, MCA 12in
26	27	— (ALL THE LOVE IN MY HEART, Tony Ca 12in
27	28	— (TOUCH ME IN THE MORNING, Lydia Steinman, Long 12in 12in promo
28	29	— (ONE SHOT LOVER, Venus, Belgian ARS 12in/LP remix
29	30	— (HELPLESS, Flirts, US Telefon 12in
30	—	— (ALL AMERICAN BOY (REMIX), Barbara Pennington, Record Shack 12in white label

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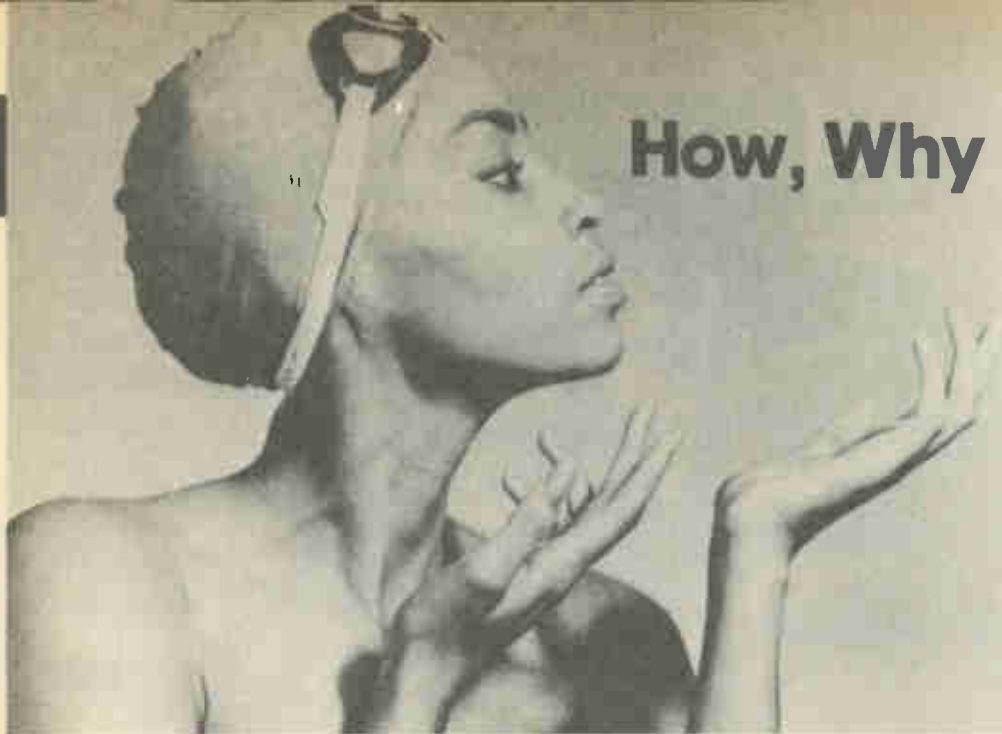


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How, Why and Watley

IT'S OVER a year now since the 'official' Shalamar split... and the last twelve months have seen Howard Hewett go on and form a second division 8th generation mutant Shalamar; Jeffrey Daniels shed his body pops for a pair of roller skates... and Jody... Jody Watley — silently plotting her return to chartsville.

Whilst still at High School Jody was plucked (along with Jeffrey Daniels) from the TV programme 'Soul Train' where she was appearing as a dancer... and was promptly moulded (along with Jeffrey Daniels) into fun-loving soulsters Shalamar. They finally

cooked their goose in 1982 when they were everyone's favourite pop band.

"As we got older we realised how much we were being manipulated by our record company. 'Friends' was obviously our high-point — there was an incredible input from the band and a great positive attitude, but with the 'The Look' LP I felt we'd overstretch-ed the mark.

JODY RELEASED her first solo single 'Where The Boys Are' on Phonogram last November.

Why take so long in releasing something under her own name? Jeffrey and Howard have had discs out on their own... why not

her? "Legally it took a long time to get released from the company, never mind releasing a record. Then after that had happened I had to wait for the right people to work with. I wanted to make records that I would want to go out and buy myself. I'm not an R&B artist, I'm not a pop artist... I'm just an *artist!* I want to keep the standard of my records very high, and I don't want to just do stuff that I know will get me in the charts, cause that is cheating.

Is she going to write more of her own material? "I've co-written nine of the ten songs on the album... and every song is real strong."

Is there any chance of any Jody/Jeffrey duets in the future? "Absolutely no way. Everybody is doing them these days, and the only duet I'm gonna do is with myself. A solo duet. Jeffrey has written two tracks for the LP, and he even plays on it — but he ain't gonna sing on it... he's only played on it so that he can prove to people that he doesn't just dance!"

With Shalamar Jody proved that whether she was working up a sweat or just swathed in Worlds End togs and dancing tight, that she could sing head and shoulders above the competition.

And now she's had her first number one record... yep, Jody was part of that multi-million selling Band Aid disc, alongside her current beau, some chap called John Taylor who's apparently also in a pop band. So she's where the boys are already, and looking forward to her solo follow up to be released at the end of February.

DYLAN JONES

DARYL JOHN

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Disco

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ODDS 'N' BODS

BLUEBIRD/10 RECORDS cannily snapped up *Little Benny & The Masters* for UK release—a go-go in two weeks... *The Limit's* bonus UK 12in track (and 7in flip, the only version I've been sent), 'Destiny' is a lightly wriggling 114bpm strider with wheezing synth between distinctive semi-falsetto male vocal... US remixes now on import are Evelyn 'Champagne' King 'Out Of Control' (RCA), Force MD's 'Forgive Me Girl' (Tommy Boy)... Bobby Womack has left Beverly Glen Music for MCA, the label's first release featuring him actually being Wilton Felder's new single 'No Matter How High I Get I'll Still Be Looking Up To You', on which Bobby duets with his stage show sensation Altrina Grayson (whom he discovered in a hamburger joint!)... Jimmie Gray has produced a nifty remake of Grover Washington Jr's 'Mr Magic', rapped/sung in 'Killer Joe'-ish style by Kirk Thorne for UK release soon — and not to be confused with a current import BY a Mr Magic... Lionel Richie has had a concert performance of 'All Night Long (All Night)' filmed specially for showing in US cinemas as a supporting short before such movies as 'Beverly Hills Cop' and '2010'... Sheena Easton's US follow-up to her 'Strut' smash is 'Sugar Walls', written and co-produced by none other than Prince (calling himself "Alexander Nevermind"), hot already in the Black chart... Madonna and Midnight Star held steady atop last week's US Dance/Disco and Black Singles charts respectively, but New Edition nipped in as top Black LP (Paul Hardcastle's original 'Rain Forest' is racing up everything!)... *Billboard's* chart system defies logic: last week *Band Aid* was placed only at number 20 in the States yet as the same issue reported had already sold 2,300,000 copies there — surely by far the biggest seller of the moment?... Ken 'B' Brudenell (Poole Mariners Wharf) wonders how many DJs found our year-end Disco Top 50 disappointing with so many great dancers not even mentioned — too true, but as I said, you only have yourselves to blame (the same goes for all who ignored our Xmas deadlines and thus didn't get their gigs publicised!)... Major Harris's appearance at *Streetwave's* less than crowded though star-studded pre-Xmas *Hammersmith Palais* party seems to have sparked a revival of his classic 'Love Won't Let Me Wait'... I spent the New Year in sunny North Wales, where I cleaned out *The Record Shop* in Denbigh's Love Lane of nearly all its 25p early-'70s US 7in soul bargains, including L. J. Reynolds' 1972 version of the Temptations' 'All I



Hi-NRG

SHERYL LEE RALPH: 'In The Evening' (Arista ARIST 12595) Last year's hottest Hi-NRG import, finally out here fatally late and in competition with a new Swedish remix, remains an excitingly melodic Gloria Gaynor-ish 124bpm canterer phrased at times in Cyndi Lauper style by this star of Broadway's 'Dreamgirls' and US TV's 'Search For Tomorrow' soap (inst on flip).

EARLENE BENTLEY featuring SYLVESTER: 'Stargazing' (Record Shack SOHOT 32) Odd electronic bleeps start before the beat goes into double time and guest duettist Sylvester's strangled yelps kick off another fan Levine/Fi Trench-prod/penned 126bpm 'High Energy' wailer (inst flip), due fully next week.

CAROL LYNNE TOWNES: 'Believe In The Beat' (Polydor POSPX 720) First UK single from the 'Breakdance 2 — Electric Boogaloo' movie, a completely non-hip hop Jellybean remixed 135bpm Hi-NRG pop surger which has immediately smashed in gay clubs (inst flip).

POINTER SISTERS: 'Neutron Dance' (Planet RPST 109) Remixed ridiculously frantic (though smoothly sung) 209bpm flier now from the 'Beverly Hills Cop' film, flipped for added interest by their sassily chugging 116bpm old 1982 treatment of 'I Feel For You'.

Need' (Lady), and a rapped rather than sung (so probably the now famous A-Teamster) Mister "T" revival of Otis Leavill's 'Love Uprising' (Dakar)... Capital Radio's New Year's Eve party tape was oddly played simultaneously in a certain house just outside Denbigh (where it worked very well), the barn of which my host Sparrow Harrison allows to be used as a rehearsal room by recently formed North Wales "supergroup" Company HQ (abbreviated as COy. HQ, sorta Amen Corner/Dexy's/Billy Joel/Northern Soul and not bad at all (record companies please note)... StreetSounds' cassette version of the boxed 'Love Ballads' set makes great motoring music, each cassette lasting so long I got from Birmingham to London during both sides of just one!... Jonathan King's showing of their video on 'Entertainment USA' finally

pushed Ashford & Simpson into the 75 — and had there been room that show would again have been my top Hammy Award for Essential Telly, along with Phil Silvers ('Bilko'), 'The Jewel In The Crown', 'Minder' (although it's lost its edge), 'Hill Street Blues' (which chases up too many alleys these days), while TV-am's 'Good Morning Britain' remains my favourite bedtime viewing!... Solar-FM actually linked up on-air with JFM over the New Year for communal greetings and good will, but have lost their transmitter twice since their most recent full studio confiscation, last Thursday's disappearance under sinister circumstances (they should be back by now)... Mastermind (don't forget their over-18 hip hop Arena I at the Lyceum Fri/under-18 Arena II at Camden's Electric Ballroom Sat) have now moved to JFM Thursday

evenings, another DJ recruit being record pluggler and hairstyle model Bryan O'Connor... Tony Blackburn's latest jingle unbelievably says "Radio London is like a breast — firm, soft, and fun" I... Gary Byrd sits in for Steve Wright on Radio One for two weeks from Jan 28... Roger Tovell on Gloucester's Severn Sound 388 now does the daily evening drive time show but reserves Friday 7-9 pm for nothing but funk (including highlights from our chart) — he also does the Saturday breakfast show, and amongst his gigs is Worcester Tramps Sats... Essex Radio's evening soul presenter Dave Gregory funks Southend Chesters Tues... Pete Haigh (who knows the true price of a "drink", thanks!) starts this Sunday (13) afternoon a new 1-5 pm Sunday Hip Hop club at Blackpool Bunters on The Strand, exploring the whole culture for a quid weekly — he also info's that DJ Ellis is his partner around Lancaster/Morecambe and no relation to wind-up artiste Chris!... Big Phil Egart now funks Watford New Penny Sats (including a Walt Disney silly spot), while at Greenford Barbarellas he has alternative dance Wed/Hi-NRG Thurl soul Fri... East London soul veteran Terry Hooper now manages Enfield's brand new Townhouse disco... Gary London's gay Bang nights at London Charing Cross Road Busby's have renamed the extended 10 pm-3 am Monday as The Bunker for funkier "music with muscle", co-jocked with Patrick Stephens (Thursdays stay Hi-NRG)... Carl M. Richardson has moved Hull's Hi-NRG disco to Saturdays at Fagins, under the Station Hotel in Ferensway... Sylvester's 'Take Me To Heaven' remix is on promo with an instrumental flip, but commercial copies next week will have 'Sex' as a flip instead (remixed like the A-side by Ian Levine)... Earlene Bentley has been playing the Wicked Witch Of The West in the Hammersmith Lyric production of 'The Wiz' — and her little dog Timbie played Dorothy's dog Toto!... Tania Maria has a new LP due next month, on another label Manhattan Records... Nicky A (Ilford ArBeez Wine Bar) slipped into Roy Ayers 'Compadre' during a Christmas Eve knees-up, and the ravers kept on jumpin'!... Staple Singers 'Slippery People' through James Brown 'Sex Machine' is really neat even without vari-speed as long as you don't try mixing it during Brown's faster "bridge"... Craig Dawson (Edinburgh), after your nice feature before Xmas, how about using a stamp next time?!... Foreigner's current hit is backed by none other than Jennifer Holliday and the New Jersey Mass Choir... SAY-YAY-YAY-YAY-YEAH!

HOT VINYL

INTRIGUE: 'Fly Girl' (US World Trade Records Inc. WT-1000) Not the London Group Intrigue, this terrifically soulful set of New York fellahs weave, wail and groan through a Leroy Burgess co-prod/penned muddily rumbling

12 BRW 20

4 MANHATTAN'S NEW ADVENTURE
4 NUANCE FEATURING
4 VIKKI LOVE



FOURTH & BROADWAY
SWEET SOUL MEETS THE BIG BAM!

Disco

from previous page

deliberate 105½bpm throbber (inst flip) which has been by far the hottest import since Christmas, although specialist.

DOUG FRESH with DJ's **CHILL WILL & BARRY BEE**: 'Just Having Fun (Do The Beat Box)' (US Enjoy EN-6035) Dougy Fresh (with a more pretentious spelling!) proves he's truly the original human beat box with an amazing display of spluttering, burping and panting as he vocally lays down the 110bpm polyrhythms before the DJs join in for some stark 108bpm cutting — the most exciting "electro" release in ages, likely to fascinate many more than just the crews (more integrated rapping 108bpm flip and acappella 'No Music' bonus).

RAH BAND: 'Are You Satisfied (Funka Nova)' (RCA RCAT 470) Paving the way for 'Clouds Across The Moon' (which will be follow-up), this typically accented chick crooned luscious languid 0-91bpm swayer features jazz veteran Pete King's sax amidst a sea of strings, lovely stuff, with an instrumental flip and snapper 0-124bpm 'The Shadow Of Your Love'.

CI CI: '(You Got Me) Hypnotized' (US Creative Funk CFM-1500) Penned/co-pod by Clifton Dyson, this superb slowly weaving 67-68bpm sultry smoocher is started by a wailing and soaring girl who sounds exactly like Teena Marie, before a tender hoarse fellah takes the lead and then trades lines — stunning, with a useful good cleanly chugging semi-falsetto 109¾bpm 'She's A Play Girl' flip. The real mystery is why it hasn't charted yet.

NIGHTCLUB

POP JOX are playing: 1 (1) Madonna, 2 (4) Temptations 12in, 3 (2) Kool & The Gang 12in, 4 (3) Dazz Band, 5 (10) Thelma Houston 12in, 6 (19) Intruders, 7 (9) Matt Bianco 'HAM', 8 (5) Chaka Khan 'IFFY', 9 (6) Billy Ocean 'CQ', 10 (13) Roy Ayers 12in, 11 (17) Kane Gang, 12 (14) Bar-Kays, 13 (-) The Limit, 14 (8) Eurhythmics, 15 (7) Sister Sledge 'WAF', 16 (15) Stevie Wonder 'LLIF', 17 (21) Wham! 'LC/ESW', 18 (22) Evelyn Thomas 'H', 19 (18) Eugene Wilde 12in, 20 (-) James Ingram, 21 (-) KoKo-PoP, 22 (12) Breekout Krew, 23 (35) Murray Head, 24 (40) Melle Mel 'SO', 25 (30) Paul Hardcastle 'RF/EYHO', 26 (-) Amii Stewart, 27 (-) Foreigner, 28 (27) Simplicious, 29 (re) Imagination, 30 (16) Sister Sledge 'LIM', 31 (28) Chic, 32 (37) Switch, 33 (-) Paul Young, 34 (-) Thompson Twins, 35 (24) Band Aid (which especially I find really hard to believe).

SAMSON & DELILAH: 'I Can Feel Your Love Slippin' Away' (US Saturn SRA-903-498) Particularly fierce beefy 117bpm electro bonker, instrumentally exciting before the soulful chick 'n chap start moaning to change the emphasis somewhat (in four versions).

NAYOBE: 'Please Don't Go' (US The Fever SF 802) Imagine Gloria Gaynor's 'I Will Survive' sung by Jocelyn Brown with great Latin piano and percussion building as it progresses and you'll get the idea of this brightly jittering 0-120bpm skitterer, happening mainly in gay clubs for the A-side — the flipside being a totally different dynamite instrumental 120bpm Dub Version full of percussion, far bigger in funk clubs!

STEVIE WONDER: 'Don't Drive Drunk' (Motown TMGT 1372) Just a little too late to tie in effectively with the Christmas "Stay Low" road safety campaign, this jerkily skittering 0-125bpm extended electro remix has a Chaka 'I Feel For You' beat and gimmicky but may not end up all that big on the floor (inst flip).

CHAKA KHAN: 'This Is My Night' (Warner Bros W90977) Putting the far more sensible 'Eye to Eye' in hold, her follow-up remix of The System's ugly 108½bpm electro judderer is unlikely to have much real appeal for either the

pop crowd or her soul fans — however, the great slow burning 93½bpm 'Caught In The Act' and older dead slow 'Got To Be There' are flip.

NEW EXPERIENCE: 'Prove It To Me' (US Philly World Records 0-96903) This light-voiced chap led, chicks backed slippery burbling 121bpm jiggler chugs attractively along with not enough of some really nice brass breaks like something from a Mar-Keys oldie, James Brown's 'Night Train' — or more specifically Chil Fac-Torr's 'Twist?' (inst flip)

BRUNI PAGAN: 'You Turn Me On' (US Motown 4525MG) Now the Spanish speaking chick who chipped in on Rick James's version gets her own solo mix of the rolling 112bpm hit (inst flip), and it's usefully effective — especially for language students!

CASHMERE: 'Can I' (Fourth & Broadway 12BRW 19) Tricky offbeat introed Hall & Oates-type frisky 124bpm chugger which is mildly nagging but does go on a bit, the flip's version leaving out an electro break and rap from near the end.

FIRST LOVE: 'Things Are Not The Same (Without You)' (US Mirage 0-96901) Sweet chix cooed atmospheric and teasingly familiar ('All Night Long?') purposeful slow 73bpm smoocher with a dragging distinctive backing that until the vocal begins sounds as if maybe it should be at 45rpm rather than 33½! (edit flip)

COLORS: 'L.O.S. (Love On Sight)' (US Power Light Records PL 1900) Skip McPhee-penned gorgeous mushy 80bpm deep soul drifter, dated and dreamy for all lovers of agonised chaps, slushy backups and weaving sax (longer flip).

THE GENTS: 'For You My Baby Love' (US Positive Image Records PIR-101) Slave-ishy burbling 111bpm shuffling weaver huskily sung in grow-on-you nagging style, though overall too murky to have more than soul appeal (inst flip).

THE BELTONS: 'Teddy Bear' (US CBS Associated Recordings 429-05155) Young kid sung slow 90½bpm jogger with childish lyrics, selling here for the instrumental flip's Stevie-ish harmonica solo.

BARBARA PENNINGTON: 'Way Down Deep In My Soul' (Record Shack SOHOT 33) Ian Levine continues his

new Lo-NRG policy with a quite jauntily weaving 112½bpm impressively soulful wailer backed by gospel flavoured chicks but rhythmically maybe a little lightweight for the soul crowd it's aimed at, the Hi-NRG flip being a 0-125bpm remix of 'All American Boy'.

ROBEY: 'One Night In Bangkok' (US Silver Blue 429-05145) Murray Head's hit from 'Chess' is hotter Stateside in this Joel Diamond-produced much more floor-aimed extremely catchy chugging 109½bpm dance treatment sexily spoken (in 'Telephone Man'-ish style) rather than sung by an ex-model girl.

TIME ZONE: 'World Destruction' (Celluloid/Virgin VS 743-12) Fast 139bpm rock-funk for posers to jump about to, featuring Afrika Bambaataa and John Lydon (né Rotten) on rapping chants, with a bomb blast introed heavier dub "Mister Reagan" — cutting flip.

SPOONIE GEE: 'New Love Rap' (US Enjoy EN-6036) Conga tapping stark specialist 103½bpm rap (inst flip), good of its kind.

HIT NUMBERS: Beats Per Minute for those recent Top 75 entries on 7in which still meant something as of last week (f/r for fade/resonant ends) — Council Collective 125f, The Limit 124f, Russ Abbot 127½f, Bucks Fizz 105½f, Inspirational Choir 0-35/70-71-Or, Elaine Paige/Barbara Dickson 0-34½/69-Or, Julian Lennon 35½-72-Or, The Intruders (0-) 117½f, Amii Stewart 0-94½f, Meat Loaf 159½f, This Island Earth (0-) 114½f, Ashford & Simpson 0-101r, Stevie Wonder 0-125c-rap f.

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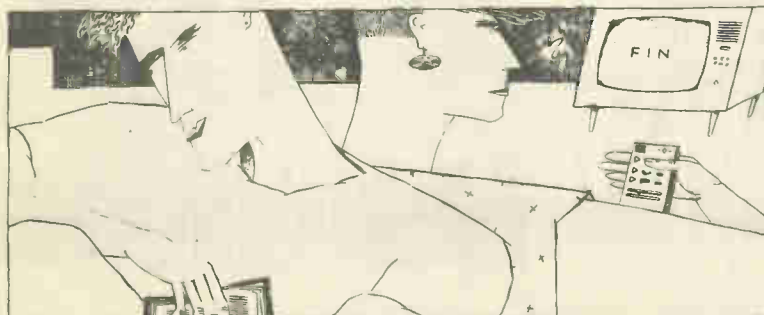
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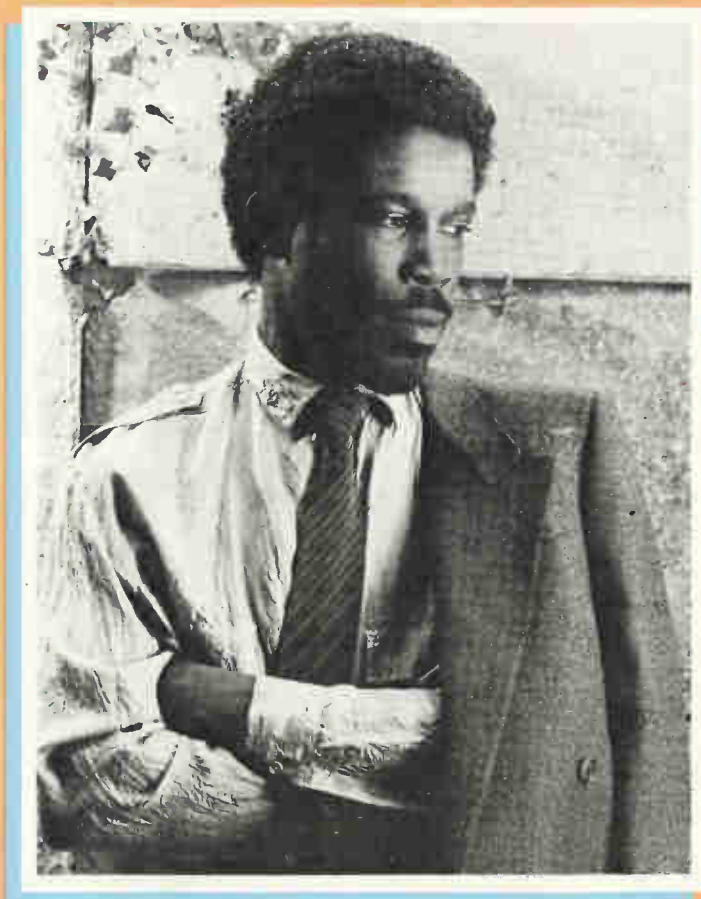


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DID NILE Rodgers ever tell you about the time when he was an acid freak with green hair? Or about the fact that he might be producing the next albums by the Rolling Stones and Joni Mitchell? And just who are the Mermaids On Heroin?

Guess he never got round to mentioning those things, huh? No, 'cos this is the kind of guy who's just going to tell you something exciting when something even more exciting happens to him.

If you didn't already know that Nile Rodgers is scalding hot property as a producer and musician you just check the engagement diary from the last few months . . . it reads like the visitors' book of the Grand Hotel. And we aren't talking about Brighton.

Madonna . . . Jeff Beck . . . Mick Jagger . . . Duran Duran . . . Kim Carnes. That's just five names we've dropped and we haven't even started yet. When you're talking to the man whose touch makes Midas look like Frank Spencer, any megastar could crop up at any time and you'd better believe Rodgers isn't just showing off.

And even as his most recent triumph Madonna wraps her body right the way around the British and American bestsellers, he knows he won't always have his records turning to precious metals.

"I know it's inevitable that it will end," he says on the line from the Power Station studios in New York where he's currently producing someone called . . . Nile Rodgers.

"A lot of big people are asking me to do their records this year and I'm saying no because I don't know if that's what I want to do. I love records and I think I'll always do it, but I don't care if I go through hot periods and cold periods 'cos I've already been through that.

"The records I sold when I was younger with Chic were *much* bigger than the records I'm selling now. Chic sold far more records than almost every one of the people that I'm working with lately. We sold *six million* singles of 'Le Freak' in America alone, just staggering numbers. Y'know, I was up with Diana Ross and up with Sister Sledge, and then I was down for three years."

LET'S REMIND ourselves of such thumbs-down projects as Debbie Harry's 'KooKoo', the later Chic albums and Rodgers' own solo debut, 'Adventures In The Land Of Good Groove', to which we'll return. Meantime, to the lady who got his cash register going like crazy, the virginal Madonna Ciccone.

"She's fantastic, one of my favourite people in the world," Nile says, practically asking me to enrol in the fan club.

"She's a really incredible artist, she really knows what she wants, and we just *do it* together, we work great as a team. That's like a marriage made in heaven." (Does Jellybean know all this, I wonder?)

"She didn't stumble across her success, she knows what she's doing." Temperamental to work with? "She's more temperamental than anyone I've ever worked with, but I probably needed someone like that because it helped me learn how to deal with that sort of thing.

"The actual sound of 'The Wild Boys' didn't develop until he mixed it" —

SIMON LE BON

Bowie, Duran, Jagger, Sister Sledge and Madonna . . . you name 'em and the bloke on the right has worked with them. His name is . . .



ME AND



NILE ALLOWS an admirer to sing backing vocals on his latest 45



"He's very confident... his favourite words are 'trust me'" — KATHY SLEDGE

"It's not a bad thing at all, some people do it and it's a drag because they don't have the talent to back it up, but when Madonna does it it's because something's really bothering her, and she says Oh Nile come on, that guitar sound sucks! You know she really means that."

Moving on to the next million, Rodgers' role as producer of the next Duran Duran album is not quite so cut and dried as was assumed.

"We're just trying to figure out where and when. But I really like them a lot, I get along with them really well, we've done some great work together and I'm quite pleased with 'The Wild Boys'."

THE PRODUCER who can swim in any sea even got on with Mick Jagger and the results will have the dust covers pulled off any day. "Mick is a very, very smart man, it's just amazing how bright he is, and it took no time at all to suss out what we both wanted from the record, and it's just worked out great."

Is it anything like a Stones album? "I guess he'd be more qualified to speak on that than me because I don't know what goes into the making of a Stones album. I might do, in a few months 'cos that's what we're talking about doing, producing the Stones."

Now if you think all this distinctly rockist production stuff is a bit thick for an old (well, 32 year-old) soulster, Rodgers himself will disabuse you of that misconception.

"To be really honest with you, I played rock 'n' roll long before I played r'n'b, I owe a lot of the 'r'n'b knowledge to Bernard (Edwards). When I first met Bernard he thought I was the weirdest guy in the world, I had green hair, a hippy, totally acid and Hendrix and the whole bit. That's the era I grew up in, people like Beck and Page and Clapton and Hendrix, they were my idols."

He's missed out on Hendrix... Page and Clapton, maybe someday, but Jeff Beck, it's already happened.

Rodgers' own second solo is up next, despite the resounding "no" afforded the first. "I liked my last album whether it sold or not I didn't expect it to do great, but it didn't do anything. I don't think I even sold 20 or 30,000 copies."

After Nile's next, the book is open, but there's always the chance of new Chic music (Alfa Anderson is on his record, Bernard Edwards is on Jagger's) and he's got some other hot and heavy iron in the fire.

"I'd like to work with Joni Mitchell, because jazz is the one thing I like that I haven't had a chance to do big stuff in. That's why I'd like to work with Quincy Jones on some different things, movie soundtracks. And this is purely for my head, a labour of love, that's why I loved doing the Honeydrippers LP."

"Also there's a lot of young bands in New York I can't wait to get my mitts on, but that's some time away. Groups with names like The Mermaids On Heroine."

A music nut getting the chance to play all the games he likes... or a musical mercenary squeezing money left right and centre? You already know which it is, but Nile can reassure you. "The world doesn't revolve around my productions... Jesus, nobody was in my bedroom practising with me for 10 years, so what the hell do I care what they say?"

■ PAUL SEXTON

THE STARS



NILE AND dotting young fan

Help!

I WAS born in Scotland, but am now living and working in England. Unfortunately, I've lost my original birth certificate and now need to get hold of a copy urgently but have no idea how I can go about it.

Desperate, South London

● To obtain a replacement birth certificate you must send details of your full name, your date and place of birth and the full names of your parents, including your mothers' maiden name, plus a set fee, to the General Registrar's Office, New Register House, Edinburgh EH1 3YG (tel: 031 556 3952). A short birth certificate will cost £2.50 while a full certificate costs £5. Cheques/postal orders should be payable to the 'Registrar General'.

OVER THE past two years I've been trying to collect all of Diana Ross's albums and have everything now except 'The Original Soundtrack To The Wiz', (including booklet and free poster). I've tried record fairs, every shop in and around where I live, written to other Diana Ross fans and even advertised in the local press with no luck. Any ideas?

J.S. Newport

● Busy record emporium, HMV, in the heart of London's Oxford Street certainly has copies in stock, for starters, at £3.99 a throw, complete with poster and booklet. And, according to MCA, the record company which released '... The Wiz' this material should still be generally available (catalogue number MCA2-1430). All you have to do is quote the digits and place an order with any nearby record shop.

AIDS: THE FACTS

THERE HAS been a lot of coverage on AIDS in the national newspapers recently and I'm wondering just what to believe. What, for instance, are the symptoms of AIDS and what's the best course of action to take if you suspect you have it? Is there any source of accurate and detailed information on this killer? As a young gay man I'm obviously interested and concerned.

Peter, Surrey
 ● The symptoms of AIDS, or Acquired Immune Deficiency Syndrome, a condition where the body's resistance to disease can no longer function, leaving rare infections and cancers free to invade and destroy, are many and varied. They include swollen glands in the neck or armpits; profound fatigue which continues without any clear reason why; sudden and unexpected weight loss, usually of 10lbs or more over a two month period; persistent fever or night sweats and shortness of breath with a dry cough which isn't caused by smoking and carries on for far too long to be a symptom of bronchitis or flu; unexpected pink or purple blotches, anywhere on the body, including hands, feet, in the mouth or on the eyelids, which are painless but hard and enlarge gradually; and a thick white coating on the tongue or in the throat.

As many of these are common symptoms of minor conditions, be sensible about how you interpret them. But, if you do have a combination of these factors and are an individual who is more at risk than others because you are a sexually active gay or bisexual man, the sexual partner of someone at risk, someone who is receiving blood products, or have taken drugs sharing syringes and needles, it is important to take urgent medical advice.

So far, the latest statistics compiled in November last year show that there have been at least 8,000 cases of AIDS worldwide and at least 88 cases in the UK alone. Most victims have had the virus passed on sexually, by infected needles or through blood products, during transfusions, for example. Over 70 per cent of AIDS cases in the United States have been either gay or bisexual men.

Anyone who suspects that he or she is at risk and has AIDS symptoms should see a doctor, preferably, says the Terrence Higgins Trust, the charity which informs, advises and helps both AIDS victims and those who want information, at a clinic specialising in sexually transmitted diseases.

A specialist VD clinic is likely to be on the alert for AIDS symptoms whereas the average GP may not be able to make an accurate diagnosis.

Since the AIDS virus, 'HTLV3', has been found even in saliva, adds the Trust, "perhaps the only safe sex is in mutual masturbation, body rubbing, and dry kissing." Gay men are also advised to avoid giving blood or carrying an organ donor card until more is known about AIDS.

For free leaflets on AIDS, compiled with help and advice from doctors, write to The Terrence Higgins Trust, BM, AIDS, London WC1N 3XX. Or if you need to talk things over urgently ring the national AIDS helpline direct on 01 278 8745, any Monday, Tuesday, Wednesday, Thursday or Friday evening, from 8.00pm to 10.00pm.



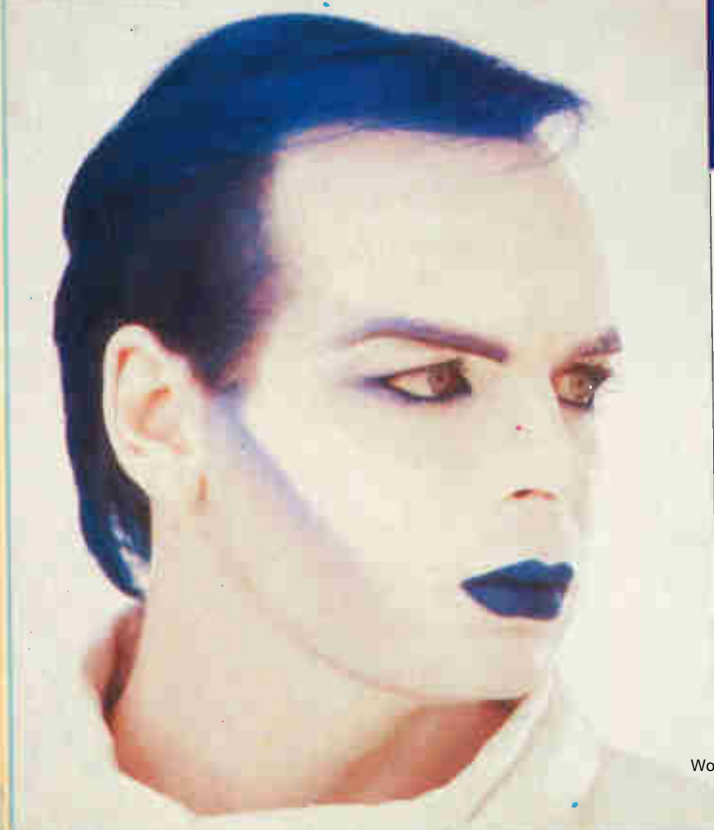
Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

I KNOW I'm late in writing, but on August 13, 1984 I sent a £6.00 postal order to the Frankie Goes To Hollywood fan club, but still haven't heard a word. I'm getting desperate now and really don't know what to do. Marika, Faversham

● No need. At the time of going to press, your Franktaztic Fantasies club kit has already been mailed by fan club organisers Doreen 'n Kenny, so you should have it by the time you read this column. If you do have any further queries, contact them with your official club number, (1700), and they'll dial up your details on computer.

By the end of this week, every one of the 2,000 strong fan club membership should have had their first club package, and, people who've already written for an application form but haven't yet had a response will get one in the very near future. So, at long last, the official Frankie appreciation society, initially beset by teething troubles due to production delays on that fan club packaging, is underway.

After working day and night to mail out all the packages, D and K are now ready to sort out new applications. Anyone else who wants to join the club can write to: FGTH, PO Box 160, Liverpool L69 8BG and you'll receive an application form by return.



FOR AGES now, I've been trying to locate an appreciation society for the unique Gary Numan. Can you give this devoted Numanoid a break? Pete, Stratford
 ● OK. Put pen to paper and get the full fax from Gary Numan Fan Club, PO Box 14, Staines, Middlesex.

Young Free And Single

LET'S KICK off this week with a request from Martin (19), who lives near Maidstone in Kent, is feeling a bit lonely right now and wants to meet some new friends who share his interests which are jazz and funk, but folks, it doesn't matter too much if you don't; meanwhile, lonely and bored Karen (22), from Wednesford in Staffordshire, into most music wants to hear from people who could cheer her up, especially, she says, guys from Scotland — or anywhere; another jazz funk enthusiast, Junior (22), from North London would love to write or meet with any girls or guys in the London area who're feeling a bit isolated too; and, last but not least, Peter (19) from Taunton, who loves the Banshees, Japan, Kate Bush and Nina Hagen wants to meet interesting people. So interesting people, whaddya waiting for? Write to Martin, Karen, Junior or Peter at YF&S, Help, Record Mirror, 40 Long Acre, London WC2. All letters are forwarded in confidence. This is a free service, so if you want to be included, just drop a line.

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XWORD

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

ACROSS

- 1 Not a good one from Meat Loaf (3,8) 6 1980 Split Enz hit (1,3,3) 6 Romantic inclination of Paul Young (4,2,3,6,6) 6 Sade's existence (7,4) 6 Apollo 9 spaceman (4,3) 6 Shaky wanted to do this just a little bit (3) 6 Never ending tale (5) 6 Sometime Bowie collaborator (4,3) 6 He spent One Night in Bangkok (6,4)

- 6 One third of Heaven 17 (3,5,5) 7 It was only 24 hours for Ultravox (3,5) 9 A hit for Lionel and Diana (7,4) 10 It goes with pavement (9) 12 Group that wanted to Use It Up Wear It Out (7) 13 Puzzle set by Nik (3,6) 14 US city or group (7) 20 Found in the rain (7) 21 & 33 across Elvis's final goodbye (3,4,8) 23 Freeze hit (1,1,1) 25 She wanted to know the owner of the house that Jack built (6) 29 Depeche Mode label (4) 30 Thing or Life (4) 31 Elvis's label (1,1,1)



XMAS X-WORD WINNER (Dec 22): K J Walke, 29a Fieldhouse Road, London SW12

X-WORD WINNER (Dec 29): Gary Phillips, 9 Stair Street, Port Talbot, West Glamorgan

- 22 Green's eyes have this effect (9) 24 A burning kiss can produce T Rex number one (3,4) 26 Elton John's animal LP (7) 27 Written for Paul and Linda perhaps (2,4) 28 Queen were waiting for it to fall (6) 32 Bowie hit from Station To Station LP (6,5) 33 See 21 down

LAST WEEK'S SOLUTION ACROSS: 1 Make it Big, 6 No Parlez, 10 Tony Hadley, 11 Treasure, 12 Big Fun, 13 Nobody Told Me, 15 Duck Rock, 16 Wilde, 20 David Grant, 21 Zoom, 23 The Story Of The Blues, 25 Satin, 26 Madonna, 29 William, 30 Sexcrime, 31 Thompson Twins, 35 This Wreckage, 38 Since Yesterday, 39 Level

- DOWN 1 He's brought the Queen into the charts (5,5) 2 His group just Stop Making Sense (5,5) 3 There's no time left for Julian (3,4,3,8) 4 Felt by Barbra Streisand (7) 5 ZZ Top want some affection (5,3,4,5)

DOWN: 1 Matt Bianco, 2 Kane Gang, 3 I Should Have Known Better, 4 Body, 5 Glenn Gregory, 7 Parade, 8 Real Thing, 9 Lemmy, 14 Scritti Politti, 17 Dazzle, 18 State Of Shock, 19 Modern, 22 Status Quo, 24 Associates, 27 Lido, 28 Dion, 32 Marie, 33 Wheels, 34 Girl, 36 Love, 37 Ono

Crossword puzzle grid with handwritten answers: B A D A T T I T U D E G 6 7 A O M I LOVE OF THE COMMON PEOPLE DOWN DIAMOND LIFE IN BT B T D L O A D A M A N T H E E R Y E B E N L O R R F B S T O R Y U I N O S E L O O S D E R Y G G Y P O A M U R R A Y H E A D C 20 V 21 R 24 H Y P N O T I Z E L 24 U O T L O V E I D O R 26 A R I B O U 27 U 28 H A M M E R 29 A Y I C U E 30 E I T A 31 N I T A 33 E E L

UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending January 12, 1985

	THIS WEEK		LAST WEEK		WEEKS ON CHART	
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1	1	7	THE HITS ALBUM, Various, CBS/WEA ☆
2	2	6	NOW THAT'S WHAT I CALL MUSIC 4, Various, EMI/Virgin ☆
3	6	9	ALF, Alison Moyet, CBS ☆
4	3	9	MAKE IT BIG, Wham!, Epic ☆
5	4	10	THE COLLECTION, Ultravox, Chrysalis ☆
6	5	10	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ☆
7	9	8	ARENA, Duran Duran, EMI ☆
8	8	25	DIAMOND LIFE, Sade, Epic ☆
9	7	6	PARTY PARTY, Black Lace, Telstar ☆
10	11	28	ELIMINATOR, ZZ Top, Warner Bros ☆
11	14	29	PRIVATE DANCER, Tina Turner, Capitol ☆
12	12	7	THE RIDDLE, Nik Kershaw, MCA ☆
13	13	28	PARADE, Spandau Ballet, Chrysalis ☆
14	10	9	GREATEST HITS, Shakin' Stevens, Epic ☆
15	18	6	THE 12" ALBUM, Howard Jones, WEA □
16	24	13	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit □
17	36	4	AGENT PROVOCATEUR, Foreigner, Atlantic
18	17	64	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
19	21	14	THE UNFORGETTABLE FIRE, U2, Island □
20	33	12	STEELTOWN, Big Country, Mercury □
21	41	8	LIKE A VIRGIN, Madonna, Sire ○
22	27	9	VERY BEST OF FOSTER AND ALLEN, Foster and Allen, Ritz □
23	44	3	VERY BEST OF CHRIS DE BURGH, Chris De Burgh, Telstar
24	20	6	LOVE SONGS, Various, Telstar
25	16	11	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone ☆
26	19	7	TWELVE GOLD BARS VOL 1 AND 2, Status Quo, Vertigo □
27	39	8	HATFUL OF HOLLOW, Smiths, Rough Trade □
28	31	8	1984, Eurythmics, Virgin □
29	28	31	BORN IN THE USA, Bruce Springsteen, CBS □
30	15	13	YESTERDAY ONCE MORE, Carpenters, EMI ☆
31	50	6	GHOSTBUSTERS, Original Soundtrack, Arista ○
32	29	10	GOLDEN DAYS, Fureys, K-Tel □
33	25	9	THE ART GARFUNKEL ALBUM, Art Garfunkel, CBS □
34	67	3	LOVE HURTS, Everly Brothers, K-Tel □
35	35	109	THRILLER, Michael Jackson, Epic ☆
36	46	59	UNDER A BLOOD RED SKY, U2, Island ☆
37	26	13	CINEMA, Elaine Paige, K-Tel □
38	42	8	THE MUSIC OF LOVE, Richard Clayderman, Delphine □
39	38	7	HOOKED ON NUMBER ONES, Various, K-Tel □
40	54	34	FANTASTIC, Wham!, Innervision ☆
41	43	35	LEGEND, Bob Marley And The Wailers, Island ☆
42	23	5	GREEN VELVET, Various, Telstar □
43	53	45	HUMAN RACING, Nik Kershaw, MCA ☆
44	—	1	THE BARBARA DICKSON SONGBOOK, Barbara Dickson, K-Tel NE1287○
45	40	22	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
46	49	6	SCREEN GEMS, Elkie Brooks, EMI □
47	34	11	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ☆
48	51	77	NO PARLEZ, Paul Young, CBS ☆
49	55	26	PURPLE RAIN, Prince and the Revolution, Warner Bros □
50	48	45	THE WORKS, Queen, EMI ☆
51	52	10	BAD ATTITUDE, Meat Loaf, Arista ☆
52	22	9	GREATEST HITS, Chas and Dave, Rockney □
53	47	5	EMERGENCY, Kool And The Gang, De-Lite
54	70	3	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor
55	59	79	QUEEN GREATEST HITS, Queen, EMI ☆
56	65	11	VALOTTE, Julian Lennon, Charisma/Virgin ○
57	32	7	THE JOHN DENVER COLLECTION, John Denver, Telstar □
58	45	9	ALL THE HITS, Eddy Grant, K-Tel □
59	63	4	INTO THE GAP, Thompson Twins, Arista ☆
60	77	5	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway
61	58	13	I FEEL FOR YOU, Chaka Khan, Warner Bros □
62	30	8	LOVE SONGS, Stevie Wonder, Telstar □
63	56	14	GREATEST HITS, Randy Crawford, K-Tel □
64	75	9	REAL TO REEL, Marillion, EMI ○
65	71	5	HUMAN'S LIB, Howard Jones, WEA ☆
66	—	1	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI DD1 ☆
67	—	1	BREAKDANCE 2 — ELECTRIC BOOGALOO, Original Soundtrack, Polydor POLD5168
68	85	2	THE CROSSING, Big Country, Mercury ☆
69	68	10	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
70	66	37	BREAKOUT, Pointer Sisters, Planet □



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71	72	312	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
72	82	3	FANS, Malcolm McLaren, Charisma/Virgin
73	74	6	EXORCISING GHOSTS, Japan, Virgin
74	61	5	WAR, U2, Island □
75	79	8	ZOOLOOK, Jean Michel Jarre, Polydor
76	90	9	AURAL SCULPTURE, Stranglers, Epic ○
77	57	13	I AM WHAT I AM, Shirley Bassey, Towerbell □
78	62	71	AN INNOCENT MAN, Billy Joel, CBS ☆
79	97	2	HEARTBEAT CITY, Cars, Elektra
80	—	1	TOUCH, Eurythmics, RCA PL70109 ☆
81	80	2	TRUE, Spandau Ballet, Chrysalis ☆
82	69	13	GEFFERY MORGAN . . . , UB40, Dep International/Virgin
83	37	14	DES O'CONNOR NOW, Des O'Connor, Telstar □
84	—	1	LOVE OVER GOLD, Dire Straits, Vertigo 6359109 ☆
85	64	15	TONIGHT, David Bowie, EMI America □
86	84	2	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
87	91	4	ALCHEMY, Dire Straits, Vertigo □
88	—	1	OCTOBER, U2, Island ILPS9680 ○
89	60	17	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown □
90	—	1	RIO, Duran Duran, EMI EMC3411 ☆
91	83	10	PERFECT STRANGERS, Deep Purple, Polydor □
92	—	1	BIG BAM BOOM, Daryl Hall And John Oates, RCA PL85309
93	100	4	IN THE PINK, James Galway And Henry Mancini, RCA Red Seal
94	81	16	WE ARE FAMILY, Sister Sledge, Cotillion □
95	—	1	TREASURE, Cocteau Twins, 4AD CAD412
96	98	2	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
97	—	1	MAKING MOVIES, Dire Straits, Vertigo 6359034 ☆
98	78	6	JAMES LAST IN SCOTLAND, James Last, Polydor
99	—	1	THE ESSENTIAL JEAN MICHEL JARRE, Jean Michel Jarre, Protv PROLP3 □
100	—	1	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland KLP185

Compiled by Gallup

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

Music Video

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

Compiled by Video Week

UK Singles

Week ending January 12, 1985

			THIS WEEK
			LAST WEEK
			WEEKS ON CHART

1	1	5	DO THEY KNOW IT'S CHRISTMAS, Band Aid, Feed The World ☆
2	2	5	EVERYTHING SHE WANTS/LAST CHRISTMAS, Wham!, Epic □
3	4	9	LIKE A VIRGIN, Madonna, Sire □
4	10	6	I WANT TO KNOW WHAT LOVE IS, Foreigner, Atlantic
5	3	8	WE ALL STAND TOGETHER, Paul McCartney And Frog Chorus, Parlophone □
6	5	7	NELLIE THE ELEPHANT, Toy Dolls, Volume
7	8	7	SHOUT, Tears For Fears, Mercury
8	6	21	GHOSTBUSTERS, Ray Parker Jr, Arista □
9	9	6	EVERYTHING MUST CHANGE, Paul Young, CBS ○
10	7	7	THE POWER OF LOVE, Frankie Goes To Hollywood, ZTT/Island
11	30	5	STEP OFF, Grandmaster Melle Mel, Sugarhill
12	14	8	FRESH, Kool And The Gang, De-Lite
13	16	6	LAY YOUR HANDS ON ME, Thompson Twins, Arista
14	11	9	THE RIDDLE, Nik Kershaw, MCA ○
15	34	5	POLICE OFFICER, Smiley Culture, Fashion
16	15	10	ONE NIGHT IN BANGKOK, Murray Head, RCA
17	37	5	SAN DAMIANO (HEART AND SOUL), Sal Solo, MCA
18	13	8	DO THE CONGA, Black Lace, Flair
19	24	7	IT AIN'T NECESSARILY SO, Bronski Beat, Forbidden Fruit
20	18	6	ROUND AND ROUND, Spandau Ballet, Chrysalis
21	25	7	INVISIBLE, Alison Moyet, CBS
22	17	11	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
23	26	11	THE WILD BOYS, Duran Duran, Parlophone ○
24	23	21	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
25	21	13	I FEEL FOR YOU, Chaka Khan, Warner Bros □
26	28	4	SOUL DEEP, Council Collective, Polydor
27	20	8	TEARDROPS, Shakin' Stevens, Epic
28	19	11	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M ○
29	32	29	AGADOO, Black Lace, Flair □
30	22	12	I WON'T RUN AWAY, Alvin Stardust, Chrysalis
31	12	7	ANOTHER ROCK AND ROLL CHRISTMAS, Gary Glitter, Arista
32	45	9	SINCE YESTERDAY, Strawberry Switchblade, Korova
33	41	5	SHARP DRESSED MAN, ZZ Top, Warner Bros
34	63	2	I KNOW HIM SO WELL, Elaine Paige & Barbara Dickson, RCA
35	57	8	THANK YOU MY LOVE, Imagination, R&B
36	27	9	LOUISE, Human League, Virgin
37	50	2	SAY YEAH, Limit, Portrait
38	38	11	LET IT ALL BLOW, Dazz Band, Motown
39	69	3	FRIENDS, Amii Stewart, RCA
40	52	3	ATMOSPHERE, Russ Abbott, Spirit
41	31	10	RESPECT YOURSELF, Kane Gang, Kitchenware
42	33	9	TREAT HER LIKE A LADY, Temptations, Motown
43	46	8	CLOSE (TO THE EDIT), Art Of Noise, ZTT/Island
44	39	12	HARD HABIT TO BREAK, Chicago, Full Moon
45	—	1	LOVE AND PRIDE, King, CBS
46	53	3	I HEAR TALK, Bucks Fizz, RCA
47	48	7	WHERE THE ROSE IS SOWN, Big Country, Mercury
48	55	7	YOU SPIN ME ROUND (LIKE A RECORD), Dead Or Alive, Epic
49	54	4	ABIDE WITH ME, Inspirational Choir, Epic
50	42	9	PRIVATE DANCER, Tina Turner, Capitol
51	35	14	FREEDOM, Wham!, Epic
52	29	9	ALL JOIN HANDS, Slade, RCA
53	47	14	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive
54	75	2	SOLID, Ashford and Simpson, Capitol
55	71	2	SEE THAT GLOW, This Island Earth, Magnet
56	—	1	NEUTRON DANCE, Pointer Sisters, Planet RPS109
57	64	5	VALOTTE, Julian Lennon, Charisma
58	51	5	SEPTEMBER SONG, Ian McCulloch, Korova
59	49	15	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone ○
60	—	1	YAH MO B THERE, James Ingram/Michael McDonald, Qwest W9394
61	56	7	YOU USED TO HOLD ME SO TIGHT, Thelma Houston, MCA
62	—	1	DANCING IN THE DARK, Bruce Springsteen, CBS
63	—	1	SEX O MATIC, Bar Kays, Club JAB10
64	—	1	WE BELONG, Pat Benatar, Chrysalis CHS2821
65	68	4	WHO DO YOU LOVE, Intruders, Streetwave
66	43	14	THE NEVER ENDING STORY, Limahl, EMI ○
67	60	15	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros □
68	59	7	NO MERCY, Stranglers, Epic
69	44	6	THANK GOD IT'S CHRISTMAS, Queen, EMI



STRAWBERRY SWITCHBLADE: Juice about enough to get by; KING: Pride comes before a chart call; PAT BENATAR: A sense of belonging

70	65	5	BIG DEAL (THEME), Bobby G, BBC
71	—	1	DON'T DRIVE DRUNK, Stevie Wonder, Motown
72	70	4	NOWHERE FAST, Meat Loaf, Arista
73	58	6	I WOULD DIE 4 U, Prince and the Revolution, Warner Bros
74	—	1	RUN TO YOU, Bryan Adams, A&M
75	62	10	HALF A MINUTE, Matt Bianco, WEA

THE NEXT 25

76	—	—	ARE YOU SATISFIED (FUNKA NOVA), Rah Band, RCA, RCA470
77	85	—	ANYTHING, Direct Drive, DDR
78	89	—	I LOVE YOU SUZANNE, Lou Reed, RCA
79	—	—	CARMEN, Malcolm McLaren, Charisma, MALC6
80	—	—	WORLD DESTRUCTION, Time Zone, Virgin, VS743
81	72	—	WARNING SIGN, Nick Heyward, Arista
82	—	—	SEND MY HEART, Adventures, Chrysalis, CHS2001
83	74	—	THE MEDAL SONG, Culture Club, Virgin
84	—	—	A NEW ENGLAND, Kirsty MacColl, Stiff, BUY216
85	92	—	OUT OF TOUCH, Daryl Hall and John Oates, RCA
86	—	—	EAT YOUR HEART OUT, Paul Harcastle, Cooltempo, Cool102
87	81	—	HIGHLY STRUNG, Spandau Ballet, Chrysalis
88	96	—	THE SECOND TIME, Kim Wilde, MCA
89	—	—	WOODPECKERS FROM SPACE, Video Kids, Record Shack HOHO1
90	—	—	EAST OF EDEN, Big Country, Mercury MER175
91	—	—	GOLDEN DUST, Bucks Fizz, RCA FIZ3
92	98	—	LOST IN MUSIC, Sister Sledge, Cotillion
93	—	—	WALK AWAY, Sisters of Mercy, Merciful Release, MR033
94	—	—	YOU MIGHT THINK, Cars, Elektra, E9718
95	—	—	HEARTLESS, Evelyn Thomas, Record Shack, SOHO30
96	—	—	I CAN'T LIVE WITHOUT YOUR LOVE, Terraplane, Epic A4936
97	—	—	HEARTBEAT, Psychedelic Furs, CBS A4654
98	—	—	FOREVER YOUNG, Alphaville, WEA X9264
99	—	—	PROGRAMME 7, Dr Calculus, 10 Records, TEN32
100	—	—	STRANGER IN TOWN, Toto, CBS, A4461

Compiled by Gallup

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

THE NEXT WEEK

JERRY DAMMERS ● TEARS FOR FEARS

YEAR END CHARTS

WorldRadioHistory

Chartfile

by Alan Jones

CHRISTMAS CAME and went without Wonderful Radio London

International making its rumoured arrival on the offshore radio scene, but December did see another new service make its bow.

Radio Monique, described by a spokesman as "a significant extension of Radio Caroline's international service" hit the airwaves on Sunday 16th December. Monique is a top 40 format service and broadcasts in Flemish from 6am to 6pm daily on 963Khz in the medium waveband. Caroline's English service continues 24 hours a day on 576Khz, and on 963Khz when Monique is off air. The 576Khz signal is barely adequate after dark, but plans are afoot to boost it considerably. Both Monique and Caroline are housed on the MV Ross Revenge, anchored in international waters in the Thames Estuary...

The Record Industry Association of America (RIAA) has, since 1958, been responsible for certifying and awarding awards for sales achievements in the USA. Until recently, the highest awards were platinum discs for sales of two million singles or one million albums. Few singles even approach two million sales, but there are many albums which sell far in excess of a million copies. Consequently, the RIAA decided last year to institute 'multi-platinum' awards, to enable record companies to mark each successive million copies an album sells with a further award.

As from this year, such awards will be made as and when sales warrant them, but in December the RIAA announced the titles and sales figures for an introductory batch of 106 albums feted as 'multi-platinum'. The list was by no means exhaustive, since some companies opted out of the awards altogether whilst others submitted applications for current releases only. What can be gleaned from the list is that 'Thriller' is comfortably America's best-selling album of all-time, with sales of 20 million, eight million more than the previous champ, **Fleetwood Mac's** 'Rumours'. The only other album to get even halfway to 'Thriller' is 'Saturday Night Fever', certified as platinum 11 times over.

AFTER ONLY six months on release, **Prince's** 'Purple Rain' album has replaced **Lionel Richie's** 'Can't Slow Down' as the biggest-selling album since 'Thriller', though both were certified octuple platinum for eight million sales. (Incidentally, 'Purple Rain', though an American number one for the last 24 weeks, was ranked 24th in Billboard magazine's year-end album chart!). Too late for the RIAA



PAUL McCARTNEY and the late Sir Ralph Richardson

WITH 'WE All Stand Together' seemingly set to peak at number three, Paul McCartney can reflect that his last five singles releases in this country have all reached the top 10; a record of consistency which has previously proved impossible for him to attain in the 15 years since the Beatles disbanded.

Macca's top tenners are: 'The Girl Is Mine' (number eight) and 'Say, Say Say' (number two), both duets with Michael Jackson, and the solo hits 'Pipes Of Peace' (number one), 'No More Lonely Nights' (number two) and 'We All Stand Together' (number three).

The two latter-named hits were both written for films; 'No More Lonely Nights' for 'Give My Regards To Broad Street', and 'We All Stand Together' for 'Rupert And The Frog Song'. McCartney also wrote 'Live And Let Die' for the Bond movie of the same name, and as a Beatle penned songs for the group's films 'Help', 'A Hard Day's Night', 'Yellow Submarine' and 'Let It Be'. In the circumstances, it's not surprising that he's been involved as songwriter AND performer of hits from more movies than anyone else...

certifications was **Tina Turner's** 'Private Dancer', which has upped its US sales total to three million, the highest for any album by a woman since **Pat Benatar's** 'Crimes Of Passion', a 1983 release which has sold four million copies so far...

It was a hit in heaven. As **Paul Gambaccini** noted on Radio One: "Madonna? 'Like A Virgin'? America's number one at Christmas?" But apart from being the most timely number one of the year, 'Like A Virgin' was a well-deserved climax to a year of growing success for the pert songbird, following earlier hits with 'Holiday', 'Lucky Star' and 'Borderline'. 'Like A Virgin' was Madonna's first recording with ace producer **Nile Rodgers**, whose last American number one was **David Bowie's** 'Let's Dance' in April 1983.

Ironically, 'Like A Virgin' reached number one by vaulting over another Rodgers production. **Duran Duran's** 'The Wild Boys', which was left high and dry at number two. Rodgers was prevented from making it a Christmas hat-trick only by **Daryl Hall & John Oates**, whose 'Out Of Touch' held off a challenge from the number three spot from the **Honeydrippers'** 'Sea Of Love'. Apart from being a member of the Honeydrippers,

Rodgers helped produce their hit as one of the 'Fabulous Brill Brothers'...

COMMENTING ON the battle for chart honours between 'The Hits Album' and 'Now That's What I Call Music 4' I previously asserted that the albums, though competing for the same market, did not duplicate any tracks. Somehow, I overlooked **Ray Parker Junior's** 'Ghostbusters', which appears on both, as well as the 'Ghostbusters' soundtrack album.

As of last week, 'The Hits Album' and 'NTWICM4' continued to exercise a stranglehold over the top of the chart, and had increased their sales to a combined 1.5 million. Though such massive sales would obviously be detrimental to continued success for the 'Ghostbuster' single, the former number two record has rallied impressively since the 'Ghostbusters' movie was released, climbing from a low of number 46 to number six, and increasing its own sales total to three-quarters of a million.

The 'Ghostbusters' album is faring much less well, and has not yet reached the top 40. One of the

THE Beatles hit the headlines with monotonous regularity in 1963, not least when 'She Loves You' became the biggest selling record ever in Britain. It was subsequently overtaken by their follow-up 'I Want To Hold Your Hand'. For the next 14 years the two Lennon and McCartney penned discs were unchallenged as the best-selling records in Britain though, interestingly, by the mid-Seventies, 'She Loves You' had nosed ahead of 'I Want To Hold Your Hand' and was the first to break the 1.5 million sales barrier.

However, in 1977, Paul McCartney, now leading Wings, smashed his old group's record as 'Mull Of Kintyre' became the first record to sell two million copies in Britain alone. Despite formidable challenges from Boney M and the Travolta/Newton-John alliance, 'Mull' remained the all-time number one until late last year, when it surrendered to 'Do They Know It's Christmas?' by Band Aid.

But whether one can say that McCartney's 21-year stranglehold of the sales pyramid is over is a matter of interpretation. Though he was not involved in the making of 'Do They Know It's Christmas', McCartney is one of several superstars to contribute messages of support which can be heard on the record's flipside, 'Feed The World'...

best tracks featured in the movie, but NOT on the album, is the **Trammps'** oldie 'Disco Inferno', which was also in 'Saturday Night Fever', and thus earns the distinction of being the only recording to grace two of the 20 top grossing movies of all-time...

Trumpet blowing

★ Chartfile is six years old this week, having grown from a 250 word spacefiller in 1979 to its present full-page. Happily, my own insatiable appetite for chart trivia and love of music as expressed through the columns seem to be shared by a considerable proportion of Record Mirror's readership, who kindly voted it best feature in the recent poll, by a large margin. Thanks to everyone who voted; it's great to be number one.

★★ For the last few months, Chartfile has been appearing unannounced on Prestel, along with charts, gig guide, new releases and other features drawn from magazines in the Spotlight family of publications. In case of late delivery of Record Mirror, you may care to know it can be found on MG Spotlight Page 514208, whilst the singles chart is on Page 514200.

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