

October 15, 1983

45p

Police,
Nick Heyward,
PiL dates

RECORD

MIRROR

**Donna
Summer**

Toyah

**Howard
Jones**

Tik and Tok

Nick Beggs



The Alarm

**RESPOND
LIVE!**

THE ALARM'S Mike Peters pic by Joe Shutter

DONNA SUMMER pic by Paul Cox

As big a pile as you need to open an account with NatWest.



100 pennies is all you need to open an account if you're starting a job or a YTS.

 **NatWest**

Private files

Jim with Blue Zoo's Andy; pic by Kerstin Rodgers



by JIM 'muscles' REID

THE FAT OWL of Greyfriars bit into his whopper burger and brandished a copy of RECORD MIRROR in front of his friends. "Important, it's damned important," screamed Bunter. Ginger blinked, Aigy carefully squeezed a kingsize blackhead, and the Remove, to a man, waited patiently for Bunter to read this week's selection of tittle tattle, lies and fabricated wackiness also known as Private Files.

And who better to place before those randy young public schoolboys than Debbie Harry? Ms Harry has just emerged from a lengthy reclusive period nursing boyfriend Chris Stein. In celebration she's dyed her hair blonde again, and is set to release a Giorgio Moroder-produced single next month...

Stars, stars, stars. The new Musical Youth LP 'Different Style' features a number of special guest appearances. Donna Summer and Shalamar's Jody add backing vocals to some tracks. Boy George and the Club's keyboardist Phil Pickett wrote the track 'No Strings' and the great Stevie Wonder has re-written the lyrics to 'Whatcha Talkin' Bout'. Now if that don't sell nothing will...

continues over



Pic by Kerstin Rodgers

1,2,3...4? 'Eh Lee, who's that little chap in glasses?' Don't know boys, but mama used to say beware of strangers, and then again, maybe it's just an illusion (groan). Streatham's Junior realises a childhood ambition and sneaks into an Imagination photo. Lee John holds onto his hat and his position as the glitter boys' lead vocalist. The wacky world of pop, dontcha just love it?



Pic by Tony Mottram

KEEP it clean, fellas! The fighting Campbells—Ali and Robin—put the gloves on, the gumshields in, and get set to battle it out. The things some people will do to sell records, honestly folks. The Brummie boyz (affect strong nasal accent) took to the ring for the video of their 'Please Don't Make Me Cry' single. Helping them out was Lightweight title contender Tony Willis. Fight it out with RM—the paper that lasts fifteen rounds.



SOS BAND: a late entry for the Americas Cup

Wikki's World

1) The West Street Mob's current biggie is
a) 'Unforgettable' ... b) 'A Little Peace' ...
c) 'Break Dancin' — Electric Boogie' ...

2) KC's real name is a) Casey Jones ...
b) Grace Jones ... c) Harry Wayne Casey ...

3) The man behind K-9 Corp is a) George Clinton ... b) Albert Tatlock ... c) Cecil Parkinson ...

NAME

ADDRESS

BEREFT of bpm's? Hungry for hip hop? Pining for plinkety plonking plunkers (sorry, James H)?

Well yer racy RM, in association with the ever hot Streetwave label, is giving you the chance to win a lethal double compilation LP package — comprising the synth-driven five star rated 'Electro 1' album and the dance master 'Streetsounds 6'. Included are the West Street Mob, KC, the SOS Band and K-9 Corp.

Cut out the coupon, tick your answers and mail it to: Streetsounds Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. First 25 out of the postbag on Monday, October 24, win.

Private files

from page 3

Ding dong ding dong 999... Evening all! I was preceding in a westerly direction the other night when who should I bump into but a distraught **Mike Peters**. The poor **Alarm** guitarist had just suffered his second theft in recent weeks, his black Lorenzo guitar being half inched from Aberystwyth University. This leaves Mike without a banjo and the **Alarm** pondering whether they can still reactivate the first **Clash** album with only one guitar. Any info regarding the theft of said geetar will be gratefully received by dishy **Kelly Pike** at A&M Records, tel 01-736 3311...

● After days of constant lugging, barrels of booze and a few stumbling dance steps the lipsmakin' jivetalkin' **Kid Creole** entourage have voted the undecidedly un-be-bop **Batcave** as their favourite London nightclub. Ghoul pigeons, anyone...

'Tear Soup's' quick disappearance from your hot 100 might have something to do with the fact that the **Questions'** record plugger went on holiday the day the record was released. Alternatively, it might not have been a very good record...



Pic by P G Brunelli

CAN I climb up your ladder darling? Saucy RM hackette Betty 'Legs' Page — the only person to ever set old Robin Smith's pulse racing — deals with second rate Noel Coward impersonators Eddie And Sunshine. Our Bet was the duo's special guest on their 'Living TV Show' in London recently, along with loopy Frank Tovey, alias Fad Gadget. Worra pair!

RM lovely **Betty Page** is still recovering from the shock of seeing a bearded **David Sylvian**. And talking of nutters, our man with the white coat and home computer manual **Thomas Dolby** is to play on the latest **Jacksons** album. The bespectacled boffin is flying

Stateside even as you read this, and is postponing the release of his own product until January...

Royal family in bid for street cred shock! Geriatric groovers the **Windsors** of Buck House have invited New York's finest — **The Rocksteady Crew** — to their little 'Royal Variety Show' hoedown on November 7. Let's hope they're not throne off balance (ouch).

Poor **Matt Johnson**. Due to a record company cock up — they didn't make the spine of the sleeve big enough — his 'Soul Mining' lp has been delayed a week. But that's the least of Mr 'The The's' worries, as the unfortunate boy has been advised to undergo a week long hospital check up to suss a mystery virus he has. Things can only get better...

Flower power: **Gorbals** balladeers the unbearably pretty **Bluebells** have just inked an enormous American record deal. Does this herald a **Byrds** revival, or has East End Glaswegian been accepted as a second language in the US musicbiz...?

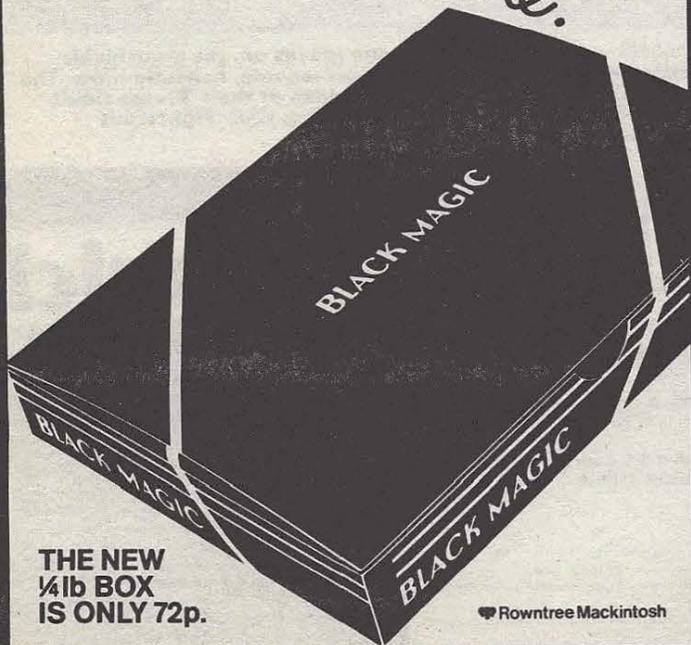
Brain cell corner: Young blades **Marillion**, the **Genesis** second stringers, have just wrecked a hotel room in the land of cute shorts and nasty politics,

Krautiand. **Fish's** boys ran amok with fire extinguishers, ran up a six figure bill and pulled the wings off a passing butterfly. Hardnuts, eh? We thought all that went out with the ark.

Nice to hear **Peter 'Really Great Session' Powell** talking so expertly on Radio One about the Boystown chart. What he forgot to mention was that **RECORD MIRROR** coined the phrase, that the only Boystown chart appears exclusively in **RECORD MIRROR** and that it's compiled by our own **Alan Jones** and **James Hamilton**. Credit where credit's due, eh Pete?

Mixing oh-so-naturally with the jet set last weekend, took in a day at Silverstone with the champagne sodden entourage of little known club entrepreneur **Peter Stringfellow**. Limp excuse for an all day drinking session was the imminent opening of his latest venture the **London Hippodrome**, a suitably upmarket niterie where we're reliably informed "there'll be no pints" (that means it's posh) and the matching launch of a new record label **Hippodrome Records** whose debut disc is 'Chelsea Girl' by **Lemmy's** axe wielding offspring **Paul Inder**...

I bumped into the pub on the way home.



● **BUNCHA BANANAS?**: As Tracey Ullman showed, hair gel doesn't get you everything. Determined to clout their critics, Bananarama are 'getting a band together'. Leader of said band is Sarah's boyfriend Terry. LSO look out...

● **PRICY PRIVACY**: The much hunted, slurred and viciously wounded **Limahl** has just spent a cool £1,000 on some new curtains. What does he do behind them...?

● **ODD COUPLE**: Currently making tracks, **Streatham's** Junior and Ireland's **Phil Lynott**. Expect an LP to result from this unlikely collaboration. But don't expect a rock-disco explosion in its wake.

● **PLATINUM LOGIC**: Latest to join the ranks of dyed blond popsters is **Matt Fretton**. Funny? Well I think he looks very nice...

f r e e e z



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News



NICK HEYWARD: go north young man

Miracle worker

NICK HEYWARD returns to Britain's stages this month for another tour.

And the heart-throb singer brings out his debut solo album next week.

The LP is called 'North Of A Miracle' and includes his 'Whistle Down The Wind' and 'Take That Situation' singles as well as the current single 'Blue Hat For A Blue Day'.

First copies of the album will come in a gatefold sleeve with all the lyrics in the

middle section.

Tour dates start at Cardiff University on October 27. He goes on to Loughborough University 28, Nottingham Royal Concert Hall 30, Newcastle City Hall 31, Glasgow Locarno November 1, Manchester Apollo 3, Birmingham Odeon 4, Bristol Colston Hall 6 and London Dominion 7 and 8.

Tickets for all the concerts are on sale now from box offices.

Community Policing

THE POLICE begin their first British tour for two years in December.

The band will be playing Edinburgh Playhouse December 8, Glasgow Apollo 11, Blackpool Opera House 12, Nottingham Royal Centre 14, Leeds Queens Hall 15, St Austell Coliseum 17, Birmingham National Exhibition Centre 20, Brighton Centre 23, and Wembley Arena 27, 28.

Postal applications for the Wembley and Birmingham shows can be sent now. For Wembley, tickets priced £9.30 and £7.30 are available from S&G Promotions, PO Box 4NZ, London W1A 4NZ. Make crossed cheques and postal orders payable to Harvey Goldsmith Entertainments and enclose an SAE. Six weeks should be allowed for delivery.

Tickets for the Birmingham show are £7.80 and £6.80. They are available from DB Ticket Promotions, PO Box 4YJ, London W1A 4YJ. Again make crossed cheques and postal orders payable to Harvey Goldsmith Entertainments, enclose an SAE and allow six weeks for delivery. The promoter reserves the right to send tickets for an alternative date.

Tickets go on sale from box offices at all venues from

Haircuts re-style

HAIRCUT 100 have altered a couple of tour dates, and added two shows.

The new dates now run Birmingham Powerhouse on October 15, Durham University 18, Bangor University 19 and Stoke Keele University 20.



Pic by Laura Levine

STING over Xmas

October 15. They will also be available from usual agents.

The Police release their new single 'Synchronicity 2' on October 28 and it will be available in a special picture bag. Police guitarist Andy Summers releases his book 'Throb' on October 27. The book contains over 100 black and white photographs taken by Andy during his travels with the Police and sells for £7.95.

PIL poppers

PIL WILL play their first ever British tour in November. The band will play 16 dates, their first appearance here since a show at the London Rainbow on Christmas Day 1978.

The tour runs; Brighton Top Rank November 2, Poole Arts Centre 3, Reading University 5, St Austell Coliseum 6, Bristol Studio 8, Loughborough University 9, Manchester Apollo 10, Liverpool Royal Court 11, Birmingham Odeon 13, Nottingham Rock City 14, Newcastle City Hall 15, Glasgow Locarno 16, Leeds University 18, Aylesbury Friars 19, Norwich University of East Anglia 20, London Hammersmith Palais 22.

Coinciding with the tour, PIL will be releasing their video



Pic by Laura Levine

JOHN LYDON: a laugh a minute

'Live In Tokyo' documenting their summer Japanese dates. John Lydon's film 'Order Of Death' will also be out, where he stars opposite Harvey Keitel. The film will be shown on November 3 at the Classic Oxford Street and other London cinemas, before going on general release.

PIL are also scheduled to appear on 'The Tube' on October 28.

Cure for cats

THE CURE have a new single out next week.

It is called 'The Lovecats' and comes out on October 21. On the B side is 'Speak My Language' with an extra track 'Mr Pink Eyes' on the 12-inch version.

"The new single sounds like no other previous Cure record," said a spokesman for the group this week. "It is the final instalment in a trio of Cure fantasy singles."

●GUITARIST Micky Moody has left Whitesnake. The split is amicable. Micky recently got married and wants to devote his time to family life instead of wild touring.

"The band totally understand his decision and there's no animosity," a Whitesnake spokesperson told RM this week. The band are now auditioning for new guitarists — call 01 352 9451 between 10 — 6 pm.

Young shifter

PAUL YOUNG has shifted his Chesterfield concert to a larger venue.

The singer now plays the Nottingham Royal Concert Hall on October 24 instead of the Chesterfield Shoulder Of Mutton because of the demand for tickets.

And he's added a second night at London's Hammersmith Odeon on October 31. Tickets cost £4 and are on sale now.

THE COMSAT ANGELS



NEW ALBUM LAND OUT NOW

NEW SINGLE ISLAND HEART

ON TOUR IN OCTOBER

- 12th MANCHESTER - ADAM & EVE CLUB
- 13th LEICESTER UNIVERSITY
- 14th RAYLEIGH, ESSEX - CROCS CLUB
- 15th KENT UNIVERSITY
- 27th LONDON - ELECTRIC BALLROOM
- 29th READING UNIVERSITY

SUPPORTED BY
THE GROUP



Pic by Adrian Booth



KID CREOLE and the Coconuts, who release their new single 'The Lifeboat Party' at the end of the month, will be playing two final British dates in November.

The Kid and his encourage, who have just completed 32 sell out shows, will be playing Hammersmith Odeon November 22, 23. Tickets priced £7, £6 and £5 are available now from the box office and usual agents.

After the shows, the band will be playing their first ever dates in Japan.

Eddy leaves sunshine

EDDY GRANT comes back to Britain to play a short tour next month.

The reggae singer — who had hits like 'I Don't Wanna Dance' and 'Electric Avenue' — brings out a new single next week.

His new song is called 'Till I Can't Take Love No More' and comes out on October 21. It is backed with 'California Style'.

He's also due to have a new album out next month. It's called 'Going For Broke' and should be released on November 18.

Tour dates start at the Manchester Apollo on November 21. Then London



EDDY: ready to take some more

Dominion 23 and 24 and Birmingham Odeon 26. Tickets are on sale from box offices.

News

● **SHEENA EASTON** releases her new single 'Almost Over You' this week. It's taken from her current album 'Best Kept Secret.'

● **OLIVER CHEATHAM** has a new single out this week. It's called 'Bless The Ladies' and follows up his acclaimed 'Get Down Saturday Night' hit.



Pic by Paul Slattery

MUSICAL YOUTH: star struck

Youth with style

MUSICAL YOUTH release their second album 'Different Style' next week and they've been helped out by a galaxy of stars.

Boy George and Culture Club's Phil Pickett have written a track called 'No Strings', while Stevie Wonder has chipped in with 'Watcha Talkin' Bout'. Guest vocalists are Donna Summer and Jody Watley of Shalamar.

The album was recorded in Los Angeles and produced by Peter Collins who worked on their first album.



DURAN DURAN: scaling the charts soon

Viper away the tears

DURAN DURAN release their new single 'Union Of The Snake' on October 17. The single will be available in both seven and 12in form and it was produced by Duran Duran with Alex Sadkin and Ian Little.

Duran Duran are currently in Australia, where they've been working on their new album 'Seven And The Ragged Tiger', due for release in November.

Duran Duran will be starting a world tour in the New Year, but no dates are known yet.

Toned up

THE UNDERTONES have 'My Perfect Cousin' released again next week.

It comes out on October 17 and is backed with 'Hard Luck Again' and 'Don't Want To See (You Again)'.

A limited edition double pack with a free single featuring 'Here Comes Summer', 'One Way Love' and 'Top Twenty' will be available, and a 12-inch is also released.

The Undertones also have a greatest hits album — as yet untitled — released shortly.

Imagination scandal

IMAGINATION release their new single 'New Dimension' on October 21. Their new album 'Scandalous', will follow on October 28.

Imagination's previously announced tour has been extended with dates at Exeter University November 14, Slough Fulcrum 20, Coventry Apollo 24, Hammersmith Odeon December 11. The band have also added matinee shows at the Birmingham Odeon

Toyah's nude album

TOYAH, who romps semi-naked in the forthcoming television film 'The Ebony Tower', releases her new album 'Love Is The Law' this week.

'Love Is The Law' features 10 tracks which Toyah wrote with her keyboards player Simon Darlow. Toyah began work on the album while playing her lead role in the hit comedy 'Trafford Tanzi.'

Toyah is now lining up some television appearances and a major pre-Christmas tour is on the cards although nothing has yet been confirmed. 'The Ebony Tower' should be screened early in the New Year.

● **LIGOTAGE** play another date at the London Marquee on October 21. Tickets are £3, available now from the Marquee box office. The Ligs are currently in the studio working on a new single, to be released early next year.



IMAGINATION: happy hour

November 19, and the Ipswich Gaumont November 20.

Imagination can also be seen in action during the finals of 'The Malibu World Disco Dancing Championship' on Channel Four November 10.

NEW 7" & 12" SINGLE



A
BITTEN BY A LOVE BUG

B
TRIGGER HAPPY JACK

RVL 1



A
BITTEN BY A LOVE BUG

B
CAT CALL

12-RVL 1

EMI

THE REVILLOS



Monument in film

ULTRAVOX RELEASE the soundtrack album of their video 'Monument' on October 14.

The album, featuring six live tracks recorded at Hammersmith over Christmas last year, carries the same title. Among the tracks are 'Vienna', 'Reap The Wild Wind' and 'The Voice'.

The video features 30 minutes of live concert footage, mixed with Ultravox in the studio and shots of the model for their album and stage set. The video is available through Palace Video at 275 Pentonville Road, London N1 9NL (tel 278 0751) from October 28.

The first 10,000 copies will have the special introductory price of £14.99, and there's a further reduction to £12.99 for people who use the special order form included in the album.



KING KURT: a bit of skirt, eh lads?

Zulu uprising

WACKY COMBO King Kurt, whose single 'Destination Zulu Land' looks set to sizzle in the charts, play a major tour at the end of this month. At one special gig everybody must turn up wearing skirts or they will not be allowed in.

This very silly gig takes place at the Brixton Fridge October 25, followed by more tranquil evenings at Leeds Branigans October 26, Edinburgh Nite Club 28, Durham University 29, Glasgow Night Moves 31,

Liverpool Venue November 2, Cardiff New Ocean Rooms 3, Birmingham Mermaid 5, Manchester Jillies 6, Leicester Belfry 7, Portsmouth Granny's 8, Nottingham Asylum 10, North London Polytechnic 11.

Anyone who turns up to the gigs with a special rat and rodent card will get in at a reduced price and the cards are available for free (but enclose a SAE) from King Kurt, C/O 115-123 Bayham Street, London NW1.

TV AND RADIO

THURSDAY offers you its normal selection of progs with Spandau Ballet featured on the 'Kenny Everett Television Show' (BBC 2, 9.00pm) and for 'Late Night Concert' (BBC 1, 11.25pm), King Crimson.

FRIDAY, awaiting the return of 'The Tube', offers only Lee John presenting the 'Malibu World Disco Dancing Championship' (C4, 8.00pm).

SATURDAY starts bright 'n' early with Musical Youth snickering away on 'Saturday Superstore' (BBC 1, 9.00am). 'In Concert' (Radio 1, 6.30pm) features The Fixx and Howard Jones with his 'New Song' single.

SUNDAY remains the dog-end of the week. Only 'My Top 12' (Radio 1, 4.00pm) interests with Gazza Numan choosing his faves.

MONDAY'S 'Riverside' (BBC 2, 6.30pm) brings Billy Mackenzie on — and might reveal a bit more about The Associates — as well as Marilyn and wacky Soft Cell manager Stevo. Brian Eno and Jane keep the profile suitably arty. **TUESDAY'S** 'Hold Tight' (ITV, 4.20pm) has Naked Eyes and Passion Puppets. Later in the evening you can suffer 'Loose Talk' (C4, 11.00pm).

WEDNESDAY has the promising 'Eight Days A Week' (BBC 2, 6.00pm), but it's too up to the minute to confirm its guests at press time.

Truth settled

THE TRUTH have finally decided on their London date as part of the current tour. They play the Lyceum on October 30.

Mode in itself

DEPECHE MODE release a special edition of their 'Love In Itself' hit on October 14.

A limited and specially numbered 12in single contains four live tracks recorded at the Hammersmith Odeon in October 1982. The tracks are 'Just Can't Get Enough', 'A Photograph Of You', 'Shout' and 'Photographic'.

● **AUSSIE HEAVY** metal giants AC/DC have a new single out on October 21. It's called 'Guns For Hire' and is taken from their new album 'Flick Of The Switch'.



SPANDAU: see Thursday

Pic by LFI

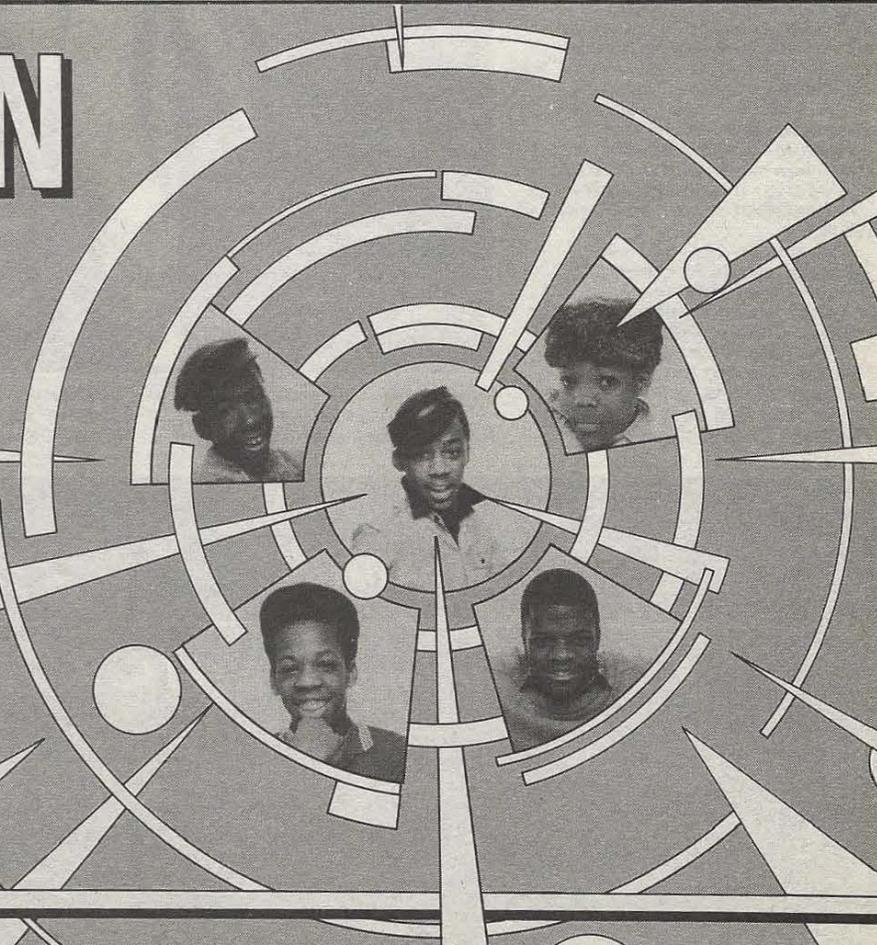
NEW EDITION

NEW SINGLE
on 7-inch or 12-inch

IS THIS THE END
SHE GIVES ME A BANG

Produced Arranged and Mixed by
ARTHUR BAKER/MAURICE STARR

(from the L.P. "CANDY GIRL")



(to be read in a thick Coventry brogue)

Brad with nowt taken out

IT TOOK just four hours to record JB's Allstars' reworking of John Miles' 'One Minute Every Hour'. Proof positive that mainman John Bradbury remembers the days when an equaliser was something Geoff Hurst scored at Anfield, not a studio ticket to the top 10.

"We booked the studio for two hours before the session started. The musicians were coming together for the first time and, apart from a couple of tapes we had of the original version, no-one had even heard the tune. We spent two hours rehearsing — listened to the tapes, handed out sheet music to those who could use it.

"The song was nailed down on the third take. It was technically necessary to overdub some of the brass and percussion, that's all. That's the way I like to work, nice and quick."

THE ALLSTARS are Brad's first solo project outside of his beloved Special AKA. It's something that's been on his mind for a long time.

"If I wasn't doing the Allstars I'd be permanently thinking about it as I was for about two years prior to the release of this single. If my head gets cluttered up with ideas like that and I can't get them out, it's bad for me. It makes me frustrated. My involvement with the Allstars is good for me and good for my contribution to the Special AKA."

The line-up for the first Allstars' single features a collection of able session musicians and personal friends of Mr Bradbury.

"The idea is to have a very flexible line up, but with a nucleus of bass, drums, keyboards and possibly guitar. We want to find the right



JOHN BRADBURY:
Your Minute man in
four hours

singers for each track." "One Minute Every Hour" features the vocal talents of

Bill Hurley and Drew Barfield and the sensuous oohs and aahs of Wealthy Tarts Kim and

Maz. Does Brad plan to take this motley crew on the road with him?

"When we play live I want to make the whole show like a soul revue. That could only happen by this time next year at the earliest. By then I plan to have four singles out and be working on the album. I want it to be like the old Stax/Volt revues, where you have a class backing section playing for a couple of hours and individual vocalists come on and do two or three numbers. I've been dying to do this for ages, that's been in the back of my mind since I first heard the Stax/Volt album 'The Paris Sessions.'"

BRAD COUNTERS accusations of a revivalism by saying that all he wants to do is renew/improve a timeless music. Why did he pick on 'One Minute Every Hour' for the first single?

"The first time I heard that track was at an all-nighter in Wolverhampton. They actually played it 17 times that night. I've loved the song for 10 years and I thought unless I made an absolute abortion of it other people would as well. One of the reasons it didn't become a hit for John Miles was that everything on the track apart from the singing was a bit shaky. That was the case with so many Northern Soul records.

"I'm not particularly into the idea of cover versions just for the sake of it. With 'One Minute', I felt the original wasn't as good as it could be. It's just a question of putting everything you've got into it because you love the record."

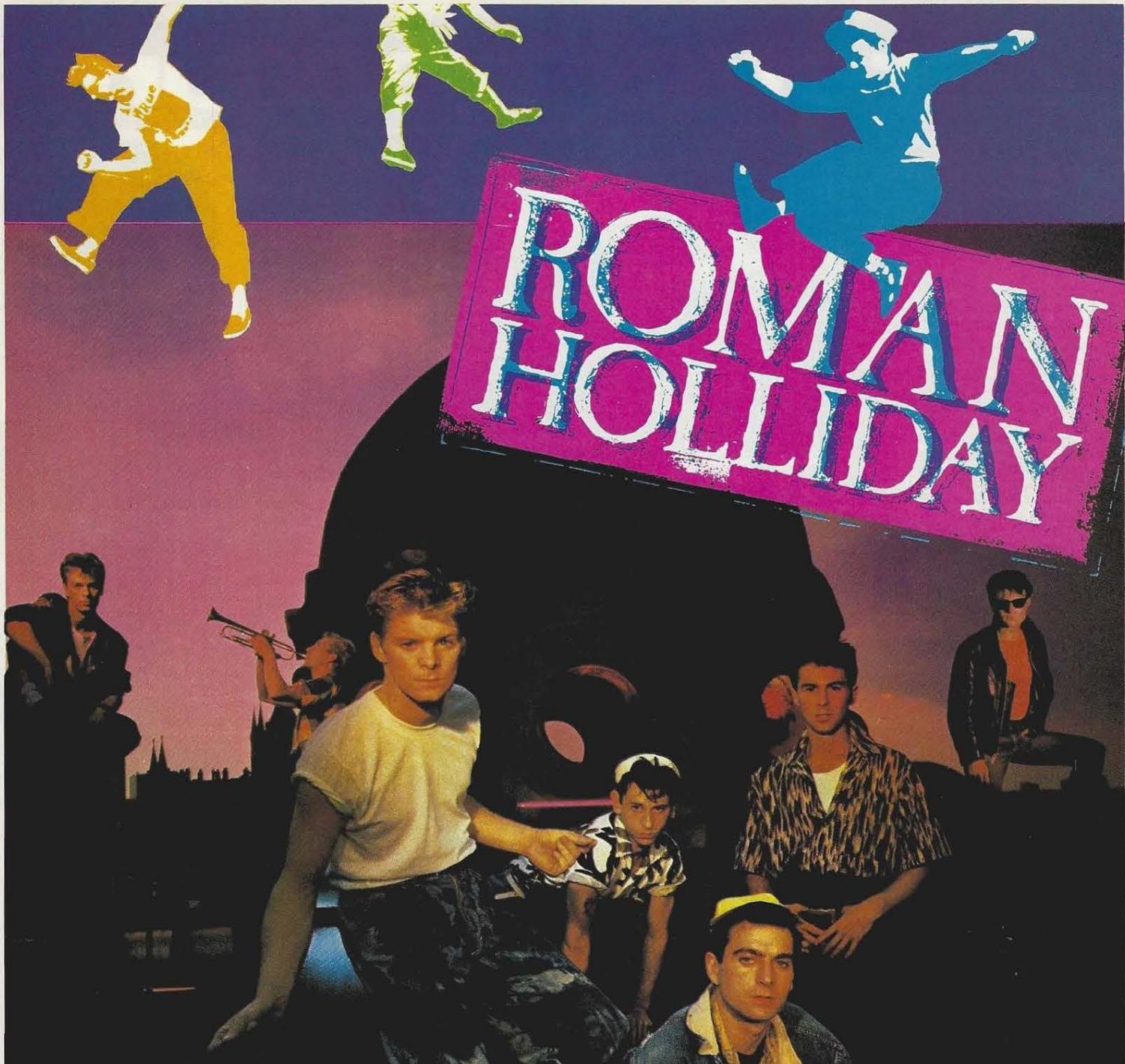
Now I'm not one to argue with Brad's motives, and oh yeah, don't worry Specials fans, John isn't deserting you.

"The Allstars is like a hobby I treat very seriously. The Special AKA is still my first priority."

Jim Reid

Bruce Foxton

new single This Is The Way available from October 18th



THE DEBUT ALBUM

COOKIN' ON THE ROOF

- Contains 'DON'T TRY TO STOP IT', 'STAND BY' and the current single 'MOTOR MANIA'
- Will receive a large scale marketing push.
- Large full colour poster with first 30,000 albums.
- Cassette contains TWD extra tracks.
- Produced by PETER COLLINS for Loose End Productions Ltd.
- Recorded at Battery Studios London.

- On tour in October :
 - 12th SOUTHAMPTON University
 - 13th LOUGHBOROUGH University
 - 14th LANCASTER College
 - 15th MANCHESTER University
 - 16th BANGOR University (Refectory)
 - + Major LONDON date to be announced.



Bereted treasure

SOMEWHERE IN the centre of France, stands a sleepy chateau covered in rich red Virginia Creeper and surrounded by green fields and hysterical Guinea fowl, where the evening light casts a golden glow to the ancient stonework and shadows stretch languidly across the unkempt courtyard lawn.

Also standing in the centre of France and indeed right in the centre of the same courtyard, is the tiny suntanned figure of Toyah Willcox, whose hot Italian pink hair perfectly complements the creeper on the wall, creating a cosmic colour symphony that leaves even the ear shattering Guinea fowl speechless. (Yes, yes, but what about the wacky quotes? — Dep Ed).

She's out there to film a television adaptation of a John Fowles short story, 'The Ebony Tower', with Sir Laurence Olivier, Greta Scaatchi and Rodgar Rees. Toyah, who's back in the charts with 'Rebel Run', plays the part of the Freak, aka Anne.

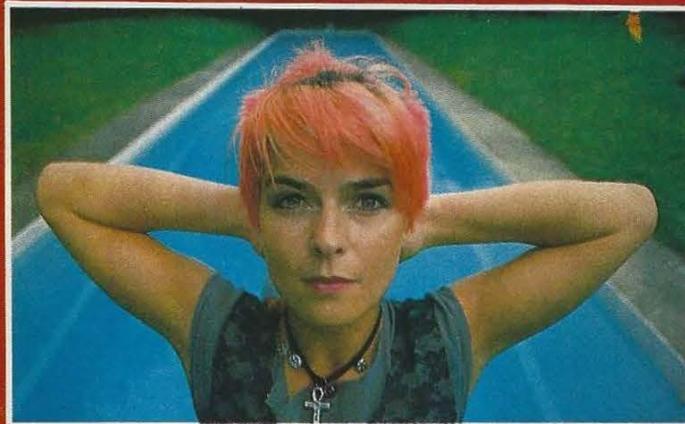
"It's set in the Sixties," Toyah explains, almost swallowed up in the cushioning of an armchair back at the hotel. She looks trim and relaxed and pleased, as birds twitter unconcernedly outside.

"The Freak is supposed to have red hair, which probably meant just Henna in those days. So to update it a bit, it's been taken literally to mean pillar-box red or something.

"She's supposed, also, to be totally uninhibited as well, and walk around stark naked and things like that," Toyah grimaces. "But I said I wasn't gonna do that so I spent hours with the director being reassured that I wouldn't have to."

Obviously people watching wouldn't see an actress doing what the part requires, they'd simply see Toyah Willcox in the nod and say "Coorrrr!" right?

"Yes, that's right, and of course I didn't want that to happen," Toyah nods and clasps one knee. "Also I think it's far more



effective to just suggest nudity, with, like, bare shoulders and back shots, which leaves the rest to the imagination, so that's what's been done."

AT THIS point, a massive great brute of an alsatian (dog, not a native of Alsace) pushes the door open and barges into the room, proceeding to roll growling with wild abandon on the rug.

"Nice pooch," I say, drawing my knees up under my skirt and eyeing le chien des les Baskervilles warily.

"Oh, he's lovely," Toyah laughs, patting its fearsome snout fondly.

How are you getting on with Sir Laurence, then?

"He's beautiful," she smiles. "Living proof that no matter how your body ages, your mind never gets old."

"He has this *aura* about him," Toyah frowns slightly as if wondering if that's the right word to use. "I mean, I don't swear when he's around. He would probably understand and be tolerant if I did, but I just don't."

"We all call him Sir," she adds to illustrate the point. "You can't get over-familiar with him — he's not the sort of person you can."

Suddenly, bored with the rrrig, Fido exits through the french windows to assault the garden, thumping the coffee table with

his tail as he goes.

Your new album shows a definite progression, I say, but I can't quite pin down what's changed. How *have* you progressed, do you think?

Toyah purses her crimson lips, thinking of the best way to answer. "When I did 'Trafford Tanzi', it really taught me a lot, and it inspired me to really explore the emotion of love."

"For the first time, I was really close to people, to my fans. I mean, usually I was bundled from car to building, from building to car surrounded by bodyguards and nobody could get near me," she explained with a slightly rueful smile.

"But during the six months of 'Trafford Tanzi' I found myself able to say 'Stuff that' for the first time and travel alone. That's where I got the inspiration for 'Love Is The Law'. It may sound strange, even a bity corny, but I really wanted to write in depth about the emotion of love because of the warmth I got from the audience."

What then did she uncover during excavations?

"It's been said that love is a hungry emotion," Toyah says, carefully savouring the phrase like a particularly tasty sweet you don't want to finish. "Like, 'Broken Diamonds' on the new album is all about wanting someone and not knowing how



By **JESSIE McGUIRE**

to tell them or being ashamed to."

MY ATTENTION is suddenly caught by two very real looking 'eye' rings on Toyah's small fluttering hands. Fascinated by this somewhat macabre sight, I can't help asking where she got them.

"Oh, there's a bloke down Carnaby Street who I asked to make them for me. All his jewellery is like Tolkien stuff, 'Lord Of The Rings' stuff."

She grins at my own abundance of silver, moonstone, gold and pewter that bleeped embarrassingly through the Heathrow metal detector. "I'm hoping to start designing jewellery soon. It'll all be sort of fairytale inspired stuff."

"I love all that," she smiles. "Fairies, elfins, all that... OH! there's this terrific book out by a Sylvia, um, dum de dum-thingummy that you should read, some American with a double barrelled name. It's brilliant, like fairytales but for adults."

It must sometimes feel like a difficult choice between acting and singing as you obviously love both, do you hope to continue to combine the two?

"Yes, I do love both, but really the singing can't really continue much after the age of about 40, but acting is something I've always done and hope I always will."

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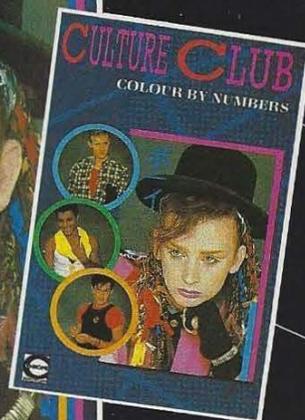
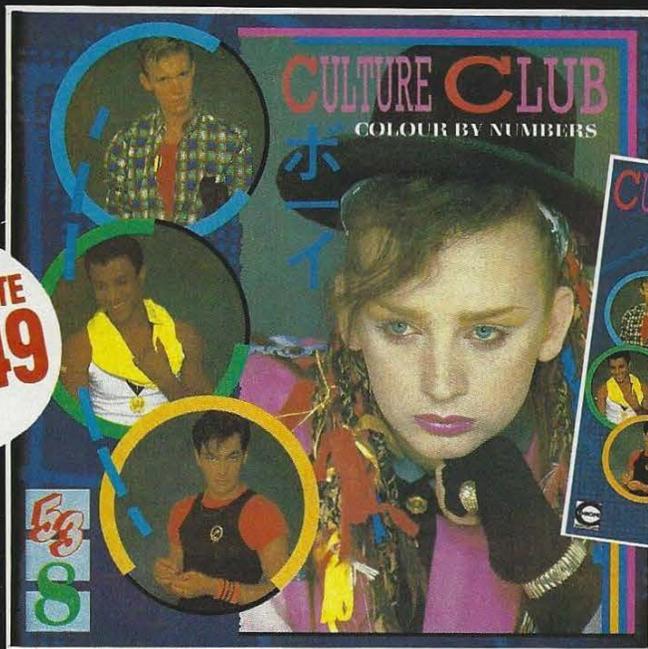
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Singles

By JIM REID

WINNERS

GRANDMASTER AND MELLE MEL 'White Lines (Don't Don't Do It)' (Sugarhill import) *The business. In fact this record is so good I refuse to be wacky, crack feeble jokes or make gratuitous references to West Ham United's league position. 'White Lines' marks a break from both Sugarhill's recent mediocrity and NYC's obsession with all things electro. A bass driven dance cage, 'White Lines' is defined by a clarity and economy all too rare amongst the cluttered beat and the beaten syn drum.*

Punctuated by sharp, brassy exclamations and held in tight shape by light and yet powerful percussion, 'White Lines' is a menacing soundtrack. Add Grandmaster and Melle Mel's imaginative vocal sweep and interplay to this, and you have one of this winter's cheapest ways to keep wa:m.

'White Lines' is a straight poke up the nose to coke takers and is set for imminent UK release. Dance and be righteous.

RIUICHI SAKAMOTO 'Riot In Lagos' (Island) *Electric guitar riffs jumping up and down shouting "Aiee, banzai" it ain't. Rioting don't come into it.*

But, just as early Kraftwerk music seemed to echo the beat of urban living/alienation, Riuichi's takes a peculiar Eastern slant at the modern neurosis. What this has to do with Lagos and what the juke box listeners down the Dog and Ferret will make of this review is anyone's business. I like it, and it has a disco beat of sorts.

LOSERS

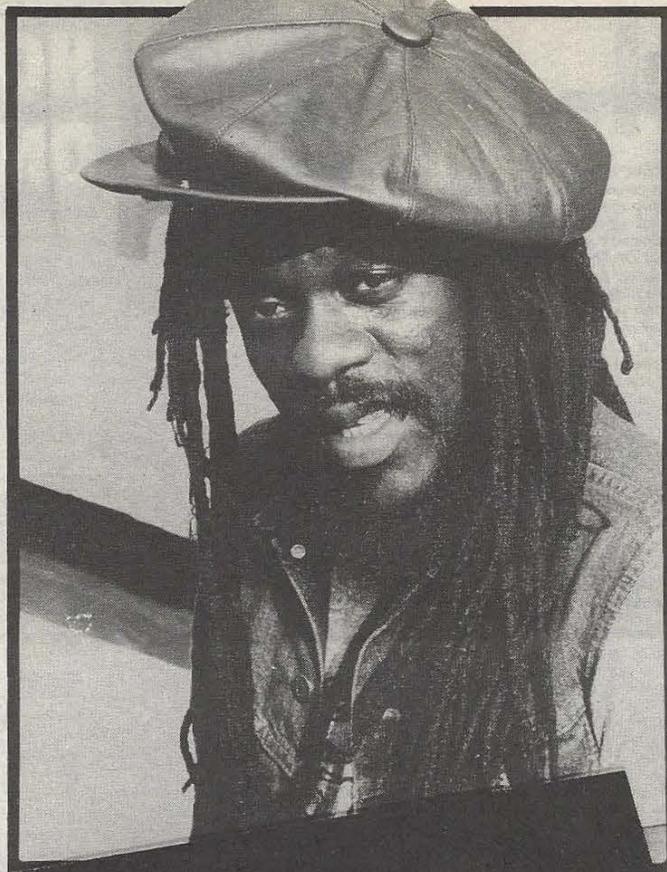
JIMMY THE HOOVER 'Kill Me Kwik' (Innervation) *Careful consolidation of Jimmy's summer sound, all hi-life guitars, cascading brass and an ethnic identity that doesn't know whether it wants to beat the tribal drum or play sidekick to a second rate James Brown. As is the case with records like this, the backing singers are great and the supersexy hunk is well moderate. Does not tantalise and will not chart so kwick (ouch).*

DIANA ROSS 'Upfront' (Capitol) *Rock disco that allows older folk to keep all their old Led Zep records and still be able to get out and boogie at the firm's annual do. Yet, for all its pomposity and halting melodrama this Swain 'n' Jolley re-mix is a neat piece of studio craft. Oh, and the lyric is the kind of 'adult' attitude to 'relationships' (read promiscuity) that made herpes the after dinner party game up and down America.*

BILLY IDOL 'Dancing With Myself' (Chrysalis) *About the only half-way decent tune the second incarnation of Gen X came up with, and re-released for about the 100th time. Billy Pout offers a typically vainglorious lyric over a raunchy disco punk-up, though if Mr Idol's ever been in a fit state to dance, then I'm a swede.*

MUSICAL YOUTH '007' (MCA) *My re-work (ie soften) Desmond Dekker's definitive skinhead stomper, turning a hard chunk of belt and braces revelry into a pleasant if rather bland smooth out. It's a pointless exercise and one that does nothing to establish 'Youth's' identity beyond that of nice grinning schoolboys. That's a pity.*

JUNIOR WALKER 'Blow The House Down' (Motown) *As is only right, this record features some estimable saxophone playing. Pity then that the bass plucking, the standard disco beat and party hollering are so ordinary.*



Pic by Joe Shutter

DENNIS BROWN 'Out Of The Funk' (A&M) *Taken from Mr Brown's excellent 'The Prophet Rides Again' album, 'Out Of The Funk' is a light mix of electro and cool vocalising. Unlike the stringency and monotony of most NY electro, this is smooth, seductive and mid tempo. A dance groove with the sun on its back.*

There is some kooky synth though, and it's 'Blow The House Down's' saviour. There, I never thought I'd say that about a Junior Walker record.

EDDIE AND SUNSHINE 'There's Someone Following Me' (Survival) *Clever clever club act make record that totally belies the verve of their live performances. E and S would have loved to have been in 'Cabaret', but really they'd have been lucky to make third billing at the Hackney Empire.*

LEVEL 42 'Microkid' (Polydor) *It's a surprise to me that I like Level 42. Their music presents an ordinary face to the world and then does something so sly and deceptive you're hooked before you even knew you were on the line. 'Microkid' is steady cruising, no 'Living It Up', but then it's no turkey.*

IT'S IMMATERIAL 'Whiteman's Hut' (Eternal) *Cute pop built on a simple, repetitive motif and layers of acoustic/electric guitar. 'Whiteman's Hut' has just enough charm and personality to stand out from the pack and has the added marketing bonus of a schoolgirl chorus.*

SPK 'Metal Dance' (Desire) *The sound of furiously beaten metal to that disco beat. Actually, it's a nice commercial piece of electro dance with plenty of blippety-blop amongst the sounds of hammers on corrugated iron. But doesn't that defeat the object? SPK have proved you can make records by banging bits of metal together, but they've made neither a good or original disc.*

THE GO BETWEEN'S 'Man O'Sand To Girl O'Sea' (Rough Trade) *Probably this week's only sighting of that rare breed, the guitar based pop song. I'll forget that the vocalist sounds like Mark Smith without the holes in his jumper, or that the whole*

they'll only elicit a drunken chorus of 'get em off' next time they play the college circuit.

PASSION PUPPETS 'Voices' (Stiff) *Curious mix of dark satanic mills moodiness and squeaky clean pop. In other words, rather like crossing Danse Society with Kajagoogoo. A strange hybrid and a grower...but have people got the time anymore?*

A CRAZE 'Wearing Your Jumper' (Respond) *A passable demo — guesting Councillor Mick Talbot's understated keyboards are excellent — but 'Wearing Your Jumper's' not really the fully realised synthethis of pop and soul its sleeve notes would have you know. Light and acoustic, 'Wearing' lacks the feeling and vocal power of those it seeks to emulate.*

NEW EDITION 'Is This The End' / 'She Gives Me A Bang' (London) *Having mutilated The Jacksons 'ABC', New Edition positively slaughter young MJ's 'Ben'. Acceptable for a Woolworths style 99p sampler of Mr Jackson's earlier work, but as a disc in itself 'Is This The End' answers the question it poses. YES. The flip to this double A side is called 'She Gives Me A Bang' — boys, I didn't think you were old enough.*

SEX GANG CHILDREN 'Mauritia Mayer' (Clay) *Laugh? I had to call in the plumber. Nothing comes mouldier than a spanking new rock craze dressed up in the riff from 'Another Brick In The Wall'. All Andi's screaming and all the Gang's screeching cannot disguise a lack of song, a lack of talent and new punk's lack of content beyond the windbaggy of a few London 'trendmakers'.*

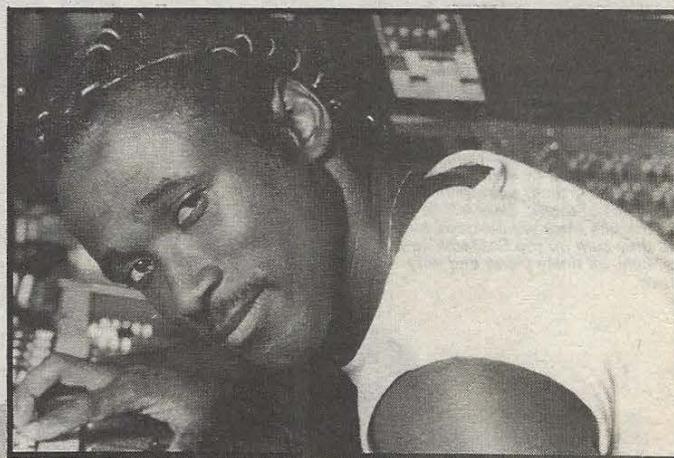
PETER AND THE TEST TUBE BABIES 'The Jinx' (Trapper Records) *Seaside humour used to be brash and saucy. Then Brighton punk bands started making records, and the undoubtedly side splitting notion of puking up took on a comic greatness second only to the Benny Hill farting joke. This record has the same comic qualities as the Sex Gang affair, to whist 'If you didn't laugh you'd cry'.*

TIME UK 'The Cabaret' (Red Bus) *'Cab, oi Ray!' is not really the after hours pub door shout of a couple of drunks, but a rather bombastic and dated piece of guitar rock. It also happens to be Rick Buckler's band's first single. It won't be their last — but it should. Time, OK?*

BOHANNON 'Wake Up' (Compleat Records) *It sent me to sleep. Aah, these Robin Smith one liners are always the best — aren't they?*

is a rather jumbled affair and casts a nostalgic eye to the days of whistling the top ten in the bath.

THE REVILLOS 'Bitten By A Love Bug' (EMI) *There's no sadder sight than the professionally wacky act, especially when they're fast approaching thirty and have yet to crack a smile. 'Love Bug' is a fairly professional re-working of various 60's pop idioms but Fay and her girls won't get you to shoorah shoorah, they'll*



PHIL FEARON AND GALAXY 'Fantasy Real' (Ensign) *A similar slow moody judder to the Style Council's 'Long Hot Summer', given the once over by simulated disco last dance lushness. Phil and his vocalists are in fine form, and those little sax runs are sweetness itself. If you have one dance this week, make sure it's to 'Fantasy Real'. You'll get to smell her perfume, guaranteed.*

Albums

Away from the numbers

CULTURE CLUB 'Colour By Numbers' (Virgin V 2285)

ON 'KISSING To Be Clever' Boy George was a man without conviction. Caught tentatively mid-step 'twixt Clubland and the new gold dream of a lush, international music, the debut Culture Club album bore the marks of hesitation — whether to follow the head (and stay unattractively elitist) ... or the heart, and cock a snook at the hipsters in an uninhibited display of pure pop. Fortunately the glee with which a grateful world consumed 'Do You Really Want To Hurt Me', and subsequently 'Time', enabled George to forgo the group's initial aimless (and sometimes tuneless) fakefunk scratchings and, free of that burden of credibility, give full rein to the romance in his Soul.

The result is called 'Colour By Numbers'. It is 1983's second peerless concoction of equal parts pop and soul, and, just like its admirable contemporary, Spandau Ballet's 'True', is a pristine collection of singles — virtually every song a capable chart contender.

Reveling in the mastery of a succinct songwriting formula and Steve Levine's trebly radio production George has been able to plunder his musical roots with relish — The Isley Brothers, The Sound Of Philadelphia, plus some stomping esoterica for a bit of edge. The one stumbling block may just be George's obvious musical conservatism — the record rarely ventures this side of 1975, but while the format may be nothing new, the execution is impeccable — the laurels naturally falling amongst the intertwining vocal mazes spun by the Boy and Helen Terry. His almost reserved sweetness underpins the ravages of her contortions — a wailing undisciplined homage to Patti Labelle and Randy Crawford.

Highlights? 'Black Money' cos it's a juvverly song, pure 'n simple. The understated piano and voice of 'That's The Way'. Roy Hay's fuzz guitar on 'Miss Me Blind' (also the finest dance track) — there are treasures to be found everywhere.

In October 1983 Culture Club are simply IT! A class LP from a class group.+++++

Graham K. Smith

SHAKATAK 'Out Of This World' (POLD 5115)

SHAKATAK are a strange band. Groups made up of ageing session men and pretty girls are not usually the stuff of which success stories are made, but Shakatak are an exception.

They have hit singles almost as often as you and I visit the bathroom, though telling them apart is not always easy. Two of these, 'Dark Is The Night' and the title track are included here and they sum up the Shakatak sound perfectly, all tinkly piano and silky vocals.

Nice is a word they always tell you not to use at school because it doesn't really mean anything, and yet nice sums up this record perfectly because it doesn't really mean anything either. 'Out Of This World' is an album for couples to cuddle to.

In other words, it's a record to play when you've got something else on your mind, something else to do. It's not a record to sit back and enjoy because chances are you'd be asleep before the end of side one.

I'm sure Shakatak could produce more substantial music if they wanted to, but that is the problem. The band are happy with their music, the fans are happy with it, so who am I to suggest that they could do better? I'm going to thought!+++

Andy Strickland

PAUL HAIG 'Rhythm Of Life' (Les Disques Du Crepuscule ILPS 9742)

HAVING ABANDONED the dark tumbling pop of Josef K for a Euro disco orientated solo career, Haig finds himself in the unenviable position of having to prove himself again. 'Rhythm Of Life' is not proof, but simply a promise of what has yet to come.

On too much of this LP Haig finds himself trapped, constricted by his new environment. He has made a dance record, but it's a very dry affair. It's as if Haig is working in a clean white tunnel from which comes a narrow, strong and yet rather passionless intent. With the exception of 'Heaven Sent' and 'Justice', most here is the very picture of the Haig blueprint, but nowhere near the realisation of the Haig talent. Better will come.+++½

Jim Reid

THE FARMER'S BOYS 'Get Out And Walk' (EMC 1077983)

THE TRANSITION from idiosyncratic indie hits to token major label wackies has not suited the Farmer's Boys.

'Get Out And Walk' has the Boys following their natural inclination to indulge their East Anglian humour and generally stamp out an unceasing stream of fun pop. Fair enough, but whilst those first singles were fresh 'n' cute, so much here sounds forced, affected.

I know of no other group who would attempt a cod country and western tune — 'The Way You Made Me Cry' — with a drum machine, and that's what makes the Boys still worth listening to. They have personality. Trouble is, not much of it shows through on this record.+++

Jim Reid

ROMAN HOLLIDAY: a half Nelson on your ears

HOLLIDAY ON ICE

ROMAN HOLLIDAY 'Cookin' On The Roof' (Jive HIP 9)

SO WE went down to the Jive Dive, a sort of cavern filled with teen-things, if you can dig that. And there were these cats doing a sort of jazz revival production.

And I tell ya, they were young, man! Like, so sharp that this kid singer Steve Lambert was jumping right on the notes. And the whole band, they're blowing too, doing this music that's 30 or 40 years old, even though they're kiddos just out of school.

Well, if Paul Weller can go back and rip off Colin MacInnes' lines on his sleeve notes and old Tamla records then there's no reason why Roman Holliday shouldn't steal themselves. At their best, the group pump the hip music of the Forties with a huge injection of speed and Eighties adrenalin to give it a whole new life — after all, it's still pop music.

Their worst isn't so good, though, and then the thing gets a bit wasted. But let's start with the goodies. There are all the singles, of course, which amazingly manage to capture those early days when Roman Holliday were playing a selection of London basements, blowing like they were fit to bust and revitalising the style with a lust that couldn't exist in the Forties and Fifties.

File 'Don't Try To Stop It', 'Motor Mania' and 'Stand By' under that category. Cleaner than a Michael Heseltine shave and sharper than the blade he uses, the songs are a fine tribute to dance music played with a verve you simply can't get out of a machine.

The trouble is that the worst is all totally redundant. Picking up the revivalist tag is a dodgy business, and if you're going to do it, you must have songs which stand up in their own right despite the style.

Where Roman Holliday break out of the swing beat — on the title track and 'Serious Situation' — the whole affair becomes a sloppy half-hearted affair simply because they're too scared to stick with the formula that works or forget it altogether, leaving a horrible hybrid that is also a mutant.

Now's the time for the group to sit down and take stock of what they've done and decide whether to keep on doing the scintillating swing numbers they know they can manage, or change the style quite radically. 'Cookin' On The Roof' is a bit of a rush job, leaning heavily on the singles. Having said that, Roman Holliday have heaps of talent, verve and wit — they just need to make their youthfulness more concentrated or diverse — not be half hearted about it.

+++ Simon Hills

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

Photo by Andy Russell



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Video

WELCOME BACK to the Videodrome after a short interval, TV addicts. This week's column gives you a guide to recently released music and related videos which have all appeared in our chart, plus a couple of brand spanking newies.

Please note that prices are only approximate and vary a lot from outlet to outlet. W H Smith are currently promoting their Top 20 music videos, all retailing for around the £20 mark and it's always worth noting that Palace Videos can be purchased cut price from The Video Palace in Oxford St, W1.

This is the calm before the storm known as the Christmas Rush, forthcoming attractions including the following starry-eyed list: Ultravox, David Grant, Spandau Ballet, Culture Club, Phil Collins, Cliff Richard, Kajagoogoo, David Bowie, Kate Bush, Marillion, Thomas Dolby... So watch this space!

PUBLIC IMAGE LTD 'PIL Live' (Virgin Video, approx £16, running time 40 minutes) FROM THE moment you see him leering among the Tokyo subway rush hour crowds you realise how much you've missed that manic Rotten stare.

This is the vid to accompany the live album, filmed in front of ravaging hordes of Japanese punks and Nip mohicans. I couldn't sit and listen to this, but Lydon is compulsive viewing. He lopes about the stage in a straitjacketesque shirt and tatty coat like the very antithesis of Boy George, looking charismatic in a hideous sort of way. He squawks convincingly through their catalogue of gothic dirges, highlights coming in 'Religion', Lydon sporting a halo of light around his neck. 'This Is Not A Love Song' and the various location segments in LA and Tokyo (gleefully frightening sacred fish in temple gardens, making like McLaren with a bunch of kids in a record store etc).

The cadaverous charmer is still a great performer and stirrer of mixed emotions. Even if you're not a PIL fan the atmosphere is worth soaking up. The Rotten character reappears at the very end like a sulky child to inform us "This is f***ing awful, I'm bored. And I want to go home..." Anarkee...

THE THOMPSON TWINS 'Side Kicks — The Movie/Live In Liverpool' (Picture Music International, approx £19.95, running time about 60 minutes) LIVE AT the Royal Court Theatre in front of a dotting audience, les Twins



Pic by Joe Bangay

TOM THOMPSON TWIN: he's not going to like this...



THE BEAT: cue tears of nostalgia

churn out once more their carefully contrived stage act now so familiar to anyone that's been near a TV set in the past few months.

If you neglected to home-tape one of their many appearances, including the no doubt similar BBC 'Sight & Sound In Concert', then this is the paying version. All your fave hits are here: 'Lies', 'Watching', 'Love On Your Side', all performed with their customary smugness and lack of feeling. Alannah proves all she can do well is wear a funny hat and hop around a bit, Joe pretends to play a keyboard when the two real synth players are tucked cynically away up the back, and Tom holds it all together by actually being able to sing. I'm biased, but if 60 minutes' worth of sub-TOTP performance is what you want, here it is.

THE WHO 'Rocks America' (CBS/Fox, approx £20, running time 114 minutes) FILMED IN action (well, alive, at least) in Toronto on their last American tour, Rog and co manage to look pretty tired here, attempting to execute perfect scissor jumps in their designer leather jackets and expensive perms. All the old faves like 'My Generation' and 'Can't Explain' are rushed through in favour of relatively new numbers, but who can blame them? The sparkle had obviously gone. It's very long, so make sure you're a real fan before you decide to buy.

STEVIE NICKS 'Live In Concert' (CBS/Fox, approx £19.95, running time 58 minutes) POOR LITTLE Stevie, she's such a delicate flower, stuck in such a timewarp. Her trademark floaty dresses and flimsy lace shawls are complemented by platform boots enshrouded in legwarmers which make her look like she's wearing moonboots. This naturally makes for some amusing attempts at dancing.

Thankfully, she makes up for it in the vocal department, putting her all into haunting classics like 'Sara' and 'Dreams'. There's some interesting snippets of backstage activity too, but it's a shame about the general sentimentality, Stevie frequently lapsing into showbiz shlock 'I love you

alls' and even bursting into tears at the end of 'Rhiannon'. As live shows go, it captures the atmosphere well, however. (Recently shown on BBC2.)

OLIVIA NEWTON-JOHN 'Live' (Embassy Home Entertainments, approx £19.95, running time approx 60 minutes) ONE FOR the squaddies. Livvy pouts, prances and sings her little heart out through a show in Utah for 14,000 horny Mormons, crossing her country roots on the way to more recent upfront health-kick stuff.

For the lads, there's several enticing costume changes and slow-motion shots lingering in the bum region, but of course you're only interested in her good, strong voice and natural glowing charm. Best bits are her hit ballads, the 'Grease' singalongs and the extended 'Physical' workout. Livvy in shorts and headband proving she can do aerobics better than attempt to dance. Watch out for the interesting flashback snippet right at the start. Otherwise for hopeless devotees only. (To be shown on BBC TV this week.)

THE BEAT 'Can't Get Used To Losing You/Greatest Hits' (Palace Video, approx £19.95, running time 40 minutes) AFTER BATTLING through the TTs, this is refreshingly uncontrived, something really good to remember The Beat by. It's a compilation of varied segments, including promos, live footage and interviews. The early videos, like the fab 'Mirror In The Bathroom', are pleasantly uncomplicated and content to show simple enjoyment in the music rather than worry about the clothes they wear. Sandwiched in between all this is interviews with the individual members of the band, who patch together The Beat's history between the surviving catalogue of snappy tunes.

Then you get Dave Wakeling on unemployment; 'Get A Job' and 'Stand Down Margaret' live with subtitles; Ranking Roger on toasting; and the tongue-in-cheek, ironic finale 'Can't Get Used To Losing You' from TOTP with Dave in evening suit. I watched it all the way through, even though I've never been a big fan. Highly recommended. (NB: Also included is

'Hands Off She's Mine', not mentioned on the sleeve listing, which is also in the wrong order, tut tut!)

THE COMPLETE RUTLES 'All You Need Is Cash' (Palace Video, approx £40, running time approx 71 minutes) AT LAST, in your own home, the story of the Prebab Four, Stig, Barry, Dirk and Nasty and manager Leggy Mountbatten, who hated their music but loved their trousers. Trace their megahistory from 'Please Rut Me' through 'Tragical History Tour' to 'Let It Rut', with guest appearances from Mick Jagger and ex-wife Bianca, Paul Simon, Ron Wood and George Harrison.

Now five years old, this lovingly and painstakingly reconstructed Beatles pastiche, masterminded by Eric Idle, has aged rather well, raising a wry smile rather than a chortle. Marvel at Neil Innes' songs, written with true devotion and care to just stop short of those eight consecutive notes needed to constitute plagiarism. And the secret of their success? You guessed — it was always the trousers. As a 'special treat', tacked on the end of the tape is 'The Oshima Gang', a short documentary about the making of 'Merry Xmas Mr Lawrence', including interviews with David Bowie, Tom Conti and Laurens Van Der Post. A nice package, this added extra providing the incentive to shell out the £40.

ELVIS PRESLEY 'Elvis On Tour' (MGM/UA Home Video, approx £19.95, running time 89 minutes) FIRMLY PLACED at the top of our video chart, this is the 'original motion picture version' which gives pretty much the complete lowdown on Elvis's 1972 American tour — the one before he got too gross. In addition to the live footage, you get the backstage scenes, an Elvis commentary, scenes in the studio, in the private jet and limo, the fans, the atmosphere, the clichés, and the best bit — archive footage and filmclips. Weird how it all looks like a fantasy — a film director's idea of a megastar — and yet it was real, man. Intriguing.

BETTY PAGE

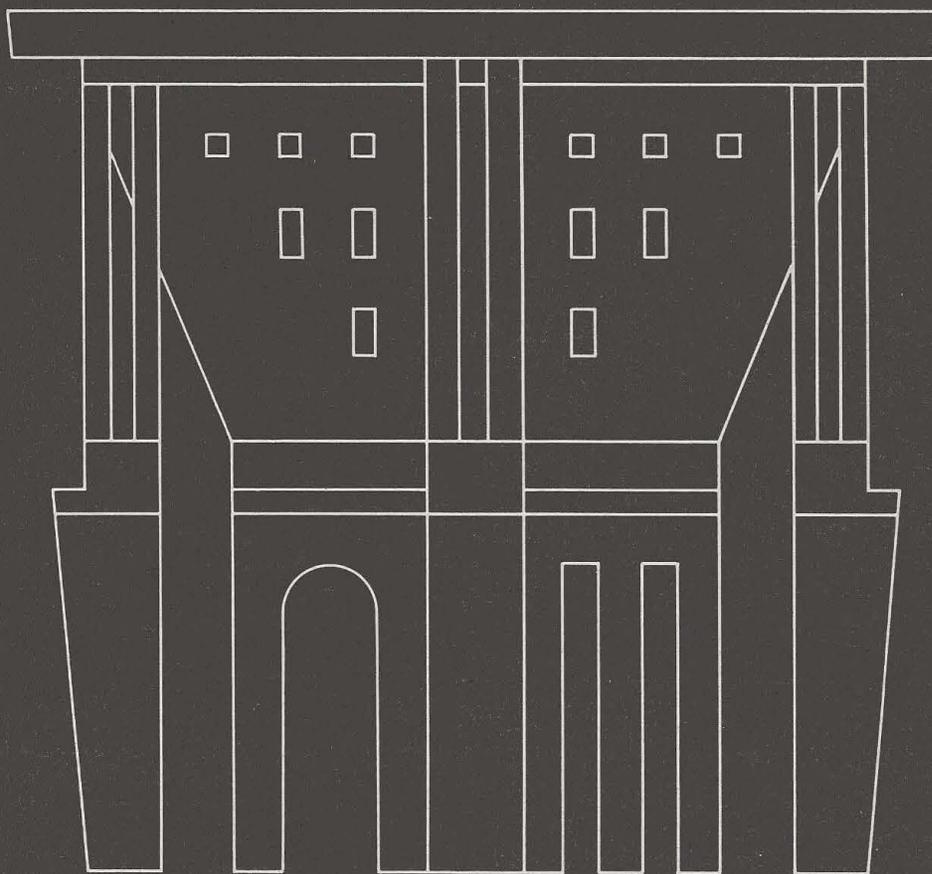
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Taken from their forthcoming video "Monument". Special low priced record includes the tracks: MONUMENT, REAP THE WILD WIND, THE VOICE, VIENNA, MINE FOR LIFE, HYMN. Recorded live at the Hammersmith Odeon during their last U.K. tour. Record includes a mail order offer which enables you to purchase the "Monument" video at the special low price of £12.99.

Also available on chrome cassette.

 Chrysalis

Video distributed by Palace Video.


PALACE VIDEO

Help

I'M SCARED as I've noticed what looks like blood in my urine today. Have you any idea of what it could be? I'm too embarrassed to see the doctor. There was only a little bit, but I'm worried.

Patrick, Glamorgan

● *It's well worth seeing the doc for a quick check-up although what you describe may be no more than the one-off result of a tiny burst blood vessel. Your doctor certainly won't be embarrassed and if this is really worrying you, then you'll be brave enough to go.*

TWO MONTHS ago I bought a stereo deck, which turned out to be faulty, from a local dealer. I would have liked my money back, but didn't ask for it, and he gave me another of the same units in replacement. Should I have stuck out for my money back? Was I entitled to ask for a refund? Is there anything I can do now?

Peter, Manchester

● *If goods you've bought turn out to be faulty you don't have to accept a straight replacement and can negotiate for a return of your money. Unfortunately, now you've accepted another unit, there's no way you can go back to the shop and ask for a refund, unless, of course, the new stereo proves to be genuinely faulty too.*

FOR AGES I've been trying to find an address for a Michael Jackson fan club, but the one I've written to in America has been a waste of time. When will someone set up something in this country?

Beth, Wales

● *Rumours are rife that a new UK based Michael Jackson club is about to be launched from the home of embryonic organisation The International Association Of Fan Clubs, 478 Fulham Road, London SW8 1BY. Why not send for details?*

We'd welcome reader feedback on IAFIC, an admirably idealistic concept, which, for a fee, aims to protect fans from "the miserable and frustrating experiences of so many other fans who contact unofficial or unreliable clubs" and to introduce members only to "officially recognised clubs which are approved by your artist or group."

MY MOTHER has cancer and I am interested in finding out more about the best way to help this condition with diet and lifestyle. Can you suggest some books?

Jane, London

● *Supporting conventional methods of cancer treatment with a healthy and radical change in diet and employing relaxation techniques may be helpful for your mother. A full reading list is included in "A Gentle Way With Cancer" by Brenda Kidman (Century Publishing/£2.95), and*



Pic by Tim Jarvis

DIVINE: a slight variation on the social norm.

Frock steady crew

WHAT IS wrong with me? I feel alone, ashamed and confused and just can't understand myself. I'm 22 years old and for a few years now have had an urge to dress as a woman from time to time. I experiment with make-up alone in my room, and have plucked up the courage to buy some women's clothes.

I know I'm not homosexual as I am sexually attracted to girls and have had three girlfriends, although there's no-one in my life at the moment. Sometimes I feel like ending it all as there's no-one I can talk to about my obsession.

Peter, Glasgow

● *First things first. You're certainly not alone. It is estimated that as many as 200,000 adult males in the UK feel the need to dress in the clothing of the opposite sex from time to time. Many first notice this need, which may involve sexual arousal or be a useful release of tension and a way of becoming more yourself, in the early teens. This desire to wear women's clothing is called "cross-dressing" or transvestism.*

Transvestism is a variation on the social norm in our culture, but it is not an illness, and, consequently, cannot be "cured". Contrary to popular belief, people who enjoy cross-dressing are mostly heterosexual, not gay, and, as everyone is an individual, the reasons for this need to dress up can vary from person to person.

For confidential support, further information and someone to talk to, simply drop a line to the Beaumont Society, BM Box 3084, London WC1N 3XX. Alternatively, ring the Albany Trust, Monday-Fridays, 9.30-8pm, on 01-730 5871.

copies of another publication offering ideas and information, 'The Holistic Approach To Cancer' by Ian Pearce (ANAC/£1.50), is available from ANAC, Association For New Approaches To Cancer, 28 Blythe Road, London SW14 0PE. (Tel: 01-603 7751).

MY PROBLEM concerns motorbikes. I have a moped and a Suzuki 100, and people keep telling me that

you have to pass your test after two years, whichever bike you own. I've also been told that you don't have to pass a test on a moped or a bike up to 50cc.

What's the truth?

Dexys Fan, Bristol

● *Provided you're 16, or more, you can ride a moped or any bike under 50cc reaching the heady heights of 30 miles an hour maximum, with a provisional licence only which will set you back £10.00. If your speed measures up at under 50cc*

Young Free And Single

TWO OF the people who've made contact this week because they're feeling lonely are Wayne from Sheldon, Birmingham, a record collector into discos and travel, and Lynn from Herne Bay in Kent who'd like to hear from other readers looking for new friends too. Send your letters to Young Free And Single, c/o Help, Record Mirror, 40 Long Acre, London WC2. Info on your age and interests would be useful if you'd like to be mentioned. This service is free.



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.

there's no limit on the time you can hold this kind of licence. You're completely covered for moped riding on this licence, and don't have to take a further test.

But, as part of a government move to increase the general standard skill and safety for those aged 17 plus riding heavier duty bikes of 50cc and over, there is a two year limit on passing an essential two part test. If you don't pass both halves within two years then you have to forfeit your licence for a whole year before you can start all over again. Full fax from your nearest Vehicle Licensing Office.

I'M A secondary school pupil in Northern Ireland who has the opportunity of doing a week of work experience later this year.

As a fanatical footballer I'd like to spend my week with a second division club in England. Is there any chance of this happening?

Phil, Belfast

● *It hasn't been done before, but there's no reason why you can't be a work experience pioneer, provided you can convince a club you're well worth taking on for a week. The Football Association is sending you a full list of league clubs. All you have to do is write with details of what you'd like to do, your football experience, and maybe a letter of recommendation from a teacher, to the manager of the club(s) of your choice.*

League clubs are currently taking advantage of the Government backed youth training scheme to secure new blood and so far 500 schoolboys have been picked up by club scouts for up to a year's work experience on this project. The luckier ones may be able to stay with a club. More info on that and short-term work experience from the Professional Footballers Education And Vocational Training Society, 114 Corn Exchange Buildings, Cathedral Street, Manchester M4 3BN. (Tel: 061 834 4608).

IMAGINE FOUR rather concussed young men in cowboy gear banging on your door in the wee hours of the morning. No, it wouldn't be a dream, because that's just what happened to a poor old lady in mid-Wales last week.

The reason? A very tired Alarm had a road accident on their way from a gig in Aberystwyth to their home town of Rhyl in North Wales.

"We were probably a bit tired and the road manager who was driving was a bit mad after one of our guitars got stolen," recalls guitarist Dave Sharp.

"He was probably driving a bit fast into this enormous bend, and we spun off the road and ended up in the verge with the car on its side. The next thing we knew we looked at each other and burst out laughing.

"I'm not quite sure what happened, but we found ourselves in this old lady's house having a cup of tea. She was so sweet, because God knows what she must have thought when she saw us roll up in all our gear. She must have been scared stiff, but she was great."

IT'S NOT surprising that the accident happened. Apart from the bend being an accident black spot, the group are currently undergoing one of the most gruelling tour schedules known to rock and roll.

They flew back from an American tour on Sunday, started their British dates on the Monday, had the accident that night, played Leeds on Tuesday and got back down to record Top Of The Pops for Wednesday — where we met up for our chat.

That night, they were driving up to Liverpool after the recording session with the aim of getting on stage at midnight.

"The people who are buying '68 Guns' are real fans — this record hasn't been hyped or sold into the charts," says Dave.

"We decided right from the start that we would get up and play and give it 100 per cent. The people who came to see us went out and bought 'Marching On'.

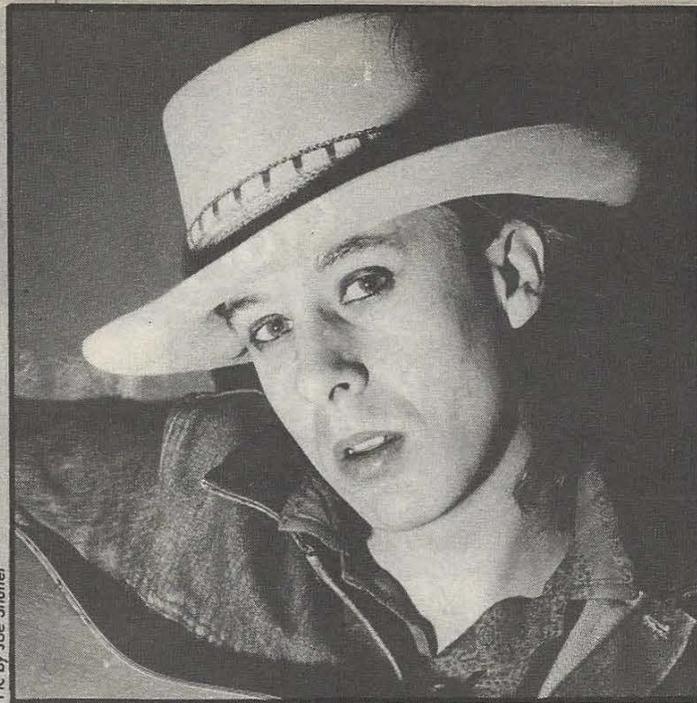
Then we toured again, and more people bought 'The Stand', and after that we toured again and there were enough people to buy '68 Guns' to get it into the charts.

"People who buy our records have seen us live. And the ones buying this record will see us play as well.

"They know that this isn't hyped, or a fad. We mean what we do. We've toured for the past two years and it's great because there are real people who know the band and know what we're giving. Now we're touring again because we want the new fans to know that the Alarm are a real group, not just a bunch who appear on television."

Now the Alarm have hit the big time with an image that is a touch anachronistic among short haired clean-cut modern pop groups.

Even though they've clocked up admirable success from slogging it round England and America, they've been criticised for being



Pic by Joe Shutter

DAVE SHARP: 'Mick Jones? Never heard of 'im'

Since you've been gun

too much like the Clash, or too ingrained in the guitar tradition of rock music.

Not that it worries the band in the slightest. They admit to being woken up by the Clash and the Sex Pistols, spurring them on to form a group — but how many other bands are there who did the same thing?

"We went on stage for the first time with four songs," remembers Mike Peters. "From then on we just played when we thought we had enough material. We recorded a demo in Manchester and moved to London three days later.

"After that we walked into agencies with our guitars and the tapes so they'd have to listen right there and then. They had to say yes or no on the spot.

"We're not any different to any other group starting up," says Dave. "We don't feel that anybody owes us a living. All of us were working in bars to scrape up the money to get started and after that we went out there and played and played, giving it everything.

"Music is an amazing thing, where people give up everything they have just for that one thing — to buy guitars, records, go to gigs and everything that goes with it. We want to unite those people and bring them together to share that ideal across the world."

AFAMILIAR sixties theme, you might think. Especially from a young combo who took the Clash as their starting point.

But the Alarm are still living up

to their previous singles 'Marching On' and 'The Stand' in setting themselves up as a working guitar band and proclaiming to all who care to listen that they are proud of it.

There is no way that the lads from Rhyl would contemplate doing anything but going out there and slogging round stages around the world. But isn't this guitar band thing a bit passé, especially with longish hair and cowboy hats?

"Even the greatest artists in the world have been compared to other people, so I don't see why we should be worried about it," says Mike.

"Sure we took some things from the Clash, but we used them for ourselves.

"Anyway, the Clash were compared to the Rolling Stones, Bob Dylan was compared to Woody Guthrie and Bruce Springsteen was compared to Bob Dylan — it's been going on for years. But if we are going to be compared, let's be compared to the best!

"All we've done is gone out and made records which are important to us, and important to our fans. No-one's told them to go and buy those records — we want to go on now and become the best and set an example for music."

THIS MIGHT all sound a bit blasé, but the Alarm, as if you haven't guessed, are a perfectly normal straightforward bunch of blokes, carried away occasionally by their own zeal.

Flitting round the Top Of The

Pops coffee bar area, the group stop and shake hands with David Grant and have a little natter about life before going up and doing their stuff for rehearsals.

The group are still all great mates and even go as far as sharing the same flat in Rhyl, despite the fact that they all live out of each other's pockets on the road.

"We used to live together in London, but because we're on the road so much, it's far too expensive to keep a flat going there when you're hardly in it," says Dave.

"That's really how the look came about, it happened by accident, in fact. We all went out together to get a pair of stripes (the trousers) and there was a lot of rockabilly gear in the shops.

"Because we were living together whatever we did rubbed off on each of us. We're all doing what we want to do together, so the image is a natural thing as well. It's even better now, because a lot of our friends from Rhyl are members of the road crew — we've trained them how to do it ourselves."

SO THE happy family slogs round the country yet again with an ever-increasing body of fans going nuts from start to finish. The Alarm are among a new breed of groups like Roman Holliday, the Truth and JoBoxers who have picked up their following on the live circuit rather than from a huge push from a marketing man.

As soon as they finish the dates, they'll start work on more tracks, which may or may not go on their album — not due out until the spring, after another hefty tour, no doubt.

Even when they had records out, the group would keep their hand in without gigs by busking in London's underground.

"It's bloody hard work, I'll tell you," says Mike. "You have to get up at five in the morning to get to a patch, say at Bond Street, before six.

"You can guarantee that when you get there someone else will have already made a stand. After that, you have to put your initials on the poster above the spot which reserves you a time — the initials go down in order.

"When you come back, of course, there's someone else there who claims that the police stopped them playing for a while so it has to be shifted.

"It's just like the Mafia, honest. After about three weeks of this they start to get to know your face and you can earn some money. It's possible to get 20 quid in a day, but you've got to work from five in the morning to getting home around 10 at night."

The busking days are over now for the group — but the playing ones certainly aren't. The Alarm are already booked to wake people up until June or July NEXT YEAR before they can have a holiday.

But when the whole group eat, breathe and sleep the life, a holiday would probably mean a bit of songwriting and a couple of gigs in Spain.

SIMON HILLS



DONNA SUMMER is a star. Not one of your tinpot pop acts that flirt briefly with the charts before a prompt return to oblivion, but a real star — a worldwide mega-attraction, selling records by the pantech-nicon-load, a name firmly ensconced in a million

households.

From the initial Giorgio Moroder-produced Euro Sex Queen exhortations of 'Love To Love You Baby' and 'I Feel Love' through the wide screen epics of Quincy Jones right up to today's neo-Caribbean workout 'Unconditional Love', Summer's work has always boasted a sheen of class, bridging the

cultural gaps between the mid-Western rock mentality, the European dance ethic and the over 30s lush MOR market.

And she doesn't need to do interviews. In England to film a video with Musical Youth, her vocal cohorts on the new single, Donna agrees to talk to the RM, obviously overcome by the new logo . . .

Sermon chanted evening

WE MEET in the genteel, refined surroundings of London's Inn On The Park. To the sound of chinking teacups I inquire as to her impeccable taste in producers . . . "I met Giorgio when I was in the German version of 'Hair'. I had been doing some backing vocals in a studio and he heard my voice and called me up. He's a very easy man to work with, a very sweet man — very creative. He's like a madman, but in the good sense — he doesn't do any drugs or anything like that. He's very spontaneous — he'll grab an idea and go nuts!"

Was that working relationship 50-50 in terms of creativity?
"It was with Pete Bellotte who's an Englishman, so it was a three way thing. An equal partnership — whichever songwriting combination worked we used. It was different working with Quincy because I was pregnant at the time so I didn't have a lot of involvement in that record. I just said 'You do it' because all I wanted to do was make baby clothes, so Quincy basically took control."

So was he responsible for the famous Super Choir of celebrities?

"Yes, he organised that."

And selecting the songs, as well? 'State Of Independence', for example?

"Well, one of the boys in his group found that one."

Seeing the success of that 'Donna Summer' album why has Quincy not produced this latest record?

"Well, before we started recording I knew that Quincy was not available so I was sitting in my apartment not knowing who to use — I mean after Giorgio Moroder and Quincy Jones who else is there? Then absolutely out of the blue came the name of Michael Omartian who produced the Christopher Cross album."

"And then I rang him up and I spoke to his wife who had apparently been thinking about Michael producing me. After that it was inevitable and has really turned out to be a winning combination. The first song we did together was 'Unconditional Love' and every other track seemed to turn out just as well. For me it's a creative thing because Michael writes which Quincy doesn't — it's like working with your buddy whereas with Quincy it is more like your father."

Do you ever feel at all pressurised if the time approaches when an album has to be recorded?

"No. I don't allow myself to be pressurised — as a matter of fact when I was recording I found I was coming under a lot of stress so I just did not go into the studio for a few days — I went and started planning a garden! I landscaped my entire Los Angeles house and after that was finished everything started rolling again."

How else do you try to relax to combat work pressure?

"I have another house at Lake Tahoe so I go there. It's very serene. I spend time with my children — I like to go out in boats and horse riding or go to the woods to sit and just be quiet. I like my private time and I enjoy being alone."

Now you're so successful is it difficult to find private time?

"It was worse before I had my children. It's bad in one way now because you need to give your children a lot of attention, but the public has become accustomed to me now so that when they see me they don't jump on me

because they think I'm going to disappear. I've come to learn to deal with that a lot better."

Having worked with luminaries such as Springsteen and Streisand do you have any other heroes you'd like to collaborate with?

"Probably, sure . . ."

In the pause I pour my tea . . . while she considers . . .

" . . . I'd just like to work with a lot of people . . . Rod Stewart . . . The Police . . ."

And the Musical Youth connection? How did that come about?

"I heard them and didn't know much about them — I just knew they were a bunch of young boys from England and I'd written the song and just knew they had to sing on it."

Was it your idea to shoot the video in England?

"Ultimately, yes. I wanted a very English feel about it to give it a different appeal in America."

Are there any other current English acts that you rate?

"I love that Paul Young record 'Come Back And Stay'."

Can you pinpoint your influences at all, either musically or vocally?

"Everyone who has had any involvement in American pop from the 30s up to the 60s but particularly Mahalia Jackson. I think I actually learned to sing through her influence."

Moving on to influences on your actual lifestyle, I gather that you've recently become a Born Again Christian. Was that change due to one basic experience or a more gradual alteration of your outlook?

"It was a general feeling that I had achieved what I'd set out to achieve and I was miserable! I just wasn't happy. After a while I just figured there's got to be a better way than this — I became very depressed and couldn't talk about it with anyone so finally I just surrendered to God one day. And literally from that day on my life has changed."

Are you now much more at ease with the music business?

"Yes, I don't get crazy with it anymore — I used to be freaked out constantly. I was in hospital so much — I was a nervous wreck. I had to learn to forgive myself and that had a great deal to do with the whole born again experience."

Was the whole Sex Queen reputation starting to become a liability?

"Absolutely. Now I don't remember that time too well — it's almost as though I've blocked it out of my mind — I'm very glad it's over. It wasn't my personality at all."

Can you now look back on those times without any regrets?

"I don't really have regrets about it — I think life is a process of learning and we make mistakes. I feel like it was an experience where I learned and that God was telling me that he had better plans for me."

Would you be bothered if the music involvement came to an end?

"Right now that's the only way of expressing myself. If it were to end it would be a tragedy for me, but if there was a divine reason for it I'd give it up. Before I couldn't have coped with that, though."

Is your belief based around an actual church?

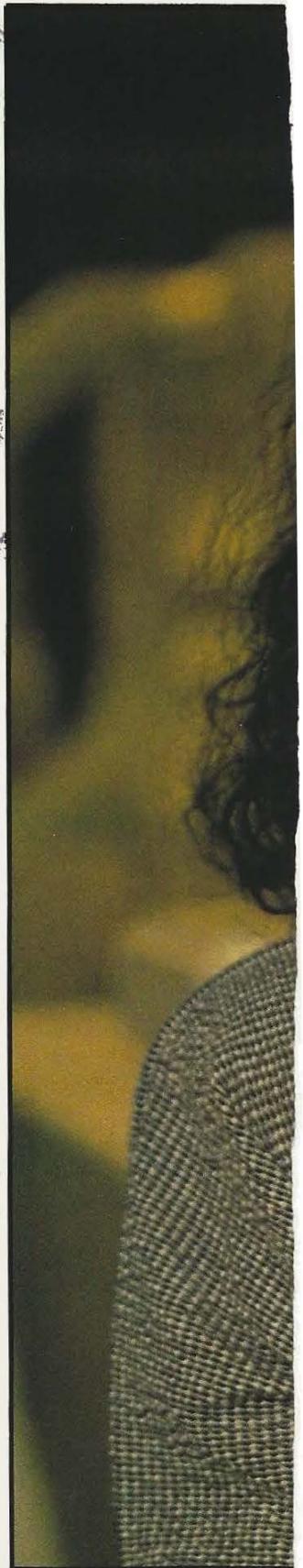
"I go to church — I believe in supporting church. I tithe one tenth of my total earnings to several churches, but I

worship in a lot of different churches.
Do you believe in Hell?

"Oh of course — and I believe don't want to go there."

Do you think the music business of God?

"Oh sure, yes. It doesn't have in with a lot of rebelliousness now it's got to be very S and





Pic by Paul Cox

s."
 very real place and I
 presents the rejection
 but it does. It's tied
 low that feeling. But
 devil orientated and

that frightens me because the music doesn't *need* to be about that. It started as a reaction against hypocrisy — people were originally looking for the truth but it's got distorted."
There was a story that you intended to do a film about Josephine Baker — is that still going to happen?
 "No. After I got saved it was not edifying for me to play the life story of someone who was a harlot. I could no longer portray that with the same intentions. I didn't

want young kids to see I was supporting that sort of lifestyle. Anything I put my name to is a reflection of me — I'm condoning it — and I didn't want to condone anything like that."
Finally, have you any other film ambitions?
 "There's a comedy that might be made, and a Biblical story I'd like to do. Moses' second wife was a black woman and I'd like to play her life story."
 Graham K Smith

RESPOND LIVE!

A Craze

A CRAZE are possibly a band you haven't heard much of yet but with Lucy as their singer, you'll definitely be seeing a lot of them in the future. Lucy's good looks and stunning blonde hair turn heads wherever she goes, but she's not just a pretty face.

She and guitarist Chris were signed to Respond as songwriters when they sent Paul Weller a tape of 'Give It Some Emotion' which they wrote. Chris takes up the story. "We were a bit disappointed when Paul just wanted us as writers, but when we did some more demos he changed his mind and we signed a recording deal."

Drummer Mark was recruited via an ad in a music paper, but there was a problem, as he explains. "The ad said you had to be seventeen so I had to lie about my age because I'm only sixteen."

Mark is looking forward to playing Birmingham on the Respond tour. "It'll be good because my mum can see the show, also I'll be able to get some of my washing done at least," he says.

Mark seems to spend all day grinning but Lucy isn't quite as happy as she explains. "I'm getting really homesick on this tour, it's a bit like prostituting yourself and I never really wanted to be a prostitute." When I point out to her that she couldn't please as many people at once if she had been, she flashes one of those smiles that photographers dream of. Yes, A Craze have all the ingredients to cook up something special if their music gets as much coverage as Lucy does.



LUCY of A CRAZE: a pretender to the Tracie throne?

IF YOUR Sunday afternoon usually consists of roast beef, University Challenge and an old film, here's your starter for ten. What has forty two legs, twelve wheels but only one iron? I'll have to hurry you on this one . . . yes, that's right, it's the Respond 'Love The Reason Live' tour and today it rolls into Brighton to join the late holiday makers and various conference goers in the typical autumn greyness of a British Sunday.

Not that Tracie, The Questions and new signings A Craze and Big Sound Authority are bothered about the weather. Tracie is worried about whether her hair will stand up to being washed yet again and The Questions are hurriedly rearranging their set to accommodate Paul Barry's sore throat. On the seafront, Lucy of A Craze turns heads as she poses for photos, her t-shirt straining in the strong breeze while Big Sound Authority sit quietly in the darkness of tonight's venue waiting their turn on stage, detached from their fellow Responders.

It is they who open tonight's proceedings in front of a quiet audience while Tracie tells me how the tour has been going so far over a sandwich and a can of lemonade.

"It's been brilliant, especially in Southampton cos they went mad. We couldn't go back on for an encore in case someone got hurt.

"We've also had trouble with some of the dressing rooms, you would not have believed last night's dressing room. I had washed my hair and there were eight plug sockets for the drier and not one of them worked. My hair was wringing wet and I was getting panicky but luckily I found a socket in the end."

With so many people on this tour, the last problem you'd expect to find would be loneliness but Tracie for one gets homesick, as she explains.

"I really miss my friends a lot and my mum. I miss someone doing my washing and cooking my meals. Sometimes I think what wouldn't I give for one night in watching a film with my mum."

The loyal daughter perhaps, but some of Tracie's exploits are more adventurous, especially when she meets up with her friends.

"We usually get a crowd of us and go to a few clubs in Chelmsford and have a laugh. Then we drive home and throw eggs out the car window at people."

Charming! So, what kind of people are her favourite targets I ask?

"Well, I don't throw them at people walking alone in case they're wandering about depressed about something. There's this girl at home who really hates me because I went out with her boyfriend or something. Anyway she always gives me funny looks when I see her in the pub. We drove past her one night but I was sat on the wrong side of the car so she escaped."

RESPOND LIVE!



JULIE HADWEN, chanteuse with Big Sound Authority

Pic by Graham Thomas

Hmmm, obviously not a girl to mess with this Tracie, so I decide not to push my luck and I head into the crowd for a half of lager. The barmaid pours my drink and to my horror hitches up her skirt, climbs on to the bar with a tambourine and turns into a go go barmaid, strutting her stuff in between serving the bemused punters. Well, I suppose this is the sort of thing you must expect from the town with the first public nudist beach, but on a Sunday!

THE CROWD warm up as A Craze take the stage, drummer Mark grinning as usual and singer Lucy breaking hearts as she pours forth her tales of lost love. I decide that this is a good opportunity to have a few words with those princes of funk from Edinburgh, The Questions.

The Respond lurgy has taken its toll of Paul Barry's voice so John Robinson and I chat in between signing autographs as drummer Frank pushes up the highest score on the ever present Space Invaders. I ask, how have the crowds been taking to The Questions?

"Last night in Kingston was great," says John. "The folk were with us right from the start and it really was amazing. We put everything into it and that's how Paul lost his voice."

The Questions are probably the most humorous bunch on the tour, though their heavy metal impressions with pool cues are unrepeatable. Singer Maureen Barry seems not to worry about these boyish antics as she tells me, "Things do get pretty basic at times but it's all harmless fun. I keep a sisterly eye on Paul to make sure he comes to no harm. I'd like to get into singing more in the future but as this is the first tour I've ever done, we haven't had time to work things out yet so I spend a lot of time just dancing."

And a lovely mover she is too, as she proves when The Questions take the stage to a huge cheer from the crowd. The Questions may not have had a big hit record, but they have built up a good live following and I find myself dancing amid more white socks and Benetton shirts than I've ever seen before. A hit

By Andy Strickland

Pics Joe Shutter



TRACIE and THE SOUL SQUAD: what lovely smiles

continues over

RESPOND LIVE!

From page 27

can only be a matter of time for The Questions, and they put their whole body and soul into their music.

But now it's time for tonight's main attraction and the crowd goes mad as Tracie and The Soul Squad take the stage. For a young lady Tracie knows all the right moves to get the audience eating out of her hand. She peers out from behind that fringe, her large eyes sparkling in the lights



THE QUESTIONS: just love those moustaches

as she stomps her way through 'Give It Some Emotion', the live version sounding far more gutsy than the record.

THE SOUL SQUAD, Steve Sidelnyk on drums, Kenn Regan, guitar and Kev Miller on bass are the perfect foil for Tracie's tales of boy meets girl, and can they play! Tracie obviously enjoys having a band behind her at last and her boosted confidence shines through tonight. When the crowd chants 'Get 'em off' Tracie grins and answers, 'You'll be lucky, it took me long enough to get 'em on!' The boys love it and even their girlfriends don't seem to mind the temporary relegation to second best.

Tracie's voice has improved considerably since the early days and when she sings 'The House That Jack Built'. Not even five hundred singing fans can drown her out. The high spot of the set is undoubtedly her version of Sister Sledge's 'Mama Never Told Me' with the Soul Squad joining in on those tricky 'shooby doos' which you can try mastering

when the LP comes out.

Tracie blows kisses to the boys and thanks them for the gifts which shower the stage (no y-fronts tonight). Two encores later, the crowd are still chanting Tracie but time is getting on and it is Sunday after all. Autograph hunters crowd round the dressing room and the Respond crew oblige with messages of love and luck. Most people are shattered but Tracie is still bouncing about singing to herself so I ask her how she manages to keep going?

"I'm a night bird," she grins from behind that fringe, "I come alive at night if the mood takes me."

The crowd files out into the sea air still arguing over who that last kiss from Tracie was meant for. The 'Love The Reason Live' tour is a breath of fresh air in the stale world of live rock music. And tomorrow is another day, another town, another gig and another wash for Tracie's hair.



A CRAZE: raw recruits

THE BIG SOUND AUTHORITY

BIG SOUND Authority and Respond seem uneasy bedfellows. Tony Burke, singer and guitarist with the band, explains why. "We haven't signed with Respond yet because things are still in the early stage. When they offer us something we'll look at it but we might be able to get something better elsewhere."

This is not really the attitude

you'd expect to find amid the camaraderie of the Respond tour but then Big Sound Authority seem strangely out of place here. You can't help feeling that the other bands resent their attitude somewhat. For example, they've gone outside for management, something which goes against much of what Respond stands for. The band themselves come



BIG SOUND AUTHORITY: not yet Responding totally

from the Shepherd's Bush area of London and have contributed one of the finest tracks on the Respond LP with 'The History Of The World', a rousing story of the wrongs of big business with some great vocals by Julie Hadwen, a little lady with a big voice. Their sound lies somewhere between Elvis Costello and Dexy's Midnight Runners with

Tony Burke's impressive voice and a brass section that's hotter than a docker's armpit. "We're in no hurry", says Tony. "We'll just wait and see what comes along." Caution may not be a bad thing but Big Sound Authority are going to have to make up their minds soon whether they want to take the plunge or merely dip their big toe in.

Mailman

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

JUST WHO is Sharon Machola trying to kid? Her review of John Foxx's LP 'The Golden Section' just shows how narrow-minded your so called 'reviewers' are. They all tend to like one area of music and say 'stick it' to the rest, be it disco or heavy metal or electronic music, and they all review something they won't like, just to rid themselves of the frustrations of growing up, I suppose. But there are other ways y'know, such as sucking pen tops or picking fluff from the belly-button.

'The Golden Section' is a perfect example of John's ability to create total human feeling with machines — he doesn't just use music to help him sing songs, he uses music to 'paint' mental pictures of his ideas and visions and uses the harmoniser and the 'unexpected squeaks and squalls' to colour the images beautifully.

She should try to listen to 'The Garden' on a quiet peaceful summer's day, or relax one evening with 'The Golden Section' again, and let John do all the mental work for her, as she's obviously incapable of doing any herself.

Mark, Walsall

● *She can't help not being a Foxy lady (groan)*

THIS IS just to say thanks a lot for the gorgeous pick of Nick Heyward on the back cover of your mag. How about showing the picture further down? Then us fans of Nick can see what he hides beneath his trendy (maan) clothes. Cheers.

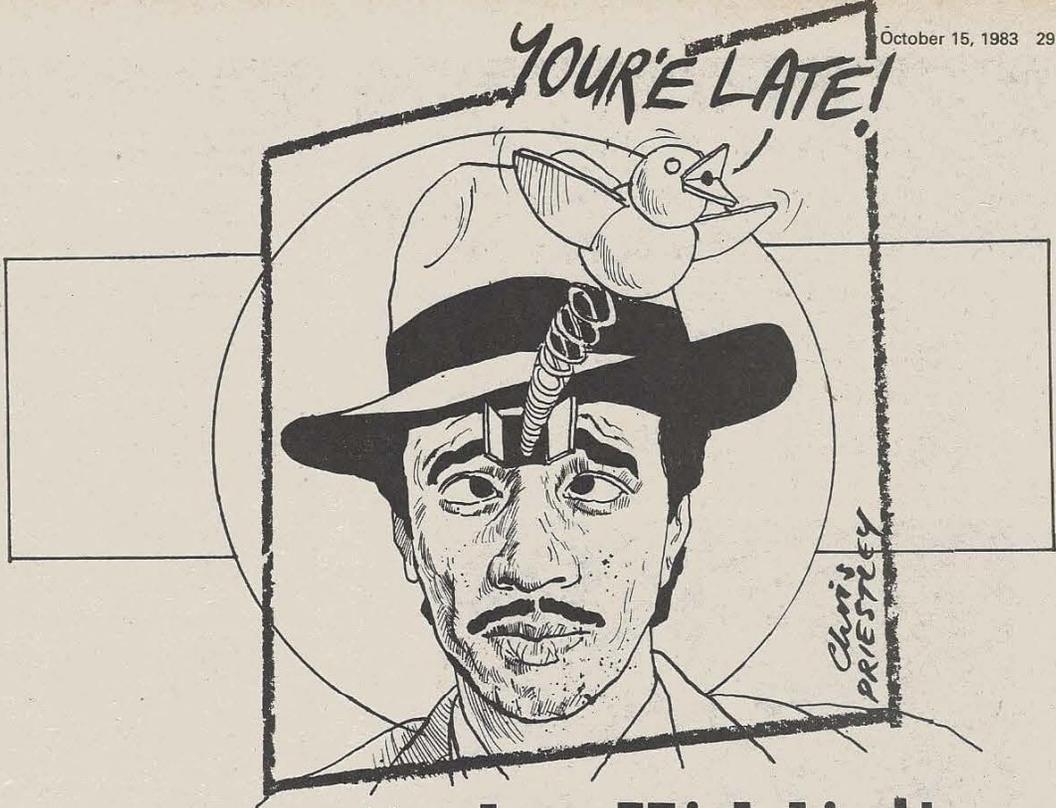
Nick's toothbrush, Reading

● *His Langley Park school uniform, probably*



Pic by LFI

TWO ROG Taylors: real men?



you gotta be Kiddin'!

KID CREOLE has just lost another fan. I went to see him at the Brighton Centre on Tuesday 27 September, and felt badly let down by his late appearance. It was known in advance that there was to be no support group so he was due on stage at 7.30 pm. We had to wait until 8.45 pm before the show started.

I know from your report that he did a similar thing at Southampton recently and quite expected him to learn from this and be more punctual. No

way. And as with Southampton there was no explanation or apology for the delay. There were two bouts of slow handclapping and on the second occasion the background music was turned up.

Conclusions: I won't be buying any more of his records and I won't be back to next year's concert (if he's still around that is!)

Martin Cornford, Worthing

● *Well, you wuz warned that summat was wrong in paradise...*

IN MY opinion the most overworked, meaningless phrase of verbal diarrhoea that pop stars come out with is: "It's a natural progression." Yuk!
A Picture Frame, Pinner
● *Closely followed by "the album will surprise a lot of people."*

When I bought RM the other week, I was delighted when I turned the page and saw a pic of David Essex with John Travolta until I read the writing below.

How dare anyone insult David this way? There's nothing wrong with his dress sense, at least he's original and doesn't copy everybody else. As for his rapidly increasing age, as RM put it, he's only 36, hardly over the hill and he doesn't have to plaster his face with 6 inches of make up to look good.

And I wonder how many pop stars who made their name this year will still be making hit records in ten year's time? (not many).

So unless you want me and my other Essex pals to stop buying your mag, and you wish to stay in business, I would keep your insults for somebody else.

Jackie, Essex
● *OK, we'll make it up to you with a yummy David feature, coming soon, mutineers!*

PIL HAVE got an excellent song out, highest climber in the 40 at 15, but the BBC can only play a little bit as play out music at the end. I suppose they're afraid that some mums may not like the look of John Lydon.

Now they won't have it next week, as they reckon they've already played it, and no doubt they hope it goes down before next week so they don't have to

play an element of punk on their poncey family show.

SP A PIL fan, Wimbledon
● *Rotten to the core, huh?*

MY GOD, and I thought Zoo were awful! Yes, TOTP this week. Who was presenting it? The smooth Brothers? Bleagh!! Tommy Vance in that polyester polo necked jumper and Dave Lee Travis just standing there sweaty, fat and ugly! Ugh! Retch! Hand me a bucket quick! Will I ever recover! No wonder Marc Almond never watches it.

A Seriously Ill Black Snake
● *Well, it's marginally better than Peter Powell in shorts*

WHO ARE these mindless morons that keep slagging off today's shiny new pop groups? They obviously haven't checked out the jukebox down the Dog and Ferret recently. Tears For Fears, Blancmange, U2, AFOS, all help those 17 pints of Watneys slip down a treat.

I well remember throwing up to that dreadful two chord dross they called New Wave in the late 70s and having to be put on valium when 'Saturday Night Fever' and 'Grease' came out. The kids today don't know when they're well off.

Harvey, the 2nd best DJ in Kuwait
● *Only a person who lived in the middle of a desert would think AFOS were great.*

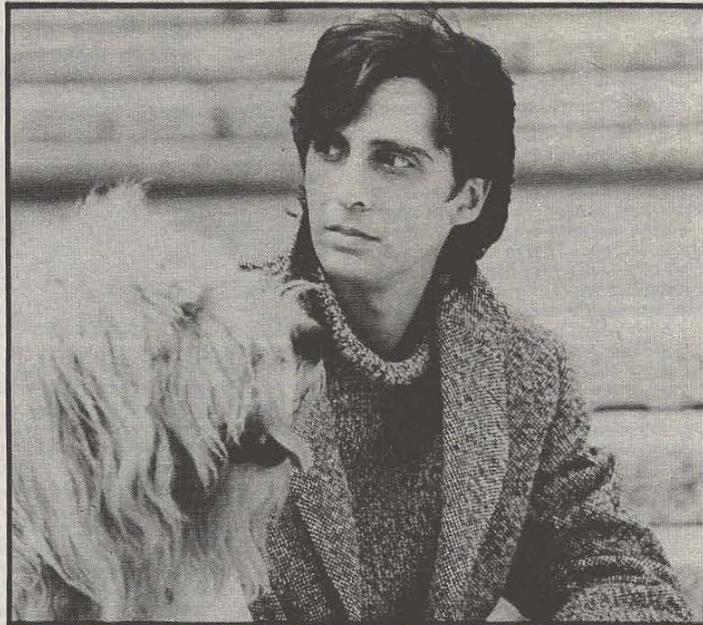
Criminal records

PETER GODWIN will wish to be remembered for more than being the dusky crooner who had a song covered by David Bowie. Or the chap who wrote a hit for a 17 year old female Belgian ex-waterski champion but only has hits himself in odd places like Greece and Luxembourg.

In fact, he wouldn't mind having a hit on his home territory. "Sure I'd like to have a hit here," says Peter, "I'd like people to hear what I do. I live here, some of the best pop music in the world is made here, it's good and innovative and I don't consider myself apart from that."

An eloquent observer of the business, Mr G has persisted in ignoring fads during his three year solo career in favour of classic elegance and a tasteful feel. His latest 45 'Art Of Love' won't sock you between the eyes, but like a good suit, it's very nicely cut. He's concerned that it should still pack an emotional punch, however:

"I've tried to get a bit more expressive vocally, getting more emotional commitment into it — I still think that does things for people. It has been said that I'm



PETER GODWIN: new album 'Torment And Terriers'?

too cool and detached — but I don't feel that way. I've been listening to a lot of soul music like Smokey Robinson, which combines great melodies with committed vocal performances and lyrics that aren't just cliches of acceptance and rejection.

There's lots of relationship songs on the LP, but there's more to them than stories of being loved or left. My favourite songs, from Gershwin to Bowie, are those about little moments, little corners that aren't always spoken about."

He also hopes you'll discover

the delights of his forthcoming LP as and when it's released. That's not always been the case: "The weird thing in my career," admits Peter, "is that I get responses to things I do years afterwards. But don't put me down as jinxed or out of time, I'd just like people to discover something I've done at the same time as I do it."

Bowie, it seems, also discovered PG late in the day. 'Criminal World' (which he did on 'Let's Dance') is from the first Metro album, vintage '77. "You can imagine how much it's changed people's attitude towards me," says a flattered Peter, "and if it gives me more credibility, which in turn means that more people at least listen, that's great. I don't think it'll make that much difference, but it does alter people's perspective of me. When you haven't had a hit people keep viewing you as a 'new artist', but I feel I've paid my dues, given of myself. I sometimes feel that people are given more appreciation than they deserve simply because they're more accessible. If I have a Top 75 hit this time round then suddenly I'll be made accessible, everyone'll want to talk to me!"

Betty Page

MICROKID

THE NEW SINGLE
12 INCH FEATURES EXTENDED REMIX & TURN IT ON (LIVE)

Polydor

YOU CAN'T forget household chores or money worries even if you're going to be superstars — just ask Tik and Tok. 'Cool Running' might be zooming up the charts and they've been supporting Gary Numan, but they live on £3 a day and do their own washing.

Tok's just finished rinsing his small selection of black underpants and he hangs them out to dry on the hotel balcony. Tok lies back on his bed, contemplating whether he should be tempted to open the mini bar and down a few peanuts.

"We exist on £3 a day each because during this long tour we're not doing film work or anything like that to support ourselves," says Tik. "Gary invited us to support him and he's the most honest person we've ever met. What usually happens is that people have to buy themselves on to a major tour, but Gary's giving us a break. We get to stay in hotels and have basic meals, but there's not much for extras.

"By the time you've bought some powder there's not a lot left to go around," says Tok. "But it brings us down to earth with the fans, it's really funny when they see us going off to the local launderette."

Tik and Tok exist on a pittance, but their fans treat them like royalty. They throw cat biscuits on stage for Tik to take home to his moggy, and the band are inundated with soft toys, flowers and saucy underwear. One of their prized possessions is a bra with Tik lovingly embroidered on one cup and Tok stitched on the other.

"There's a group of fans who are coming to see every show. They sleep at bus stations and they've spent about £200 on tickets," says Tik.

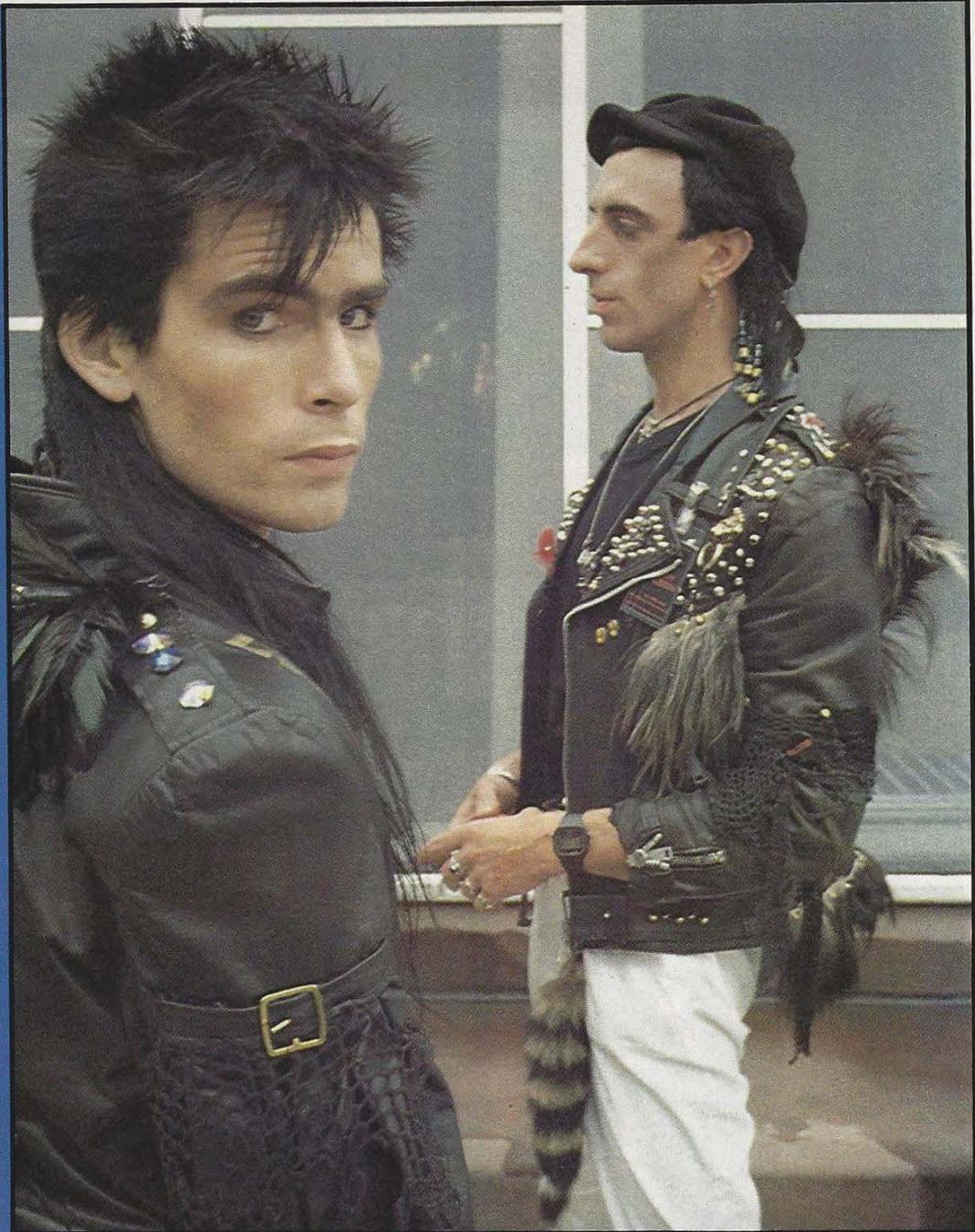
"One even hitched a lift in the coach boot with the suitcases. He must have been in there for a couple of hours and when we stopped he clambered out and asked for our autographs. It was amazing. Thank God we weren't driving to Newcastle that day, he probably would have been suffocated. I can't see other fans being that dedicated."

"So many other bands are just like choirboys," continues Tok. "From our point of view they're very unchallenging."

"There's no way we're going to do production line songs," says Tik. "Everything we do is really a challenge. 'Cool Running' matches old Bo Diddley guitar with modern Kraftwerk sounds. It's an optimistic single saying get out there and do whatever you have to do."

"By being unfashionable we're being fashionable," says Tok. "We don't have to wear nice shirts and frills to prove ourselves."

"We're against sterility in music," adds Tik. "We feed off an audience and at the same time we send ourselves up. I admire people like Freddie Mercury and Twisted Sister's Dee Snider, because they have command but they can laugh at themselves as well. All we do is entertain and that's sometimes taken much too seriously."



Tik (RIGHT) and Tok wonder who's doing the dishes

Cool and the gang

Tik used to be a graphic designer and Tok was an interior designer until they decided to train as mime dancers and combine their skills with music. One of the duo's great contributions to English culture is the robot dance. It's been featured everywhere, from the Esther Rantzen show to 'Blue Peter'.

"To be honest it's a bit of a stone around our neck now," says Tok. "We're trying to send it up a bit now we don't want to be labelled as Tik and Tok the robot men, it's getting boring."

"We want to get into body bursting," says Tik. "We want to

explode all over the stage. We like performing bare chested, if you've got good bodies like us you shouldn't hide them away. Muscles are beautiful."

Coming soon is Tik and Tok's first album 'Intolerance', which they're really excited about.

"It has a kind of theme running through it, it's about the attitude that some people have towards others. We do a song called 'Vile Bodies' which says that even the most ghastly bodies can be beautiful."

The people who made Duran Duran's videos in Sri Lanka are interested in making a 45 minute film based on one of Tik's ideas.

An assassin travels back in time knocking off people, altering the course of world history.

"I love working in sci fi because you can combine the sleaziness of a film like 'Blade Runner' with sophistication and lots of nice gadgets," says Tik.

"I'd also like to play Dracula one day, but not in the old way with swirling mists and all that, I'd like to try and develop some new concept. Dracula biting a girl's neck is very sexual — it's a fantasy all girls share. I'm sure I would be very good in the role. Sometimes I look really deathly."

Robin Smith

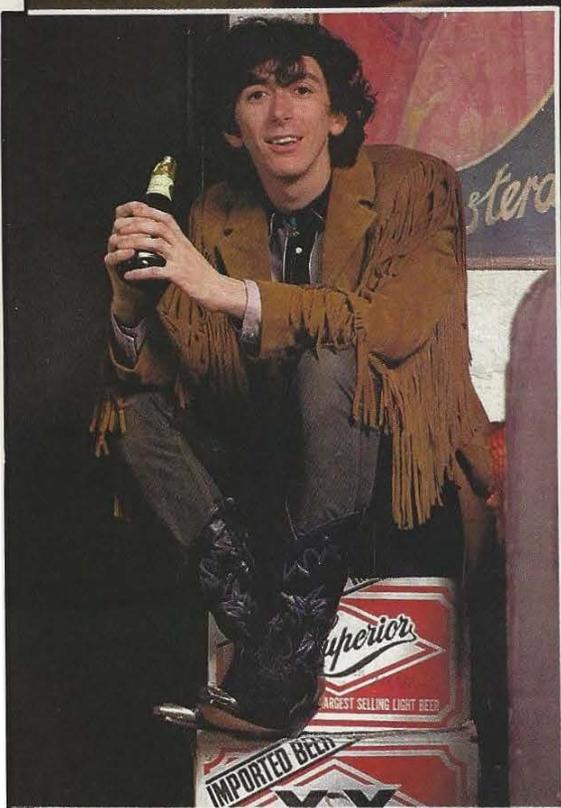


BOBBY BLUEBELL gets saddle sore in a selection from Cadillac Ranch.
 Fringed suede jacket — £120
 Lizard skin boots — £120
 Black and Grey shirt — £25
 Bootlace ties from a selection £7.50-£50
 Belt £21
 Trousers — Bobby's own

YEE — HAH! Yes pardners, gather round for a country-style hoe down with two of the brightest stars of the Texas skies dressed to kill and about to do-si-do in a variety of Western essentials. Veteran banjo picker Bobby from juvenile Scottish country rockers the Bluebellis drawls, "Gee, you're real purdle . . ." as fresh-faced FIFI from Yip Yip Coyote, a blooming prairie rose, whips him into a frenzy of red-necked desire. But all Bobby needs is a shot of red-eye and a flash of his six-shooter for FIFI to realise that it's true Lurve, and as they ride off into the sunset, the prairie dogs a-wailing, all that lingers is the dying strains of 'Pioneer Girls' and Bobby twangin' his string . . .

DARLING FIFI goes Calamity Jane in shirts from Marvelette and American classics £10-£15
 Black waistcoat — £30
 White kid belt — £50 from Cadillac Ranch
 Whip — £10 from Mr. Wests
 Spurs — £11.95
 Stetson — £22 both from Ken's Western Store

STAR
STYLE



Pacific

with Sangrita 2.00 Pina Colada 1.65
 with Sangrita 1.50 Planters Punch 1.75
 3.00 Cuba Libre 1.20
 Brava Bull 1.75
 Champaign (Methode
 Beer 4pt. 6
 Mexican
 Tecate

rativo
 equila 1.25
 1.85 pitcher 1.29
 garita 2.25
 sunrise 1.60

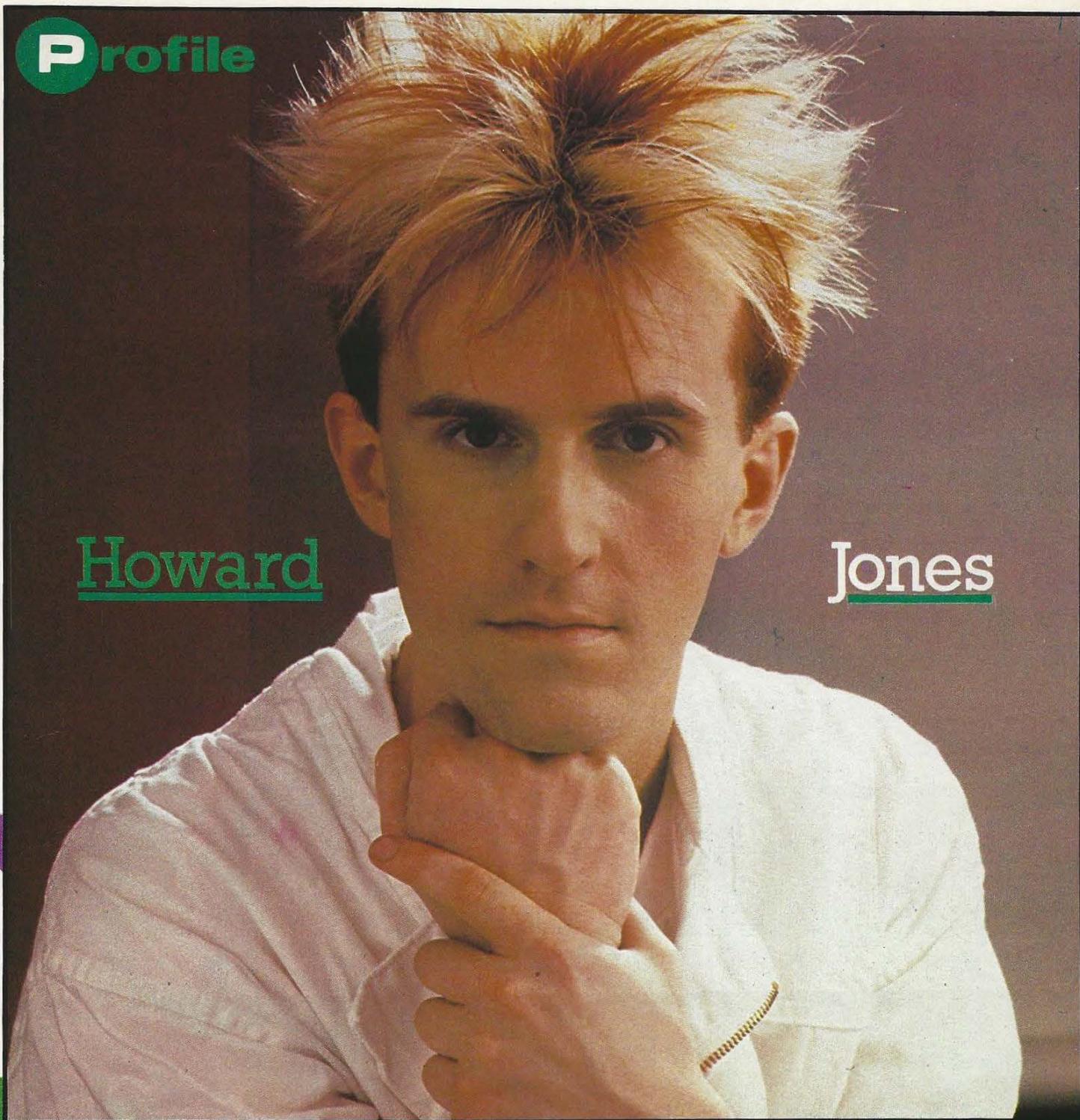
Pisco Sour 1.95
 Bucks



STOCKISTS: Cadillac Ranch —
 Kensington Market (also
 Paradise Garage in Bristol);
 American Classics — Kings
 Road, London SW3; Mannequin
 — Kings Road, London SW3;

Mr. West's Western Supplies —
 Wembley; **Kay's Western Store**
 — Manor Park
 Styled by **Graham K Smith**
 Shopped by **Eugene Aubert**

Profile



Howard

Jones

FULL NAME: John Howard Jones.
DATE AND PLACE OF BIRTH: 23 February 1955, Southampton.
PREVIOUS JOBS: *Cling* film roller, production controller, fruit and veg roundsman, piano teacher.
FIRST AND LAST RECORD BOUGHT: *Blood Sweat & Tears* and *'Busy Doing Nothing'* by Dave Stewart and Barbara Gaskin.
FAVOURITE CHARACTER IN 'CORRY': *Bet Lynch*.
FAVOURITE ELECTRONIC

GADGET: *Defender* (a video game).
FAVOURITE SPORT: American basketball.
FAVOURITE SINGER/SONGWRITER: John Lennon.
IDEAL HOME: Any home, anywhere which can be used as a rehearsal studio, office, meeting place and always filled with people who feel welcome.
PROUDEST MOMENT: *I've tried to avoid feelings of pride because it assumes a personal*

responsibility for one's achievements which isn't the case as we are all affected by millions of events that have nothing to do with us.
MOST EMBARRASSING MOMENT: *'Loose Talk'* on Channel 4 when my drum machine broke down. (Also above applies).
HEROINE: My mum.
WHERE DO YOU BUY YOUR CLOTHES?: Cheryl Jones, my sister in law, makes all my tops. I

also shop at Budgets secondhand clothes stall in Portobello Road.
WHEN DO YOU GET UP?: *Varies between 6 and 9am.*
FANTASY: *To see a world without violence, bigotry and suffering that has understanding of human behaviour.*
AMBITION: *To write music that can permanently benefit people in some way.*
WHAT WOULD YOU DO IF YOU WEREN'T A MUSICIAN?: *I've never wanted to be anything else.*

RETURN MIRROR

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Chart file

TRACEY HELPS Kirsty beat pensioner! Last week Tracey Ullman's 'They Don't Know' vaulted to number nine in the singles chart. It's the highest placing yet for the song's writer, Kirsty MacColl (Guinness, note spelling), topping the number 14 peak of 'There's A Guy Works Down The Chip Shop Swears He's Elvis' which Kirsty also sang.

Kirsty's father is veteran folkie Ewan MacColl, now in his seventies. Ewan's chart career has not been specifically chart-aimed, but in 1972 a song he wrote several years previously became a worldwide smash. It was 'The First Time Ever I Saw Your Face', which Ewan wrote during the course of a transatlantic telephone call to Kirsty's mother, Peggy Seeger. The song subsequently became a folk standard, but it was left to Roberta Flack to bring the song to a wider audience. In America, Roberta's revamp spent six weeks at number one, but in Britain its best placing was number 14. Thus, until last week Kirsty and Ewan's biggest British hits had each peaked at the same position. Kirsty's chances of further improving her track record have been enhanced by her recent re-signing to Stiff, for whom she originally recorded 'They Don't Know' in 1979. If you get a chance, listen to it — it's vastly superior to Tracey's version, sounding wistful rather than contrived. Finally, it's too early for Kirsty to rest on her laurels yet, with Roberta Flack's current popularity and 'The First Time...' being used in a TV commercial for Boots' 17 range of cosmetics, so dad may yet come out on top...

After five years and more than a dozen hits, Siouxsie & The Banshees are enjoying their greatest chart success yet with 'Dear Prudence'. It's

compiled by ALAN JONES

the second time the group has raided the Lennon/McCartney songbook, or, more specifically, the Beatles' 'White Album' for material. Five years ago Siouxsie & Co recorded 'Helter Skelter', which was included on their first LP, 'The Scream'.

Speaking to Playboy magazine shortly before his death, John Lennon had this to say about 'Dear Prudence': "I wrote it in India. It's a song about Mia Farrow's sister, who seemed slightly barmy. She locked herself in a hut for three weeks meditating, and was trying to reach God." So now you know...

Meat Loaf, the Weather Girls and now **Divine** — the charts are simply bursting with fatties. Divine is an American Boys Town disco star who looks too grotesque to appeal to either sex, but apparently has a large coterie of fans. Weighing in at around 20 stone, Divine wears diaphanous gowns costing up to £1,500 a time and has a large collection of stuffed dogs — his way of getting round quarantine restrictions! Oh yes, he also has a hit with 'Love Reaction'. Said song bears a close resemblance, in parts, to **New Order's** 'Blue Monday'. It was written by **Bobby Orlando**, who, as Bobby 'O', is another big Boys Town star. Orlando's own biggest hit is 'I'm So Hot For You', which seemed to use the **Human League's** 'Don't You Want Me' as its model. I wonder if Mr Orlando has an original tune circulating in his head?

Ashaye's 'Michael Jackson Medley' cleverly cashes in on the current craze for MJ by combining respectably-well executed snippets of seven of the boy wonder's songs, including two which have previously been charted in other medleys: 'Billie Jean', of course, was recently forced into a shotgun marriage with 'Do It Again' at the hands of **Clubhouse**, and 'Don't Stop 'Til You Get Enough' was part of **Starsound's** third medley hit in 1981...

Several albums have recently enjoyed renewed chart action after their perpetrators' appearance on TV specials. Three feminine examples: **Olivia Newton-John's** 'Greatest Hits' impressively re-charted at number 47 days after a BBC screening of the 50-minute video album 'Physical'. **Bonnie Tyler's** 'Total Eclipse Of The Heart' climbed 46 notches in seven days after she was showcased in Channel 4's 'Ladybirds' series. Finally, **Stevie Nicks'** excellent 'In Concert' appearance on BBC1 resuscitated her 'The Wild Heart' LP to such an extent that it zapped back into chart action at number 47 on just two days sales...

And now, the continuing saga of 'Blue Monday'. Yes, the tale of Manchester's gift to the nation's chart is taking on 'Coronation Street' proportions. Last week 'Blue Monday' entered the top 10 for the first time ever in its thirtieth week of chart duty. No other record, once charted, has taken so long to reach the upper echelon. Stay tuned for further revelations...

New Edition's recently released 'Candy Girl' LP has steadfastly refused to chart despite the obvious inclusion of their recent number one and the follow-up, 'Popcorn Love'. It's the only LP containing a chart topping single to bomb out completely this year, but two others have also fared badly. In January, **Renato's** 'Save Your Love' LP enjoyed a brief chart career, eventually peaking at number 40. More recently, **KC & The Sunshine Band's** 'All In A Night's Work' LP, which contains both 'Give It Up' and 'You Said You'd Gimme Some More', fizzled out at number 46...

'Voice Of The Heart', the first **Carpenters** LP since **Karen's** death, is released next week. Brother **Richard** confirms that there is sufficient Carpenters material in the can for one further regular LP, and an album of Christmas songs. Up to now, the Carpenters have sold 39 million LPs worldwide...

Did you know?

MICHAEL SEMBELLO'S recent US number one 'Maniac' was originally penned for a horror movie which Sembello had been commissioned to score. He accidentally included it on the tape of songs suitable for 'Flashdance' that he submitted to record producer **Phil Ramone**. Phil rejected most of Michael's songs, but liked 'Maniac'. The rest is history... **Michael Jackson's** 'Thriller' recently became CBS Records' biggest selling LP in America and worldwide. Globally, its 14 million sales improve by one million the standard set by **Simon & Garfunkel's** 'Greatest Hits', and in America it has topped the eight million sales of **'Boston'**, by the group of the same name... **Robert Plant's** own record label, unnamed when 'Big Log' was released, is Es Paranza... Soccer star **Charlie Nicholas** names **U2** as his favourite band. QPR's **Simon Stainrod**, whose hat trick helped bury Crewe's Milk Cup aspirations last week, supports the **B-52's**. Liverpool 'keeper **Bruce Grobbelaar** reckons his musical preferences are for **Dire Straits** and **Doug & The Slugs**, the latter being a little known Canadian band whom I remember releasing an excellent single on the Badge label about three years ago...



TRACEY ULLMAN:
can this girl
do any wrong?



Pic by Andre Csillag

HIRRRR-UPPP! This stylish ex-Beatle, who could quite possibly have had a drink or two in our wacky pic, had a hand in writing an obscure ditty by the name of 'Got To Get You Into My Life'. For your first mark in this Beatles covers quiz, name the US disco outfit who charted with a version of the song in 1976.

TRIVIA QUIZ

- 1 Which legendary rock group scored a hit with Lennon & McCartney's 'I Wanna Be Your Man' in 1963?
- 2 Who got a little help from his friends at number one in 1968?
- 3 Cockney Rebel have only scored with one Beatles song; what was it?
- 4 Which Beatles ballad was recorded by Leo Sayer, released as a single but never made the chart?
- 5 Which female singer scored a hit with her version of 'Yesterday' in 1965?
- 6 Who was all over the place with 'Here, There And Everywhere' in 1976?
- 7 Marmalade needed a Beatles song to score their only number one hit — what was it?
- 8 Which Scottish blond got back with 'Get Back' in 1976?
- 9 Name one of the three Lennon/McCartney songs which provided hits for Cilla Black in the Sixties.
- 10 Bryan Ferry released a top 10 EP in 1976 which contained which Beatles song?
- 11 Which British comedian scored in 1965 with his version of 'A Hard Day's Night'?
- 12 What was Dollar's only successful Beatles cover version?
- 13 Who did John Lennon help out in a live version of 'I Saw Her Standing There' in 1980?
- 14 What was David Cassidy's last hit single with the Bell label?
- 15 Which artist and group, both American, have had British hits with 'We Can Work It Out'?
- 16 Who wrote 'Badge' for Cream in 1969?
- 17 Name one of the three Beatles songs used successfully by Peter & Gordon.
- 18 Ray Charles scored with 'Yesterday' in 1967. Which other Beatles song did he successfully record as a follow-up?
- 19 A complete double album of Beatles cover versions was organised by Lou Reizner in the Seventies. What was it called?
- 20 What was the segue hit of Beatles songs which came from Holland in 1981?
- 21 Which Beatles song from the 'Sergeant Pepper' LP was successfully covered by Elton John?
- 22 Who wrote 'Goodbye' for Mary Hopkin on the Apple label in 1969?
- 23 Which Beatles album does the current Siouxsie hit 'Dear Prudence' come from?
- 24 Which Lennon/McCartney song, again released on the Apple label, was Hot Chocolate's first single release?

ANSWERS

1 Rolling Stones; 2 Joe Cocker; 3 Here Comes The Sun; 4 Let It Be; 5 Peter Sellers; 6 'I Wanna Hold Your Hand'; 7 'Ob-La-Di-Ob-La-De'; 8 Rod Stewart; 9 Marmalade; 10 'It's Only Love'; 11 'Love Of The Loved'; 12 'Kiss For You'; 13 Elton John; 14 Please, Please Please; 15 Stevie Wonder; 16 'Four Seasons'; 17 George Harrison; 18 'A World Without Me'; 19 'Nobody Knows'; 20 'Eleanor Rigby'; 21 'Lucy In The Sky With Diamonds'; 22 Paul McCartney; 23 'The Beatles White Album'; 24 'Give Peace A Chance'.

X WORD

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

ACROSS

- 1 Group who are Lined Up again (10)
- 4 Laurie's song for her hero (1,8)
- 7 Colourful instruments who are into Good Technology (3,7)
- 8 See 25 down
- 9 Group who told us You Ain't Seen Nothing Yet (1,1,1)
- 12 Home for Paul (8,1,3,2,3)
- 14 Ask and it will produce type of music (3)
- 15 Gary Glitter number one from 1974 (6,5)
- 17 He's no relation to Gary (5)
- 18 Timekeeping problem for Mr Stevens (3,4)
- 20 Paul, Bruce and Rick as they were better known (3)
- 21 Saxon's bird arrival from '82 (3,5,3,6)
- 24 Two turns into Sensible song (3)
- 26 She's had her first hit with a little help from the Doors (7,4)
- 29 He gathers no moss (4)
- 30 Stevie Wonder song that was a hit for David Parton (4,3,6)
- 33 1978 Patti Smith hit (7,3,5)
- 35 He'll be remembered for a Shotgun Wedding (3,1)
- 36 Midge wasn't sorry for releasing this (2,7)
- 38 Magazine found themselves --- By Both Sides (4)
- 39 Rifle owners (4)
- 40 Burning From The Inside proved too much for him (5,6)

- 10 & 22 down Group found in the king's lead hat (7,5)
- 11 Rod's young girl (4,4)
- 13 It all adds up for Depeche Mode (10,6)
- 16 Paul or Carly (5)
- 19 Sent out by Rush (7)
- 22 See 10 down
- 23 Strange person (5)
- 25 & 8 across A Specials No 1 (3,4,3,5)
- 27 Of love or before you leap (4)
- 28 Former Generation X frontman who is hot in the USA (5,4)
- 31 Banged by Japan (3,4)
- 32 Stranglers animal type (6)
- 34 A pretender (5)
- 35 She recently had a hit with Pieces Of Ice (4)
- 37 What Set The Tone wanted to do to your love (3)

LAST WEEK'S X-WORD SOLUTION

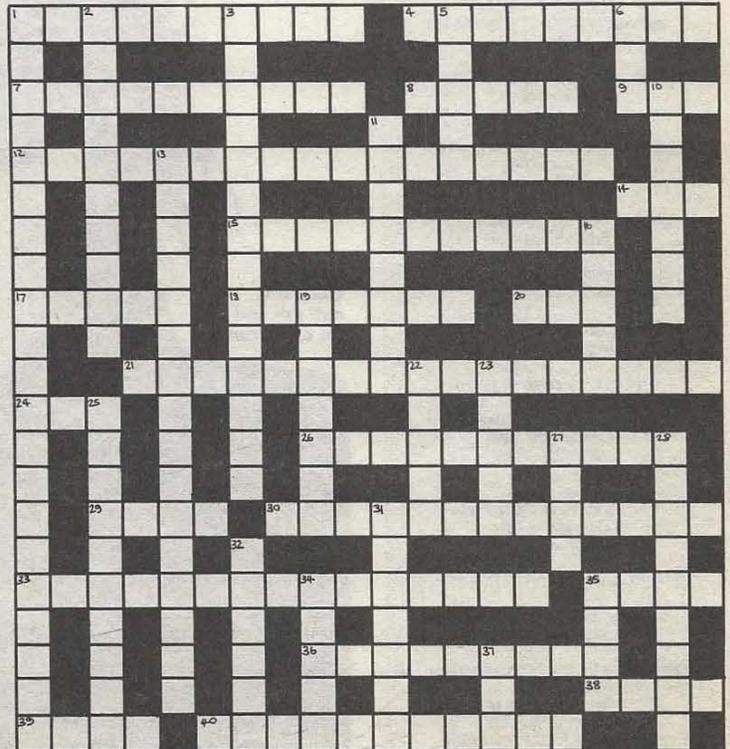
ACROSS: 1 Warriors, 3 Confusion, 6 Nobody's Diary, 9 Big Log, 12 Strange, 13 Lion Heart, 14 Faster Than The Speed Of, 17 Roddy Frame, 18 Trade, 19 Peel, 20 Another Page, 23 A Paris, 24 Pretty Vacant, 27 Disappearing Act, 29 Soho, 30 Name Of The Game.
DOWN: 1 Wings Of A Dove, 2 Robert Smith, 3 Cargo, 4 Nightporter, 5 Pills And Soap, 7 Dance Away, 8 Sweet Dreams, 10 Letter, 11 Shoe, 15 Toyah, 16 Sharp, 19 Peaches, 21 Rat Race, 22 Mama, 23 Anita, 25 Night, 26 Mash, 28 Tom.

X-WORD WINNER: Dave Evans, 11 Henley Court, Watford Way, Hendon, London NW4.

Silent Running winners

Mr M Green, Coventry; Kate Bines, Grantham, Lincs; Rod Panayi, London N1; Alyson Morris, Dorchester, Dorset; Andrew Thorpe, Hertford, Herts; Susan Anderson, Folkestone, Kent; Mr A C Harrold, Kings Lynn, Norfolk; Lorna McCann, Perth; Simon Willmott, Bristol; Mr J A Shipman, Edgware, Middx.

1(c) Stiff Little Fingers; 2(b) Peter Powell 3(b) Cliff Richard and Donny Osmond.



Top Albums

Week ending October 15, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	—	GENESIS, Genesis, Charisma/Virgin GENLP1
2	1	12 NO PARLEZ, Paul Young, CBS □
3	2	3 LABOUR OF LOVE, UB40, Dep International/Virgin
4	3	11 THE CROSSING, Big Country, Mercury □
5	5	15 FANTASTIC, Wham!, Innervision ☆
6	4	26 LET'S DANCE, David Bowie, EMI America ☆
7	—	SILVER, Cliff Richard, EMI EMC1077871
8	8	44 THRILLER, Michael Jackson, Epic ☆
9	14	19 IN YOUR EYES, George Benson, Warner Bros □
10	11	2 A TOUCH MORE MAGIC, Barry Manilow, Arista
11	—	VOICE OF THE HEART, Carpenters, A&M AMLX6495
12	6	5 THE HIT SQUAD — CHART TRACKING, Various, Ronco
13	9	5 UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS ○
14	16	3 STAYING ALIVE, Bee Gees, RSO □
15	12	15 18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar □
16	15	7 CONSTRUCTION TIME AGAIN, Depeche Mode, Mute ○
17	19	4 FLIGHTS OF FANCY, Paul Leoni, Nouveau Music
18	13	32 TRUE, Spandau Ballet, Chrysalis ☆
19	21	5 BORN TO LOVE, Peabo Bryson & Roberta Flack, Capitol
20	10	14 THE LUXURY GAP, Heaven 17, Virgin □
21	25	2 THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Delphine
22	7	2 LICK IT UP, Kiss, Vertigo
23	22	12 TOO LOW FOR ZERO, Elton John, Rocket □
24	24	6 KISSING TO BE CLEVER, Culture Club, Virgin ☆
25	—	KNEES UP, Chas And Dave, Rockney ROC911
26	23	2 STREETSOUNDS EDITION 6, Various, Streetsounds
27	18	12 THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol ☆
28	47	2 THE WILD HEART, Stevie Nicks, WEA
29	20	7 STANDING IN THE LIGHT, Level 42, Polydor ○
30	39	2 LOVE CLASSICS, Royal Philharmonic Orchestra, Nouveau Music
31	28	2 PIL LIVE IN TOKYO, PIL, Virgin
32	17	4 BORN AGAIN, Black Sabbath, Vertigo
33	91	2 IMAGES, Various, K-Tel
34	45	23 POWER CORRUPTION & LIES, New Order, Factory
35	36	17 SYNCHRONICITY, Police, A&M ☆
36	26	3 RITMO, Judie Tzuke, Chrysalis
37	76	2 MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland
38	42	248 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
39	—	MUTINY, David Essex, Mercury MERH30
40	52	41 RIO, Duran Duran, EMI ☆
41	38	32 WAR, U2, Island □



GENESIS: a hairdresser's nightmare hits the top

Pic by LFI

42	41	14 YOU AND ME BOTH, Yazoo, Mute □
43	29	18 BODY WISHES, Rod Stewart, Warner Bros □
44	40	2 THE TWO OF US, Various, K-Tel
45	54	6 AN INNOCENT MAN, Billy Joel, CBS
46	37	4 WARRIORS, Gary Numan, Beggars Banquet
47	33	12 THE LOOK, Shalamar, Solar □
48	32	5 THE HIT SQUAD — NIGHT CLUBBING, Various, Ronco
49	48	27 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
50	—	RESPOND PACKAGE — LOVE THE REASON, Various, Respond, RRL501
51	34	7 FLICK OF THE SWITCH, AC/DC, Atlantic ○
52	30	7 SUNNY AFTERNOON, Various, Impression ○
53	53	20 CRISES, Mike Oldfield, Virgin □
54	51	11 PUNCH THE CLOCK, Elvis Costello & The Attractions, F-Beat □
55	35	4 LIKE GANGBUSTERS, JoBoxers, RCA
56	27	2 THE GOLDEN SECTION, John Foxx, Virgin
57	56	13 THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic □
58	43	6 THE PRESENT, Moody Blues, Threshold
59	64	16 FLASHDANCE, Original Soundtrack, Casablanca
60	—	LIVE FROM EARTH, Pat Benatar, Chrysalis CHR1451
61	57	16 GREATEST HITS, Rod Stewart, Riva ☆
62	31	5 DOPPELGANGER, Kid Creole & The Coconuts, Island
63	61	54 LOVE OVER GOLD, Dire Straits, Vertigo ☆
64	50	5 BENT OUT OF SHAPE, Rainbow, Polydor
65	81	58 UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
66	59	39 BUSINESS AS USUAL, Men At Work, Epic ☆
67	68	31 THE HURTING, Tears For Fears, Mercury □
68	44	25 CARGO, Men At Work, Epic □
69	65	52 REFLECTIONS, Various, CBS ☆
70	—	WINDOWS IN THE JUNGLE, 10CC, Mercury MERL28
71	60	8 FUTURE SHOCK, Herbie Hancock, CBS
72	49	6 HEADLINE HITS, Various, K-Tel
73	66	36 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
74	—	MORNING NOON AND NIGHT, Various, Ronco RTL2094
75	67	3 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
76	77	47 RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
77	—	LOVE STORIES, Don Williams, K-Tel NE1252
78	70	9 MAKIN' MOVIES, Dire Straits, Vertigo ☆
79	79	23 PENTHOUSE & PAVEMENT, Heaven 17, Virgin □
80	71	29 THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
81	58	7 MERRY CHRISTMAS MR LAWRENCE, Ryuichi Sakamoto, Virgin
82	48	9 ALPHA, Asia, Geffen ○
83	72	23 HUNKY DORY, David Bowie, RCA International
84	69	16 JULIO, Julio Iglesias, CBS □
85	—	20 GOLDEN GREATS, Shadows, EMI EMTV3
86	73	4 RUMOURS, Fleetwood Mac, Warner Bros ☆
87	78	2 VICES, Waysted, Chrysalis
88	65	4 CANTERBURY, Diamond Head, MCA
89	88	27 OFF THE WALL, Michael Jackson, Epic ☆
90	84	6 LOVE SONGS, Barbra Streisand, CBS ☆
91	85	11 COMPLETE MADNESS, Madness, Stiff ☆
92	80	14 QUEEN GREATEST HITS, Queen, EMI ☆
93	97	4 DIRE STRAITS, Dire Straits, Vertigo ☆
94	82	16 DURAN DURAN, Duran Duran, EMI ☆
95	91	2 LAND, Comsat Angels, Jive
96	86	3 LIONEL RICHIE, Lionel Richie, Motown □
97	—	ALADDIN SANE, David Bowie, RCA International
98	90	8 INTS5067 CLASSIC ROCK — ROCK SYMPHONIES, London Symphony Orchestra, K-Tel
99	—	BEST KEPT SECRET, Sheena Easton, EMI EMC1077951
100	96	2 FACE VALUE, Phil Collins, Virgin ☆

Compiled by Gallup

Music Video

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

Compiled by MRIB

ALBUMS

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

Top Singles

Week ending October 15, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	5	KARMA CHAMELEON, Culture Club, Virgin ◯
2	9	4	THEY DON'T KNOW, Tracey Ullman, Stiff
3	4	3	DEAR PRUDENCE, Siouxsie And The Banshees, Polydor/Wonderland
4	2	4	MODERN LOVE, David Bowie, EMI America
5	13	6	NEW SONG, Howard Jones, WEA
6	5	5	THIS IS NOT A LOVE SONG, P!l, Virgin
7	15	4	IN YOUR EYES, George Benson, Warner Bros
8	3	9	RED RED WINE, UB40, DEP International/Virgin ◻
9	10	31	BLUE MONDAY, New Order, Factory
10	8	8	TAHITI, David Essex, Mercury
11	29	3	(HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma/Virgin
12	16	4	SUPERMAN (GIOCA JOUER), Black Lace, Flair
13	6	6	COME BACK AND STAY, Paul Young, CBS
14	7	9	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
15	24	4	BLUE HAT FOR A BLUE DAY, Nick Heyward, Arista
16	31	3	ALL NIGHT LONG, Lionel Richie, Motown
17	19	4	68 GUNS, The Alarm, IRS
18	12	5	BIG APPLE, Kajagoogoo, EMI
19	11	7	MAMA, Genesis, Charisma/Virgin ◯
20	17	7	DOLCE VITA, Ryan Paris, Carrere
21	28	4	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland
22	14	7	CHANCE, Big Country, Mercury
23	18	6	GO DEH YAKA (GO TO THE TOP), Monyaka, Polydor
24	26	3	LOVE IN ITSELF, Depeche Mode, Mute
25	—	—	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone R6062
26	38	2	LOVE WILL FIND A WAY, David Grant, Chrysalis
27	21	6	BODY WORK, Hot Streak, Polydor
28	33	3	POP GOES MY LOVE, Freeez, Beggars Banquet
29	20	6	OL' RAG BLUES, Status Quo, Vertigo
30	40	4	SUPERSTAR (BILLIE JEAN), Lydia Murdock, Korova
31	22	11	WALKING IN THE RAIN, Modern Romance, WEA
32	27	6	WHAT I GOT IS WHAT YOU NEED, Unique, Prelude
33	41	2	AUTODRIVE, Herbie Hancock, CBS
34	23	6	CRUSHED BY THE WHEELS OF INDUSTRY, Heaven 17, Virgin
35	42	3	KISSING WITH CONFIDENCE, Will Powers, Island
36	68	2	SAFETY DANCE, Men Without Hats, Statik
37	39	3	LONDON TOWN, Bucks Fizz, RCA
38	—	—	PLEASE DON'T MAKE ME CRY, UB40, DEP International/Virgin DEP8
39	25	4	SOUL INSIDE, Soft Cell, Some Bizzare
40	—	—	KISS THE BRIDE, Elton John, Rocket EJS2
41	44	3	REILLY, Olympic Orchestra, Red Bus
42	48	4	UNCONDITIONAL LOVE, Donna Summer, Mercury
43	—	—	OVER AND OVER, Shalamar, Solar E9792
44	54	2	TEDDY BEAR, Booker Newberry III, Polydor
45	30	7	NEVER SAY DIE (GIVE A LITTLE BIT MORE), Cliff Richard, EMI
46	32	4	REBEL RUN, Toyah, Safari
47	53	4	MOTOR MANIA, Roman Holliday, Jive
48	51	5	A TIME LIKE THIS, Haywoode, CBS
49	34	8	WHAT AM I GONNA DO, Rod Stewart, Warner Bros
50	37	5	TEARS ON THE TELEPHONE, Hot Chocolate, Rak
51	61	3	NIGHTLINE, Randy Crawford, Warner Bros
52	67	2	I WANT YOU, Gary Low, Savoir Faire
53	75	3	CAN'T STOP RUNNING, Space Monkey, Innervision
54	94	2	UPTOWN GIRL, Billy Joel, CBS
55	36	9	WINGS OF A DOVE, Madness, Stiff ◯
56	35	12	THE SUN GOES DOWN (LIVING IT UP!), Level 42, Polydor
57	—	—	ME OR YOU, Killing Joke, EG/Polydor EGO 14
58	90	2	TILL YOU COME BACK TO ME, Leo Sayer, Chrysalis LEO 1
59	64	2	YOU DON'T NEED SOMEONE NEW, Lotus Eaters, Sylvan/Arista
60	77	2	YOU REALLY GOT ME, Kinks, PRT
61	—	—	DESTINATION ZULU LAND, King Kurt, Stiff BUY189
62	48	7	CONFUSION, New Order, Factory
63	43	6	DR HECKYLL AND MR JIVE, Men At Work, Epic
64	—	—	I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA RCA368

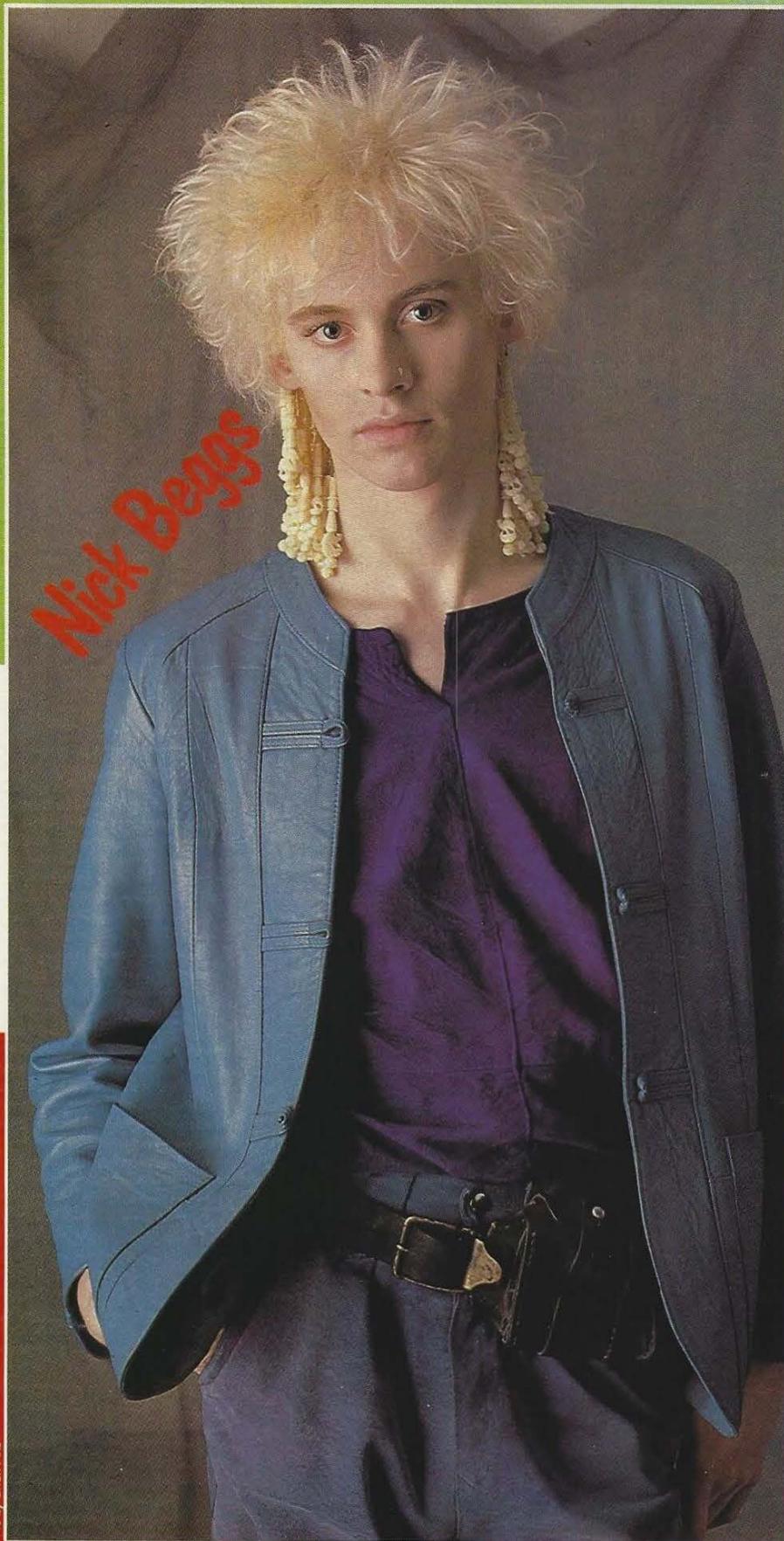


GEORGE BENSON: a real man among a bunch of squeaking Northernners (UB40 and China Crisis to you)

65	63	2	THE CABARET, Time UK, Red Bus
66	—	—	WORKING WITH FIRE AND STEEL, China Crisis, Virgin VS620
67	91	3	LOVE ON A FARM BOY'S WAGES, XTC, Virgin
68	84	2	MICHAEL JACKSON MEDLEY, Ashaye, Record Shack
69	45	14	GIVE IT UP, KC & The Sunshine Band, Epic ◻
70	82	12	ROCKIT, Herbie Hancock, CBS
71	79	2	LOVE REACTION, Divine, Design Communications
72	69	3	COOL RUNNING, Tik and Tok, Survival
73	55	4	I THINK I WANT TO DANCE WITH YOU, Rumble-Stilts-Skin, Montage
74	—	—	DON'T FORGET TO DANCE, Kinks, Arista ARIST524
75	92	2	GET SOME THERAPY, Steve Wright, RCA
76	—	—	CAN'T SHAKE LOOSE, Agnetha Faltskog, Epic A3812
77	60	3	I CAN HEAR YOUR HEARTBEAT, Chris Rea, Magnet
78	74	3	BOYS, Mary Jane Girls, Motown
79	—	—	BITTER HEART, Seona Dancing, London LON32
80	80	3	ONE MINUTE EVERY HOUR, JB's All Stars, RCA
81	—	—	WHITER SHADE OF PALE, Ochi Brown, Romantic RRO05
82	82	4	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
83	71	2	BREAK DANCIN' — ELECTRIC BOOGIE, West Street Mob, Sugarhill
84	78	2	OUT OF THIS WORLD, Shakatak, Polydor
85	76	3	ROCKIN' RADIO, Tom Browne, Arista
86	86	3	ONE THING LEADS TO ANOTHER, Fixx, MCA
87	—	—	LA SERENISSIMA (THEME FROM VENICE IN PERIL), Rondon Veneziano, Ferroway 7RON1
88	89	2	SHINE ON ME, One Way, MCA
89	85	2	TOO LITTLE OF YOU TO LOVE, Mamas Boys, Spartan
90	—	—	MAKING LOVE (OUT OF NOTHING AT ALL), Air Supply, Arista ARIST541
91	94	2	SITTING AT THE WHEEL, Moody Blues, Threshold
92	87	2	LADY'S CHOICE, Stone City Band, Motown
93	—	—	FAR FROM OVER, Frank Stallone, RSO RSO95
94	88	4	SIX TRACK EP, Bauhaus, 4AD
95	—	—	MAKING MUSIC, Gary's Gang, CBS A8788
96	—	—	DON'T LET IT GO TO YOUR HEAD, Fat Larry's Band, Virgin VS632
97	—	—	TALK TO ME, Lew Kirton, Epic A3805
98	97	3	DANCE WITH ME, Lords Of The New Church, IRS
99	—	—	PROMISES PROMISES, Naked Eyes, EMI EMI5421
100	—	—	16 DAYS, This Mortal Coil, 4AD AD310

Compiled by Gallup

SINGLES
★ Platinum (one million sales) ◻ Gold (500,000 sales) ◯ Silver (250,000 sales)



Nick Beggs

Pic by Brian Anis

Elton John

Blue eyes, baby's got blue eyes
Like a deep blue sea
On a blue blue day
Blue eyes, baby's got blue eyes
When the morning comes
I'll be far away
And I say

Blue eyes holding back the tears
Holding back the pain
Baby's got blue eyes
And she's alone again

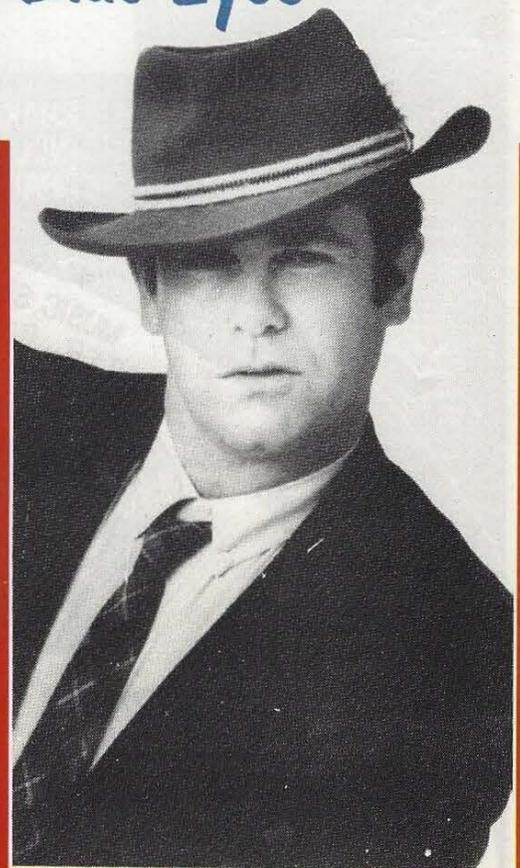
Blue eyes, baby's got blue eyes
Like a clear blue sky
Watching over me
Blue eyes, ooh I love blue eyes
When I'm by her side
Where I long to be

I will see
Blue eyes laughing in the sun
Laughing in the rain
Baby's got blue eyes
And I am home again

Blue eyes laughing in the sun
Laughing in the rain
Baby's got blue eyes
And I am home again

By Elton John and Gary Osborne
© Big Pig Music Limited 1982
On Rocket Records

Blue Eyes

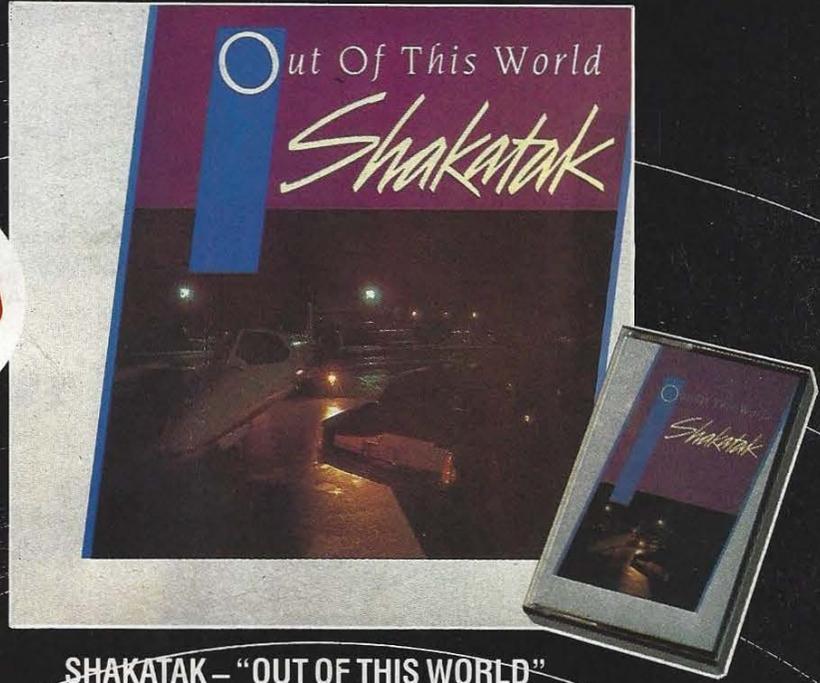


STAR
SONGS

KAJAGOOGOO'S LEAD singer, Nick Beggs, chose 'Blue Eyes', by Elton John, because: "The chords wash over you just like a real romance . . ." Aah! Pauline Whenlock of Bolton, Emma Musgrave of Crawley, Joanne W of Leicester, and hundreds of others too many to mention, asked us to quiz Nick. Send the name of the person you want us to feature to: Star Songs, Record Mirror, 40 Long Acre, London WC2.

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| CHARING CROSS ROAD WC2 | QUEENSWAY W2 | HEMEL HEMPSTEAD |
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| COVENTRY STREET W1 | SOUTHGATE N14 | HOUNSLOW · ILFORD |
| EALING BROADWAY CENTRE W5 | TOTTENHAM COURT ROAD W1 | KINGSTON · LUTON |
| EDGWARE ROAD W2 ELTHAM SE9 | VICTORIA STREET SW1 | MAIDENHEAD · MAIDSTONE |
| FLEET STREET EC4 | YORK ROAD WATERLOO SE1 | MARGATE · NORTHAMPTON |
| FINCHLEY ROAD NW3 | WIMLETON SW19 | OXFORD · POOLE |
| FLEET STREET EC4 | | RAMESGATE · READING |
| HAMMERSMITH W6 | OUTSIDE LONDON | RICHMOND · ROMFORD |
| HIGH HOLBORN WC1 | ASHFORD · AYLESBURY | SLOUGH · ST. ALBANS |
| KENSINGTON HIGH STREET W8 | BARNET · BASINGSTOKE | SWINDON · UXBRIDGE |
| KINGS ROAD SW3 | BOURNEMOUTH · BROMLEY | WATFORD |
| LEWISHAM RIVERDALE CENTRE SE13 | CAMBERLEY · CAMBRIDGE | WELWYN GARDEN CITY |
| LONDON WALL EC2 | CANTERBURY · CHATHAM | WEMBLEY · WINDSOR |
| | CHELMSFORD · CHICHESTER | |