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October 8, 1983 45p

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52 page
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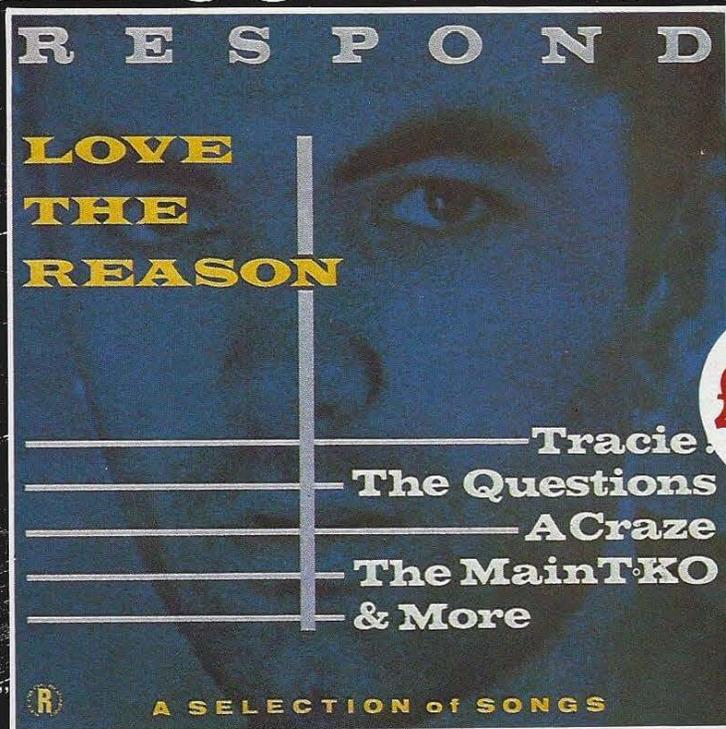
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Private files

Jim 'n' Gal Crowley; pic by Kerstin Rodgers



by JIM 'half pint' REID

PLAYMATES, I ask you. There I was on my day off, contemplating an afternoon down the bookies, a night in 'The Ship' and a morning somewhere between heaven and hell when the blower went.

No, it wasn't my mate John and that little concession of Taiwanese caviare, but my boss and a load of nonsense about gossip, wackiness and the pursuit of the printable **Ozzy Osbourne** quote. Resisting the urge to emigrate to Birmingham, lose my sense of fun and become an accountant, I got to work...

According to ringside hacks up at EMI, **Nick Beggs** physically attacked **Private Lives' John Adams'** giant black poodle this week. In the ensuing struggle it was tres hard to spot the dog. Nicky professes it was all a joke, and has gone off to Greece to continue his strange practices and avoid the attention of the RSPCA...

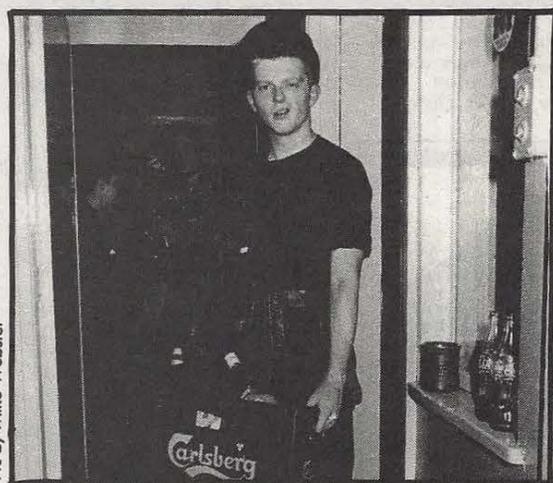
Erstwhile 'rock star' **Richard Burgess** arrives in the office doing his abominable snowman bit (and is he abominable). Ricky has just returned from Stockholm where he's been producing and drumming on **Adam Ant's** latest epic. Proving the old **Clare Grogan** adage 'it's a small world', Mr Burgess bumped into his old pals **Spandau Ballet** as the **Islington** boys were busy chasing the midnight sun, dragging **Spiny**

continues over



Pic by Stephen Rumney

SIX MONTHS is a long time for cocktail bar posin' folks. Would lovely **Marilyn** be so keen to canoodle with **Stevie** now he has his own solo deal and is set for megastardom? Will **Kate** ever have time to booze anymore now she is training for a charity walk? And will **Steve** — shock, horror — give up drinking? Keep posted cirrhosis watchers...



Pic by Mike Webster

SEAN BOXER swaps a Wapping jetty for his natural habitat, 'The Dog and Ferret', Plaistow. The ale and hearty fellow puts in a bar room appearance every Tuesday to remind him of the days when he lived in a dustbin and his only form of income was busking his **Elvis Presley** impersonation.

● **WACKY BIRTHDAY?** Well actually, no. **Jimmy Page's** gesture of sending Big Log Plant a transvestite kissogram for his birthday smacks more of senile sentimentality than sidesplitting jollies. People use to act like that in the 60's, but since, potty training has become compulsory in the rockbiz.

● **TERRACE PHILOSOPHY:** Brad of the **Special AKA**, on his group and Coventry City FC: "Coventry and the Specials are the same, they've both sold 80% of the team and yet still operate under the same name". I think they'll both dodge relegation.

● **CONCEPTUAL CASH IN:** Self styled mouth and loud mouthed stylist **Perry Haines** has just signed to **London Records**. Perry has good ideas. Ripping his jeans and growing his hair as an expression of recession angst wasn't one of them.

● **HAIROPLANE HORRORS:** Anyone see **Biggles Numan** in a newspaper advert for hair renewal? About as useful as using yours truly as a figurehead for **Alcoholics Anonymous**.

● **FUTURISM DEAD:** **Tik and Tok** are to perform their legendary (I'm told) Robot dance for the last time on the **G Numan** tour. Does this mean their batteries have run out or they've just wiped the 'Blake's Seven' videos clean?

Tracey gives Ull (man!)

THIS WEEK'S prize comes from someone who's one of a kind. Yes, it's **Three Of A Kind'** star **Tracey Ullman**. She's just made it two hits in a row with 'They Don't Know'. We have five packages containing a set of fluffy dice, as featured in her video, a fab multi-coloured T-shirt and an autographed limited edition 10 inch copy of her latest hit. The next five runners-up get the T-shirt and the single. That's a big 10 prizes.

To win this bumper bundle all you have to do is answer three easy questions, indicate your answers, cut out the coupon and sent it to: **Tracey Ullman's Package' Competition, RECORD MIRROR, PO Box 16, Harlow, Essex.** The first 10 correct entries opened on the closing date, Monday, October 17, get the goodies.

- 1) One of Tracey's 'Three Of A Kind' co-stars shares a name with a Charles Dickens character. Is it a) **Nicholas Nickleby**.... b) **Oliver Twist**.... c) **David Copperfield**....?
- 2) The other 'Three Of A Kind' co-star, **Lenny Henry**, is known for many comic characters. Which name is he most likely to respond to a) **Delbert Wilkins**.... b) **Fred Scuttle**.... c) **D P Grumby**....?
- 3) Tracey's first hit was also the name of a chocolate bar. Is it a) 'Milky Way'.... b) 'Mars'.... c) 'Breakaway'....?

Name

Address



TRACEY ULLMAN: They still don't know

Private files

from page 3

away from the bar and looking for someone who really used to go down to all those Essex soul clubs in the Mid Seventies...

Most essential pose of the year was backstage at **Kid Creole's** last Hammersmith Odeon show. Amongst the usual collection of clothes designers, make-up and piss artists were spectacle-less **Thomas Dolby**, renewing contact with **Coati Mundi**, lissom (that means tasty) **Martha Ladley**, crooner **Peter Godwin** and **Icehouse** bassist **Guy Pratt**. The unfortunately named Mr Pratt is off to Nassau to play on **Robert Palmer's** new LP and says of the other Iciers, "They're all off doing their film soundtracks." Aren't we all, darling? No, actually some of us are trying to work out a new ditty to celebrate West Ham's imminent League Championship title...

● **Jimmy The Hoover** are the latest act to come under the avaricious eye of **Michael Jackson's** manager. He wants to handle the Innervision boys' USA affairs, and all I can say is that any man who can get Michael Jackson to put his trousers on the right way is worth a listen...

Fur Christ's sake! The crew on the video for the **Cure's** 'LoveCats' were left looking kitty vacant. The video involved letting



Pic by Eugene Adebarr

SPRIGHTLY OVER-40 year old **Cliff Richard** was wheeled out in front of the world's press in celebration of his bi-centenary in 'The Biz', as we call it, last week. The bash took place at an upmarket fried chicken joint in Kensington, but figure conscious Cliff, who never does interviews with the pop press, declined to stay for lunch.

Cliff was prepared to ramble on a bit about his dalliance with buxom tennis middleweight **Sue Barker**. They'll be doing backhands together in Los Angeles when Cliff finishes

his British tour, and he even wants to arrange a tennis tournament with Sue and a few friends near Christmas.

"She's taught me everything I know," he confessed with a certain twinkle in his eye.

But despite this admission, Cliff maintained that he's still as wholesome as sliced bread.

"I make no apologies for what I am. If being clean and healthy is bad, then I'm going to continue being very bad indeed."

Ain't he cute?

Robin Smith

real live moggies loose on a set of stuffed animals, but the trouble was, the four legged critters were so afraid of their taxidermed brothers that they ran off. Ooh tabby aaaah...

Move over **Percy Thrower**, brush up on your elocution lessons **David Bellamy**, the Maharajeeeee **George Harrison** is about to go green fingered in a big way. The ridiculously rich follower of bogus religions and even boguser films is about to bid up to 50,000 greenbacks for an ancient greenhouse. Manure too rich...

Soft voiced serenader **Al Jarreau** has asked to write the theme song for **Clint Eastwood's** latest **Dirty Harry** — style fillum. If you think that's suffering for one's art, just have a butchers at the type of people who are attending Jarreau's concerts these days. Spotted in the one and nines in LA, ghastly granny **Joan Collins**...

And spotted with luscious **Limahl** this week, three ever attentive females. There is no truth in the rumour that EMI have started a 'make our boys look macho' department...though if they have, they're failing miserably...

● Underneath all that hair there's a scheming brain aworking. Sheffield rockers **Def Leppard** have presented their first platinum disc to Barclays Bank's Gloucester Road branch. This act of Machiavellian cunning is 'in appreciation of the help and advice given by the bank'. Does this mean the **Alarm** are going to give their first platinum disc to the **Clash**...

Reid campaign for a special **Light and Bitter** bar at **The Palace** dept. **Wistful geriatrics** in attendance at this week's **Rock Steady Crew** **Palace PA** were **Richard Jobson**, **Thereza Bazar**, **Woody from Madness** and **Kevin Godley**...

Still, the above mob look positively **Daley Thompsonish**

in comparison with the old grappers present at **David Essex's** 'Mutiny' lig. Steaming down the Thames and steaming into the G and T's were **Frank Finlay**, **Victor Spinetti** and all from **TV AM**. Desperately chasing after **RM's** new superhunk **Graham K(omatose) Smith** was ex-**Roxy Music** siren **Doreen Chanter**...

Met rappin' **Gary Byrd** at a party for the **Commodores** last week. Gary shakes your hand a lot and says 'hi, nice to meet you' about a hundred times. Is this man really nice, or is he run on batteries...?

Talking of Mr Byrd, he is to appear on the wackily (yawn) titled 'Pop Goes **Guy Fawkes**' TV show with **Spandau Ballet**, **Culture Club** and **Roman Holiday**. The **Granada** programme goes out on, surprise surprise, November 5...

Question. Wonder why the now completed **Bowie** extravaganza was dubbed 'The Serious Nosebleed Tour' by those in the know? Answers on a postcard...

Righteous reggae boys **UB40** hotly deny national newspaper reports that they are looking for **YOPs** people to staff their road crew. The band disapprove of such schemes, saying they are a "source of slave labour and a dishonest means of adjusting employment statistics."...

And from the serious to the frivolous. Want to see the twin bitching camps of music and fashion collide? Then nip along to the **Amalgamated Talent Fashion** show on October 12 at the **Brewery**, **Chiswell St**, London **EC1**. **Steve Strange** sidekick **Ronny** will be appearing and thousands of megastars (including myself) will be present...

Right, where did I leave that barrel...?

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News



GARY NUMAN, who releases his new single 'Sister Surprise' on October 14, has added a date to his tour at the London Dominion November 5. Tickets priced £6, £5 and £4 are available from the box office.

World Shak-er

SHAKATAK, featuring the ever-luscious Jill Saward and Norma Lewis, release their fourth album 'Out Of This World' on October 14. The album was produced by former Shakatak founder member Nigel Wright. The band are currently halfway through their British tour.



THE TRUTH have fixed up two more dates on their tour at Norwich East Anglia University October 28, Aylesbury Friars 29. They will also be announcing a new London date soon, to replace the one they were forced to cancel at the London Lyceum.

Church goes

LORDS OF THE NEW CHURCH, who have just released their 'Dance With Me' single, go out on the road later this month.

The band play Glasgow Queen Margaret's College on October 22, Manchester Metro 23, Nottingham Palais 24, Birmingham Tower Ballroom 25, Leeds Warehouse 27, Norwich Gala Ballroom 28, Rayleigh Cross 29, Stevenage Bowes Lyon House 30 and London Lyceum 31.

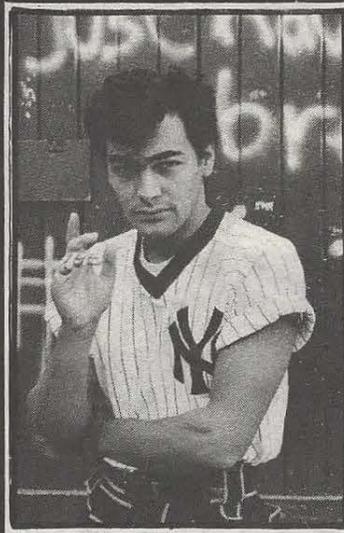
● **HEAVY METAL** outfit Diamond Head release their new single 'Out Of Phase' this week. The single will be available as a picture disc and a special 12 inch version features a live recording of 'Sucking My Love' made at Reading Festival last year.

● **RANDY CRAWFORD** has a new album out next week. It includes 10 new songs, and the title track is released as a single.

Culture Club: fresh dates

CULTURE CLUB have re-scheduled the dates they were forced to cancel when Jon Moss injured his hand before a concert at Sheffield City Hall last week. The new tour will be in December and tickets for the original shows will be valid for the re-arranged dates. Culture Club will also be playing six new dates.

The schedule runs: Derby Assembly Rooms December 4, Southampton Gaumont (new date) 5, St Austell Coliseum (new date) 6, Gloucester Leisure Centre (new date) 7, Sheffield City Hall 8, Ipswich Gaumont 9, Hanley Victoria Hall 11, Leicester De Montfort Hall (new date) 12, Blackburn King Georges Hall 13, Edinburgh Playhouse 14, Glasgow Apollo 14, Leeds Queens Hall (new date) 16, London Hammersmith Odeon (new date) 18.



Pic by Joe Bangay

JON MOSS: a rock 'n' roll victim

Five hundred front of hall tickets have been reserved for fan club members at the new Hammersmith date. Members can buy these (only one pair per applicant) by showing their prized fan club membership card at the Hammersmith Odeon box office.

Jon Moss, who has broken his finger after a fall, has been ordered to lay off drumming for the next two weeks and he's being treated by a specialist. He will be back in action with the band for their European tour which starts before the British dates.

Further Alarm

THE ALARM have added some dates to their tour. They'll be playing Norwich East Anglia University October 17 and London Savoy Ballroom October 19. Their concert at Thames Polytechnic has been re-scheduled for November 4.



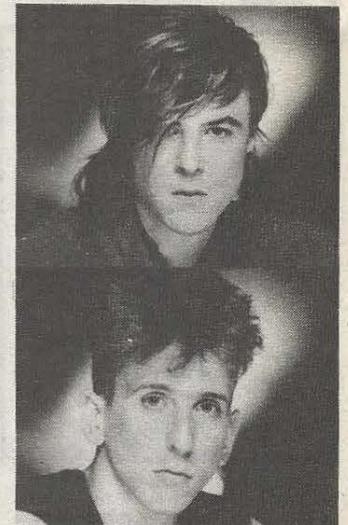
Pic by Clare Muller

Heartbroken Tracey

TRACEY ULLMAN releases her debut album this month. 'You Broke My Heart In 17 Places' will be out on October 21, produced by Peter Collins. As yet there are no absolutely no plans for torrid Tracey to tour, say her record company.

● **Kirsty MacColl**, the girl who wrote Tracey's hit single 'They Don't Know' and recorded it herself a couple of years ago, releases her new single 'Terry' at the end of October.

Voices



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Chocolate spread

HOT CHOCOLATE, who release their new album 'Love Shot' on October 17, begin a massive coast to coast tour next month, taking in more than 30 dates.

Hot Chocolate will be playing St Austell Coliseum November 3, 4, Chippenham Goldiggers 5, 6, Portsmouth Guildhall 7, Brighton Dome 8, Guildford Civic Hall 10, Ashford Leisure Centre 11, Coventry Apollo 12, Oxford Apollo 14, Ipswich Gaumont 15, Great Yarmouth ABC Theatre 16, Sheffield City Hall 17, Scarborough Futurist Theatre 18, Middlesbrough City Hall 19, Newcastle City Hall 20, Dundee Caird Hall 22, Aberdeen Capitol 23, Edinburgh Playhouse 24, Glasgow Apollo 25, Blackpool Opera House 26, Leeds Grand Theatre 27, Harrogate Conference Centre 29,



ERROL BROWN: next hit?

Southport Theatre 30, December 1, Llandudno Astra Theatre 2, Warrington Spectrum Arena 3, Hanley Victoria Halls 4, Reading Hexagon 5, Birmingham Odeon 7, Boston Haven Theatre 10, Nottingham Royal Concert Hall 11, London Dominion 12, 13, Eastbourne Congress Theatre 17, Bristol Hippodrome 18, Northampton Dergate Theatre 19, Poole Arts Centre 20, 21, Cardiff St Davids' Hall 22.

Hot Chocolate are currently touring Europe and Scandinavia.

Diamond cut

ELO RELEASE their new single 'Four Little Diamonds' on October 21. The B side is 'Letter From Spain' and a 12 inch version has a previously unreleased instrumental 'The Bouncer.'

More Comsats

THE COMSAT ANGELS, who release their new single 'Island Heart' on October 14, have added some dates to their tour. They'll be playing Sheffield University October 10, Manchester Adam And Eve 12, Reading University 29.



LEVEL 42: think small

Micro music

LEVEL 42's follow up to 'Living It Up' will be 'Micro Kid' out on October 14. A special live version of 'Turn It On' will be on the B side, while the A side of the 12 inch version features an extended dance mix.

Level 42 should be playing a selected number of concerts during Christmas and these should be known shortly.

End of line

END GAMES, the six piece Glasgow based band, have lined up the following dates. Aberdeen Fusion Ballroom September 29, Dundee College Of Technology 30, Inverness Rose Street Hall October 1, Edinburgh Moray House College 5, Glasgow Technical College 7. More dates will be announced later.



HAIRCUT 100, who release their new single 'So Tired' this week, will be playing a string of dates in October. Haircut 100 will be playing Egham Royal Holloway College October 7, Newcastle Polytechnic 8, St Andrews University 9, Edinburgh Herriot Watt University 10, Manchester UMIST 11, Guildford Surrey University 13, London Goldsmiths College 14, Birmingham University 15, London Streatham Cats Whiskers 16, Durham Power House 18.

After the tour, Haircut 100 fly to New York to support Men At Work at the Radio City Music Hall.



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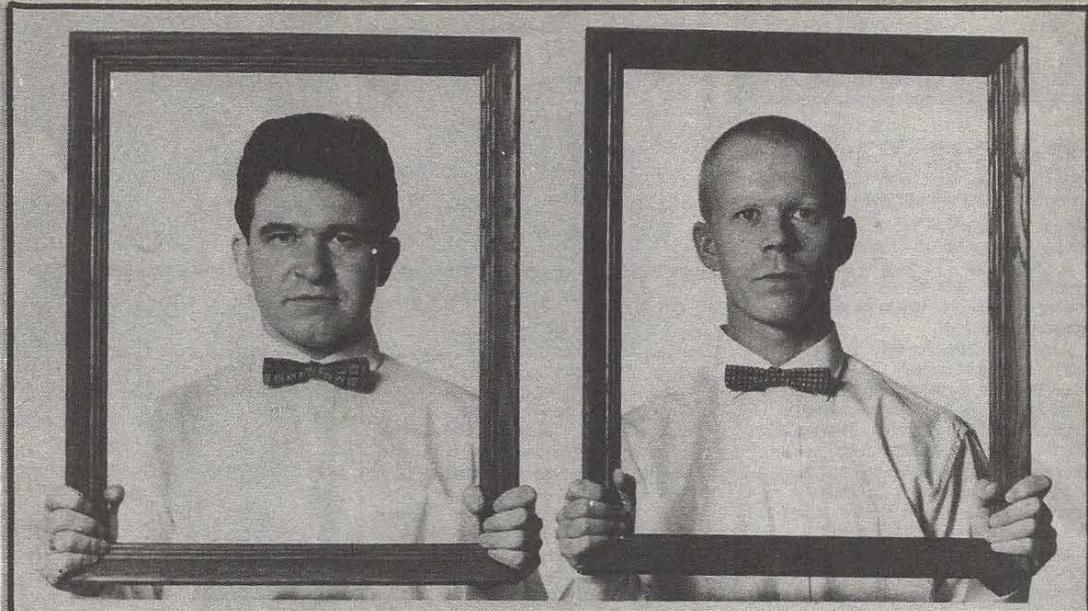
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News

Farmer's world



THE FARMER'S BOYS, who release their first album 'Get Out And Walk' on October 17, have confirmed the Scottish leg of their forthcoming tour. They'll be playing Glasgow Henry Afrika's October 18, Edinburgh Dance Factory 19, Stirling University 20, Dundee University 21, Aberdeen University 22. First pressings of their album will include a free four track single with 12 inch versions of 'For You', 'Muck It Out', 'Probably One Of The Best Investments I Ever Made', and 'Soft Drink'.



EC RADCLIFFE and VINCE CLARKE: "we wuz framed"

On the Assembly line

EX YAZOO member Vince Clarke has unveiled details of his new recording project, not to mention showing off his radical new skinhead haircut.

Vince is teaming up with EC Radcliffe, the co-producer of Yazoo's old albums, and they've called themselves The Assembly. The idea is to work

with guest vocalists and they've so far recorded a single with ex-Undertones vocalist Feargal Sharkey. The as yet untitled single will be out in late October. An album is likely to follow, but nothing has yet been confirmed.

EC told RECORD MIRROR this week: "The Assembly was

originally a project involved in the development of Aplanatic Holographic Lens Design, although we have branched out in the field of popular music. We plan on inviting other musicians to work with us in this field in the near future." (Is this by any chance a wind up? — Ed.)

SEONA DANCING

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Dress up

DASHING MALE four-piece The Bloomsbury Set, having successfully hung around with such big boys and girls as Duran Duran and Judie Tzuke, are about to thrust forth on their very own tour to coincide with their latest single 'Dress Parade'. See them at London Hampstead Westward College October 5, Leeds Polytechnic 6, Manchester University 7, Newcastle-Upon Tyne University 13, London Marquee 17 (and 27), Guildford Surrey University 28 and Coventry General Wolfe November 3.

TV AND RADIO

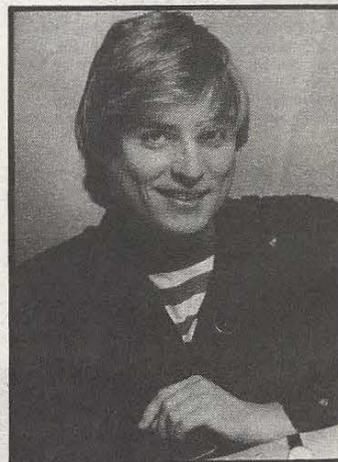
THURSDAY's 'Pebble Mill At One' (BBC 1, 1.00pm) is a Barry Manilow Special if you're masochistic enough to bear either Bazza or the programme. Otherwise it's the normal fare with Duran Duran the guests on the 'Kenny Everett Television Show' (BBC 2, 9.00pm) and Thomas Dolby the star on 'Late Night In Concert' (BBC 1, 11.25pm).

FRIDAY can only offer the 'Malibu World Disco Dancing Championship' (C4, 8.00pm) with Lee John of Imagination one of the presenters.

SATURDAY starts off with 'Saturday Superstore' (BBC 1, 9.00am) again. Wham! and Leo Sayer are among the guests. Later on 'In Concert' (Radio One, 6.30pm) has the JoBoxers and Silent Running.

SUNDAY wouldn't be Sunday, of course, without that programme you never miss 'My Top 12' (Radio One, 4.00pm) which this week has David Jaymes of Modern Romance in the chair.

MONDAY's 'Mike Reid Breakfast Show' (Radio One, 7.00am) sounds absolutely



DAVID JAMES: 'My Top 12' on Radio One this Sunday

horrific. Cliff Richard is visiting Reid's Surrey mansion for breakfast and the whole affair is being broadcast as a tribute to Cliff's 25 years in the biz. At last the two most smug men in music get together. In the evening 'Riverside' (BBC2, 6.40pm.) is more interesting than normal with Paul Haig and his band plus an exclusive interview in Manchester with band of the moment New Order and a profile of Bill Nelson.

TUESDAY has 'Hold Tight' (ITV, 4.20pm) as usual with the Belle Stars doing their new single plus newcomers Cruella de Ville. In the evening 'Loose Talk' (C4, 10.55pm) has Gary Numan lookalike Neil Kinnock in for a chat, or should I say ramble, although musical acts have still to be confirmed.

WEDNESDAY's newie 'Eight Days A Week' (BBC2, 6.00pm) is on, of course, but yet again, guests haven't been confirmed.

Third World.

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Lace dance!

DOES A kiss and a grope under Blackpool Pier, fish and chips and mushy peas on Skegness beach, or dull afternoons in Morecambe when it's pissing rain remind you of your summer holiday? If so, there's a good chance that 'Superman' by Black Lace evokes those same wonderful memories.

The knotted hanky brigade have been waving their arms in the air and doing all the other actions all over the north to this year's answer to the godawful 'Birdie Song'. At least Black Lace don't dress up as bloated emus, though their recent appearance on Top Of The Pops threatened to come close, as the duo were asked to dress up as Superman.

Fortunately the BBC changed their minds, much to the relief of Alan Barton of the band. "I went and bought all this cool gear and then they wanted us to wear our Y-fronts outside our tights and I haven't got the best legs in the world," he admits.

The success of 'Superman' has come as quite a shock to Alan and partner Colin Routh, who made the record as a bit of fun after their manager brought back a version from his exotic holiday.

Alan is aware that the band will be labelled as a novelty act but he isn't too bothered as he explains: "Our next record will be more serious so we'll just have to wait and see how people react. We just did 'Superman' as a bit of fun — it gives everyone a chance to join in and have a laugh because you don't have to be a super dancer to do the actions."

Somehow I think Black Lace will have a job living down the 'novelty' tag, but then Duran Duran got away with the 'Birdie Song' so who can tell?

Andy Strickland



BLACK LACE: in the forefront of the wally disco revival



SUGAR RAY 5: who is Robin Gibb anyway?

IT'S A life of laffs entering a rock talent contest like 'Battle Of The Bands'. Ask this year's winners, the Sugar Ray 5. Having won the British event,

Ray-gun-omics

they've just competed in the European event, held of all exotic locations at the Preston Guild Hall. Lead vocalist and guitarist Pat Reilly recalls: "We were doing well, but there was this Finnish band who were blatantly like Foreigner. One of the judges was Robin Gibb and of course he liked them. He gave them 30 out of 30, gave us 15, and we came second."

So if the Sugar Rays — they're boxing fans, hence the name — don't make it, it'll be old toothie's fault. But their debut single 'Lazy Hours', on Interdisc, shows promise, and they're keen enough. "Last night we were all sticking up posters for the single," says Pat. "You've got to get behind it."

A funny thing happened on the way to the European final, they remember. "I'd only been in the

hotel 10 minutes and I nearly flooded the place out," Pat laughs. "I was running a bath and I got locked out of my room. The water went everywhere, it was all dripping through into the room below and the German band were in there!" One way of sabotaging their chances...

The band come from the Orpington area and feature Pat's brother Bob, plus Gary Edmead, Andy Pearson, and the wonderfully-named black bass player, Nixon Rosembert. They won the British contest from a starters' list of 1500 bands, getting the nod from judges like Edwyn Collins, Martin Rushent and Alf along the way. But not Robin Gibb. Ah well, you can't have everything.

Paul Sexton

THE BEST OF BILLY JOEL

A 12" EP FEATURING

His New Single

UPTOWN

Plus **GIRL***

MY LIFE · JUST THE WAY YOU ARE
IT'S STILL ROCK & ROLL TO ME
For YOUR Pleasure!



* also available as 2 track 7"



Do you really want to Kurt me?

KURT the rat likes nothing better than watching a bit of television. "He sits on the chair with me watching 'News At Ten'," says his owner Rory, drummer with King Kurt, the band named after the cute creature.

"He's a really intelligent animal — I can't understand why people don't like him. I took him on the tube the other day and a woman complained. He likes biting fingers occasionally but he's usually pretty friendly and he likes eating kebabs."

King Kurt, whose new single 'Destination Zululand' is out now, also attract a fair degree of notoriety wherever they go. Smeggy, who once fronted legendary combo Smeggy And The Cheesy Bits, sometimes swallows live goldfish.

"They taste a bit funny, but after they've wriggled around a bit, it's alright. I only swallow goldfish when I've been drinking Black Label — you need a lot of lubrication."

John, who is usually referred to as Handsome John because he's the best looking member of King Kurt, decided to take all his clothes off and throw them out of the band's van one night.

"I was drunk at the time but then I realised I couldn't go

around naked," he says. "I got hold of a Tesco bag, cut some holes in it to put my feet through and pulled it up around my waist. I went into an off licence to buy some booze and you should have seen the woman's face when I whipped out a fiver to pay."

KING KURT make Madness seem like choirboys and amongst their other tricks are having blue cheese fights and contests involving drinking sinks full of dirty water. Their shows are a bundle of laughs as well — at one gig they're going to insist that everybody turns up wearing a skirt or they won't be let in. "We're trying to put fun back into music," says Handsome John. "If you look at the charts it's all gone pretty stale. We're trying to make bored Duran Duran fans smile."

Robin Smith



DRUMMER RORY gives Kurt the rat a shoulder to lean on

CHINA CRISIS

Working with
Fire and Steel



Three Track Seven Inch VS620 and Four Track Extended Twelve Inch VS620-12

News beat



JOHN LYDON gets on the wrong side of Harvey Keitel

Death school

IT WOULD seem that John Lydon (or does he prefer Johnny Rotten again these days?) is about to make a fresh assault on our hearts and minds. Along with his return to recording and Britain, he has embarked on a fresh occupation, of movie star.

Although this is John's acting debut, he is undoubtedly the star of 'Order Of Death'. The action takes place on the seedier side of New York City and centres on the lives of two homosexual and vaguely corrupt narcotics lieutenants, whose cosy double lives are disrupted when Fred (Harvey Keitel) meets Leo Smith (John Lydon), a pale asexual freak with a guilt complex who taunts the already paranoid cops with the claim that he is in fact the mysterious killer who has been attacking New York's Finest.

Lydon has made a career out of projecting the image of Rotten, but luckily in 'Order Of Death' it works perfectly, his strange brand of English eccentricity contrasting beautifully with the American setting and creating a genuinely sinister atmosphere.

Expect one or two jumps as the plot progresses and the weird Leo Smith twists the macho cop around his little finger, building up to a tension-filled, if tragic climax.

Our Johnny was made for this part, even if you do feel the film has been built around him to some extent. It's guaranteed to keep you on the edge of your seat, but to convince me totally of his dramatic prowess, I'll have to see him playing a Nice Guy.

Sarah Francis

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Loud and Pru'd

**SIOUXSIE AND THE
BANSHEES**
Albert Hall, London

I SAT there counting all the cute little boxes in the Albert Hall — very pretty, a very neat way of curing boredom.

I wanted to enjoy this show so badly, but as much as I love Banshees' 45s, I have yet to see Sioux's crew turn in a really convincing live set. I sat counting those boxes waiting for something to happen . . . it didn't.

The Banshees' strength lies in the tension between a darkly driven mystery and a beautiful shimmering light. In such a contrast they produce an ecstatic sexual pop. At the Albert Hall the Banshees were all dark rumble. One big turn off. One involved mystery.

Sioux was game. Trouble was, she played most of the show on her own. Playing voodoo dolly to a statuesque Smith and Severin is no way to treat a voice. Siouxsie handles her vocals well, but by the time those lovely 45s were

wheeled out she seemed unable to handle the sublime highs and lows of the Banshees' greatest moments.

Similarly Robert Smith has yet to acquire the dexterity of John McGeoch, his guitaring lacking the sketch and shade that Banshees' music requires. Able, but unable to stir.

The crowd sensed all this. In comparison to the last Albert Hall show I saw, a wild Spandau pop night, this was a lukewarm affair. Atmosphere? You'd get warmer standing on the terraces at Luton. OK, Sioux is hardly the most communicative frontperson, but that wasn't the problem. Her group simply weren't doing the business.

Along with Weller, Costello and Madness, Siouxsie And The Banshees are one of the most consistent outfits in British pop. So what goes wrong when they take the stage?

Jim Reid



SIOUXSIE: "you'd be warmer on the terraces at Luton"

Steady and Sunshine

CRAZY LEGS headed over the river in search of B Boys. He'd beaten everyone in the Bronx and now he was going to do battle with Manhattan's finest. Crazy Legs is Ritchie Colon and Ritchie Colon is the street breaking fly guy who put the Rocksteady Crew together.

The crew are in England to promote their debut single '(Hey You) The Rocksteady Crew' and appear at the Great Home Entertainment Spectacular. It's been a tight schedule for the young New Yorkers — Crazy Legs, Prince Ken Swift, Baby Love, Doze, Kuriaki, Buck Four and DJ Afrika Islam — TV and radio appearances, sight seeing and a couple of club appearances.

Driving out to Gary Crowley's Tuesday Club with the Crew is a rather lively experience for an old man like me. (*Someone go and collect his pension for him—Ed.*) The ghetto blaster is on full, Buck is fast talking me on the relative merits of British and American TV and there's an unwholesome argument going on about the origins of breaking. Quiet is ain't.

Buck pauses and looks me

straight in the eye. "Before I go to sleep I always try to think up a new move." These people mean business.

The Rocksteady Crew are the first break team to successfully take that dance off the streets into the world of pop commerce. They're quite stunning dancers/athletes and they're fully aware of the rewards their talents merit.

"We've earned our chance," says Doze. "We've spent years battling and breaking — we've spilt a load of sweat." Indeed they have. The Crew's progress through the labyrinthine network of New York street life has been positively Darwinian — a real survival of the fittest.

To become top crew in New York you have to battle. A battle is simply a competition between two crews to determine who is

top dog. "Breaking is all about battling," says Crazy Legs. "It replaced fighting. If someone says to me 'You wanna battle?' then I battle." The Crew won those battles and now they're top of the pile. What are the best records to break to?

"The best record at the moment is 'Breakdance' by the West Street Mob. We mainly dance to hip hop records, but we've been casting our net a bit wider recently, like we'll break to James Brown's 'Sex Machine'."

Doze is dismissive of the rock scribe's fave label Sugarhill. "It's plastic, not the real thing, the

only good record was the first, 'Rappers Delight'."

The Crew are a highly unified dance machine, but they do have their own specialities. Kuriaki is the spinmaster, Crazy Legs the twist king, Ken is the stylist and lovely Baby Love is master of the highly technical webo.

When I get home after witnessing the Crew's dance pyrotechnics, I slip on some electro boogie and have a go myself. I come to two conclusions. I am the master of the 'arse over tit', and, you can't lick Rocksteady. Say YEAH.

Jim Read



Pic by Kerstin Rodgers

OK, SO you too bowled down to the local sports emporium, purchased your exquisitely hand-tooled buckskin helmet, sliced off the bottom half of your fave sweatshirt — all in avid anticipation of the follow-up to 'Tantalise'. Sorry, budding flyweights, but Jimmy The Hoover don't go for dead certs. They've resisted the temptation of giving you a second slice of singalong sweetness by releasing the everso slightly controversial 'Kill Me Kwick'.

Meanwhile, Derek Dunbar has been fighting off attempts to mould him into a fine production-line pin-up to the detriment of the other 75% of J the H. They want it *their* way or no way at all. In the relative calm of a local Hare Krishna juice bar, Derek quietly and rationally explains how, why, when . . . and what sucks . . .

From tantalise to atomic sex

"The timing of 'Tantalise' was quite good for us — it got to a good position and became the summer hit, but with plenty to build from. The record company would be very much happier if we did three commercial singles to reach a Duran Duran position, but it's not a good idea, we have to take a risk *now*. 'Kill Me Kwick' is going to be good, it's certainly going to show another side of Jimmy The Hoover, but it's more controversial so I don't expect a bed of roses with it — I'm aware of that already. It's a much soulier kind of song, there's more heart and soul in it, and the lyrics are really wonderful. It's slightly based on nuclear war but it has sexual connotations too . . . I like to take the sex one, but the other's there. We've kept the rhythms and tunes of 'Tantalise' and taken them into another, deeper, vein. I'm not sure how Radio One will react to it . . .

"I feel we're living day to day at the moment, I'm worrying so much about nuclear things now. I'm not a CND man, but I do believe in disarmament. It's good that someone like me can relay our feelings across the radio. I just hope no-one takes it that we're preaching."

Derek The Barbarian . . .

"I've been having minor problems with the record company about my image. They'd like me to be a little bit more Duran, a bit more acceptable. They find the chains and the leather jackets a little bit threatening. It's not quite Conan, but very big and angular and they can't relate to it — they'd like me to put on my white socks and sweatband. I'm going to continue wearing the boxing hat, but the problems I've had — literally offers of money to take it off — you know — show 'em you've got blond hair.

"I've had a few remarks about the cowskin jacket I wore on TOTP too, they think it's a little bit over the top. They'd prefer a jean jacket and slacks . . . ! Simon's mohican is the worst, they keep asking him to grow his hair out. But Carla's the best — she just tells them to f*** off! We make a point of trying to look individual



JIMMY THE HOOVER: filling the creative vacuum

The golden suction

— everyone has their look together — especially Simon, with his mongoose trousers and BMX clothes."

Cartoon spacers . . .

"The whole Jimmy The Hoover thing is quite cartoon and superhero-y but quite tongue-in-cheek too — it really lends itself to geometric headgear and square shoulders and definitely not white socks! "The 'Kill Me Kwick' video is going to have a lot of animation in it which Malcolm McLaren's going to be doing. He does understand what Jimmy The Hoover are about — he did actually give us the name. He was so upset when we didn't tell anyone before, but everyone would've thought I was a male Annabella he'd found in a laundry! He's a very good ideas man and with animation he could certainly add a lot to Jimmy The Hoover. We're going to work very hard to sell four people — two black and two white really sell that image."

The state of the art . . .

"Jimmy The Hoover have come out and I think they're something definitely new, but there aren't a

lot of things happening at the moment. I really believe there's a stale kind of feel around. There's only one singer that's attracted my attention in the past three months, and that's Adele Bertel. She's about four foot tall, looks like a little boy and when she sings she's got this great huge voice. I'm going to try and get her and Helen Terry (Culture Club) singing on the album.

"There's a lot of African influences coming in the charts as well, which is kind of healthy — acoustic sounds are really important, they're almost like something new again."

Afro yeh yeh . . .

"Because of the success of 'Tantalise' we've worked with people like Lucky, a musician from South Africa who's now an exile. I feel so good with someone like him because he's African and views everything really cautiously. The thought of him saying he really wants to work with Jimmy The Hoover 'cos of what we're doing and what we're about is so good. He's bringing in another diverse element coming from South Africa to add to me and Flinto who used to live in Central Africa."

Hoover grooves . . .

"Half the album's already complete . . . I'm really excited about it. With titles like 'Star Spangled Black', 'Wake Up', 'Fire', they show in themselves what's going to come. 'Star Spangled Black' took three months to write — it's so brilliant, I can't wait for people to hear it. I want to release it as a single in America but it'll never get played. I want to get Michael Jackson or Marvin Gaye to sing on it . . . or maybe even Muhammed Ali. The album's going to take a lot of understanding, but Simon's so smart with lyrics, he's into lateral thinking. A lot of British music lacks good lyricists."

Jimmy jams . . .

"I'm looking forward to touring just after the LP comes out, we've got some wonderful ideas for it. We'll probably have this African mask on the LP cover — you know, the ones that have these big rubbery mouths — and have an animation of it onstage that sits there staring for about five minutes, then all of a sudden says 'and now, presenting Jimmy The Hoover onstage!' We're going to have a pool of people around us, and we'll just have the four characters in front which is not so confusing. I'd like to have about 15 people on tour just to make it a real event. I wish we could do it now but we'd just have a lot of people expecting 12 'Tantalise's' if we die. If people can accept the jump to 'Kiss Me Kwick' they can accept anything."

Betty Page



Sed café



SHE WAS the rap queen and she was the Torch . . . but the flame seemed to flicker and die all too abruptly. Cindy Ecstasy came briefly to fame singing with Soft Cell and claims that it was Marc Almond who blew out her candle — at least temporarily.

"He's done specific things to stop people working with me," says Cindy in her lilting NY accent. "He went to our publisher and threatened him that if he did any work with me Soft Cell would never do anything for him again. But I don't air my dirty laundry in public — if I'm bitter, I keep it to myself, and I'm not at all. It's been a year and I haven't spoken to him."

After months of frustration and hard work, Cindy's now teamed up with erstwhile B-Movie keyboardist Rick Holliday, and they call themselves Six Sed Red. So how did they get together?

Cindy: "It was Stevo's fault!" Rick: "I got this phone call in April of last year from Stevo saying I've got this American girl and I want you to write this bluesy track for her. We recorded it, but it never got used. Then I went on tour with B-Movie in America and met up with Cindy again. She came to England last Xmas."

Cindy had a lengthy period of really paying her dues when she and Rick were cooped up in a freezing cold farmhouse in Mansfield trying to write songs.

Cindy: "The shock of moving from a place like New York to Mansfield was just terrible — such a culture shock. Instead of hopping in cabs I'd be hopping on a cow to go hang out in a field! We were living from week to week for so long."

Armed with a cracking good seven minute dance track entitled 'Shake It Right', the duo are poised to sign with a major label, having spent a long time convincing them of their potential.

Rick: "The next step is to get it out and do club promotion on it. The next single will be danceable, but moving towards more melodic stuff, less hard dance."

Cindy: "The day of the synth duo has gone, that's really past it. We don't want to be synth oriented — this single's obviously electronic, but a lot of our other material is Shirley Bassey style with amazing orchestration, which we can do properly when we have the resources to get enough people involved."

Betty Page

SIX SED RED: the agony and the Ecstasy

WHEN YOU'VE been a dancer, and a good one at that, you tend to want to dance to your own tunes. So what you do is go out and get a band.

Sounds too easy? Well it worked for Detroit born disco Queen, Madonna, whose eponymous first album of red hot dance floor ditties has just been released. And as if that isn't enough, her scorching new 45 'Lucky Star' received Robin Smith's seal of approval.

Talking on a surprisingly clear London/New York telephone line, she told me a bit about herself.

Named after her mother (who died when she was small), Madonna was born into a strict Catholic Italian family with eight brothers and sisters.

Madonna summer

"It was a very musical family, though," Madonna says in a pleasant American accent. "Everybody played something."

"In Detroit, Pontiac, everyone works at the car-



Pic by Laura Levine

works, so they get into music because, really, there's nothing else to do.

"My two older brothers were jazz musicians. I guess that made an impression on me and my own music.

"Also, I grew up listening to Motown and black soul," she adds. "So I guess that comes over in my own stuff, too."

Are you on a crusade of sorts for female scratch'n'rap funk? After all, it's not

something generally associated with female solo artistes, is it?

Madonna laughs good naturedly. "Well, people look at me and figure I should be doing rock or something, but that's just not me, you know?"

"I think people like Pat Benatar and Joan Jett have, like, outdated, old images. There aren't a lot of girls around doing my type of stuff, which is new."

"Actually," she continues, after a pause, "there was Teena Marie, but she was more cutesy."

Out of curiosity and because a friend's extremely American sister is driving her mad, I tentatively ask Madonna what she thinks of Valley Girls, the heavy dating teenage chicks in Los Angeles whose comments on such delicate English roses as Boy George run something like: "What a bitchin' babe!" and who all wear bras before they've anything to prop up.

Lady Madonna squeals with laughter and puts on an exaggerated Los Angeles accent: "Ooh! I think Valley Girls are absolutely charming!" she simpers wickedly.

"Actually, I guess I do take the piss out of Valley Girls a lot," she concedes more seriously. "But who doesn't? They're so ridiculous!"

Jessi McGuire

Pic by Eugene Adebarr

PUCKER UP, buttercup! Once you've checked there's no spinach on your teeth, you too can kiss with confidence. That's what Will Powers says — and strangely enough Lynn Goldsmith says it too. . .

We've all heard of split personalities but this was the first time I'd interviewed two people when I was only actually speaking to one. And it's all because of a little voice modulator machine.

Lynn's the lady who dreamed up 'Kissing With Confidence' and its accompanying album 'Dancing For Mental Health', with its contributions from Carly Simon, Nile Rodgers, Steve Winwood, Tom Bailey, Uncle Tom Cobley and all. But she leads such a wacky, varied life, nothing should surprise you.

She rakes in more than a few dimes and quarters from her activities as a photographer, but Lynn says: "I direct videos and commercials, I run a photographic agency, I have a creative consultancy, I have a number of different professions. Just because I'm known pretty much for one, that seems to make it difficult for people to accept that I do others as well."

Lynn was born in Detroit and graduated from the University of Michigan, where she'd swotted television and film production. From there (deep breath) she taught English, worked for Elektra Records, formed a television production company that perfected a video-magnification system and became a TV director of ABC-TV's 'In Concert' programme.



WILL POWERS: there's some funny looking blokes about these days

before, it was a version of 'Stand By Me' by Michael Norris. I have 5,000 copies still in my house." But it's a real jamboree-bag of artists on the Will Powers record. "I sorted them out specifically, they didn't just walk into my house. Some of them I knew, some of them I didn't know."

The single sleeve shows people like Phil Fearon, David Joseph, Marianne Faithfull, even Arsenal's Tony Woodcock taking the advice of the incorrigible Mr Powers. Just who is this guy? "He seems to me the sort of person that people would say, 'Get out of here, leave me alone' to, I didn't picture him as necessarily attractive." But she takes a lot of time over his videos and clearly is rather fond of the little chap. "I haven't had a baby, but I imagine this is what it's like," Lynn says.

Then, on with the modulator and suddenly Will's on the line, talking about his manager, who's called Lynn. "She always says that if it wasn't for me, she wouldn't be able to do any of what she's doing now. But she works so hard."

Reckon you've got this kissing game sussed then, Will? "Oh yes. Lynn is a fantastic kisser. We work on it together. I just suggest to people that if they're worried, they should ask themselves why they're worried. I've had a lot of letters."

So if your stomach growls or your braces lock, you need this man and his record. But he's wearing his manager out — isn't it a bit tricky being two people at once? "It doesn't affect my voice, it affects my brain," Lynn says and when she says she was up at six in the morning for our

Pic by Lynn Goldsmith (work that one out)

Powers and the glory

AFTER THAT little lot, Goldsmith began to take photography a bit more seriously, and still does — she has a book of photographs of

the Police about to be published but she's just as happy snapping people like Cissy Spacek and Richard Gere.

So why the switch to

records? "Well, I've always wanted to make a record, haven't you?" she says. "I've always wanted to write a novel, haven't you?" She goes on: "I did produce a 45 once

chat, you see why.

But Will describes their relationship best: "I would say we're inseparable," he says.

Paul Sexton

KING KURT

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Singles

COOL NAMES

CHINA CRISIS 'Working Like Iron And Steel' (Virgin) A beautiful piece of pop which mixes a rolling rhythm with a hefty dose of originality to get the brain cells jiggling as well as the feet. China Crisis have been sorely underrated, accused of being pretentious while far greater offenders have got away with murder. Not the perfect pop record, by any means — it's a bit too woolly to get 'em up on the dance floor — but remember how 'Christian' slipped in? Well, this should do the same. In five years time you'll kill yourself for not picking up a copy.

THE EX-TRAS 'The Boomerang' (Dancefloor) KING SPORTY 'Do You Want To' (Dancefloor) CONGRESS 'Saturday' (Dancefloor) Yippee! I always get these Dancefloor records to review, and I tell ya, there's hardly a duff track among them. Best track is King Sporty's own. Aka Noel Williams, the man who wrote 'Buffalo Soldier' makes a fine old style funk record that is all synthesizers bubbling over a hard, hard beat. Likewise Congress do the same thing with a raw edge you've missed for years, while the Ex-tras knock up another fizzy little concoction, although not as strong as the other two.

TREVOR HERION 'Love Chains' (Interdisc) Good old ballad for softies across the world and a pretty good song it is, despite rather obvious backing compared to the superslick American stuff from the likes of Quincy Jones and Luther Vandross. Sweeter than honey for all those sticky messes you might find yourself in!



KING KURT 'Destination Zulu Land' (Stiff) With which you gob, spit, swear, jump around and make a bloody idiot of yourself — the song's an incidental beat. But for a start it's lively, and second old Kurt's got a good sense of humour. And you've got to admit both those are sadly lacking in 1983.

JUST NAMES

PAUL McCARTNEY & MICHAEL JACKSON 'Say, Say, Say' (Parlophone) Yeah, Yeah, Yeah, Paul McCartney yet again excels himself in the meaningful lyrics department. You hardly need to hear the record to know what this bit of pop to cheer the nation's, sorry, world's mums up sounds like. It's as about as meaningful to me as Doncaster Rovers beating Darlington, but it's destined to be a number one for a couple of weeks. In which the two men who earn about £10,000 million a minute have

Rap 'n' scratch: SIMON HILLS



Eek-A-Mouse 'Anarexol' (Greensleeves) While Britain keeps patting itself on the back saying how open minded it is about music, people like the vocal genius Eek A Mouse don't get a look in. The six foot four bloke gurgles like a mature baby over the rock solid riddim of Roots Radics for the adventurous title track — although the flip 'Teacher' is a far more commercial proposition. The delightful squawking, whining and singing of Eek A Mouse should be heard coming out of radios all over the land. 100 per cent proof.

found a way to boost their incomes still further — only redeemed by the fact that Michael Jackson is a brilliant singer and even in this garbage his phrasing shines through.

UB40 'Please Don't Make Me Cry' (Dep International) Second complacent reggae track from the Brummies' hall of hits album, this one is a version of the Winston Groovy song which gets much the same treatment as 'Red, Red Wine'. More complacent than the guy who sits on the other side of the social security cubicle, who is far more likely to pick up on this than the man who's trying to get a giro.

SHALAMAR 'Over And Over' (Solar) Yet another functional slice of disco from you know who, slick and stylish but not their best by any means. Compared to most records though, Shalamar still manage to stand out like a monk at an orgy. 'Over And Over' is one of the better numbers from 'The Look' album, as well... what I'm saying is, it'll be a hit anyway.

HAIRCUT 100 'So Tired' (Polydor) Exactly. In fact, bloody knackered is nearer the mark. It's a pleasant toon all right, but with none of the spark of Heyward's song writing — which folk might at last begin to recognise.

I LEVEL 'Stone Heart Woman' (Virgin) Cerebral disco à la Heaven 17 or ABC. The trouble is that the physical side is very weak, and it ain't just the brain that counts. Far too obvious a record, getting back to superfluous production that we all thought was going to disappear for ever. There's more than a touch of Genesis over this disco-ish record, and even Steve Miller's 'Abracadabra' melody gets pinched in a couple of places.

ART OF NOISE 'Into Battle' (Zang Tumb Tuum) A crashing electro beat number that sounds like cars crashing into each other to the rhythm of a metronome. Lots of mixing McLaren style, but with none of his verve and wit. Instead, it just reeks of hipper than thou pomposity. The label's been set

up by NME's 'writer' Paul Morley and producer Trevor Horn. Their first offering is the sort of thing that Peter Murphy would dance to in a sandpit on 'Riverside'.

HEY! ELASTICA 'Party Games' (Virgin) Once so promising, but now so forgettable. Hey! Elastica sound like an amplified version of two mice playing in their cage. A solid rhythm does nothing but thunk and plod and shows nothing of the vocal verve the group boasted when they first got signed.

CHEATERS 'Confidante' (Holywood) Oh dear! The cheater's lost its teeth and if it can't bite, it can't live! This is too overproduced and has none of the group's live spark when they just do powerhouse R&B. Kitten's stuff.

SMOKEY ROBINSON 'Blame It On Love' (Motown) As melodramatic as Flamingo Road and probably more suitable for the likes of Morgan Fairchild than today's young hipsters. It's simply a slushy production line American duet (Barbara Mitchell does the female voice), although Smokey still has a beeeeeeautiful voice.

FAT LARRY'S BAND 'Don't Let It Go To Your Head' (Virgin) To be taken with chicken in a basket, a bottle of sweet German wine and a huge splash of Chanel. A shame, because although the lush production of 'Zoom' is here, it gets wasted somewhere along the line. And they're so nearly one of the best soul groups around.

THE BIC 'Musica Pop' (Go Disco) Music biz faves no doubt, who appeal to yer 35 A&R men who wear red plastic-rimmed glasses and belt into London from Surrey in their regulation company BMWs. It's all very clever — in the same way as M and Buggles — but does absolutely nothing other than to waste vinyl and keep a couple of bods in work. Look what happened to M and Buggles for proof.

SEONA DANCING 'Bitter Heart' (London) Modern pop as ordinary as a basic Ford Escort. Lots of synthesizer, nice voices, but no inspiration.



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THE LOTUS EATERS 'You Don't Need Someone New' (Sylvan) Sounds horribly like a Cliff Richard... Aha! Alan Tarney, who normally produces our resident eighty-year-old pop star, is wielding the controls for these young 'uns and it's just as horrific as the rubbish Cliff puts out as well. It lacks direction, style or climax and is more mundane than a night in with Ken Barlow. No doubt it will sell in droves — but so what.

JOE BROWN 'Give Us A Break' (BBC Records) On with the whistle and flute, round the Johnny Warner, up the frog and toad, into the rub-a-dub and 'ave a pig's ear to listen to this. Alternatively watch the telly programme.

WRATHCHILD 'Do Ya Want My Love' (Bullet) Here's the line up. Lance Rocket, "wielding his axe on his stax — he's not on your trax!" Marc Angel, "Lipstick killin' and just as willing — white hot and wiped out!" Eddie Star, "Sex slave of the skins, the rock 'n' roll whore is beatin' his heart out for you!" Rocky Shades, "My name is trash and I'm looking for gash — you've been warned, the prince of lust!" Heavy metal wreckers, although at least they've got a sense of humour — I hope!

GARY'S GANG 'Makin' Music' (CBS) Very electro, but you can see why it's being played without the voice in discos. A fine dance track but not, I suspect, a big mainstream hit.

LEW KIRTON 'Talk To Me' (Epic) Above average funk record with some powerful vocals. Very standard fare, but well made.

SWALLOW TONGUE 'Got To Be There' (Cherry Red) Avant garde thumping disco. Interesting at times, but definitely not pop.

DISCHARGE 'Warning' (Clay) "Life is like a public hair on a toilet seat — sooner or later you get pissed off," proclaim Discharge. Yes, it's a laugh a minute with these punks. They sound a bit like Black Sabbath, if that's any recommendation.

SUGAR RAY 5 'Lazy Hours' (Interdisc) Powerhouse, brassy big sound but not a great dancer. Razor sharp voice, but so heavy handed it cuts its own throat.

MODERN ENGLISH 'Someone's Calling' (4AD) Someone's screaming with boredom in this chair with this bland rubbish.

CRUELLA DE VILLE 'Gypsy Girl' (EMI) If this was played in the confines of any caravan the gypsies would be running to their nearest insurance offices begging for a secure little job. A ludicrous 100mph warbling disc that has absolutely no hint of style, restraint, class or anything resembling the qualities that music

should be about.

SUE SCADDING 'Simple Love' (Speed) Ex-Kissogram, ex-Debbie Harry lookalike turns out a real limp record, composed by Noddy Holder and Jimmy Lea of Slade although you'd never believe it. She looks a corker, but that don't make good records. Come back Debs, all is forgiven!

CLARENCE CLEMONS & THE RED BANK ROBBERS 'Resurrection Shuffle' (CBS) Bruce Springsteen's big-man sax player remakes the Ashton Gardner And Dyke classic and adds nothing to the original other than his predictably furious sax solo.

SLEEPING LIONS 'Sound Of My Heart' (CBS) If my heart sounds like this little ditty, I think there must be something else pumping the blood round.

THE ESCAPE 'Amsterdam' (Phonogram) Just like the Associates. Perhaps because Alan Rankine is producing, but more likely because they don't really have a good idea of their own. A fair enough song, but it's all been done before.

ASIA 'The Smile Has Left Your Eyes' (Geffen) For the amount of influence Asia have on the musical world they ought to change their name to something like Lichtenstein. Yucky, over-produced slush.

KINKS 'You Really Got Me' (PRT) This time it's a pic disc release of the classic. Forget the pic, but if you ain't got it, there's a gaping hole in your collection.

HARLEM SPIRIT 'How Sweet It Is' (Fusion) Lovely song, but the remake of the Junior Walker classic plods along into a very ordinary reggae beat.

WAYSTED 'Can't Take That Love Away' (Chrysalis) Pompous Springsteen style HM from Pete Way's (ex of UFO) new group.

PLAY DEAD 'Shine' (Situation 2) David Jay from Bauhaus guests with a group to shout along to, and this is a mighty heavy doom ridden affair. Aye, it's a laff a minute on the singles page.

CARAMBA 'Fedora (I'll Be Your Dawg)' (Billco) All right, I submit! I knew there was a point to this somewhere. Basically a rework of the hilarious Kia-Ora telly advert, just what

you need for a quick snigger. About as deep as, ooh... one of those plastic cups of orange that taste like dishwasher that you buy in your local fleapit. This song's far better than the drink.

ELTON JOHN 'Kiss The Bride' (Rocket) Weaker than a pint of Carlsberg lager. Old Reg uses that heavy American guitar backing to make one of his weakest records in years.

JAQUI BROOKES 'Lost Without Your Love' (MCA) Another nice looking artiste lost without a decent song, and this synthesizer drivel can't even be redeemed by some pretend Mick Karn bass lines. About as near to a hit as Wigan becoming the new capital of England.

it. A beautiful lovers rock standard that has more atmosphere than a cup final.

DON CARLOS 'Special Request' (Greensleeves) Old Don still has the mark of his old group Black Uhuru to his work, and this isn't anything to write home about other than being a standard disco-style reggae tune. Mind you, it has more soul to it than current Uhuru material.

WAILING SOULS 'Water Pumpee' (Greensleeves) One of the best vocal groups around are starting to get a little tired. But sweet brass and always sweet harmonies make for a pleasant song about telephones.



TIGHT FIT 'Love The One You're With (Jive) Old Steve Grant and two more enormous women try and take off Yazoo's synthesizer style and trip over their massive forms in the process. A ridiculous record by ridiculous people who would be better off modelling Brutus jeans and the like. Still, it'll pay for the odd Club 30 holiday or two.

REGGAE STYLE

LAUREL & HARDY 'Dangerous Shoes' (Upright) A second rate reggae duo who do about as much for black music as the Black And White Minstrels with a flat-out rocker that sorely lacks originality or feel. I'm afraid Laurel and Hardy will always be puffing behind that other famous duo Eastwood & Saint, talking of whom...

CLINT EASTWOOD AND GENERAL SAINT 'Rock With Me' (Greensleeves) Musical Youth style. The two veterans draft in a few 'orrible little kids to help them out with this by chanting out a few nursery rhymes. The talented duo have tried not to overstep the mark this time after some horribly obvious offerings, but this is gimmicky without any spark.

HUGH GRIFFITHS 'Sexy Lady' (Greensleeves) Aaah, this is more like

The Rebel is Running...



next
Love Is The Law

SITTING IN the icy environs of the Thames Water pumping station in Feltham, recently adopted by the BBC 'Riverside' crew, Steve Jansen awaits his interview call, pondering on a) whether he should shave his newly acquired hirsute chin and b) how much he could reasonably hope to ask for his framed photographic meisterwerks.

After a short period of post-Japan career uncertainty, he doesn't seem to have much else to worry about. Steve spent close on eight months touring with Nip popsters in Japan, but felt he: "spent a lot of time there, enjoying the tours, but you feel you're not really getting anywhere musically."

Now he's back home, making plans with Richard (Barbieri) and is having his debut photographic exhibition at the Photographers Gallery (5-8 Great Newport Street, London WC2) entitled 'Expressions', from October 4-15. Modest and retiring as ever, but a touch more confident, Steve says: "It's not a major thing," but the gallery's already been inundated with enquiries from impatient Japan fans asking whether the man will be in attendance. Sorry gels, no such luck.

So is this quite a prestigious coup? Steve: "It's prestigious in that it's in the Photographers Gallery — I'm pleased it's there as opposed to anywhere else — but it's not in huge space. That suited me 'cos I didn't have much time to get pictures together."

Is it mainly pix taken on the last Japan tour? Steve: "One or two go back quite a long way, but most of them were taken in Bangkok about six months ago when I was going back to Japan to do a tour with Ippu Do — I stopped purely to do them."

Why did he decide to start taking pictures? "I've always had this fixation with TV in hotel rooms. I don't watch a lot of it but I love seeing the commercials. If I go in a hotel I usually switch the TV on, especially in a foreign country 'cos it tells you a lot about the place. The imagery's always really strong in commercials, especially Japanese ones. I'd like to do a series of pictures that are all taken from Japanese TV commercials and use taped jingles and chat as ambience in the gallery, which should really capture it. I might try that when Mick (Karn) opens his own gallery."

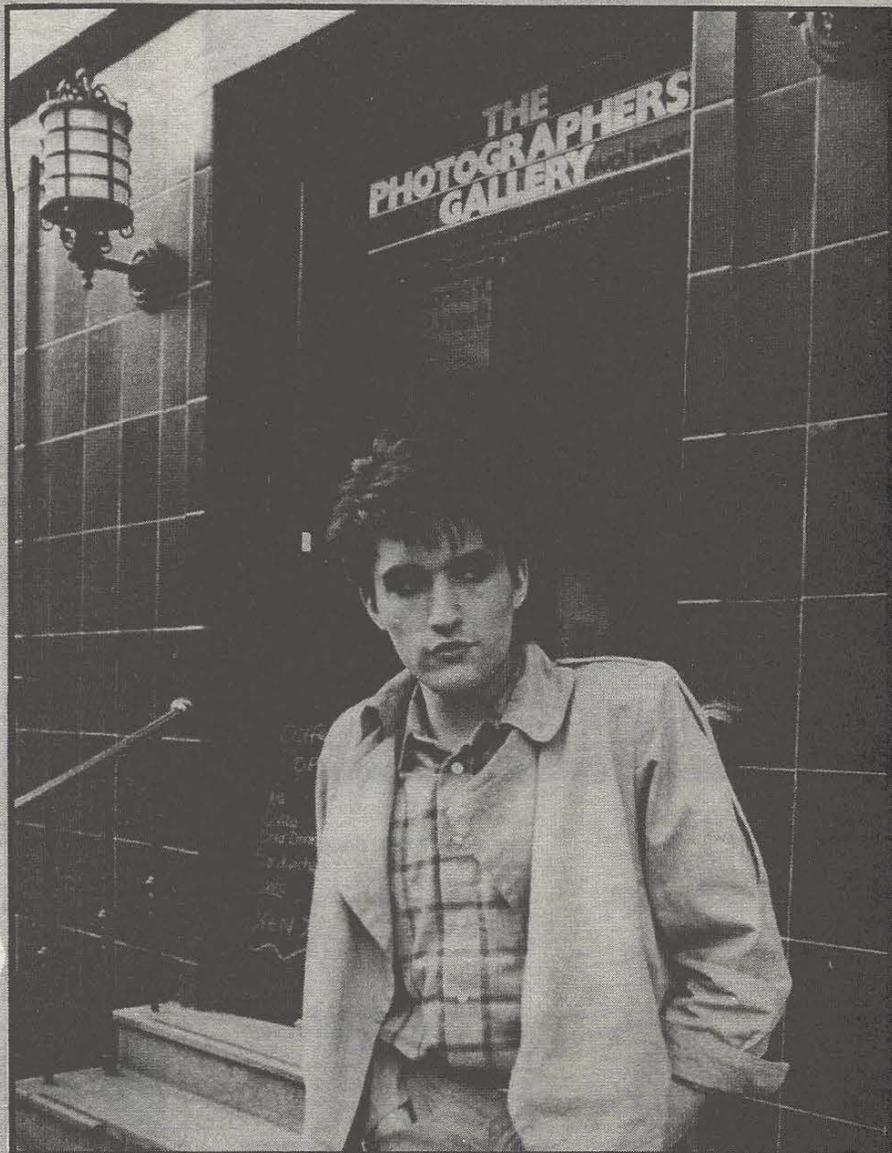
MUSICALLY, Steve's getting excited about the prospects of working with old Japanmate Richard, "Because it's not a very safe situation." What made the two of them drift back together?

"After we toured in Japan with Ippu Do we kinda realised we were both heading in the same direction, which we hadn't done before. We're both easy going, so we don't pressurise each other... (he laughs knowingly)... and it's the kind of situation we see as healthy."

And he's going to sing? "Well, Rich can't sing, so it's got to be me really. It will be strange but I'll just take it step by step. The big problem is just taking it all as it comes. We're also doing a TV Samurai film score for Japan, which'll be three hours long. I love putting music to visuals, it's great. It'll be really over the top!"

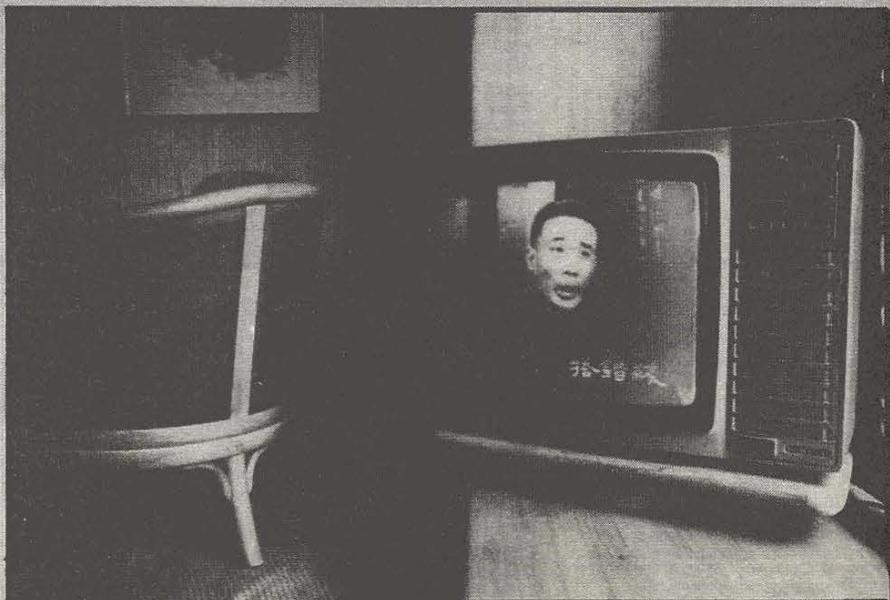
And how's it been working on brother Dave's LP? "Pretty much like working with Japan. He didn't have all the material written before he went in so he's still writing and finishing what's there. But it was good, there were a lot of interesting musicians on it... (pause for a small joke about Mick being on it!) Riuchi was on it, and Holger Czukay, Jon Hassell and a couple of black guitarists from New York, all working by the wall in Berlin — really international. More than anything it's relying on the strength of the songs, Dave's left it very simple, which I like."

Steve and Rich will be playing live next year when the album's released. But first things first: "At the moment we're writing the material, and the next step is to go and record it properly so we know what we're capable of, what we need live, how many other musicians we need. But I don't have to worry about that at the moment, thank God. I wouldn't be doing it if I was thinking too far ahead."



MR JANSEN: 'Wot, no plus ones?'

Your Pentax pet



STEVE'S MOODY study of a Jap interior

Betty Page



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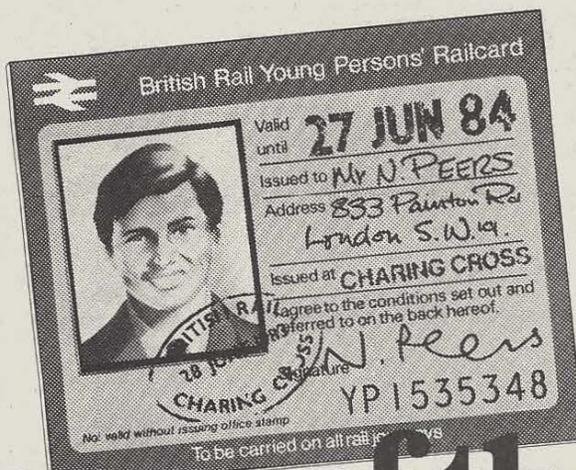
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This is the age of the train

Albums

A Working class hero

THE JAM 'Snap!' (Polydor SNAP 1)
A PRETTY definitive greatest hits collection from the Jam, with a massive 29 tracks spread over the two discs.

Collectors will have most of the songs, which run — very sensibly — in chronological order. There's a remixed version of 'Funeral Pyre', also, which to my mind still can't disguise the fact that it's a rather tepid song. Also included is the demo version of 'That's Entertainment', which presumably features Weller on all the instruments. On the album they say it has a certain quality never to be captured again, but having played the album version about 50 times, it's hard to get used to this crude version.

If you're quick off the mark you get a free live EP as well, featuring covers of 'Move On Up' and the Small Faces' 'Get Yourself Together', which are both pretty redundant affairs. 'The Great Depression' and 'But I'm Different Now' are included as well, but only the latter benefits from the live treatment given to it at the horrible Wembley Arena.

The rest is superb. It's nice to hear the wonderful 'English Rose' included as well as the underrated 'Butterfly Collector' on top of the more well-known tracks. By running chronologically it sees a group start with the bare bones of raw energy, spark into life and mature into one of Britain's finest. It also shows that the Jam's material was pretty exhaustive, and possibly vindicates Weller's decision to split the group just when he did. Ideas for his three-piece were starting to run thin and the skills of Foxton and Buckler (both excellent to the last) couldn't provide the same spur as Talbot.

What more is there to say? Simply a superb collection from the most compassionate and intelligent lyricist British pop has ever known, with all the fire that makes pop so unique.

The only criticism is that the bonus for fans who have all the records could have been a bit more worthwhile.+++++

Simon Hills

Love hurts

MICHAEL LOVESMITH 'I Can Make It Happen' (Motown STML 12192)
ANYBODY WHO dedicates his album to God and not the record company promotions department is in trouble. To compound this mistake, Michael Lovesmith's inspiration is not divine, but decidedly mediocre.

Of course it sounds very slick. Motown records always do these days. The playing is excellent and yes, if you turn the lights off and the volume up you think you're right there in the studio. What it doesn't sound like is lived in and sweated over, 'I Can Make It Happen' is simply conveyor belt muzak of the highest order.

Some of it goes all dewy eyed — 'A Promise Is A Promise', 'Even As We Speak' — and unimaginatively updates mid-seventies 'last dance' lushness. Some if it adds a popping bass line to a sweeping synth swathe and insists you dance. You don't, because a dance step isn't constructed, it's felt. Men with safe careers as session musicians don't bother their fingers with this.

Mr Lovesmith is a good singer and he can construct a neat pop line or two. Yet on 'I Can Make It Happen' he is only a man fulfilling his contract. There isn't a risk he's not prepared to duck. ++

Jim Reid

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



GEORGE CLINTON and K9: Come bark and stay

THE WAG CLUB

VARIOUS ARTISTS 'Streetsounds Electro 1' (Streetwave ELCST1)
NO DOUBT the discovery by select members of the NY-based disco fraternity of the potential of technology in the synthetic medium caused grave concern about their collective sanity in the more conservative circles of the dancefloor globe. Gimmickry, they cried. Novelty won't replace quality, they shouted. Balderdash, I yell. God bless their dear little vocoders, corny synth lines and utterly predictable Linndrum patters. I lap it up, space cowboys . . . and break . . .

Eat everything you can and let The Packman bring you closer to that meat-packed Funhouse dancefloor, megamixing 'waggles' with 'wikkis' until the crucial nouveau chipmunks themselves 'Jam On Revenge' to make the world safe for intergalactic funk . . . OK, rub it in, rub it in, ramble on, who cares . . . clear that conference room for 'Break Dancin'' with the West Street Mob, so spin on your hands and then freeze . . . get that blood rushing through your veins, feel that indefinable electric something send tingles gushing down the spine . . . and freeze . . . 'Get Wet' with C-Bank . . . could that be Choir Bank? . . . kinda electro-gospel, lawdy lawdy, feel the sweat of my motion . . . do your own scratch mix with the pause button on your Walkman . . . and get wet — life is wet, New York is wet, Detroit is really wet . . . and freeze . . . Make the P-funk sign and 'Dog Talk' with K-9 and Pretty C, the hush puppy rap, doing the dog in a vicious way . . . cock that spaniel with 'Atomic Dog' part two . . . too busy hip hopping to that horny bass synth . . . electro is aural sex . . . so get ready to 'Feel The Force' . . . vocodered interstellar rap with the G-Force crew, really Thunderbirding it . . . and freeze . . . politicians are ageing, what price are we paying? . . . 'Ray-Gun-Omics', that's what, getting meaningful wikki sci-fi style . . . then rock with Captain Rock, it's the final frontier in kitschy Fifties cartoon starship style . . . this has been a mastermind Bettymix review . . .

'Electro 1' sums up the energy and vitality that good disco should be all about; the sheer abandon (gay or otherwise) that embodies the perfect hedonistic dancefloor experience. So watch out for when they really learn how to git those silicon chips down . . . and freeze . . . A wikki collection for making a complete, joyful idiot of yourself to . . . +++++

Wikki Page

MADONNA 'Madonna' (Sire 92-3867-1)

I CAN'T remember feeling this way since Susan Edwards kissed me in the school playground. With a voice bordering on the exquisite of Diana Ross, this gal could boot the Mary Janes and other lesser acts right back into the closet. Just listen to that

pout on 'Lucky Star', the oh-so-cool 'Borderline', or the crispness of 'Holiday'. Madonna's voice is infinitely variable — when she flexes her formidable vocal muscles your little ears just have to twitch. Don't let her wait in the wings any longer.+++++

Robin Smith

A night in the Forrest

FORREST 'Forrest' (CBS 25579)
THIS FORREST chappy's got his branches crossed, I've twigged. He's an American who lives in Holland, appears to write very little of his own material, has had one big hit with an old chestnut and has released an album which shows him as a sap.

He do-lallys between slooshy ballads ('Comin' Up', 'I Just Want To Love You') which would guarantee only the most tedious of smooches and a selection of perky but undistinguished discombobulators, the titles of which are fairly bland and meaningless. This all seems to indicate that even he has been grasped by that creeping worldwide fever, the extremely debilitating 'Trying To Sound Like Michael Jackson' syndrome, for which there is no known cure.

I somehow doubt if Mr Forrest M. Thomas will ever reach the dizzy heights of llama-rearing. He should stick to churning out excellent cover versions of the calibre of 'Feel The Need' and 'Rock The Boat', both of which are pure Boys Town with good, meaty, whumping drumbeats and hi-energy pacings which, if listened to on a damn good sound system, are the sort of things which make an old man's toes curl. As for the rest — leaf it out, John.++1/2

Betty Page

MARC BOLAN 'Dance In The Midnight' (MARCL 501)

IN THE heady days of the early Seventies Marc Bolan was always someone I could identify with as a fellow sufferer with "problem hair." It's now six years since he died but there are still a lot of people to whom Bolan was much more than any transient 15 minute star. Which means, of course, that this collection of previously unreleased work from Marc's later years is virtually guaranteed its market, whether the actual songs are any good or not.

Common sense tells you that if 'Metropolis' or the version of 'Solid Gold Easy Action', cunningly renamed 'Fast Blues (Easy Action)' — in fact any of the 10 tracks on offer, were particularly classy we'd have been offered them before. Still, even though a lot of the songs are really pretty average, Bolan could always lend everything he touched such warmth and charm that the lack of a 'Get It On' or 'Jeepster' isn't really important.

This album is unlikely to win Marc Bolan millions of new fans but for those of us who were captivated the first time round it's an interesting, if patchy, reminder of what's been lost.+++

Eleanor Levy

WILL POWERS 'Dancing For Mental Health' (Island ILPS 9765)

CAN'T HELP thinking this Powers chappie's getting a bit too big for his boots. Every time he opens his mouth, an idiot speaks.

Not strictly true, actually, because Will, who likes dressing up in girls' clothes and calling himself Lynn Goldsmith, does have some sound advice to offer on getting on in life. They're well supported by chums like Todd Rundgren, Nile Rodgers and Steve Winwood, Steve having a writing hand in almost every track.

Numbers like 'Smile' and 'All Thru History' are obviously meant to make you smile as well as think, but after a while you feel you've had as much of his wise old man caper as you can keep down. Will will rationalise everything and life ain't that way. And would you take advice from someone who spends half his time being a woman?+++

Paul Sexton

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Albums



Tracie pic by Andrew Cuffin

QUESTIONS AND ANSWERS

VARIOUS 'Love The Reason' (Respond RRL 501)
 THIS RECORD comes packed with a lot of hope and pride. That in itself makes it unusual. This record is a taster of young talent. In a recordbiz climate dominated by a narrow cheque book mentality, that is very unusual.

If 'Love The Reason' is Respond's first end of term report then the verdict must be: promising, could do better.

Respond's quest is to put colour and personality back into pop. The aim is laudable, the execution sometimes dodgy.

Still, I like this record because it is so young and flawed, I like it because it dares to smile and shout in the face of mediocrity. I like it because the people involved understand the Eighties' teen dilemma, but don't want to know about the Eighties' pop stagnation.

It's fresh, that's all.

The Questions wrote the beautifully righteous 'The House That Jack Built', then they went on to release their own rather disappointing singles. The trio of Questions tracks here sets the balance

right. Bright and intelligent, they've written a ballad called 'Building On A Strong Foundation' that puts Wham's 'Nothing Looks The Same In The Light' right in the dumper. A potential soon to be fulfilled.

Tracie sings her singles and she's so damned upful it seems subversive. A smile to wipe the tape of video pop.

Big Sound Authority mix in a Costello, some horns, wicked Sixties style organ and some pertinent words. It's their first recorded work and is craft(y).

Toulouse tears 'Fickle Public Speakin' to pieces and makes a previous review of mine seem, well, pathetic.

N D Moffatt is all drunken voice acoustic/bongo and 'come to your senses, people'. A Craze are a little lightweight and Tracie and the Questions' version of 'Mama Never Told Me' is an abortion.

But that's the beauty of youth, there's a surprise round every corner. Respond has yet to release a great record, but it's trying. Who else is?++++

Jim Reid

GENESIS 'Genesis' (GEN LP1)
 THEY USED to walk round the corridor at school clutching their Genesis LPs and trailing their greatcoats along the ground. They had very long hair and when they spoke to me about 'Selling England By The Pound' I thought they were talking about Harold Wilson speeches. I didn't know much about Genesis and until I heard 'Mama' I didn't really want to.

'Mama' isn't a great song, plenty of thud, little feeling. It's something of a hollow epic. But then, placed next to its chart rivals it can look pretty impressive. Much of 'Genesis' is like that — well constructed, skillfully executed, but lacking the grasp and direction of the great.

I expected drippy whimsy, but what I got came lean and spare. Genesis are making a very respectable rock music; something nice for that expensive stereo and those childhood snaps of the Reading Festival. They're growing old with some grace.

If anything, this is Phil Collins' album. His drum and voice beat the pattern on which his partners sketch. And therein lies the problem — so much here is spoiled by Mr Collins' melodramatic vocals. Phil has a fine lusty voice, but he lacks the shades and colour to fully interpret the Genesis narrative.

It's only on the tristful 'Taking It All

Too Hard' that the Collins vocal really feels the story he is telling. For the rest his singing is all one dimensional bluster. That's a pity because with the right vocal texture Genesis could write a pretty powerful book.+++1/2

Jim Reid

FREEEZ 'Gonna Get You' (Beggars Banquet)

THE RENAISSANCE of Freeez as a mighty popfunk force has been one of the most entertaining chart surprises of '83 — the manner in which the North London dance duo actually executed this return to prominence even more so. Removing themselves to New York and enlisting the help of a then unknown producer called Arthur Baker, Freeez chose to Make or Break...

And luckily, as everyone with half an ear within spitting distance of a tranny now knows, the gamble paid off. '10U' has established itself as one of the year's finest singles, amalgamating a hefty dose of primitive electronics with an irresistible tune in an aggressively up-to-the-minute fashion, and selling upwards of a million copies in the process.

Had '10U' been the launching point for this record it could have been a blinder — however, it turns out that '10U' was the final track recorded and

as such merely marks the point when our Art and the Freeez boys finally gelled. The other tracks mark, in quite apparent stages, the development of the recording/writing relationship from very shaky beginnings to the ultimate popfunk perfection. Thus we have some particularly forgettable songs (mainly on side two) which could be AnyBritFunkBand, alongside tracks which are starting to boast some kind of identity ('We Got The Juice') and then the real winners, the two singles and a glorious slowie 'Love's Gonna Get You'.

The sound is impeccably spacious and minimal, showing off everyone's contributions to the full, especially Rocco's vocals which are frequently twisted out of all recognition by the mixing desk contortions of Baker. And it is when Arthur goes quietly berserk at the controls that the LP starts to get memorable. His mixes of the two singles are brilliant, easily surpassing the 7" versions in a crazily elasticated journey through the tricks of the machinery at his disposal. It's worth it for these alone.

Now that Baker and the boys have proved that it works, though, their future collaborations promise to be very special indeed. Buy this record smug in the knowledge that better is to come.++++

Graham K Smith

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Plain Bonkers

THERE'S A very good chance that you've heard Bonk coming at you via your favourite radio station recently as Bonk, otherwise known as Barry Flynn, seems to have caught the ear of the nation's radio producers at last.

'The Smile & The Kiss' was reviewed favourably by RM a couple of weeks ago. So who exactly is this chap with the strange name?

Bonk, or Barry, hails from St Helens near Liverpool and is obviously no fool as he gained a Zoology degree at Manchester University. Far more important to the Bonk story, however, is the fact that he also founded the university's Soul Society, the student haven for those not into Genesis or ELO.

Instead of swotting at home, Barry spent his weekends at the Blackpool Mecca's Highland Room, the hard-core centre of Northern Soul, and began to take his musical aspirations more seriously.

This led to the inevitable move to London in search of the elusive record deal. "I started doing songs with a semi-acoustic guitar, recording them on a little cassette machine. Everyone rejected them, I suppose I was a little naive."

Eventually the deal came and Barry released his first two singles without great success. 'The Smile & The Kiss' seems destined for greater things with its catchy chorus and Motown feel. But how did that name come about? "I thought of a lot of names, all of them pretentious. Then I came up with Bonk, which everyone hated. I liked it though, it was different from all that pseudo stuff bands come up with."

Andy Strickland



Bong bong biddly biddly BONK?

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Interview by
Graham K Smith

FREEEZ of a kind

PETER MAAS is excited. Quite right too, you might say, what with the rebirth of his first love Freeez — written off by all after enjoying the one-off 'Southern Freeze' hit, but now chart topping again after the unremittingly hooky 'IOU' with its natural successor 'Pop Goes My Love'.

It's not just that, though — bassist Pete's enthusiasm has apparently taken a canine bent! "The kids at our American PAs bark. That's how they greet you. You have 4,000 kids barking — it's like Battersea dogs home. So of course you grab the mike and bark back! — the whole place just erupts."

And as if I didn't believe it,

sidekick Johnny Rocco, he of the tight curls and angelic falsetto elucidates . . .

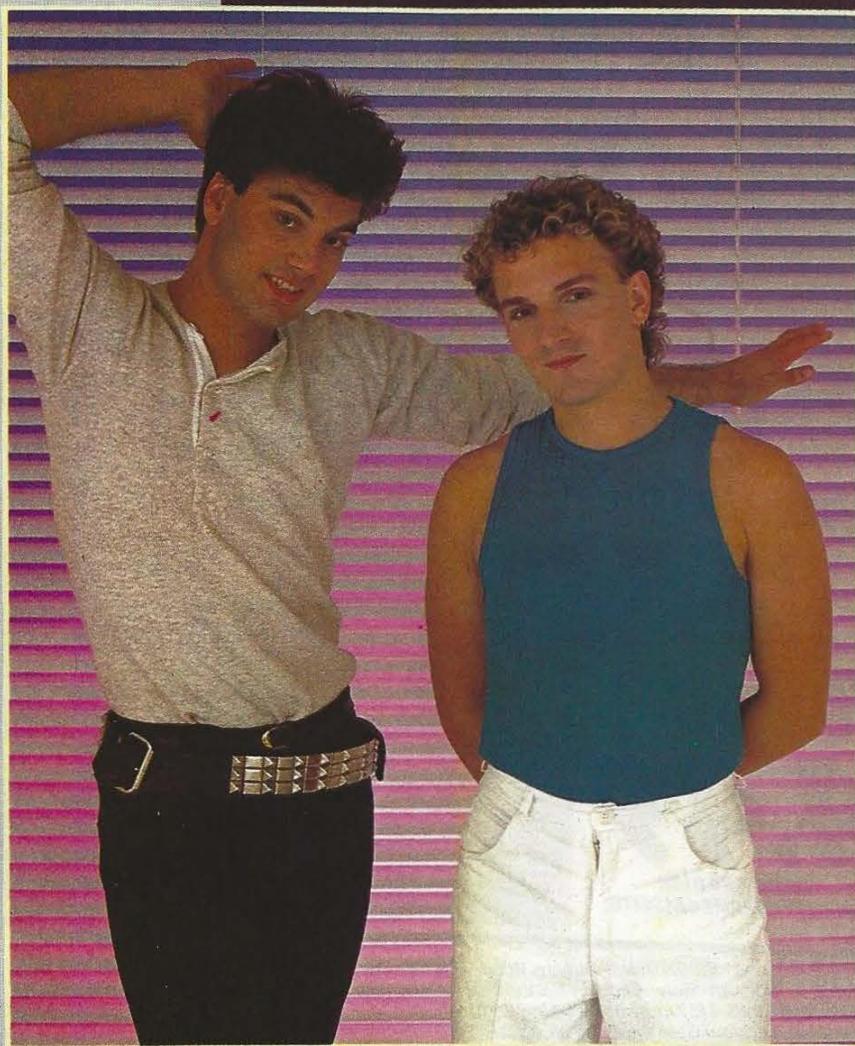
"If people reacted like that over here and weren't just there to look cool, then I'd like to do PAs in England. We did them here three or four years ago but now it's just greedy managers trying to fill their clubs. The places in New York were just incredible, especially the really hardcore ones. People say the clientele either love you or they kill you! We'd never have lived if we'd walked in there on our own but with 'IOU' we were heroes."

Peter: "That record was huge there — in Brooklyn that was their record, boy. We packed 'em in at the hardest clubs in Harlem, black Brooklyn, Italian Brooklyn, Newark and there was no problem at all. They freaked."

A popular disc. And, it turns out, a popular disc worldwide — 'IOU' has notched sales of almost a million — not bad for a couple of 'has been' North London soulies. Not bad at all . . .

Freeez, formerly the besuited seven-piece elegant soulsters who virtually alone put the Brit into chart funk have not had it easy. Finding out how short-lived chart success can be, seeing their brace of follow-ups trickle down the drain, Peter and John placed their chilly alter ego on the shelf in order to pursue other projects, including Peter's production of the sublime one-off Multivizion single 'Work To Live . . .' (Whatever happen to Multivizion . . .?) until in Summer 82, inspired by the preliminary scratchings of a "new sound" emanating from New York, Freeez Mark 2 eased itself out of the icebox and straight onto the next Stateside flight.

Peter: "We had a short list of about five producers who were doing new stuff so we just went out there to try them all — luckily the first one said yes, that was Arthur Baker."



Pic by LFI

NOW A household name (well, in my household anyway) and guaranteed to bring a smile to the feet of any certified electro-pop-a-breaker, Baker was, back then, still an apprentice at his trade, with only a couple of minor hits (for Soul Sonic Force and Rockers Revenge) under his belt. Taking the wide-eyed but plucky English lads to his heart Baker set about his creation . . .

Peter: "We went there with about fifteen songs which we felt were pretty good and just needed knocking into shape. Arthur didn't much care for them, though, so we started writing new stuff with him and ended up throwing all the first lot out."

John: "It was a great experience in broadening our writing — We'd been messing around with different producers without anyone actually grabbing us by the throat and throwing us in one direction."

Peter: "We were nothing and Arthur was just starting to change the music scene so we didn't argue — he's very temperamental. He had 90% of the say and we were diplomatic enough to realise that what was coming out was good so we didn't have to be boss. Our drummer Everton didn't like it though, because Arthur was quite happy to use drum machines and didn't care when Everton got upset about it — so he left and flew home. I didn't agree with what happened but if Arthur does the next album it'll be much more

Continued page 30

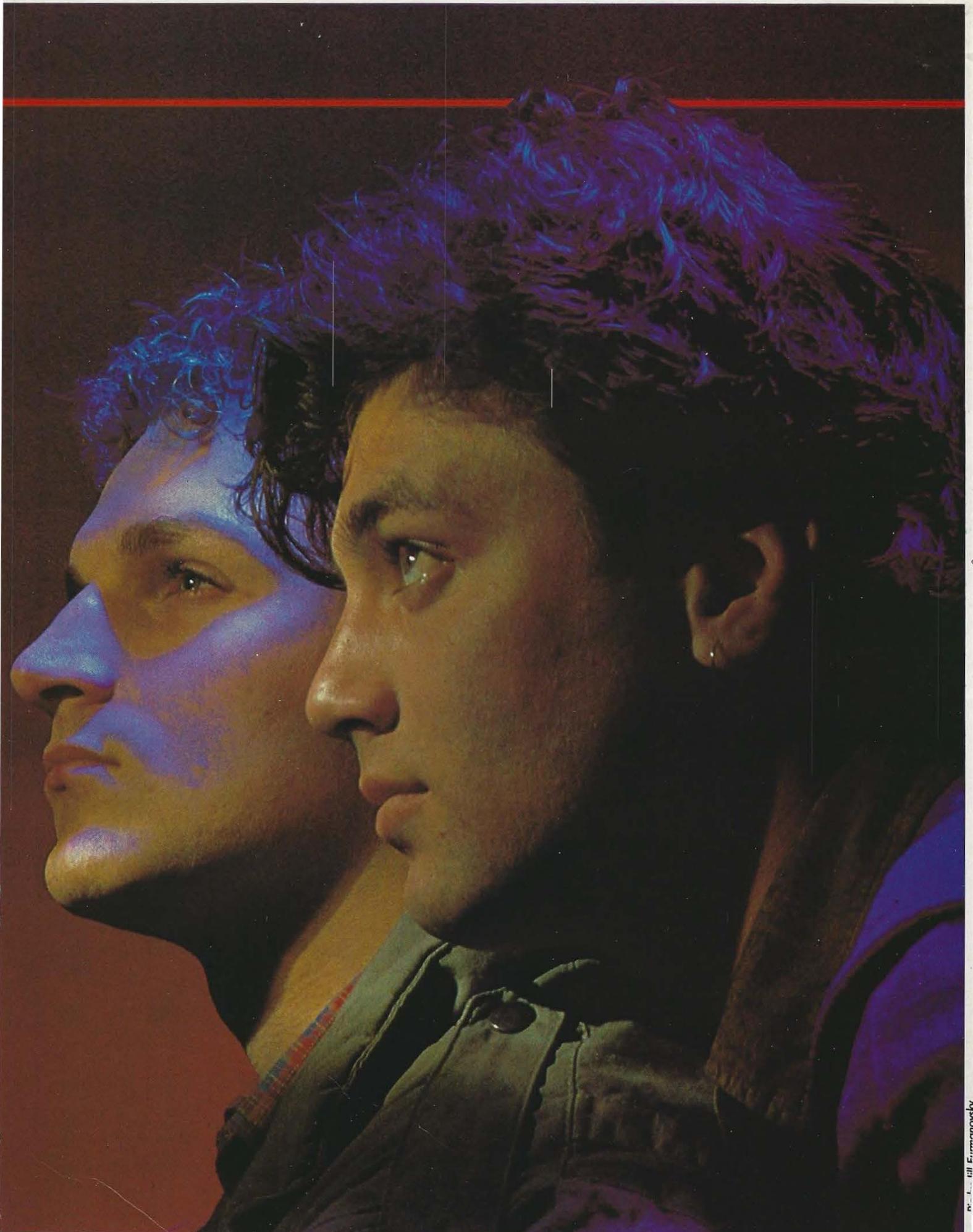


Photo by [unreadable]



Pic by LFI

From page 28

of a 50-50 arrangement. We now know how to write for Arthur. There's bass synth on three or four tracks on the album — I'm not happy about that — but it's down to me to prove to Arthur that I can play."

MUCH OF the new LP is drastically different from what one expects of English Soul/Funk bands both in songwriting and production — how much effect did the whole New York Experience have on you personally?

John: "It was all really important. When we got there Arthur made us go out and buy a radio to listen to all the Black and R'n'B stations."

Peter: "We had to learn the sound by listening to BLS, Kiss FM, KTU, stations like that as well as going to the clubs. Arthur may be from Boston but he's still got that New York mentality about him — very loud. He'll laugh one second and shout the next — and there we were in the middle of all that — it took a long time for us to understand that character. Now we can have a joke with him and relax."

Peter: "Now the ice is broken it'll be great to work with him again. On the next album we want to blend electronic and acoustic

sounds much more, rather than it being one thing or the other. We want to bring Arthur over here for the next one, the only problem is that he's afraid of flying! It'll be interesting to see if we can get that same sound over here."

AND WHEN can we expect to see the Freeez Experience actually getting it up on the stages of good old Blighty?

Peter: "We won't be doing gigs 'till the middle of next year but when we do it'll be with a full live band, no backing tapes or anything like that. We want to wait until after the next album so we've got lots of material to choose from."

John: "It's much better to have at least five hits to play — it's pointless playing a set of album tracks that no-one knows, waiting for that one hit." So are Freeez spearheading the rise of electrofunk this side of the Atlantic?

Peter: "I don't even consider that we're a funk or disco band now — we've crossed that bridge away from the old Britfunk thing so we're much more of a pop band now."

John: "The whole electro thing is really catching on here, though — 'cos it's expressive and there's a

strong gang element which kids always want to be a part of."

Peter: "Funk has progressed into this electro thing but I want to be where it is next — that's what interests me. I want to take the hardcore electronic element and mix it with the melodic songs we do. If you put 'IOU' next to 'Nunk' (by Warp 9) they're both supposed to be electrofunk but in fact they're totally different. I want to combine these differences. The success of 'IOU' has completely knocked me out — it was out of the blue and was the perfect reply to all those who wrote us off."

John: "We're used to doing that though — it was the same with 'Southern Freeze' — no-one wanted to know when we were touting that around, then suddenly we were the most sought after band in town."

Peter: "Now we've broken that mould though, by getting back into the charts so successfully, the sixty-four dollar question is whether we can stay there. The trick, of course, is to sustain it."

The Master Minder behind the music

MAGIC MOMENTS. A dancefloor heaven is made of them — and in an idle flick through my mental back catalogue of class cuts, names tend to recur — Gaye, Clinton, Rodgers and Edwards — all permanent fixtures in the syncopation station that operates from the hip region.

In the past year or so, though, a new breed of uppity rhythm merchant has unceremoniously barged its way into the limelight and onto the polished floor. Flouting an uncompromising sound rooted in the DIY of rap but at severe odds with the lushness of contemporary soul, every week brings some new crazily bastardized outpouring of an obscure DJ/musician/producer/entrepreneur spiralling out of New York to set limbs atwitching in the tighter niteries. While most ascend in an amyl rush only to fizzle as their mega-mix gets de-mixed, a few are still with us to wrest the title of King Rhythm from the old timers. Arthur Baker is responsible for some magic moments.

In my tentative DJ days at the fag end of the Germanic Eurobeat of Kraftwerk and YMO there was a job to do but no tools to do it. I've got this thing about drum machines, see — a fascinated regard for the icy mechanical precision that eschews the usual flatulence of the drumming fraternity to 'go round the kit' just one more time. Frustrated by the weedy tick tock beats of the early electro dabblers and whiny Nipponese pinky and perkyisms I retreated to the homelier surround of the Fatback Band to await developments...

Then it happened. Messrs Linn invented their wonderful new Beat Box and a sound was conceived — 'Planet Rock'.

NESTLING IN the credits beneath the brouhaha of Afrika Bambaataa and his Soul Sonic Force, a former Bostonian music journalist and disc jockey turned junior producer had whipped up something aggressively new. Baker had switched his machine to a high-revved cruise, cheekily winding up a stolen Kraftwerk melody while adding a macho male chorus — the result was a sensation and Hip Hop was born.

The moments moved from exception to the rule as Baker product had denizens of the dancefloor everywhere searching for the perfect beat. Rockers Revenge live at Manhattan's Roxy stretching out a glorious dubwise sprawl of Eddy Grant's 'Walking on Sunshine'. 'Rock At Your Own

ARTHUR BAKER 'E's alright

Risk' ('Planet Rock' part two), Nairobi's 'Soul Makossa', more recently, the melding of hip hop with pure pop in New Edition's 'Candy Girl', and the hits of the UK disciples — Freeez and New Order. This man Baker was obviously doing something right! Over a crystal clear transatlantic line he spills the beans...

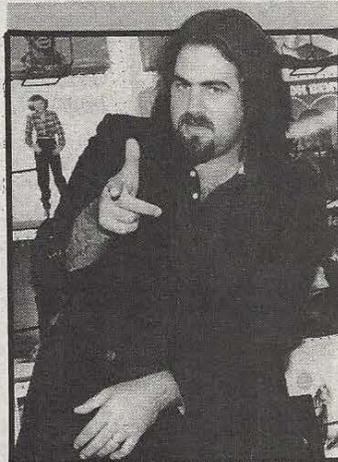
"The whole beginning of that came about because we were all friends. I'm from Boston but had moved down to New York so, when I'd done an engineering course and began with these records, I involved my friends from Boston like Michael Johnson (creator of the Jonzun Crew), Maurice Starr and the guys in Planet Patrol. We started having dance hits straightaway".

Seeing the success of those records over here are you frustrated by the lack of action in the US hit 100?

"Yes, that's a real sore point. The pop charts in the States are totally controlled by promotion — they have nothing to do with record sales. I love a lot of the British groups who are having hits here but they're only selling 50,000 records to get into the

lower charts. 'Planet Rock' sold 600,000, 'IOU' sold 250,000 and those records got nowhere. The annoying thing is MTV (the 24-hour pop promo show) just perpetuates that image — they will not play black acts.

"I gather New Order have a reputation of being difficult but working with them was like a day at the beach compared to some of the others. We only had two days in the studio — they had no prepared material so in that time we had to get to know each other and come up with new songs. It worked well though — we did 'Confusion' and another track 'Thieves Like Us' which will probably come out soon, in one form or another. It was different with Freeez because we had so much time. Originally they sent a tape over which I didn't like but then they flew over and arrived at my door so I agreed to do it. There was a lot of pressure but we finally came up with some good songs — I still think it could have been better. 'IOU' was the last song we did — if it had been first the album could have been 75% better. Anyway we all learnt a lot and I'd love



Pic by Ebet Roberts

ARTHUR BAKER: feel the force

to work with them again — I will work with them again because they're signed to Streetwise".

WHAT other bands are you working with now?
 "I'll be doing a new Soul Sonic Force 12" and new albums for Planet Patrol and Rockers Revenge but all the new interest has come from Britain — nothing from America! Loads of British

groups have sent tapes and I think I'll be working with General Public (Dave Wakeling and Ranking Roger's new combo). I'm doing a movie soundtrack too — it's called 'Beat Street' and it's about some Bronx kids growing up. It'll be a double album with the first record a sort of 'Greatest Moments Of The Perfect Beat' and the second record featuring all new stuff — tracks with Eddy Grant, New Order and some others. The only new American act I'm involved with is a Detroit synth band called Circuit Two — they've got some great songs — I love a perfect groove but you've got to have some meaning to the material".

So is it harder or easier now you've tasted success?

"Oh much harder — people love to knock you down once you've had success. Every initial record I've done with a group has been successful — creating that follow up is the hardest thing of all. I've started to think recently that in the future I should just do one track with each act — a perfect single, and then get out to avoid that follow up problem!"



ART of NOISE and romance

a zang tuum tumb single
 in the shops now: in your homes tomorrow

INTO BATTLE WITH ART OF NOISE

(ZTIS 100)

featuring

the brave BEAT BOX

the moody MOMENTS IN LOVE

the wounded THE ARMY NOW

the bloody FLESH IN ARMOUR



WARNING! the art of noise
 are perfectly capable of intelligent conversation



Help

I'VE heard of a club for people aged between 18 and 30 which has branches all over the place and organises social and charity fund-raising activities. I'm feeling a bit isolated at the moment as I've just moved here and would like to join.

Pete, Manchester

●**Sounds as if you mean the National Federation Of 18 Plus Groups, which has a grand total of 260 groups mainly in England, with a sprinkling in Wales. Membership costs £6.90 per year, and 18 Plus runs discos, trips, parties — anything (well, almost anything) members want to do.**

If you're feeling a bit isolated because you've moved to a new area, or simply want to meet some new people in a similar age-group it could be worth sending for more info from National Federation Of 18 Plus Groups, Nicholson House, Old Court Road, Newent, Glos. (Tel: Newent 821210).

CAN you suggest a really good penpal organisation which I can join — preferably one which doesn't charge a lot? I've seen so many advertised but don't know which ones are worthwhile.

Sharon, Rochester

●**At HELP we put readers of RECORD MIRROR in touch with other music fans in the UK, and abroad too, whenever foreign readers make contact. And we're free. So we're pretty good, although this service doesn't**

The Kid from frame

I'M ALMOST 15, and, since last year, have had to wear glasses. OK, they've helped me to see better and avoid eyestrain but people regard me as a different person.

At school they seem to see me as being all work and no play, and boring. At parties boys completely ignore me, which bothers me more than being called "Specs" or "Four Eyes" at school.

Wearing glasses is a bit like having three legs. What can I do? Please don't suggest contact lenses as the optician says they wouldn't be suitable.

Viv, Windsor

●**If other people think you're only interested in work and are plain boring, don't blame it on the spex. Maybe you've become so self-conscious about wearing them that you've allowed your confidence to dwindle to the point where you've withdrawn into yourself and don't have a lot to say to anyone anyway. That's silly.**

Be yourself. Your real friends don't see you as a different person. They know the real you lurking behind the glass windows. Let other people get to know you by taking the initiative and getting to know them. This one should work with shy boys at parties. The amazing force of

The vital statistics

MY PROBLEM is the most embarrassing one ever — to me anyway. You see, I have such a small penis and am nearly 22 years old. I have never had sex because it's so embarrassing. I've had my chances but have always refused.

Some nights I lay in bed and just cry myself to sleep. While I want to marry one day it seems impossible. Is there any way I can enlarge myself? I'm prepared to pay anything.

Mike, Essex

●**Keep your money, and do cheer up! As the beginning of a new journey into self-awareness, accept these basic facts. Quack products claiming to increase penis size simply don't work and there wouldn't be much point to them even if they did.**

Lots of men, young and older, worry unnecessarily about penis size. Yes, in the world of popular mythology and blue jokes a small penis is thought to indicate a totally inadequate lover. But, in the world of fact, the reality is different. Penis size is no indicator of sexual prowess or the lack of it. If you're in harmony with your partner and consider her needs too, that's all it takes.

Into statistics? When flaccid, the average penis measures up at between three and five inches long, and individuals vary in shape and width. Length-wise, most men are between five and seven inches when erect. So what?

All an average tells us is that the spectrum of size can range smaller and larger than the figure quoted. In the same way that healthy, worthwhile, loving and creative people don't necessarily fit into made-to-measure clothes, they don't fit made-to-measure statistics either.

How wide is an emotion? How long is a warm and loving relationship? Statistics really aren't so vital after all.

A Taoist text reads: "The shape and hardness with which nature has endowed a man are only external signs. What appears internally is the skill with which he ensures that a woman derives enjoyment from his love-making. If a woman really cares for a man as he cares for her, then it is totally irrelevant whether his organ is long or short, thin or thick."

claim to be a penpal organisation.

As for the ones which take your money in exchange for names and addresses in foreign parts, we're investigating.

Readers who've had experience of penpal clubs, good, bad or indifferent, let us know. You can

help us check out the penpal organisations which we should be recommending and the ones which really are a waste of time.

I CAN'T help feeling shattered and angry after finding out that my father is having an affair. While I've suspected that he's been carrying on with someone for some time, I now have the proof in three letters I've found full of really soppy stuff thanking him for "a great three days . . ." and so on.

I know he must have been with this woman as the rest of the family have been away. The worse part of it all is what it would do to my mother if she ever finds out.

Now I feel I hate him, and, although I've never had a good relationship with him, I can't even stand him touching me. I wish he'd stop this affair, but don't know what to do.

M Cardiff

●**The sudden realisation that your world isn't as cosy and secure as you'd like does come as a big shock. Anger and disappointment are understandable reactions when a parent, someone who has told you how to behave all your life, seems to have thrown away that self-same book of rules.**



EDNA: make a spectacle of yourself

your personality will win the day.

Back at contacts . . . Provided there's no medical reason why not, you could be fitted with contact lenses. But would they be practical? If you play sport at school, losing one, or both, on a muddy hockey pitch would be disastrous.

Expense could be the biggest reason why your optician didn't recommend lenses, as the power of your vision is bound to change fairly rapidly over the next few years, and, unless you're an incredibly careful person the cost of replacing lost or damaged lenses could be high.

Check out your chances of wearing contacts in the future. Or, if you stay with spex, take advantage of the variety of modern and attractive frames currently on sale.

Pic by EPL (London)



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.

But, as a young adult, no longer a child living in the storybook land of once upon a time where parents are all-wise beings, existing only to care for your needs, you must recognise that your parents are individuals too. Individuals are fallible.

Just like you, people who happen to be parents share basic human needs and desires, dreams and hopes but they don't have all the answers and they can make mistakes.

Perhaps you'll feel able to talk to your father about the letters you've found. Decide for yourself.

PEOPLE ALWAYS think I'm much older than I really am, and though I'm only 14 they're always mistaking me for someone of 20 or more. This really gets me down and I'm wondering if there's anything I can do about it.

Sheila, Wolverhampton

●**Instead of feeling insulted, why not take this as a compliment to your maturity of behaviour and outlook. Maybe you simply act older than some other girls of the same age, just as others, less anxious or able to grow up fast, act younger.**

Or, perhaps, if you're fairly tall or physically well developed too, some people naturally assume you're older.

If you don't already dress in a similar way to the other girls, try that, and don't feel shy about setting the record straight about your age either when people ask. See if you can guess their ages too. You'll see how difficult it can be.

Young Free And Single

IF YOU like any of these acts — Paul Young, Michael Jackson, Duran Duran, Wham, Spandau Ballet, New Order and Modern Romance, you might like to make contact with Jill from Blackpool, who's 18, unemployed, and feeling in need of some company. Meanwhile, Suzanne, 14, from Wigan, who also likes Paul Young and Culture Club too, would like someone, preferably male and possibly Italian, to write, Doesn't want much, does she? Letters for Jill and Suzanne to Young Free And Single, c/o Help.

Mailman

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

WHY DO we have to suffer these nauseating 'holiday hits' — you know, bits of s**t (soot?) people hear on their holidays in Europe and inconsiderately buy over here, turning them into big hits eg, 'Dolce Vita', 'Birdie Song', 'DISCO', Julio Iglesias, etc. After all, any dogs (and other animals) brought into the country have to be quarantined before they're allowed in. Yet these records are as much of a plague to our charts as rabies would be in this country.

Worse still, we have regular features (or rather sufferances) on 'Top Of The Pops' featuring the charts from everywhere from the USA to Timbuktu via Europe, Hong Kong and Inner Mongolia. Most of these records are not even available over here (thankfully). It's about time Michael Hurl made his mind what 'TOTP' is all about — he always defends the programme by saying that it reflects the music the British public like and are buying, but to my knowledge British record sales do not affect these charts from the States or Far East, etc.

Also, isn't it about time someone told the record companies that us 'home tapers' can't afford to buy any more records than we do, and if they do get a levy on blank cassettes, home tapers will become home video tapers with all these expensive promo videos that they make, and the only people who will be affected by the levy will be micro-computer users, the blind who get 'newspapers' on cassettes and people with telephone answering machine/dictaphones.

Phillip Edwards, Notts
● *The only home taping I do is wrapping my Xmas presents*

SO GARY Numan thinks that the peace campaigners are stupid because there has been no major conflict since World War II. I agree Gary. I mean, we wouldn't count anything like the tens of thousands killed in Lebanon, the thousand or so in The Falklands, Vietnam, Afghanistan... Gary also claims it's the terror of the bomb that keeps us safe. Come off it, it's the terror of the bomb that causes the Americans and Russians to be so suspicious of each other that an incident like the recent airliner disaster happened.

A Stupid(?) Peace Campaigner, Kilmarnock
● *Let's face it, the only conflict Gazza's had is whether to wear a hat to cover his bald spots or not*

DID I hear right? On Culture Club's new single, Boy George sings, "I'm a MAN???"
Ha Ha Ha! Who's he trying to fool?!!
Giant Haystack's comb!
● *Watch it, Boy George used to be a boxer. Still wanna argue?*

THANKS FOR the double page



Boy George's Irish stew

I AM writing to ask George O'Dowd and his band why they haven't included Northern Ireland in their tour plans.

Culture Club have lots of fans in Belfast and we hardly ever get good bands like them coming to Belfast. Most of them go to Dublin instead. Many of the young people in Northern Ireland are out of work and can't afford to travel to Dublin. It's really annoying when you lift RM to see that once again we've been left out of a certain group's tour. So listen hear, Boy George, GET YOURSELF AND YOUR BAND OVER HERE!

John Clarke, Kircubbin, Co Down
● *If Jon Moss can't even stay upright on a coach ride to Sheffield we dread to think what he'd do with eighteen prints of prime Guinness inside him . . .*

spread of the adorable Jon Moss. I must say I've 'Time' enough for him anyway. I really have 'Tumbled 4 Him'. Have you noticed that in most photos, he never looks into the camera? Coy, very coy indeed. What about all that American football gear, very up-market and so hunky. Well Jon, keep the 'Culture' in the 'Club', and you can programme my Linn Drum machine any 'Time' you like.

Dorothy, The Land of Oz
● *Take a cold shower and behave yourself*

WHILE BROWSING through my past issues of RM, the 'Did you know...?' item of Alan Jones' 'Chartfile' in the issue of June 4, caught my eye.

Mr Jones reports: "The longest any record has spent at number

one in the world is 13 months. That's the standard established by 'Dreamer Devane' (sic — it should read 'Disco Deewane')...in India." Rather perplexing I should say, because India has no record charts!

High on a bit of Indian curry or chutney, Mr Jones?
Parag Kamani, Bombay, India
● *Making a fool of our Alan is not the way to 'curry' favour. He's our 'Top Of The Poppadums'*

I AM writing through you to the 'Rush Fan' who had the insolence to compare "adorable and attractive" Tracie to Depeche Mode.

Excuse me for waking you out of your cultural coma, 'Rush Fan', but records are meant to be listened to without pictures of the artiste stuffed in your ears. If

Tracie read your letter, I'm sure she would be insulted — first and foremost, she is a singer, not a sex symbol. Tracie is not going to thank you for finding her records "utter drive!" after she put so much work into recording them. There is no top 20 for poster sales, so Tracie would like to see your support by having her records go up the charts, thank you very much.

Finally, O deaf one, "wallies" do not write such sensitive and intelligent albums as 'A Broken Frame' and 'Construction Time Again'. If I was you, I'd listen to some of Depeche Mode's work seriously before you start calling them names.
Muffy, Bromsgrove
● *Not a sex symbol? Foargh, cor, not half, woargh!*

WHAT A surprise! Robin Smith gave Bucks Fizz' new single a bad review. He's now succeeded in slugging off their past three singles, their last album and their concert. Isn't it obvious that he hates the group and has already made up his 'mind' even before listening to their material? It beats me why a berk who is into heavy metal is asked to review a group like Bucks Fizz at all — or is it the group's fault for releasing their singles when it's his turn to 'review' the singles?
Steve Martin, Upminster, Essex
● *Robin only hates Bucks Fizz when he's got new batteries in his hearing aid*

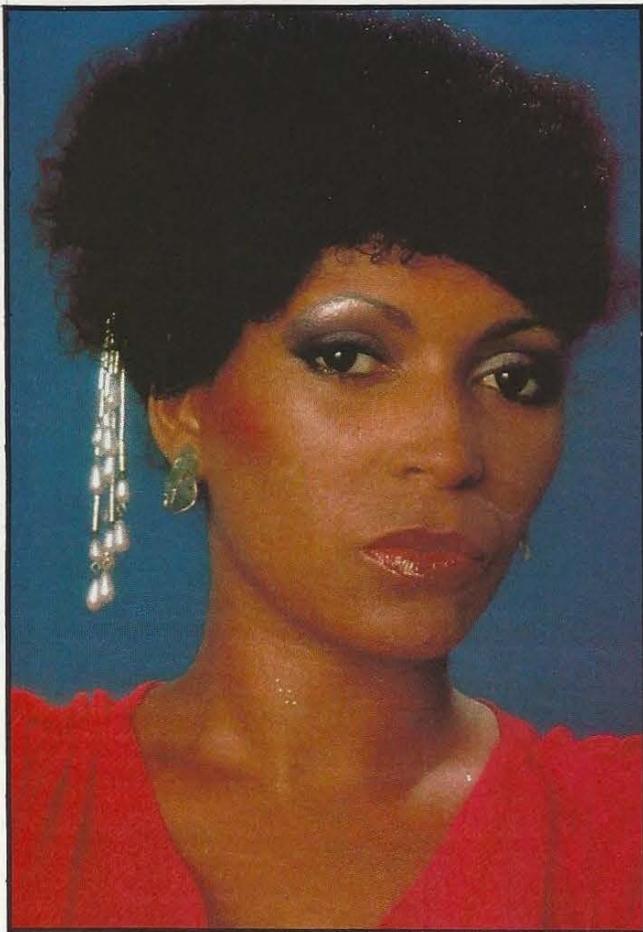
THIS LETTER is to complain about the attitude of some of you southern readers, particularly John the Barbarian of Croydon (Mailman Sept 24). The sooner these inane idiots realise that life exists North of Watford Gap, the better. Life up here consists of more than flat caps, black puddings and kilts.

If you look at the chart, Northern acts more than hold their own in a chart which is undoubtedly based on sales in the south. Examples of this are Soft Cell, UB40, Big Country, Heaven 17 and New Order.
Siobahn's Green Banana
● *Life existing North of Watford Gap? Yeah! And West Ham are going to win the League and Santa Claus is real.*



HEAVEN 17: *Pride of the North?*

Taking the Michael



LYDIA MURDOCK: "It should have been me, Michael"

MICHAEL JACKSON may be mad as hell — but Lydia Murdock's the one with the story to tell. "I have a son called Jason Michael," she tells me. "It's a coincidence. Or it may not be. The man upstairs has everything all planned."

He's not the only one, either. Lydia had it all planned that her rearrangement of the notes of 'Billie Jean', in the guise of 'Superstar', would put her previously unheralded name in lights. She doesn't mind admitting it, either.

"I'm an unknown, it was a good opportunity for me. I just wanted to turn some heads, get people to look my way. This just opens doors for me." Didn't she worry about incurring the Jackson wrath? "Well, he's a businessman too, I hope he understands."

You'll have guessed, then, that MJ and his mafia haven't sent the boys round yet. "In California, where he lives, that's one of the places the record's the hottest, so I guess he won't be in touch now," says Lydia, almost sounding upset about it. "I love Michael, my dream was always that one day I'd be able to do something with him."

So Lydia, the 26-year-old from Bridgewater, New Jersey, has certainly turned those heads — but are they giving her smiles or frowns? "Well, I guess the reaction has probably been the same as over there, everyone's wondering if I know Michael personally, have I met him

yet. But it's just my first record."

Her first *solo* record, at any rate. "I sang in a couple of bands locally, mainly around New Jersey and a couple of bordering states. Apart from that I worked like everyone else, it wasn't really in the entertainment field, I was working with children, and that got me into singing."

Before Lydia started singing about superstars, her best shot at being one had been in a seven-piece band called Satisfunktion. "That was where I got most of my experience of handling crowds, meeting people, and it gave me enough confidence to get out there." She's planning to use a couple of her pals from the band when she goes live later in the year, promoting her LP, now in the works with producer Michael Burton. "You're gonna have to wait for the album to see what we're really like."

The biggest trick with 'Superstar' was avoiding plagiarism, for which you have to copy eight notes in a row. "Even after it was done, we went back and changed it and counted it out again. My lawyers were with me all the way," she says shamelessly.

But she clears her conscience ingeniously by comparing her hit with Club House's 'Do It Again/Billie Jean' medley. "That really didn't do Michael justice. But with mine, they're playing the two versions together, so it boosts his record back up. It makes me feel like I'm giving him consideration. And I am a considerate person."

Paul Sexton

FORREST



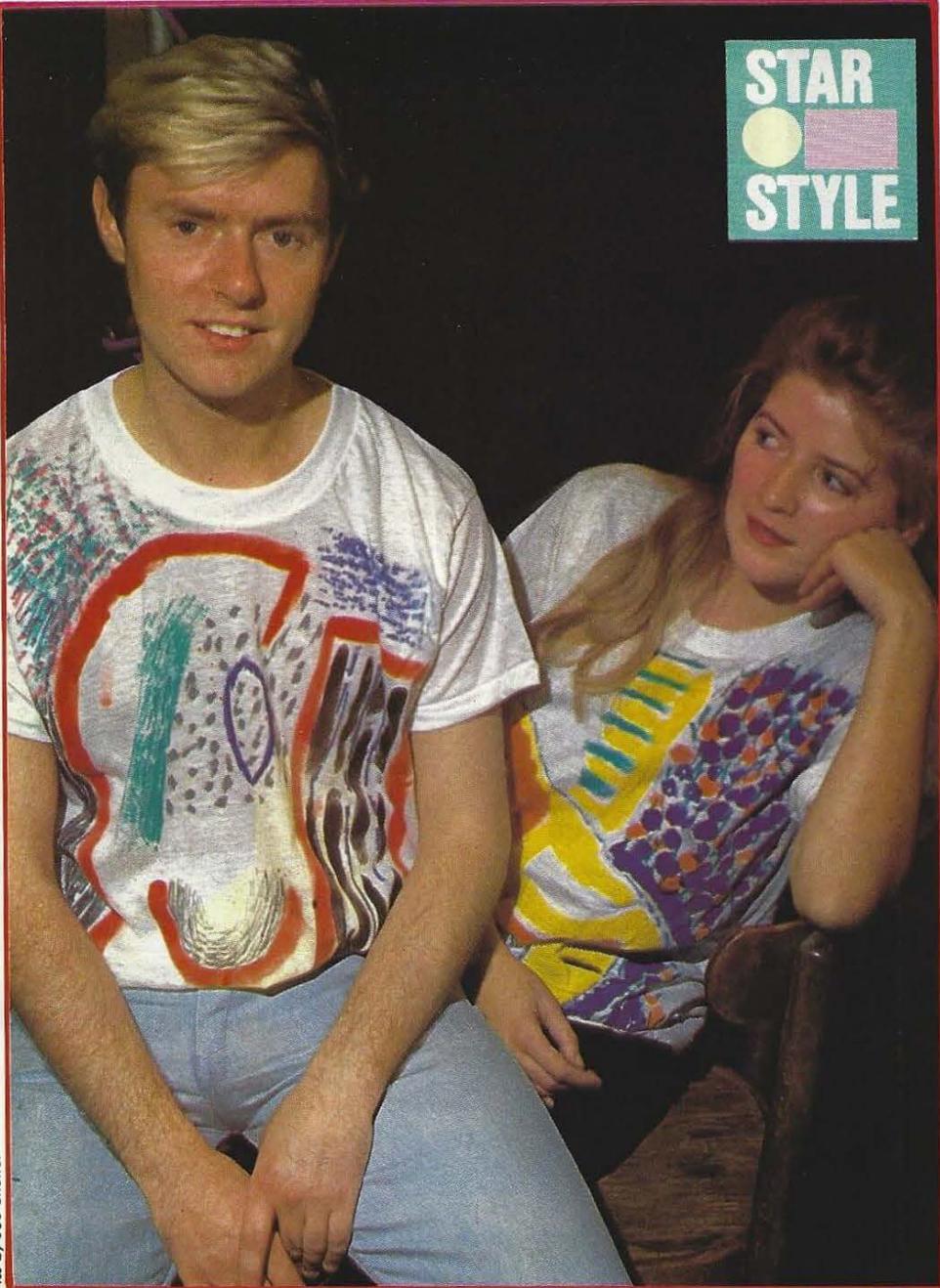
NEW ALBUM & CASSETTE

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PLUS 7 MORE GREAT TRACKS**



**STAR
STYLE**



Pics by Joe Shutter

OUR GUEST stylists Fraser and Helen are but one half of a brand new mega design conglomeration—The Cloth. Along with David Band (responsible for the recent Spandau Ballet and Aztec Camera sleeves) and Brian Bolger they aim to combine the various fields of textile, fashion and interior design under one roof.

Only out of the Royal College of Art since June they have already clinched some prestigious commissions as well as showing in Paris and New York. They will be displaying their latest wares at the Fabrex fabric show, Olympia this week. Contact The Cloth at: 27-29 Union Street, London SE 1. Tel: 378 7738.

WIN THE SHIRTS OFF THEIR BACKS!

AND THE Competition! Yes, all this frivolity has not been in vain, for the very wonderful artistic statements on display could well be yours! We are offering the actual shirts resplendent with Bobby and Cheryl's creative outpourings—not copies—the real thing!

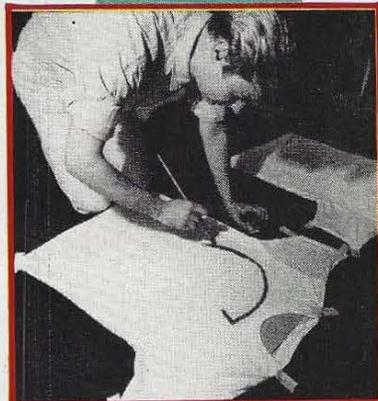
And all you have to do is answer a brace of brain teasers. . . . Then just fill in the coupon, cut it out and send it to: Bucks Fizz Shirt Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First correct entry opened on Monday 17th October wins.

- 1) What year were Bucks Fizz the UK representatives at the Eurovision Song Contest? a) 1932.... b) 1964.... c) 1981....
- 2) And with what song did they reap the winner's laurels? a) 'Making Your Mind Up'... b) 'Lifting Your Skirt Up'... c) 'Tottenham, Tottenham (Ossie's Dream)'...

NAME
ADDRESS

A STEP-BY-STEP guide on how to 'look a bit tasty' on next to nothing. Doing up old clothes is the easiest way to breathe new life into those tired threads, so shoo away those wash day blues while keeping those ackers pocket bound.

Your hosts in this Blue Peter Style Star Style extravaganza? Bobby and Cheryl from Bucks Fizz, cajoled and heckled by textile designers extraordinaire Fraser Taylor and Helen Manning.



STEP ONE: Stretch out the shirt to stop wrinkling and insert a piece of paper or card to stop the colour marking the back as well. Then attack! Fraser treads boldly with the fabric paint.



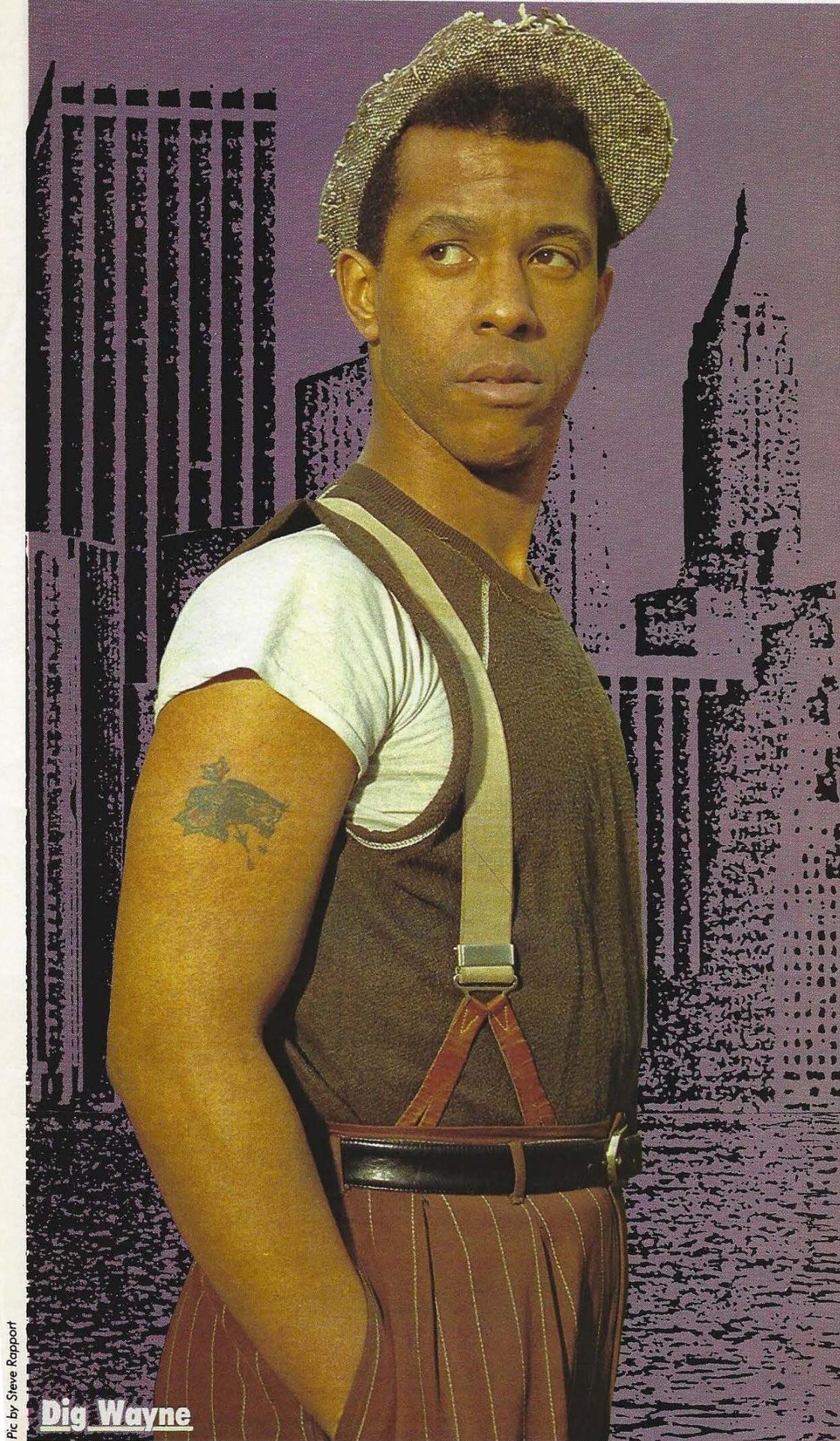
STEP TWO: "Look, Mum" — Bobby discovers the joy of stencils.



STEP THREE: Cheryl consults the experts in a rare moment of contemplation.

THE GOODS: Plain white T-shirts £2.49 from Flip at Long Acre, WC2; Kings Road, SW3, and Curtain Road, Shoreditch. Pentel Fabric Fun Pastel dye sticks £1.10 per box of ten and Silka fabric paints 90p each—both from your local art/craft shop.





Profile

FULL NAME: Timothy 'Dig' Wayne

BORN: July 20, post-Kennedy era, in Cambridge, Ohio

BEST THING IN LIFE: Simply having the freedom to do what I want to do

WORST THING IN LIFE: Not having that freedom (if you've ever been locked up, you'll know what I mean). And kids shouting 'Hey, Jo' to me in the street. I don't like to ignore them, but, please, there is no-one in the band called Jo

BEST CHARACTERISTIC: My sense of humour

WORST CHARACTERISTIC: I'm very intolerant

CURRENT GROUPS LIKED: I prefer individual songs to bands, but Culture Club are good

INSPIRATIONAL MUSIC: R & B and Jazz in general

FILMS: Gangster films of the Thirties and Forties, like 'Scar Face' and 'Shame Of A Nation'. When you have seen one you've seen them all, but I love them

BOOKS: All Micky Spillane

MOST TREASURED

POSSESSION: My brown corduroy trousers

PLACES: My flat in Kilburn, a certain 14th floor flat, and the band's office in Queens Park. I think I miss New York once every two or three months, but when I go back I realise that I don't miss it at all

ACTIVITIES OUTSIDE THE GROUP: I only go out four or five times a month, I don't go to clubs very often because I don't really like hot sweaty places. But when I do, it's normally with the rest of the band or our manager. I prefer to stay in with a certain girl

DOES ANYTHING ABOUT

THE REST OF THE BAND

ANNOY YOU? No comment, we get on pretty well, except Dave our keyboard player never sweats

HOW SERIOUS IS THE

GROUP'S IMAGE? It's

serious enough. I feel comfortable in it, I'd probably wear this if I wasn't in a band, but that doesn't mean we're not going to change it

ARE YOU A HARD NUT? Not

unless I have to be. I've slagged off certain bands in the past, but that's just because I can't stand wimpy pop

AMBITION: To go to Egypt. And to be able to quit music when I feel like it, not have to continue just because I haven't got enough money

Musical Services

LYRICS WANTED by Music Publishing House, 11 St Albans Avenue, London W4.

ABSOLUTELY FREE "Twenty Songwriting Questions Answered" explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association (RM) Limerick, Ireland.

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JACKIE WILLIAMS I love you. Many returns and good luck for the future.

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TOYAH FANS issue 15 of "Toyah Magazine" out now. Price 50p. Toyah Magazine 16, Segsbury Grove, Harman's Water, Bracknell, Berkshire. "Please note this is not our new address just for this month only".

SISLY.

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RECORDS, POP annuals star cuttings SAE Sue, 26 Dryden Road, Scunthorpe, S. Humberside.

NUMAN TICKETS 560-0596 after 5.00pm

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Chart file

NEW ORDER's 'Blue Monday' single this week extends its continuous chart residency to 30 weeks. In the whole of chart history only 13 singles have enjoyed longer uninterrupted periods of tenure. And even after counting cumulative chart weeks for re-entries, just 27 of the 9,000 plus hit records of the last 31 years have topped this figure.

New Order's feat has been made possible only by the extension of the chart at the beginning of the year, but this is at least balanced by the fact that the record has been less conspicuous on radio and TV than any major hit in recent years and is available only in highly priced 12-inch format.

The last record to spend more than 30 weeks on the chart at a single stretch was **Boney M's** cross double-header 'Rivers Of Babylon'/'Brown Girl In The Ring', which endured for 40 weeks. 'Babylon', you may recall, was the official A-side when the record went to number one, but deejays belatedly discovered, and started playing, 'Brown Girl In The Ring'. The effect was magical: after slumping to number 20, the disc charged back up the charts, this time reaching number two before finally subsiding. 'Blue Monday' has experienced an even greater decline before coming again. Its particular low point was logged July 23, when it fell to number 82, since when it has staged a remarkable comeback, particularly after the premature release of New Order's follow-up, 'Confusion'.

Here's 'Blue Monday's week-by-week progress between entering the chart on March 19, and last week: 37-24-17-14-14-12-13-17-18-26-32-45-51-57-65-62-62-79-82-77-78-74-57-60-53-44-37-20-12. Last week it equalled the peak position it previously attained on April 23, and a further handful of sales would have lifted it to number 11. This fact is significant because Top Of The Pops regulations permit a record to be played only if it betters its previous best position during its current chart run. In this case the rule seems a little harsh, to say the least.

'Blue Monday' has also spent an unprecedented 23 weeks on the 12 inch chart, dropping out briefly during June and again in July. It's unlikely that any disc will ever improve on this record. And with British sales alone nudging the 400,000 mark, 'Blue Monday' has now generated nearly £1,000,000 worth of retail sales...

JOHN MILES models early yee-hah style Alarm/Yip Yip Coyote cowboy boots. Did this man really make a Northern Soul record?

compiled by ALAN JONES

One of the more welcome new entries to the chart last week was 'One Minute Every Hour' by **JB's All Stars**. The song was, and is, a popular Northern Soul item. Hitherto the best known version of 'One Minute Every Hour' was recorded by **John Miles** in the early seventies for the ill-fated Orange label. It was Miles' fourth disc for the struggling indie and provoked as little interest as his previous three. But its popularity has grown with age and mint copies now change hands for about £5. It is also extensively bootlegged.

To hear John Miles doing something as energetic as 'One Minute Every Hour' is quite a shock if you're used to his lush, orchestrated stuff like 'Music', but even more surprising is the composer credit for the song. It was written by **Harry Vanda** and **George Young**, who piloted the **Easybeats** to international success in the mid-sixties. The Easybeats were all British or Dutch, but they made their home in Australia, which explains why they were so popular there. Between 1965 and 1969 they landed 14 consecutive singles releases in the country's charts and caused a peculiar form of mass hysteria amongst teenage girls, dubbed Easyfever. After the group ruptured, Vanda and Young formed and disbanded a number of others, eventually choosing to trade as **Flash & The Pan**.

Flash & The Pan is basically a duo, but like **Steely Dan** they provide employment for an ever-changing roster of back-up musicians. JB's All Stars (see, if you wait long enough I do get back to the point) are intended to function in a similar fashion, gaining and shedding members as and when appropriate. The JB part of their name refers to their founder **John Bradbury** — Brad of the **Specials**. The group's initial line-up includes **Bill Hurley**, who is the erstwhile lead vocalist of the **Inmates**, one of Britain's better

latterday R&B bands. The **Inmates** were enormously popular, but only once did they translate this into record sales — in 1979 when 'The Walk' made a fleeting visit to the top 40. Hurley's is the lower of the two male voices heard on 'One Minute Every Hour' and he is rated by many as **Paul Young's** nearest rival in the blue-eyed soul singer stakes. Coincidentally, the **Fabulous Wealthy Tartas**, who lend their vocal support to Paul's records, also feature prominently on the JB's All Stars record...

The charts are presently suffering from their biggest ever outbreak of lyrical internationalism. In addition to English (you don't say!) the chart includes a smattering of Tahitian from **David Essex**, a whole heap of Spanish from **Righeira** (and a bit from **Ryan Paris**) and a brief snatch of Swahili courtesy of **Monyaka**. But topping them all is the extraordinary **Will Powers** (aka **Lynn Goldsmith**) whose witty and wonderful 'Kissing With Confidence' proves that in addition to looking great and being an above average photographer she can also sing in Spanish...

Men Without Hats' brilliant 'Safety Dance' should finally break big here after prolonged exposure on last week's TOTP — but did you notice that one of Auntie's minions captioned it 'Safety Valve'!!! Incidentally, yours truly has the dubious honour of giving the record its first ever play on Radio Sweden!



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

THE COMMODORES all have college degrees, ranging from engineering to electronics, but only **Walter Clyde Orange** has a degree in music . . . And the group's latest single is the eighth hit to bear the title 'Only You' . . . **Depeche Mode** call their music publishing company **Grabbing Hands** and **Rod Stewart** has named his **Rockin' Horse**. The **Motels** is aptly named **Clean Sheets** whilst **Stevie Nicks**, in honour of her rôle as Celtic sorcerer in 'Rhiannon', has designated her publishing company **Welsh Witch** . . .

Including his **Imposter** single, 'Everyday I Write The Book' was **Elvis Costello's** 19th hit here — and his first in America. Costello has thus spoilt his chances of improving the **Shadow's** total of 31 British hits, none of which registered at all in the States . . . **Bonnie Tyler's** 'Total Eclipse Of The Heart' has succeeded **Billy Joel** at the top of the US singles chart. It's the first American number one for a British girl soloist since **Olivia Newton-John** took out a season ticket on the summit in 1981 with 'Physical' . . .

Top Albums

Week ending October 8, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	11	NO PARLEZ, Paul Young, CBS □
2	3	2	LABOUR OF LOVE, UB40, Dep International
3	3	10	THE CROSSING, Big Country, Mercury □
4	6	26	LET'S DANCE, David Bowie, EMI America ☆
5	7	14	FANTASTIC, Wham!, Innervision □
6	4	4	THE HIT SQUAD — CHART TRACKING, Various, Ronco
◆ 7	—	—	LICK IT UP, Kiss, Casablanca VERL9
8	8	43	THRILLER, Michael Jackson, Epic ☆
9	5	4	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS ○
10	13	13	THE LUXURY GAP, Heaven 17, Virgin □
◆ 11	—	—	A TOUCH MORE MAGIC, Barry Manilow, Arista BMAN3
12	11	14	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar □
13	10	31	TRUE, Spandau Ballet, Chrysalis ☆
◆ 14	25	18	IN YOUR EYES, George Benson, Warner Bros □
15	14	6	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute ○
◆ 16	54	2	STAYING ALIVE, Bee Gees, RSO
17	9	3	BORN AGAIN, Black Sabbath, Vertigo
18	12	11	THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol ☆
◆ 19	43	3	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music
20	16	6	STANDING IN THE LIGHT, Level 42, Polydor ○
◆ 21	32	4	BORN TO LOVE, Peabo Bryson & Roberta Flack, Capitol
22	17	11	TOO LOW FOR ZERO, Elton John, Rocket ○
◆ 23	—	—	STREET SOUNDS EDITION 6, Various, Streetsounds STSND006
24	31	5	KISSING TO BE CLEVER, Culture Club, Virgin ☆
◆ 25	—	—	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine BMAN3
26	29	2	RITMO, Judie Tzuke, Chrysalis
◆ 27	—	—	THE GOLDEN SECTION, John Foxx, Virgin V2233
◆ 28	—	—	PIL LIVE IN TOKYO, PIL, Virgin VGD3508
29	26	17	BODY WISHES, Rod Stewart, Warner Brothers □
30	20	6	SUNNY AFTERNOON, Various, Impression ○
31	21	4	DOPPELGÄNGER, Kid Creole & The Coconuts, Island
32	25	4	THE HIT SQUAD — NIGHT CLUBBING, Various, Ronco
33	24	11	THE LOOK, Shalamar, Solar □
34	22	6	FLICK OF THE SWITCH, AC/DC, Atlantic ○
35	20	3	LIKE GANGBUSTERS, JoBoxers, RCA
36	27	16	SYNCHRONICITY, Police, A & M ☆
37	15	3	WARRIORS, Gary Numan, Beggars Banquet
38	37	31	WAR, U2, Island □
◆ 39	—	—	LOVE CLASSICS, Royal Philharmonic Orchestra, Nouveau Music NML10003
◆ 40	—	—	THE TWO OF US, Various, K-Tel NE1222
41	33	13	YOU AND ME BOTH, Yazoo, Mute □



THE BEE GEES: wally disco rules

42	44	247	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
43	23	5	THE PRESENT, Moody Blues, Threshold
44	46	24	CARGO, Men At Work, Epic □
45	45	22	POWER CORRUPTION & LIES, New Order, Factory
46	34	26	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
◆ 47	—	—	THE WILD HEART, Stevie Nicks, WEA 2500711
48	48	8	ALPHA, Asia, Geffen
49	19	5	HEADLINE HITS, Various, K-Tel
50	30	4	BENT OUT OF SHAPE, Rainbow, Polydor
51	35	10	PUNCH THE CLOCK, Elvis Costello & The Attractions, F-Beat □
52	38	40	RIO, Duran Duran, EMI ☆
53	50	19	CRISES, Mike Oldfield, Virgin □
54	57	5	AN INNOCENT MAN, Billy Joel, CBS
55	42	3	CANTERBURY, Diamond Head, MCA
56	40	12	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic □
57	49	15	GREATEST HITS, Rod Stewart, Riva ☆
58	36	6	MERRY CHRISTMAS MR LAWRENCE, Riuichi Sakamoto, Virgin
59	39	38	BUSINESS AS USUAL, Men At Work, Epic ☆
60	41	7	FUTURE SHOCK, Herbie Hancock, CBS
61	51	53	LOVE OVER GOLD, Dire Straits, Vertigo ☆
◆ 62	—	—	SWORDFISHTROMBONE, Tom Waits, Island ILPS9762
63	52	3	DANCE MIX DANCE HITS VOL 2, Various, Epic
64	55	15	FLASHDANCE, Original Soundtrack, Casablanca □
65	55	51	REFLECTIONS, Various, CBS ☆
66	53	35	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
67	73	2	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
68	67	30	THE HURTING, Tears For Fears, Mercury □
69	58	15	JULIO, Julio Iglesias, CBS □
70	66	8	MAKIN' MOVIES, Dire Straits, Vertigo ☆
71	78	28	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
72	79	22	HUNKY DORY, David Bowie, RCA International ☆
73	63	3	RUMOURS, Fleetwood Mac, Warner Bros ☆
74	56	5	BUILT TO DESTROY, Michael Schenker Group, Chrysalis
75	70	47	HELLO, I MUST BE GOING!, Phil Collins, Virgin ☆
◆ 76	—	—	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland EPC25243
77	77	46	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
◆ 78	—	—	VICES, Wasted, Chrysalis CHR1438
◆ 79	95	22	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
80	80	13	QUEEN GREATEST HITS, Queen, EMI ☆
81	59	57	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
82	74	15	DURAN DURAN, Duran Duran, EMI ☆
◆ 83	100	15	SECRET MESSAGES, Electric Light Orchestra, Jet □
84	69	5	LOVE SONGS, Barbra Streisand, CBS ☆
85	65	10	COMPLETE MADNESS, Madness, Stiff ☆
86	87	2	LIONEL RICHE, Lionel Richie, Motown □
87	64	33	QUICK STEP & SIDE KICK, Thompson Twins, Arista □
88	71	28	OFF THE WALL, Michael Jackson, Epic ☆
89	47	3	NUMBER 8, J J Cale, Mercury
90	72	7	CLASSIC ROCK SYMPHONIES, London Symphony Orchestra, K-Tel ☆
◆ 91	—	—	IMAGES, Various, K-Tel ONE1254
◆ 92	—	—	LAND, Comsat Angels, Jive HIP8
◆ 93	81	46	GREATEST HITS, Olivia Newton-John, EMI
◆ 95	—	—	WORKOUT, Jane Fonda, CBS CBS88581
◆ 96	—	—	FACE VALUE, Phil Collins, Virgin V2185
◆ 97	94	3	DIRE STRAITS, Dire Straits, Vertigo ☆
◆ 98	—	—	NEW GOLD DREAM, Simple Minds, Virgin V2230
◆ 99	83	3	DANCE IN THE MIDNIGHT, Marc Bolan, Marc On Wax
◆ 100	—	—	LOVE AND DANCING, League Unlimited Orchestra, Virgin OVED8

Music Video

1	1	ELVIS ON TOUR, Elvis Presley, MGM/UA
2	2	STONES IN THE PARK, Rolling Stones, Granada
3	3	DURAN DURAN, Duran Duran, EMI
4	6	SINGLES, Elton John, Polygram/Spectrum
5	7	VIDEOTEQUE, Various, EMI
6	4	THREE SIDES LIVE, Genesis, EMI
7	5	COMPLETE MADNESS, Madness, Stiff
8	8	SIDE KICK — THE MOVIE 'LIVE', Thompson Twins, Picture Movie
9	11	THE COMPLETE BEATLES, Beatles, MGM/UA
10	10	CAN'T GET USED TO LOSING YOU, Beat, Palace
11	13	AROUND THE WORLD, Police, Thorn EMI
12	9	EXIT STAGE LEFT, Rush, Polygram/Spectrum
13	17	LIVE IN CONCERT, Kid Creole & The Coconuts, Island
14	16	TONIGHT HE'S YOURS, Rod Stewart, Embassy
15	12	GREATEST FLIX, Queen, EMI
16	14	VIDEO PIECES, Iron Maiden, EMI
17	18	MANTRAP, ABC, Polygram/Spectrum
18	—	THE FINAL CUT, Pink Floyd, EMI
19	15	LIVE, Thin Lizzy, VCL
20	—	AUSTRALIA NOW, Various, Video Tape Centre

Compiled by Gallup

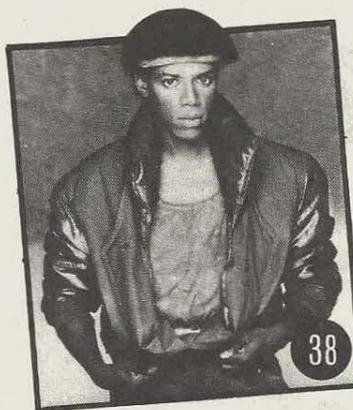
☆ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)

Top Singles

Week ending October 8, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST
1	1	4	KARMA CHAMELEON, Culture Club, Virgin ◯
2	3	3	MODERN LOVE, David Bowie, EMI America
3	2	8	RED RED WINE, UB40, DEP International □
4	17	2	DEAR PRUDENCE, Siouxsie And The Banshees, Polydor/Wonderland
5	15	4	THIS IS NOT A LOVE SONG, Pii, Virgin
6	5	5	COME BACK AND STAY, Paul Young, CBS
7	4	8	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
8	13	7	TAHITI, David Essex, Mercury
9	31	3	THEY DON'T KNOW, Tracey Ullman, Stiff
10	12	30	BLUE MONDAY, New Order, Factory
11	6	6	MAMA, Genesis, Charisma ◯
12	8	4	BIG APPLE, Kajagoogoo, EMI
14	9	6	CHANCE, Big Country, Mercury
15	30	3	IN YOUR EYES, George Benson, Warner Bros
16	29	3	SUPERMAN (GIOCA JOUER), Black Lace, Flair
17	7	6	DOLCE VITA, Ryan Paris, Carrere
18	14	5	GO DEH YAKA (GO TO THE TOP), Monyaka, Polydor
19	23	3	66 GUNS, The Alarm, IRS
20	10	5	OL' RAG BLUES, Status Quo, Vertigo
21	19	5	BODY WORK, Hot Streak, Polydor
22	11	10	WALKING IN THE RAIN, Modern Romance, WEA
23	18	5	CRUSHED BY THE WHEELS OF INDUSTRY, Heaven 17, Virgin
24	28	3	BLUE HAT FOR A BLUE DAY, Nick Heyward, Arista
25	16	3	SOUL INSIDE, Soft Cell, Some Bizzare
26	35	2	LOVE IN ITSELF, Depeche Mode, Mute
27	27	5	WHAT I GOT IS WHAT YOU NEED, Unique, Prelude
28	32	3	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland
29	62	2	(HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma
30	21	6	NEVER SAY DIE (GIVE A LITTLE BIT MORE), Cliff Richard, EMI
31	56	2	ALL NIGHT (LONG), Lionel Richie, Motown
32	24	3	REBEL RUN, Toyah, Safari
33	44	2	POP GOES MY LOVE, Freeez, Beggars Banquet
34	20	7	WHAT AM I GOING TO DO, Rod Stewart, Warner Bros
35	28	11	THE SUN GOES DOWN (LIVING IT UP), Level 42, Polydor
36	26	8	WINGS OF A DOVE, Madness, Stiff ◯
37	39	4	TEARS ON THE TELEPHONE, Hot Chocolats, Rak
38	—	—	LOVE WILL FIND A WAY, David Grant, Chrysalis GRAN3
39	54	2	LONDON TOWN, Bucks Fizz, RCA
40	50	3	SUPERSTAR (BILLIE JEAN), Lydia Murdock, Korova
41	—	—	AUTODRIVE, Herbie Hancock, CBS A3802
42	55	2	KISSING WITH CONFIDENCE, Will Powers, Island
43	33	5	DR HECKYLL AND MR JIVE, Men At Work, Epic
44	73	2	REILLY, Olympic Orchestra, Red Bus
45	34	13	GIVE IT UP, KC & The Sunshine Band, Epic □
46	45	3	UNCONDITIONAL LOVE, Donna Summer, Mercury
47	37	5	SOMETHING'S WRONG IN PARADISE, Kid Creole & The Coconuts, Island
48	36	6	CONFUSION, New Order, Factory
49	41	3	(YOU SAID) YOU'D GIMME SOME MORE, KC & The Sunshine Band, Epic
50	40	9	GOLD, Spandau Ballet, Chrysalis ◯
51	49	4	A TIME LIKE THIS, Haywoode, CBS
52	38	16	I'M STILL STANDING, Elton John, Rocket ◯
53	61	3	MOTOR MANIA, Roman Holliday, Jive
54	—	—	TEDDY BEAR, Booker Newberry III, Polydor POSP637
55	51	3	I THINK I WANT TO DANCE WITH YOU, Rumpel-Stilt-Skin, Montage
56	47	7	A STEP IN THE RIGHT DIRECTION, Truth, Formation
57	53	3	VAMOS A LA PLAYA, Rigueira, A&M
58	52	4	SOMEONE BELONGING TO SOMEONE, Bee Gees, RSO
59	42	11	CLUB TROPICANA, Wham! Innervision
60	66	2	I CAN HEAR YOUR HEARTBEAT, Chris Rea, Magnet
61	96	2	NIGHTLIFE, Randy Crawford, Warner Bros
62	46	11	ROCKIT, Herbie Hancock, CBS
63	—	—	THE CABARET, Time UK, Red Bus TIM123
64	—	—	YOU DON'T NEED SOMEONE NEW, Lotus Eaters, Sylvan/AristaSYL2
65	60	6	JAM ON REVENGE (THE WIKKI WIKKI SONG) Newcleus, Beckett
66	53	3	BOOGIE DOWN, Al Jarreau, Warner Bros



DAVID ESSEX, David Grant, Tracey Ullman and Nick Heyward in bitter competition for your hard earned pocket money

Pic by Clare Muller

Pic by LFI

67	—	I WANT YOU, Gary Low, Savoir Faire FAIS004
68	—	THE SAFETY DANCE, Men Without Hats, Statik TAK1
69	90	2 COOL RUNNING, Tik And Tok, Survival
70	43	19 WATCHING YOU WATCHING ME, David Grant, Chrysalis
71	—	BREAK DANCIN' — ELECTRIC BOOGIE, West Street Mob, Sugarhill SH128
72	57	9 LONG HOT SUMMER/PARIS MATCH, Style Council, Polydor ◯
73	45	7 RIDERS ON THE STORM, Annabel Lamb, A&M
74	84	2 BOYS, Mary Jane Girls, Motown
75	76	2 CAN'T STOP RUNNING, Space Monkey, Innervision
76	79	2 ROCKIN' RADIO, Tom Browne, Arista
77	—	YOU REALLY GOT ME, Kinks, PRT KD1
78	—	OUT OF THIS WORLD, Shakatak, Polydor POSP848
79	—	LOVE REACTION, Divine, Design Communications DEST 4
80	78	2 ONE MINUTE EVERY HOUR, JB's All Stars, RCA
81	70	3 EVERY BREATH OF THE WAY, Melanie, Neighbourhood
82	81	3 EYES THAT BEE IN THE DARK, Kenny Rogers, RCA
83	68	3 MAYBE THIS DAY, Kissing The Pink, Magnet
84	—	MICHAEL JACKSON MEDLEY, Ashaye, Record Shack SOHOT 10
85	—	TOO LITTLE OF YOU TO LOVE, Mamas Boys, Spartan 12SP6
86	100	2 ONE THING LEADS TO ANOTHER, Fixx, MCA
87	—	LADIES CHOICE, Stone City Band, Motown TMGT1316
88	85	3 SIX TRACK EP, Bauhaus, 4AD
89	—	SHINE ON ME, One Way, MCA MCA832
90	—	TILL YOU COME BACK TO ME, Leo Sayer, Chrysalis LED1
91	83	2 LOVE ON A FARM BOY'S WAGES, XTC, Virgin
92	—	GET SOME THERAPY, Steve Wright, RCA RCA382
93	—	GET OUT OF LONDON, Intaferon, Chrysalis CHS2715
94	—	UPTOWN GIRL, Billy Joel, CBS A3775
95	—	SITTING AT THE WHEEL, Moody Blues, Threshold TH31
96	86	2 STONE HEART, I Level, Virgin
97	94	2 DANCE WITH ME, Lords Of The New Church, IRS
98	—	GIVE ME YOUR LOVE, Active Force, A&M AM150
99	93	2 ONLY YOU, Commodores, Motown
100	89	4 DANCE IT UP, Matt Fretton, Chrysalis

Compiled by Gallup

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

Bruce Foxtan



Pull Up To The Bumper

Riding down the city streets
Waiting to get down
Want to get favourite treat
Somewhere in this town
Now we've got parking lots
around
We've found a proper place
Follow all the ring roads
That take you to the space

(chorus)

Pull up to the bumper, baby
In your long black limousine
Pull up to the bumper, baby
Drive it in between

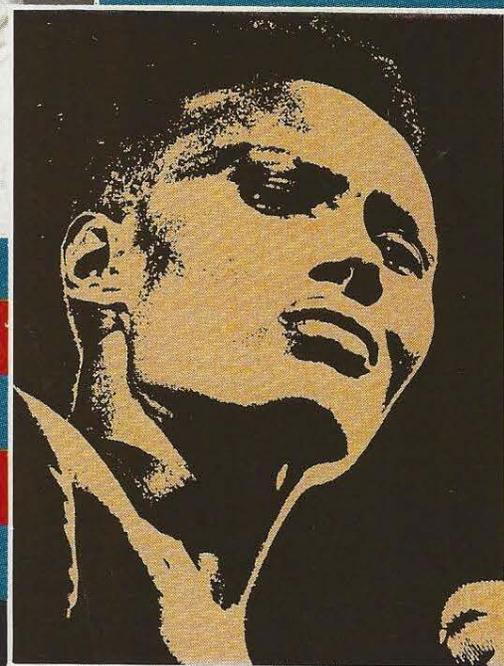
Operate around the park
Put as you come in
There's space for everyone
One for you, my friend
The lines are sure how fixed
you are
Oh won't you please come on
Shining big machine on wheels
I've got to blow your heart

(Repeat chorus)

Pull up, to it
Don't drive, through it
Back it, up wise
Now that, it's nice
Pull up to the bumper baby
Pull up!

By K Baya/G Jones/D Mano
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Grace Jones



WHEN we asked Bruce Foxtan what his all time favourite song was, he said, "Anything by Grace Jones", so we chose 'Pull Up To The Bumper' as it's RM's favourite Grace Jones track.

Bruce's choice was

requested by Nicola Hinde, of Leicester, and Steven Graham, of Bath.

Send the name of the star that you would like to see featured in 'Star Songs' to: 'Star Songs', Record Mirror, 40 Long Acre, London WC2 and we will print the lyrics of their favourite song and a colour pic of them.

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RETURN
MIRROR

MAXI
Mary Jane
Girls

