

**Kirsty MacColl - wild in leather!**

# RECORD

**mirror**

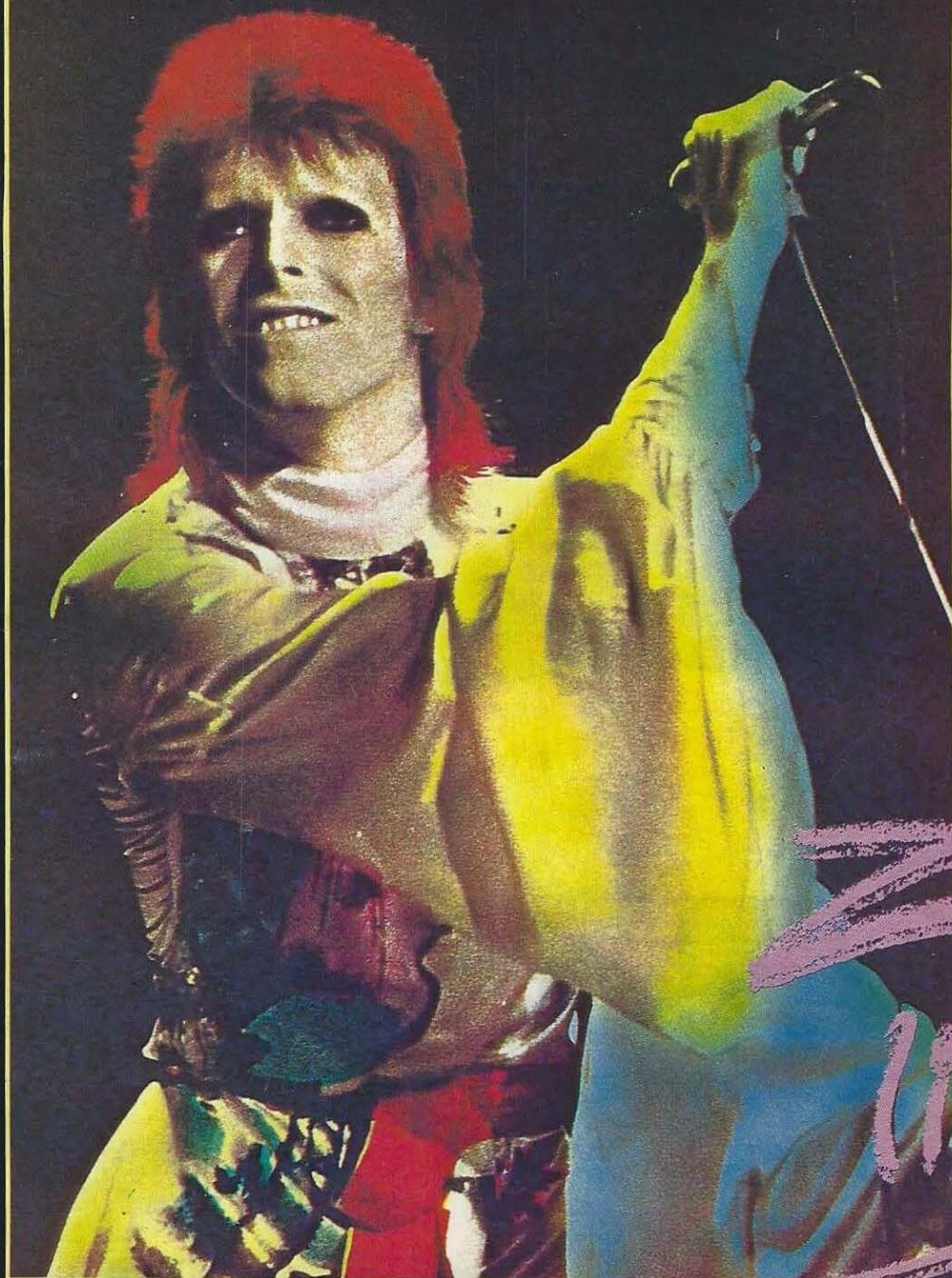
**PRIVATE FILES**  
the rude and  
sued gossip  
column

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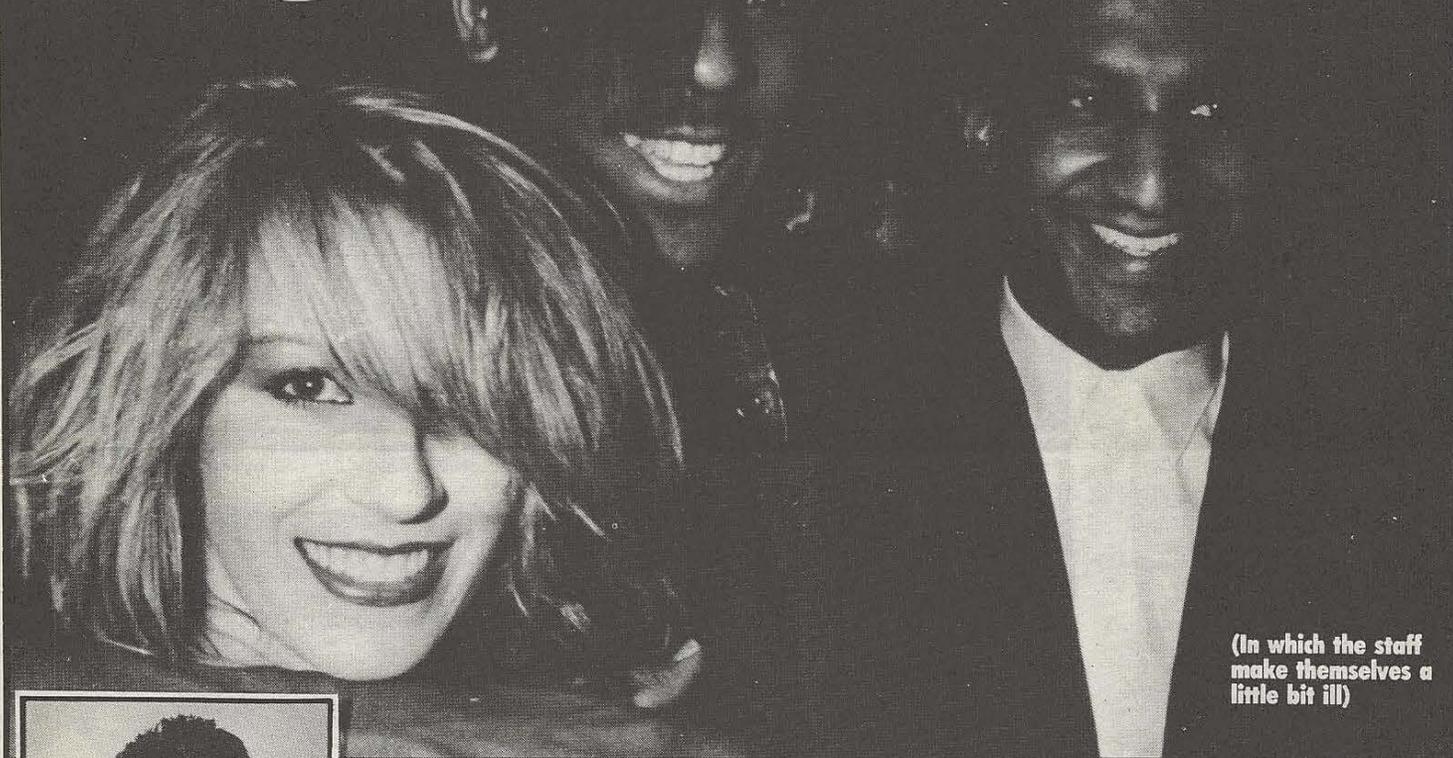
BISHOPSGATE EC2  
BRENT CROSS SHOPPING CENTRE NW4  
CHARING CROSS ROAD WC2  
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EALING BROADWAY CENTRE W5  
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FINCHLEY ROAD NW3  
FLEET STREET EC4  
HAMMERSMITH W6  
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KENSINGTON HIGH STREET W8  
KINGS ROAD SW3  
LEWISHAM RIVERDALE CENTRE SE13  
LONDON WALL EC2

OXFORD STREET W1  
PUTNEY SW15  
QUEENSWAY W2  
SHAFTESBURY AVENUE W1  
SOUTHGATE N14  
TOTTENHAM COURT ROAD W1  
VICTORIA STREET SW1  
YORK ROAD WATERLOO SE1  
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WIMBLEDON SW19  
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# Private Files

## Hippodrome opening night overload!



(In which the staff make themselves a little bit ill)

Pic by Eugene Adebarr

**EH, KEREN and Siobhan never looked like that before — what have they been putting in the vodka and orange? Sarah Bananarama grins and bears it, while Jeffrey 'flares' Daniel and Culture Club's cute Mikey make lame attempts to imitate the two absent Holborn beauties . . .**



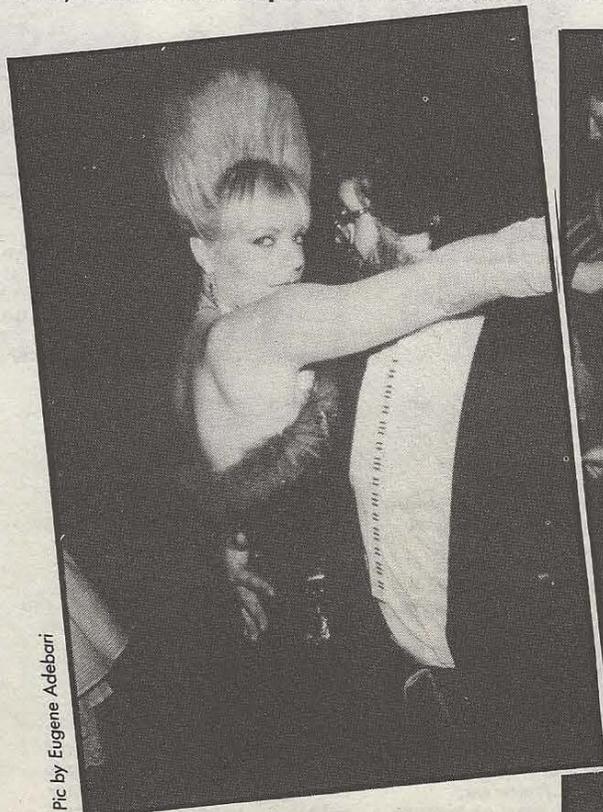
Pic by Joe Shutter

### by JIM REID

**I**'VE BEEN called the worst writer in the music press, a cretin and a w\*\*nker. Some of it isn't true. I've been whipped by an irate pop star and covered in brown rice by an angry record company. None of it hurt. But when a chap like me is told to don a dinner suit, find a pair of cufflinks, mind his manners and bow to his betters then the old blood pressure starts working faster than Alan Devonshire.

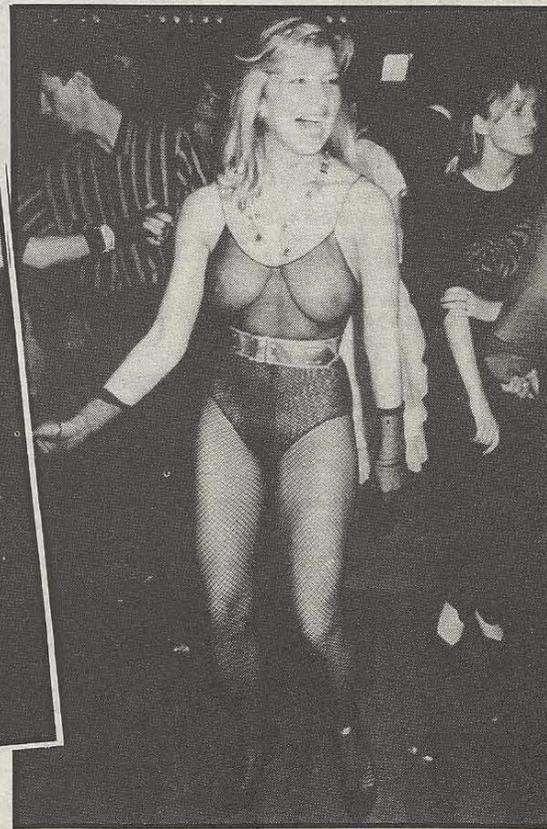
There I was done up like a penguin, smelling like a refugee from Joan Collins' boudoir and feeling a proper charlie. The reason for this abject humiliation of your fave big mouth reporter? Nothing more than the weekly pursuit of tittle tattle, scandal and mega-hangovers. Y'see we've gone so up market this week that Private Files has had to forget its accent, leave its West Ham scarf at home and swap that reassuring

**continues over**



Pic by Eugene Adebarr

**SECONDS OUT round one: In the left hand corner Neasden's very own beehive beauty Mari 'strongarm' Wilson, in the right radio's very own wild man of Borneo, hairy monster and extremely nice person DLT . . .**



Pic by Eugene Adebarr

**WOARRGGGH! Yep, when the booze is flowing pop people sure know how to let it all hang out. What 'it' was is currently in debate, but whatever it was there was certainly a lot of it . . .**

# Private Files

from page 3

pint mug for a dainty little champagne glass. That's right, yours truly is feeling in a right two and eight — but honest, I was only acting under orders . . .

Of course all the fuss was over the opening of **Peter Stringfellow's** mega club the Hippodrome. Strewth, what a palavar. Enough free booze and grub to keep **Meat Loaf** going for a week, so many stars you'd have thought the galaxy had gone on strike for the night. An' when drink, bright lights and pop people collide, well y'know the old wacky quotient is going to skyrocket . . .

Of course getting into the blimmin' place was like facing West Ham's Intercity firm in full flight. A bit dodgy. Still, your intrepid hack clutched his ticket, screamed the battle cry 'woargh' and kicked assorted popsters, parasites, career girls and nancy boys out of the way to reach the front of the queue. It took RM's token sensitive boy **G K Smith** a bit longer and pop sensation **Boy George** was so frightened by the crowds that he circled the club in his limo and went home to his cocoa.

Once in I began to stumble over a motley crew of famous people all clamouring to get my autograph. Be wacky, I said to comedian **Bobby Ball** — and he was, so was his wife, wearing a hideous pair of green hotpants on her bulky frame and looking like a truncated tree. It got zanier, **Freddie Starr** started doing his impersonation of a failed showbiz personality and snooker's **Hurricane Higgins** started potting rum and blacks quicker than he pots reds and blacks. Wacky? I had to go to the toilet.

Here, surely, would be one refugee from megastardom. Nope wrong Reid, hanging around the cloakroom were odd couple **Phil Lynott** and **Steve Strange** (sans two Para). Strange muttered something about going to the Camden Palace then suddenly remembered the drinks were free and ran back to the bar . . . where I was already tucking into my second bottle of champers. Well you would if you'd just cast your minces over geriatric rockers **Bill Wyman**, **John Entwistle**, **Roger Waters**, **Charlie Watts**, **Kenny Jones**, **Robert Plant**, **Kevin Godley** and **Eric Clapton**. What a sight, all hearing aids, white sticks and 'we fought in the battle of Agincourt' badges. In fact Clapton was so knocked out that he left after 10 minutes, because he "couldn't stand the noise".

I could see what he meant. The Hippodrome ain't exactly hot to trot, but a glitzy palace for people with plenty of potatoes and little taste. The soundtrack was real duff rock disco, in fact it was so bad that even RM's fleet footed boss **Eric Fuller** forsook the dancefloor for the bar. Still music or not, Mr Stringfellow sure



Pic by Steve Rapport

**FOWL PLAY?** Look at Mulligan's bone handed singlet, look at the expression of greasy delight on Malcy McLaren's face as he tears apart a poor little chick. Duck for the oyster — more like chicken for the mouth (if you'll pardon the expression) . . .



Pic by Eugene Adebarr

"EEEH, IT weren't lahk this oop the Wigan Casino, were it sis?" Limahl and his baby sister step out northern soul style, whilst amazed Hippodrome watchers try and work out exactly what sort of cocktail a back flip is . . .

knows how to throw a party. And his guests sure knew how to throw up.

But let's keep it clean, folks. And they don't come much cleaner than fresh faced girl scout of the airwaves **Janice Long**. A right funny dancer is our Jan. Conspicuous in their absence from the dancefloor were fellow jocks **DLT**, **Gambo**, **Gary Davis**, **Andy Peebles** and **Greg Edwards**. Conspicuous in his lack of sensible sentences was loony right winger **Kenny** — not very funny — **Everett**. I was simply conspicuous . . .

So much so that I took to hiding round corners and trying to spot famous couples. There was **Malcolm** — beg, steal or borrow — **McLaren** talking to boozed up boffin **Thomas Dolby**, there was small but beautiful **Thereza Bazar** talking to Wigan's ovation **Limahl** and there was **Blue**



Pic by Eugene Adebarr

**YES FOLKS**, the kindly Sunnydown rest home for aged rocksters organised a special charabanc trip to the Hippodrome last week. As the coach rattled through London the capital was deafened by the rattling of false teeth and the regular old rocker's mantra: "lii remember when rock was a man's world and no man would dare go on TOTP wearing a skirt." The only three members who actually made it to the bar were **Eric Clapton**, **Roger Waters** and **John Entwistle**. Grandad, grandad you're lovely . . .

**Rondo's Christos** talking to a bottle of champagne. **Pete Murphy** was making artistic shapes with his shadow (and not a sand pit in sight) and **Steve Singleton** of **ABC** was looking failure in the face. **Roddy Frame** and **Clare Belle Star** were swapping hangover cures, **Chrissy** and **Lee** of **Madness** were swapping Pakamacs and the rest of us were swapping empty glasses for full ones.

I turned back and ran upstairs into the sympathetic arms of Bananarama lovelies **Sarah**, **Siobhan** and **Keren**. I didn't mind seeing double now. Sarah was telling me how the **Nana's** were gonna tour next February with her boyfriend's band the **Avengers**.

I began to shake like a heavy metal fan and cry uncontrollably. It was getting too much, the Hippodrome spun before me and

in my frenzy a kaleidoscopic collection of celebrities came before my eyes; a slimmer **Mari Wilson**, actress **Maureen Lipman**, actor **Robert Powell**, coffee salesman **Gareth Hunt**, Marilyn, Culture Club's **Roy Hay** and **Bobby of Bucks Fizz**. I closed my eyes and then I saw **Des O'Connor**. I passed out immediately.

When I woke up I was being escorted out of the club by **Elaine Page**, **Patti Boulaye**, **Joan Collins**, **Captain Sensible** and ex-con turned sociologist **John McVicar**. John whispered something to me about some of my friends in Bethnal Green and I passed out again. They weren't gonna believe much of this down the Dog And Ferret next evening . . .

more on page 6

# Tracey

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# Private Files

from page 4

**WACKY DAHI** Hold your breath boyo, wipe that coal dust from your eyes, put that rugby ball away and keep a welcome in the hillsides for two of Wales' finest cultural exports. Yep, **Shakin' Stevens** and **Bonnie Tyler** are to merge their mega Celtic talents in a duet of bone-crunching proportions. The daffy Taffys met at a CBS conference and decided to make sweet music together. Expect a single early next year. RM: where ethnic minorities come first...

Free burger and micro-chips. Shamed by the lunatic antics of English soccer fans last week, **Level 42** have agreed to play a free concert for the plucky Luxemburgers on December 1st.

A touch of the Basil Fawlty's — the wackiest, drunkest and positively spunkiest hotel in London is the Columbia. See rock stars swing from chandeliers, play with fire extinguishers and invent 101 uses for a flying TV set. Latest guests are **Roddy Frame**, **Simple Minds** and **Martin Fry**. Butlins it isn't...

Till hell **Freezes** over? Well maybe not, but my sources suggest that all is not so hunky dory in the Freez camp. Expect **Johnny** to do some solo work soon and be prepared for the ice to crack...

If **Dee's** departure from **Wham!** was so convivial, how come she had to ring up Epic Records to blag tickets for the group's recent Lyceum shows? Not talking to the boys, perhaps...?

**Adam Ant** in generosity scandal. Returning from a recent LA gig, **Big Countryman Stuart Adamson** (well I don't really know if he's big or not) was amazed, emotion handed and downright astounded to see a bottle of champers delivered to his room courtesy of fellow LA visitor Adam. Big Stu was even more amazed, astounded etc to see living legends **Bob Dylan** and **Tom Petty** attend aforementioned gig. Rock 'n' roll — you just don't know where the



Pic by Kerstin Rodgers

**AAH, THE** old photo sessions certainly sort the men from the boys, don't they? Look at **Stuart** from **H2O** will you, a right waxworks case, innie? And that **Mena** from **Cruella De Ville**, smile? I've seen more teeth on **Jerry Dammers**. But **Limahl**, there's a different cup of clublend posing. Head slightly inclined, lips pouting, eyes bright with the sincere desire of someone who wants to make a lot of money. A pro in an amateur game...

● Biggest mystery at last week's Hippodrome bash wasn't the colour of my underpants but the absence of anything but EMI product on the giant video screen...

● Anyone spot **Feargal Sharkey's** sub-Aznavour poses on **TOTP** last week? My gorgeous landlady did...

● If indie titans **Rough Trade** are prepared to spend £14,000 in breaking the **Smiths'** excellent 'This Charming Man' single, how much must the majors be wasting in trying to push dross into the top 40? Pop promotion: the economics of the madhouse...

● And talking about funny money, can it be true that **Duran Duran's** new publishing advance is a cool £180,000? They ain't little **Irving Berlins** you know.

● Spotted at last week's **Circus** party, **Mick Jones** and **Topper Headon**, **Andy Polaris**, **Vaughn Toulouse**, **Yip Yip Coyote** and the sober version of **Christos Tolera**...

● Is it true that sultry **Sade** **Adu's** mega record deal has left her with enough money to buy at least two small South American countries? I think the **Chancellor Of The Exchequer** should be told...

next bottle of champagne is coming from...

The publishing world was shaken to its very foundations this Monday lunchtime with the news that **Si Le Bon's** mummy has written three children's books based on **Simon's** adventures as a little boy. *Adventures? In Pinner?*

Dear Peru-dence. South American soundalikes **Incantation** have come up against the world's most immovable object, **Paul McCartney's** wallet. The poncho handed crew were asked to play on **Macca's** 'Pipes Of Peace' album, but declined the offer 'cos the **Mull Of Kintyre** meanie would

only pay them session fees when they felt they were entitled to a royalty. Miffed and tearful, **Incantation** reckon **Macca's** pan pipes album sleeve pose is a con, because they can't hear any pan pipes on the album...

Yee-haw! Lascivious lovely, **Heavy Metal** heart-throb and artiste of extreme sensitivity **Kelly Johnson** of **Girlschool** revealed this week that, well, she likes revealing, if you knoworrimean.

"I don't have any dresses," said the sultry songstress.

"I snip holes and rips into my jeans and T shirts, and people like to look into the holes. You have

to be within half an inch of certain spots." Dare we continue?

And whilst we're unzipping, ripping up, raising temperatures and generally being a bit rude, let's nip along to see **Tracey Ullman's** new play 'Grass Widow'. Right, you've bought your programme, ate your crisps and quaffed your Tizer, and finally turn your minces to the bleedin' stage. And what's happening? Up there, prancing the boards, is **Ms Ullman** in nowt but her panties! Calm down boys, cos that's all you're getting. And although the lovely **Trace** is sans bra, all you get to see is her bare back. But what a back...

## Get Annie Lennox in your bedroom

**SWEET DREAMS** are made of prizes like these. **RECORD MIRROR** are giving away 30, yes 30, packages of Eurythmics goodies. Each winner will receive a copy of their latest album 'Torch', a signed copy of their colour tour programme and a gigantic 60 by 40 inch poster of Annie Lennox. To win, all you have to do is answer three easy questions, indicate your answers, cut out the coupon and send it to: Eurythmics Competition, **RECORD MIRROR**, PO Box 16, Harlow, Essex. First 30 correct entries opened on the closing date, Monday, December 5, get the prizes.

- 1) Name Annie Lennox's partner in Eurythmics. Is he a) Andy Stewart ..... b) Rod Stewart ..... c) Dave Stewart .....?
- 2) What was the hit band both members were in before Eurythmics? Was it a) The Rezillos ..... b) The Tourists ..... c) The Skids .....?
- 3) What is the name of their current hit single? Is it a) 'Union Of The Snake' ..... b) 'Undercover Of The Night' ..... c) 'Right By Your Side' .....?

Name .....

Address.....



# News

## Turner it up

TINA TURNER storms into Britain for a short tour next month. The wicked temptress will be playing London Venue December 18, 19, 20, Cardiff St Davids Hall 21, Croydon Fairfield Hall 22.

The shows come after dates in Europe and the Middle East. After the concerts Tina will be starting work on her new album which is scheduled for release in the Spring.

## Keeping Mum

MAMA'S BOYS have added a string of dates to their 'Turn It Up Tour'. They'll be playing Ashford Wye College November 23, Oxford Penny Farthing 24, Coventry General Wolfe 25, Gwent Cross Keys 26, Manchester UMIST 29, Birmingham Golden Eagle 30, Rayleigh Cross December 1, Glasgow Venue 2, Kirkcaldy Abbotshall Hotel 3, Bathgate Kaimpark Hotel 4.

The band will not now be playing Hammersmith Odeon as previously advertised.

● THE EURYTHMICS play a final London date at the Hammersmith Odeon on December 3. Tickets for the show are £5, £4.50, and £4. They are available from the box office and usual agents.

FORMER TYGER Of Pan Tang vocalist Jess Cox releases his debut solo album on November 30. The album, entitled 'Third Step', includes the indie hit single 'Bridges'.



## MALC'S PEARL

**MALCOLM McLAREN** releases his new single 'Duck For The Oyster' on November 28. Like his previous hits it's taken from his 'Duck Rock' album and a 12 inch version of the single will feature a bonus track, 'Hobo Scratch'. This track has previously been unavailable in Britain.

'Duck For The Oyster' is based on American square dances of 150 years ago, which were banned by the church because they were said to be immoral.

McLaren is working on his second album which will be released in the New Year.

## Simply Divine



THE OUTRAGEOUS Divine will be playing a mini tour at the end of the month. He can be seen in all his glory at Manchester Hacienda November 23, Hastings Downtown Saturday 24, Brighton Old Vic 25, Blackpool Flamings 26, Liverpool State 27.

● OZZY OSBOURNE has changed the release date of his 'Bark At The Moon' album because of problems with the horrific cover artwork. The record will now be out on December 2.

SLADE have changed some dates and added some shows to their forthcoming tour. They'll be playing Swansea Brangwyn Hall on November 29 and not the Top Rank as previously announced. Also they'll be playing Cardiff Mayfair Suite on November 30 and not the Cardiff Top Rank and on December 10 they'll be playing Manchester University instead of Bangor University.

The new dates run, Hardstoft Shoulder Of Mutton December 11, Liverpool Royal Court 13, Middlesbrough Town Hall 14, Lancaster University 15, Durham University 17.

## Nick Heyward

New 7" & 4-Track 12" Single. b/w Stolen Tears (Previously unreleased).

7" includes limited edition FREE SINGLE "When it started to Begin" (new recording) in gatefold sleeve.

on a Sunday



# News



**'MINDER' STARS** Terry and Arthur, who are also known as actors George Cole and Dennis Waterman, release a wacky single this month. 'What Are We Gonna Get 'Er Indoors' will be out on November 28 and it was written by the boys themselves. Terry and Arthur are currently filming a new 'Minder' series.

● **SOUL STAR** Millie Jackson has added eight dates to her New Year tour. She'll be playing Oxford Apollo February 8, Cardiff St David's Hall 13, Brighton Dome 14, USAF Lakenheath 15, Birmingham Night Out 16, 17, 18, Portsmouth Guildhall 19. Millie will be bringing over her 11 piece Ezee Ak Shun band, featuring three girl back-up vocalists.

● **CHINA CRISIS** will now be playing their London date at the Tufnell Park Savoy on December 6. Tickets are priced £3.50. The boys are planning a full scale tour for early next year.

## ROARING FORTIES

**UB40 RELEASE** their new single 'Many Rivers To Cross' on November 28. It's taken from their chart topping album 'Labour Of Love' and was produced by UB40 themselves and Ray 'Pablo' Falconer.

A 12 inch version of the single features a full length version of 'Many Rivers To Cross' and 'Food For Thought' on the A side, while the B side features 'Johnny Too Bad.'

UB40, pictured in the 'Many Rivers To Cross' video, are currently in America supporting the Police.



## War games

**MANOWAR**, the American heavy metal band who make Conan The Barbarian look like Boy George, begin their first ever British tour in the New Year.

They can be seen in action at Sheffield City Hall February 27, Birmingham Odeon 28, Middlesbrough Town Hall March 1, Leicester De Montfort Hall 2, St Albans City Hall 3, Southampton Gaumont 4, Bristol Colston Hall 5, Stoke Hanley Victoria Hall 6, Manchester Apollo 8, Glasgow Apollo 9, Newcastle City Hall 10, Derby Assembly Hall 11, London Hammersmith Odeon 12.

Box offices open this weekend for the tour and tickets are £3.75 in



advance and £4 on the door. A support band will be confirmed.

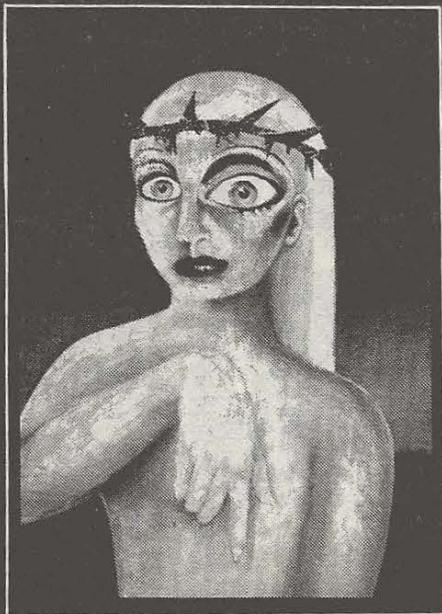
As a taster for the tour, Manowar release their new single 'Defender' in December, which features the actor Orson Welles doing a voice over.

## WHAM ROW

**WHAM ARE** asking fans not to buy their latest 'Club Fantastic Megamix' single. Andrew and George Michael claim that the single isn't very good quality and they weren't even consulted over its release.

"We feel that this record does not meet the standards that our fans expect and deserve from us and we would be unhappy to think that any of our fans wasted their money on it," George Michael told RECORD MIRROR this week.

But a spokesman for their record company Inner Vision remained unrepentant. "It's a great record," he said. (How surprising — Ed.)



**CAMBASIA**  
WITH  
The VENOMETTES

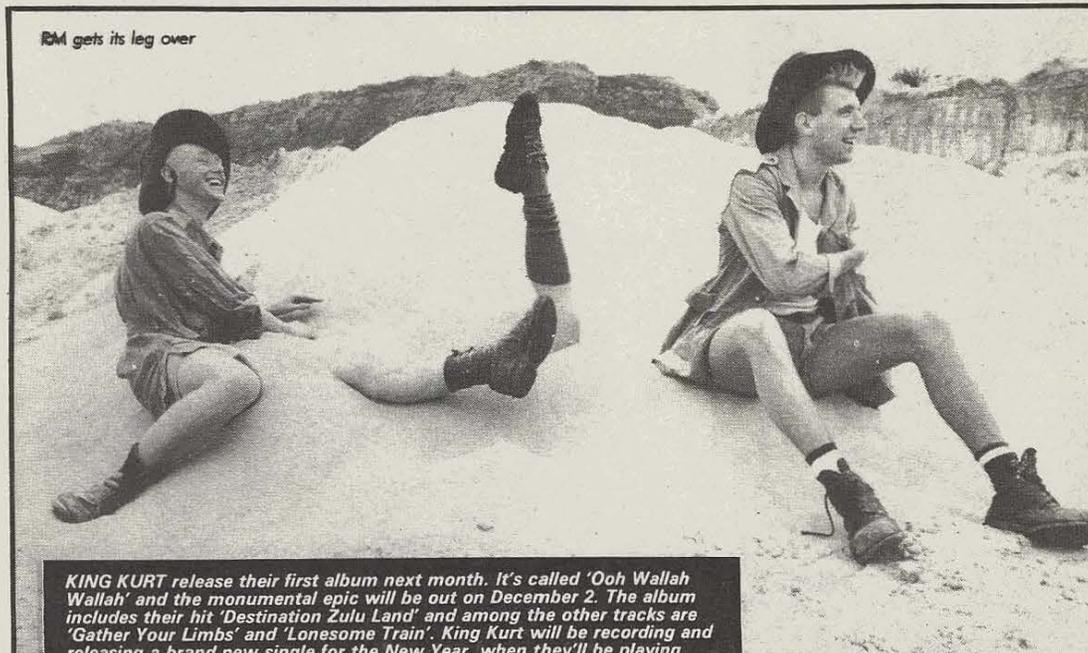
# TORMENT

New 4 track 12" includes TORMENT, FIRST TIME, YOU'LL NEVER SEE ME ON A SUNDAY and MEGAMILLIONMANIA - MULTIMANIA MIX



## Livvy it up

OLIVIA NEWTON JOHN is featured on the 'Two Of A Kind' album released on November 28. It's the soundtrack from the film of the same name starring Livvy and John Travolta in their first team-up since 'Grease.' The 'Two Of A Kind' movie will be released early in the New Year.



KING KURT release their first album next month. It's called 'Ooh Wallah Wallah' and the monumental epic will be out on December 2. The album includes their hit 'Destination Zulu Land' and among the other tracks are 'Gather Your Limbs' and 'Lonesome Train'. King Kurt will be recording and releasing a brand new single for the New Year, when they'll be playing some more dates. Further details will be known shortly.

## You be 42

FUNKSTERS LEVEL 42 will be playing a short tour before Christmas. They'll be appearing at Canterbury University December 13, Chippenham Rock Theatre 14, Reading Hexagon 15, Dunstable Civic Hall 16, Croydon Fairfield Halls 18, Swansea Brangwyn Hall 19, Hanley Victoria Hall 20, Brighton Dome 21. Ticket prices range from £3.50 to £5 and tickets are available from box offices and usual agencies.

● THE ROLLING STONES have set up an official fan club and it operates from PO Box 200, Surbiton Surrey KT6 4NH. One year's subscription costs £7.99 and for that you get a fan club kit which includes a record featuring interviews with the Stones and postcards and badges. The subscription also covers six issues of a bi-monthly magazine 'Beggars Banquet'.

## Terror Hawks

COSMIC ROCKERS Hawkwind play a massive tour in the New Year. The schedule runs Slough Thames Hall February 16, Birmingham Odeon 17, Liverpool Empire 18, Manchester Apollo 19, Preston Guild Hall 20, Sheffield City Hall 21, Newcastle City Hall 22, Edinburgh Playhouse 23, Aberdeen Capitol 24, Glasgow Apollo 26, Middlesbrough Town Hall 28, Halifax Civic Theatre 29, Hanley Victoria Hall March 2, Folkestone Leas

Cliff Hall 5, Crawley Leisure Centre 6, Portsmouth Guild Hall 7, Dunstable Queensway 8, Ipswich Gaumont 9, Leicester De Montfort Hall 11, Hammersmith Odeon 13, 14, Guildford Civic Hall 15, Cardiff St David's Hall 16, Oxford Apollo 17, Bristol Colston Hall 18, Chippenham Goldiggers 19, Southend Cliffs Pavilion 20, Southampton Gaumont 21.

The band will be Dave Brock, Nik Turner, Harvey Brainbridge and Huw Lloyd Langton with a drummer still to be announced. Tickets go on sale this week.



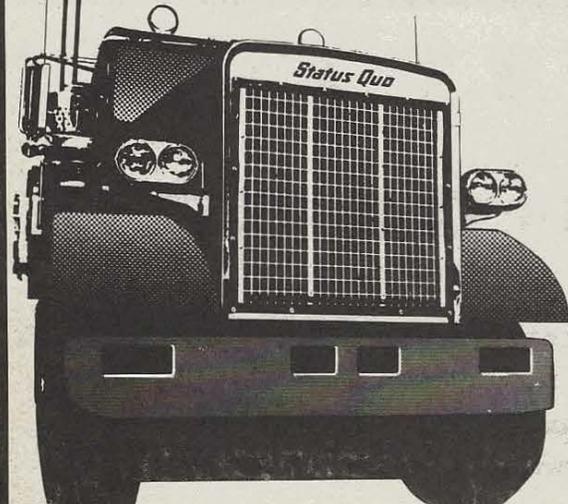
# Status Quo

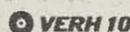
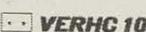
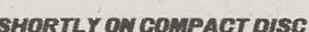
## BACK TO WORK

### The Thundering New Album And Chrome Tape

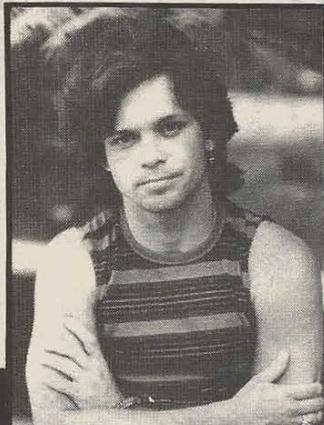
10 great tracks from the makers of 'OL' RAG BLUES' and 'A MESS OF BLUES'

## RACING OUT OF SHOPS NEAR YOU NOW!




# News

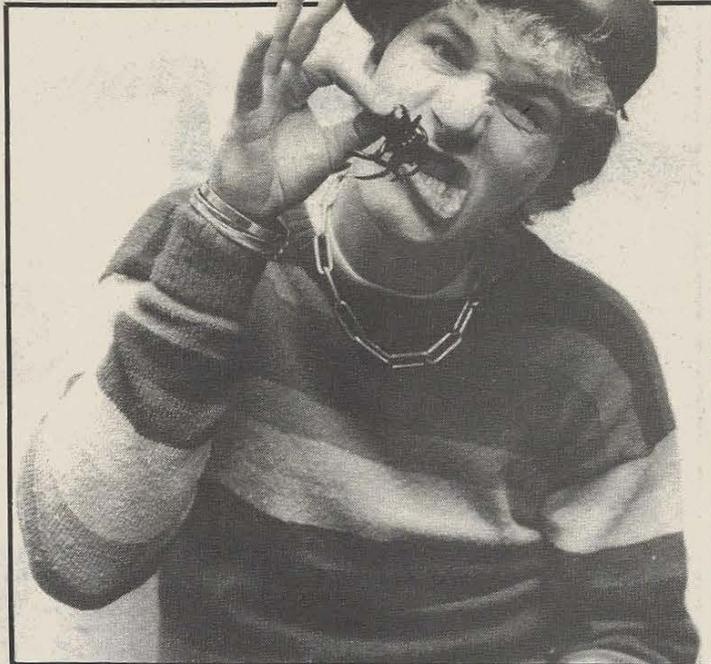


**JOHN COUGAR** releases his new single 'Crumbly'n' Down' on December 2. The 12 inch version of the single features Cougar's 'Jack And Diane' hit from last year.

**THE REVILLOS** begin their first tour for 18 months in December. Dates are Edinburgh Nite Club December 1, Aberdeen University 2, St Andrews University 3, Glasgow Nite Moves 5, Durham University 6, Leeds All Saints College 7, Newcastle City Hall 8, London Goldsmiths College 9, Brighton Escape Club 10, Dunstable Queensway Hall 11, Leicester Polytechnic 14, London Venue 15.

The band will have a new single and album released in the New Year.

● **ALIEN SEX** Fiend release their ghoulish new album, 'Who's Been Sleeping In My Brain', this week.



## TOWER OF POWER

**CAPTAIN SENSIBLE** releases his second album 'The Power Of Love' on November 25. The album features his current single, 'I'm A Spider', and the other tracks include 'Glad It's All Over' and 'Royal Rave Up'.  
The Captain will be releasing a new single early next year, when he will probably tour.

● **THE ESCAPE** will be supporting Tears For Fears on their forthcoming tour. The band are in the studio recording a follow up to their 'Amsterdam' single.

● **LEADING AUSTRALIAN** band Real Life release their 'Send Me An Angel' single over here this week. The single has just gone to number one in New Zealand.

## TV + Radio

**THURSDAY'S 'Janice Long Show'** on Radio One presents an exclusive interview with Duran Duran in Australia. The interview, conducted by Peter Powell, will no doubt concentrate on their latest album 'Seven And The Ragged Tiger'.

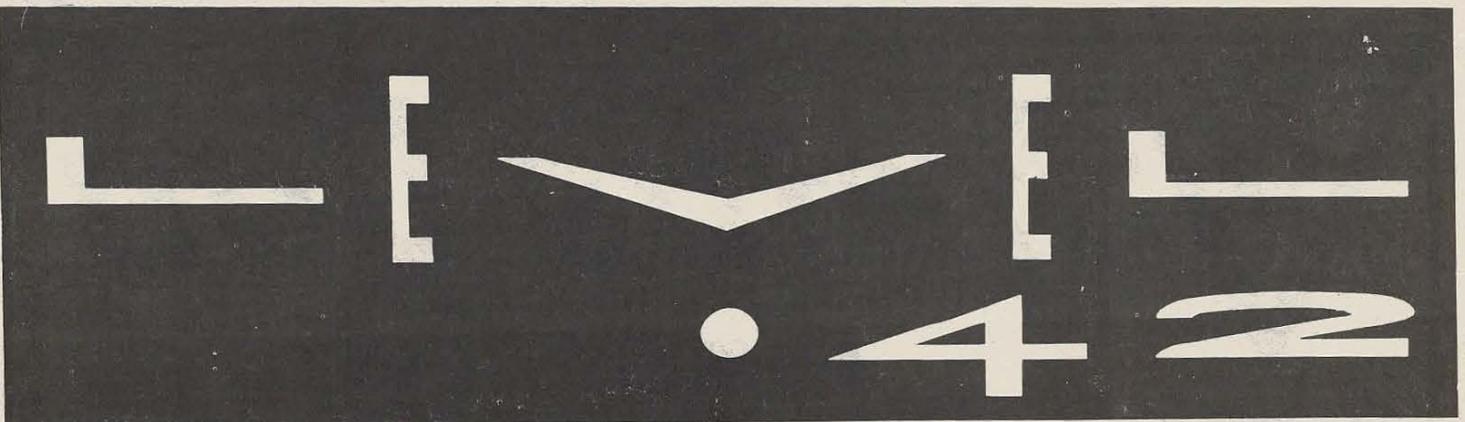
**FRIDAY'S 'Tube'** (Channel 4, 5.30pm) features the Style Council, the Europeans, the Fall and a tribute to



Marc Bolan (above). 'Rockers Roadshow' (C4, 9.15pm) features the dread delights of the Progression All-Stars, Karen Williamson, Jab-Jab and Brasilia. While BBC 2's 'Whistle Test On The Road' funks it up with Level 42.

**SATURDAY** morning sees Toyah on ITV's 'Saturday Show' and David Grant, Limahl and the Flying Pickets on BBC 1's 'Saturday Superstore'. Radio One's 'My Top 12' is chosen by Heaven 17's Glenn Gregory.

**TUESDAY'S 'Razzmatazz'** (ITV 4.20pm) has Howard Jones, the Assembly, Toyah, Nick Beggs and new singer Vickie Benson. 'Rock School' (BBC 2) looks at heavy metal and features looks at the styles of Jimi Hendrix, Iron Maiden and Motorhead.



S T A N D I N G I N T H E L I G H T

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# Singles

## GHOULISH GREATS

**OZZY OSBOURNE 'Bark At The Moon' (Epic)** While everybody else changes into their Cinderella party frocks and smiles as if butter wouldn't melt in their mouths, Oz is still yer wicked Fairy Godfather. The wild man and his pet gremlins romp home through a prize concoction of demonic vocals, devilish guitar and wicked black humour. His best single since 'Crazy Train'. I can't wait for the video.

**ZZ TOP 'Sharp Dressed Man' (WEA)** Sharper than the horns of a Texas steer, more kick than a mule bitten by a rattler and as much class as a '38 Chevy, this gritty piece of boogarama is the single to finally break ZZ Top in Britain. Go out and make some dust fly. Yee hah!

## MIDNIGHT CHIMES

**TRACEY ULLMAN 'Move Over Darling' (Stiff)** So wonderfully pretty, Tracey, I'd do anything for you. The cutesome little vamp curls her honeyed tongue around Doris Day's old steamer and it's enough to make anybody all passionate and breathless. She can curl up in my Marks and Spencer duvet anytime.

**KIRSTY MacCOLL 'Terry' (Stiff)** Another superbly atmospheric voice on a pretty torrid tale of out of reach love. Kirsty never seems to get the airplay she deserves, but let's hope the partnership with Ms Ullman pricks up a few ears.

**THE FLYING PICKETS 'Only You' (10)** Not an instrument in sight, as the Picks exercise their phenomenal acappella techniques on the classic Yazoo love song. A fine harmonious mix that's true to the original but stands up in its own right. Wondrous treatment of a luvverly song.

**ROBERT PLANT 'In The Mood' (Es Paranza)** I certainly am. Another fine smouldering epic from the man with the platinum larynx. Cool and superbly reliable, I'll be playing this to death.



**BUCKS FIZZ 'Rules Of The Game' (RCA)** The rules seem to be that you release a single that sounds like last one played faster and backwards. Another resounding zero on the Smithometer. They'll be ticking over for years no doubt, but, Cheryl, what have you done to your hair?



**QUIET RIOT 'Cum On Feel The Noize' (Epic)** The band that made even Jonathan King's flab tremble when he previewed them. Already a monstrous hit in the States, Quiet Riot have taken Slade's old number and fiendishly injected it with a brashness and enthusiasm that almost makes it sound even better than the original. In a word — woocarrgh!

## NO FANG YOU

**NICK HEYWARD 'On A Sunday' (Arista)** You must have sat next to someone like Nick Heyward at school. The smart kid who's able to wrap the teacher around his finger and who never ever gets his socks dirty. I'm sure Nicky's a jolly decent chap, but that not-a-hair-out-of-place image and reedy voice makes me want to break chairs. More angst ridden lyrics to melt your hearts, kiddies.

**LIONEL RICHIE 'Running With The Night' (Motown)** Whoops, slipping on a banana skin after the brilliance of 'All Night Long', this track sounds like it's more of an album filler rather than a chart contender. I can't see this rather bland item muscling up the charts.

**WHAM! 'Club Fantastic Megamix' (Inner Vision)** Get those pulses under control, ladies. Their cunning record company has merely cobbled three tracks together from their 'Club Fantastic' album and bunged a tacky instrumental on the B side. It's all very jerky and rushed, but to be fair to the lads they didn't want it released themselves — not that they'll be turning down the royalties. Should be re-titled 'Club Fantastic Cement Mix'.

**GEORGE BENSON 'Inside Love (So Personal)' (Warners)** Old George has certainly been trotting them out, but I have to stifle a yawn on yet another smooth and pleasant love song. The awful thing is that the old boy doesn't have to try any more and he can get away with songs that are as disposable as a Kleenex.

**WILL POWERS 'Smile' (Island)** One kiss is enough. Slobbering with a distinct lack of confidence, Willy just hasn't come up with the punchy hooks that made the last epic — and those nagging vocals don't help either.

by **ROBIN SMITH**



**BLANCMANGE 'That's Love That It Is' (London)** If Ozzy Osbourne is the villain of a pantomime, then Blancmange must be the young heroes coming to rescue the damsel in distress. But if they played her this latest waxing, she'd remain fast asleep. Blancmange need a sense of economy to stop themselves meandering off course. You're left waiting for a strong line which just never comes.

**THE ICICLE WORKS 'Love Is A Wonderful Colour' (Beggars Banquet)** This isn't the key single to open that hidden door into the charts. The Icicle Works sound remarkably frigid and stilted to me, with sub-Marc Almond vocals.

**PAUL INDER 'Chelsea Girl' (Hippodrome)** It would be difficult to find a more monotonous single in any given week. Paul Inder, Lemmy's son and the first signing to Peter Stringfellow's Hippodrome label, has precious little feeling or intensity. Ah well, there goes my membership to Pete's new club, but you have to be honest, don't you?

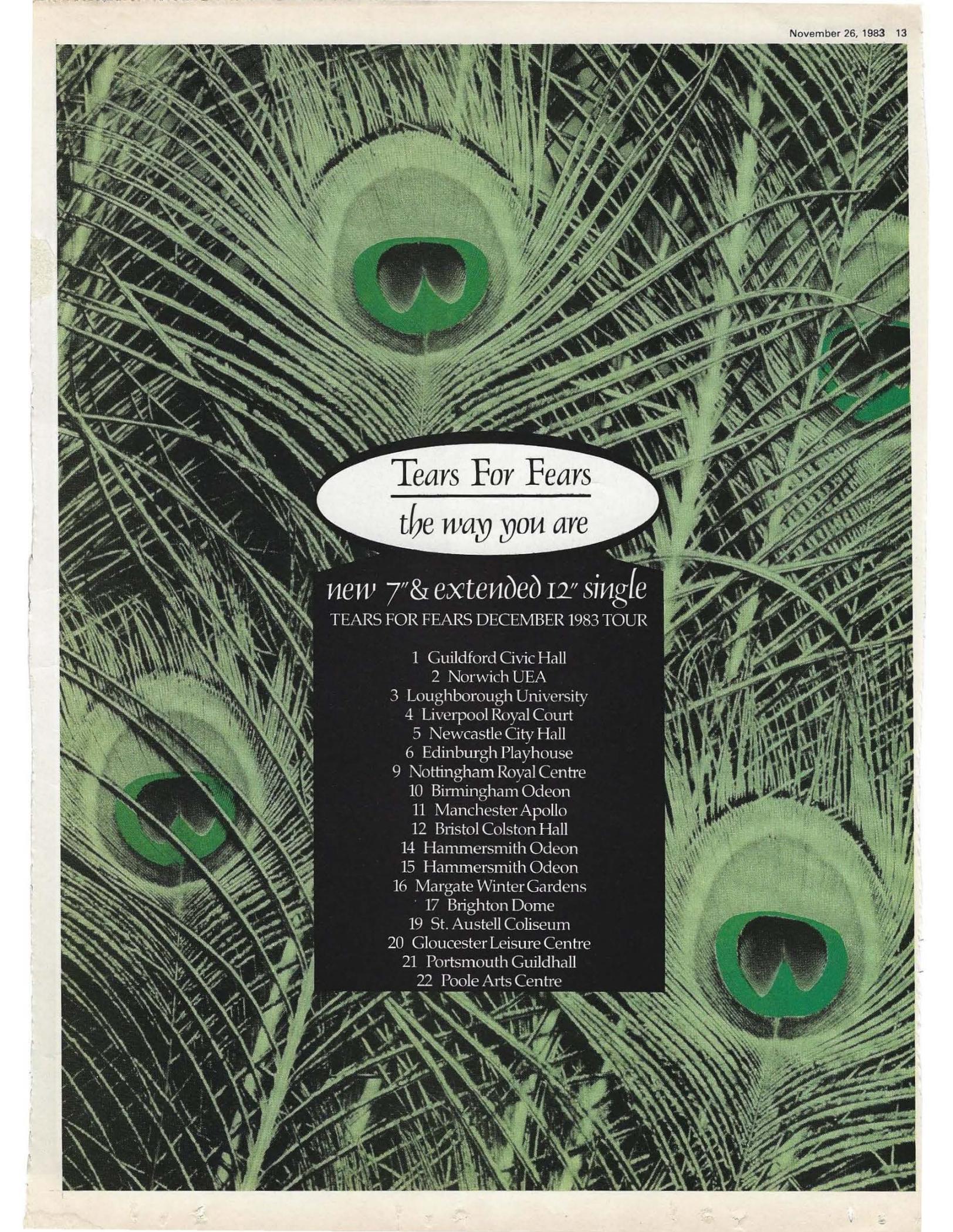
**BLUE OYSTER CULT 'Take Me Away' (CBS)** Embarrassing chunderings from these cosmic codgers. Pretty much standard metal fare from a band who have been complacent for a decade.

**ADRIAN GURVITZ 'Hello Mum' (RAK)** Coming up from my burrow, I can sniff the first Christmas single. Amazing the number of record you can shift to sentimental mums who have been knocking back too much sherry. This effort has it all with a kiddie cover and slurpy vocals.

**HARRY KAKOULLI 'She's Mine' (Connexion)** Amazing the number of people who still cling on to pop's soft underbelly and Harry's one of them. Former Squeeze bass player on a lame disko funk outing. Has the debauchery of being in True Life Confessions finally gone to his head?

**IRENE CARA 'Why Me' (Epic)** The Flashdance screamer gets her voice tethered down at last but this single sounds as if it was written by Dial A Tune. Quite staggeringly bland.

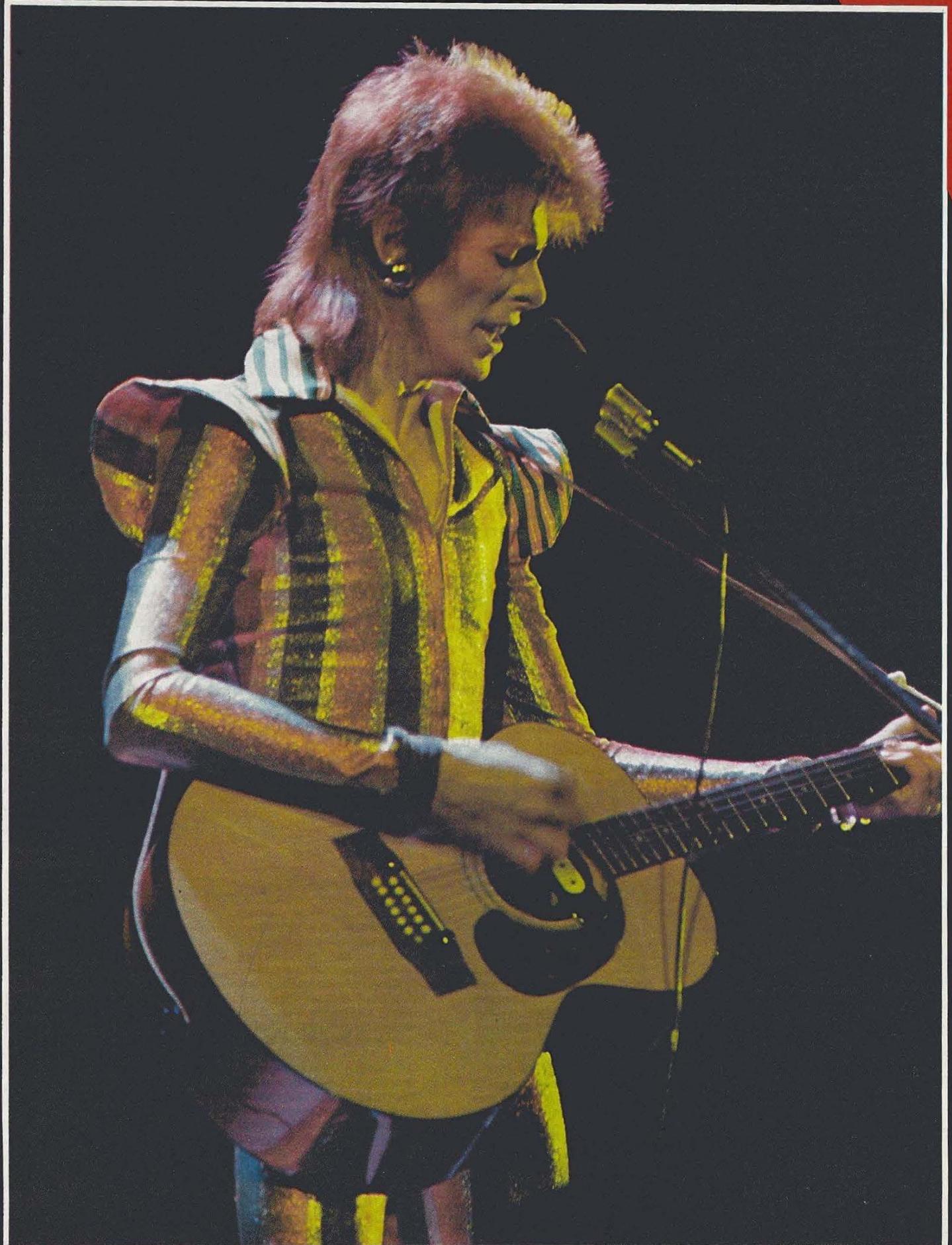
Pic by Chris Walker



Tears For Fears  
*the way you are*

*new 7" & extended 12" single*  
TEARS FOR FEARS DECEMBER 1983 TOUR

- 1 Guildford Civic Hall
- 2 Norwich UEA
- 3 Loughborough University
- 4 Liverpool Royal Court
- 5 Newcastle City Hall
- 6 Edinburgh Playhouse
- 9 Nottingham Royal Centre
- 10 Birmingham Odeon
- 11 Manchester Apollo
- 12 Bristol Colston Hall
- 14 Hammersmith Odeon
- 15 Hammersmith Odeon
- 16 Margate Winter Gardens
- 17 Brighton Dome
- 19 St. Austell Coliseum
- 20 Gloucester Leisure Centre
- 21 Portsmouth Guildhall
- 22 Poole Arts Centre



Pic. by Barry Plummer

# Stardust

## Memories

'Ziggy Stardust And The Spiders From Mars' (Thorn EMI, 1983)

**THE YEAR is 1973** — Ted Heath is Prime Minister, Sunderland win the cup, and no-one has ever heard of Cruise missiles. There are the Sweet, Suzi Quatro and Gary Glitter. And David Bowie is Ziggy Stardust.

DA Pennebaker's new film of Ziggy and the Spiders' farewell concert is not a great cinematic experience, but it does capture a real sense of time and place. Then, Bowie had a delicious "don't touch" quality. You knew he was BAD — but many of us were too young to quite understand why. You knew he was strange — and liked it. And he was SO pretty.

This film, for all its faults, shows Bowie truly as a product of his time. The audience have Oxford bags, long, limp hair with middle partings, turquoise eye-shadow, tank tops. And in the middle of all this absurdity slinks and stomps Ziggy Stardust — larger than any life, towering on grotesque platform shoes, contorting his anorexic frame and pulling all attention towards him with pure magnetism — an over-used word, but the only one for this context. Ten years later and a clean and sanitized

Bowie is still at the top.

With a new record company, his previous business links are exploiting his continued success by the release of both the film and soundtrack. And RCA and former production company Mainman are secure in the knowledge that though the man has gone on to pastures new, he can still bring the money rolling in for them.

The result is a strange film. Badly shot in places, with unsubtle attempts to gain laughs at the sweating audience's expense, the sense of having caught a piece of history still manages to shine out. To see Ronson, Bolder and Woodmansey again, to hear those guitar solos that somehow never sounded quite as boring as other people's.

And then there's the songs. If the Ziggy image was perfect tack, the music was just perfect. The sound is surprisingly strong, the performance energetic and powerful, the lyrics dated but the tunes not. 'Moonage Daydream', 'Suffragette City', 'Let's Spend The Night Together' — over an hour of hearing and seeing what is essentially just a show, but with one important feature, the actor himself. No-one but Bowie could have got away with singing 'Rock 'n' Roll Suicide' while towering on

nine-inch red and yellow heels clad in a black (snagged) stocking.

It's hard to say if the film captures what it was like to be at Hammersmith Odeon that night or to have belonged to the whole Ziggy era, but it certainly puts all Bowie's work in focus for those who missed it. He had an across-the-board appeal — young, beautiful and wild, everybody's fantasy if only they would let him. From the perfect flame hair to the horrible shoes, the film shows the caricature for what it was — an actor playing on people's subconscious desires. At one time he's cold and distant as Bowie goes through grade one beginners' mime movements, more reminiscent of Rowan Atkinson than Lindsay Kemp. At another, there's complete self-centredness in the ritual play between Bowie and Mick Ronson, seemingly oblivious to the audience and camera while playing up to them totally.

Despite the technical defects, what finally spoils the film are the cuts to the "real" Bowie in his dressing room — making-up, changing, smoking a cigarette, superficially chatting with Angie. Such scenes are intrusive. They interrupt the magic of the performance, break into the illusion and destroy the fantasy. It wasn't David Bowie the people went to see, but the Ziggy persona, and all that went with it.

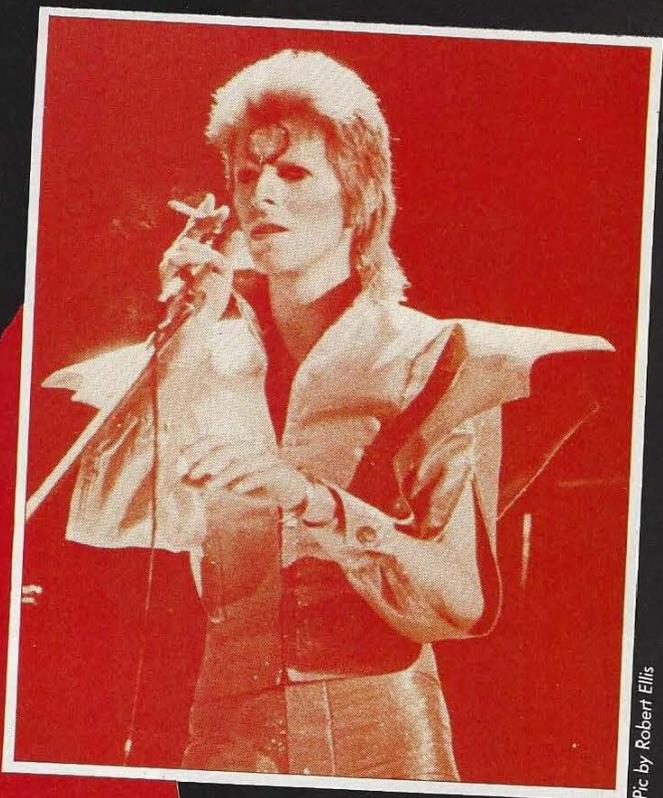
Bowie has gone through various changes since then, finally (?) resting at the establishment respectability that 'Let's Dance' and recent screen acting has brought.

None of them compare with the character and the show of this film — they are totally different people.

It's stupid to think that a too-thin, red-haired, sickly-skinned individual with dodgy teeth, disfigured eyes and a fetish for biting his guitarist's private parts could result in the most fantastic 'Star' music has produced. The film is sad in a way, because the character is well and truly dead, but as a piece of nostalgia, both for the era and Mr Bowie's earlier life, it's still captivating.

The motives for releasing the film may not be the most honourable, and it could have been better, but it's all there is. Go along, laugh at the clothes, sing-a-long with the music... and fall in lust all over again.

ELEANOR LEVY



Pic by Robert Ellis



Pic by Robert Ellis



Pic by LFI

# Frankie confessions

"THIS IS the film of my life and this is your audition, child," were Holly's quizzical remarks when I first met him in Liverpool. Holly is beginning to show that he really can play the leading lady and is performing his latest pantomime to the most influential circles.

Frankie Goes To Hollywood is the Holly concept joined with musicians Mark O'Toole (bass), Peter Gill (drums), Brian 'Knasher' (guitar) and Paul Rutherford (backing vocals/dance and wardrobe mistress). Holly is aiming for an Oscar.

With the release of their debut chart single 'Relax', Holly talks enthusiastically about his band, and of course himself.

"I have served my apprenticeship, I started writing songs at 13, in our front room," he chuckles, and continues in camp/scouse colloquialisms. "At 16 I supported bands just playing an acoustic version of Bowie's 'My Death', they all used to throw glasses at me. Then I joined Big In Japan, working with such well known names like Ian Broudie, Bill Drummond and Jayne Casey' etc."

Broudie helped Holly release two solo singles on the notorious Eric's label. After the closure of Eric's club and label he kept busy working in art, opera, acting and finally back to music and FGTH.

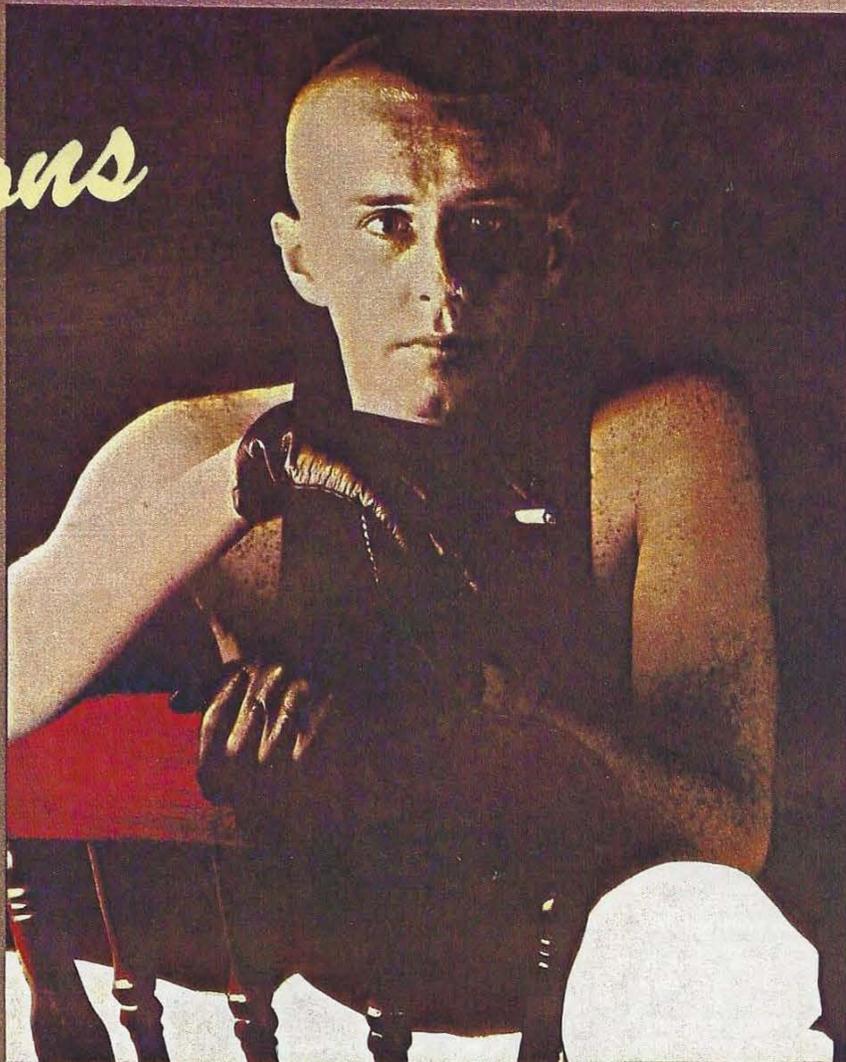
"I'm so excited with the 'Relax' video, it really tells a story, I love telling little stories. Living out my fantasies, child. With independent labels you just can't do that, there isn't the financial back-up, I want to live Frankie's dreams for real."

**S**UCH 'fantasies' include exotic Felliniesque visuals of the predictable Heaven set, colourful drag queens, lashings of leather and oodles of S&M entertainment.

"Now let me tell you our story." I had no choice, so Holly chatted on. "In the video we tell Frankie's tale. Frankie is on the street and is lured into this Roman den, showing the seedy side of life, and he goes to the bar and doesn't salute Nero, so Nero sentences him to the lions, yet what happens is he finds the tiger really cute and starts hugging it. Nero is so impressed that he liberates him." Holly laughs, straightens his Dallas cowboy shirt and continues, "I am sort of like this character Frankie, he is a bit of an alter ego. Frankie goes to Hollywood is really Holly goes to Babylon, coming to London and everything, do you know warra mean?"

So what's the difference between FGTH and what Soft Cell are doing?

"Soft Cell are sleaze and seedy cabaret, we have stories to tell, they're just funny, soooooo camp... oh, I don't think we're like them. I mean we don't stand for things



HOLLY JOHNSON: Scouse honour we're not camp really

like beating up company executives or sending brass dildos through the post.

"The video was not meant to shock, we just wanted a party on that particular Thursday, a party with friends on video, a 'fierce' party, that's all."

**I**DOUBT if anyone could sell me a FGTH video, with or without the best camp patois/sales chit chat, yet I'd most definitely bulk buy their single! 'Relax' is an amazingly powerful debut single for these L'pool lads. The strong pop quality is infused with an epic dancefloor feel, it is a fresh sound, and very solid. It is hard to believe that these lads were not brought up in NY listening to their Harlem handbags all day long! But the B-side of the 12-inch plants them firmly this side of the Atlantic. Frankie has done a version of 'Ferry Cross The Mersey' with more production help from Horn.

"It was Trevor's idea to do 'Ferry'. I just laughed at him, I said 'don't be ridiculous, we're not a cabaret band'. But then I thought that we shouldn't be so negative, so we gave it a try and it turned out totally gorgeous. It shows everyone that I can sing! Trevor is really wonderful you know, we were totally shocked when he first phoned to work with us. I mean, he's an out of reach megastar to us. I can't wait to hear what he's going to do with our next single 'Two Tribes'."

As we break for coffee and some

chocolate, Holly's loquaciousness abounds.

"I love all that Will Powers stuff, you know, the sentiments behind it. Be confident, don't think negative. I mean the actual words to 'Relax' are about motivating yourself. A lot of people translate it as a sexual thing, which it isn't. It's about shooting your energy in the right direction, but because of our look people just translate it in a totally seedy way."

Then why bother with an image which is going to be so mis-interpreted? Perplexed, he goes for the chocolate again. "The image is important to attract attention, I mean we're a band coming from Liverpool and there are hundreds of other bands, so we have to cause a reaction. Now we feel we have caused that we can get down to the serious part of having fun and telling little stories. The S&M image was just part of the Frankie saga. We're just a bunch of theatricals."

He sprawls on the floor, while I remain perched on the settee trying ever so hard to remain the journalist and stop myself from picking up such Holly-syntax as 'child' and 'fierce'.

Holly rants of his loves and most of all Liverpool. "I can't wait to return, L'pool totally brings you back to earth, you can't get away with a big ego there!"

In his position many people wouldn't remember their home towns but Frankly... Holly would!

Jane Nina Buchanan

# Mailman

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

IF MARILYN (yes him!) doesn't wish to be associated with Boy George why did he go on holiday with him? And why did he flaunt their friendship around the London night-scene (it didn't bother him then did it?). Obviously he has got every right to go on holiday with him. But the way the media is over Boy George's private life, he should have known what it would lead to.

Another thing, if he has gone to the trouble of having an outfit 'specially' made for 'Top Of The Pops', why doesn't he learn a dance routine or something instead of ripping off George's hand movements and so on.

I hope this doesn't start a backlash off, 'cos I'm a big fan of George and Marilyn but his attitude just seems a bit silly, that's all.

Tracy, Liverpool

● **Marilyn copying Boy George? Maybe he's the famous Karma Chameleon**

I'VE COME up with a super idea. Why don't you just print the comments you write under the letters and omit the letters altogether? Let's face it, they're all a load of rubbish anyway. Every



**THE CURE'S Robert (left) and Fun Boy Terry (right): double trouble**

I CAN remember when Robert Smith of the Cure was as normal looking as any bank clerk. Since he became a part-time guitarist with Siouxsie and the Banshees and had a hand in the Glove he seems to have caught Fun Boy Terry Hall disease. His hair looks like he's seen a video nasty while his performances on 'Top Of The Pops' are so deadpan he makes Albert Tatlock sound like a laughing hyena.

Robert Smith may be bringing home the bacon chartwise but he's not cured properly — he's definitely gone off.

John Hall, Lanark, Scotland

● **'Love Cats' — more like caterwauling, if you ask me**

week my eyes positively race through the letters in order to read the caustic comment underneath. This is more often than not written with a pen well dipped in vitriol. Trying to work out if any of the comments match

up to the letter they've sent must drive your readers wild with frustration. Serves them right.

Barry Manilow's everlasting legs, Oakham, Leics

● **No comment (that's upset you now hasn't it?)**

EVERY YEAR it happens. As soon as those little bleeders in the streets stop trying to extort pennies for their guys you know it's time to stuff cotton wool in your ears.

Yes, it's the time every record gets filled with heavenly choirs, sleigh bells, and tries to sound like an anthem. Already the new Pretenders, Slade and Thompson Twins singles are showing the shape of things to come. When Scrooge said "Christmas? Bah, humbug", he'd probably heard all the rubbish records that are continually flung at us from 'Grandad' to 'Mull Of Kintyre'.

It's all very well people wishing for a traditional white Christmas but people should remember that it all turns to slush.

Carol Christmas, Yuletide-on-sea  
● **Well, it is the season of turkeys that should be stuffed**

HE'S AN uptown boy. Who's that? Billy Joel, that's who. He's so hunky.

I just loved the video. With his axle grease and spanners he can give me a service any day he likes. I'm sure he could help the trouble I have starting.

I'll have to give a few dancing lessons, Billy, you've got two left feet dear. But I baggy first ride on the back of your motor bike with you. Mmmm — that would be fi-yi-yine!!

A box of spark plugs, Cowely

● **Yeah! yeah! But be careful or you'll blow a gasket**

REGARDING THE letter by Steve Norman's trousers (Mailman Nov 12), OK, so Midge Ure isn't the picture of perfection but neither is Mr Puniverse himself, Steve Norman. Let's have less of this 'Let's have a dig at Midge Ure' lark. The sooner people realise that Simon Le Bon wasn't the greatest thing that ever blessed this earth the better.

Midge Ure worshipper, Kirk Hallam, Derbyshire

● **People aren't going to find out until Le Bon's fans take off their dark glasses and fold away their white canes**

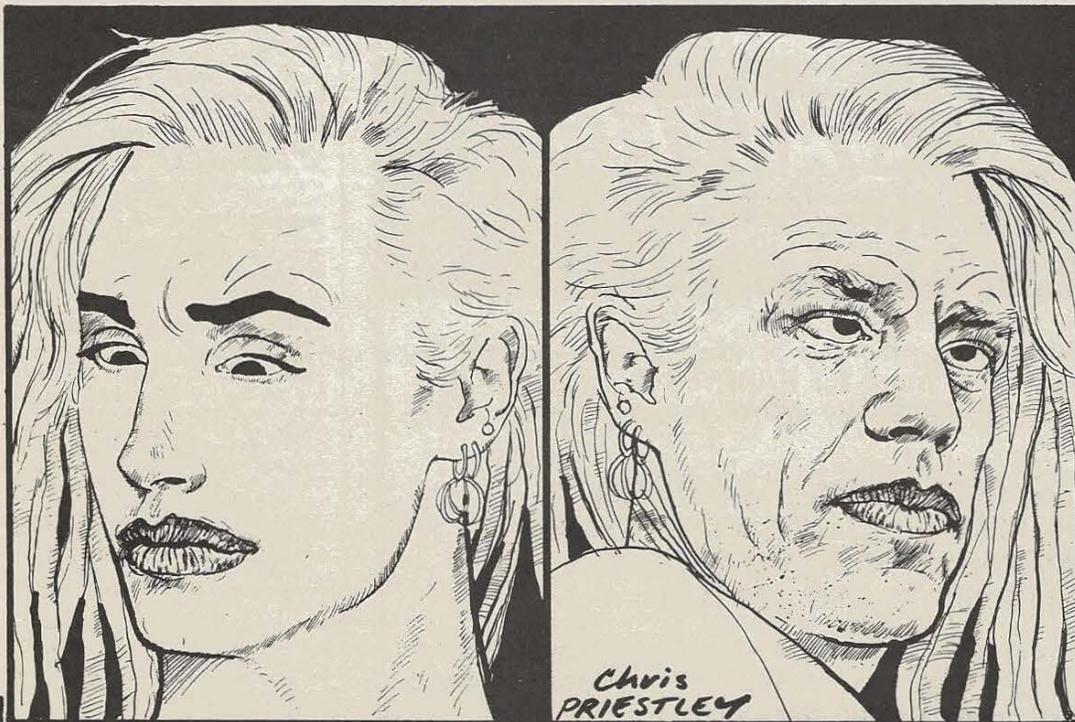
PAUL MCCARTNEY'S 'Say Say Say' had dropped down the chart when the BBC played the video of the song. And then what happened?...The record shot back up to number three.

McCartney was said to be furious about the video not originally being played on 'Top Of The Pops' and now we know why. His music is the same stuff he was coming out with 10 years ago. It seems that these days he has to rely heavily on videos and duets with megastars to keep him near the top.

I'm not doubting McCartney's past superstar status but it seems totally unfair that up and coming acts on low budgets are having to compete with megastars coming out with the same cheap songs with expensive videos.

As for Michael Jackson, come on son, you deserve far better recording material than this.

Mick, York  
● **We've heard Macca's buying a box brownie to even things up next time**



## Is this a Jagger I see before me?

ANYONE SEE the 'Sunday People' editorial on Marilyn? It castigated our she-man for his pouting performance on 'Top Of The Pops'. It was basically a 'should we fling this filth at our kids?' piece of nonsense. I had to laugh when they held up Mick Jagger and his Rolling Stones as a paragon of virtue. It wasn't so long ago that they were claiming that Mick, Keef and the lads were undermining

civilisation as we know it with their 'girlish' long hair and uncouth body thrusts. It's virtually the same things the 'Sunday People' complained of in Marilyn.

Rockin' Robin, London SW20

● **A good bit of outrage never hurt anyone. Ask Malcolm McLaren and Johnny Rotten**

# Albums

## Noc Noc who's there?

**SIOUXSIE AND THE BANSHEES**  
**'Nocturne' (Polydor SHAH 1)**

COULD it be that it was oh so different then...? Way back in the annals of poptime when the florid, Keatsian figure of Steven Severin was still plain old Stevie Spunker, and the dismal thrash of Siouxsie and her Banshees was merely an aural extension of the Bromley Contingent's fashion antics, who'd have thought it would come to this? 'Events' at the Albert Hall, double live albums... they're probably working on a 'concept' LP right now. I always presumed the whole point of the new wave had been to sweep away the portentous, self-indulgent flatulence of a cosseted rock 'elite' — but what do we find? Siouxsie and Co regressing to that very 'advanced' stage of development that must surely herald The End.

Hearing this sad souvenir, you can imagine the sorry spectacle enacted in the auspicious portals of the Albert Hall — a spent group of people going through their irrelevant motions to the baying approval of an audience far more blindly entrenched in their blinkered enthusiasm than any HM crowd. 'No Overdubs' pleads the gatefold sleeve, as if that could, perhaps excuse the humourless, monochrome excess in the grooves as Siouxsie wails on with an unerring ability to avoid the scant melodies. Budgie and Severin clatter and plod in antiseptic manner while crazy guy Bobby Smith sleepwalks through his McGeoch and MacKay catalogue with nary a stir. Over the seven years of interminable gigs and records the Banshees have actually come up with very few bona fide good songs, only

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

'Israel' and 'Happy House' coming anywhere near, so beginning the set with Stravinsky's 'Rite Of Spring' promptly pales what follows into a sorry insignificance.

This is not what's happening. ++

Graham K Smith

**STATUS QUO 'Back To Back'**  
**(Vertigo 814 662-1)**

WHEN ARE they going to swap their jeans for rhinestone suits? 'Back To Back' shows what a sorry state of affairs Quo have allowed themselves to slide into. From being one of the punchiest and most raucous bands in Britain, they've become a cheap circus act.

Honestly, some of the songs wouldn't shame Max Bygraves, especially the cosy little singalong number 'Marguerita Time'. Could somebody really be strumming a banjo on it? Quo's sterilisation of themselves means that the album is completely lethargic, plodding remorselessly through tracks like 'Can't Be Done' and 'Too Close To The Ground'.

It's all very sad lads. This album just isn't worthy of you. +

Robin Smith

**YES '90125' (Atco 790125-1)**

I WAS going to do a quick hatchet job and bury them in the ground, but instead I had to leave my shovel in the shed. Yes have confounded my beliefs that they're just a bunch of old bores re-adjusting their pacemakers to make a quick buck.

On '90125' they've recaptured the techno rock trophy. Big and hard hitting, they've built new empires under the guiding hand of Trevor Horn.

For the new breed of Yes fan there's 'Leave It' or the current single 'Owner



## the not so MAGNIFICENT SEVEN

Of A Lonely Heart' that I was a little too hard on a week or two back. On subsequent hearing it's really invaded my senses. Essential listening. + + + + +

Robin Smith

**VISAGE 'Fade To Grey — The Singles Collection' (Polydor Pold 5117)**

AH, THE apogee of new romanticism — where people talked style and dressed up in their mum's blouses, where musicians talked soul and bowed to the machine. Youth cult? Yeah, we'll storm the Max Factor

counter and then go and dance to some nice polite music.

'Fade To Grey' was a good song, but featured here in its 12in version it's not too hot. The other nine tracks are electro-diskow at its most vacuous. Hair by Lucy, make-up by Broocey (the one with the moustache), conception by Phoney. An overpainted speck on the history of pop and as they say, last year's make-up was just some poor animal's bollocks. ++

Jim Reid

**SQUIRE 'Get Smart' (Hi-Lo Records LO 002)**

MOD, AND by that I mean the original article, was stylistically right, was a neat barometer of new working class prosperity and had a lot of nice American records to dance to. It wasn't much else and consequently its late Seventies revival was nothing more than a facile fancy dress party. Squire were part of this and 'Get Smart', released I think to cash in on a Californian mod craze, is the last word in shallow nostalgia. Invest your fiver in a couple pairs of white socks. ++

Jim Reid

**TEENA MARIE 'Robbery' (Epic 25655)**

TEENA MARIE may have shaken the shackles that bound her to Motown and the Rick James machine. But that turns out to be bad news. What we've finally got on her Epic debut is a little bit of funk and a great deal of introspective, rambling songs that always did tend to clutter her albums and now have firm control. Slow things like 'Stop The World', 'Shadow Boxing' and 'Casanova Brown' are tortured, tortuous and not very tuneful.

Maybe she can't be blamed for wanting to sidestep the disco lady image, but she's left her soul behind and 'Fix It' and 'Ask Your Momma' over-compensate with a frantic tempo. She used to know what was behind the groove; now she's either forgotten or doesn't care anymore.

+ + / 2

Paul Sexton

**WHODINI 'Whodini' (Jive HIP 10)**

THERE'S NO escaping it, when you mix Whodini and producer Conny Plank together, you'd feel happy locked in a safe for 40 minutes with the product.

Whereas most rappers have difficulty keeping a side of a good sized 12-inch interesting, Jalil Hutchins and Ecstasy manage to weave their way through waves of electro rhythms with the ease of a jaywalker in a London rush hour. From the lyrically banal 'The Haunted

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**DURAN DURAN** 'Seven And The Ragged Tiger' (EMI EMC 1654541) I PLAYED it three times. I read all the lyrics. I studied the sleeve in detail. Then I laughed. Then I cried.

'Seven And The Ragged Tiger' is bad. Not bad as in naughty and nasty, but bad as in pathetic, useless, no good. It's pretentious, pompous and possibly the first chapter in their decline.

Duran are based on illusion. They're governed by a clever ad-man imagery that makes a soft focus glamour from a pimply fake. Always on exotic locations, always unattainable, Duran peddle sickly Dubonnet adverts for eager but undernourished consumers.

All this makes the Duranies slightly superior to the average pop product. And, when they were crafting their love letters to materialism with a bit of trad discipline — 'Girls On Film', 'Rio', 'Save A Prayer' — they were almost bearable.

But now D D want more. They want art. But art isn't coming out to play today and nobody's gonna take all this too seriously.

'SATRT' is no more than a sub-art school mix of plagiarism — D Sylvian out of B Ferry and D Bowie — and playpen pretension — the G Numan school of 'if it's obscure and meaningless it's very clever'. In the process Duran crawl over a whole mountain of flab and deadweight. It's a painful experience.

As each track disappears into the next the desperate, dull thump and sweat of D D's mediocre talent gets louder and louder.

'SATRT' so much wants to sate the egos of its makers, but instead it merely inflates their already excruciatingly crass version of the rockstar as sensitive artist. The smugness is sickening.

Take No Voice Le Bon. The man's clearly got a personality crisis. When he's not Sylvian he's Ferry and when he's neither he's making desperate vocal inflections in an attempt to hide his limitations. Take the lyrics — chickenfeed mysteries that neither say or mean anything. Take the music — a vapid beg, steal or borrow job that's so insubstantial it's hardly there.

Take it away, and bury it deep. +

Jim Reid

House Of Rock' to the superb 'Yours For A Night', Whodini manage to keep their speak fresh and alive rather than being just a dead recital of the rules of the genre.

Much credit must go to Conny Plank, too. There's obvious sympathy between both sides of the production desk which makes this album more worthwhile than yer usual hit single plus a load of fillers job. OK, 'Magic's Wand' gets two workings — although one is so short you'd almost miss it —

but it's by far the strongest cut. Playing on simplicity the record pulses and slides through its five and a half minutes of fun history with the customary squirts of electro synthesizer having a far more distinctive style than most.

Any rap album will have its shortcomings, of course, and this can get wearing after a while. But thumbs up to anyone who can sustain an album's worth of material of such high quality as this. +++++ Simon Hills

# Ull night long

**TRACEY ULLMAN** 'You Broke My Heart In 17 Places' (Stiff SEEZ 51) TV STAR in Good Album release shock!

Oh yes, I kid you not — lovely Tracey Ullman, multi-talented comedienne and budding thespian rocked the pop world to its foundations yesterday as the hushed press corps eagerly welcomed her debut Long Playing record. Skillfully avoiding the dreaded 'Toyahitis syndrome', which often manifests itself when media celebrities dabble in the shameful playground of the pop moguls, usually with disturbing results, gorgeous Miss Ullman is set to charm the general public with an entertaining set of toe-tapping melodies.

Ignoring the current trend among the puppetmasters of gutterpop to utilise new fangled synthesisers and second rate songs, plucky Tracey has elected to whisk her public off on a trip back through time to a more carefree era of dance and romance. Following her success with 'Breakaway' she has mined her collection of golden oldies and pulled out some wacky winners! 'Move Over Darling' (her new single release) is a lush, crushy update of the Doris Day chestnut, while Susan Maughan's 'Bobby's Girl' is given a pounding Glitter Band arrangement. 'Long Live Love' and 'I Close My Eyes And Count To Ten' both whip up a heady Sixties nostalgia and we're brought up to date by Blondie's 'Presence Dear' and a brace of brand new tunes from the talented pen of snappy Croydonian Kirsty MacColl — Tracey's most recent hit parade smash 'They Don't Know' plus the LP's title track. A winner!+++ Graham K Smith

**FELA ANIKULAPO-KUTI** 'And The Africa 70' (EMP EDP 1547203) IT DEPENDS on what you like, really. African music buffs will no doubt lap up four sides of what amounts to eight tracks of pure jamming. This is all very well live, of course, especially from someone who apparently plays for over four hours on stage, but on record it's for the devoted only. The tracks comprise hundreds of (excellent, moody) solos over a solid beat but lack the impact they would have live, even though some of the atmosphere's retained.++ Simon Hills

**ANDRE CYMONE** 'Surviving In The 80s' (CBS 25767) 'THE MAN who taught Prince everything he knows' is perhaps not quite the finest title to have, hearing the amount of makeweight material clogging up the '1999' album — however Prince's former bass player appears to have easily superceded his sideman tag with this debut LP. Immediately individual in its futuristic funky pop style, a combination of the brevity that his former mentor so drastically lacks plus a tongue planted firmly in cheek makes this a wackily listenable (and danceable) collection. +++ Graham K Smith

**PAUL RODGERS** 'Cut Loose' (Atlantic 78-0121-1) HIS VOICE is clapped out and the songs are trite and meaningless. Paul Rodgers, once the great thumping frontman behind Free and Bad Company, has fallen down badly. Unlike his running mate Robert Plant, his style hasn't moved on to new heights and challenges but regressed to this tawdry collection of amateurish songs. The Rodgers legend has been drowned from the opening dullish moan of tracks like 'Fragile' and 'Live In Peace' to the chundering 'Northwinds' and ludicrous 'Superstar Woman'. It looks like Rodgers is way over the hill. + Robin Smith

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# Video

by Eleanor Levy

## THE JAM 'Snap!' (Polygram, approx £20, approx 50 mins)

THE JAM and their music completely passed me by during their brief but spectacular existence. The only thing to register as meaning anything at all was 'Going Underground'.

Only on hearing 'Snap!' — the album — did it hit me just how wonderful was the Jam's work and, almost singlehandedly, how they kept the "serious" end of the singles chart afloat when all around was sinking.

The Jam were the most consistent pop group of recent times — and 'Snap!' highlights this by leading us from the no-frills approach of the early hits, getting more sophisticated with the clinical whiteness of 'Going Underground' (the final mushroom-cloud shot giving the most chilling argument against the suicidal nuclear policies of our esteemed leaders there has been) and ending up at the controlled warmth of 'Town Called Malice' and 'The Bitterest Pill'.

It never fails to grab your attention — if only to take in the constantly varying Weller hair length. And all the time the music gets better. From the anarchic 'In The City' to the controlled melody of 'That's Entertainment' you get 17 tracks of pure class. I just can't believe how good the Jam were sometimes.

## NEW EDITION 'The Video Singles' (Polygram, approx £10, approx 15 mins)

I MAY well have missed something here, but apart from 'Candy Girl', have New Edition actually sold any records? If so, they shouldn't have because these four tracks are the most revolting things since Henry VIII took his cod-piece off.

It must be very nice when you're 15 to travel the world in a pop group, sing a bit, dance a bit, dress up. It doesn't mean you have to inflict it on everyone else, though. Since their one hit New Edition have been called the new Jackson 5 and the new Musical Youth. The new Nolans would be more appropriate as this video sees them going through jarring choreographed routines and smiling sweetly at the camera, trying their best to instill some decency into their mundane material.

There's also something objectionable about little boys playing the role of virile fantasy objects — complete with black leather studded bits. It's probably a real laugh to them, but it looks decidedly unhealthy.



## THE STYLE COUNCIL 'What We Did On Our Holidays' (Polygram, approx £11, approx 15 mins)

THE STORY continues . . . If the early Jam lacked a certain sophistication, then the Style Council positively reeks of it. Music and visuals combine on this collection of the four video singles to give a feeling, for once, of experiment and exploration — playing with musical styles, playing with graphics.

It doesn't always work (the "Hello John, got a

new motor?" approach of 'A Solid Bond In Your Heart' ends up tweely losing the joke) but at least they aren't afraid to try. 'Money-Go-Round' in particular is stunning — all that suppressed venom in the singing and stark and sweaty visuals. And who else could lovingly produce something as smooth and soothing as 'Long Hot Summer' then coolly laugh at themselves in the video.

'What We Did On Our Holidays' has thought, style and even the Weller chest to keep you amused.



## MERRY CHRISTMAS MR LAWRENCE (Palace, approx £25, 124 mins)

THIS, RUNS the story, is where David Bowie proves he's not just a throw-away pop star and gets some real artistic credibility instead.

Set in a Japanese POW camp during the Second World War, the film concerns the fascination a Japanese captain (Sakamoto) feels for his enigmatic British counterpart (Bowie). A war of nerves develops between captain and love-object that highlights the difference between the two cultures that produced them.

Oshima is one of the most respected directors around; Tom Conti one of the best actors, so Bowie and Yellow Magic Orchestra man Sakamoto (best known for his work with Japan over here) are in tough competition to prove their acting ability as they desperately battle to out-charisma each other . . . not the criticism it sounds, because that is what they are there for.

The film is intriguing and disturbing, much of which is due to Sakamoto's beautiful score, and it has transferred to video remarkably well. For Bowie fans there's lots to stare at and his performance is an improvement on previous dramatic endeavours, but in the end he is out-acted by Conti and out-posed by Sakamoto. A good film though and well worth seeing.

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JOOLS H: “Too many people in silly hats” claim

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- ALL NIGHT LONG, Lionel Richie
- THE SUN AND THE RAIN, Madness
- PUSS ‘N’ BOOTS, Adam Ant

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**A**RRIVING at chez Holland uncoolly early, clutching a rough handful of questions from my brother and an extremely cumbersome tape recorder, I am met by the small compact figure of Jools Holland, who ushers me over various articles of clobber and upstairs to his flat, telling me I’m just in time for tea.

We settle down to a good brew and I bring up the subject of Jools’ long-awaited album and his great lost boogie-woogie. Will it be along those lines?

“Well, this album is largely a rockaboogie album — I did actually do an EP in 1978 called ‘Boogie Woogie ’78’ which had a lot of boogie-woogie tracks on it. I wouldn’t mind getting a programme or something on the subject.”

And favourite piano player? “Lots! Pete Wingfield is very good, and Dr John. I’m going to try and get him on ‘The Tube’ and do a duet on pianos. He’s a lot, sort of, meaner, and less soppy than a lot of the things that are about at the moment. There’s too many people sucking their cheeks in and wearing silly hats.”

There have been complaints from heavy metal fans that there wasn’t enough head banger stuff on ‘The Tube’.

“Hmm, yes, well I’d say that there wasn’t enough rockabilly on it,” Jools cuts in tartly. “I mean, there was a programme on heavy metal, but the things that haven’t really been covered at all are say, black blues artists,

rockabilly, and rhythm and blues; and um, reggae hasn’t been covered that much either, out and out punk bands as well, probably not any skinhead bands either, haven’t really had any of those. But from my own point of view, I would like to see more rockabilly and rhythm and blues bands.”

**W**HEN ‘SWITCH’ first took over from ‘The Tube’, earlier this year, they seemed, at first, to make quite a virtue out of having less chat, more music; it seemed like they were making jibes about ‘Tube’ interviews, do you feel . . .

“One could say, if one wanted to, that ‘Switch’ hasn’t got the people that can chat,” Jools cuts in, guardedly speaking in the third person. “Not that I’m saying that, I hasten to add, but some people could say that,” he grins.

“Anyway,” he shrugs, “to be honest, I think that music on television is a load of crap, anyway, ‘cause a television speaker is such a small, poxy little thing for it to come out of.”

“Obviously it helps to sell people’s records, but I’d much rather listen to a record out loud on a record player.”

“However,” Jools gestures vaguely, “‘Switch’ is a different thing to ‘The Tube’, because they only have what they want on it. But ‘The Tube’ has a wider audience it wants to get to.”

“There is that air of excitement in ‘The Tube’, like no-one really knows what’s going to happen each week.”

You have a very definite sort of ‘spiv’ look — how did this evolve?

“Well, the suits started when I was in Squeeze, I always wanted to be like a western preacher — I always liked their outfits. They seemed fairly ridiculous to me.”

“Anyway, when I was 16, I was a rocker coz I had a motorbike — not to be confused with a heavy metal type of person, an old type of rocker. I suppose it’s through wearing 1960s suits that one gets that image.”

“I tend to have a lot of Sixties suits because you can buy them cheap in second hand shops. And I think they were cut a bit better than they are these days.”

Well, that’s image dealt with, fashion fiends, so onto the Holland career. Do you intend to stick with music, or television?

“Television? Well, that’s OK and it’s a lucrative thing not to be ignored. I mean, with the money I get from TV, I intend to build a large 24 track studio, I have an eight track at the moment. Yes, television is OK but it’s not as fulfilling as making music and recording.”

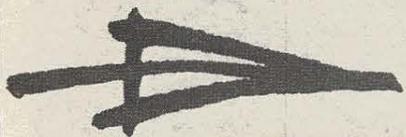
**Jessi McGuire**

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NOVEMBER 26	LEEDS UNIVERSITY	DECEMBER 9	MANCHESTER APOLLO	DECEMBER 20	NOTTINGHAM ROYAL CENTRE
NOVEMBER 28	NEWCASTLE CITY HALL	DECEMBER 10	MANCHESTER APOLLO	DECEMBER 21	LEICESTER DE MONTFORT HALL
NOVEMBER 29	NEWCASTLE CITY HALL	DECEMBER 12	HAMMERSMITH ODEON	DECEMBER 23	BIRMINGHAM ODEON
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# X WORD

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**ACROSS**

- 1 Adam's latest (4,1,5)
- 5 They finished Burning From The Inside (7)
- 9 Phil Collins number one (3,4,5,4)
- 11 They've got a Mess Of Blues (6,3)
- 12 All Right Now group (4)
- 13 Written for a jester's tear (6)
- 14 Arresting group (6)
- 16 Confident kisser (4)
- 17 Described as a Texan boogie band (1,1,3)
- 20 Topless group (3,7,4)
- 24 Owners of a lonely heart (3)
- 25 Pink Floyd's end (3,5,3)
- 27 Of The Shadows or Motown (6)
- 29 Half of Knees Up duo (4)
- 30 My Flaming Sword has carried them into the charts (4)
- 32 Bowie film score found on Let's Dance (3,6)
- 33 He helps Black Lace fill the dance floor (8)
- 34 Lover of common people (4,5)
- 35 See 15 down.

- 21 Bunnymen song that will go on and on and on... (5,4)
- 22 Lennon's finest (7)
- 23 What Errol found on the telephone (5)
- 24 See 4 down
- 20 James (----) Friedman (4)
- 28 Said by Phil when he must be going (5)
- 31 Talking Heads had a ---- Of Music (4)

**LAST WEEK'S SOLUTION**

ACROSS: 1 'Labour Of Love', 4 'Ritmo', 7 'Visions In Blue', 10 'Cars', 11 'No More Heroes', 13 Alf, 15 Str, 18 'Flash', 19 Ron, 20 Elton, 22 Dust, 23 'Siren', 26 Doobie, 27 'All Night Long', 30 Beggs, 31 Ten, 32 Hat, 34 Danse, 37 Rockers, 38 'Back To The Egg', 39 Crack.

DOWN: 1 'Love Will Find A Way', 2 'Business As Usual', 3 'Long Hot Summer', 5 Marillion, 6 Peter Sarstedt, 8 Omma, 9 Sire, 12 Revenge, 14 'Over And Over', 16 Wham, 17 'The Wild Heart', 21 Sting, 24 Epic, 25 Bent, 28 'Listen', 29 George, 32 Head, 33 Tik, 25 AC/DC, 36 Eric.

LAST WEEK'S X-WORD WINNER  
Martin Wells, 8 Lodge Close, Cowley, Uxbridge, Middx.

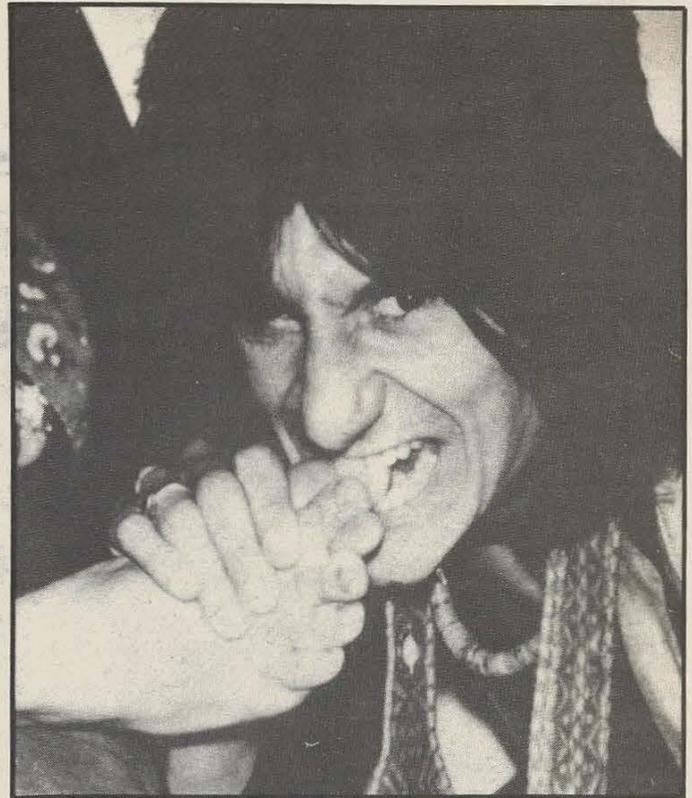
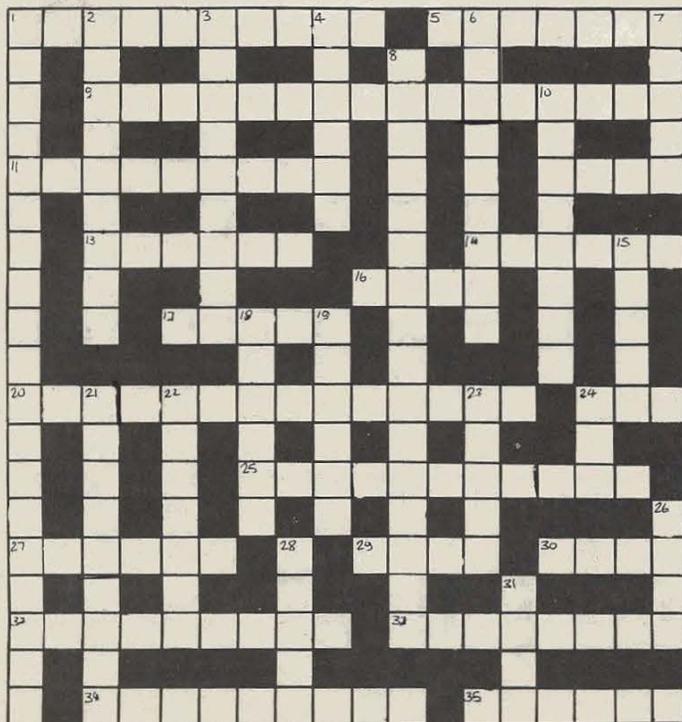
**DOWN**

- 1 Request from UB40 (6,4,4,2,3)
- 2 A hit for Paul and Michael (3,3,3)
- 3 They recently took London Town into the charts (5,4)
- 4 & 24 down 1981 Stones LP (6,3)
- 6 Group making Love Out Of Nothing At All (3,6)
- 7 Harley or Harvey (5)
- 8 It took Kate Bush to the top (9,7)
- 10 What Spandau were hanging on (8)
- 15 & 35 across Happy Birthday singer from 1981 (5,6)
- 19 Paradise isle for David (6)
- 19 Electric fruit who had too much to dream last night (6)

**Streetsounds comp winners**

Rupert Aikman, New Basford, Nottingham; Stacey Williams, Morden, Surrey; Gary Gray, Aberdeen; Barry Crowder, Boston, Lincs; Chris Batson, Highbury; Mark Watson, Consett, Co Durham; Mark Dawson, Spalding, Lincs; Thomas Lamont, Larbert, Stirlingshire; Steve Jackson, Norwich, Norfolk; Simon Ward, Stafford; S Nechen, Liskeard, Cornwall; K Fisher, Biggleswade, Beds; Sally Devine, Formby, Liverpool; Helen Jones, Dolgellau, Gwynedd; Darren Joyce, Thame, Oxon; M Sutton, Sittingbourne, Kent; N Cotter, Mottingham, London; David Tiffen, Lowestoft, Suffolk; K Robinson, Tunbridge, Kent; Robert Finch, Seaford, East Sussex; Dave Blackburn, Blackburn, Lancs; P J Bark, Kingsbury, NW9; Martin Truds, Southfields, London; A Stevenson, Hackney, E 9.

ANSWERS: 1)c) 'Break Dancin' — Electric Boogie', 2)c) Harry Wayne Casey, 3)a) George Clinton.



THEY SAY Ron Wood has put new bite into the Stones but this is ridiculous. He's also the only non-original member. Name the other two holders of his guitar position to start this week's Stoned trivia quiz

## TRIVIA QUIZ

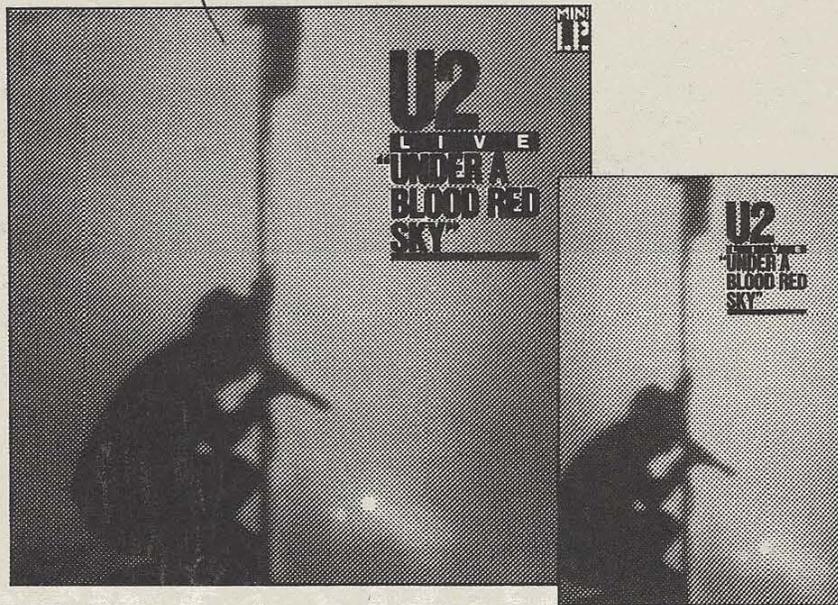
- 1 Who are Nanker and Phelge better known as?
- 2 Which British group released cover versions of 'The Last Time' and 'Under My Thumb'?
- 3 Which top British group appear with the Stones on the cover of 'Satanic Majesties'?
- 4 Who designed the cover of 'Sticky Fingers'?
- 5 When was Mick Taylor's first appearance with the Stones?
- 6 Who is known as the sixth Stone and what instrument does he play?
- 7 Which Stones single made number one in the US almost two months before UK release?
- 8 On which Stones album do the Bach Chorale appear?
- 9 Which Stones album features the 11 minute track 'Going Home'?
- 10 What was the Stones first greatest hits collection called?
- 11 On which Stones single do Lennon and McCartney allegedly sing?
- 12 In which film did Jagger sing 'The Wild Colonial Boy'?
- 13 Who directed the recent film 'Let's Spend The Night Together'?
- 14 Who released a version of 'Run Rudolph Run' as a single?
- 15 What was the Stones' last top ten hit prior to 'Undercover Of The Night'?
- 16 What is the title of Mick Jagger's only solo single?
- 17 For which record label have the Stones recently signed a multi-million deal?
- 18 Who recorded a song called 'Blame It On The Stones'?
- 19 Where was the live album 'Get Yer Ya-Ya's Out' recorded?
- 20 With which cover version did the Stones begin their career?
- 21 Who recorded a Jagger/Richards song called 'That Girl Belongs To Yesterday'?
- 22 Which US soul singer covered 'Satisfaction'?
- 23 When was the Stones last UK tour?
- 24 From which part of England do Jagger and Richards originate?
- 25 On which Carly Simon hit does Mick Jagger prominently appear?

## ANSWERS

1 Jagger and Richards, 2 The Who, 3 The Beatles, 4 Andy Warhol, 5 Hyde Park 1969, 6 Ian Stewart keyboards, 7 'Satisfaction', 8 'Let It Bleed', 9 'Aftermath', 10 'Big Hits (High Tide and Green Grass)', 11 'We Love You', 12 Ned Kelly, 13 Hal Ashby, 14 Keith Richards, 15 'Start Me Up', 16 'Memo From Turner', 17 Columbia, 18 Kris Kristofferson, 19 Madison Square Garden New York, 20 'Come On', 21 Gene Pitney, 22 Ods Redding, 23 1982, 24 Dartford, 25 'You're So Vain'.

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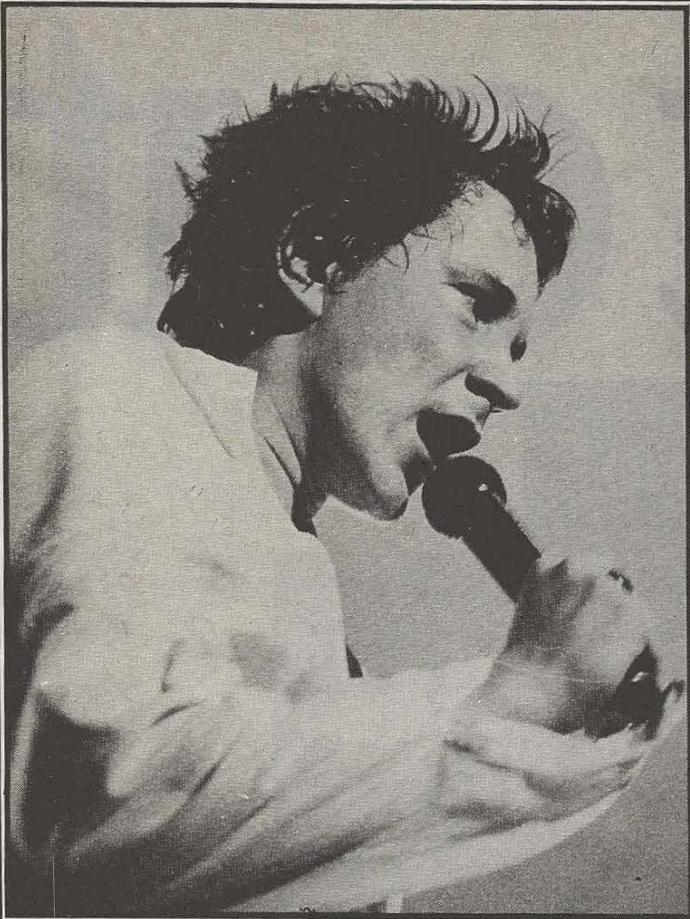
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# youngsters of

**'PUBLIC IMAGE'** is the first song of the PiL set. It's the bane of John Lydon's life.

It never ceases to amaze me how people use the past as a deadweight — an emphatic full stop, not part of some ever changing continuum. John Lydon and PiL are victims of this shortsightedness. Victims of a rock press and an audience that wants things to be forever rotten. Victims of punk's failed dreamers.

Thus, PiL attract an audience that screams for 'Anarchy In The UK' and a press that expects Mr Lydon to stroll the stage emitting globules of revolutionary intent.

Fortunately none of these maladies affect me. So I went to see PiL in Manchester — simply to review PiL, you understand, not talk about the Sex Pistols or wave my bum-flap in the air. How seditious.

First thing off, PiL's music is very simple. Very direct. Tonight it's well played, and sung by Mr Lydon to the T of vinyl perfection. Tonight's is the blueprint of a good set, technically smooth, but lacking the confrontation and danger of a group in full gear. This has a lot to do with the audience, but I'll return to them later.

"We've had some problems

with arseholes on the PA, maybe with some luck the gig might get better," screams Lydon before PiL steam into the second song of the evening, a pummelling version of 'Analisa'. Lydon's stalking the stage like some demented Basil Fawlty figure — he can't hear his own voice on the monitors and a hint of genuine desperation creeps into John's typically demon-like stage persona. Lazy he might be, but nobody could accuse Lydon of taking a slapdash approach to this tour. When things go wrong, it hurts.

Unbeknownst to Johnny the sound is just fine upfront, though to judge from the dazed reaction of Manchester's massed leather jackets and spiky hairdos you'd think nothing much was happening. The crowd clearly want a nice gentle sedative, like an old Sex Pistols song perhaps. That would be very comforting.

Instead Lydon asks for a cigarette, stares at them with unrestrained contempt and leads his band into the two song highlight of the set. 'Chant' and 'This Is Religion'.

'Chant' is terrifying. An ugly dance that sets Lydon across the stage flaying his arms like an out of control propeller and spitting out each word as if it were the very apocalypse. Johnny is not a

# CLASSIX NOUVEAUX

secret

secret



THE NEW ALBUM AND CASSETTE FEATURING THE SINGLE

*Never never comes*



# the PiL

Astounding revelations from  
JIM REID in Manchester

pretty man, his best songs, like his best moves, scrape a dirty truth out of a bloodied, spoilt body of knowledge. Despite the frightening power of the song it is Lydon's performance that transfixes.

**E**IGHT YEARS ago his was a frantic attack on complacency, now he is a more cagey contrast to pop's glossiness. Lydon's crazy wardrobe might put the frighteners on pop's niceness, but it's still a venom that strictly exists within the structure of pop. Johnny is a performer — in the truest sense — twisting and turning his own personality. He'd have made a handsome living as a rambling stand up comic.

Between songs Lydon is quick to banter the crowd, yet one senses that tonight's audience apathy is taking some of the edge off his performance. He thrives on reaction, good or bad, but is being met by a grudging Mancunian crowd. Lydon turns his back on the crowd, produces an electric halo and reappears as an avenging angel as his band move into 'This Is Religion'. Lydon contorts his body like he was nailed to the cross and expresses himself part through mimicry, part through words. The result is a vicious howl of protest, rather like a wounded animal. It's not attractive. It's very compelling.

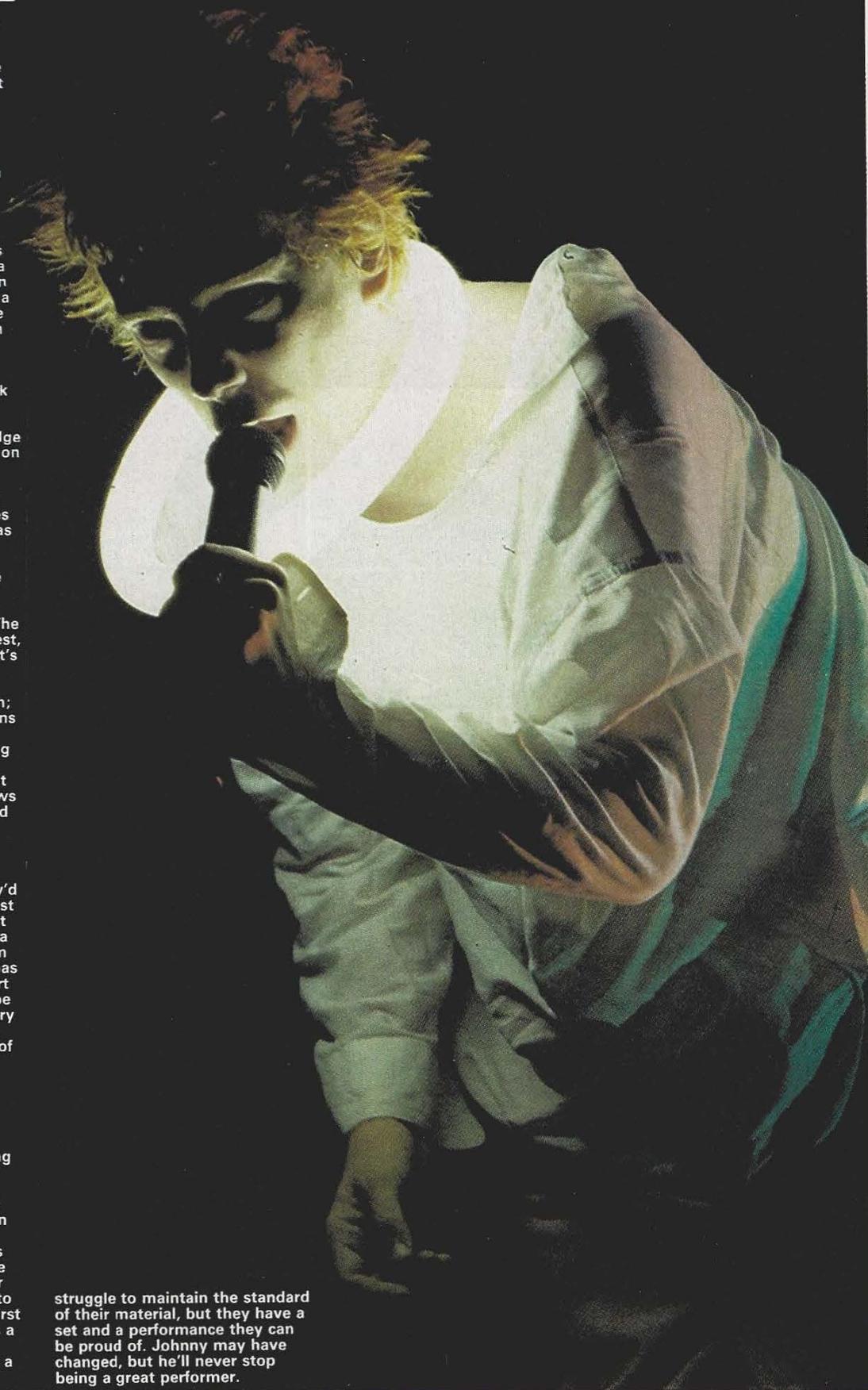
There is a mini stage invasion; John carefully shepherds his fans off stage, shrugs his shoulders and shakes his head. He's giving his best, but something's missing. The band shuffle about nervously, stung by poor reviews they keep their heads down and push proficiently through 'Flowers Of Romance', 'No Lies' . . . and then 'Anarchy In The UK'.

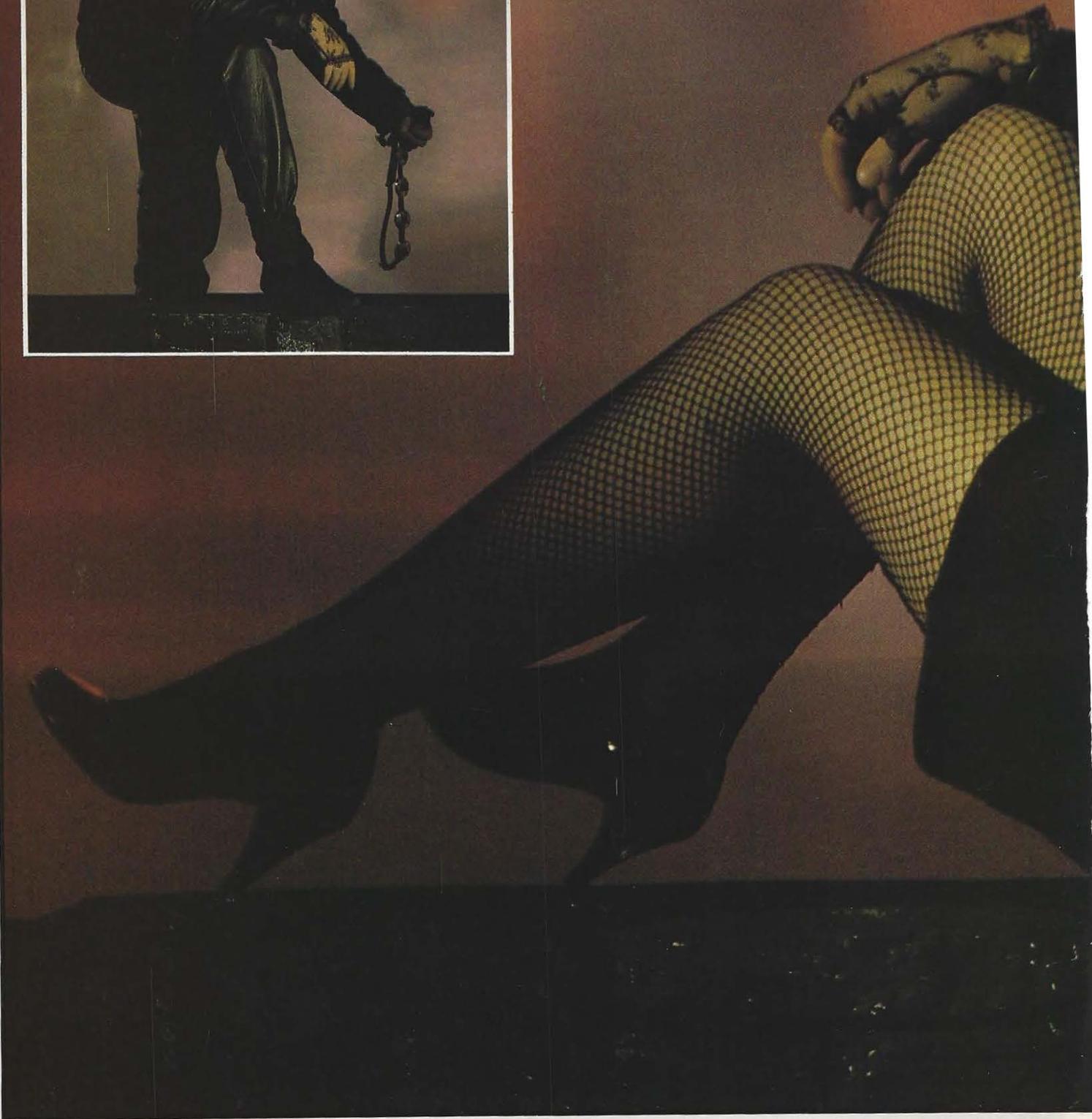
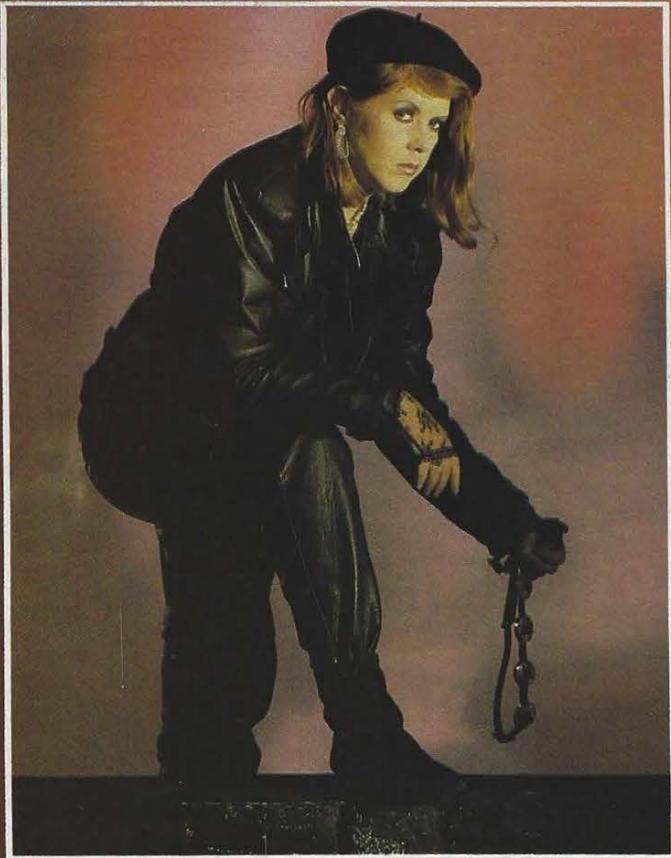
The audience wakes up. They'd come for a slice of Johnny's past and now they were getting it. It was sad. A song that stood as a bridge between fetid hippiedom and a challenging excitement has now been adopted as some sort of religious totem. An icon to be dusted off and worshipped every now and then. 'Anarchy In The UK' has become the 'Freebird' of its generation. A song to get comfortable with. Very regressive.

The band walk off and then return for an encore of 'This Is Not A Love Song' and 'Attack'. Lydon takes one more withering look at the audience and then saunters away, hunched back, hands in pockets as if climbing the stairs to bed after a night in watching TV.

With the exception of 'This Is Not A Love Song', Public Image performed no new songs. Their performance was a testimony to the ripple and acidity of their first three albums. But more, it was a welcome reminder that rock music is sometimes more than a painted smile. PiL may have a

struggle to maintain the standard of their material, but they have a set and a performance they can be proud of. Johnny may have changed, but he'll never stop being a great performer.





STAR STYLE



**K**IRSTY MacCOLL on the prowl . . . and wearing a scowl!

Hell bent for discipline in diamante and LEATHER, all-singing, hit-writing Kirsty has a mission. Dominance! She's mastered the charts, now it's the young boys' hearts. Clad from head to toe in the clingiest black hide she's more than a match for the RM fainthearts. Kirsty curls her lip and grown men cry . . .

*Kirsty MacColl sports a selection from her Beatin' an Bruisin' personal wardrobe plus a black wool dress (£28.95) from Johnsons, Kings Road, SW3.*

*Styled by Graham K. Snapped by Paul Cox*

# the rock Eddy crew

**E**DDY GRANT might have sold millions of records world wide, but he still believes his success could end tomorrow.

"You might wake up tomorrow — and it's all gone. It's as tenuous as that. Today I don't expect anything. I go to sleep, I wake up in the morning — I don't expect anything. Once I open my eyes and I can do what I do normally, I say thank God.

"I knew when I wasn't successful that one day I would be successful. I was doing everything to the best of my ability, to the highest possible standard I could. I knew somewhere there were a million people in the world who thought like me.

"I knew I'd be successful one day, that wasn't my worry. My worry was keeping fit and healthy long enough to get to the people because being on an independent I didn't have a huge marketing machine to help me. It took a lot more time and effort for me to make it.

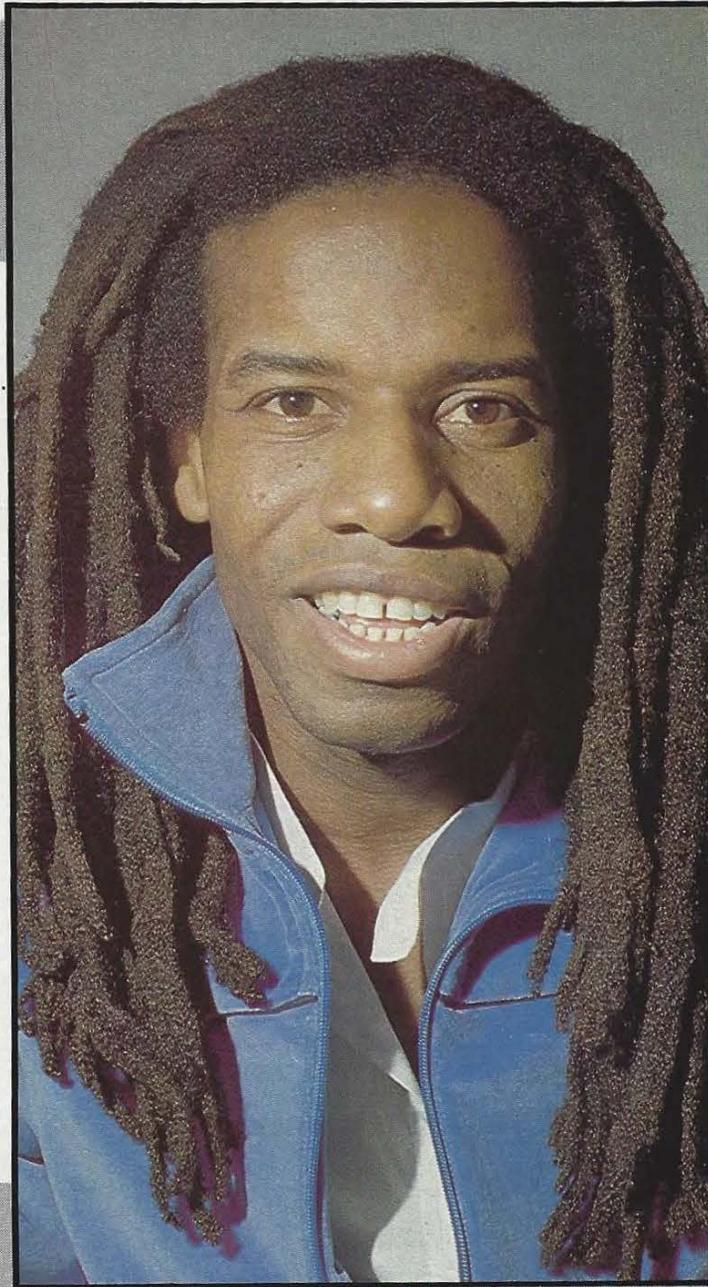
"I knew that all I had to do was stay fit and stay the course. Staying the course meant I'd finished the race. The name of the game isn't to win, 'cos we never win, but to stay the course. Paul McCartney hasn't won, he's sold millions of records, but when his next record comes out he's still gonna be worried. The longer you're up there the tougher the course."

Eddy is sitting in the plush boardroom of Ice Records HQ. Platinum discs line the walls, like the well preserved trophies of a successful hunter. Eddy throws me a smile that lights up this gloomy London day and explains the philosophy that built this, his, empire.

"I've always known exactly what I want, I've always known exactly how to go about it. You can't plan for how people will react to you, that's a variable. But once you know what you are, then at least you stand a chance. Most people don't know what they are. They let people tell them what they are.

"I know what's good for me. Another person can surmise they know and they might be right, but in the final analysis, it's me that can affect the changes that point my life in the direction I want."

**E**DDY'S BACK in Blighty to play his re-arranged mini tour and promote his latest chart cert, 'Till I Can't Take Love No More'. The man's in great shape, and as



EDDY GRANT: popular in Algeria, where his records fit parking meters

his music machine makes its inexorable progress throughout the world, he carefully plans the next album and waits for his new 48-track studio to be installed. Eddy Grant has come a long way. His first recordings with the Equals were done in a four track studio. Does he miss England?

"England is different to Barbados, so obviously if I spent 20 odd years here, there must be something that I miss.

"I didn't do that much here, I spent most of the time in the studio, because it was

probably the warmest place I could be. In Barbados I spend most of the time in the studio, nothing's changed really.

"I've basically always been a person living on an island or living in the bush, or a person living in the country. I'm basically a country person. I was born in the country — there's something about being born in the country. I'm not the kind of person who loves to run to nightclubs or anything like that.

"That's why a lot of people don't really know anything about me as a person —

there's no gossip — and it's better that it stays that way. Because I can concentrate on the things I wanna concentrate on."

Eddy may not be a gossip worthy personality but his success as an entertainer and entrepreneur has given him a special standing in Britain's black community. How does he feel about this?

"If I'm an example to someone fine, it's because they want it. But you know there are people in this business who feel that because they are successful, they're philosophers or they've got something else to give to people. If they have fine, but I say I'm a musician and I know a lot about making music and all the side issues to that. If I say something and it means something to someone then fine, but I'm not dogmatic in any respect. I'm not presented as such and I will not put up with anyone presenting me as such."

OK Eddy, but do your dreadlocks indicate any sympathy with rastafarianism?

"No, I'm not anything, I'm Eddy Grant. I wouldn't even say my dreadlocks were a fashion, I'd probably look 10 times better with short hair. It's something I did for my own reasons."

**E**DDY GRANT is very pragmatic. Unlike most pop stars he realises his success is due to pop music, not divine talent. Eddy is not very flamboyant. This keeps him out of gossip columns and guarantees a chart longevity that some of our higher profile pop people might envy. Eddy works on his own, and whilst this obviously contributes to Mr Grant's single-minded approach, might it not also make him a bit narrow minded?

"No, not at all. When you get advice from someone else it's like picking up the water that runs in the street, you get the water but you're gonna get everything else that's in the road as well. If you catch the rain in a cup all you're catching is the rain.

"If I were to sit down and consider what people considered my music to be I'd be jerking off by now."

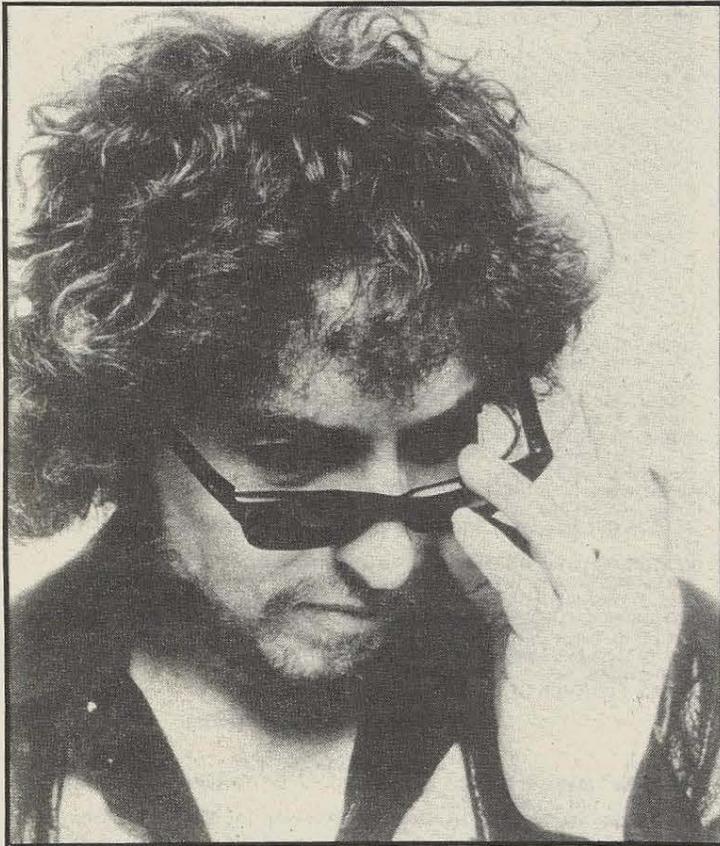
Whilst I consider the artistic ramifications of Eddy's homespun philosophy, Mr Grant paces up and down his boardroom, keeping warm and admiring his gold discs. Eddy Grant is cracking this business on his own terms and you can't argue much with a man like that.

Jim Reid

Pic by Joe Shutter

# U.S. Albums

- 1 2 METAL HEALTH, Quiet Riot, Pasha
- 2 4 CAN'T SLOW DOWN, Lionel Richie, Motown
- 3 3 THRILLER, Michael Jackson, Epic
- 4 1 SYNCHRONICITY, The Police, A&M
- 5 5 AN INNOCENT MAN, Billy Joel, Columbia
- 6 6 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 7 9 WHAT'S NEW, Linda Ronstadt, Asylum
- 8 7 GREATEST HITS, Air Supply, Arista
- 9 12 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 10 10 GENESIS, Genesis, Atlantic
- 11 8 PYROMANIA, Def Leppard, Mercury
- 12 11 FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, Columbia
- 13 13 LIVE FROM EARTH, Pat Benatar, Chrysalis
- 14 14 ELIMINATOR, ZZ Top, Warner Bros
- 15 30 ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
- 16 17 UH-HUH, John Cougar Mellencamp, Riva
- 17 15 REACH THE BEACH, The Fixx, MCA
- 18 16 FLASHDANCE, Soundtrack, Casablanca
- 19 20 THE BIG CHILL, Soundtrack, Motown
- 20 - PIPES OF PEACE, Paul McCartney, Columbia
- 21 19 THE CROSSING, Big Country, Mercury
- 22 22 LITTLE ROBBERS, The Motels, Capitol
- 23 21 SPEAKING IN TONGUES, Talking Heads, Sire
- 24 28 ALIVE, SHE CRIED, The Doors, Elektra
- 25 29 SPORTS, Huey Lewis & The News, Chrysalis
- 26 23 LET'S DANCE, David Bowie, EMI-America



- 27 - INFIDELS, Bob Dylan, Columbia
- 28 18 THE PRINCIPLE OF MOMENTS, Robert Plant, Es Paranza
- 29 25 BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
- 30 24 LICK IT UP, Kiss, Mercury
- 31 26 THE WILD HEART, Stevie Nicks, Modern
- 32 - TWENTY GREATEST HITS, Kenny Rogers, Liberty
- 33 33 FEEL MY SOUL, Jennifer Holliday, Geffen
- 34 27 TRUE, Spandau Ballet, Chrysalis
- 35 - UNDERCOVER, Rolling Stones, Rolling Stones
- 36 36 KEEP IT UP, Loverboy, Columbia
- 37 32 COLD BLOODED, Rick James, Gordy
- 38 40 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
- 39 37 BEST KEPT SECRET, Sheena Easton, EMI-America
- 40 42 RANT 'N' RAVE WITH THE STRAY CATS, Stray Cats, EMI-America
- 41 34 BENT OUT OF SHAPE, Rainbow, Mercury
- 42 43 FRONTIERS, Journey, Columbia
- 43 31 1999, Prince, Warner Bros
- 44 35 RHYTHM OF YOUTH, Men Without Hats, Backstreet
- 45 39 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 46 46 SHOUT AT THE DEVIL, Motley Crue, Elektra
- 47 48 THE CLOSER YOU GET, Alabama, RCA
- 48 50 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
- 49 44 LAWYERS IN LOVE, Jackson Browne, Asylum
- 50 - HEARTS & BONES, Paul Simon, RCA

Compiled by Billboard

# U.S. Singles

- 1 1 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
- 2 2 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
- 3 3 UPTOWN GIRL, Billy Joel, Columbia
- 4 4 ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA
- 5 5 CUM ON FEEL THE NOIZE, Quiet Riot, Pasha/Backstreet
- 6 7 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
- 7 10 SAY IT ISN'T SO, Daryl Hall & John Oates
- 8 12 HEART AND SOUL, Huey Lewis And The News, Chrysalis
- 9 14 CRUMBLIN' DOWN, John Cougar Mellencamp, Riva
- 10 13 PYT (PRETTY YOUNG THING), Michael Jackson, Epic
- 11 17 CHURCH OF THE POISON MIND, Culture Club, Virgin/Epic
- 12 6 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
- 13 9 SUDDENLY LAST SUMMER, The Motels, Capitol
- 14 24 UNION OF THE SNAKE, Duran Duran, Capitol
- 15 8 ONE THINGS LEADS TO ANOTHER, The Fixx, MCA
- 16 20 WHY ME?, Irene Cara, Geffen/Network
- 17 15 TELEFONE (LONG DISTANCE LOVE AFFAIR), Sheena Easton, EMI-America
- 18 11 DELIRIOUS, Prince, Warner Bros
- 19 18 TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
- 20 16 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 21 32 TWIST OF FATE, Olivia Newton-John, MCA
- 22 34 SYNCHRONICITY II, The Police, A&M
- 23 23 SEND HER MY LOVE, Journey, Columbia
- 24 26 IN A BIG COUNTRY, Big Country, Mercury
- 25 28 MAJOR TOM (COMING HOME), Peter Schilling, Elektra
- 26 29 AIN'T NOBODY, Rufus With Chaka Khan, Warner Bros
- 27 37 OWNER OF A LONELY HEART, Yes, Atco
- 28 25 TENDER IS THE NIGHT, Jackson Browne, Asylum
- 29 33 SOULS, Rick Springfield, RCA
- 30 19 MODERN LOVE, David Bowie, EMI-America
- 31 27 HOW MANY TIMES CAN WE SAY GOODBYE, Dionne Warwick And Luther Vandross, Arista
- 32 30 MIRROR MAN, Human League, A&M
- 33 39 UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
- 34 35 THE SMILE HAS LEFT YOUR EYES, Asia, Geffen
- 35 38 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
- 36 36 JUST GOT LUCKY, JoBoxers, RCA
- 37 42 BREAK MY STRIDE, Matthew Wilder, Private
- 38 53 READ 'EM AND WEEP, Barry Manilow, Arista
- 39 43 TIME WILL REVEAL, Debarge, Gordy
- 40 41 INVISIBLE HANDS, Kim Carnes, EMI-America
- 41 21 TRUE, Spandau Ballet, Chrysalis
- 42 47 IF I'D BEEN THE ONE, 38 Special, A&M
- 43 45 THE WAY HE MAKES ME FEEL, Barbra Streisand, Columbia
- 44 57 TALKING IN YOUR SLEEP, The Romantics, Nempor
- 45 48 I WON'T STAND IN YOUR WAY, Stray Cats, EMI-America
- 46 49 ALLERGIES, Paul Simon, Warner Bros
- 47 52 WHEN THE LIGHTS GO OUT, Naked Eyes, EMI-America
- 48 50 I NEED YOU, Pointer Sisters, Plant
- 49 51 I AM IN LOVE, Jennifer Holliday, Geffen
- 50 55 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 51 22 IF ANYONE FALLS, Stevie Nicks, Modern
- 52 59 JOANNA, Kool & The Gang, De-Lite
- 53 65 I STILL CAN'T GET OVER LOVING YOU, Ray Parker, Jr, Arista
- 54 54 ONLY YOU, The Commodores, Motown
- 55 60 HOLIDAY, Madonna, Sire
- 56 31 LOVE IS A STRANGER, Eurythmics, RCA
- 57 - RUNNING WITH THE NIGHT, Lionel Richie, Motown
- 58 68 GOLD, Spandau Ballet, Chrysalis
- 59 62 BABY I LIED, Deborah Allen, RCA
- 60 40 KING OF PAIN, The Police, A&M

# Bullets 61-100

- 61 66 WHAT'S NEW, Linda Ronstadt, Asylum
- 63 - THAT'S ALL, Genesis, Atlantic
- 65 75 MAGNETIC, Earth, Wind & Fire, Columbia
- 66 76 BLUE WORLD, Moody Blues, Threshold
- 67 88 IN THE MOOD, Robert Plant, Es Paranza
- 68 74 STREET OF DREAMS, Rainbow, Mercury
- 69 77 YOU DON'T BELIEVE, The Alan Parsons Project, Arista
- 70 80 LET THE MUSIC PLAY, Shannon, Mirage
- 75 - THE SIGN OF FIRE, The Fixx, MCA
- 77 82 LICK IT UP, Kiss, Mercury
- 81 87 SEND ME AN ANGEL, Real Life, MCA/Curb
- 82 - THE FLYER, Saga, Portrait
- 83 96 BIG CRASH, Eddie Money, Columbia
- 85 - THIS MUST BE THE PLACE, Talking Heads, Sire
- 86 90 ALL THE RIGHT MOVES, Jennifer Warnes/Chris Thompson, Casablanca
- 87 92 STATE OF THE NATION, Industry, Capitol
- 89 - THE POLITICS OF DANCING, Re-Flex, Capitol
- 90 - WET MY WHISTLE, Midnight Star, Solar
- 94 - MEMPHIS, Joe Jackson, A&M

Compiled by Billboard

# RM's Comprehensive Guide to This Week's Releases

## Singles

**ABRASIVE WHEELS** BANNER OF HOPE/Law Of The Jungle Clay **CLAY 28**  
**AGRA** featuring Deepack **GANDHI'S PRAYER/tba Sticky STICK 103**  
**ANDERSON, Ian** FLY BY NIGHT/End Game **Chrysalis CHS 2746**  
**ANEKA ROSE, ROSE** I LOVE YOU/tba **Ariola ARO 307**  
**ARMENTA** I WANNA BE WITH YOU/tba **Savoir Faire FAIS 005; FAIT 005 12"**  
**ARNIE'S LOVE** I'M OUT OF YOUR LIFE/(Inst) **Streetwave WAVE 9**  
**BLUE OYSTER CULT** TAKE ME AWAY/Feel The Thunder **CBS A3937** Pic Bag; **TA 3937 12"** inc extra tracks **Burnin' For You/(Don't Fear) The Reaper/Dr Music**  
**BOUW KOOL MERRY CHRISTMAS, HAPPY NEW YEAR**(Inst) **Master Funk 7MF 006; 12"** inc extra track **Scratch**  
**BOW WOW** YOU'RE MINE/Don't Cry Baby (Live) **Heavy Metal International HM INT 2**  
**BUCKINGHAM, Lindsey** HOLIDAY ROAD/Mary Lee Jones **Mercury/Phonogram MER 150**  
**CALL, The** THE WALLS CAME DOWN/Upperbirth **London LON28; LONX 28 12"** inc extra track **War Weary World**  
**CARNES, Kim** INVISIBLE/I'll Be There Where The Heart Is **EMI America EA 64; 12EA64 12"** inc extra track **Invisible Hands (FM Mix)**  
**CERRONE, WHERE ARE YOU NOW**/Inst **Record Shack SOHO 12; SOHOT 13 12"**  
**CHEEKY BEE** GLASGOW'S MILES BETTER/tba **Klub KLUB 46**  
**CHERRY BOYS, THE** SHOOT THE BIG SHOT/Falling **Crash CRA 604; 12CRA 604 12"**  
**CLEMONS, Clarence & The Red Rockers** SAVIN' UP/Summer On Signal Hill **CBS A3928**  
**CONSORT** BY THE SWORD DIVIDED/Arnescotte **BBC RESL 137** Pic Bag  
**COOPER, Alice** I LOVE AMERICA/Fresh Blood/Pass The Gun Around **Warner Brothers ALICE IT 12"** only Pic Bag  
**COPYCATS** TELL THE CAPTAIN/Getting Excited **Out To Lunch OTL 2** Pic Bag; **12OTL 2 12"** Pic Bag  
**CULTURE CLUB** VICTIMS/Colour By Numbers **Virgin VS 641** Pic Bag; **VS 641-12 12"** Pic Bag inc extra track **Romance Revisited**  
**DANNY & THE MONGOOSE TEAM** BMX BOYS/Safety Rap **Gipsy GIPSY 15** Pic Bag  
**DEFEYS, The** SUSPICIOUS MINDS/Song For Mark Winter/Know 'Bout You **ID EYE 2** Pic Bag  
**DISCHARGE** THE PRICE OF SILENCE/Born To Die In The Gutter **Clay CLAY 29**  
**DIVINE** SHAKE IT UP/tba **Design Communications DES 5; DEST 5 12"**  
**DOORS** GLORIA/LOVE ME TWO TIMES (Double A) **Elektra E 9974T 12"** only Pic Bag  
**DR ALIMANTADO** LOVE IS/LOVE IS **KEYMAN KM 001**  
**ELBOW BONES & THE RACKETEERS** A NIGHT IN NEW YORK/Happy Times **EMI America 165** Pic Bag  
**ELOY FOOLS/HEARTBEAT** **Heavy Metal HM INT 1; HM PD 1** Silver Disc  
**ETKIND, Annabel** OXYGENE PART IV/Mind Over **Boyd Lifestyle LIFE 3**  
**FACE, The** TELL ME WHY/PARADISE (Double A) **Wimp WIMP 007**  
**FARAGHER, Tommy** LOOK OUT FOR NUMBER ONE/(We Dance) So Close To The Fire **RSO 97; RSOX 97 12"** inc extra track **Look Out For Number One (Inst)**  
**FRANCIS, Stu** OOH I COULD CRUSH A GRAPE/Told A Fib **Topaz TPZ 50**  
**FURY, BILLY** MY CHRISTMAS PRAYER/I'LL NEVER QUITE GET OVER YOU/You're Having The Last Dance With Me/Nobody's Child (EP) **London DFE 8698** Pic Bag  
**GOODING, Cuba** HAPPINESS IS JUST AROUND THE BEND/Happiness is Dub Around The Bend **Streetwise/London LON 41; LONX 41 12"** inc extra track **Acapella Happy**  
**GREY, Owen** SWING HIGH WITH OWEN/Put Your Money Where Your Mouth Is **Speciality SP 02 12"** only  
**GURVITZ, Adrian** HELLO MUM/No One Can Take Your Place **RAK 367** Pic Bag  
**HEYWARD, Nick** ON A SUNDAY/Stolen Years in double pack with **WHEN IT STARTED TO BEGIN**/Love Sublime On Sunday **Arista HEY 4** (Limited edition) **Gatefold Bag**  
**HEYWARD, Nick** ON A SUNDAY/Stolen Years **Arista HEY PD 4** Pic Disc; **HEY 124 12"** Pic Bag inc extra tracks **On A Sunday (Full Length Version)/When It Started To Begin (Re-recorded)/The Kick Of Love (Inst)**  
**ICE** THE FALLING RAIN LIFE'S ILLUSION/Illusions **Future FF 7** Pic Bag  
**IMPACT PUNK** CHRISTMAS/LAW OF THE LAND/Your Decision (EP) **Cyanide CN 01** Pic Bag  
**INDER BAND, PAUL** CHELSEA GIRL/Hell's Angels **Hippodrome HIP 1**  
**ISAACS, Gregory** LOVE ME WITH FEELING/Love Me With Feeling (In A Rubadub Style) **Island IPR 2066 12"**  
**JACKSON, Billy & The Citizens Band** HAVE A HAPPY CHRISTMAS/Have A Happy, Happy Christmas (It was The Night Before Christmas) **London LON 42** Pic Bag; **LONX 42 12"** Pic Bag inc extra track **Have A Happy Dub**  
**JAYMES, Danny** ROCKIN' ROBIN/(Alternative Mix) **Passion PASH 1213 12"** only Pic Bag  
**JONES, Vivian** MASH IT UP/UNDIVIDED ROOTS: I Love (Dub) **Ruff Cutt RC 005 12"** only  
**KAKOULLI, Harry** SHE'S MINE/(In Dub) **Connexion NYC 103; NYCX 103 12"**  
**KATRINA & THE WAVES** QUE TI QUIERO/Machine Gun **Smith Silver Town**

**STSG; STST 6 12"**  
**KEVIE KEV (WATERBED KEV)** ALL NIGHT LONG (Waterbed)/Sweet Stuff **Sugar Hill SHL 131 12"** only  
**KOOL & THE GANG** STRAIGHT AHEAD/Place For US **De-lite/Phonogram DE 15; DEX 15 12"**  
**LAPOTAIRE, Jane** I'LL PUT YOU TOGETHER AGAIN/**BOB SAKER: All Rocked Out DJM DJS 8** Pic Bag  
**LEWIS, Annie** THE LASS WITH THE DELICATE AIR/I Sowed The Seeds **Button BTN 109**  
**LIMAHN** ONLY FOR LOVE/O.T.T. (Over The Top) **EMI LMLP 1** (Limited edition) **Pic Disc**  
**LION YOUTH** LET ME ROCK YOU/**JAH SON BAND: Cool But Deadly Rock Sun Splash SNS 004 12"** only  
**LITTLE JOHN** STYLE/(Dub) **Music Hawk MHD 10 12"** only  
**PROOF OF RONDOG, The** THE FAMOUS HAUNTED GOAT EP **Fally a EBS 8** (Cassette only)  
**PROTEST VINYL** OVERLOAD EP **Xcentric Noise FOURTH 1**  
**QUARTZ** TELL ME WHY/Streetwalker **Heavy Metal HEAVY 17** Pic Bag  
**RAM, Able** HOPE WE CAN MAKE IT/I Must Remember This Place **PRT 7P 287 12"** inc extra track **Disco In Moscow**  
**RICHIE, Lionel** RUNNING WITH THE NIGHT/tba **Motown TMG 1324; TMGT 1324 12"** inc extra track **All Night Long**  
**ROCKERS** WE ARE THE BOYS/Rockin' The Stage **CBS A3929** Pic Bag; **TA3929 12"** Pic Bag  
**RODEN, Shirlee** IS THIS GOODBYE/I Think I'll Just Disappear **Nouveau Music MNM 3** Pic Bag  
**RUSSELL/BROWN** CAN'T GET YOU OUT OF MY MIND/Far Away **Creole CR 62**  
**RYDER, Mitch** WHEN YOU WERE MINE/Come Again **Towerbell TOW 44** Pic Bag  
**SAINTY, Russ** THE 50'S HITS RIGHT HERE On 45/The 50's Hits Right Here On 45 **Russ RUSS 1**  
**SANTA CLAUS & THE CHRISTMAS TREES** SINGALONG 'A' SANTA AGAIN/The Goblin Party/Jolly Old **Santa Polydor IVY 2** Pic Bag  
**SHADOWDANCE THEATRE** THE COLOUR OF MIDNIGHT/tba **Ariel AR 123**  
**SHANNON** LET THE MUSIC PLAY/(Dub Version) **Club LET 112 12"**  
**SILVER, Jimmy** YOUR ENDLESS LOVE/Love Is **Dakota DAK 11; 12DAK 11 12**  
**SIMPSON, Mikey** STUMBLING BLOCK/**WINSTON HAMMOND: Hurting Thing Mandingo MAEX 002 12"** only  
**SINDY AND THE ACTION MEN** WHO'S SHE/Sleeping With The Meat **Wimp WIMP 008**  
**SKY SKIDOO** COUP (IN THE PALACE)/tba **Illuminated ILL 2812 12"** only  
**SKY TROIKA/Why** Don't We **Ariola ARO 306**  
**SLADE** MERRY CHRISTMAS EVERYBODY/Don't Blame Me **Polydor 2058422** Pic Bag  
**SLEAZEE** THE GIRLS ARE OUT/(Dub Mix) **Calibre CAB 119; CABL 119 12"**  
**SMITH, Lonnie** Liston EXPANSIONS/Voodoo Woman **Bluebird BRT 12"**  
**SMURFS** THE JOKING SMURF/Smurfing School **Dureco DUX 1** Pic Bag  
**STEWART, Rod** SWEET SURRENDER/Ghetto Blaster **Warner Brothers W 9940** Pic Bag; **W 9440T 12"** Pic Bag inc extra track **God I Wish I Was Home Tonight**  
**SUPER MAZEMER** SHAURI YAKO/tba **Rough Trade/Earthworks ET 001**  
**TEARS FOR FEARS** THE WAY YOU ARE/The Marauders **Mercury/Phonogram IDEA 6; IDEA 612 12"** inc extra track **Start Of The Breakdown**  
**THOMPSON TWINS, The** HOLD ME NOW/Let Loving Start **Arista TWIPD 2** Pic Disc  
**TWO WAITING FOR WINTER** (4 track 12") **Future 12 F.S. 10**  
**UB40** MANY RIVERS TO CROSS/Food For Thought **DEP International/Virgin DEP 9** Pic Bag; **DEP 9-12 12"** Pic Bag inc extra track **Johnny Too Bad**  
**UB40 TYLER/Addella/Little By Little** **Graduate 12 GRAD 15 12"** Pic Bag  
**VAUGHAN, Frankie** SHOWMANSHIP/STOCKPORT (Double A) That's Entertainment **STER 008**  
**VIOLATORS, The** SUMMER OF '81 (6 track 12") **No Future 12 OF 26** Pic Bag  
**WAITS, Tom** IN THE NEIGHBOURHOOD/Frank's Wild Years **Island IS 141**  
**WAKE, The** SOMETHING OUTSIDE/Host **Factory-Benelux FBN 23 12"** only  
**WALTERS, Trevor** 4 in 1 **LOVERS MEDLEY/JAH BUNNY: A JAH DO IT MUST Dance MD 004 12"** only  
**WEBB, Marti** FOR THE TOUCH OF YOUR LOVE/Didn't Mean To Fall In **Love Polydor POSP 664**  
**WHITTAKER, Roger** I'M BACK/SHIMON (Double A) **Tembo Records KENYA 1** Pic Bag  
**WILDER, Matthew** BREAK MY STRIDE/(Inst) **Epic A 3908**  
**WILLIAMSON, Ann** TINY BUBBLES/Why Me **Lord Emerald CHEW 85**  
**WILL POWERS** SMILE — PART I/Part II **Island IS 145; 12IS 145 12"** Pic Bag  
**WITCHFINDER GENERAL** MUSIC/Last Chance **Heavy Metal HEAVY 21** Pic Bag; **HM PD 21** Silver Disc  
**YOUNG, Jimmy/Terry** Wogan TWO HEADS ARE BETTER THAN ONE/**MICHAEL PARKINSON: Bear Is Best** **Paramount PARO 102**  
**ZERRA** 1 BANNER OF LOVE/Cry **Sound Vision SV 002**

### OLD GOLD COLLECTION

**ANDREWS SISTERS** BOOGIE WOOGIE **BUGLE BOY/Bounce Me Brother With A Solid Four Old Gold OG 9388**  
**BUSH, Kate** WUTHERING HEIGHTS/The Man With The Child In His Eyes **Old Gold OG 9380**  
**CONGREGATION, The** SOFTLY WHISPERING I LOVE YOU/**DAVID & JONATHAN: Lovers Of The World** **Unite Old Gold OG 9382**  
**DAVIES, Windsor & Don** Estelle **WHISPERING GRASS/CLIVE DUNN: Grandad Old Gold OG 9383**  
**FAITH, Adam** WHAT DO YOU WANT?/How About That **Old Gold OG 9384**  
**GERRY & THE PACEMAKERS** FERRY 'CROSS THE MERSEY/Don't Let The Sun Catch You Crying **Old Gold OG 9373**  
**GERRY & THE PACEMAKERS** YOU'LL NEVER WALK ALONE/How Do You Do It? **Old Gold OG 9377**  
**HARLEY, Steve & Cockney Rebel** MAKE ME SMILE (Come Up & See Me)/**Judy Teen Old Gold OG 9375**  
**KIDD, Johnny & The Pirates** SHAKIN' ALL OVER/I'll Never Get Over You **Old Gold OG 9366**  
**KRAMER, Billy J & The Dakotas** BAD TO ME/Little Children **Old Gold OG 9372**  
**KRAMER, Billy J & The Dakotas** DO YOU WANT TO KNOW A SECRET?/Trains & Boats & Planes **Old Gold OG 9367**  
**LOVE** SCULPTURE **SABRE DANCE/TOMORROW My White Bicycle Old Gold OG 9368**  
**MANFRED MANN** DO WAH DIDDY DIDDY/If You Gotta Go Go Now **Old Gold 9369**  
**MANFRED MANN** PRETTY FLAMINGO/5-4-3-2-1 **Old Gold OG 9376**  
**PETER & GORDON** A WORLD WITHOUT LOVE/Nobody I Know **Old Gold OG 9381**  
**ROBINSON BAND, Tom** 2-4-6-8 **MOTORWAY/Don't Take No For An Answer Old Gold OG 9379**  
**SHAPIRO, Helen** YOU DON'T KNOW/Walkin' Back To Happiness **Old Gold OG 9370**  
**SMITH, Hurricane** DON'T LET IT DIE/Oh Babe, What Would You Say? **Old Gold OG 9371**

SWINGING BLUE JEANS, The HIPPI, HIPPI SHAKE/You're No Good Old Gold OG 9374  
 TEMPERANCE SEVEN, The YOU'RE DRIVING ME CRAZY/Pasadena Old Gold OG 9385  
 VALENCE, Ricky TELL LAURA I LOVE HER/BOBBY ANGELO: Baby Sittin' Old Gold OG 9387  
 WIZZARD SEE MY BABY JIVE/Angel Fingers Old Gold OG 9378

# Albums

ADE, King Sunny BOBBY Earthworks SALPS 36  
 AMAZONES DE GUINEE AU COEUR DE PARIS Earthworks SLF 76  
 AMBASSADEURS INTERNATIONALNAUX WASSOLON-FOLI Earthworks CEL 6635  
 ANONYMOUS TRAPPED UNDER THE STAIRS Falling A EBS 7 (Cassette Only)  
 ASTAIRE BORN TO DANCE (MUSIC FROM THE WORLD DISCO DANCING CHAMPIONSHIP) Passion PAXX 101  
 AVERAGE WHITE BAND PERSON TO PERSON Conifer NL 45444  
 AYERS, Roy DRIVIN' ON UP Uno Melodic UMLP 2  
 BAND, The MOONDOG MATINEE Conifer 5C 038 81539  
 BEATLES, The BEAT Conifer 1C 07204363/1C 272 04363  
 BEE GEES THE BEE GEES FIRST RSO SPELP 56/SPEMC 56  
 BELAFONTE, Harry TO WISH YOU MERRY CHRISTMAS RCA NL 89108/K 89108  
 BENSON, George THE EARLY YEARS CTI/Polydor SPELP 53/SPEMC 53  
 BIBI DEN'S TSHIBAYI THE BEST AMBIANCE Earthworks CEL 6636  
 BIM & BAM & CLOVER LAUGH WITH BIM & BAM & CLOVER Tama PMLP 3235  
 BLAKESTON, Caroline OUR KATE BY CATHERINE COOKSON Listen For Pleasure TC-LFP 41 7138 5 (Storyteller Cassette)  
 BLONDIE PARALLEL LINES Fame FA 41 3089 1/TC-FA 41 3089 4  
 BLUE ZOO TWO BY TWO Magnet MAGL 5051/ZCMAG 5051  
 BOW WOW HOLY EXPEDITION (LIVE) Heavy Metal Worldwide HMILP 14/HMIPD 14 (Pic Disc)  
 BROUGHTON BAND, Edgar FIRST ALBUM Conifer IC 072 0477  
 BROWN, Neville MR MUSIC MAN M&RPL 001  
 BUCKS FIZZ GREATEST HITS RCA PL 70022  
 BURDEN, Ernest NODDY HAS AN ADVENTURE Golden Wand CMCR 800/CMC 800  
 BURDEN, Ernest THE TALE OF THE CUDDLY TOYS Golden Wand CMCR 803/CMC 803  
 BURDEN, Ernest NODDY GOES TO SEA Golden Wand CMCR 801/CMC 803  
 CALE, J J 5 Mercury/Phonogram PRICE 44/PRIMC 44  
 CANON DU ZAIRE KADY Earthworks AMR 104  
 CAPTAIN SENSIBLE THE POWER OF LOVE A&M AMLX 68561/CXM 68561  
 CHAMELEONS UP THE DOWN ESCALATOR Statik TAK 11/12  
 CHAPLIN, Charlie ONE OF A KIND Trojan TRLS 216  
 CLAPTON, Eric EC WAS HERE RSO SPELP 23/SPEMC 23  
 CLAPTON, Eric RAINBOW CONCERT RSO SPELP 23/SPEMC 23  
 CLAPTON, Eric ERIC CLAPTON RSO SPELP 54/SPEMC 54  
 COMO, Perry THE PERRY COMO CHRISTMAS ALBUM RCA NL 81929/K 81929  
 CONNOLLY, Billy THE PICK OF BILLY CONNOLLY Polydor SPELP 57/SPEMC 57  
 CRISP, John A WEEKEND IN EAST ANGLIA Ampersand FARML 103  
 CULTURE CLUB COLOUR BY NUMBERS Virgin CDV 2285 Compact Disc  
 DE PRESS ON THE OTHER SIDE Uniton UO13MC (Cassette)  
 DIAMOND, Neil THE BEST OF NEIL DIAMOND Conifer 1A 022 58248/1A 222 58248  
 DOMINO, Fats GETAWAY WITH FATS Ace CH 90  
 DURAN DURAN SEVEN AND THE RAGGED TIGER EMI EMC 165454-1/TC-EMC 165454-4  
 DYKE & THE BLAZERS SO SHARP Kent KENT 004  
 ELO THE ELECTRIC LIGHT ORCHESTRA Fame FA 41 3084 1/TC-FA 41 3084 4  
 FANTA DAMBA FANTA DAMBA Earthworks CEL 6637  
 FERNET ARCEAUX & THE THUNDERS FROM THE HEART OF THE BAYOUS JSP JSP 1064  
 FOFFO SPEARJIG TEXICAN RAVELONI BEDSIDE SONGS FOR PROBLEM CHILDREN A FAC 116 (Doubleplay Cassette)  
 FOUR TOPS BACK WHERE I BELONG Motown STML 12197/CSTML 12197  
 FRA LIPPO LIPPI SMALL MERCIES Uniton UO17MC (Cassette)  
 FRANCO & ROCHEREAU CHOC CHOC CHOC Earthworks CHOC 000  
 FUNKY DANCER FUNKY DANCER Conifer PL 45579/PK 45579  
 GERALDINE IT'S ONLY LOVE Magnet MAGL 5055/ZCMAG 5055  
 HENDRIX, Jimi STONE FREE Polydor SPELP 51/SPEMC 52  
 HENDRIX, Jimi VOODOO CHILE Polydor SPELP 52/SPEMC 52  
 HENDRIX, Jimi WOKE UP THIS MORNING AND FOUND MYSELF DEAD Conifer RLP 0048  
 IMPRESSIONS, The IT'S ALL RIGHT Kent KENT 005  
 IMPRESSIONS, The ON THE SOUL SIDE Kent KENT 006  
 JAMES, Elmore RED HOT BLUES Blue Moon BMLP 008  
 JETHRO TULL STAND UP Fame FA 41 3086 1/TC-FA 3086 4  
 JOHNSON, Anthony I'M READY Rusty International RILP 003  
 JOHNSON, Anthony REGGAE FEELING Vista Sounds STLP 1022  
 JOLSON, Al THE MAN AND THE LEGEND VOL 3 Rhapsody RHMD 3  
 JOLSON, Al AL JOLSON Ronco RONLP 5/CRON 5  
 JOSEPH, David THE JOYS OF LIFE Island ILPS 9739 ICT 9739  
 KANDA BONGOMAN IYOLE Earthworks AR 00181  
 KANDA BONGOMAN DJESSY Earthworks AR 00981  
 KING, Albert SAN FRANCISCO '83 Fantasy F 9627  
 KISS DESTROYER Casablanca/Phonogram PRICE 41/PRIMC 41  
 KISS DYNASTY Casablanca/Phonogram PRICE 42/PRIMC 42  
 KNOPFLER, David THE ALBUM Peach River DAVID 1/ZCDVA 1  
 LACKSLEY CASTELL PRINCESS LADY Negus Roots NERTLP 08  
 LAINE, Cleo AN EVENING WITH CLEO LANE Conifer MR25 608  
 LANZA, Mario CHRISTMAS CAROLS RCA NL 82333/K 82333 (R)  
 LAUREL & HARDY WHAT A BARGAIN Upright UPLP 4  
 LAWRENCE, Lee FASCINATION President PLE 504  
 LE GRIFFE BREAKING STRAIN Neon BULP 2  
 LIGHTNIN' HOPKINS ELECTRIC LIGHTNIN' JSP JSP 1067  
 LINX INTUITION Fame F1 41 3088 1/TC-FA 41 3088 4  
 MANGAWANA, Sam N'SIMBA EU Earthworks CEL 6639  
 MAPFUMO, Thomas & The Blacks Unlimited NDANGARIRO Earthworks ELP 2005  
 MARLEY, Bob & The Wailers IN THE BEGINNING Trojan TRLS 221/ZCTRL 221  
 MCCOY McCoy Legacy LLM 109  
 MCGREGOR, Freddie RHYTHM SO NICE Thompson Sound TSLP 019  
 MCGRIFF, Jimmy COUNTDOWN Milestone M 9116  
 MCCLEAN, Jackie SWING, SWANG, SWUNG Boplicity BOP 2  
 MILLER BAND, Steve BRAVE NEW WORLD Conifer 1C 038 80117

MILLER, Steve SAILOR Fame FA 41 3085 1/TC-FA 41 3085 4  
 MORTON ORCHESTRA, Mike UNFORGETTABLE GREATS M&H MHLP 202/ZCMH 202  
 MORTON ORCHESTRA, Mike UNFORGETTABLE CHRISTMAS M&H MHLP 203/ZCMH 203  
 MOTELS, The LITTLE ROBBERS EST 712288-1/TC-EST 712288-4  
 MURRAY, Anne A LITTLE GOOD NEWS Capitol EST 712301-1/TC-EST 712301-4  
 MURRAY, Anne TALK IT OVER IN THE MORNING Conifer 1A 022 58168/1A 222 58168  
 NELSON, Bill SAVAGE GESTURES FOR CHARMS SAKE Coteau JCM 3  
 NIGHTINGALES, The HYSTERICS Ink/Red Flame INK 1  
 NYBOMA DOUBLE DOUBLE Earthworks CEL 6624  
 O'CUTHBERT, Martin FOR ALIEN EARS Estoric Martoc 001  
 O'HARA, Mary LIVE IN NEW YORK Valentine VAL 8056  
 ORIGINAL FILM SCORE BRAINSTORM That's Entertainment TER 1074  
 ORIGINAL SOUNDTRACK LONE WOLF McQUADE That's Entertainment TER 1071/ZCTER 1071  
 LOVE, Darlene CHRISTMAS (BABY PLEASE COME HOME)/White Christmas Spector SPEC 1  
 LOWE, Pete ARABESQUE/tba BeeBee BUZZ 2  
 MANILOV, Barry READ 'EM AND WEEP/One Voice (Live) Arista ARIST 551 Pic Bag; ARIST 12551 12" Pic Bag inc extra tracks Even Now (Live)/We'll Meet Again (Live)  
 MARC & MAMBAS TORMENT/FIRST TIME/YOU'LL NEVER SEE ME ON A SUNDAY/Megamillionmania-Multimaniamix Some Bizarre/Phonogram BZS 2112 12" only  
 MAYANA SHAKIN' ALL OVER/Skips A Beat (Remix Dub) Graffiti GRAFT 3  
 McCLEAN, Shirley LET ME GO/ME & YOU: Let Me Go Lucky Dice LD 001 12" only  
 MCCOY, John OH WELL/Because You Lied Legacy LGY 9 Pic Bag  
 MCGEE, Francine DELIRIUM/Feeling Good Bluebird BR75 12"  
 McLAREN, Malcolm DUCK FOR THE OYSTER/Legba Charisma/Virgin MALC 4 Pic Bag; MALC 414 12" Pic Bag inc extra track Hobo Scratch  
 MIGHTY DIAMONDS BAD BOY/VIBESTONE: Leader Of Black Countries Mobiliser MM 73  
 MIGHTY RUDO SKANK AT THE THE PARTY/Cool Greensleeves GRED 132 12" only  
 MILLIGAN, Spike HIMAZAZ/PETER COOK: There Ain't No Morning Paramount PARA 101 Pic Bag  
 NEVADA IN THE BLEAK MIDWINTER/Pictures In The Fire Polydor POSP 203 Pic Bag  
 NIGHTINGALES, The CRAFTY FAG/How To Age Ink/Red Flame INK 71 Pic Bag  
 NORMA LIFE IS THE REASON/We're Gonna Make It Together ERC ERC 108; ERCL 108 12"  
 O'SUNSHINE, Ray HAPPY PARTY TIME/Happy Part Time Al Records A1 281  
 PALMER, Michael & Jim Brown GHETTO DANCE/JAH THOMAS: GHETTO (DUB) Greensleeves GRED 131 12" only  
 PEELERS, The (featuring Mandy Murphy) JOHN O'DREAMS/Dacey Reilly Priority P7 Pic Bag  
 PIPE DREAMS QUICK SILVER/tba Design Communications DES 6; DEST 6 12"  
 PLANT, Robert IN THE MOOD/Pledge Pin/Horizontal Departure Es Paranza PLANT 2 12" Pic Bag  
 POOLE, Brian (Black Cat) SOMEONE SOMEONE/Bye Bye Baby Sumatra SUM 4  
 POWER FARM WHICH WAY USA/Glass Boob MM 2 Pic Bag  
 PRIOR, Maddy DEEP IN THE DARKEST NIGHT/Western Movies Spindrift/RCA RCA 379  
 ORIGINAL TELEVISION SOUNDTRACK WINDS OF WAR That's Entertainment ZCTER 1070 (Cassette)  
 PARKER JNR., Ray WOMAN OUT OF CONTROL Ariola 205 752/405 752  
 PIAF, Edith OLYMPIA 1962 Conifer PM 1153051/PM 115354  
 PIAF, Edith BOBINA 1963 Conifer PM 1153061/PM 1153064  
 PIAF, Edith OLYMPIA 1961 Conifer PM 1153041/1143044  
 PIGBAG FAVOURITE THINGS Y Records PB 100/PBK 100  
 PLANET PATROL PLANET PATROL 21 Records/Polydor POLD 5106/POLDC 5106  
 POINTER SISTERS BREAKOUT Plant FL 84705/K 84705  
 PORTHOS, Pablo REVIENT EN FORCE Earthworks COSIC 1001  
 PRESLEY, Elvis LEGENDARY PERFORMANCE VOL 4 RCA PL 84848/PK 84848  
 Q-TIPS Q-TIPS FEATURING PAUL YOUNG Fame FA 41 3087 1/TC-FA 41 3087 4  
 REEVES, Jim 12 SONGS OF CHRISTMAS RCA CL 81927/IT 81927  
 RIGHTEOUS BROTHERS GREATEST HITS Polydor SPELP 47/SPEMC 47  
 RYDER, Mitch NEVER KICK A SLEEPING DOG Towerbell TOWLP 5/ZC-TOW 5  
 SIOUXIE & The Banshees NOCTURNE Wonderland/Polydor SHAH 1/SHAHC 1  
 SKELLERN, Peter SKELLERN Mercury/Phonogram PRICE 47/PRIMC 47  
 SKY CADMIUM Ariola 205 885/405 885  
 SMURFS, The SMURFS PARTY TIME Durco Benelux DULP 2  
 SMURFS, The MERRY CHRISTMAS WITH THE SMURFS Durco Benelux DULP 2  
 SOFT BOYS, THE INVISIBLE HITS Midnight Music CHIME 00.02  
 SORKNESS, Bjorn THE BEARBURGER Uniton UO18MC (Cassette)  
 SPRINGFIELD, Dusty GREATEST HITS Philips/Phonogram PRICE 45/PRIMC 45  
 STEVENS, Shakin' THE BOP WON'T STOP Epic 86301/40/86301  
 STONE, Lew COFFEE IN THE MORNING President PLE 505  
 SYLVESTER GREATEST HITS Fantasy XL 89106/K 89106  
 TACO AFTER EIGHT Conifer PL 28520/PK 28520  
 TAMS, The ATLANTA SOUL CONNECTION Charly CRB 1004  
 TERNETT, Billy & His Orchestra SHE'S MY LOVELY President PLE 503  
 THATCHER, Margaret THE COMPASSION AND HUMANITY OF MARGARET THATCHER Blue Rinse Tapes WET 1 (Cassette)  
 TOWNSHEND & LANE ROUGH MIX Polydor SPELP 55/SPEMC 55  
 TWINKLE BROTHERS, The BURDEN BEARER Twinkle NG 501/NGC 501  
 ULLMAN, Tracey YOU BROKE MY HEART IN 17 PLACES Stiff SEEZ 51/ZSEEZ 51  
 U2 UNDER A BLOOD RED SKY Island IMA 3/IMC 3  
 VARIOUS CHRISTMAS AT BLACKBERRY FARM Rainbow BOW 119 (Storyteller Cassette & Book)  
 VARIOUS DO YOU REMEMBER VOL 1 Conifer 1A 022 58123/1A 222 58123  
 VARIOUS GREEN VELVET Ronco RONLP 6/CRON 6  
 VARIOUS GRIME OF THE CENTURY Abstract KIL 01  
 VARIOUS HARPIN' ON IT JSP JSP 1063  
 VARIOUS JOHNNY OTIS PRESENTS . . . Ace CH 88  
 VARIOUS MRS NIBBLE CALLS A DOCTOR Rainbow BOW 120 (Storyteller Cassette & Book)  
 VARIOUS NORTHERN FLOORSHAKERS Kent KENT 007  
 VARIOUS 1983 R&B JAMBOREE Ace CH 89  
 VARIOUS UNFORGETTABLE GREATS M&H MHLP 201  
 VARIOUS WALTER DUCK AND WINIFRED Rainbow BOW 118 (Storyteller Cassette & Book)  
 WALKER, Scott BEST OF SCOTT WALKER Philips/Phonogram PRICE 43/PRIMC 43  
 WHO, The WHO'S NEXT Polydor SPELP 49/SPEMC 49  
 WHO, The LIVE AT LEEDS Polydor SPELP 50/SPEMC 50  
 WITCHFINDER GENERAL FRIENDS OF HELL Heavy Metal HMRLP 13HMRMC 13/HMRPD 13 (Pic Disc)  
 YORK, Michael BIGGLES BY CAPTAIN W. E. JOHNS Listen For Pleasure TC-LFP 41 7136 5 (Storyteller Cassette)

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and SUN. 11th DEC. 7.30 p.m. Extra show DEC. 10th, at 5.00 p.m.  
Tickets £6.50 £5.50 £4.50

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Premier and Albemarle

# Record Mirror Disco

- 1 1 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in/LP remix
- 2 4 HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, London 12in
- 3 5 I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave 12in
- 4 6 LET THE MUSIC PLAY (DUB VERSION)/(VOCAL), Shannon, Club 12in
- 5 3 LOVE HOW YOU FEEL/DUB, Sharon Redd, Prelude 12in
- 6 2 ALL MY LIFE, Major Harris, London 12in
- 7 7 WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in
- 8 12 GET IT ON, Spence, Arista 12in
- 9 13 THRILLER/SHORT REMIX, Michael Jackson, Epic 12in
- 10 11 I WANNA BE WITH YOU, Armenta, Savoir Faire 12in
- 11 9 TONIGHT, Steve Harvey, London 12in
- 12 10 LOVE WILL FIND A WAY/PENNY LOVER/CAN'T SLOW DOWN, Lionel Richie, Motown LP
- 13 15 SPICE OF LIFE, Manhattan Transfer, German Atlantic LP
- 14 14 DRESSING UP!, Street Angels, Street Beat 12in
- 15 16 AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros 12in
- 16 8 I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in
- 17 27 HOLIDAY, Madonna, Sire 12in
- 18 21 IT'S YOUR TURN, Delegation, CBS 12in
- 19 17 THE SOUND OF MUSIC/IT MUST BE LOVE/OUT TONIGHT, Dayton, US Capitol LP
- 20 20 (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in
- 21 25 STEPPIN' OUT, Slave, Atlantic 12in
- 22 19 RESCUE ME, Sybil Thomas, West End 12in
- 23 30 ALL NIGHT LONG (ALL NIGHT)(INSTRUMENTAL)/(LP REMIX), Lionel Richie, US Motown 12in
- 24 18 JUST CAN'T GET ENOUGH/DON'T GIVE UP YOUR DREAM, Lew Kirton, US Believe In a Dream LP
- 25 26 (HEY YOU) THE ROCK STEADY CREW, Rock Steady Crew, Charisma 12in
- 26 28 LAGOS JUMP, Third World, CBS LP/Dutch CBS 12in/US Columbia 12in
- 27 22 BRIGHTER TOMORROW/CRUSIN'/TURN IT UP (COME ON Y'ALL), Tom Browne, Arista LP
- 28 34 SCRATCH BREAK (GLOVE STYLE), Motor City Crew, Motown 12in
- 29 42 I WANT YOUR LOVE/YOURS FOREVER, Atlantic Starr, US A&M LP
- 30 41 SERIOUS/RESPECT/DON'T ASK ME TO BE FRIENDS, Billy Griffin, US Columbia LP
- 31 38 PLAY THAT BEAT MR. DJ, G.L.O.B.E. & Whiz Kid, US Tommy Boy 12in
- 32 64 LOVE IS THE MESSAGE, Hi Voltage, US One Way 12in
- 33 58 JUST CAN'T LET YOU GO, Ronnie McNeir & Instant Groove, US Crossroad Entertainment Corp 12in
- 34 36 OVER AND OVER, Shalamar, Solar 12in
- 35 37 NEW DIMENSION (ELECTRO MIX), Imagination, R&B 12in
- 36 23 FANTASY REAL, Phil Fearon & Galaxy, Ensign 12in
- 37 46 CAVERN, Liquid Liquid, US 99 12in EP
- 38 33 MICRO-KID (REMIX), Level 42, Polydor 12in
- 39 — B-BOYS BEWARE, Two Sisters, US Sugarscoop 12in
- 40 35 ALL OVER YOUR FACE, Ronnie Dyson, Atlantic 12in
- 41 31 ROCKIN' RADIO, Tom Browne, Arista 12in
- 42 67 MAKE MINE GUARANA, Azymuth, US Milestone LP
- 43 — LET'S TAKE TIME OUT, Howard Johnson, A&M 12in/US remix
- 44 — TELL ME IF YOU STILL CARE, The SOS Band, Tabu 12in
- 45 39 SUPERSTAR, Lydia Murdock, Korova 12in
- 46 — REMEMBER WHAT YOU LIKE, Jenny Burton, US Atlantic 12in
- 47 69 CANADIAN SUNSET/THE HUNT, Steve Narahara, US PAUSA LP
- 48 29 LADIES CHOICE, Stone City Band, Gordy 12in
- 49 — GIVE ME YOUR LOVE (REMIX), Active Force, US A&M 12in
- 50 43 BREAK DANCIN' — ELECTRIC BOOGIE, West Street Mob, Sugarhill 12in
- 51 32 LOVE WILL FIND A WAY, David Grant, Chrysalis 12in
- 52 53 GET INTO THE MIX/SCRATCHER'S DELIGHT, DJ Divine, US West End 12in
- 53 52 ALL NIGHT LONG (WATERBED), Kevie Kev, US Sugarhill 12in
- 54 — GET TOUGH, CD III, US Prelude 12in
- 55 57 SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone 12in
- 56 83 SUPERSTITION/GOOD TIMES (MEDLEY), Club House, Island 12in
- 57 71 WET MY WHISTLE, Midnight Star, Solar 12in
- 58 50 TALK TO ME, Lew Kirton, Epic 12in
- 59 63 SO DIFFERENT, Kinky Foxx, US Sound Of New York 12in
- 60 51 POP GOES MY LOVE, Freeez, Beggars Banquet 12in
- 61 47 WILDSTYLE/INSTRUMENTAL (REMIXES), Time Zone, Celluloid 12in
- 62 — SOMEBODY SAVE THE NIGHT/YOU'RE A WINNER, Sharon Redd, Dutch Rams Horn LP
- 63 44 GOOD LOVE, Rome Jefferies, US Rain Records 12in
- 64 62 SPACEY LADY, Maurice Starr, US Arista 12in
- 65 40 MOVE YOUR BODY, Bernard Wright, US Arista LP
- 66 55 ELECTRIC KINGDOM, Twilight 22, US Vanguard 12in
- 67 — JOYS OF LIFE/BABY WON'T YOU TAKE MY LOVE, David Joseph, Island LP
- 68 70 I'VE GOT LOVE, Bogaz, AGR 12in
- 69 49 I'M READY (IF YOU'RE READY)(REMIX)/PARTY TRAIN, Gap Band, Total Experience 12in
- 70 — I WANT MY BABY BACK/YOU AND ME FOR RIGHT NOW, Teddy Pendergrass, US Philadelphia International LP
- 71 73 SUMMER BREEZE, Baiser, Canadian Celsius 12in
- 72 — PARTY ANIMAL, James Ingram, Qwest 12in
- 73 45 AFTER LOVING YOU, Omari, US Bound Sound 12in
- 74 — B-BEAT CLASSIC/BEAT ROCK, B+, US West End 12in
- 75 79 I AM GOING TO LOVE HIM, Sanctuary, US Montage 12in
- 76 — PLEASE STAY, Fatback & Gerry Bledsoe, US Spring 12in
- 77 — LUCKY STAR, Madonna, Sire 12in
- 78 — REGGAE-MATIC-FUNK, Monyaka, Polydor 12in
- 79 54 JUST LET ME WAIT/SHINE A LIGHT, Jennifer Holliday, Geffen LP
- 80 — JUNGLE ROCK, The Tribe, US Prelude 12in
- 81 81 LOVE GAME, Pure Energy, US Prism 12in
- 82 — FUNKY BEAT, Bernard Wright, US Arista 12in
- 83 82 YAH MO B THERE/THERE'S NO EASY WAY, James Ingram, German Qwest LP
- 84 — ONE MONKEY DON'T STOP NO SHOW, Jessie Rogers, US Pyramid 12in
- 85 — REGGAE NIGHT, Jimmy Cliff, CBS 12in

# Help!

IS IT possible to be fined for actually watching a bootleg rock video? My friend says he's read that this is so. Carl, Swanage

● While police do have new powers to bust dealers and search premises where it is suspected that pirates may be at work making illegal video copies and it is strictly against the law to manufacture or to sell bootlegged material, it is not illegal for anyone to buy bootlegged material, even knowingly.

Manufacturers and dealers in both audio and video bootlegs are open to crippling fines, and new anti-criminal measures mean that those in possession of one or more illicit videos "by way of trade" can be jailed for two months or fined as much as £1,000. In some cases, pirate video traders may be jailed for up to two years and face unlimited fines.

FOR THE past few days I've noticed a kind of discharge when I pee and it also hurts a bit. Will this naturally go away? Can I treat it myself? Dave, Lothian

● From what you say, it sounds likely that you have a bladder infection. It is essential to see your doctor for advice and a check up.

DOES A fan club exist for the truly wonderful Nick Heyward? I've written to other music mags but they haven't bothered to reply. Karen, Romford

● As yet, Nick doesn't have a fan club, but any letters sent to his record company address are passed on. Contact Nick c/o Arista Records, 3 Cavendish Square, London W1M 9HA. A stamped addressed envelope would be appreciated.

# LET'S GET SERIOUS

I'M 17 and every time I start going out with a girl I begin to think about getting serious, mentally and physically. But, like all relationships, it usually ends after two or three weeks, and I get very depressed about everything.

While I enjoy going out and meeting people, chatting up a girl is not a strong point of mine. And, seeing my mates with their girlfriends just adds to the animosity.

Whenever I finish going out with a girl I always try to think of what I did wrong. Any ideas? Am I doing something wrong either physically or vocally? Vincent, Essex

● The fact that your relationships with girls so far have been short-lived isn't necessarily any fault of yours. So don't be discouraged. It takes two to tango and to make or break a relationship.

The gentle art of asking a girl out may not be your biggest talent, but you do know how to take the plunge already and need no suggestions from here. So what happens next?

Maybe you didn't have enough basic interests in common with the girls you've asked out to stay together. Or, are you trying to be much too serious too soon?

The girls you've dated may have wanted to get to know you better before becoming more committed.

After the initial euphoria, sustaining a relationship can need a lot of work and plenty of give and take from both the people involved. Do you get impatient because a physical relationship isn't taking off? Or do you just get bored?

For the future? Be yourself. Go out and meet some more people. Stay cuddly, kid. It'll happen.

I WANT to make a three track single for charity and would appreciate details of how much it would cost me. Any addresses I could contact for help with this project would be appreciated. Phil, Wakefield Prison

● While it might be a little impractical to get your single together at present, it does sound like a great idea. I'm checking out prices and possibilities and will be replying personally. Anyone out there interested in offering Phil a cut-price rate?

UNLIKE MY friends, I seem to sweat one helluva lot and antiperspirants don't seem to help very much. Do you have any ideas? This is ruining my shirts. Kieran, Reading

● Sweating, which can increase a bit during puberty when your body is growing at full throttle is natural. It's a highly effective way of both cooling you down and eliminating some waste products at the same.

Clean sweat has a clean smell. Only sweat left to dry on the surface of the



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.

skin for hours at a time or allowed to cake into clothes can be offensive as bacteria get work.

Deodorants, which sometimes have a metallic odour of their own, often just mask that bacteria smell instead of killing 'em off. Wash the sweaty bits a couple of times a day with a medicated soap, on sale at the chemists.

Steer clear of shirts manufactured from man-made fibres like nylon, frinstance.

continues over

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'I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR'



**Help!**

from page 35



KING KURT'S SMEGGY tries out a miniature model

**YOUR CASSETTE PET**

**M**Y PARENTS have offered to buy me a personal stereo cassette player for Christmas and I'm wondering if you could recommend a good buy? What features would I look for when checking out value for money?

Tim, Newcastle

● For ideas see the November issue of 'Which' consumer magazine, published by the Consumers' Association. It's available in your local library. In the sound quality stakes the Sony WMDD, retailing at around £80 and the more expensive, but larger, Sony WM7, around £100, as well as the cheaper Aiwa HSP02, generally "good value" at £65, top the charts.

While sound quality leaves a lot to be desired, in terms of sheer value for money, the inexpensive Unisef Z1, £15; Binatone Hipfi Mk 4, £15 and Benkson PSC7, £20, also pass the test.

**I**'M WORRYING myself silly that I have some sort of mental illness as I seem unable to eat normally. Instead I have eating binges and then feel so guilty that I usually end up making myself vomit.

Over the past couple of months I've started getting quite severe headaches and dizzy spells and I know I'm making myself ill, but just can't stop.

Please don't suggest I see my doctor. I've tried this and can't explain what is wrong.

Where can I find out more about this illness and being a compulsive eater?

Joy, Norwich

● The tendency to repeatedly gorge yourself with food and then deliberately make yourself sick because you feel so guilty is medically known as bulimia. It is the result of an obsession with being slim which can lead to acute weight loss and illness.

Both the symptoms of starving for the sake of slimness and bouts of violent overeating stem from a distorted and less than confident self-image where the sufferer sees herself, (or himself) as basically ugly. Young people faced with the extra pressures of growing up are especially likely to become ill in this way.

See the doctor about those

headaches and dizziness, or, if you have little confidence in your current GP, get a second opinion from another practitioner in your area.

To find out more about compulsive eating, in complete confidence, why not also get in touch with a national self-help group, Anorexic Family Aid, 43 Low Road, Hellesdon, Norwich. (Tel Norwich 414794) AFA welcomes anyone seeking information and support at its weekly meetings held in Norwich itself and offers telephone counselling for anyone who needs to talk things over.

A free information leaflet, plus useful booklet is also available for the price of three 12/6p stamps, from Anorexic Aid, The Priory Centre, 11 Priory Road, High Wycombe, Bucks. (Tel High Wycombe 23440).

**M**Y MATE collects records of film soundtracks and I wondered if you could point me in the direction of a specialist shop.

Bill, Cardiff

● Both rarities and run of the mill stage-show and film soundtracks are stocked in a unique collection, strictly for sale, by Dress Circle, 1st Floor, 43 The Market, Covent Garden, London WC2. (Tel: 01-240 2227).

**Young Free And Single**

**MADNESS** freak Liz from Macclesfield, 18, wants to hear from nutty nutty boys, 16-18, anywhere, and Marilyn enthusiast Debbie, from Bookham, Surrey, wants to exchange views with everyone else who's fallen under the spell! Debbie says she's disabled but hopes that won't put anyone off writing. All letters will be mailed on. Drop a line c/o Young Free And Single at 'Help'.

# Disco

## ODDS 'N' BODS

**R**OBIE VINCENT starts the new year on January 1st with a weekly Sunday 10pm-midnight soul show on BBC Radio One (simulcast on stereo Radio Two). "more or less a national version of my Radio London Saturday lunchtime show", says Robbie... **Dave Gregory** on Southend's Essex Radio (95.3 & 96.4 FM, 210/1359 & 220/1431 MW) not only has a Friday 7-9pm soul edition of his daily 'The Gregamix' but also now presents a Saturday 6-9pm 'Electric Boogie' with weekly disco DJ guests... **Mayfair Gullivers DJ Graham Gold** has David Joseph as guest on his very last Sunday 10am-midday JFM show, before switching next week to the Mon-thru-Fri 1.30-4pm slot on the now 7 days a week 187/1602 MW London station... **Wham** are disclaiming all responsibility for their new 'Club Fantastic Megamix' in an on-going argument with their record company Inner Vision, but have not unnaturally got its innocent mixer **Alan Coulthard** upset by telling their fans not to buy it (he needs the money!)... 'Street Sounds Edition 7' will have **Lydia Murdoch** 'Superstar' (Curtis Hairston 'I Want You' / Dayton 'Sound Of Music') **Tom Browne** 'Brighter Tomorrow' / **Billy Griffin** 'Respect' / **Lew Kirton** 'Talk To Me' / **Instant Funk** 'You'll Be Mine' / **Liljo Thomas** 'I Love It' / **Second Image** 'Don't You / Jones Girls' 'Knockin', while **Morgan Khan's** most ambitious project yet, the approximately 180 track 'Dance Decade' boxed set has grown to 14 albums (or 9 cassettes) all for about £29, due in a fortnight or so... **Island's** new club plugger **Adrian Sykes** is compiling additional mailing lists for experimental/alternative-type music, Hi-NRG, and video-using DJs — if you're into one of those categories and can prove it, apply to **Adrian at Island Records**, 22 St Peters Square, London W6... **Angus Robertson** is also compiling an alternative-type list at **Illuminated Records**, 452 Fulham Road, London SW6... **Mark Franklyn** invites all nearby workers (and UB40 holders) to his Friday lunchtime soul club in **The Royal Oak**, Tooley Street, near London Bridge... **Roger Dynamite** has taken over his regular venue **Tiffanys** in Gt Yarmouth to promote his own '60s/ Motown night this Friday (25), when **Steve Walsh** funks **Fleet Country Club** and **Jeff Young** souls **Dartford Flicks**... **Radio London** soul broadcaster **Tony Blackburn** joins **George Alexander** and a PA by **Phil Fearon** at **Harrow Leisure Centre** this Saturday (26)... **Greg Wilson** & **Chad Jackson** mix up "The Perfect Beat" weekly on Mondays now at **Bolton's Dance Factory**, where resident jock **Peter Lee** has moved 'Dr Soul's' '60s **Stomper** to number one — **Al Duprés** (Cardiff **Neros**) and **Nick Davies** (Watford **New Penny**) are amongst those reporting great reaction, too... **Norman Scott** is calling Thursday at

## DJ TOP 10

- SIMON 'BOGEY' WILKINSON** is resident at bracing Skegness's **Variety Sands Bar**, where (on 0754-67153) he's keen to find a pair of Technics SL 1500 decks, and where on Fridays he has a '70s oldies session reviving the likes of these currently popular goodies...
- 1 **GROOVIN' YOU**, Harvey Mason
  - 2 **WHAT IT IS**, Garnet Mimms
  - 3 **LADY**, Islay Brothers
  - 4 **BODY SHOP**, Clifford Curry
  - 5 **YOU AND I**, Rick James
  - 6 **GET YOUR BOOM BOOM** (AROUND THE ROOM ROOM), Le Pamplemousse
  - 7 **SKIN TIGHT**, Ohio Players
  - 8 **GOT MY MIND MADE UP**, Instant Funk
  - 9 **THE BEAT GOES ON**, Ripple
  - 10 **LET THE MUSIC PLAY**, Charles Earland



"BLESS YOU, my child" — **Dartford Flicks DJ Colin** 'Your Bishopric' **Hudd** made sure that vampires were kept away by his cross, which also came in handy when your own **James Hamilton** looked in on **Hallowe'en** night! (It was a toss-up between this or a pic of Colin with **Tony Blackburn** — you can see which one our deputy editor chose!)

**Haringey's** gay **Lazers** the 'Stepping Back' club with nothing but '60s music and an opening special next week (1) of **Helen Shapiro** doing a one hour live show!... **London Town Radio Roadshow** is permanently at **Bethnal Green's Weavers Arms** in Roman Road (free admission, pub hours), souled by **The Big M** Thur/Fri, **Big Phil Etgart** Sat/Sun... **Peter Stringfellow** opened his **Hippodrome** regardless that the lights weren't working properly yet — and in fact their controlling computer is unlikely to be installed before Christmas... **Dave Perry** has already replaced the "too tired" **Des Russell** as resident jock at **Edbaston Faces** **French Club Jardine**... **Ian Gordon**, upset by the national notoriety of **King Kurt's** recent appearance there, left **Liverpool's Venue** for calmer crowds at the nearby **Pembroke Sporting Club's Brakes** disco... **Jonathan Guy**, recently "blooded" by his first summer season in **Wales** now does the **Cellar** disco in **Manchester University Students' Union**... **Andy 'Snake Hips' Baker** (0745-591135) is after a venue around the **Mersey/Manchester/Cheshire/Lancashire** area, and is not only a DJ but VJ too... **Michael Sowden** (24 St Annes Road, Caversham, Berks RG4 7PA) needs a 12in of **Fantastique** 'Mama Told Me' — any offers?... **Shaun James** (Leighton Buzzard **Unicorn**) says one clever little member of the **Aylesbury Posse** pointed out the "get down" scratches on **DJ Divine** are from **Raw Silk** 'Do It To The Music' — **Shaun** also adds that with import 7 in, UK 12in, LP, US 12in instrumental, **Lionel Richie** 'All Night Long' is getting just a bit expensive (but the instrumental is easier to mix into **Herb Alpert** 'Red Hot')... **Ray Parker Jr** 'N2U2' synchs sensationally right through **Spence** 'Get It On'; **The System** 'Sweat' not surprisingly synchs ditto with **Howard Johnson** 'Let's Take Time Out', while **Ronnie McNeil** is great synched out of the **Arnie's Love** fading tag... **Instant Funk's** 'Kinky' LP, sleeve apart, is not so hot, other disappointing import sets being **Maurice Starr**, **Howard Johnson**, **Earth Wind & Fire** — though **Womack & Womack** is good soul, **Ron Banks** pleasant... **Paddington's Bluebird Records** shop were dead impressed by the immediate reader response to their very first ad in **RM** last week, getting enquiries from places they'd never heard from before... **Palo Alto Jazz** has dropped the "Jazz" from its name, just by chance as the US label's jazz saxist **Richie Cole** joins veteran

country saxist **Boots Randolph** for an album reviving mainly '50s C&W and R&B classics, including a 7in-issued remake of **Randolph's** own raucous '63 hit, 'Yakety Sax'... **Trevor Hughes** (Telford 592648) due to ill health is selling off lots of his **Northern Soul** and some **Jazz/funk** records... **Steven Fay** (Darwen) doesn't have the **Invitations** 'Sking In The Snow' but gets great reaction to a version by the **Beach Girls**, which cost him a fortune anyway!... **Graham 'Disco Kid' Cambridge** (York) asked over 500 of his mobile **Outer Limits** disco punters to compile an all-time chart and **Little Era** 'The Loco-motion' came in at number five!... **LET THE MUSIC PLAY!**

## HOT VINYL

**EARTHA KITT** 'Where Is My Man' (Record Shack SOHOT 11, via IDS) The latest "diva" to revive her fortunes after adoption by **Boys Town**, the veteran growling and purring chanteuse sets all her cornily seductive tricks to a tuneful simple solidly pulsating 117bpm 12in rhythm produced by **Jacques Morali** (inst flip), good out of **Madonna** and likely to cross over massively once radio jocks follow **Greg Edwards** in playing it to death. You've been warned.

**GERRY TREW**: 'Deeper' (Bluebird BRT 6, via PRT) Possibly **Steve Jerome's** best-ever song, this softly starting then huskily crooned spurting and soaring 112bpm 12in hustler has female backups, exotic brass and thumping break, all rising to several exciting crescendoes and sounding extremely powerful on radio especially (where it should have wide appeal). Selling well in London after many plays on Capital, it's looking like a hit for the **Watford Baileys** singer.

**SHARON REDD**: 'Somebody Save The Night' (LP 'Love How You Feel' Dutch Rams Horn RHR 5065) Prod/penned by **Eric Matthew** (with no mention of **Steve Harvey** amongst the sleeve's fuscious thanks!), **Sharon's** insubstantial but danceable set — oddly out first in **Holland** — revolves rhythmically around her now drastically slowed-down 112bpm title track hit, this 113bpm canterer and the faster 120bpm 'You're A Winner' both imperceptibly mixing with it for a good sandwich, while the chunkier 'Activate' and 'Got Ya' 'Where I Want' are both C-114bpm, the slightly Mtume-ish 'Sweet Sensation' is a pleasant

## JAMES HAMILTON at the controls

82½bpm slow slinker, and 'Liar On the Wire' a rock-tinged 109bpm throbber.

**KOOL & THE GANG**: 'Straight Ahead' (LP 'In The Heart' French De-Lite 540055) Self-produced without **Deodato**, the Gang's annual album (reaching us from France first) revives recent formulae without adding anything fresh from '83, which may affect its acceptance. Due on UK 12in next week, this typical but not particularly memorable 120bpm pusher and the better 'Get Down On It'-type 118bpm 'You Can Do It' are most obvious dancers, along with the lacklustre 120bpm 'Tonight' and 115bpm 'Rollin', the US-issued lovely rolling 105bpm 'Joanna' and also subduedly 'Get Down On It'-ish 106bpm title track are good mid-tempo swayers (maybe the set's most enduring?), while by coincidence all three radio smoochers once they reach a tempo are 35/70bpm.

**GEORGE BENSON**: 'Inside Love (So Personal)' (Warner Bros W 9427T) Obviously long after initial interest in its instrumental US 12in has died, here's the **Kashif**-penned 117bpm 12in vocal version with twiddly guitar-answering scat that was the current LP's first single in the States, flipped (for what seems the umpteenth time) by his old live 122-116-114-121-Obpm 'On Broadway'. Surely most fans have the album?

**HASHIM**: 'Al-Naafiyish (The Soul)' (US Cutting Records CR-200) Usefully mixable good simple 122½bpm 12in hip hop beat box instrumental with subdued scratching and a thrusting tempo pausing for brief spurges of synth (alternative flip and two bonus bets). Strangely I can't recall anyone using the obviously effective rotary saw as a label design before.

**FRANCE MCGEE**: 'Delirium' (Bluebird Records BRT 5) Reissued early jazz-funk monster from 1978's 'Shame' era, a schlurping hi-hat/rattling percussion powered 129-130-127-129-131-130bpm 12in electric keyboards racer, instrumental (originally flip) of the current B-side's 'Feel'n' Good' vocal by the named artiste.

**LONNIE LISTON SMITH**: 'Expansions' (Bluebird Records BRT 4) Another jazz-funk classic that inarguably became biggest of them all in the late '70s — so much so that today it's almost an over-played cliché of 'Ain't No Stoppin' Us Now' proportions — this 1975-recorded 122-125-127bpm 12in shuffling floater has jingling, tinkling, burbling and patting percussion driving a synth-washed jittery groove with tooting flute and cool vocal by keyboardist **Lonnie's** brother **Donald**. Every home should have one... if they don't already.

**LIONEL RICHIE**: 'Running With The Night' (Motown TMGT 1234) This rapidly released (to catch Christmas?) cantering 120bpm 12in remix of his AOR rock-type album track will mean less to soul jocks than to their pop brethren, although the former should check the flip's pleasant 113bpm 'Serves You Right' which was to my mind his solo debut's best bet last year... but wouldn't a coupling of his US instrumental 'All Night Long' have been ever better?

**CLUB HOUSE**: 'Superstition/Good Times' (Island 1215 147) **Stevie Wonder** evidently objected to the original 'Supergood' title of this 113bpm medley of his and the **Chic** songs — nothing like as notable as the inventive 'Do It Again/Billie Jean' blend — on 3-track 12in with a scratched instrumental version and bounding Euro 130bpm 'Too Close'.

**ANTONIA**: 'La Bamba' (Calibre CABL 117) Instrumentally extended

continues over

# Disco

from page 37

new re-edit of the rabble rousing wally disco classic (originally billed in '78 as by Antonia Rodriguez, a jolly 120-119-118-119-120-118-120bpm 12in knees-up still much in demand around the church hall circuit. Personally I'll keep playing Los Machucambos, thank you!

**LAURA PALLAS & THE REPUTATIONS: 'Skiing In The Snow' (Record Shack SOHOT 12)** The originally moored vocalist didn't work out for producers Ian Levine & Ian Anthony Stevens so instead London's "cuddly" Boys Town fave sings this 129bpm 12in revival of the invitations' old Northern Soul biggie — basically a surfing song with Motown bassline. Co-penned by Ian Levine, the 140bpm 'Face From The Past' flip is far more impressive and even more authentically '60s sounding.

**WHAM!: 'The Club Fantastic Megamix' (Inner Vision TA 3586)** Commissioned by the label to blend together three basically incompatible tracks ('A Ray Of Sunshine/Love Machine/Come On'), Alan Couthard used the original tapes to create a galloping 131-140-132bpm 12in pop medley that's as good as the material will allow but obviously no mind-blower.

**WILL POWERS: 'Smile' (Island 12IS 145)** Soulfully wailed (but by whom?) semi-electro backed shuffling 118bpm 12in skitterer with Lyan Goldsmith's vocally altered philosophical inserts, which stand out more on the interesting new 117bpm B-side dub.

**ENCHANTMENT: 'Give It Up' (LP 'Utopia' US Columbia FC 38959)** Michael Stokes-produced good

## BOYS TOWN DISCO

- |    |    |  |
|----|----|--|
| 1  | 8  | WHERE IS MY MAN, Eartha Kitt, Record Shack 12in  |
| 2  | 1  | EARTHQUAKE, Flirtations, Siam/Proto 12in   |
| 3  | 2  | CATCH ME (I'M FALLING IN LOVE), Marsha Raven, Passion 12in   |
| 4  | 3  | HE'S A SAINT HE'S A SINNER/MANPOWER/SO MANY MEN 50 LITTLE TIME (REMAKE), Miguel Brown, Record Shack LP promo |
| 5  | 6  | I AM WHAT I AM, Gloria Gaynor, US Silver Blue 12in   |
| 6  | 5  | AND I'M TELLING YOU I'M NOT GIVING, Koffie, US Pandisc 12in  |
| 7  | 12 | PRIMITIVE DESIRE, Eastbound Expressway, Record Shack 12in  |
| 8  | 10 | DON'T LEAVE ME THIS WAY (MEGA-MIX)/TWELVE INCHES OF PLEASURE (MEDLEY), Slip/Various, Proto 12in/LP twin-pack |
| 9  | 4  | LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in   |
| 10 | 7  | TAKE A CHANCE ON ME, Waterfront Home, US Bobcat 12in   |
| 11 | 9  | LA CAGE AUX FOLLES/INSTRUMENTAL, Le Jeté, US Megastone 12in  |
| 12 | 16 | LOVE REACTION, Divine, Design Communications 12in  |
| 13 | 18 | ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in   |
| 14 | 21 | GIVING UP/I CRY FOR YOU, Bobby "D", Canadian Unidisc 12in  |
| 15 | 27 | SING-SING-SING/MEGA BE-BOP MIX, The Broads, Proto 12in   |
| 16 | 13 | (THEY CALL ME THE) QUEEN OF FOOLS, Jessica Williams, Passion 12in  |
| 17 | 28 | GET UP (DO YOU WANT TO FUNK), Digital Emotion, Dutch Break 12in  |
| 18 | 17 | ROCKET TO YOUR HEART/SEX DANCE, Lisa, US Moby Dick LP  |
| 19 | 24 | LUCKY TONIGHT, Sarah Dash, US Megastone 12in   |
| 20 | —  | TRY IT, Oh Romeo, Canadian Unidisc 12in  |
| 21 | 11 | BURN IT UP (MR. DJ), Risque, US Imports/12 remix/Dutch Polydor 12in  |
| 22 | 26 | A NIGHT IN NEW YORK, Elbow Eones & The Rocksteers, EMI America 12in  |
| 23 | 15 | LOVE ON THE ROCKS/LOQUITA/DESTINY, Lama/Dave Valentin/Two Sisters, US Disconet LP                            |
| 24 | 30 | WHERE ARE YOU NOW, Cerrone, Record Shack 12in  |
| 25 | 29 | RISE UP, Parachute Club, US RCA 12in   |
| 26 | 30 | SKING IN THE SNOW, Laura Pallas & The Reputations, Record Shack 12in   |
| 27 | 30 | TROUBLE IN PARADISE, Sylvester, US Megastone LP  |
| 28 | 25 | GOT TO GET TO YOU (REMIX), Charade featuring Jessica, Passion 12in   |
| 29 | 30 | A TASTE OF DUB/A TASTE OF LOVE, Den Harrow, Italian Hole 12in  |
| 30 | —  | BOOGIE WALK, Susan Stevens, Dutch Rams Horn 12in   |
| 30 | —  | PILLOW TALK, Lustr, Canadian Street Level 12in   |
| 30 | —  | LIFE IS THE REASON/GIVE ME BACK JUST A LITTLE PIECE OF MY HEART, Norma, US ERC 12in/LP promo                 |
| 30 | —  | GET READY, X-Ray Connection, Dutch Break 12in  |

workmanlike set (John Barnes supplying synth textures), this solid 114bpm jolter and the soulfully chugging 0-114½bpm 'Somebody's Loving You' being best new dancers along with the Prince-ish 120½bpm 'Come Be My Lover', Rick James-ish 0-128½bpm 'Get It While It's Hot' and infectious 12in-issued 122½bpm 'Here's Your Chance' — however their slowies are well worth checking too, the 78/39bpm 'Don't Fight The Feeling', 80bpm 'Dreaming', 35/70bpm 'Love Stuck', 0-39/78bpm 'Gotta Find A Love'.

**EBONY: 'We All Need Love' (Canadian Quality QUS 048)** Domenic Troiano-produced remake of his own oldie, a lovely happily romping tuneful fast frothily chugging 129bpm 12in soul tripper, deceptively speedy but so beautifully wailed by Wayne St John with soaring jazzy sax it deserves attention (inst/acappella flip).

**JIMMY WILLIAMS: 'All Of My Lovin' (US Salsoul SG 414)** Bert Reid-produced bumpily thudding 112½bpm 12in rumbling lurcher by a chix-supported throatily straining raw soulster, all a bit jittery but happening for some (edit/inst flip).

**JESSIE ROGERS: 'One Monkey Don't Stop No Show' (US Pyramid PR-605)** Jaunty chick-sung tightly skipping c122bpm 12in canterer, pleasant enough if insubstantial (inst/edit flip).

**JAMAICA GIRLS: 'Need Somebody New' (US Sleeping Bag SLX 005)** Almost over-insistent chix sung see-sawing c122bpm 12in pounder, possibly too busy and strident though certainly lively (alternative flip).

**TOURIST: 'Hooked On You' (US Reelin & Rockin R&R 1051)** Chix cooed lethargically burbling 105bpm 12in swayer with rhythm box backing and snatches of gal/guy conversation (inst flip).

**DIVA GRAY: 'Call Me I Got What You Want' (US Urban Rock UR 33333)** Tony Humphries-mixed insistently pumping c111bpm 12in throber classily whispered and wailed by a "disco" chick, all very New York and good of its type (alternative mix flip).

**THREE MILLION: 'I've Been Robbed' (US Cotillon 0-96979)** Chick warbled monotonously chugging c106bpm 12in rumbler with pleas to the investigating "officer, officer", who asks "did he take any valuables?" — yup, you guessed, he stole her heart (however much of this is lost in the murky M&M mix, inst flip).

**SOUTHSIDE JOHNNY & THE JUKES: 'Get Your Body On The Job' (US Mirage 0-96973)** Unexpected source for a densely textured subduedly purposeful rolling c98bpm 12in jogger, quite soulfully done.

**AL JARREAU: 'Love Is Waiting' (WEA US7436T)** Usual sophisticated familiar 110bpm fare, on 3-track 12in with the older lush 70½bpm 'Gimme What You Got' and tricksily jazzy 'Blue Rondo A La Turk'.

**PRINCE: 'D.M.S.R.' (Warner Bros W9436T)** Last autumn's sleazily smacking 109bpm "dance music sex romance" chanter, officially flip to the

3-track 12in reissued rock-orientated comes-and-goes 123bpm 'Little Red Corvette' and rock 'n rollin' 209/104½-0bpm 'Horny Toad'.

**SERGE PONSAR: 'I Want Money' (WEA US9756T)** Pink Floyd cash register introed chanting chix backed stolid 115bpm bumper, on 3-track 12in with its not-very-instrumental and the loping 116bpm 'Lifetime'.

**SUGARHILL GANG: 'Kick It Live From 9 To 5' (Sugarhill SHL 129)** Lead rap switching staccato choppy 116bpm 12in jerker with brassy blasts and scratching centre, plus for added interest here the Pete Wingfield mix of their old gently spoken/sung soulfully slinky 107bpm 'The Lover In You' as flip.

**DAVID GRANT: 'Rock The Midnight' (Chrysalis GRANX 4)** Ever more determinedly pop, this jerky 131bpm 12in jolter is very 'Let It Whip' (flipped apparently by a scratching disjointed 'Mastermind Remix (Medley)' of recent Grant singles), his debut solo LP 'David Grant' (CHR 1448) only having two other totally new dancers, the short 116bpm 'Organize' (a candidate for future remix?) and 113bpm 'Holding On'.

**FAT LARRY'S BAND: 'Tune Me Up' (LP 'Straight From The Heart' WMOT V2289)** This rolling funky 0-98-99½bpm jogger with chants 'n synth amidst the jiggly slow groove is best new dancer, 'Imagination' being a self consciously 'Zoom'-ish sickly sweet 99½bpm swayer, the title track an urgent 119-120½bpm lurcher and 'Hitman' a well-worked 109½-110-0bpm chugger.

**CHILL FAC-TOR: 'Shout (The Exotic (Philly World PWSL 115))** Unlike their fabulously inventive revival of 'The Twist', this odd 0-119bpm 12in rearrangement of the 'Isleys' classic loses all its original excitement while stringing it out around yowling 'Hot Buttered Soul' guitar. Although not on their imminent less than thrilling LP, presumably the follow-up will be 'Twist & Shout'?

**CONGRESS: 'Neptune' (Tooti Frooti 12P 291, via PRT)** The RAH Band meet Shakatak for an undemanding pleasantly clichéd facile jazzy 0-107bpm 12in instrumental tinkler.

**TINA TURNER: 'Let's Stay Together' (Capitol 12CL 316)** Heaven 17-produced long slow-starting good 0-104bpm 12in revival of Al Green's soul classic, soulfully sung too now, although only a year after the Bobby M/Jean Carn version.

**ATLANTIC STARR: 'Touch A Four Leaf Clover' (A&M AMX 155)** Pleasant 79bpm Sharon Bryant-sung soul slowie, not one of their new album's hot tunes here, on 3-track 12in with last year's brightly strutting 116bpm 'Circles' and 107bpm 'Perfect Love'.

## BREAKERS

**BUBBLING UNDER THE Disco 45** are B Beat Girls 'Jungle Swing'/'Nasty Jungle Scratch' (US 25 West 12in), Elbow Bones 'A Night In New York' (EMI America 12in), Roland Rat Superstar 'Rat Rapping' (Rodent Records 12in), Bullet 'I'm Billie Jean' (US Earwax 12in), Michael Lovesmith 'Baby I Will' (Motown 12in), Marcia Griffiths 'Electric Boogie (Remix)' (Island 12in), Girls Can't Help It 'Baby Doll' (US Sire remix/Virgin 12in), Gerry Truw 'Deeper' (Bluebird 12in), Teena Marie 'Fix It' (Epic 12in), Major Lance 'Are Your Leaving Me' (US Kat Family 12in), Hashim 'Al-Naafi-ysh' (US Cutting 12in), The Dub Band 'Reggae High' (EMI 12in), Marvin Gaye 'What's Going On' (Motown 12in), Jimmy Williams 'All Of My Lovin' (US Salsoul 12in), Second Image 'Don't You' (MCA 12in), Xena 'On The Upside' (US Emergency 12in), NV 'It's Alright' (US Sire 12in), Haywood 'Single Handed' (CBS 12in), Jeffrey Osborne 'Stay With Me Tonight (Remix)' (US A&M 12in), Gilberto Gil 'Toda Menina Balana' (French WEA LP).

## Born To Dance

PAPX 101



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**T**HE STREET Angels aren't all about tits 'n' bums. They're all about ribs and bums, and if that remark put me top of this week's MCP chart, let me tell ya who said it: Charita, Maggie, Linda and Andrea — the Street singers themselves.

"We don't take ourselves very seriously," they told me. "We don't care about every individual movement we make on stage, like some singers. The fact that we haven't got a chest between us is hilarious."

You'll see from the pics just what fun-loving goils they are, acting out their current single 'Dressing Up!' Says Linda Taylor: "It's just about that part of enjoying yourself and letting yourself go, the way kids put their mum's high heels on."

Their stage routine — seen among other PAs at Caister this year — involves a good deal of dressing up and a good deal of the opposite too. "They never know how many clothes we're going to take off. It's very tongue-in-cheek, it's not sexist," says Maggie Suggett. "The women enjoy it too. Sure we'll wear skirts six inches below the navel, but it's just being cheeky."

And believe it or not with all this derobing going on, all four ladies are well into gospel music and you can expect that to start coming through on their records. They got together when Philadelphia-born Charita Thomas came over here to stage-manage a show called 'Little Willie's Junior Resurrection'. Stop tittering there...

Paul Sexton

# Angelic upstarts



STREET ANGELS: Heavenly bodies dressing up (left) and dressing down (above)



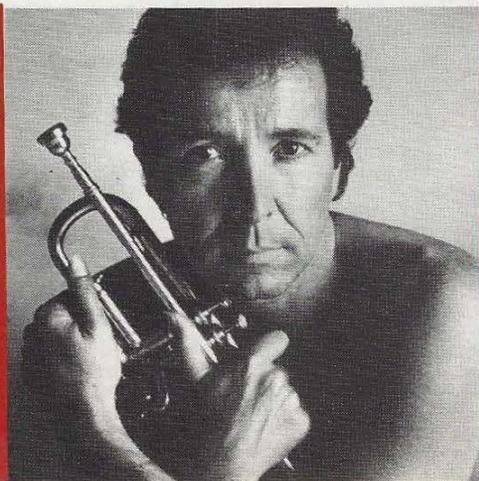
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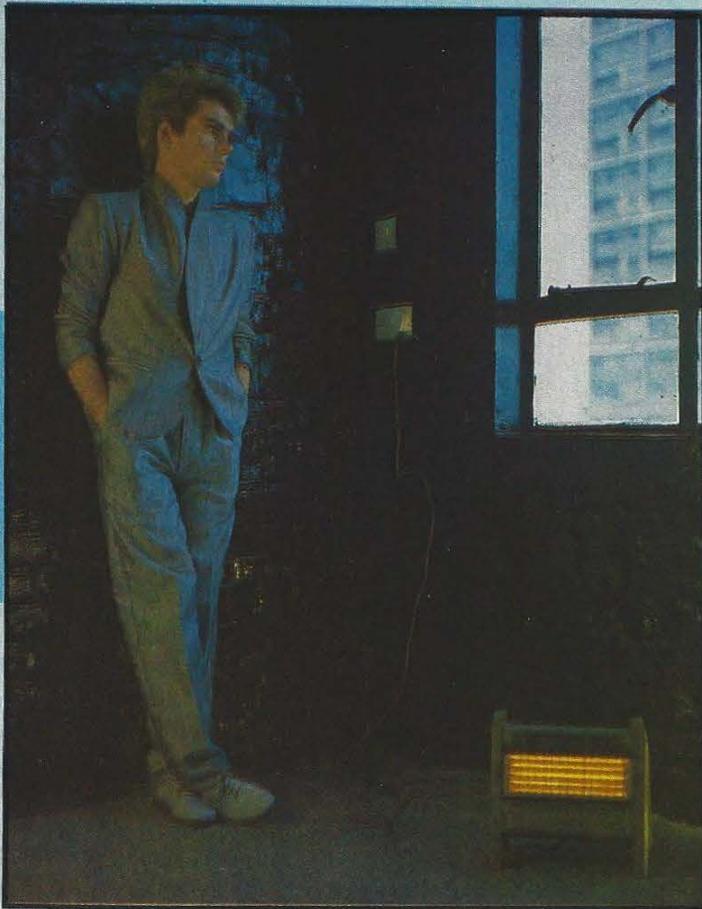
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NIK KERSHAW: one man and his fire

## Nik wayward

**I** CAN'T think of anything more utterly debilitating than to wake up to a doormat carpeted with rejection slips first thing in the morning.

I mean, just imagine it: There you are, you've spent ages doing your stuff in the sitting room, making demo-tapes for record companies on a little Porta-studio, spending a fortune on stamps, and posting them off everywhere, only to get them back virtually by return of post with a 'No Thanks' and a lot of useless depressing comments enclosed.

Razor-blades in the bathtub time? For some, maybe, but not for bouncy little Nik Kershaw. He's in the studio at this very moment recording his debut album as his 'I Won't Let The Sun Go Down' single zooms up the chart.

"I did demos and sent them to just about every record company going and all I got was a pile of rejection slips a mile high.

"So, in sheer desperation I advertised for a manager rather than a band, and I got really lucky, because I got the guy who used to manage Nine Below Zero."

Lucky indeed, especially for a bloke who says he couldn't have cared less about music in his youth.

"Until I was about fourteen, I didn't have any interest in music

whatsoever," he states (now a sagely 23-year-old), "but then a guy in my class at school hit the big time and got an amplifier and guitar, so I thought: 'Ooh, this is fun!' and just joined in."

**O**NE WOULD have thought that for someone as tiny as Nik Kershaw schooldays would have been just one long round of ribbings, and endless Titch jokes, but surprisingly, he wasn't teased at all. No-one even got the chance to tease him.

"I should have been picked on because I was about the smallest there, but I wasn't 'cos I played the comedian all the time.

"I was in between rival gangs all the time without actually getting beaten up by any of them.

"I was a great fence sitter-on-er!"

Still it was only when he left school halfway through 'A' levels at 17 that his music career really hinted at taking shape.

"When I left school, I joined a dance band, playing halls and that, but it wasn't until the band split up that I started writing songs of my own."

So when are we all going to see him, then? Any gigs planned for the near future?

"Well, there's nothing definite planned, but we're going to have to," he concedes. "We're talking about getting a band together in December."

Jessi McGuire

# Eartha, wind & fire

**Y**OUNG PEOPLE look at me and say 'Oh my God, it's catwoman!'"

And so it is. The lady that Orson Welles, sherry and cigar salesman, once called "the most exciting woman in the world" is back in the charts for the first time in Britain since 1955 with 'Where Is My Man'. With the first record she's made at all for 15 years.

"Young people say they know the voice, but they didn't know exactly that it was me," says Eartha, on the line from Montreal, where she's been appearing live. Although by now she'll be in Britain to promote her hit and remind everyone just where Grace Jones got it all from, and pretty excited she is too.

"It's wonderful to be back in the charts," she enthuses. "I'm very grateful to everybody."

Ms Kitt, a star for 30 years in theatre, cinema, literature and records, was charged up to record again by Jacques Morali, the former Village People producer. "He knew my work, being French, and said he would take a chance. He got a guy in LA called Bruce Vilanch to write the words.

They're writing the album now." The result: a huge hit right across Europe, an American deal with Arthur Baker's Streetwise, and now British release. Eartha's happy to be able to make herself heard again.

"Rock and roll's been everywhere, in the park...it's been so noisy for the last 15 years! People of my ilk don't even want to go out! We all have our place, I'm not knocking it, but when the whole industry gets on the same bandwagon..."

"When I signed for RCA Victor in 1954, everyone said my voice was too weird, it wasn't like anything else they knew. 25 gold records later, it's very funny." Here, her biggest success was with 'Under The Bridges Of Paris', but even by then she'd done Broadway plays, a film, a bestselling book called 'Thursday's Child'. She went on to an Oscar nomination for the film 'Anna Lucasta', an autobiography, and TV appearances that really did include a role as 'Catwoman' in the 'Batman' series. In fact, we would need the whole of this week's issue to tell the Eartha Kitt story. So how does she feel

## from Bragg's to riches

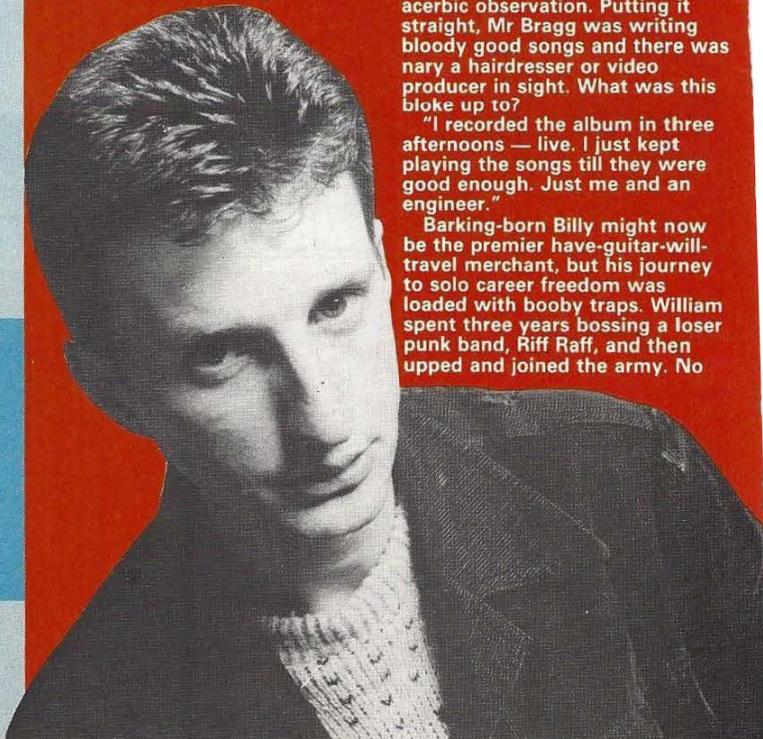
**B**ILLY BRAGG is the genuine article. Bright eyed, 25, and ready to hit you with a well tasty selection of street-corner song craft. Mr Bragg has taste — he supports West Ham, reads RECORD MIRROR and is kind to his mum. Can this man do no wrong?

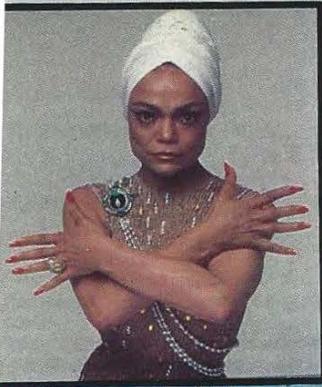
This year Billy released his first solo LP, a seven song affair called 'Life's A Riot With Spy Vs Spy'. It was a revelation. A simple attack of electric guitar and voice, 'Life's A Riot' took the pop song back to those much derided virtues of humour, passion and guts. Billy boy sang like he meant it.

His songs came out of personal experience and came loaded with acerbic observation. Putting it straight, Mr Bragg was writing bloody good songs and there was nary a hairdresser or video producer in sight. What was this bloke up to?

"I recorded the album in three afternoons — live. I just kept playing the songs till they were good enough. Just me and an engineer."

Barking-born Billy might now be the premier have-guitar-will-travel merchant, but his journey to solo career freedom was loaded with booby traps. William spent three years bossing a loser punk band, Riff Raff, and then upped and joined the army. No





MS KITT: an exciting new artist

about today's music scene?

On the Boys Town success of her single: "Gay people have always been supportive of me. It might be because of the work I've done on their behalf, like fighting for civil rights."

On current "pop" music: "I like people who sing from their gut, they mean what they say, like Aretha Franklin and Ray Charles. People you hear on the radio today, they have no idea what they're singing, and they don't play with the words."

And on Eartha Kitt: "I take my work very seriously, but not myself. Fate and I are very good friends."

**Paul Sexton**

art school posers in macho RM.

"When I stopped gigging with Riff Raff in mid-1980 something went out of my life. I lost my self respect. I was searching for something so I joined the Army. I knew whatever happened the Army would shake me up, I'd either find out what I was about or I'd have a decent job for nine years."

Bill and the army didn't exactly get on like pie and mash.

"It kinda smothers you. All I wanted to do is drive tanks, but you've gotta realise that you're part of a killing machine. You can't just drive trucks or be a cook, you're part of something that messes people up."

Still although Bill left the Army after only 90 days the experience gave him the lift and resolve to go solo.

"I learnt a lot about myself. It gave me the edge on myself that I needed to go solo."

"When I walk out there under the lights, that's the only time I feel I'm doing something worthwhile. I'm doing what I wanna do and getting paid for it."

"There's no future for me in dressing up and doing TOTP. My future's in gigs."

Oi, hang on I've forgotten Bill's mum. What does she think of your belated success, Billy?

"She's ever so pleased I'm getting on well. Yet when I went on 'The Tube' she kept complaining that I should have worn a better shirt. She doesn't worry about the rock 'n' roll lifestyle and all that rubbish, but she does get upset if I swear in interviews."

**Jim Reid**

**I**N HIS review of The The's 'Soul Mining' album, RM's Jim Reid called the man behind it all a "rare bird". Sitting opposite Matt Johnson in a Soho hostelry, it strikes you as a fitting description. He looks neither like a pop star nor a 'right-on' social poet, suffering for his politics and art. He just looks normal.

It's deceptive though, for behind this everyday facade lurks the mind responsible for some of the most open and honest music around. 'Soul Mining' is a brave window into Matt Johnson's inners, which treads a precarious line between pessimism and startling perception. That it comes down firmly on the latter side is a tribute, not only to the freshness of Johnson's commentary, but also to the sheer pleasure gained from singing along with the tunes.

"I think my songs reassure a lot of people," Matt explains, "particularly judging from the letters I get. They seem to relate to them. A lot of people up and down the country are alone. They can't communicate with people — live in bedsits or don't get on with their parents. My songs seem to encourage them."

"If you read a book and think, 'That's exactly how I feel', you'll feel like you're not alone in a way. People need that."

The day before, Matt had told a 'Loose Talk' audience to stop Cruise missiles. He'd sung a bit as well. It was a rare TV appearance for The The, and one he enjoyed, not least for the plentiful supplies of alcohol around.

"I don't like doing too much TV. 'Loose Talk' was OK but I want to maintain my anonymity. I turned down all those kids' shows, like 'Razzmatazz'. No offence to the kids who watch it or anything but bands who do that sort of thing are so desperate they'd do anything — just prostitute themselves basically...sell themselves to get a hit."

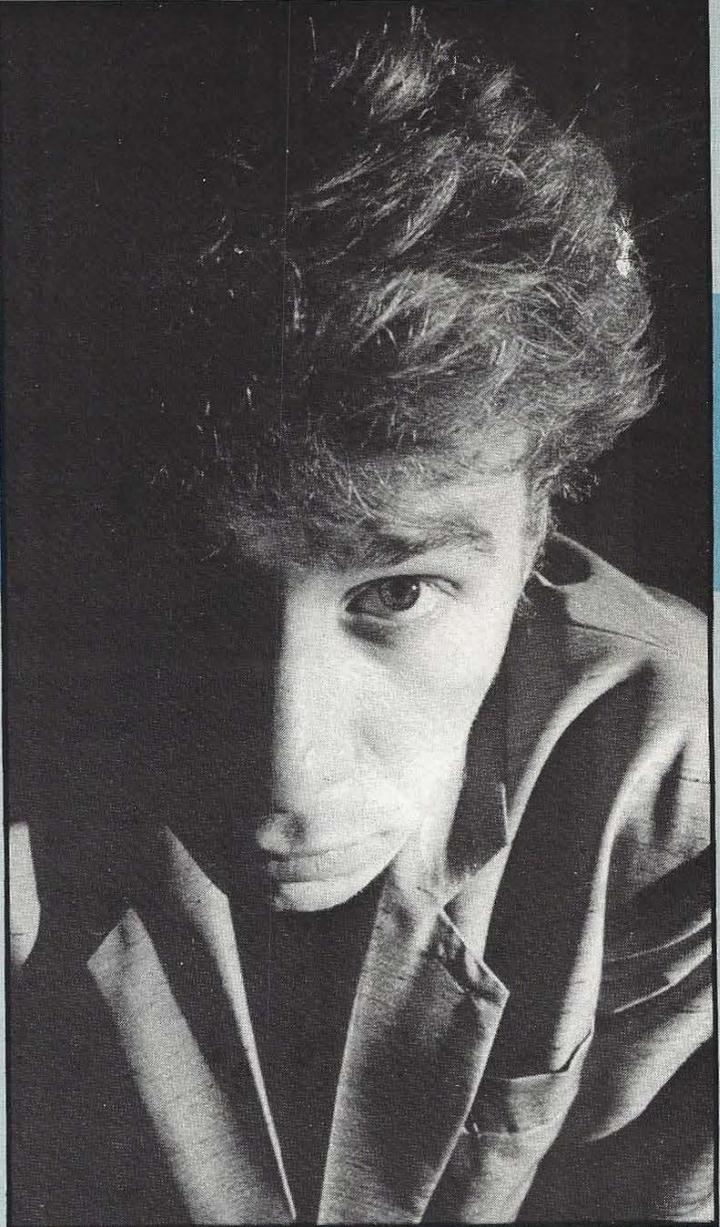
"Getting a hit is so transient anyway, it's out of the charts in

about a month. I'd rather build things up slowly with a really strong following."

**A**LTHOUGH MATT describes his work as "optimistic" — particularly his strident 'This Is The Day' single — and believes this is why it seems to have struck a chord with so many people, he has been much criticised for being doom-laden.

"That's a bit irritating because it makes me doubt the songs in a way...start worrying that perhaps you are being depressing and down just for the sake of it. I think of them more as searching rather than depressing — not pretending certain things don't exist, and facing them."

"As compared with a lot of top



THE THE's Matt Johnson: Depressing? Moi?

spirits in the

# Matt-erial world

40 singles then it probably would be a bit depressing because it confronts you more, but I don't think finally it is, because the music is very up and optimistic.

"A lot of the stuff you get on independent labels these days is a load of tripe. It's all "Oh-wa, we're going to die". Look at New Order. I'd say they are 10 times more depressing than me because their stuff is totally non-conclusive. It's being obscure for obscurity's sake and putting on an arty pose. I want to encourage people to find their own interpretations rather than believing what everyone tells them." Including what he says, no doubt.

Taking such a stance is always good in principle, sounding very

socially aware. In practice, most people don't manage it and hypocrisy abounds. It's a charge that's been levelled at The The by some members of the music press. Predictably, Matt doesn't accept suggestions that he's a bullshitter.

"That sort of person will be writing for their local gazette in a few years' time," he says contemptuously, adding with a wry smile, "while I'll be a billionaire."

Among all the superficial prettiness that fills the charts, Matt Johnson stands out as one person who has something worthwhile to say AND says it well. A rare bird indeed.

**Eleanor Levy**

# Profile



**FULL NAME:** Sharon Maria Redd  
**NICKNAME:** Redd. It used to be Bucky Beaver because of my buck teeth but they've been sorted out thanks to braces and caps  
**DATE AND PLACE OF BIRTH:** In New York on October 19, 1956  
**FIRST AND LAST RECORDS BOUGHT:** First was 'Wake Up Little Susie' — Everly Brothers, and the most recent was Jennifer Holliday's album  
**HERO:** My father. He was in showbusiness, he produced James Brown, so I hardly ever saw him. When I did he came in a big Cadillac and I felt like a princess when we used to go for a ride  
**MOST TREASURED POSSESSION:** I don't have many because everything I treasure seems to get lost. I've since learnt not to value material things. I have a lot of drawings, love letters and fan letters. But the nicest must be all the Valentine's cards I sent to my Grandmother as a child which she recently gave back to me  
**FAVOURITE FOOD:** I love Indian and Italian or any home cooking (I make a mean curry). I'm tired of restaurants since I'm always using them on the road  
**FAVOURITE DRINK:** At the moment it's a Marguerita  
**DO YOU TAKE ANY EXERCISE?:** I do a little aerobics but I don't have time to take a serious dance class. I have no trouble with my weight  
**FAVOURITE ACTIVITY:** Playing video games. I carry one with me on the road to plug into the TV

set. I carry cartridges of 'Pac-man', 'Centipede' and 'Star Wars'. I once played 'Centipede' for seven hours non-stop. At the end I was soaked with perspiration and I could hardly use my left hand  
**WHAT'S THE MOST ROMANTIC THING THAT'S EVER BEEN DONE TO YOU?:** One boyfriend once ran up on top of someone's car and yelled "I love you" in the middle of New York City  
**WHAT'S THE MOST ROMANTIC THING YOU'VE EVER DONE?:** I rented a Bentley on a boyfriend's birthday. I filled the car with his friends and had his presents wrapped in real flowers instead of paper. We just rode around Central Park drinking champagne  
**BEST CHARACTERISTIC:** I have compassion for people  
**WORST CHARACTERISTIC:** I spend money too fast. I've given away a fortune to anyone with a sob story. It used to be a real problem  
**HAIRCUT:** Walter T in Harlem, he does a fabulous cut  
**CLOTHES:** I have most of them made for me. There's also a lot of good stuff in the mid-town Manhattan shops where I live. I always look for rich bright colours  
**FANTASY:** To play a crazy, mentally deranged 'bag woman'. The old type who search through bins  
**AMBITION:** To keep improving at my craft. I've got to make my mark in the recording world

# Sharon

# Redd

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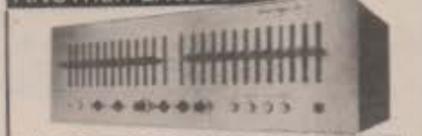


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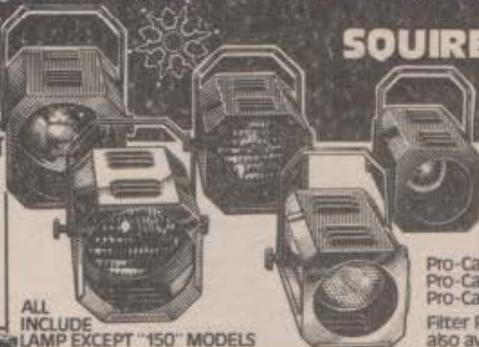
ALL OFFERS CLOSE 4 PM SAT DEC 24th



Talk to us with "cash in hand" — and we'll talk some very nice cash discounts!!!

## THAMES MICRO

We've bought in an extra 50 "Micros" for our "Christmas" Sale. Extra stock is coming in WEEKLY! List price is £840 — BUT WE'LL GIVE YOU GENEROUS CASH DISCOUNTS TO MAKE SURE YOU BUY FROM ROGER SQUIRE'S



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Christmas SaleTime Price

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15" Bass /Mid Driver + Exponential Horn and Cross over. Porting for extended Bass. Special Production run for our Christmas Sale

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 Now you have a Remote Controlled POWERFUL Streamer Firing System!

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**Special Notices**

**THE NOLANS** — thanks Coleen, Linda, Maureen, Bernie and Anne for yet another fabulous concert at Croydon on 13th November. Looking forward to the next one. Lots of Love David Leatherehead.

**EARN EXTRA** cash at home. For details, loose stamp to: John Gianville, The Croft, Beech Lane, Buckhurst Hill, Essex.

**MARC BOLAN/T. Rex** convention "Mr Pickwicks" Liverpool, 5th December advance tickets £2.50. Pete, 24 Balmoral Road, Liverpool 6. £3.00 door.

**TOYAH FANS**, out now Issue 17 of "Toyah Magazine" price 50p. Write to Toyah Magazine, 40 Derrick Close, Calcot, Nr Reading, Berkshire.

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**RICHARD BARBIERI** and Steve Jansen. Good Luck and best wishes on November 30th and December 1st. Love always — Fran XX.

**Belated Birthday Greetings**

**BETTE DAVIS**, Belated 75th Birthday greetings. Thank you for Jezebel, Dark Victory, The Letter, The Old Maid, All About Eve, Baby Jane, The Nanny and many others. God Bless You, Love Tony T.

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# Chartfile

**T**HE DYNAMIC Tina Turner completed the year's most welcome comeback last week when her lascivious rendition of Al Green's 'Let's Stay Together' rocketed onto the chart at number 36.

With erstwhile husband Ike, Tina enjoyed a formidable reputation for a number of years, though the duo's haul of four hit singles scarcely did them credit. The last of these, 'Nutbush City Limits', closed its account all of ten years ago — a fact which makes Tina's stunning chart debut as a soloist one week short of her 46th birthday all the more startling. Her performance of 'Let's Stay Together' owes nothing to Al Green's super-smooth original, and practically redefines the song.

'Let's Stay Together' was written in 1970, and Al Green toyed with the idea of calling it 'Let's Sleep Together' before deciding to sidestep controversy. His version was a million seller and reached the top 10 in more than a dozen countries, including Britain. In America it fared even better, ousting Don McLean's 'American Pie' from number one. It has since become a soul standard. Earlier this year it was a hit of minor proportions for Bobby M and Jean Carn, fizzling out at number 53 . . .

At the last count, 73 albums were scheduled for TV advertising between now and Christmas. Such bewildering overkill will doubtless leave a number of companies to reflect that TV advertising in itself is no passport to chart success. At this stage, the most likely to succeed seem to be the double-album multi-artist hit retrospectives. Already off the starting blocks are K-Tel's 'Chart Hits 83' and Telstar's 'Superchart 83'. Both have made promising starts to their careers despite considerable duplication of tracks. A number of 1983's finest singles appear on three or four TV-advertised albums, but the title for the year's most hopelessly over-exposed track must go to Freeez's 'IOU'. Last time I mentioned it, it had just chalked up its fourth chart appearance, having featured on 'Headline Hits', 'Street Sounds Edition 5', 'Hits On Fire' and 'Hit Squad — Night Clubbing'. Since then 'IOU' has also featured on Freeez's own 'Gonna Get You' LP and 'Superchart 83'. Time to call a halt? . . .

Last week I chided Motown for failing to issue Lionel Richie's 'All Night Long' on 12-inch. Belatedly, they did so — but it was too late to nudge the single to number one and equally late for my deadline.

Former Modern Romantic Geoffrey Deane plagiarizes his



**TINA TURNER: 46 and still having big hits**

past on his new single 'What About Romance?'. Nobody's too worried about that, especially as Modern Romance's own latest offering is so dire, but naughty Geoffrey is well and truly in the doghouse for the following message, which is etched on the run-out grooves of 'What About Romance?': "To claim prize, ring Max Hole 434-3232". The telephone number is that of WEA Records, and Max Hole is the company's distinctly unamused A&R boss, who has apparently already fielded a number of calls from would-be prize winners . . .

Brothers Mark and David Knopfler have both made successful starts to solo careers this year with hit LPs and singles. Amongst the artists who've made the charts over the last 31 years, there's quite a complement of brothers and sisters — but it's very unusual for one brood to yield more than two solo chart stars.

In Britain, it's been done just twice. America's Osmond family collected 25 hits between 1972 and 1976, with Donny, Jimmy and Marie all charting as soloists. More noteworthy is the hat-trick of hitmakers born to Mr and Mrs Sarstedt. Their oldest son, Richard, was an early Sixties teen idol under the name Edén Kane. His first hit, 'Well I Ask You', went all the way to number one in

1961. Eight years later, kid brother Peter Sarstedt also struck the summit with his first hit, 'Where Do You Go To My Lovely'. And in 1976 Robin Sarstedt's version of Hoagy Carmichael's corny 'My Resistance Is Low' took off like a rocket. For a while it looked as if the Sarstedt family would become the first to supply three separate chart-topping soloists, but 'My Resistance Is Low' finally peaked at number 3.

In America, the Sarstedt's had just one hit between them, but, as in Britain, Donny, Marie and Jimmy have all made solo forays into the chart. In the early seventies, their main rivals in the

teen idol stakes were the Jackson 5, from whose ranks both Michael and Jermaine were to graduate to solo stardom. Last year Janet Jackson also enjoyed a solo hit. The Jacksons have the potential to supply more separate hitmakers than any other family; LaToya has already come within an ace of scoring a hit, and the possibility of Tito, Jackie, Randy, Marlon, Harpo, Grumpy or Sleepy eventually branching out is not unrealistic.

A rather less fashionable family is the Taylors. James is best-known, but whilst he has made the charts around the world, brother Livingston and sister Kate have quietly had American hits. Another brother, Alex, also makes records but success has so far eluded him. Finally, there's the Laws siblings — Debra, Eloise, Ronnie and Hubert. Somewhat surprisingly, Hubert is still waiting to get off the mark, but Debra, Eloise and Ronnie each appeared on Billboard's Hot 100 between 1978 and 1981 . . .

The biggest international hit to emerge from the musical backwater of Denmark for many years is currently laying siege to the hit parades of Europe. It's 'Sunshine Reggae' by the duo Laid Back, consisting of Tim Stahl and John Guldberg. It's made the top ten in Austria, Switzerland, Italy, Holland and Belgium as well as Denmark. In Germany it's one of the year's top records and recently spent six weeks at number one. It's now breaking in Spain and France, and has just been released here by Creole who hope to add substantially to the two million copies it's already sold in the rest of Europe. It will already be familiar to those of you who've vacationed in Europe this summer and could, but hopefully won't, follow such Eurohits as 'Dolce Vita' into the upper echelons of the UK chart. It is, though, encouraging to note that Gary Low's 'I Want You', a bigger hit in Europe than 'Dolce Vita', recently floundered mid-chart here . . .

ALAN JONES

## Did you know? Did you know?

THE SONG Michael Jackson would most like to have written is 'Respect', which was actually penned by Otis Redding in 1965, and earned Aretha Franklin her first million seller two years later . . . The first song to be called 'Rock And Roll' was recorded 49 years ago by the Boswell Sisters . . . 'The Way He Makes Me Feel' is Barbra Streisand's 31st US hit . . . Both Hank Williams and Johnny Horton were featured in the US charts at the time of their death. Williams died in 1953 whilst enjoying his umpteenth country hit, and Horton stiffed in 1960, too early to see 'North Of Alaska' become his third top tenner. When they died both men were married to Billie Jean Eshlmar. Michael Jackson's warning was long overdue . . . Modern Romance's John Du Prez was born with the distinctly less impressive name of Trevor Jones, but changed it to avoid confusion with five other Trevor Joneses. I know just how he feels . . . David Bowie's 'Ziggy Stardust' LP has been top of Billboard's mid-price album chart for a record 35 weeks . . .

# NEXT WEEK

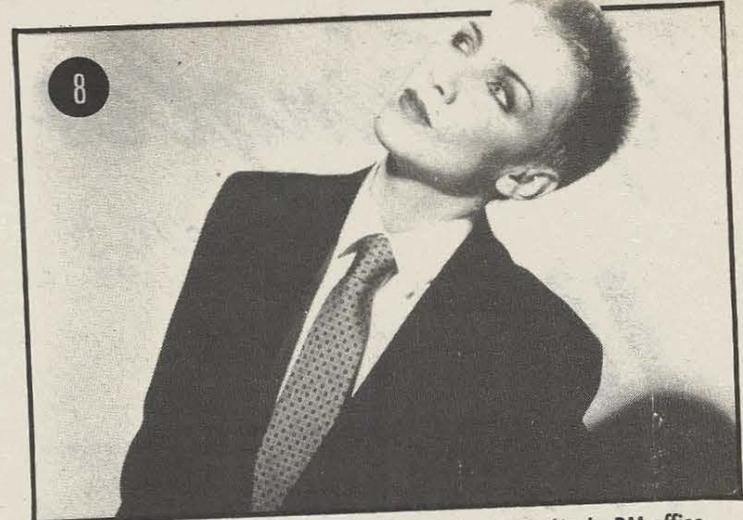


## Paul Young in America

Imagination: scandal on the road  
Freeez warm up in the latest sportswear

# Top Albums

Week ending November 26, 1983



ANNIE LENNOX in the sort of artistic pose much admired in the RM office

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	1	6	COLOUR BY NUMBERS, Culture Club, Virgin ☆
2	2	5	CAN'T SLOW DOWN, Lionel Richie, Motown
3	5	50	THRILLER, Michael Jackson, Epic ☆
4	11	4	STAGES, Elaine Paige, K-Tel ○
5	3	2	UNDERCOVER, Rolling Stones, Rolling Stones □
6	12	3	CHART HITS '83 VOL 2, Various, K-Tel ○
7	7	18	NO PARLEZI, Paul Young, CBS ☆
8	—	—	TOUCH, Eurythmics, RCA PL70109
9	4	12	AN INNOCENT MAN, Billy Joel, CBS □
10	17	21	FANTASTIC, Wham!, Innervision ☆
11	9	7	GENESIS, Genesis, Charisma/Virgin □
12	—	—	BEAUTY STAB, ABC, Neutron NTRL2
13	6	10	LABOUR OF LOVE, UB40, DEP International/Virgin □
14	18	3	THE HIT SQUAD — HITS OF '83, Various, Ronco
15	10	3	PIPES OF PEACE, Paul McCartney, Parlophone □
16	—	—	90125, Yes, ATCO 7901251
17	8	8	THE TWO OF US, Various, K-Tel □
18	13	7	VOICE OF THE HEART, Carpenters, A&M □
19	27	3	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis □
20	16	25	TOO LOW FOR ZERO, Elton John, Rocket □
21	—	—	THE BOP WON'T STOP, Shakin' Stevens, Epic EPC86301
22	14	6	SNAPI, Jam, Polydor □
23	24	5	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
24	22	25	IN YOUR EYES, George Benson, Warner Bros □
25	19	6	IMAGINATIONS, Various, CBS ○
26	36	3	GREATEST HITS, Marvin Gaye, Telstar
27	21	32	LET'S DANCE, David Bowie, EMI America ☆
28	44	2	THANK YOU FOR THE MUSIC, Abba, Epic
29	—	—	LIFE, Thin Lizzy, Vertigo VERD6
30	46	2	SUPERCHART '83, Various, Telstar
31	30	7	KNEES UP, Chas And Dave, Rockney □
32	20	2	STRIP, Adam Ant, CBS
33	25	7	SILVER, Cliff Richard, EMI □
34	15	3	INFIDELS, Bob Dylan, CBS
35	29	3	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar ○
36	45	2	YENTL, Barbra Streisand, CBS
37	28	23	SYNCHRONICITY, Police, A & M ☆
38	25	17	THE CROSSING, Big Country, Mercury □
39	31	38	TRUE, Spandau Ballet, Chrysalis ☆
40	23	3	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG
41	32	8	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Polystar □
42	41	47	RIO, Duran Duran, EMI ☆
43	38	2	FADE TO GREY — THE SINGLES COLLECTION, Visage, Polydor
44	35	5	NORTH OF A MIRACLE, Nick Heyward, Arista ○
45	—	—	TRACK RECORD, Joan Armatrading, A & M JA2001
46	47	21	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar ☆

47	56	12	KISSING TO BE CLEVER, Culture Club, Virgin ☆
48	33	4	ZIGGY LIVE, David Bowie, RCA ○
49	40	3	HEARTS AND BONES, Paul Simon, Warner Bros
50	39	6	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis
51	—	—	THIS ARE 2 TONE, Various, 2 Tone CHRTT5007
52	78	42	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ☆
53	62	12	LOVE SONGS, Barbra Streisand, CBS ☆
54	38	254	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
55	37	3	SCANDALOUS, Imagination, R & B
56	34	3	ROOTS REGGAE 'N' REGGAE ROCK, Various, Telstar
57	42	10	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music
58	63	60	LOVE OVER GOLD, Dire Straits, Vertigo ☆
59	30	30	THE LUXURY GAP, Heaven 17, Virgin □
60	43	3	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
61	48	8	THE WILD HEART, Stevie Nicks, WEA
62	37	2	THE STUN, Jasper Carrott, DJM
63	38	20	QUEEN GREATEST HITS, Queen, EMI ☆
64	49	3	STAR FLEET PROJECT, Brian May & Friends, EMI
65	73	53	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ☆
66	50	7	LOVE STORIES, Don Williams, K-Tel ○
67	58	2	OFF THE WALL, Michael Jackson, Epic ☆
68	54	11	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS □
69	57	58	REFLECTIONS, Various, CBS ☆
70	72	3	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS □
71	65	38	WAR, U2, Island □
72	55	4	LOVE IS THE LAW, Toyah, Safari
73	52	18	THE LOOK, Shalamar, Solar □
74	—	—	SMELL OF FEMALE, Cramps, Ace NED6
75	80	8	LOVE CLASSICS, Royal Philharmonic Orchestra, Nouveau Music
76	71	4	DURAN DURAN, Duran Duran, EMI ☆
77	51	3	THE BRENDAN SHINE COLLECTION, Brendan Shine, Play
78	—	—	WALK INTO LIGHT, Ian Anderson, Chrysalis CDL1443
79	67	5	MAKIN' MOVIES, Dire Straits, Vertigo ☆
80	53	4	DAVID GRANT, David Grant, Chrysalis
81	61	4	RUSS ABBOT'S MADHOUSE, Russ Abbot, Ronco
82	69	9	LIONEL RICHIE, Lionel Richie, Motown □
83	79	2	COMPLETE MADNESS, Madness, Stiff ☆
84	74	4	I WILL LOVE YOU ALL OF MY LIFE, Foster & Allen, Ritz
85	77	5	FACE VALUE, Phil Collins, Virgin ☆
86	100	2	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS ☆
87	—	—	ELIMINATOR, ZZ Top, Warner Bros W3774
88	84	2	RUMOURS, Fleetwood Mac, Warner Bros ☆
89	—	—	PRECIOUS MOMENTS, Various, Impression LPIMP3
90	—	—	CATCH AS CATCH CAN, Kim Wilde, RAK SRAK16540
91	64	5	SOUL MINING, The The, Epic/Some Bizzare
92	—	—	REILLY — ACE OF THEMES, Various, Red Bus BUSLP1004
93	92	9	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
94	—	—	FORMULA 30, Various, Decca PROLP4
95	93	6	XXV, Shadows, Polydor
96	76	5	ALIVE, SHE CRIED, Doors, Elektra
97	59	6	STREET SOUNDS ELECTRO 1, Various, Streetsounds
98	—	—	CHARIOTS OF FIRE, Vangelis, Polydor POLS1026
99	—	—	THE BEST OF THE ALAN PARSONS PROJECT, Alan Parsons Project, Arista APP1
100	—	—	TWELVE INCHES OF PLEASURE, Various, Proto PROTO1

# Music Video

1	1	LET'S DANCE EP, David Bowie, Picture Music
2	3	DURAN DURAN, Duran Duran, Picture Music
3	—	INDUSTRIAL REVELUTION, Heaven 17, Virgin
4	2	LIVE, Pil, Virgin
5	5	RECITAL OF THE SCRIPT, Marillion, Picture Music
6	4	MONUMENT, Ultravox, Chrysalis
7	8	YOUNG MEN, Joy Division, Factory
8	12	SINGLES, David Grant, Chrysalis
9	18	IN CONCERT, Jacksons, VCL
10	6	LET'S SPEND THE NIGHT TOGETHER, Rolling Stones, Picture Music
11	15	STONES IN THE PARK, Rolling Stones, Granada
12	7	SINGLES, Pink Floyd, Picture Music
13	9	FINAL CONCERT, Who, CBS/Fox
14	10	AROUND THE WORLD, Police, Picture Music
15	14	SINGLES, Elton John, Polygram
16	11	TARAS SHEVCHENKO, New Order, Factory
17	20	COMPLETE MADNESS, Madness, Stiff
18	13	LIVE WIRELESS, Thomas Dolby, Picture Music
19	16	ONCE UPON A TIME, Siouxsie & The Banshees, Polygram
20	—	MANTRAP, ABC, Polygram

Compiled by MRIB

Compiled by Gallup

# Top Singles

Week ending November 26, 1983

THIS WEEK  
LAST WEEK  
WEEKS IN CHART

1	1	8	UPTOWN GIRL, Billy Joel, CBS ○
2	2	7	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
3	3	4	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
4	10	6	NEVER NEVER, Assembly, Mute
5	17	2	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
6	4	9	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown ○
7	5	4	THE SUN AND THE RAIN, Madness, Stiff
8	7	6	THE LOVE CATS, Cure, Fiction
9	21	4	CALLING YOUR NAME, Marilyn, Mercury
10	24	2	THRILLER, Michael Jackson, Epic
11	12	2	A SOLID BOND IN YOUR HEART, Style Council, Polydor
12	6	5	PUSS 'N' BOOTS, Adam Ant, CBS
13	11	3	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
14	31	2	HOLD ME NOW, Thompson Twins, Arista
15	23	4	RIGHT BY YOUR SIDE, Eurythmics, RCA
16	36	2	LET'S STAY TOGETHER, Tina Turner, Capitol
17	16	4	ONLY FOR LOVE, Limahl, EMI
18	9	11	KARMA CHAMELEON, Culture Club, Virgin ★
19	8	8	THE SAFETY DANCE, Men Without Hats, Statik
20	29	4	OBLIVIOUS, Aztec Camera, WEA
21	19	5	LOVE WILL TEAR US APART, Joy Division, Factory
22	14	10	UNCONDITIONAL LOVE, Donna Summer, Mercury
23	28	4	THAT'S ALL, Genesis, Charisma/Virgin
24	20	4	A MESS OF BLUES, Status Quo, Vertigo
25	—	—	WATERFRONT, Simple Minds, Virgin VS636
26	36	10	REILLY, Olympic Orchestra, Red Bus
27	18	10	(HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma/Virgin
28	13	5	UNION OF THE SNAKE, Duran Duran, EMI ○
29	37	4	OWNER OF A LONELY HEART, Yes, ATCO
30	32	3	THIS CHARMING MAN, Smiths, Rough Trade
31	15	7	PLEASE DON'T MAKE ME CRY, UB40, DEP International/Virgin
32	—	—	BARK AT THE MOON, Ozzy Osbourne, Epic A3915
33	43	3	THANK YOU FOR THE MUSIC, Abba, Epic
34	—	—	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI EMI5437
35	46	3	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
36	73	2	MY OH MY, Slade, RCA
37	83	2	RAT RAPPING (BRILLIANT ISN'T IT), Roland Rat, Magnet
38	26	11	NEW SONG, Howard Jones, WEA ○
39	27	10	THEY DON'T KNOW, Tracey Ullman, Stiff ○
40	41	3	LISTEN TO THE RADIO: ATMOSPHERICS, Tom Robinson, Panip
41	34	10	SUPERMAN (GIOCA JOUER), Black Lace, Flair
42	42	5	TILL I CAN'T TAKE LOVE NO MORE, Eddy Grant, Ice
43	—	—	THAT'S LOVE THAT IT IS, Blancmange, London Blanc8
44	22	4	THAT WAS THEN BUT THIS IS NOW, ABC, Neutron
45	25	2	SYNCHRONICITY 2, Police, A&M
46	30	6	007, Musical Youth, MCA
47	33	10	IN YOUR EYES, George Benson, Warner Bros
48	—	—	WHAT IS LOVE?, Howard Jones, WEA HOW2
49	68	3	I WON'T LET THE SUN GO DOWN, Nik Kershaw, MCA
50	38	37	BLUE MONDAY, New Order, Factory
51	65	2	LET THE MUSIC PLAY, Shannon, Club LET1
52	48	4	FLAMING SWORD, Care, Arista
53	—	—	2000 MILES, Pretenders, Real, ARE20
54	70	3	THE VOW, Toyah, Safari
55	71	3	THE LIFEBOAT PARTY, Kid Creole & The Coconuts, Island
56	—	—	ROCK THE MIDNIGHT, David Grant, Chrysalis GRAN4
57	40	9	KISSING WITH CONFIDENCE, Will Powers, Island
58	—	—	READY STEADY WHO (EP), Who, Polydor WHO7
59	—	—	SHARP DRESSED MAN, ZZ Top, Warner Bros W9576
60	—	—	ONLY YOU, Flying Pickets, 10 Records TEN14
61	49	6	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Ritz
62	—	—	I WANT TO HOLD YOUR HAND, Beatles, Parlophone R5084
63	60	3	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill



PRETENDERS: miles ahead; CLIFF: yet another bizarre choice of title; SIMPLE MINDS: but do we Kerr?

64	59	5	FEDORA (I'LL BE YOUR DAWG), Caramba, Bilco
65	44	6	FANTASY REAL, Phil Fearon & Galaxy, Ensign
66	83	2	LITTLE RED CORVETTE, Prince, Warner Bros
67	77	3	RELAX, Frankie Goes To Hollywood, ZTT/Island
68	87	2	DON'T YOU, Second Image, MCA
69	35	7	KISS THE BRIDE, Elton John, Rocket
70	82	2	I'M OUT OF YOUR LIFE, Arnie's Love, Streetwave
71	47	5	LICK IT UP, Kiss, Vertigo
72	—	—	YOU'RE IN MY HEART, David Essex, Mercury ESSEX2
73	78	3	LOST AGAIN, Yello, Stiff
74	72	2	HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, London
75	69	5	SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
76	64	2	SUNSHINE PLAYROOM, Julian Cope, Mercury
77	75	4	WHEN I LEAVE THE WORLD BEHIND, Rose Marie, A1
78	—	—	ROCK ME, Heavy Pettin', Polydor HEP2
79	—	—	INSIDE LOVE, George Benson, Warner Bros W9427
80	57	4	TWIST OF FATE, Olivia Newton-John, EMI
81	—	—	THE RULES OF THE GAME, Bucks Fizz, RCA RCA380
82	—	—	WHERE IS MY MAN, Eartha Kitt, Record Shack, SOHO11
83	88	2	MY MELANCHOLY BABY, Chas & Dave, Rockney
84	79	3	WILLOW WEEP FOR ME, Carmal, London
85	—	—	REGGAE-MATIC FUNK, Monyaka, Polydor POSP658
86	65	4	STAR FLEET, Brian May & Friends, EMI
87	—	—	SINGLE HANDED, Haywoode, CBS A3816
88	—	—	WHAT'S GOING ON, Marvin Gaye, Motown TMG987
89	80	2	LOVE'S GONNA GET YOU, Freeez, Beggars Banquet
90	—	—	STEAMHAMMER SAM, Intaferon, Chrysalis CHS2750
91	81	3	THE BEAUTY OF POISIN, Specimen, London
92	—	—	MAGNETIC, Earth Wind & Fire, CBS A3887
93	—	—	I WANNA BE WITH YOU, Armenta, Savoir Faire FAIS005
94	93	2	HOW OLD ARE YOU, Robin Gibb, Polydor POSP
95	89	2	I'M SORRY, Hot Chocolate, RAK
96	90	3	REBELS RULE, Stray Cats, Arista SCAT7
97	—	—	PUNISH ME WITH KISSES, Glove, Wonderland SHE5
98	91	3	METAL DANCE, SPK, Desire
99	—	—	TIME FOR SOME FUN, Central Line, Mercury MER148
100	—	—	TERRY, Kirsty MacColl, Stiff BUY190

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