

October 20, 1983

45¢

RETURNS

MIRROR

Style
Council
tour

Nick
Heyward

China Crisis

Level 42

Paul Young



The Cure

STAR
SONGS
George Michael

CURE pic by Joe Shutter

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"HONEST GUV'NOR, it's all me own work..." Multi-talented **Spand Steve Norman** demonstrates an unusual scratching technique on his latest masterpiece 'Paris — The View After Seventeen Pints'. Other highly personal insights into the secret life of Spandau coming in RM very soon, if **Jim** ever returns from Sweden's snowy wastes...

Pic by David Johnson

Private files

A Jim Reid/Betty Page megamix

FANS, IT'S tough being your cuddly in-demand gossip person. Every week having to think up something, y'know... really wacky. Every week desperately inventing stories in the hope that someone out there will appreciate the sweat of your brow. Every morning waking up with the shakes. Well folks, this week's been extra special hard. I've been to Paris, Stockholm and the very corners of South East London in search of stories and I'm so tired I'm having to hand some of my precious column inches over to **Betty Page**. RM — where sexual equality means sexual equality (knoworrimean)...

David Bowie in 10 minute 'I'm not the most important man in the world' shock. Shrugging off the double defects of being incredibly good looking and incredibly rich, David 'I'm a humble boy from Brixton really' Bowie got out his autograph book and went backstage at a recent **Madness** gig in California. Mr **Jones** whipped out his Bic and asked the nutty ones to sign on the dotted line for his Madness-

crazy son **Zowie**. Aaaah, ain't he cute...?

Beehive yourself there: If you can't get ahead, get a hairdo. Struggling songstress **Mari Wilson** is currently working on... no, not new songs, (what do they matter) but a new hairstyle. Ms W is locked in a dark room with a crimper friend planning a barnet cut-up along Madame Pompadour lines. Now is that wacky enough?

Stand down **Margaret**, watch ya jellybeans **Ronnie**, the **Thompson Twins** are after you. In a righteous fit of indignation (and I for one say 'hear hear') the Twins donned their duffle coats, slipped on their Jesus sandals and led this weekend's **CND** march — also offering support, the **Style Council**, **John Peel** and **Animal Nightlife**. RM — where politics and pop dance cheek to jowl...

Don't be surprised to see **Jeremy Haysi's** Circus Club reappearing in mid November. All those of a big leggy persuasion stay tuned to **Circus Radio** — 93.1 fm — for more details.

Small turn out for the **Respond** party last week, lig watchers. Only stars who bothered to stroll along were **Weller**, **Talbot** and ex-**Whammer**, but now single and solo **Dee**. There is no truth in the rumour that **Paul** recited the first chapter of 'Absolute Beginners' before the guests were allowed to slurp into their cappuccinos...

Steve Wright... now there's a wacky fella. So he should be kids, I hear he employs two script writers to sew all his funnies together. Can this be true? Surely not, he's so spontaneous, *

knoworrimean...?

Spotted at the **Alarm's** Tufnell Park gig this week — whimsical English grapper **Ray Davies**. The **Kinky** boy was wearing a beautiful cloak, with exquisite wing collars — the **Alarm** weren't...

Flemming hell. Poor **Peter of Freeez** had a nasty accident in Europe's snooziest capital — Brussels — last week. Freeez were in the land of sprouts to do a spot of promo work when **Pete** stepped out of his hotel shower straight onto some broken glass. The lad was rushed off to

hospital, but because he wasn't insured he couldn't afford stitches. Bemoaning the lack of a British style NHS, **Peter** headed back to London for a week's convalescence. Horrible abroad, ain't it...?

Wikki wikki wacki wacki, get yer 100% guaranteed gloom-proof winter wackies here, pardners. Yip, Monday morning wackiness, even — unbeatable, your crazy RM... sorry, I've woken up now. In fact, it took a particularly sharp stab of a stiletto in the rump to

Continues over

STRANGER IN PARADISE: No doubt completely in his element, cuddly clubster **Steve Strange** was holding court in Paris last week around the fashion shows, especially **Viv Westwood's** (featuring **Jeff Daniel** bodypopping in neo-bondage gear). But, as always seems to happen with English tourists abroad, one quick tippie and he starts singing drunken versions of 'Maybe It's Because I'm A Londoner'. Can't take 'em anywhere...

JANSEN INTERCEPTOR: Bearded lothario **Steven Jansen** has just enjoyed a spiffingly successful run at the **Photographers Gallery**, at which he managed to flog 28 photos and 500 posters, including an original piccie of **Dave Sylvian** on tele going to **Kate Garner**. Does this man need to make records, we ask ourselves?

SHARDAY DEALINGS: Part 94 in the never-ending **Sade Adu** saga, in which we hear all is not well, especially on the 'has she signed to **Virgin** or not' front? Perhaps they can all sort themselves by Xmas so we can actually get to hear if she can make a record or not (yawn).

HAIR GELS: Those luvverly **Bananarama** sweeties, all big fans of **Tracey Ullman**, are all set to return to the charts with an equally sweet single, penned it is reliably rumoured by **Six Sed Redders** **Cindy Ecstasy** and **Rick Holliday**...

Pic by Joe Bongoy



"DRINK? NEVER touch the stuff (belch)..." Guitar heroes **Hank Marvin** and **Mark Knopfler** show today's namby pamby parent-loving popsters how any self respecting rock 'n' roller gets down and parties, this time after a hard drivin' *Shads* onstage gross out. Note **Cliff** under table, just out of shot...

Filth and gross debauchery contd

THIS DEPRAVED trio standing knee deep in the debris of corruption are, of course, **Annie Lennox** and her *Mum and Dad*. The old folks at home were wheeled out for a wild night last weekend, where *Eurythmics* entertained such showbiz cronies as **Bananarama**, **Thomas Dolby**, **Kim Wilde**, **Sandie Shaw** and some *Thompson Twins* to a wild session of drinking and Scottish dancing (Are you sure about this one? Ed.)

Private files

From page 3

awaken one from that everlasting night a wee while back that was **Thomas Dolby's** b-day party at the bijou B2 gallerette in Wapping, home of the lesser spotted **JoBoxer**.

Young Tom bounded around, gift-handed, remaining tight-lipped on the touchy subject of young **M Jackson**, yet scoffing at the gullibility of certain hacks who swallowed the particularly wacky story of him collecting ragwort in Wales for Mikey's pet llama. Oh the fools, the fools!

Feargal Sharkey's Irish eyes were smiling, no doubt relishing his forthcoming duet with **Vince Clarke** (the fruits of yet another hoax!) but **Dave Stewart** maintained *Eurythmic* coolness in the corner. Ex Japanner **Richard Barbieri** was showing off his svelte new haircut and the short and the tall of it — aka **Jeffrey Daniel** and **Clare Belle Star** — carried on a long and involved conversation at completely different altitudes. Wackee!

I've just recovered from the sight of dozens of cavorting, half-naked leather-clad boys at *La Vie En Rose* — more camp than *Butlins*, dears. Which brings dear young **John Adams** to mind, he of *Private Lives* and heaps of

rippling muscles, who's been a lucky lad in't studio recently, watching a cast of thousands stream through *Rak studios* for the honour of playing on the *Livesian* debut elpee. Spotted gambolling with giant poodles were **Nicky Beggs**, **Kiki Dee**, **Kim** and **Ricky Wilde**, **Gaz Barnacle** (*Mr Wilde*), **Roxy's Andy Duncan**, **Hot Chocolate's Phil Cranham** and ex-**Simple Mind** **Mel Gaynor**. Well wikkid!

And I see that my old pal and *Private Lives* fan **Johnny Taylor** narrowly escaped a fate worse than a bad review when a particularly ragged tiger they'd hired from *Sydney Zoo* for a king's ransom looked like he might fancy les dashing **Duranies** for breakfast. Wacky! John's recovering slowly by dreaming of his newly-purchased bijou mansionette which he might managed to spend a night in during the next year.

Well, I'd have just lurved to have spent as long as **David Grant** does practising dance routines in front of mirrors just applying my mascara if anyone had thought to have invited me to Paris for all that *Spand and Stones* excitement during the last week. Mais non, I was — how you say — snubbed, teased only with the tantalising info that **Mick Jagger**, man of the people, could be seen travelling en plain vu on the train and Metro when he went to liaise with trendy director **Julien Temple** on the new *Rollings* video. That is a man that



Pic by Joe Bongoy

knows the meaning of the word wacky.

One who doesn't, I suspect, and wouldn't know it if it flew in his face, is blond bombshell **Gareth Numan**, my long-time adversary-in-print, who has a rather bizarre sense of humour. To celebrate his most embarrassing plane crash, **Gaz** has bought the wreckage of his aircraft for four grand and placed it in his front garden as a neo-war memorial to remind him

of his shave with death. But he's no wally, eh fans?

Watch out, vidfreaks, for the 'Say Say Say' promo, due to premier on this week's TOTP. **Jackson** fetishists please note, the luscious charmer who plays **Michael's** girlfriend in the clip is not **Billie Jean**, but his delightful 27 year old sister, **LaToya**, who we'll all doubt be seeing a lot more of, on **El Fuller's** 'Boilerboard', at least...

the first Kurt is the deepest

BONGA, BONGA! Gird your loincloths for a super African competition. This week **RECORD MIRROR** is offering you the chance to have some King Kurt swag thumping on your hall floor.

Your ever-generous RM is offering 10 first prizes of a tasteful King Kurt sweatshirt plus their 12-inch 'Destination Zulu Land' which actually plays from the inside out.

And 10 runners up will get a picture disc version of the same single... in a special surprise shape!

All you have to do is answer questions, cut out the coupon and send it to King Kurt competition, **RECORD MIRROR**, PO Box 16, Harlow, Essex. The first correct entries opened on the closing date, Monday, November 7, will win.

- 1) King Kurt's emblem is a type of rodent. Is it a) A gerbil.... b) A guinea pig.... c) A rat....?
- 2) Zulus come from a) Africa.... b) South America.... c) Scotland....
- 3) King Kurt's live shows have a reputation for being a) Quiet.... b) Messy.... c) Tasteful....

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News

Boxers choker

JOBXERS HAVE changed their London date from the Hammersmith Palais on October 25 to the Lyceum on November 6. The reason for the change is that the band's drummer Sean McKlusky is going into hospital to have his tonsils out.

Fun-ksters

CENTRAL LINE release their new single 'Time For Some Fun' on November 11. A 12 inch version of the single will feature an extended version of 'Time For Some Fun' and an instrumental version of 'Conviction.'

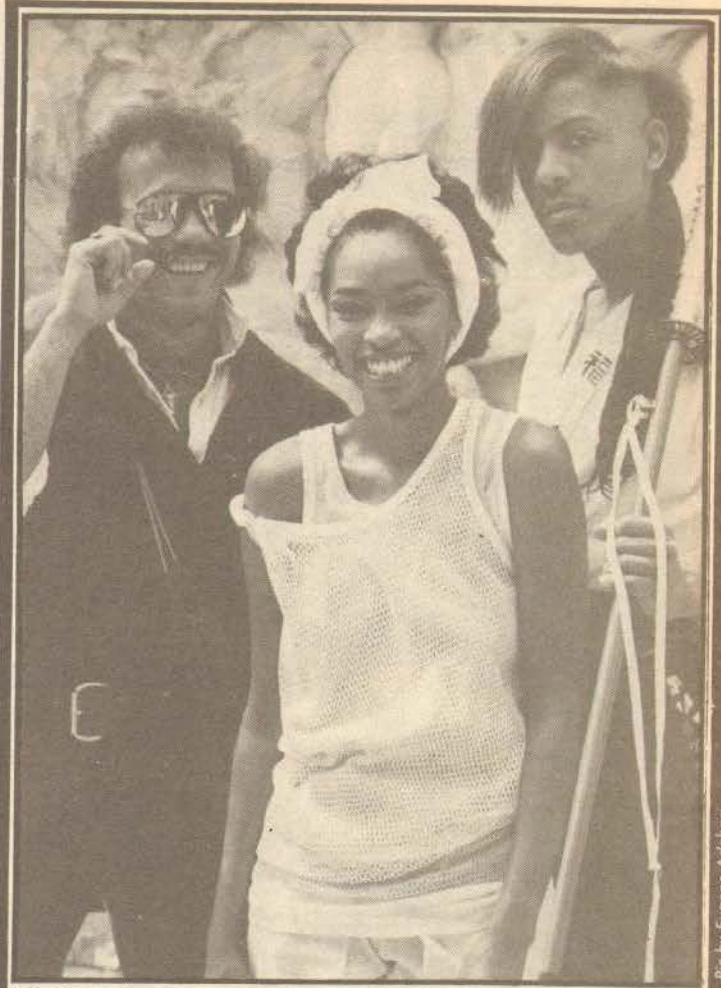
Ozzy blows out

OZZY OSBOURNE has cancelled his gig at Poole Arts Centre on November 10 and he'll be playing Leicester De Montfort Hall on the same night instead. No explanation has been given for this turn around, but ticket refunds are now available.



KIRSTY MacCOLL, the girl who wrote Tracey Ullman's hit 'They Don't Know', has her own single out next month. It's 'Terry' which Kirsty says "is a vindictive number based on the character Terry out of the film 'On The Waterfront' with Marlon Brando."

Kirsty has also written another track called 'You Broke My Heart' for Tracey Ullman and this is featured on Tracey's forthcoming album.



SHALAMAR: legal complications

Shalamar shake up

JEFFREY DANIEL looks almost certain to quit Shalamar... but the group will keep going.

It's likely that Howard Hewitt will stay on under the Shalamar monicker, and possibly Jody Watley as well.

"There will be a Shalamar, and they will probably be coming to Britain next year," said Solar director of management Daryl Stewart from Los Angeles last week.

"It will be at least a month before the legal complications have finally been sorted out."

At the moment, Jeffrey Daniel is managing Eclipse but ISN'T a member of the group. But it could be that is simply due to his current contractual commitments to Solar.

"If Jeffrey wanted to commit anything to vinyl with another record company, then he would have to get permission from Solar in the same way as we would need to get permission from Eric Clapton's company if we wanted to use him on one of our records," Stewart added.

Daniel is unlikely finalise his own recording plans until the legal side has been sorted out.

Pic by Eugene Agéboni

BPI stop singles freebies

NEW RULES come into force this week to stop chart hyping. Records sold to chart return shops with certain free gifts won't now be eligible for chart entry.

The record industry bosses association the BPI — who together with the BBC and Music Week pay for the chart used on 'Top Of The Pops' and **RECORD MIRROR** — have amended the criteria determining eligibility for the singles chart.

From November 7 Gallup (who compile the chart) will be instructed not to include records in the chart which are sold to shops with a gift or other merchandise.

But some gifts will be allowed to be put out with records including posters, badges, stickers AND other records.

That means that double packs and cheap 12-inchers will still be in the shops as long as there are no more than five tracks and the

total playing time doesn't exceed 25 minutes — a current ruling for a record to be a single.

The ruling is designed to stamp out free T shirts or albums being given to the chart return shops to try and push a record up the charts.

"We feel that as far as chart eligibility is concerned, the chart should reflect the sale of records, and by implication music," said BPI director general John Deacon.

Allegations of chart hyping came to a head again last week when Eurodisc were fined £3,000 by the BPI when a salesman had been working with a chart return shop in Maidstone in an attempt to boost sales figures of Barry Manilow's single 'You're Looking Hot Tonight'.



The return of Ziggy Stardust

DAVID BOWIE releases a live album of his famous 'Ziggy Stardust' tour in December.

The double album 'Ziggy Live' has tracks recorded during Bowie's stage show at the Hammersmith Odeon in 1973 and comes from a film 'Ziggy Stardust' which will also be out in time for Christmas. Featured on the album is the single 'White Light White Heat' first recorded by Lou Reed's Velvet Underground.

At the zoo

DEATH CULT, who release their new single 'God's Zoo' this week, will be playing a tour in November. Dates are Bournemouth Academy November 14, Exeter Riverside 15, St Albans City Hall 19, Redcar Coatham Bowl 20, Nottingham Rock City 22, Manchester Fagins 23, Sheffield University 24, Coventry Polytechnic 26. More dates will be announced later.

Police overload

THE POLICE have added a string of extra dates to their December tour. They'll be playing Edinburgh Playhouse on December 9, St Austell Coliseum 18, Birmingham National Exhibition Centre 21, Brighton Centre 24 and London Wembley Arena 30, 31.



THE EURYTHMICS release their third album 'Touch' on November 14. The album includes their new single 'Right By Your Side' and it was recorded in their studio, an old church in North London.

Pic by LFI

Ice pops

THE ICICLE WORKS go out on the road next month for their first proper tour.

And the group, who had a hit with 'Birds Fly', have a new single 'Love Is A Wonderful Colour' released this week. A 12-inch version comes out at the same time with an extra track 'In The Dance Shaman Led'.

Live dates start at Bannockburn Tamdhu on November 1. Then Dundee Dance Factory 2, Glasgow Henri Afrikas 3, Edinburgh University 4, Bangor University 9, Leeds Warehouse 10, Birmingham Polytechnic 11, Coventry General Wolfe 12, Huddersfield Polytechnic 16, Manchester Hacienda 17, Sheffield Polytechnic 18, Treforest Wales Polytechnic 19, London Middlesex Polytechnic 24, London University 25, Portsmouth Polytechnic 26 and Liverpool Polytechnic December 3.

Ice magic



HIP NEW JAZZ singer Carmel brings out a new single next week.

The song is called 'Willow Weep For Me' and comes out on November 4. On the B side is her own song 'That's Cool, That's Next' while a 12-inch features an extra song 'Player'. She will bring out an album in January, when she will take to the road for a tour.

Steel crisis

CHINA CRISIS bring out a new album at the end of the month called 'Working With Fire And Steel' — the title of their current hit. It comes out on October 31 and includes their last single 'Tragedy And Mystery'.

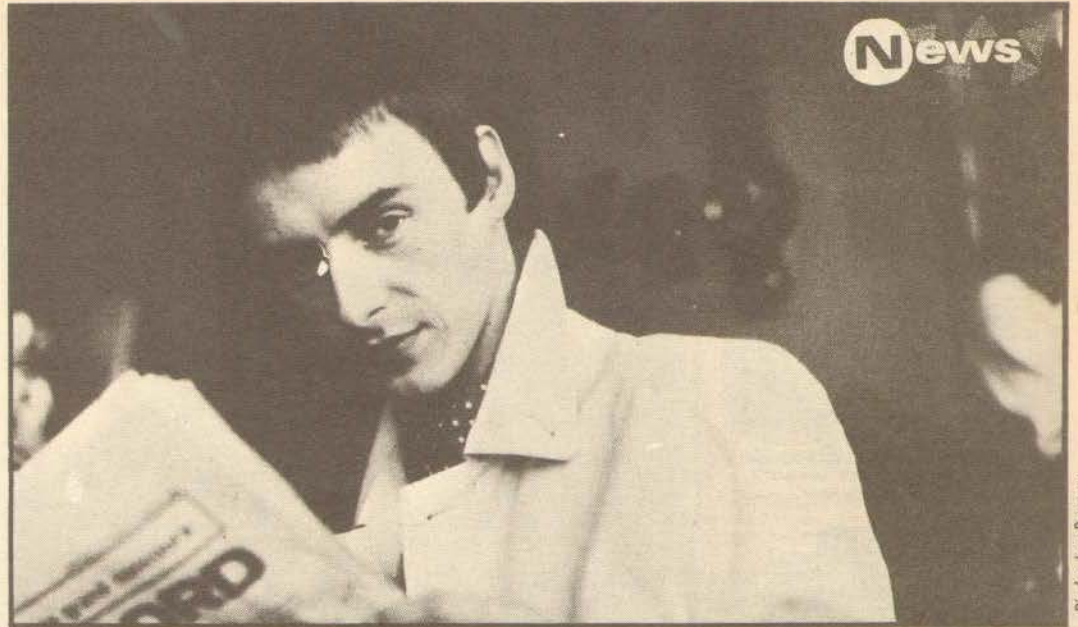
The Liverpool duo are also planning some live dates later this year, although they still have to be confirmed.

THE STRAY CATS have another single 'Rebels Rule' released next week. The song follows up their 'Sexy And 17' hit and is released on November 4. On the B side is a new song 'Lookin' Through My Back Door'.

Leppard at large

HEAVY METAL BAND Def Leppard will be playing three British dates in December. You can see them at Birmingham Odeon December 3, Nottingham Royal Centre 4 and London Hammersmith Odeon 5.

Tickets go on sale from October 28. They are £4 for Birmingham and Nottingham and £4.50 for Hammersmith.



PAUL WELLER: "What's French for page three?"

THE STYLE COUNCIL have a new single 'A Solid Bond In Your Heart' released on November 11 — just as RECORD MIRROR exclusively revealed three weeks ago.

The single follows up their 'Long Hot Summer' hit and on the B side is an instrumental version plus another track 'It Just Came To Pieces In My

Bond for glory

Hands'.

And Paul Weller has confirmed that the Style Council's December tour is ON. It will include a benefit

show at London's Hammersmith Odeon in aid of the British Olympic team. Dates are expected to be announced shortly with Weller and Mick Talbot currently playing warm-up shows in Europe.

Meanwhile, they are still finalising tracks for their debut album which will be finished off in November before they play their British tour. But the long-awaited LP won't be out until the new year. And the group have promised that it will not include any of the tracks on their singles. "Of the few tunes the boys have played me from the LP, there is a distinct jazz flavour about it, and very little pop," said a spokesman for the group this week.



GENESIS ARE all set to bring out a follow up to their chart-topping 'Mama' single.

The new song is called 'That's All' and comes out on October 31. But there are no plans for any live dates from the trio — even though 'Mama' sold over a quarter of a million copies in Britain. The group start an American tour in November. And that won't end until February next year.

TW + Radio

THURSDAY is just like always with the 'Malibu World Disco Dancing Championship' (C4, 8.00pm) and the 'Kenny Everett Television Show' (BBC2, 9.00pm) which this week has The Stranglers on video.

FRIDAY is the return of 'The Tube' (C4 5.30pm) which this time round has the lovely Leslie Ash presenting the show with old timer Jools Holland. Live guests are The Eurythmics, PIL and SPK while Paul Young and The Pretenders do their stuff on video. Later in the evening is new reggae programme 'Rockers Roadshow' (C4, 9.15pm) which has Mikey Dread introducing more new black acts.

SATURDAY kicks off bright 'n' early again. Drown out the chorus of twittering birds with 'Saturday Superstore' (BBC 1, 9.00am) if you will, which has Limahl and 'Brookside' actress Paula Ann Bland, who's just made a record, apparently. The 'Saturday Show' (ITV, 10.30am) competes for attention with Cliff Richard and goes backstage at Gary Numan's recent Glasgow show. 'My Top 12' (Radio One, 1pm) has Mike Oldfield in the chair. In the evening Roger Daltrey is featured in a new version of 'The Beggar's Opera' (BBC2, 9.00pm).

SUNDAY is livened up by 'The Great Rock And Roll Trivia Show' (Radio One, 4.30pm) where Buster Bloodvessel, Steve Lambert from Roman Holiday and Stuart Colman do battle with Lotus Eater Peter Coyle,

Martyn Ware from Heaven 17 and Andy Peebles.

MONDAY is a goodie for all you arty types. 'Riverside' (BBC2, 7.00pm) has a Halloween special on The Batcave and all that goes with it, with The Specimen and Danielle Dax in the studio. Vying for the same spot is the first of five programmes called 'Hey Goodlooking' (C4, 6.45pm) in which Peter York — style editor of Harpers & Queen and author of the now-famous 'Style Wars' — looks at fashion.

TUESDAY sees the return of 'Razzmatazz' (ITV, 4.20pm) which has more emphasis on music than before. Adam Ant, Melanie and The Eurythmics perform and there are interviews with Gary Numan and the boys from Bucks Fizz. Budding musicians should tune in for 'Rockschool' (BBC2, 6.10pm) where (usually old) stars teach you how to play their world-famous licks, as we call 'em in the biz. John Taylor, Gary Moore and Stanley Clarke put on their mortar boards for the first programme. Then there's the second 'Hey Goodlooking' (C4, 6.45pm).

WEDNESDAY has 'Eight Days A Week' (BBC2, 6.00pm) and, of course, 'Hey Goodlooking' (C4, 6.45pm).

News



●EX MODERN Romance singer Geoff Deane releases his second solo single 'What About Romance' this week. It's the follow up to 'The Navy Lark'.

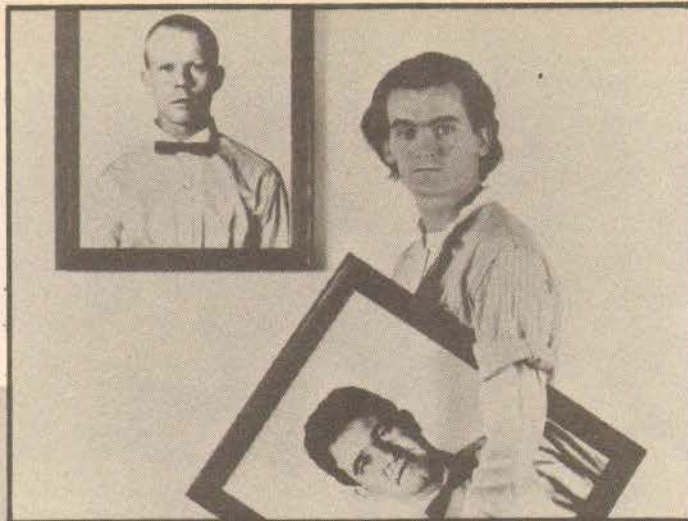
Da Da-ism

ALICE COOPER releases his new album 'Da Da' on November 4. The original wild man of rock has teamed up again with producer Bob Ezrin, who produced Alice's classic albums 'Killer', 'Schools Out' and 'Billion Dollar Babies'.

Materialised

LIVERPOOL BAND It's Immaterial, who recently released their first single 'White Man's Hut', have lined up a string of dates. They'll be playing Liverpool Polytechnic October 29, Bangor University November 4, Manchester Polytechnic 5.

●TRIO. THE wacky German group who had a hit last year with 'Da Da Da', release their new single 'Tutti Frutti' on November 11. The single will be available in a special picture bag.



ASSEMBLY: putting it all together

Never Never land

THE ASSEMBLY bring out their first-ever single 'Never Never' on October 31.

And the group have used ex Undertones singer Feargal Sharkey to do the lead vocals.

It follows the Assembly's policy of using guest vocalists on the records they make, with the group being simply a

nucleus of Vince Clarke and producer EC Radcliffe.

On the B side is a song called 'Stop Start' and a 12-inch version comes out at the same time.

But there are no plans for an album yet, and future guest singers have still to be decided.

●JAMES INGRAM, who had a hit earlier this year with 'Baby Come To Me', releases his first album 'It's Your Night' on November 4. The album is produced by Quincy Jones.

●DALEK I Love You release their new single and album on November 4. The single is called 'Horrorscope' while the album is 'Dalek I Love You' and contains 10 tracks.

Wham! date

WHAM! HAVE added an extra date to their 'Club Fantastic' tour at the Brighton Centre on November 10. Tickets are on sale now from the box office.

Reasons to be cheerful

IAN DURY makes another attempt at a comeback with a new single released on November 4.

The song is called 'Really Glad You Came', and is Dury's first single release for over a year. It comes from a new album which he recorded with his band The Music Students. It's due out at the beginning of next year.

Moore of the jungle

GUITARIST Gary Moore has decided to announce the details of his February tour. Moore, who will also be bringing out his new album 'Law Of The Jungle' early next year, will be playing the following dates: Cardiff St David's Hall February 4, Bristol Colston Hall 5, Nottingham Rock City 6, Manchester Apollo 7, Sheffield City Hall 9, Birmingham Odeon 10, London Hammersmith Odeon 11, Glasgow Apollo 14, Liverpool Empire 15, Middlesbrough Town Hall 16, Newcastle Mayfair 17. Gary Moore's band features ex Whitesnake members Ian Paice on drums and Neil Murray on bass with ex UFO member Neil Carter on guitar and keyboards.

On the horn

TRUMPET PLAYING funkster Tom Browne releases his new album 'Rockin' Radio' this week. The single was written and produced by Maurice Starr and the Jonzun Crew.

GIRLSCHOOL

ES

THE NEW SINGLE

20TH CENTURY BOY

C/W BREAKING ALL THE RULES 7" BRO 171
12" BROX 171 EXTRA TRACK—LIKE IT LIKE THAT

PRODUCED BY JIM LEA/NODDY HOLDER
WATCH OUT FOR THE
FORTHCOMING ALBUM
'PLAY DIRTY'
BRON 548

Singles

PURRFECTION

THE CURE 'The Love Cats' (Fiction) I had to check my pulse and reach for the smelling salts after listening to this. I thought the chances of me ever liking a Cure record would be about as likely as Maggie Thatcher doing a spread for 'Penthouse'. But the Cure have left their frowns at home in the cupboard and they've stuck their tails in the air, coming up with one of the most quirky and captivating singles of the year. This is going to make you paws for thought and leave you feline groovy.

LIMAH! 'Only For Love' (EMI) Just time for a final lick at those tousled locks before the curtain goes up on the opening act of his solo career. You expect some kind of gushing ballad, but instead Limahl has turned out a fast and very punchy riot of funk with a cutting little chorus. The lad is going to chart honourably.

MARILYN 'Calling Your Name' (Mercury) Not just another pretty face, Marilyn is the thinking man's Tracey Ullman. Scrape beneath those five inches of make up and hype to discover a rasping soul-filled voice moving through a prime cut of pop — aided by the bittersweet Miss Claudia. A classy act and a classy song. Cat scratch fever guaranteed.

COOL FOR CATS

EURYTHMICS 'Right By Your Side' (RCA) Party time at last for the Eurythmics. A sweet calypso beat sways beneath the chameleon voice of Ms Lennox, which has taken on a whole new grace and style. A total change from what they've been doing, but they have the class to carry it off.

THE POLICE 'Synchronicity II' (A&M) Those diamante collars sparkle again. Sleek and smooth as an old tom after a two week course of cod liver oil capsules and the fastest track from their mega-selling album. The Police know the business inside out, but they never sit complacently on the fence.

MADNESS 'The Sun And The Rain' (Stiff) It's raining nuttiness again. This is a shade more traditional than some of their previous works, boasting some particularly plaintive vocals and a neat shuffling back-up. This looks set to thunder up the charts to floods of approval, but that's quite enough of that. (Purrfectly true — Ed)

IMAGINATION 'New Dimension' (R&B Records) High time we saw that sophisticated alley cat Lee John putting a bit of life into 'Top Of The Pops' again. This bounds like a tiger and plays like a kitten all in one.



KATE GARNER 'Love Me Like A Rocket' (Regard) And we certainly have lift off! The steamiest single of the season, as Haysi's Kate wraps her tongue around some particularly spine-numbing vocals. Haysi are great but this is better, and it will scratch your eyes out.

ABC 'That Was Then But This Is Now' (Phonogram) Out of the rhinestone suits and into some heavy duty leather duds, yesterday's wet-eyed romantics have honed themselves to a revolutionary harder edge. There's a hint of those old misty keyboards before thunderous drums and an altogether sparser approach. Good to see this isn't a re-hash of what has gone before and Fry's voice remains magnificent.

JOHN FOX 'Like A Miracle' (Virgin) Superb gothic epic leaving no nerve untouched. A trifle Ultravoxian perhaps, but then Foxx did put that lot on the right path anyway. The perfect song for long winter evenings and something to really get your teeth into.

AZTEC CAMERA 'Oblivious' (Warners) A real sting in the old tail. With the might of Warners behind them, the former Rough Trade reprobates should lap up the cream. Lots of acoustic guitar before it became everso fashionable, plus

languid vocals. Go bash your haggis to these Caledonian cuties!

BIG STORE 'The Price Of A Secret' (Genetic) Sultry Tina Winters is the cutest young tabby next to Madonna. A truly exquisite voice backed by Jim McKinven and Tich Anderson who used to be with Altered Images. It all swings along very nicely indeed. Take my greasy hand.

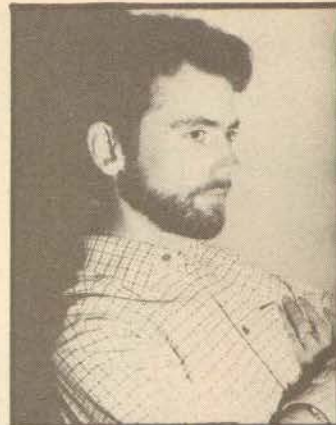
FLEA BITES

DAVID BOWIE 'White Light White Heat' (RCA) The Bowie industry rolls remorselessly on with this song recorded live in '73 and taken from the soundtrack of his 'Ziggy Stardust' movie. Interesting but the recording is pretty grainy. Frankly, I prefer the dapper chap we see today rather than the sad, almost desperate face of the early seventies.

H2O 'All That Glitters (Rusts In Time)' (RCA) In with a bang and out with a whimper, H2O have lost the originality of their first offerings — and that sax break just comes too late for interest. Nice chaps to be sure, but this is a doubtful single at a crucial time for them.

SHAKIN' STEVENS 'Cry Just A Little Bit' (Epic) Out on the tiles for far too long, but still managing to cling on fiercely in the wake of younger and prettier faces, Shaky makes a pretty cheap sounding record tarted up with a bit of Boys Town beat.

YES 'Owner Of A Lonely Heart' (Atco) Let me see now, is this the Yes reformation number 100 or 101? Obviously inspired by the clean-up capers of Asia, this line up featuring Jon Anderson starts off all Iron Maiden and then tries to be a confusing Police clone. Very, very sad.



Your analyst: ROBIN SMITH

JOBBOXERS 'Jealous Love' (RCA) Their braces are getting frayed and their boots are just beginning to leak. JobBoxers slide off the waterfront as the charts become increasingly apathetic. A slowie with a powerful chorus but I just can't help feeling that Billy Joel could have done this re-vamp a lot better.

BAUHAUS 'The Singles 1981-1983' (Beggars Banquet) C'mon everybody, let's do the Pete Murphy. Hands on hips now and suck in those cheeks. I'll beat about the bush no longer on this, but suffice to say that I always considered Bauhaus to be one of the most ridiculous bands of all time. This sizzling package contains two 12 inch singles with all the hits including 'She's In Parties' and 'Ziggy Stardust'. Nothing, but nothing could induce me to put it on again.

STATUS QUO 'A Mess Of Blues' (Vertigo) That guest appearance on the Morecombe And Wise Show can't be far off. Comfortable, predictable song from a comfortable predictable band. Middle age seems to have set in firmly. This just makes me want to go back to 'Ma Kelly's Greasy Spoon'.

LOVERBOY 'Queen Of The Broken Hearts' (CBS) American technorock at its worst. Despite that revolting cover where Loverboy have stuffed their bellies into Conan the Barbarian gear, I doubt if they could light their way out of a paper bag. The package contains an extra single featuring tasters from Saga, Aldo Nova and Journey in a desperate attempt to create some interest over here. Damn it, I don't know why these people aren't content enough with playing sun kissed American gigs rather than the dismal prospect of ploughing around Hammersmith Odeon.

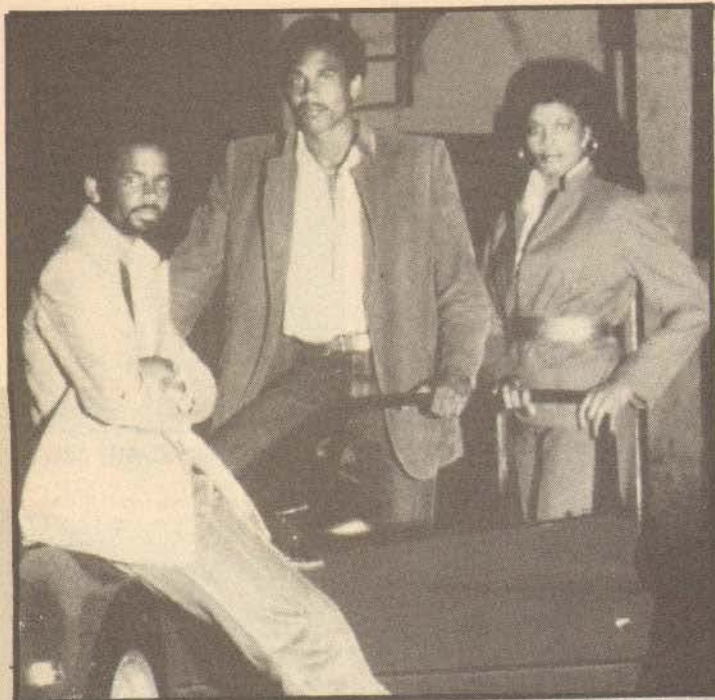
ANGELIC UPSTARTS 'Not Just A Name' (Anagram) Yes, your usual tired old political commentary. Everybody's entitled to their own view of course, but while the charts stay carefree and cute, this won't stand a chance.

FICTION FACTORY 'Ghost Of Love' (CBS) Expensively clothed and packaged, but this is a single where absolutely nothing happens. Drearly it tries to pluck at some of ABC's old style, but misses by a cool mile. Looking at the Fiction Factory photo I reckon they've also been around a lot longer than they would want people to know about...

OLIVIA NEWTON-JOHN 'Twist Of Fate' (EMI) Our Livvy's heart just isn't in this one and if I had to stir from my exotic Californian beach house I'd feel absolutely the same.

KC AND THE SUNSHINE BAND 'It's The Same Old Song' (Epic) Out with the flares, gold medallion and frilly shirt as KC corners the wally market. He's murdered a classic but after his last hit why should he care? Millions of people buy this sort of thing.

Pic by Joe Shuffler



WHO'S STOLEN the car keys, then? The Mob are stuck in West Street. What's more, some of them are hiding. The West Street Mob are actually a six-piece, so three of them must be in the back seat getting up to no good.

The geezer in the white jacket is Joey Robinson, keyboard man, and his left-hand man is guitarist Warren Moore. The lady is either Shontay or Wendy (never was much good on names) and also watching 'Break Dancin' — Electric Boogie' hiccupping into our chart are bassist Andre Lee and Chuckey, who wields conga, horn and drums. Once they get that old jalopy started, just watch 'em go.

Paul Sexton

ASHAYE *boy*

YEARS of struggling away with soul groups convinced Ashaye that doing a Michael Jackson medley would be worthwhile.

Then Ashaye — real name Trevor Ashaye — moved into his own flat in South London and recorded his voice over a few backing tracks in front of his mates. They suggested he should go solo and the net result is his 'Michael Jackson Medley' hit.

"The reason for doing it is simply that Michael Jackson's pretty hot at the moment," he says. "Since my voice is close enough to his we decided to go ahead with it.

"I must admit that I'm a real fan of his anyway, so I was pleased to do it. And it's helped my own career, of course."

In fact Ashaye was signed to the Record Shack label before the Jackson medley came to

fruition and the record company were holding fire until the right song came along.

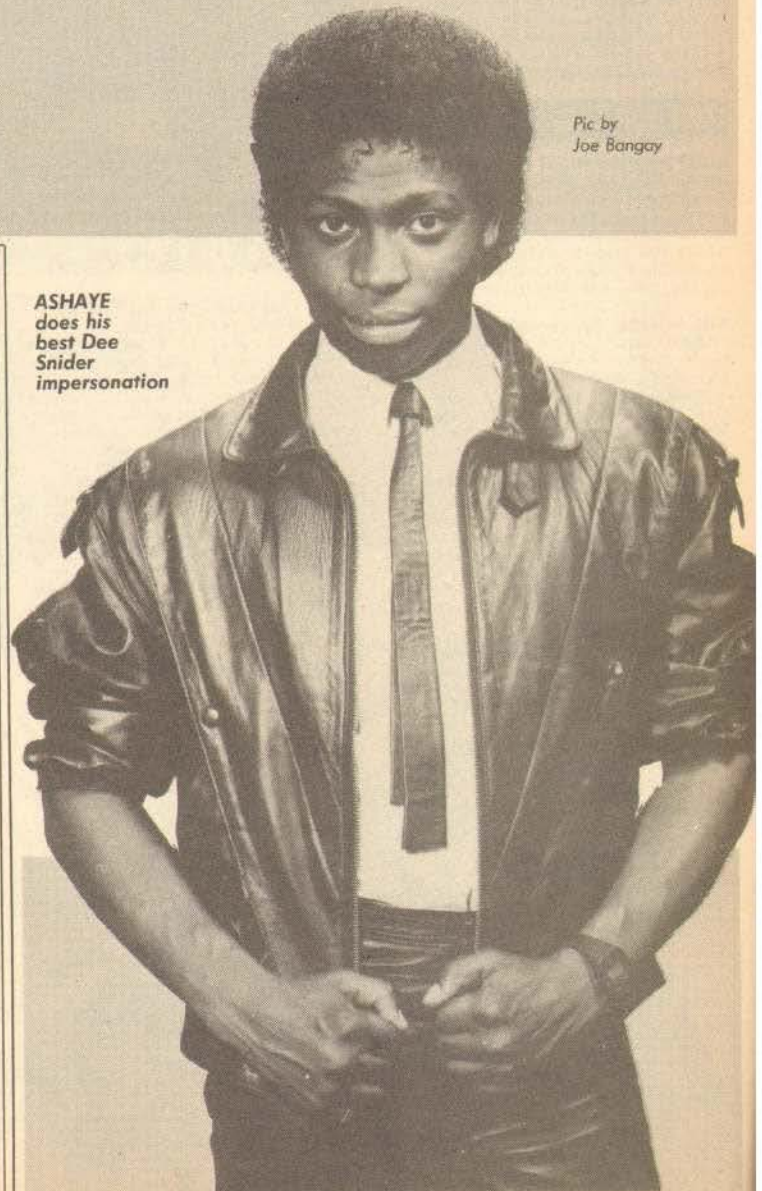
But Record Shack is best known for its Boys Town records like Miquel Brown, so how come Ashaye isn't doing Hi-NRG disco?

"I'm definitely more into pop, funk and soul," he says. "My friends didn't want to talk to me, they thought I was going to change direction when I signed — plus, I don't really like Hi-NRG disco, anyway.

"After this record I might record one of my own tunes, although I think I'd prefer to do another cover version first to build up confidence. You could say that I'm Ashaye boy, really!"

Simon Hills

Pic by
Joe Bangay



ASHAYE does his best Dee Snider impersonation

Jools Holland

**crazy
over
you**

NEW SINGLE
PFP 1020



the
Sun
and
The
Rain



by Madness

a new single on 7" and 12"

7" buy 192 12" buy it 192

STIFF
records

SADDLE UP!

(and ride your pony — or in this case donkey)

VOCALIST FIFI taught bassist Eg how to walk, guitarist Carl used to be a Chef and drummer Volker just has a silly name. Wacky? You better believe it.

Yip Yip Coyote's the name, and funky thumping home on the range yee-haws are the game. The Yip Yips appeared over the sunset about a year ago, guided by gun totin' Carl and fronted by saloon bar lovely Fifi.

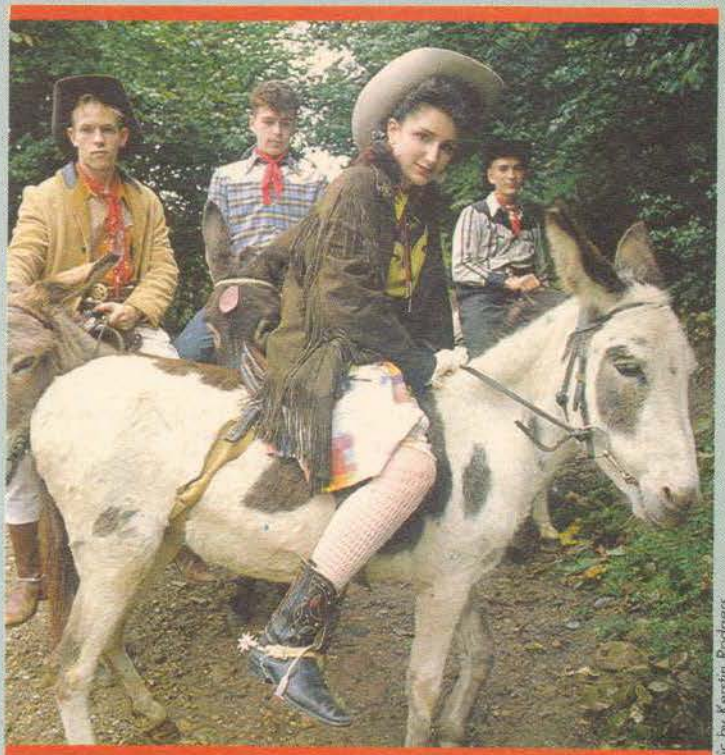
"When I left The Chefs, I decided to form a new group," says Carl. "All of the people who joined the Yip Yips were living in the West Hampstead area, like Fifi and Eg have known each other since they were kids. So we were all friends really."

Why the obsession with all things Western?

"It's the first thing since punk that's really appealed to me," says Carl.

"Our bass player has funk'd our music up a bit. We didn't really intend this, but it's fitted very well. We're not meant to be taken seriously, we're meant to be entertaining." A sentiment the colourful Fifi is only too ready to agree with.

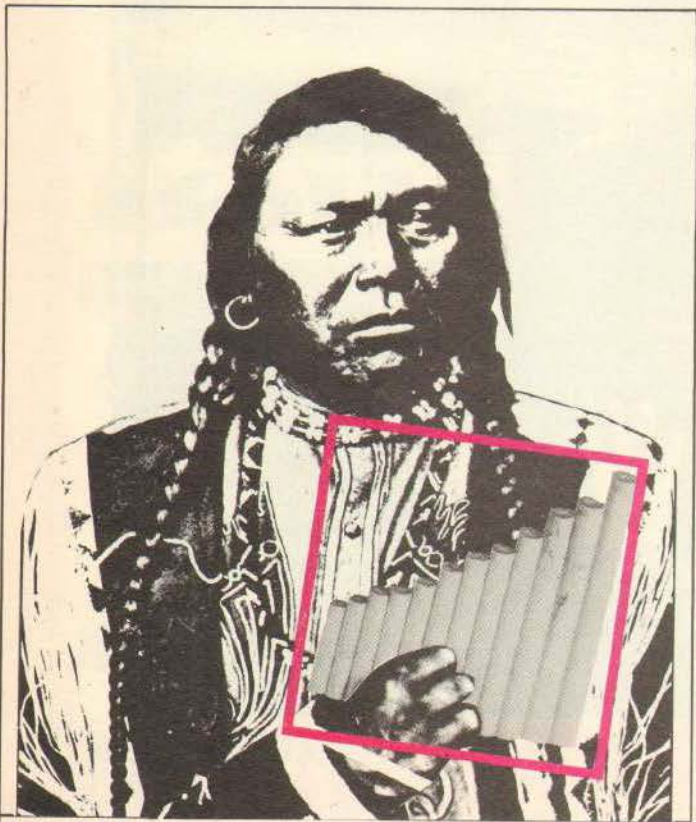
"I got a feeling for this music from watching Westerns, listening to film theme music. A lot of people who like the cowboy look



Pic by Kerstin Rodgers

want to see a group like that. Still, some people's reaction to us is really weird. We were at a party the other night when this bloke came up to us

and started having a go. He was really getting into the politics of cowboys, saying we were glamourising the bad ethics of Hollywood, making



"SMOKE 'EM"



THE ORSON Family are a brand new rockabillytypaband, and it was playing in rehearsal studios and on various stages together that made the group's leading lights Vernon (second left) and Ruby tie the nuptial knot.

"It was just an impulse thing," says Vernon; "it's one of our little policies that when we want to do something, we just go ahead and do it. It was a band romance. We were working very closely together and we said, let's get hitched."

"On the musical front, all we're interested in is making music we like and selling it to as many people as possible, we're not interested in this cult thing. We've made sure that when we do gigs, we don't play with anybody of the same genre. Anywhere where we can get a pop audience instead of a cult audience, we play. It would be very easy to get into that psychobilly bit, but we feel people have been deprived of exciting, entertaining music in general and the type of music we play doesn't matter. We chose Orson in our name because Orson Welles is an enigmatic, creative figure."

The Orsons are confident, a little cynical and have just released a mini-album 'River Of Desire' on the independent New Rose label.

Simon Hills

out we were murderers." Carl intercepts Fifi's flow and makes the definitive Yip Yip statement.

"We're after the Roy Rogers image, Fifi as Doris Day. Good clean living fun."

HAVING satisfied the Islington creche against cowboysploitation crew, let's talk about the music. The band's first single will be out on IRS in January. Combining cowboy cornball with Eg's frantic funk edged bassing, Coyote produces a charming dance orientated sense of fun. Listen to their 'Pioneer Girls' and hold your sides, hee-haw fashion. But for the moment the Yip Yip's pursuit of megastardom has to wait until Eg finishes school. The band have only played eight gigs in a year, and rehearsals are somewhat hindered by the fact that Eg not only brings his bass along but also his homework. And his mum fines him 50p if he's in after 11pm. Hardly the rock 'n' roll lifestyle, eh kids?

"Everything has to be done round him at the moment," says Fifi. "Still, he'll be finishing school in the summer. At the moment we can only really get down to work in the school holidays."

Jim Reid

News beat



CRUELLA DE VILLE was the villain in '101 Dalmatians' and are also the band above, presently chartbound with the manic 'Gypsy Girl'. Vocaliste Philomena and her guitarist brother Colin, along with bassist James Clenaghan and drummer Michael Edgar, are already being touted in certain corners as the new Queen (guip), and even have the same neo-academic background. Philomena's old man is a college lecturer, and the gel herself even has ambitions in the actress and playwright department. Kate Bush, anyone?

NEW SINGLE

LOST AGAIN

YELLO



SINGLE PRICE SPECIAL
4 TRACK DOUBLE PACK

EXTENDED 4 TRACK
12 CLASSIC

STPA
records

THREE OF the four members of Level 42 come from the Isle Of Wight, a small rather beautiful island not a million miles from my own heart.

This island and its inhabitants are renowned for two things — the ability to stand firmly in the centre ground of British politics, (the island has just re-elected one of the few Liberal MPs), and its distrust of strangers too keen to use it for their own fleeting pleasure, and leave it scarred just long enough to recover in time for the next invasion.

The similarities between island and group are remarkable. Level 42 occupy that middle ground between pop star and professional musician, and are also wary of strangers who so often dismiss them as boring and inconsequential in a business where the cut of your cloth is often more important than the music you make.

In the easy come, easy go consumer society we and our parents have once again endorsed, durability is not a quality which is recognised. In-built obsolescence in light bulbs, cars and most of all pop groups is the rule and Level 42 refuse to play that game.

"People seem to want us to play the game and make no mistake, it is a game," says drummer Phil Gould. "I hear things nowadays that are just the same old songs with a different set of clothes. Fashions only last three or four months now, it's



LEVEL 42 show their mums they still wear nice clean, matching socks

alarming. If we got into that way of thinking we'd be a flash in the pan group as well so there's not a lot of point really."

As if to prove the point, Level 42 are currently enjoying chart success with their album 'Standing In The Light' while their new single 'Microkid' is set to

replace 'The Sun Goes Down' in the singles chart. The video for 'Microkid' has a small boy playing the part of a computer genius, so is this an aspect of our brave new world which particularly interests Phil?

"So many kids are involved in computers now, much more than adults," he says. "Talk about generation gaps, we've seen nothing yet. Parents won't know what their kids are talking about in a couple of years time."

THE ALBUM was produced by Larry Dunn and Verdine White of Earth Wind And Fire, and Level 42 were knocked out when these great luminaries approached them. Guitarist Boon Gould explains how they got together.

"They were on tour in Germany and they heard our music in the clubs because we're very popular over there. They were looking for an English band to produce and they were interested in us."

Keyboard player Mike Lindup takes up the story: "We flew to Los Angeles for five days last Christmas to meet them and talk over ideas, and on the basis of that meeting we decided to go ahead with the album."

Level 42 were obviously thrilled to work with such big names, but they want to record in England next time. 'Microkid' has been given the customary twelve inch mix, but the lads weren't tempted to pack their bags for New York in pursuit of the current fad for Arthur Baker production a la New Order and Freeez.

"The studios over here are just as good," says Mike. "If the results turn out to be a creative thing then there's nothing wrong with it, but some people go over there because they've heard it on hee-say that they'll suddenly sound wonderful."

Level 42 must be one of our most hard working bands when it

comes to live work, but they're not complaining. They realise that the considerable live following they have built up is responsible for their record success. So how do they get on with their fans?

"We have to get a bit more detached from our fans, the more success we have," says Phil. "Like Mark can't talk to people after the show now because of his voice." Mark King is under strict orders from his doctor not to speak at all during the day, otherwise he will be unable to sing at all by Christmas and his throat will never recover.

"We also attract more envy now," continues Phil. "The other day someone threw a tin of yellow paint over our tour bus, maybe because they couldn't get into the show or something. Next time they might decide to shoot out the tyres, or the band even. It is worrying." You're telling me!

LEVEL 42 don't get much time to relax these days but they all have a taste for an exciting hobby. "I'd like to get into formula one motor racing in the future," says Boon, while Mike wants to learn to hang glide. Phil has a slightly safer hobby which ties in nicely with his trips home to the Isle Of Wight.

"I've been windsurfing for the last two summers at home but I'm not really an expert or anything. It's very peaceful, it's just you and this sail and you've got the wind in your hand. You have to concentrate so much that it's a great way of relaxing and getting away from it all."

Level 42 are a band of working musicians who happen to have hit records while commanding considerable respect from other musicians. A Level 42 audience is a bewildering mixture of mums, dads, little kids and hardened funk and soul persons. They are impossible to pigeon hole!



PIPES OF PEACE
Next Week

Albums

HERION ADDICT

TREVOR HERION 'Beauty Life'
(Interdisc INTO 3)

THE COVER pic's only a silhouette, but it couldn't be anyone else but Trevor. That finely-chiselled Irish profile, that defiant stance against the sunset — the mark of a true individual.

This is a schizophrenic elpee. Side uno is strictly dancefloor style in which Trev's enigmatic qualities are all but submerged. 'Dreamtime' and 'Fallen Angel' are bland if catchy disco cuts, though 'Love Chains' is a quite insidious swinger that showcases his delicate, eccentric falsetto.

Side duo, as the press release reveals, is jazzier and moodier. A far better setting for Trev to become the melancholy romantic crooner he surely is. 'Betrayed' is slinky, menacing and sparse, but hardly prepares you for the epic 'Legends', an atmospheric and mournful piece of grandiosity that Ziggies will love.

Unpredictable, idiosyncratic, unpigeonholeable, imperfect, that's Trev. He knows nothing about arranging music — he just has these visions. Support your local visionary!++++

Betty Page

HOT CHOCOLATE 'Love Shot' (RAK 1653831)

ANOTHER TEN portions of the agreeably familiar concoction Hot Chocolate have been serving up for Gawd-knows-how-long. And as usual, while hardly provoking spasms of excitement, our Errol's relaxed popdance knack promotes a comfy feeling of well-being.

This is a pleasantly cooling selection of jumpers 'n' humpers, treading a stealthy path betwixt MOR and harder funkateering, featuring a clutch of tunes from Mr Brown himself plus contributions from the RAK house of (hopeful) hitmakers. 'Tears On The Telephone' bears the most obvious hallmarks of success, but could well be followed into the nifty fifty by 'Sexy Caribbean Girl' or the controversially titled 'Love Is A Good Thing'. No-one's album of the year but an eminently satisfactory addition to pop '83.+++

Graham K Smith

LIONEL RICHIE 'Can't Slow Down'
(Motown STMA 8041)

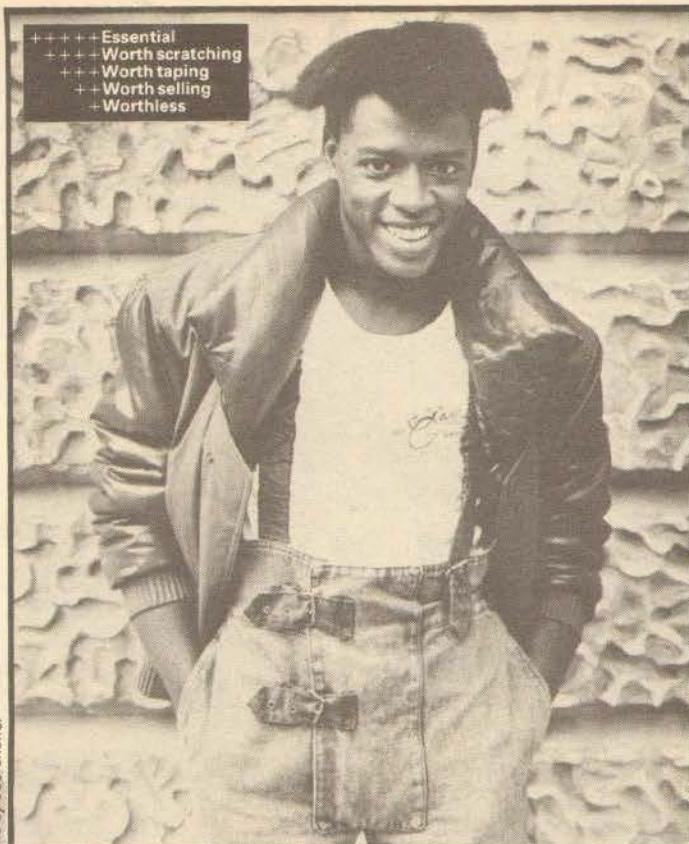
THE TITLE speaks his thoughts quite accurately. Lionel Richie obviously felt that after years of snoozing away in ballad-land, it was time to change up a gear. So he stayed up 'All Night Long' and the result is a record so big they're building new turntables to fit.

Now the "but" . . . if you're hoping Richie's realisation that he was being typecast in ballads runs through a whole album, think otherwise, because the single is by a long head the peak of invention here, with more ideas on it than practically the rest of the LP put together.

Not that this means you're picking up a poor package; the thing's lovingly produced and played, but somehow you know what's going to happen next, which you certainly didn't with the 45. The ballads may not be exactly the old tinkly-piano routines, but 'Penny Lover', 'Stuck On You', 'The Only One' and 'Hello' all borrow heavily on the phrasing and styling of ballads you and I love. That may make them mass-appeal winners but it makes them second-hand winners too.

The title track shows off quite a nice line in slinky, underplayed energy, and 'Running With The Night' begins interestingly but slides into an inevitable and unlikeable "rock" groove. All a shame, since the "up" mood of 'All Night Long' just yearns to be maintained. If he'd gone further

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



Pic by Joe Shutter

STEADY GRANT

DAVID GRANT 'David Grant' (Chrysalis CHR 1448)

IT'S DIFFICULT to know what to say. Great thought bubbles are kicking about my head, but let's keep this one simple. David Grant has moved very neatly into his solo career. Eschewing the more soulful intentions of his Linx days, he's jumped straight into the top 20 on the back of a dubious image and well constructed, if safe, records. Nothing really wrong with that — most of the acts in the top 20 use the same formula.

Trouble is, David's past career would suggest he is capable of far more.

Mr Grant's debut solo LP is no slouch, it'll sell very respectably. It's certainly produced, carefully built . . . and bland as hell. If only 'David Grant' was a horrible, ugly LP, I could get a bit worked up, but it's nice. It's nice, polite and very inoffensive.

David Grant is to be congratulated — he's created the perfect vehicle for his ever so obliging colourful pop personality. A record that doesn't get in the way of the new hairstyle or red track suit, but simply blends into the background. This is a marketing concept of some originality.

So having decided that 'David Grant' is pretty nice, I'll put 'Watching Me Watching You' on the deck and get on with my ironing. This is a compliment. +++½

Jim Reid

down that road, he'd have got more mileage and stopped this sounding like stylish coffee-table soul. +++½

Paul Sexton

ULTRAVOX 'Monument The Soundtrack' (Chrysalis CUX 1452)

ITEM: ONE six track cheapie elpee to accompany the forthcoming video, which is on special offer inside the sleeve. An essential purchase for Ultravox aficionados, absolutely crucial as a stereo enhancement to the gothic splendour of their vidshow.

And merciful heaven, Midge and cohorts live sound considerably jauntier and less pompous than the oft cold grandeur of their studio outings. There's a sprightly 'Voice' and 'Reap The Wild Wind', young Midge sounding positively invigorating, Billie going barmy as usual on his synth vibrato.

'Vienna' remains one of the most atmospheric songs (and videos) of recent years, infinitely preferable to the lads' tendency towards electro heavy

metal and endless Warren Cann drum solos. They exit with pomp, circumstance and 'Hymn' and it feels like they should've played 'Land Of Hope And Glory' too. How British. Ultravox in a short, sharp dose — just how I like them.++++

Betty Page

THIRD WORLD 'All The Way Strong' (CBS 25373)

IF THIRD World were honest, they'd call this long player, 'All The Way To The Bank'. The group make absolutely no bones about chucking all the clichés in the book together to make a bland selection of reggae tunes to please every race under the sun.

This Euro-reggae is just too cynical to have any real worth. Their move into disco with numbers like 'Now That We've Found Love' was bad enough, but numbers like 'Lagos Jump' have neither honest to goodness commercial appeal, nor any value as regards furthering the style. As predictable as Robin Smith's journey from Raynes Park.++

Simon Hills

TV crimes

PSYCHIC TV 'Dreams Less Sweet'
(CBS 40-25737)

AND FOR this bunch of frauds, clowntime, it seems, is never over . . . Nineteen (plus three more on the cassette) 'pieces' of convoluted, po-faced indulgence sprawl in an ungainly mass of spurious pretence — the songs (and I use that word with hesitance) ranging from ham-listed mock classics to stumbling ruralistic hokum topped by a pathetic stream of pubescent drivel.

The rest is merely an excuse for further flogging of the 'amazing', 'wow', 'far out' (yawn) holophonic recording technique which amounts to little more than dotting some tinkly bells around the stereo mix and fiddling with masturbatory excess on the synth sound effect switch.

The religious obsession of yore continues in a yet more admonishing vein, waving a warning finger to the groovy rhythm of fake gregorian chant. The question is, if the world is in such an irredeemably doomed and decadent state and if Genesis and Sleazy (what were their parents thinking of?) are so concerned about our plight I suggest a stint in Ethiopia with Oxfam might be a touch more worthwhile than languishing in tripe like this.

No stars.

Graham K Smith

SHEENA EASTON 'Best Kept Secret'
(EMC 1077951)

AFTER YOU have duetted with Kenny Rogers where can you possibly go but down? I actually quite liked 'Modern Girl' — it had bounce and, umm, bounce — but the tracks on offer here are nothing more than sugar-coated production jobs totally lacking in any kind of originality, sincerity or feeling.

The latest single 'Telefone' is probably the best on show but this only serves to illustrate the album's weakness overall. Any singer, no matter how competent, will only be as good as the songs they perform. Maybe if Sheena Easton stopped trying to be the (failed) next Shirley Bassey and concentrated on getting decent songwriters instead she might actually produce something that registers in your brain rather than washing straight through it.

I'm afraid the Sheena Barmy Army are going to have to live without me in their ranks for a while longer. I don't suppose either they, or the woman herself, will lose much sleep over that though.+

Eleanor Levy

WINSTON REEDY 'Dim The Light'
(Inner Light IN 001)

THE CIMARONS 'On De Rock' (Burr Records ONLY 4)

BOTH FINE albums, and both reviewed together as Reedy was the lead singer with the veteran Cimarons as well as being a solo artist.

It must be said that his solo LP is the better of a very good pair. His husky vocals manage to hold back on the powerhouse stuff, leaving this predominantly lovers rock selection with the same sort of air that Al Green manages to get with his soul offerings — the hint of a bit more power always there, but never used.

Best cuts are the beautiful 'Never Gonna Give You Up' as well as the more roasty 'Border Line' — obvious but delicious — and 'I Spy Trouble'. But all the tracks are memorable for their melodies and delivery, and if ever there was a case for reggae going mainstream, Winston Reedy's it.

The Cimarons' 'best of' album is made up of more traditional roots, with Winston's vocals shining through loud and clear. Numbers like the stunning 'Rooting For A Cause' with its "really, really" harmonies in the background make the album one of the most atmospheric pieces for some time, even if it does borrow a bit too much from Marley at times.++++

for Winston Reedy and ++++ for the Cimarons. Simon Hills

Mailman

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

IT'S VERY late (nearly midnight actually) and I've just returned from the Odeon in Birmingham where I've just seen an excellent live show from Gary Numan.

At the end of the concert, he ran his hand across the fans at the foot of the stage (I happened to be one of them) so that we could touch him to round off a perfect evening. Half way across, some idiot actually bit his finger, drawing blood. Gary, obviously annoyed, told the rest who he hadn't reached yet (including me) that he wouldn't come near us now, depriving me and countless other fans of their bit of joy.

He doesn't like 'close contact' with his audience, so doing that shows the effort he makes to please us but these kind of mindless morons spoil not only the show for the rest of us, but scar Gary's mind to the point of not wanting us near at all, taking away the only time 'contact' between 'star' and 'fan' comes into being.

Whoever did that to Gary should think twice about seeing Gary live again, as they might construct cages to put you in where you could keep your claw-like attitude to yourselves.

I can only apologise to Gary on behalf of the rest of his fans at his concert — we really do love you — even if one or two must show their affection by biting — it'll never happen again 'cos we all haven't got claws y'know.
Gary's personal iceman, Watsall, West Midlands

● **Now you know why he prefers cruising at 6,000 feet**

DEAR SIMON Hills and all other bloody deaf and ignorant people,

Nick Heyward playing solo is not, as you might think, the best thing since sliced bread. He is untrendy and the lyrics to his songs are docile and stupid, eg 'Did you say it's all over leaving for Minnesota'. That's the kind of music that Northern factory girls sing along to!



Armoury show-offs

BEING AN ardent part-time TV critic, and particularly a scholar of TOTP, I have noticed an alarming (geddit later) tendency for even the most (seemingly) rugged of men to spend more time preening themselves in front of ten-foot mirrors than the girls.

As the wonderful Tracey Ullman so rightly says — Bananarama were shy girls 'til they discovered hair gel — but oh boy, worrabout those street cred

Secondly, Haircut 100's singles 'Prime Time' and 'So Tired' are absolutely thumbs up and totally spiffing and the songs that we two upper class Hampsteaders sing along to whilst eating caviar in our private jacuzzi and drinking champagne in our sauna! Mark Fox's voice is absolutely brilliant! It's just that so called record reviewers and radio stations are so prejudiced toward Haircut!

Haircut deserve much more than Weyward Heyward, not only for their music on record but their live performance too! Last week we drove our clapped out

TransAm to see them play and everyone boogied out of their shoes! The band are more together now than they were with Heyward and are not ready to qualify for their pensions like Heyward's backward backing band!

Two level-headed girls, Hampstead
● *Oh yah, sounds absolutely amaazing — they should come and play in Claahm!*

WE WHOLEHEARTEDLY support Deb from Tiptree (Oct 15) in her campaign "What RM Gone" and we feel there is a definite lack of male bodies in your magazine.

We are sick to death of seeing wimps like Nick Heyward and Simon Le Bon plastered all over everything. What about a large

chaps The Alarm?!

They must spend longer getting their rats tails to stand up in punky spikes than Mari Wilson does doing a week's worth of wacky beehives. It wasn't like this in '77...More like '68 Buns', really. A large can of hairspray, 'The Backcombings', Sussex.

● *Maybe they should team up with Haircut 100 and Curtis Hairston and open a salon*

picture of Midge Ure plus chest as revealed on Riverside (Sept 26). My God, what a gorgeous body that man's got.

If you want to improve circulation of your magazine cut out a few of those feminine legs and give us some more chunks of male thigh.

Two Hunky Chest+Thigh Starved Readers, Romford

● *The thigh's the limit, eh?*

LOOK EVERYBODY, I've had it up to here with all your sarcastic and nasty comments about a certain group — A Flock Of Seagulls. Just what exactly is wrong with them? Is it Mike's hair?

Take a look at The Alarm, nobody slags them off. Is it the name? Can't be. So that leaves the music. Has anybody actually considered listening to it before criticising it? It seems not 'cos there's so much variety you can't possibly hate all of it!

It's no wonder they've retreated to America with people like you ruining it for all us loyal British Seagulls who have enough trouble surviving as it is.

Give 'em a chance and you might even discover they are a decent, original and thoroughly likeable group. Not just a name you can use to show off your most insulting adjectives.

A Distraught Seagull(e), Cheshire
● *Yes, it is Mike's hair. OK? (Petty Ed)*



"WHY NOT try 'Extra Hold'?" sez Sioux, while curious reader checks for underarm growth

OH NO! Me, a nice child of the system, was watching TOTP, and voila! Siouxie And The Banshees' video. But nothing wrong with that, is there? No! But when it involves Siouxie's hairy armpits!!! Ughh!

She may be a good singer, good looking, et al, but hairy armpits! Ugh!

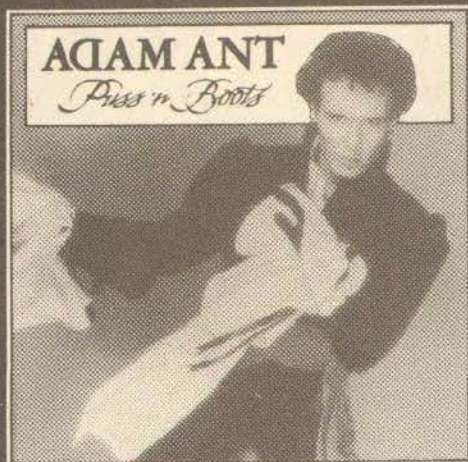
Here's a little joke: Q: What's the difference between Duran Duran and armpit hair?

A: You can do something about getting rid of armpit hair.

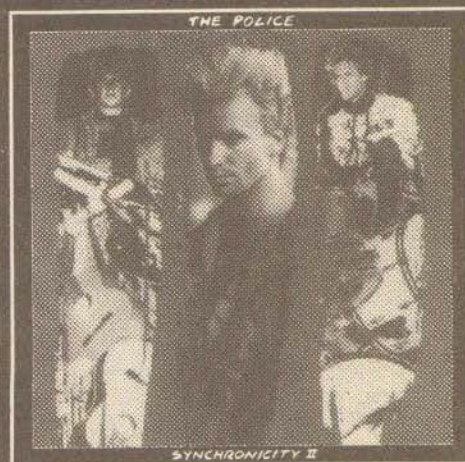
Tracie's Pearl Necklace, Liverpool

● *God, you're obsessed with hair this week!*

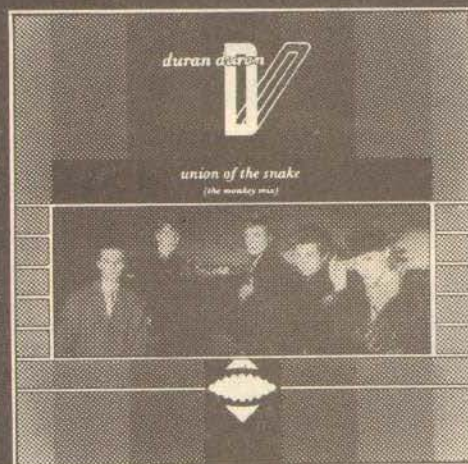
Top 20 12" singles £1.79



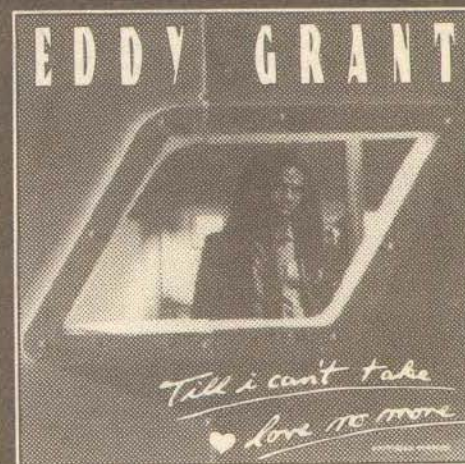
Adam Ant: Puss'n Boots



The Police: Synchronicity II



Duran Duran:
Union of the Snake





Eddy Grant:
Till I Can't Take Love No More

At W. H. Smith you'll find the Top 20* 12" singles and many new releases for just £1.79.

Everyone from Duran Duran, Adam Ant, and The Police to Eddy Grant and Paul McCartney. Plus a large selection from non Top 20 artists. So call by today and get a 12" single from W. H. Smith.

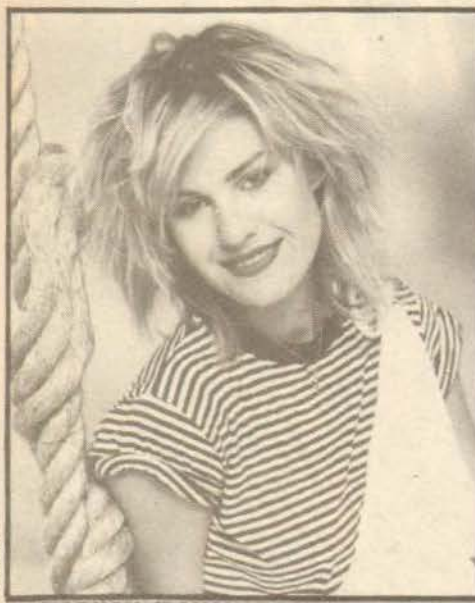
WHSMITH



 *Gallup 12" singles chart. Offer ends 7th Nov. Subject to availability. Where you see this sign. 

The worst job I ever had

NEIL KINNOCK'S hairdresser? Cecil Parkinson's new secretary? If you thought you had a rotten job, look at what some of today's pop celebrities had to do on their long and hazardous roads to fame. **Compiled by Eleanor Levy**



Pict by LFI

SIOBHAN (BANANARAMA)

"IT'S A toss up between the milk round and the electrical repair shop. The shop was very cold and an old man was always telling me what to do. On the milkround I was up at five every morning. The milkman was about 18 stone and bald and would always have dirty magazines. He used to call me the Grecian Urn."



SARAH

"I HAD a Saturday job in a pickled onion factory in Bristol. It made me stink and cry and I gave it up after four days."



KEREN

"WHEN I was 14 I used to work on a battery hen farm. Some of the eggs had no shell and you had to pick them up by the membrane. Yeauch!
"I had to grab the hens through a hole and you could feel their legs breaking. The boys on the farm would chuck the hens at me. I only got 50 pence a day!"



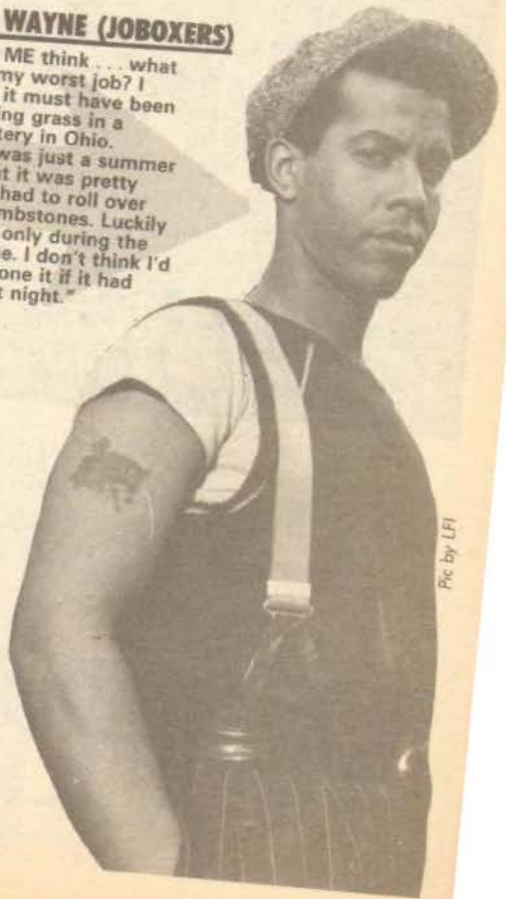
Pic by Joe Shutter

DAVE SHARP (THE ALARM)

"I WAS a merchant seaman — I enjoyed it really. The biggest shock for me came when I went to South Africa. There was this guy with a gun in his hand and he told us to stay on board. A couple of guys tried to get off and he shot at them.
"You go to a country and see people begging for food and clothes. It's an eye-opener."

DIG WAYNE (JOBBOXERS)

"LET ME think... what was my worst job? I think it must have been mowing grass in a cemetery in Ohio.
"It was just a summer job but it was pretty bad. I had to roll over the tombstones. Luckily it was only during the daytime. I don't think I'd have done it if it had been at night."



Pic by LFI



**JEZ STRODE
(KAJAGOOGOO)**

"MY WORST job was the paper round I had years ago when I was still at school. I'd cycle for miles and the pay was terrible. I always had trouble getting up in time and in the winter it was really cold."

**STAN (THE
FARMER'S
BOYS)**

"I CLEANED the toilets of a large insurance company once. They paid me 80 pence an hour and it smelt."



Pic by Joe Shutter



**MARTIN WARE
(HEAVEN 17)**

MR WARE'S answer was short and concise. "Boning bacon at the Co-op." Quite.

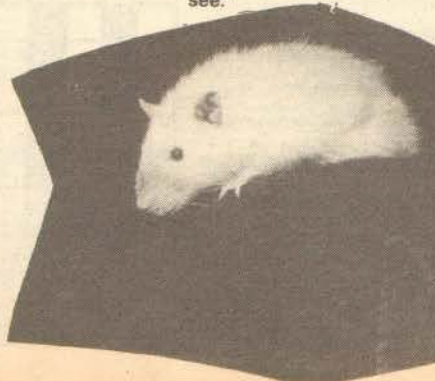


**RAY BURMISTON
(PASSION PUPPETS)**

"I HAD a job stocking shelves in Sainsbury's. I had to wear black trousers and mine were too short. Everyone laughed at me."

RORY (KING KURT)

"MY WORST job was when I was a deerstalker. I just stalked deer for two years . . . in Scotland. "It wasn't very nice. I don't like deer, you see."





Pic by Gray Studios

IT'S A super-nuptial thing! To set you on your way in our marriage-style quiz, name this golden locked lad and the wedding-wise track he laid down (is this the right phrase?) in 1977. Clue: it's not Rolf Harris.

TRIVIA QUIZ

- 1 Which legendary couple recorded the famous 'Wedding Album' in the early seventies?
- 2 Who was a 'Bachelor Boy'?
- 3 Name two songs that Eric Clapton has written about his wife, Patti (formerly George Harrison's wife).
- 4 Who reached number one in 1970 with 'Band Of Gold'?
- 5 Which song was a hit for the Pearls in 1972 but is actually better known as the B-side to Martha Reeves & The Vandellas' 'Jimmy Mack'?
- 6 Which soul group discussed divorce with their hit single 'Jones vs. Jones'?
- 7 Who was caught 'Crying In The Chapel' at number one in 1965?
- 8 What was Dave Edmunds' only British hit single between 1973 and 1979?
- 9 Which Police number one contains the emotional lines: "Call her up a thousand times a day/Ask her if she'll marry me/In some old-fashioned way"?
- 10 Who attended a 'Shotgun Wedding'?
- 11 Which album, which you will not have in your collection, spent 11 weeks on the chart peaking at number one in 1981 and was recorded live from St Paul's?
- 12 Which current Billy Idol single contains 'White Wedding'?
- 13 Which Motown artiste got up in the middle of the wedding and shouted, 'It Should Have Been Me'?
- 14 Which ex-10cc-ers heard 'Wedding Bells'?
- 15 Paul Nicholas starred in it, Jackie Collins wrote it and Bonny Tyler sang the film title theme — name it!
- 16 Which recent Police single contains the lyrics 'I will turn your face to alabaster/Then you'll find your servant is your master'?
- 17 From which LP is 'Kiss The Bride' taken?
- 18 Which comedian released a satirical version of the number one hit, 'D.I.V.O.R.C.E.'?
- 19 Which Laura Nyro song was a hit for the 5th Dimension in 1970?
- 20 What was the Dixie Cups' first British hit?
- 21 Who maintained that you should 'Stand By Your Man' in 1975?
- 22 Which legendary figure wanted you to 'Wear My Ring Around Your Neck' in 1958?
- 23 Which famous publishing company do the Bee Gees belong to (twisted clue)?
- 24 Which American soul singer had an affair with Mrs. Jones?

ANSWERS

1 John Lennon & Yoko Ono; 2 Cliff Richard; 3 Taylor, 'Wonderful Tonight'; 4 Fields-Payne; 5 Third Finger Left Hand; 6 Kool & The Gang; 7 Elvis Presley; 8 I Knew The Bride; 9 'Every Little Thing She Does Is Magic'; 10 Roy 'C.'; 11 The Royal Wedding; 12 'Dancing Queen'; 13 With Myself; 13 Yvonne Fair; 14 Godley & Creme; 15 'The World Is Full Of Married Men'; 16 'Wrapped Around Your Finger'; 17 'Too Late For Zero'; 18 Billy Connolly; 19 'Wedding Bell Blues'; 20 Chapel Of Love; 21 Tammy Wynette; 22 Elvis Presley; 23 Chappell; 24 Billy Paul.

X WORD

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

ACROSS

- 1 She's singing Live From Earth (3,7)
- 4 Filled by Queen in 1982 (3,5)
- 7 What they call Billy Joel (2,8,3)
- 9 Robert Palmer's still looking for them (5)
- 10 Doors classic (5,2,4)
- 11 Cliff's motto (5,3,3)
- 13 Position Kate Bush found herself in (3,2,4,3)
- 14 1979 hit for Errol Dunkley (1,1,4)
- 16 What Imagination were doing at midnight (7)
- 18 It goes with power for Saxon (5)
- 19 Transport for the O'Jays (4,5)
- 20 Kevin's partner who was Under Your Thumb (3)
- 21 Singer found across the Mersey (5)
- 24 Who the Exciters and Hello wanted to tell (3)
- 25 Ward or Harris (5)
- 26 1972 Michael Jackson hit (3)
- 27 Janis (---) Dury (3)
- 28 Stevie Wonder's master (7)
- 30 & 22 down Harmless steps (6,5)
- 32 Twisted Sister singer (3,6)
- 33 Malcolm's LP (4,4)

- 17 Icehouse leader (3,6)
- 19 Description of Kim (4,6)
- 22 See 30 across
- 23 A new gold dreamer (3,4)
- 24 Siouxsie's house (5)
- 29 Here Comes The Night was their biggest hit (4)
- 30 Kept inside by Marc and David (4)
- 31 Howard Jones label (1,1,1)

LAST WEEK'S X-WORD SOLUTION

ACROSS:
1 Teddy Bear, 5 Jay Aston, 8 Avalon, 9 Adam Clayton, 11 Superstar, 13 Over You, 14 Undertones, 16 Moss, 19 Toccatà, 20 EMI, 21 Evil, 22 Ballet, 24 Ju Ju, 27 Power Corruption And, 30 Reward, 31 No Parlez, 33 The Present, 34 Otis.

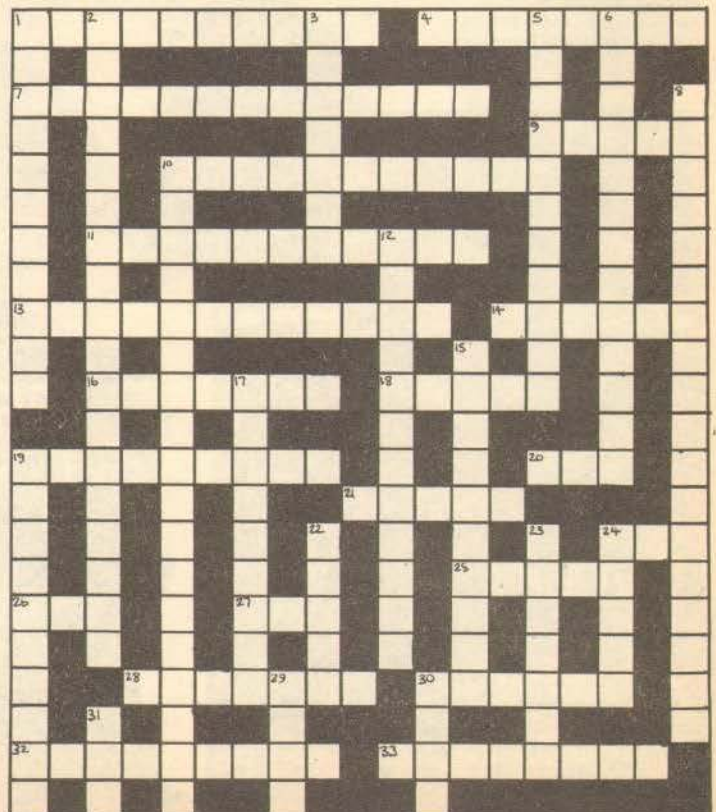
DOWN:
1 Tears On The Telephone, 2 Dear Prudence, 3 Banks, 4 Riders On The Storm, 5 Jimmy Destri, 6 Yellow, 7 Style Council, 10 Culture Club, 12 Terry Hall, 15 Drama, 17 Spandau, 18 My Love, 23 Pop Goes, 25 Swords, 26 Four, 28 Clash, 29 Lies, 32 Eno.

LAST WEEK'S WINNER: Christopher Marshall, 60 Birch Lane, Brereton, Rugeley, Staffs.

Kid Creole comp winners

Peter Harding, Leicester; S Westcott, Walthamstow, E17; Mr Joe Casini, Cramhill, Glasgow; N Brennan, Dagenham, Essex; Lesley Galvin, W Croydon, Surrey; M Cleaver, Trenorfa, Cardiff; Mr S Brown, Canvey Island, Essex; Andrew Parr, Sheffield; Elizabeth Cattrell, Wigan, Lancs; Miss K Davies, Spalding, Lincs; Miss J Olney, Clapton, London E5; Sheryl Woodcock, Totnes, Devon; Frank Lopez, London; Pete Newman, Chester, Clwyd; Tony Dabrey, Waiworth, London; Mr K E Cook, Swanley, Kent; B Mockford, Sunbury-on-Thames; Sonia Mazumder, Cloughton, Merseyside; Mark Hopkins, Woodford Green, Essex; J Harper, South Woodford, E18; Allan Turner, Glasgow; Sandra Houghton, Wythenshawe, Lancs; Robert Butler, Boston, Lincs; Graham Joves, Ashford, Kent; John Taylor, Bishopbriggs, Glasgow.

ANSWERS: 1(b); 2(c); 3(b).



Help

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

MY BROTHER wants to learn disco dancing with a good teacher but doesn't know where to start looking. He's too embarrassed to write to you himself. Any ideas? Darren, Weymouth

● *Not every dance teacher listed in the yellow pages is either trained or reputable (although, of course, most are) so your best bet is to contact one or more of the national societies of professional dance teachers.*

Write to Imperial Society Of Teachers Of Dancing, Euston Hall, Birkenhead Street, London WC1H. (Tel: 01-837 9967); International Dance Teachers Association, 75 Bennett Road, Kempdown, Brighton, BN2 5JJ. (Tel: 685652); or British Association Of Teachers Of Dancing, 23 Marywood Square, Glasgow G31. (Tel: 041 423 4029), for names, mentioning that disco dancing is a priority.

The IDTA will also send you a useful leaflet 'Careers In Dancing', free, on request.

Meanwhile, anyone living in or around the Bracknell area, interested in dancing, and stuck for something to do at half-term, may find there are still places left on the 'Dance Around Berkshire' youth dance course happening on October 26-28. Info from Linda Jasper on Bracknell 27272.

IT HAS taken a lot of courage to write this letter. The fact is, I know I'm gay and have decided to do something positive about it. The idea of going around wearing badges and so on doesn't appeal to me but I would like to try to get to know some other young gay people. Penpals would do. David, Kings Lynn

● *For details of a live 'n kicking gay penfriend service for young people, drop a line, plus a stamped addressed envelope, (funds are short), to Penpals, Gay Youth Movement, BM GYM, London WC1N 3XX. Membership of GYM is open to gay men, lesbians and bisexual women and men under the age of 25. You don't have to wear a badge to join. Teachers, youth workers and young gay people everywhere who are interested in attending a one-day event on young people and sexuality to be held in London next year, contact the above address for information.*

I'VE BEEN interested in working abroad for some time only I don't know where to look. Can you give me some addresses or ideas? David, Ramsgate

● *In theory, your nearest Job Centre should be able to pass on news of any EEC vacancies, and may have information on possibilities further afield. But unless you have any special skill or qualification you're outa luck on that score. Britain isn't the only country hit hard by the current world recession, and Job Centres can often do no more than hand you a leaflet or two.*

But there's nothing to stop you from earning a crust and seeing the world at the same time under your own steam, and one publication covering a



pic by LFI

COCO: Eurovision failures (yes, that is Cheryl Baker, tee hee!)

I want Euro

AS A songwriter, (words and music) I need to find a list of established music publishers. Also, could you tell me how I submit an entry to the next 'Song For Europe' contest. I'm convinced that my material beats most of the rubbish I've seen in past years hands down. Alex, Dumfries.

● *For a list of music publishers, write to Music Publishers Association, 7th Floor, Kingsway House, 103 Kingsway, London WC2B 6QX. (Tel: 831 7591). This invaluable information will set you back £1.00 payable to "Music Publishers Association".*

A free leaflet on how to submit your work to a publisher is also available from the same address, and prospective Euro song contributors can write for a free explanatory leaflet. Sad to say, you could be too late this time around. Your work must be submitted to a music publisher in an acceptable form, outlined in the MPA leaflet, so that he/she can pass it on for the next stage by November 3. 'Song For Europe' 1985 soon come?

range of employment abroad, from grape picking via teaching to pearl diving is 'Work Your Way Around The World', by Susan Griffith, (Vacation Work), price £4.95. It's liberally laced with background information country to country, and contact addresses too, like other useful books and directories from the same source. Send for a full list from Vacation Work, 9 Park End Street, Oxford (Tel: 241978).

Another hefty tome, 'Working Abroad', (Daily Telegraph), price £6.55 is an excellent reference book for anyone thinking of breaking out of the UK for foreign parts. Details from Department WABR, Daily Telegraph Publications, 135 Fleet Street, London EC4. (Tel: 01-353 4242).

ANY CHANCE of helping me to find a mailing address for Radio Caroline? CK, Coventry
● *Record requests and well wishes for the gang, currently located some 20 miles off Margate, and broadcasting on 319 metres medium wave and 963 kHz, should be sent to Radio Caroline, PO Box 69504, Los Angeles 90069, USA. Caroline is also looking for ads, folks!*

MY PROBLEM is that I'm confused about my feelings for my best friend's girl. She's only 14, but I feel as if I've known her all my life.

At a party recently I ended up sitting

in the kitchen kissing her when he walked in. We've hardly spoken since and my mum says I should apologise to him. They are still going out together.

Graham, Leeds

● *He likes her. You like her. How does the girl in the middle feel about it all? On the face of it, she is still with your friend and it does look as if that clutch amongst the cutlery was no more than a passing party piece as far as she was concerned.*

Your feelings for this girl may change much faster than you think, and, if you don't try to communicate with your mate now, a long-time friendship could go down the pan.

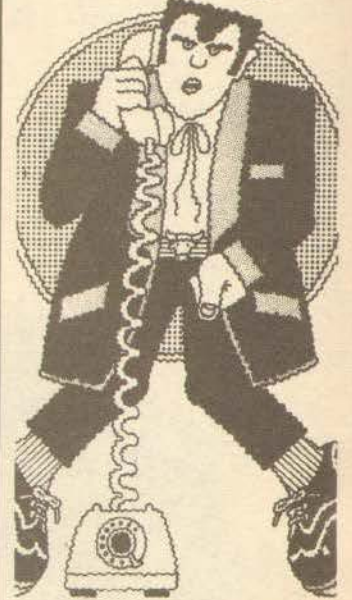
I'M 17 and very fond of writing letters. I'd especially like to correspond with someone in the Air Force, Army or Navy and particularly in the Falkland Islands.

My interests include any kind of music, except dub reggae, and watching most sport.

Barbara, South West London

● *To advertise for postal mates, drop yet another line to the three services newspapers. They are, 'Airforce News', Ad Astral House, Theobalds Road, London WC2; 'Soldier', Ordnance Road, Aldershot, Hants, GU11 2DY; and 'Navy News', Portsmouth Dockyard, Portsmouth. For Falklands penpals, write c/o the Welfare Officer, c/o British Forces In The Falkland Islands, BFPO 666.*

"Stevens is even shakin' at 4 in the morning!"



All your favourite singles, 24 hours a day, 7 days a week. 4 different songs Monday to Friday, 5 at the weekends.

Records change at 8.00a.m., 12 noon, 3 p.m., and 9.00 p.m. weekdays. Same at weekends, plus one more at 6.00 p.m.

London Discline available throughout the year.

Outside London, 24 hours a day except during the season's major cricket matches, when it's available at the end of play from 7.00 p.m. to 8.00 a.m.

Records this week include:-

KARMA CHAMELEON, Culture Club

THEY DON'T KNOW, Tracey Ullman

DEAR PRUDENCE, Siouxsie & The Banshees

THIS IS NOT A LOVE SONG, PIL

SUPERMAN, Black Lace

IN YOUR EYES, George Benson

**WOOLWORTH
DISCLINE
DIAL 160**

British
**TELECOM
Guidelines**

Young Free And Single

INTO INDIE music? If you're aged between 16 and 19, Julian from North Wales would like to hear from you. Meanwhile, Ernest from Staines wants new friends who like Bananarama, Elton John, The Beatles and Culture Club and Shona, who lives in Wishaw, Scotland, will be happy to hear from all Michael Jackson, Spandau Ballet and Culture Club enthusiasts. All letters will be passed on c/o 'Help'. This service is free.

The Stallone Ranger

REALLY should've worn my black leather mini skirt. Frank had seen the pic of me and my legs in your wacky RM and he was expecting the full works. The disappointment on his rugged visage is almost visible when I arrive in his hotel bedroom sporting a full length one.

Quelle surprise! I'd been expecting a Hollywooded-out showbiz character spouting platitudes, but this boy's not Sylvester Stallone's brother for nothing. Upper lip curled à la Italian Stallion, he confessed that having 'Far From Over' (theme tune from danceflick 'Staying Alive', in which he also appears) in the Brit chart is "A real kick", but that it had all been "a long haul". Oh, yes.



by BETTY PAGE

No one can claim Frank is an overnight sensation: "I saw Elvis and said 'that is it', then I saw the Beatles and thought 'this is really it', that's all I concentrated on. It would have been hard to tell me back then I'd have to wait 'till I was 33. At 32 I was still playing for peanuts on Venice Beach. Thank God I had a brother who could help me out some way." Indeedy.

Our Frank has his exquisitely hand-tooled buckskin cowboy boots pulled on the right way. He knows he's mature: "What's spooky is guys just making it at my age trying to look 18," he says with horror. "I'm not going to dye my hair purple. I'd look a jerk." This seems certain. He continues: "Boy George is pretty strange-looking, but thank God he's talented. If he wasn't, he'd be in deep trouble. I once did a TV show with him — he's one strange lookin' bird. But he's very quiet, very nice."

DASHING to the loo to get rid of his gum, he returns with the invitation to ask him anything. Gulp. Does he like British music?

"Yeah, always have. Used to like Fairport Convention. I listen to music all the time — Gerschwin, Berlin opera. I just brought a Mario Lanza record in Covent Garden. I like your Breakfast TV shows. I'm looking around at polo shops too. Ask me anything."

Any other hobbies?

"I used to box for 5 or 7 hours until my nose started spreading across my face. Ask me personal things. Get heavy here."

Erm, yeah. Have you had a lot of stick from nepotists, Frank?

"All the time. My one saving grace was that the songs for the film were submitted incognito. But what the hell's nepotism? If you have a business, who do you will it to — some bum on the corner? No, you help your family. If they can't cut the mustard, then that's different. I was fortunate, but I worked real hard. All I can do is my best. But not everyone can be Michael Jackson."

And the future?

"I want to get my polo game going. I've got a few years more to be pop and rockin' but I'd like to get in musicals. Maybe I'll get into horse breeding too. Or breeding myself! Would you have worn a short dress in this weather?"

I'm still blushing.



FRANK STALLONE strikes Del Dunbar-style hunk pose

ROBERT SMITH is a pop star. As I sit waiting for him to wake up, have a shower, shave and put on his make up, I count my blessings. At least he decided to show up this time, I think to myself, as Laurence Tolhurst chats amiably and apologises for his partner's absence.

The door opens and Robert ambles in, towel around his neck, looking tired but well groomed.

"I'm sorry about the other week," he whispers, our previously arranged meeting having been a rather one sided affair, "I had a brainstorm and just had to get out of London."

Robert is a reluctant star, tired of the attention he receives. He has his fingers in a number of pies, namely The Cure, The Banshees and The Glove. He warms up with a cup of tea while Laurence talks about the new single 'The Lovecats'.

"It's the last in our trilogy of happy singles," he explains.

"It's just a fun single that we've done, it's not meant to be a new direction for The Cure or anything like that."

Why have The Cure suddenly decided to get wacky? I mean, gloom and doom is what they're famous for, right?

"We've always done happy things," says Robert. "The thing is, we don't usually release them. The last tour and album were the best we'd done so we thought it would be good to do something a bit different. 'The Walk' was just an experiment with electronics because we'd never done that before. 'The Lovecats' is very acoustic, it's the other extreme, almost amateur. We did it in one take."

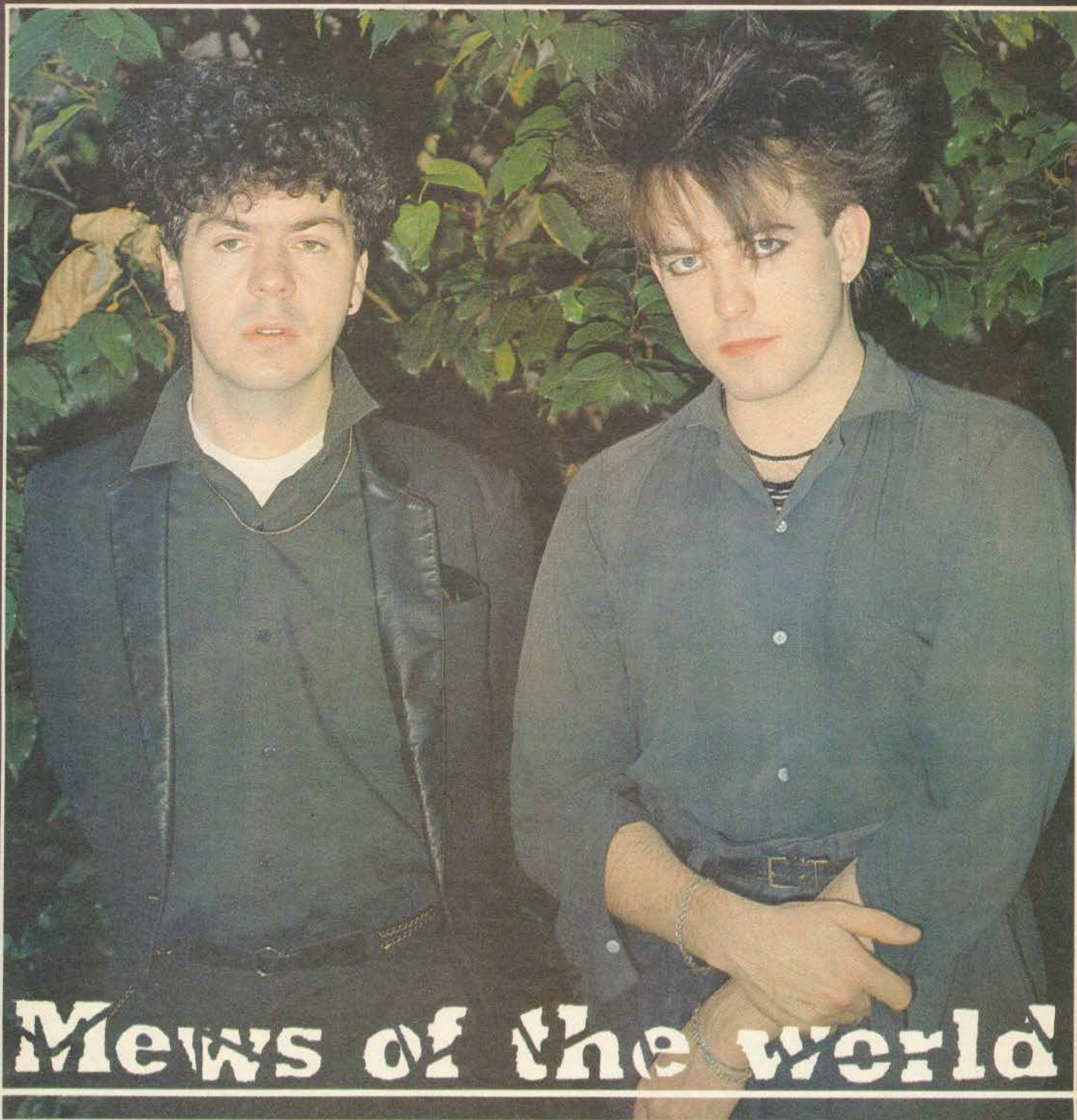
ONE OF the most striking things about The Cure over the last year has been their videos. King of the video world Mr Tim Pope is responsible for showing us the lighter side of The Cure persona, but how did he get Robert and Laurence to be so funny?

"It wasn't that he got us to be like that," explains Laurence, "that's the way we are. We do laugh occasionally."

People have this terrible vision of us sitting around in a dark room, drinking cups of black tea and staring at the floorboards."

If you've seen 'The Lovecats' video, you'll know that nothing could be further from the truth, as the lads dance about in a room full of cats, stuffed and living (the cats, that is). It all looks great fun.

"The funniest thing about making the video was the woman who looked after the cats," laughs Laurence. "She looked more like a cat than any of her animals did. We had about thirty cats all together and they wouldn't do anything we wanted them to. There was loads of cat food in strategic



Pic by Joe Shutter

THE CURE: lapping it up

places to encourage them into the shot, but they hated the stuffed cats and they all ran away when we let them in the room."

Those of you who have seen The Cure on TV will already know that Robert and Laurence aren't the world's most enthusiastic performers, so will we see them actually enjoying themselves when 'The Lovecats' hits the charts? I doubt it, somehow. Robert explains why.

"That all started off on Top Of The Pops when we did 'A Forest'. I just couldn't believe how boring it was being on it.

You know, the people who go 'whoop whoop', I really hate them. I have to be physically restrained sometimes."

Yes, yes Robert, but couldn't you manage one smile for the fans?

"It would be stupid for us to be happy and excited on it. We only do it to see ourselves on the telly."

With so much music on the telly these days, there must be one programme The Cure are enthusiastic about.

"It was fun when we did the Oxford Road Show because we actually played live. Also it was great being on the same

programme as Kajagoogoo," says Robert, tongue firmly in cheek.

WITH THE Cure now slimmed down to a two piece, plus Robert's heavy involvement in other projects, Cure fans may be worried about the future of their favourite duo. Indeed, The Cure have received many letters from disheartened fans who think the band have sold out with their recent single releases. Laurence can reassure them otherwise.

"The next album will be a return to our harder side.

People who have picked up on us through our last few singles will be shocked if they rush out to buy the album," he says. Isn't that a bit unfair, I ask?

"That's just our way of having a bit of fun," he grins.

With the demands Siouxsie and The Banshees make on Robert's time, I wonder how on earth he manages to divide his time up. Who has priority, The Cure or The Banshees?

"The only thing that has priority is my private time. It's very important to me."

Andy Strickland

WILD MAN of rock? Maybe. Introspective wimp? Occasionally. All round good guy? Certainly! In his (so far) short stay on Planet Pop, reet petite Nick Heyward is fast becoming all things to all (wo)men.

Free of the screamarama widescreen epic that was Haircutmania, and having put a brief period of hesitation firmly behind him, the compact one is suddenly a happenin' thing, complete with a corking album 'North Of A Miracle' chock a block with morsels to keep Mister Pop (me!) in seventh heaven for at least a week!

Noticeably calmer since the demise of that frothy funk amalgamation where (occasionally) forced wackiness frequently eclipsed the cool sounds pouring from a million trannies, Nick's predilection for toy tractors and galoshes thankfully seems to have cooled. Now the very real prospects of a career in this biz have loomed large. Image has been put firmly in its place. Nick appears for our reunion in a bit of a state, unshaven, chainsmoking, an occurrence unthinkable in the corporate days of the Haircut 100 industry. But this only emphasises his determination to concentrate on the backroom beavering of songwriting and recording, even live performance taking a backseat. And with a clutch of brand new choons to discuss, unbiggy Nicky has plenty to say . . .

"I don't think I'm there yet as a songwriter. I've only been into this for two years. I think in about three or four year's time I might be writing some really good songs."

How do you react to people lauding your work now?

"I don't believe it. I know my limitations, I know I'm learning all the time. I'm not happy with my own style so I tend to sit down and try to write in other ways, other forms. It's like a lot of new bands like the Questions are suffering. They're really young, they've got four years to get it right so it's a shame they're gonna get slagged for learning in public. One day they'll probably just go BAM and hit it!"

AFTER THE mistake of writing a purpose built chart record like 'Nobody's Fool', do you still think of selling records when you're writing?

"Occasionally you'll just come up with something that's immediately obvious as a hit, a blatant record. But if you try you just lose your whole character, especially if the record gets really high and you've got to follow it up, keep it going. Sometimes you just want to sit down and write a mediocre song — or just a song that you like, an idea. You don't have to sit down and write a number one classic song all the time."

Are you under much pressure from your publishers and record company to keep the hits coming?

"No. They haven't quibbled about the cost, either, although in fact the album was really cheap because we were just working 9 to 5, not going into overtime so we didn't have eighteen roadies hanging round with pizzas!"

Aren't you bothered about including so much previously released material (four tracks) on the record?

"No, I like them all and I'd like to release them all. People tend to think the album is all like 'Whistle' and 'Blue Hat', but in fact it's all over the place."

With those tracks already out as singles, mightn't the uninitiated presume all Nick Heyward tunes are . . . gentle?

"Yeah, but if I'd done the album first and then released singles off it they wouldn't have been any of those. I like 'Two Make It True'."

By Graham K Smith

Pic by Jill Furmanovsky



Nick Heyward

THE SCANTEST examination of 'North Of A Miracle' rapidly elevates the name of producer Geoff Emerick onto a par with Nick Himself. Such is the manner in which the sound and arrangements boss the essential sketchy Heyward worldview. Emerick was George Martin's engineer and a regular fixture at the later Beatles sessions. Now Paul McCartney's fondest knob twiddler, he exploded into the wild and bizarre forum of contemporary pop with his glowing contribution to Elvis Costello's 'Imperial Bedroom' opus. Hailed as a genius by all

his recent cohorts, Emerick's contribution to the New Nick has been vital.

"I actually wanted to use him when we were doing the ill-fated second Haircut album. I had a track called 'I Believe In Sunday' which always needed a really big production, and after hearing 'Town Cryer' and 'Pidgin English' I thought, 'What am I sitting here for.' We were recording digitally and it really needed the old fashioned analogue system, which is what Geoff always uses. I couldn't get him, though. Everybody wanted to keep the sound of Haircut crisp."



Are technical differences that important in making pop records?

"Yes, it's a real shame. I'd like to take things 'back to the roots' and release something really raw, but if you do that — like Aztec Camera, say — people actually don't want to listen to it. They just switch off and go, 'Oooh, that's out of tune'."

"With digital recording you might as well work with synths and Linn drums. It's much too precise because it takes all the gumption out of an instrument. You have to record it so precisely that solos

have to be literally pieced together. Geoff can't stand any of that. He'd rather wait for the right moment for a take, rather than drop bits in all over the place."

"The trouble with all these guys into the high technology is that if you told them to record an actual live band, they'd shit themselves. Geoff set up a full live band in the studio in one hour, did one take and that was it. Some people will take ages to achieve that. He just smokes another 89 cigarettes, drinks another 15 cups of black coffee and just does it."

SEVERAL OF the record's tracks suggest that you were actually trying to emulate some of your favourite songs, like 'Downtown' and 'Heart On My Sleeve'.

"That's Geoff again. He did 'Heart On My Sleeve' and probably did 'Downtown' too, for all I know! The thing is, he was engineering in those days of the big orchestra things. He can record anything, anywhere, anytime. Brilliant!"

"We thought we'd just try and do the best for each song and not try to make it a 1980's sound. If we wanted accordion or oboe we'd get it. There's a violin solo on 'Blue Hat'. I blatantly thought, I've always loved 'I Get A Kick Out Of You'. I even said to the guy, if you don't play it like that I'm going to sellotape you to the hoover and stick pins in your forehead!"

Crazy guy. And talking of crazy, are you happy to leave the mayhem of the Haircutmania tours behind, and start again as a virtually new act?

"Yes, I'm actually looking forward to it this time because with Haircut we were touring to 'break territories'. But as a new artist, I'm just going to give them the new record and hope they take it for what it is. When we toured in America, there was this pressure for me to be more mature. But to get me to change or be more mature abroad is not a happening thing!"

Does gigging feature large in the new Heyward gameplan?

"Not really — I like playing in England, but Europe's terrible. The sense of humour . . . they're such downers. They were asking me, 'Why do you smile so much! What are you . . . happy?' I'd much rather just write and work with Geoff. I'd like to spend a year in the studio! I quite like playing live, but I just wish it could be quiet, maybe just piano and vocals. I may play solo down the local wine bar, but the only trouble is I don't know any covers. I've never learnt any songs."

Have you actually tried to place any of your original songs with other acts — to concentrate purely on songwriting?

"I'd much rather take someone into the studio and oversee them doing one of my songs. To be just a jobbing songwriter is the hardest thing in the world. I might try it one day, when I'm better at it."

And give up performing and recording entirely?

"Most probably. I can sit down and churn out the 'Blue Hats', 'On A Sunday' and 'Love Plus One' but I don't want to be still doing that for years and years. I want to do other things, but the trouble is you can't just suddenly change."

SO THE little chap with the big talent still appears a mite confused about his role in the engineering of the dirty thirty. In the wake of the Haircut baloney, still continuing through the disgruntled mewling of his erstwhile colleagues, Nick is justifiably uneasy about the importance of his contribution to the trivia-beleaguered charts. Earnest in his desire to emulate the writing class of the Tony Hatch/Roger Greenaway brand of moneyspinner, but wary of the marketplace in which he must compete, he treads a carefully laid path between crass commercialism and idealistic obscurity.

While his singles so far have easily consolidated his Haircut reputation, he really needs a monster song to finally lift him clear of the sometime juvenile Haircut 100 connotations.

With this LP and promotional tour he is fast growing up. His latest musical ideas promise much, and with the experienced clout of Mr Emerick to realise his aspirations, this Nick Heyward thing could well develop into one Big Sound. A potential Little Big Man.



I DON'T know about you, but it seemed to me, stepping out of Liverpool's Lime Street Station, that there was such an abundance of good-looking blokes up there, it was almost worth moving. Still, I was there to talk to China Crisis, so there was little time to accost anyone.

However, before we go a step further, let's get one thing straight: China Crisis are NOT wimps. The lads, currently charting with 'Working With Fire And Steel', are possibly the nicest bunch you could hope to meet, without any boring pretensions about themselves.

They're obviously tremendously proud of their fair city (which is remarkably clean and tidy) and take great pleasure in showing you things like the rubble that was the Cavern, and the centre of their operations — a cosy nook called the Buttonhole Buttery, just around the corner from it.

If we haven't heard much from them for a while, it's because they've been very busy, according to the tiny Eddie.

"We've been working hard. We've just recorded an album," he says from inside the folds of a duffle coat, which is essential as the chilly winds from the Mersey and the Irish sea cajole Liddypool into her winter clothes. "We were

Fire and desire

writing that and then we went away for about two months to record it, so that's why you haven't heard from us."

"But hopefully, we'll be rectifying that very shortly," saxophonist Snowy adds in a laid-back, Lennon-esque tone, "when we take over the world."

"The album should be released at the end of this month," Eddie continues, "somewhere around October 31."

Is it going to be like your usual stuff, or has your sound changed at all? Obviously, as a two piece, the synthesiser played an important part in your music, but now I see you've become a bigger band, are you going to move away from that sort of synth-sound, now?

"Heavy metal, yeah!" Eddie says.

"No, the album is, like, more changed away from that," Snowy nods, tipping back on his chair.

"Yeah, the sound's more traditional," Eddie says. "There's like, saxophone and oboe been introduced, and bass and guitar, and y'know piano and whatever."

"Whatever sounds good at the time, we'll use it."

Does it bother them at all that the Lotus Eaters, another pair of

successful scousers, are often compared to them? Come to think of it, nothing seems to bother them...

"Being compared doesn't mean people are saying you're alike," Snowy shrugs, "comparing is just mentioning two things in the same breath, so you don't take anything from it, do you?"

THERE SEEMS to be quite an abundance of good bands coming from the Midlands and Liverpool, I say, like Echo and the Bunnymen and you lot, plus loads more; why do you think this is? What have you got up here that we don't down South?

"Why is it?" Eddie turns to Gazza on his left who thrusts his lower lip out and shrugs. "Why is it? I don't know."

"Basically, we don't like working for bosses," Snowy says. "It's easier to be rock-stars."

"It's probably got a lot to do with unemployment," Eddie hazards.

"Ach, it can't just be that," Gazza frowns.

"Well, I think more so now," Eddie continues, "because there's a lot of groups popping up where we come from; loads, loads of them that you've never heard of,

and that's coz there's nothing else to do."

"Yeah well, really," Snowy yawns, "it's because Liverpool is the centre of the Universe."

"One of the first things people seem to ask us is 'When are you going to move to London?' I mean, it's like that's all there is and to really get going you've got to be in London."

Does that really bug you, then? What DOES really bug you?

"Being called wimps," Snowy purses his lips. "I mean, it wouldn't be bad if we got a review that actually talked about the records, but all it is, is like, personal comments."

"I mean like Wham! made a mint out of that record about the DHSS and being one of the lads, but if China Crisis do that, they get slated, and they are like, one of the lads and they're not pretending."

"I've got nothing against Wham! though, they're great lads, that's just an example," he adds quickly.

"Before we were wimps," Eddie remarks ironically, "we were an 'electro pop duo', sounds like a pair of little scientist types with goggles on!" He grins.

But you're aiming to be jet setting wimps though, right at the top aren't you? I mean, wine, women, fast cars and all that?

Everyone nods, cheerfully.

Jessi McGuire

U.S. Singles

- 1 3 ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA
 2 1 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
 3 5 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
 4 4 TRUE, Spandau Ballet, Chrysalis
 5 6 ONE THING LEADS TO ANOTHER, The Fixx, MCA
 6 2 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
 7 7 KING OF PAIN, The Police, A&M
 8 8 DELIRIOUS, Prince, Warner Bros
 9 10 TELEPHONE (LONG DISTANCE LOVE AFFAIR), Sheena Easton, EMI-America
 10 15 UPTOWN GIRL, Billy Joel, Columbia
 11 19 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
 12 12 SUDDENLY LAST SUMMER, The Motels, Capitol
 13 9 BURNING DOWN THE HOUSE, Talking Heads, Sire
 14 21 CUM ON FEEL THE NOIZE, Quiet Riot, Pasha/Associated
 15 16 IF ANYONE FALLS, Stevie Nicks, Modern
 16 18 MODERN LOVE, David Bowie, EMI-America
 17 17 TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
 18 11 THE SAFETY DANCE, Men Without Hats, Backstreet
 19 23 HEART AND SOUL, Huey Lewis And The News, Chrysalis
 20 26 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
 21 13 TELL HER ABOUT IT, Billy Joel, Columbia
 22 14 (SHE'S) SEXY + 17, Stray Cats, EMI-America
 23 32 PYT (PRETTY YOUNG THING), Michael Jackson, Epic
 24 25 THIS TIME, Bryan Adams, A&M
 25 29 LOVE IS A STRANGER, Eurythmics, RCA
 26 20 BIG LOG, Robert Plant, Es Paranza
 27 34 CRUMBLIN' DOWN, John Cougar Mellencamp, Riva
 28 28 DR HECKYLL & MR JIVE, Men At Work, Columbia
 29 31 FOOLIN', Def Leppard, Mercury
 30 - SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
 31 33 CAN'T SHAKE LOOSE, Agnetha Faltskog, Polydor
 32 22 PROMISES, PROMISES, Naked Eyes, EMI-America
 33 38 SEND HER MY LOVE, Journey, Columbia
 34 39 TENDER IS THE NIGHT, Jackson Browne, Asylum
 35 41 QUEEN OF THE BROKEN HEARTS, Loverboy, Columbia
 36 42 AUTOMATIC MAN, Michael Sembello, Warner Bros
 37 27 HOW AM I SUPPOSED TO LIVE WITHOUT YOU, Laura Branigan, Atlantic
 38 45 HOW MANY TIMES CAN WE SAY GOODBYE, Dionne Warwick and Luther Vandross, Arista
 39 47 MIRROR MAN, The Human League, A&M
 40 54 CHURCH OF THE POISON MIND, Culture Club, Virgin/Epic
 41 49 JUST GOT LUCKY, JoBoxers, RCA
 42 44 SPICE OF LIFE, Manhattan Transfer, Atlantic
 43 46 MY TOWN, Michael Stanley Band, EMI-America
 44 50 THE SMILE HAS LEFT YOUR EYES, Asia, Geffen
 45 36 EVERYDAY I WRITE THE BOOK, Elvis Costello & The Attractions, Columbia
 46 56 WHY ME? Irene Cara, Geffen
 47 59 SOULS, Rick Springfield, RCA
 48 52 MAJOR TOM (COMING HOME), Peter Schilling, Elektra
 49 51 BREAK MY STRIDE, Matthew Wilder, Private
 50 60 INVISIBLE HANDS, Kim Carnes, EMI-America
 51 - IN A BIG COUNTRY, Big Country, Mercury
 52 57 AIN'T NOBODY, Rufus With Chaka Khan, Warner Bros
 53 40 MIRACLES, Stacy Lattisaw, Cotillion
 54 - STOP DOGGIN' ME AROUND, Klique, MCA
 55 35 PUTTIN' ON THE RITZ, Taco, RCA
 56 48 OLD TIME ROCK & ROLL, Bob Seger, Capitol
 57 24 FAR FROM OVER, Frank Stallone, RSO
 58 - ONLY YOU, The Commodores, Motown
 59 - I NEED YOU, Pointer Sister, Planet
 60 30 SITTING AT THE WHEEL, The Moody Blues, Threshold

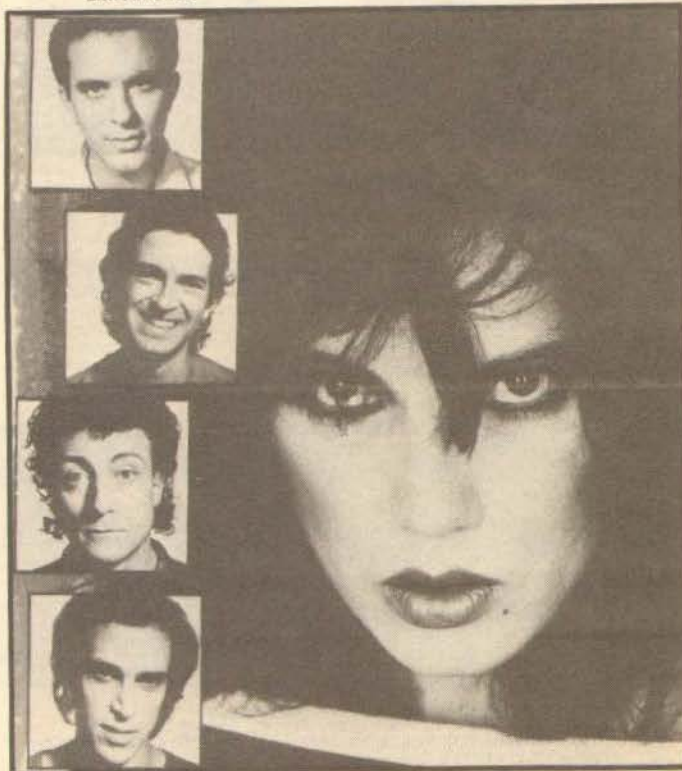
Bullets 61-100

- 61 70 TIME WILL REVEAL, DeBarge, Gordy
 65 - I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
 66 77 TALKING IN YOUR SLEEP, The Romantics, Nipper
 67 78 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
 68 74 ON THE DARK SIDE, Eddie and the Crusaders, Scotti Bros
 69 80 THE WAY HE MAKES ME FEEL, Barbra Streisand, Columbia
 72 - I WON'T STAND IN YOUR WAY, Stray Cats, EMI-America
 76 81 NEVER SAY DIE, Cliff Richard, EMI-America
 79 90 FAVORITE WASTE OF TIME, Bette Midler, Atlantic
 80 85 WHEN THE LIGHTS GO OUT, Naked Eyes, EMI-America
 81 95 CAUGHT IN THE GAME, Survivor, Scotti Bros
 82 93 I JUST CAN'T WALK AWAY, Four Tops, Motown
 83 89 I AM LOVE, Jennifer Holliday, Geffen
 84 - WHAT'S NEW, Linda Ronstadt, Asylum
 86 9 LADY, LADY, LADY, Joe 'Bean' Esposito, Casablanca
 87 - LADY DOWN ON LOVE, Alabama, RCA
 88 - HOLIDAY, Madonna, Sire
 90 - LUCKY, Eye To Eye, Warner Bros
 91 - NO ONE CAN LOVE YOU MORE THAN ME, Melissa Manchester, Arista
 93 - ALLIES, Heart, Epic

Compiled by Billboard

U.S. Albums

- 1 1 SYNCHRONICITY, The Police, A&M
 2 2 THRILLER, Michael Jackson, Epic
 3 3 MENTAL HEALTH, Quiet Riot, Pasha
 4 4 AN INNOCENT MAN, Billy Joel, Columbia/CBS
 5 6 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, Columbia
 6 7 PYROMANIA, Def Leppard, Mercury
 7 5 FLASHDANCE, Soundtrack, Casablanca
 8 9 GREATEST HITS, Air Supply, Arista
 9 12 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
 10 11 WHAT'S NEW, Linda Ronstadt, Asylum
 11 8 REACH THE BEACH, The Fixx, MCA
 12 10 THE PRINCIPLE OF MOMENTS, Robert Plant, Es Paranza
 13 16 ELIMINATOR, ZZ Top, Warner Bros
 14 13 THE WILD HEART, Stevie Nicks, Modern
 15 18 SPEAKING IN TONGUES, Talking Heads, Sire
 16 17 COLD BLOODED, Rick James, Gordy
 17 15 FLICK OF THE SWITCH, AC/DC, Atlantic
 18 27 LIVE FROM EARTH, Pat Benatar, Chrysalis
 19 22 TRUE, Spandau Ballet, Chrysalis
 20 25 THE CROSSING, Big Country, Mercury
 21 19 RHYTHM OF YOUTH, Men Without Hats, Backstreet
 22 20 LET'S DANCE, David Bowie, EMI-America
 23 23 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
 24 24 LAWYERS IN LOVE, Jackson Browne, Asylum
 25 21 KEEP IT UP, Loverboy, Columbia
 26 14 RANT 'N' RAVE WITH THE STRAY CATS, Stray Cats, EMI-America



- 27 35 LITTLE ROBBERS, The Motels, Capitol
 28 30 BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
 29 28 ALPHA, Asia, Geffen
 30 31 1999, Prince, Warner Bros
 31 29 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
 32 26 THE PRESENT, Moody Blues, Threshold
 33 43 LICK IT UP, Kiss, Mercury
 34 22 FRONTIERS, Journey, Columbia
 35 38 GAP BAND V-JAMMIN', Gap Band, Total Experience
 36 33 BEST KEPT SECRET, Sheena Easton, EMI-America
 37 40 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
 38 36 STAYING ALIVE, Soundtrack, RSO
 39 42 BENT OUT OF SHAPE, Rainbow, Mercury
 40 34 PUNCH THE CLOCK, Elvis Costello, Columbia
 41 - FEEL MY SOUL, Jennifer Holliday, Geffen
 42 37 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
 43 - GENESIS, Genesis, Atlantic
 44 - SPORTS, Huey Lewis & The News, Chrysalis
 45 50 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
 46 48 THE CLOSER YOU GET, Alabama, RCA
 47 39 PASSIONWORKS, Heart, Epic
 48 49 ON THE RISE, SOS Band, Tabu
 49 47 CARGO, Men At Work, Columbia
 50 - LIVE STOMPIN' AT THE SAVOY, Rufus and Chaka Khan, Warner Bros

Compiled by Billboard

Night Club

- 1 6 (HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma 12in
 2 1 GU DEH YAKA (GO TO THE TOP), Monyaka, Polydor 12in
 3 9 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in
 4 2 BODY WORK, Hot Streak, Polydor 12in
 5 4 BLUE MONDAY/THE BEACH, New Order, Factory 12in
 6 5 SUPERSTAR, Lydia Murdock, Korova 12in
 7 10 I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in
 8 3 WHAT I GOT IS WHAT YOU NEED, Unique, Prelude 12in
 9 8 I'LL TUMBLE 4 YA/KARMA CHAMELEON, Culture Club, Virgin 12in
 10 11 LOVE REACTION, Divine, Design Communications 12in
 11 13 THE SAFETY DANCE, Men Without Hats, Statik 12in
 12 28 SAY SAY SAY (INSTRUMENTAL)/(VOCAL), Paul McCartney/Michael Jackson, Parlophone 12in
 13 23 SUPERMAN, Black Lace, Flair 12in
 14 14 POP GOES MY LOVE/SCRATCH GOES MY DUB, Freeez, Beggars Banquet 12in
 15 7 I THINK I WANT TO DANCE WITH YOU, Rumpelstilts-Skin, Montage 12in
 16 22 NEW SONG, Howard Jones, WEA 12in



Pic by LFI

- 17 — LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in
 18 15 VAMOS A LA PLAYA, Righeira, A&M 12in
 19 — LOVE WILL FIND A WAY, David Grant, Chrysalis 12in
 20 20 I WANT YOU, Gary Low, Savoire Faire 12in
 21 16 AUTODRIVE, Herbie Hancock, CBS 12in
 22 26 TALK TO ME, Lew Kirton, Epic 12in
 23 30 IN YOUR EYES, George Benson, Warner Bros 12in
 24 25 ROCKIN' RADIO, Tom Browne, Arista 12in
 25 — LADIES' CHOICE, Stone City Band, Gordy 12in
 26 — MICROKID, Level 42, Polydor 12in
 27 — OVER AND OVER, Shalamar, Solar 12in
 28 18 CONFUSION, New Order, Factory 12in
 29 — THEY DON'T KNOW, Tracey Ullman, Stiff 10in
 30 17 COME BACK AND STAY, Paul Young, CBS 12in

Boys Town Disco

- 1 3 CATCH ME (I'M FALLING IN LOVE), Marsha Raven, Passion 12in
 2 2 LOVE REACTION/INSTRUMENTAL, Divine, Design Communications 12in
 3 1 EARTHQUAKE, Flirtations, Siam/Proto 12in
 4 4 I DON'T WANT TO TALK ABOUT IT, Pamela Stanley, US Komander 12in/Disconet remix
 5 5 (THEY CALL ME THE) QUEEN OF FOOLS, Jessica Williams, Passion 12in
 6 8 TAKE A CHANCE ON ME, Waterfront Home, US Bobcat 12in
 7 7 PRIMITIVE DESIRE, Eastbound Expressway, Record Shack 12in
 8 9 THE BOYS COME TO TOWN, Earlene Bentley, Record Shack 12in
 9 10 BURN IT UP (MR. DJ), Risque, US Importe/12 remix/Dutch Polydor 12in
 10 12 LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in
 11 11 I AM WHAT I AM, Gloria Gaynor, US Silver Blue 12in
 12 6 GOT TO GET TO YOU, Charade featuring Jessica, Passion 12in
 13 13 AND I'M TELLING YOU I'M NOT GOING, Koffie, US Pandisc 12in
 14 15 NOTHING BUT HEARTACHES/NOWHERE TO RUN (MEDLEY), Deborah Washington, Canadian Street Level 12in
 15 24 BAND OF GOLD (CLUBHOUSE MIX)/(EDIT), Sylvester, London 12in
 16 20 DESTINY/TAKE MY HEART AWAY (REMIX), Two Sisters/Gillian Lane, US Disconet LP
 17 21 LOVE YOUR BODY, Amanda Lear, German Ariola 12in
 18 19 GUILTY/ANGEL EYES (MEDLEY)/ANGEL EYES (DUB), Lime, Canadian Matra 12in
 19 25 MANPOWER/HE'S A SAINT HE'S A SINNER/BEELINE, Miquel Brown, Record Shack LP promo
 20 14 DON'T LEAVE ME THIS WAY, Slip, German Hansa 12in
 21 — DJ GIRL, Miss Kimberly, US Bobcat 12in
 22 23 I'LL TUMBLE 4 YA/KARMA CHAMELEON, Culture Club, Virgin 12in
 23 26 WHEN WILL I SEE YOU AGAIN, Magda Layna, US Megatone 12in
 24 17 THE TWILIGHT ZONE, Rusty Egan, Warner Bros 12in
 25 16 TO SIR WITH LOVE, Vicki Sue Robinson, US Profile 12in
 26 18 LA CAGE AUX FOLLES/INSTRUMENTAL, Le Jeté, US Megatone 12in
 27 27 MAKIN' MUSIC, Gary's Gang, CBS 12in
 28 22 TUBULAR AFFAIR/INSTRUMENTAL, Samoa Park, Italian Zanza 12in
 29 28 WHERE IS MY MAN, Eartha Kitt, French In The Mix 12in
 30=29 LUCKY TONIGHT, Sarah Dash, US Megatone 12in
 30 — ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in
 30 — SING-SING-SING, The Broads, Proto 12in
 30 — DON'T LEAVE ME THIS WAY (MEGA-MIX), Slip, Proto 12in promo

Record Mirror Disco

- 1 2 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in/LP remix
 2 1 I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in
 3 6 LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in
 4 10 ALL MY LIFE, Major Harris, London 12in
 5 37 TONIGHT/INSTRUMENTAL, Steve Harvey, London 12in
 6 4 ROCKIN' RADIO, Tom Browne, Arista 12in
 7 16 LET THE MUSIC PLAY (DUB)/(VOCAL), Shannon, US Emergency 12in
 8 7 WHAT I GOT IS WHAT YOU NEED/DUB, Unique, Prelude 12in
 9 21 JUST CAN'T GET ENOUGH/DON'T GIVE UP YOUR DREAM/I CAN'T LIVE WITHOUT YOU, Lew Kirton, US Believe In a Dream LP
 10 45 HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, US Streetwise 12in
 11 9 AUTODRIVE, Herbie Hancock, CBS 12in
 12 3 BODY WORK/INSTRUMENTAL, Hot Streak, Polydor 12in
 13 5 LADIES CHOICE, Stone City Band, Gordy 12in
 14 8 RESCUE ME, Sybil Thomas, West End 12in
 15 14 (HEY YOU) ROCK STEADY CREW, Rock Steady Crew, Charisma 12in
 16 38 STEPPIN' OUT/TURN YOU OUT (IN & OUT)/SHOW DOWN/BAD GIRL/ SHAKE IT UP, Slave, German Cotillion LP
 17 15 TWO, THREE, BREAK, The B Boys, US Vintertainment 12in
 18 54 WHITE LINES/DUB, Grandmaster & Melle Mel, US Sugarhill 12in
 19 27 I'M READY (IF YOU'RE READY)(REMIX), Gap Band, Total Experience 12in
 20 23 ALL OVER YOUR FACE/DON'T NEED YOU NOW, Ronnie Dyson, Atlantic 12in
 21 19 TALK TO ME, Lew Kirton, Epic 12in
 22 13 A TIME LIKE THIS, Haywoode, CBS 12in
 23 26 ROCK THE WORLD!!!, Crown Heights Affair, De-Lite 12in
 24 17 SUPERSTAR, Lydia Murdock, Korova 12in
 25 — I WANNA BE WITH YOU, Armenta, US Savoire Faire 12in
 26 12 GIVE ME YOUR LOVE, Active Force, A&M 12in
 27 63 SPICE OF LIFE, Manhattan Transfer, German Atlantic LP
 28 22 FOOT IN THE DOOR, Onward International, Paladin 12in
 29 34 PLAY THAT BEAT MR. DJ, G.L.O.B.E. & Whiz Kid, US Tommy Boy 12in
 30 11 GO DEH YAKA, Monyaka, Polydor 12in
 31 — LOVE WILL FIND A WAY/PENNY LOVER, Lionel Richie, Motown LP
 32 25 POP GOES MY LOVE/SCRATCH GOES MY DUB, Freeez, Beggars Banquet 12in
 33 18 I THINK I WANT TO DANCE WITH YOU, Rumpelstilts-Skin, Montage 12in
 34 20 BREAK DANCIN' — ELECTRIC BOOGIE, West Street Mob, Sugarhill 12in
 35 52 ELECTRIC KINGDOM, Twilight 22, US Vanguard 12in
 36 42 YOU'VE GOTTA BELIEVE, 'Love Bug' Starski, US The Fever 12in
 37 40 AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in
 38 39 GET IT ON, Spence, Arista 12in
 39 — THE SOUND OF MUSIC/IT MUST BE LOVE, Dayton, US Capitol LP
 40 — I WANT YOUR LOVE/YOURS FOREVER, Atlantic Starr, US A&M LP
 41 44 ON TARGET, Jones Girls, RCA 12in
 42 51 FANTASY REAL/ANYTHING YOU WANT, Phil Fearon & Galaxy, Ensign 12in
 43 33 YOU'RE MY NUMBER 1, Radiance, US Are 'n Be 12in
 44 47 ALL NIGHT LONG (WATERBED), Kevie Kev, US Sugarhill 12in
 45 41 MAKIN' MUSIC/DUB MIX, Gary's Gang, CBS 12in
 46 36 WILDSTYLE/INSTRUMENTAL (REMIXES), Time Zone, Celluloid 12in
 47 30 BOYS/ALL NIGHT LONG (INSTRUMENTAL), Mary Jane Girls, Gordy 12in
 48 60 LOVE WILL FIND A WAY, David Grant, Chrysalis 12in
 49 83 MOVE YOUR BODY/FUNKY BEAT/MR. CLEAN/GET YOUR LOVER BACK/ WON'T YOU LET ME LOVE YOU, Bernard Wright, US Arista LP
 50 28 DEEPER IN LOVE/I REALLY MISS YOU BABY, Tavares, RCA 12in
 51 — DRESSING UP!, Street Angels, Street Beat 12in
 52 64 YOU MAKE ME FEEL/LANDSLIDE, UK Players, RCA 12in
 53 55 BRIGHTER TOMORROW/CRUSIN'/TURN IT UP (COME ON Y'ALL), Tom Browne, US Arista LP
 54 71 DON'T LET IT GO TO YOUR HEAD, Fat Larry's Band, WMOT 12in
 55 65 MICRO-KID (REMIX), Level 42, Polydor 12in
 56 66 BAD TIMES (I CAN'T STAND IT)/INSTRUMENTAL, Captain Rapp, US Saturn Records 12in
 57 61 SHINE ON ME (NEW YORK REMIX)/DIDN'T YOU KNOW IT, One Way, MCA 12in
 58 35 (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in
 59 — IT'S YOUR TURN, Delegation, CBS 12in promo
 60 — PRIVATE PARTY/DON'T KNOCK IT (UNTIL YOU TRY IT), Bobby Nunn, US Motown LP
 61 81 OVER AND OVER/UPTOWN FESTIVAL, Shalamar, Solar 12in
 62 62 IN YOUR EYES, George Benson, Warner Bros 12in
 63 46 HEARTBREAKER, Leroy Burgess, US Salsoul 12in
 64 — WET MY WHISTLE/FREAK-A-ZOID, Midnight Star, Solar 12in
 65 53 LAGOS JUMP, Third World, CBS LP/US Columbia 12in/Dutch CBS 12in
 66 — HOT-HOT-HOT, Arrow, AIR 12in
 67 24 DOG TALK, K-9 Corp (Featuring Pretty C), Capitol 12in
 68 — AC/DC, Pez, Paladin LP
 69 68 LOVE REACTION/INSTRUMENTAL, Divine, Design Communications 12in
 70 — SERIOUS/RESPECT/SO MANY WAYS/DON'T ASK ME TO BE FRIENDS, Billy Griffin, US Columbia LP
 71 75 HOLIDAY, Madonna, German Sire LP
 72 — SOMEDAY/JAM THE MOTH, Gap Band, Total Experience LP
 73 50 BEFORE YOU GO, Skool Boiz, US Crossroad Entertainment Corp 12in
 74 69 COLD BLOODED, Rick James, Gordy 12in
 75 — DANCE MUSIC SEX ROMANCE, Prince, Warner Bros 12in promo
 76 67 AFTER LOVING YOU, Omari, US Bound Sound 12in
 77 56 KNOCKIN'/BABY I'M YOURS, Jones Girls, US RCA LP
 78 — PLAYBOY, Teena Marie, US Epic LP
 79 32 LOVE TOWN (FROGGY MIX)/TEDDY BEAR, Booker Newberry III, Montage 12in
 80 — HOT FOR YOU, Karen Young, Design Communications 12in
 81 58 PUT IT TO THE TEST/INSTRUMENTAL, Jazzy Dee, Laurie 12in promo
 82 77 LOVE GAME/A LOVE DUB, Pure Energy, US Prism 12in
 83 — LET'S STRAIGHTEN IT OUT, Latimore, US Malaco LP
 84 — I'M OUT OF YOUR LIFE, Arnie's Love, US Radar 12in
 85 70 SCRATCH BREAK (GLOVE STYLE), Motor City Crew, US Motown 12in

Small Ads

Personal

MARC ALLCOTT Love You always Carol XXX.

SURREY MALE, 20 seeks female pen-friends from anywhere, into modern music and Beatles. Age and looks im-material. Box No. 3951.

BLENHEIM PALACE, August 27th 1983. Were you there? If so, please write with views about forming Blenheim Palace Association. Box No. 3952.

PAINFULLY SHY male 26, 6'2" seeks attractive young lady to write, Tyne-side. Box No. 3953.

CONTINENTAL MALE 34, now living in UK, seeks girlfriend to write, meet. Likes most music, Radio Caroline fan, varied interest. Box No. 3954.

LONELY NORTHAMPTON Guy 34 seeks girlfriend 17-34 anywhere, un-married mother welcome. Box No. 3955.

MALE 23 seeks a good mate age 18-26 in the Birmingham area. Box No. 3956.

PARANORMAL INVESTIGATION Society forming. Box No. 3957.

MALE 20 SEEKS FEMALE 18-20 for friendship and Concerts, also into Sport, South London area. Box 3959.

JANE SCOTT for genuine friends, introduction to the opposite sex with sincerity and thoughtfulness. — Details: SAE to Jane Scott, 3 SOU, North Street Quadrant, Brighton, Sussex BN1 3GS.

FRIENDS, MARRIAGE Postal Intros, all areas/ages. Write Orion Introduction, A3, Waltham, Grimsby DN37 ODP.

ARE YOU SEEKING occultists, witches, communists etc? Pen-Friends in all areas and throughout USA/worldwide. Stamp please: Worldwide Baraka, The Golden Wheel, Liverpool L15 3HT.

1000 PHOTOGRAPHS to help you choose your Penfriends - Partners. Send stamp for Free 12 page photo Brochure — Dovelinc A16, Lewes, Sussex BN8 4AA.

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PENPAL MAG for lonely people. Approval copy from :- Matchmaker, (A.44), Chorley, Lancs.

"SPEND THE NIGHT WITH YOUR FAVOURITE POPSTAR. Pillowcase printed with popstar photograph. Send crossed cheque/PO for £2.99+51p carriage. Duran Duran, Boy George, Kaj-GooGoo, Barry Manilow, Cliff Richard, Jam, Toyah, Blondie, Japan, Adam Ant, Police, many others. Send SAE for full list. Pam Helm, 45 Woodhall Grove, Bishops Stortford, Hertfordshire.

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FRIENDSHIP, ROMANCE, penfriends — contact Nexus Messenger, Bridge Chambers, Bridge Street, Leatherhead, Surrey.

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WORLDWIDE PENFRIEND service, SAE details, I.P.O.R., Flat one, Northfield Rec, Sythcombe Ave, London W5.

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SKA-REGGAE SALE & AUCTION 45'S, LP'S HUNDREDS AVAILABLE FREE LIST. T.S.I. PO BOX 103 NEWHAW, WEYBRIDGE, SURREY KT15 3PH.

SHAPED PICTURE discs. SAE, 90 Amery Gardens, Romford, Essex RM2 6RR.

FREE CATALOGUE! Deletions, rarities, imports, originals, SAE Vafco, 24 Southwalk, Middleton, Sussex.

MAIL ORDER lists 1000's singles, LP's good prices, bargains galore, long sae, 4 Hampden Road, Caversham, Reading.

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WANTS LIST Service — Speedy results. Send yours+SAE, 77 Burnham Road, Chingford E.4.

1958-1980 over 2000 oldies in stock. Free catalogue. Send 16p stamp to Foss Records 34A Paddington Street, London W1M 4DJ.

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NEW WAVE giant set sale 50/90p; albums £1.50-£2.90 Adam, ABC, B.Manners, Beat, Blondie, Buzzcocks, Clash, Costello, Dexy's, Duran, F.Gadget, H.League, Jam, K.Creole, Madness, 999, OMD, G.Parker, Police, Pretenders, Ruts, Pistols, Skids, Squeeze, Stranglers, Toyah, UB40, UKSubs, Ultravox, Undertones, 2-Tone, XTC, Lond SAE Popp's Records, 172 Kings Road, Reading R7. Special offer: 10 singles 1977-83-£1!!!

Record Fairs

CHELSEA TOWN HALL, Kings Road. Saturday 29/10/83. Forty Stalls — Punk, heavy, pop, rock, disco, reggae, Pre-entry £1 at 12.00; 1-5pm 30p.

RATES AND CONDITIONS
 HEADINGS: Personal, Fan Clubs, Pen-Friends, Situations Vacant, Records For Sale, For Sale, Instruments for Sale, Funerals, Special Notice, Records Wanted, Situations Wanted, Any other precise trade announcements 20p per word. If you want all your ads, it is held letters, 30p per word. **BOX NUMBERS** Allow two words for box number plus £1 service fee.

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BRIGHTON RECORDS FAIR. Sunday 13th November Brighton Centre. 1pm-5pm admission 50p. (11am-1pm — £1.50) Records, videos, tapes, 70 stalls.

TYNEMOUTH, SATURDAY, October 29th, Park Hotel, Grand Parade. 11am-4.30pm — Admission 30p (10am £1) stalls enquiries 0632 363921.

CAMBRIDGE RECORD FAIR. Saturday 29th October, Kelsey Carriage. Sports Hall, Gonville Place 9.30am — 4.30pm.

BOLTON RECORD FAIR, Saturday 29th October 10.30am-4pm at Bolton Sports Centre, Silverwell St, Bolton. Details 0924 379192.

COVENTRY — SATURDAY October 29th Central Methodist Hall, Warwick Lane. 11am-5pm admission 40p.

LONDON RECORD Collectors Fair Sunday Oct 30th. Great Western Royal Hotel. Praed St. Paddington (Opposite tube and mainline Stations) Thousands of records for sale.

AGNETHA FANS — Just listening's no use, buy and vote "Can't Shake Loose" — (01-388 7671).

CULTURE CLUB Fanz, is there fanz London, anywhere. I could go see George with? Would split expenses, Sue, 16 Brentwood Road, Blacon, Chester.

NUMAN DISCO Preston, December 3rd 1983. Tickets £1.75. Coach London to Birmingham to Preston £7.50 return, send SAE to Mark and Mark, 11 Balcarres Road, Leyland, Lancs PR5 2EL.

OZ AND INTERNATIONAL TIMES WANTED. WRITE: 121 KIMBERLY RD, CARDIFF, WALES.

CALLING ALL BARRY MANILOW FANS. Get-together party night at Trentham Gardens, Stoke-On-Trent, on Friday November 25th. Tickets £4.50, inclusive of Buffet from Louise Blaise, 17 Garnet Road East, Porthill, Newcastle-Under-Lyme, Staffs. Tel 0782 629956.

MARC ALMOND. Soft Cell, Mambas CONVENTION, for lovers of the only voice. SAE 9 Midfield Parade, May-place Road East, Barnehurst, Kent. TIGER AND LIZ. SISLY.

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Special Notices

TOYAH FANS out now Issue 16 of "Toyah Magazine" only 50p. Write to: Toyah Magazine 40 Derrick Close, Calcot, Reading, Berkshire. "Please Note This Is Our New Address".

CULTURE CLUB, Good Luck with your tour I'll see you on 19th Love Jane, Essex.

MARC BOLAN T.Rex convention "Mr Pickwicks" Liverpool. Monday 5th December. Tickets £2.50 SAE Pete, 24 Balmoral Road, Liverpool 6, £3.00 Door.

Birthday Greetings

SIMON LE BON — Have an Xtra special Birthday October 27th. Lots of Love Glenda XXX.

DAVID GRAY. Have a happy birthday darling, I love you. Love Dorothy.

SIMON LE BON. BEST WISHES on the 27th all the best with the album "Union Of The Snake" is Ace. Love to the other lads. Love always — Annette, Ruislip XXX.

ADAM ANT, Happy Birthday Honey (3 Nov) always thinking of you. Welcome Home. Yours as ever, Mel. Stockport.

HAPPY BIRTHDAY Adam Much Joy and Love. Glenda.

Penfriends

MALE 21, Seeks 18-22 penfriends. Box No. 3958.

PENFRIENDS FOR single soldier age 36, posted in Newcastle-Upon-Tyne. Any penfriends age between 30-36 Box No 3930.

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ANYTHING TO do with "Fame" 57 Greenwood, Pontardawe, Swansea.

ANYTHING ON Showaddywaddy, also the Nolans. Linda Hunt 78 Selcroft Avenue, Quinton, Birmingham.

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STREET BEAT



STREET ANGELS
"DRESSING UP"
7" - STB 100 ♦ 12" - STBX 100

DANCE WITH LONDON

Chart
file



Pic by Joe Bangay

GEORGE GETS celebratory by the Golden Gate

NO DOUBT about it — last week was easily the best of Culture Club's chart career. As 'Karma Chameleon' stayed at number one in the singles chart for the fifth week in a row, the band's 'Colour By Numbers' soared to the top of the LP chart by an impressive margin. Meanwhile, 'Church Of The Poison Mind' was the highest new entry in the US charts, and 'Karma Chameleon' moved to pole position in New Zealand whilst maintaining vigorous upward movement in Australia, Denmark, Germany and Holland.

At home, 'Karma Chameleon' continues to sell at a staggering rate, and has serenely sailed past the 1,250,000 sales mark, whilst 'Colour By Numbers' instantly attained platinum status and sold nearly 500,000 copies in its first seven days on release. Had it not been issued so late in the year, 'Colour By Numbers' would certainly have challenged Michael Jackson's otherwise invincible 'Thriller' in the 1983 best selling album stakes.

As the first five week chart topper since 'Don't You Want Me', 'Karma Chameleon' allowed Culture Club to become the sixth act to simultaneously top singles and albums listings this year, the rest of this elite comprising Men At Work, Michael Jackson, David Bowie, Spandau Ballet and the Police.

Chartfile fouls up yet again! Peggy Seeger is Kirsty MacColl's step-mother and not her mother as suggested here a fortnight ago. And Ewan MacColl, far from being in his

seventies, is in his sixties. Apologies to all...

Lydia Murdock's 'Superstar' finally seems to have hit legal problems. Early copies of the record credited Warner Brothers Music as the song's publisher, but in the last week this has been amended to Copyright Control, indicating that the song's parentage is in question...

It's the year of the Silver Jubilee, with Cliff — finally getting a bit scraggy round the neck — the Shads, and Motown all pushing the boat out to celebrate 25 years of hits. A little more low-key is Motown's re-entry to the rock arena after a hiatus of several years. They've previously tried their luck with the Prodigal, Rare Earth and MoWest labels. The 1983 model is Morocco — presumably a contraction of Motown Rock Company — which is launched with the movie soundtrack album, 'Get Crazy'. The LP contains contributions from acts signed to Morocco, like Lori Eastside and Nada, plus guest appearances from Howard Kaylan, Sparks, the Ramones, Marshall Crenshaw and Lou Reed.

But if the thought of such rock stalwarts recording for Motown is surprising, the inclusion of a track by Malcolm McDowell is simply baffling. The 40 year old Leeds-born actor admittedly plays a leading role in the 'Get Crazy' movie, but his singing skills are, to say the least, limited. Nonetheless, McDowell joins the small and select band of Brits to record for Motown, the first and most notable being Kiki Dee, who cut an LP, 'Great Expectations', for the corporation in 1971...

Alan Jones

Did you know...? Did you know...?

BARBRA STREISAND has extended range hearing and can hear TV remote controls and silent dog whistles...Billy Joel worked for two weeks in a typewriter ribbon factory...The most charted song in America is 'Mack The Knife', also known as 'Moritat' and 'Three Penny Opera'. It has been a hit for eight different acts...Charlots Of Fire (the single) was in the US charts for 22 weeks before reaching number one — a record. At the other extreme, Sheb Wooley's 'Purple People Eater' and 'Can't Buy Me Love' by the Beatles each went to number one on their second week in the charts...Diana Ross is the only woman to score as many as six solo number ones in America...Linda McCartney is named in two hits records written 25 years apart; 'Linda', penned by Jack Lawrence in 1946 was a US hit for Jan & Dean in 1963, and 'The Lovely Linda', written by Paul McCartney, appeared on his LP 'Ram' in 1971...In 1976 Abba had five number one singles in Australia, and were top of the charts for 34 weeks — shattering the previous record of 31 weeks, established by the Beatles in 1964...Michael Jackson's 'Ben' is about a rat, Henry Gross's 'Shannon', a dog, and Elvis Presley's 'Dominick', a bull!...

Discos

ODDS 'N' BODS

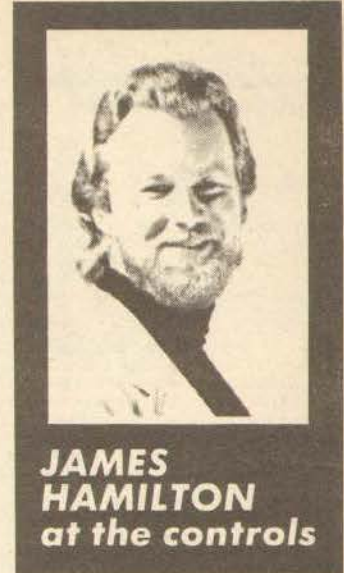
LIONEL RICHIE's 'All Night Long' 12in will now stay as it is, Motown merely emphasising that an extended remix is on his album — and really, at this stage, who can blame them? ... **Rufus/Chaka Khan** 'Ain't Nobody' is now evidently on UK 12in, **Melle Mel** 'White Lines' (without a remix) is due here imminently, **Cuba Gooding** has been grabbed by London (who don't have automatic rights to Streetwise material), **Steve Harvey's** next pressing of the 'Tonight' 12in will replace the flip's versions with Steve's own original mix plus 'Something Special' ... **Third World** 'Lagos Jump', unscheduled for 12in here, has turned up (unremixed) on two different import 12in pressings — US Columbia (44-04194) flipped by 'Swing Low' and Dutch CBS (CBSA 12.3744) with 'Love Is Out To Get You (Instrumental)' ... **Harold Melvin & The Blue Notes** have just signed to Philly World, with new product in the new year ... **Tony Monson** while on his record delivery round had his car burgled, losing three large export shipper's boxes of the current hottest new imports plus a few one-offs, and (easiest to spot) some obscure Japanese albums — anyone with suspicions of their current whereabouts should call Monson Of The Yard on Orpington 22360 ... **Tom Wilson** (Edinburgh Reflections) while helping on **Graham Jackson's** Radio Forth soul show had an on-air 'phone chat with **Randy Muller**, who said **Brass Construction** were about to re-record 'Movin' in "a sort of 1983 version" — doubtless I'll get more news when the guys are in town next week! ... **Dionne Warwick's** album is out here already but for some reason retitled 'So Amazing' (Arista 2057-55), the US's 'How Many Times Can We Say Goodbye' title track duet with **Luther Vandross** being on UK 12in ... **Herb Alpert's** old 'Rise', which in pre-quartz locked days I'd always believed was 100bpm, on its present UK 12in pressing (as flip to 'Garden Party') turns out to be 98½bpm and very useful for mixers again — unless speed-spun at 133bpm! ... **Everett Jervis** from **Hackney Flappers** thankfully managed to make something out of the dreadful 142bpm music to win last week's semi-final of the **Malibu World Disco Dancing** contest in moderately realistic style, the tempo and background dancing ironically returning to complete reality when **Junior Gee** performed live! ... **The Rock Steady Crew's** own video is visually busy but surprisingly unspectacular when it comes to their break dancing ... **Birmingham's Steve Dennis** will soon announce plans to continue his annual DJ Convention, although wherever he holds it the date will now not be until early next year ... **Steve Walsh** starts taking complete control of the Saturday 6-9pm 'Street Life' soul show on Guildford's County Sound 96.6FM/203MW as from next week, and will fill TV screens on Tuesday (Nov 1) as a guest on Channel 4's 10.30pm 'Loose Talk' chat show — evidently to make up for the musical other **Steve Walsh** having preceded him! ... **Phil Riley's** Friday 'Soul Train' on BRMB has been extended half an hour to run 7.30-10pm, starting now with a Midland Dance Floor Chart for which he'd welcome local jocks' contributions — send your charts to Phil at BRMB, PO Box 555, Birmingham B6 4BX (and if you're an electro jock in the Midlands, how about sending 'em to us well?) ... **Radio Caroline** is on 965kHz/319m MW ... Her Majesty's **Home Office** seem to be harassing London's weekend soul pirates so much at the moment that most if not all have been off the air ... **US TV** and cable stations have at last started a veritable bandwagon of black music video shows, at a local rather than nationally networked level to start with, and



MICHAEL JACKSON is right now in the middle of filming with director **John Landis** the previously mooted half-million dollar video of an extended 10-minute version of 'Thriller' (however only the LP version and a new shorter remix will be on the UK 12in due next week). By supplying slightly more finance than CBS for this venture, **Michael** retains all rights to the video, which together with his older 'Billie Jean' and 'Beat It' clips could possibly end up on sale to the public! Meanwhile in the States, where promo pressings of 'Thriller' may be serviced to radio and clubs, there's no doubt that it will actually follow 'P.Y.T.' as the seventh single to be pulled off the one LP ... although, after its inevitable UK success, who knows?

although new video material will obviously be in the pipeline now that it has an outlet, the stations are getting great reaction to all the old black videos that previously had gone unseen ... **Lionel Richie** is top US Black single, **Klique** still at two ... "Top 40" radio stations seem to be winning back ratings in some US cities, several significantly just like in the '60's mixing white and black records without the narrowcast segregation that in recent years took variety out of playlists (and all but the blandest black acts out of the pop charts) ... I keep mentioning the state of US TV and radio because it does directly influence the records that we get ... October 1963, twenty years ago exactly, was just about the birth of soul music in all its modern glory — certainly there was a sense of something different in the air, with acts like **Major Lance**, **The Impressions**, **Martha & The Vandellas**, **Garnet Mimms & The Enchanters**, **Wilson Pickett**, **Marvin Gaye** and so many more making memorable records, plus the whole **Motown** machine getting its gears in order with the first of its classic "formula" releases; is it any wonder that this was about the time that I started going over the top as a record collector, getting **Billboard** every week to tick off all the soul hits I'd got? ... US publishers **Holt, Rinehart & Winston** have just put out 'Showtime At The Apollo' by **Ted Fox**, reputedly an excellent much-illustrated account of the famous Harlem variety theatre where all the black stars appeared, I used to go there every week in '64, and to the **Baby Grand** and **Small's Paradise** (the latter included in the photo montage on import CBS 12in sleeves) ... **Curly King**, another name much more known in nightlife circles twenty years ago, these days is successfully manufacturing an interlocking tubular plastic **King Plan** display and stacking system which could well be ideal for mobile disco use — coming in various smart colours, the tubes lock together in any cube-based permutation you want, take no time to set up/take down, weigh next to nothing yet support up to four tonnes per square metre, and fitted with shelves or with boxes just put straight across the top must be a useful alternative to boring old tables

for all your gear at gigs (details from **King Plan Marketing**, Unit 12, Elizabeth Industrial Estate, Juno Way, Deptford, London SE14 (01-692 9657) ... **Lee**



JAMES HAMILTON at the controls

Taylor (01-385 6955/0506) as well as wanting a quality venue himself, for some mysterious reason needs a good Barbadian DJ el pronto, like fast! ... **Hidden Charms**, promoting their white pop-reggae 0-142½bpm 'Lover's Rock' around the clubs, are after more PA's and radio interviews — contact **John Walsh** on 01-567 1668 or **PRT's Robert Blenman** and **Kenny Barker** on 01-262 8040 ... **Halloween** lasts the whole weekend at **Hinckley Bubbles** with **Paul Major**, **Tony Allen** & **Leigh Clark** keeping the witches' cauldron boiling through Sat/Sun/Monday, while elsewhere the predictable horror theme gets played to the hilt on Saturday (29) by **Gary Oldis** at **Aycliff** cont page 32

SEE... **WHODINI!**

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NEW SINGLE OUT NOW AVAILABLE ON 7" & 12" **BAD RAP MACHINE MACHINE**

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 OCT 30 MAESTRO GLASGOW
 OCT 31 CHELSEA COLLEGE LONDON



from page 31

Be Jay Country Club (free for appropriate fancydressers), **Tricky Dicky at Stratford's The Pigeons** in Romford Road (Boys Town), and similarly **Norman Scott at Haringey Bolts**, **Brighton Bolts** 1am bar extension party being on Sunday (30), as are an alldayer at **Bolton's Dance Factory** with **Greg Wilson, Colin Curtis, Mike Shaft, Richard Searling, Peter Lee** 'n more and another alldayer at **Birmingham's Hummingbird** with **Frenchie T** and presumably more, **Radio London** soul DJ **Tony Blackburn** joining **Colin Hudd** at **Dartford Flicks** on Monday (31), when **Dave Rawlings** at **Kensington's The Park** lets in fancydressers for free, and **Kelly** combines **Halloween** with the 1st birthday at **Boscombe's The Academy**... **Darren Fogel**, soul/jazzing **Kensington's Thackerays** winebar **Fri/Sat**, is joined weekly this Thursday (27) by **Steve Walsh** at **Tufnell Park's Boston Club**... **Julian Palmer**, playing **Liquid Liquid** 'Cavern' for some time amongst his more left-field electrofunk on **Fridays** at **London's Oxford/Tottenham Court Road The Pleasure Dome**, is after more **West End/Surrey** residencies on 01-409 2211... **Capital's Phil Allen** does **Dartford Flicks** this Friday (28) rather than last week, **Bob Jones** joins **Pete Tong** at the **Sheffield Arms** near **Uckfield** on the **A275**, and **Tom Felton** joins **Kevin Ashman** weekly at **Charing King Arthur's Court** from this Friday too... **Chris Ramrachia**, just back from **Mauritius** and looking for a club residency (messages on 01-422 6338), has a special **Mauritian** night downstairs at **Mayfair Gullivers** this Saturday (29)... **Cino Benigno**, whose cheeky attempt to get the records he's promoting into our chart is being totally ignored (so save your stamps!), joins **Carol** at **London's Lyceum** every Saturday and would welcome PAs on 01-688 3699... **John Dene** provides funk and **Paul Kristian** fun (like **Max Bygraves!**) every Saturday at **Dunstable Tiffany's**, **John** also doing **Strecham Cats Whiskers (Fri)**/**Guildford Cinderellas (Mon)** and wanting more mid-week gigs on **Eaton Bray** 220310... **Disco Dave Singleton**, big in **Eccles** for years, this **Sunday (30)** starts a new nightly video show at **Warrington's Lord Rodney's (pub hours)** and **Eccles' Rainbow** (after hours), his twin giant screen video show going out from **Newton-Le-Willows** 6018... **Pete Tong** souls **Bermudsey Dockhead's Swan & Sugarloaf** with **Nicky Holloway** on **Monday (31)**, the **Chi-Lites** play **Mayfair Gullivers** on **Wednesday (2)**... **Stevie Wonder's** campaign paid off, the **third Monday** every **January** will be an **American public holiday**, **Martin Luther King Day** (it being closest to his 'Happy Birthday')... **Prince's** current **US pop smash** from his year-old double album is the rhythmically ambivalent jaunty **100/200bpm** 'Delirious'—as you may have noticed now the **US charts** are back in your caring sharing **RM!**... **Gene Chandler's** old **115bpm** 'Get Down' is interesting out of **Melle Mel**, while last **Friday** my set ended in mellow style with a full floor to **Kevin Kev, Herb Alpert** 'Rise', **Hubert Laws, Mary Jane Girls** 'All Night Long' (Inst), **Tena Marie** 'Playboy', **Atlantic Starr** 'I Want Your Love', **Lionel Richie** 'Love Will Find A Way', **Dennis Brown** 'Love Has Found Its Way'... **Whiz Kid**, scratching partner of rapping **MC G.L.O.B.E.**, did the scratches on **Freeez** 'Scratch Goes My Dub'... import buyers had to be rich last week—I picked up about 90 quid's worth and still didn't get everything... what happened this week to **Hardcase's** "now you're cookin'" which looked like a handy catchphrase?... **STAY OFF THOSE WHITE LINES!**

PETE TONG fleshes out last week's simple list of the obvious big newbies at the **Caister** soul weekender with a more in-depth look at the other tracks that were equally big but mainly of a more specialist jazz or oldies type. Although the general influence of this event has greatly decreased, it's still interesting to see what the soul purists are currently playing.

- 1 ALL ABOUT MY GIRL, **Jimmy McGriff, Sue/Ensign 7in EP**
- 2 BAIHIA, **Gilberto Gil, French WEA LP**
- 3 AC/DC, **Paz, Paladin LP**
- 4 JAMAICAN GIRL, **Love Unlimited, Unlimited Gold LP**
- 5 FOOT IN THE DOOR, **Onward International, Paladin 12in**
- 6 WHEN SLY CALLS, **Michael Franks, US Warner Bros LP**
- 7 GOT MY MOJO WORKING, **Jimmy Smith, Verve LP**
- 8 SOUL LIMBO, **Booker T & The MG's, Stax 7in**
- 9 BRIGHTER TOMORROW, **Tom Browne, US Arista LP**
- 10 WET MY WHISTLE, **Midnight Star, Solar 12in**
- 11 LOVE HOW YOU FEEL, **Sharon Redd, Prelude 12in**
- 12 JUST CAN'T GET ENOUGH, **Lew Kirton, US BID LP**

BREAKERS

BUBBLING UNDER the **Disco 85** are **Marla Griffiths** 'Electric Boogie (Remix)' (Island 12in), **Liquid Liquid** 'Cavern' (US 99 12in EP), **Jimmy McGriff** 'All About My Girl' (Sue/Ensign 7in EP), **Michael Franks** 'When Sly Calls' (US Warner Bros LP), **Rome Jafferis** 'Good Love' (US Rain 12in), **Janice McClain** 'Giving My Love' (US Mon-Tab 12in), the **SOS Band** 'Tell Me If You Still Care' (US Tabu 12in), **Kinky Fox** 'So Different' (US Sound Of New York 12in), **McCartney/Jackson** 'Say Say Say' (Instrumental Parlophone 12in), **Love Club** 'Hot Summer Nights' (Instrumental US West End 12in).

HOT VINYL

SPENCE: 'Get It On' (Arista ARIST 12547) In short supply on Dutch import although immediately massive for all who found it, this floor-packing ultra-beefy bass bumped 112bpm 12in thunder builds from street noises into a great 'Funkin' for Jamaica groove (synch 'em to excite your punters!) breaking after chant backed light lead vocals into some electro hiccup near the end. There ain't no stoppin' it now!

ARMENTA: 'I Wanna Be With You' (US Savoir Faire SF 201) Exploding faster than dynamite and obviously the next **Unique** (it's like a less crisp version, and terrific out of **Haywoode**), this **Amir Bayyan**-prod chirrupy chix wailed 0-114½bpm 12in pounder has nice open tuned guitar amidst the hard knocking beat, and great vocoder on Part 2 picking up from Part 1's outro.

DAYTON: 'The Sound Of Music' (LP 'Feel The Music' US Capitol ST-12297) **Rahni Harris's** group come blazing back with a sensational soul set on which even the duffer tracks at least have great singing, this jazzy flavoured flowing vocoder scattered 55/110-112-113-114-112-0-115bpm roller being the big floor filler, the 7in-issued 'It Must Be Love' a lovely 81-82bpm jogger and 'Out Tonight' a Kashi-ish 113bpm jolter, oddly the **Zapp Family Troutman**-masterminded 111bpm 'Love You Anyway' being weakest of all, while others are the Staples-ish 87bpm 'Lookin' Up', 51½-106-104bpm 'Promise Me', 0-32-65½bpm 'Caught In The Middle', 125bpm 'So What', 0-136bpm 'Eyes'. They have it!

LIONEL RICHIE: 'Love Will Find A Way' (LP 'Can't Slow Down' Motown STMA 8041) The only way to get his smash rhythmically remixed and extended 109bpm 'All Night Long (All Night)' is now on his obviously blockbusting set which most will want anyway, the other instantly scorching new dancer being this **Greg Phillinganes** co-penned

cool steady 102½bpm tripper, the 123bpm title track sounding extremely 'Wanna Be Startin' Somethin'' and galloping 121½bpm 'Running With The Night' rather (soft-rock orientated, the gentle 48½/97-49½/99bpm 'Penny Lover' being best slowie in that it gets away from his typically formulaized 0-33-0bpm 'Stuck On You', 0-31-62-0bpm 'Hello', 0-31½/63bpm 'The Only One'.

ARNIE'S LOVE 'I'm Out Of Your Life' (US Radar RDR-12007) **Eric Matthew**-produced slow starting dreamily shuffling 0-104bpm 12in swaying jogger with superb Luther-ish vocal and sophisticated support, side one's instrumental tag being picked up so easily by the jazzier flip that two copies seem a must! A monster.

MAJOR HARRIS: 'All My Life' (London LONX 37) The 'Love Won't Let Me Wait' smoocher returns in grittier style on a great happily jiggling lickety-split 117½bpm 12in lurcher, kinda like a soulfully electro 'Love Town' with cheerful chix chipping in and then taking over when things get freakiest (dub/edit flip), already huge on import.

STREET ANGELS: 'Dressing Up!' (Street Beat STBX 100, via Phonogram) **Ray Shell's** backup girls led by **Linda Taylor** now out on their own with a coolly cooed 'n souled excellent creamily rolling 106bpm 12in thumper penned by **Steve Jerome**, much plugged on previously scarce promo by **Radio London** soul DJ **Tony Blackburn** (less good jerky 98bpm 'Who's Fooling Who' flip).

ATLANTIC STARR: 'I Want Your Love' (LP 'You're Forever' US A&M SP-4948) Quality soulful stuff dominated by this purposefully tripping tenderly pent-up 100bpm jogger and the atmospherically textured 99bpm title track, both extremely good, while the slow 79bpm 'Touch A Four Leaf Clover' ranks next over the 112bpm 'Who Could Love You Better?', 108bpm 'Island Dream' 45/90bpm 'Second To None', ditto 45/90bpm 'More Time For Me', 22-44-0bpm 'More More More', 134bpm 'Tryin''. Due here soon.

LIQUID LIQUID: 'Cavern' (US 99 Records 99-11 EP) By guys whose weird drums-driven wild non-electro rhythm tracks really deserve the description "punk-funk" far more than **Rick James**, this excitingly compulsive somewhat weaving 113-115-114-115-117-118-111-113-116bpm semi-instrumental was known only to the elite of hip hop before **Melle Mel's** 'White Lines' vocal version brought it into general view to fill floors in its own right (I now realise it's on one of my New York radio tapes, and in the **WBL's** 'White Lines' remix), on 4-track 12in EP with the equally interesting if punk-ier 113-115-0-114-0-114bpm 'Scaper', 122bpm 'Optimo', 164/82bpm 'Out'. A must for **Melle Mel** fans.

MAJOR LANCE: 'Are You Leaving Me' (LP 'The Major's Back' US Kat Family FZ 38898) Due here for some Northern Soul gigs where his new material may well be ignored, the 20 year veteran should be down South promoting this superb subtle soul-drenched set as it's one of this quality-packed week's very, very best! This beautiful light jiggly 107-110bpm chugger is also on 12in, flipped by his previously released aching 97-98bpm 'I Wanna Go Home' (recorded fresh out of jail), but the whole album's a better buy as you also get the equally good 106-104-0bpm 'Gypsy Woman' (Impressions, 100/101-0bpm 'I've Never Found A Girl' (Eddie Floyd)—both remarkably recorded live here in **Hinkley** along with a racing 140-146bpm revival of his classic 'The Monkey Time'—106-107-108-111bpm 'Power Of Love', 113bpm 'Since I Lost My Baby's Love'. Fellow veterans **Garland Green** and **Tyrone Davis** also have new albums (on the **Ocean Front** label), which I'll have to afford another time!

BOGAZ: 'I've Got Love' (AGR Records 12AGR 2, via PRT) These intelligent East Londoners were on **BBC-1's** first 'Hotline' a fortnight ago launching their self-prod/penned masterful 116bpm 12in bounding skipper, with harmony supported strong vocal line, soaring sax

and terrific romping jazzy guitar (inst flip). An impressive debut.

KINKY FOX: 'So Different' (US Sound Of New York SNY 5107) **Tony Humphries**-mixed stumbingly thudding then gradually intensifying 109-110-111-112-111-113(break)-111-113-0bpm 12in builder by a slightly **Michael J-ish** fellow who gets really soulful the longer it's on, ending up very powerful indeed (inst flip).

BILLY GRIFFIN: 'Serious' (LP 'Respect' US Columbia FC 38924) **John Barnes**-produced/co-penned/performed/ "conceptualized" set on which lightly soulful **Billy** does at least get to sing over **Barnes's** synthesized rhythms, best dancer being this creamily soaring 113bpm chugger although he whinnies effectively over the juddering jerky 118bpm title track and 116bpm 'Save Your Love For Me' (less so the 115bpm 'Hit Me With The Beat'), while loveliest slowie is the 80bpm 'So Many Ways', the 51½-103bpm 'Don't Ask Me To Be Friends' being too self-conscious a remake of 'Hold Me Tighter In The Rain' (even down to the exact same BPM!)

FOUR TOPS: 'Make Yourself Right At Home' (LP 'Back Where I Belong' US Motown 6066ML) **Eddie Holland, Lamont Dozier** & **Brian Holland** are back with **Motown** and prod/pennning again for the also returned **Four Tops** (all their backing tracks synthesized by that man **Barnes**, incidentally), this cheerful 117bpm lurcher and less impassioned 117½bpm 'Sail On', the **UK 12in** issued lovely slow 0-39½/79-0bpm 'I Just Can't Walk Away' (Motown TMGT 1321) and full blown 0-32½/65-0bpm title track making up the **H-D-H** side, while the flip's 101bpm jiggly funk 'Body & Soul' is another good modern dancer though their **Temptations** partnered 115bpm 'Hang' (12in B-side) and **Aretha Franklin** duetted 48-96bpm 'What Have We Got To Lose' are less so. Vocally, the set's a great listen. (Do not confuse with an obviously earlier churning c122bpm 'I'm Here Again' 12in on **US Reliant REG 3691**)

SYBIL THOMAS: 'Rescue Me' (West End WEND 124) Mellow electro jittered soulfully wailed unhurried 110½-110½bpm 12in swaying plippery plopper with a great jazzy guitar and keyboards break (sadly subdued on inst flip), hot for a while on import but possibly now just a little too late here—though still of course good.

MELBA MOORE: 'Keepin' My Love Satisfied' (US Capitol 8569) **Paul Lawrence Jones III**-produced totally typical jerky 116bpm 12in smacker (inst flip), fine of its type but—y'know, like we've heard it all before!



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Skeete Sounds

FAMOUS BEFORE she was famous — that was Beverley Skeete's trouble. If you can call it trouble.

"A few months ago, everyone kept coming up to me and saying 'Here, you're the girl from 'The Boy Who Won The Pools', aren't you?' and asking for my autograph. I signed my own name and they still thought I was her."

Maybe they were a little premature, but from now on the autograph-hunters really will have the right girl, because they'll be talking to the singer of the zippy 'If The Feeling Is Right', the *unknown* track on the current Streetsounds compilation. They might not realise it, but they'll be talking to the lead singer of Atmosfear into the bargain.

Elite Records decided to make 'If The Feeling Is Right' a Street Sound even before it was a 12-inch in its own right as a little publicity exercise on Beverley's behalf. The result: people grooving to the record alongside biggies by Newcleus, Raw Silk and The Rake, pausing only to ask "Who's that girl?"

You'll make the connection if you know Atmosfear tracks like 'Extra Special' and 'What Do We Do?', the recent single. "I've been singing with them since late '81, early '82," says Beverley. "I knew someone in



BEVERLEY SKEETE: Atmosfear

the band, he just happened to be my sister's boyfriend."

That sis, Valerie, now sings in an all-girl reggae band, African Woman, and Beverley was given the rough version of 'Extra Special' to work on and with her sister's help, turned it into another underground Atmosfear club success — and got a job in the band, to boot.

"The single 'If The Feeling' is really poppy for me, real slushy stuff, but it puts over whatever voice potential I've got," Beverley says. That voice potential was first recognised several years and many thousand miles away.

"I was born in Paddington," she says, "but I spent 11 years in Barbados, and when I was at grammar school, I entered the inter-island talent contest they have there, and got a certificate of excellence. That same year, I came back here from a holiday and as a change, decided to stay, and here I still am."

It's our good fortune that the jobs she did in stock control and on the shop floor at John Lewis weren't up her street. "I had ideas of my own, and they more or less said 'Do as you're told, or else.' For me it was 'or else', I just left."

Now it looks like the feeling was right. "Or else" turned out to be the best decision Beverley Skeete's ever made.

Paul Sexton

Pic by Brian McIlvanny

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STAR STYLE



RIGHT: Super Jez wows 'em in a grey Via Vai jacket from Assessoire — £98 and a blue/green printed shirt from Stephen King — £35.



AUTUMN Star Style part two sees a spiky topped dreamboat Jez Stride of knockabout funsters Kejagoogetta getting coy with strident rock doyenne Jacqui Brookes, formerly of Siam but now a high flying solo artiste in her own right.

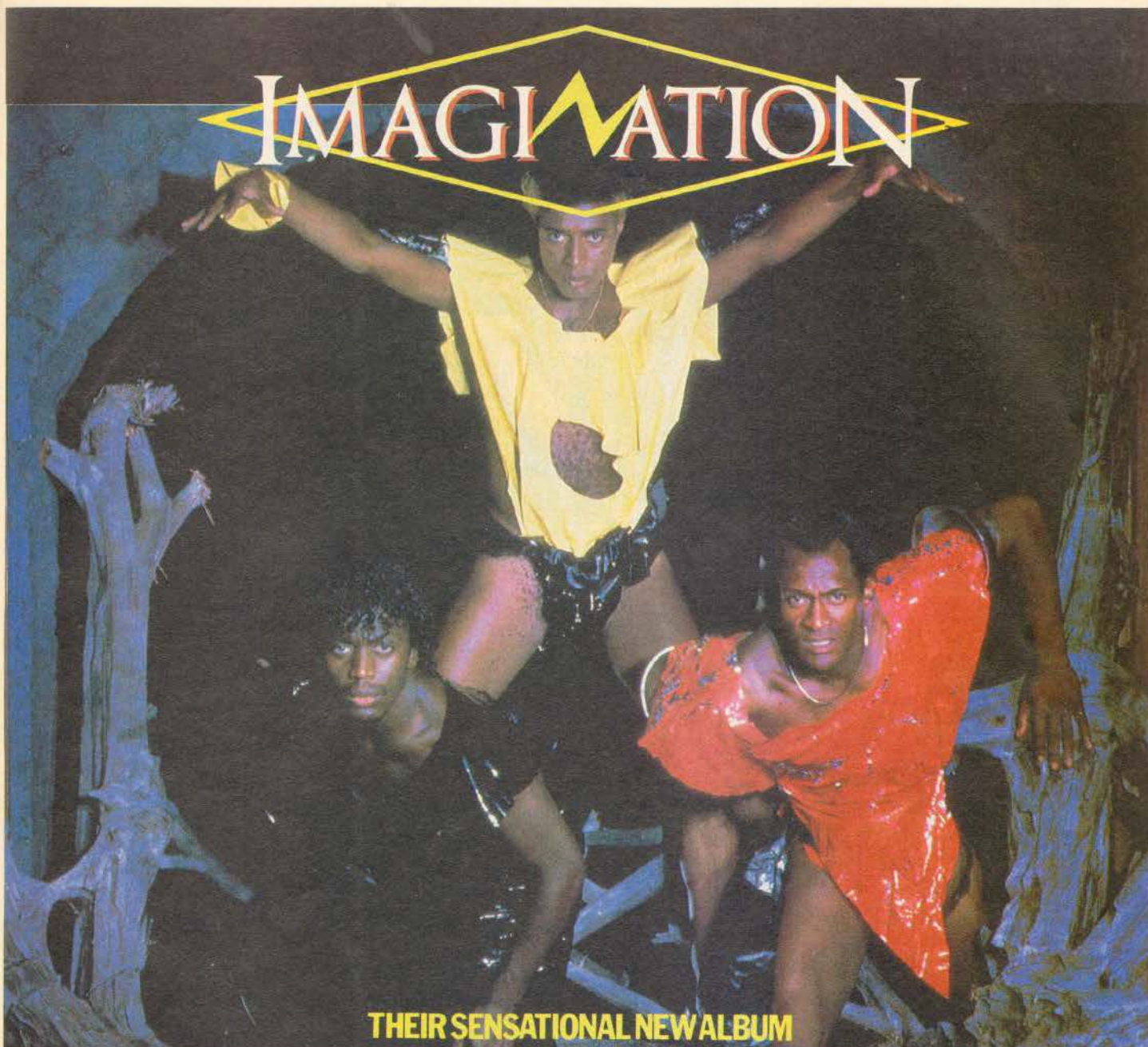
JACQUI sports a grey Macinaw jacket from Flip — £19.99 and an African print scarf from Tonic — £15.99.

JEZ goes all rugged in a Flip hunting jacket — £29.99 and a green printed Via Vai shirt from Assessoire — £42.50.

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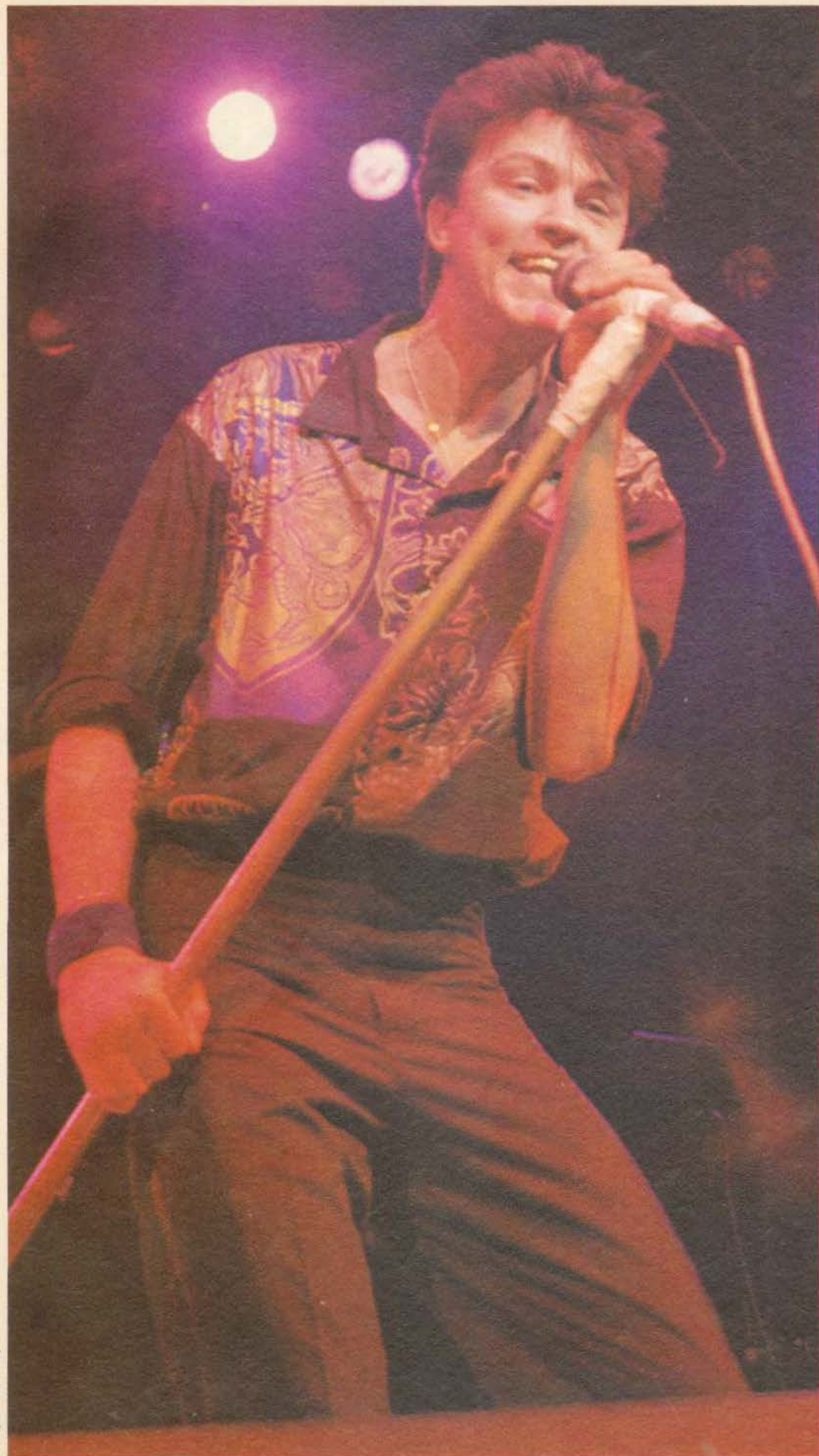
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Pic by Paul Slattery

Pleasure for Young people

PAUL YOUNG
Lyceum, London

I TELL you, if I'd had a knife or a grenade, the mixing desk engineers and that fat toad in the glasses who made me spill cider over my black suede boots would all be sampling the delights of hospital food right now.

Paul Young, sartorially perfect as always, and the Fabulous Wealthy Tarts sang their hearts out and never gave less than 110 per cent, while all that came out of the PA system was a ghastly crashing din.

What are soundchecks for? To test the flipping sound so that people who shell out £4.50 to see their heroes can hear their heroes as well.

Not that the scarf waving, telephone number throwing crowd were bothered, for Mr Young could do no wrong.

He came on stage, grinning from ear to ear (cue fainting Tracie) to the James Bond signature tune and for the first time I caught an authentic glimpse of what the screaming, knicker-wetting Sixties must have been like.

All the favourites were dutifully doled out, 'Wherever I Lay My Hat', 'Come Back And Stay', plus lots more from the album that were all welcomed with ecstasy. There was also a surprise rendition of the classic 'Love Will Tear Us Apart' (here we must remind ourselves that to rend actually means to tear apart) which although sung by Young in that superlative and singular voice of his, still suffered at the gnarled hands of the creatures at the mixing desk.

Actually, the sound temporarily improved on 'Wherever I Flay My Cat' where at last Paul Young found himself able to rattle that fantastic voice box without screeching to be heard.

However, it soon went back to its relentless booming, but the crowd didn't notice as Young ripped into the song to end the evening and the one he seemed to relish the most; the hard-driving, granny-shocking 'Sex', with which he closed the set.

In fact, the speed with which each preceding song was played, sung and despatched, suggested to me that 'Sex' was indeed just what he'd been waiting for (as the song goes).

Things slowed down a bit for the encore and a ballad where the famous voice soared aloft into the ornate roofing of the theatre and hundreds of arms swayed and clapped below like gently waving seaweed on the seabed.

Paul Young couldn't have given more if he had pulled his heart out and given it to them.

Pity about the sound crew.

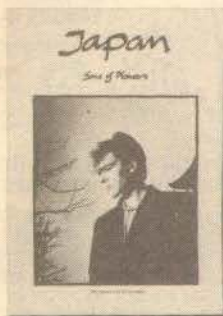
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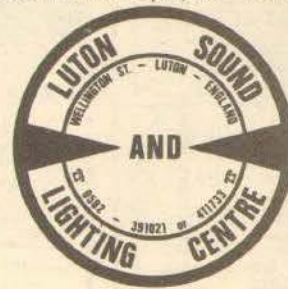
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Top Albums

THIS WEEK
LAST WEEK
WEEKS IN CHART

Week ending October 29, 1983



Pic by Joe Bangay

NICK HEYWARD in a rare moment of contemplation after a hard day's twig collection

1	1	2	COLOUR BY NUMBERS, Culture Club, Virgin ☆
2	2	2	SNAP, Jam, Polydor □
3	—	—	CAN'T SLOW DOWN, Lionel Richie, Motown STMA8041
4	3	3	GENESIS, Genesis, Charisma □
5	4	6	LABOUR OF LOVE, UB40, Dep International/Virgin
6	6	3	VOICE OF THE HEART, Carpenters, A & M
7	14	4	THE TWO OF US, Various, K-Tel
8	5	14	NO PARLEZ, Paul Young, CBS □
9	11	2	MONUMENT — THE SOUNDTRACK, Ultravox; Chrysalis CUX1452
10	—	—	NORTH OF A MIRACLE, Nick Heyward, Arista North1
11	12	46	THRILLER, Michael Jackson, Epic ☆
12	13	21	IN YOUR EYES, George Benson, Warner Bros □
13	7	17	FANTASTIC, Wham!, Innervision ☆
14	8	28	LET'S DANCE, David Bowie, EMI America ☆
15	9	12	THE CROSSING, Big Country, Mercury □
16	10	3	SILVER, Cliff Richard, EMI
17	21	14	TOO LOW FOR ZERO, Elton John, Rocket □
18	17	6	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music
19	20	7	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS ○
20	18	2	STREET SOUNDS ELECTRO 1, Various, Streetsounds ELCST1
21	24	4	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Polystar ○
22	15	7	BORN TO LOVE, Peabo Bryson & Roberta Flack, Capitol
23	25	34	TRUE, Spandau Ballet, Chrysalis ☆
24	16	5	STAYING ALIVE, Bee Gees, RSO □
25	22	17	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar □
26	39	8	AN INNOCENT MAN, Billy Joel, CBS
27	—	—	SOUL MINING, The The, Epic/Some Bizarre EPC25525
28	23	3	KNEES UP, Chas And Dave, Rockney
29	19	4	A TOUCH MORE MAGIC, Barry Manilow, Arista
30	30	2	OUT OF THIS WORLD, Shakatak, Polydor POLD5115
31	27	16	THE LUXURY GAP, Heaven 17, Virgin □
32	42	3	MORNING, NOON AND NIGHT, Various, Ronco
33	32	9	STANDING IN THE LIGHT, Level 42, Polydor ○
34	34	2	XXV, Shadows, Polydor POLD5120
35	—	—	ROCK AND SOUL, Daryl Hall & John Oates, RCA PL84858
36	28	9	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute ○
37	60	2	NIGHTLINE, Randy Crawford, Warner Bros
38	29	4	THE WILD HEART, Stevie Nicks, WEA
39	77	2	IMAGINATIONS, Various, CBS
40	58	3	LOVE STORIES, Don Williams, K-Tel
41	50	3	MUTINY!, David Essex, Mercury
42	40	4	LOVE CLASSICS, Royal Philharmonic Orchestra, Nouveau Music

43	26	7	THE HIT SQUAD — CHART TRACKING, Various, Ronco
44	36	250	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
45	44	4	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland □
46	38	4	LICK IT UP, Kiss, Vertigo
47	33	8	KISSING TO BE CLEVER, Culture Club, Virgin ☆
48	45	19	SYNCHRONICITY, Police, A & M ☆
49	—	—	GET OUT AND WALK, Farmers Boys, EMI EMC107799
50	41	14	THE LOOK, Shalamar, Solar □
51	46	2	GONNA GET YOU, Freeze, Beggars Banquet
52	31	2	COOKIN' ON THE ROOF, Roman Holliday, Jive
53	49	34	WAR, U2, Island □
54	—	—	HEAD OVER HEELS, Cocteau Twins, 4ADCAD313
55	—	—	LETTIN' LOOSE, Heavy Pettin', Polydor HEPLP1
56	37	14	THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol ☆
57	48	43	RIO, Duran Duran, EMI ☆
58	—	—	ALIVE SHE CRIED, Doors, Elektra 9602691
59	47	16	YOU AND ME BOTH, Yazoo, Mute □
60	51	25	POWER CORRUPTION AND LIES, New Order, Factory
61	35	4	PIL LIVE IN TOKYO, PIL, Virgin
62	70	4	IMAGES, Various, K-Tel
63	62	5	LIONEL RICHIE, Lionel Richie, Motown □
64	87	49	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
65	57	18	FLASHDANCE, Original Soundtrack, Casablanca □
66	52	56	LOVE OVER GOLD, Dire Straits, Vertigo ☆
67	54	18	GREATEST HITS, Rod Stewart, Riva ☆
68	53	5	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
69	72	41	BUSINESS AS USUAL, Men At Work, Epic ☆
70	63	20	BODY WISHES, Rod Stewart, Warner Bros
71	71	6	WARRIORS, Gary Numan, Beggars Banquet
72	—	—	FLICK OF THE SWITCH, AC/DC, Atlantic 7801001
73	69	10	FUTURE SHOCK, Herbie Hancock, CBS
74	61	8	THE PRESENT, Moody Blues, Threshold
75	—	—	SOUND WAVES, L'Orchestre Electronique, Nouveau Music NML1005
76	—	—	MAKIN' MOVIES, Dire Straits, Vertigo 6359034
77	76	13	PUNCH THE CLOCK, Elvis Costello & The Attractions, F-Beat □
78	65	16	QUEEN GREATEST HITS, Queen, EMI ☆
79	43	4	STREET SOUNDS EDITION 6, Various, Streetsounds
80	79	31	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
81	—	—	CLASSIC ROCK-ROCK SYMPHONIES, London Symphony Orchestra, K-Tel ONE1243
82	97	2	RHYTHM OF LIFE, Paul Haig, Crepuscule/Island
83	83	54	REFLECTIONS, Various, CBS ☆
84	—	—	SO AMAZING, Dionne Warwick, Arista 205755
85	—	—	HELL HATH NO FURY, Rock Goddess, A&M AMLX68560
86	—	—	FACE VALUE, Phil Collins, Virgin V2185
87	75	25	HUNKY DORY, David Bowie, RCA International ☆
88	93	9	MERRY CHRISTMAS MR LAWRENCE, Ryuichi Sakamoto, Virgin
89	92	11	ALPHA, Asia, Geffen ○
90	90	2	IT'S ABOUT TIME, John Denver, RCA
91	59	5	RITMO, Judie Tzuke, Chrysalis
92	80	38	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
93	67	8	LOVE SONGS, Barbra Streisand, CBS ☆
94	56	6	BORN AGAIN, Black Sabbath, Vertigo
95	—	—	OFF THE WALL, Michael Jackson, Epic EPC83468
96	86	22	CRISIS, Mike Oldfield, Virgin □
97	55	29	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
98	—	—	BENT OUT OF SHAPE, Rainbow, Polydor POLD5116
99	78	3	RESPOND PACKAGE — LOVE THE REASON, Various, Respond
100	74	3	LIVE FROM EARTH, Pat Benatar, Chrysalis

Music Video

1	1	DURAN DURAN, Duran Duran, EMI
2	2	LET'S SPEND THE NIGHT TOGETHER, Rolling Stones, Thorn/EMI
3	4	THE COMPLEAT BEATLES, Beatles, MGM/UA
4	3	ELVIS ON TOUR, Elvis Presley, MGM/UA
5	9	FINAL CONCERT, Who, CBS/Fox
6	5	TARAS SCHEVCHENKO, New Order, Factory
7	12	AROUND THE WORLD, Police, Thorn EMI
8	11	LIVE IN CONCERT, Kid Creole & The Coconuts, Island
9	7	SINGLES, Elton John, Spectrum
10	6	SIDE KICK — LIVE, Thompson Twins, Picture Movie
11	14	VIDEOTEQUE, Various, EMI/Wienerworld
12	8	THREE SIDES LIVE, Genesis, EMI/Wienerworld
13	10	VIDEO PIECES, Iron Maiden, EMI
14	18	TONIGHT HE'S YOURS, Rod Stewart, Embassy
15	20	MANTRAP, ABC, Spectrum
16	16	COMPLETE MADNESS, Madness, Stiff
17	15	HERE ARE THE YOUNG MEN, Joy Division, Factory
18	13	STONES IN THE PARK, Rolling Stones, Granada
19	—	ONCE UPON A TIME, Siouxsie & The Banshees, Polygram
20	—	ALL YOU NEED IS CASH, Rutles, Palace

Compiled by MRIB

Compiled by Gallup

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

Top Singles

Week ending October 29, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	7	KARMA CHAMELEON, Culture Club, Virgin ○
2	4	5	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
3	2	6	THEY DON'T KNOW, Tracey Ullman, Stiff ○
4	—	—	UNION OF THE SNAKE, Duran Duran, EMI EMI5429
5	3	7	NEW SONG, Howard Jones, WEA
6	6	6	(HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma/Virgin
7	25	4	UPTOWN GIRL, Billy Joel, CBS
8	13	4	SAFETY DANCE, Men Without Hats, Statik
9	7	6	IN YOUR EYES, George Benson, Warner Bros
10	9	6	SUPERMAN (GIOCA JOUER), Black Lace, Flair
11	5	5	DEAR PRUDENCE, Siouxsie And The Banshees, Polydor/Wonderland
12	15	3	PLEASE DON'T MAKE ME CRY, UB40, DEP International/Virgin
13	10	3	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
14	18	6	SUPERSTAR (BILLIE JEAN), Lydia Murdock, Korova
15	12	33	BLUE MONDAY, New Order, Factory
16	8	6	MODERN LOVE, David Bowie, EMI America
17	17	6	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland
18	11	7	THIS IS NOT A LOVE SONG, PIL, Virgin
19	14	8	BLUE HAT FOR A BLUE DAY, Nick Heyward, Arista
20	16	11	RED RED WINE, UB40, Dep International/Virgin □
21	—	—	PUSS'N BOOTS, Adam Ant, CBS A3614
22	21	5	LOVE IN ITSELF, Depeche Mode, Mute
23	30	3	KISS THE BRIDE, Elton John, Rocket
24	—	—	THE LOVE CATS, Cure, Fiction, FICS19
25	24	4	LOVE WILL FIND A WAY, David Grant, Chrysalis
26	33	3	OVER AND OVER, Shalamar, Solar
27	32	5	KISSING WITH CONFIDENCE, Will Powers, Island
28	39	6	UNCONDITIONAL LOVE, Donna Summer, Mercury
29	19	10	TAHITI (FROM MUTINY!), David Essex, Mercury
30	22	11	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol ○
31	26	5	POP GOES MY LOVE, Freeez, Beggars Banquet
32	36	2	SISTER SURPRISE, Gary Numan, Beggars Banquet
33	20	8	68 GUNS, Alarm, IRS
34	37	6	REILLY, Olympic Orchestra, Red Bus
35	23	8	COME BACK AND STAY, Paul Young, CBS ○
36	34	5	LONDON TOWN, Bucks Fizz, RCA
37	46	2	MICRO KID, Level 42, Polydor
38	28	9	MAMA, Genesis, Charisma/Virgin ○
39	56	2	LOVE HOW YOU FEEL, Sharon Redd, Prelude
40	43	3	DESTINATION ZULU LAND, King Kurt, Stiff
41	69	2	007, Musical Youth, MCA
42	40	6	MOTOR MANIA, Roman Holliday, Jive
43	29	9	DOLCE VITA, Ryan Paris, Carrere
44	27	7	BIG APPLE, Kajagoogoo, EMI
45	31	8	GO DEH YAKA (GO TO THE TOP), Monyaka, Polydor
46	35	9	CHANCE, Big Country, Mercury
47	44	3	I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA
48	—	—	LICK IT UP, Kiss, Vertigo KISS5
49	47	4	YOU REALLY GOT ME, Kinks, PRT
50	62	2	FANTASY REAL, Phil Fearon & Galaxy, Ensign
51	—	—	RAINBOW IN THE DARK, Dio, Vertigo DIO2
52	—	—	THE SINGLES '81-'83, Bauhaus, Beggars Banquet
53	48	3	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
54	50	5	LOVE ON A FARMBOY'S WAGES, XTC, Virgin
55	45	4	MICHAEL JACKSON MEDLEY, Ashaye, Record Shack
56	—	—	THIS IS THE WAY, Bruce Foxton, Arista BFOX2
57	38	8	BODY WORK, Hot Streak, Polydor
58	70	3	LA SERENISSIMA (THEME FROM VENICE), Rondo Veneziano, Ferroway
59	42	4	OVERDRIVE, Herbie Hancock, CBS
60	68	2	MAKE BELIEVE IT'S THE FIRST TIME, Carpenters, A & M
61	41	8	OL' RAG BLUES, Status Quo, Vertigo
62	53	4	YOU DON'T NEED SOMEONE NEW, Lotus Eaters, Sylvan/Arista
63	—	—	TONIGHT, Steve Harvey, London LON36
64	—	—	TILL I CAN'T TAKE LOVE NO MORE, Eddy Grant, Ice ICE60
65	64	4	BREAK DANCIN'-ELECTRIC BOOGIE, West Street Mob, Sugarhill



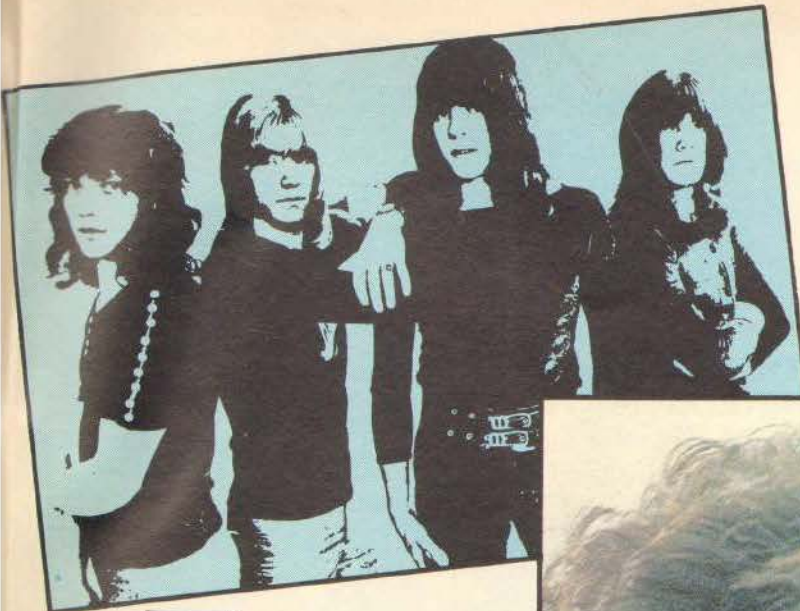
Pic by Steve Rapoport

DURAN: no instant number one; ADAM: slow progress in learning to put on shirt; BRUCE: a desperate search for the light switch

66	51	4	TILL YOU COME BACK TO ME, Leo Sayer, Chrysalis
67	97	2	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Ritz
68	73	3	FAR FROM OVER, Frank Stallone, RSO
69	87	5	NIGHTLINE, Randy Crawford, Warner Bros
70	55	5	CAN'T STOP RUNNING, Space Monkey, Innervision
71	—	—	LOVE WILL TEAR US APART, Joy Division, Factory FAC23
72	66	3	SONG OF A SIREN, This Mortal Coil, 4AD
73	—	—	GUNS FOR HIRE, AC/DC, Atlantic A9774
74	58	3	DON'T FORGET TO DANCE, Kinks, Arista
75	57	7	A TIME LIKE THIS, Haywoode, CBS
76	65	4	LOVE REACTION, Divine, Design Communications
77	61	6	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
78	—	—	FEDORA (I'LL BE YOUR DAWG), Caramba, Bilco BILL101
79	63	3	CAN'T SHAKE LOOSE, Agnetha Faltskog, Epic
80	—	—	OUT OF PHASE, Diamond Head, MCA DHM104
81	—	—	BE A STAR, David Joseph, Island IS128
82	86	2	WILDSTYLE, Time Zone, Island
83	78	2	GYPSY GIRL, Cruella De Ville, EMI
84	—	—	HEAVEN ABOVE ME, Peabo Bryson & Roberta Flack, Capitol CL310
85	—	—	JEALOUS LOVE, JoBoxers, RCA BOXX4
86	82	2	BLESS THE LADIES, Oliver Cheatham, MCA
87	92	2	SOUL KISSING, David Knopfler, Peach River
88	—	—	MY PERFECT COUSIN, Undertones, Ardeck 7ARDS6
89	85	5	DANCE WITH ME, Lords Of The New Church, IRS
90	80	3	MAKING LOVE (LEFT OF NOTHING AT ALL), Air Supply, Arista
91	81	2	THE SMILE HAS LEFT YOUR EYES, Asia, Geffan
92	91	3	BITTER HEART, Seona Dancing, London
93	89	2	ALMOST OVER YOU, Sheena Easton, EMI
94	—	—	SO TIRED, Haircut One Hundred, Polydor HC2
95	79	2	UPFRONT, Diana Ross, Capitol
96	98	2	STATE OF ART, Friends Again, Moon
97	96	2	THE SMILE AND THE KISS, Bonk, Ensign
98	—	—	THE ENTERTAINER, Belle Stars, Stiff B'Y167
99	—	—	EARTHQUAKE, Flirtations, Siam IAN101
100	—	—	SAY IT ISN'T SO, Daryl Hall & John Oates, RCA RCA375

Compiled by Gallup

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



Pic by SKR Photos

George Michael

Sweet

*Mama let me out on a Saturday night
She said now go out and get her, go out
and hold her tight,
I said now mama you don't understand,
every time I touch her hand
It's like I'm burning in the fires of hell,
And if I hold her too long
Well you can never tell, what'll happen
to me
I wouldn't want you to see.
Look out...*

*She's a hell raiser, star chaser, trail blazer,
natural born raver — yeh yeh yeh yeh yeh
She's a hell raiser, star chaser, trail blazer,
natural born raver — yeh yeh yeh —
Look out*

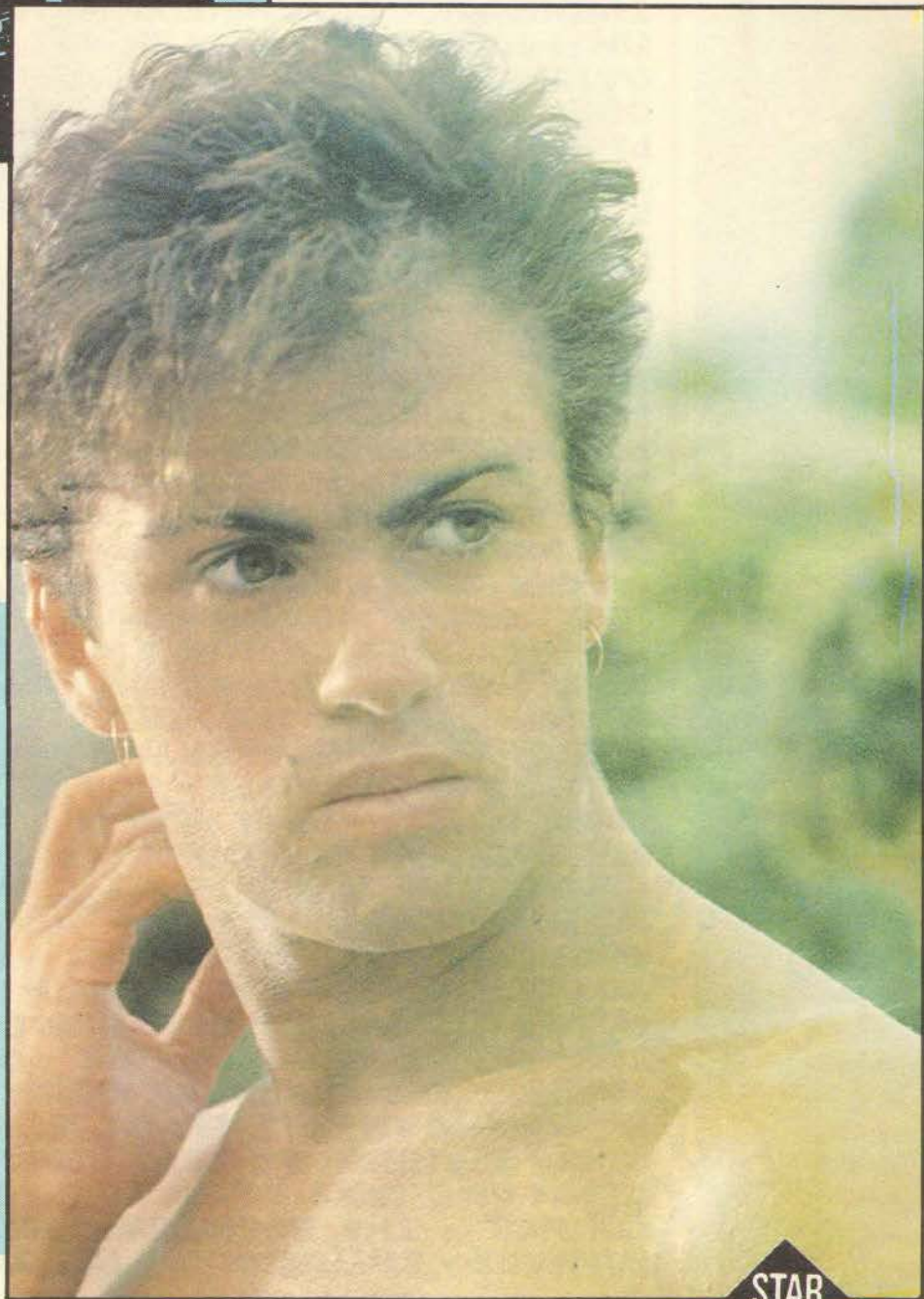
*She's like a bomb shell
Like a flash out of hell
And when she's shaking her oooooh,
Well everyone fell at her feet, and that's
neat
And she took me by surprise, with her
ultra sonic eyes,
That were flashing like hysterical danger
signs,
That said beware where you tread, or
you'll go out of your head,
Look out...*

Repeat chorus...

*Mama you don't understand every time I
touch her hand,
It's like I'm burning in the fires of hell,
And if I hold her too long, well you can
never tell what'll happen to me,
I wouldn't want you to see — look out*

Repeat chorus

Composers Mike Chapman, Nicky Chinn. Publishers;
Chinnichap/RAK. Copyright 1973 Chinnichap/RAK



Pic by Scope Features

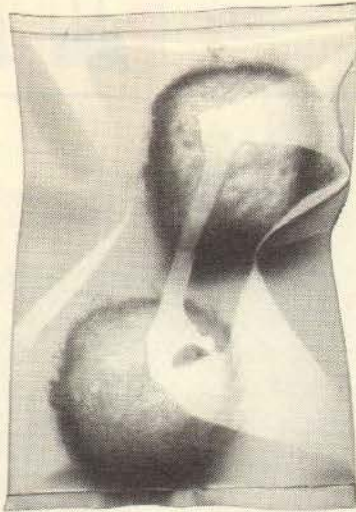
Hell Raiser

STAR SONGS

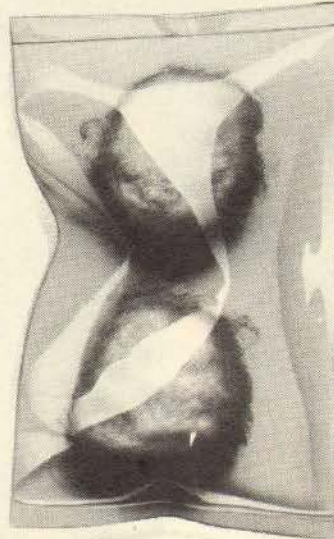
'Hell Raiser' by Sweet was chosen by Wham's George Michael as his favourite ever record because he says, "It's one of the best pop records ever made!" Well well!
Paula Owens of Liverpool and Mark Cantlon of London SE18 asked for George's choice.

Send your requests to Star Songs, Record Mirror, 40 Long Acre, London, WC2

MUM



DAD



For your free cotton wool ear plugs, see one of this week's other music papers.

the tubes back fridays night

5.30 on Channel 4