

Screaming young girls special!

October 22, 1983

45p

Duran Duran  
dates

# RECORD MIRROR

## WHAM!



Depeche Mode

David Essex

Booker  
Newberry III

Full  
US  
charts

STAR  
STYLE

David  
Grant  
Haywoode



WHAM! pic by Eugene Adebari

DAVID GRANT and SHARON HAYWOODE pic by Jill Furmanovsky



**Toyah**



New Album **Love Is The Law** VOOR 10 cassette VOOR C10

**SAFARI**



**Private files**



by **JIM 'MOUTH' REID**

**T**HE RESIGNATION letter fitted my hand like an old Smith and Wesson. I entered the editor's office and slapped it on his desk. He didn't smile, he just lit a cigarette. I looked him straight in the face, then suddenly everything went hazy.

I woke up with a head thicker than a docker's sarnie and looked around. People kept pumping my hand saying, 'Hi, nice to meet you'. I didn't know any of them, but I knew at once that I was ... a PRISONER of the musicbiz. Holding my ears and shouting WACKY! WACKY! WACKY! I decided to join the game and dig for some dirt ...

This ain't dirt, but it's hot. One of the longest running sagas of this or any week (adage: a week is a long time in pop — thanks Harold) is brought to a conclusion with the Frank Bruno-strong rumour circulating on the General Public line-up. According to my man in Brum, ex-Dexys members Stoker — drums — and Micky Billingham — keyboards — will be joining Ranking Roger and Dave Wakeling. Mick Jones will not, though as a close friend of the group he may make occasional contributions. Now can I sit down and pick the England team ... ?

Spotted at the lovely (says Graham K) Madonna's Palace PA, Stray Cat Slim Jim, Steve Singleton, Pauline Black, that man Ranking Roger again, and a remarkably upright ex-Rich Kid Steve New ...

When they've divested themselves of their cutie Fila shorts and put the Club Fantastic! tour to bed, the Wham! boys will be off to the sun. Andy and George are going down under for a quick rest and some songwriting. They then visit Japan for some promotion before they return to Blighty to record their second album. Phew ...

Culture Corner: Spotted this week at the ever so posh National Film Theatre — the only L'Uomo Vogue subscriber in Woking Paul Weller. Jah himself was snuggling in the one and nines watching the ancient film version



"SUCK YOUR cheeks in any further and you'll swallow your tongue." Cheeky Madness chappie Mark 'Bedders' Bedford offers a nutty piece of advice to sultry Haysi temptress and person with a strange Northern accent Kate Garner. Woody keeps his head down and tries to remember what day it is. Fantayzee? It's all madness to me kids ...

Pic by Kerstin Rodgers



**GLORIA G-G-G-G** Gloria: the Seventies' ultimate disco queen Gloria Gaynor meets, well, one of the Eighties' brightest prospects (that's what his press handout says) Marilyn. Actually a spy tells me that Marilyn's vinyl debut is going to be a pretty hot affair. Can't wait ...

Pic by Kerstin Rodgers

of Graham Greene's excellent 'Brighton Rock'. Literature ... does this man know his Pinkie from his Perky ... ?

Zoot suit alors: Poor Gal Kemp spent most of his 24th birthday celebrations à Paris, looking for a decent nightclub. After Gal and les Spands walked out of the dodgy dive allocated for them by their French record company they

set on a city wide search for fun, frolics and somewhere with a decent pint of English bitter. Joining the taxi-led scramble for jollity were Bananarama, Steve Strange and Malcolm McLaren. Now if only they'd held the party in the backroom of 'The Blue Coat Boy' in the Angel ...

Keep The Torch Burning: Carmel — the singer, not the

delicious choccy that gets stuck up the back of your mouth — releases her new single on Guy Fawkes Day. The follow up to 'Bad Day' is a wicked rendition of 'Willow Weep For Me'. Can she see the wood for the trees? Just acorny one folks — oakfully you got it ... (This is all going too far — Dep Ed)

And whilst on the subject of

● **SUPER SLEUTH:** Spotted leaving a flat near Baker Street was Martin Fry. Is it true he's enlisted the support of Sherlock Holmes in his search for a new song ... ?

● **HOOTER HORROR:** Any truth in the rumour that Jeffrey Jackson stand-in David Grant has had a nose job ... ?

● **WESTWAY REVISITED:** Seen wandering the streets of Ladbroke Grove in search of the New Wave was aged folk club crooner Bob Dylan. Mr Dylan adjusted his bondage strides, removed his bum flap and announced that his new LP will be influenced, not by God, but by the Clash ...

● **GRAPPER'S DELIGHT:** Now that Eric Clapton, Bill Wyman, Kenny Jones, Jimmy Page et al are planning to tour as a supergroup, can I take back every unkind word I ever said about Duran Duran?

● **GOLDEN GHOUL?** Batcave beasties the Specimen sure know how to creep into Private Files every week. Wackier than ever, they signed their US record deal with Sire this week in blood. But can they make good records ... ?

● **DEAR SIOUXSIE:** Now that the Banshees have gone all MOR and shot to fame on the back of an old Beatles song, why do they refuse to do serious music shows like 'Russell Harty' and the 'Late Late Breakfast Show'? It's good to see someone remembers 1977 ... isn't it?

● **THE NOD COUPLE:** Are the Cure as dozy as they look? RM hack Andy Strickland had his interview with Robert Smith put back an hour because lively Bob had just gone to sleep and couldn't be disturbed ...



# Private files

## from page 3

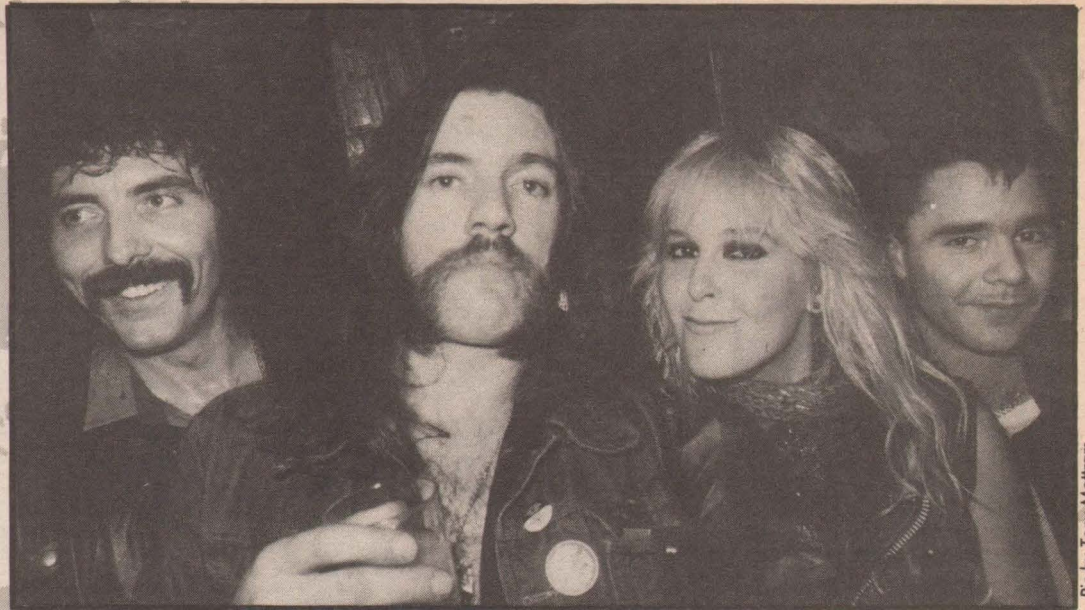
hotter than Vindaloo vocalistes, what of **Sade Adu**, I hear you ask (well, those of you up the Wag Club last Saturday)? Sade is well and truly signed to Virgin and releases her first record in January... a full year after she was the hippest thing since her boyfriend re-introduced the buckskin jacket to London...

Girls are soppo, right? Let's hear it for some real men. Those slippery handed Lotharios of cranium crunching, **Heavy Pettin'**, proved this week that on the road it's still spray-on sweat and jock straps that count. Stranded in Ayr the boys found themselves with a gig but no promoter. Never fear — shouting that well known HM maxim, 'if there's no show, there'll be no boilers', **Heavy Pettin'** set about cleaning the venue, selling tickets and manning the hat check stall. A real DIY effort, lads, (geddit — you didn't?) and proof positive that HM bands can walk and chew gum at the same time...

Wacky wacky: RM's resident man of the turf **Graham** — 'come on, my son' — **Stevens** cleaned up this week with a blue hote on the scratchiest nag we've ever heard of — **Wiki Wiki Wheels** — a 7-1 winner at Newmarket. There's no truth in the rumour that Wiki Wiki Wheels will be wearing a personal hi-fi next time out. RM — where horse sense is good sense...

I Like Driving In My Car — but with a speeding ticket I won't get far. Despite having a special radar device fitted into their car, **Madness** were fined twice for speeding on the same day of a recent Stateside trip. Nutty is putty in the hands of Smokey Bear — ten four...

Stop thief: Stoke Newington's **Eddy Grant** was subject to a bit of Artful Dodgering Yankee Stylee when he played in San Diego recently. Eddy's gleaming white Ibanez guitar was nicked backstage and later discovered in a downtown pawn shop. The local woodentops thoughtfully returned the six string to Mr Grant's Barbados Palace. Eddy was reported to hug the returning



Pic by Tony Mottram

**PICTURED** at this week's Lita Ford post gig booze up, **Tony Iommi**, **Lemmy**, **Lovely Lita** and **Brian Robertson**. Who did what? Where did they do it? What were the consequences? These are no fit questions for a man who wants to keep his legs. I betcha anything it was **WACKY**, though...



**'NO, no dear, the Game For A Laugh studio is next door'**. Gary Numan turns the Piper Navajo the wrong way and arrives on the set for Central TV's 'Saturday Show' where, to his surprise, he discovers he has a fan. Don't worry Gazza, I think you're a diamond...

guitar and utter the immortal greeting 'police to see ya'...

World's richest hippy **Mike** hell's bells **Oldfield** has just been turned down for a Diners Club card. Our man with the healthy

appetite and shares in Luncheon Vouchers Ltd, **Mike** — one more course, please — **Pilgrim** will oblige if you're feeling a bit peckish, Mr Oldfield...

Yes they're back! This week sees

the return of the **US Charts** — reinstated by popular demand in a stunning new extended form, with a Top 60 Singles plus 61-100 Bullets and a Top 50 Albums. **RM** — where the reader is right!

# Win lunch with Limahl!

**YUM YUM!** RECORD MIRROR is getting more generous every week! Don't believe us? Then how does lunch with the luscious Limahl take your fancy?

Just answer the three questions on the right to win the lunch of your dreams... it's as easy as pie!

And 25 runners up will each win a signed copy of Limahl's new solo single 'Only For Love'.

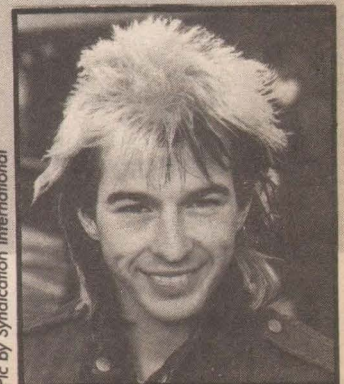
What are you waiting for? Cut out the coupon and send it to Limahl Competition, RECORD MIRROR, PO Box 16, Harlow, Essex. The first correct entry opened on the closing date, Monday October 31, will win the lunch.

- 1) Limahl's proper name is a) Chris Squire... b) Chris Hamill... c) Chris Cross...
- 2) Which group did Limahl play in? Was it a) Duran Duran... b) The Bonzo Dog Doo Dah Band... c) Kajagoogoo...?
- 3) Limahl comes from a town with a famous casino. Is it a) Scunthorpe... b) Wolverhampton... c) Wigan...?

Name .....

Address .....

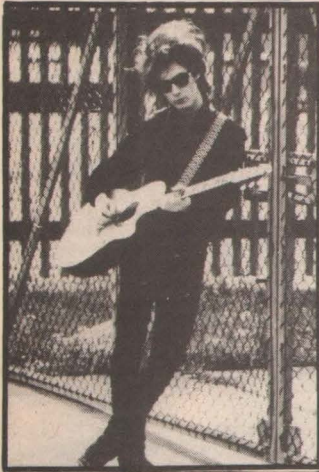
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Pic by Syndication International



# News



RODDY FRAME as Bob Dylan

## Frame up

AZTEC CAMERA bring out a new single next week.

They are re-releasing 'Oblivious' with 'Orchid Girl' on the B side. It comes out on October 28.

A limited edition double single comes out on the same day with two live tracks 'We Could Send Letters' and 'Back On Board'.



Pic by Steve Rappoport

MARTIN FRY: into swing

## Exchange and Mart

ABC HAVE a new single out next week...their first since 'All Of My Heart' hit the charts over a year ago.

The new song is called 'That Was Then But This Is Now' and comes out on October 28. It is their first single without David Palmer who quit the group this year.

On the B side is another new track 'Verdigo'. And although the group are releasing a 12-inch version, it is apparently exactly the same as the normal seven-inch single.

ABC have been in the studio recording a follow-up album to their successful debut LP 'The Lexicon Of Love'. But they still haven't decided on a title or date of release.



DURAN DURAN: giant tour details

DURAN DURAN are all set to go on their biggest ever tour just before Christmas.

The group — who release their ninth single 'Union Of The Snake' this week — will be joined by backing singers, a sax player and percussionist for the dates.

And the new album is due from Duran in November. It's called 'Seven And The Ragged Tiger' and was recorded in Montserrat. They are currently in Australia mixing the LP, produced by Alex Sadkin who's best known for his work with the Thompson Twins and Grace Jones.

Live dates start at the Manchester Apollo on December 6 and 7. They go on to play Leeds Queen Hall 8,

## Snake, rattle 'n' roll

Edinburgh Ingliston Royal Highland Exhibition Hall 10, Birmingham NEC 12, Brighton Centre 15 and 16 and London Wembley Arena 18, 19 and 20. ● HOW TO BOOK. Birmingham and London tickets are available by post from Duran Duran Tickets, CP Box Office, PO Box 1AS, London W1A 1AS and cost £6.50 and £5.50. Cheques should be made payable to CP Box Office.

Edinburgh tickets are all £6 and available by post from Box 77, Regular Music, HPO, Edinburgh EH1 2RS. Postal orders only should be made

payable to Regular Music.

Manchester, Leeds and Brighton tickets are available from the box offices and cost £6.50 and £5 for Manchester, all £6.50 for Leeds and £6.50 and £5.50 for Brighton. Box office numbers are Manchester 061 273 1112/3, Leeds (0532) 431961 and Brighton (0273) 202881.

Tickets for personal application go on sale on October 22. And Wembley and Birmingham tickets will be available from the box offices and London agents, although there will be a limited supply.

## Cherries blossom

THE CHERRY BOYS go out on the road at the end of this month.

And on October 28 they bring out a new single 'Shoot The Big Shot'.

They play Liverpool Venue October 26, Aberdeen University November 4, Edinburgh University 5, Bangor University 11, Salford University 12, Kingston Polytechnic 15, London City University 16, London Middlesex Polytechnic 17, Queen Mary College 18, Le Beat Route 20 and 21, Coventry Warwick University 24, Dudley JB's 25, Reading University 26, Huddersfield Polytechnic 30, Preston Polytechnic December 1, Sheffield Polytechnic 2 and Liverpool Polytechnic 3.

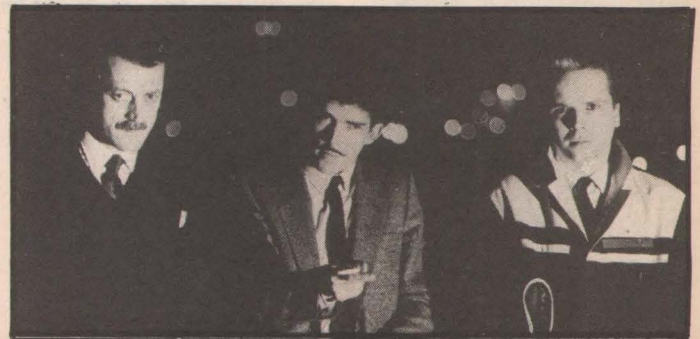
## Hack-atak

FORMER GENESIS guitarist Steve Hackett goes out on the road this month...for an acoustic tour.

He will be accompanied only by his brother John for all the dates.

And an acoustic album 'Bay Of Kings' comes out on October 28. It will be his seventh solo album since leaving Genesis.

Dates start at Coventry Warwick University on October 26. Then Liverpool University 27, Leeds University 28, Loughborough University 29, Ashton-Under-Lyme Metro 30, Plymouth Polytechnic November 1, Stoke Keele University 2, Newcastle University 3, Edinburgh Queens Hall 4, Dundee University 5, London Barbican 7, Corby Festival Hall 8, Folkestone Leascliffe Hall, 9, Oxford Polytechnic 11, Guildford Surrey University 12, Mansfield Leisure Centre 13, York University 14, Birmingham Town Hall 15 and Cardiff University 16.



YELLO HAVE a new single out this week to follow up their hit 'I Love You'.

And this time round they've decided to release a double gatefold single 'Lost Again'. As well as the title track there are three other songs 'Let Me Cry', 'She's Got A Gun' and 'Base For Alec'.

The 12-inch version features two more tracks, 'No More Words' and 'Pumping Velvet'.

## Miracle Man

JOHN FOXX brings out a new single 'Like A Miracle' next week.

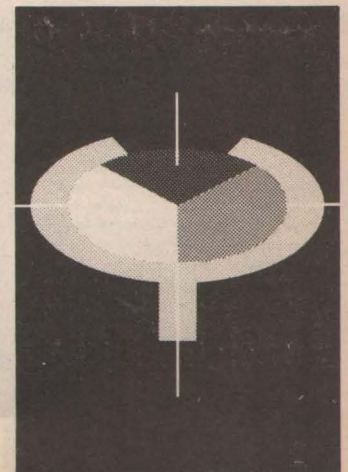
The song is taken from his 'The Golden Section' album and is released on October 24.

## Electric sex

THE SEX Gang Children have fixed up two London dates at the Electric Ballroom on December 15 and 22. There will be a different supporting bill for each night.

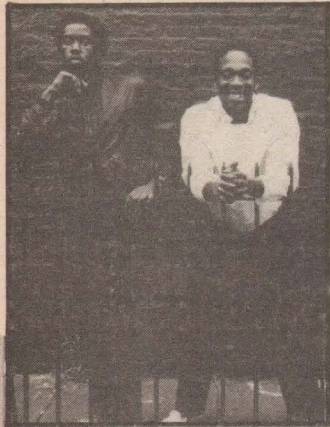
## Divine right

OUTRAGEOUS DISCO star Divine has fixed up a one off date at the Oxford Coven on October 27. Tickets cost £6 and the show should run for an hour.





# News



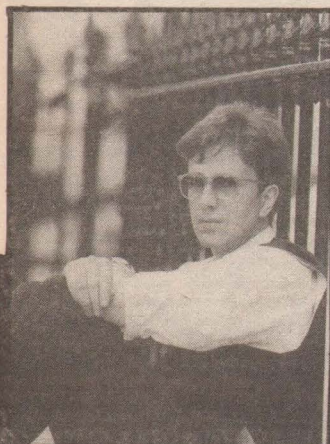
## Well, Whodini know?

WHODINI, the New York rappers Jalil and Ecstasy, come over to Britain at the end of the month for a few live dates.

And a new single 'Rap Machine', produced by Conny Plank, comes out on October 28 with an album to follow later.

On stage with the group will be Grand Master Dee who scratches, a graffiti artist and two body popping break dancers.

Live dates start at the Sheffield Limit Club on October 27. Then Manchester Hacienda 28, Glasgow Strathclyde University 29, Glasgow Maestro 30 and London Chelsea College 31.



TOM ROBINSON follows up his 'War Baby' hit with a new single out next week.

The new song is called 'Listen To The Radio: Atmospherics' and is co-written by Peter Gabriel. It is released on October 28 on Robinson's own Panic label.

On the B side is a brand new Robinson song 'Don't Do Me Any Favours'. A 12-inch version also includes a live rendition of the A side.

Robinson is currently recording a new album following his last show 'Son Of A Gun' which was on at the Edinburgh Festival. The LP should be out in the new year.



SIMPLE MINDS: a new Brand o' music

## On the waterfront

SIMPLE MINDS are going back on the road at last... but not until next year!

The top Scottish group will be bringing out a single this month, though. It's called 'Waterfront' and comes out on November 7.

The single's backed with a live version of 'Hunter And The Hunted' recorded at Newcastle City Hall last year. A 12-inch version featuring a reworked version of the title track comes out at the same time.

But their new album is a long way off, coming out in February to coincide with the tour dates.

The group kick off at the Dublin SFX on February 20 and 21. Then Belfast Ulster Hall 22, Edinburgh Playhouse 24, Dundee Caird Hall 26, Aberdeen Capitol 27, Newcastle City Hall 3, Liverpool Empire 4, Nottingham Royal Centre 5, Manchester Apollo 6, Brighton Dome 9, Southampton Gaumont 10, Bristol Colston Hall 11, Leicester De Montfort

## Marilyn calling

MARILYN HAS his first ever single released next week.

It's called 'Calling Your Name' and comes out on October 28. On the B side is 'Move Together'. Both songs were written by Marilyn and produced by Langer and Winstanley — famous for their work with Madness.

## Blind bop

NEW LIVERPOOL group Ellery Bop have a new 12-inch EP out this week.

It's called 'Blind' and features three other new songs, 'Fire In Reflection', 'Jihad' and 'The Calling'. The EP is produced by Chris Parry and Ian Broudie.

## Society climbers

THE DANSE SOCIETY strike out on the road next month following the release of a new single on October 28.

Their new song is called 'Heaven Is Waiting' and backed with 'Lizard Man'. A limited edition 12-inch comes out on the same date which includes a bonus 12-inch of re-recordings of 'Danse' and 'Move' from their 'Seduction' album.

Tour dates start at Liverpool Polytechnic on November 2. Then Aberystwyth University 3, Birmingham Polytechnic 4, Leicester University 5, Leeds Polytechnic 8, Coventry Polytechnic 9, Manchester Hacienda 10, Sheffield Polytechnic 11, Nottingham Trent Polytechnic 12, Brighton Coasters 13, Reading University 15, Exeter University 17, Bristol University 18, Colchester Essex University 19 and London Lyceum 20.

## Locarno dates shifted

NICK HEYWARD and Public Image have shifted their Glasgow Locarno dates because the venue's due to close.

Heyward now plays the Penthouse on November 1 and PIL appear at the Apollo on November 16.

GRAHAM PARKER has a new single out this week. It's called 'You Can't Take Love For Granted' and comes from his 'The Real Macaw' album.

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## Love on a Grant

DAVID GRANT brings out his first-ever solo album on October 28.

The LP is called 'David Grant' and includes his current hit 'Love Will Find A Way' as well as his last two singles. All the songs are written by Grant and Derek Bramble — who used to be with Heatwave — who are responsible for the singles.

But there is little chance that the singer will go out on the road for a while, despite his recording success. ● David Grant and Starstyle page 33!



## Quo in a mess

STATUS QUO are steaming in to follow up their 'Ol Rag Blues' hit with another single released this week.

It's called 'A Mess Of Blues' and is another cover version. On the B side is a Lancaster and Green composition 'Big Man'.

The group are also planning another tour, but dates have still to be fixed.

## Construction time again

BRASS CONSTRUCTION have fixed up a one off date at London's Hammersmith Odeon on November 4. But there are no plans for a new record from the group, whose last single 'We Can Work It Out' came out in the summer.

## Slade ride

SLADE MAKE another attempt at a comeback next month with a new single and tour.

Their new song is called 'My Oh My' and comes out on November 4. Dates have to be finalised for the tour, but it will run through December.

## Startrek

QUEEN GUITARIST Brian May brings out his first-ever solo single this week.

It's called 'Star Fleet' and is a rock version of the television series of the same name.

An album 'Star Fleet' is due out on October 31, and includes Eddie Van Halen on guitar.

## TV AND RADIO

**THURSDAY** has good old Leea John introducing the gettin' down on the 'Malibu Disco Dancing Championships' (C4, 8.00pm) as usual — it's the fifth heat this week, if you've been following the thing. And there's the wacky 'Kenny Everett Television Show' (BBC 2, 9.00pm) of course, which has the Thompson Twins.

**FRIDAY** sees a new programme 'Rockers Roadshow' (C4, 9.15pm) which has reggae DJ Mikey Dread introducing new acts in the world of black music. And 'Pebble Mill At One' (BBC 1, 1.00pm) makes those on the dole suffer a bit more with Leo Sayer singing the old Stevie Wonder song 'Till You Come Back To Me'.

**SATURDAY** has Adam Ant and Nick



MADNESS: singing in the rain

## The weather boys

MADNESS STORM into action again with another new single next week.

The new song is called 'The Sun And The Rain' and follows up their recent 'Wings Of A Dove' hit.

On the B side is another new number 'Fireball XL5' which was written by Lee Thompson.

A 12-inch extended version of 'The Sun And The Rain' —

written by Mike Barson — comes out at the same time. It also has an extra track — a live version of 'My Girl' recorded at the Brighton Conference Centre on their last tour.

Madness are currently locked in the studio working on a new album which should be out in January next year.

## Kool nights for Jimmy

REGGAE STAR Jimmy Cliff has a new single 'Reggae Nights' released on October 28.

The song was written and produced for the singer by Kool and The Gang, who have also helped out on several tracks for his album 'Power And The Glory', which is due out soon.

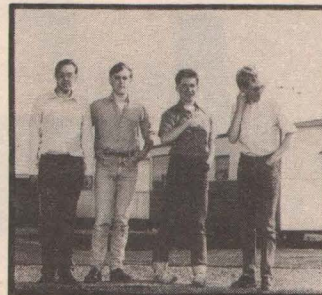
## Boys brigade

THE FARMERS Boys set off on the road this week for a massive tour.

And although the band, who have just released a new album 'Get Out And Walk', are playing a lot of college dates, they will be open to the public.

Dates start at Stirling University on October 20. Then Dundee University 21, Aberdeen University 22, Bristol Polytechnic November 3, London Middlesex Polytechnic 4, Colchester Essex University 7, Middlesbrough Maddisons 8, Hull University 9, Coventry Warwick University 10,

THE SPECIMEN have their second single out on October 28. It's called 'The Beauty Of Poison'.



FARMERS BOYS: sited

Nottingham University 11, Leicester University 12, Leeds Warehouse 14, Derby Bluenote 15, Liverpool Venue 16, Birmingham University 17, Guildford Surrey University 18, Brighton Polytechnic 19 and London Hammersmith Palais December 13, where they will be joined by fellow Norwich bands The Higsons, Serious Drinking and Popular Voice.



THOMPSON TWINS: 'Kenny Everett Show' on BBC 2 Thursday

**TUESDAY** has the last in the series of 'Hold Tight' (ITV, 4.20pm). It passed out with Paul Young, Musical Youth and Pookiesnackburger. In the evening is 'Loose Talk' (C4, 10.40am) with guests to be announced.

**WEDNESDAY** just has the mid-week regular 'Eight Days A Week' (BBC 2, 5.40pm), but guests have to be confirmed as usual.

# RECORD MIRROR

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**T**IME UK are more or less sure that there is a place for them in the current music scene. Rick Buckler, ex-Jam drummer out to wreak vengeance on a cynical world, is well aware that his is a fickle business, so wasn't he tempted to throw it all in and become a brickie or something when The Jam split up?

"Starting all over again was a daunting thought at first, but I saw no reason why I should stop drumming just because we split up. I just wanted to play, and once things got moving and we did our first gigs, it was great, just like a second childhood."

Time UK were encouraged to get together because they're none too keen on the current chart sounds.

"The music scene at the moment is a bit of shambles. You've got the come and go glitter mob, but there isn't a great deal of inspiring music in the charts," says Rick while chewing a sirloin steak in the incredibly cheap BBC canteen in between recording sessions for Dave Jensen's radio show.

Nodding sagely and chewing along with Rick are guitarist Ray Simone (rice salad, tomato, kidney beans and tea 80p), and bass player Nick South (steak, sprouts, carrots and red wine £2.50), while I sit quietly wondering whether I'm staring the future of British popular music in the face or just enjoying a meal with a bunch of hard working has beens, who've only joined together for mutual support.

**Y**OU RECORD buyers are obviously willing to give Time UK the benefit of the doubt, although their first single



TIME UK: a band that ticks

Pic by Eugene Adebbar

'Cabaret' is hardly setting the chart alight. And I can't help thinking that guitar based bands are a bit old hat. Rick doesn't agree.

"No, not all, there's so much more experimentation you can do on guitars. It got channelled off in one direction after the 60's and nobody ever explored a lot of things that were started up then."

"There's no harm in using synthesisers," slurps Nick South, "But you shouldn't be dictated to by that medium. We're not into just playing about an' thinking 'Ooh!, that sounds pretty.' It's not what we're trying to do. Mind you, some of my best friends are synth players."

When the boys aren't wrapped up with Time UK, who else do they listen to? Rick puts his head on the block.

"I like the Big Country thing obviously, but then again I think they've got a long way to go because their sound is pretty much one thing at the moment. I've been too busy recently to listen to the radio or buy many albums. I tend to sleep when I get some spare time."

At the moment, Time UK are known only as Rick and Danny's band (Mr. Kustow, who used to be in TRB), so they are obviously going to find it difficult to live down their past.

But whether the gaze of the public eye will allow them to develop at their own pace is doubtful.

"We're not going to knock it on the head in a year or something just because we don't make it big. Time UK is a long term thing for us," says Rick.

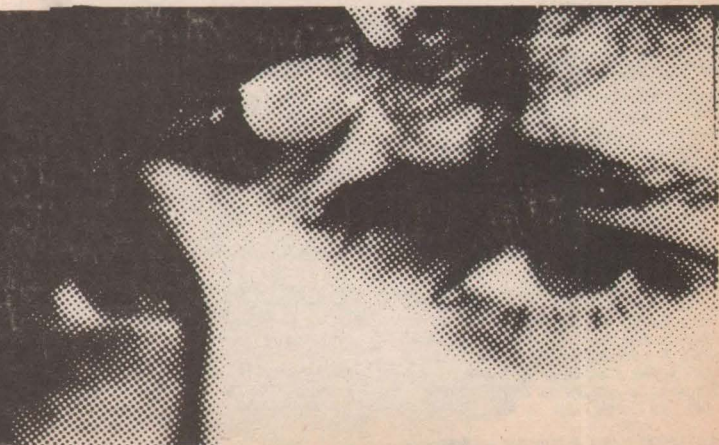
I admire his attitude more than I admire his band, for this week at least.

Andy Strickland

# A TIME Like This

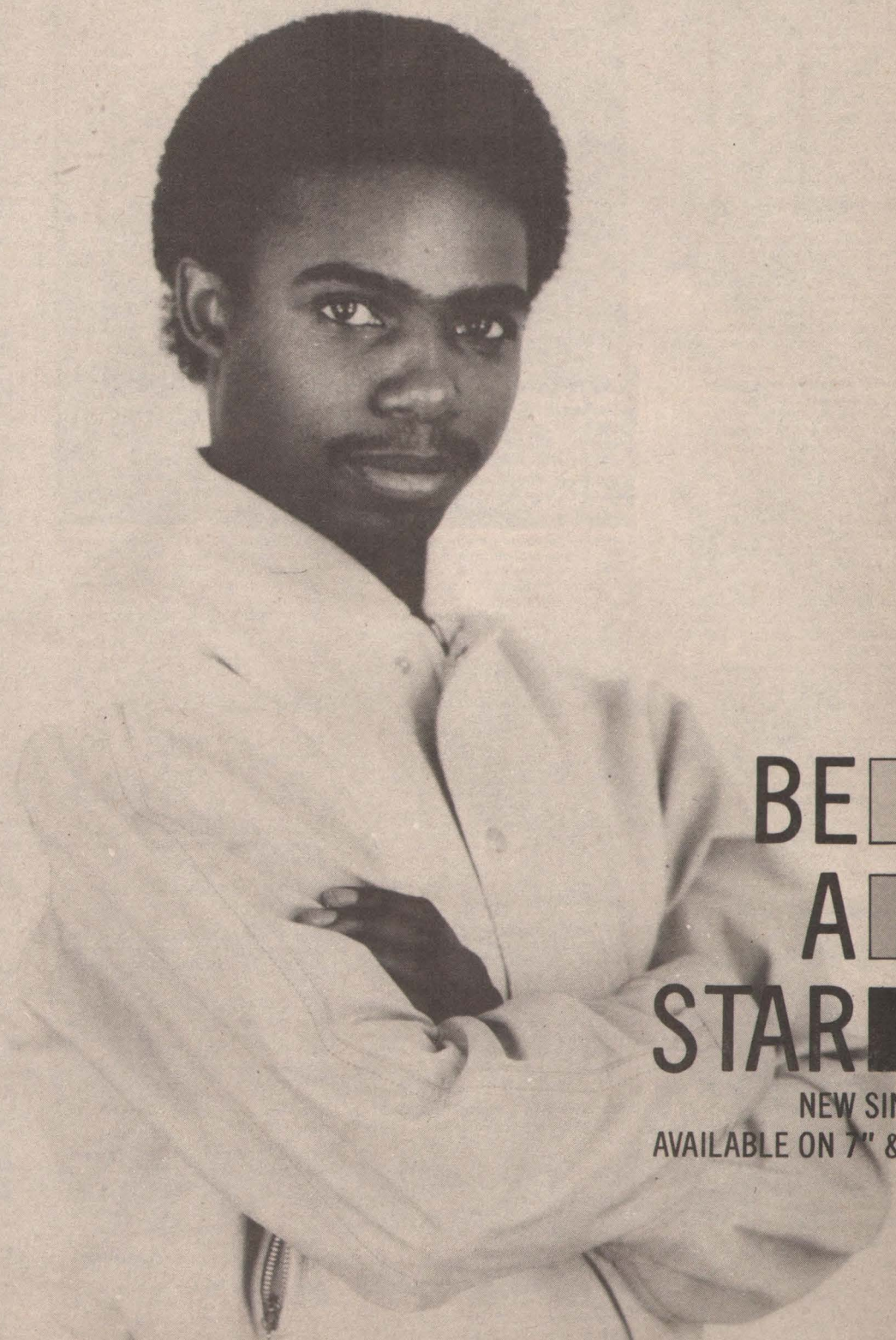
*ja*kkko  
dangerous dreams

a 7" and 12" Nightmare





# DAVID JOSEPH



BE   
A   
STAR

NEW SINGLE  
AVAILABLE ON 7" & 12"

PRODUCED BY GODWIN LOGIE & DAVID JOSEPH RECORDED AT THE FALLOUT SHELTER IS 128/12 IS 128





# Singles

## ROYALTY

**DURAN DURAN 'Union Of The Snake' (EMI)** A return to sanity after the abominable contrivance of that number one single, this rediscovers the careful cosmopolitan feel that was stamped all over 'Rio'. Strange and brooding things go on in the mix between synths, sax and guitar...slinky dance bits slither all over the place...Simes mutates his vocals into a strangely Boyish tone...Duran discover power of sex in music shock!

After all, if you've got an inexorable rise on your hands, might as well do something interesting with it, eh boys? Bagsy ringside seats for the Culture Club vs Duran Heavyweight final. (Can I have my trip to Australia/Hong Kong/Montserrat now, please?)

**ADAM ANT 'Puss 'n' Boots' (CBS)** Ad's buckle definitely having been swashed for the last time, he's chosen to concentrate on a pantomime horse version of Marc Bolan. Phil Collins gets a nice big drum sound, but Houston, we have a problem with ye song. Confucius he say: pussy is soft and furry, he have no claws or hooks. He just no strong enough to compete with velly clever chameleons.

**GARY NUMAN 'Sister Surprise' (Beggars Banquet)** OK Gaz, so yer a nice bloke, why should I be nasty about you? Well I won't...I'll just be horrid. I'll concede there's something of vague interest happening instrumentally, but the sub-Sylvian drone I can live without. This just ain't a single, mate. Our airborne pal has virtually no instinct about what makes a current pop hit; he's in a parallel universe that we seem to touch now and then. But not this time.

## COURTIERS

**EDDY GRANT 'Till I Can't Take Love No More' (Ice)** I've just discovered the perfect record for Stevie Nicks to dance to! I can see it now, those hideous platform boots plodding disgracefully about the dancefloor to a hot Grunt cut with all the dynamism of a funeral dirge. I have absolutely no time for his leaden Playschool riddims, even when they are tarted up with tech. Get yer moonboots out, ravers.

**BRUCE FOXTON 'This Is The Way' (Arista)** Am I going to be cynical and say there's a suggestion of an old Jam melody in there? No, not fair. Takes a



**THE DUB BAND 'Reggae High' (EMI)** Dennis Bovell gets hip to the image trip and gets his multi-cultural, multi-coloured Dub Band toggled out in aviation gear, cartoon styelee (James The Hoover, look what you've unleashed). A shrewd marketing move with numbingly pleasant bloopy reggae to accompany it — one step up from Musical Youth, mixed with Freeze. Wally reggae. It had to happen.



**THE HAINES GANG 'So Hot' (London)** Perry the H is the most energetic dude I've ever met, an absolute moiling mass of quickfire new ideas, a one-man slogan machine and predictor of trends. If he'd had the songs as sussed as the lyrics and the theories, he'd have been up there with Andy and George long ago. The reality now is a dance rap rippling with NRG and a nifty churruping chix-sung hook. Could be the day of the dolphin at last.

wee while to warm up after the penny drops in the slot, rather like 'Freak', but that managed to do a good job of insinuating itself, so maybe...Bruce sounds a little uncertain about where to go, and consequently gets lost in a rather jumbled mix, but there's no questioning his spirit.

**BELLE STARS 'The Entertainer' (Stiff)** All gels together (with first woman in the production stool, Ann Dudley) go for a slice of electrofunk here, a set of sweet melodies there, and end up with a confident, accomplished disc absolutely tailor-made for performing on TV pop slots. Apart from an ABC-ish gloss, they really seem to have forged an indistinguishable style of their own. Good for you, gels.

## PRETENDERS

**CABARET VOLTAIRE 'Yashar' (Factory 12)** Hah! A Factory cash-in on the soon-come Cabs commercial bandwagon, methinks. A slice from the Volts' last Factory elpee, already released in America under another name. An eerie mix of voice, beat, rhythm, urgency and menace that I can assure you is a hundred times superior to the wally Eurodisco churned out by the vastly overrated New Ordure.

**CARE 'Flaming Sword' (Arista)** Oh yes, this will definitely herald a piccolo revival on the grandest of scales. A painfully delicate construction of acoustic and wind janglings, poetic drama, flowery choirboy vocals. Nice, like the Lotus Tweetees, but not nearly nasty enough for me. Will they do interviews without getting the front cover?

**JONATHAN PERKINS 'I'll Lay My Silver Spurs (She's Wrong)' (RCA)** Ex-Original Mirror in quirky sub-gospel funk outing in which each guest musician attempts to outdo the next. Poor Jon gets a bit lost in the ensuing melee. He's on the right trail with the ol' wild west imagery, though. Yip yip yip, I'll darn well give this pardner another chance.

**PAULINE BLACK 'I Threw It Away' (Chrysalis)** With a little help from Karma co-writer Phil Pickett, Pauline returns with a gentle, sweet swayer with tinges of reggae and a heap of heavy gospeling. It'd have to move mountains to get in the charts, but a lot of heart's gone into it, and she does have a lovely, pure voice.

## LACKEYS

**FRIENDS AGAIN 'State Of Art' (Phonogram)** In which the wee Scots lads try far too hard to bin the saccharin and get gutsy with a bit of orchestration and geetar. Underneath it all is a supremely pleasant strummed ballad perilously close to West Coast AOR. Remove clutter, please.

**WENDY WU 'Let Me Go' (Epic)** Another gel with a sweet vibrato, Wendy makes like Sandie Shaw in this understated balladette. Curiously old-fashioned and meandering, it has little chance of grabbing the ears of the Culture Club generation.

**LADY B 'Attractive Young Man Wanted' (RCA)** Beef it up to at least 130bpm and you'd have another Boys Town anthem on your hands. Unfortunately, it's a lot slower, a sort of doo-wop Valley Girl rant concerning the stunning lack of really totally awesome looking men. Gag me with a spoon, indeed.

**WAS NOT (WAS) 'Smile' (Geffen)** I can scarcely believe that these are the same Was Bros that produced all that mean mutant disco. Either this wacky US pop rubbish is a joke or the Moral Majority have performed frontal lobotomies on them. The pits. I have just lost faith in human nature.

**THE VOICES 'Beauty Is The Beast' (Mercury)** The sort of 'new band' that might get to appear on Gloria Hunningford's new live phone-in show asking for people to buy their record. Sub-Glitter Band bland-out swathed in too-much echo for the poor little girl vocaliste to cope with. Why Do They Bother Part 94.



## Rub a dub style: BETTY PAGE

Pic by Buster

**THE WATERBOYS 'December' (Ensign)** Whimper, whimper. This week's 90th moody, tremulous ballad with lashings of tearful vibrato and acoustic twelve-strings. A record to sit down and listen to as the leaves fall (sigh), it informs us that 'December is the cool month'. Oh really?

**ANDRE CYMONE 'Make Me Wanna Dance' (CBS)** Ex-Prince cohort tries his damndest to look like the Minneapolis filthbag and also to sound like him. Vocodered electrofunkery with none of the maestro's bubbling sexuality and frissons of taboo. A very wet dream — purely figuratively, you understand.

**DAVID JOSEPH 'Be A Star' (Island)** I was a little harsh on Dave last time round, but I was at the end of my electro-disco tether at the time. Thankfully, the deep desire to be Jacksonian is less evident here, ditto the synths, which are ousted in favour of a horny, very uptempo dancefloor singalong.

**JAKKO 'Dangerous Dreams' (Stiff)** Gosh, the old singer-songwriter syndrome seems to be returning with a vengeance. Yet another tremulous, supremely pleasant ballad which wears niceness on its sleeve. Get out those lace hankies, cast the eyes heavenwards, put hands on heart... (con't Cat Stevens Appreciation Society).

**BANDOLERO 'Paris Latino' (Virgin)** A mite too late to catch on the Vamos A La Playa set, but the novelty of a Mexican spoof wally disco rap record sung in French and English might be too much for the Benidorm plebs to resist.

**KATU 'Hit The Floor' (Interdisc)** With an almighty thump, I should wager, after this rather limp invitation to git down'n'boogie by some white dopes on funk from Brum. Positively sopping wet.

**THE GREAT DIVIDE 'Whispered In Heaven' (Ensign)** The return of bloopy electro disco neo-wally style. Absolutely no distinguishing marks of identity apart from manic bluesy vocals.

**MICHAEL JOHN 'Love Will Tear Us Apart' (Loose)** Now here's something to make a change from the farrago of pathetic artistes trying to sound like Billie Jean's mate — some bloke trying to sound like Joe Cocker doing an impersonation of Paul Young massaging the Joy Division classic. Even comes complete with icky guitar solo that would doubtless have Peter Hook hooting with laughter.



Nick Heyward



N

↑ *an astonishing album and cassette*

North of a Miracle

*gatefold sleeve on album for limited period  
includes 'Blue Hat for a Blue Day', 'Whistle down the Wind' and 'Take that Situation'  
produced by Geoff Emerick and Nick Heyward*

ARISTA



# News beat

**N**EW YORK, New York! The city might have a romantic air to it, but for Detroit-born Marsha Raven it's all a pain in the neck.

She took a holiday there while waiting for her new single 'Catch Me (I'm Falling In Love)' to be released. After seeing her dear ol' mum and dad in Detroit, it was to the Big Apple to meet some old friends from the 'Fame' school she went to.

"As soon as I arrived, I knew exactly what made me leave in the first place," says Marsha. "We were held up in customs for an hour.

"The man at the gate told me to open up my suitcase, and because it's so old the keys didn't fit properly so he went and broke the locks. We were in New York!

"Then I went to meet my best friend for lunch in Manhattan. I was standing by the news vendor and this well-dressed man came up and asked me if I had a spare nickel — you know he was really smart looking.

"I just said I don't carry spare money, you know. I began to feel I had a sign on me saying all loonies welcome. New York has millions of loonies. They're different to the kind of loony you get in London — over

there they're real high powered loonies!"

Marsha's mild mannered semi-English accent goes to pot when she talks about her home town of Detroit. Her American accent snarls and it's interjected with her home town slang as she remembers more scenes from Noo Yoik.

"There was this one on the subway who had an epileptic attack, and as I have some first aid knowledge, I helped him," she says. "You have to make a tongue blade as it can swell up and throttle them.

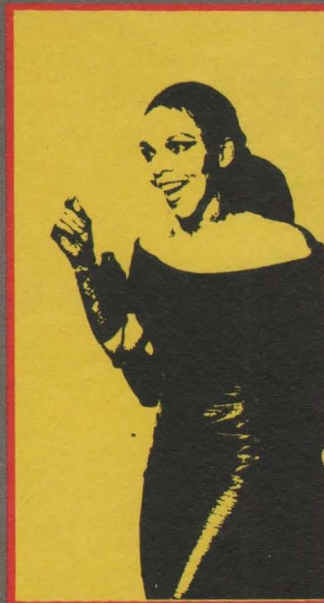
"I managed to construct a tongue compressor out of my long-handled comb and a handkerchief.

"We got the guard to signal to the next station so someone could take her off. Then I had a heavy duty shouting match with the man who came to take the woman to help because he decided he didn't have to take her off the train. The guy was saying she wanted to stay on — and she couldn't even move!"

"It was one of those days

which reminds you why you left New York. That was my first shouting match — you always have at least one shouting match in New York."

Marsha had almost immediate success in coming to Britain with her 'I Like



MARSHA RAVEN

Pic by Joe Shutter.

Gloria Gaynor and Donna Summer breaking through. The music's going down a storm in the States, with The Weather Girls and the like making a small dent in the clubs over here.

"I think there will be a break for high energy music especially as it's starting to get some airplay now," she says. "When it came out in America there was a lot of problems getting it on to the radio, and that's changing now."

The other thing that can help the old Boys Town records along is the sexy image of the stars who perform them. So will Marsha be going out in red hot gear when she tours the clubs later this month?

"The Ravettes have gone now, so I will be a bit more conservative," she says. "On the last tour they were trying to put me into the dressing room, so it was like war on stage, and I wasn't gonna take that — I'm from Detroit, ya know!"

"My manager Doug has been trying to get me to wear

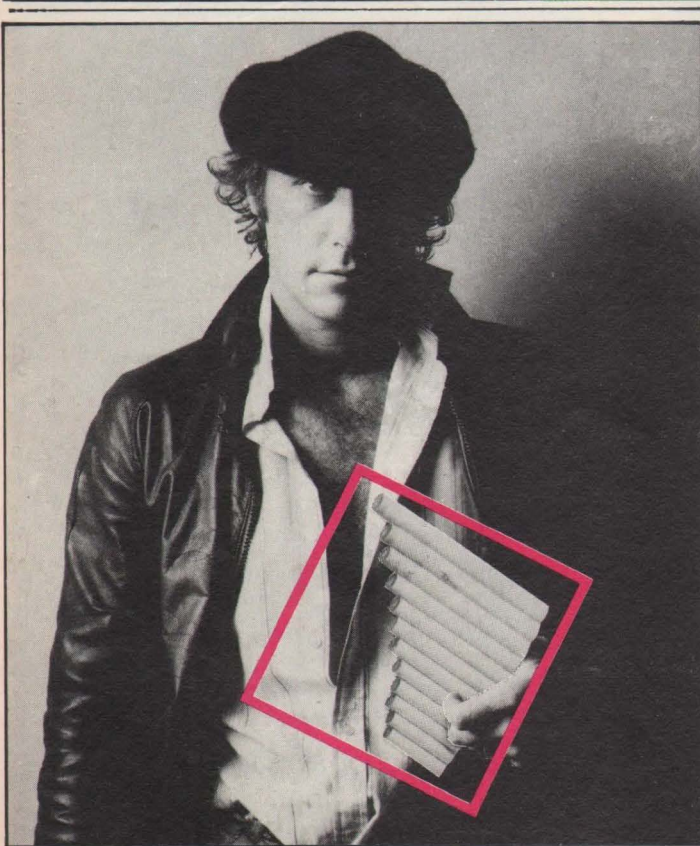
## Life on Mars ha

Plastic' single which shot to the top of the Boys Town charts.

Now she reckons that the high energy disco music found in gay clubs will get more prominence in Britain, apart from just a few singers like

dresses, he's kind of like my mother who had the same problems getting me into that gear — forget it, man. I'm working on my new stage show now, but it's not completely fixed yet."

Simon Hills



"GRAB 'EM"

## The Vicki Vicki SONG

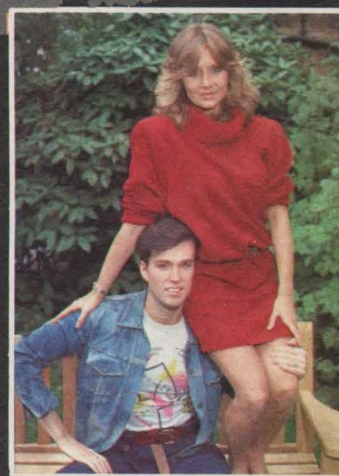
**W**HAT A pity we won't be seeing Tight Fit's Vicki Pemberton playing Supergirl in a skimpy red and blue costume. She missed the auditions for this latest science fiction epic due out shortly.

"By the time anybody could contact me, they'd found somebody else," she says. "This business works fast and I simply wasn't in the right place and so missed my chance.

"Next time I'd like to work with Harrison Ford. I saw him walking down South Molton Street in London and couldn't speak for an hour afterwards, like a star struck little girl."

Perhaps Harrison should hear Tight Fit's new single 'Love The One You're With', their first since Julie Harris and Denise Gygell quit the line up last year.

'Love The One You're With' is a centuries old song by Crosby, Stills and Nash brought bang up to date. Joining Vicki and original member Steve Grant is Carol Dean. It was Carol who got Vicki to audition for Tight Fit. Vicki was in the chorus line of the Bluebell Girls and danced topless around the world as well as



VICKI AND STEVE: very sophisticated

fitting in ballet training and opera singing.

"I didn't mind doing the topless stuff because it was tasteful and anyway I was really thinking about the weight of my head dress, it was easy to over balance. I've never done anything naughtier than that. I think that sort of thing is pretty cheap."

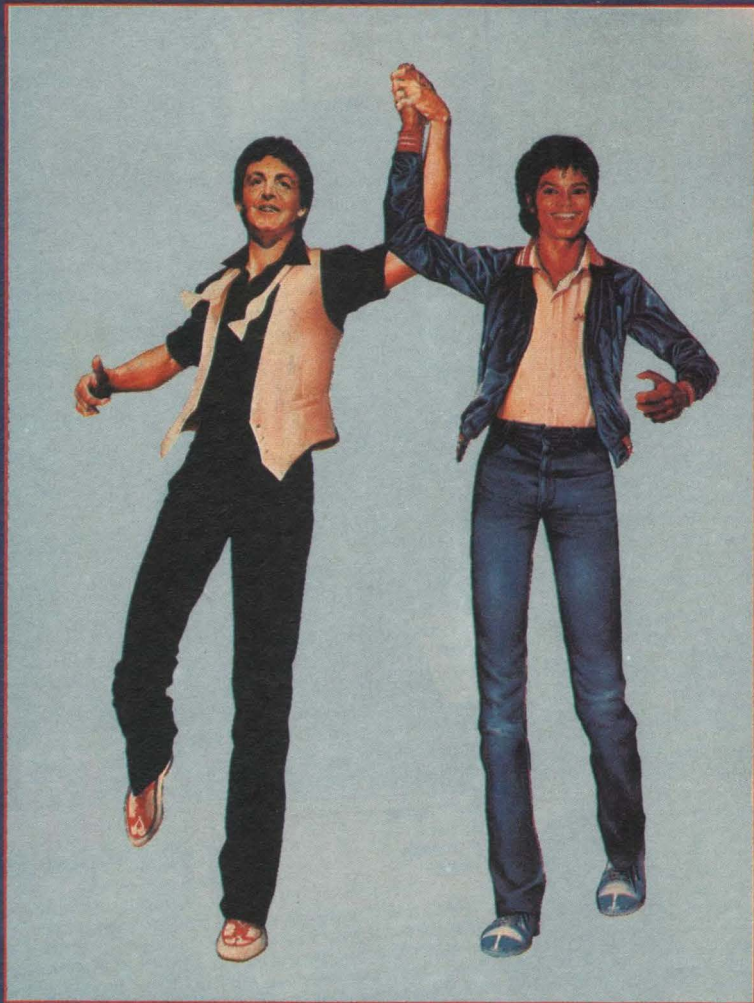
She wants Tight Fit to be sophisticated and develop along the lines of Shalamar.

"All those thigh high boots and little jungle costumes the old line up wore were really ugh," she says. "We're still going to be sensual but ever so stylish as well."



PAUL  
McARTNEY

MICHAEL  
JACKSON



Say

Say

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Produced by George Martin





**A**S CHRISSIE Hynde may once have said, 'Private Lives drama, baby leave me out' . . . As the sole survivor of many versions of Private Lives, the band, John Adams has certainly experienced quite enough drama for one life, thank you very much.

After an unhappy year with Chrysalis which left a Tony Visconti-produced album unreleased, John ensconced himself at home with Kirsty MacColl's Portastudio and began writing, obsessively.

"It was absolutely the worst period in my life," remembers John.

"Usually I'm a very happy person, but I'd be getting up at 4am after a sleepless night and walking by the river, looking at the water. I was really close to the edge. It was the only time in my life I've actually been afraid to go to sleep. Every day I'd get my guitar and write 'cos there was nothing left in my life . . ." (Cue sobs . . .)

Apart, of course, from his giant black poodle Oliver and a hotcha guitarist name of Morris Michael, veteran of many a Britfunk session, who John 'picked up' outside Finsbury Park tube station. The bad times peaked and passed, then along came EMI with plenty moolah and the new look Private Lives duo was in business. Now we have their debut soul-searcher, 'Break The Chains', an ultra solid slice of danceable neo-Tamla.

John: "It's a good one to break



**PRIVATE LIVES** in grim New York setting

the ice with. The song is actually about something, it has a lyrical

## Privates on parade

depth, it's not 'la la la' throwaway. It has a personal meaning for me, too. A lot of pop stuff at the moment seems lyrically very bland, whereas three or four years ago you were getting good commercial songs written by very good lyricists like Squeeze and The Clash. I can't sing "I love you, you love me too," it'd be a bit embarrassing.

"Break the Chains", I think, has a lot of hooks in it and is lyrically quite deep, so hopefully the combination will make it a bit longer lasting."

The pair have just returned from New York, having spent ten days there on a sort of 'EMI video package' along with Kajagoogoo. John and Morris's offering is quite different from the 'Goos', of course. Positively butch . . .

John: "Ours was done at night, we had to have security wherever we went. We wanted to go to South Bronx and Harlem to do it but we weren't allowed to 'cos the police couldn't supply enough men to guarantee our safety! The props guy was supposed to hire some plastic chains for one scene, but they were real, with real manacles and all. We had to jump three foot in the air fifteen times with three 25 foot steel chains draped around us to get one scene right. Then there's a sequence where I run two blocks kicking over dustbins — it looks easy but I must have run six miles that night and my legs were bruised and cut from the steel bands on the bins!"

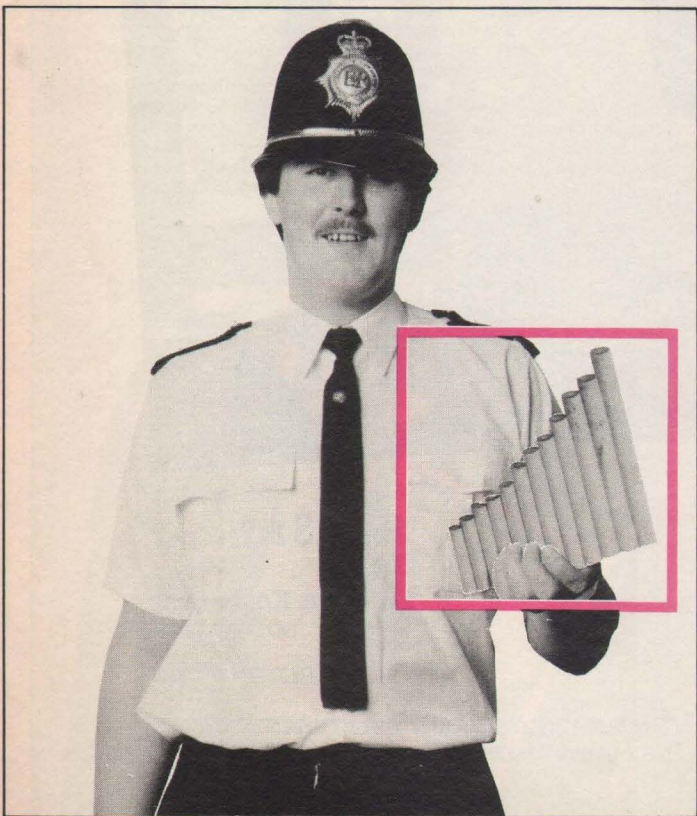
**N**O WONDER John has to work out every day . . . But are they strong enough?

John: "One problem we got when we were negotiating a deal was that everyone thought we were going to be like Blancmange, a synth duo. That was a bit of a hurdle to get over, the way that you're not a band unless there's five of you. The other thing we're getting at the moment is this black and white crap, the fact that there's two of us, I'm white and he's black. Apparently that means we'll never take off in America.

"We had a row with the record company about the fact that in South Africa they want to take Morris off the record sleeve and put me on. They asked if we minded. Of course we bloody minded! We don't care if they never release us there."

Morris: "I was talking to someone in a record company recently who's in quite a powerful position, and suddenly I was confronted with this black and white thing, but I'd never thought of it in that way before. OK, no-one has to tell me what colour I am, but he was talking about record sales in terms of audience, race, sex, religious sect, and I said OK, that's fine, but remember Michael Jackson! If you make it a problem, it becomes one. We're just here to make the music, and that's not being idealistic. It's 1983 not 1893."

Betty Page



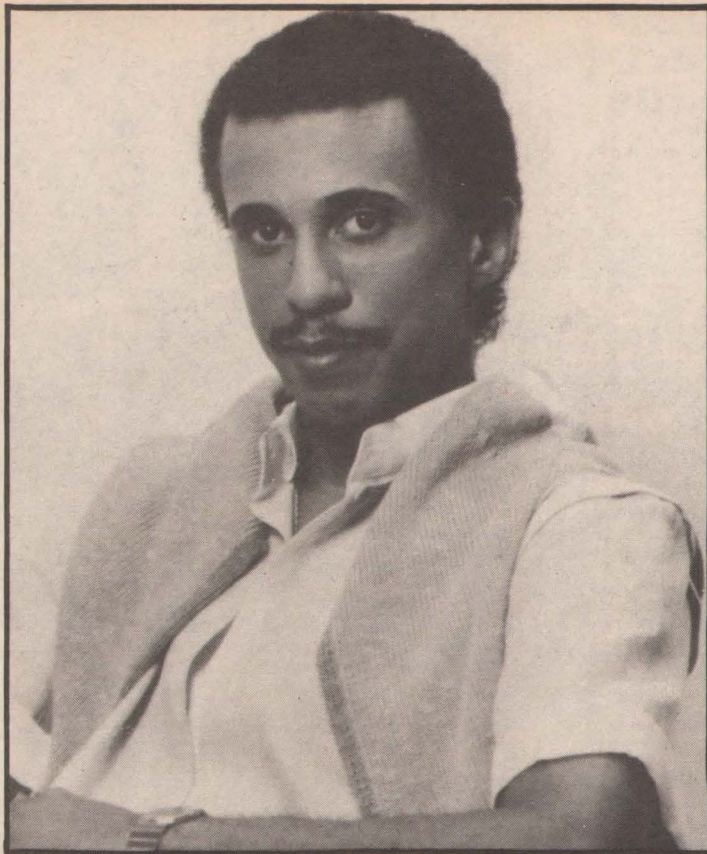
**"KEEP 'EM"**



**T**RUMPET KING in "sellout" admission! "I have to eat" claims jazz star! Yes Record Mirror, the paper that gives the stars the third degree, has obtained a full signed confession by trumpeter Tom Browne that his 'Rockin' Radio' recording was made in the full knowledge that it would earn him money with which he purchased a loaf of bread for his family to eat!

On the seventh day of questioning — during which he was allowed time off only to beg food scraps from the RM kitchen staff — Browne, over 21, finally cracked, screaming: "All right, all right, get the rats off!" On regaining his cool, he continued: "I tried a couple of things on the last album that didn't seem to come off, I think I was a little bit off-target, I didn't have any real direction."

Sweating profusely and asking intermittently to see his mother, Browne went on: "If there were no commercial pressures and every record you released could sell, I would definitely play my main love, which is jazz." He asked that several earlier crimes be taken into consideration, with such names as 'Funkin' For Jamaica' and 'Fungi Mama'.



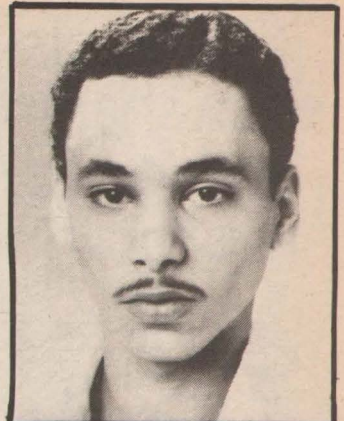
TOM BROWNE: 'serious offence'

## We name the guilty man

viewpoint, the next two singles 'Turn It Up' and 'Cruisin'' are quite trumpet orientated." At that point a furtive Browne pulled up the creased collar of his stained grey raincoat and stumbled into the night, saying he had an appointment with a certain Arthur 'Spats' Baker. Tom Browne's case comes up next week, his album the week after.

Browne also blamed a certain Maurice Starr and Michael Jonzun for leading him off the straight and narrow. "I don't think I would have thought of it on my own," he snivelled, also imputing a Mr Herbert Hancock. "I got some ideas from 'Rockit', that's what the people are looking for right now. I guess there isn't as much trumpet on it as there has been, but I do some vocal and electronic parts also." Making a clean breast of it, Browne also admitted to an album, also called 'Rockin' Radio', which he desperately claimed would show him to be an innocent man. "I think overall the album gives more of a wide

Paul Sexton



## King Curt

**H**ERE'S A tale of a bloke whose best move in the record biz was meeting an old basketball player. How's that again?

The singer's Curtis Hairston, the player's Earl 'The Pearl' Monroe, the record's 'I Want You (All Tonight)', the result is a great fat hit. That's all because Curtis is signed to Earl's Pretty Pearl Records.

They went to the same school in Winston-Salem, North Carolina, but Earl got there first, since Curtis is still just 21. Earl wanted to break records of another kind and soon snapped up the whiskery youngster, who'd always been a fool for a song. "I've been singing since the age of three, all the talent shows, I had to sing at everybody's wedding, and at banquets and conventions, they could call on me."

He moved to New York a year ago but his first recording, 'Summertime', didn't take flight, and Curtis now complains that it's taken longer than he expected to get lucky, the ungrateful monkey. But how come 'I Want You' has done the job? "The total feel of it is much better. Plus I prayed to God and asked him to make sure that it would be a hit."

PS

**S**ERIOUS DRINKING have a simple attitude to life. It's there to be enjoyed, preferably with the aid of drinking and football, but the odd book also helps.

Sitting in a Covent Garden pub at lunchtime surrounded by three piece suits, I'm astounded when singer Martin reveals the band's academic achievements.

"Three of the band have degrees, two dropped out of university and one went to art school." Well, you could have knocked me down with a packet of cheese 'n' onion. This is not the image conjured up by the band's album 'The Revolution Starts At Closing Time' until, that is, you look more closely.

Now as it happens, this bunch of brainy jesters have realised the social importance of football, as Martin explains over his second pint. "Football in our lifetime has been a barometer of the nation, with a boom in the sixties and depression in the seventies. It reflects the way things are."

Hmm. This boy is certainly on the ball. Are all the group into football, I ask fellow vocalist Eugene? "Yes, it all started when we used to go see Norwich because they were such an amusing team to watch. We used to get in free at halftime because they weren't worth paying to see."

Andy Strickland

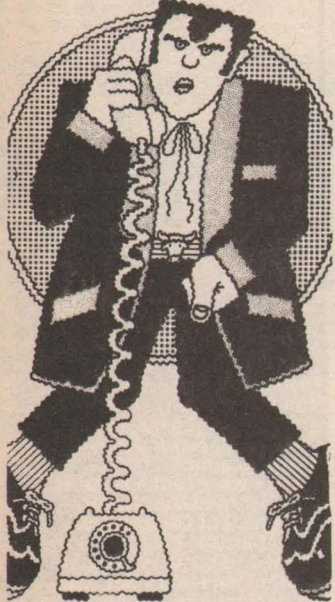


Pic by Paul Slattery

SERIOUS DRINKING: lager than life



“Stevens is even shakin’ at 4 in the morning!”



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

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

London Discline available throughout the year.

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

Records this week include:—

- KARMA CHAMELEON, Culture Club
- THEY DON'T KNOW, Tracey Ullman
- DEAR PRUDENCE, Siouxsie & The Banshees
- THIS IS NOT A LOVE SONG, PIL
- SUPERMAN, Black Lace
- IN YOUR EYES, George Benson

## Chart file

**C**CULTURE CLUB’s ‘Karma Chameleon’ completed four weeks at number one last week and simultaneously topped a million sales in Britain alone. It’s the first single to go platinum this year, and the 31st since the BPI started certifying million sellers back in 1961.

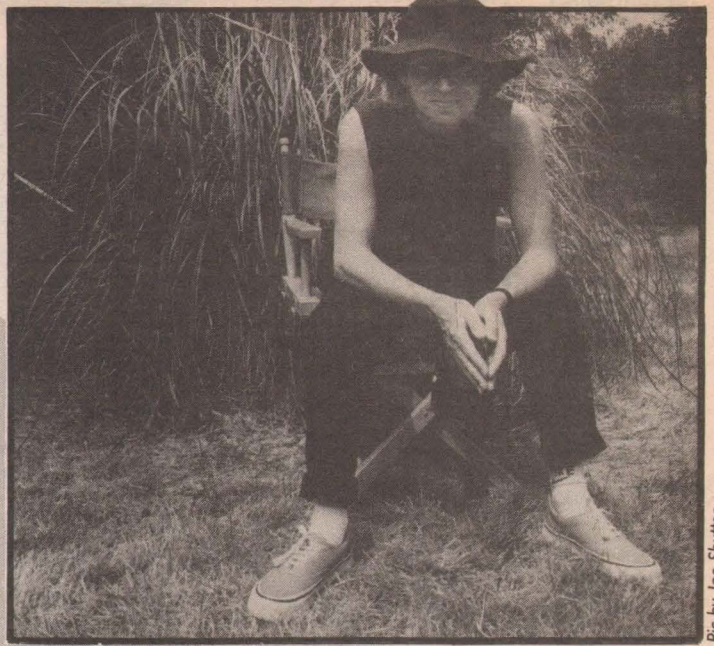
A further six singles released prior to that date are also reputed to have sold a million, bringing Britain’s probable tally of platinum platters to 37. Most of them were released during the British record industry’s second golden era, during the late Seventies. A combination of home taping, industrial slump and widening interests has seen record sales slump in the Eighties and, prior to ‘Karma Chameleon’, the decade’s only platinum singles have been the Human League’s ‘Don’t You Want Me’ and ‘Come On Eileen’ by Kevin Rowland and Dexys Midnight Runners.

‘Don’t You Want Me’ subsequently sold a million in America too, joining the select band of singles to register seven figure sales on both sides of the pond. With the assistance of the BPI and its American equivalent, I have pieced together this, the ultimate list of transatlantic hits, consisting entirely of singles which sold a million in both countries: ‘White Christmas’ — **Bing Crosby**, ‘Rock Around The Clock’ — **Bill Haley And His Comets**, ‘Diana’ — **Paul Anka**, ‘Stranger On The Shore’ — **Acker Bilk**, ‘It’s Now Or Never’ — **Elvis Presley**, ‘I Want To Hold Your Hand’, ‘Can’t Buy Me Love’, ‘I Feel Fine’ and ‘We Can Work It Out’ — the **Beatles**, ‘Bohemian Rhapsody’ — **Queen**, ‘Don’t Give Up On Us’ — **David Soul**, ‘You’re The One That I Want’ and ‘Summer Nights’ — **Olivia Newton-John & John Travolta**, ‘YMCA’ — the **Village People**, ‘Heart Of Glass’ — **Blondie**, ‘Another Brick In The Wall’ (Part II) — **Pink Floyd**, and, as previously stated, ‘Don’t You Want Me’ by the **Human League**. Just 17 records and though they’re not all artistic masterpieces, each is obviously very special in its own way. . .

Whilst **Boy George** and company were tying up the singles chart for another week, **Genesis** were celebrating the chart-topping debut of their latest, self-titled album. With previous number ones from ‘Duke’ and ‘Abacab’, **Genesis** have thus completed a hat-trick of number one albums in the Eighties — a feat previously achieved by only the **Police** and **Abba**. **Abba**, in fact, pace the pack with four number ones — ‘Greatest Hits Volume 2’, ‘Super Trouper’, ‘The Visitors’ and ‘The Singles — The First Ten Years’.

The turnover of number one albums has increased recently with 18 different albums taking turns at the top so far this year. The full year’s total is unlikely to surpass the record 24 LPs which acceded to the throne in 1980, but it should run a close second.

In the decade as a whole, some 69 LPs have reached number one — 30 of



Pic by Joe Shutter

### THE POLICE’s Andy Summers: number one feat

them in the same week they made their chart debut. In this category, the **Police** and **Genesis** triumph over **Abba**, as each of both group’s three number one albums has made its initial chart appearance at number one.

Whilst it’s wholly possible that the **Police** LPs would have been equally successful whenever issued, the same is probably not true of **Genesis**, who usually manage to avoid clashing with potential chartbusters. They are lucky indeed that ‘Genesis’ was released seven days ahead of **Culture Club**’s ‘Colour By Numbers’ and the **Jam** retrospective ‘Snap!’, one of which should have taken over at the top by the time you read this. . .

**B**ILLY JOEL’S ‘Uptown Girl’ is making impressive progress in the US charts and puts the former boxer in line for a quick return to the US chart summit he visited only weeks ago with ‘Tell Her About It’. The latter met with great resistance here, and, despite considerable exposure, it failed to make the British singles chart. Not since **Rick Springfield**’s ‘Jessie Girl’ single has a US number one suffered the ignominy of being completely uncharted in Britain. In the interim some 30 records have topped the US charts and each has left its mark, however small, on the British chart. **Joel** could, though, earn a reprieve. ‘Uptown Girl’ is doing very nicely here, and CBS’s policy of re-issuing ignored records by **Men At Work**, **KC & The Sunshine Band**, **Toto** and others after other discs by the stars were successful, could be used again. . .

**Parag Kamani** had his say about **Hazan**’s Indian hit in *Mailman* (RM, Oct 8), so now it’s my turn to set the record straight. Firstly, the record was indeed retitled ‘Dreamer Devane’ for

the UK, with **Sal Solo** copping a writer’s credit somewhere in the transition. From my point of view, it was obviously more sensible to refer to the record by the title with which **RM** readers were familiar — if, in fact, they knew the record at all. As for it spending 13 months atop the Indian chart, that information was gleaned from a press release issued by **EMI**’s **Brian Munns**, who, unlike some of his breed, does not stray into the realms of fantasy when promoting his company’s acts. I therefore presume that the assertion that the record was number one in India for 13 months has some basis in fact. If not, says he, hedging his bets, the award for the world’s longest lasting number one must go to ‘One Day At A Time’ by **Gloria**, which ruled the roost in *Ireland* for nearly a year. . .

**Paul McCartney** and **Michael Jackson**’s ‘Say Say Say’ duet bounced onto the US singles chart at number 26 last week, becoming the highest placed newcomer since **John Lennon**’s ‘Imagine’ premiered at number 20 in 1971. The highest new entry ever logged on the US Hot One Hundred was the **Beatles**’ ‘Let It Be’, which made its bow at number 6 in 1970. Twelve years earlier, both **Shelb Wooley**’s ‘Purple People Eater’ and ‘Wear My Ring Around Your Neck’ by **Elvis Presley** entered at number 7. . .

Further to my mention of **Beach Boys** songs used in TV commercials, **Central TV**’s **Garry Rice** relates that ‘Good Vibrations’ has been adapted by **Crunchie** as well as **Sunkist Soda**. Thanks, **Garry** — but did I say the list was comprehensive? Incidentally, the music for **Levi**’s spectacular ‘Rivets’ campaign was written and performed by none other than **Midge Ure**. . .

**Alan Jones**

## DID YOU KNOW...? DID YOU KNOW...?

EVERY NUMBER between one and 20 has featured in the title of a hit record — except No. 14. . . Both **Glen Mason** and **Mayson Glen** have scored British hits. . . Sixties stars **Craig Douglas** and **Freddy Garrity** were both milkmen before fame beckoned. And **Sting**’s brother can still be found delivering pintas in **Newcastle**. . . **Elvis Presley**’s ‘In The Ghetto’ hit was originally subtitled ‘The Vicious Circle’. **RCA** inexplicably refused to allow the subtitle to appear on the record. . . The **Royal Scots Dragoon Guards**’ ‘Amazing Grace’ is the only million seller worldwide to feature bagpipes as the dominant instrument. . . **Cliff Richard** has had just 18 American hits, compared to over 80 in the UK, but the Yanks made a hit out of **Cliff**’s ‘Don’t Turn Out The Lights’ which was merely an LP track here. . . The **British Singles Chart** has played host to over 50 foreign language and seven acapella hits, but only one

record qualifies for both categories — **Steeleye Span**’s ‘Gaudete’. . . Features about **Gerry & The Pacemakers** rarely fail to mention that the **Liverpudlians** first three singles all reached number one in Britain — an unrivalled achievement. However, few people realise that fellow-Lancastrian **Adrian Gibb** established a similar record in America as first ‘I Just Want To Be Your Everything’, and then ‘Love Is Thicker Than Water’ and ‘Shadow Dancing’ hit number one. . . The English translation of the Spanish segment of **Will Powers**’ single is: ‘Speak to me, only one in the world. . . Tell me, how do you make those glorious sounds. With each hour in anticipation of you, I am reduced to a snarling, growling, palpitating beast.’ Don’t know about you, but I reckon it makes more sense in Spanish. . .

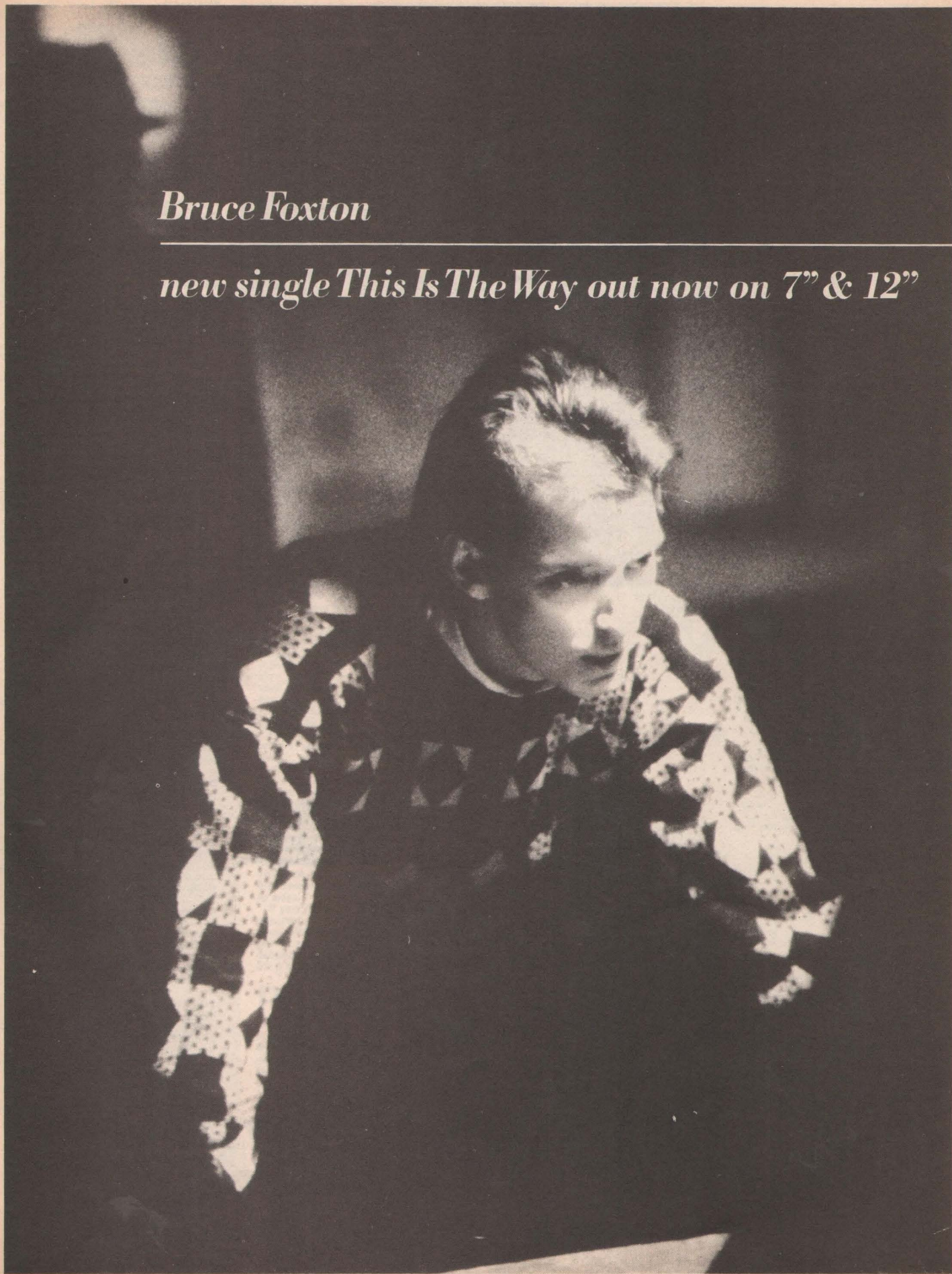
**WOOLWORTH**  
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*Bruce Foxton*

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*new single This Is The Way out now on 7" & 12"*





# Albums

## Mild style

### MUSICAL YOUTH 'Different Style!' (MCA YOU LP 2)

**MORE TOASTING** after school styelee, but Musical Youth never prowl off the route home. The nation's ickle favourites burble through another mixture of covers and (semi)originals with enough rumbustious jollity to shift a few units, but little else.

Now, I'm as ready as the next man to tune in to a bit of kiddy toasting and on that score they're still quite a witty, commercial proposition. 'Yard Stylee' and even their version of '007' is worth a giggle, despite it being a massacre of the original.

The rest is really a Peter Collins production job, though. Jody Watley adds her silky vocal to the plodding 'Sixteen', but it makes no difference to the overall effect. Likewise Donna Summer is called in to reciprocate the little ones guesting on her last LP by adding a few vocal touches to 'Incomunicado' — although you'd never have guessed it.

Musical Youth have simply lost themselves in the sheen of the production. Their version of 'Watcha Talking 'Bout' completely lacks conviction as they scream in disbelief that someone doesn't like reggae. 'She's Trouble', with its funky, disco tinges, is so clumsy it sounds like they're playing their instruments wearing boxing gloves and could be any second rate disco combo if you didn't know the name. Their single 'Tell Me Why' precedes the number and that, too, has none of the sheen of their more witty offerings.

Given that Musical Youth are still a novelty act, they could do themselves a lot more justice by not trying to spread their talents too far, because in their case, that means too thinly as well. Presumably they thought that having a host of stars (Stevie Wonder contributed to 'Watcha Talking 'Bout', although you couldn't tell) might boost the record's quality, but they are unnoticeable. And their treatment of 'No Strings', written by Boy George and Phil Pickett of Culture Club, sounds bland and facile, proving that it will ultimately be their talents and their talents alone that will win them success.

'Different Style' it might be — just. But better style, it certainly isn't. ++  
Simon Hills

## YOU'RE NICKED

### NICK HEYWARD 'North Of A Miracle' (Arista North 1)

**IT'S TAKEN** over a year for the wounds and acrimony of the laughable Haircut split to even start to heal and only now has Nick Heyward apparently finally come to terms with his ability and role in pop '83.

As his former cohorts flounder in the lower reaches of the charts and the obscurity of the college circuit, Nick at last seems to have realised that his association with that group was merely an introduction to his career, not the mainstay.

While his initial solo singles begged comparison with the classy Haircut catalogue, this collection should finally put those connections firmly to rest as that crisp pop funk has been eschewed in favour of a glorious big band panorama.

This LP really deserves a twin headed credit, producer Geoff Emerick's contribution on the mixing desk equalling the importance of Nick's fast maturing songwriting. Emerick has succeeded in taking a selection of rapid pencil sketches and turning them into little masterpieces — the opening song 'When It Started To Begin' being a case in point. An essentially lightweight tune has been transformed into one of the boldest, brassiest openers in ages — the band of seasoned session musos (often a guarantee of musical sterility) seemingly infected by the Heyward brand of frothy enthusiasm, emitting a wonderfully upful noise.

'(Gathering Sticks) On A Sunday', another deceptively simplistic statement, boasts Emerick's ability of tasteful restraint in contrast to his massed orchestral statements and Nick, like a kid with a new toy (or rather new best friend), positively revels in the arrangement.

If there has to be a doubt about the contents it's only my usual concern at the amount of previous material included — all the singles are here plus 'Atlantic Monday' (a B-side, albeit in a totally rerecorded state) and there'll probably be at least one more plucked out for singles success.

It's decidedly 1983, but steeped in references from Emerick's Beatle-y Sixties and Heyward's hit parade Seventies — a success in finally gathering together Nick's somewhat disparate musical intentions into a coherent whole — and a promising pointer toward his emergence as a writer of credibility. ++++

Graham K. Smith

### TOYAH 'Love Is The Law' (Safari VOOR10)

**AFTER A** year out of the pop world (while she occupied herself with wrestling), Toyah has re-emerged with a refreshing maturity and a quiet sort of serenity.

Apparently, Toyah wished to 'explore the emotion of love' with this album and what emerges through the speakers is a carefully thought out and well structured essay, although marks might be lost on the slightly embarrassingly squeaky 'I Explode'.

However, the aching anguish of the opening track, 'Broken Diamonds', and the purity of 'Martian Cowboy' more than compensate for the lapse and we see Toyah thinking harder about what she says and how she says it.

There's lots of variety on this album from the 'Star-Trek' type opening of 'Dreamscape', to the baroque flavoured beauty of 'The Vow'; so if you're looking for the flame-haired pipsqueak of 18 months ago, don't buy this album, even though the old familiar bared Toyah teeth adorn the cover to fool you.

She's changed. Enfin! ++++  
Jessie McGuire

### ENDGAMES 'Building Bezuty' (Virgin V2287)

**ENDGAMES** HAVE been an unlucky bunch. They tinkered in early electro-disco when everyone else was still growing out of pub-rock.

Identity remains a problem, but musically they've had time to mature into a very tight little unit indeed. Funk is such a horribly ambiguous word, but they produce a mean electro Scot version, and have come up trumps with a debut elpee every bit as spirited and accomplished as 'True'. The only problem is that they lack the hooks, the looks and the croon.

Davy Rudden's gruffer than Tony Hadley but has a gritty feeling in his voice that appeals, and he's well backed by a big, big sound, admirably amplified by Quick producers Campsie and McFarlane. But they need a Top 75 break which for me is far more likely to be the swelling singalong 'Miracle In My Heart' than current 45 'Love Cares'. ++++

Betty Page

### VARIOUS 'Wild Style' (Animal Records CHR 1453)

**WILD STYLE:** a pretty apt description for the rappin', scratchin', breakin' and graffitiing explosion that has emerged from NYC in the last five years. Wild Style as a description for this record is a non runner.

Dealing in what are by now tired cliches, the 'Wild Style' collection boasts the fact that, yes, the streets of NYC are hot, but then fails to deliver any justification of why said thoroughfares are sizzling. It's an LP without the sharp humour or acute comment of the best rap, without the spellbinding surprise of the best scratch. In short it's flat and unexciting. Coming from the fastest city in the world that simply isn't good enough. ++

Jim Reid

### THE THE 'Soul Mining' (Some Bizzare EPC 25525)

**MATT JOHNSON** has been threatening to break through for a long time now. But it never happens.

Johnson is a rare bird. A synth based singer songwriter, Matt isn't afraid to spin a yarn, search deep into souls. This is also rare these days. Trouble is, Matt's not always able to find a soundtrack to compliment his lyrical angst. Little here is 'souful', most of the music being too thin and sparse to create the epic imaginings that are going on inside Johnson's head.

Still, if 'Soul Mining' is not the complete Matt Johnson it is an intriguing first taste. Try 'A Certain Smile' and 'This Is The Day' and then wait for his next album. The breakthrough is coming pretty soon... ++++

Jim Reid



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



# Help

## SPLITTING HEADACHE

I'M 16 years old, and my girlfriend, who is 14, has just chucked me. Her reason was that she thinks because I'm 16 and of marrying age I'm too old.

She won't even speak to me now and even though I see her every week at a sports centre I can't approach her and talk things out.

Also, she likes another boy who goes to her school and is the same age. How can I get her back again? My life seems nothing without her.

Paul, Swindon

●*The marriage factor cited by your one-time girlfriend sounds like a quaint, but nonetheless pretty feeble excuse for breaking up to me! Her silly argument for finishing with you lacks a certain logic. Getting hitched couldn't happen without your parents' consent before you hit 18.*

●*Don't waste your time chasing someone who isn't interested. You'll get over her soon enough. Find yourself another girlfriend instead.*

I HAVE a deposit account with a Scottish bank and would now like to open a current account and apply for a Cashline/Keycard. How old do you have to be to apply?

Alan, Aberdeen

●*The magic age of majority, 18, is the traditional time to open a current bank account, provided you have something to put in it, and to apply for a bank cheque card, credit card or*



Pic by Eugene Adebani

WOULD ANYONE in London who is thinking of seeing Ultravox at Hammersmith, or thereabouts, when they next tour be willing to get in touch with me, as I'd like to go along with them? I'd be willing to return the compliment for any Midlands gigs.

Andrew, Loughborough

●*Here's yer chance, all you concert freaks who've been itching to follow your favourite band to the Midlands, and beyond. Or is it? The band's record company, Chrysalis, has no news of an early 1984 tour. But, there's nothing like being prepared, kids, as Baden Powell used to say. Andrew is waiting to hear from y'all.*

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.

*an automatic telling machine/cash dispenser card like Keycard (Bank of Scotland) or Cashline (Royal Bank of Scotland). That applies in both England and Scotland.*

●*But policy can and does vary from bank to bank, and, if you're a school leaver with a job or a student aged under 18, your manager may agree to get things together for you anyway. Talk to your bank manager or, if another bank is willing to be more helpful, simply change banks.*

ALL MY life I've known a girl who has been like a sister to me, and I suppose I love her. My parents were divorced a few years ago because my dad was having an affair with her mother. They lived together until the beginning of last year.

My problem is that Teresa, my friend, is upsetting me with her behaviour. She seems to take advantage of me and what I can do for her. She likes receiving gifts and attention but is unwilling to give anything in return. She can be extremely bitchy and hurtful at times and seems to enjoy it. When we're together she acts as if she's superior and in charge of me, even though she's younger.

Stephen, Middlesex

●*When you've known someone for most of your life and have been very close to them through good times and upsetting times too, there's no easy way to make a clean break. Anyway why should you?*

●*Even if one or other of you tried very hard, you're bound to be in touch with each other again, eventually, just like any family, and, sooner or later, you'd probably start up again just where you left off.*

●*Friction is bound to arise in a brother and sister kind of relationship which, as far as blood goes, isn't really that at all. Her relationship to you can't be labelled easily and neither can the way you relate to her. Is she your sister, your friend, a girl you'd like to go out with? Or, maybe a bit of each? Confusing isn't it?*

●*Just as you did from the start, both of you will continue making your own rules in the way you relate to each other. In the course of this adjustment hurt feelings and problems are bound to arise.*

●*If you feel you're being taken for granted sometimes, try to avoid being used. Whatever else happens, you've grown up together, and you'll probably be in touch with each other for a long time.*

PLEASE COULD you tell me where I can obtain some David Bowie 'Serious Moonlight' tour merchandise if it's still available?

Pete, Devon

●*Sure thing. Simply send a stamped addressed envelope for a list of what's left from official tour merchandisers Concessions Ltd, 513 Fulham Road, London SW6. (Tel: 01 381 4777). Mark your letter 'Bowie Department'.*

## Young Free And Single

THANKS TO everyone who responded to the penpal appeal from Chris, the young lifer, in a London prison. Reader feedback was enormous and Chris may not be able to reply to everyone. Yet another Chris, same prison, age 23, into jazz funk, soul and reggae, would also like to hear from anyone who wants to write. He's served six months of a three year sentence and likes jazz funk, soul and reggae. Meanwhile, John, 18, also serving a life sentence, in Yorkshire, would like to hear from anyone in a similar situation, for mutual support. Letters c/o 'Help.'

# ENDGAMES

## BUILDING BEAUTY

### ALBUM/CASSETTE



# Mailman

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

WHO'S THAT pseudo Timothy 'Dig' Wayne of JoBoxers trying to con (Profile Oct 8)? What a macho man, what big muscles he has, what inspirational and individualistic answers he gave — what a piece of crap!

Who gives a damn if he knows "a certain girl" living in "a certain 14th floor flat". Hey Jo (oops — sorry Tim), don't try to slag off 'wimpy pop' when your highly commercial music is aimed at every wimpybopper aged 15 and under.

Your main ambition in the music business is not to enjoy what you're doing or to please your fans, but purely and simply to make a quick buck wherever there is one to be made. Finally Tim, don't be so preoccupied about sweat, there is a brand new invention — it's called deodorant.

**Pat Lawler, Dublin**  
● *Bitch bitch! You readers can be so acidic . . .*

I CAN think of a very good reason why Culture Club shouldn't go to Northern Ireland. It would be too dangerous.

Boy George is one of Britain's best loved and respected pop stars. Just think of the publicity it would give the IRA to (God forbid) blow him up. The very thought of it is frightening. Unless they could give Boy George and the band the kind of security they give the Queen (no jokes please!) then they definitely shouldn't go.

As for the other letter concerning the question of whether Boy George is a man or not, I'd just like to say, as a woman of 29, I do know a man when I see one.

I think he's very sexy and he can come and have a 'cup of tea' with me anytime he likes, (well I can dream, can't I?).

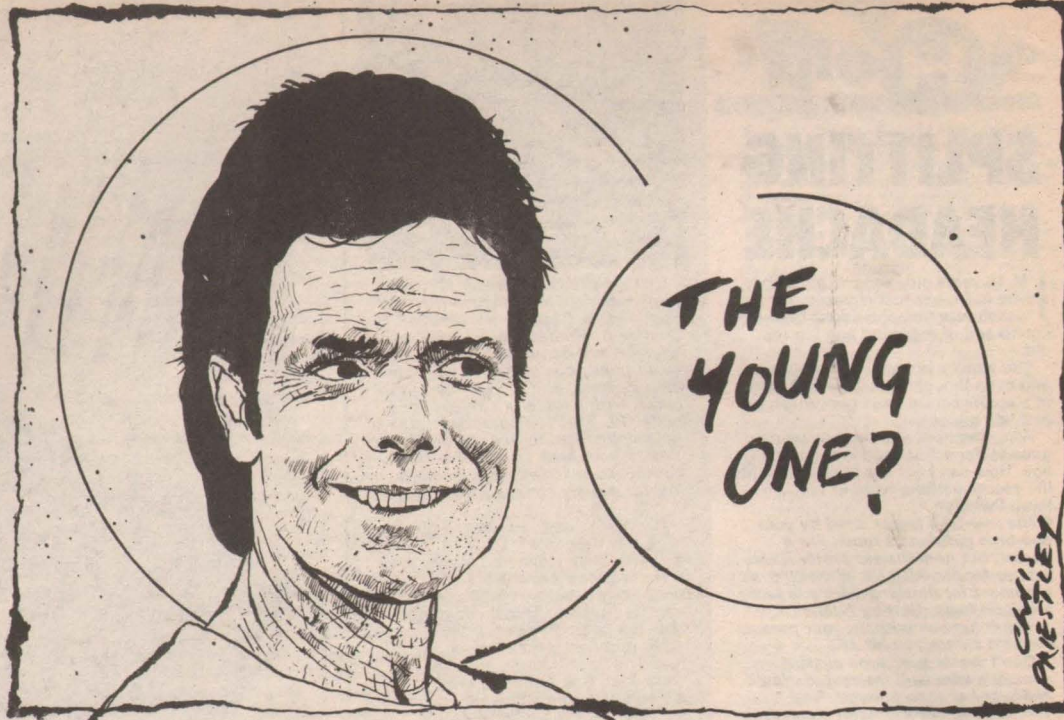
**Ms R Cooke, Isle of Wight**  
● . . . and grasp the real political issues of the day between the teeth . . .

FREEZEZ ARE jolly good fellows and so say all of us. Wot a super duper chat you had with the Freeez boys and lovely piccies as well, all string vests and flesh.

I had an immediate relapse and played my 'IOU' 12" (I never do things by halves). Then to cool myself down I had a glass of anti-freeeze — geddit? If this is what they mean by the new ice-age, bring it on, bring it on — I've got plenty of thermals, boys.

**A Drink On A Stick at your local 'freeezer' store**

● . . . and you're never afraid to admit to knicker-wetting . . .



## Cliffing with confidence

**WHO THE bloody hell does Simon Hills think he is? Saying that the Lotus Eaters sound like Cliff Richard is like comparing Shakin' Stevens to Elvis Presley — ie a complete and utter discredit to Cliff.**

**Perhaps Simes would like to note also that Cliff is not 80, but 43, and Alan Tarney last produced him two years ago. At least get your facts right if you're going to slag Cliff off. No wonder he doesn't do interviews with the pop press! Your petty insults**

**won't hurt him anyway — he's been around for 25 years and will probably still be around 25 more when you lot are all retired liggers dreaming about the free trips in the old days. So nyah nyah to you.**  
Alan Buchanan, Isle Of Wight

● *Oh, but you're so cruel to your nice RM sometimes, readers . . . if you only knew . . . (con't Home For Retired Hacks)*

I AM puzzled and a bit annoyed at the way nobody seems to like Tracie.

I've heard only one person (except maybe Paul Weller himself) who really says good things about her and that's Paul Young, whom she helped to stardom by continuously plugging the Q-Tips in press interviews.

If I happen to mention to anyone that I like Tracie, I get comments like 'oh no, not her she can't even sing in tune' or 'she would still be in Sainsbury's if Paul Weller hadn't had a mental blockage.'

OK she was lucky, but several

other big pop stars would never have got anywhere either if it hadn't been for a lucky break of that sort.

And at least she had ambition enough to get off her backside and respond (sorry about that) to Paul Weller's advertisements for a female backing singer on the Jam's 'Beat Surrender'. That sort of ambition is sadly lacking in a lot of kids these days.

Plus the fact that in my opinion she has a really good voice which is likely to improve with further singles. Her voice and music has lots of spirit which is something lacking with so many modern singers.

It's taken me ages to get round to writing this. Hope I've given it some emotion.

**Keith Simpson, York**  
● . . . on the other hand you readers can sometimes warm the old coddles here at Tracie Mirror

IF 'HIGH Speed Gaz' Numan intends to take up baseball as recent photographs suggest then,

a) he's made a slight navigational error — he's in the wrong country and, b) the man in the shop has wickedly flogged him the wrong gear. Blooming shame!

And also, on behalf of the entire population of Scotland, may I say I am wholeheartedly sorry about the return of the Bay City Rollers. Sorry.

**A Box of Thermal Underwear**  
● . . . and you're prepared to take the blame when necessary . . .

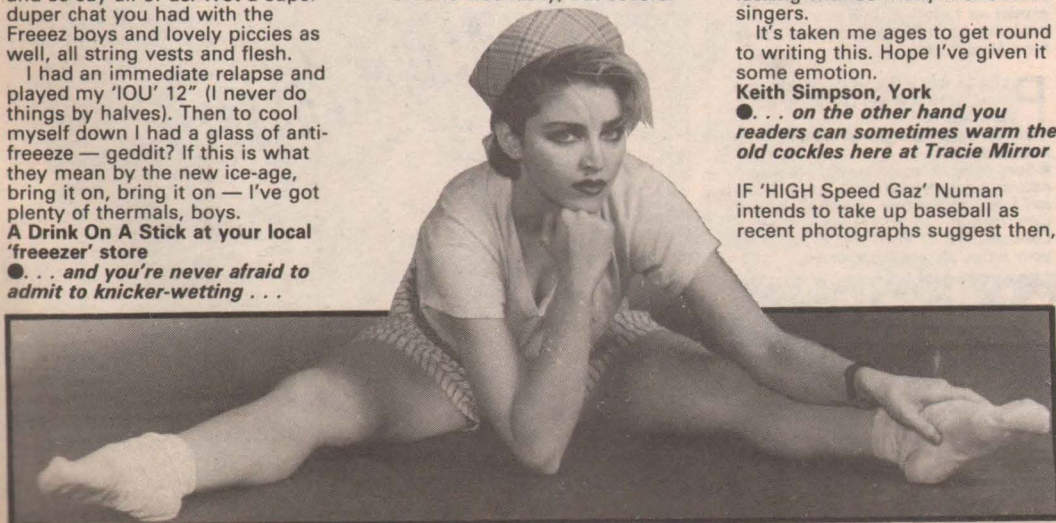
I AM writing to congratulate RECORD MIRROR for the back cover picture of Maxi from Mary Jane Girls.

At the time I purchased RECORD MIRROR I was feeling a bit down but having seen Maxi she brightened my day up.

**The Mad Butcher, Walsall, West Midlands**  
● . . . and yes, you can also be complete creeps . . .

**SINCE YOU lot are always going on about having 'one for the squaddies', I thought I'd put my oar in and ask for a sexy pic of that angel of the turntable, Madonna. She certainly doesn't look that angelic to me, but that's the way I like 'em! By the way, I'm not actually a squaddy, I work in an insurance office.**  
Andy 'Pandy' McPherson, Solihull

● . . . and don't say we never give you what you want . . .



Pic by Joe Bangay



# X WORD

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

**ACROSS**

- 1 What Booker Newberry takes to bed (5,4)
- 5 She's singing about London Town (3,5)
- 8 No lava produces Roxy Music LP (6)
- 9 U2 bassman (4,7)
- 11 What Lydia Murdock thinks of Billie Jean (9)
- 13 Bryan wished he was like this in 1980 (4,3)
- 14 They were Derry's finest (10)
- 16 He's a member of 10 down (4)
- 19 1980 Sky hit (7)
- 20 Add America to get Bowie label (1,1,1)
- 21 ELO's woman (4)
- 22 See 17 down
- 24 Banshees' 1981 LP (2,2)
- 27 & 29 down It's all part of the New Order (5,10,3,4)
- 30 Awarded by Julian Cope (6)
- 31 Paul's communication problem (2,6)
- 33 Given by The Moody Blues (3,7)
- 34 He could be found Sittin' On The Dock Of The Bay (4)

- 23 & 18 down What happens to the romantic feelings of Freeez (3,4,2,4)
- 25 Carried by a thousand men according to Tenpole Tudor (6)
- 26 Seasons or Tops (4)
- 28 Group that heard London calling (5)
- 29 See 27 across
- 32 He was Taking Tiger Mountain By Strategy in 1974 (3)

**LAST WEEK'S X-WORD SOLUTION**

**ACROSS:**  
 1 Shriekback, 4 O Superman, 7 Red Guitars, 8 Young, 9 BTO, 12 Wherever I Lay My Hat, 14 Ska, 15 Always Yours, 17 Randy, 18 It's Late, 20 Jam, 21 The Eagle Has Landed, 24 Wot, 26 Annabel Lamb, 29 Mick, 30 Isn't She Lovely, 33 Because the Night, 35 Roy C, 36 No Regrets, 38 Shot, 39 Eton, 40 Peter Murphy.

**DOWN:**  
 1 Strawberry Switchblade, 2 Red Red Wine, 3 Bette Davis' Eyes, 5 Storm, 6 Mob, 10 Talking, 11 Baby Jane, 13 Everything Counts, 16 Simon, 19 Signals, 22 Heads, 23 Steve, 25 Too Much Too, 27 Look, 28 Billy Idol, 31 Tin Drum, 32 Feline, 34 Hynde, 35 Ross, 37 Rap.

**LAST WEEK'S X-WORD WINNER:** S Hall, 9 Cariby Road, Sheffield

**Stray Cats competition winners**

Robert Natram, Silloth, Cumbria; Mark McStea, Newall Green, Manchester; Graham Winwood, Portslade, Sussex; Melanie Norman, Barnstaple, Devon; I McNaught, East Kilbride, Glasgow; Gary Faraway, Bodmin, Cornwall; Gary Jones, Laytonstone, London E11; David Williams, Hull, N Humberside; Geoff Milne, Dundee; Linda Brand, Croydon, Surrey; Martin Fennell, Thornbury, Avon; Richard Preece, Stanstead, Essex; Frank Lopez, London SW8; Colin Adkins, Birmingham; Steve Williams, Croydon, Surrey; David Hill, Liverpool 11; Robert Egerton, Portsmouth; Cheri Byrne, London SE5; Gary Blytheway, Chesterfield, Derby; Maria Gilmour, Wellingborough, Northants; M Coates, East Barnet, Herts; Tim Harrison, Birmingham; Graham Conroy, Blackpool, Lancs; Stephen Blakey, Blackpool. 1) b) Brian Setzer; 2) c) USA; 3) a) 'Runaway Boys'.



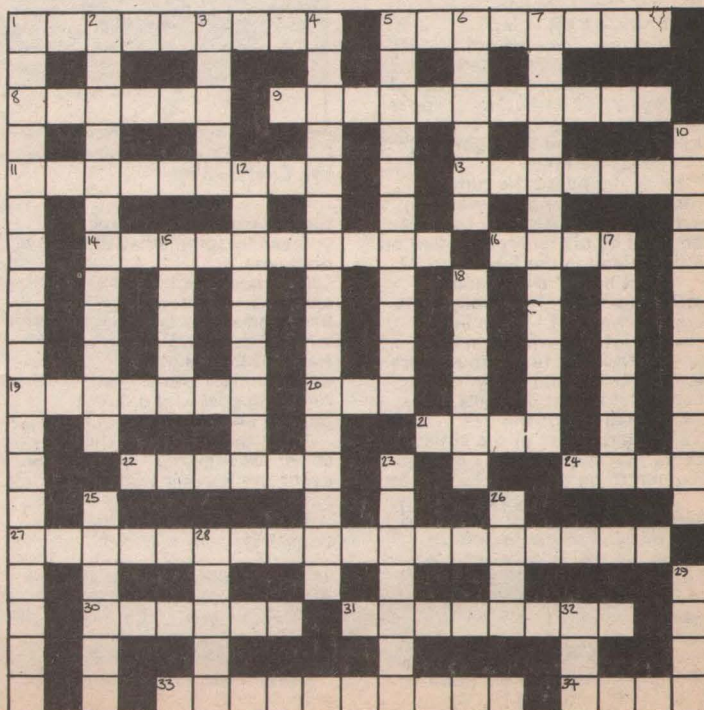
**BILLIE JEAN** wouldn't have given Michael a second look if she'd bumped into him in his pre-pubescent Rupert Bear treads, eh girls? For Point One in the quiz for your eyes only, name the writer of that golden Jackson 5 hit 'Doctor My Eyes'.  
 Pic by SKR Photos International

## TRIVIA QUIZ

- 1 Who had 'Blue Eyes' in an 'Empty Garden'?
- 2 When did Bowie experience both 'Sound And Vision'?
- 3 What is the title of the new Kenny Rogers LP?
- 4 Who was recently 'Watching You Watching Me'?
- 5 From which LP was ABC's hit 'The Look Of Love' taken?
- 6 Which legendary British rock group saw Emily play in 1967?
- 7 What was Elvis Costello's first chart hit?
- 8 Who is affectionately known as Ol' Blue Eyes?
- 9 Who was 'Looking For Clues' with an LP and single in 1980?
- 10 What was Todd Rundgren's only British solo hit?
- 11 Which group were 'Blinded By The Light' in 1976?
- 12 What is the title of the current Shalamar album?
- 13 What was Frankie Valli's biggest solo hit prior to 'Grease'?
- 14 On which label did Survivor's 'Eye Of The Tiger' appear?
- 15 Which American country singer scored with 'Don't It Make My Brown Eyes Blue'?
- 16 Which single has proved to be UB40's least successful in chart terms? Clue — it was released in February of last year.
- 17 Which group could 'see for miles' in 1967?
- 18 Who enjoyed a 'View From A Bridge' last year?
- 19 Art Garfunkel has scored two number ones, both involving eyes. What are they?
- 20 Whose only major hit was 'I Am The Beat' from 1980?
- 21 Who was the lead singer of the band who saw his baby jive in 1973?
- 22 What was the Chi-Lites' biggest hit single?
- 23 Who scored an instrumental number 1 in 1972 with 'Eye Level'?
- 24 Which disco outfit's current single is called 'Stone Heart Stone Woman'?

## ANSWERS

1 Elton John; 2 1977; 3 Eyes That See In The Dark; 4 David Grant; 5 The Picture; Jackson Browne.  
 6 Robert Palmer; 7 10 'I Saw The Light'; 8 Manfred Mann's Earth Band; 9 The Lexicon Of Love; 10 Pink Floyd; 11 Watching The Detectives; 12 Frank Sinatra; 13 Robert Palmer; 14 I Saw The Light; 15 Manfred Mann's Earth Band; 16 I Won't Look; 17 My Eyes Adored You; 18 Scotti Brothers; 19 Bright Eyes; 1 Only Have Eyes Close My Eyes; 17 The Who; 18 Kim Wilde; 19 Bright Eyes; 1 Only Have Eyes For You; 20 The Look; 21 Roy Wood (Wizzard); 22 Have You Seen Her?; 23 Simon Park (Orchestra); 24 I-Level.





# Power corruption and Bligh's

**C**AN YOU imagine being shut in a room with someone you worshipped as a pustulating teenager and trying to remain coherent and sensible?

Spare a thought then, for a young thing alone for 45 minutes with David Essex on a sunny day in Chelsea.

He is the *ultimate* rockstar. The kind of rockstar one only reads wistfully of in books of the golden days gone by.

Forget your Simon Le Bons and Tony Hadleys, because, whatever you might think of David Essex, he is class. In a class of his own.

Lounging easily on a leather sofa in a perfect grey suit and red spotted floppy hankie with incongruous red spangled socks sticking out the bottom, he told me of the inspiration for his current venture, 'Mutiny On The Bounty', in which he plays Fletcher Christian and from which the hit single, 'Tahiti', is taken.

"Well, it was something I always wanted to do, in that I wanted to 'marry' music and theatre," he says, crossing his legs and leaning leoninely back against the cushioning of the sofa.

"So I thought about various subjects and I thought up terrible ideas like the Third Reich, a musical about the Third Reich, but then I thought maybe that was walking a tightrope." The blue eyes twinkle mischievously (control yourself, McGuire, just smile politely. . .)

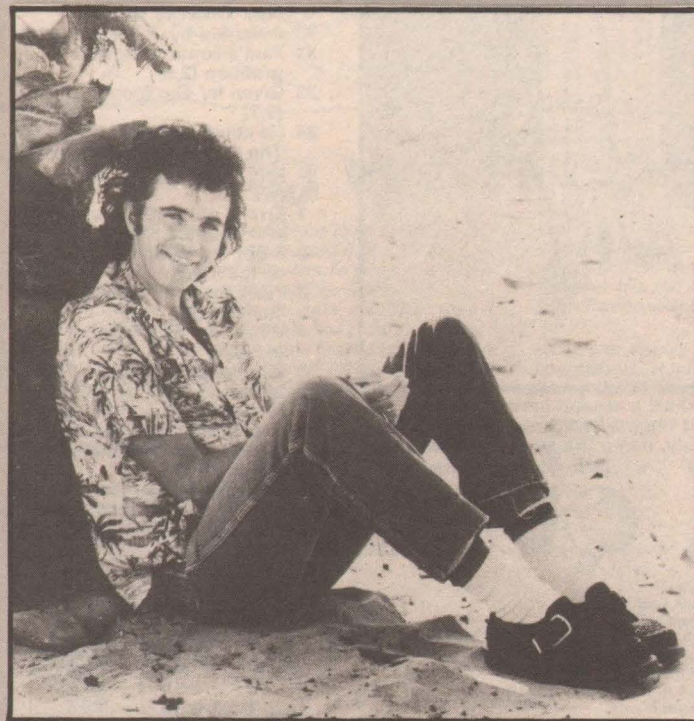
"But then I met with Richard Crane, who was the resident dramatist at the National Theatre, and Derek Bowman, who suggested 'Mutiny On The Bounty', and I thought, uurgh, well, that's a bit *done* . . .

"And yet when we got back to all the historical facts and the court hearings and all the rest of it, I really got enthusiastic, cos it seemed to have lots of levels to it. It just seemed the right subject to start work on."

Have you heard the rumour that Fletcher Christian was actually smuggled back to England by his family and died on a tiny island in the lake district?

"Yes, I have," David nods enthusiastically. "I actually quite believe that, but I mean like, you've got this whole myth of what happened to the mutineers, but it seems what really happened is that basically, they killed each other; the fundamental crux of the situation being that there weren't enough women to go around," he laughs.

"Actually, it's more than likely, sadly," he continues. "They had this mission to get breadfruit saplings from Tahiti as cheap food for the slaves in the West Indies; and because their sailing papers took ages coming through, they were six months late, so they had to hang around in Tahiti for another six months because then it was the wrong



DAVID ESSEX relaxing on the beach after putting the brothel creepers into Captain Bligh

time of year for breadfruit. So, you can imagine what that did to discipline.

"All these men, used to cramped conditions, suddenly find themselves on a sunny island with all these wanton women!" He grins, then spots an unfortunately named lorry rumbling past in the street outside and points it out to me.

"Hey, there's a lorry there called 'Gayfreight'," he gestures, eyebrows waving wickedly up and down.

Yes, well, ahem. . . grin, grin, wink, wink, say no more.

**H**OW DID you think of Frank Finlay for the part of the disciplinarian Captain Bligh? It would never have occurred to me — he looks too cuddly.

David raises his eyebrows and shrugs, smiling.

"Well, not really, we just tried to do it right for better or worse.

"Richard and I just approached it as trying to get back to the real story. We didn't see it as making a point or trying to be different; it's different in that it's a show, a musical. It's an opera if you like.

"The show won't be that depressing though," he adds, reassuringly.

"There's lots of fun in it," he says almost as if he's trying to cheer me up. "Like, everyday, Captain Cook and Bligh used to order four hours of compulsory dancing, which we've set to an old folk song called 'Chip Chop, Cherry Chop'.

"But yes, the ending is a shame, because you've got both men standing there with shattered dreams, really."

**T**AHITI' has been very successful in the charts, how do you feel about that? (God! what a ghastly question, cringe, cringe, careful, McGuire, don't let those baby blues get to you. . .)

David bites his lower lip thoughtfully before answering. "I thought it was a dangerous path, because if the record hadn't been successful, it would have left, like, a bad taste about the show.

"But the show will succeed anyway, hit record or not," he states firmly. "I believe that much.

"Obviously, having a hit record is a great boost for it. But it was a bit chancy to do it that way."

What's going to happen with your own music now? Anything of your own pop music on the boil?

"Well, I've started my pop album which is called 'The Whisper'. It was such a relief to go into the studio with just a band after the Philharmonic Orchestra."

Well, can we hope to see 'Mutiny' on Broadway before too long, then?

"Yeah, well, that would be great if that could happen, but, there's a distressing thing about Broadway, because it now seems to be in the grip of making shows about itself, like '42nd Street' and all that; that to me is really worrying.

"So if 'Mutiny' does work out, it'll be another plus for British theatre.

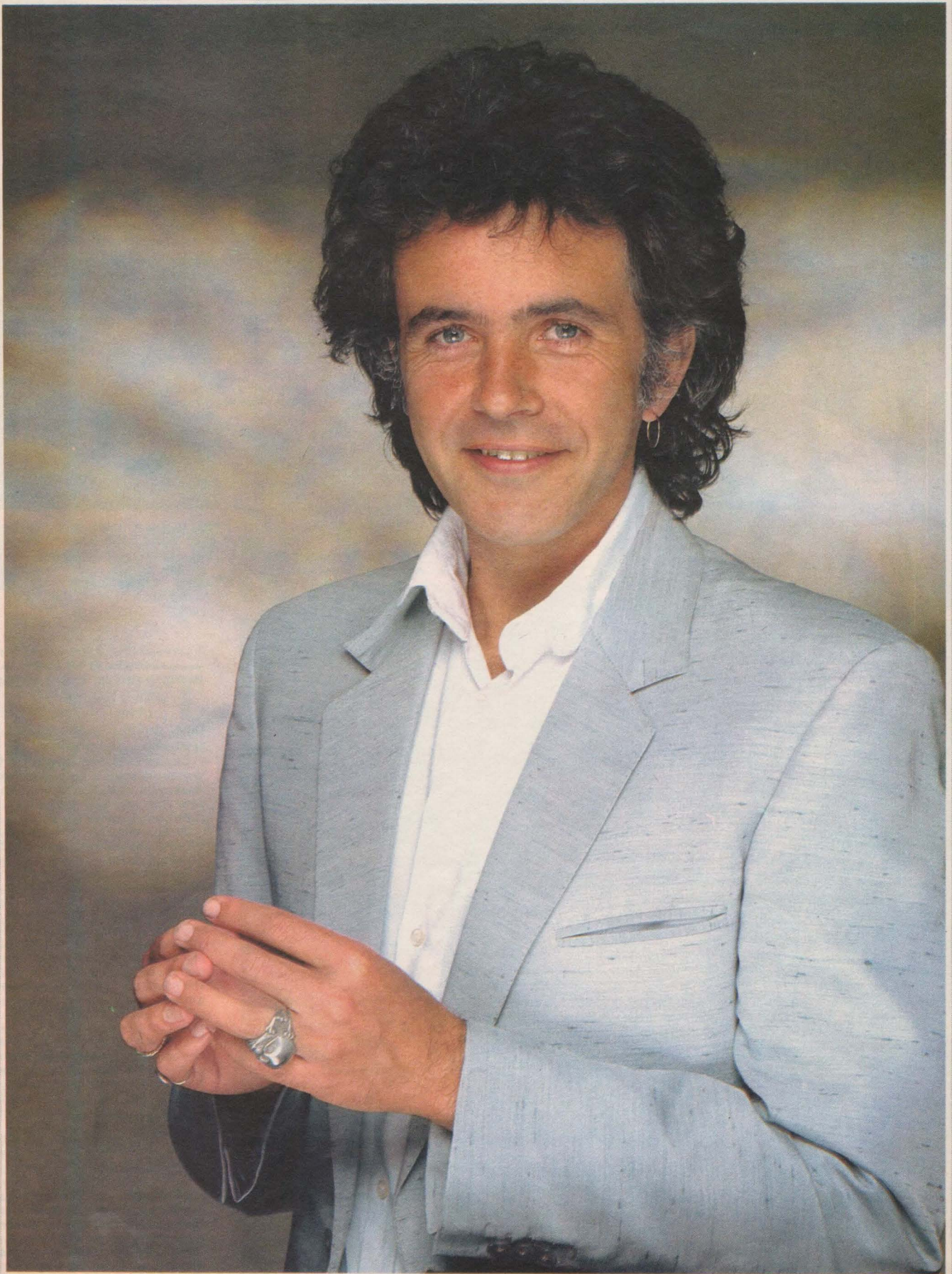
"I mean," he adds, frowning slightly, "I don't see why it shouldn't."

From my own point of view, may I ask how you see yourself, actor or singer when you're so good at both?

"Well," David stretches as if it's a question he's had to answer everyday for a thousand years, "the theatrical side was an accident, but something I found really fulfilling. I suppose I always feel like a musician that acts," he shrugs, "I mean, that's where I came from."

Jessi McGuire





Pic by Brian Aris





## WHAM!-BUSHED!

### GO FOR IT

**T**HE SHOW is put together with a caring professionalism — a fans' delight — the poster to remember the thrill by. Capital DJ Gary Crowley is the warm up man; a nineteen to the dozen, knobby kneed MC, who sets the level of hysteria just right.

As GC spins his last disc, the Wham! boys sit nervously in their dressing room.

"We've had two great gigs, great crowds, but we've had terrible sound problems as well," says George.

Outfront the girls scream at the slightest indication that the duo are about to appear. In the bar some bad boys sink lager, clench their fists and sing, "Wham bam, I am a man".

The house lights dim — GO FOR IT!

The band strikes up 'Bad Boys': keyboards, drums, percussion, guitar, bass, three brass players, three backing vocalists. George enters stage right in yellow Flis sports gear. Andrew enters stage left in red Flis sports gear.

George wiggles his bum, Andy waves to the crowd. The crowd screams. The sound is good.

George tells the crowd how much he loves them. The crowd screams, Andrew waves. Andrew Ridgley, guitar, legs, smile and waving.

Pepsi and Shirley — two pretty dancing accessories — run on stage for 'Club Tropicana'. George's vocals have started hesitantly — earlier he feared

### LOVE THE REASON

**L**UCY AND her friends have bought a ticket to ride, skipped school and travelled 80 miles to Edinburgh. They're outside the stage door of the Playhouse theatre waiting for Wham!

"George is just hunky, beautiful," says one. "Andy is so sexy, he's got lovely eyes and nice sexy suntanned legs," says another.

And the music? "It swings, it's good for dancing." I shuffle my new white socks in assent.

Having garnered four hit singles and a number one album through little more than video, PA and press publicity, Wham! have to be doing this marathon because they want to. They certainly don't need to.

"We always planned to do the kind of gigs we're doing now," says George. "There's no way they can't be fun. The kids want to see you and it's your duty to go out and play."

Fun and play — Club Fantastic! The Wham! tour has no pretensions beyond being trumping good entertainment. As such their show is a pretty perfect statement of the current state of the art. But with a difference: Wham! are more colourful, cocky and brash than you can ever imagine Duran Duran or Kajagoogoo being. They also write a tasty tune.

I'm watching the Wham! soundcheck when suddenly a screaming horde of Hibornia's finest burst through the door. George Michael looks anxiously to his security men. The security men move quickly, carefully and lock the fans out. The soundcheck ends abruptly.

Is this pop tour business a dangerous date? "Not for us," says George. "We get in and out of the shoes so quickly we're OK. I worry about the fans though. When you see what some girls are prepared to do — it's so dangerous for them. Lots of girls have nearly got their hands caught in our car door already. It's frightening."

he'd lose his voice — but now he's feeding on the crowd's enthusiasm and giving his all. This is corny. This is a wonderful pop show.

**T**HE BAND are neatly tuned in. One mighty bass line and a crisp punching brass section hang exclamation marks all over the Playhouse. Andrew and George simply have to entertain. They're very good at that.

Andrew announces the next song — 'Blue' — and the girl to my right screams. "Isn't he beautiful?". 'Blue' is a slow juddery ballad over which George renders his heart, only pausing to say, 'Hello, how are you'. Andrew holds his plectrum in his mouth and shakes hands.

Behind the group stands a large Wham! logo, a flashing Club Fantastic! sign, to their right there's a hollow cheeked George Michael bad boy photo, to their left an Andy bad boy pose.

The Bushey boys let the band play the records and let themselves replay the videos. They're a success because they come across as the cocky smile 'n' wink pair their songs portray.

They ham it and they milk it and the crowd love it. The band does the business and the Wham! boys floor the audience.

An olderster like me loves the songs, loves the excitement. The crowd (average age 16) love the boys, sing the songs and create the excitement. After all, this is a pop show.

'Wham! Rap' is all foursome dance fun, Shirl' n' Pepsi in leather 'n' studs. Andrew, not to

be outdone, rips his track suit open. This is frenetic. 'Ray Of Sunshine', the most euphoric Wham! sound, and the perfect Saturday evening gee-up, ends the first part of the set. My new white socks are sweating.

**A**SCREEN appears from out of the sky and the crowd are treated to a family snapshot type video. Andrew in pyjamas gets the biggest scream, a schoolboy George in glasses the biggest laugh. A mix match of the group's music videos is played and then it's back to the real thing. Andrew more screaming.

The rest of the set is a blur of colour, young girl hysteria and wonderful light dance music.

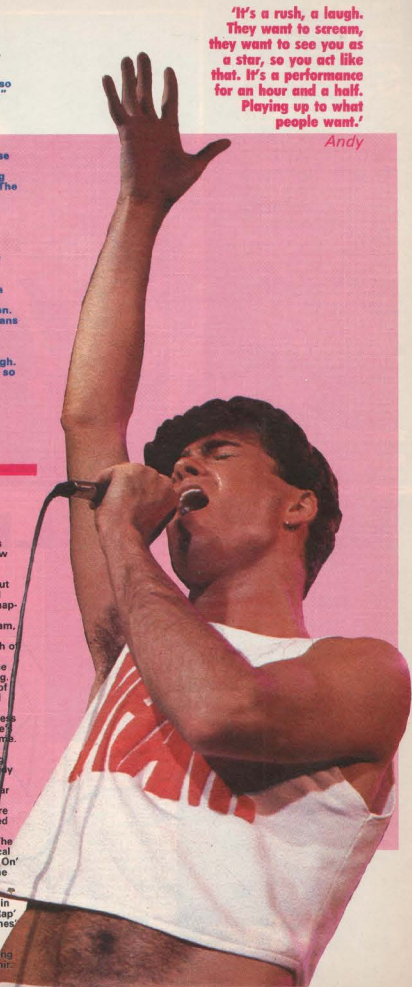
George sings the new 'Careless Whisper' to a backing track; he's on his own and it's not the same. Andy and George change into white Wham! singlets and sing 'Bad Boys'. They look cute. Andy announces, "I'm the ultimate 'Love Machine' and I don't hear the songs for screaming."

More hands are shaken, more exhortations to scream shouted and then the band move into 'Nothin' Looks The Same In The Light'. George handles the local like an old trouper and 'Come On' ends the set with a mock game of badminton between the victorious boys.

The encore is 'Young Gins' in camp cowboy outfit, 'Wham Rap' in white, and Chic's 'Good Times' in confusion.

It's over and everyone scrambles for the merchandising stalls and a permanent souvenir.

**continued over**



**'It's a rush, a laugh. They want to scream, they want to see you as a star, so you act like that. It's a performance for an hour and a half. Playing up to what people want.'**

Andy



from page 25

**DONE IT**

**S**ITTING IN the hotel an hour later Andy tells me what it's like.

"It's a rush, a laugh, they want to scream, they want to see you as a star. So you act like that. It's a performance for an hour and a half. Playing up to what people want. You shouldn't take the star seriously though, if you did you'd be in real trouble."

George agrees. "It's our personalities, showmanship comes natural to us."

The Wham! boys go to bed early, they have to be up at 10.30 the next day. Outside the hotel a gaggle of fans are waiting round. Clutching programmes, scarves and posters they still have the afterglow of a night with their favourite popstars.

"It was brilliant," they coo. "The best gig we've seen. They look so sexy, George's bum is really lovely and they're really good live. Just like the records."

Wham are doing it. Club Fantastic! — join it!

Story: Jim Reid

Pix: Eugene Adebari



**The**

**BELLE STARS**



**The**

**ENTERTAINER**

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# U.S. Singles

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

# Bullets 61-100

- 61 63 ONLY YOU, The Commodores, Motown
- 62 67 STOP DOGGIN' ME AROUND, Klique, MCA
- 67 79 I NEED YOU, Pointer Sisters, Planet
- 68 75 DON'T TRY TO STOP IT, Roman Holiday, Jive/Arista
- 70 80 TIME WILL REVEAL, DeBarge, Gordy
- 71 77 WHEREVER I LAY MY HAT, Paul Young, Columbia
- 73 - IN A BIG COUNTRY, Big Country, Mercury
- 74 87 ON THE DARK SIDE, Eddie and The Cruisers, Scotti Bros
- 75 84 MAMA, Genesis, Atlantic
- 76 81 BABY I LIED, Deborah Allen, RCA
- 77 86 TALKING IN YOUR SLEEP, The Romantics, Nempcor
- 78 89 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 80 - THE WAY HE MAKES ME FEEL, Barbra Streisand, Columbia
- 81 92 NEVER SAY DIE, Cliff Richard, EMI-America
- 85 - WHEN THE LIGHTS GO OUT, Naked Eyes, EMI-America
- 89 - I AM IN LOVE, Jennifer Holliday, Geffen
- 90 - FAVORITE WASTE OF TIME, Bette Midler, Atlantic
- 91 - LADY, LADY, LADY, Joe 'Bean' Esposito, Casablanca
- 93 - I JUST CAN'T WALK AWAY, Four Tops, Motown
- 95 - CAUGHT IN THE GAME, Survivor, Scotti Bros
- 98 - I THINK YOU'LL REMEMBER TONIGHT, Axe, Atco

Compiled by Billboard

# U.S. Albums

- 1 1 SYNCHRONICITY, The Police, A&M
- 2 2 THRILLER, Michael Jackson, Epic
- 3 6 MENTAL HEALTH, Quiet Riot, Pasha
- 4 4 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 5 3 FLASHDANCE, Soundtrack, Casablanca
- 6 7 FASTER THAN THE SPEED OF LIGHT, Bonnie Tyler, Columbia
- 7 5 PYROMANIA, Def Leppard, Mercury
- 8 8 REACH THE BEACH, The Fixx, MCA
- 9 9 GREATEST HITS, Air Supply, Arista
- 10 10 THE PRINCIPLE OF MOMENTS, Robert Plant, Swansong
- 11 20 WHAT'S NEW, Linda Ronstadt, Asylum
- 12 12 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 13 11 THE WILD HEART, Stevie Nicks, Modern
- 14 14 RANT 'N' RAVE WITH THE STRAY CATS, Stray Cats, EMI-America
- 15 15 FLICK THE SWITCH, AC/DC, Atlantic
- 16 16 ELIMINATOR, ZZ Top, Warner Bros
- 17 17 COLD BLOODED, Rick James, Gordy
- 18 18 SPEAKING IN TONGUES, Talking Heads, Sire
- 19 13 RHYTHM OF YOUTH, Men Without Hats, Backstreet
- 20 19 LET'S DANCE, David Bowie, EMI-America
- 21 23 KEEP IT UP, Loverboy, Columbia
- 22 24 TRUE, Spandau Ballet, Chrysalis
- 23 25 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
- 24 22 LAWYERS IN LOVE, Jackson Browne, Asylum
- 25 29 THE CROSSING, Big Country, Mercury
- 26 26 THE PRESENT, The Moody Blues, Threshold



- 27 - LIVE FROM EARTH, Pat Benatar, Chrysalis
- 28 21 ALPHA, Asia, Geffen
- 29 27 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 30 31 BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
- 31 36 1999, Prince, Warner Bros
- 32 34 FRONTIERS, Journey, Columbia
- 33 33 BEST KEPT SECRET, Sheena Easton, EMI-America
- 34 35 PUNCH THE CLOCK, Elvis Costello, Columbia
- 35 - LITTLE ROBBERS, The Motels, Capitol
- 36 32 STAYING ALIVE, Soundtrack, RSO
- 37 38 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 38 28 GAP BAND V—JAMMIN', Gap Band, Total Experience
- 39 40 PASSIONWORKS, Heart, Epic
- 40 30 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
- 41 37 AFTER EIGHT, Taco, RCA
- 42 47 BENT OUT OF SHAPE, Rainbow, Mercury
- 43 - LICK IT UP, Kiss, Mercury
- 44 39 LIVING IN OZ, Rick Springfield, RCA
- 45 42 TEXAS FLOOD, Stevie Ray Vaughn, Epic
- 46 44 IN YOUR EYES, George Benson, Warner Bros
- 47 45 CARGO, Men At Work, Columbia
- 48 49 THE CLOSER YOU GET, Alabama, RCA
- 49 - ON THE RISE, The SOS Band, Tabu
- 50 41 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M

Compiled by Billboard



# Night Club

- 1 1 GO DEH YAKA (GO TO THE TOP), Monyaka, Polydor 12in
- 2 3 BODY WORK, Hot Streak, Polydor 12in
- 3 2 WHAT I GOT IS WHAT YOU NEED, Unique, Prelude 12in



Pic by Kevin Cummins

- 4 4 BLUE MONDAY/THE BEACH, New Order, Factory 12in
- 5 7 SUPERSTAR, Lydia Murdock, Korova 12in
- 6 27 (HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma/Virgin 12in
- 7 5 I THINK I WANT TO DANCE WITH YOU, Rumble-Stilts-Skin, Polydor 12in
- 8 8 I'LL TUMBLE 4 YA/KARMA CHAMELEON, Culture Club, Virgin 12in
- 9 17 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in
- 10 — I WANT YOU (ALL NIGHT), Curtis Hairston, RCA 12in
- 11 21 LOVE REACTION, Divine, Design Communications 12in
- 12 6 JAM ON REVENGE (THE WIKKI-WIKKI SONG), Newcleus, Becket 12in
- 13 13 THE SAFETY DANCE, Men Without Hats, Statik 12in
- 14 15 POP GOES MY LOVE/SCRATCH GOES MY DUB, Freeez, Beggars Banquet 12in
- 15 16 VAMOS A LA PLAYA, Righeira, A&M 12in
- 16 22 AUTODRIVE, Herbie Hancock, CBS 12in
- 17 11 COME BACK AND STAY, Paul Young, CBS 12in
- 18 9 CONFUSION, New Order, Factory 12in
- 19 18 DOLCE VITA, Ryan Paris, Carrere 12in
- 20 — I WANT YOU, Gary Low, Savoire Faire 12in
- 21 12 BIG APPLE, Kajagoogoo, EMI 12in
- 22 — NEW SONG, Howard Jones, WEA 12in
- 23 — SUPERMAN, Black Lace, Flair 12in
- 24 12 THE SUN GOES DOWN (LIVIN' IT UP), Level 42, Polydor 12in
- 25 — ROCKIN' RADIO, Tom Browne, Arista 12in
- 26 — TALK TO ME, Lew Kirton, Epic 12in
- 27 10 SHOW ME THE WAY (REMIX), New York Skyy, Epic 12in
- 28 — SAY SAY SAY (INSTRUMENTAL)/(VOCAL), Paul McCartney/Michael Jackson, Parlophone 12in
- 29 26 KISSING WITH CONFIDENCE, Will Powers, Island 12in
- 30 — IN YOUR EYES, George Benson, Warner Bros. 12in

# Boys Town Disco

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

# Record Mirror Disco

- 1 2 I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in
- 2 4 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in
- 3 1 BODY WORK/INSTRUMENTAL, Hot Streak, Polydor 12in
- 4 8 ROCKIN' RADIO, Tom Browne, Arista 12in
- 5 7 LADIES CHOICE, Stone City Band, Gordy 12in
- 6 11 LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in
- 7 3 WHAT I GOT IS WHAT YOU NEED/DUB, Unique, Prelude 12in
- 8 14 RESCUE ME, Sybil Thomas, US West End 12in
- 9 12 AUTODRIVE, Herbie Hancock, CBS 12in
- 10 15 ALL MY LIFE, Major Harris, US Pop Art 12in
- 11 5 GO DEH YAKA, Monyaka, Polydor 12in
- 12 13 GIVE ME YOUR LOVE, Active Force, A&M 12in
- 13 6 A TIME LIKE THIS, Haywoode, CBS 12in
- 14 20 (HEY YOU) ROCK STEADY CREW, Rock Steady Crew, Charisma 12in
- 15 19 TWO, THREE, BREAK, The B Boys, US Vintertainment 12in
- 16 29 LET THE MUSIC PLAY (DUB)/(VOCAL), Shannon, US Emergency 12in
- 17 32 SUPERSTAR, Lydia Murdock, Korova 12in
- 18 10 I THINK I WANT TO DANCE WITH YOU, Rumble-Stilts-Skin, Montage 12in
- 19 26 TALK TO ME, Lew Kirton, Epic 12in
- 20 21 BREAK DANCIN' — ELECTRIC BOOGIE, West Street Mob, Sugarhill 12in
- 21 45 JUST CAN'T GET ENOUGH, Lew Kirton, US Believe In a Dream LP
- 22 24 FOOT IN THE DOOR, Onward International, Paladin 12in
- 23 27 ALL OVER YOUR FACE/DON'T NEED YOU NOW, Ronnie Dyson, Atlantic 12in
- 24 18 DOG TALK, K-9 Corp (Featuring Pretty C), Capitol 12in
- 25 22 POP GOES MY LOVE/SCRATCH GOES MY DUB, Freeez, Beggars Banquet 12in
- 26 23 ROCK THE WORLD!!!, Crown Heights Affair, De-Lite 12in
- 27 36 I'M READY (IF YOU'RE READY)(REMIX)/PARTY TRAIN, Gap Band, Total Experience 12in
- 28 43 DEEPER IN LOVE/I REALLY MISS YOU BABY, Tavares, RCA 12in
- 29 16 JUST IN TIME/DUB, Raw Silk, West End 12in
- 30 40 BOYS/ALL NIGHT LONG (INSTRUMENTAL), Mary Jane Girls, Gordy 12in
- 31 9 JAM ON REVENGE (THE WIKKI-WIKKI SONG), Newcleus, Becket 12in/7in
- 32 34 LOVE TOWN (FROGGY MIX)/TEDDY BEAR, Booker Newberry III, Montage 12in
- 33 35 YOU'RE MY NUMBER 1, Radiance, US Are 'n Be 12in
- 34 54 PLAY THAT BEAT MR. DJ, G.L.O.B.E. & Whiz Kid, US Tommy Boy 12in
- 35 47 (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in
- 36 44 WILDSTYLE (REMIX), Time Zone, Celluloid 12in
- 37 58 TONIGHT/INSTRUMENTAL, Steve Harvey, London 12in
- 38 60 STEPPIN' OUT/TURN YOU OUT (IN & OUT)/SHOW DOWN, Slave, US Cotillion LP
- 39 39 GET IT ON, Spence, Dutch Ariola 12in
- 40 46 AIN'T NOBODY, Rufus & Chaka Khan, German Warner Bros LP
- 41 66 MAKIN' MUSIC/DUB MIX, Gary's Gang, CBS 12in
- 42 52 YOU'VE GOTTA BELIEVE, 'Love Bug' Starski, US The Fever 12in
- 43 31 DON'T YOU GET SO MAD, Jeffrey Osborne, A&M 12in
- 44 56 ON TARGET, Jones Girls, RCA 12in
- 45 72 HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, US Streetwise 12in
- 46 41 HEARTBREAKER, Leroy Burgess, US Salsoul 12in
- 47 — ALL NIGHT LONG (WATERBED), Kevie Keve, US Sugarhill 12in
- 48 17 SHOW ME THE WAY, New York Skyy, Epic 12in
- 49 30 DO YOU WANT ME (INST)/(VOCAL), El Chicano, CBS 12in
- 50 50 BEFORE YOU GO, Skool Boyz, US Crossroad Entertainment Corp 12in
- 51 — FANTASY REAL/ANYTHING YOU WANT, Phil Fearon & Galaxy, Ensign 12in
- 52 76 ELECTRIC KINGDOM, Twilight 22, US Vanguard 12in
- 53 79 LAGOS JUMP, Third World, CBS LP
- 54 — WHITE LINES, Grandmaster & Melle Mel, US Sugarhill 12in
- 55 — CRUSIN'/TURN IT UP (COME ON Y'ALL)/BRIGHTER TOMORROW, Tom Browne, US Arista LP
- 56 77 BABY I'M YOURS/KNOCKIN'/2 WIN U BACK, Jones Girls, US RCA LP
- 57 28 JINGO (REMIX)/JINGO BREAKDOWN, Candido, US Salsoul 12in
- 58 — PUT IT TO THE TEST/INSTRUMENTAL, Jazzy Dee, Laurie 12in promo
- 59 80 DR. JAM (IN THE SLAM), Men At Play, Design Communications 12in
- 60 53 LOVE WILL FIND A WAY, David Grant, Chrysalis 12in
- 61 37 SHINE ON ME (NEW YORK REMIX)/DIDN'T YOU KNOW IT, One Way, MCA 12in
- 62 75 IN YOUR EYES, George Benson, Warner Bros 12in
- 63 — SPICE OF LIFE, Manhattan Transfer, German Atlantic LP
- 64 63 YOU MAKE ME FEEL/LANDSLIDE, UK Players, RCA 12in
- 65 — MICRO-KID (REMIX), Level 42, Polydor 12in
- 66 — BAD TIMES (I CAN'T STAND IT)/INSTRUMENTAL, Captain Rapp, US Saturn Records 12in
- 67 — AFTER LEAVING YOU, Omari, US Bound Sound 12in
- 68 64 LOVE REACTION/INSTRUMENTAL, Divine, Design Communications 12in
- 69 70 COLD BLOODED, Rick James, Gordy 12in
- 70 68 SCRATCH BREAK (GLOVE STYLE), Motor City Crew, US Motown 12in
- 71 — DON'T LET IT GO TO YOUR HEAD, Fat Larry's Band, WMOT 12in
- 72 — (YOU'RE A) GOOD GIRL, Lillo, Captol 12in
- 73 — GOOD LOVE, Rome Jefferies, US Rain Records 12in
- 74 81 BOOGIE DOWN, Al Jarreau, WEA 12in
- 75 — HOLIDAY, Madonna, German Sire LP
- 76 — GIVING MY LOVE, Janice McClain, US Mon-Tab 12in
- 77 — LOVE GAME/A LOVE DUB, Pure Energy, US Prism 12in
- 78 78 IT'S ALRIGHT, NV, US Sire 12in
- 79 — BLOW THE HOUSE DOWN, Junior Walker, Motown 12in
- 80 — RADIO ACTIVITY, Royalcash, US Sutra 12in
- 81 — OVER AND OVER/UPTOWN FESTIVAL, Shalamar, Solar 12in
- 82 74 RAINBOWS (JAZZ MIX), Del Richardson, US Joy Spring 12in
- 83 83 GET YOUR LOVER BACK/MR. CLEAN/FUNKY BEAT, Bernard Wright, US Arista LP
- 84 — OUT OF THIS WORLD/SANUR, Shakatak, Polydor 12in
- 85 — GET ON OUT OF MY MIX (SPECIAL DUB VERSION)/GET OUT OF MY MIX, Dolby's Cube, US Capitol 12in



# So you wanna be a DJ?

**S**O YOU wanna be a DJ? Well, I'm the last person in the world to ask because what I know about technique could be written on the back of a stamp! But my philosophy (as taught by punk) has always been "to have a go", and if I can do it, anybody can.

We start with information on how to build up that all-important record collection, with following articles recommending some good turntables, advice from disc-spinners, both national and local, plenty of tips and info, all hopefully firing your imagination enough to go off and start your own scene/night.

Records and disc jockeys go hand in hand, it doesn't take a wise man to deduce that you can't have one without the other! In this day and age however, millionaires are few and far between, and when money is so scarce and platters so expensive, I've personally found that the most beneficial and cheapest way of building up a mean array of disc is via the local second-hand record shop or jumble sale. They're the areas to continuously investigate for those classical hits of yesteryear which will make up the foundations of your collection.

So whether you've decided you're going to be John 'Jellybean' Benitez or plain Simon Bates, it's wise to



Pic by Joe Shutter

pay a visit because they feature everything from funk, punk, pop, rock, and reggae to the indescribable. Visiting these places is hard work, I've still got varicose veins from endless hours of standing up, thumbing through the singles bin, but when you come across one of those all-important surprises that time has forgotten, it makes it all worthwhile.

Another source that can be rewarding is family and friends or even friends of friends! Check that they haven't got any old records lying around gathering dust, because you could be in for quite a surprise. I certainly was when I mentioned a certain waxing to my sister's pal, who responded by giving me a batch of mid-Seventies classic funkies all for nothing; and the time when my aunt gave me an old box from under the stairs to rummage through, and I found not only Mel Torme's brilliant 'Right Now', but also Frank Sinatra's 'The Continental'.


New records are as important as old, and a visit to the local record shack (obviously the one geared to your particular taste) is advisable, every week. Maybe try and find a shop where you can listen and enjoy the sounds before digging deep into your pocket. Still it's an expensive business, as my old dad discovered when he found out that I pay five pounds a time for 12 inch imports, he's still in hospital recovering!

Gary Crowley hosts Capital Radio's 'Magic Box' on Saturday between 5 and 7 and the 'Hitline Top 30' between 2 and 4 on Sunday. He can be seen in action at his 'Tuesday Club' at Bogarts, South Harrow.

# sharon REDD

## Love How You Feel



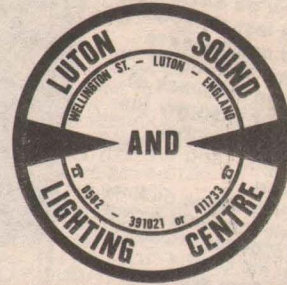
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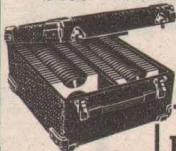
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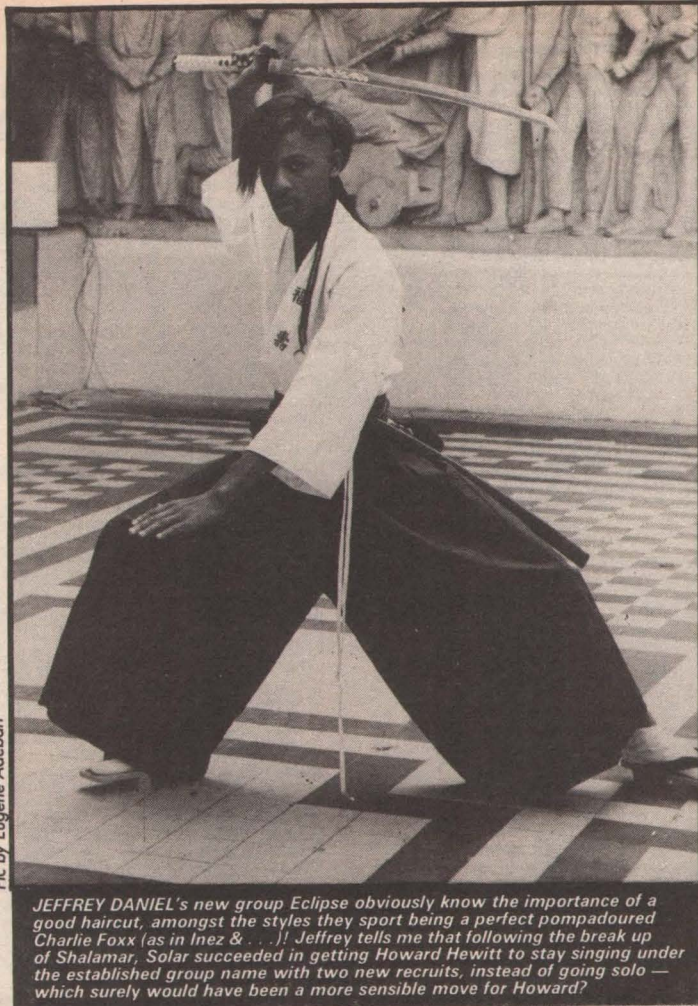
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# Discos

## ODDS 'N' BODS

**NORTHERN SOUL** roots united high energy producers **Ian Anthony Stephens** (Hazel Dean/Marsha Raven/Flirtations) and **Ian Levine** (Miquel Brown/Eastbound Expressway) to record the **Yvonne Gidden**-fronted **Reputations** on a disco remake of the legendary **Invitations** 'Skiing In The Snow', due through **Record Shack** before winter sets in... **Capital Radio's** 10th birthday 'Best Disco In Town' featured **Gonzalez** live backing **Al Matthews** reviving his old 'Fool' hit (he was really wailin' by the end, too, yes indeed!), followed immediately by the **Al Green**-like excellent **Oliver Cheatham** — who so enjoyed his subsequent PA at **Mayfair's Gullivers** he returned for another on Monday!... **Al Matthews** ruefully confesses he blew £7,000 backing the 'Boogolator' electronic Beats Per Minute counter, which to judge from the queries I get now was obviously too far ahead of its time... **Dave McAleer's** latest in a line of labels (last was TMT) is **S.O.U.N.D. Recordings**, distributed via **Pinnacle**... **Brass Construction** together with **New York Skyy** play **Hammersmith Odeon** on Friday Nov 4 — what a bill! — while **Bobby McFerrin** is at **London's Duke of York's** theatre for two nights the following weekend... **Channel 4's World Disco Dancing** really is an insult with its awful fast wittless 139bpm music — anyone would think sponsors **Malibu** are into cigs rather than coconut rum — compere **Lee 'Cue Card' John** doing his best to reinforce the public's prejudices about all things "disco"... **Alan Coulthard's** 'Gonna Get You Megamix' of all the tracks off the **Freez LP**, on **Disco Mix Club** cassette, is now also on **Beggars Banquet** promo 12in to promote the album (which is why it slurs down towards the end to fit in even the slower songs)... **Froggy** hopefully didn't say too much about **Radio Caister** on 'Steppin' Out' this Monday?... **Arthur Baker** seems well informed about Britain, reportedly saying "From what I've heard, the white kids who have something to prove by liking black music are less apt to get into electronics, whereas the black people who are into music are into electronics"... I luckily stumbled across my old **Main Ingredient** 'Happiness Is Just Around The Bend' 7in, and while obviously minus the remake's 'Billie Jean' beat at 122-125bpm it could still be useful... **Melle Mel** 'White Lines', which evidently is based on **Liquid Liquid** 'Cavern' (US 99 12in EP), can admittedly be tricky to get into but is a sensational synch if the "freezel" bit starts during the break a third through **Herbie Hancock** 'Autodrive', after which mix you'll suddenly find it's a smash!... **Edgar Winter** has updated 'Frankenstein 1984' for **Tommy Boy** owner **Tom Silverman's** new rock-funk **Body Rock** label... **Richard John Smith** has been recording with



Pic. by Eugene Adebari

**JEFFREY DANIEL's** new group **Eclipse** obviously know the importance of a good haircut, amongst the styles they sport being a perfect pompadoured **Charlie Foxx** (as in **Inez &...**)! Jeffrey tells me that following the break up of **Shalamar**, **Solar** succeeded in getting **Howard Hewitt** to stay singing under the established group name with two new recruits, instead of going solo — which surely would have been a more sensible move for **Howard?**



## JAMES HAMILTON at the controls

arriving?... **WEA** should shelve their clever game plans and get on with releasing UK singles of **Madonna** 'Holiday' (huge!), **Manhattan Transfer** 'Spice Of Life' and **Rufus/Chaka Khan** 'Ain't Nobody' — the latter is now top US Black single, with the great **Klique** 'Stop Doggin' Me Around' at number 2 and even climbing the pop chart... **Justin's** dad **Jeremy Lubbock** has been busy arranging for **Jennifer Holliday**, **Four Tops**, **Manhattan Transfer** — anyone else I've missed?... **Radio Caroline** is really pumping it out on 319m/96kHz MW, the music excitingly sequenced with little interruption (but then they've no legal need to stop the flow)... **John Clancy** needs a stand-in to run 'Kent's leading radio-styled mobile disco' while he's in hospital — all gear, roadies and records provided plus full weekend work — send him an audition tape at 67 Colledge Avenue, Gillingham... **Tony Tiger** (Liverpool) was so inundated after his request in **RM** for DJs (all places now filled) that he regrets he can't answer them all... **NOW YOU'RE COOKIN'!**

## BREAKERS

**BUBBLING UNDER** the **Disco 85** are **Oliver Cheatham** 'Bless The Ladies' (MCA 12in), **Hawkeye** 'All Systems Go (Cosmo Wyatt Dub Mix)' (US Beantown 12in), **Sunfire** 'Never Too Late For Your Lovin' (US Warner Bros 12in), **Latimore** 'Let's Straighten It Out' (US Malaco LP), **Alfie Silas** 'Who Put The L In Love' (US RCA 12in), **Candy McKenzie** 'Remind Me' (Intense 12in), **Sandra Reid** 'Don't Tell Me Tell Her' (Sir George 12in), **Russell Brothers** 'The Party Scene' (US Portrait 12in), **The Tribe** 'Jungle Rock' (US Prelude 12in), **Bullet** 'I'm Billie Jean' (US Earwax 12in), and under the **Boys Town 30** are **Elbow Bones** 'A Night In New York' (US EMI America 12in), **Digital Emotion** 'Get Up' (Dutch Break 12in), **Den Harrow** 'A Taste Of Love' (Italian Hole 12in), **The Broads** 'Sing Sing Sing' (Proto 12in), **Nancy Martinez** 'Take It Slowly/Dub' (Canadian Matra 12in).

## HOT VINYL

**THIRD WORLD:** 'Lagos Jump' (LP 'All The Way Strong' CBS 25473) Far hotter in the States and now here than their 12in, this subtly infectious 109bpm brassy afro chanter is not reggae at all and has an understated steadily clapping rhythm with more hidden depths than a casual listener might suggest, great for mixing especially out of **Lionel Richie!** Check this one quick!

**CAPTAIN RAPP:** 'Bad Times (I Can't Stand It)' (US Saturn Records SAT-2003) Gradually gathering a reputation,

continues over

**Darryl 'NV' Payne** in New York, where on radio they call him "**RJ Smith**"... **Jazzy Dee** 'Put It To The Test', enjoying the dubious chart benefit of a UK-only pre-release promo mailout, is an untidy 123bpm jolter with offputtingly loud rap bits chorusing chix and odd booming beat... **Paul Anthony** celebrates the 2nd birthday of **Wolverhampton Eve's** with a star-studded party this Friday (21), when **Sandy Martin** at **Swindon Brunel Rooms** has his annual St. Trinians party (school uniforms admitted free!), **Steve Harvey** PAs at **Bolton's Dance Factory**, **Capital's Phil Allen** funks **Dartford Flicks**, **County Sound's Steve Walsh** funks **Fleet Country Club**... Friday also finds **Graham 'Funky Scot' Hunter** having shorts & whistles fun at **Andover Country Bumpkin** (Graham wants recommendations about non-Wally clubs in Paris, France, for a visit there next month), as well as **John Dene** & **Owen Washington** funking **Streatham Cats Whiskers** weekly (late '70s classics — the last records **Owen** bought? — from 8.30-9.30pm, while offers of PAs would be welcome on 0582-862733)... **John Dene** cheekily suggests a car sticker saying "Even The Tories Do It!"... Saturday (22) **Neil Fincham** celebrates **Motown's** 25th anniversary at **Edinburgh Mad Hatters**, threatening if it goes down well to repeat the process for the next few Thursdays too, and **Chris Brown** & **Sean French** recap **Caister** at **Windsor Safari Park's** revamped **New Safari Club**... Sunday (23) sees a 3pm all-day at **Leeds Merriem Centre** **Tiffany's** with **Colin Curtis**, **Jonathan**, **Trevor M. Frenchie**, **Baz Maleady**, **Simon Walsh** etc, leaving refugees **Mike Shaft** & **Kev Edwards** free to venture dahn the smoke to join **Steve Walsh**, **Toby Perkins**, **Ralph Tee** & **Kev Ashman** at **London's** **Charing Cross Road Busby's** 2pm alldayer... **Greg Wilson**, **Mike Shaft**

& **Richard Searling** start a **Soul Appreciation Society** night at **Bolton's Dance Factory** on Monday (24)... **Steve Harvey** PAs at **Guildford Cinderellas Rockerfellas** on Tuesday (25), when **Chris Kaye** starts a new free admission soul night at **Tonbridge's Loggers** pub beside the station (part of it's a **Pizza Hut**)... **Nick Ratcliffe** has found the crowd at **Portsmouth's Ritz** are into hi-energy fodder, and **Divine/New Order** notwithstanding, the biggest hit is still **Roni Griffiths** 'The Best Part Of Breaking Up'... **Adrian Dunbar**, bussing in the boys from **Bournemouth**, **Portsmouth**, **Brighton** and **Newbury** to his gay Friday cabaret nights at **Southampton's Warehouse**, has switched his night at **Bournemouth Adams** to soul/disco oldies on Tuesday so **Richard Hunt** now does the uttempo Wednesday... **Brian McCaig**, boogying with the boys at **Bristol's Oasis Club**, complains a lot of DJs still don't count their 4/8/16/32 bar progressions when mixing, a good point — you see, ideally, you ought to synch the record you intend to mix so that the start of its appropriate bar structure coincides with a similar point in the record already playing (count the beats 1234, 2234, 3234 etc from the start of each obvious progression and like as not you'll find the changes occur in multiples of 8)... **Norman Scott** (**Haringey Bolts**) should try following his big audience participation number **Doris Day** 'Whatever Will Be Will Be (Que Sera Sera)' with **Danny Kaye** 'Wonderful Wonderful Copenhagen' (and/or **Max Bygraves** 'Tulips From Amsterdam')... **Dave Crane** (**Wolverhampton Poly**) synchs **Howard Jones** 'New Song' out of **Herbie Hancock** 'Rockit'... **Bryan O'Connor** is still doing some freelance plugging for **Island** — but more to the point, what's happening at **A&M** and **PRT**, as their stuff on 12in just is not

## CAISTER TOP 10

- 1 ALL NIGHT LONG (ALL NIGHT), Lionel Richie
- 2 HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding
- 3 STEPPIN' OUT, Slave
- 4 SPICE OF LIFE, Manhattan Transfer
- 5 TONIGHT, Steve Harvey
- 6 ALL MY LIFE, Major Harris
- 7 MOVE YOUR BODY, Bernard Wright
- 8 PRIVATE PARTY, Bobby Nunn
- 9 I WANT YOU (ALL TONIGHT), Curtis Hairston
- 10 I WANNA BE WITH YOU, Armenta

Wot, no electro?!



# Discos

from page 31

this burbling 119½bpm backbeat lurcher whips up a driving lick behind stridently squawking chix and a rapid-fire Mike T-type rapper (good stark break), on 3-track 12in with a sparser dub and strong instrumental (which some may prefer). Likely to grow on real dancers.

**EDDY GRANT: 'Till I Can't Take Love No More' (Ice ICET 60)** Typical sea-sawing 113-114-115bpm 12in stuff, slower than usual, flipped yet again (is this its third outing?) by the far stronger ultra-catchy old 121-122-123bpm 'California Style' soca leaper — here thankfully in a straightforward treatment ending with a long percussion last half, great for parties. Get it for the flip.

**SUNFIRE: 'Never Too Late For Your Lovin' (US Warner Bros 0-20150)** Reggie Lucas-prod/penned creamily thudding languid 113½bpm 12in roller with a long instrumental lead in to the then break-less soulful vocal, full of quietly satisfying class rather than chart-storming excitement, flip in fact to the jolting empty 121bpm 'Video Queen'. Vandross-type fans will dig.

**OLIVER CHEATHAM: 'Bless The Ladies' (MCA MCAT 846)** His album's other hot cut, though not another 'Saturday Night', this steadily rolling 109bpm soul swayer has great wailing ad libs over the repetitively cooing chix and is on 12in replacing the previously issued 104bpm 'Just To Be With You' — which now appears on 2-track flip in both Dave McAleer remix and original LP versions.

**LEVEL 42: 'Micro-Kid' (Polydor POSPX 643)** Toughened up for remixed 12in this ultra-jittery 118-117-118bpm jolter is very much the Brothers Johnson 'Stomp!' as if played by Steely Dan — the latter a compliment, and likely reason for the guys' mainstream pop appeal.

**FREEEZ: 'We've Got The Juice' (LP 'Gonna Get You' Beggars Banquet BEGA 48)** The Hinge & Bracket of white boys funk had already recorded most of their album with Arthur Baker before hitting on the formula so it's not the outright killer fans might expect, strongest being this jittery smacking 114½bpm chanter listing faces and places, while 'Can You' is a sorta 122bpm hip hop tango plus there's an 119bpm remix of 'I.O.U.', the energy dropping appreciably for the 112bpm 'Can't Keep My Love', 50-100bpm 'Love's Gonna Get You', 55/110bpm 'Freezin'', 104½bpm 'Watch Me'. Beware low playback level.

**VARIOUS: 'StreetSounds Electro 1' LP (Street Sounds ELCST 1)** Mastermind Roadshow's Herbie has done some brilliant mixes 'n scratches in segueing all the electro hip-hoppers on this compilation — listen especially to the link between The Packman 'I'm The Packman' and the totally restructured Newcleus 'Jam On Revenge' (this restructuring negating any criticism of its also being on 'StreetSounds 6'), and between G-Force 'Feel The Force' and Project Future 'Ray-Gun-Omics'. All the tracks go on too long to be totally ideal for dancers, but at a bargain price the set's a must even if you already have these plus West Street Mob, K-9 Corp, Captain Rock and C-Bank.

**THE TRIBE: 'Jungle Rock' (US Prelude PRL D666)** Patrick Adams-prod/penned silly 116bpm 12in hip hopper with gibberish jungle talk, chanting and chattering over the electro beat (same version on flip), monotonous but fun for mixers.

**SUGARHILL GANG: 'Kick It Live From 9 to 5' (US Sugarhill SH-459)** The West Street Mob have opened ears to Sugarhill's current idiosyncratic rhythm patterns so now this excitingly jerking choppy staccato 116bpm 12in rapper could work better here (good scratching halfway). UK release will

revive Pete Wingfield's mix of their old 'The Lover In You' as flip, instead of the import's instrumental.

**CIVIL ATTACK: 'Not Guilty (By Reason Of Insanity)' (US Salsoul SG 412)** Stephen (Steve?) Washington co-prod/penned pent-up jiggy slow rolling 95½bpm 12in chick sung semi-smoocher obviously based on the 'Juicy Fruit' rhythm (though not sound), quite insistent, with sadly an edit instead of inst flip.

**X-RAY CONNECTION: 'Replay (Space Mix)' (US Dance-Sing DS 422)** Lumbered with an overly zingy electro rhythm but so full of effects it doesn't matter in a mix (out of Twilight 22, say), this Hot Streak-ish slightly fluctuating 0-126bpm 12in instrumental skitterer has great R2D2 bleeps, warnings of "enemy missiles" and all sorts of zaps 'n explosions 'n stuff (isolated mixing elements on flip).

**CAROL DOUGLAS: 'I Got Your Body' (US Next Plateau NP 50016)** Electronically plinky-plonking purposeful simple 114bpm 12in thudder with an insistent vocal melody that can get to you, and eventually a stark rumbling break (inst flip).

**ROME JEFFERIES: 'Good Love' (US Rain Records A251)** Greg Henderson-prod/penned slightly ponderous 110½bpm 12in lurcher lightened by a continually chinking background, gruffly souled by a fellah very much in Toney Lee-like style (inst flip), none too exciting although selling quite well.

**OMARI: 'After Loving You' (US Bound Sound BS-1005)** Falsetto group-backed chap growling and moaning over a monotonous sombre 0-104-104½bpm 12in semi-slow tugging chug beat, quite hypnotic in a strictly specialist style, obscurity value being enhanced on my copy at least as the instrumental flip's been replaced by someone else doing a minimalist vocodered 127bpm electro number possibly called 'Lunar Funk'!

**PLANET PATROL: 'Planet Patrol' LP (US Tommy Boy TBLP 1002)** Disappointing electro set by the Temptations copyists, unlikely to raise much sweat outside of Birmingham, the widely ignored c128bpm 'Cheap Thrills' being joined by a reasonable c126bpm remix of 'Play At Your Own Risk', the similar c127bpm 'Don't Tell Me', slower c115bpm 'Danger Zone' (best bet?), an horrendously inappropriate c133bpm revival of Gary Glitter's 'I Didn't Know I Loved You (Till I Saw You Rock And Roll)', and a Todd Rundgren slowie. Distrust the

printed BPMs.

**THE CHI-LITES: 'Making Love' (R&B RBL 217)** Roberta Flack's movie tune given a lush typical "woo-woo"-filled 75bpm 12in smooching, flipped by the chunky funk chugging 113bpm 'Bad Motor Scooter'.

**JUNIOR WALKER: 'Blow The House Down' (Motown TMGT 1318)** Bass buzzed over frantic jerky rock-disco (and vintage Motown) tempoed 138bpm nursery rhyme chanter with many of the veteran blues saxist's old tricks, specially extended for UK-only 12in remix (the instrumental flip being a distorted 102bpm at 33⅓rpm, should anyone attempt it!).

**DAVID JOSEPH: 'Be A Star' (Island 12IS 128)** Condemned as undanceably fast by most grassroots disco fans — and in fact played slower by David when live on TV! — this heavily promoted needlessly frantic old fashioned 141-140bpm 12in Britfunk jitterer actually gets quite catchy by the instrumental end, the instrumental flip being 104bpm at 33⅓rpm ... although Big Phil Egart (South Harrow) suggests if your decks can get it midway to around 118bpm it'll be requested as "that other new David Joseph 12in"!

**HERB ALPERT: 'Garden Party' (A&M AMX 148)** As documented before, Herb's slow 0-89½bpm treatment is based on Mezzoforte's original 45rpm version when played at 33⅓rpm by mistake — and to help you get the reverse effect this UK 12in is specially at 33⅓rpm so a speed spin comes out at 121bpm! The 2-track flip includes his classic 100bpm 'Rise' from '79, a summer tempo if ever there was one (but 135bpm if speed spun)!

**THE BREAKFAST BAND: 'Such A Feeling' (Breakfast Music 12BM 103)** Good new jaggedly jazzy 111-109bpm 12in instrumental version of their undeservedly ignored recent vocal, a bass-snapped brassy jitterer with biting solos and strong clear sound, far better than the official A-side's awful uninspired 119bpm 'Funksters' mess.

**WOMACK & WOMACK: 'Love Wars' (US Elektra 0-66987)** These particular Womacks are Cecil and Linda (Sam Cooke's daughter, though Womack relationship unclear as I thought it was Cecil who married Mary Wells in '64, and Mary's here on backing vocals along with a pseudonymously Bobby and all the family), the song being an unusual churning 121bpm 12in gospel-rock romper probably best for radio as it's certainly different, good, but not a typical dancer (inst flip).

**RUFUS/CHAKA KAHN: 'Live — Stompin' At The Savoy' LP (German Warner Bros 92-3679-1)** Apart from the naggingly catchy 0-104bpm 'Ain't Nobody' smash the only other track to sustain interest is the gorgeous sophisticated jazzy slow 0-27/54-0bpm revival of big band smoocher 'Don't Go To Strangers', although the pumping fast 126bpm 'One Million Kisses' and live 98-96-0bpm 'Stop On By' had an earlier nibble.

**PHILIP BAILEY: 'I'm Waitin' For Your Love' (CBS TA 3862)** Sax introed synth jittered lightweight choppy 114bpm 12in chugger flipped by the far stronger squeakily crooned and wailed Latin flavoured attractively cantering 116bpm 'Vaya (Go With Love)'.

**NEW EDITION: 'Is This The End' (London LONX 35)** Amazingly accurate 69bpm 12in pastiche of Michael Jackson's very early piercingly squeaky 'Got To Be There'-type of slowie, flipped by the frantic precocious 140bpm 'She Gives Me A Bang'.

**KEN "C": 'Get Outta My Face' (US Telestar Cassettes TCT-2320)** Juvenile sounding kid rapping to a much scratched 104bpm 12in beat, bits of the more bearable instrumental flip possibly being useful for mixers.

**QUANDO QUANGO: 'Love Tempo' (Factory Benelux FBN 23)** This UK-recorded rather raggedly chanted but mainly instrumental 121bpm 12in white boys churmer sets up an infectiously fluid electro drive (harder electro mix flip), big in New York — where radio makes the ears grow fonder.

**DAVID MATTHEWS ORCHESTRA: 'Begin The Beguine' (LP 'Grand Connection' US GNP Crescendo GNPS-2162)** Lovely though far from ideal disco fodder, this exquisite 71½bpm subduedly jaunty instrumental treatment is delicately picked by guitar star Earl Klugh with Grover Washington Jr tooting some answering lines in the big band backing — yeah, we're talking pure class, more for home listening!

**DIONNE WARWICK: 'How Many Times Can We Say Goodbye' LP (US Arista AL8-8104)** Her Luther Vandross-produced set sadly has one duet with the man himself, the US 7-in issued slushy 0-28/56-0bpm title track smoocher — which sets the tempo as apart from the unattractive gaily galloping 125bpm 'Got A Date' and 126bpm 'I Do It 'Cause I Like It' all the rest are over-lush dead slowies. Could be he blew it, as this hasn't the hits the Bee Gees gave her.



**MANHATTAN TRANSFER: 'Spice Of Life' (LP 'Bodies And Souls' German Atlantic 78-0104-1)** Irresistibly compulsive on New York radio (every time it came on I thought "wow, who is this?!", but sadly only scheduled to be the set's eventual second single here, the Rod Temperton-written/arranged (in his Bob James style) fabulous chunkily pushing lush melodic sprightly 110bpm chugger is soulfully sung presumably by new(-ish) girl Cheryl Bentley with some concise harmonica courtesy of Stevie Wonder, no less — a monster! — Rod's other number being the slinky slow 83bpm 'Mystery'.



**D**AVID GRANT hasn't blown his money on a Rolls or trips around the world. His idea of happiness is investing £18,000 to record the perfect single.

That's right, he spent 18,000 smackers to make 'Love Will Find A Way' and he has the satisfaction of seeing it climb the charts faster than hot shares on the stock exchange.

"I believe in perfection and I just had to have it sounding right," says David, who confesses to having a very understanding bank manager.

"We recorded the single three times, including an electronic version. We completely scrapped the material on the first two and started again. All that expensive time and effort went straight into the dustbin. I couldn't find it easy to live with that nagging feeling of doubt in my mind."

'Love Will Find A Way' might strike you as being a typical torrid tale of a boy breaking up with a girl, but David says that it really tells the inside story of his feelings on the break up of Linx and his old buddy Sketch.

"Let me see now, I wrote the lyrics about there of four months after Linx had split up. In a way, being with Sketch was like being married and our baby was the group. We'd finished the tour and I think we both realised that there was nowhere else to go, but we still clung on until we realised that the end really had to come."

Why isn't this boy writing scripts for 'Dallas'? The likeable Mr Grant has a romantic outlook on things, but at the same time he looks life straight in the eye. Even after hits in his own right, he doesn't lie back.

**J**UST AS well too. From his earliest days, David realised that he just wasn't cut out to do conventional jobs.

"This might sound stupid, but quite literally I was always obsessed with the idea of being a singing star. I remember that I could memorise tunes very easily, all the Beatles songs and that kind of thing.

"Old soul material really affected me. Even if you stripped off the vocals then you had a good pop song. Each song had its own identity, its own ideas and its own ideals. Anybody who says that style sounded all the same is a fool. These days I see myself as a soul singer who works in a pop medium. My voice is my instrument through which I try to convey emotion. If I can't do that then I'm lost.

"When the British soul and funk movement first started I think we were trying to personalise our influences, that was all. I find it hard to come to terms with the words British funk, because the Americans influence us and we influence the Americans. I want to think in terms of pop people who produce good pop songs.

"Level 42 write great pop songs. They own a great deal to straight funk, but they owe more to jazz funk. Their style is an 80's version of a 70's style. They went to America and Earth Wind And Fire cleaned them up.

"I admire Freeez because they really went out and did it. It looked as if their career was finished but they went over to the States to

see Arthur Baker and took a gamble. Now that's what I like. All I want to do is make good soul records. Not 60's soul or 70's soul but 1983 soul and beyond that."

**S**URPRISINGLY DAVID hasn't got much time for the real megabuck merchants like Rick James and Prince.

"I don't think Rick James has ever made a particularly good album. I can listen to two tracks of his and that's it. With Prince and the Mary Jane Girls, it's a case of nice legs, shame about the rest.

"Somebody said my latest record sounds weak as hell on the radio, and when I heard it on the radio I had to agree. Then when I heard it in a club I thought it sounded loud

and great. I have a few well chosen friends who've known me since I was ten, you can't put anything over on them and if they don't like it they tell me straight. I'm always aware of the fact that some people will try and get to know me because of what I am, not because of who I really am. I used to honour and respect the music business but I don't so much anymore.

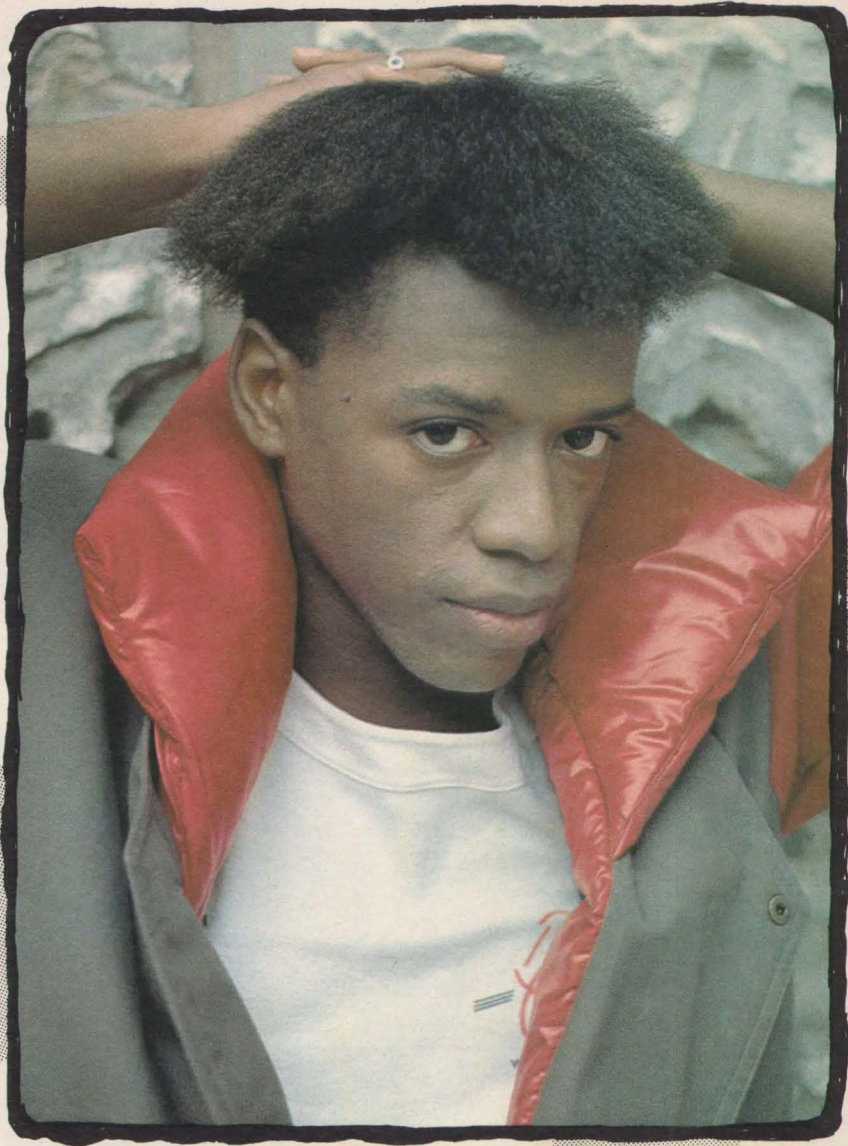
"I don't mind what people say about me as long as they're talking about me. I have a fun image and the kids like it, that's the important thing. I just wanted things to be light. I wore those spats because I liked the sort of gear those old soldiers had."

Part of the man's new image is his haircut which looks rather like an exotic thatched hut.

"My hairdresser asked me if I really wanted it done and I said, please go ahead. I like it anyway and now I've lost a bit of weight it fits in very well."

David's album will be out shortly, and a tour is on the cards for early next year. He wants to do large venues followed by more intimate clubs.

"I want each night to be a party, I'll be giving out hats and streamers and that kind of thing so people will have to enjoy themselves. I don't want to see a glum face in the house."



Pic by Joe Shutter

**TAKE THAT TO THE BANK**

**DAVID GRANT STARSTYLE EXTRAVAGANZA OVER PAGE**



**STAR  
STYLE**

**D**AVID GRANT reclines in a canvas hacking jacket — £59; Canvas trousers — £39. Sharon Haywoode is suitably supportive in a patchwork shirt — £19. All by Issue Clothing





**N**IGHTS draw in . . . Sun goes down . . . Time to wrap up! Golden Soul twosome Haywoode and Grant do their best to keep out those autumnal chills in a mix-up selection of the colder months' sartorial necessities.

In the post-Indian Summer blues, hues of Grey, Brown, Sand and Black strike suitably subdued moods for those frolics

amidst the fallen leaves and bracing hikes through misty fields!

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Styled by Graham K. Smith  
Photographed by Jill Furmanovsky

**D**AVID LEANS to in skull and crossbones jumper by G-Force — £25 and tweed overcoat by Flip — £60; Sharon proudly preens in a black corduroy jacket by Sioux — £70; Black grandpa shirt by Flip — £8.99; Grey ribbed top by Tonic — £30.

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# Mode-rn love

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MATT FRETTON, bless his peroxide locks, can't dance. But it would be fair to assume that Dave Gahan has taught Matt all he knows about shaking it up. He grinned wildly, shook it all about, executed dangerous backwards shuffles and went down better than any support act I've ever seen. Dave Gahan's been at the reverse shuffling a big longer, but he's no less fresh and zestful.

Perhaps Depeche Mode have found the secret of eternal youth. They're no less bouncy now than three years ago at the Bridgehouse, no less able to convey their obvious enjoyment while playing expensive synths than when they rested their Wasps on cardboard boxes.

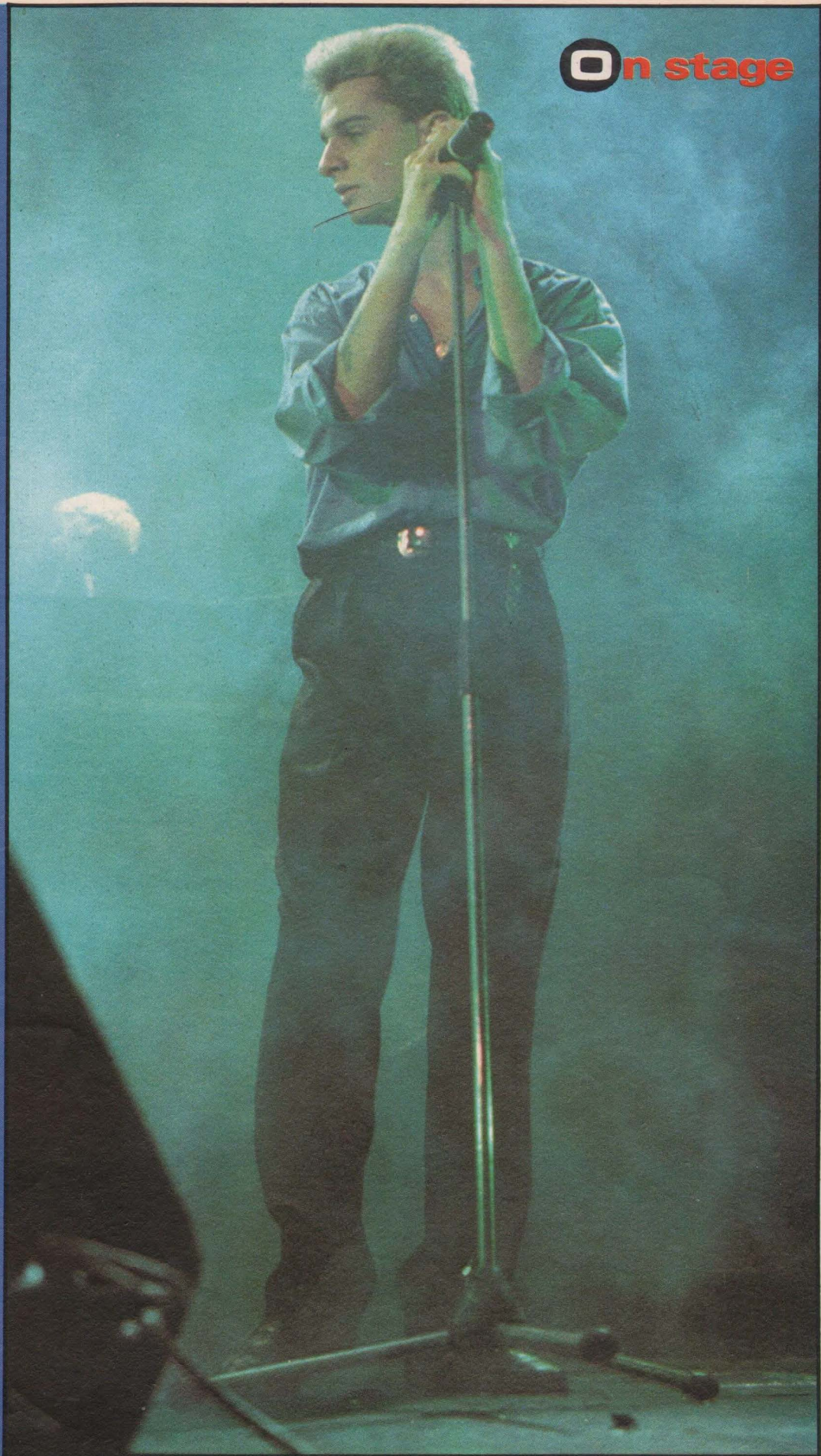
Their audience has grown up with them, and they've grown up with technology. They have it and know how to use it. All this means that a more mature person can enjoy the plethora of Mode mega melodies and newly denser-up electro-textures without risk of teenyboppered eardrums. Barring the odd squeal at the sight of DG's gyrating bum, of course.

'Everything Counts' was a good warm one to kick off with, its beefy dance rhythms setting the tone. It really didn't matter that there were three static keyboards and a grey slabby Habitat stageset — the tunes (just count 'em) kept everything well mobile. A great, chunky 'Love In Itself' and 'Two Minute Warning' saw the four lads reach Beach Boy standards in the harmony dept, but the sweetest moment was dear Martin coming stagefront to sing 'Pipeline', to rapturous applause.

The joint, not surprisingly, really started jumping during the updated, meatier versions of 'See You', 'New Life' and 'Photographic'. Just when you thought there couldn't possibly be another cracking uptempo stormer, along came another, right through to encores 'Just Can't Get Enough' and 'Boys Say Go'. Even the chaps on the monitor desk were clapping along.

Dep Mod don't distance themselves from their fans. There's no star trip, no contrived audience participation — the whole thing stood on the quality of the songs. I didn't look at my watch once and went home gaily humming that seemingly endless catalogue of reflective but infectious melodies. To say they had the balance right would be the understatement of the year.

Betty Page



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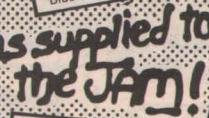
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# Top Albums

Week ending October 22, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	—	COLOUR BY NUMBERS, Culture Club, Virgin V2285
2	—	SNAP, Jam, Polydor SNAP 1
3	1	2 GENESIS, Genesis, Charisma/Virgin
4	3	4 LABOUR OF LOVE, UB40, Dep International/Virgin
5	2	13 NO PARLEZ, Paul Young, CBS □
6	11	2 VOICE OF THE HEART, Carpenters, A & M
7	5	16 FANTASTIC, Wham!, Innervision ☆
8	6	27 LET'S DANCE, David Bowie, Emi America ☆
9	4	12 THE CROSSING, Big Country, Mercury □
10	7	2 SILVER, Cliff Richard, EMI
11	—	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis CUX1452
12	8	45 THRILLER, Michael Jackson, Epic ☆
13	9	20 IN YOUR EYES, George Benson, Warner Bros □
14	44	3 THE TWO OF US, Various, K-Tel
15	19	6 BORN TO LOVE, Peabo Bryson & Roberta Flack, Capitol
16	14	4 STAYING ALIVE, Bee Gees, RSO □
17	17	5 FLIGHTS OF MERCY, Paul Leoni, Nouveau Music
18	—	STREET SOUNDS ELECTRO 1, Various, Streetsounds ELCST1
19	10	3 A TOUCH MORE MAGIC, Barry Manilow, Arista
20	13	6 UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS ○
21	23	13 TOO LOW FOR ZERO, Elton John, Rocket □
22	15	16 18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar □
23	25	2 KNEES UP, Chas And Dave, Rockney
24	21	3 THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Polystar
25	18	33 TRUE, Spandau Ballet, Chrysalis ☆
26	12	6 THE HIT SQUAD — CHART TRACKING, Various, Ronco
27	20	15 THE LUXURY GAP, Heaven 17, Virgin □
28	16	8 CONSTRUCTION TIME AGAIN, Depeche Mode, Mute ○
29	28	3 THE WILD HEART, Stevie Nicks, WEA
30	—	OUT OF THIS WORLD, Shakatak, Polydor POLD5115
31	—	COOKIN' ON THE ROOF, Roman Holliday, Jive HIP9
32	29	8 STANDING IN THE LIGHT, Level 42, Polydor ○
33	24	7 KISSING TO BE CLEVER, Culture Club, Virgin ☆
34	—	XXV, Shadows, Polydor POLD5120
35	31	3 PIL LIVE IN TOKYO, PIL, Virgin
36	38	249 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
37	27	13 THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol ☆
38	22	3 LICK IT UP, Kiss, Vertigo
39	45	7 AN INNOCENT MAN, Billy Joel, CBS
40	30	3 LOVE CLASSICS, Royal Philharmonic Orchestra, Nouveau Music
41	47	13 THE LOOK, Shalamar, Solar □
42	74	2 MORNING NOON AND NIGHT, Various, Ronco
43	26	3 STREET SOUNDS EDITION 6, Various, Streetsounds



CULTURE CLUB: your platinum pals colour the perpendicular number.

44	37	3	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland
45	35	18	SYNCHRONICITY, Police, A&M ☆
46	—	—	GONNA GET YOU, Freeez, Beggars Banquet BEGA48
47	42	15	YOU AND ME BOTH, Yazoo, Mute □
48	40	42	RIO, Duran Duran, EMI ☆
49	41	33	WAR, U2, Island □
50	39	2	MUTINY!, David Essex, Mercury
51	34	24	POWER CORRUPTION & LIES, New Order, Factory
52	63	55	LOVE OVER GOLD, Dire Straits, Vertigo ☆
53	75	4	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
54	61	17	GREATEST HITS, Rod Stewart, Riva ☆
55	49	28	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
56	32	5	BORN AGAIN, Black Sabbath, Vertigo
57	59	17	FLASHDANCE, Original Soundtrack, Casablanca
58	77	2	LOVE STORIES, Don Williams, K-Tel
59	36	4	RITMO, Judie Tzuke, Chrysalis
60	—	—	NIGHTLINE, Randy Crawford, Warner Bros 9239761
61	58	7	THE PRESENT, Moody Blues, Threshold □
62	96	4	LIONEL RICHIE, Lionel Richie, Motown
63	43	19	BODY WISHES, Rod Stewart, Warner Bros □
64	52	8	SUNNY AFTERNOON, Various, Impression ○
65	92	15	QUEEN GREATEST HITS, Queen, EMI ☆
66	94	17	DURAN DURAN, Duran Duran, EMI ☆
67	90	7	LOVE SONGS, Barbra Streisand, CBS ☆
68	68	26	CARGO, Men At Work, Epic □
69	71	9	FUTURE SHOCK, Herbie Hancock, CBS
70	33	3	IMAGES, Various, K-Tel
71	46	5	WARRIORS, Gary Numan, Beggars Banquet
72	66	40	BUSINESS AS USUAL, Men At Work, Epic ☆
73	65	59	UPSTAIRS AT ERIC'S, Yazoo, Mute ☆
74	60	2	LIVE FROM EARTH, Pat Benatar, Chrysalis
75	83	24	HUNKY DORY, David Bowie, RCA International
76	54	12	PUNCH THE CLOCK, Elvis Costello & The Attractions, F-Beat □
77	—	—	IMAGINATIONS, Various, CBS CBS10044
78	50	2	RESPOND PACKAGE — LOVE THE REASON, Various, Respond
79	80	30	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International ☆
80	73	37	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA □
81	48	6	THE HIT SQUAD — NIGHT CLUBBING, Various, Ronco
82	86	5	RUMOURS, Fleetwood Mac, Warner Bros ☆
83	69	53	REFLECTIONS, Various, CBS ☆
84	87	3	VICES, Waysted, Chrysalis
85	84	17	JULIO, Julio Iglesias, CBS □
86	53	21	CRISES, Mike Oldfield, Virgin □
87	76	48	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
88	62	6	DOPPELGANGER, Kid Creole & The Coconuts, Island
89	55	5	LIKE GANGBUSTERS, JoBoxers, RCA
90	—	—	IT'S ABOUT TIME, John Denver, RCA RCALP6087
91	—	—	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS CBS96000
92	82	10	ALPHA, Asia, Geffen ○
93	81	8	MERRY CHRISTMAS MR LAWRENCE, Ryuichi Sakamoto, Virgin
94	97	2	ALADDIN SANE, David Bowie, RCA International
95	57	14	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic □
96	56	3	THE GOLDEN SECTION, John Foxx, Virgin
97	—	—	RHYTHM OF LIFE, Paul Haig, Crepuscule/Island ILPS9742
98	70	2	WINDOWS IN THE JUNGLE, IOCC, Mercury
99	67	32	THE HURTING, Tears For Fears, Mercury □
100	79	24	PENTHOUSE & PAVEMENT, Heaven 17, Virgin □

# Music Video

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

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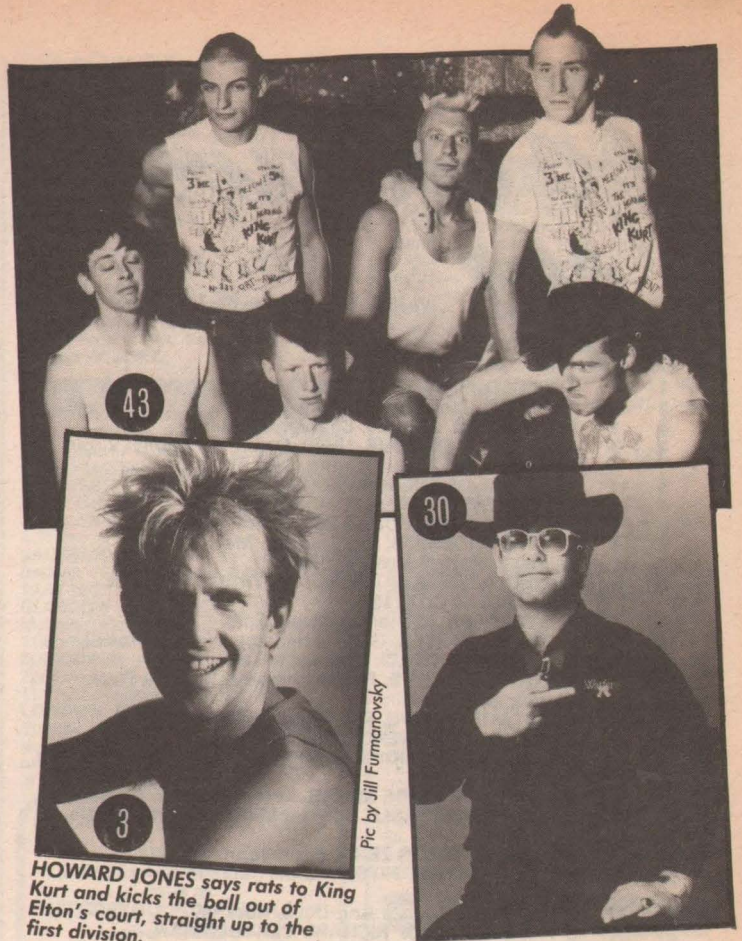


# Top Singles

Week ending October 22, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	1	6	KARMA CHAMELEON, Culture Club, Virgin ◯
2	2	5	THEY DON'T KNOW, Tracey Ullman, Stiff
3	5	7	NEW SONG, Howard Jones, WEA
4	16	4	ALL NIGHT LONG, Lionel Richie, Motown
5	3	4	DEAR PRUDENCE, Siouxsie And The Banshees, Polydor/Wonderland
6	11	4	(HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma/Virgin
7	7	5	IN YOUR EYES, George Benson, Warner Bros
8	4	5	MODERN LOVE, David Bowie, EMI America
9	12	5	SUPERMAN (GIOCA JOUER), Black Lace, Flair
10	25	2	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
11	6	6	THIS IS NOT A LOVE SONG, P!i, Virgin
12	9	32	BLUE MONDAY, New Order, Factory
13	36	3	SAFETY DANCE, Men Without Hats, Statik
14	15	5	BLUE HAT FOR A BLUE DAY, Nick Heyward, Arista
15	38	2	PLEASE DON'T MAKE ME CRY, UB40, DEP international/Virgin
16	8	10	RED RED WINE, UB40, DEP International/Virgin □
17	21	5	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland
18	30	5	SUPERSTAR (BILLIE JEAN), Lydia Murdock, Korova
19	10	9	TAHITI (FROM MUTINY!), David Essex, Mercury
20	17	5	68 GUNS, The Alarm, IRS
21	24	4	LOVE IN ITSELF, Depeche Mode, Mute
22	14	10	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
23	13	7	COME BACK AND STAY, Paul Young, CBS
24	26	3	LOVE WILL FIND A WAY, David Grant, Chrysalis
25	54	3	UPTOWN GIRL, Billy Joel, CBS
26	28	4	POP GOES MY LOVE, Freeez, Beggars Banquet
27	18	6	BIG APPLE, Kajagoogoo, EMI
28	19	8	MAMA, Genesis, Charisma/Virgin ◯
29	20	8	DOLCE VITA, Ryan Paris, Carrere
30	40	2	KISS THE BRIDE, Elton John, Rocket
31	23	7	GO DEH YAKA (GO TO THE TOP), Monyaka, Polydor
32	35	4	KISSING WITH CONFIDENCE, Will Powers, Island
33	43	2	OVER AND OVER, Shalamar, Solar
34	37	4	LONDON TOWN, Bucks Fizz, RCA
35	22	8	CHANCE, Big Country, Mercury
36	—	—	SISTER SURPRISE, Gary Numan, Beggars Banquet BEG101
37	41	4	REILLY, Olympic Orchestra, Red Bus
38	27	7	BODY WORK, Hot Streak, Polydor
39	42	5	UNCONDITIONAL LOVE, Donna Summer, Mercury
40	47	5	MOTOR MANIA, Roman Holliday, Jive
41	29	7	OL' RAG BLUES, Status Quo, Vertigo
42	33	3	AUTODRIVE, Herbie Hancock, CBS
43	61	2	DESTINATION ZULU LAND, King Kurt, Stiff
44	64	2	I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA
45	68	3	MICHAEL JACKSON MEDLEY, Ashaye, Record Shack
46	—	—	MICROKID, Level 42, Polydor POSP643
47	60	3	YOU REALLY GOT ME, Kinks, PRT
48	66	2	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
49	32	7	WHAT I GOT IS WHAT YOU NEED, Unique, Prelude
50	67	4	LOVE ON A FARM BOY'S WAGES, XTC, Virgin
51	58	3	TILL YOU COME BACK TO ME, Leo Sayer, Chrysalis
52	31	12	WALKING IN THE RAIN, Modern Romance, WEA
53	59	3	YOU DON'T NEED SOMEONE NEW, Lotus Eaters, Sylvan/Arista
54	44	3	TEDDY BEAR, Booker Newberry III, Polydor
55	53	4	CAN'T STOP RUNNING, Space Monkey, Innervision
56	—	—	LOVE HOW YOU FEEL, Sharon Redd, Prelude A3868
57	48	6	A TIME LIKE THIS, Haywoode, CBS
58	74	2	DON'T FORGET TO DANCE, Kinks, Arista
59	52	3	I WANT YOU, Gary Low, Savoir Faire
60	34	7	CRUSHED BY THE WHEELS OF INDUSTRY, Heaven 17, Virgin
61	82	5	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
62	—	—	FANTASY REAL, Phil Fearon & Galaxy, Ensign
63	76	2	CAN'T SHAKE LOOSE, Agnetha Faltskog, Epic
64	83	3	BREAK DANCIN-ELECTRIC BOOGIE, West St Mob, Sugarhill
65	71	3	LOVE REACTION, Divine, Design Communications



HOWARD JONES says rats to King Kurt and kicks the ball out of Elton's court, straight up to the first division.

Pic by Jill Furmanovsky

66	100	2	SONG OF THE SIREN, This Mortal Coil, 4AD
67	51	4	NIGHTLINE, Randy Crawford, Warner Bros
68	—	—	MAKE BELIEVE IT'S THE FIRST TIME, Carpenters, A&M AM147
69	—	—	007, Musical Youth, MCA YOU6
70	87	2	LA SERENISSIMA (THEME FROM VENICE), Rondo Veneziano, Ferroway
71	65	3	THE CABARET, Time UK, Red Bus
72	55	10	WINGS OF A DOVE, Madness, Stiff ◯
73	93	2	FAR FROM OVER, Frank Stallone, RSO
74	46	5	REBEL RUN, Toyah, Safari
75	39	5	SOUL INSIDE, Soft Cell, Some Bizzare
76	75	3	GET SOME THERAPY, Steve Wright, RCA
77	57	2	ME OR YOU, Killing Joke, EG/Polydor
78	—	—	GYPSY GIRL, Cruella de Ville, EMI EMI5412
79	—	—	UPFRONT, Diana Ross, Capitol CL306
80	90	2	MAKING LOVE (OUT OF NOTHING AT ALL), Air Supply, Arista
81	—	—	THE SMILE HAS LEFT YOUR EYES, Asia, Geffen A3836
82	—	—	BLESS THE LADIES, Oliver Cheatham, MCA MCA846
83	—	—	IS THIS THE END, New Edition, London LON35
84	92	3	LADY'S CHOICE, Stone City Band, Motown
85	98	4	DANCE WITH ME, Lords Of The New Church, IRS
86	—	—	WILDSTYLE, Time Zone, Island IS135
87	—	—	I'M READY IF YOU'RE READY, Gap Band, Total Experience TE004
88	81	2	WHITER SHADE OF PALE, Ochi Brown, Romantic
89	—	—	ALMOST OVER YOU, Sheena Easton, EMI EMI5434
90	97	2	TALK TO ME, Lew Kirton, Epic
91	79	2	BITTER HEART, Seona Dancing, London
92	—	—	SOUL KISSING, David Knopfler, Peach River BBPR7
93	96	2	DON'T LET IT GO TO YOUR HEAD, Fat Larry's Band, Virgin
94	95	2	MAKIN' MUSIC, Gary's Gang, CBS
95	99	2	PROMISES PROMISES, Naked Eyes, EMI
96	—	—	THE SMILE AND THE KISS, Bonk, Ensign ENY505
97	—	—	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Ritz RITZ056
98	—	—	STATE OF ART, Friends Again, Moon MOON3
99	—	—	HOW MANY TIMES CAN WE SAY GOODBYE, Dionne Warwick & Luther Vandross, Arista ARIST544
100	—	—	PAL OF MY CRADLE DAYS, Ann Breen, Homespun HS052

Compiled by Gallup

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



# Marilyn



Pic by Joe Shuffler

# Rick James

Wow it's really good to see you again,  
baby  
And I must admit you're looking very,  
very very nice these days  
I guess life must be treating you well  
Oh, me? Well, I've just been doing the  
same ol' thing  
I've always been doing, you know,  
I've got a new lady now and it's a little  
different than it was  
When I was with you  
You know I think back to when we met  
The way I used to be, the cold way I  
used to act  
But more than that I think of how  
you've changed me  
With your love and sensitivity  
Remember when I used to...

Love them and leave them  
That's what I used to do  
Use and abuse them  
Then I laid eyes on you  
It was pain before pleasure,  
That was my claim to fame  
With every measure, baby  
Tasted teardrop stains, yeah  
I was cold as ice long ago, baby, baby  
Wasn't very very very nice you know,  
sugar, sugar, sugar girl  
Then I kissed your lips  
And you turned on my fire, baby  
And you burned me up within your  
flame  
Took me a little higher, made me live  
again  
You turned on my fire baby  
Then you showed me what a love  
could do  
Fire and desire, baby, feel it coming  
through  
And I thank you, baby

Oh how I thank you, baby  
You taught me so much and showed  
me so much love and sensitivity that  
since you've been gone  
I don't think I've ever felt this way  
before  
You know it's funny how a man can  
change so quickly from a cold blooded  
person  
Thinking he's God's gift to women  
Remember how I used to do that, ha  
I must have been crazy then  
Remember when you used to . . .

*Repeat first verse*

Love them and leave them . . .

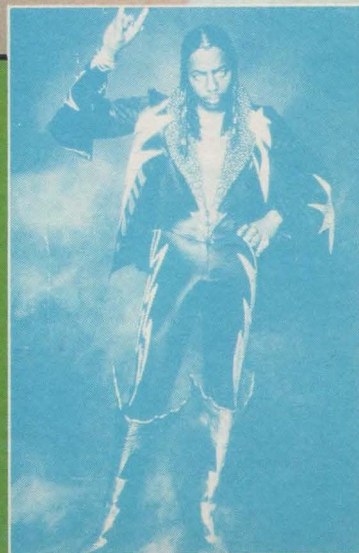
You know, I guess I think  
We've both said too much today  
After all you're kind of with somebody  
else and I'm kind of living with  
somebody  
But please do me a favour  
Just before you go  
Just put your arms around me  
And hold me like you used to  
And tell me everything's gonna be  
alright

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City Music Co (ASCAP)  
Words and music by Rick James  
On Motown Records

## STAR SONGS

**M**ARILYN chose 'Fire And Desire' by  
Rick James as his all-time favourite  
because, "Teena Marie (the backing  
vocalist) sends shivers up my spine."  
Marilyn's choice was requested by Sara  
Corbett, Hertford, Herts.

Send the name of the star that you  
want quizzed to Star Songs, Record  
Mirror, 40 Long Acre, London WC2.



# Fire & Desire



# Profile

**BORN:** January 19, 1956, Youngstown, Ohio.

**FIRST RECORD BOUGHT:** 'I'll Be Sweeter Tomorrow' by the O'Jays, because I liked the harmony and the energy projected by Eddie (Levert) and I'd seen them twice.

**LAST RECORD BOUGHT:** 'Incognito', the album by Spyro Gyra. I'm very into jazz and my wife buys gospel.

**FIRST LIVE SHOW SEEN:** The Ohio Players, in Youngstown, around 1968. If you can please the audience here, you can do it all over the world, because most of the people are so talented they could do as well as the people on stage.

**LAST LIVE SHOW SEEN:** Maynard Ferguson, again in Youngstown. Man, I was tingling.

**BEST FILMS SEEN RECENTLY:** 'Revenge Of The Ninja', which is pretty good if you like King Fu and a gospel movie called 'Say Amen Somebody'.

**DO YOU MIND BEING CALLED "TEDDY BEAR"?:** No, it's just something about me, everyone comes up and talks to me, I guess I'm lovable and squeezable.

**DID YOU HAVE A TEDDY BEAR AS A YOUNGSTER?:** Yeah, I had quite a few. Now I have a teddy bear bracelet that my wife Bobbie bought me after I did the record.

**DO YOU LIKE EXERCISE?:** I played football and stayed pretty athletic all through high school, until I hurt my knee. Now I play basketball and I'm getting more into bodybuilding.

**WHY DO YOU ALWAYS WEAR SUITS?:** It was just that the record company wasn't into the kind of outfits I was going to wear, so I wore my own suits. Next time we come over it'll be something different, more of a skintight suit, more sparkle and glitter.

**FAVOURITE FOOD:** I'm kind of a chef, just about anything you name, I cook it. Lately I've been getting into seafood.

**FAVOURITE DRINK:** Rootbeer soda.

**DID YOU MIND PEOPLE CALLING YOU A ONE-HIT WONDER?:** No, it just makes me come in and write another hit. Anything that's negative makes me positive.

**DID YOU MEET ANYONE INTERESTING ON 'TOP OF THE POPS'?:** I got to meet a lot of the dancers, that was very enlightening. And I met Wham and a couple of other names I have in my book. I'm bad on names.

**WILL YOU BE DOING AN AEROBICS RECORD?:** Hey, that's a great idea!



**Booker  
Newberry III**

Record Mirror does it big!