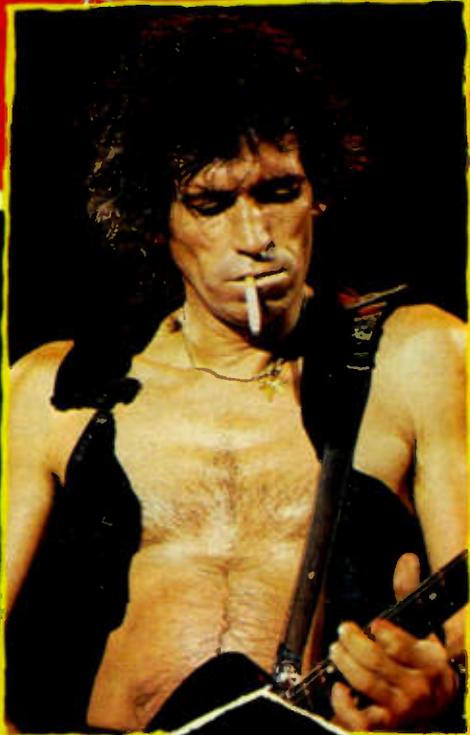


15

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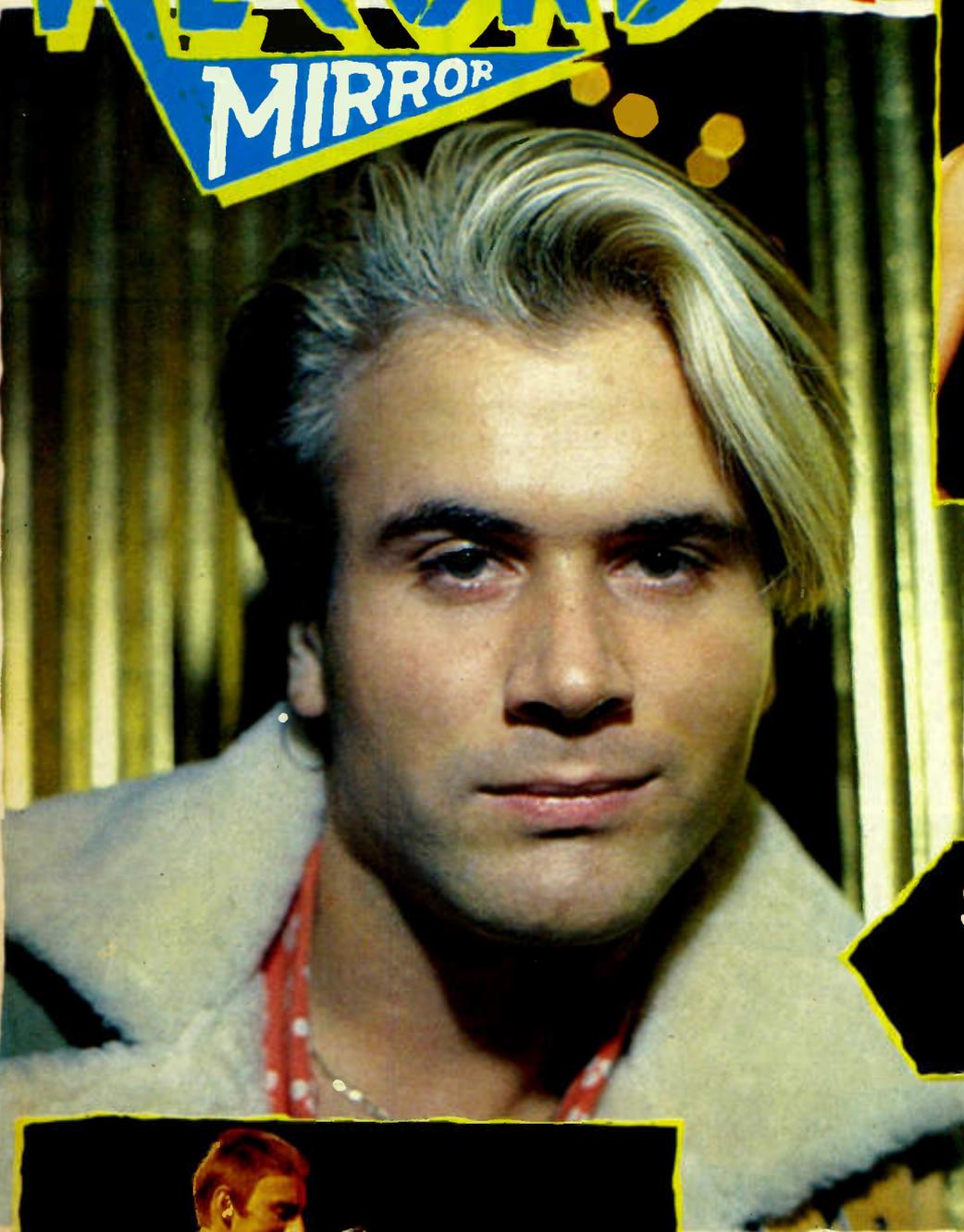
KEITH RICHARDS
-frank in France

Madness

SPANDAU BALLET
-stunning in Stockholm

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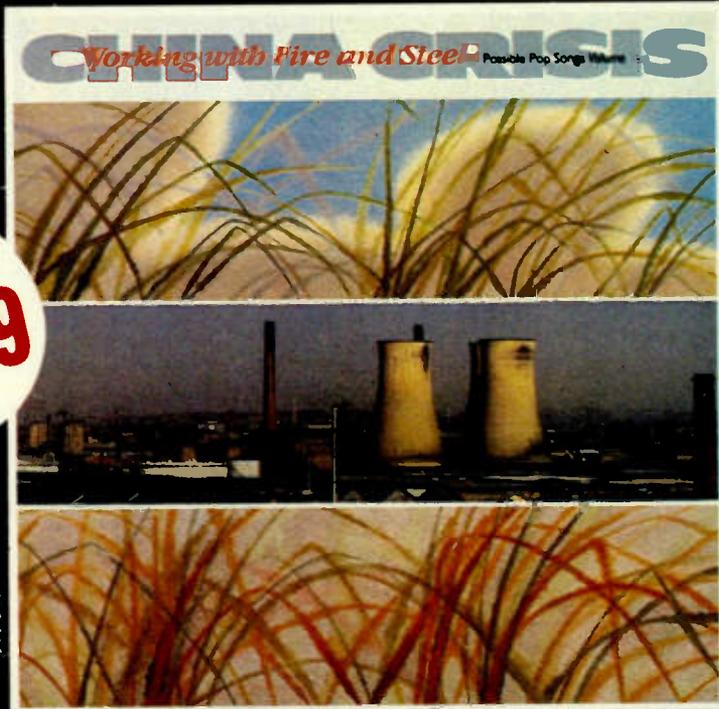
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STEVE NORMAN pic by Joe Shutter

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Private files



by **JIM REID**

I SAT IN my usual seat, up against the bar and in easy gobbing distance of the spittoon. She walked in looking like a million dollars, and promising more than a wet night in Luton. Our eyes met and my blood pressure started working overtime.

"What's a nice girl like you doing in a gossip column like this," I leered. She leant her head to one side, curled her tongue and whispered in my ear...

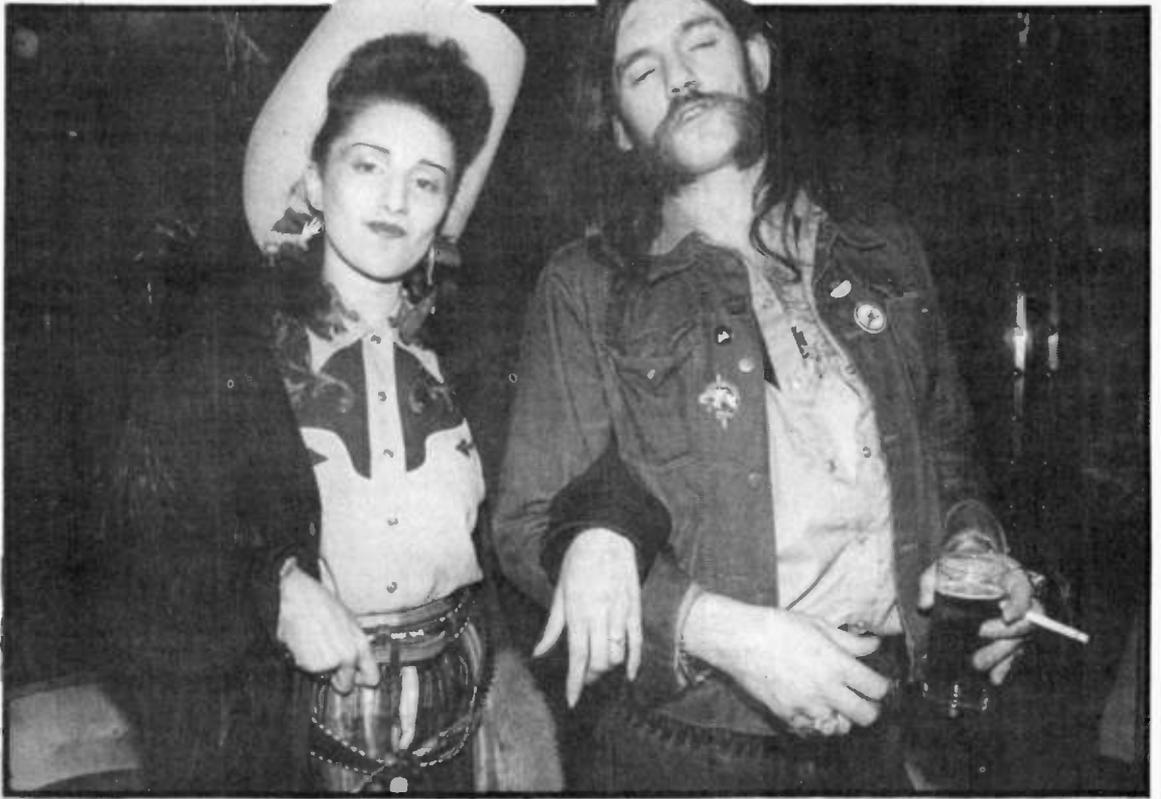
"I am sent by the boss Mr Fuller to tell you to 'kick ass' and produce a wicked collection of tittle tattle forthwith." Deflated (literally), I finished my pint and set off for Rotherhithe and my trusty typewriter...

Into battle with the art of noise. Serious Swiss conceptualists and sometime pop group **Yello** are going to drop a motor 1000ft from a helicopter and record the resulting din in commemoration of the demise of the New York chequered cab. Other people dig roads for a living...

Anyone see **Belle Star Lesley** racing her '78 Pontiac Transam at the Santa Pod raceway last weekend? You didn't, she went thatwayyy...

Private Files spent last Thursday getting legless in Brighton's Playground club where a tasty selection of Northern soul, electro and funk was spoilt only by the traditional South coast breeze of hippiedom. Wake up to a winner, Brighton...

It's that man again. Bearded



Pic by Kerstin Rodgers

PRIVATE FILES fave pin-up **Fifi** of **Yip Yip Coyote** canoees with **RM's** fave donation to cirrohsis of the liver research **Lemmy** **Motorhead**. **Lemmy** holds onto his pint for dear life, **Fifi** holds onto her makeshift yee-hah chastity belt and your columnist holds his sweet scented breath. Is romance in the air, folks...?

WOARGGH: **Julian Cope** (right) is 'feeling better', has released a single and will be running wild round the country next February, when he is on tour...

DO A DESMOND? Do a what? **Tom Hibbert's** rip roaring new book 'Rockspeak' (Omnibus) reveals that do a Desmond was early Seventies speak for undressing and running nudie at a festival. This ancient phrase comes courtesy of the book 'Naked Ape' by **Desmond Morris** (geddit?). Weren't those hippies awfully quaint...?

SCREEN SCREAM: Star of the **Style Council's** 'Solid Bond' video is our very own talking 200 wpm human typewriter **Gary Crowley**. **GC** refused the regulation suedehead haircut and had his locks engineered into shape by **Paul Weller's** mum. Ain't he cute...?

PUNK EXPLOSION: If **Malcolm McLaren** and **Vivienne Westwood** really split their clothes business up, will it be safe for yours truly to go back to **Saint Michael** and sartorial sanity...?

gnar-tic Robin — I only eat steak and chips — **Smith** has been up to his devilish tricks again. The men who sends tremors of fear throughout the musicbiz and has already this year been refused interviews by **Depeche Mode**, **David Coverdale**, **The Cure** and **Shakin' Stevens** this week

frightened off even **Madness**. Our intrepid hack only had to make his **Kicker** clad appearance at **Stiff HQ** for the nutty boys to take flight, jump into their limo and get well away from his acerbic tongue and fascinating monologues about **Airfix** models... Spook when you're spoken



Pic by Laura Levine

too. Spotted clutching crosses and dipping for apples at night-life entrepreneur **Philip Salon's** Halloween bash at **Heaven** — **Souixsie**, **Budgie**, **Steve Severin**, **Richard Jobson** and the man who's everywhere — **Marilyn**...

Nightlife, oh woah, my life. Red gangsters of the groove **Animal** continues over

Cop a Madness big mac

IT'S RAINING hits again for **Madness**. **RECORD MIRROR** are giving away 10 **Madness Pakamac** (as featured on our special colour spread on pages 34 and 35) in an easy to enter competition. Winners will also get a limited edition picture disc of the hit 'Sun And The Rain'. There are 10 runners up prizes of the single.

To win, all you have to do is answer three simple questions, indicate your answers, cut out the coupon and send it to: **Madness Pakamac Competition, RECORD MIRROR, PO Box 16, Harlow, Essex.** First 20 correct entries opened on the closing date, Monday, November 21, get a piece of **Madness**.

1) **Madness'** first single 'The Prince' was released on a) **Stiff** b) **Respond** c) **2-Tone**

2) Lead singer **Graham McPherson** is best known by which nickname? Is it a) **Kix** b) **Suggs** c) **Woody**

3) Which singer-songwriter wrote 'It Must Be Love'? Was it a) **Ralph McTell** b) **Jackson Browne** c) **Labi Siffre**

Name

Address



Pic by Clare Muller

Private files

from page 3

Nightlife have parted company with Innervision, have ensconced themselves in the studio and are being chased by no less than nine record companies (well, that's what their manager tells me). And whilst the Nightlife boys busy themselves with their brass, ex Animalettes Leah and Chrysta seek pastures green (back) and new.

Sultry Leah has landed a lucrative modelling contract in Paris, while bubbly Chrysta is content to supply backing vocals for hip new combo Klaxon 5. Aaah, and I always thought they looked sooo nice together . . .

And while we're in the vicinity of trendy South Molton Street, let's dip into Innervision records and see what's cooking. Well apart from the Wham! tour trebling the sales of throat lozenges to fourteen year old girls, Innervision are proud to announce that they've signed a band under the ludicrous name of Baby Go Boom. The Baby's (you do call them the Baby's, don't you?) have been touring with JoBoxers and are currently incarcerated in a recording studio.

RM — where the red flag flies highest. Any scousers out there (alright I know there are — but keep it quiet) should shoot along to the Liverpool Empire on November 21 where Cook Da Books, The Higsons, Mark



WHISKEY GALORE: New York legend and singer of weird ditties *Melanie* sinks her third bucketful of Jack Daniels in the annual Camden Palace Lovely And Legless competition. Heavy metal hot lips *Girlschool* can only look on in dumb admiration for our Mel, as they sip their lukewarm Tizers before curling up in bed with their favourite teddybears.

Miwurdz and Alexei Sayle will be playing a benefit for the Merseyside Trade Union Community and Unemployed Resource Centre. Punters attending the leftist knees up will also be able to win signed records and memorabilia from the likes of Paul Weller, New Order and the Lotus Eaters . . .

Destination maternity ward. Watching pop groups on Top Of The Pops usually sends me to sleep or into the arms of the nearest barmaid, but not so Jenny Hawkins, wife of King Kurt's manager Peter. Jenny went into labour on seeing her husband's group on TV, and

delivered a bouncing 8lbs baby two months prematurely on the announcement of the group's entry into the Top Forty. (And if you believe that, you'll believe anything — Ed) She is planning to set up her own baby farm if the group's record reaches number one . . .

Something to Bragg about. Man of the people and Barking's finest export since Trevor Brooking, Billy Bragg this week broke the official Michael Pilgrim 'Work Until You Drop' award. Finding himself in Manchester (and honestly, what else can you do in Manchester but work) Bill reported for a gig at what he

Pic by Gaboor Scott

thought was the University but was in fact the Polytechnic. Never one to miss a chance, William blagged himself a gig at the Poly, shot off to the University to support Attila The Stockbroker and then ran back to the Poly to do a short set supporting Sex Gang Children.

My gorgeous spy in Liverpool Nina Jane informs me that the city that 'fell off the back of a lorry' is shocked beyond belief at the news that Dead Or Alive are to lose their only musician, guitarist Wayne Hussey (ex Pauline Murray and the Invisible Girls). Apparently 'Worzel' Wayne's decision to leave the band has nothing to do with Pete Burns' make-up but the band's change of musical direction. Surprised? Wait until you hear the new DOA single 'That's The Way', the ole KC number.

Now with Sisters Of Mercy, Wayne is rumoured to be helping Nick — Birthday Party — Cave with his next single. That's enough you'd think, but no, Mr Hussey is also hustling up his own venture with ex Lotus Eater Steve Brown.

Meanwhile, leather bar lotharios Frankie Goes To Hollywood might find it hard to locate any club that'll play the video for their new single 'Relax'. I'm sure you can rely on Heaven to showcase your version of Hell, dear boys.

Finally on things Scouse, there is no truth in the rumour that Bunnymen manager Bill Drummond has donned his old kaftan and is waiting for the hippy revival . . . Liverpool, where a myth is built on every corner . . .

PAULINE BLACK



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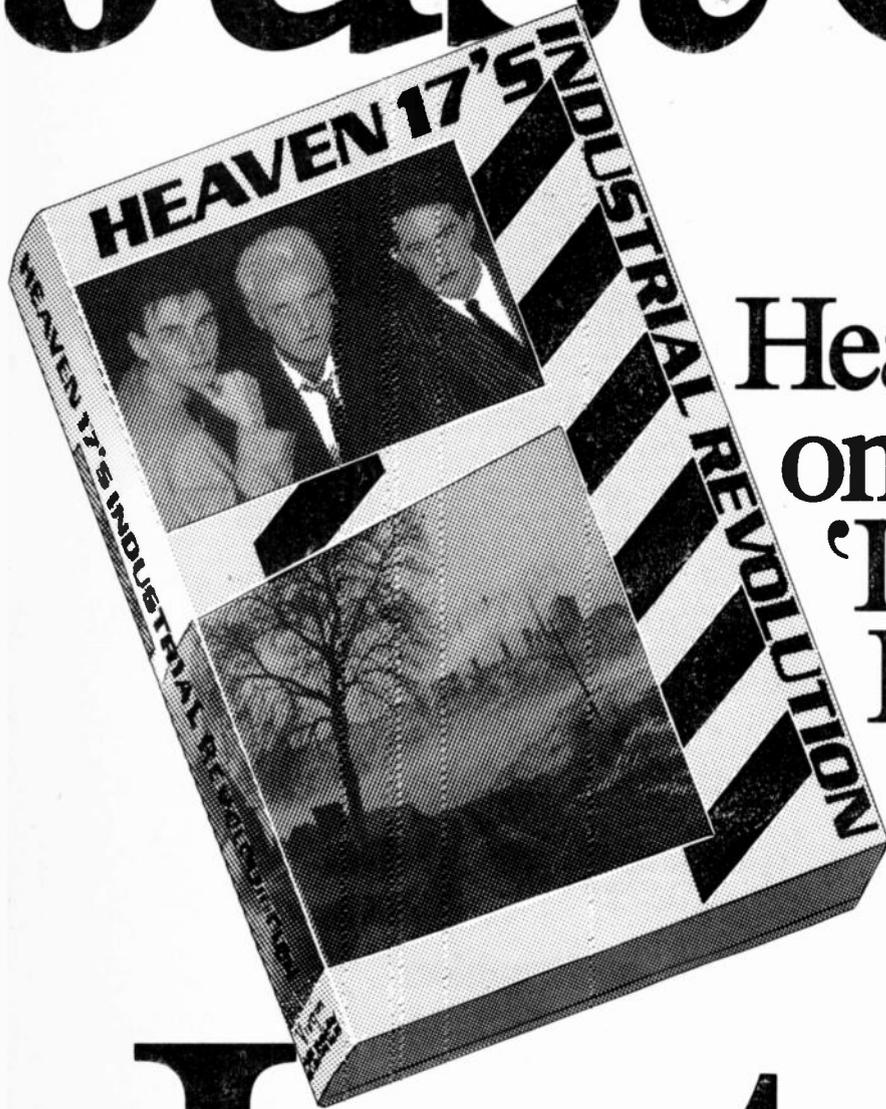
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News

More ZZ

TEXAN BOOGIE band ZZ Top have fixed up an extra London date at Wembley Arena on November 30 as their Hammersmith Odeon shows have sold out.

Tickets are available from agents or by post from MAC Promotions, PO Box 2BZ, London W1A 2BZ. Tickets cost £5.50 and £4.50 and cheques should be made payable to MAC Promotions and sent in with a SAE. There is also a 30p booking fee per ticket.

ZZ TOP have just released their single 'Sharp Dressed Man'.

DJ view

RADIO ONE DJs Mike Read and Dave Lee Travis have teamed up with Paul Burnett and Tony Prince to make a Christmas single.

The song is called 'Standing On The Corner' and parodies the Rolling Stones, Imagination, Kajagoogoo and Musical Youth. And the DJs have adopted the name The Four Corners to make the record.

A video features such celebrities as Imagination, Modern Romance, Robin Gibb and Captain Sensible.

Girls' success

THE WEATHER GIRLS have their first-ever album released this week.

It's called 'Success' and features their 'It's Raining Men' and 'I'm Gonna Wash That Man Right Outa My Hair' singles. The album is produced by Paul Jabara who has worked with Donna Summer and Barbra Streisand.

●MADONNA BRINGS out a new single 'Holiday' on November 18. The song is taken from her recent debut album 'Madonna'.

Spear of peace

SPEAR OF DESTINY play a short tour in December, including a GLC's 'Year For Peace' concert.

Live dates start at the Glasgow Penthouse on December 13, then Manchester Hacienda 14 and Nottingham Sherwood Rooms 15. The London concert is at the Lyceum on December 29.

The group have just finished their second album to be released early in February and provisionally titled 'One Eyed Jacks'.



THE HUMAN LEAGUE: New Year dates

League leaders

THE HUMAN LEAGUE are all set to blaze onto the scene again early next year.

They have planned a massive tour for February taking in most British cities. And there will be a new album and single out just before it.

"They are thinking of touring next year and dates for some venues seem to have been confirmed," said a spokesman for the group this week. "At the moment, they are more concerned with finishing the album."

The Human League LP was to have come out before the end of the year, but there are still delays in the studio.

It now looks as if a single will be out in January — their first single since 'Fascination' hit earlier this year. The album will follow at the same time as the tour.

Promoters are still fixing up venues, but the dates should be known before the end of the year — probably at the beginning of December.

●AL JARREAU has a new single 'Love Is Waiting' released this week. It is taken from his recent 'Jarreau' album.

●SIMPLE MINDS have added two extra dates to their tour at the Edinburgh Playhouse on February 5 and Leeds University March 7.

●THE REUNITED Yes have a new album out on November 18. It's called '90125' and is produced by Trevor Horne, although he doesn't play on the album.



KIRK BRANDON

Theme Stranglers

STRANGLERS Jean Jacques Burnel and Dave Greenfield have teamed up to make a special album.

The LP is the theme tune to a French film 'Ecoutez Vos Murs' and comes out on November 25. But the title has been changed to 'Fire And Water' for the album.

Wham rap-eat dates

WHAM HAVE fixed up the rescheduled dates from their postponed tour following George Michael's throat illness.

The only unchanged dates are at the London Lyceum from November 13 to 17. All the other dates have been reset or cancelled.

London Hammersmith Odeon (October 29) is now November 26, Brighton Centre (Oct 2) is November 29, Nottingham Royal Centre (November 1) is November 28, Poole Arts Centre (November 2) is now November 21, Crawley Leisure Centre (November 3) is cancelled, Leeds University (November 4) becomes November 25, Birmingham Odeon (November 6) is now November 24, Birmingham Odeon (November 7) is cancelled, and the Brighton Centre (November 1) is now November 30.

The rescheduled Bristol date for November 21 and Swansea Top Rank Show rescheduled for November 20 have now been cancelled.

There is also a new show at Whitley Bay Ice Rink on November 19. Tickets are on sale now at £5 from Newcastle City Hall Box Office and a few other shops.

Ticket holders who can't make the new dates can get a refund from the point of purchase as long as it's before November 11. Ticket holders for the cancelled Lyceum shows (Nov 8, 9) can get a full refund or apply for one of the new Lyceum dates.

●GEORGE BENSON brings out a new single 'Inside Love' on November 16. It is backed with his acclaimed version of 'On Broadway'.



MICHAEL JACKSON has a special nine-single pack released later this month — taking songs from his 'Thriller' and 'Off The Wall' albums.

All the singles are on red vinyl, and the pack is a limited edition. It comes out on November 25.

Songs include 'Don't Stop Until You Get Enough', 'Billie Jean', 'The Girl Is Mine' and 'Thriller'.

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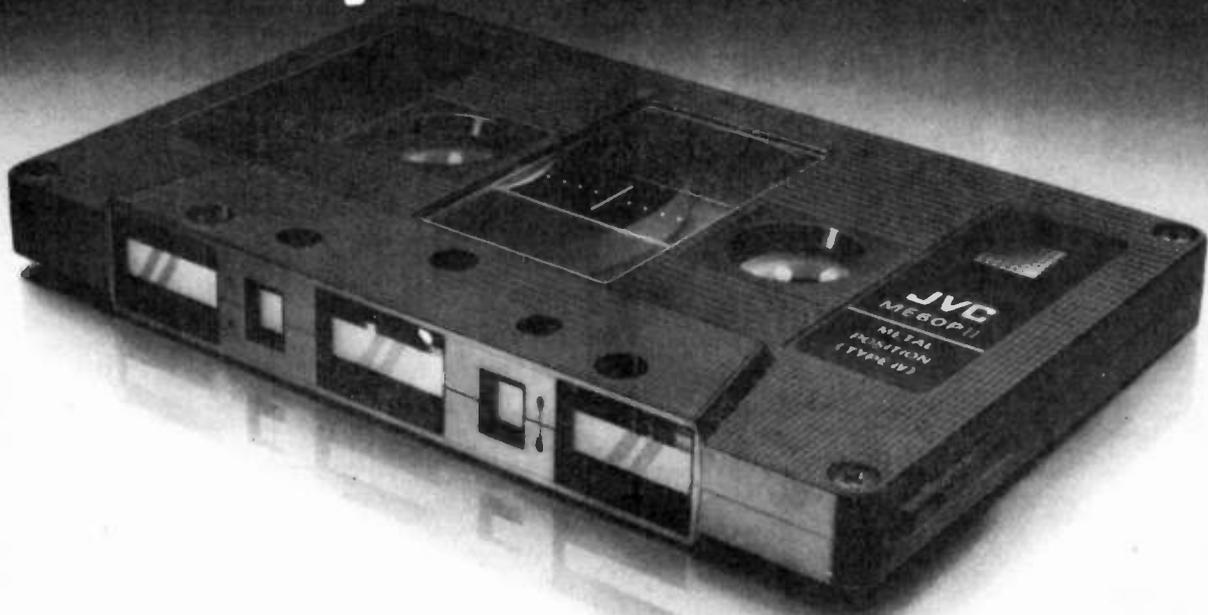
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News

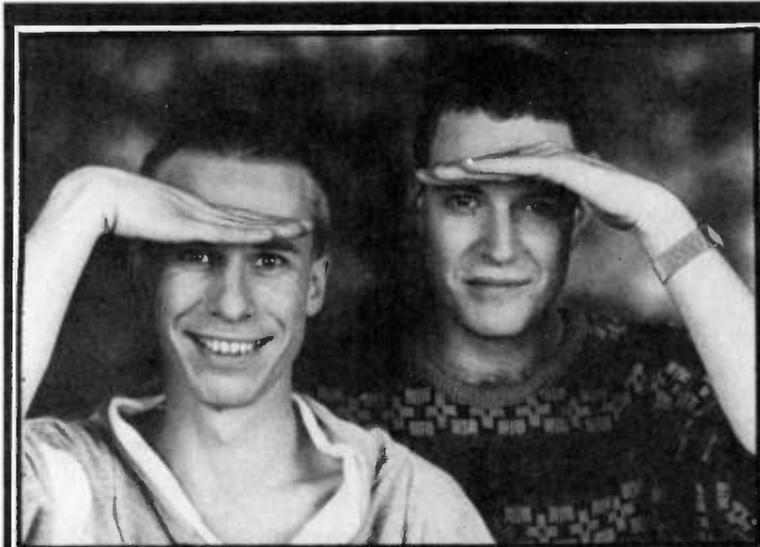


THE GLOVE-LY Jeanette Landray

THE GLOVE bring out their second single 'Punish Me With Kisses' on November 18.

It follows up their debut 'Like An Animal', and comes from their 'Blue Sunshine' album. On the B side is a new song called 'The Title'.

The Glove comprises the Banshees' Steve Severin, Robert Smith from The Cure and guest vocalist Jeanette Landray.



BLANCMANGE: searching for a hit

Blanc verse

BLANCMANGE HAVE a new single out next week . . . their first since 'Blind Vison' which came out six months ago.

The new song is called 'That's Love, That It Is' and is released on November 18. On the B side is a new song called 'Vishnu'.

And the duo are currently

finalising a tour which will start at the beginning of next year. Dates have to be confirmed, but it will probably take up most of February.

An album is due out at the same time. It will include the single and is produced by New York disco producer John Luongo.

●**DEATH CULT** have added more shows this week at Bristol Trinity Hall on November 16, Rayleigh Crocs 17, Liverpool Venue 21 and Birmingham Tin Can 25.

●**DOLE QUEUE** reggae group UB40 have their 'Tyler' single released again this week by their old company Graduate Records. On the B side are 'Addella' and 'Little By Little'.

Party Romance

MODERN ROMANCE bring out a greatest hits album next week.

It's called 'Party Night' and features 'Everybody Salsa', 'Cherry Pink And Apple Blossom White' and 'Best Years Of Our Lives' among its 14 tracks.



HOWARD JONES brings out a follow up to his 'New Song' hit next week.

His second single is called 'What Is Love?' and comes out on November 18.

On the B side is a number called 'It Just Doesn't Matter' and a 12-inch version features a live version of 'Hunt The Self' which was recorded at London's Marquee. Howard will also be playing a string of dates starting at Chippenham Goldiggers on December 18, Liverpool Royal Court 19, Nottingham Rock City 20, Guildford Civic Hall 21, High Wycombe Town Hall 22. Tickets are available now.

Tina Turner

LET'S STAY TOGETHER

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Running water

NEW SCOTTISH band H20 go out on the road later this month following the release of their 'All That Glitters' single.

Dates start at Salford University on November 25. Then Leicester Polytechnic 26, London Phoenix Theatre 27, Liverpool Venue 28, Blackburn DJ Club 29, Nottingham Garage 30, Birmingham Duma Express December 1, Torquay 400 Club 2, Coventry Dog & Trumpet 3 and Glasgow Mayfair 5 and 6.

Bragg off

SINGER/SONGWRITER Billy Bragg will not now be playing the London Venue on November 15, because Junior Walker has been booked instead. But he has fixed up shows at Bradford University on November 23, London Middlesex Polytechnic 24 and Leeds University 29.

Second sight

SECOND IMAGE strike out the road this week after releasing a new single 'Don't You'.

The group kick off at Colchester on November 11. Then Birmingham Powerhouse 13, Bournemouth Pavilion 15, St Ives Centre 16, Manchester Metro 18, Bangor University 19, Liverpool Studio 54 23, London Queen Mary College 25, London 18-30 Club 26, Luton Pink Elephant 27, Southend Tots 29, Leicester Polytechnic 30, Croydon Laurels December 3 and Maidstone Greenways 4.

●OZZY OSBOURNE has been joined by veteran drummer Carmine Appice for his tour which kicks off at Leicester De Montfort Hall this week.



KING KURT: on the wrong end of a good whacking

Kurt on the jaw

KING KURT are to pick up the pieces and set off on the road again this week after being assaulted at a Liverpool gig last week.

The assault left guitarist Paul Lavender in hospital with a broken nose and lacerations to his skull.

Sax player Alan Power has had seven stitches in his forehead and guitarist John Reddington has suffered bruising in the head and a suspected fractured arm.

The incident happened at the

Liverpool Venue club on Wednesday last week.

But their new dates have already been rescheduled. They start at the Nottingham Boat Club on November 10. Then London North London Polytechnic 11, Birmingham Tin Can 12, Stevenage Bowes Lyon House 13, Cardiff New Ocean Club 15, Exeter Riverside 16, Bristol Trinity Hall 17, Rayleigh Crocs 18, Portsmouth Grannies 22, London Brixton Ace 24, Norwich Gala 25 and Leicester Belfry 28.

●HOT CHOCOLATE have shifted their show at Northampton Deragate Theatre on December 19 to the Bletchley Leisure Centre on the same night.

●CLIFF RICHARD has a new single 'Please Don't Fail In Love' released on November 14. It's taken from his 'Silver' album and backed with a new song 'Too Close To Heaven'.

TV + Radio

THURSDAY can only offer 'Ebony' (BBC2, 10.25) which looks at the work of producer Dennis Bovell

FRIDAY has 'The Tube' (C4, 5.30pm) bustling as ever with Yazoo's Vince Clarke showing off his Assembly combo, featuring Feargal Sharkey on voice and Humble Pie's Clemmson on guitar, would you believe? Also in the studio are Wham, The Fixx and The Call. Jools Holland will be playing piano with blueser Dr John if the latter can stay awake long enough. 'Rockers Roadshow' (C4, 9.15pm) features Geraint Jarman, Denym, The Natural-ites and the Realistics.

SATURDAY's 'Saturday Superstore' (BBC1, 9.00am) features those JoBoxers chappies — not a pretty sight first thing in the morning. The other kiddie special 'The Saturday Show' (ITV, 10.30am) has Chas and Dave. 'My Top 12' (Radio One, 1.00pm) has Francis Rossi in the chair showing the influences that led to his learning his chord. Then there's a 'Rolling Stones Special' (Radio One, 4.00pm) with Andy Peebles interviewing the chaps and playing a few cuts from their new album.

SUNDAY can only offer the 'Great Rock 'n' Roll Trivia Quiz' (Radio One, 4.30pm) with Junior, Kirsty MacColl and Mark Page doing battle with Pauline Black, Leslie Beech of Amazulu and A Flock Of Seagulls' Frank Maudsley.

TUESDAY'S 'Razzmatazz' (ITV, 4.20pm) has Limahl, Eddy Grant and ABC performing, plus Musical Youth and Jools Holland interviews.

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Singles

CROWLEY'S TEN COMMANDMENTS

(for this week, anyway!)

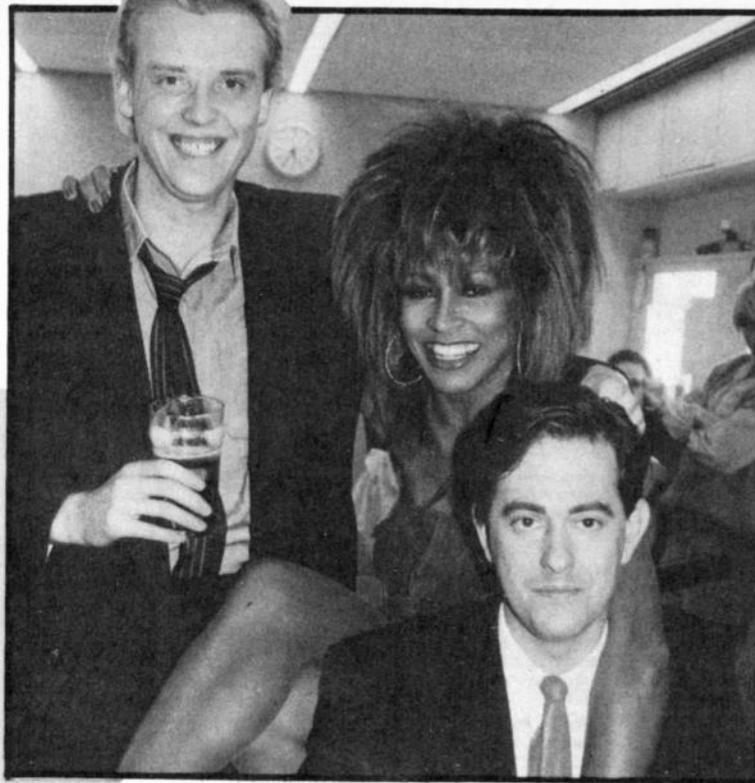
THE PRETENDERS '2000 Miles' (Real) As those cold winter nights draw in, millions of souls and Dansettes across the country are screaming out for boss waxings like this. Back on the chart trail with a vengeance, this is a slice of pure Yuletide joy and a potent reminder to one and all of the might of songstress Chrissie Hynde's pen. Those classic jingle jangle guitars complement her graceful vocals perfectly, at the end of the day giving rock some of the magnitude it so desperately needs. The return of the mighty Pretenders — buy the record and see the film.

JAYNE EDWARDS 'I Got It' (RCA) Available on import for a while and now from all good record shops. This is simply exhilarating. A glorious rush from beginning to end, it takes you up, down and all around, leaving the discerning listener totally exhausted. Gospel influenced and reminiscent of a young Aretha, this is currently one of my songs of praise and in a few months I'll no doubt be asking God exactly why this wasn't a hit while rubbish like Limahl, Gazza Numan, etc, continue to clutter up the charts. Until that day, my fingers are tightly crossed and I'll keep on saying those prayers. Amen....

LIQUID LIQUID 'Cavern' (99 Records) The blueprint for Melle Mel's excellent 'White Lines', this is a massive Noo Yawk club/dance-floor smash from a Big Apple based quartet. Featuring a pulsating bassline and hypnotic Pil type vocal, it's very infectious and in its own right deserves to be unearthed. Taken from an EP which also features a frantic Pig Bag groover entitled 'Optimo'. Investigate.

JOHNNY 'GUITAR' WATSON 'I Need It/A Real Mutha For Ya' (DJM) As I sit upon my Magic Box of tackle and ponder the meaning of life, I gaze out across the current dry barren land of pop and decide that it's about time we stop accepting second best and reach for the stars. If that means digging deep into pop's treasure chest and rediscovering old gems like this, then that's the philosophy I want to see everyone adhere to. Released in the mid Seventies, this showcases JGW's funky talents; in particular his individual vocal phrasing. So forget about Shakatak and all those imposters, here is the real thing! Good God y'all!!

PREFAB SPROUT 'The Devil Has All The Best Tunes' (Kitchenware) The follow-up to their sizzling debut 'Lions In My Garden' (great title), this is another Georgie outfit to keep an ear open for. Released on the mighty prestigious Kitchenware label (one of the few small companies currently brightening up the depressing indie scene), this features the wonderfully named Paddy McAlhoon singing and strummin' a



TINA TURNER befriends two drunken middle-aged businessmen

sunkissed charmer guaranteed to brighten up your grey day. It's a taster for their forthcoming debut long player, wisely snapped up by those fat-cats at CBS. Simply gorgeous.

MONYAKA 'Reggaematic Funk' (Polydor) Undoubtedly one of this summer's last great grooves was the ranking skanking 'Go Deh Yaka (Go To The Top)', an intoxicating marriage of hard New York funk with roots rhythms. Now as everybody knows, most follow-ups leave a lot to be desired and are seldom successful. This however, follows on and continues the groove in a murderation stylee, picking up where its predecessor left off. Check it, right!

MICHAEL JACKSON 'Thriller' (CBS) Another single culled from the LP that everybody must own, this time round it's the turn of the title track (yes, the track that features Alice Cooper impersonator fab Vinney Price!) and no doubt it's only a matter of time before it zooms up the Fun(?) 30. What is there left to say about him? I've grown up listening to his records and told a friend recently that he was the person I wanted to meet the most. A totally incredible character (those stories you hear are brilliant) who seems out of step with this world, he really is the new Frank Sinatra. He may be a fruit-cake but in a nutshell, he's a genius. Say no more.

THE WALKERS 'Whatever Happened To The Party Groove' (London) Consisting of three young rockin' robins hailing from North London who owe rather a lot to superstar/wizard Michael Jackson. This, their debut vinyl, is a great popcorn anthem that'll succeed where others (like too many to mention) always fall flat. As any reputable door-

to-door salesman would tell you, 'they look good, sound good and by golly madam, they'll do you good!'

TINA TURNER 'Let's Stay Together' (Capitol) On paper it's certainly an interesting collaboration, old timer (and man, do I mean old) Tina meets the boys from BEF, Sheffield young funksters Martyn and Glenn. The operation: an interpretation of the old Al Green chestnut. Now most cover versions leave me cold, I must admit, but this has obviously been thought about and the end result is a surprisingly crisp alternative. Intriguing.

JULIAN COPE 'Sunshine Playroom' (Phonogram) 'Ultimately butch', 'a devil of sophistication', 'a man for all seasons', all this and more, is the enigma of Julian Cope. As everyone know 'ol Copey's been away, getting his head/act together and no doubt trying to find where he's coming from, and more important, going to. This piece of platter is very strange to say the least. Disjointed beyond belief, but nonetheless weird and quite wonderful at the same time. Amazing, in a funny way.

THE REST...

THE THOMPSON TWINS 'Hold Me Now' (Arista) It's certainly been an interesting exercise watching the ol' TTs, observing the transition from New Wave Hippies to colourful pop wonder-kids. Like many combos before them the accusation of selling out has been flung at them numerous times and it always makes me laugh when I hear that about anybody, as if the world really cares! Bailey's Gang are well and truly in the ring now, boxing clever and delivering some short sharp singles. For me however, they're covered in pretty emulsion and at the end of the 12 rounds, lose the match.

CLASSIX NOUVEAUX 'Never Never Comes' (EMI) Like all politicians this bubble bunch (perfect representatives for the newly formed pop pap party currently gripping the nation with a manifesto that boasts 'mediocrity can be a way of life!') are full of hot air, huffing and puffing but saying absolutely nothing. It sounds like a Eurovision Song Contest reject, a complete waste of time.

TOM ROBINSON 'Listen To The



Pic by Kerstin Rodgers

Guest reviewer: Gary Crowley

Radio' (Panic) Records that boast radio in the title are usually quite desperate affairs. Seeing as most DJs are stupid and totally clueless, they'll play a 'radio' record automatically and no doubt enliven us all with some inane comment. Tom Robinson knows this and cannot be trusted for pandering. I'll say no more.

ONE WAY SYSTEM 'This Is The Age' (Anagram) Oh, so this is what happened to breakneck gears, the throbbing bass and 'Tommy Gun' drums is it? Talk about missing the whole idea of something. Punk was about innovation, excitement and dangerous rhythms, this boasts none of those qualities, instead every cliché in the book is found. It basically sounds embarrassing, all I can say is, don't pogo anywhere near me.

THE EUROPEANS 'American People' (A&M) Junk music and groups like this I find particularly objectionable, possessing no class whatsoever, they're just going through the motions perpetuating those clichéd rock 'n' roll poses. Hum hum — boredom.

TOYAH 'The Vow' (Safari) All change everybody, it's back to the early Seventies, Woodstock and all that maaaan. This is mutton dressed up as lamb, pure see-through pomp that doesn't succeed on any level. I hope to never see the accompanying video. Rubbish.

ROLAND RAT SUPERSTAR 'Rat Rapping' (Magnet) I like a larf just like everybody but is this meant to be funny? Pathetic. Sorry Roland, as the King Rat said in '78 'It's a Rat Trap, baby and you've been caught!'

MODERN ROMANCE 'Good Friday' (WEA) It's so easy to attack Modern Romance, isn't it? They all look like hairdressers and make records that I find exceedingly boring and totally lacking in substance. They're as safe as Jack Jones and as exciting as a night out at the local Darby & Joan. In one ear, and out the other. Not my cup of tea.

PAUL YOUNG 'Love Of The Common People' (CBS) I look to the left, I look to the right and the general opinion from the world as a whole seems to be Mr Young 'has quite a voice'. And it's utilised perfectly well on this, his interpretation of the old Nicky Thomas classic. At the end of the day however, I'll let my sister keep his records, for me there's something missing.

CUBA GOODING 'Happiness Is Just Around The Bend' (London) One of the big Caister stompers this time round (that's an institution you can trust) this is simply one of the essential disco records of the moment. A record with the power to transform your local disco into a temple of happiness, this stands high and mighty above anything else at the moment. Put your best foot forward and waste no time in connecting to the heart

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News beat

Metal Health

FLAME THROWERS, bits of Ford Ford Cortinas and a few oil cans are starting to figure heavily in today's wacky world of pop.

Yup, metal is the word that's being banded around a few hip hovels concerned with all things modern, and SPK look like the group to beat the other prime exponents of metal music — Test Dept. and Einsturzende Neubauten — to the charts.

The Australian group have decided to go for a bit of pure commercialism with their 'Metal Dance' single after putting out more esoteric stuff in the past.

"We use oil drums, a safe door and all sorts of painted sheets of metal," says Graeme Revell.

"That's as well as the standard electronic set-up of synthesizers and drum machines.

"The trouble with those things is that you get a metal box effect when you play live, just sitting behind synthesizers. We're a very visual band live, with the metal you see three guys up there thrashing away.

"And we use things like flame throwers. We set someone alight in the audience once — but she didn't mind. I don't think she even noticed, to be honest. Anyway, it was soon put out. We also smash car windscreens, which is quite effective."

But Graeme reckons that metal music is more than just a passing



SPK: a new meaning to factory records

fad that can look effective on stage.

"People think that using metal can't last, but I think it probably can. It's not that different to drums, except that it can be used in so many ways," he says.

"It's not necessarily a cold thing to use, either. Drums probably started off in ancient times as a waste product, if you like. Bits of wood were hanging around, and people started hitting them.

"Now you've got an industrial society with a lot of metal waste

around, it can be a positive thing as well. You can use it for a lot of fun. The advantage is that you can store the sounds, so you can go off and record the sound of steamhammers in a factory and put them into a synthesizer. It can be used again whenever the music suits it.

"We've also used the weights you find at the end of window sash cords. They come in all different sizes and you can actually use the different pitches and build up your own vibrophone."

Although the SPK single is a lot more commercial than current stuff from Test Dept. and Neubauten, Graeme has been experimenting with it since his days in Australia.

Both he and singer Sinan — who came to Australia from communist China when she was three — have a sort of arty background as far as music's concerned. Both are interested in things like mental health, offbeat music and "ideas."

SIMON HILLS



THE BIG STORE: The Images alter again

Confessions of a wimp hero

JIM MCKINVEN, guitarist with spanking new band The Big Store, is a good man to have around in an emergency. He rescued the group's drummer Tich Anderson by clambering along a hotel ledge five floors up.

Tich wasn't about to commit suicide or anything like that, though. After a raucous night on the town he collapsed stark naked in a bathroom and Jim had to clamber in through the window to unlock the door.

"I don't know how I did it, I'm usually terrified of heights and a bit of a pasty faced wimp."

You might find that Tich and Jim look quite familiar. They used to be in Altered Images but left after the 'Pinky Blue' album. A few months ago they teamed up with ex-model Tina Winters to record their snappy single 'The Price Of A Secret'.

"After Altered Images things were pretty tough," says Tich. "We lived on the dole in various towns all over the place. We've stayed in horrible places with damp and holes in the walls."

To the rescue came Martin Rushent, who signed them up to his Genetic label, and Tina Winters who started singing in a punk band when she was 15. Tich and Jim saw her singing in the Glasgow Hellfire Club and phoned her up.

"The name of the band is the title of an old Marx Brothers' film," says Jim. "We were all drunk one night and thought it would make a great title for a band."

"Our single is based on a book called 'The White Hotel'. It's very erotic and very surreal. Basically it's about a woman who uses sex as a barrier to keep a secret in."

ROBIN SMITH

Join our **MILLIONAIRE**

MAN, YOU'RE talking about "wonderfull" In the showbiz world of Lionel Richie, that's the kind of remark you hear all the time. And who's saying it? Richie himself, as someone shows him one more chart with his name at number one. His moustache is twitchy, his feet are itchy, he can't slow down. He's going to Parti, Karamu, Fiesta, forever . . . and it sure beats a career as an Episcopal priest.

Lionel Richie deals in figures. Two figures, in fact: "one" and "million". That's all he hears these days — "one" when they're talking charts, "million" when they're talking album units. This time 15 years ago, the only number Richie and the fledgling Commodores knew was zero — but that was before he got the ballad bug, realised that the record-hearing world was unerringly, undeniably soppy, and was invited to a million firesides as the soundtrack to the most intimate affairs of love-doves from Tokyo to Texas.

That realisation made Lionel Richie very rich indeed, as he drank from an apparently bottomless well, more aware with every new Commodores smash slowie that people will always love a good cry. But by 1981, even his status as a member of Motown Records' most successful vocal group of all time — even his status as writer of Motown's biggest selling British release in their history, 'Three Times A Lady' — were just a n.other achievement, one more piece of jewellery round his neck or on his finger.

It was all a million miles and a megamillion sales from the days down home in Tuskegee, Alabama — population 12,000 — where the Jays became the Commodores and Lionel almost became a priest because he was so unsure of his musical capabilities.

The Commodores, now celebrating their 15th anniversary, tied the knot, Richie and all, in late 1968, signed to Motown in 1970, but had to wait four years until their first real success. And even then, it was with a synthesiser instrumental called 'Machine Gun'. It was still years before Richie really got a foothold, as he readily admits.

"Milan (Williams) and Walter (Orange) were the main writers of the group. I didn't have any idea that I could write. I just hung around the studio at Motown, watching Norman Whitfield producing the Jackson Five and all the other groups, and I guess you



Stateside exclusive
by PAUL SEXTON

kind of grow up. But it wasn't really until 'Just To Be Close To You' and 'Easy' that I thought I had something."

HE HAD something alright, and milked it gleefully for years to come. Then what happened? He quit the Commodores, took their producer with him — and carried on doing exactly the same thing in his own name. 'Endless Love', endless weeks as US number one, endless slush. And a solo album debut so bulging with ballads, the crocodile tears practically stained the sleeve. Those Diana Ross and Kenny Rogers collaborations, those sons of earlier ballads called 'Truly' and 'My Love', they moved mountains for some. Millions, actually. But for people who remembered the days when he could give a ballad the fire it desired — check that 'Easy' guitar solo — and put his name to a solid funk workout like 'Brick House', this was music that papered walls all too effectively and sounded remarkably at home in lifts. And, significantly, missed as often as it hit in Britain.

AND THEN! Suddenly there was 'All Night Long (All Night)', suddenly there was Lionel Richie awake, alive and dancing, and suddenly there was a hit to be heard even by people who snoozed right through everything he'd done before. A hard vocal kick up the rear and as ambitious a change of style as has been attempted by any established "soul" performer in memory. And — you'll like this — his UK audience had a lot to do with the transformation.

"When I left England last time, I said I've just got to concentrate on getting on the charts over there," says Lionel on the line from Atlanta, Georgia, one of the 50 or so stops on his current American tour. Time for action it was, too, since he'd seen 'Endless

Love' and 'Truly' hit big here but watched 'You Are' fiddle in the forties and 'My Love' fail to get even that far.

"There's something special about being on the European charts, it's another ball game," he goes on. "So I was looking for something different, but I had no idea it would do that well. People have always said with my music 'I don't believe you'd do something like that', when I did 'Easy' they said it, and when we did 'Sail On' with a country and western flavour too. When I did 'Lady' with Kenny Rogers, they said 'I don't believe it' — period, and then the duet with Diana Ross they said 'unbelievable' — period. So I wanted to keep it in that mode.

"Everybody wants to be known as a well-rounded artist, and the reason for the fast song is that everybody knows me for slow songs, but there's an uptempo side to Lionel Richie and I don't want to do fast songs like everybody else's."

SO WE look at the video — produced, incidentally, by Mike Nesmith and directed by old Monkees man Bob Rafelson — and we see him chanting "Tom be li de say de moi ya, yeah, jamba jumbo". It sounds fun but is there any other meaning? It seems not. "If you go back and try to find out what it means, it's like most of Marley's chants, they don't really mean anything, but you know what they mean, y'know what I'm saying? It's an old Jamaican chant, it's what feels good to them."

The new approach also means a new haircut, and a look that seems more tailored for white as well as black audiences. Reasons? "The idea here is that life is about change," says Lionel. "I've got a 90-year-old grandmother and she's shown me that the one who stands still loses out." (Cue the cover of the new LP, 'Can't Slow Down'). "For me to stay in one mode — why should I do that? So I'm experimenting with dress, hairstyle, stage performance. I can always go back if I don't like them. That's the wonderful thing about Bowie, and about Michael (you know who he means), you never know what they're going to do next, that's the key to it."

Now he's changing, he finds that he's less able to generalise about his audience, too. "I used to know what they were like. But now I look out on the front row — here's a girl of eight years old with her mum and dad and grandmother and grandfather; here's a lady with orange hair, here's a guy in chains, here's some Rastafarians. And

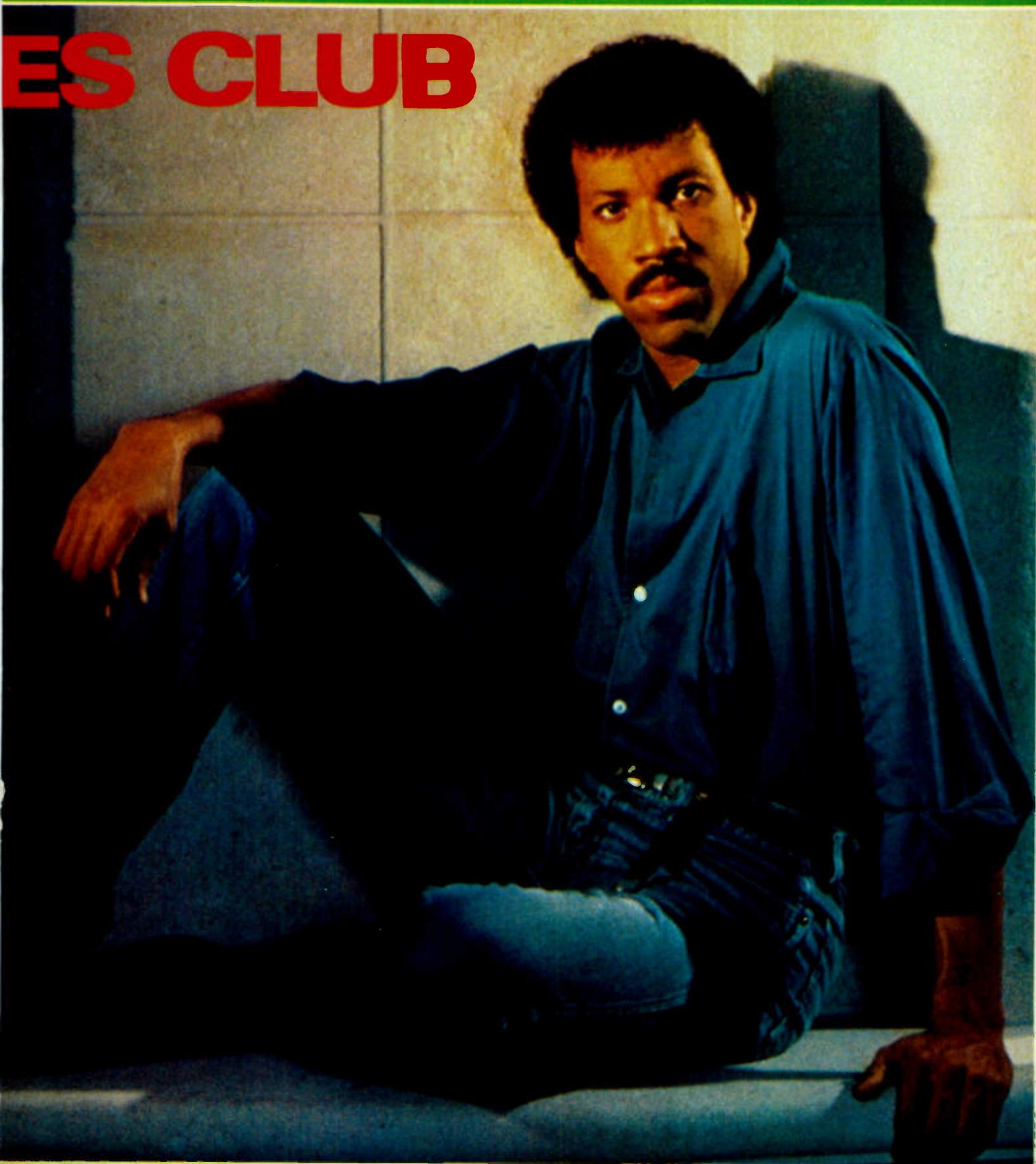
LIONEL RICHIE: from Brickhouse to ou

they're all waiting for their song.

"Someone came up to me and said 'You and Culture Club are my favourites' and someone else said 'You and Nat Cole rate right up there together'. So I think huh? One says Culture Club and one says Nat Cole?"

But while we're among the

ES CLUB



Richie reavers, let's not get too carried away with the sense of adventure. We ought to remember that the rest of 'Can't Slow Down' is far more likely Lionel fare; my ears found it a little tame and predictable by comparison with its flagship single.

"I believe you don't risk your regular fans. Suppose 'All

Night Long' is not a success and I have a whole album dedicated to it, I'm in trouble, because that's it until the next time I go into the studio. I have three or four million fans that will buy Lionel Richie if I put out slow songs the rest of my life, and I don't want to lose them."

The current tour's a wild

success, of course, and I wonder how he feels about having to head back to old Commodores country in the set. "Oh, they wouldn't let me in or out of the building if I didn't do those songs!"

Motown Records — like its native country — is all about gloss, and this is another millionaire who covers most

of what he says with a few coats of it, and most of what he records into the bargain. He ends with a typical showbizzy remark — but you'd better believe he really means it. "I've grown up with Motown. I was the kid that started out in the front row just watching those guys. Now I'm in the story."



1 Euromania

PAUL WELLER has that familiar grimace on his face as he spits out the lyrics to 'Money Go Round'. Dee's smooth voice is filling the hall in complete contrast to his aggression and you're almost knocked over by Mick Talbot's swirling keyboards.

Hold up, hold up, I hear you say. Where's this hall that you're on about?

Welcome to Paris. The Style Council have decided to do their first proper shows on the continent and your caring RECORD MIRROR has spared no expense to get an exclusive report on the Style Council, literally, A Paris.

Now this is the real thing. Weller is up there snarling away, Dee is one side of him, cool as ice, and

control before he can regain that creamy, swirling sound.

Oh, and there's Dee, of course, stage left. She fills the gaps, sure, as Weller dances off mike in his sharp grey suit. More than that, she's giving him a challenge and a voca to fight against, a vocal that forces him to stretch his voice as well.

We're back to 'Money Go Round', second number in. Mick Talbot is throwing in splashes of jazz piano that build up to sound like cleps of thunder as Weller snarls out the words. Words that no one here can understand, but a message that's crystal clear.

None of this makes for a perfect show, despite the quality of the players. It's a little rough, a bit too intense for its own good, and doesn't have that happy empathy that comes from a long-



By Simon Hills

Style Council à Paris

Mick is on the other pumping his Hammond organ so it sounds like one of Zola's steam trains rather than an electronic instrument. The European consciousness is being given to the Europeans.

Now I'm not here to bitch about the ethics of choosing to take France and Italy as an influence, nor slag off what amounts to a pretty fine show — and more about THAT later, mes amis — but the fact is that yer average Frog punter just doesn't have that elusive French style.

French gig-goers do not look super-sharp. Sure, there are some style-mongers here, but I'm afraid a good many of tonight's fans were (no sniggering at the back, please) mods! Mods with good Celtic long black curly hair, here to celebrate Paul Weller's return to the stage.

The Palace is a rock venue in the traditional sense of the word — you remember when you used to see GIGS? — and you could be in Scunthorpe or Denver, if not for the rather over-zealous cheering of the French audience.

And the irony doesn't end there. Paul Weller has taken time to go abroad and take in the unique Parisien atmosphere, but on stage he has exactly the same persona as with the Jam.

THE STYLE Council have decided to go on stage first for a short set, let Tracie do her spot in the middle, add a touch of Vaughn Toulouse and then come back for the final section. Not a bad way of doing things.

This is a pretty intense affair on the part of the Style Council. Paul Weller bears that twisted face as he spits, croons and howls out the lyrics, as if the potency actually has to be coaxed out of the words. Mick Talbot's the same. Despite his ability to be the perfect catalyst for Weller, the two never exchange a glance. Hunched over his keyboards, the man is playing the thing like it's a live animal that has to be tamed and occasionally springs out of

standing group. But it's bursting with potential, playing around with ideas that still don't quite come off, and proving, in case you need any verification, that Mick Talbot is a very, very valuable find.

Weller gives him his 'Mick's Up' spot, and takes a back seat by plodding out the bass as the man in the hat starts coaxing his machine into action again.

And then a change of le style again, to a song Paul Weller describes as "a little bit religious" that goes by the name of 'It Just Came To Pieces In My Hands'. The B-side of the new single, it's another bit of pure Weller-ese, featuring just bass, drums and organ, plus a duet between Paul Weller and Dee. A soft, creeping affair with lines like "I thought I was keen on the whole wide world but..." and into the title. You get the picture, eh, Weller-philis?

There's 'Long Hot Summer' to follow, (no guitars here, folks!) and a somewhat lugubrious version it is too, a little leaden in the harsh reality of a live gig with a lot lacking on the sound front.

THEN THERE was Tracie, who got up there and sang like she'd sing in a studio, in her front room, or if she was going for a walk in the park.

A natural voice and a natural singer. Yer French boys whistled and clamoured to get to the front and Tracie still smiled as her voice rang out loud and clear to 'Give It Some Emotion'. It doesn't matter if they didn't understand the meaning of 'The Boy Hairdresser' (a heavy-handed new song, by the way), they loved her natural charm.

Aha, but we're a package tonight folks. And Vaughn Toulouse has got to do his funky thang over the sensibly chosen Mel e Mel and Grandmaster Flash newie 'White Lines'.

Me, I've never been convinced by Vaughn's talents as a rapper — the guy surely needs to be a straight "personality" like you get

or telly, if anything — and doing 'Fickle Public Speaking' over this record is, to be brutally frank, a little insulting.

To rub salt in the wound were the Bikinis, a trio of Bananarama types who looked suspiciously like they were miming, and although they giggled and screamed a lot, had about a much value as a soul!

Mais cette fête-ci c'est le rock 'r' roll, mes braves! (Eh? — Ed) And a howling crowd proves the fact for le Council de Chic.

Dee takes the mike this time, for a pure as a mountain stream version of 'Paris Match' — "the match that started my fire." Uncompromising, and uncompromising, stumbling over a dodgy terrain (this has followed a beautiful version of 'Le Depart' with one of the two-girl horn section doing a trumpet solo) the song just works under the super-competent Dee voice.

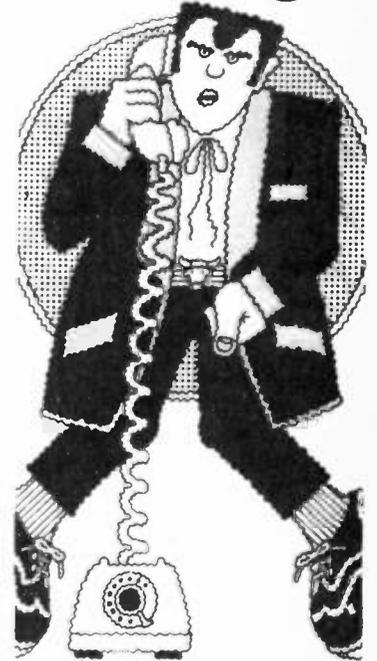
There were two new songs in the second half. The first was the single 'A Solid Bond In Your Heart', which live was a rather dumsy soul-based affair featuring Paul and Mick singing together for the first time.

The better number, though, was 'Keeps Me Hanging On'. A plodding, heavy number with Monsieur Weller right back on form, it pushed his distinctive vocals as far as they would go over a wall of angry sound, hauled up and put in check for a moment for some delicate guitar and organ work.

And that is the Style Council, A Paris. The encore was Funkadelic's 'One Nation Under A Groove', not really what the group's about frankly, more a chance for Paul to pay homage to another of his own heroes, although the Hawaii 5-0 brass treatment at the end added a splash of colour.

Now they've cancelled their British tour I hope that the promise and potential shown tonight will do justice to their superb collection of vinyl — whether it be a Wolverhampton, or Londres.

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



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 + Worthless

Undercover plus

THE ROLLING STONES 'Undercover' (Rolling Stones Records CUN1654361)
MORE PREDICTABLE thumping from "the world's greatest rock 'n' roll band" that's as about as interesting as a Wednesday afternoon in Harrow. It's incredibly well delivered, of course. Jagger's voice carries more bite than a rattlesnake, even if the venom has gone. The Rolling Stones managed to make the transition from being a fiery, radical R&B group to a cynical, humorous and often adventurous R&B band with their brilliant 'Some Girls' album. Since then, only a few numbers have displayed the same verve.

'Undercover' gives you little more than 'Tattoo You' — straight R&B tunes that lack either the humour or the spark which has often gone to prove that the oldies still have a worthwhile place on the music scene.

Some tracks are still an attractive listen, though. 'Tie You Up (The Pain Of Love)' rumbles along with real panache, punctuated by some howling harmonies from the boys, while 'Too Tough' and 'All The Way Down' (rather too much like 'Let Me Go') do much the same thing. The songs are concise, sharp and professional.

But there are hiccups as well. Having opted for straighter R&B songs, the Stones have sacrificed their radical interpretations. 'Too Much Blood', a talkover where Jagger harps on about the violence of the Japanese man who ate some of his girlfriend, covered by the Stranglers already on 'La Folie', and the Texas Chainsaw Massacres

are frankly ridiculous. Likewise the reggae number 'Feel On Baby' or the Keith Richard number 'Wanna Hold You' are too shallow for any real worth.

What does it matter? There will always be a new guard of rockism, and there will always, it seems, be the Stones to deliver the goods. +++
 Simon Hills

JAMES INGRAM 'It's Your Night' (Qwest 92-3970-1)
WHEN QUINCY Jones spends months lovingly producing a name you might not know, you'd better believe he knows what he's doing. Ingram's been in the bucks brigade for some time, mainly thanks to his association with Quince The Prince, but this here's his first album. Worth the wait, too, for him and for us, because like Jeffrey Osborne, James is more concerned with the song than the synthetics, his voice is steeped in soul and he's surrounded himself with all the right people.

People like Mike McDonald, whose own warm tones gel wonderfully with James' on 'Yah Mo B There', and ballad writers like Barry Mann, whose 'There's No Easy Way' is lovingly depicted. At the same speed, there's 'She Loves Me (The Best That I Can Be)' and the slightly goopy 'How Do You Keep The Music Playing', his latest Patti Austin duet.

But he knows about soul with speed too, especially on the slick and smart 'Try Your Love Again'. He even goes as far as saying he's a 'Party Animal' and manages, with Jones' help, to sound current without recourse to gadgetry. His best gadget is his voice.

++++ Paul Sexton

BOB DYLAN 'Infidels' (CBS 25539)
THERE IS a lot to be said for early retirement. What with so many people



Lithe and dangerous

out of work it gives the younger folk a chance to earn their daily bread. Viewed in such terms Mr Zimmerman takes the very sustenance out of babes' mouths. He is redundant, only nobody's had the guts to give him his cards.

'Infidels' sees Bobby whining over the sort of soundtrack that'd sit very neatly on a 35-year-old's coffee table idea of the new wave. Bobby's put on his running shorts and tried to catch up — it's a pointless exercise. It's an insincere exercise.

Assisting Dylan in this mish mash of country, folk, dime store reggae and Any Trouble style new wave are the ubiquitous Sly 'n' Robbie and the truly awful Mark Knopfler.

Dylan's voice and Knopfler's guitar are simply too much for my delicate constitution. The time, money and musicians wasted on this record bear testimony to Dylan's artistic deceit — which is great — not his significance — which is now minimal. +

Jim Reid

PRINCE '1999' (WEA 92.3720 - 1)
AND SO here it is — a full year after the event we Limeys finally get the full unexpurgated version of Prince's mega-selling, star-making double LP — and hearing it makes it painfully clear why WEA initially plumped for a single record edit. The extra songs now

A bum strip

ADAM ANT 'Strip' (CBS CBS25705)
WHEN THE Ants were at the height of their success Adam mixed sex with clever pop to make himself a superstar — and probably a more deserving one than most. Now, back from America, 'Strip' proves that only the sex remains.

Gone is the powerful drum sound. Gone is the addictive guitar. In place 'Strip' offers glib songs with suggestive lyrics about pussycats, belly-buttons and BED. He's obviously not being serious — but he's not very funny either.

In truth, this is a pretty ordinary album. There are no guts, for all the ambiguities and pre-pubescent eroticism. In fact, Adam seems to have got so laid-back he can't get up again. Take 'Navel to Nect' — an embarrassing attempt at full-blown sensuality with the odd gasp just to bring the point home. Only it just sounds shallow and ends up about as erotic as prunes.

The few tracks which work ('Puss 'N Boots', 'Amazon', 'Strip') do so

IMAGINATION

New Hit Single

NEW DIMENSION

7" LIMITED EDITION PLASTIC BAG RBS 216
 12" (ELECTRO MIX) RBL 216

9 1/2 MINS
 12
 ELECTRO
 MIX

IMAGINATION U.K. TOUR, 1983

Sunday 13th November	Paignton Festival Theatre	
Monday 14th November	Exeter University	LTD SEATS
Tuesday 15th November	Chippenham, Goldiggers	
Wednesday 16th November	Crawley Leisure Centre	
Thursday 17th November	Margate Winter Gardens	LTD SEATS
Saturday 19th November	Birmingham Odeon	SOLD OUT EXTRA PERF
Sunday 20th November	Slough Fulcrum Theatre	SOLD OUT EXTRA PERF
Monday 21st November	Cardiff, St Davids Hall	SOLD OUT
Tuesday 22nd November	Bristol Colston Hall	LTD SEATS
Wednesday 23rd November	Liverpool Empire	LTD SEATS
Thursday 24th November	Coventry Apollo	
Friday 25th November	Bournemouth Winter Gardens	
Saturday 26th November	Brighton Centre	LTD SEATS
Sunday 27th November	Southampton Gaumont	
Monday 28th November	Oxford New Theatre	LTD SEATS
Tuesday 29th November	Ipswich Gaumont	SOLD OUT
Wednesday 30th November	Ipswich Gaumont	SOLD OUT
Friday 2nd December	Middlesborough Town Hall	
Saturday 3rd December	Newcastle City Hall	LTD SEATS
Sunday 4th December	Glasgow Apollo	
Monday 5th December	Manchester Apollo	
Tuesday 6th December	Nottingham Royal Centre	LTD SEATS
Wednesday 7th December	Leeds University	
Thursday 8th December	Norwich University	
Friday 9th December	Hammersmith Odeon	SOLD OUT
Saturday 10th December	Hammersmith Odeon	SOLD OUT EXTRA PERF
Sunday 11th December	Hammersmith Odeon	LTD SEATS

Friday, 18th November Live on "The Tube" Channel 4

NEW ALBUM **SCANDALOUS** RBLP 1004

MARKETED & DISTRIBUTED BY PRT RECORDS LTD.




IMAGINATION 'Scandalous' (Red Bus RBLP 1004)

THIS LATEST partiful concoction from those pouting popfunk princes Lee, Ashley and Errol is but another juicy morsel in the continuing fanciful Imagination banquet. But while their catalogue of singles has unerringly hit both the charts and the nation's dance mechanisms where it really works, the music has never been the whole story. Lee's grandiose showbiz aspirations have always distanced this Tinsel Trio from the sometimes over-serious troops of the Britfunk battalions — and seeing the cover of 'Scandalous' immediately reassures us that there's no chance of the boys going all austere just yet. The gaudy outfits on display match the tunes in the grooves to a T — bright, very gay (in the original sense, of course!), exceedingly skimpy and ultimately disposable — there aren't any humdinging scorchers here but neither are there any stinkers. 'Scandalous' is possibly the perfect party record. If things get a bit drawn out occasionally (particularly on the current single 'New Dimension') well, that'll suit the more determined hoofers, as they pick their fave Imagination rave and get very silly preening like Lee in a local amateur society version of 'Cabaret'. A glittery parody of Hollywood schmaltz to a squelchy funk beat. +++

Graham K Smith

restored to their former 'glory' are all indulgent makeweights, either falling into the category of numbing funk workouts — 'D.M.S.R.', 'Automatic' — or clumsy ballads — the heartwarming 'Free' and the endless 'International Lover'. A seven-inch single boasting the title track on one side and 'Little Red Corvette' on the flip is really all you need to appreciate Prince — the rest is superfluous. ++

Graham K Smith

DAVID BOWIE 'Soundtrack to Ziggy Stardust — The Motion Picture' (RCA PL 84862)

1973 REVISITED. Was it really 10 years ago that we had all that 'Bowie Ouits' nonsense? Dapper David's disposal of Ziggy when his contrived rock 'n' roll lifestyle had run its course was a coup of unprecedented proportions — and



because their tongue-in-cheek lyrics aren't half-hearted and aren't obscured by weak melodies. They are over-the-top jokes with over-the-top production.

The aim of 'Strip' is obviously to be a giant piss-take with Adam laughing, not only at the punters, but at his own image as well. It's a good idea, but fails in the execution.

It'll probably sell in millions because some people might think it risqué. I think it's just sad really, because Adam Ant has a lot more talent than people give him credit for. This just isn't the album to show it. ++

Eleanor Levy

obviously still of vital interest to the worldwide legions of Bowiephiles. And now the film of that infamous Hammersmith Odeon concert is about to sparkle across the silver screen.

As an icon Bowie has no peers, as an event the gig was a landmark, but as an album this record is merely a historical distraction. All the faults of a 'live' recording abound, which added to the quaintness of the Spiders' anachronistic noise means the tapes have not travelled down the years too well. While the record is a perfect demo for Mick Ronson's overwrought screech of fuzz guitar, it's only in the quieter moments — the medley of 'Wild Eyed Boy...'; 'All The Young Dudes' and 'Oh! You Pretty Things' — that Bowie, still toying with his Anthony Newley croon, can take a breather and actually work his audience. For Bowie-aholics only.

Graham K Smith

WAS (NOT WAS) 'Born To Laugh At Tornadoes' (Geffen GEF 25592)

A COUPLE of years back this bunch of Detroit weirdos were the absolute bees knees — for a brief spell undisputed kings of the heap, spurring out their distorted metal funk psychedelia onto a bewildered cocktail set. Selling precisely zilch vinyl, their indescribable apparition of a debut LP seemed doomed to history — but now, thank the Lord, the brothers Was are back — and just as strange...

Swinging heartily at the sterility of Knack-like US power pop, who should they bring in to deliver the kooky lyric of 'Smile'? Why, Doug Fieger of the Knack, of course! Cocktail crooner Mel Torme, a contemporary of Sinatra and Martin, twists his velvet vocal chords round the peculiar 'Zaz Turned Blue' — a piano and strings lounge 'standard' which starts weird but ends up deadly serious. A host of similar luminaries including Marshall Crenshaw and Ozzy Osbourne conspire to twist further examples of Funk 'n Metal into a distorted impression of the truth — the results possessing a sheen of normality stretched thin over the malformed mentality doing its spurious work below. Marvellous! +++

Graham K Smith

COCTEAU TWINS 'Head Over Heels' (4AD CAD 313)

A DARK, falsely mysterious pop brew. Very Macbeth. Yet whilst the Cocteau's play with the shimmer and light that set Banshee's singles alight, they have neither the foundation or form to do anything but suggest. Elizabeth Frazer has a minty voice — clear and just tasty enough. Trouble is, she works in a confused, muddy soundtrack. Did I hear someone mention that titbit of sedition 'any songs' John? Indeed, my people with dyed black hair, indeed. +++

Jim Reid

JIMMY McGRUFF 'I've Got A Woman' (Sue ENSUE 1), 'The Last Minute' (Sue ENSUE 2)

AS IF sending us old time pop pundits into spasms of glee with the Sue R'nB collection of EPs and mega cassette-only release wasn't enough, the naughty Ensign label has gone two steps further with the reintroduction of this brace of fine-time aural massages. Ladeez 'n Gannelman, the King Of The Keyboard Jungle — the very triff Jimmy McGriff Working in the culture clash no man's land where jazz and R'nB met the pop charts McGriff's instrumental prowess at the mighty Hammond enabled him to sweeten the grittier realities of the downtown clubs into a format more palatable to the hit paradors. These two LPs from '62 and '63 mark McGriff's ascendancy, from the first hit, Ray Charles' 'I Got A Woman', through a host of equally enticing morsels dipping into gospel and showtunes as well as the more robust R'nB workouts. Every Sue reissue so far has been indispensable and these platters are no exception. +++

Graham K Smith

MODERN ROMANCE



NEW 12 INCH SINGLE

GOOD FRIDAY

(EXTENDED VERSION)

GOOD FEELINGS (RE-MIX)

LOVE LETTERS

7" ALSO AVAILABLE

ROM 4/T

X WORD

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

ACROSS

- 1 Where you'll find H₂O (4,7,2,6)
- 7 What Richard Thompson has held out (4,2,8)
- 10 Anyone who had one could find it made of glass (5)
- 11 When it happens we live it up (3,3,4,4)
- 13 Reason for The Hollies going round and round (2,1,8)
- 14 & 24 down 1979 Wings LP (4,2,3,3)
- 17 Group found aboard the SS Kid (5)
- 19 Bad Day singer (6)
- 20 Half of 'Blind Vision' duo (4,6)
- 21 Amazing Kate Bush hit (3)
- 22 Talking Heads label (4)
- 25 Clapton classic (5)
- 27 Prince Charming and his friends (4,3,3,4)
- 29 A plea from Heaven 17 (4,4,4,2)
- 30 Group who had 1981 hit with 'I Am The Beat' (4)
- 31 Genesis keyboards player (4,5)
- 32 They were running with Rod in 1981 (5,5)

DOWN

- 1 JoBoxers compatriot (6,8)
- 2 A long playing Police record (13)
- 3 What Nick wanted us to do (4,4,9)
- 4 UB40 statistics (3,2,3)
- 5 Bowie's burnt remains (5)
- 6 Slade's friend (4)
- 8 Kool and the Gang's dancing invitation (3,2,2,2)
- 9 Leo said it must go on (4)
- 12 The Jam's affects (5)
- 14 How Bryan's bride was stripped (4)
- 15 Simple Minds girl or Members nightclub (7)

- 16 Elvis's army (7)
- 18 Freeez hit (1,1,1)
- 19 Phil heard their sound (5)
- 23 Daryl and John's man (6)
- 24 See 14 across
- 26 Motorhead leader (5)
- 28 It takes this many (3)
- 30 Reed or Adler (3)

LAST WEEK'S X-WORD SOLUTION

ACROSS: 1 Dennis Greaves, 5 World, 8 'Sign Of The Times', 10 Nail, 12 'Into The Valley', 15 'In A Big Country', 17 'Kids In America', 18 'Nobody's Fool', 25 'Unconditional Love', 26 'Open Your Heart', 28 Fun, 29 Arthur Baker, 30 Maria, 32 Deep Purple, 33 Faltskog.

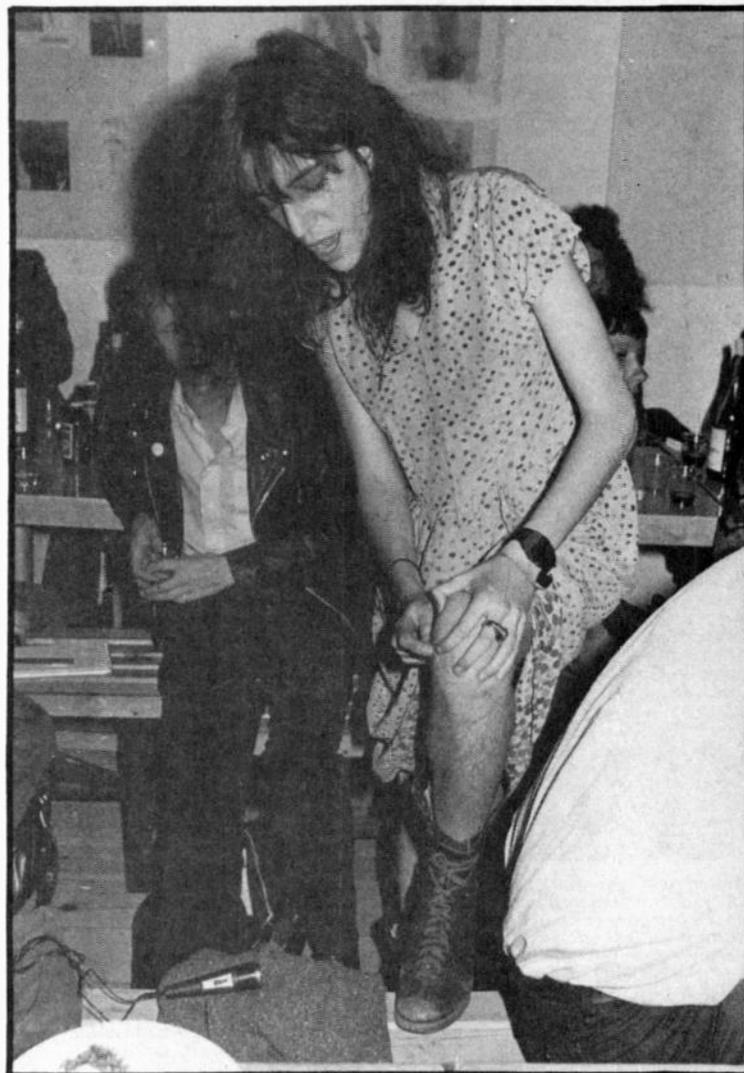
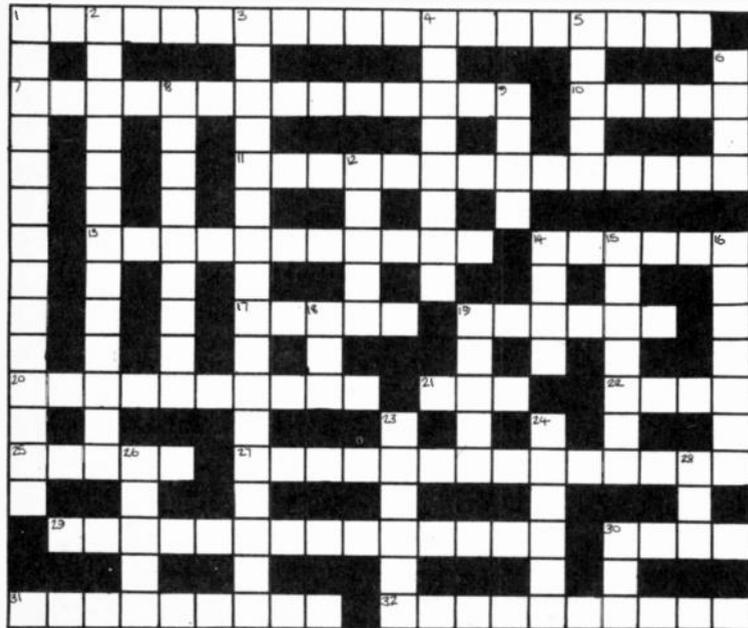
DOWN: 1 'Destination Zulu Land', 2 'Nightline', 3 'I Don't Wanna Dance', 4 See, 6 Real, 7 'Dolce Vita', 9 The Kick, 11 Gary Kemp, 13 Looks, 14 Inside, 16 Tramp, 19 Back On The, 20 Fat, 21 Chain Gang, 22 'Dare', 23 'Gloria', 24 Ivy, 27 Hard, 28 Flack, 31 Rat.

LAST WEEK'S X-WORD WINNER
Mrs T. Butler, 37 Uphavering House, Parkhill Close, Hornchurch, Essex.

JoBoxers comp winners

Andrew Chalk, Chelmsford, Essex; Samantha Savage, Poole, Dorset; Barrie Wells, Lightwater, Surrey; Nicl Smith, Faversham, Kent; Andrew Thorpe, Hertford, Herts; Denise Frazer, Ravensthorpe, W Yorks; Steven Durbano, Jersey, CI; Carole Alburt, Romford, Essex; Mark McMahon, Solihull, W Mids; T Here, Sheffield; Elizabeth Lawes, Crediton, Devon; Mike Allaway, Broadway, London N8; Sandra Jagger, Taunton; Miss D Chapman, Moreton in Marsh, Glos; Joanne Linsell, King Lynn, Norfolk; Richard Freeman, Anlaby, Hull; Neil Simpson, Pinner, Middx; Chris Higgins, Warwick; Paul Price, Maidstone, Kent; Desmond Martin, Bradford 4, W Yorks.

ANSWERS: 1)a) Dig Wayne, 2)c) Do the 'Boxerbeat', 3)a) 1930s Bowery Boy films.



THIS LADY in need of a Ladyshave Christmas gift hit number five in 1978 with 'Because The Night'. Name her to start this week's nocturnal flavoured trivia quiz

TRIVIA QUIZ

- 1 Which group were a long way from home on a dark night?
- 2 Who felt like getting down in the night?
- 3 What is the name of Randy Crawford's current single?
- 4 Who claimed the night has a thousand eyes?
- 5 Which train would you expect Steve Strange to travel on?
- 6 Who found that days were OK but nights were made for loving?
- 7 Who came up with the phrase 'A Hard Days Night' which inspired Lennon & McCartney?
- 8 Which Police album features 'Bring On The Night'?
- 9 Who had a great night in December '63?
- 10 Who tried to hold back the night?
- 11 The Bee Gees wrote 'Nights On Broadway' but who had a hit with this song?
- 12 Who released an album called 'Night Moves'?
- 13 Rainbow had a top ten hit with 'All Night Long'. Who was the lead singer?
- 14 Which group was Van Morrison a member of who had a hit with 'Here Comes The Night'?
- 15 What album by the Moody Blues features 'Nights In White Satin'?
- 16 Who was playing night games in 1981?
- 17 Which Move hit is a re-working of the 1812 overture?
- 18 Who suffered in the heat of the night?
- 19 If Japan arrived late at a hotel who might they ring?
- 20 Shalamar scored last year with 'Night To Remember' but what was their first hit?
- 21 Who longed to spend one night with you?
- 22 What birds might Shakatak have been looking for?
- 23 Name George Benson's biggest hit?
- 24 From which album did Joe Jackson's hit 'Steppin' Out' come from?
- 25 In which song did Rod Stewart claim everything would be alright?

ANSWERS

1 Deep Purple, 2 Billy Ocean, 3 'Nightline', 4 Bobby Vee, 5 'Night Train', 6 Motels, 7 Ringo Starr, 8 Regatta De Blanc, 9 Four Seasons, 10 Tramps, 11 Candy Station, 12 Bob Seger, 13 Graham Bonnet, 14 Them, 15 Days Of Future Passed, 16 Graham Bonnet, 17 Night Of Fear, 18 Imagination, 19 Night Porter, 20 Uptown Festival, 21 Elvis Presley, 22 Nightbirds, 23 Give Me The Night, 24 'Night & Day', 25 Tonight's The Night.

DURAN DURAN
WEMBLEY ARENA DEC 18-20
 Tickets from Premier Box Office
 529, Oxford St, W.1. Tel: 240 0771
 (Marbles Shopping Centre. Nr. Marble Arch)

PICTURE: Patti Smith

Help

What's wrong with me?

A FEW months ago I started to become purposefully nasty and bitter towards my family and friends just so I could upset them and they'd turn against me. Then I started to find myself in the streets of town not remembering when I'd left the house, why, or where I was going and had to stand still for a few moments to get myself together.

Until this started happening I was popular with my friends and never spent an evening in front of the television, but now I feel like an empty box. Is there something physically wrong with me? I'm 19 and male. S, Cambridge

● *Just to check that all is well physically it would be a good idea to see your doctor and explain the way you've been feeling over past months and the changes you've noticed in yourself. There is no way that anyone, least of all a doctor, could even attempt to analyse whys and wherefores from just a few lines of a letter long distance. Talking things over face to face with the doc will help.*

At the same time, you could try to pinpoint the time when you first noticed this increased irritability and disorientation.

Meanwhile, if you feel the need to talk things over urgently you're welcome to ring our 'Helpline' number any afternoon, or, if it clarifies your thoughts, to write again.



Pic by Neil Matthews

CAN YOU help? I need a companion or some companions for a trip I'm hoping to make to the USA next year. A couple of years ago, I stayed with a family there for almost a month, but this time would like to go further afield. Is there anyone of my own age, about 21, who wants to get away from it all? Do you have any other ideas? Andrew, Bradford

● *WOULD-BE and experienced travellers looking for contacts throughout the world might like to check out the following services which have members willing to offer hospitality in return for the same. Details from Globetrotters Club, BCM - Roving, London WC1N 3XX; Servas International, 80, Bushwood, London E11 3BW. Make sure you don't bump into any ruffians like the lot above.*

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.

IS THERE any way to kick a hard crugs habit? I'd be interested to know. Is there any reading material available? Incidentally, this is for a project. Jim, London.

● *Two useful booklets for those interested in both the theory and the practice of opiate withdrawal, 'How To Stop - a do-it-yourself guide' and 'How To Help', a practical guide for the friends and relatives of drug users, are published by West London agency, The Blenheim Project, price £1.25 for two, including postage and packaging. Blenheim Project, 7 Thorpe Close, London W10. (Tel: 01 960 5599).*

In London, drug advisory service Release runs a free legal service for the whole London area as well as offering advice, information and referral for users. (Tel: 01 289 1123, office hours, Monday, Tuesday, Thursday, Friday, 10-6pm)/24-hour emergency number 01 603 8654). Details of Release publications, for an SAE from Release, 1 Elgin Avenue, London W9.

A FEW months ago I wrote some lyrics which I promptly sent to a music publishing house which reviewed them, said they were good enough to set to music, and asked me to send £5. I did so, and in return received a musical score with the promise of "every effort being made" to get my lyrics recorded. So far no luck.

Then I sent away more lyrics to another publisher. They were accepted again and set to music for £9 a go. That was the last I heard.

Are these companies a waste of time? Would it be best to send my lyrics to record companies instead? Ian, Cumbria

● *An aspiring songwriter who pens lyrics only would be well advised to find a co-composer, the other half of a songwriting team; someone who can write the music and isn't seeking any kind of payment to be involved in the enterprise.*

Those companies which advertise "musical services" for lyricists do tend to be a waste of time. If they were able to write commercial hit material they certainly wouldn't be making peanuts from amateurs or promising the impossible from mediocre melodies. It will probably hurt to realise that the majority of these "vanity" services will set music to any lyric, however good, bad or generally indifferent, for a fee. My advice. Don't bother with them again.

Any amateur songwriter seeking information on how to present your work, the pitfalls of Tin Pan Alley and positive steps to take, could do worse than join BASCA, the British Academy Of Songwriters Composers And Authors, 148 Charing Cross Road, London WC2. (Tel: 01 240 2823).

Kirsty MacColl



Terry

(be's as tough as Marlon Brando)

STP records

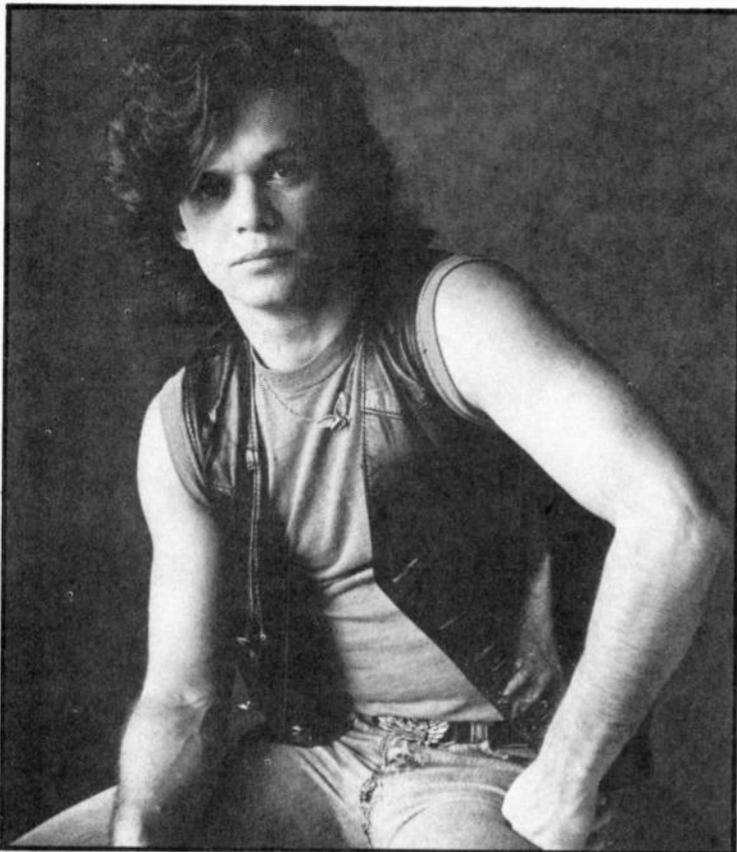
7" buy 190 12" sbuy 190

Young Free And Single

BORED, unemployed and into Culture Club, Roman Holliday, Depeche Mode or the Bluebells? Karen (17), from East London, wants to write to anyone in the UK or abroad. Meanwhile, Darren (18), who lives in Baintree, and is especially into the US charts and Stevie Nicks will welcome a line or two from anyone, "gay, heterosexual, black, white, brown, green, male or female", who shares his musical interests. And Sally from Sussex, who prefers to keep her age a secret, needs mates who like the Associates, Zaine Griff, Tin Tin, and everything on the famous Cherry Red label. Letters c/o Help. This is a free service.

U.S. Albums

- 1 1 SYNCHRONICITY, The Police, A&M
- 2 3 METAL HEALTH, Quiet Riot, Pasha
- 3 2 THRILLER, Michael Jackson, Epic
- 4 5 AN INNOCENT MAN, Billy Joel, Columbia
- 6 7 EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
- 7 6 PYROMANIA, Def Leppard, Mercury
- 8 8 GREATEST HITS, Air Supply, Arista
- 9 11 ELIMINATOR, ZZ Top, Warner Bros
- 10 10 WHAT'S NEW, Linda Ronstadt, Asylum
- 11 16 GENESIS, Genesis, Atlantic
- 12 9 FLASHDANCE, Soundtrack, Casablanca
- 13 12 REACH THE BEACH, The Fixx, MCA
- 14 14 LIVE FROM EARTH, Pat Benatar, Chrysalis
- 15 — CAN'T SLOW DOWN, Lionel Richie, Motown
- 16 15 SPEAKING IN TONGUES, Talking Heads, Sire
- 17 13 THE PRINCIPLE OF MOMENTS, Robert Plant, Es Paranza
- 18 18 THE CROSSING, Big Country, Mercury
- 19 17 THE WILD HEART, Stevie Nicks, Modern
- 20 48 COLOUR BY NUMBERS, Culture Club, Virgin/Epic
- 21 21 TRUE, Spandau Ballet, Chrysalis
- 22 22 LITTLE ROBBERS, The Motels, Capitol
- 23 24 LET'S DANCE, David Bowie, EMI-America
- 24 28 LICK IT UP, Kiss, Mercury



- 25 — UH-HUH, John Cougar Mellencamp, Riva
- 26 26 BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
- 27 19 COLD BLOODED, Rick James, Gordy
- 28 46 THE BIG CHILL, Soundtrack, Motown
- 29 29 1999, Prince, Warner Bros
- 30 32 SPORTS, Huey Lewis & The News, Chrysalis
- 31 31 FEEL MY SOUL, Jennifer Holliday, Geffen
- 32 20 FLICK OF THE SWITCH, AC/DC, Atlantic
- 33 27 RANT 'N' RAVE WITH THE STRAY CATS, Stray Cats, EMI-America
- 34 23 RHYTHM OF YOUTH, Men Without Hats, Backstreet
- 35 35 BEST KEPT SECRET, Sheena Easton, EMI-America
- 36 37 BENT OUT OF SHAPE, Rainbow, Mercury
- 37 25 KEEP IT UP, Loverboy, Columbia
- 38 30 LAWYERS IN LOVE, Jackson Browne, Asylum
- 39 40 BORN AGAIN, Black Sabbath, Warner Bros
- 40 41 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
- 41 33 FRONTIERS, Journey, Columbia
- 42 — ALIVE, SHE CRIED, The Doors, Elektra
- 43 45 NO PARKING ON THE DANCE FLOOR, Midnight Star, Solar
- 44 34 PUNCH THE CLOCK, Elvis Costello, Columbia
- 45 42 SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
- 46 39 GAP BAND V-JAMMIN', Gap Band, Total Experience
- 47 50 EDDIE AND THE CRUISERS, Soundtrack, Scotti Bros
- 48 — SHOUT AT THE DEVIL, Motley Crue, Elektra
- 49 38 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA
- 50 36 ALPHA, Asia, Geffen

Compiled by Billboard

U.S. Singles

- 1 2 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown
- 2 1 ISLANDS IN THE STREAM, Kenny Rogers and Dolly Parton, RCA
- 3 5 UPTOWN GIRL, Billy Joel, Columbia
- 4 6 SAY SAY SAY, Paul McCartney and Michael Jackson, Columbia
- 5 3 TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, Columbia
- 6 4 ONE THING LEADS TO ANOTHER, The Fixx, MCA
- 7 12 CUM ON FEEL THE NOIZE, Quiet Riot, Pasha/Associated
- 8 8 DELIRIOUS, Prince, Warner Bros
- 9 7 MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, Arista
- 10 11 SUDDENLY LAST SUMMER, The Motels, Capitol
- 11 9 TELEPHONE (LONG DISTANCE LOVE AFFAIR), Sheena Easton, EMI-America
- 12 10 TRUE, Spandau Ballet, Chrysalis
- 13 17 LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
- 14 15 MODERN LOVE, David Bowie, EMI-America
- 15 18 HEART AND SOUL, Huey Lewis And The News, Chrysalis
- 16 16 TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
- 17 19 SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
- 18 20 PYT (PRETTY YOUNG THING), Michael Jackson, Epic
- 19 21 CRUMBLIN' DOWN, John Cougar Mellencamp, Riva
- 20 13 KING OF PAIN, The Police, A&M
- 21 14 IF ANYONE FALLS, Stevie Nicks, Modern
- 22 26 CHURCH OF THE POISON MIND, Culture Club, Virgin/Epic
- 23 24 LOVE IS A STRANGER, Eurythmics, RCA
- 24 22 BURNING DOWN THE HOUSE, Talking Heads, Sire
- 25 30 SEND HER MY LOVE, Journey, Columbia
- 26 31 TENDER IS THE NIGHT, Jackson Browne, Asylum
- 27 32 HOW MANY TIMES CAN WE SAY GOODBYE, Dionne Warwick and Luther Vandross, Arista
- 28 37 WHY ME?, Irene Cara, Geffen
- 29 43 AIN'T NOBODY, Rufus With Chaka Khan, Warner Bros
- 30 44 IN A BIG COUNTRY, Big Country, Mercury
- 31 36 MIRROR MAN, The Human League, A&M
- 32 46 MAJOR TOM (COMING HOME), Peter Schilling, Elektra
- 33 23 THE SAFETY DANCE, Men Without Hats, Backstreet
- 34 35 QUEEN OF THE BROKEN HEARTS, Loverboy, Columbia
- 35 41 THE SMILE HAS LEFT YOUR EYES, Asia, Geffen
- 36 45 SOULS, Rick Springfield, RCA
- 37 39 JUST GOT LUCKY, JoBoxers, RCA
- 38 49 TWIST OF FATE, Olivia Newton-John, MCA
- 39 42 MY TOWN, Michael Stanley Band, EMI-America
- 40 40 SPICE OF LIFE, Manhattan Transfer, Atlantic
- 41 54 SYNCHRONICITY II, The Police, A&M
- 42 59 UNION OF THE SNAKE, Duran Duran, Capitol
- 43 47 INVISIBLE HANDS, Kim Carnes, EMI-America
- 44 34 AUTOMATIC MAN, Michael Sembello, Warner Bros
- 45 62 OWNER OF A LONELY HEART, Yes, Atco
- 46 53 I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen
- 47 48 BREAK MY STRIDE, Matthew Wilder, Private
- 48 — UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
- 49 28 FOOLIN', Def Leppard, Mercury
- 50 52 STOP DOGGIN' ME AROUND, Klique, MCA
- 51 55 TIME WILL REVEAL, DeBarge, Gordy
- 52 29 CAN'T SHAKE LOOSE, Agnetha Faltskog, Polydor
- 53 61 THE WAY HE MAKES ME FEEL, Barbra Streisand, Columbia
- 54 56 I NEED YOU, Pointer Sisters, Planet
- 55 60 I WON'T STAND IN YOUR WAY, Stray Cats, EMI America
- 56 57 ONLY YOU, The Commodores, Motown
- 57 25 THIS TIME, Bryan Adams, A&M
- 58 66 WHEN THE LIGHTS GO OUT, Naked Eyes, EMI-America
- 59 68 ALLERGIES, Paul Simon, Warner Bros
- 60 64 STAY WITH ME TONIGHT, Jeffrey Osborne, A&M

Bullets 61-100

- 61 63 TALKING IN YOUR SLEEP, The Romantics, Nemporer
- 62 — IF I'D BEEN THE ONE, 38 Special, A&M
- 63 70 I AM IN LOVE, Jennifer Holliday, Geffen
- 67 71 BABY I LIED, Deborah Allen, RCA
- 68 76 HOLIDAY, Madonna, Sire
- 72 80 WHAT'S NEW, Linda Ronstadt, Asylum
- 74 79 I JUST CAN'T WALK AWAY, Four Tops, Motown
- 75 90 JOANNA, Kool And The Gang, De-Lite
- 76 86 LADY DOWN ON LOVE, Alabama, RCA
- 79 85 NO ONE CAN LOVE YOU MORE THAN ME, Melissa Manchester, Arista
- 81 — I STILL CAN'T GET OVER LOVING YOU, Ray Parker Jr, Arista
- 83 89 ALLIES, Heart, Epic
- 85 — MAGNETIC, Earth, Wind & Fire, Columbia
- 87 — LICK IT UP, Kiss, Mercury
- 88 — BLUE WORLD, Moody Blues, Threshold
- 89 93 STREET OF DREAMS, Rainbow, Mercury
- 90 95 DIRTY LOOKS, Juice Newton, Capitol
- 91 — LET THE MUSIC PLAY, Shannon, Mirage
- 93 — I LIKE, Men Without Hats, MCA
- 94 — ALL THE RIGHT MOVES, Jennifer Warnes/Chris Thompson, Casablanca
- 95 — SEND ME AN ANGEL, Real Life, MCA/Curb

Compiled by Billboard

Captured on Chrome by BASF. Free with cassettes from HMV.



Captured on Chrome

Tracks by Culture Club, Europeans, John Foxx,
David Grant, Paul Haig, Imagination, Kid Creole
and The Coconuts, Annabel Lamb, Musical
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UNDERCOVER MAN

EYES SUNKEN, eye liner shaky. A rock 'n' roll legend is looking at me. Keith Richards ceases into a smile and the lines on his face make like a Southern Region rail map. It's a bit unnerving to meet him.

The man walks across his Paris hotel room and shakes my hand. His step is remarkably sprightly, his movements slightly stooping. KR has been top of everyone's funeral card list for a long time now, but he looks OK to me. The drink, the drugs, the debauchery only show on his face, so live in it should have a government preservation order. The rest of his body looks fine.

Keith talks, and immediately I'm put at ease. The voice is camp cockney, the delivery dragged though 100% whiskey is slurred. It all adds up.

He talks openly about his life, and he talks with pride and joy about the Stones. Whatever you might think of him, Keith Richards is completely behind what he is doing. His boyish rapture puts the cynical ad-man mentality of younger pop people to shame. If it's possible, Keith Richards' eyes will light up when you talk to him about music.

WE SIT down at a grand table and Keith begins a bizarre juggling routine, his hands moving from Jack Daniels bottle to beer bottle to packet of cigarettes. There are no heavies present, and there is none of the danger and tension that I was led to believe surrounds the Stones. Keith offers me a drink and the interview begins.

An hour and a half later I'm running through a mental check list. Yes, he's articulate, perceptive and simply very likeable. He's turned a few of my prejudices arse over tit and my punk party card — 1976 — is crushed under a Jack Daniels bottle that is getting bigger and bigger.

You're in Paris to make a video, right?

"The track we're doing is 'Undercover (Of The Night)' and there's a lot of El Salvadorean and Nicaraguan references in it. We don't wanna go to those countries to film, so after we've finished here we're going on to Mexico and pretending."

The new Stones' album sounds very aggressive and raw in comparison to contemporary British pop. Am I right?

"Aren't they aggressive there anymore? I can't talk for them — only for the Stones. First off it isn't conscious, we just go in and record. But it's also a lot to do with what we pick up of what's going on around the world. To use a famous old cliché — 'a mirror of society'. We don't come

up with ideas for songs as such, we just pick up on the feel of what's going on. When there's nothing much going on our records have had nothing much going on."

So you think you've still got the same edge you started with?

"Yeah, if I didn't I wouldn't be doing it. I think it's getting sharper. I don't know whether it's within me or the whole band, or with the fact that if the Stones felt they were just going along for the ride they wouldn't bother. First off, they don't have to, they can afford not to. I can't imagine Charlie Watts getting off his arse for 15 million dollars if he didn't feel it was still worthwhile doing, and that applies to all of us."

But doesn't the whole machinery of the Stones counter spontaneity and freshness?

"The hardest thing is to get together and play now, because to do so means winding up a huge machine. Each time you wanna go on the road you better let them know six months before, otherwise it doesn't get together. It takes that long to get a gig together, that's one of the biggest hurdles in the way. You get so big that you can't play all the time."

Can't you ever play small gigs in private?

"Sometimes. The club we were shooting the video in was very reminiscent of the Ealing club we played in the early days. We were all plugged in so inbetween takes we just started to play. We decided that someone had given us a Christmas present early. It was fun to play in a little room, you realise how much you miss it by playing football stadiums all the time."

So this machine, 'The Rolling Stones', does it run your life?

"To a certain extent it does. It's like everybody's job. What you've gotta learn with the Stones is to know when to shut it off for a few days. Just tape up all the windows and black it all out for a bit. It's not a great hardship. You do need to get out of it for a little while. I black up all the windows, lie around with the old lady and don't answer the phone."

Is it possible to have a private life, a family life in the Stones?

"It is, but you have to set it up. Just me and my old lady. If I wanna go out it's usually to see someone play. If I know the place they're playing I'll get someone to call them up and see if I can get in the back door, I don't wanna queue up. That's about the only concession I make to all that because I hate pulling rank and all that crap.

"As for my family life, you

better ask my family that. They seem to be alright on it. On the face of it, I'd say yeah, I could have done a better job by just being Joe Bloggs and not being hassled. At the same time I've got a couple of great kids. They've grown up real great.

"At the same time I can talk to my ex-old lady. In fact I can talk to several ex-old ladies. And my old lady can talk to my ex-old ladies."

How do you think the Stones have managed to stay together for so long?

"I don't know, what can I say? They're a great bunch of lads. I don't even wanna know. If you analyse it too much you're gonna be led down one path or another, and none of it's gonna be the answer. My only answer is — it works with us lot, God knows why"

Do the fluctuations in your relationship with Mick Jagger affect the songs you write together?

"We get on so well, or we don't get on so well. It's hard for me to answer that one. I don't think it has much bearing on the songs we write. If Mick and I aren't getting on, it's never for a period of time. We just have flashfights over particular things — the drums aren't loud enough — real little details. If I've got a brother at all, it's Mick. I've known him since I was four years old."

Do you compete against one another?

"I don't, but sometimes I think he thinks I do. 'Cos he's the lead vocalist and it's a lonely position out there, I can appreciate that. He sometimes thinks I'm sniping at him when really what I'm doing is keeping care of the band, which is my job. That's what I feel is my job, to keep the band together and make sure everyone is OK. If anyone has a gripe, I'm the one who goes up and voices it."

Do you like any of the current British pop groups?

"Culture Club are very nice. I think Boy George's got a good voice, he's a very smart kid and I think the band's good."

What about the economic situation in Britain?

"Aah, open a can of worms. Half of me says 'bloody Tories', the other half says, at least they make it possible for Bill and Charlie to move back and live there. Otherwise they just rip you off, everything you've worked for. They kicked us out of our own country."

What do you miss about Britain?

"It's difficult getting HP sauce anywhere else."

What job would you have done

if the Stones had never existed?

"I can draw a bit, if things had run their natural course I would have probably ended up in an advertising agency. That's only because I went to art school and it's what I was trained to do. I went for one job and they asked me whether I could make tea. I threw my portfolio away and gave up."

What clothes did you wear when you were sixteen?

"I used to go to school with two pairs of trousers on. When we got out of school I used to go behind the tree, take off the baggy flannels and have the skintight ones on underneath. I wouldn't be seen dead outside of school with the trousers they made you wear. I started off at the tail end of the Teddy era. When you're at that age everybody thinks you're a nonconformist, yet really you're conforming to everybody you're around with."

What clever strokes did your management pull in the 60's?

"Our manager (Andrew Oldham) would say, 'Keith, I'm going to invite you and Mick to lunch at the Savoy. You ain't gonna get in'. At the same time he'd ring up Fleet Street and say, 'be around the entrance of the Savoy at one o'clock, you're gonna get some great pics. Next day we'd be all over the papers — 'Stones thrown out of top restaurant' etc."

Any ambitions left?

"I never had any to start with, but now I'd just like to stick it to Russia, play places outside of the traditional rock 'n' roll circuit. Also, we're still looking for the ultimate Rolling Stones. We're never gonna find it, but it's like the Holy Grail, it's the quest that's important, not finding it."

How would you like to be remembered?

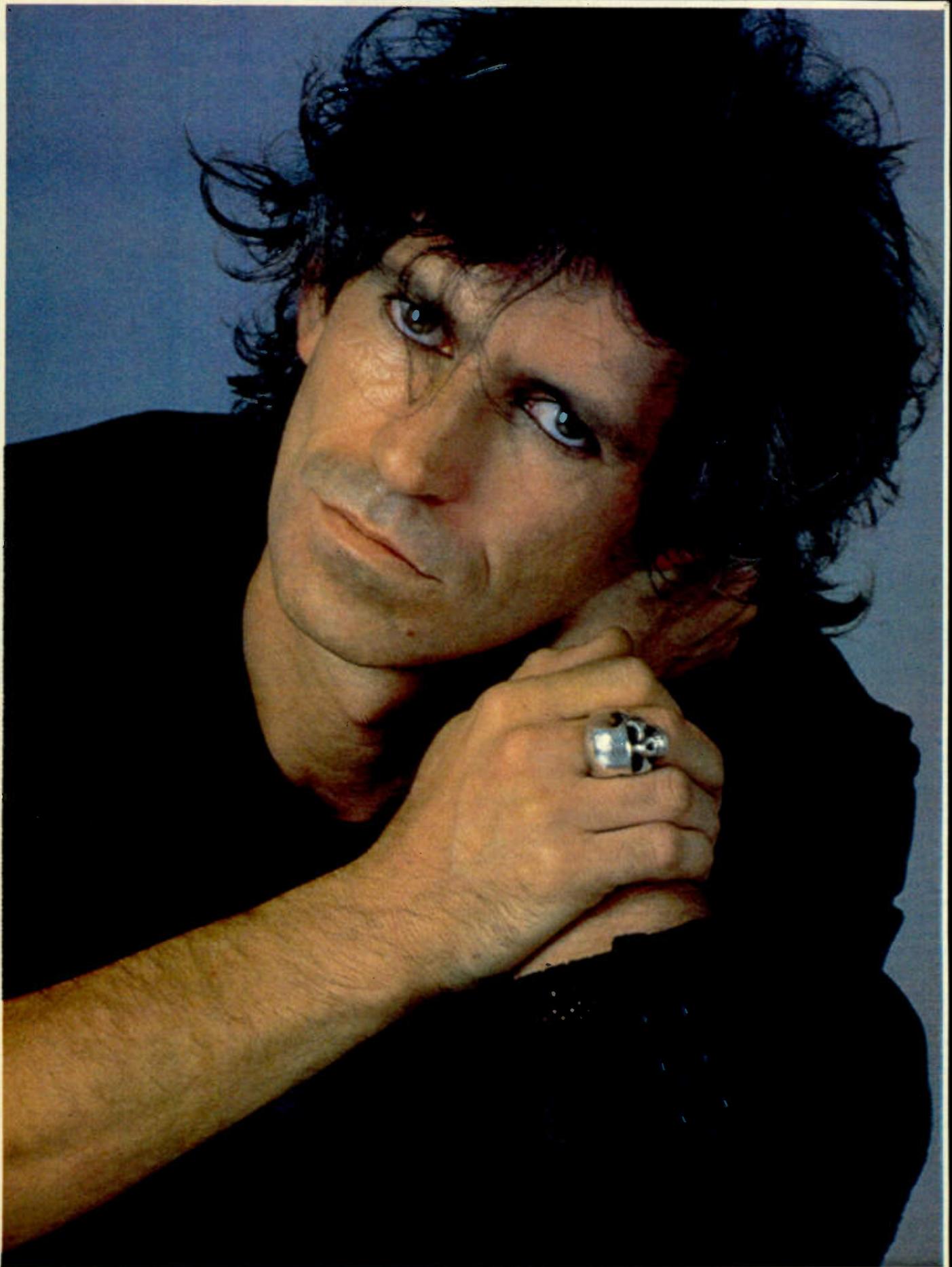
"I told you you were sick, that should be on my epitaph. If not that, one that says 'he passed it on' — which is the ultimate thing for a musician to do. What I've learnt, I've learnt from other guys — what they learnt, they learnt from other guys. I just bless the first guy who picked up a couple of rocks and banged them together, and entertained someone."

And Keith, you are in good health?

"If you've always been blessed with good health, you don't think about it. It's only if it breaks down you think about it. So far it ain't, I feel a lot better than I did in the Seventies, 'cos obviously then I was taking medication."

Jim Reid

Euromania 2



Jean Pagliuso (c) 1983

KEITH RICHARDS: "We're still cooking for the ultimate Rolling Stones"

STOCKHOLM is

SPANDAU BALLET in Sweden, by Jim Reid



HADDERS comes over all emotional

IT'S morning and I've got a hangover and a plane to catch. When Spandau celebrate they are not Scotch with the roll, if you know what I mean. I'm still counting champagne bottles and thinking what charming company the Spandau boys are, when Gary Kemp taps me on the shoulder and sits down for a chat. We're on BA 706 bound for London and Gary wants to talk Europe, America and the next move in Spandau world domination.

● **DO YOU** enjoy touring? "Yeah, I do. I see it as not being everything a band is. In the Seventies a record was simply a device for capturing the way a band sounded — but I see record, film and stage work as being three different mediums entirely."

● **BUT ISN'T** it a bore trekking around Europe? "Being away from England I hate. The idea of being out of touch. Things happen so fast in England and so slow in Europe. That's the worst thing — it's important that your influences are always contemporary. A band should always be synonymous with

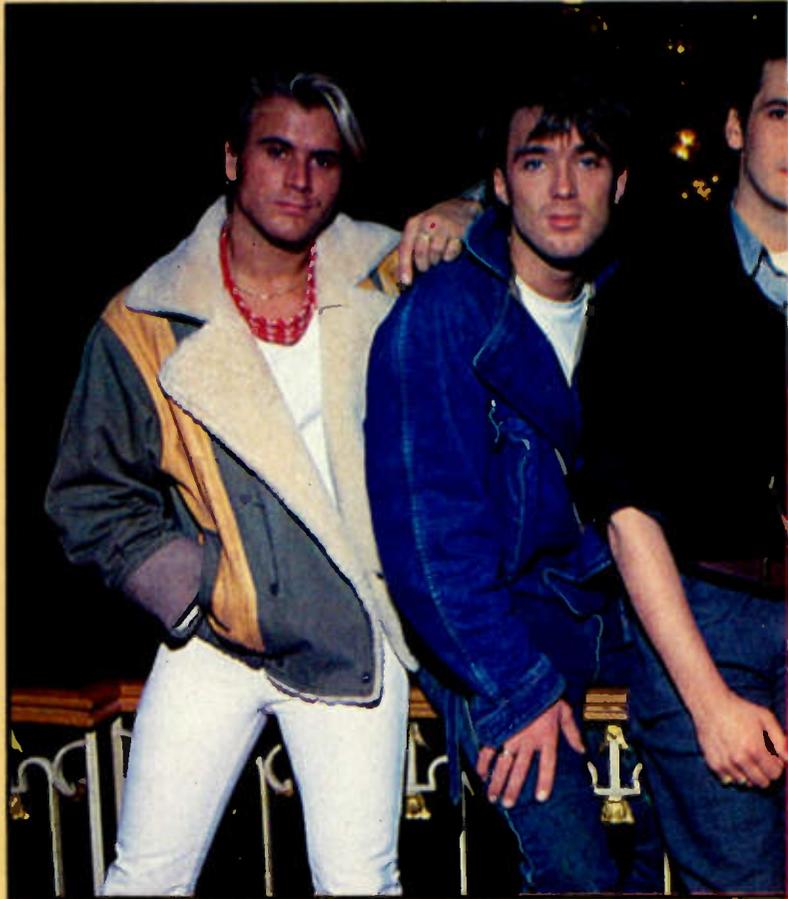
what's going on at any given time. It should be a synopsis of what's happening in youth culture at any time."

● **YOU SEEM** to have approached the European tour differently to the British tour. "I think the main thing is — you get tighter to get looser. After the British tour we became so tight we were allowing ourselves to loosen up.

"When you first go on tour you seem to be just translating records, then after a while you begin to realise the importance of the show, especially in Europe, where communication is difficult and they don't know a lot of the records.

"Tony's had to work a lot harder. He's a very good frontman, it's unbelievable, when I'm on stage I'm in total awe of Tony — I find it very overpowering. I think he's almost like Dr Jekyll and Mr Hyde, 'cos off stage he's very easy going, very straight and polite. On stage his power is unbelievable.

"In a way we're kinda transporting our own history — ready-made history to Europe. England has seen our history — grown up with us and doesn't always recognise the fact that the band has been around a long time and done a lot of things.



THE LADS queue for the bar

THE BOYS are excited. They're going back to England tomorrow. They've been away five weeks.

"Got any English papers?" says Martin in the foyer of a plush Stockholm hotel. "Can't wait to get back," says Tony as he steps out into the chill Swedish afternoon.

Later we're all lazing about before the group go to the soundcheck. I lean against the wall like somebody about to be executed and face the Islington five. Gary Kemp is first. Rat tat tat, his tongue revs up, his mouth slips into overdrive. "What's the Culture Club album like? What's the Duran single like? The Adam single? The Wham tour?" The rest of the band join in. They've been away a few weeks and they want to know about the competition. Very smart, these Spandau boys.

I'm on the tour bus heading for the gig. People are joking, singing Beatles' songs and staring at the Stockholm streets. Tonight is Sunday and Stockholm is closed. Tonight is the last night of the Spandau Ballet European tour.

We enter a rather sweet concert hall. A chocolate box auditorium. Little Swedish girls ask me for my autograph. No,

We're coming to Europe and people are saying, 'Well who are this band?' and looking immediately back into the past to see what we've done."

● **AMERICA NEXT.** Will the Yanks be able to cope with Spandomania and the Gary Kemp guide to youth culture? "Funnily enough the Americans seem to like the idea of philosophy for some reason. They enjoy it the same way they've always been interested in English eccentrics. They're much more likely to accept it.

"The difficult thing is with the middle class media in Europe, the hardest thing is explaining style

to them. They always connect style with being bourgeois. They've spent their whole lives trying to get away from those guilt consciences while I've spent my whole life being very proud of my class and being proud of myself. That kind of self promotion they don't understand."

● **ANY RECORDS** in the pipeline Gal? "There won't be anything before the end of this year. But when I go back I'm finishing off editing an hour long version of our live show at Sadlers Wells — which will come out as a video at the end of the year."

Euromania 3

where the heart is

pics: JOE SHUTTER



YEE-HAH! Mart and Gal get down to some badass rock 'n' rawl

I'm not in the band but I can sing a mean version of 'I'm Forever Blowing Bubbles' and my hotel room is . . .

I sit down next to a gorgeous blonde and the show begins. It's different to the Albert Hall number I saw earlier this year. It's more restrained, better paced — better suited to an audience not completely familiar with the band.

Two things stand out. The flowering of Tony Hadley — now a confident and assured performer who grabs the Spandau show and flings it at the audience. With some charm, mind you. This man is not Lee Brilleaux.

Then there's the subtler treatment of the group's slower numbers. The movement from 'Code Of Love' into 'Gold' is simply superb and bears full testimony to the Spands' increasing stage craft.

After the show I sit stranded in the bus waiting for the band. 200 girls are banging on the windows and I'm just smiling like a dope without a hope. When you take a bus ride with the Spands you better take your ear plugs along. The boys rush on the coach and pubescent Stockholm screams itself silly.

● **WHAT SORT** of songs are you writing now then? "I think a lot of the influences for writing the next album must come from playing live as well. The band's hardened up. Also what you do find when you play live is that lots of things audiences react to, you never thought were important in the arrangement. The rhythm section have hardened up an awful lot and I think that will go into our future work."

● **YOU'RE** obviously aware of the competition in Britain? "I can relate a lot more to Culture Club, Duran and Wham that I can to Bruce Springsteen. I'm happy

they're in the charts and I think generally their attitudes are OK. It's very healthy competition. I think the thing that links us all is our hunger for success."

Gary slips into neutral and I turn the tape off.

At the airport we're greeted by a police escort and whisked through customs as a mass of young girls do their best to touch their piece of Spandau. The band brush their clothes and step into the limo for North London. And then America.

Britain's assault on the Yanks is being led by a fine group. And some of the nicest geezers you're likely to meet west of Tower Bridge.



STEVIE: a study of the artist in introspective mood



HIP STREETWISE sartorialists DEMOB have successfully bridged the gap 'twixt the grittier style rulers of the Dirtbox and the glossy pages of Fleet Street with nary a tremor. Credibility firmly intact and with the cool runners of Soho in tow, DEMOB gamely announce their collection for the run up to '84. A monochrome mixture of Maoist austerity and mid-European Victorian in a host of cottons and tweeds — modelled by sweet seventeenager Lisa Stansfield from Razzmatazz and Bonk's Barry Flynn, winging in on the Sound of St Helens.

MAIN PIC: Barry wears a Robin Archer bib shirt £25, Donegal trousers £25, black Derby boots £40. Lisa wears a grey blouse £20, check pleated skirt £32, Joy Daley cardigan £48.

TOP INSERT: Black and grey Mao jacket £20, grey cord Mao trousers £22.

LOWER INSERT: Two tone grey Richard Ostell dress £48. Bootees from Chelsea Girl!

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Styled by Graham K Smith. Photographed by Paul Cox.

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NAME AND ADDRESS WHEN INCLUDED IN ADVERT MUST BE PAID FOR

NAME..... ADDRESS.....

Night Club

- 1 1 ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown 12in
 2 3 I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in
 3 2 (HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma 12in
 4 7 THE SAFETY DANCE, Men Without Hats, Statik 12in
 5 10 LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in
 6 8 SAY SAY SAY (INSTRUMENTAL)/(VOCAL), Paul McCartney/Michael Jackson, Parlophone 12in
 7 4 BLUE MONDAY/THE BEACH, New Order, Factory 12in
 8 6 GO DEH YAKA (GO TO THE TOP), Monyaka, Polydor 12in
 9 5 SUPERSTAR, Lydia Murdock, Korova 12in
 10 9 BODY WORK, Hot Streak, Polydor 12in
 11 14 LOVE WILL FIND A WAY, David Grant, Chrysalis 12in
 12 11 I'LL TUMBLE 4 YA/KARMA CHAMELEON, Culture Club, Virgin 12in
 13 13 WHAT I GOT IS WHAT YOU NEED, Unique, Prelude 12in
 14 12 LOVE REACTION, Divine, Design Communications 12in
 15 30 TONIGHT, Steve Harvey, London 12in
 16 19 MICRO-KID, Level 42, Polydor 12in
 17 17 TALK TO ME, Lew Kirton, Epic 12in
 18 22 OVER AND OVER, Shalamar, Solar 12in
 19 15 SUPERMAN, Black Lace, Flair 12in
 20 18 NEW SONG, Howard Jones, WEA 12in
 21 20 LADIES' CHOICE, Stone City Band, Gordy 12in



- 22 — ALL MY LIFE, Major Harris, London 12in
 23 16 POP GOES MY LOVE/SCRATCH GOES MY DUB, Freeez, Beggars Banquet 12in
 24 28 ROCKIN' RADIO, Tom Browne, Arista 12in
 25 25 IN YOUR EYES, George Benson, Warner Bros 12in
 26 — IT'S YOUR TURN, Delegation, CBS 12in
 27 21 I THINK I WANT TO DANCE WITH YOU, Rumble-Stilts-Skin, Montage 12in
 28 — UPTOWN GIRL, Billy Joel, CBS 12in
 29 — KISSING WITH CONFIDENCE, Will Powers, Island 12in
 30 — RESCUE ME, Sybil Thomas, West End 12in

Boys Town Disco

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

Record Mirror Disco

- 1 1 ALL NIGHT LONG (ALL NIGHT)/INSTRUMENTAL, Lionel Richie, Motown US 12in/LP remix
 2 3 LOVE HOW YOU FEEL, Sharon Redd, Prelude 12in
 3 2 I WANT YOU (ALL TONIGHT), Curtis Hairston, RCA 12in
 4 4 ALL MY LIFE, Major Harris, London 12in
 5 5 TONIGHT/INSTRUMENTAL, Steve Harvey, London 12in
 6 7 HAPPINESS IS JUST AROUND THE BEND, Cuba Gooding, London 12in
 7 12 WHITE LINES, Grandmaster & Melle Mel, Sugarhill 12in
 8 6 LET THE MUSIC PLAY (DUB VERSION)/(VOCAL), Shannon, Club 12in
 9 48 THRILLER, Michael Jackson, Epic 12in
 10 45 (JUST BECAUSE) YOU'LL BE MINE, Instant Funk, US Salsoul 12in
 11 9 JUST CAN'T GET ENOUGH/DON'T GIVE UP YOUR DREAM/I CAN'T LIVE WITHOUT YOU, Lew Kirton, US Believe In a Dream LP
 12 41 AIN'T NOBODY/STOP ON BY, Rufus & Chaka Khan, Warner Bros 12in
 13 15 SPICE OF LIFE, Manhattan Transfer, German Atlantic LP
 14 42 I'M OUT OF YOUR LIFE/INSTRUMENTAL, Arnie's Love, Streetwave 12in
 15 21 I WANNA BE WITH YOU, Armenta, Savoir Faire 12in
 16 17 (HEY YOU) THE ROCK STEADY CREW, Rock Steady Crew, Charisma 12in
 17 8 BODY WORK, Hot Streak, Polydor 12in
 18 23 GET IT ON, Spence, Arista 12in
 19 32 BRIGHTER TOMORROW/CRUSIN'/TURN IT UP (COME ON Y'ALL)/MR. BUSINESS, Tom Browne, Arista LP
 20 27 STEPPIN' OUT/STELLAR FUNGK, Slave, Atlantic 12in
 21 40 DRESSING UP!, Street Angels, Street Beat 12in
 22 24 THE SOUND OF MUSIC, Dayton, US Capitol LP
 23 37 LOVE WILL FIND A WAY, Lionel Richie, Motown LP
 24 11 RESCUE ME, Sybil Thomas, West End 12in
 25 10 ROCKIN' RADIO, Tom Browne, Arista 12in
 26 14 WHAT I GOT IS WHAT YOU NEED, Unique, Prelude 12in
 27 13 ALL OVER YOUR FACE, Ronnie Dyson, Atlantic 12in
 28 19 TURN YOU OUT (IN & OUT)/SHOW DOWN/SHAKE IT UP, Slave, German Cotillion LP
 29 31 IT'S YOUR TURN, Delegation, CBS 12in
 30 50 LOVE WILL FIND A WAY, David Grant, Chrysalis 12in
 31 18 GO DEH YAKA, Monyaka, Polydor 12in
 32 38 FANTASY REAL, Phil Fearon & Galaxy, Ensign 12in
 33 46 MOVE YOUR BODY/FUNKY BEAT/GET YOUR LOVER BACK/WON'T YOU LET ME LOVE YOU, Bernard Wright, US Arista LP
 34 16 LADIES CHOICE, Stone City Band, Gordy 12in
 35 26 A TIME LIKE THIS, Haywoode, CBS 12in
 36 36 SUPERSTAR, Lydia Murdock, Korova 12in
 37 63 SCRATCH BREAK (GLOVE STYLE), Motor City Crew, Motown 12in
 38 80 OVER AND OVER, Shalamar, Solar 12in
 39 28 ALL NIGHT LONG (WATERBED), Kevie Kev, US Sugarhill 12in
 40 59 WILDSTYLE/INSTRUMENTAL (REMIXES), Time Zone, Celluloid 12in
 41 22 GIVE ME YOUR LOVE, Active Force, A&M 12in/US remix
 42 25 TALK TO ME, Lew Kirton, Epic 12in
 43 33 BREAK DANCIN' — ELECTRIC BOOGIE, West Street Mob, Sugarhill 12in
 44 43 MICRO-KID (REMIX), Level 42, Polydor 12in
 45 35 PLAY THAT BEAT MR. DJ, G.L.O.B.E. & Whiz Kid, US Tommy Boy 12in
 46 29 ELECTRIC KINGDOM, Twilight 22, US Vanguard 12in
 47 65 HOLIDAY, Madonna, German Sire LP
 48 20 AUTODRIVE, Herbie Hancock, CBS 12in
 49 76 GOOD LOVE, Rome Jefferies, US Rain Records 12in
 50 55 DON'T LET IT GO TO YOUR HEAD, Fat Larry's Band, WMOT 12in
 51 51 I WANT YOUR LOVE/YOURS FOREVER, Atlantic Starr, US A&M LP
 52 69 LAGOS JUMP, Third World, CBS LP/Dutch CBS 12in/US Columbia 12in
 53 52 POP GOES MY LOVE/SCRATCH GOES MY DUB, Freeez, Beggars Banquet 12in
 54 47 FOOT IN THE DOOR, Onward International, Paladin 12in
 55 74 CAVERN, Liquid Liquid, US 99 12in EP
 56 30 I'M READY (IF YOU'RE READY)(REMIX), Gap Band, Total Experience 12in
 57 — SPACEY LADY, Maurice Starr, US Arista 12in
 58 57 PLAYBOY, Teena Marie, US Epic LP
 59 — I LOVE IT/TRUST ME, Lillo Thomas, Capitol 12in
 60 62 AFTER LOVING YOU, Omari, US Bound Sound 12in
 61 67 SERIOUS/RESPECT/SO MANY WAYS, Billy Griffin, US Columbia LP
 62 34 TWO, THREE, BREAK, The B Boys, US Vintertainment 12in
 63 — NEW DIMENSION (ELECTRO MIX), Imagination, R&B 12in
 64 71 PRIVATE PARTY/DON'T KNOCK IT (UNTIL YOU TRY IT), Bobby Nunn, US Motown LP
 65 — SAY SAY SAY/INSTRUMENTAL, Paul McCartney/Michael Jackson, Parlophone 12in
 66 — SO DIFFERENT, Kinky Foxx, US Sound Of New York 12in
 67 39 YOU'VE GOTTA BELIEVE, 'Love Bug' Starski, US The Fever 12in
 68 64 MAKIN' MUSIC/DUB MIX, Gary's Gang, CBS 12in
 69 66 IN YOUR EYES, George Benson, Warner Bros 12in
 70 70 CAN YOU FEEL THE GROOVE TONIGHT/IF I'M YOUR LOVER, ConFunkShun, US Mercury LP
 71 49 ROCK THE WORLD!!!, Crown Heights Affair, De-Lite 12in
 72 73 YOU'RE MY NUMBER 1, Radiance, US Are 'n Be 12in
 73 84 LOVE GAME, Pure Energy, US Prism 12in
 74 81 WET MY WHISTLE, Midnight Star, Solar 12in
 75 56 BAD TIMES (I CAN'T STAND IT), Captain Rapp, US Saturn 12in
 76 — YAH MO B THERE/IT'S YOUR NIGHT/ONE MORE RHYTHM, James Ingram, German Qwest LP
 77 75 BABY I'M YOURS/KNOCKIN', Jones Girls, RCA LP
 78 53 LOVE TOWN (FROGGY MIX), Booker Newberry III, Montage 12in
 79 — BLESS THE LADIES, Oliver Cheatham, MCA 12in
 80 — GET INTO THE MIX/SCRATCHER'S DELIGHT, DJ Divine, US West End 12
 81 — I'M BILLIE JEAN, Bullet, US Earwax 12in
 82 61 SHINE ON ME (NEW YORK REMIX), One Way, MCA 12in
 83 — I'VE GOT LOVE, Bogaz, AGR 12in
 84 — I TOLD U SO/A TEAR FOR CRYSTAL, David Sanborn, German Warner Bros LP
 85 85 GET OUT OF MY MIX/GET ON OUT OF MY MIX (SPECIAL DUB VERSION), Dolby's Cube, US Capitol 12in

Chart file

THE ALMOST imperceptible advance of rock's newest sub-genre was halted last week when Billy Joel's 'Uptown Girl' energetically displaced the incumbent 'Karma Chameleon'.

Prior to 'Uptown Girl', Joel's British chart career had been fairly unsuccessful, with only half a dozen hits being amassed from more than 20 releases. Until a fortnight ago, Joel's best shot at the top 10 was 1978's 'My Life', which fizzled out at number 12. And though Joel's songs have provided album fillers for a wide cross section of his fellow recording artists, only Barry White has successfully turned one into a hit single. That was 'Just The Way You Are', and by one of those odd coincidences, it too peaked at number 12 — and only a fortnight before 'My Life'.

Prior to commencing his solo career, Billy Joel made a respectable living out of session work, lending his talents to a multitude of acts, and exercising very little quality control along the way. Indeed his first stab at session work was also his best, as he recently confirmed. It was in 1964 that the 15-year-old Joel contributed piano to the Shangri-Las' classic death disc, 'Leader Of The Pack'.

All of his career Joel has struggled for mainstream acceptance in Britain, but in America he is a mega-star of the highest order. Even before his recent US chart topper 'Tell Her About It', a survey of Billboard's singles charts in the first third of the Eighties placed him fifth behind Kenny Rogers, Diana Ross, Air Supply and Daryl Hall and John Oates. In the wake of 'Uptown Girl' — the best record the Four Seasons never made — it's expected that CBS will give 'Tell Her About It'



BARRY WHITE: Where is he now?

another try and relieve Joel's embarrassment that the song is the first 'JS' number one in over two years to fail short of UK chart status.

This sub-genre I mentioned briefly earlier will henceforth be known as Reptile Rock. It's previously been a little obscure, but its disciples — and they are many — have declared that the final quarter of 1983 will see it rise to the top of the British rock melting pot. The facts are clear. After 30 years and 526 number ones, none of which even hint at the existence of reptiles, Culture Club's 'Karma Chameleon', powered by cutesy verses and pretty harmonies, made Reptile Rock an issue by spending the best part of a year — or so it seemed — at number one. The bandwagon was rolling and the next to hop aboard were Duran Duran. The plan was for 'Union Of The Snake' to grasp the baton from 'Karma Chameleon' and complete a formidable double in a ruthless, even cold-blooded, coup. Billy Joel's affection for a bygone era put paid to that one, but already the Reptiles For

Rock organisation has called up a reinforcement in the unlikely shape of plucky Scot Sheena Easton.

Miss Easton's annexation has been in the air for some time, and her latest album contains a couple of definite pointers. Its title, 'Best Kept Secret', is itself a hint to the secretive Reptile Rockers, but the clincher is the cartoon of a frog which adorns the inner sleeve. I further suspect that the album's outstanding track, 'Let Sleeping Oogs Lie' was originally titled 'Let Sleeping Frogs Lie', but was amended out of deference to synth wizard Steve Porcaro who plays on the cut, and is a member of Toto — the group named after the dog in 'The Wizard Of Oz'. But maybe that's too fanciful.

However, visitors to Sheena's home will attest to the fact that it is little more than a shrine to frogs. It is a fact that Sheena has a collection of around three hundred of the creatures. She has solid silver frogs, bone china frogs and cuddly fur frogs. She has animated puppet frogs and bean bag frogs. And she has publicly declared her affection for a little fellow she calls 'Slimey Limey'. But her public 'coming out' was reserved for a recent American charity concert organised by the tireless Bob Hope. There, Sheena realised a long-cherished ambition by singing a duet with...Kermit. I rest my case...

The Four Tops, reunited with both Motown and Holland-Dozier-Holland, are currently enjoying their 42nd American hit spanning nearly 20 years. Its title is 'I Just Can't Walk Away', and walking seems to be something of an obsession with the group. They've had hits with 'Walk Away Renee', 'Don't Walk Away' and even 'Walk With Me, Talk With Me'. In 1967 they changed pace for 'You Keep Running Away'...

In America, Pink Floyd's 'Dark Side Of The Moon' has inevitably overhauled Johnny Mathis's 1958 LP, 'Johnny's Greatest Hits', to become the most charted LP ever. Floyd's album has been charted almost continuously for a grand total of 493 weeks since

Did you know?

AT PRECISELY 85 seconds, Limahl's 'OTT' is the shortest B-side of any hit single this year...Though for copyright reasons he was credited with writing nine of his songs, Elvis Presley actually participated in the composition of just two — 'That's Someone You Never Forget' and 'You'll Be Gone'... Radio Nordzee International, in a recent communique from Zurich, announced its projected relaunch after nearly 10 years silence. Details are difficult to trace at this stage, but it seems likely to join Radio Caroline in the North Sea in the near future...In a readers' poll conducted by RM's grotesque sister publication *Kerrang!*, Black Sabbath's 'Paranoid' was voted the bees' knees and the best single in Christendom...Actor Richard Burton, the world's least elegantly wasted man, scored a surprise American hit in 1965 with the monologue 'Married Man'...

debuting at number 95 in March, 1973. Despite its apparent perennial appeal, it has sold surprisingly few copies, with latest guesstimates ranging from three to four million — rather less than Def Leppard's 'Pyromania' has attained in the last 41 weeks. In Britain, 'Moon' ran out of steam after a trifling 292 weeks, placing it third in the all-time longevity table behind 'The Sound Of Music' and Simon & Garfunkel's 'Bridge Over Troubled Water'. Next week, however, 'Moon' will drop to fourth place as Meat Loaf's 'Bat Out Of Hell' continues its own long haul. Even if it then plummets out of sight, 'Bat's earlier exploits have earned it a lofty perch in the year-end album listings for the sixth year in a row...

Alan Jones

here's the label for the hot 12" now all you need is the record

(you'll get two more free with every purchase and a lot of great dance music)
let the music play!



7" Let 1
12" Let 112





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

JUDGING BY the current chart, I'd say the best formula for a number one record would be a wally reggae 12 inch duet song by Michael Jackson and a bi-sexual break-dancing cat with an interest in leather and communism.
Tiddles, Beresford Mews, Catford
 ●You refer to 'Tabby Or Not Tabby' by Miaow Tse Tung on the Whisker-A-Go-Go label, perchance?

SURELY THE two hunky chest and thigh starved readers of Romford need glasses.

How can anyone think Midge Yurgh is hunky I don't know. As for Simon Le Bon being a wimp, they've got to be kidding. Midge Yurgh could out wimp anyone, even Limahl.

Now if you want a hunky chest and thighs, look no further than Steve Norman. Now he really has a gorgeous body, and those legs — I ask you, what more could a girl ask for? Especially when he wears those tight trousers — what a pair of thighs. What about a large picture of this masterpiece of the human body in your mag this week?

Steve Norman's trousers (chance would be a fine thing), Farnham, Surrey

●What's the matter with today's youngsters?

I WENT through last week's RM twice in disbelief. Honestly, pop stars these days are such a pack of wimps, not a decent muscle in sight — in fact the most macho pic was of Kate Garner. (Miss Garner's lawyer will be in touch with you — Ed.)

I strongly suggest you consider doing a sports section instead of reviewing records. You could have some wonderful close up shots of Frank Bruno's thighs or something along those lines. I'm sure lots of RM readers would totally agree with me.

Vicki B, London NW2

●Next week — a swimwear special featuring Raynes Park Keep Fit Club assistant treasurer Robin Smith



Twigging something

HOW NICE that Little Nicky Heyward's found a chum at last. Producer Geoff Emerick sounds such a nice man and I bet Nicky even share his toffees with him at playtime.

Please do tell Geoff, though, that too many cigarettes and too much black coffee might make the lad poorly. He must be so exhausted after 'North Of A Miracle' — I think he really ought to look after himself. All this 'live action' in the studio must be taking its toll, especially when he could have taken the easy way out and recorded it on a boring old digital machine and it could well have turned out just like 'Pelican West', which was only one of the best albums of 1982.

Lynn Drum, Crinnis, Cornwall

●And arthritis can strike suddenly if you insist upon rummaging about in the woods on cold damp Sunday afternoons, picking up logs and gawd knows what else

I THINK it's about time we had a musical revolution. The music scene is in such a rut it's unbelievable. Everything's so predictable. Bands like Duran Duran, Spandau Ballet, Culture Club, etc, can be sure of getting a top ten hit, even if the song is absolute trash. It's obvious that people are buying records for the name on the sleeve, rather than the quality of the music. I find it unbelievable that 'Karma Chameleon' can stay so long at number one. OK, so it's pleasant enough, even my granny loves it!

But surely for a song to stay at number one for six weeks, it would need to be outstanding?

It seems that so long as you've got a trendy haircut, a good looking face, a synthesiser and a suntan, you can have a hit.

It's time for something new and exciting. So come on everyone, stir yourselves, let's show the world we have got some initiative and aren't scared to use it.

Anna, Nuneaton

●This letter was written on sub-Beatrice Potter bunny notepaper. The voice of angry youth, huh?

AFTER A great disappointment and careful thought I just had to write in and complain about Betty Page's dreadful video section in your magazine. Her comments on the Thompson Twins' 'Side Kicks' — The Movie/Live in Liverpool were totally unfair and untruthful. As many who have bought the video would agree, it's a great show. The group themselves have the power and the ability to capture their audience and to provide an enjoyable evening. The audience react to this with complete satisfaction (as shown on the video). The many TV appearances show the solid popularity of the group. So buck up Betty Page, or back out!!

Sarah Ottley, Stratford-Upon-Avon
 ●Live in Liverpool? But do they play all their own instruments?

NOW King Kurt have made off far from awful it must be time for a food top five. Take it away . . .
 In Your Pies — Paté Austin and James Ingram

Only For Loaf — Anita Haggis
 Too Mash Too Soon — The Sole Sonic Force
 The Kidney Are Back — The Peach Boys
 Feeling Gravy — The Eggs-tra T's
Harry Pike, Brighton
 ●Sounds, um, what's the word . . . wacky

WHY IS it that when RECORD MIRROR takes a photo of a girl-swooning teeny star and uses it as a feature in its mag, it comes out wrong? I mean, Nick Heyward has just produced a reaction similar to that of Simon Le Bon when the camera showed up his blotchy boy-wonder face. Poor Nicky suffers from the adolescent's nightmare too!

May I recommend Clearasil (skin tinted) which works wonders — or two inches of make-up, which after all, has hidden his spots up till now. Oh, and a razor too please, Nick.

I'm glad RM has finally proved this matter and brought it to a head (geddit?)!

A Packet of Silk Cut
 ●Zit alors! — Euro Ed

SO WHAMI's George Michael has lost his voice. I didn't know he had one, judging by his records.
Good Boy, London
 ●His voice is a little hoarse — that's why he sounds like Shergar

new single 7" & 12"

THE **Walkers** (WHATEVER HAPPENED TO)

THE PARTY GROOVE

As seen on ITV's RAZZMATAZZ show

LONDON RECORDS

First...ROCKERS REVENGE "Walking On Sunshine"....Then....NEW EDITION "CANDY GIRL"

Now Available...

CUBA GOODING

:Happiness is just around the bend:

Produced by **ARTHUR BAKER**

7"~LON41 12"~LONX41

STREET WISE

JAMES HAMILTON at the controls

an edited 118 $\frac{3}{4}$ bpm remix which starts abruptly without the howling hounds and fades before Vincent Price's rap 'n' laughter (there's also a messy live 'Things I Do For You' by the Jacksons as bonus filler — see Odds 'n' Bods). Pity it's too late for Halloween, but everyone got their albums out then, anyway!

DARYL HALL & JOHN OATES: 'Say It Isn't So' (RCA RCAT 375) Belatedly on 12in, this dynamite 113bpm blue-eyed chugger has a 'Billie Jean'-ish beat that's like Lydia Murdock doing their old 110bpm 'I Can't Go For That (No Can Do)' — hint hint! — terrific for mixing, with not one but two beefy breaks and a dub flip. Vital vinyl!

MARY STEVENS: 'Find Your Love' (US TI "D" Records MS-129) Yeah! A lovely little jittery 114-113-112-114-115bpm 12in skipper of obscure origin likely to excite purist soul jocks with its natural breeziness and straightforward unformalized approach (inst flip). A breath of fresh air, on a par with Curtis Hairston.

MARVIN GAYE: 'I Heard It Through The Grapevine' (Motown TMGT 987) Useful 3-track 12in nostalgia pack, most welcome being this newly extended 114(intro)-118 $\frac{1}{2}$ bpm classic and 1963's original 122bpm 'Wherever I Lay My Hat (That's My Home)' — from Motown's early "cha cha" period, pre-"formula" — although officially plug side is the gently drifting 0-99-100-101-102bpm 'What's Going On'.

MAURICE STARR: 'Spacey Lady' (US Arista AD1-9113) The producer of Tom

continues over



ARNIE'S LOVE: 'I'm Out Of Your Life' (Streetwave WAVEL 9) The very soulful light voiced Arnie turns out to be Toney Lee's brother, getting cooing support on a superb dreamily shuffling 0-104bpm 12in swaying jogger that's already been an overnight sales sensation on import... possibly because side one's fading tag is just like the start of side two's jazzier instrumental version, making two copies pretty well essential so you can prolong the groove! Pure class.

Discos

ODDS 'N' BODS

LIONEL RICHIE's import 12in of 'All Night Long (All Night)' is the LP-length 108 $\frac{1}{2}$ bpm remix with, really usefully, its instrumental as flip (great for mixing in at singalong points to catch your crowd in full voice!)... **UK 12in releases** will only qualify for Gallup's combined main national singles chart as from the end of this month provided they feature the exact same tracks as the equivalent 7in, although remixed/extended versions will of course still be allowed: this may hopefully decrease the amount of creatively marketed pop product in the 12in chart, but could cause problems in cases like the new Michael Jackson 12in when two different mixes of the main track are padded with a throwaway filler, the filler though being 7in flip (where it makes good sense) — which track in the future would the company sacrifice, rather than have a 3-track 7in?... **A&M** pressed up all their 12in copies of the Jeffrey Osborne remix (yet to be received) and it wasn't until freelance plugger Orin Cozier told 'em that they realised somehow every single one featured an extended instrumental instead of the vocal!... **Disco Mix Club's** November oldies floor-filler should have read last week as part one of 'Dr Soul's '60s Stompers', mixed "live" by myself and left in such a way that next month's girlie group part two will follow on perfectly if both are transposed onto a separate cassette... **Alan Coulthard's** current DMC megamix is of George Benson, but more importantly he's also megamixed together three tracks from Wham's album for commercial 12in release as their next single, probably called 'Club Fantastic'... **Radio London** soul broadcaster Tony Blackburn was thoroughly entertaining in a corny self-mocking way last week at Dartford Flicks (where you can get nervous exhaustion watching Colin Hudd mix!), but some soul fans were disappointed he was so "Radio One Roadshow" — however, after much discussion, he says that at his next proper soul gig he'll get behind the decks for a while just to prove he can actually play a record!... **Flicks** found a little knot of observers all kitted out in fancy knits — Ian Reading (Southend Zero 6), Nicky Peck (Medway), Tom Holland (Flicks), Ralph Tee (Groove On), Orin Cozier (Pzzazz) and mel... **Big Al Mayfield** (Guildford & Purley Cinderella's Rockerfella's) has been voted Mecca Leisure's entertainer of the year, a DJ for the first time beating all the groups and singers... **Channel 4's** Malibu World Disco Dancing UK final with its 138bpm music was won by Frankie Johnson Jr (Cardiff) doing a body building routine, runner-up the buxom Anita West (Hornchurch), their competition being jerky over-animated marionettes apart from the excellent Ray Dillon (Warley) and Everett Jervis (East London), who didn't even make the final five despite being the only glimpse of 1983 on display — don't Malibu realise that all the new excitement in dancing (especially in the public's mind) is being caused by body popping and other sinuous movements done to slower funk tempos?... **Peter Stringfellow's** new Hippodrome doesn't actually open until Friday next week (18) — oops, I knew there was an 8 in the date!... **NY Skyy** impressed everyone at Hammersmith while there just ain't no stoppin' Brass Construction once their rumbling bass/smacking drums rhythm machine gets put into gear — great!... **Mayfair Gullivers** then saw several of the guys, plus gig-visiting Ralph Randell (Birmingham Powerhouse) and Roger Tovell (Severn Sound), the latter telling me that around Gloucester The Tribe 'Jungle Rock' is currently huge... **Discomart '83** is this Sunday (13) from noon-5.30pm at Gloucester Leisure Centre in

Station Road, £1 general admission, the equipment exhibition including a high power laser and periodical demonstrations of a full sound and light show... **Rush Release** (65 Bedford Hill, London SW12) are updating their Groovemasters mailing list for electro/rap/scratch jocks — and Lydon 'T' at Polo Records (351 Edgware Road, London W2), still looking for funky acts to sign, is updating his lists too... **London Records** promoted The Walkers by sending DJs a slip mat — yes, just the one!... **Shannon** is now top US Dance/Disco hit... **Slick 'Space Bass'** (US Fantasy D-218) is out again on import in a slight remix... **Charing Cross Heaven DJ/hot hi-NRG producer Ian Levine** has megamixed together an excellent 'Twelve Inches Of Pleasure' LP (Proto 1) full of fast Boys Town chart stuff... **Pinnacle's** new Red Rooster label will be releasing Koffie here... **Liverpool Concert Street jock Gary Allan** is looking for a DJ capable of non-stop high energy mixing for possible work starting January (not necessarily in Liverpool) — if you're really good, send career details and demo tape to him at 7 Gatley Drive, Maghull, Liverpool L31 3DH... **Bob Jones** miaows that the Caister chart should have been determined by all the jocks who worked there rather than just two — ooh! (but have you ever tried to get them all to agree on a chart?!), Bob 'Dr Jazz' is himself back reviving the goodies every Tuesday at Chelmsford's Countryman in Victoria Road, and this Thurs (10) at Hemel Hempstead Whip & Collar, Fri (11) at Sheffield Green Sheffield Arms near Uckfield... **Chris Dinnis** starts souling Thursdays this week (10) at Taunton Kingstons in Station Road with a PA by David Grant (faint, swoon!)... **Chris Hill** joins Kev Ashman & Tom Felton at Charing King Arthur's Court this Friday (28), when Robbie Vincent & Tom Holland soul Dartford Flicks, and Jeff Young joins Dave Collins at Staines Jacksons... **King Enri** at Deptford Cheeks (Fri) and West Kingsdown Kings Lodge (Sat) is after guest star PAs for both venues on 01-852 3900 (shop hours)... **Grandmaster Flash** 'The Message' has been adapted into a current Green Cross Code road safety jingle — so how long before they get around to STAY OFF THOSE YELLOW LINES!

HOT VINYL

RONNIE McNEIR & INSTANT GROOVE: 'Just Can't Let You Go' (US Crossroad Entertainment Corp CR 12-2) Bunky Shepherd's new soul label now hits us with a fantastic pent-up jittery little 102bpm 12in shuffle, jiggle 'n' kick jogger based on the Herb Alpert 'Rise' riff (they mix divinely!), Ronnie and friends swapping lead vocals

around bluesy harmonica, guitar and organ while whipping up an ultra-infectious storm (inst flip). It is dynamite!

CUBA GODDING: 'Happiness Is Just Around The Bend' (London LONX 41) Arthur Baker powers this terrific zappily infectious 120-119-120bpm 12in revival of Cuba's Main Ingredient oldie with a driving 'Billie Jean' beat and shrill supporting chix, setting up a frisky lick that's got most dance crowds covered (119bpm dub/acappella flip). Sit still if you can!

MICHAEL JACKSON: 'Thriller' (Epic TA 3643) A year later we finally get his album's Rod Temperton-penned FX-118-0bpm classic on 12in, flipped by

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New Single
Don't You?
on 7"+12"

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Fri Nov 18 MANCHESTER Metro
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Wed Nov 23 LIVERPOOL Studio 54
Fri Nov 25 LONDON Q.M.C.
Sat Nov 26 LONDON 18-30 Club MileEnd
Sun Nov 27 LUTON Pink Elephant
Tues Nov 29 SOUTHEND Tots
Wed Nov 30 LEICESTER Poly
Sat Dec 3 CROMDON Laurels
Sun Dec 4 MAIDSTONE Greenways

See them live on The World Disco Dance Championship Final — and their own B&C 1 TV Special in November

MCA RECORDS



from page 31

Browne's 'Rockin' Radio' now brazenly uses the same synthesized rhythm track for his own 118½bpm 12in hip hopper! With urgent vocal, chants and dialogue it's if anything even more effective like this (inst flip).

THE MOTOR CITY CREW: 'Scratch Break (Glove Style)' (Motown TMGT 1325) Exciting electro silliness, though not as catchy as 'Wikki Wikki' or clever as 'Two Three Break', this juddering and scratching 111bpm hip hopper is surprisingly "street" for LA-based Motown and was originally hidden as an import B-side but here rightly gets elevated to A-side status on 3-track 12in, over the untidy 'Let's Break' chant/instrumental which formed its raw material.

B BEAT GIRLS: 'Jungle Swing' (US 25 West Records TFW 1008) Juddering 116bpm 12in hip hop in three versions, deadpan squeaky chicks vocal, stark dub, or — and this is the one to excite electro freaks — marathon long 'Nasty Jungle Scratch Version' in which once the beat is set up the scratching carries on unaccompanied for a while (great for fooling your public when synched over something else). If you're gone on scratch you gotta get it.

CENTRAL LINE: 'Time For Some Fun' (Mercury MERX 148) White labelled ahead of full release next week, this Roy Carter-produced solidly socking stark 118bpm smacker has taut vocals coming in bursts of intensity, on 3-track 12in with its looser inst and the monotonous 109bpm 'Conviction' instrumental, "specially made for body popping" (though none too hot) and not on their imminent album.

JAMES INGRAM: 'Yah Mo B There' (LP 'It's Your Night' German Qwest 92-3970-1) No relation of the other Ingram family, the guy around whom Lamont Dozier constructed Zingara finally makes his Quincy Jones-produced solo debut, this Rod Temperton co-penned light 116½-117bpm shuffler duetted with Michael (Doobie) McDonald very mixably having the 'Thriller' rhythm (though less impet), while 'One More Rhythm' is a Temperton-penned Bob James/Al Jarreau-ish great goodtime sassily brassy 104bpm strutter, the title track a soulfully jolting 93½bpm jogger, 'Try Your Love Again' a pleasant 117bpm jiggly swayer, and the gentle 0-102/51bpm 'Whatever We Imagine' most rhythmic of the classy smoochers — however, the set's first single is the dull gruffly Prince-ish smacking 114½bpm 'Party Animal' (Qwest W9493T), on 3-track 12in with an edit and the ambiguous slow calypso-ish 65/130bpm 'Come A Da Machine' (not on LP).

RAY PARKER JR: 'I Don't Wanna Know' (LP 'Woman Out Of Control' US Arista ALB 8087) Ray's smartly self-prod/penned set tries to cover all bases and is spot on target here at least with this croakingly soulful buoyantly bumping 104bpm jogger (good out of Lionel 'Love Will Find A Way'), the instrumental funk 114bpm 'N2U2' being his latest 'For Those Who Like To Groove' while the vocodered/chix chanted long 0-119½bpm 'Invasion' with amusing dialogue inserts is semi-electro, the punchily strutting 120bpm 'Electronic Lover' is Prince-ish, the 124bpm title track is like a blatantly pop-aimed Rick James, his nice slowies being the 41½/83bpm 'She Still Feels The Need', 104/52bpm 'In The Heat Of The Night', 83bpm 'I Still Can't Get Over Loving You'.

TOM BROWNE: 'Brighter Tomorrow' (LP 'Rockin' Radio' Arista 205151) Jazzier purist jocks predictably have gone for this Carol Woods-sung languidly tripping 113bpm swayer, but

harder hip hop goodies are the electro backed 111bpm 'Crusin'', 119½bpm 'Turn It Up (Come On Y'All)' and interestingly complex semi-slow 113bpm 'Mr. Business'.

AFRICALI: 'Ayiko Bia' (US Easy Street EZS-7504) Doing for afro what Monyaka did for reggae, this throbbing 125bpm 12in chanter is the sort of thing that certain key DJs can break wide open, the more complex much longer instrumental (-ish) flip getting into a 'Jingo' groove. One to watch.

CARGO: 'Tender Touch' (CG Records CG 1022, via City Sounds/Greyhound) Dave ('& Ansel') Collins-sung gently soulful subtle classy 105bpm 12in swayer by Mike Carr's moonlighting jazz group, deceptively starting as it builds tension to a spiky break before some jiggly piano (inst/edit flip) — not an immediate grabber maybe, but a bit of a grower.

THE JONES GIRLS: 'Knockin'' (LP 'On Target' RCA PL 84817) Last week's review should have read that this lovely slow 0-106bpm atmospheric swayer is in typical Jones style while a nice summer tempo 0-98½bpm revival of Barbara Lewis's 'Baby I'm Yours' synchs perfectly over the Mary Jane Girls' 'All Night Long' instrumental.

TEDDY PENDERGRASS: 'I Want My Baby Back' (LP 'Heaven Only Knows' US Philadelphia International FZ 38646) A somewhat suspect return to vinyl for Teddy, minus any of his reported new movie soundtrack material and instead made up of old fashioned arrangements from various producers — so, while probably not "new", it's still good TP with this 68-69bpm smoocher and the walling 63bpm 'Just Because You're Mine' best slowies, the quite chunky typical '79-style McFadden & Whitehead coprod/penned 114-116bpm 'You And Me For Right Now' and Dexter Wansel-prod/arr/penned similarly dated 114bpm 'Judge For Yourself' best dancers.

DAVID SANBORN: 'I Told U So' (LP 'Backstreet' German Warner Bros 92-3906-1) The saxist's Marcus Miller-dominated instrumental set may be less useful than usual, apart from this good steadily tripping fluid 104bpm tootler (nice out of Lionel 'Love Will Find A Way') and possibly the blurring fast 124bpm 'Burns Cathedral', but as it's from WEA doubtless there'll be DJs trying the 49-97½bpm 'When You Smile At Me', 112½/56bpm 'Blue Beach', 42/84-0bpm 'Neither One Of Us', 138bpm 'Believer' as well. They're all good listening.

THE WALKERS: 'Whatever Happened To The Party Groove' (London LONX 39) North London dancer/singer trio with an affectionate line in Britfunk nostalgia looking wistfully back to '75 (if not earlier) on a lightweight synthetically backed 119½bpm 12in jolter which could have been better but should strike a responsive chord or two, with a more beeftily romping 0-121bpm 'Sky's The Limit' flip. Whatever happened to my Transylvania Twist?

GEORGE CLINTON: 'Nubian Nut' (US Capitol 8572) More nutty P'funk rap, although not quite another 'Dog Talk', this bassily juddering 111bpm 12in thudder could work well with 'White Lines' as it has the same sort of off-centre rhythm bias.

BERNARD WRIGHT: 'Funky Beat' (US Arista 601002) Proving to be the hip hop fans' fave from young Bernard's split personality LP, this now extended electro backed and vocodered 105bpm 12in rapper has some acoustic jazz piano lending cool to it too (LP length flip).

EDGAR WINTER: 'Frankenstein 1984' (US Body Rock BR 5001) His 1973 original instrumental (on Epic) was itself a foretaste of electro-funk, and actually better than this new juddering 103bpm 12in remake which is too strung out before the still excitingly yowling freaky climax (which used to slot into Slade's 'Cum On Feel The Noize' for ear-splitting effect!), the long

'Monster Version' with some scratching, shorter vocodered 'Human Version' and obvious 'Monster Rap' all having use for electro mixers though.

FORMULA V: 'Killer Groove I' (US Write On Records WO-12'-012) Sparse semi-instrumental 122bpm 12in electro jolter very like 'Miranda Rock' with vocoder muttering the title line, its even more instrumental 121bpm 'Killer Groove II' flip starting with a useful "everybody from the east coast - ho!" (etc).

WHODINI: 'Rap Machine' (Jive JIVE T 45) Disappointingly routine 107bpm rapper over an ugly dull beat, on 3-track UK 12in with dub/acappella flip, their similar format import 12in 'Yours For A Night' (US Jive JD 1-9114) being a better quite soulful 111bpm jittery swayer, while the rest of the rapping duo's 'Whodini' LP (Jive HIP 10) has only two other newies, the Roy Carter-produced empty thudding 100½bpm 'Underground' with a terribly English chap talking, and Conny Plank-prod story-telling 105bpm 'Nasty Lady' — which is best of all, apart from their earlier singles.

FREEEZ: 'Love's Gonna Get You' (Beggars Banquet BEF 1037) The duo revert from boppy electropop to the specialist ranks for a mushy half-hearted 50-100bpm stab at Shakatak/Imagination-type territory, except the latter would have done it better. However, the 12in flip features Alan Coulthard's previously promo-only 117½... 102bpm 'Gonna Get You (Megamix)' of all their album's tracks medleyed together.

THE S.O.S. BAND: 'Tell Me If You Still Care' (Tabu TA 3927) Slick, bland and to my mind gutless but pleasant slow smoothly harmonised 80bpm ticker at current Isley Bros tempo (lots of others think it's 'triff'), on 3-track 12in with its inst and the snappily smacking 121bpm 'If You Want My Love'.

BREAKERS

BUBBLING UNDER THE Disco 85 are Trouble Funk 'Say What?' (US DETT 12in), Jennifer Holliday 'Just Let Me Wait' (US Geffen LP) Jimmy Cliff 'Reggae Night' (CBS 12in), Baiser 'Summer Breeze' (Canadian Celsius 12in), Teddy Pendergrass 'I Want My Baby Back/You And Me For Right Now' (US Philadelphia Int LP), B Beat Girls 'Jungle Swing' (US 25 West 12in), The SOS Band 'Tell Me If You Still Care' (Tabu 12in), Ronnie McNeir 'Just Can't Let You Go' (US Crossroad 12in), Elbow Bones 'A Night In New York' (US EMI America 12in), The Dub Band 'Reggae High' (EMI 12in), Ebony Brothers 'Brighten Up Your Night' (RCA 12in), Sinitta 'Never Too Late' (Midas 12in), Tourist 'Hooked On You' (US Reelin & Rockin 12in), George Clinton 'Nubian Nut' (US Capitol 12in), The Tribe 'Jungle Rock' (US Prelude 12in)

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/c/r for fade/cold/resonant endings) — Shakin' Stevens 124f, Madness 142-Or, ABC (0-1)130-128c, Police (0-1)157-161f, Limahl (0-1)140f, Joy Division 147f, Rainbow 118f, Eurythmics 84f, Marilyn 0-153f, Aztec Camera 112r, Major Harris 117f, David Bowie 0-138-141-0f, Imagination 120c, Danse Society 146f, Brian May 0-167-0f, plus corrections to Duran Duran 115½f, Adam Ant 0-106f, Eddy Grant 115f.

EBONY BROTHERS

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RCA

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MORRISSEY is a bit of a saucy fellow. This magnetic Mancunian and his bunch of Northern notables will conspire together in the brilliant Smiths have set their heads and hearts to the task of rewriting the language of love — and the newspeak they've come up with talks volumes.

An aural and lyrical dissertation of some vibrant sensual jungle that is about to put sex back onto our timid, frigid airways —

Morrissey matches every jangling twist 'n turn from Johnny Marr's sparkling Rickenbacker with a suitable literary rejoinder — throwaway lines that stick in the mind — and is Morrissey's mind warped or merely one-tracked?

As the Voice of the Smiths he is a quiet propagandist, a mild mannered emotional fascist (in the nicest possible sense), a coy bringer of good news couched in an accent that could just be Northern camp... or maybe something more...? What with a hatful of enticingly ineexplicit sexual references, a decidedly non-macho stage attitude and a feature in *Him* magazine already nestling beneath their belts might the proud preening coo avowed non-heterosexual attitude prove a stumbling block on the rocky road to Hitdom?

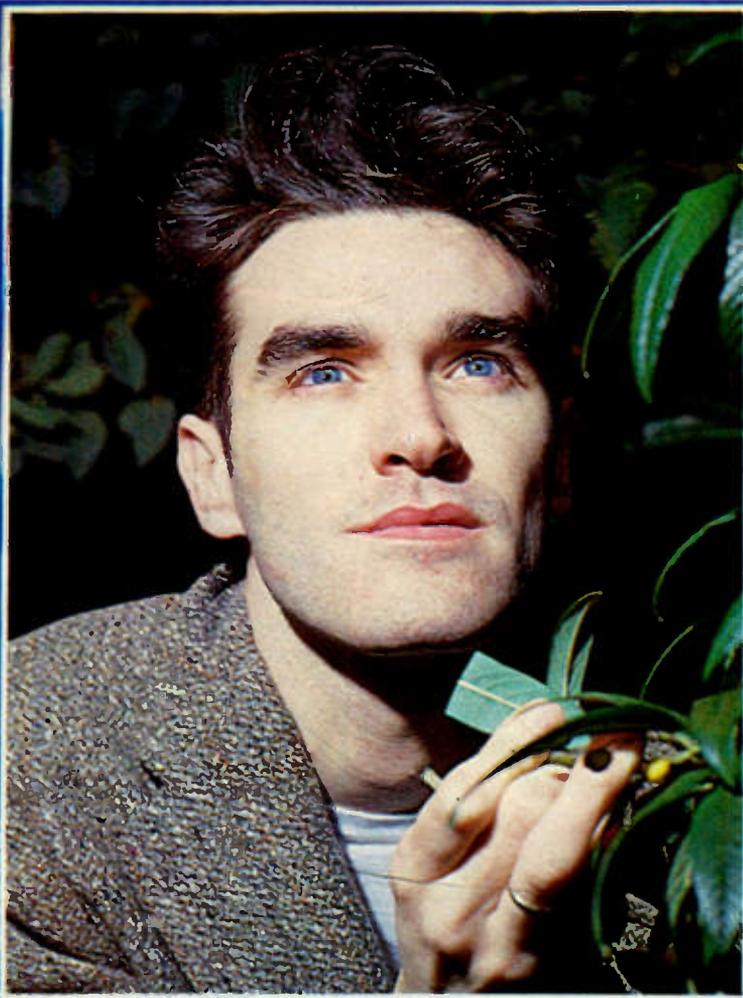
"Yes, the gay connotations would well be harmful when it comes to dealing with the press — the thing is, if people want to bring you down they'll do it anyway — I'm sure they could find something dubious in all lyrics. I simply can't get down to gender — I don't mind who listens. I wouldn't like to be thought of as a gay spokesman, though, because it's just not true."

'Handsome' is an apt word to sum up the Smiths, both visual and intellectual. Once the little girls (who tend to know about these things) catch sight of these Devils in disguise and the screaming starts can the Smiths remain intact?

"Mmmm... I think a Sex Symbol is possibly the best thing to be... I think if you're strong and determined no amount of triviality will crush you."

Will you ever consider tempering your style of word juggling?

"It's not a profession for me — it's something I have to do. I



Pic. by Joe Shuster

MORRISSEY: 'A distraction from reality'

strictly SHRUB-WISE

write persistently — it started when I was about two and leapt upon a typewriter... the rest is history. I feel people are just waiting for someone to say something and I've got a great deal to say. If I thought it was all worthless trash I just wouldn't waste people's time but I do think the Smiths are dramatically

important."

But in the light of Rough Trade's conspicuous failure in breaking bands like Scritti Politti and Aztec Camera are you not worried that the Smiths might suffer the same lack of exposure?

"People ask about Rough Trade as if we'd willingly drown ourselves. Being on a major

doesn't guarantee a thing. I think our record is almost perfect and it is going to happen — I can see no reason at all why the Smiths shouldn't be unbelievably massive. The most fulfilling thing must be to reach a lot of people, but nowadays the very idea of filling an auditorium has been spat upon by modern groups but that's just like criticising *Top Of The Pops* by people who I never be on there. TOTP is there to be used — we just want to reach people."

WHILE the Smiths could in no way be described as a revivalist band there are conspicuous references to the Sixties in both the style of music and the attitudes at work lyrically.

"We're certainly greatly influenced by the Sixties but I feel no affinity with hippedom at all, nor do I have role models. I'm very fond of Sandie Shaw — she was a great symbolist and most of her records were perfect."

"As my education virtually amounted to nothing — we were instilled with the fact that everything was hopeless — I completely immersed myself in films. Those people replaced the friends I never had."

Do you actually find it hard to relate to day-to-day living, then?

"In ordinary situations I can't survive. I can't have a daily job. I can't be out of bed by 8 o'clock. I can't converse politely with the man next door. But situations that are considered quite surreal I find intensely natural — appearing on TV, touring — they're nice things to do — glamorous."

The Smiths crusade appears to me to be about digging deep where others fear to scratch the surface — are you determined to combat repression of the mind?

"Oh yes — there's a tremendous amount of repression — that's the saddest factor. It was why I introduced the flowers on stage — to reduce people's hostility."

Are you still as celibate as the press releases proclaim?

"Factually, yes. But I'm open to ideas! I've never been terribly interested in sex in itself. In your formative years you're lead to believe that lots of magical things will happen with other people — which doesn't actually happen. But then everything we do is just a distraction from reality."

the fifth Smith... Graham K



WHODINI

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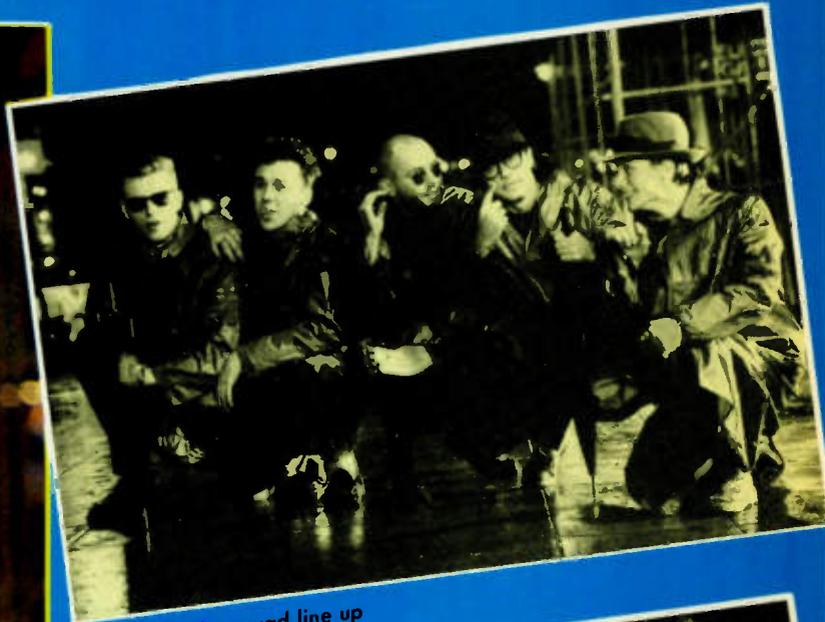


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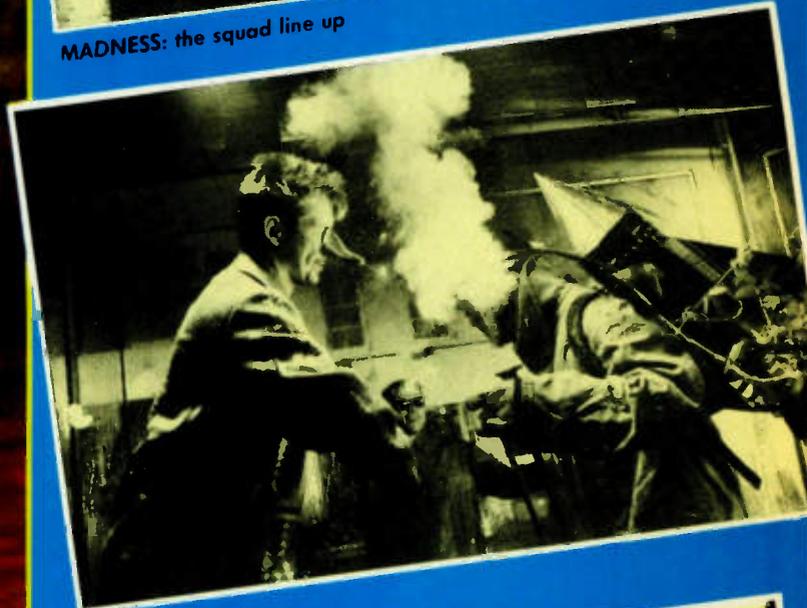
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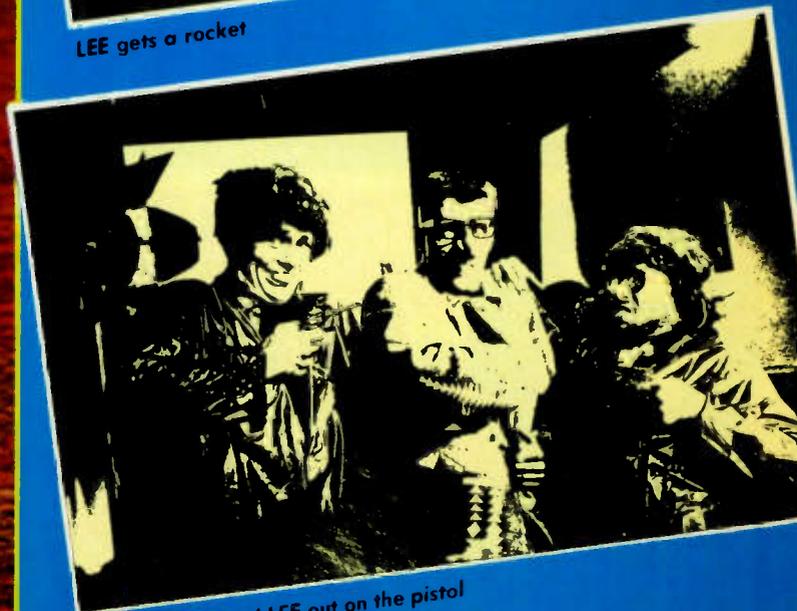
SUGGS models this Autumn's shades and Pakamac look



MADNESS: the squad line up



LEE gets a rocket



CARL, SUGGS and LEE out on the pistol

MADNESS



LEE impersonates Tommy Cooper and Dick Emery simultaneously

MADNESS SHOULD have booked King Kurt to do a Zulu rumba dance when they shot the video for their latest single. There wasn't a cloud in the sky when they went along to South Molton Street in London to film 'The Sun And The Rain.'

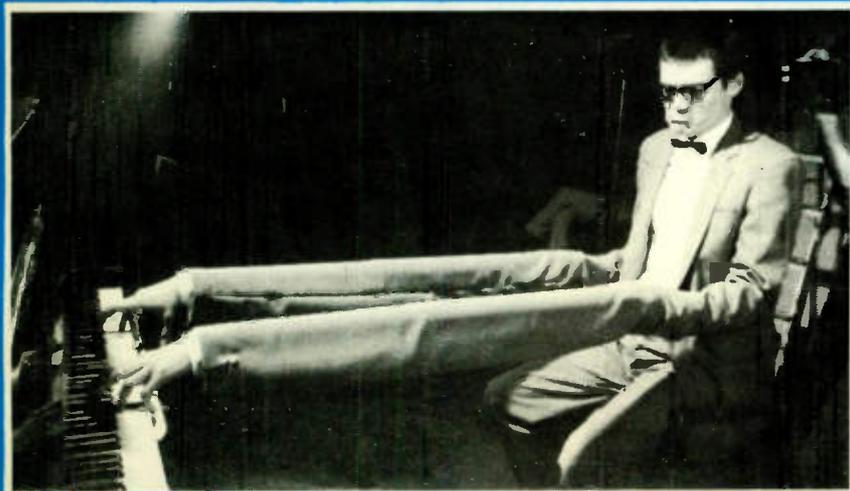
Undeterred, they hired an old fire engine and fixed sprinklers over the hoses to spray themselves with water. The owners of a Chinese restaurant complained at such nuttiness, especially when Lee cavorted around with a smoking

rocket strapped to his back, but the police turned a blind eye.

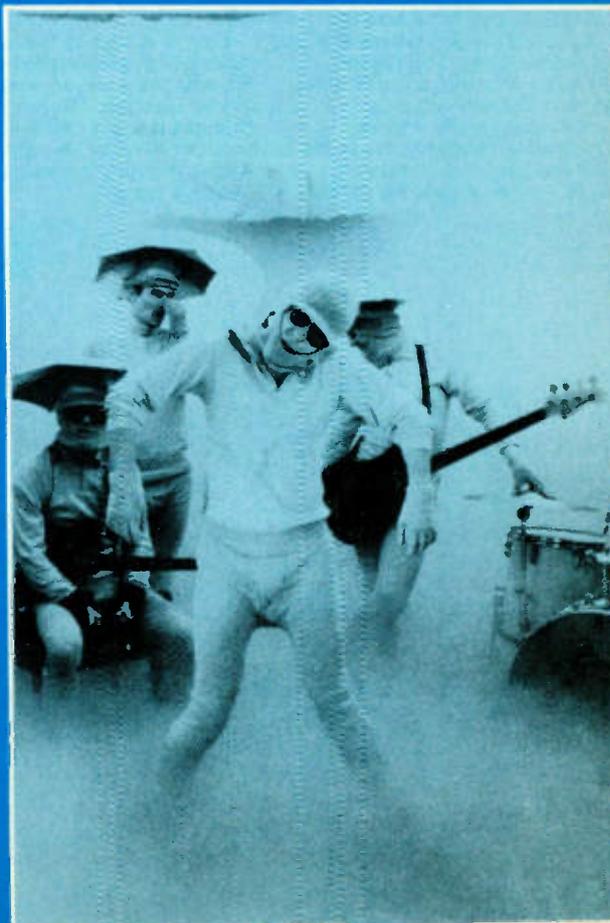
After getting soaked through, the lads dried off with interior shots filmed in a garage underneath Stiff's offices in deepest Camden. The ceiling was draped in parachute cloth and for extra dramatic effect they hired a giant plastic ear from the man who made Kenny Everett's giant hands.

"The video cost thousands less than those efforts by Spandau Ballet or Duran Duran, but it looks a lot better," said a spokesman for the soggy Madness boys.

Rob's Smith



MIKE PARSONS: an extended player?



MADNESS: brolly good fellows

I TAUGHT PRINCE EVERYTHING

Discos

PRINCE WAS just a shy, quiet boy . . . till he met Andre Cymone. But when they got together, they did things that'd make your hair blush. Andre, former bass player with Prince and now busting out alone with 'Make Me Wanna Dance', has some stories to tell.

"We grew up in the same house — the same bedroom, actually, if you want to talk about areas," says Andre. "He didn't get along with his parents too well and I didn't either, I was kind of the black sheep. I was into women and driving cars that didn't belong to me, his parents knew about that and didn't want him to be around me.

"So he stayed with me but it didn't really work out too well, 'cos I'm pretty wild and when I met him, he didn't even cuss. He came into a totally different environment — my family are pretty open, but we carried it a bit too far. We had a lot of girls round at the house and often they didn't have many clothes on."

So the corruption of Prince began in Minneapolis (Andre calls it "Wavetown" now) and when the boys weren't being rude they were being very loud. "We had a group called Grand Central. The lead singer of the Time was in that group too, that's where the sound comes from. The reason people say we sound alike is that we were in the same group."

Then, Andre recalls, Prince started getting famous. "He went and did his own thing and I was still in the other group. He asked

Saucy bass player's shock story



me to join him, so I said I'd help him. When the time came, he said 'You can't leave now' so I said 'OK, cool, if it'll help I'll stay.' But eventually I said if I stay now, I'll be doing this the rest of my life."

That was just as 'I Wanna Be Your Lover' became Prince's first hit, and they played here to mixed reaction. "Some people thought it went real well, others thought it wasn't so good." And Andre thought it was time to pack his things.

"A lot of people said, why leave when it's just picking up? But I'm not a background artist, they would say you're taking too much off Prince, it's his show, but I said I'm an entertainer. To me, it was me and him just having a good time, but they didn't look at it that way."

Fists didn't fly, but the parting came all the same. "I saw a lot of things that could have been done better or differently. He's into raunchy sex and I'm into technology. Sooner or later you

have to start talking about something valid."

So it's futurist funk for Cymone, with a mission to boldly go and all that (in clothes he designs himself and his sister makes, by the way). "Everyone knows you can do whatever you want all night," he says.

"Everyone *doesn't* know there's a lot of technical changes that are going to happen. I believe we should go forward and face the changes."

Paul Sexton

RM — the wacky wacky song



DELEGATION: fanatsy meal

THIS CHRISTMAS Day, there'll be a picture of true domestic bliss in Kathy Bryant's house, back home in Austin, Texas. "I cook Christmas dinner every year," says Kathy. "Last year I made some bread rolls. The guests ended up throwing them at each other."

Well, maybe it isn't exactly Robert Carrier, but at least her band's cookin' again. Kathy's the new girl in the lives of Ricky Bailey and Ray Patterson, who together are the three parts of Delegation, back in dance business with 'It's Your Turn'.

It's six years since they popped into the Top 30 with 'Where Is The Love (We Used to Know)', when they were an all-male outfit. They managed one more week in the charts with 'You've Been Doing Me Wrong' and then did a vanishing trick — but only because of the lure of foreign currency.

"From Britain, the success went to America, then to the Continent, then to Africa, now we've come right the way around," says Ricky. "On the Continent, people are prepared to listen. It's more healthy." It was there, in Germany last year, that Ricky and Ray met Kathy and decided that the "No Women" sign should be lifted from Delegation. Longtime writer and producer Ken Gold — he also wrote the current Arnie's Love gem, 'I'm Out Of Your Life', an old Delegation song — teamed with Micky Denne to write 'It's Your Turn', and after six years it probably is, too.

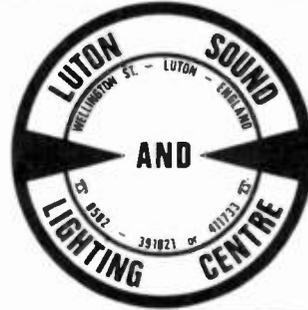
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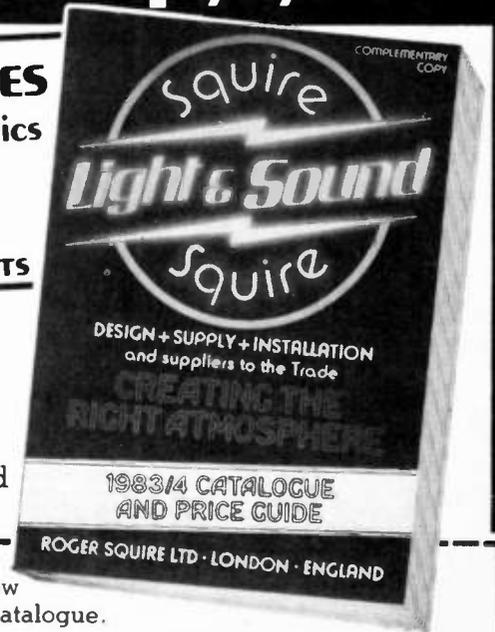
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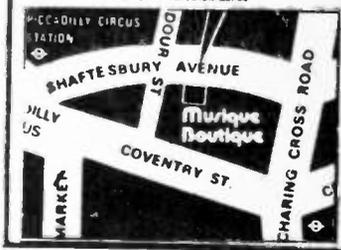
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Top Albums

Week ending November 12, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	3	CAN'T SLOW DOWN, Lionel Richie, Motown □
2	1	4	COLOUR BY NUMBERS, Culture Club, Virgin ★
3	6	6	THE TWO OF US, Various, K-Tel
4	—	—	PIPES OF PEACE, Paul McCartney, Parlophone PCTC16523
5	5	8	LABOUR OF LOVE, UB40, Dep International/Virgin
6	3	4	SNAP, Jam, Polydor □
7	4	6	GENESIS, Genesis, Charisma/Virgin □
8	7	5	VOICE OF THE HEART, Carpenters, A & M □
9	—	—	INFIDELS, Bob Dylan, CBS CBS25539
10	9	48	THRILLER, Michael Jackson, Epic ★
11	8	16	NO PARLEZ! Paul Young, CBS ★
12	20	10	AN INNOCENT MAN, Billy Joel, CBS
13	12	23	TOO LOW FOR ZERO, Elton John, Rocket □
14	11	19	FANTASTIC, Wham!, Innervision ★
15	18	4	IMAGINATIONS, Various, CBS
16	16	3	ROCK 'N' SOUL, Daryl Hall & John Oates, RCA
17	17	2	ZIGGY LIVE, David Bowie, RCA
18	14	4	MONUMENT — THE SOUNDTRACK, Ultravox, Chrysalis
19	10	3	NORTH OF A MIRACLE, Nick Heyward, Arista ○
20	15	30	LET'S DANCE, David Bowie, EMI-America ★
21	13	23	IN YOUR EYES, George Benson, Warner Bros □
22	47	2	STAGES, Elaine Paige, K-Tel
23	—	—	THE ATLANTIC YEARS 1973-1980, Roxy Music, EG EGPL54
24	21	5	SILVER, Cliff Richard, EMI
25	—	—	SCANDALOUS, Imagination, R&B RBLP1004
26	—	—	WORKING WITH FIRE AND STEEL, China Crisis, Virgin V2286
27	19	15	THE CROSSING, Big Country, Mercury □
28	24	6	THE MUSIC OF RICHARD CLAYDERMAN, Richard Clayderman, Polystar ○
29	40	21	SYNCHRONICITY, Police, A&M ★
30	33	5	KNEES UP, Chas And Dave, Rockney □
31	22	6	LOVE STORIES, Dor Williams, K-Tel
32	27	19	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar □
33	28	9	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS ○
34	—	—	HEARTS AND BONES, Paul Simon, Warner Bros 238421
35	—	—	STARFLEET PROJECT, Brian May & Friends, EMI SFLT10780
36	28	2	LOVE IS THE LAW, Toyah, Safari
37	30	3	SOUL MINING, The The, Epic/Some Bizzare
38	36	3	ALIVE SHE CRIED, Doors, Elektra
39	32	2	DAVID GRANT, David Grant, Chrysalis
40	25	36	TRUE, Spandau Ballet, Chrysalis ★
41	50	2	RUSS ABBOT'S MADHOUSE, Russ Abbot, Ronco
42	—	—	ROOTS REGGAE 'N' ROCK, Various, Telstar STAR2233
43	44	5	RIO, Duran Duran, EMI ★
44	23	4	STREET SOUNDS ELECTRO 1, Various, Streetsounds



MACCA: pipe man gets puff treatment

45	52	6	THE WILD HEART, Stevie Nicks, WEA
46	—	—	THE ESSENTIAL JEAN-MICHEL JARRE, Jean-Michel Jarre, Polystar PROLP3
47	34	9	BORN TO LOVE, Peabo Bryson & Roberta Flack, Capitol
48	38	16	THE LOOK, Shalamar, Solar □
49	35	28	THE LUXURY GAP, Heaven 17, Virgin □
50	43	11	STANDING IN THE LIGHT, Level 42, Polydor ○
51	31	8	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music
52	48	252	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ★
53	—	—	GREATEST HITS, Marvin Gaye, Telstar STAR2234
54	—	—	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis LEOTV1
55	54	4	XXV, Shadows, Polydor
56	—	—	THE BRENDAN SHINE COLLECTION, Brendan Shine, Play PLAYTV1
57	71	2	ZONES, Hawkwind, Flicknife
58	53	4	NIGHTLINE, Randy Crawford, Warner Bros
59	51	3	HEAD OVER HEELS, Cocteau Twins, 4AD
60	29	7	STAYING ALIVE, Bee Gees, RSO
61	37	11	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute ○
62	46	6	A TOUCH MORE MAGIC, Barry Manilow, Arista □
63	49	5	MORNING NOON AND NIGHT, Various, Ronco
64	39	6	LICK IT UP, Kiss, Vertigo
65	56	36	WAR, U2, Island □
66	—	—	PLAY DIRTY, Girlschool, Bronze BRON548
67	64	64	REFLECTIONS, Various, CBS ★
68	—	—	CHART HITS 83 VOL 2, Various, K-Tel NE1256
69	42	4	OUT OF THIS WORLD, Shakatak, Polydor
70	—	—	THE HIT SQUAD'S HITS OF 83, Various, Ronco RONLP4
71	85	2	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Ritz
72	58	10	KISSING TO BE CLEVER, Culture Club, Virgin ★
73	66	7	IMAGES, Various, K-Tel
74	41	6	LOVE CLASSICS, Royal Philharmonic Orchestra, Nouveau Music
75	45	2	HYPERBOREA, Tangerine Dream, Virgin
76	61	58	LOVE OVER GOLD, Dire Straits, Vertigo ★
77	57	16	THE VERY BEST OF THE BEACH BOYS, Beach Boys, Capitol ★
78	75	20	FLASHDANCE, Original Soundtrack, Casablanca □
79	55	9	THE HIT SQUAD — CHART TRACKING, Various, Ronco
80	59	2	VENICE IN PERIL, Rondo Veneziano, Ferroway
81	86	2	SWORDFISH/TROMBONE, Tom Waits, Island
82	65	7	LIONEL RICHIE, Lionel Richie, Motown □
83	94	3	FACE VALUE, Phil Collins, Virgin □
84	82	20	GREATEST HITS, Rod Stewart, Riva ★
85	73	40	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA ★
86	91	10	LOVE SONGS, Barbra Streisand, CBS ★
87	70	6	PIL LIVE IN TOKYO, PiL, Virgin
88	60	3	SO AMAZING, Dionne Warwick, Arista
89	69	18	QUEEN GREATEST HITS, Queen, EMI ★
90	89	3	MAKING MOVIES, Dire Straits, Vertigo ★
91	83	18	YOU AND ME BOTH, Yazoo, Mute □
92	81	7	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
93	—	—	DA DA, Alice Cooper, Warner Bros 9239891
94	—	—	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie, RCA International INTS5063
95	67	2	DURAN DURAN, Duran Duran, EMI
96	—	—	RHYTHM OF YOUTH, Men Without Hats, Statik STATLP10
97	77	2	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland
98	—	—	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS CBS25304
99	100	51	RICHARD CLAYDERMAN, Richard Clayderman, Delphine ★
100	—	—	IN TOUCH, Various, Starblend STD9

Music Video

1	3	LET'S DANCE EP, David Bowie, Picture Music
2	1	DURAN DURAN, Duran Duran, Picture Music
3	2	FINAL CONCERT, Who, CBS/Fox
4	18	RECITAL OF THE SCRIPT, Marillion, Picture Music
5	—	LIVE, PiL, Virgin
6	4	AROUND THE WORLD, Police, Picture Music
7	5	LET'S SPEND THE NIGHT TOGETHER, Rolling Stones, Picture Music
8	—	MONUMENT, Ultravox, Chrysalis
9	10	ONCE UPON A TIME, Siouxsie & The Banshees, Polygram
10	6	THE COMPLETE BEATLES, Beatles, MGM/UA
11	9	TARAS SHEVCHENKO, New Order, Factory
12	11	SINGLES, Elton John, Polygram
13	7	ELVIS ON TOUR, Elvis Presley, MGM/UA
14	16	STONES IN THE PARK, Rolling Stones, Granada
15	—	SINGLES, Pink Floyd, Picture Music
16	—	LIVE WIRELESS, Thomas Dolby, Picture Music
17	12	SIDE KICK LIVE, Thompson Twins, Picture Music
18	13	THREE SIDES LIVE, Genesis, Picture Music/Wienerworld
19	15	COMPLETE MADNESS, Madness, Stiff
20	14	VIDEO PIECES, Iron Maiden, Picture Music

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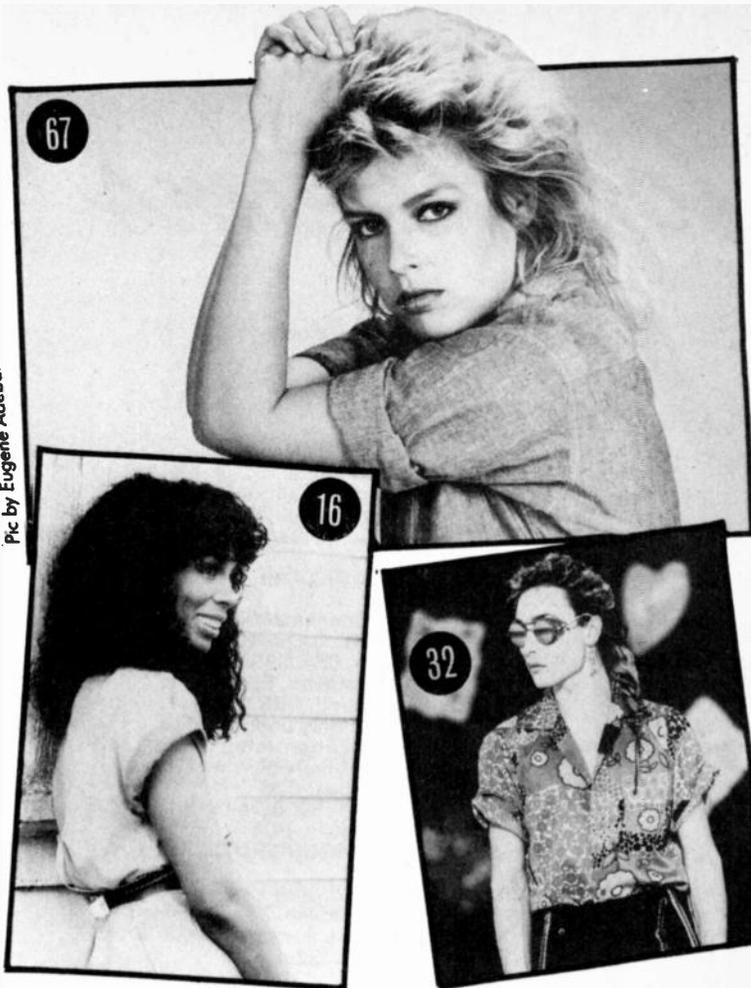
★ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (60,000 sales)

Top Singles

Week ending November 12, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	1	6	UPTOWN GIRL, Billy Joel, CBS
2	2	7	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown ○
↔ 3	14	5	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
↔ 4	19	2	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
5	9	3	PUSS 'N BOOTS, Adam Ant, CBS
6	3	3	UNION OF THE SNAKE, Duran Duran, EMI
7	6	6	SAFETY DANCE, Men Without Hats, Statik
8	4	8	KARMA CHAMELEON, Culture Club, Virgin ☆
↔ 9	21	2	SUN AND THE RAIN, Madness, Stiff
10	12	3	THE LOVE CATS, Cure, Fiction
11	10	5	PLEASE DON'T MAKE ME CRY, UB40, DEP International
12	8	8	(HEY YOU) THE ROCKSTEADY CREW, Rocksteady Crew, Charisma/Virgin
13	6	8	THEY DON'T KNOW, Tracey Ullman, Stiff
14	7	9	NEW SONG, Howard Jones, WEA ○
15	24	2	A MESS OF BLUES, Status Quo, Vertigo
16	22	8	UNCONDITIONAL LOVE, Donna Summer, Mercury
17	28	2	SYNCHRONICITY 2, Police, A&M
18	26	2	THAT WAS THEN BUT THIS IS NOW, ABC, Neutron
19	13	8	IN YOUR EYES, George Benson, Warner Bros
20	34	2	ONLY FOR LOVE, Limahl, EMI
↔ 21	—	—	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones RSR113
22	17	7	KISSING WITH CONFIDENCE, Will Powers, Island
23	11	8	SUPERMAN (GIOCA JOUER), Black Lace, Flair
24	20	5	KISS THE BRIDE, Elton John, Rocket
25	18	36	BLUE MONDAY, New Order, Factory
26	32	4	907, Musical Youth, MCA
↔ 27	45	2	RIGHT BY YOUR SIDE, Eurythmics, RCA
↔ 28	16	8	SUPERSTAR (BILLIE JEAN), Lydia Murdock, Korova
↔ 29	40	8	REILLY, Olympic Orchestra, Red Bus
↔ 30	42	3	LOVE WILL TEAR US APART, Joy Division, Factory
31	33	3	LICK IT UP, Kiss, Vertigo
↔ 32	47	2	CALLING YOUR NAME, Marityn, Mercury
33	23	5	OVER AND OVER, Shalamar, Solar
34	15	7	DEAR PRUDENCE, Siouxsie And The Banshees, Polydor/Wonderland ○
↔ 35	81	2	OBLIVIOUS, Aztec Camera, WEA
↔ 36	—	—	NEVER NEVER, The Assembly, Mute 7TINY1
37	30	9	THIS IS NOT A LOVE SONG, PIL, Virgin
38	37	3	GUNS FOR HIRE, AC/DC, Atlantic
39	29	13	RED RED WINE, UB40, DEP International/Virgin □
40	36	5	DESTINATION ZULU LAND, King Kurt, Stiff
41	44	4	FANTASY REAL, Phil Fearon & Galaxy, Ensign
↔ 42	78	2	OWNER OF A LONELY HEART, Yes, Atco
43	28	8	MODERN LOVE, David Bowie, EMI-America
44	39	4	LOVE HOW YOU FEEL, Sharon Redd, Prelude
↔ 45	55	3	TILL I CAN'T TAKE LOVE NO MORE, Eddy Grant, Ice
↔ 46	85	2	WHITE LIGHT/WHITE HEAT, David Bowie, RCA
47	43	2	CAN'T LET YOU GO, Rainbow, Polydor
↔ 48	—	—	THAT'S ALL, Genesis, Charisma/Virgin TATA1
49	50	4	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Ritzo
50	31	8	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic/Cleveland
51	27	8	BLUE HAT FOR A BLUE DAY, Nick Heyward, Arista
52	41	4	MICRO KID, Level 42, Polydor
↔ 53	—	—	ATMOSPHERICS, Tom Robinson, Panic NIC3
54	55	3	THE SINGLES 1981-83, Bauhaus, Beggars Banquet
↔ 55	—	—	THIS CHARMING MAN, Smiths, Rough Trade RT136
↔ 56	88	2	NEW DIMENSION, Imagination, R & B
57	46	3	RAINBOW IN THE DARK, Dio, Vertigo
↔ 58	86	2	FLAMING SWORD, Cars, Arista
59	38	8	LOVE WILL FIND A WAY, David Grant, Chrysalis
↔ 60	72	2	HEAVEN IS WAITING, Danae Society, Society
61	63	-2	ALL MY LIFE, Major Harris, London
62	35	7	LOVE IN ITSELF, Depeche Mode, Mute
63	49	13	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
↔ 64	—	—	THANK YOU FOR THE MUSIC, Abba, Epic A3894



Pic by Eugene Adebani

KIM: coll of the Wilde; DONNA: Summer love; MARILYN: let's hear it for the glam revival

65	60	5	I WANT YOU (ALL TONIGHT), Curtis Hairton, RCA
66	57	5	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
↔ 67	—	—	DANCING IN THE DARK, Kim Wilde, RAK RAK365
68	75	2	STAR FLEET, Brian May & Friends, EMI
69	58	3	THIS IS THE WAY, Bruce Foxton, Arista
↔ 70	—	—	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA RCA378
71	76	3	FEDORA (I'LL BE YOUR DAWG), Caramba, Bilco
72	80	3	JEALOUS LOVE, JoBoxers, RCA
↔ 73	98	2	TWIST OF FATE, Olivia Newton-John, EMI
↔ 74	86	3	SAY IT ISN'T SO, Daryl Hall & John Oates, RCA
75	77	5	SONG OF THE SIREN, This Mortal Coil, 4AD
76	64	3	TONIGHT, Steve Harvey, London
↔ 77	—	—	RELAX, Frankie Goes To Hollywood, Island ZTAS1
↔ 78	—	—	THE LIFEBOAT PARTY, Kid Creole & The Coconuts, Island IS142
↔ 79	—	—	THE VOW, Toyah, Safari SAFE58
↔ 80	—	—	GET OUT OF MY MIX, Dolby's Cube, Parlophone 12R6063
81	84	2	DRESSING UP!, Street Angels, Street Beat
↔ 82	—	—	I WON'T LET THE SUN GO DOWN ON ME, Nik Kershaw, MCA-MCA816
↔ 83	—	—	THE BEAUTY OF POISON, Specimen, London LON40
↔ 84	—	—	FOUR LITTLE DIAMONDS, Electric Light Orchestra, Jet A3869
↔ 85	—	—	WHITE LINES (DON'T DON'T DO IT), Grandmaster & Melle Mel, Sugarhill SH130
86	83	5	MAKING LOVE (OUT OF NOTHING AT ALL), Air Supply, Arista
87	87	2	WHEN I LEAVE THE WORLD BEHIND, Rose Marie, A1
↔ 88	—	—	WILLOW WEEP FOR ME, Carmel, London LON38
↔ 89	—	—	LOST AGAIN, Yello, Stiff BUY191
↔ 90	—	—	UNION SUNDOWN, Bob Dylan, CBS A3916
↔ 91	98	2	REGGAE NIGHT, Jimmy Cliff, CBS
92	—	—	METAL DANCE, SPK, Desire WANT1
93	93	4	STATE OF ART, Friends Again, Moon
94	79	5	DON'T FORGET TO DANCE, Kinks, Arista
↔ 95	—	—	I JUST CAN'T WALK AWAY, Four Tops, Motown TMG1321
↔ 96	—	—	REBELS RULE, Stray Cats, Arista SCAT7
↔ 97	—	—	SO HOT, Haines Gang, London LON34
↔ 98	—	—	REALLY GLAD YOU CAME, Ian Dury, Polydor POSP646
↔ 99	—	—	PAL OF MY CRADLE DAYS, Ann Breen, Home spun HS052
↔ 100	—	—	IT'S YOUR TURN, Delegation, CBS A3832

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Toyah

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I'm Waiting For The Man

STAR SONGS

I'm waiting for my man
Twenty-six dollars in my hand
Go to Lexington one-two-five
Feel sick and dirty
More dead than alive
I'm waiting for my man

Hey white boy,
What you doin' up town
Hey white boy,
You chasin' our women around?
Oh pardon me sir
It swims from my mind
I'm just looking
For a dear, dear friend of mine
I'm waiting for my man

Here he comes
He's all dressed in black
Heeled shoes and a big straw hat
He's never early, he's always late
First thing you learn
Is you always gotta wait,
I'm waiting for my man

Up to Brownstones
Up three flights of stairs
Ev'ry-body's pinned you
But no-body cares
He's got the works
Gives you sweet taste
But then you gotta split
'Cause you got no time to waste
I'm waiting for my man

Baby don't you holler
Darling don't you bawl and shout
I'm feeling good
And I'm gonna work it all out
I'm feeling good,
I'm feelin' oh so fine
Until tomorrow,
But that's just another time,
I'm waiting for my man

Words and Music by Lou Reed

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Nico



Pic by Antoine Giacomoni

RECORD
MIRROR

Billy Joel

