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RECORD

OCTOBER 27, 1984 45p

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DURAN • NICK HEYWARD • TINA TURNER
BAMBAATAA • ROLLING STONES • U2
MEAT LOAF • JOHN WAITE

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THE **U** r e ●

GONE THE naughty strains of the playground sex, gone Kate Garner — enter Jeremy Healey and his new project *Bonaventura*. 'When Malyndy Sings' is the soaring 'n' cutting result of Mr Healey's renewed assault on chartdom; a plundering re-work of a 200-year-old slave song that's brim-full of Jem's penchant for playful tape manipulation.

Fine record — but why such a wait since the demise of Haysi? "After Haysi finished I didn't wanna go back into music, I spent about three months thinking 'what am I gonna do' — and then I started to get asked to do the music for commercials and stuff and I was really excited about that. It got me back into everything gradually."

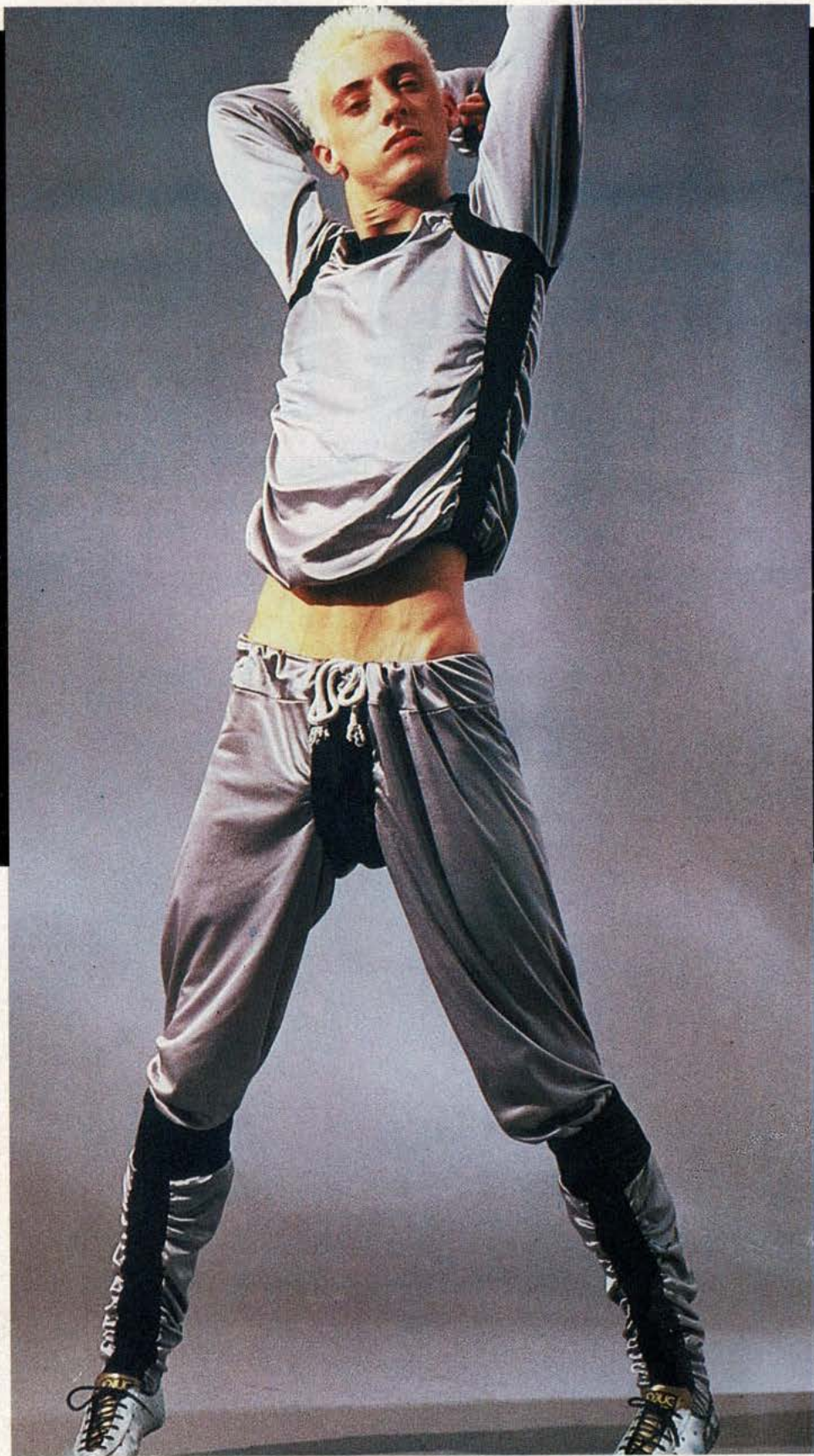
Jeremy provided the music for the Levis, British Airways and Technics ads, despite the fact that he only has the most rudimentary understanding of the guitar. Guitar — hide yourself! Jeremy is part of the new breed — sound engineers, tinkering with their record collections, their tape machines and the sound of their lives — the DJ as hero!

"Using sounds and stuff is relatively new," he says. "You've got Fairlights and so on which can be easily incorporated into a sound now. It's a kinda new attitude I s'pose, I don't know where it comes from, it's just what's around you — it's the same for me, I hear a noise and put it into my records. It reflects the times you're living in I think."

To that end Jeremy intends to take *Bonaventura* one step at a time, placing 12-inch singles before LP's.

"The next track will be the last demo Haysi Fantaysi ever did, I've taken my sections out of that song and will work on it from there."

With the help of two tape decks, a DJ console and a whole stack of film soundtracks that is...



BONNIE'S BACK with the Pointers! Part-time, anyway. Check Bonnie Pointer's 'Johnny' from the brand new 'Streetsounds 11' and right there on the backing mike those voices belong to sisters Ruth and Anita. It's the first time she's brought the family

back since leaving base in 1978 to join Motown. Bonnie got hot almost immediately with a US hit cover of 'Heaven Must Have Sent You' — another of her early numbers went by the inviting title 'Tie Me To A Tree (Handcuff Me)' — but went right off the boil until a contract was waved under her nose

this year by Private I, also behind the Staple Singers' rebirth. So in the year her sisters assaulted and battered the charts with three hits in a row, Bonnie got back in business too with the breathy pop gem 'Touch Me' and a quick chorus of "Anything THEY can do"...

POP STAPLES is rather confused. Well, if you were nearly 69, you'd been in semi-retirement for years and suddenly you were being touted as the hippest trip on record, so would you be. Roebuck "Pop" Staples, and daughters Mavis, Cleo and Yvonne have released their cover of Talking Heads' 'Slippery People'.

"It's a good dance record, it's doing great over here," says Pop, once he's worked out who he's talking to. "It's our hottest one since 'I'll Take You There' and 'Let's Do It Again', since 19... uh... 1978, I guess. yeah, 1978." Actually, the first of those was 1972, the second '75, but give the old boy a break.

"The more I try to retire, the more calls I get. But I'm a well old man, nothing bothers me and as long as I can sing and as long as people want me, I'm going to keep on doing it."



Hat's entertainment

Mayhem • Monkeys • Mavericks

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Compiled by Diane Cross



HERE'S SOMETHING that might drive you bananas. Space Monkey, alias Paul Goodchild, is swinging back into action with his second single 'Come With Me' and reckons a lot of people will be going ape for it.

"I try to combine the best of traditional pop songs with the best of electro and some heavy metal," says Paul. "I work in an abstract way and I like to try and paint pictures with music. I don't know where my ideas come from — sometimes I think there's a hand above guiding me."

In the future, Paul would like to work with ace producer Arthur Baker and he'll be rattling your cage with an album and a tour soon.

A MUSICAL maverick, Kevin Armstrong, guitarist of this parish, has sampled the various delights of Local Heroes SW9, Spizz, the Passions and Thomas Dolby. *Bush Telegraph* is his new band, and ably assisted by Lennie Meade (bass), Seamus Beachum (organ), Steve Monti and Cliff Brigden (drums and percussion) and vocal sisters Molly 'n' Polly — they have pulled together one of this month's most convincing singles — 'Turn Those Guns Around'.



HAVE YOU checked your Hitline numbers yet? You may have won £1,000, a gleaming hi-fi or a music video. This week's winning numbers are on page 15.

The following are winners: Mr P Helm, Bury St Edmunds; Kevin John, Carmarthen; Paul Bell, Whitney Bay; Jean Mooney, Salisbury; Sharon Hughes, Ferndown, Dorset; A W Suski, Woodford Green; Chris Polycarpou, London N21.

ViD

IN CASE you don't know October 31 is All Hallows Eve — to you, Hallowe'en. And to celebrate we present, free in these very pages, a special ghostbustin' gore-crazy ViD, number four in a monthly series.

Follow these instructions to separate ViD from RM: turn to the centre pages of ViD... prize open the top and bottom staples, leaving the middle one closed... lift out ViD and close the top and bottom staples... you now have two magazines for the price of one.

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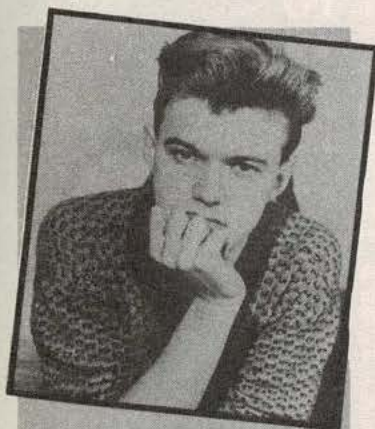
News

Ullman — goes live

TRACEY ULLMAN should be making her live debut in a series of shows early in the New Year.

Although no dates have been confirmed, Tracey is said to be interested in a nationwide tour complete with a band. It's not likely to be a comedy revue though, the shows will mainly concentrate on her music.

Tracey's album should be out next month featuring cover versions of old classic songs plus some new numbers. Tracey can also be seen in a Channel Four film 'The Young Visitors' on December 23. It's a comedy set at the turn of the century.

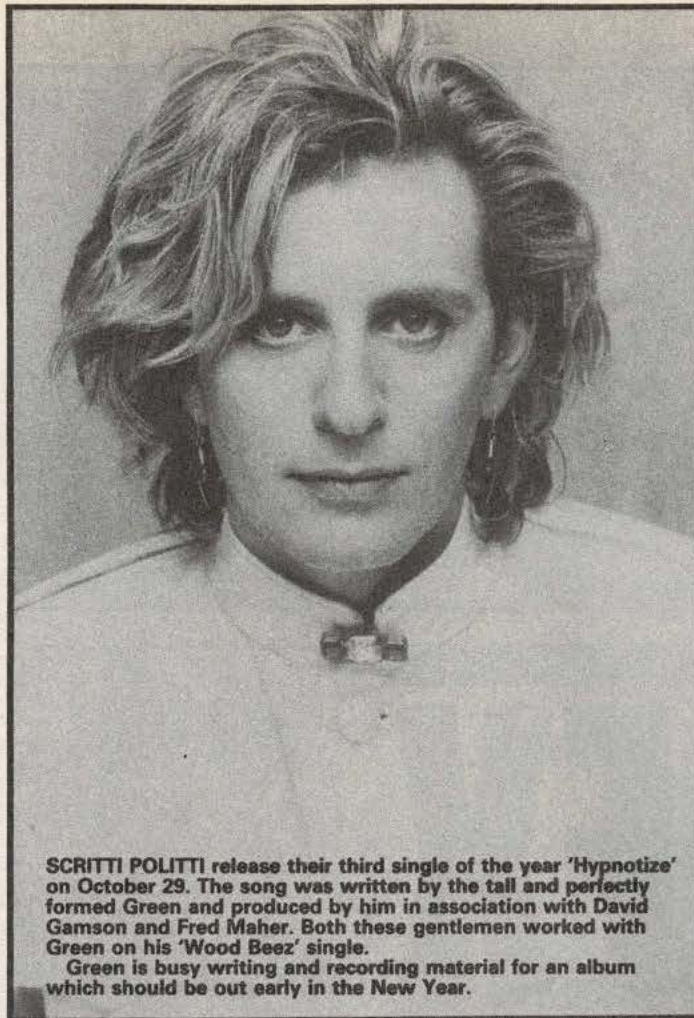


ORANGE JUICE play their major tour of the year next month. They'll be doing 14 dates, starting at Dunfermline Johnson's November 1, Glasgow Queen Margaret Union 2, Newcastle University 3, Aberdeen Ritzy 4, Hull University 5, Manchester Hacienda 7, Hatfield Polytechnic 8, Uxbridge Brunel University 9, Colchester Essex University 10, Norwich East Anglia University 11, Portsmouth Polytechnic 13, Chippenham Goldiggers 14, Belfast University 16, Dublin TV Club 17.

Orange Juice will be releasing an album in November. Details to follow soon.

● BRONSKI BEAT have confirmed their London date. They'll be playing the Hammersmith Palais on November 29.

● MIGHTY MEAT Loaf brings out his album 'Bad Attitude' on November 2. tracks include the current mega single 'Modern Girl' and 'Piece Of The Action'.



SCRITTI POLITTI release their third single of the year 'Hypnotize' on October 29. The song was written by the tall and perfectly formed Green and produced by him in association with David Gamson and Fred Maher. Both these gentlemen worked with Green on his 'Wood Beez' single.

Green is busy writing and recording material for an album which should be out early in the New Year.

● CYNDI LAUPER releases her single 'All Through The Night' this week. It's taken from her 'She's So Unusual' album. Cyndi recently reaped eight awards, including Best Female Video, at the MTV awards night at Radio City Music Hall in New York.

● THE KANE Gang release their single 'Respect Yourself' on November 2 and they'll also be playing dates at Middlesborough Town Hall November 14, Edinburgh Caley Palais 15, Dundee University 16, Glasgow Queen Margaret Union 17, Leicester University 18, Nottingham Rock City 19, London Hammersmith Palais 20, Sheffield University 22, Leeds University 23, Liverpool Royal Court 24, Bristol Studio 25, Brighton Top Rank 26, Birmingham Powerhouse 27, Manchester Hacienda 28, Newcastle Mayfair 29.

Ballet go West

SPANDAU BALLET have added yet another date to their tour. The band will be playing the Royal Bath and West Showground at Shepton Mallet on December 11. Tickets priced £6.20 are available by post from Northern Box Office Services, PO Box 60, Oldham OL9 7TT. Make cheques payable to Northern Box Office Services (Shepton Mallet) and enclose a SAE. Tickets will also be on sale at record shops around the area in Wales and the South West.

Coaches will also be running to the event from towns throughout Wales and the South West. Coach tickets will also be on sale from record shops. For further details phone (0271) 74447.



RICK JAMES releases his single 'You Turn Me On' this week. It's taken from his compilation album 'Reflections Of Rick James'.

● MARC ALMOND releases his 'Vermine in Ermine' album on November 2. All the tracks including 'Hell Was A City' and 'You Have' were written by the man himself and feature his new band, the Willing Sinners, with various guests. Marc has added a date to his tour at Croydon Fairfield Hall November 4.

● SHAKATAK'S SINGLE 'Watching You' will be out on November 2. The 12 inch version will include an extended version of the song plus an extra track 'Rio Nights (Percussion Mix)'.

● WOMACK AND WOMACK release their single 'Express Myself' on November 2. It's a remixed version of the track that appeared on the duo's chart busting 'Love Wars' album.



piece 9

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News



VANITY RELEASES her debut album 'Wild Animal' this week. It features her recent single 'Pretty Mess' and a whole host of other sensual delights. Vanity, who was once described as "pop's most uninhibited display of female sexuality since Tina Turner", has just finished playing the starring role in the film 'The Last Dragon'.

Causing a Commotion

LLOYD COLE And The Commotions release their single 'Rattlesnakes' on November 2. The 12-inch version of the single will include an extra track 'Four Flights Up'. The boys are currently recovering in Scotland, following their sell out four week tour.

THE FRESHLY reformed Deep Purple, featuring the combined talents of Ian Gillan, Ritchie Blackmore, Roger Glover, Jon Lord and Ian Paice, release their album 'Perfect Strangers' on November 2. The band are currently rehearsing for their world tour, which kicks off in Australia next month. British dates are likely in the spring.

THE WHO say they will release their final album next month. 'The Who's Last' will be out on November 5 and it will be a double live package recorded on the American leg of their world tour back in 1982. Featured on the album is 'Twist And Shout' which will be released as a single the same day that the album comes out.



ULTRAVOX COLLECT

ULTRAVOX RELEASE a compilation album of their greatest hits on November 2. 'The Collection' will feature all their greatest hits and a special limited edition double album and cassette will also be available, featuring special remixes of 'Dancing With Tears In My Eyes', 'Serenade' and 'One Small Day'. This album will also include extended versions of 'Love's Great Adventure', 'We Came To Dance' and 'Reap The Wild Wind'.

'The Collection' will also be available as a video cassette, featuring promotional videos and live footage of the band performing 'All Stood Still' and 'Sleepwalk'. The cassette also includes the video for their current smash 'Love's Great Adventure', shot on location in Kenya.



Pic by Peter Anderson

Al Jarreau — UK shows

LEGENDARY SINGER Al Jarreau will be playing two British shows in November. He'll be at Manchester Apollo on November 23 followed by Wembley Arena on November 25. The Wembley show will be filmed for American television.

For Wembley, tickets priced £9.50, £8.50 and £7.50 are available from the Box Office (tel: 01-902 1234). They are also available by post (add a 30p booking fee to the cost of each ticket) from Showtick, PO Box 322, London NW3 3BB. Cheques and postal orders should be made payable to Al Jarreau Box Office and enclose a SAE.

For Manchester, tickets priced £7.50, £6.50 and £5.50 are available from the Box Office (tel: 061-273 3775) and usual agents.

Al will be releasing a single 'Let's Pretend' on November 2. It's taken from his forthcoming album 'High Crime'.

Hot shots

THE REDSKINS, a band who many people are tipping to do great things, release a single and hit the road next month. 'Keep On Keeping On' will be out on November 2. It's a song supporting the miners strike and the first 10,000 12 inch copies will have a glossy 'album type' cover and an inner colour sleeve.

The Redskins will be going on the warpath with their brass section at Nottingham Marcus Garvey Centre November 15, Leeds Poly 16, York University 17, Dundee Fat Sams 21, Glasgow Night Moves 22, Edinburgh Caley Palais 23, Manchester Polytechnic 24, Sheffield Leadmill 25, London Hammersmith Town Hall 28, Canterbury Kent University 29, Brighton Pavilion 30. They plan to add at least five more dates, details to follow later.

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Linda Clifford

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Single for Depeche Mode

DEPECHE MODE release no less than three different versions of their single 'Somebody' on October 29.

The first version is a double A-sided single featuring the title track and 'Blasphemous Rumours'. The second version is a 12 incher featuring 'Blasphemous Rumours' on the A-side with four live tracks — 'Somebody', 'Two Minute Warning', 'Ice Machine' and 'Everything Counts' — recorded live at the Liverpool Empire in September. The third version is a four track seven inch single with a remixed version of 'Somebody', a live version of 'Everything Counts', a live version of 'Told You So', and the album version of 'Blasphemous rumours'. Phew!

● NICK HEYWARD releases a special 12 inch remix of his single 'Warning Sign' on November 9. Twiddling the knobs was Mark Berry, whose recent credits include Cameo's 'She's Strange' and 'The Medicine Song' by Stephanie Mills. The single will come packaged in a different picture bag to the regular single.

● OMD RELEASE their single 'Never Turn Away' on October 29 — the fourth to be lifted from their album 'Junk Culture'. The 12-inch version features an extended version of the song with 'Wrappup' and the Lou Reed classic 'Waiting For The Man', recorded live at Hammersmith Odeon. OMD went down a storm when they performed this song on their recent tour.



GERMANS STAY YOUNG

ALPHAVILLE, THE German band who conquered the charts with 'Big In Japan' release their debut album 'Forever Young' on November 9. The title track will be released as a single this week. In Germany, 'Big In Japan' knocked Frankie off the top slot in the charts.

● XTC'S FOLLOW up to 'All You Pretty Girls' will be 'This World Over' out on October 29. The song is a look at the life that would be left after a nuclear holocaust and the first 25,000 copies will each come with six postcards showing a blasted city.

● DEAD OR Alive release their single 'You Spin Me Round' on November 5. The band will also be playing a few selected live dates at Manchester Ritz November 5, Birmingham Powerhouse 7, London Camden Palace 10, London Hippodrome 15.

NEIL WILL be playing a one-off concert at the Hammersmith Odeon on December 22. His album 'Neil's Heavy Concert Album' will be out in November.

● CABARET VOLTAIRE release their eleventh album 'Micro-Phonies' on October 29. The album has nine new tracks including 'Blue Heat' and 'Sensoria'. The Cabs are working on some dates for this year and details should be known soon.

TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) has heavy metal heroes *Motorhead*, but *Alison Moyet* will also be along to soften things up and there will be a report on the first international video festival held in the South of France.

SATURDAY'S 'Saturday Superstore' (BBC1, 9am) has the heady combination of *Limahl*, *Bucks Fizz*, *Alvin Stardust* and the *Bluebells* while 'Saturday Starship' (ITV, 10am) has the first appearance in quite some time of *Musical Youth*. *Culture Club* talk about their success and plans for the future in 'A Touch Of Culture' (Radio 1, 1pm). They'll be chatting to Mike Smith who will also be playing tracks from their album 'Waking Up With The House On Fire' in Concert' (Radio 1, 6.30pm) features *Billy Bragg* and the *Hank Wangford Band* in all their glory. *Rick Ducommun* features *Ian Hunter*, the *Pointer Sisters* and *Madness* in 'Rock N' America' (C4, 6.30pm).

SUNDAY finds Mike Pilgrim's favourite calendar girl *Janice Long*, chatting to wonderful *Alison Moyet* in 'Who's That Girl' (Radio 1, 4pm).

TUESDAY looks like being very saucy when the 'Whistle Test' (BBC 1, 7.30pm) probes *Prince's* proteges *Apollonia 6*. There will also be a feature on *Bruce Springsteen* and *Everything But The Girl* will be in the studio. Well, it is getting close to Halloween.

WEDNESDAY roars off with *Razzmattazz* (ITV, 4.50pm). *Duran Duran* will be guest presenters and also featured are *ABC* and *Tony Blackburn*.

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The League of gentlemen

translated by JAMES A REID



THE LEAGUE OF Gentlemen were in a dashed tight spot. Twelve strong, they squeezed into one of Her Majesty's phone boxes while the Maharajah Taffye made the most important phone call since **Stevie Wonder** stuck the blower in his earole'.

"Now look you," he said, "I told you we'd deliver **Prince Harry** bach and by boyo we will."

With this the Maharajah slammed the phone down, shook his head and stamped his foot on the floor. Seeing the remainder of our illustrious assembly were pressed tight against the irrate Celt this was no wise action — Sir Public House caught an elbow in the eye, Lord Hip Hop was kneed in a rather stately place and the League crashed, en masse, out of the phone booth and onto the street.

"Confound that son of Glendower," screamed Sir Public

House as he led us to the place after which he was so justly named.

Sat in front of their foaming tankards the League assessed their perilous position in a calm and rational way.

"Kill him, kill him," shouted Toby Jug, circling the petrified Welshman.

"Boil his brains in gnats stew," opined the Marquis Good Bloke pulling the Maharajah's private parts with a pair of tweezers.

Finally Sir Public stepped in to restore some order.

"Order," he shouted. "Two pints of lager and a packet of crisps," replied Lord Hip Hop before being met with Sir Public's most withering look.

"No fool," Sir Public countered, "get a grip on yourselves. You're acting like a rabble. Put the Welshman down. It is his duty to rectify his mistake and clear our good name. We have been entrusted with the education of good Prince Henry and just

because the Maharajah mislaid him with his mum's vegetables in Sainsbury's there is no need to panic. Maharajah, you find the Prince — the rest of you calm your nerves on my tales of pop."

"**Frankie's Paul Rutherford**

— no not **Mr Vaughn's** son — had a rather busy Saturday last week. He was spotted by my good self from the top of a number 30 bus, at **Katherine Hamnett's** party, where label mate **Anne Pigalle** was also in attendance, and at the **Vaughn Toulouse** hosted Do-Do's club where **Simon Le Bon** was also seen propping up the bar.

"Not such a busy life for Frankie drummer **Ped**. The poor lad has gone up to Liverpool for a few days to recuperate from the band's extensive rehearsals.

"Which leads me to a bit of wicked speculation — could it be that **David Bowie** is getting ready to go into rehearsals himself — for a Christmas pantomime!

"While the wild man of the sky — **Gazza Numan** — is putting together an hour-long TV documentary about fighter planes called 'War Birds'. And while we're throwing a few names around could it be that the next **Style Council** LP will be called 'Our Favourite Shop'?

"And even more gi-normous names — **Sting**, film star and mystic, is planning to quit the music biz in two years to avoid the indignity of crooning into his middle age.

"**Sade's** no way near middle age, but her million-selling debut LP has brought her the first rewards of pop-dom . . . she plans to buy a town house in Islington.

"**The Redskins**, no doubt, wouldn't be seen dead in Islington and if they don't watch their language they might find that their records aren't found anywhere in the civilised world.

The inscription on their new single 'Keep On Keeping On' so annoyed workers at the pressing plant that the single nearly didn't get pressed. The offending words 'there's no point having a revolution unless you shoot the bastards afterwards'. Like a bit of strenuous political discourse myself. . .

"**Bruce Foxton's** a pretty stable chap, so it was with great surprise that I learnt of the black eye he received at his stag night last week. Still it didn't stop the happy day — Bruce tied the knot with lovely Epic PR **Pat Stead** . .

"Things aren't looking so rosy for **Big Countryman Stuart Adamson** though, the Pictish popster suffered a broken rib and internal bleeding when he was mobbed by fans at Lancaster University. Still have no fear check shirted ones — the tour goes on.

"Though what's going on with **Diana Ross** is anybody's business. A Stateside friend tells me that at a recent gig Di stopped her set after three numbers, tore her false finger nails off and stormed off stage. Can this be true? And if so, why did it happen. . .?"

The League paid absolutely no attention to Sir Public House's parting question for walking up to their hallowed table; babe in Sainsbury's shopping bag; came Sir Public House.

"Stuck him in the deep freezer, didn't I," was all the Maharajah could say before the League as one sunk to their knees and pledged allegiance to the Crown and Mr Arthur Guinness. The League Of Gentlemen — by appointment to HRH Prince Harry, bach.



THE PRINCE's bodyguards were not to be entirely trusted

Pic by Dick Barnatt

Indians In Moscow
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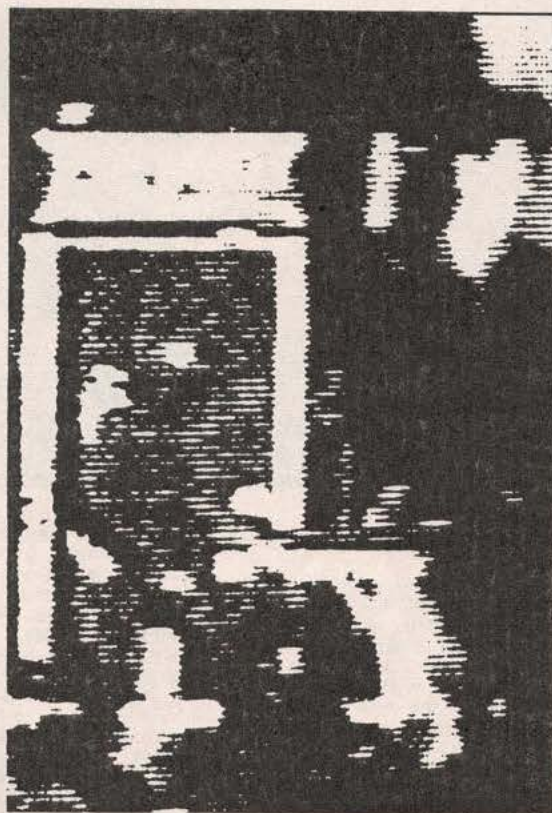
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SHAMROCK IT



Ale's well that ends well, say the Pogues. Story: Mark Cordery

BASICALLY NONE of us are Peter Powell types. We'd rather spend a good few hours in the pub than lie on a sunbed.

Thus speaks Rocky, bass player with the Pogues, who, in case you don't know, are responsible for the excellent 'Red Roses for Me' LP, a mix of Irish and country music in a spirit of couldn't-carelessness, with the *occasional* reference to drinking.

They're also currently making their beer-money supporting Elvis Costello on his nationwide tour. So if you wish to be Pogued — and you do if you're searching for the style and passion that others merely talk about — get there early.

"Everything we do is based on a tune or a song, it would stand up if you just sang it in a pub, or hummed it in the bath. We don't do anything that's based on riffs or studio production, which is different from a lot of pop music these days. Someone in Ireland said we sounded like early Dexys, but I can't see it. They were great, but we're nothing like them.

"They were that desperate to get listened to," opines Rocky. "We just say if you don't like us get stuffed, listen to Depeche Mode, stick the pin-ups on your wall."

Now that the Pogues are becoming a household name there

must be videos to go with the tunes?

Shane: "We made one video, for 'Streams of Whiskey' when that was going to be a single, but it was more like a home-movie. Actually it was a piss-take of a Wham! video. It was me and Jem in our underpants, on the coldest day of the year, sitting by the canal off Caledonian Road, drinking cider from champagne glasses."

As you may have gathered by now, alcohol is the lubricant that greases the wheels of the Pogues' industry. You will not see them jogging in the park of a frosty morning, playing football with Bananarama, or lying on sunbeds with Peter Powell. So what makes life worth living, Shane?

"Drink." (Snorts of disbelief from Rocky and Record Mirror.) "It's true! I hate love. That didn't work. And I've been bad at football for ages, so I don't enjoy that anymore. I don't even go to matches now. I just watch it on the telly. So this is all I've got left. Drink... And music."

'Boys From The County Hell' will be their next single. It should secure them a slot on Gloria Hunniford's Sunday chat show, and maybe even an appearance on the Tube.

"I had to clean up the lyrics a bit," admits Shane. "We don't want to offend anybody."

piece 10

Frankie will kiss you on the pleasure dome

are



WARNING SIGN
Nick Heyward
7" and 12" SINGLE

IT'S HALF an hour after Robert Smith is due to appear. It's not an unexpected development . . . Robert is often late. When the tousled mop of hair finally emerges through the door, it is full of apologies and a closer look would probably reveal flakes of sleep attached to the accompanying eyelashes. Robert's recently moved into his own flat and he's just come from sleeping in it.

"I haven't got any furniture because I don't intend to have anybody round," he explains.

When, later, he mutters philosophically "I think if I shaved my head, no-one would recognise me," you have to agree. Later still, he bemoans his increasing waistline and the approaching disappearance of his chin, and you sit back and drink in fondly his honesty. Many a time you read that the Cure — and Robert in particular — are not the serious things they were often painted in the past, but it's still a pleasant surprise when those preconceptions are finally waylaid.

"I lie a lot," he admits with no hint of remorse, "people know I do and sometimes they stand there horrified at me. If we go away or if we're being taken out by people, I just create whole mythical worlds about me or people I know — never having the same anecdote twice. It's great. It's done purely for people's entertainment, for those who've heard it before and are hearing it again . . . only slightly different.

"I really hate being in the company of people who take themselves seriously. I always have done, but it's become pathological now. I can't stand people who sit and talk at me in a very serious way. I always lie — especially in interviews. I did this London Evening Standard thing about where I lived, and said that I lived with 12 others in this house and everyone was always coming and going, and about having a car and all these pets. Everything was a lie. When I go abroad I'll do three interviews in one country and give completely different answers to all three, knowing that many people will read all of them and they won't take you seriously because the whole thing is so absurd."

Robert Smith has a unique style of dress and personal presentation.

"I like wearing funny make-up," he says, "especially in places where it's not expected." On your toes, up your nose, on your bum? "I don't think much about it though," he continues, smiling a little smile. "I don't think about what people look like, full stop. I suppose I know too many ugly people to really worry about it.

"One of the best things that's come out 'soap' on telly is something like Joan Collins' beauty tips. She's so awful! Without make-up she would be one of the scariest looking people in the world. If she took off her wig she'd be horrifying. I love all that though. Barbara Cartland — grotesque! She was on a programme about vitamins saying she ate about 50 tablets a day and was going 'And look at me'. I thought 'Oh God, that's a really dangerous thing to say'. The camera zoomed in and her skin is so translucent you can see her skull underneath it."

THIS INTEREST in the nasty side of life is carried into Robert's choice of films, and a taste for the bloodier side of cinema.

"I just like trash really. 'Videodrome', that sort of thing. But you can't get them anymore," he muses sadly, "I've lost my contacts in the splatter movie genre. Severin was the main supplier — Mr Splatter. He's into esoteric areas now though, he's gone a bit more arty so I can't get hold of them anymore."

The Cure have a live album out. Called simply 'Concert', it is released because Robert got fed up with the quality of Cure bootlegs available.



BOB'S YOUR UNCLE

IN WHICH Robert Smith reveals a talent for cocktail shaking and ponders the approaching disappearance of his chin. Story: Eleanor Levy



Pics by Paul Cox

"It's all been done very plainly," he explains, "we only spent four days mixing it and it's not a big budget number. It's a very trashy record. It doesn't glisten . . . it actually sounds like a concert."

The cassette of the album is 'Concert And Curiosity' and contains Robert's favourite bits from his personal collection of Cure artefacts.

"I've got — had — a big collection of concerts on tape. Over one hundred at one time. I had so many so I could listen to how we were going and if anyone was making mistakes I'd go and visit them in their rooms in my Gestapo outfit and sort them out.

"There were certain things I thought it would be fun for people to hear. I thought I'd pick out the best bits, put them onto one cassette and give the rest away — which I have done.

"Half of it is really good and half of it . . . It's interesting if you like the Cure, but if you don't you'll be bored by it. Very bored. I listened to it the other day and some of it was terrible. My voice is much too loud — it would never be like that at a real concert, but it's tough. To go back and change it all round is a bit stupid really. People don't have to buy it, you know."

WHILE SUCH promotional skills are never likely to land the Cure leadperson a job with Saatchi and Saatchi, he doesn't seem unduly upset at the prospect.

"We're always saying, look, if you don't want to listen, it doesn't matter. Most people fight so hard and so long to get somewhere, they just won't give it up. But it was so easy for us. I've never had to really fight to make records. Which in one way can lead to complacency — but in another at least it stops you doing it because you feel that there's nothing else you can do — if it goes it will leave a huge void.

"In some ways I was happier before I was in the group than I am now. From time to time you feel like tendrils grabbing hold of you going 'wouldn't it be nice if you did THIS' and it's hard to keep away from it. But it's pretty garbage when you stop and think."

This time last year, Robert was involved in three projects — the Cure, Siouxsie And The Banshees and the Glove — his collaboration with Steve Severin. Now, with only the Cure to occupy him, he admits he is a lot happier . . . and much more free to do as he pleases.

"It would be silly to stop playing with the Banshees just to devote more time to playing with the Cure," he says. "I left the Banshees just to devote more time to NOT being in the Cure and not being in the business at all." And this means much more time to pursue his current favourite past-time.

"I love teletext," he reveals, his voice glowing with warmth, and feeling. "I've just bought a teletext telly. I got on it once, with a cocktail recipe I sent in. It was called the Oracle. Orange juice, rum, 'c' was calvados, the 'l' was lemon juice and the 'e' was everything mixed up together. Can't remember what the 'a' was. Oh, apple — slices of apple. It was a gorgeous cocktail, you should try that.

"I just did it for the joy of being on the Oracle. But you can't video it because it goes straight into the telly, which was a bit of a blow. It's signed to oblivion now."

After such a peak, Robert's future can only be downhill from now on. He is far from doomy at the prospect though. Robert Smith — the man who thinks he's ugly but who many would call cuddly in the manner of a dearly loved but battered teddy bear, says:

"If someone said you couldn't go on stage anymore, I'd love to be able to think it didn't matter. But I know I would actually miss performing, even though I don't actually look on myself as 'a performer'. Obviously I'm going to have to stop being in a group. It gets nearer and nearer as I get older and older. Bits start to drop off. But I don't really worry because I've spent more time NOT being in a group than being in one."





ASSESSOR

IMAGINATION

A LOT of suffering is going into Imagination's next single. Vocalist Lee John has had a wisdom tooth removed but the show must go on, so he's singing with a throbbing jaw bone and painful stitches.

"I just can't afford to stop," he says. "There's just so much to be done, we've got an album to record and then we're off for some dates in the Middle East."

"I didn't expect to have the tooth out. I just went along to the dentist and he said it would have to be yanked out then. Every time I sing the pain spreads up to my ear and the side of my face goes numb."

But Lee, Ashley and Errol still have plenty to smile about. Their next single 'Thank You My Love' is out next week, and the lucrative Middle East dates will be followed by shows in Poland and a television documentary which will be shown across Russia, before Christmas dates in Britain.

"The man who runs the Bolshoi Ballet decided to book us after he

saw us on video," explains Lee. "Well, we all move with the grace of ballet dancers after all."

"He's a marvellous man. He says, 'Lee dear boy, sit down and have some glasses of vodka'. We're not going to tone down our show for Poland — it will be nice and spicy."

Lee's also getting excited because Diana Ross is looking at a selection of Imagination's songs and might want to record one.

"I wouldn't even mind doing a duet with her," bubbles Lee. "We could see who could scream the loudest! Seriously, she's a very classy act and she has such presence."

"They loved us in America. I was proud that we met Marvin Gaye on 'Soul Train' before he died. I had a long talk with him and I was chattering so much they had to drag me away."

"Marvin kept the whole studio waiting until he was ready to go on. It was costing thousands of dollars in studio time, but the man had such charisma he could get away with it."

"I couldn't believe it when I

heard he'd died. I think that he's sitting up in Heaven now saying 'I've done my part, I've made my contribution and shown you the way. Now it's up to you to carry on.'"

AND LIFE just wouldn't be the same without Imagination would it? Lee reckons that in their time the boys have influenced quite a lot of other acts.

"We were looking like colourful daisies long before Prince, but innovators are never given all the credit are they?"

"But although we can mince around and have fun with the best of them we always want to prove that we're serious musicians who can play as well."

But Imagination's fame has brought some trouble with it as well. Lee is always being phoned by rabid female fans even though he's changed his number a couple of times.

"Some of the things they want to do to me would make your hair stand on end. Honestly I'm wondering if there are any sane

people left in the world. I'm not easily shocked anymore, but when I opened the paper last week and saw Boy George with that boy dressed up as a girl I thought it was outrageous."

Not that Lee has lost any of his knack for being controversial. In the quiet village of Chertsey where Imagination are recording, he's been walking around, ghetto blaster on shoulder, outraging the locals tending their gardens. But the man who charmed Princess Di is able to get away with anything. Lee and Imagination met up with Di and her hubby when they played a charity show in front of them at the Royal Albert Hall.

"I saw Charles boogie-ing and lifting his arm up and down during one of our songs," says Lee. "Afterwards he said that they both like Diana Ross. Di was very sweet and charming — she asked about the gloves I wear and my costume. I said I bet she couldn't guess what I was wearing underneath."

"She giggled delightfully. Charles is such a lucky man."

Robin Smith

HITLINE

WEEK SIX

MICHAEL JACKSON can't go to church until he's tried it. Boy George likes doing it while he's having a good soak in the bath, and Sade enjoys it late at night in bed. They're all playing Hitline — the game where you can win £1,000 and other fabulous prizes like hi-fis and thousands of music videos.

Look at your Hitline game card and then the three song titles listed below. Now turn to the Top Of The Pops singles chart (in this week's issue on page 46) and find their current positions.

Golden Days, Bucks Fizz

If your first number matches the chart position of this song you win £1,000.

Blue Jean, David Bowie

If your second number matches the chart position of this song you win a JVC portable stereo disc system. There are five to be won.

Cover Me, Bruce Springsteen

If your third number matches the chart position of this song you win 'Now That's What I Call Music Video 4'. There are 250 to be won.

Tick the box on the reverse of your Hitline card to indicate the prize claimed. Complete your name and address and send your card to Hitline Prize Claims, PO Box 3, Diss, Norfolk, IP22 3HH. All prizes must be claimed within 14 days of the date shown on the cover of Record Mirror.

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HAYZELL DEAN

NEW SINGLE (7" + 12")

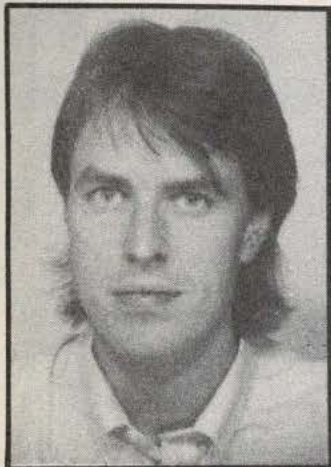
BACK IN MY ARMS (ONCE AGAIN)

Taken from the forthcoming album
'HEART FIRST' DEAN 1

Marketed by THE PROTO RECORD COMPANY



Singles



Reviewed by
ALAN MARKE

Aided only by a gallon of tea and a small packet of milk chocolate digestives, I waded through a barrow load of singles and came up with this lot.

DURAN DURAN 'The Wild Boys' (Parlophone/EMI) Simon and the chaps seem to have been messing around at Heaven lately, judging by the Hi-NRG synth drums. This Nile Rodgers produced song is about as wild as a cub pack. Listen to it at your peril.

EURHYTHMICS 'Sexcrime (Nineteen Eighty Four)' (Virgin) Taken from the Steward/Lennox soundtrack for '1984' the movie, this sounds like a Prince inspired spurt of electro. Weak song, good singing, could do well to get banned by big brother BBC.

GARY NUMAN 'Berserker' (Numa/PRT) Gazza asks 'Do you wanna come with me' nudge, nudge. The sleeve shot looks like he has spent too long at the Boots No 7 counter trying to cultivate a cut-price Aladdin Sane look. Give up and start an airline.

THE ALARM 'The Chant Has Just Begun' (IRS) Social comment from the spiky surrogate city rockers. More melody and less guns, as they prophesize that the victims of this Government will stand no more, and instead take to the streets chanting Alarm songs.

SINGLE OF THE WEEK

SHOCK HEADED PETERS 'Bloodbrother Be' (EI) Coming from the Blanco Y Negro subsidiary EI, this swinging anthem has not a chance of national radio play because of some slightly dodgy lyrics. 'Nothing out of our loins, sweetie, will ever see the light of day', etc. Despite this, it's a great record, reminiscent of the wonderful Subway Sect, sleazy stuff with raw guitar.

DALI'S CAR 'The Judgement Is The Mirror' (Paradox/Beggars) Wow, what a combination. Pete 'Maxell' Murphy and Mick 'Sculptures' Karn have produced possibly the worst record of the year. Salvador Dali set fire to himself when he heard it and I warn you not to listen. Probably a joke unless it's surreal.

TRACEY ULLMAN 'Helpless' (Stiff) Tracey turns to Tamla for inspiration and hopes for chart success. She sounds like Dolly Parton — maybe country next?

NICK HEYWARD 'Warning Sign' (Arista) Nutty Nick seems to be slipping back to his funky Haircut roots. Fellow haircuts Blair Cunningham and Graham Edwards are back in the playpen, and have turned out a fairly sophisticated slice of Brit funk. But where's the wacky charm gone?

LEVEL 42 'The Chant Has Begun' (Polydor) Chanting (along with Alarm) could be this winter's new craze. Hard, bass plucking and boring. I just can't see the attraction of this lot.

PREFAB SPROUT 'When Love Breaks Down' (Kitchen/CBS) Four track EP from the band with the smelliest name. The title track is Aztec Camera without the drive. Sprouts songs try to go in too many directions at once. Lots of talent but need a good coach.

F.A.T. 'Calamity Crush' (Some Bizzare) Jim Foetus pops up with another sure-fire hit. Foetus Art Terrorism's first single in a series of three, is metal banging hip-hop for black dressed perverts. So naughty it might get banned from the common room.

BRILLIANT 'Wait For It' (WEA) Urban contemporary dance floor funk from the ex-Jokers. worth buying for the brilliant cartoon sleeve by the Italian 'Ranxerox'.

AMAZULU 'Moonlight Romance' (Island) Reggae Belle Stars try with a dash of salsa and fine Jerry Dammers production,

to save this weak ditty, but unfortunately fail.

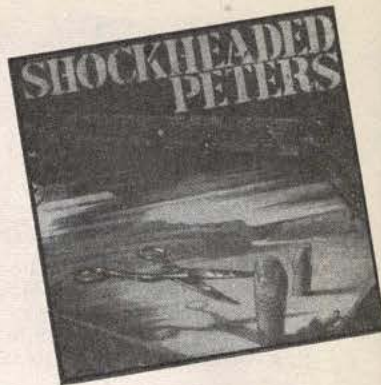
ADVENTURES 'Send My Heart' (Chrysalis) Nice pop record, jangly guitars, singer like Jon Anderson, plenty of oohs and ahs. Buy it for your mum.

DAVID SYLVIAN 'Pulling Punches' (Virgin) Second record of the week from an ex-Japaner. This sounds much like the rest of Mr Sylvian's affected dross, although it jumps about more than usual and has some odd sounds thrown in, courtesy of German loony Holgar Czukay.

THE POGUES 'The Boys From The County Hell' (Stiff) Camden's answer to U2 goes something like this 'Lend me ten pounds and I'll buy you a drink and Mother can you wake me in the morning'. The Pogues are an acquired taste, a bit like Guinness, but Shane O'Hooligan is a true star.

POINTER SISTERS 'I'm So Excited' (RCA) Yet another track from their 'Break Out' LP. Not their best, but the performance makes most contenders seem average. Buy the LP.

FIVE STAR 'Crazy' (RCA) Sugary disco tune from Romford's Jacksons. Like a school singing contest that's been properly produced. Offensively sweet.



SEVEN 'Stranger Than Fiction' (Polydor) Martin Rushent produced this 'dance' record which has as much feeling or feet motivation as a police siren. All the synths or gadgets in the world can't replace a good groove. Why bother?

FIONA FRANKLYN 'Busted Up On Love' (Virgin) Fiona is a sheila who has been living in the UK for a while, and after writing about music, is now writing tunes herself. This record is a fine Don Was production job, but unlike her stable mate Carol Thompson (of Floy Joy), she just hasn't quite got the voice for this kind of thing. Could be the new Sheila B Devotion.

VAN MORRISON 'A Sense Of Wonder' (Mercury/Phonogram) Van the man seen on the sleeve looking like a portly Zorro, is found singing at his best on this soulful ballad. Whether the enigmatic Irishman will win any new fans with this effort is doubtful, but his loyal followers will not be disappointed.

THE FALL 'Draygo's Guilt' (Beggars Banquet) Bargain of the week for Fall fans. This 12 inch only garage thrash comes with the exclusive free seven inch



WHAM! ● ECHO & THE BUNNYMEN ● ALISON MOYET ● HAZELL DEAN



'Slang King'. Mark Smith writes amusing lyrics but unfortunately they are only understood by a chosen few. Good luck to them and may the Fall carry on for years.

THE ART OF NOISE 'Close (To The Edit)' (ZTT) Another bargain! Buy this useful product and you can claim 50p off the LP 'Who's Afraid Of The Art Of Noise'. Frankly all this stuff sounds the same to me. Useful as a scratch video soundtrack for all you bored music fans.



COOL NOTES 'My Tune' (Jama) Following recent minor chart success, this long running South London outfit have released their classic lovers rock song. 'My Tune' is pleasant but, not surprisingly, dated. Fine singing deserves success, but not with this one.



IRON MAIDEN 'Aces High' (EMI) More macho rubbish about bloodthirsty Biggles and his quest to kill the Hun. It's a shame that the song is played at 200 mph because I'm sure this tale has an interesting moral to tell. Maybe they will explain it better on TOTP.



Al Jarreau



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Albums



Chaka tack

CHAKA KHAN 'I Feel For You' (Warner Bros 925 162-1)
 'I FEEL For You' is steady stuff. Starting and ending with the most conservative of modern dance prescriptions it pays tribute to the dexterity of its producer — Arif Mardin. For if 'I Feel For You' hits no peaks, Mardin's subtle touches and tints make palatable morsels of rather plain fare.

Chaka Khan is a worthy ally, running an impressive vocal range the full length of these rather unambitious songs while Mardin colours the whole in the familiar lustre of his craft. From the beating to the bop of 'This Is My Night' to the looping wine bar romance of 'Stronger Than Before', 'I Feel For You' charts back seat of the Cortina pop soul.

Pyre straights

CULTURE CLUB 'Waking Up With The House On Fire' (Virgin V2330)
PYROMANIA!!! THE sad saga of spent matches? Culture Club go crass? Boy George bland-out? . . . Fear not, for the Brightest Boy and his three disciples have turned out another LP of gold star quality. Whereas 'Colour By Numbers' was a barrage of exquisite mixed tempos, styles, tunes and tricks galore: a veritable paintbox . . . 'Waking Up . . .' is a collection of songs that somehow all fit together.

There are no obvious chart contenders here, but after continued play, nearly every song shows itself to be worthy of your attention.

The overall style is VERY laid back, and George DOES seem to be missing the incredibly unique talents of Ms Helen Terry, but if Culture Club wanted to make the perfect blue-eyed soul record, then this is a pretty good stab at it.

'Dangerous Man' and 'Unfortunate Thing' both deal with public profile personas — as well as being two of the most musically exciting songs.

The rest of Side One, with 'Mistake No. 3' and the a-rockin-and-a-rollin 'Crime Time' is a real bona, and it's only on Side Two that things appear a trifle thin. . . 'Mannequin' and 'Hello Goodbye' are obviously the weakest tracks here.

So — treading water? Marking time? Some say so . . . but 'Waking Up . . .' is blessed with a handful of great songs, and a handful of great LOVE songs at that. 'Tis good enough for the next few months. Let's blaze!!++++

DYLAN JONES

Nice 'n' modern, nice 'n' safe . . . and for that you get some pretty tasty relaxation but only +++
 JIM REID

JULIAN LENNON 'Valotte' (Charisma JLLP 1)
 CAN'T SEE the point of this myself. 'Valotte' is pleasant enough stuff, mid-paced, competent and jam full of familiar

Lennon vocals. Pleasant — but hardly the most dramatic way to launch a solo career. While Julian looks like his father, at times sounds like his father, he never once infuses this record with the wit or compassion that highlighted his Dad's best work. For a boy in his early twenties Julian has taken a decidedly MOR-ish tack, it's almost as if he's



anticipating what his Dad might sound like now, rather than letting off any of his own youthful exuberance. Julian wants to be old before his time and that's just no way to be.++

JIM REID

JOLLEY AND SWAIN 'Backtrackin'' (R&B Records RBLP 1005)

PRODUCERS MAKING records, Arthur Daley selling kidney machines — dodgy concepts both. Jolley and Swain or rather Swain and Jolley are the meticulous knob twiddlers behind Bananarama, Spandau Ballet and Imagination, and damned good at their job they are too. All the nice touches are here — those lovely creamy shudders that made Imagination, smooth production, gloss to a Dulux tee — but the sum of those touches is hollow indeed. There is little more here than a pleasant enough soundtrack for Essex wine-bar lovers. That's no bad thing in itself, but a good LP needs a bit

FEARGAL SHARKEY

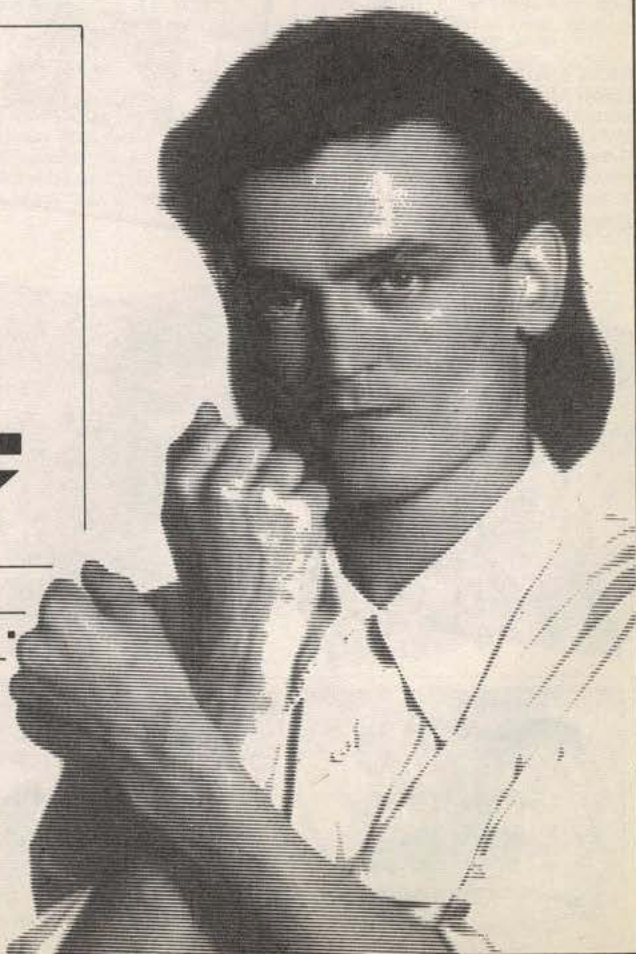
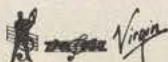
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Big Mac without relish

PAUL McCARTNEY 'Give My Regards To Broad Street' (Parlophone PCTC 2)

THE SOUNDTRACK from McCartney's autobiographical feature film consists primarily of newly recorded versions of songs he first cut with Wings and the Beatles. Unfortunately, most are simply retreads which add nothing new at all.

Instead, it's possible to admire Paulie's polished vocal performance and some precision playing from musicians of the calibre of Chris Spedding, John Paul Jones (Led Zeppelin) and Dave Edmunds.

Apart from brief passages of incidental music, there's but three new songs to savour; the slight 'No Values', 'Not Such A Bad Boy' — a good rocker with a singalong chorus — and the vintage McCartney version of the single 'No More Lonely Nights'. An alternative uptempo version of the single finds McCartney straying into disco territory. Interesting, but slightly redundant — a sentiment which, in fact, sums up the whole exercise. Maybe it worked better on film.+++

ALAN JONES



JELLYBEAN 'Wotupski' (EMI — America MLP 19011)

VERY NICE and all that, but really, I never expected it to be as polite and straight laced as this. For someone more at home cutting the awesome beat at New York's Fun House this is very meek stuff, modern soul — heartless, artless and smartless. But yes, it is very well produced...++

JIM REID

more spirit, guts and DARING than that.++½

JIM REID

VARIOUS ARTISTS 'Crew Cuts Lesson 2' (Island)

THE ART of making a worthwhile compilation record is indeed, a delicate matter. Almost inevitably, the assembly of different artists results in an inconsistency that outweighs any variety. All too often, like a dodgy Chinese take-away, the sour swamps the sweet.

Refreshingly, 'Crew Cuts 2', thanks to the tastes and talents of the Fourth and Broadway dance label, revives you with the spiciest and sharpest six-track meal on the market. Serving up the meaty,

beaty and ever so bouncy Jocelyn 'Somebody Else's Guy' Brown as starter may well whet your appetite, but there's plenty cooking too in the shape of the Horne Section, and 'Rock Box' by Run DMC, one of the few innovative sounds of recent times.

Pride of place must go though to Screamin' Tony Baxter's wild tribute to James Brown, the sadly neglected 'Get Up Offa That Thing', a rare record that actually emulates the blood and thunder of the Godfather himself. Neatly packaged the whole record gels into a lesson in taking the risk whilst taking the rise. Take heed! Crew-cial cuts for the razor sharp.++++

PEDRO

THE CURE 'Concert — The Cure Live' (Polydor FIXH10)

AN ALBUM and double cassette release this, the difference being the 10 extra tracks on the cassette version. Both contain 10 live tracks recorded earlier this year and excellent they are too, from the chaotic rush of 'Give Me It' to the perfect vintage pop of '10.15 Saturday Night' and 'A Forest'.

Live, the Cure break away from their somewhat introspective image and never shy away from their own glorious past. How many of us remember The Cure before the lip stick and hairspray?

DAVE HILL

Great days.

Cure fans will eagerly embrace the extra tracks on the cassette, three previously unreleased, from a 1977 rarity 'Heroin Face' through a punky demo of the wonderful 'Boys Don't Cry'. It's a bit rough in places, but captures those early years perfectly. The Cure live — it had to happen and it's a far more thrilling experience than the band's detractors might imagine. ALBUM ++++½ CASSETTE ++++½

ANDY STRIKE

RANDY CRAWFORD 'Miss Randy Crawford — The Greatest Hits' (K-Tel)

SOME PEOPLE think Randy Crawford has an irritating voice and I half agree with them. That's why, good value for fans though it is, I'd have preferred fewer songs to plough through than this slightly bulky pack of 16. What they should have done is take out the innocuous mid-tempo ones (like 'Nightline') and the mega-slushy ballads ('You Bring The Sun Out' f'rinstance) leaving us with what Randy does best — tight, melodic romance-dancers of which 'You Might Need Somebody' remains her best, with 'Secret Combination' coming a creditable second. A shame, since without the groove-cramming Ms Crawford's repertoire might just have taken the ... ah ... biscuit.++½

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JUST WHO is a working class traitor? Mr Weller, himself makes good material for one. When the Jam split up how many singles and albums did they have in the charts? How many pound signs did Weller have in his eyes? How big is his bank account? What has he given to us? How many has he helped or taken off the dole? If Jimmy Tarbuck is a traitor, the working classes would see him for what he is and stop lining his pockets. If the SDP are the party of non-politics (just what was in their manifesto?) why were they just a million votes behind the Labour party? If Weller engaged his brain before speaking, perhaps he could be taken more seriously than his made for the charts music.

Kevin Murfitt, Ely, Cambs

●*Surely, Weller splitting the Jam cost him money, though we take your point. Though, Weller is one of the more moral popstars, his trade, like that of Jimmy Tarbuck's, is high turnover capitalism. A few people, himself included, make a lot of money from a lot of people who haven't got much money. That's the nature of the game — and one Weller would do well to face, before coming on holier than thou. But . . . his heart is in the right place, just a bit of confusion with the theory*

THINGS HAVE really turned full circle haven't they when young bands like Duran, Spandau, Culture Club and Wham! start queuing up to play Wembley and the NEC? What's happened to the idea of bands playing in venues where their fans can actually see them? Or is everybody just in it for the quickest buck they can make? Do the fans count anymore?

Joan Winters, Edgware, Middx

●*Sure the fans count — in the bank and in the charts. Though to be fair, what building is big enough to accommodate the demand for the new 'screamers' mentioned above?*



ASTON MAR-TEENY

POP STARS appear at all the trendy night clubs and make sure they are photographed and provide a useful existence for gossip columnists. Their music is, well, is it music?

●*Musicians on the other hand write thoughtful, passionate and melodic songs ie,*

Orchestral Manoeuvres and Big Country. You don't see Andy or Stu draped around Jay Aston (for example) in full colour at Stringfellows etc. Mr Reality, Thingwall, Wirral

●*No, they're probably at home writing passionate and thoughtful lyrics zzzzzzzzzzzzz*

BEING VERY observant, I have noticed a lack of black culture in the Culture Club camp. Culture Club seem these days to be promoted by three white boys, 'boys' being the operative word. Where is Mikey? On their new promotional pictures it would seem it's a three piece band, if anyone has the right to be seen it should be Mikey. In the war song, Boy sings 'whether black or white he's got a place for you', the only place for Mikey in the video was on the back of a truck. Why is this so?

Mr Courtney Mattis, Moss Side, Manchester

●*The record company*

explanation is that Mikey simply missed the photo session. The rumours reaching us are that Mikey may not be all that happy with Culture Club's current activities . . . keep posted

DID YOU know that a 'Sexton' is a church officer who has many duties including digging graves? Well, here's one your very own wistful poser, Paul Sexton, will have to jump into himself. In the edition of Record Mirror dated September 29, he slagged Paul McCartney's new song off, claiming it was soporific. My, my isn't he an innovator! Critics have tried to chip off pieces from the McCartney legend for years without success.

So, why not change a habit of a lifetime and print an article about the star you love to hate. I mean, he's had a number one record this year, and he comes from Liverpool which surely qualifies him to be included in your honourable Record "Let's get Frankie back to number one"

Mirror. Paul McCartney's top hat

●*Mr Sexton is the hardest working hack in town and, Crewe Alexandra aside, a man of sound taste. We'll back him anyway*

ISN'T IT about time someone gave Everything But The Girl a good slap on the wrist? Just who the hell do they think they are — moody, mean and magnificent? — more like spotty, sulky and insignificant! Just because they've had one half way hit single and they're patronised by good King Weller doesn't give them any excuse to be so high and mighty. Other more prominent groups manage to conduct themselves with a degree of dignity, so why don't EBTG sharpen themselves up a bit?

Robin Rayes, Reading, Berks

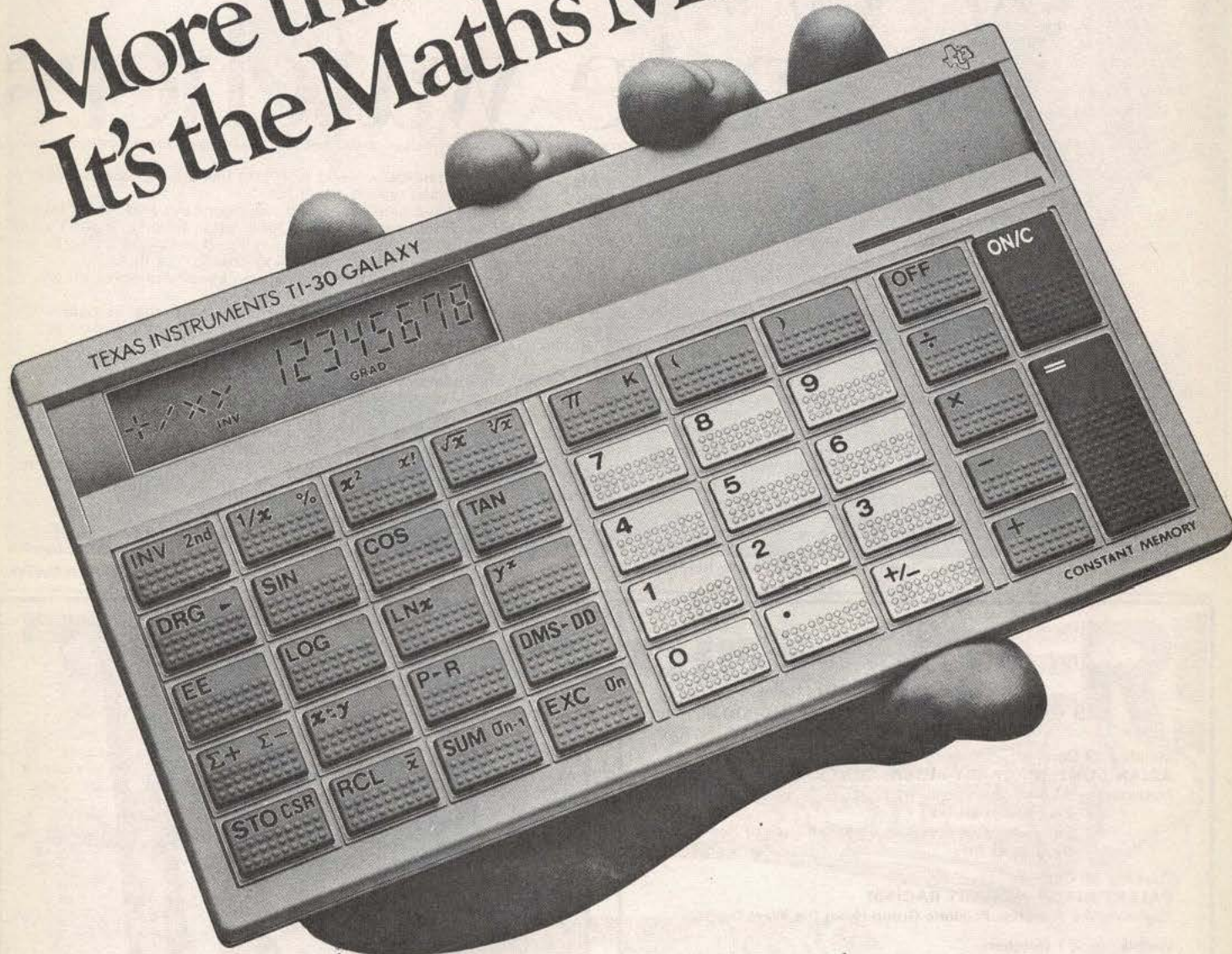
●*Quite right Robin, who do these pop folk think they are? Why aren't they on their knees when we come and talk to them . . . and where are EBTG in the charts anyway?*

AS SIR Public House might say 'egad'. There I was sitting in the 'Hope and Malt' with my mates and who should walk in but Jim Reid and what purports to be the League of Gentlemen. What a noisy bunch — laughing at their own jokes, bellowing to the bar man, debating the outcome of the Labour party conference as if they were at Hyde Park Corner. I tell you it fair put me off my pint to see these rakish revellers commandeering the juke box, over filling the urinal and generally making a nuisance of themselves. Bob Cooper, Kings Cross, NW1

●*So what, the pub's still standing isn't it?*



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Waite watchers

IT ONLY took John Waite four minutes to write his hit single 'Missing You'. "It's a song straight from the heart," he says. "There was no need to mess around over it. I knew exactly what I wanted to say and I didn't have to change a word."

John wrote the song for his girlfriend Lynn. They slip back home to their cottage in the Lake District whenever they can. "I've known Lynn for quite some time now," continues John. "I used to be a raver but now I prefer a more settled and meaningful relationship. It helps me to get through all the craziness of the business."

At the moment, John is on a barnstorming tour of the States with his new group the No Brakes Band featuring Earl Slick, last seen on Bowie's Serious Moonlight tour. 30-year-old John used to be with all-British band the Babys. They were big in America but only cracked it once over here with their magnificent single 'Isn't It Time'.

The Babys were a very innovative band. Before videos were really even heard of they made one of their stage shows and were quickly signed up. It saved them the misery of trudging around clubs from coast to coast — but despite their success, internal disputes split the band up.

In those days John was a sharp young blade. His name was

even romantically linked with Britt Ekland, but now he feels embarrassed talking about her.

"She liked being seen with younger boys and I think I was there for that reason," says John rather bitterly. "I don't want to be part of that Hollywood set. I'm determined not to be a rock star you only see travelling around in a Rolls."

John hopes to be touring Britain sometime next year but nothing has been confirmed yet.

"Being number one in America might be the ultimate accolade. But I'd love to have a lot of respect in Britain as well. That's the thing to aim at."

John was born in Lancashire before venturing down to London where he studied art and drifted into music. He proudly claims that he survived on a bottle of brown ale and a cheese roll every day, and his weight dropped to seven stone.

Watch out for John's appearance in a new TV soap opera starring Morgan Fairchild which should be going out on Channel Four next year. It's called 'Paper Dolls' and John and his band filmed their parts during a two day break on their tour.

"I'm right in the middle of the action," he says. "They managed to get a lot past the censor. The show is about models, high finance and rock and roll. There's a lot of heat and sex going on."

Robin Smith

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Tuesday 30 October:

PALESTINIANS AGAINST RACISM

Featuring the Palestine Folkloric Group (from the West Bank)

Wednesday 31 October:

JAZZ TO GOSPEL TO SOUL

Featuring: The London Community Gospel Choir
Geno Washington
Bertice Redding
Compere: Gail Grier

Thursday 1 November:

LINTON KWESI JOHNSON IN CONCERT

An evening of poetry and music with Britain's foremost reggae poet

Featuring: Denis Bovell and the Dub Band
Special Guest, Mahmood Jamal

Friday 2 November:

AN EVENING OF INDIAN CLASSICAL MUSIC AND DANCE

Featuring: Rajkumar Rizvi and Indrian Rizvi (from India)
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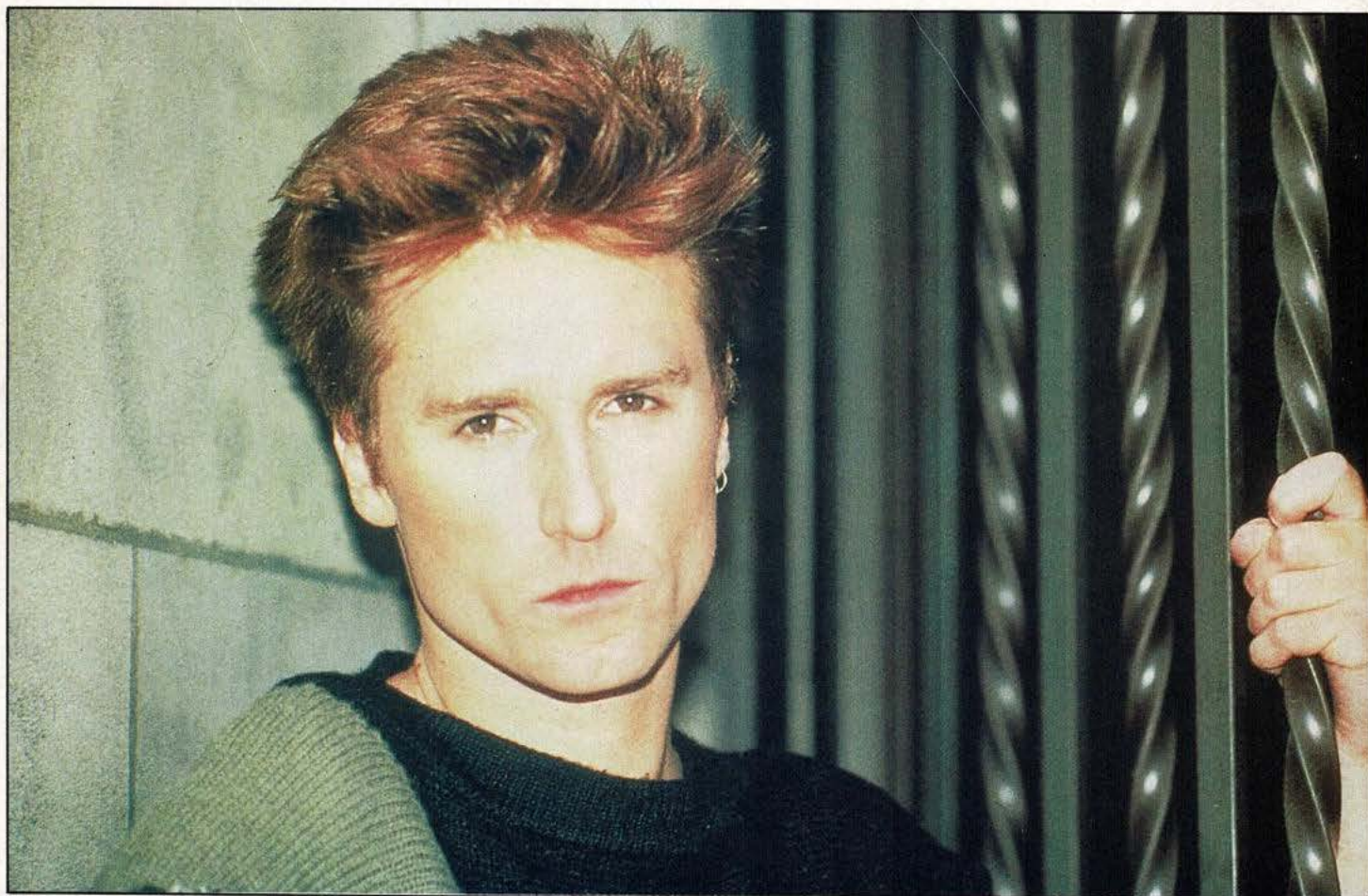
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DURAN - DURAN

IS THIS man a member of the new Rolling Stones? Nick Rhodes considers the charge. Story: Andy Strike

THE KEY turned slowly in the gleaming lock and the young lady produced what looked like an ordinary audio cassette tape. It was no such thing of course. Frantic telephone calls had been made inside the bewildering complex which housed the multi-national.

"Is it OK to play the journalist the tape?" the young lady whispered. Permission had to be granted in triplicate, you see. "I'll play you this," she smiled sweetly. "But you must forget you've ever heard it when you leave the building."

What a to do over a pop record! Click, protested the gleaming new hi-fi, and wallop — out thundered 'Wild Boys', the top secret new single from Duran Duran. It's an impressive hard funk workout which hits a groove early on and stays there. Nick Rhodes agrees as he settles down on the settee beside me, sniffs and sips at his Perrier.

"Where 'Wild Boys' originally came from was the William Burroughs book," he says slowly. "Not that any of us had particularly read the book, but it's such a good title, we pinched it."

And who exactly are the Wild Boys, I ask, remembering some of the Rolling Stones-type stories written about the band this year?

"The Wild Boys are certainly not us, we're not wild by any means, are we?" Nick says coyly, a smile cracking his makeup. "Who are the Wild Boys, who knows? In the video they've been chosen to be manic gymnasts I think. More than anything, we wanted it to be an anthem really, and it's a reaction against all this wimp rock that appears to be prevalent at the moment. We just thought we'd get back to our original idea of powerful dance music, and I think 'Wild Boys' is radically different from anything we've done before."

"We wrote 'Wild Boys' in rehearsal in a moment of madness," he grins. "Simon started jumping up and down and shouting, and you know when he does that, he's excited about something. This single is important to us because it's another move away. I hate the idea of us ever getting stuck in a rut. Nile Rodgers thinks it's the best thing he's ever produced."

ACLUE there to the continuing importance of maestro Nile Rodgers in hardening the Duran sound. 'Wild Boys' will obviously be a smash, but it's not a touch on 'The Reflex' — as far as being a good song goes.

To accompany the single and the Duranies' return to work after a short rest (to get married, etc) there's a bewildering array of TV and films due out around Xmas. Nick guides us through the media mountain.

"Basically it's a live show that was filmed in San Francisco that we filmed some extra conceptual footage for, much in the same vein as 'The Reflex'. That's going out as an hour special very near to Xmas, but the night before that, there's a documentary done on the American tour where you'll see a lot of sides of Duran Duran that haven't been seen before."

Nick was keeping tight-lipped about the more candid scenes in the documentary, but I can reveal that there are some rather

interesting bits where Andy Taylor has his lungs filled with helium and does an impressive take-off of Micky Mouse.

"After Xmas, here's where it gets complicated," laughs Nick. "The film and the documentary are being extended to about an hour and a half each and the film may be released theatrically so people can see it on the big screen. There'll also be a live album to coincide with the TV programme which will be out in November."

How about a sneak preview track listing, I suggest?

"It's all live except for 'Wild Boys' and it's got 'Careless Memories', 'Planet Earth', 'Save A Prayer', 'Hungry Like The Wolf', 'The Chauffeur', 'New Religion', 'Seventh Stranger', 'Union Of The Snake', 'Wild Boys' and one other."

BUSY, BUSY eh? Backtracking a month or two though Nick, how's married life treating you?

"It's much the same as before I was married," he says coolly. "It would be awful if it changed. I wouldn't have got married if I thought that might happen, but anyway it's back to work now."

And what about that suit you wore, Nick? "Ummm," he muses, "I had a pink suit that Antony (Price) made. I quite like it, but I won't wear it again. I always have favourite clothes and I tend to buy six things and wear one of them most of the time but I don't think I'll wear that again."

In typical Duran Duran fashion, Nick hired celebrated royal photographer Norman Parkinson for his wedding photos.

"Oh, he's lovely," says Nick. "I think he's fabulous, he's my favourite photographer and he's got a wonderful approach. He's incredible, for a guy of that age, he's got more energy than I've got and he's got a great deal of taste. These photographs were for me only, and they're great. I wanted Parks to do it because I'd looked through his book and he's taken some fabulous photographs. He's just done the Pirelli calendar."

Duran Duran are no fools, the way they've handled their career proves that, but what's the worst mistake you've ever made Nick?

"We've made quite a few," says Nick wistfully. "Nothing drastic, but there's certainly some regrets — like releasing 'Careless Memories' as a single in England when we wanted to release 'Girls On Film' or 'Friends Of Mine'. That was the worse video we ever did, and the only time we didn't follow our own instincts."

"And not allowing enough time for the 'Rio' album. There's a couple of tracks on there that infuriate me to this day. 'Hold Back The Rain' is particularly dreadful. Going to Australia and Montserrat to do the last album was a big, big mistake. We'll definitely be doing the next one in England."

And what's the wisest move you've ever made?

"Always sticking to what we've thought is the wisest move we made because if you do something yourself, you know best about it."

Sound advice, eh folks? But all too soon I was whisked away from the interview room by two burly security men and taken to the pre-release brainwash machine, where the memory of 'Wild Boys' was erased from my mind — almost.



FREE WITH RECORD MIRROR

WILD

ISSUE 4 NOV 1984

a ghosts 'n' ghouls hallowe'en special

GORE



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NEW 7' & 12' SINGLE the wild boys UNLEASHED OCT 22

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Categor(e)ically the best news, views and gossip digest

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The guide to commercially available vids. Discerning? Of corpse!

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A few words with 'Mal' Mallinder, spooksmen for Sheffield's pioneering pop visualists

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The suave songster in his latest mega-vid. Not a white stick in sight!

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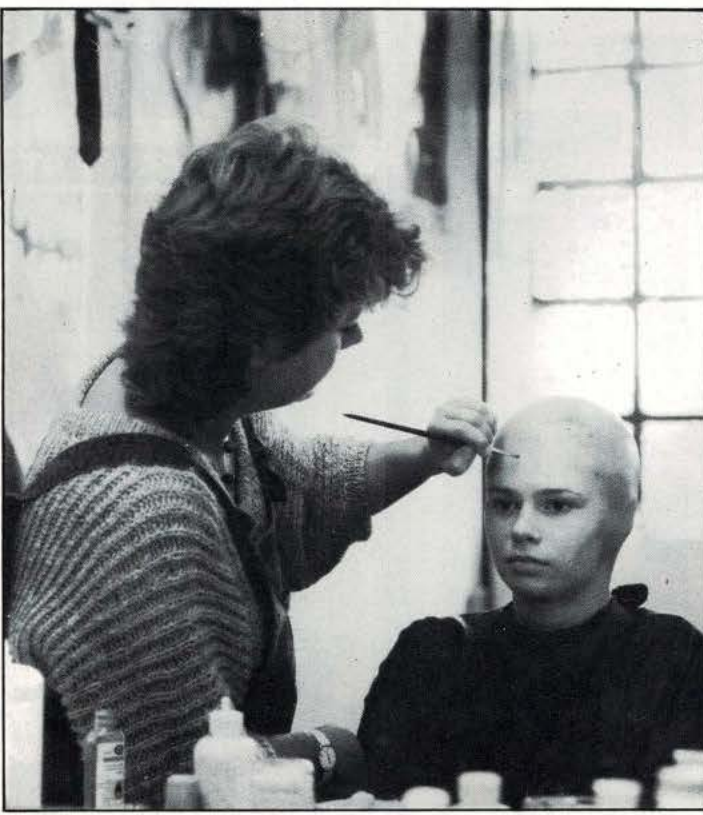
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Steve Keaton spirits us into the netherworld of computer games

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'20 Albanian Folk Tunes Performed In A Septic Tank' in at number 11? Not a ghost of a chance

20 Gerry Anderson
The phantom of Supermarionation

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EARRRKKKHHH! Welcome to the special phantom filled Hallo-we'en issue of ViD, the magazine that takes grave risks (incorporating Witch Video). To commemorate October 31 this ghoul crazy issue carries a seasonal make-up feature, showing how you can look as good as our cover girl Deborah. Be beastly and appear in your own phantomime! Pretend to be an extra from 'Thriller'! And if that's not enough, Christopher Tucker - he of 'Company Of Wolves' fame - explains how to add extra bite to an evening out. And to round it off, there's a 'Ghostbusters' film preview. Spectre ya later!



MAKING UP

INDIE AWARDS

THE 5TH **Bracknell Independent Video Festival** will be held on the weekend of 23rd, 24th and 25th November at South Hill Park Arts Centre. The independent video sector is undergoing a period of rapid expansion with more and more tapes being produced every year, in a diversity of style and with a wide range of users. This festival will reflect the complete spectrum of independent video activity, and will also be providing a space for distributors and workshops to show their tapes. There are seminars on aspects of video important to video producers and facilitators... including distribution, first-line maintenance, lighting, sound, media studies and loads of other guff. The workshops will be run by people with specialist expertise in the subject area. There will be a music video special, with a selection of pop-promos and video using music from commercial and non-commercial areas... and an exhibition of alternative music video (hello Cabaret Voltaire!). Scratch video, video dub, bands who have made their own promos, people who have made experimental music-based video - it is all there for the taking. And as if that wasn't enough, each tape that features in the festival receives a prize... and the best video makers will be awarded one of the festivals coveted 'Barry's' (shown here)... what more could you possibly ask for?



FIRST BYTE

FRANKIE GOES to Hollywood and Bronski Beat video director **Bernard Rose**, in between promo projects, is taking time out to make a short 15 minute film called 'Harmony Is A Computer'. It's a story about a nuclear defence computer called Herman, who becomes inefficient and is given the push - only to resurface as Harmony in a dating agency... with alarming results. It was written by Bernard and Anne Tilby... and will only be available in the Far East - but hang around your local rental shop in case any stray imports fly in... 'cause it will definitely be worth seeing. One hundred per cent.

ViD

■ Editing and artistic direction by **Michael Pilgrim** ● Designed by **Graham Black** ● Production: **Betty Page** ● To advertise phone **Carole Norvell-Read** or **Tracey Rogers** on 01-836 1522 ● Published by Spotlight Publications, 40 Long Acre, London WC2 ● Setting by Marlin Graphics ● Printed by Riverside Press ● © 1984 Morgan-Grampian plc, 30 Calderwood Street, London SE18 6QH.

■ THE NEXT issue of **ViD** is free with **RECORD MIRROR** on November 24.

1978 REVISITED



BLONGIE'S FINAL live performance is unleashed this month on the prolific CIC video label. The pneumatic platinum bombshell and her bunch of Thunderbird type backing boys were once the epitome of all things good in pop music. They had verve, style and a sassy sense of street-pop (and weren't, as some people said, just puppets who plundered and were stuck together with superglue and fishnet stockings). Though Blondie went out with a whimper rather than a bang, this tape does include some good numbers, like 'Hanging On The Telephone', 'One Way Or Another' and 'Dreamin'. File under: memorabilia for Blondie-philes.

THE HOUSE THAT JERRY BUILT



SOME WEEKS back, **The Special AKA** were the subject of one of Channel 4's 'Play At Home' series. It was superbly directed by Jeff Baynes for RPM (the dude responsible for the 'What I Like Most About You Is Your Girlfriend' promo), cast aspersions about Jerry Dammers' ability to dance, and was generally a barrel full of laughs. Now 2-Tone are releasing a video containing all of The Special AKA singles, plus some shorts specially made by RPM for the TV show. It's quintessential stuff and includes such hot-rocks as 'Bright Lights', 'Nelson Mandela', 'Lonely Crowd' and six others. 'Racist Friend' has got to be one of the funniest mini-budget promos yet made, and 'Lonely Crowd' is yet another video that uses The Wag Club as its central location (other people who have used this watering-hole include Bowie, Elvis Costello, Robert Wyatt, Animal Nightlife, Working Week etc). Spandau Ballet were the instigators of hip-hop scenarios when they filmed 'Chant No 1' down at the illustrious Le Beat Route...

TV UPDATE

THREE NEW television programmes are currently getting into gear for the autumn assault on our senses. First up is a thing called **Side Step**, starting at 6.30pm on Friday 26th October. Taped in front of a live audience, including interviews, indie chart rundowns, video slots and all the rest. Acts signed to appear include **Paul Young**, **Tears For Fears** and **Aswad**. Initially the screenings will only be in the HTV area, but national broadcasting is expected if the series does the biz. Second up is a Channel 4 series called **Mirror Image**: 13 hour-long programmes of live concerts and interviews

featuring **Lloyd Cole And The Commotions**, **Orange Juice** and **Blancmange** as well as others. The first one goes out at the end of December, and eventually they will be released on video... minus the interviews. Lastly but not least is the collaboration between **King** manager **Perry Haines** and **Nick Trulocke** (who runs Do-Dos with Vaughn Toulouse). The production company haven't decided on a title as yet, but you can bet your cotton socks that the word **STREET** will be in there somewhere...

WOULD YOU LIKE A LITTLE MORE



BOWEE!! MR Perennial himself is again flooding the market. After last year's Serious Moonlight assault (three singles, three LPs, one mammoth tour, three films, video) – he hits back with 'Tonight', 'Blue Jean', 'Jazzin...' and now this: '**Bowie Live.**' It's basically part two of the previous tour video, and he performs nine songs from 'Space Oddity' to 'Ashes To Ashes'. There is only a snippet of backstage footage – which is a shame as only certain parts of the performance send shivers reverberating down the spine. There's enough here for addicts... and it is worth getting, if only for the version of 'Young Americans'.

LET'S BE FRANK

'THE POWER Of Love', as you probably know by now, is the enthralling new single from **Frankie Goes To Hollywood**, and by the time you read this, the video should be on your screens. It's a mammoth romantic epic in the vein of 'Gone With The Wind' with heavy religious overtones, made by those irrepressible boys at **BIG FEATURES**: it features *lots* of Sunday School imagery! There are also plans afoot for a long-form video based around the album – but it's still at the discussion stage. The question is: can you spot the difference between the single version and the album version of 'The Power of Love'? See you in church...

LiViD

RUMOURS ARE rife that a certain London television company is seriously thinking of starting an MTV-type programme for broadcasting between 1am and 4am on Friday and Saturday nights (like an extended version of the upcoming Late Night Tube). Top Of The Pops producer Michael Hurl is desperately trying to come up with a winning formula to challenge The Tube – but do they deserve any sympathy? The BBC is inundated with dozens of excellent programme ideas every year, and they just ignore them. Their only nod towards the fringes of "Youth TV" is the sleep-inducing Whistle Test: still Old and Grey, and now hopefully in its last series. On the promo front, both **Culture Club** and **Bronski Beat** have excelled themselves with two fantastic videos for their latest releases... watch out for several video EPs from 'Electric Dreams'... will the next **David Bowie** promo be even odder than the last? **Giorgio Moroder's** 'Metropolis' is winging its way towards Europe... and **the Eurythmics** have been dropped from the '1984' soundtrack (expect a new single around Xmas time). For Parka addicts soon come both 'Quadrophonia' and 'The Kids Are Alright'... and if there are any **Bauhaus** fans still left out there, wait a couple of weeks 'cause they will be releasing a special 45 minute compilation tape (made by Standard Pictures). **Vanity's** 'Pretty Mess' is yet more pornographic tinted trickery, whilst **SPK's** 'Junk Funk' is a variation on the metalwork room in Grange Hill! Polygram are at it again: **Belle Stars** and **Tears For Fears** compilations, and an interesting project called 'Don't Watch That Watch This', a 90 minute blockbusting bargain that contains just about any promo you care to mention: 23 tracks, from **the Style Council** to **Frank Chickens**. A wide variety of feature films released on video this month include **Jeremy Irons** and **Patricia Hodge** in 'Betrayal', **Matt Dillon** in 'Over The Edge', **Shirley Maclaine** as a pail full of mush in 'Terms of Endearment', 'Suburbia', 'The Empire Strikes Back', 'Greystoke', 'Zelig', 'Paris Texas' and **Dustin Hoffman** in 'Midnight Cowboy' and 'Lenny'... not forgetting a little seen **Frank Sinatra/Faye Dunaway** vehicle called 'The First Deadly Sin'. It has now been confirmed that Granada will make **Peter York** and **Jon Savage's** aborted 'Teenage' series next year (but this time *without* original Director **Julien Temple**). And what's all this about a British 'Soul Train' that is due to appear on our screens in the spring? Headbangers can sleep peacefully at night, knowing that Channel 4 have allotted an *entire* series about H. Metal in their programming...

TRANSFORMERS

GOOD THINGS come in threes. From a TV comic strip, to a toy... to a comic book: verily come **The Transformers**. They're three warrior robots who can change their shape or size at will. They fight the forces of evil, take on super-human super-powers – and shop a lot at Unipart! The fourth comic is on the streets now, and comes out every two weeks. It's full of features on robots – at home, at work, in films – and in video... The Transformers are threatening to topple mere mortals like Super, Bat and Spiderman. Watch out comic cuts!

SUPERLATIVE PRIZES



SCRREEEAM! THIS is one for all you young ViDettes out there who are simply not satisfied with **Simon Le Bon's** new hirsute Mad Max look. Would you like a visual reminder of the **Durans** in their clean-shaven days? Then try and win one of our 10 fab packages comprising a 'Dancing On The Valentine' video EP (featuring 'Union Of The Snake', 'New Moon On Monday' and 'The Reflex') and a really neat Duran fan club T-shirt. Simply answer the one simple quessie at the end of this story pop it on a postcard and rush it to: VID DURAN DURAN COMPETITION, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. The winners' names will be published in the next issue of ViD. Oh, the question – silly us... here goes: What is **Nick Rhodes'** real name?

NAME THAT TOME

HARDBACK STILL! Just admitted to bookshops up and down the country is a lithe little 64 page book called '**Video Rock**'. It is packed full of over 75 original colour pictures by such leading location photographers as **Clare Muller** and **Steve Rapport**. Videos include 'Who's That Girl', 'Billie Jean', 'Club Tropicana', etc etc, etc... and obvious standouts are **Spandau Ballet's** 'Communication', 'The Sun And The Rain', by the button-down nutty boys, and **Anton Corbijn's** outstanding photography for **The Police's** 'Synchronicity II'. The imaginatively titled 'Video Rock' is available now and costs £3.99.

MAKING YOUR MARC



HEY! HEY! Whadda you say!! Videoform dig out their silver studded platform boots and invite us all along to the dance with their forthcoming release 'Marc On Video' – a 60 minute spectacular of **Marc Bolan & T Rex's** greatest hits (geddit?). Among the host of songs lie 'Jeepster', 'Telegram Sam' and 'Ride A White Swan'. It's surprising that someone hasn't discharged some T Rex material by now, but this release should prove to be an encouraging starting point. What about videos of his mid Seventies TV show? What about a video of 'Born To Boogie'? What about a video of 'Tanx'?

1977 REVISITED

THE ROCK Revolution is a new compilation cassette that is based loosely around the "noo wave" explosion of the late Seventies. But along with the **Sex Pistols**, **the Clash**, **the Jam**, **the Ramones** and **Talking Heads** you get **Kate Bush**, **Badfinger** and **Graham Parker!** The compilers have obviously got their wires and their aerials crossed, and when the narrator (Max Carl) announces **Ian Dury's** 'Sex And Drugs And Rock 'n' Roll' as the "punk anthem of all time" – you begin to wonder where the researchers spent their youth...

EYE DEAL

a guide to commercially available video

■■■■■ View, what a scorcher!

■■■■■ Eye-quality ■■■■ Looks OK

■■■ Fast forward, fast! ■ Blank tape

QUEEN 'We Will Rock You' (Peppermint Video Music)

QUEEN LIVE provide a loud, bright, raucous show – one of the few bands worthy of capturing on video for posterity.

Yet, that's an observation made from a position as one of a living, shouting crowd some 200 odd yards from the performers themselves. Queen's major success live is their overdone, grand scale – something a 24 inch TV screen can't possibly reproduce. And the major flaw in this recording of their Belgian show two years ago is the quality of the noise. The whole thing is so quiet.

Beautifully performed and polished as Queen often are, this gets to drag mid-way through the one and a half hours. And while Freddie Mercury is great to watch from half a mile away, the close ups of his gums drawing back violently from his teeth as he goes for those LONG notes is not a pretty sight.

'We Will Rock You' does offer a full collection of Queen's Greatest Hits (previous to 'The Works') and definitely has its perverse moments (Freddie in shorts!) but it's astonishingly similar to the group's shows this year which means there's a slightly worn air about it. Still, the performance of 'Somebody To Love', 'Killer Queen' and 'Bohemian Rhapsody' are some of the most 'live' live footage available. A disappointment, but not a total one. ■■■■

Eleanor Levy

JIMI HENDRIX 'Rainbow Bridge' (Hendring)

"DO YOU ever feel that you're totally out of your body," one drooping follower of the flower generation asks Jimi Hendrix, and he says yes and many more things. 'Rainbow Bridge' is Sixties film shot onto video. Directed by Warhol acolyte Chuck Wein it's simply laden down with the most silly excesses of this most silly of decades. See how people fail to grow beyond the mental age of five, see self-indulgence foisted as mysticism, see all the kooky camera angles of a one-arm amateur photographer transformed into art. Yes, you do get some Hendrix music, some as incidental backing to the loony footage, the rest in the form of a small concert to the 'Rainbow Bridge, Occult Research Meditation Centre'. What a way for your music to be remembered by... ■

Jim Reid

DURAN DURAN 'Dancing On The Valentine' (Picture Music International)

YOU MIGHT have noticed a change in the Duran Duran vid lately. Gone are the Bounty Bar girls 'n' goods 'n' sun 'n' sea of give-it-to-me consumption, baby. In are, well, an altogether more 'mysterious' set of images. This video EP – 'The Reflex', 'Union Of The Snake', 'New Moon On Monday' – marks, if you'll spare a few chuckles, the end of the 'advert' and the beginning of the 'art film'. As such, 'Union Of The Snake' (dir:

Simon Milne) and 'New Moon On Monday' (dir: Brian Grant) are both a semi-montage of meaningless images. Let's mark those two down to the burgeoning market in pretentious 13-year-olds. 'The Reflex' (dir: Russell Mulcahy), though the straightest picture, is by far the most interesting of these three soaps. Think about it: the ultimate video rock band playing at being the ultimate stadium rock band and replaying it all back on a giant video screen. Are they beginning to send themselves up? Now that would be interesting... ■■■■½

Jim Reid

OTIS REDDING 'A Ready Steady Go – Special Edition' (Picture Music International)

AN ALL too rare opportunity to see the legendary Otis Redding at his best, on the fabled Sixties pop show, which is interesting enough in its own right. Add the talents of the man Redding, aided and abetted by Eric Burdon and Chris Farlowe, and it's one hot package.

The raw excitement of 'Satisfaction' makes you wonder how Mick Jagger ever had the nerve to cover such a song, as Otis sings his heart and lungs out to the tight, tight backing of the marvellous Bar-Kays and some crazy Ready Steady Go belly dancers. Sad to think that only a year after this mesmerising performance, Otis Redding was killed in a plane crash.

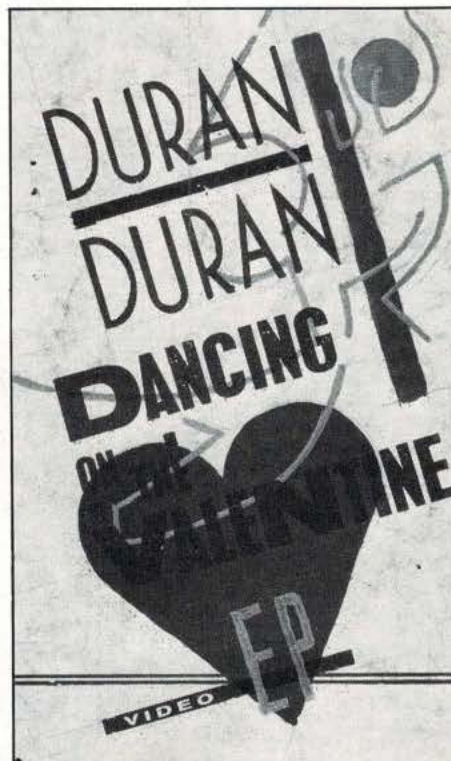
Still more reason then to enjoy the man's magic and appreciate his influence on today's vocalists (Hi, Paul!) who struggle to get anywhere near the man. From the cool mastery of 'Pain In My Heart' to the sweaty stomp of 'Shake', this is a performance not to be missed. ■■■■■

Andy Strickland

VARIOUS ARTISTS 'Don't Watch That – Watch This!' (Polygram Video)

WATCHING THIS collection of promos is just like an average week on Top Of The Pops, and of course none of these videos have any need to exist except to fill in the spaces on that programme and similar outlets. Except for the fab Frank Chickens, who know more than two or three things about performance, humour, and life in general. Today's Big Rock Groups like The Great Outdoors, and Big Country, following the example of U2 and the Bunnymen, go for windswept snow and ice and a background of pine forest. A Flock Of Seagulls, on the other budget, only make it as far as the seaside. Last year's Vera Lynn, Marilyn, is featured in bed and atop the white cliffs of Dover being as silly as only he knows how. Dire Straits are featured Live! in performance! Back in the studio, Tears For Fears, Shakatak, Lloyd Cole And The Commotions and the Style Council pad out their four minutes with all the sensory excitement of a padded cell. Don't watch this, **watch something**. If you must. ■

Mark Cordery



TEARS FOR FEARS 'In My Mind's Eye' (PolyGram Video)

'S FUNNY how these children of the video age so consistently fail to match music to image. Tears For Fears are a prime example, new age minstrels surfing on a wave of studio trickery and teenbeat gloss, yet from the evidence of 'In My Mind's Eye' the babes just don't understand the nature of the toys they're playing with. What we have here is the lachrymose ones live at Hammersmith Odeon and well, a lot of gratuitous use of computer graphics – stodgy ornamentation posing as high tech art. In the end 'In My Mind's Eye' fails because TFF's are not very captivating on stage – no amount of fidgeting will improve that. Go away boys' and make a vid that represents the whole gloss and nothing but the gloss. This is mutton dressed as lamb. ■■

Jim Reid

THE BELLE STARS 'Live Signs, Live Times' (PolyGram Video)

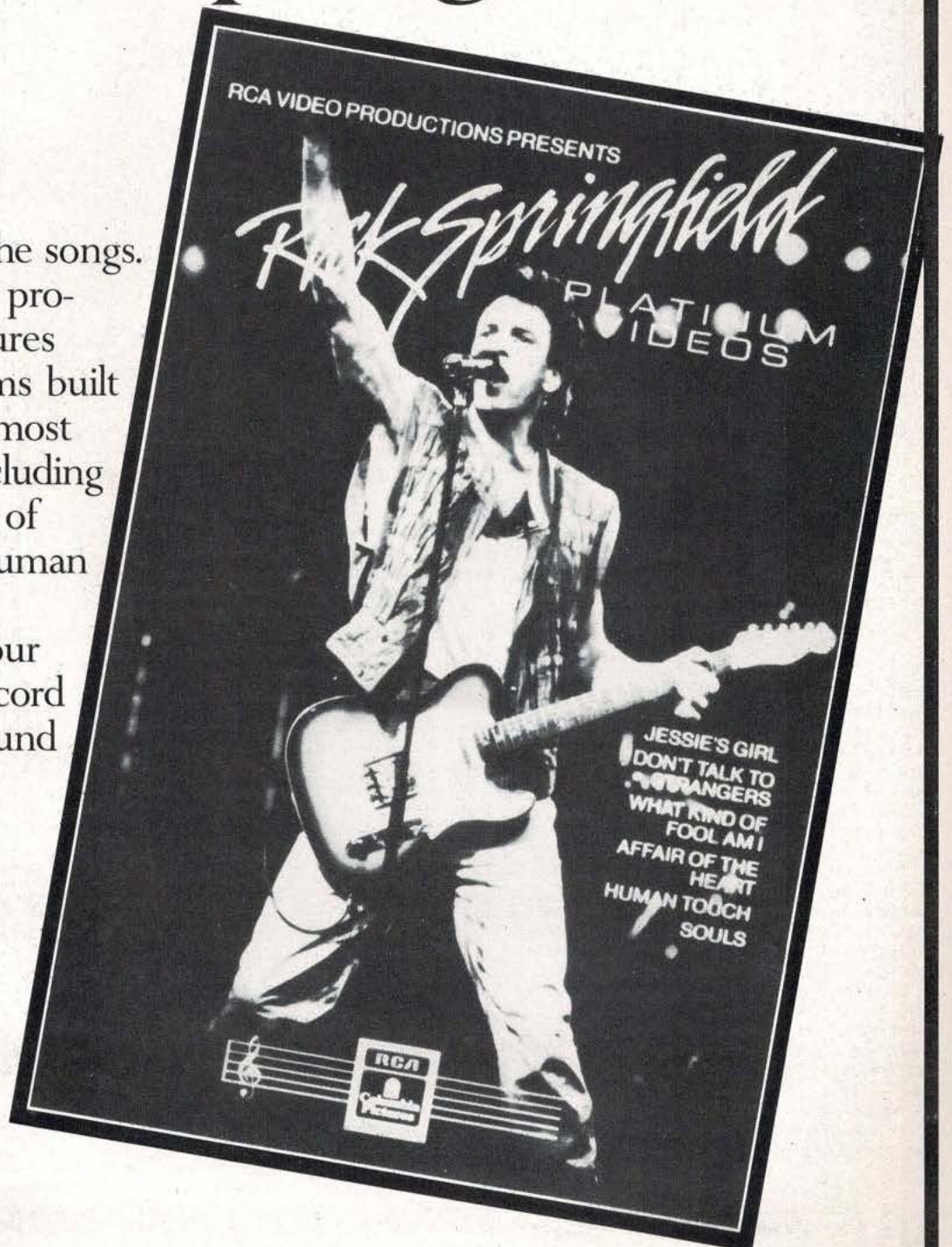
WHAT'S WORSE than playing the Marquee? Having a video made of yourself playing the Marquee. It is to the state of the visual arts what Tranmere vs Hartlepool is to 'Match Of The Day'. And Brian, I'm afraid there are no second half come-backs here – just straight up and down footage of the Belles in the dotage of their career. One desperate fling, too little, too late. I'm sure they wouldn't want to be reminded of this. ■

Jim Reid

Six videos in one from the one and only Rick Springfield.

The film of the songs.
This specially produced video features six incredible films built around six of his most famous songs including Jessie's Girl, Affair of the Heart and Human Touch.

Go for it at your local video or record shop. It's only around £15.





MAL-CONTENT

Or Cabaret Voltaire on a shoestring by Betty Page

CABARET VOLTAIRE may not be a name that springs forth from the lips of pop promo pickers, but they have been a quietly pioneering force in the art of marrying music and visuals for a good few years, certainly before Duran Duran ever knew where Sri Lanka was.

If you've ever seen a Cabs vid, you'll be aware of their fondness for stark, off-the-wall imagery. And, of course, they were the first to start their own independent video label, Doublevision. ViD spoke to mainman Mal Mallinder to gauge the left-field view on promos, films and the general state of the art.

Always one step ahead, The Cabs are in the process of making their first largish budget movie, entitled 'Earthshaker', but have hit deadlock on production already. Explains Mal: "It's all scripted out, we've shot parts of it, but we need money for the rest. Palace were originally financing it, but their money's tied up elsewhere, so we'll have to find other backers. When it's done, it'll be a 35-40 minute film, mainly aimed for video, but shot on 16mm.

"It's another surrealist-type thriller set partly in the future, partly in the past - not sci-fi - but based in a period of prohibition. 'Earthshaker' is a kind of drug, and it's loosely based on surveillance. And it's an excuse to get all our odd footage in! It's quite a small budget thing relative to a pop promo, but the emphasis will be quite high on music. We've written a fair amount of the soundtrack, so that will come out first."

WOULD YOU judge yourselves a few steps ahead of the rest in terms of using visuals?

"It's nice to think so. We still see

ourselves as visually orientated anyway - the idea of a promo isn't anathema to us, but we're very wary of doing the obvious cliché thing all the time. We've just finished the promo for the new single, 'Sensoria', which is quite strange compared to a lot of videos. I'm fed up with the total gloss of video now, it's got so stereotyped. People's expectations have become so rigid."

What have you done in the video? "It's not storyboarded as such. We worked with Pete Care who did the previous videos. We tried to put it into a context, used an actor, stuff like that. The special effects are good - the guy who did them used things he's invented, like a system of springs so the camera shoots over the ground, spins round and films us walking upside down."

How do you go about marketing Doublevision, getting through to a bigger audience? "At the moment, it's a case of doing things and making people aware that it's out with our limited finance. It'd be nice to say we had a revolutionary approach, but without money you can't do it. We carry on doing things we like and hope there will be a change in the way people see things. The onus is on the people in power, trying to make them aware that they have a responsibility, that there are things being done differently."

Do you get any feedback from video buyers? "People are generally glad we do exist. There's also interest within other labels like Virgin, it's just been hard for them to use us 'cos they don't know how to market it. But they are aware that they need contact with it because it's a source material for other things that they do. They know they need it but in its raw state they don't know what to do with it. I still think there's real

potential for the video compilation that's slightly offbeat."

HOW MANY videos do you think will stand the test of time, especially with technology moving ahead so quickly? "That's the danger of technology. That's why we try and avoid a lot of techniques and gimmicks that exist on the film side, and try and keep it that way. 'Cos film as a medium has stood the test of time and is identifiable. So many videos are so gimmicky they have built-in obsolescence."

Do you feel you have an advantage over others in that you've been experimenting in film for longer?

"Visually I think perhaps we have, but in terms of marketability... We've always striven to merge the audio and visual sides. It's good for us 'cos we've been doing it for so long and it's only now that it's actually beginning to happen - we've been waiting to show things for years."

Do you approach promos in a different way from films? "We're conscious of justifying a budget. We were given 15 thousand for four minutes on 'Sensoria' and we were only trying to get 25 or 30 thousand to make a 30 minute film. Yet people are willing to hand over all that money just for a promotional tool. That's aggravating, but it's nice to have that much money to do things. Virgin are great, but we did a video for 'Crackdown' without being asked - it was very grainy and had a lot of TV newsreel footage in it - they didn't like it at all. Then it got voted one of the top videos of the year and they loved it!"

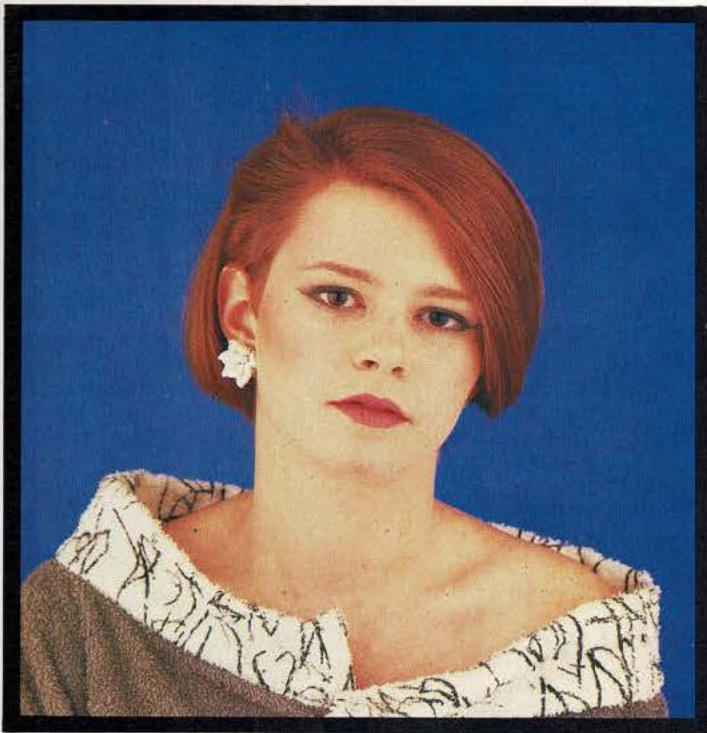
LIONEL RICHIE

LIONEL RICHIE gets dirty! If only it were true. In this slightly moralistic song we find only a hint of the grime beneath the silk. Walking into some sort of 21st Century house of ill-repute, Lionel Richie gives us our November instalment of white pianos, well-oiled choreography and heartfelt grimaces. The pretty hooker wises-up, leaves the low-life, and goes on to bigger, better and more respectable things. She then writes back to the gals in the bordello, asking them to send her love to her special lover, who is... you guessed it - sappy ole Lionel. He wanders about this 275,000 dollar Bob Giraldi video, bemoaning the loss of his sweetheart and wondering just *how* many more singles he can lift from his 'Can't Slow Down' album (this is his fifth!). The slickest schmaltz this side of Barry Manilow.

Dylan Jones



GORE blimey



STAGE ONE AND AS you can see, there's a lot of work to be done. Deborah's hair is much too glossy – obviously the result of over zealous conditioning – and she generally has a disgustingly healthy pallor. Horrible isn't it? But never fear, help is at hand.

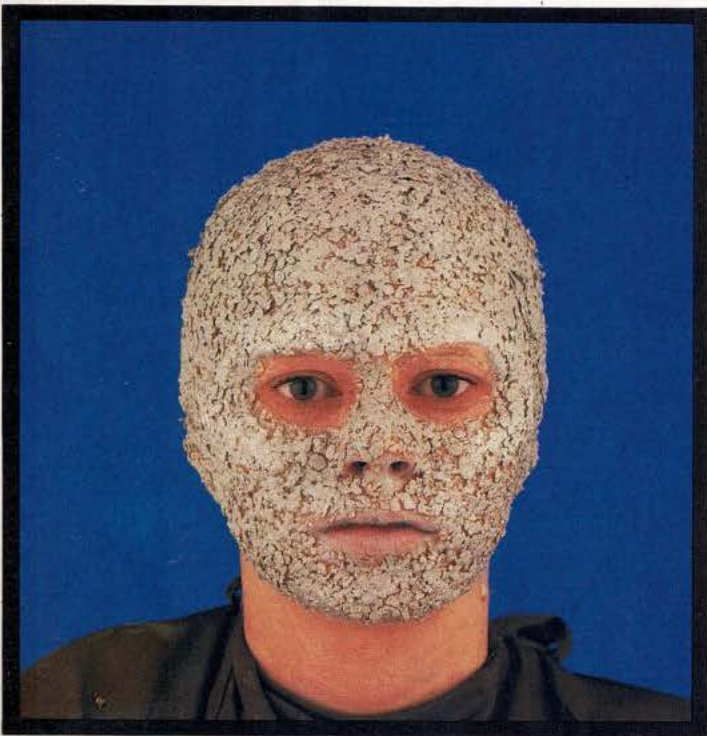
● Words and styling – Eleanor Levy. Make up – Sally Harrison. Photos – Mike Davis.

WITH HALLOWEEN approaching, VID has come up with a suitable look to accompany the revelry. We took VID reader Deborah – a shop assistant from South London – and gave her the full glamour treatment. Our cameras were there to capture the process as she was transformed into the stunning creature you see before you – a real hit with the boys.

"Thank you ViD," says Deborah, "I now have a stunning face to hide behind that will enable my real personality to come through uninhibited. My new look speaks and shows people how I REALLY am."

For this transformation we used liquid latex (around £5 a bottle – and make sure a grown up is with you at all times when you use it) and Sainsbury's porridge oats to give the pock-marked effect. If you fancy adding the odd wart or two, a couple of rice krispies artistically placed can have an appealing effect.

One word of warning: liquid latex dries very quickly and smells strongly of ammonia. Drinking in large quantities is therefore unwise. When we removed the mask from Deborah, half her face and most of her eyebrows came off with it. A small price to pay for beauty.



STAGE TWO TWO HOURS later and an improvement. Note how we've corrected Deborah's complexion problems with layers of liquid latex (THE thing for spots and pimples). This was covered with the finest quality porridge oats and a light, grey foundation. The hair has been covered too, with a skintight latex cap. Very fetching.



STAGE THREE THE SUBTLETY of the look is beginning to emerge. Deborah has a problem with brightness of the eyes, so red eyeliner is applied in the sockets together with a contrasting black surround to give her that appealing bloodshot look. Cheekbones are highlighted with a compatible shade of black and already the effect is very flattering.



STAGE FOUR: THE FINAL touch is now added. Strands of human hair are strategically placed, while a faint dribble of blood emanating from the mouth brings out the redness of the eyes and gives that final dramatic splash of colour. The result? An adaptable and quick (3½ hours) look that's equally at home in the job interview or disco.



WOULD YOU let your mother watch a Rolling Stones video? Coming rather gingerly on the heels of 'Undercover' and 'She Was Hot', 'Rewind' the record wasn't exactly taken to the nation's bosom with a fury and a fever. Nevertheless undeterred, Vestron Video are now releasing 'Video Rewind', and the press ballyhoo is even more over-the-top than their launch for 'The Making Of Michael Jackson's Thriller'... so their expectations are HIGH.

'Video Rewind' culls together a dozen or so of the Stones' 70s and 80s film clips and promos, and slots them into an original story devised by Julien Temple, the director of the tape. As the video starts we see a museum attendant (Bill Wyman in the Museum of Mankind) break into a chamber (using his gold American Express card) that holds the doyens of Pop's 30 year history, all captured forever in large glass cases. We see punks, skinheads, teds, Gary Glitter's chest wig, a bottle of Jack Daniels



where Keith Richards should be... and finally Mick Jagger, who is not only trapped inside a glass case, but also trapped inside one of the most grotesque jumpsuits I've ever seen. Bill lets Mick out, and together they rummage through the videos on the monitor that span the last ten years: 'Angie', from a studio that resembles Russell Harty Plus; 'It's Only Rock 'n' Roll' in sailor suits and large inflatable; lots of live footage, and obviously the Temple-directed shorts for 'Too Much Blood',

'Undercover Of The Night' and 'She Was Hot.' 'Waiting On A Friend' has to be up there in the 'Most patronising video of all time' stakes, whilst 'She's So Cold' illustrates the sudden decline of Keith Richards in the last few years. In that video he looks almost human, but in the more recent ones he looks like death warmed up. 'Neighbours' is something that hasn't been widely seen before, and is a welcome addition to the compilation. The whole thing is spliced and mashed



together with old TV footage, home movies, interviews... even a piece of film showing them throwing a television set out of a hotel window (token pathetic rock star gesture). You can't dismiss Temple's superbly executed direction, and only when the back-slapping and twee nostalgia takes over does 'Rewind' look a bit foolish - but then for a band who were once called 'The greatest Rock 'n' Roll band in the world', maybe they can be granted this indulgence.

The scenes that link the promos were all shot in one day, and the jocular patter between Jagger and Wyman only happened because they were the only Stones to turn up, and the dialogue was made up on the spot. It's hardly the milestone that Vestron claim it is, but it's certainly vivid viewing... and interestingly enough it's the first home music video to carry an '18' certificate. Sex and drugs and rock 'n' roll have reared their ugly heads again. Dylan Jones

DANCE · CRAZY





SRI LANKA, New Orleans, Mexico... Lewisham? Yup, Lewisham – none of your funny sun, sea and smiling natives for Tina Turner, she prefers her vid action precise and professional, not pretentious. La Turner's latest epic – to promote her 'Private Dancer' single – was filmed in the Rivoli Theatre in good ol' SE 13, and a real feast for the dancing man it is as well.

The vid features Tina as a taxi dancer – those depression side-steppers who'd dance with men for money – and has some real spectacular feats of floor shaking as the disconsolate Turner fantasises her way into ballet, can-can and geisha girl sequences.

Directed by Brian Grant and assisted by the choreography of Arlene Phillips, 'Private Dancer' was filmed under somewhat hazardous conditions. Gadzooks, the star performer even had to endure the vagaries of the British climate. Y'see, the Rivoli being south of the river it didn't even have any changing rooms, thus Tina and crew were forced to encamp in four ginormous film trailers parked outside the theatre.

Seeing as it was pouring with rain, the between take action would see Ms Turner dashing from theatre to trailer in nowt but white towelling bath robe. The locals soon caught on and as autograph hunters besieged Tina's trailer, she took five minutes out and gave me her views on video and all who sail in her.

What do you look for in a video?

"Something that captures the setting and brings out the best in the performance and the song. I like the story board to relate to the song and not be too abstract."

Are videos becoming more important than the songs they promote?

"I don't think so. The songs are there to grab the attention, the video should just be a complement to it all."

Tina went on to tell me that her favourite video directors were Brian Grant (surprise) and David Mallet. Her favourite videos are Jackson's 'Thriller' and Bowie's 'China Girl', and she thinks 'Private Dancer', naturally, is her best piece of videotape to date. Finally, how will the ageless siren cope with her forthcoming role in 'Mad Max 3'?

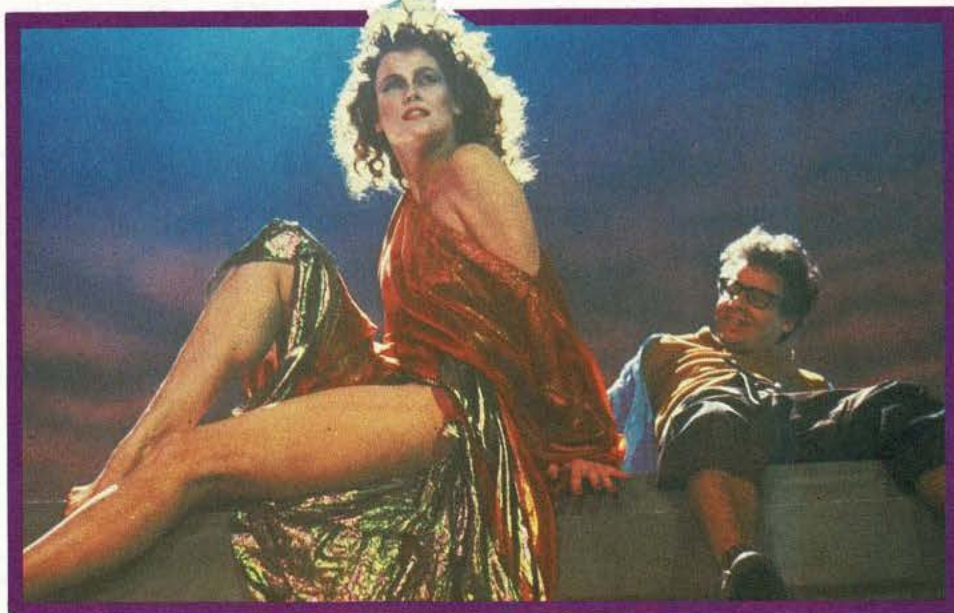
"Wonderfully, and wait for the surprises." **Jim Reid**

SPOOK! BANSHEE madness on the sidewalks of downtown NY! You will already be acquainted with Ray Parker Junior's theme from 'Ghostbusters', so you better look over your shoulder because the movie is nearly here: scary!

Three nutty professors researching into ghosts, ectoplasm and the psychic are brought down to earth with a bang when their college grant is removed and they are forced to go private. They find an old warehouse, slap a bit of paint on it... put a sign outside saying GHOSTBUSTERS - and Bob's their uncle, or so they think.

Business is slow, very slow... that is, until New York is overwhelmed with paranormal occurrences of all shapes and sizes causing havoc and distress wherever they go. And who comes to the rescue? Right - Ghostbusters, causing havoc and distress wherever they go.

Ghostbusters is the biggest grossing film in Columbia's history, and this summer in America it outsold every other movie - including



Ghostbusters

MOVIE PREVIEW BY DYLAN JONES

'Indiana Jones And The Temple Of Doom'. It stars former Saturday Night Live regulars Bill Murray and Dan Ackroyd, plus 'The Year Of Living Dangerously' heroine Sigourney Weaver, and together they go about their hapless adventures trying to rid the city of the evil spirits.

Dan Ackroyd, who co-wrote the script, has given Bill Murray all the funny lines, and Murray ambles through the often hilarious movie like a middle-aged teenager who hasn't got rid of his acne. One of the first ghosts that he and his cohorts encounter is a nasty green looking creature that gobbles vast amounts of food into its seemingly bottomless throat. Logically enough the Ghostbusters try and capture said beast whilst wrecking an entire hotel.

The gags get grander and grander as the film progresses - finally leaving them stranded atop a skyscraper surrounded on one side by the extreme forces of evil, and on the other by the giant marshmallow man!

What with Murray's devil-may-care grin and Ackroyd's perpetually perplexed impish expression it's a partnership that is difficult to dislike... Sigourney Weaver is portrayed as a very attractive young siren doin' it in a haunted house - YOW! And when the impish Mr Murray comes to her rescue she turns into the bogeyman himself!

Reservations aside, Ghostbusters is a jolly enough romp to warm the cockles of most of you paranormals out there. You can expect to find the Ghostbusters in the phone book in early December... just remember not to lose their number...



TELEVISION

BY JIM REID

AND ON the seventh day God created Brian Walden. And he meant it as a warning: that whosoever shall be without dog, car or garden will be subjected to the unholy mercies of Television On Sunday. Or in hymn number seven's wisdom: 'It is easier to enter the Yates of heaven, than Hunniford the slipstream of Murray Walker's motor racing commentary'. Amen.

Fortunately being of an advanced education, and by Sunday morning in an extreme state of inebriation, the task of living through Sunday is not too difficult for myself.

I have my props: hangover till one, papers till three, Rabelaisian feast of food and drink till four thirty... and sleep. Unfortunately after an hour or so's peaceful repose I'm awoken by an unaccountable urge to **do** something. Damn it this is my day off and... Rover, the XJ6 and Regents Park being on loan, temporarily, I switch on the box. God give me strength!

I think it must be something to do with British puritanism, for on Sunday we must **all** suffer. In those slothful twilight hours between afternoon nap and opening time a man could do desperate things. Why he might even turn on the David Jensen chat show. On second thoughts, Gloria Hunniford...

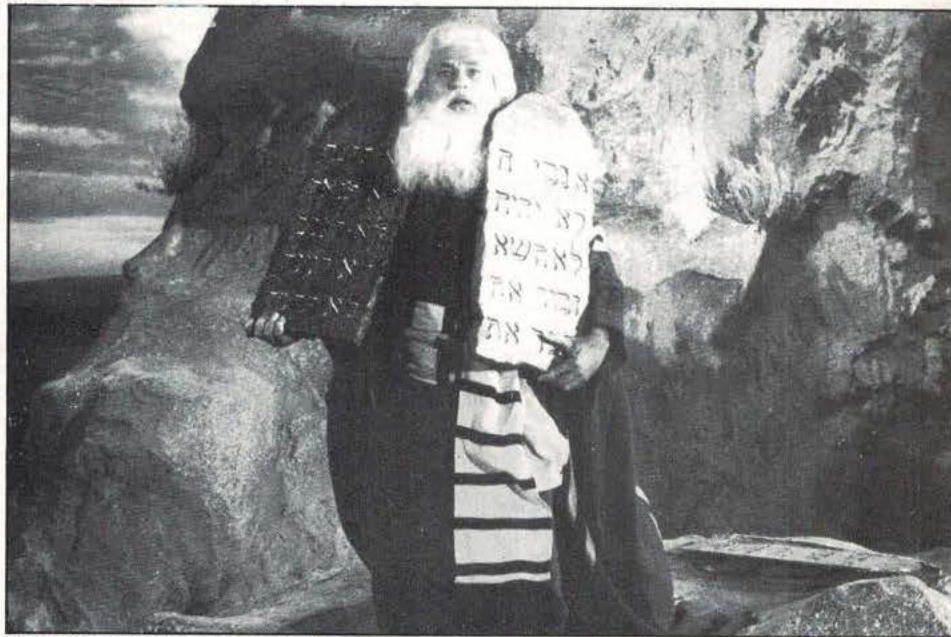
Gloria, matronly neckline and all, hosts 'Sunday Sunday', a slopful pat on the back full of real Christian charity. Now that chat shows have forgone any pretence to investigate, people like Ms Honeybee are allowed maximum smile on the art of sycophancy. And she does it very well. Gloria to Spit the dog: 'I feel so silly sitting here' - perfect. 'Sunday Sunday' viewer take this morsel away and write it on thy viewing chair.

Silly is one thing, pompous is another. For if Gloria et biog magnanimous is the soft soap of Sunday, the Fleet Street chatters are the wet flannel. There's an awful lot of chattering on Sunday. I mentioned that oily Walden creature before, but around teatime it gets worse.

AWHOLE pestilence of penpushers full of chirp and cheap comment can be found on 'Thinking Aloud' (BBC 2). Run along the lines of radio's 'Brains Trust', 'Thinking Aloud', more grey to suit than matter, is a classic case of the 19th century liberal establishment coming to grips with the problems of modern Britain (for further illustration consult the Daily Telegraph).

Sitting round a cosy round table, a gaggle of hacks (critics, authors, politicians) discuss the woes and wherefores of the day under the polite SDP-ship of Bryan Magee. Trouble is, if you consult club establishment, you get hit straight between the eyes with the dumb blandishment.

This from Kingsley Amis (yesterday's angry young man is today's griping grapper): "South Wales is full of matrons coming out of supermarkets laden with consumer goods". This was Mr Amis' contribution to a debate on the economy. The rest of the debate would similarly



OUR SUNDAY TV critic recommends two tablets per hour

have disgraced the average fifth form current affairs group.

'Face The Press' (Channel 4) is somewhat better. Three hacks vs Important Person. In this case NATO Secretary-General, Lord Carrington. No matter how bright the questioning, how quick witted the replies, programmes such as 'Face The Press', suffer a surfeit of reverence. No, I don't mean reverend - **they've** been banished to the picket lines.

Politician and political journalist conspire in a banquet of half information. Probes, gently rebuked, answers politely received. The name of the game is don't rock the boat. Play up, and play the game!

Boats, game and play are never far away from BBC 1's main shot at teatime telly: the costume drama. I suppose if you take a classic yarn, Dickens, Hardy et al, you can't go too wrong. In fact the BBC's Sunday serials go very well thank you. The present is a repeat of Trollope's 'The Barchester Chronicles' (BBC 1). All mutton chop facial hair, stitch perfect costumes and worthy acting. Mr Trollope's grave will not be turning.

Though a few diehards will feel a little bit itchy down under with 'American Football' (Channel 4). I didn't understand a bit of it, yet the coach patrolling the touchline in check suit and trilby can sell me a car any day.

Even so, the technical griff and historical flashbacks of 'American Football' are evidence that somebody is **trying** on Sunday.

They try on 'News Review' (BBC 2), as well. The Labour Party conference squeezed into 10 minutes, oh that it were. The Queen's fashion sense analysed in the flick of a switch. All with sub-titles too. Fact: watch a politician with sub-titles and the cotton wool shall be removed from your ears.

UNCOVER THINE eyes and you shall see... well, Harry Secombe actually. Secombe is the jolly host of 'Highway' (ITV) - a social studies post graduate course in God-dom. Y'see, 'Highway' along with its BBC 1 rival 'Songs Of Praise' is the latest line in a thesis that goes... 'God was a sociology student at Salford University'.

The modern day religious prog has given up its dog collar for a duffle coat and gone to mix a bit of social realism with those hymns. Thus Harry goes wandering amongst down and outs in Southampton, 'Songs Of Praise' goes alcy watching in Euston. I suppose if the government neglects all obligation to the poor, then even Harry Secombe has the right to step in.

The poor don't get much of a look in on the 'Money Programme' (BBC 2) though it does appeal very nicely to the Daily Mail peasant mentality. A short clip on Unit trusts, 'Arthur come out of the garden there's something on TV', followed by the meaty bits of wheeler-dealer intrigue and future business opportunities. In fact in its dowdy way, the 'Money Programme' does what those flashier talking shops never manage, it throws a bit of information at you. No polite chat, just the thump, thump, thump of item then analysis. If economics and high finance were rivetting, then the 'Money Programme' would be onto a winner... company report permitting, of course.

By now it's past seven and if Gloria Hunniford hasn't put the economy to rights, Lord Carrington and Spit the dog aren't being interviewed in a down and out hostel by Harry Secombe, then you won't be speaking in sub-titles and the world will have survived another weekend.

Comfort yourself with this - the pubs have just opened. Then again, Crossroads is on tomorrow.

GRID RUNNER

by STEVE KEATON

PREPARE FOR a software bonanza! After a fairly thin summer, some really superb material is now being made available. However, don't expect to find it all on sale at your local store. The big chains (Boots, Smiths etc) have a huge surfeit of old games and seem unlikely to buy in many of the newer releases. Steve Turner, author of our last star game, Avalon, claims that "the big retail outlets are STILL trying to sell the rubbish they bought in LAST Christmas!" I think he's right. I mean, my local multiple is chock full of ancient Imagine stuff! The only solution is to buy mail order. Check the reviews, decide what you want - and then buy direct! It's a habit worth cultivating.

SHERLOCK (Melbourne House)

STAR GAME

48K Spectrum £14.95

LONG AWAITED sequel (of sorts) to the most famous adventure of them all, in which you swap hobbit garb for deerstalker 'n' pipe and go sleuthing across Victorian London. However, whereas The Hobbit supplemented its puzzles with a cast of patently brainless characters, Sherlock features a couple of vaguely intelligent co-stars (Dr Watson and Inspector Lestrade) who can manage much more than the obligatory sing-song. Animation techniques have matured dramatically between games! As before, complex input is possible thanks to the wonders of English ("Beat the criminal rapidly about the face with the wet dolphin!") although unlike its predecessors the use of graphics is rather played down. Indeed many of the locations go without, in favour of some highly detailed text and I for one welcome this change in emphasis. Naturally, a release of this complexity is impossible to fully evaluate after only a cursory glance, but many months of bafflement seem guaranteed. I think that you can confidently say this will be Mega-big over Christmas.

MUGSY (Melbourne House) ■■

48K Spectrum £6.95

RATHER LESS impressive is this repetitive gangster simulation, in which you don spats and drink hooch. The general idea here is to graduate from a two bit 'oodlum into the Kingpin of Crime. This is achieved via a selection of dodgy money-making rackets (protection, gun-running, software piracy - y'know the kinda thing). Now as you might imagine, this is all good clean fun for the first five minutes or so; but try and stretch it out for an hour and there are problems. The same routines cycle round ad infinitum. Yawnsville pops! Visually though, it's indisputably a blast. Designed as an interactive (sic) comic book it features some superb graphics and some (initially) witty dialogue. 'Tis not enough to save it from the bin, though.

FRED (Quicksilva) ■■■■

Commodore 64, 48K Spectrum £6.95

ARCADE ADVENTURE hybrid set beneath the pyramids. As Fearless Fred, the intrepid archaeologist, you must explore gloomy catacombs in search of the tomb of ol' king Tootiecarmoon. Of course all manner of ghoulies are out to get you, including an assortment of mummies, rats and vampires. There are six screens to traverse with an option to redefine your own maze should you complete the mission (no chance). Now while the large cartoony graphics are something of a treat, I was rather less than gripped by the actual expedition. Well, with no short-term rewards on

offer you rather lose interest in these things, don't you? Still, noteworthy if only as the first Indiana Jones clone on a micro!

SORCERY (Virgin Games) ■■■■

Commodore 64 £7.95

ALONG THE same lines but of greater interest is this animated battle against the decidedly evil Necromancer (boo hiss). Adapted from the hit Spectrum game of the same name, it features real-time horrors in the shape of grinning skulls and persistent ghosts as well as a number of arcane traps. As the Last Great Sorcerer you must outwit these in order to progress past Stonehenge and enter the Evil One's unholy castle. Phew! A wrist achin', mind bogglin' task to be sure. Good sound, neat graphics, wizard fun.

ZOMBIE ZOMBIE (Quicksilva) ■■■■

48K Spectrum £6.95

ALMOST A year ago today (hope you're celebrating) Sandy White unleashed Ant Attack onto an astonished world. The fabulous 3D effects and realistic an(t)imation earned it a cult following and even now it sets a standard others find difficult to match. Well here is the follow-up, and to my mind it's even more remarkable than its grand pappy! Back in the 3D city of Antesch, we find that the ants have been replaced (eaten?) by hordes of shuffling green zombies. (Rather appropriately celebrating our Gore issue). Your gig is to clean 'em out! Flying over the city in a mini chopper, you can quickly locate the swarming undead (who look for all the world like Motorhead fans outside Hammersmith Odeon) but how to waste 'em? Your magnum just frightens the lumps off. The answer is simple: lure them off the side of buildings! Zombie climbs. Zombie falls. Zombie splatters. Obvious, huh? The only trouble is - you're the bait! It's all quite marvellous fun, if you can take the strain. I mean, Zombie stalking is a genuinely heart-stopping occupation. When one of those dumb yuks actually spins on his heels and makes a bee-line for your body, the old heart invariably skips a beat! It's certainly not for the nervous. I kinda think George Romero would like it though, don't you?

FALCON PATROL 2 (Virgin Games) ■■■■

Commodore 64 £7.95

ESSENTIALLY A re-run of FP 1 (Virgin's most notable success), only with more effective armoury and a slightly higher thrill factor. As the desert war rages out of control, you return to the fray with a nifty new VTOL jet and some hefty air-to-ground fire-power. No longer restricted to dog fights, you can take out Flak batteries, radar jammers and, no doubt, a fair proportion of the civilian population. There are three enemy airwolves out for your blood, the most dangerous of which is the extremely manoeuvrable Red Solo. To outgun him you'll

need either to make full use of the onscreen radar or perform some minor surgery to your wrist. As with FP 1 the final complexity involves actually refuelling your jet. Some hope on a ruined runway! Still, a faster, more responsive blast 'em up you're unlikely to find. Invaluable I'd say (and it Flashloads to boot).

BATTLEZONE (Atari) ■■■■

2600 VCS £9.99

RADICALLY COLOURED version of Atari's arcade war machine. The year is 1999 and the country is in uproar. Some dotty dictator has unleashed an army of automated weaponry upon the populace and only you, ensconced within an ancient half-track, can possibly save the day. The gameplan's accessible enough and the graphics are good, particularly when the truck is totalled, but somehow it rather misses out on the urgency of the original. En route to a ROM cart it's become 'just' another shell-fest.

KUNG-FU (Bug-Byte) ■■■■

48K Spectrum £6.95

THE FIRST of what promises to be a wave of martial arts games, all eager to follow up Datasoft's brilliant Bruce Lee prog. However, unlike that multi-screen actioner, this is a straight, single sheet slug-fest between either an opponent or the 'puter. Onscreen two large orientals sidle up to one another. A wok is struck and the battle begins. The idea is simple: Using one key per limb you must batter your opponent (before he batters you)! Best tactic appears to be an early foot in the face, although crutch blows are not to be dismissed. The animation is first class and apparently it becomes more difficult when you gain belts (I'm still a novice). This could be the start of the Komputer Kung-Fu Kult! The mind boggles. Incidentally, 'Enter The Dragon' gets its TV premiere this December...

DALEY THOMPSON'S DECATHLON

(Ocean) ■■■■

Commodore 64 £7.90, 48K Spectrum £6.90

DEVOTEES OF the hit arcade machine Track and Field will save themselves a fortune with this little gem! All ten events have somewhat miraculously been condensed for home digestion and the result is a genuinely gruelling indoor sports spectacular. The graphics are great and the play EXHAUSTIVE. As in the original sporting prowess is assessed by the rapidity of a key-press which means that success is possible only after much torturing of the keyboard (or waggling of the joystick for that matter). After flailing about desperately in the hurdles, I can only conclude that this concept must be a positive health hazard to the machine! Nice touches abound though, like the puzzled head scratching which punctuates a naff performance and the cheering crowd who congratulate you when you get it right.

RATING SYSTEM: ■ Naff ■■ Of some interest ■■■ Check it out ■■■■ A winner! **STAR GAME** The pick of the bunch!

MUSIC VIDEO 30

- | | | | | | |
|-----------|-----------|---|-----------|-----------|--|
| 1 | 1 | SYNCHRONICITY CONCERT, The Police, A&M/PVG | 16 | 29 | SERIOUS MOONLIGHT, David Bowie, Media |
| 2 | 2 | WE WILL ROCK YOU, Queen, Peppermint/Guild | 17 | 16 | IN ASIA, Asia, Vestron/PVG |
| 3 | 8 | LABOUR OF LOVE, UB40, Virgin/PVG | 18 | 19 | SERIOUS MOONLIGHT PART I, David Bowie, Videoform |
| 4 | 7 | INSTANT PICTURES, Japan, Virgin/PVG | 19 | — | ALCHEMY LIVE, Dire Straits, Polygram |
| 5 | — | LET'S SPEND THE NIGHT TOGETHER, Rolling Stones, Thorn EMI | 20 | — | THE COMPLEAT BEATLES, MGM/UA |
| 6 | 4 | NOW, THAT'S WHAT I CALL MUSIC VIDEO III, Virgin/PMI | 21 | 9 | FAR EAST AND FAR OUT, Style Council, Polygram |
| 7 | 11 | FOOTLOOSE, CIC | 22 | — | LIKE TO GET TO KNOW YOU WELL, Howard Jones, Warner |
| 8 | 3 | SINGLE PICTURES, Nik Kershaw, CIC | 23 | 15 | NOW, THAT'S WHAT I CALL MUSIC VIDEO II, Virgin/PMI |
| 9 | 6 | UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG | 24 | 20 | STREETS OF FIRE - A MUSICAL FANTASY, CIC |
| 10 | 5 | DON'T WATCH THAT-WATCH THIS!, Polygram | 25 | 22 | THE ARMS CONCERT: PART II, Videoform |
| 11 | 14 | MAKING OF THRILLER, Michael Jackson, Vestron/PVG | 26 | 13 | NIGHT OF THE HAWKS, Hawkwind, Jettisoundz |
| 12 | 10 | BREAKDANCE, YOU CAN DO IT!, K-tel/Polygram | 27 | — | HERE ARE THE YOUNG MEN, Joy Division, Ikon |
| 13 | 17 | LEGEND, Bob Marley & The Wailers, Island/Lightning | 28 | 28 | THE ARMS CONCERT PART I, Videoform |
| 14 | — | ZIGGY STARDUST, David Bowie, Thorn EMI | 29 | 27 | A HARD DAY'S NIGHT, The Beatles, Vestron/PVG |
| 15 | 12 | STAY HUNGRY, Twisted Sister, Virgin/PVG | 30 | — | LIVE IN CONCERT, Dio, Polygram |

Compiled by Video Week and Music Week Research



A HI THOSE happy memories of childhood. 'Tressy' dolls, tonsillitis, woolly tights with the crotch around your ankles – and the Supermarionation puppet shows of Gerry and Sylvia Anderson.

'Stingray', 'Captain Scarlet', 'Thunderbirds' – mention them to anyone you meet and 90% will spend the next half hour reminiscing with the kind of fervent fondness usually reserved for old friends.

With Gerry now working on his own, his latest preoccupation is 'Terrahawks'. Currently in its second series, it cost £3 million for the 26 episodes. It's a long way – financially and technically – from his first successes with 'The Adventures Of Twizzle' and 'Torchy The Battery Boy' in the late Fifties.

Since then, Gerry Anderson has been responsible for some of the most warmly remembered output on British television – 'Four Feathers Fall', 'Supercar', 'Fireball XL5' right up to the Supermarionation classics 'Stingray', 'Thunderbirds', 'Captain Scarlet' and 'Joe 90'. Add to these 'Secret Service' (of which only a few episodes were made) and Anderson's non-puppet adventure series 'U.F.O.', 'Space 1999' and 'The Protectors', and you have a back catalogue second to none.

Out of these have come some of the legends of television – sultry Steve Zodiac, suave Troy Tempest, dashing Lady Penelope and stammering, stuttering Brains. And who can hear the name of the Mysterons without the icy hand of fear gripping their innards?

Now, after a slow start, 'Terrahawks' is establishing itself as a worthy successor to all that Anderson has done before. It is lovingly created at Bray Studios in Windsor, home of Anderson Burr Pictures which Gerry runs with producer Christopher Burr.

SET IN picturesque grounds with its own lake visible from Anderson's office window, Gerry is surrounded by memorabilia from the various series. Parker is serving tea in one corner, while a three foot high Yungstar – the unfortunate

son of arch villain Zeldia in 'Terrahawks' – is standing by the desk. Even with the grey hair, wrinkles and teeth growing out of his lips, Yungstar is a decidedly cuddly nasty. On top of the desk sits one of the series' silver Zeroids.

"The Zeroids take six people to move them," Gerry begins to explain. "If what we do is clever, it's because it's simple. Shooting for television, we can't do what they do on the movies, so we do the shots and they have to work first time. To make the Zeroids roll along, all we do is take a rubber ball which is exactly the same shape and size, the Zeroid closes its little shutters, we replace it with a rubber ball painted up to look like it, hit it with a blast of compressed air and it shoots off its perch and bounces away. If we wanted it to jump onto the perch we'd just reverse the film.

"If an internationally famous director wrote a scene for 'Terrahawks', he may well write that it jumps off its perch and as it's rolling along, its eyes are rolling around. And just by writing that, £1,000 of work could be multiplied into a million. The secret here is that we don't allow anybody to write down just what they want to see. We make them write down the things we know we can do."

WITH 'TERRAHAWKS' looking set to take off in America, with networked daily showings projected, there have been rumours of the return of 'Thunderbirds'. Gerry is reticent about committing himself, saying that no decisions have been made, but is obviously keen to do it. There seem, however, to be some complications.

"I'll tell you exactly what happened," he explains. "We had an approach from some financiers who said they could well be interested in a remake. We've done a lot of research. But some parties say 'if you remake 'Thunderbirds' it would have to be a very different show to be on

today.' There would be no place for Lady Penelope and Parker for example – this is what certain people are saying. That kind of social structure no longer exists and to young people it would no longer be a joke. Not me – some people.

"There have also been suggestions that the show be modelled on the 'A-Team'. Now, commercially it may perhaps be a good move, I don't know. On the other hand, we'd get to the stage where we weren't remaking 'Thunderbirds' at all.

"We were thinking of making it with the same characters, but with up-to-date machines and stories, of making it in its original setting and time, or of rejigging the thing completely and just sticking to the basic premise of a rescue organisation – but we still have to decide."

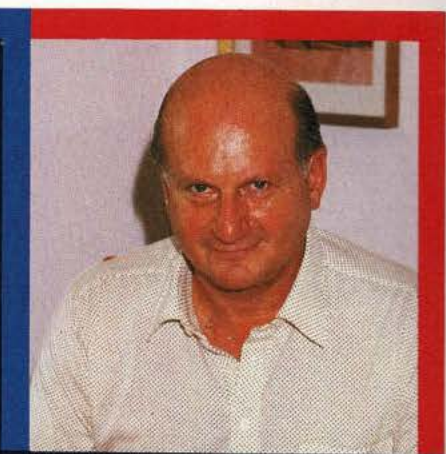
Anderson has a general restrained enthusiasm about all his work. The way he speaks about his characters indicates a deep rooted affection for many of them. He's said before that Parker is his favourite, has a soft spot for Lady Penelope and thinks Thunderbird 2 pilot Virgil is 'one hell of a nice guy'. Not all of them, though, have been as fondly remembered.

"It's not so much characters are dropped," he explains, "it's just that they find they've suddenly disappeared. In 'Thunderbirds' I always hated that little horror up in the space station, John. I thought he was ugly, I couldn't stand his voice and I just thought he was totally unsympathetic. But I didn't say 'Death to John', it was just that when a writer came in and said 'I've got a great idea, it all takes place on Thunderbird 5' I'd say 'Oh Jesus, no, no, not that!! But you can't throw them out because it's all part of the established formula."

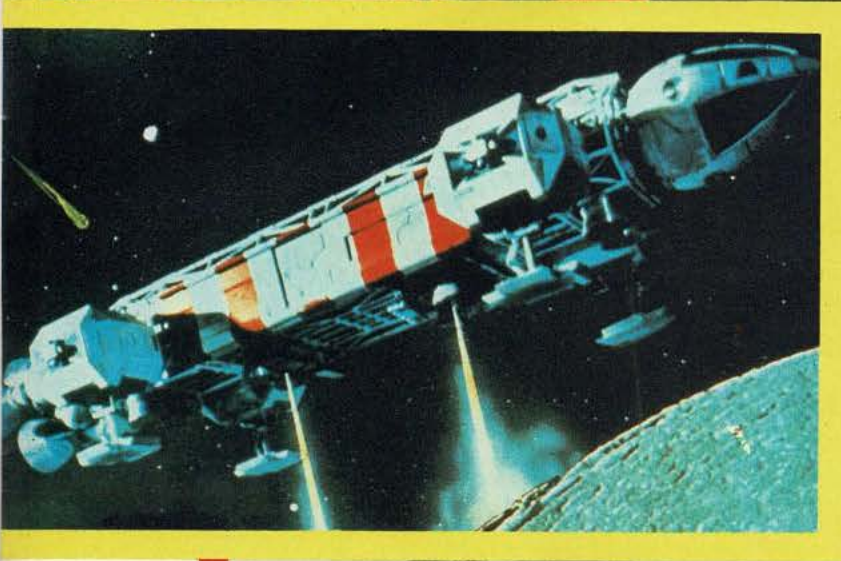


HIGHLY STRUNG

GERRY ANDERSON interview by
ELEANOR LEVY



Pic by Eugene Adebbari



MONSTER MAKER UNMASKED

CHRIS TUCKER, the man responsible for the spectacular effects in 'Company Of Wolves' and 'The Elephant Man' talks to **ROBIN SMITH**

CHRISTOPHER TUCKER transforms people into monsters and werewolves, but he doesn't even need a full moon to help him. 39-year-old Tucker is the best film make up man in Europe. He specialises in grisly effects, like a body freshly stripped of flesh or a wolf's head emerging out of a man's mouth.

His latest work can be seen in the horrific fantasy 'The Company Of Wolves,' and his many other credits include 'Star Wars' and making up John Hurt for 'The Elephant Man'.

Christopher uses various forms of plastic, latex and foam rubber to create his effects.

"They're really a bit of everything gathered from here and there," he says. "I even use the stuff they make Durex from."

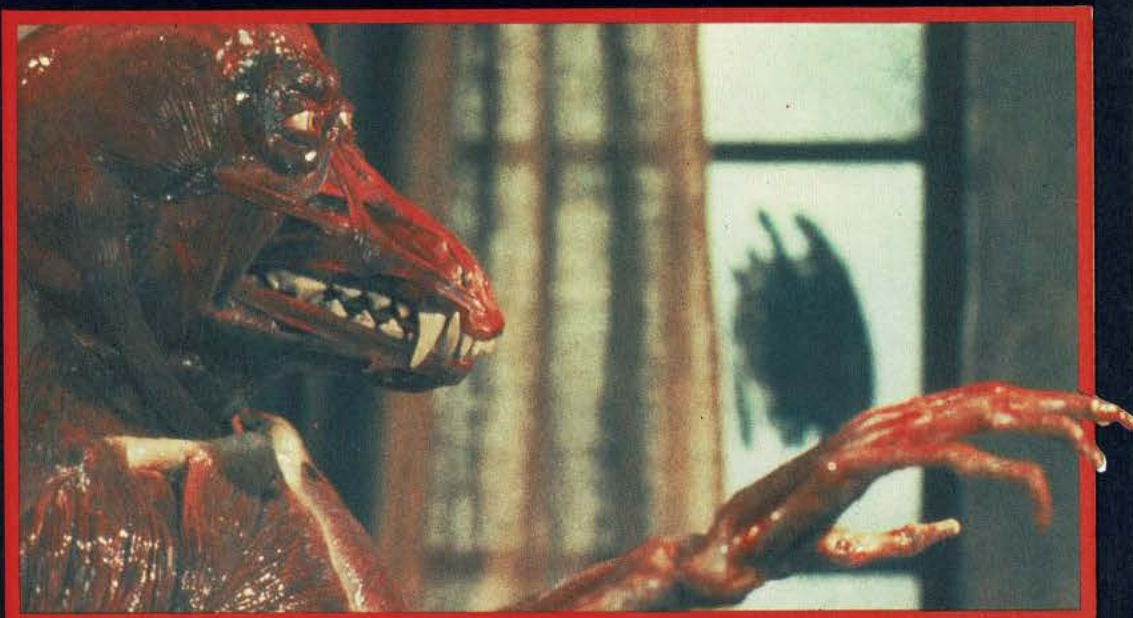
"You need a vivid imagination to create effects, but at the same time you must be practical. I have known people who put brilliant ideas down on paper but they couldn't make them work, because they couldn't visualise them in a practical way."

"I suppose my job is a bit like being designer of a new aeroplane. The plane might look nice and pretty on the drawing board or on the runway, but it has to fly as well."

"I have to think in three dimensions. For instance, imagine that you've taken the engine out of your car. Now imagine that the engine is rotating and you're re picturing every detail. It's not that easy, is it?"

AFTER AN idea strikes him and he's mulled it over in his mind, Christopher likes to build a mock up of the project. He says many of his ideas come when he's having a good long soak in the bath late at night.

The effects for 'The Company Of Wolves' took seven hard months to work out. The terrifying transformation scene where the wolf's head comes out through the man's head is an elaborate model perfect in every detail. The wolf's head shoots out on a pneumatic pump



mechanism.

"Things have to look perfect," continues Christopher. "Audiences today are very sophisticated. You cannot grab hold of a pumpkin, paint a face on it and expect your audience to be fooled. Effects have to be totally realistic."

"I'm never satisfied with the work I do. When I saw 'The Elephant Man' I thought my effects were no good. I started screaming that I'd have to do it all over again, but they managed to calm me down."

Christopher employs a team of 15 skilled craftsmen to help him. A lot of his time is taken up with answering questions and administration, but he still labours away on the shop floor. On some effects he and his team have been known to work up to 49 hours non-stop. Painting flesh tones and eyeballs are a Tucker speciality.

"Creating correct looking skin is quite difficult. It has such a subtle colouring and its shades vary so much. But in this job not only do you have to be an artist, you have to know about physics and chemistry as well."

"We use some very nasty substances. For instance carbon tetrachloride for cleaning out moulds. A

lot of the materials we use are so nasty that they won't even use them in ordinary industry."

"It's a nasty smelly job at times, but even so I get about nine letters a week from people asking if they can come and work for me. There's no real training school for this sort of thing."

"If I like the look of someone I'll take them on, but it's difficult finding artists who aren't temperamental and can work to deadlines."

Surprisingly, Christopher has had no artistic training. He used to be an opera singer and in his spare time he used to make false noses to transform himself for some of the roles he played. Later he showed his selection of noses to various theatrical outfitters who offered to buy them. Christopher knew he was on to something, and let it never be said that he doesn't have a nose for business.

After the nose jobs, one of Christopher's early commissions was creating a bald toupé worn by an actor for a commercial. From there it was no looking back.

Christopher's work hasn't all been concerned with horror. He worked on the film 'Julius Caesar' making up Charlton Heston and

other stars. On this film he got to know some Bunny Girls very intimately.

"They were employed to dress up the scenes," says Christopher. "Unfortunately, they'd been out sunbathing in bikinis before we started shooting and their costumes had left white marks. I was called in to cover the patches up and I spent several blissful hours getting them ready."

IN A career which has spanned 12 years, Christopher is perhaps best known for his work on 'The Elephant Man' - a job that he originally turned down.

"They were in a terrible panic. They already had an Elephant Man costume but it was awful. The wardrobe mistress let me see it and it looked like a plastic bag."

"I was very busy and said that I didn't have enough time to create a new one, but in the end I gave in. They took me up to a hospital in London where there is an actual cast of the Elephant Man's head and I was allowed to take it home and study it."

"He had a horrible disease called neuro fibromatosis which lead to those awful growths and he also had a pituitary gland disorder."

"There is still no cure for the disease. By chance, I was talking to a surgeon at a dinner the other night. He said that people are still born with this condition even though it's very rare. There's no cure for those growths, they can only be controlled with surgery."

John Hurt's Elephant Man head was composed of 16 interlocking pieces which Christopher says was like fitting together a giant jigsaw puzzle. The body was made up of other interlocking pieces and it took eight hours to make Hurt up.

"During the time he couldn't eat properly because of the make up," remembers Christopher. He was virtually reduced to sucking liquid food up through a straw because he was wearing special dentures as well.

"After he'd finished his part for the day he'd be virtually clawing at the costume to get it off.

"It would have been easy to play the Elephant Man as just some kind of horrific freak but we were determined that the role should be

played with sympathy.

"John Hurt and I are great fans of 'The Hunchback Of Notre Dame'. Charles Laughton as the hunchback brought a great sensitivity to the part. So did Boris Karloff in the original Frankenstein film. We developed a similar sort of character."

Another of Christopher's most realistic films was 'Reds' starring Warren Beatty. Part of the action involved amputees and they were actually recruited in Helsinki where the film was shot. Christopher was called in to make their wounds look fresh again.

"I don't have to go around morgues or hospitals for research," he says. "There are plenty of good anatomy books on the market to show you how things should look convincing."

READING ALL this, you might think that Mr Tucker is a character with a manic gleam in his eye who likes wearing black capes a lot. Not a bit

of it, Christopher's eyebrows don't even meet in the middle and he doesn't flash a pair of fangs when he smiles.

"I think people are a bit afraid of me before they meet me, but I'm no Doctor Frankenstein. What I'm doing is making fantasy images. I'm like an actor playing a part, it's not real.

"The Company Of Wolves' could have been a lot more horrific, one of the scenes I did was condensed."

But censors thought the scenes were scary enough to grant the film an 18 certificate, which meant that even the 13-year-old star of the film, Sarah Patterson, couldn't see it officially.

"By and large I'm not in favour of censorship," says Christopher. "We had a private screening of the film and the crew brought their children along. The children loved it. In fact I'm sure they would have liked it even better if we had made the film even more horrific. People do like to be scared, there's

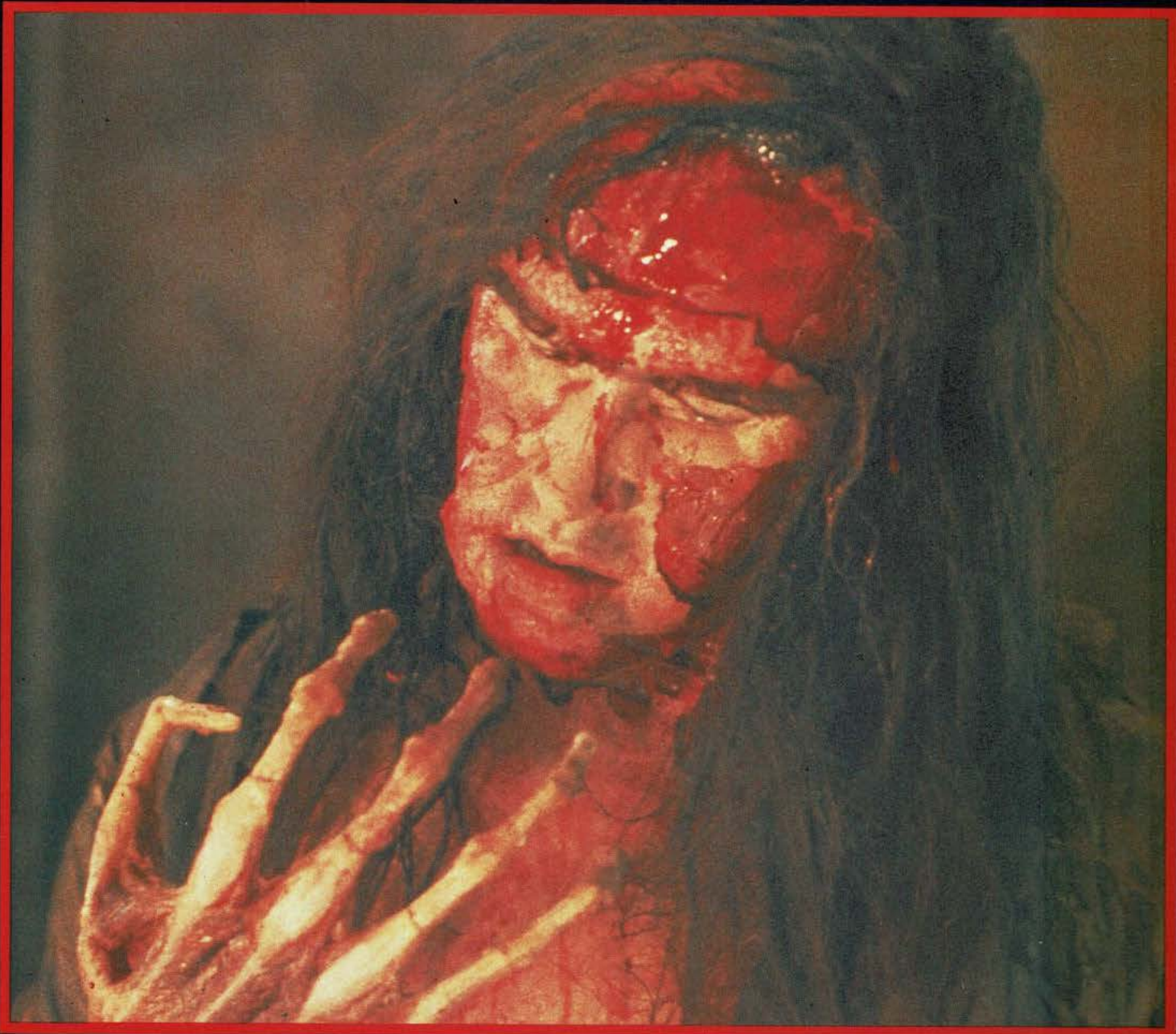
nothing wrong with a good healthy fright.

"I remember doing a monster for an advertisement. God knows why but the IBA decided to censor him. He had big red lips and a huge smile, he wouldn't have frightened anybody."

In the near future, Christopher is thinking of breaking into videos. He was approached by Adam Ant to do one but arrangements fell through, but now Nik Kershaw has been in touch. The results should be interesting to say the least. Christopher will also be working on a major new feature film, but he's keeping details about that under wraps for the moment.

"Although I work on a lot of ghoulish effects, I don't really like the real thing," confides Christopher. "I hate the sight of real blood or going to the dentist and having injections.

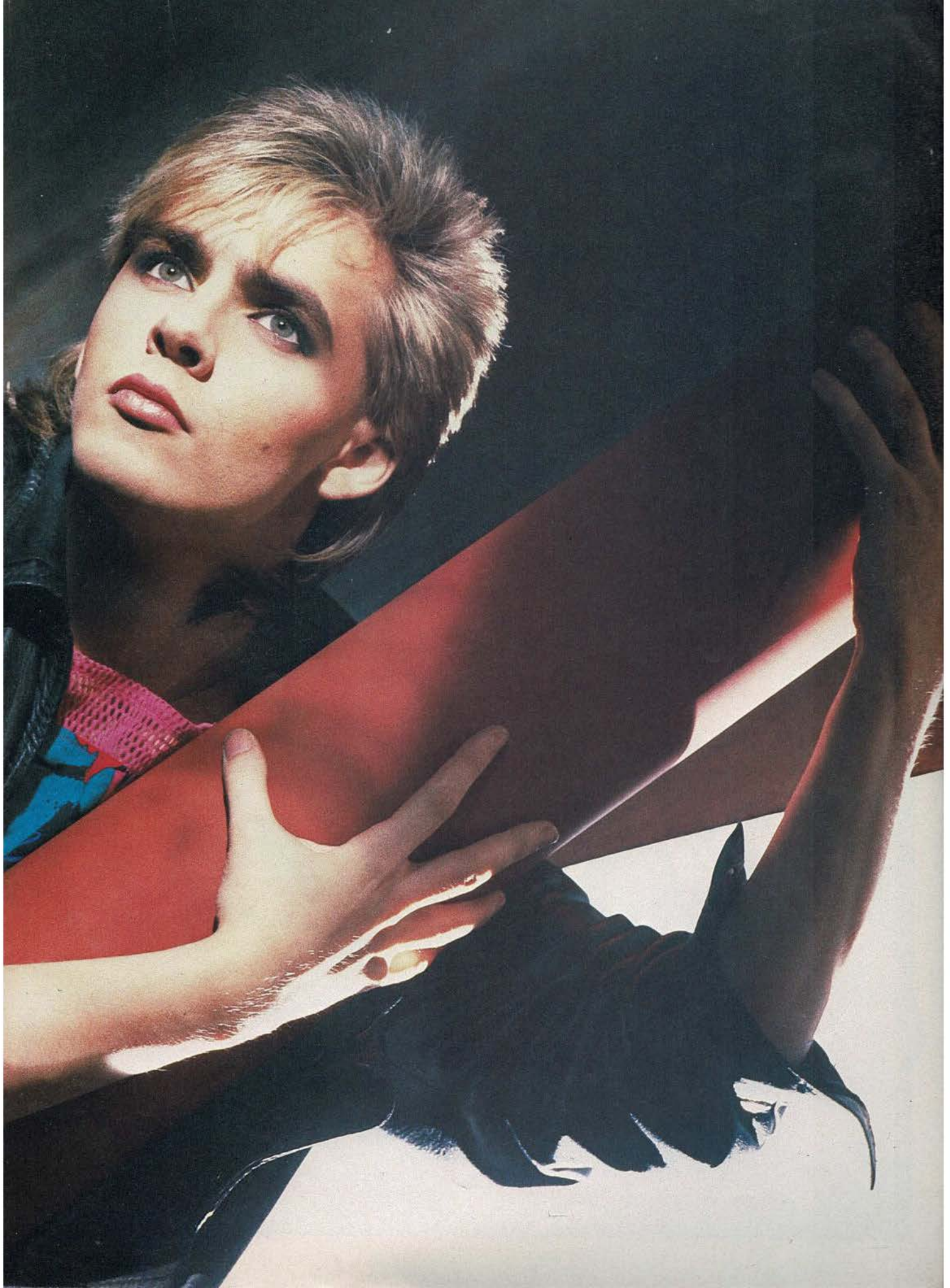
"If there's one of those medical programmes on television where they're doing an operation I turn it off. The real thing is horrible."

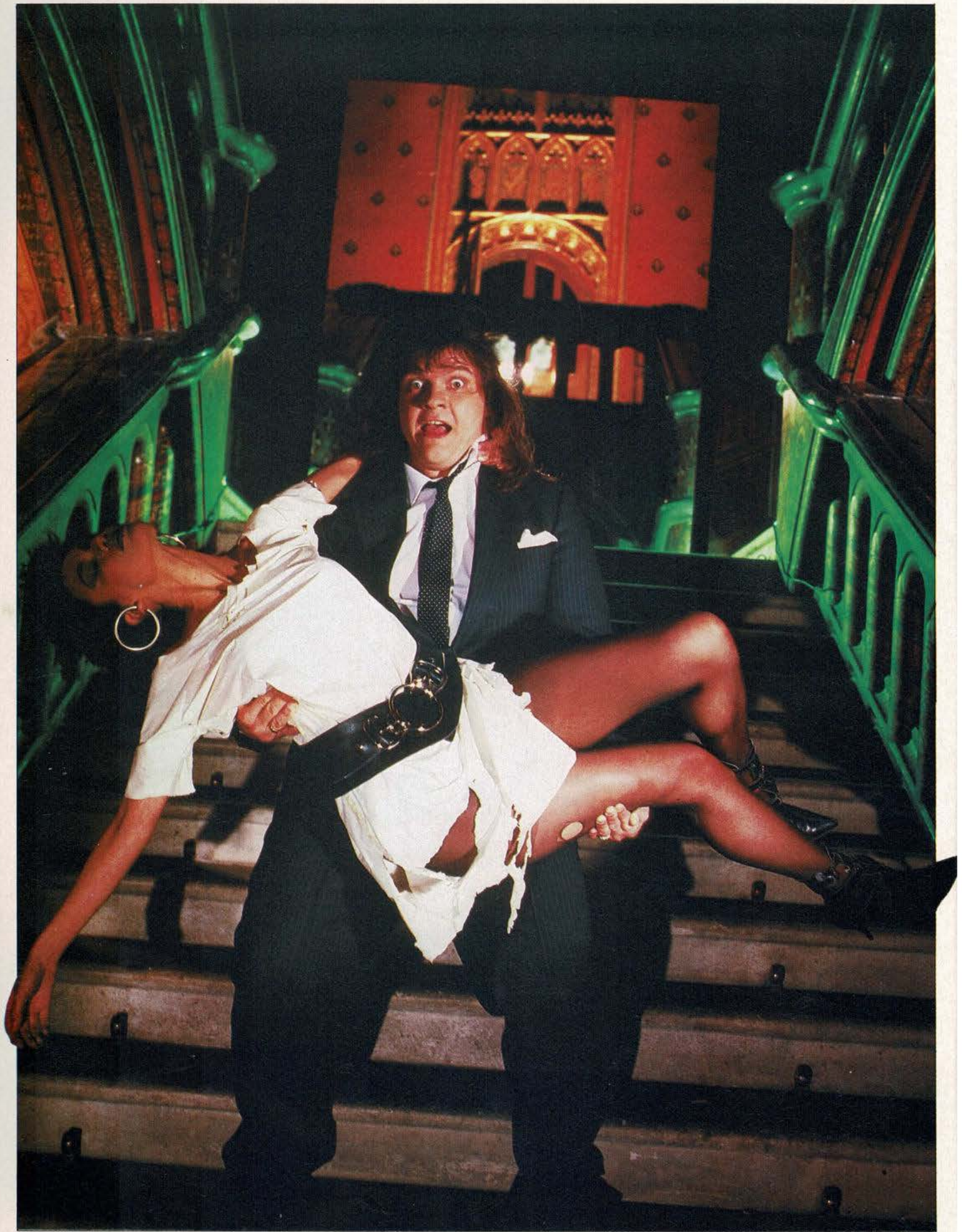


○ CAPTAIN SCARLET

VID







Loaf at first sight

'I HATE the idea that women should be suppressed or downgraded,' says committed feminist Meat Loaf. Robin Smith investigates

PEARL IS a popular girl. She dines with Michael Jackson and gets taken out by Smokey Robinson and Ray 'Ghostbusters' Parker. Not bad, considering she's only nine years old. Pearl is Meat Loaf's nine-year-old daughter and with her sister Amanda she's the apple of her dad's eye.

"Pearl likes having pizzas with the Jacksons," says the man mountain. "She's met lots of famous people but showbiz hasn't gone to her head. They're just normal people to her."

"I first met Michael Jackson about five years ago. He came over to me rather shyly and just said, 'Hi, I'm Michael'. He's great with kids, Pearl really likes him."

"It busts me up when I'm touring because I have to leave the kids behind. Amanda my youngest child said to my wife Lesley, 'you should send Daddy his clothes — he doesn't live here anymore'."

"It brought a tear to my eye, but I have to go away and earn my living. Rock and roll is my life."

"Our phone bills are tremendous. I phone the kids from all over the world. Sometimes I think the money from touring just goes on paying phone bills. I help the kids with their homework and we have long talks. It gets very lonely in my hotel room late at night."

MANIC MEAT LOAF a sensible family man? You'd better believe it. As a father I guess he's a bit of a grizzly bear. Kind but firm. When he's not touring he doesn't loaf around at home but helps around the house with the chores.

"I race around with the vacuum cleaner and dust, and Lesley and I scrub the kitchen floor together. I'm all for women's liberation. I hate the idea that women should be a suppressed species."

"My wife and I are planning on writing a cook book together. We want to put in what Billy Joel's favourite recipe is and what Bruce Springsteen likes to eat. Actually Springsteen told Pearl that she could go and visit him as soon as she's 19. I feel like busting his head."

"My wife has written some books already, but she never shows them to anybody. We're trying to get her to publish them. I'm sure they're very good."

Meat Loaf isn't completely domesticated. A couple of weeks ago when he was roaring along on a motorbike — filming the video for his single 'Modern Girl' — he came a cropper.

"We were having a race and throwing things around. Suddenly I discovered I was running out of road. I had to ditch my bike pretty quickly, but I managed to roll off and land on my feet. The only damage I did was nick my finger. I was very lucky."

"But it was a hell of a good video. Makes a change from all that stuff showing girls in bikinis lounging around in the Bahamas."

Still, with the money that Meat Loaf's debut album 'Bat Out Of Hell' has generated, he could probably afford to buy the Bahamas and turn them into a racetrack. As Meat Loaf is poised to release his new album 'Bad Attitude', his first album has been in the charts for over 300 weeks and still continues to sell steadily. I'm so moved by the fact that I buy him a celebratory orange juice. Now then, old boy, what is the reason for the phenomenal international success of 'Bat'?

"It's difficult to put your finger on it. Sometimes it seems I did it a lifetime away. In many respects it was a truly international album. No matter what country people lived in they could appreciate its power and sentiments."

"It's an album you can't ignore. One track and you remember it. Even if you hate the damn thing you still remember it. 'Bat Out Of Hell' has a truly classic feel, everything came together in the right proportion. I can't analyse it any further."

WAY BACK when the album first came out, Meat Loaf was labelled as being a dunderhead, producer Jim Steinman's puppet. But he's lived all that down.

"It was never true that I was being manipulated. It was a story that got around. Jim and I were such a great contrast — the little guy and the big guy. It was team work that made that album. Everybody had an

equal share and made an equal contribution."

Despite its success, 'Bat Out Of Hell' became a millstone around Meat Loaf's neck. After its release he was involved in complicated managerial and legal complexities.

"At one time there were 21 law suits against me and I was being sued for 85 million dollars. It was ridiculous, nobody I know has got 85 million dollars."

"The litigation meant I couldn't work for a year. It wasn't that bad though. It meant I could stay home and play with the kids."

But there isn't much time for all that now. Meat Loaf hits the stage again in November. Surprisingly perhaps, he's turned his back on huge venues, in favour of doing a smaller scale tour.

"I've done the big places and I hate them," he says. "The acoustics are always dreadful and the sound goes all over the place. A lot of the show gets wasted. We thought that this time around I should do something a bit more intimate. We've got this great stage effect. It's a giant motorbike 32 ft long and 18 ft high. When the guy who designed it first came up with the idea I wasn't that keen. I thought it was a bit tacky, but when I saw it I fell in love with it."

The mighty Loaf is also due to play an ex-Vietnam lieutenant in a new wacky film and he'll be gracing the screens with Jools Holland in 'Rebellious Jukebox'.

"I'd also like to play a Shakespearian role," continues Meat Loaf. "I guess one of my ambitions is to play Henry VIII. I think a lot of English people identify with me because I look like him. I love the idea of being a real slob and throwing bits of chicken over my shoulders."

But for the time being Meat Loaf is getting his throat in shape for the tour. He's just getting over a nasty infection which he picked up in Spain where they used some smoke for special effects during a television special.

"Playing a tour is a bit like going to work," says Meat Loaf. "The difference is that when I kiss the kids and my wife farewell I say, 'Goodbye dear I'm off to play in front of thousands of people. See you in three months'."

Eugene Wilde, alias Ronald Broomfield



T H E WILDE O N E

"I REALLY love women, and I love singing love songs." No, it isn't the RM interview with Maurice Chevalier . . . they're the words of current double-hit man Eugene Wilde.

Double hit, because as well as thundering into the charts with 'Got To Get You Home Tonight', Eug is huge as the lead singer with *Simplicious*, whose 'Let Her Feel It' has been no slouch either. And it's just like Michael Jackson and the Jacksons charting at the same time.

"At the moment, I'm just concentrating on Eugene Wilde," he says. "But I hope by February or March, *Simplicious* will have an album out also. They're my family group. It's myself, four brothers, my cousin, brother-in-law and sister."

This large array of Wilde people hails from Miami, and Eugene reports that there's no resentment about his breakaway hit. "Right now, they really love what's

happening. I've got the ball and I'm rolling with it." If Eugene hogs that ball and doesn't pass, don't think too unkindly because for one so young he's been through the mill of the biz for years.

"When I was 13, I was signed to a record company, a subsidiary of TK. And *nothing* happened. Period. All I know is that I signed my name on a contract and I was happy when the year expired. But I was young, eager and naive — when you're young and people do a lot of talking, you tend to listen and start dreaming."

So the Wilde ones plodded on, *LaVoyage* or whatever the name was at the time ("We've been called everything"). "It was basically all live work. We toured South America, we did all cover tunes."

"At times I did get very disgusted, I would say did God really want me to do this, but I felt he did, I felt that one day he would say 'OK, now is your time'."

"Let Her Feel It" I wrote myself with a guy named Micky Horton, we wrote it in May. And I wrote 'Gotta Get You Home Tonight' with the same guy, we wrote all of the album except one song." In which case Eugene Wilde goes by the real name of Ronald Broomfield. I didn't tell you that until now because you can't make as many puns with Broomfield as you can with Wilde.

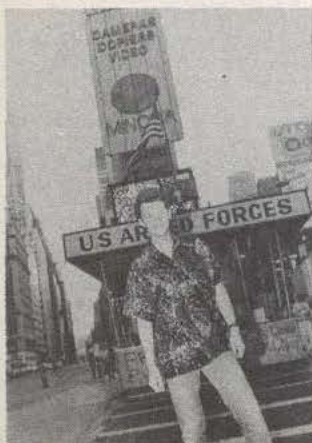
"We wrote the songs in London, the record company put us here in May to write songs, they thought a change of pace and new surroundings was a good idea. It was a pretty good excuse for us anyway. With 'Gotta Get You Home', I remember I left Gullivers one night, went to the hotel and the idea just came, so I took it to the States and just started to record it."

He doesn't mention whether he had to try the lyrics out in practice to see if they worked, but Eugene does admit the words do begin to get quite fruity ("A bottle of Dom Perignon to put us in the mood . . .") "Yeah, I had to really simplify the words, I do get a bit carried away," he laughs.

What about the burning issue — is he ripping off 'Sexual Healing'? "That crops up quite frequently. When the record was initially written, I didn't have anything in mind about Marvin Gaye. But I can't ignore that, he was always a favourite of mine." Sounds like a real "yes and no" answer, eh?

And can he get his tongue around the name *Simplicious* now? "At first I thought it was a little far-fetched, then I grew to like it. I think the actual meaning is 'simply delicious'." The more people buy it, the more he likes it.

■ PAUL SEXTON



SOUNDS

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CREW CUTS LESSON 2

TOUGHEST MASTER MIXES

- ⊕ JOCELYN BROWN
"SOMEBODY ELSE'S GUY"
- SCREAMIN' TONY BAXTER
"GET UP OFFA THAT THING"
- ⊕ T.H.S. THE HORNE SECTION
"LADY SHINE"
- RUN D.M.C.
"ROCK BOX"
- ⊕ BEATMASTER
"LIPSERVICE"
- SPECIAL REQUEST
"TAKE IT TO THE MAX"



CREW CUTS LESSON 2 MINI ALBUM/CASSETTE IMA/IMC 14



US Singles

US Albums

- 1 1 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 2 2 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 3 3 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 4 9 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 5 4 LUCKY STAR, Madonna, Sire
- 6 13 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
- 7 8 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 8 5 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 9 10 I'M SO EXCITED, Pointer Sisters, Planet
- 10 14 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 11 7 COVER ME, Bruce Springsteen, Columbia/CBS
- 12 6 DRIVE, The Cars, Elektra
- 13 16 BLUE JEAN, David Bowie, EMI-America
- 14 19 DESERT MOON, Dennis De Young, A&M
- 15 24 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 16 23 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 17 18 WHO WEARS THESE SHOES?, Elton John, Geffen
- 18 22 STRUT, Sheena Easton, EMI-America
- 19 21 SWEEP AWAY, Diana Ross, RCA
- 20 26 OUT OF TOUCH, Hall & Oates, RCA
- 21 11 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 22 15 ARE WE OURSELVES?, The Fixx, MCA
- 23 12 MISSING YOU, John Waite, EMI-America
- 24 28 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, RCA
- 25 20 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 26 30 PENNY LOVER, Lionel Richie, Motown
- 27 31 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait/Epic
- 28 17 SHE BOP, Cyndi Lauper, Portrait
- 29 34 THE WAR SONG, Culture Club, Virgin/Epic
- 30 38 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CBS
- 31 37 IT AIN'T ENOUGH, Corey Hart, EMI-America
- 32 36 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 33 46 SEA OF LOVE, Honeydrippers, Es Paranza
- 34 45 COOL IT NOW, New Edition, MCA
- 35 40 A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, 415/Columbia/CBS
- 36 43 TEACHER, TEACHER, 38 Special, Capitol
- 37 42 I CAN'T DRIVE 55, Sammy Hagar, Geffen
- 38 25 THE WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 39 53 WALKING ON A THIN LINE, Huey Lewis & The News, Chrysalis
- 40 41 STRUNG OUT, Steve Perry, Columbia/CBS
- 41 27 CRUEL SUMMER, Bananarama, London
- 42 47 GIRLS WITH GUNS, Tommy Shaw, A&M
- 43 51 SUGAR DON'T BITE, Sam Harris, Motown
- 44 29 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 45 — WE BELONG, Pat Benatar, Chrysalis
- 46 57 WE ARE YOUNG, Dan Hartman, MCA
- 47 55 I NEED YOU TONIGHT, Peter Wolf, EMI-America
- 48 48 BODY ROCK, Maria Vidal, EMI-America
- 49 61 TEARS, John Waite, EMI-America
- 50 50 LEFT IN THE DARK, Barbra Streisand, Columbia/CBS
- 51 64 VALOTTE, Julian Lennon, Atlantic
- 52 54 BOUNCING OFF THE WALL, Matthew Wilder, Private I
- 53 32 FLESH FOR FANTASY, Billy Idol, Chrysalis
- 54 56 THE ALLNIGHTER, Glenn Frey, MCA
- 55 33 THERE GOES MY BABY, Donna Summer, Geffen
- 56 69 HANDS TIED, Scandal, Columbia
- 57 69 SHANGRI-LA, Steve Miller Band, Capitol
- 58 67 HEAVEN'S ON FIRE, Kiss, Mercury
- 59 39 GO INSANE, Lindsey Buckingham, Elektra
- 60 — HELLO AGAIN, The Cars, Elektra



Pic by LFI

- 1 1 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 2 2 BORN IN THE USA, Bruce Springsteen, Columbia/CBS
- 3 3 PRIVATE DANCER, Tina Turner, Capitol
- 4 4 SPORTS, Huey Lewis And The News, Chrysalis
- 5 6 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 6 5 HEARTBEAT CITY, The Cars, Elektra
- 7 7 WOMAN IN RED, Stevie Wonder, Motown
- 8 8 MADONNA, Madonna, Sire
- 9 10 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 10 9 CAN'T SLOW DOWN, Lionel Richie, Motown
- 11 11 BREAK OUT, Pointer Sisters, Planet
- 12 13 17, Chicago, Full Moon/Warner Brothers
- 13 12 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 14 14 OUT OF THE CELLAR, Ratt, Atlantic
- 15 15 NO BRAKES, John Waite, EMI-America
- 16 20 SUDDENLY, Billy Ocean, Jive/Arista
- 17 16 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 18 18 STAY HUNGRY, Twisted Sister, Atlantic
- 19 19 PHANTOMS, The Fixx, MCA
- 20 26 ANIMALIZE, Kiss, Mercury
- 21 21 POWERSLAVE, Iron Maiden, Capitol
- 22 22 SIGNS OF LIFE, Billy Squier, Capitol
- 23 17 WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 24 36 TONIGHT, David Bowie, EMI-America
- 25 24 ICE CREAM CASTLE, The Time, Warner Brothers
- 26 25 GHOSTBUSTERS, Soundtrack, Arista
- 27 28 SWEEP AWAY, Diana Ross, RCA
- 28 27 1984, Van Halen, Warner Brothers
- 29 47 THE UNFORGETTABLE FIRE, U2, Island
- 30 30 BANANARAMA, Bananarama, London
- 31 31 REBEL YELL, Billy Idol, Chrysalis
- 32 36 THE BLITZ, Krokus, Arista
- 33 — BIG BAM BOOM, Daryl Hall & John Oates, RCA
- 34 34 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 35 29 ELIMINATOR, ZZ Top, Warner Brothers
- 36 37 WHAT ABOUT ME?, Kenny Rogers, RCA
- 37 23 VICTORY, Jacksons, Epic
- 38 33 CAMOUFLAGE, Rod Stewart, Warner Bros
- 39 44 EB 84, The Everly Brothers, Mercury
- 40 32 BREAKING HEARTS, Elton John, Geffen
- 41 41 STOP MAKING SENSE, Talking Heads, Sire
- 42 43 VOA, Sammy Hagar, Geffen
- 43 40 CATS WITHOUT CLAWS, Donna Summer, Geffen
- 44 — DESERT MOON, Dennis De Young, A&M
- 45 39 AN INNOCENT MAN, Billy Joel, Columbia/CBS
- 46 50 THE MAGAZINE, Rickie Lee Jones, Warner Brothers
- 47 38 SELF CONTROL, Laura Branigan, Atlantic
- 48 — SAM HARRIS, Sam Harris, Motown
- 49 42 FIRST OFFENSE, Corey Hart, EMI-America
- 50 — VOLUME ONE, The Honeydrippers, Es Paranza

Bullets 61-100

- 62 — I DO WANNA KNOW, Reo Speedwagon, Epic
- 64 — DO WHAT YOU DO, Jermaine Jackson, Arista
- 65 73 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 66 — BODY, Jacksons, Epic
- 67 71 CAN'T LET GO, Stephen Stills featuring Mike Finnegan, Atlantic
- 70 — STRANGER IN TOWN, Toto, Columbia
- 71 78 THE MEDICINE SONG, Stephanie Mills, Casablanca
- 72 74 AFTER ALL, Al Jarreau, Warner Brothers
- 73 75 DON'T STOP, Jeffrey Osborne, A&M
- 74 76 HAD A BAD DREAM (SLEEPING WITH THE ENEMY), Roger Hodgson, A&M
- 75 79 TWO TRIBES, Frankie Goes To Hollywood, Island
- 76 80 I WANNA ROCK, Twisted Sister, Atlantic
- 77 86 LOVE SONGS ARE BACK AGAIN (MEDLEY), Band Of Gold, RCA
- 78 — ALL NIGHT LONG, Billy Squier, Capitol
- 80 83 EDGE OF A DREAM, Joe Cocker, Capitol
- 81 88 ALL I NEED, Jack Wagner, Qwest/Warner Brothers
- 83 — HOT FOR TEACHER, Van Halen, Warner Brothers
- 85 — PRIDE (IN THE NAME OF LOVE), U2, Island
- 86 90 SATISFIED MAN, Molly Hatchet, Epic
- 88 — JUNGLE LOVE, The Time, Warner Brothers
- 89 — THE BELLE OF ST MARK, Sheila E, Warner Brothers

Compiled by Billboard

Compiled by Billboard

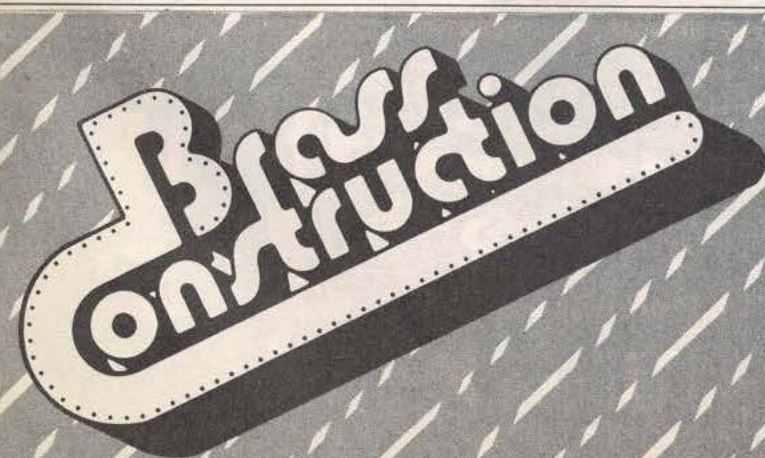
Record Mirror Disco

- 1 1 I FEEL FOR YOU/REMIX, Chaka Khan, Warner Bros 12in
- 2 2 SLIPPERY PEOPLE, Staple Singers, US Private 1 12in
- 3 3 GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway 12in
- 4 9 LET IT ALL BLOW, Dazz Band, US Motown 12in
- 5 6 WHO'S THAT STRANGER, Terri Wells, London LP
- 6 7 FINESSE/MEET ME HALF WAY THERE/YOU'RE THE ONLY ONE I LOVE, Glenn Jones, US RCA LP
- 7 4 TUCH ME, Fonda Rae, Streetwave 12in
- 8 5 THE MEDICINE SONG, Stephanie Mills, Club 12in
- 9 10 OFF AND ON LOVE, Champaign, CBS 12in
- 10 8 EYE TO EYE, Chaka Khan, Warner Bros LP
- 11 14 I CHOOSE YOU, Paris, Bluebird 12in
- 12 35 INTERNATIONAL (REMIX), Brass Construction, Capitol 12in
- 13 23 GEORGY PORGY, Charme, US RCA Victor 12in
- 14 11 LOVE LIGHT IN FLIGHT/DON'T DRIVE DRUNK, (with Dionne Warwick), Stevie Wonder, Motown LP
- 15 13 CANDLELIGHT AFTERNOON, Phyllis St. James, Motown 12in
- 16 12 RAIN FOREST, Paul Hardcastle, Bluebird 12in
- 17 15 HALF A MINUTE, Matt Bianco, WEA LP/12in promo remix
- 18 26 WEEKEND GIRL/NO ONE'S GONNA LOVE YOU, The SOS Band, US Tabu LP
- 19 17 AIN'T NO TURNIN' BACK/PHONEMATE, Phyllis St. James, US Motown LP
- 20 28 SECRET FANTASY, Tom Browne, Arista LP/US 7in
- 21 29 I'M GIVIN' ALL MY LOVE, Terri Wells, US Philly World 12in/London LP
- 22 20 MAGIC TOUCH (REMIX), Rose Royce, Streetwave 12in
- 23 30 YOUR TOUCH (CLUB VERSION), Bonnie Pointer, US Private 1 12in
- 24 22 ENCORE/GOT TO BE REAL, Cheryl Lynn, Streetwave 12in
- 25 18 LOST IN MUSIC (REMIX), Sister Sledge, Atlantic 12in
- 26 21 I WISH YOU WOULD, Jocelyn Brown, Fourth & Broadway 12in
- 27 16 PRIME TIME/C.O.D. (I'LL DELIVER)/TIE ME UP, Mtume, US Epic LP
- 28 82 LOVERGIRL, Teena Marie, US Epic 12in
- 29 19 WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in
- 30 25 UNDERCOVER LOVER/GIVIN' UP ON LOVE, The Controllers, US MCA LP
- 31 47 CARIBBEAN QUEEN/DANCEFLOOR, Billy Ocean, Jive 12in
- 32 59 TREAT HER LIKE A LADY, The Temptations, US Gordy 7in
- 33 33 AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in
- 34 43 SEXOMATIC, Bar-Kays, US Mercury 12in
- 35 39 IPANEMA LADY/GOT TO GET BACK TO LOVE, George Duke, US Epic LP
- 36 31 IN THE NAME OF LOVE/UNIVERSAL RHYTHM (INSTRUMENTAL MIX), Ralph MacDonald, London 12in
- 37 24 GIVE ME YOUR LOVE/MAGIC JOHNSON/BEAT FREAK/FIND YOURSELF/LET IT GO, Bobby Broom, US Arista LP
- 38 — IN THE DARK/LOVE IS IN THE FEEL, Roy Ayers, US Columbia 12in
- 39 49 OUT OF CONTROL, Evelyn 'Champagne' King, RCA 12in
- 40 41 YOU MAKE ME HAPPY, Hi-Tension, Streetwave 12in promo
- 41 79 I'M WARNING YOU, Gayle Adams, Fourth & Broadway 12in
- 42 50 OOOH/THAT'S THE WAY I LIKE IT, Slave, US Cotillion 12in
- 43 40 CHANGE YOUR WICKED WAYS, Penny Ford, US Total Experience 12in
- 44 46 MAS QUE NADA, Sergio Mendes & Brasil '66, A&M LP
- 45 — GOTTA MAKE UP YOUR MIND, Major Harris, Streetwave 12in
- 46 34 YOU TURN ME ON, Rick James, Gordy LP
- 47 53 INSIDE MOVES/WHEN I LOOK AT YOU/JET STREAM, Grover Washington Jr, Elektra LP
- 48 75 SEA SHELLS, George Lee's Anansi, Ebusia 12in
- 49 32 HOT POTATO, LaToya Jackson, US Private 1 12in
- 50 — I FORGOT, The Cool Notes, Abstract Dance 12in
- 51 36 TODA MENINA BAIANA, Gilberto Gil, WEA 12in
- 52 37 NOW THAT I HAVE YOU, McGee, US American Dream Records Ltd 12in
- 53 45 JAZZY LADY, Richard 'Dimples' Fields, RCA LP/US 12in
- 54 61 RUNAWAY LOVE, Linda Clifford, CRC 12in white label
- 55 — EAT YOUR HEART OUT, Paul Hardcastle, Cooltempo 12in
- 56 44 RUNNING, Gwen Pressley & Portable Patrol, US Aerial 12in
- 57 27 PLEASE DON'T GO (REMIX), Steve Washington, Streetwave 12in
- 58 — I CAN'T WAIT TO BREAK, Billy Jones, US NIA 12in
- 59 38 WE'RE ROCKING THE PLANET, Hashim, US Cutting Records 12in
- 60 — THE TURNING POINT/THIS IS OUR NIGHT, Staple Singers, US Private 1 LP
- 61 48 NAUGHTY TIMES, Cutty, Cooltempo 12in
- 62 77 RELEASE YOURSELF (DUB), Alem, Streetwave 12in
- 63 — WHAT ARE WE GONNA DO?, Ultimate 3 MC's, US Partytime 12in

- 64 42 LET SLEEPING DOGS LIE, Intrigue, Music Power Records 12in
- 65 56 DO OR DIE BED STY, Divine Sounds, US Specific Records 12in
- 66 76 IT MUST BE HEAVEN, Mercy, Mercy, Ensign 12in promo
- 67 52 KEEPING SECRETS, Switch, US Total Experience LP
- 68 67 NIGHT SO RIGHT, Dolos, US Sunnyview 12in
- 69 62 SURPRISE, SURPRISE, Bobby Womack, Motown LP/7in
- 70 80 I KEEP CALLIN', Al Jarreau, US Warner Bros 7in
- 71 — ROUGH CUT, Kid Frost T.M.S., US Electrobeat 12in
- 72 — I WISH YOU WOULD (MASTERMIX), Jocelyn Brown, Fourth & Broadway 12in
- 73 68 L.A. NIGHT, Yasuko Agawa, Japanese Invitation LP
- 74 71 LOCK IT UP, Al McCall, US Profile 12in
- 75 — COMPROMISE, Jellybean, EMI America EP
- 76 81 FIND IT (HOLD THAT NOTE)/JUST HAVING FUN, Cabo Frio, US Zebra LP
- 77 — FORGIVE ME GIRL/ITCHIN' FOR A SCRATCH, Force MD's, Tommy Boy/Island 12in
- 78 — FRESH, WILD, FLY AND BOLD, The Cold Crush Brothers, US Profile 12in
- 79 72 CAN'T SLOW DOWN, Angela Bofill, US Arista 12in
- 80 85 GET READY, LET'S PARTY/U CAN DO (WATCHA WANNA)/DANCE FRITE, New Horizons, US Columbia 12in/LP
- 81 54 GET OFF (YOU FASCINATE ME) (REMIX), Patrice Rushen, Elektra 12in
- 82 — AT THE PARTY/THE TRUTH, Grandmaster Melle Mel & The Furious Five, Sugarhill LP
- 83 70 JAILHOUSE RAP, Fat Boys, US Sutra 12in
- 84 58 WE GOT LOVE, The Real Thing, RCA 12in
- 85 — DYNAMIC (TOTAL CONTROL), Dynamic Breakers, US Sunnyview 12in

Hi-NRG Disco

- 1 2 BLACK LEATHER, Miquel Brown, Record Shack 12in
- 2 1 ALL AMERICAN BOY, Barbara Pennington, Record Shack 12in
- 3 5 IN THE EVENING, Sheryl Lee Ralph, US New York Music Company 12in
- 4 3 SECOND BEST/HEARTLESS/RUNNING WILD IN THE NIGHT, Evelyn Thomas, French In The Mix LP/Record Shack promo
- 5 4 I'M ON FIRE, Kelly Marie, Calibre Plus! 12in
- 6 28 IF IT'S LOVE (THAT YOU'RE AFTER), Jackson Moore, ERC 12in white label
- 7 8 REACHING FOR THE BEST, Xenia Rowe, Crystal City 12in pre
- 8 7 CAN THE RHYTHM, Girtalk, Innervation 12in
- 9 13 HIGH SEX DRIVE, Dolmann, Passion 12in
- 10 12 LAST CALL, Jolo, US Megatone 12in
- 11 14 HANDS OFF! Laura Pallas, Record Shack 12in
- 12 21 SHARPSHOOTER, Laura Branigan, US EMI American LP (soundtrack)
- 13 9 HEARTS ON FIRE, Sam Harris, US Motown LP
- 14 6 TIME BOMB, Jeanie Tracy, US Megatone 12in
- 15 11 THE FIGHT (FOR THE SINGLE FAMILY), Norma Lewis, ERC 12in
- 16 18 LONG AFTER TONIGHT IS ALL OVER, True, Rock City 12in
- 17 15 BE MY BABY, Dennis Dwyer, Dutch Friends 12in
- 18 — DON'T BEAT AROUND THE BUSH, Hot Gossip, Fanfare 12in white label
- 19 — I DON'T GIVE A DAMN, Nicci Gable, Passion 12in white label
- 20 20 I ALWAYS WANTED TO BE FREE, Tina B., Elektra LP
- 21 29 HELPLESS, Flirts, US Telefon 12in
- 22 10 THUNDER AND LIGHTNING, Heat-X-Change, Passion 12in white label
- 23 23 GONNA GET ALONG WITHOUT YOU NOW (CELEBRATION DANCE MIX), Viola Wills, Touch 12in
- 24 — BACK IN MY ARMS (ONCE AGAIN), Hazell Dean, Proto 12in
- 25 16 YOU CRY, Sense, W.A.R. 12in
- 26 — BREAK ME UP (THE BREAK), The Energy Section, Canadian Matra 12in
- 27 — MANHUNT, Silhouette, US Fantasy 12in
- 28 26 WHY? Bronski Beat, London 12in
- 29 19 HEY HEY GUY, Ken Laszlo, Italian MEM 12in
- 30 — LOVERGIRL, Teena Marie, US Epic 12in



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Help!

Cane gang

I'M THINKING of becoming a teacher, but am finding it difficult to get much info on the subject. Can you give me any useful addresses?

David, Birmingham

● If you can't beat 'em, why not join 'em? Check out a useful section on teaching, including special schools for the handicapped and higher education opportunities, in 'Equal Opportunities: A Careers Guide', by Ruth Miller and Anna Alston, (Penguin). Price £4.95. Look for the 'new edition' flash on the cover, as the 1984 reprint of this book contains updated information. For more info and ideas write to Room 2/11,

Department Of Education And Science, Elizabeth House, York Road, London SE1 7PH and the Central Register And Clearing House, 3 Crawford Place, London W1H 2BN. A handbook covering teacher training courses at colleges of education, polytechnics and universities should be available in any good reference library.

To teach you'll need either 2 A levels and 3 O-Levels for a Bachelor Of Education degree or any degree which eventually leads to a Postgraduate Certificate Of Education.

And, in general, your 'O' level



I'M AN Adam Ant fan and have been trying to find an up to date club address for ages. Can you help?

Anna, Rotherham

● For details write, with a stamped addressed envelope to club secretary Helen Taylor, Adam Ant, PO Box 2AY, London W1A 2AY.

subjects must include English and Maths. For the full story — ask a teacher.

SCIFI FILM soundtrack elpees interest me. Where can I buy American released albums, including 'Dark Star' in this country?

Jenny, Dorset

● Land on 'Dark Star', (Citadel 7022), at Forbidden Planet 2, 58 St Giles High Street, London WC2. (Tel: 01-379 6042). Write or ring for mail order details.



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.

Young Free And Single

GIRLS! GIRLS! Girls! That's who Kevin (19) from Rainham, who likes Hi-NRG, Chelsea football team and Duran Duran wants to hear from, and so does disco and concert fan Mike (24) from Betchworth, Surrey. Boys! Boys! Boys! If you've a sense of humour Julie (13) living in Boston, into Wham!, Paul Young, Spandau and Tracey Ullman is waiting for your letters, and so is Jimmy (20) from just outside Norwich, into electro, motown, funk and good ol' Hi-NRG too! Write to 'YF & S', Help, Record Mirror, 40 Long Acre, London WC2.

PAUL HARDCASTLE

New 7" and 12" Single

Eat Your Heart Out

Disco

JAMES HAMILTON
mans the decks

ODDS 'N' BODS

MATT BIANCO's 12in next week teams an extended percussion-climaxed 'Half A Minute' with 'Matt's Mood II' as flip — no messing about this time! ... **Kool & The Gang's** 'Fresh' 12in is due next week, while finally **Switch** 'Keeping Secrets' and a re-cut **Mercy Mercy** are due now ... **Al Jarreau** plus **David Sanborn's** band play **Wembley Empire Pool** Sunday 25 Nov, to be filmed and recorded for US syndication — so true believers are needed as an audience! ... **Nick Ratcliffe** (Portsmouth Ritzy) confirms **Luther Vandross** is actually credited on the original un-remixed 'Georgy Porgy' B-side of the 1979 RCA 12in by **Charmé** (with an acute "e") featuring **Vivien Cherry** called 'Do It All For Love' — however, **Ralph Tee** (Rickmansworth) reckons it was also on their 1982 LP 'Ultra Dance' (incidentally the 1978 original by its writers **Toto** has just come out on their cheapo-cheapo **Hallmark/Pickwick** LP) ... **The Jones Girls** after only one album have left RCA for **Capitol** and a doubtless welcome return to producer **Dexter Wansel** ... **Showstopper Promotions'** umpteenth **Caister Soul Weekender** is this weekend: even though a few veteran funkateers from the very first exactly six years ago will be there, **Chris Hill** is forced to admit the event is now on a par with **Teddy Boy** revivals, everyone dressing as they know their big brothers and sisters used to rather than as they do now ... **Chris Hill** has left **Canvey's Goldmine**, the club he put on the map more than ten years ago, to be replaced by his old warm-up jock from that era **Big Tom Holland**, **Chris's** Saturdays as well as Sundays now being spent at **Stan & Jayne Barrett's Sheffield Arms** near lovely **Sheffield Park** in Sussex — where the disco has been renamed **Hilly's** in honour (grand opening Nov 10) ... **Tony Blackburn** admits he only has a seven-inch — shock revelation scoop! — coming out on **RCA**, as a belated follow-up to his "Lenny Gamble" oldie (wot, no 12in?) ... **Billboard's** new US charts breakdown reveals some interesting discrepancies especially amongst the **Hot Black Singles**, where **Sales** in general lag behind **Airplay** frequency, so that for instance last week **Leon Haywood** 'Tenderoni' was at 13 in **Airplay**, nowhere in the **Sales Top 30**, yet rising at 24 in the combined main chart (which is all we used to see) — the charts' new typography is less easy to take in a glance ... **Peter Young** counts down the **Record Mirror** **Disco Top 20** at 8.50pm on his Saturday 6-9pm **Radio Mercury** 103.6FM soul show, which last week



YUM YUM! These double delicious twins are San Diego sisters **Jeanette & Claudette Russ**, who were discovered singing in church and first called **Split Image** before their relationship was emphasized as **TWIN IMAGE** on their debut single 'Kiss And Make It Better' (**Capitol** 12CL 342), a **Jerry Knight**-penned perky **Kashif-ish** 118bpm pop-soul lurcher starting with a strikingly acappella "ooh, let me show you what a kiss can do — ooh, let me show ya", the line that underpins the whole song (inst flip).

he cleverly kicked off very drily exactly as if it was just one from his old **Capital** series, without any welcoming effusions for his new **Sussex** listeners ... **Chad Jackson** promoting his 'Crew Cuts Lesson 2' LP with "live" scratching demonstrations last week on his home turf in the window of **Manchester's HMV Shop** attracted such a crowd that he had to stop after half an hour as record buyers couldn't get into the shop — in **London** at the **Virgin Megastore** the crowd was smaller and I got the impression many ordinary shoppers were thinking "why's he mucking up all those good records?" (some of his stunts were really good, others he spoilt by scratching on too long), and in fact to escape the piercing volume I explored the books department, spending £34! ... **David Toop's** well researched 'The Rap Attack — African Jive to New York Hip Hop' (Pluto Press £4.95) was my most interesting purchase, the best reasoned examination of black music I've read since the oft-quoted **Marshall & Jean Stearns** 'A History Of Jazz Dance', thoroughly recommended especially to people like **Sheffield's Mike Ward** who refuse to acknowledge where "rap" belongs in the development of black music (by the way **Mr Toop**, if you'd care to contact me I've some first hand experiences of "live" soul raps by the likes of **Irma Thomas** which predate your

chronology somewhat) ... "Do Or Die" I now realize is hip hop-ese for **Brooklyn's** black ghetto **Bedford-Stuyvesant** housing centre, which suddenly makes much more sense of **Divine Sounds** 'Do Or Die Bed Sty' ... **Les Cokell** opens **Leeds** gay **Rockshots 2** in **Call Lane** with **PAs** by **Earlene Bentley, Miquel Brown, Norma Lewis, Laura Pallas, Jackson Moore, Odyssey, Mari Wilson, Nicci Gable, Betty Valentino, 501's, Girltalk** this Friday (26), when **Imagination** and **Shakatak** PA with **Steve Walsh** and the **JFM** jocks at **London's Lyceum**, and **John Mayoh** has a **Motown** night at **Manchester's New Millionaire** ... **Wednesday (31)** **Hull Romeos & Juliets** have a **Pernod-plugging** Halloween 'Appointment With Fear', free before 10pm if you're "dressed to kill" ... **John Dene** (**Bishopsgate BB's/Portsmouth Ritzy**) suggests **A&M** should try a sax-extended version of the **Carpenters** 'This Masquerade', which confuses his punters into thinking it's by **Sade!** ... **Slack & Black** is actually **Julian Palmer** and fellow **Island** pluggie **Adrian Sykes**, but **Mike's** brother **Brian Gardner** thinks he and **Julian** should call themselves that, especially on **Tuesdays** when **Soho's Wag Club** becomes **The Slammer** for a reggae toasting night ... **Horizon** listeners have been raving over the **RAH Band's** great "inter-planetary 'phonecall" —

LONDON'S PIRATE soul stations were indeed back last week, if somewhat patchily, plus the general music **Skyline** returned loud and clear on 90.2FM. **Solar FM's** test transmissions actually packed up just about the time you'd have been reading last week's column, but the station is liable to reappear at any time on 102.5FM — probably under its old identity as **Horizon Radio**, though with new co-operative DJ management ... stay tuned. **JFM** returned last Wednesday with intermittent transmissions and a weaker signal on 103.25FM, promising to go 24 hours a day with lower power but a more efficient transmitter system when they move up to 104.3FM, a move planned for this Monday and not (as I write) carried out — maybe because as I warned them this would bring them perilously close to a powerful **Greek-Cypriot** on 104.1FM? In any event, **JFM** is trying to get well away from **Radio Mercury** (who themselves obliterate anything within reach of 103.6FM), although as evidently even **Solar FM** were complained about to the Dept of Trade & Industry as interfering with **Mercury's** reception it seems a clash of signals is not the real reason for this sort of complaint! **BBC** and **ILR** stations would do well to bear in mind the main root of **Rock 'n' Roll** in the late '40s/early '50s: American white kids, fed up with the overly manufactured pop of their day, tuning along their dials and getting hooked by the excitement and greater substance of the black music they found on those funny little black stations. Ring any bells?

featuring 'Clouds Across The Moon', played off a demo tape originally circulated about three months ago to just a few obviously wrong people, whose discouraging response then has meant that another inferior track is set for release — boo! ... **Crystal Palace MacDonalds** should have excellent reception! ... **Gary London's** Saturday 8-10pm **Skyline** 90.2FM **Hi-NRG** show now refers to it as "Gay Dance Music", which indeed is what our own **Hi-NRG Disco** chart (which he counts down) has always reflected ... **Al Rockwell**, not **Stockwell**, is the **Stockport STR** 92.1FM pirate ... **Neil Matthew** "broadcasts" a funky show pre-match **Tues/Sat** at **Billerica Town Football Club** on a "station" called **NLR** (**New Lodge Radio**) which they call "Britain's only legal pirate" — he's also mobile with **Fighting Machine Roadshows**, and after a weekday pub gig on 02774-51536 (evenings) ... **Chris Britton** seems to be moving around, most recently **Thursday** at **London West End's** new **Shaftesbury's** and **Wed/Fri/Sat** at **Tottenham Ritzy** ... **Inner Life** 'No Way' didn't feature **Jocelyn Brown**, it was **Debbie Cooper** from

Continues over

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DO WHAT? DOO WOPI! THAT'S WHAT!

Forgive Me Girl



Disco

from
previous page

Change . . . Joyce Kennedy, US hit ballad partner of Jeffrey Osborne, was lead singer in the old multi-racial Mother's Finest . . . Stephanie Mills I can't help thinking on her LP sleeve looks awfully like Brass Construction's cuddly percussionist Sandy Billups in drag! . . . David Grant, intent again on being a soul rather than pop star (hurrah!), has let his hair grow back into an Orin Cozier style — what next, glasses? . . . I'm still not noticeably being served by CBS so was surprised to receive a letter signed by Adam Ant and Marco Pirroni hoping I'd like their enclosed Francois Kevorkian-remixed 12in of the ugly 'Apollo 9', their 'first venture into club mixes' . . . 'Top Secret' from the makers of 'Airplane', in which the hero is a berk, has Val Kilmer doing a ridiculously accurate copy of Elvis Presley's 'Jailhouse Rock' gyrations, except he sings 'Tutti Frutti' instead . . . 'The Bill' could be a London 'Hill Street Blues' — it seemed really odd when the sergeant didn't say "let's be careful out there" . . . HEAVE HO, HEAVE HO!

HOT VINYL

DAZZ BAND: 'Let It All Blow' (Motown TMGT 1361) As predicted this is indeed a simple groove that's ended up absolutely massive, and in double quick time to boot — a great 115bpm semi-electro lurching chugger with Herbie Hancock-style piano and just a lazily delivered "heave ho, heave ho, let it all blow, down down down down" the total deadly catchy lyric content (inst flip). The next 'Dr Beat'?

THE COOL NOTES: 'I Forgot' (Abstract Dance 12AD 002) Another masterful languidly lazy drifter, surprisingly as

HiNRG

Hi-NRG BREAKERS include Giorgio Moroder & Philip Oakey 'Together In Electric Dreams' (Virgin), Kimyla 'Don't Give Your Love So Easily' (US Nuance), Laura Branigan 'The Lucky One' (Atlantic), Freddie Mercury 'Love Kills' (CBS), Bronski Beat 'I Feel Love' (London LP).

BETTY VALENTINO: 'Young Men' (Polydor POSPX 713) Perpetually scrubbing rhythm, organ blasts, rock guitar and macho Village People-like chants power Betty's quite exciting densely textured 127bpm driver, due commercially Nov 9.

ENGLISH EVENINGS: 'Tear You Down' (Safari SAFE LS 64) Frankie-inspired 'Two Tribes'-type electro backed raucous 130½bpm male pop (inst on flip).

POINTER SISTERS: 'I'm So Excited' (Planet RSPT 108) Reissue of their older 182bpm galloper, now maybe usefully like a female Billy Joel 'Tell Her About It' (they're the same BPM!).

PEPE GOES TO CUBA: 'Kalimba De Luna' (RCA RCAT 453) LaBionda co-produced shuffling 110bpm Eurodisco chugger (owing nothing to Frankie), possibly useful for Continental-inclined pop crowds.

fast as 110bpm, this time sung by Steve Mackintosh with the delightful Lorraine and Heather in title chanting support, everything from the neat little scratch intro kept to a beautifully interlocked minimum for the maximum effect — this is British black music at its most distinctive and least derivative (girls-sung 139bpm 'Baby I Just Want It' flip with dated appeal).

ROY AYERS: 'In The Dark' (US Columbia 44-05115) Currently tickling ears and feet with his tinkling vibes on Terri Wells' 'Who's That Stranger', Roy's back in his own right too with this infectious huskily sung sound FX-spiced lightly driving (0-101¼-0bpm) swayer, easing it out yet dropping in some exciting little touches especially at the start, so that more than ever it's like a tranquil 'Change Of Heart' (and don't forget it synchs sensationally through 'Secret Fantasy'), flipped by the group's own lovely slow 68bpm 'I Don't Want Nobody Else'.

THE S.O.S. BAND: 'No One's Gonna Love You' (US Tabu 429-05121) Jimmy Jam & Terry Lewis have done another typically excellent remix job on this beautiful stately (0-101¼-0bpm) swayer, easing it out yet dropping in some exciting little touches especially at the start, so that more than ever it's like a tranquil 'Change Of Heart' (and don't forget it synchs sensationally through 'Secret Fantasy'), flipped by the group's own lovely slow 68bpm 'I Don't Want Nobody Else'.

TOM BROWNE: 'Secret Fantasy' (LP 'Tommy Gun' Arista 206495) Recently reviewed in full on import, the otherwise electro-biased set's only hot cut so far is this Siedah Garrett-sung lovely squirming 102bpm swayer just like 'Juicy Fruit' as if using the SOS Band, sure to be on UK single soon.

DEMOCRATIC THREE: 'Cut Loose (My Fellow American)' (Streetwave MKHAN 32) A breathtaking hip hop hotch potch as if Double Dee & Steinski had been let loose with Die Zwei's 'gRAPsch!', this 120¼bpm basic judderer brilliantly cuts in fragments of American radio and TV sound-tracks (including the Presidential subtitle), James Brown's compere Danny Ray and much, much more (in Justice Jam Mix, Dance Mix, Dance Dub versions). Created by Julian 'Slack' Palmer and friends, it's the most convincingly genuine hip hop yet to be made in Britain.

THE 3 ROCKIES: 'Moving Along' (10 Records TEN 3312) Rollerskating trio from 'Starlight Express' with a really nice breezily cantering little 123bpm Britfunk flier tucked away on 3-track 12in behind two versions of the far less impressive 'Stop Wasting Your Time'. Brilliant, it's getting better with every play — more, more, make it the A-side! Ooh, I do like this!

THE BREEKOUT KREW: 'Matt's Mood' (US Plateau NP 50024) After a while you suddenly realize with a start it's THAT 'Matt's Mood' — the Matt Bianco ear-opener given a dynamite 97½bpm US rap treatment to become a purposefully weaving nagging tigger, followed by its percussive Rock Beats instrumental, and flipped by two versions of a different fast 121bpm electro skitterer, 'Everybody Break' and 'Break, Break'.

WEST STREET MOB: 'Mosquito (A.K.A. Hobo Scratch)' (Sugar Hill SHL 137) Fully detailed twice before, the brilliantly conceived haunting simple 107bpm scratcher (specially written for them by Malcolm McLaren & Trevor Horn) here is flipped by the LP's 112-114-0bpm US Remix of their old 'Break Dance — Electric Boogie', the purest possible example of hip as it's scratched over the repeated break from the incredible Bongo Band's legendary 'Apache'. Essential for third

generation b boys.

PAUL HARDCASTLE: 'Eat Your Heart Out' (Cooltempo COOLX 102) Although this new label debut is nowhere near as generally appealing as lucky Bluebird's lovely instrumental one-off 'Rain Forest', Paul continues to carve out his niche as the new RAH Band with another typical synth pushed 0-125½-125bpm lurching chugger, vocalist Kevin Henry back again riding the rhythm in lightweight 'D' Train style (some may prefer the more instrumental dub flip). Due commercially next week.

WHISPERS: 'Contagious' (US Solar 7-69683) Yet another 'Contagious', a Reggie Calloway-produced typically Whispyrily bubbly 115bpm smacker only on 7in so far.

STYLISTICS: 'Give A Little Love' (US Streetwise SW 1136) Absolutely typical old-style 69bpm 7in smoocher, so depending on how that idea appeals you'll love it or otherwise (semi-inst flip), prod/penned by Maurice Starr & Michael Jonzun — showing their true roots?

CUTTY: 'Naughty Times' (Cooltempo COOLX 105) Sneakily pleasant on the radio and a possible grower, if no earth shaker, this staccato chants rapped/demure girls cooed gently burbling mellow swayer with nice sax and boys' talk halfway is here slowed down to 113bpm (inst flip).

STEPHANIE MILLS: 'In My Life' (LP 'I've Got The Cure' Club JABL 5) Hawk Wolinski's productions are better than George Duke's on Steph's slightly disappointing new set, after his 113½bpm 'The Medicine Song' smash this Chaka-ish 102-0-102bpm "today's groove" being Hawk's best (and due as follow-up, hopefully with the tempoless pause somehow bridged with rhythm), although his 111bpm 'Undercover', 120bpm 'You Just Might Need A Friend' and 119bpm 'Rough Trade' are fair little, Duke's best shot being the good delicate 0-34-69-71bpm radio double 'Everlasting Love' (follow-up called A-side?), his (0-116½bpm 'Edge Of The Razor' strutting rockly).

CARGO: 'Do It' (CG Records CG 1023, via 01-458 1020) British jazz veteran goes electro, shock horror! Well, not quite doing a Herbie, keyboardist/vibist Mike Carr leads guitarist Jim Mullen and saxist Don Weller in a "do it together" chix cooed shuffle over Robert Ahwai's tapping and plopping 121bpm synthetic rhythm and Simon Morton's percussion, the tougher instrumental flip being the side that gets down.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (f/r for fade/resonant ends) — Chaka Khan 0-124f, Ultravox 139r, Spandau Ballet 146½-0r, Lionel Richie 99-0r, Sisters Of Mercy 136r, Divine 128f, Elton John 168f, Hall & Oates 114¼f, Jeffrey Osborne 149f.

NIGHTCLUB

POP JOX are playing: 1 (1) Sister Sledge, 2 (2) Stephanie Mills, 3 (3) Ray Parker Jr, 4 (4) Miami Sound Machine, 5 (6) Stevie Wonder 12in, 6 (8) Bronski Beat, 7 (9) Paul Hardcastle 'RF', 8 (26) Billy Ocean, 9 (5) Culture Club, 10 (19) Chaka Khan, 11 (11) Animal Nightlife, 12 (12) Simplicious, 13 (7) Level 42, 14 (10) David Bowie, 15 (14) Staple Singers, 16 (25) Sade, 17 (35) Eugene Wilde, 18 (15) Jocelyn Brown, 19 (22) Moroder/Oakey, 20 (16) Fonda Rae, 21 (24) Style Council, 22 (-) The SOS Band 'WG', 23 (29) Alicia Myers, 24 (21) Matt Bianco 'MM2', 25 (37) Wham!, 26 (32) Rose Royce, 27 (27) Alphaville, 28 (20) Cars, 29 (13) Laura Branigan 'SC', 30 (-) Lionel Richie, 31 (33) Prince, 32 (-) Ralph MacDonald, 33 (-) Phyllis St. James 'CA', 34 (-) Paul Young, 35 (17) Melle Mel 'WL', 36 (-) Paul McCartney, 37 (18) Freddie Mercury, 38 (-) Johnny Mathis, 39 (-) LaToya Jackson, 40 (39) Kraftwerk.

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BAM'S THE MAN! The true Lord Hip Hop, Sir Smurf, the Father Of The Fresh! — Bam rules over an electronic empire that has revolutionised dance music during the past 10 years. Together with mix wizards Arthur Baker and John Robie he created the upful energystomp that is electro funk, melding the grittiest, transistor-created funk rhythms with the wiry synthetics of the European dance theoreticians Kraftwerk, introducing a brand new twist to the history of The Beat.

'Planet Rock', a stupendously simplistic (but murderous!) dancefloor thump informed by the eerie melody of 'Trans Europe Express', was the track that made Bambaataa a star.

Now he's on a worldwide overkill onslaught — spreading the word of musical diversion via his various amalgamations — the Soul Sonic Force and the mighty Shango, regurgitating the inspiring sounds of James Brown (with whom he's just cut the fine, fine 'Unity') Sly Stone and George Clinton, while pushing forward the barriers of hip hop.

The roots of revolution, however, were lain long before the fateful night when Tommy Boy Records boss Tom Silverman caught Bam's disc spinning delight in a South Bronx rap club.

Ten years before, in fact — take us back, Bam...

"When I was a kid I was crazy about West Indian music — soca, and the Motown sound and the Memphis Stax sound. Then when Sly And The Family Stone came out I thought they was weird at first 'cos they were a black group but sounding like rock — wearing weird clothes and different colour hair.

"Then I got used to it as Motown began to change — with Stevie Wonder, the Jacksons and Parliament — people coming out with this new thing called *funk*. James Brown was always a big influence but Sly Stone was the main one — the words he'd say, his style.

"After that I started hearing the electronic sounds of Kraftwerk, Gary Numan and Yellow Magic Orchestra — seeing movies by John Carpenter with all those synthesised soundtracks — in fact we've got something coming soon based on the theme from 'Assault on Precinct 13'.

"I started DJing in 1970 — I'd play anything that had a beat — funk, rock, heavy metal — and got into the hip hop thing around '74/'75..."

THE STORY OF HIP HOP (from the man who should know . . .)

IT ALL started in the Bronx in '75 and broke worldwide in 1980 when Blondie made 'Rapture', which broke it for the white audience and the new wave market. That Blondie record was just as important as Sugarhill with 'Rappers Delight'.

"In '75 it was just a party scene — people coming together to rap. Hip hop is a music that is really colourless — it can come from anything that has a beat, from anywhere in the world, from jazz, from classical. The most important hip hop tracks are 'The Breaks' by Kurtis Blow, 'The Message' by Grandmaster Flash, 'Planet Rock' and 'Perfect Beat', 'Feel the Heatbeat' by the Treacherous Three, 'That's The Joint' by the Funky 4, 'How You Gonna Make The Black Nation Rise' by Brother D and 'Rockbox' by Run DMC.

"It won't be just a fad because it's much more important than just a dance craze — it'll change into different things — it already has changed from slow paced funk to electro-funk — it'll keep changing, adding rock, jazz, all types. And music from other countries will influence it."

THE ZULU NATION

THAT ALL came from street gangs, then changed into crews. From a crew we started a group called the Organisation, then the Zulu Kings, one of the first breakdance organisations.

"Then as more people wanted to belong it became the whole Zulu Nation thing. First it was just a black and Hispanic, then it became international — country to country, town to town. We've got Turkish, Japanese, British, French, Irish, West Indian, Arabs.

"The aims are all tied up with the politics of the street — it's about survival, keeping young adults from getting into heavy crime and all types of wrongness. Sticking together, believing in peace and unity.

"But if someone bothers you — it's not about letting people walking over you. We believe in the law of Moses — the law of Nature — when someone is stepped on too much they react. But it's important to think first before you react.

"Music plays a big role within the Zulu Nation but it's there to support all types of

activity — dance groups like the NYC Breakers, graffiti artists, freestyle dancers — in all countries."

Is Africa the spiritual home of the Zulu Nation?

"To some parts, yes it's very important. Some are heavily into Islam, like myself. Some are Christians, some haven't got a religion but just want to belong to the Zulu Nation."

How closely is it tied to other black movements?

"The Zulu Nation is in some ways a continuation of Black Consciousness. I know a lot to do with that and the Muslims — I'm very strong with those kind of organisations doing much to help black people gain their recognition in the world.

"You gotta have unity amongst yourselves first before you can help other people. Everyone can then reach out — stop being greedy, stop having a racist mentality, start to talk about how we're gonna help each country farm, to have peace, to stop all this nuclear war mess — cos once that bomb goes off . . . that bomb don't care what colour you is. It's gonna get everybody.

"The Zulu Nation has helped a whole lot in stopping violence — there still is violence but the whole hip hop movement, not just the Zulu Nation, has helped calm it down.

AMBITION

POLITICAL? — "I don't think I'd run for office just yet — I just hope to find someone who *is* running to do right for the people. I was heavily into Jesse Jackson — I helped in his campaign to get black voters registered. His Rainbow Coalition — that's a strong idea, getting all colours together. He brings up stuff the other politicians were scared to talk about. He's a person they're gonna have to talk to."

Musical? — "Naturally I want my groups to succeed, to spread the word of the Zulu Nation. I'd like to build a large centre, an international place for concerts, games, competitions. I want to work with more African musicians — using their style of music but funkying it up. Then there's Falco, an Austrian rapper. I still wanna do something with Thomas Dolby, with Kraftwerk — they might happen. I also wanna work with more rock groups — AC/DC and Def Leppard — basically I'm just into getting different types of music together."

WIGWAM BAM

An exploration of AFRIKA BAMBAATAA by Graham K Smith. Pic: Joe Shutter





*Ex-cheeky funster
in rock guitar
shocker*

"No, I've never skied," says Nick. "Even though my mum and dad had a ski club. They ran the Ski Club Of Great Britain but when everyone else was on their school ski trips I always seemed to go to Torremelinos."

BACK TO the single, though, Nick, what about that guitar playing? Not the sort of thing we're used to on a Nick Heyward single, I suggest.

"That's Alan Murphy, there's no one to touch him. I think he's brilliant and I'm not on the single at all — guitar wise."

Never fancied yourself swapping solos with Eddie Van Halen then?

"No, I've always liked the Johnny Marr sound and style of playing," says Nick. "I got into the business in the first place because of David Byrne from Talking Heads and that calypso guitar sound — chugga chugga (listen to the similarity between 'Psycho Killer' and 'Love Plus One'). I hear things on the radio and try to pick them out but I still can't figure out how Johnny Marr plays 'What Difference Does It Make'."

Nick's weakness for guitars still plagues him, as he explains.

"I'm still a sucker for seeing a guitar in a shop and just going in and buying it, then when I get home I think 'Oh God, what have I done' because they're usually unplayable. I've got about 10 at the moment starting with the Purple Guild I bought because David Byrne played one."

NICK HEYWARD inevitably has a lower profile these days. He's less likely to be plastered across the media like so much wallpaper and it's something he's pleased about.

"It's all down to this conveyor belt production line thing," he explains.

"When you come to make a record, people should sit down and think 'do I really want to make this — how am I going to make it?' There're too many bands who get signed up because the record company thinks they can get three or four fast singles out of them.

"I've done it my way on 'Warning Sign', the way it's been captured on record. I believe in it completely, I would not have financed 'Love All Day'."

Yes, I was coming to 'Love All Day', Nick. Don't you think doing a song like that was a bit of a . . . "Cop out?" asks Nick, taking the very words from my mouth.

"Yeah it was, I made it cynically, it's just one of those you know.

"It was stupid of me really because underneath it's quite a good song but not the way it was recorded, I just got out the book of old pop licks and that was it. It didn't do very well really, 20 places lower than my last hits and quite rightly so."

Public interest in Nick is always high. Thousands of young women still think of Nick as their cheeky fantasy (even in the RM office) and he's always willing to throw a tasty morsel in the direction of Fleet Street to satisfy the pack.

Rumours of saunas, sports cars and racy women should not be taken too seriously. For example, the story about Nick buying a sauna?

"No, that's all rubbish," he admits. "I told them that because I didn't have anything to say. They always ask me what I'm up to but I'm not doing anything wondrous. I mean I'd love to be able to tell them that I've been busted for drugs or something, but I haven't."

"The worst thing was when I came back from Japan recently and a story had been put out that I'd been going out with this wondrous model in Tokyo. Now I didn't meet any models for a start, and they've got me supposedly breaking off my engagement and everything. If that had got printed, I'd have come home to a very nice welcome — who is this model? Know what I mean?"

I do indeed Nick, though I've never met a model in Tokyo either. It's nice to hear Nick Heyward's putting his music first these days. His fans may not see so much of him, but if he keeps making records as good as 'Warning Sign', it'll be worth it. Now if only he could learn to turn up in time for interviews.

IT MAY be rudeness, it may be an unwillingness to 'play the game' any longer, but Nick Heyward is looking after number one these days.

As he strolls into the record company office where I've been waiting for two hours, he shakes my hand nonchalantly and says dryly, "You still here? I thought you'd have gone home ages ago."

It's an indication of Nick's approach to the biz these days. Pushed around, remoulded, misrepresented as a cheeky buffoon one moment and an oh so serious artist the next; he's pissed off.

One thing he's still enthusiastic about however, is his music, so he brightens visibly when he realises I'm more interested in that than the colour of his socks.

Nick's new single, 'Warning Sign' comes as an incredibly pleasant surprise. It's an impressive dance number which will be a club smash with its rolling shuffle beat (a la Lynx's 'Throw Away The Key') and some wonderful guitar playing!

"I've been wanting to do a song like this for ages," says Nick, puffing on the ever present cigarette.

"Since before 'Love All Day' and all those, I've been living with these sounds for a long time, but you know how it is — record company's trying to push you into working with producers, you know how they are. They can't get their garden done up without phoning up their mates and asking who did their garden and was it a success."

"They wouldn't pay for 'Warning Sign'. They said what do you know about that sort of music? You're just a div. That's funny coming from people who are musically deaf. The outcome of it all, was that I paid for and produced it myself."

Well, all I can say is it's worth every penny, Nick. What about the title, though, I ask?

Nick grins. "People think, oh 'Warning Sign' that sounds really heavy, what is it about — the war? It's not, there's no message there. The style's different because I'm trying to decide on the style for the next album."

Nick starts recording his next album on Guy Fawkes' night, and work on it will take him out of the country for Christmas though not completely away from the family, as he explains.

"I'll be doing the vocals and mixing it in Switzerland because the studios are cheaper out there. Also my mum's half Swiss and I've got relations in Berne. It's right in the mountains about 20 miles from Zurich."

A chance to pursue the family interest in skiing?

Nick Heyward



by ANDY STRIKE

XWORD

First correct solution wins a £5 record token. Entries to: Record Mirror, 40 Long Acre, London WC2

ACROSS

- 1 What Depeche Mode have given to their fans (4,5,6)
- 6 See 29 down
- 7 A warning from UB40 (2,2,7,5)
- 10 Open and closed group (5)
- 11 Elvis Costello's false identity (3,8)
- 12 Number one Police record (5,6,3,4)
- 14 He may call round to say he loves you (6,6)
- 15 1983 Laura Branigan hit (6)
- 17 Inexplicable Dio single (7)
- 19 Roxy Music were looking at you through these (5,4)
- 20 The last word from them was Absolute (7,7)
- 22 What's heard from the Miami Machine (5)
- 24 Cliff asked, "Do You Want to ----" (5)
- 26 & 35 across Feargal was in the Assembly for this one (5,5)
- 27 Mr Oldfield can be found on a stand (4)
- 30 He's singing about a Modern Girl (4,4)
- 31 Human League's emotional outburst (8)
- 32 She had to thank her Lucky Star for having a hit (8)
- 33 He could be heard Calling Your Name (7)
- 34 Cripes is really a star (6)
- 35 See 26 across

DOWN

- 1 The Stranglers beauty doesn't go far (4,4)
- 2 Found in Heartache Avenue (11)
- 3 Told by AFOS (3,5,2,1,5,5)
- 4 1982 hit for 14 across (2,1,2)
- 5 & 33 down A request from Bruce (5,2)
- 8 Mr McAloon from Prefab Sprout (5)

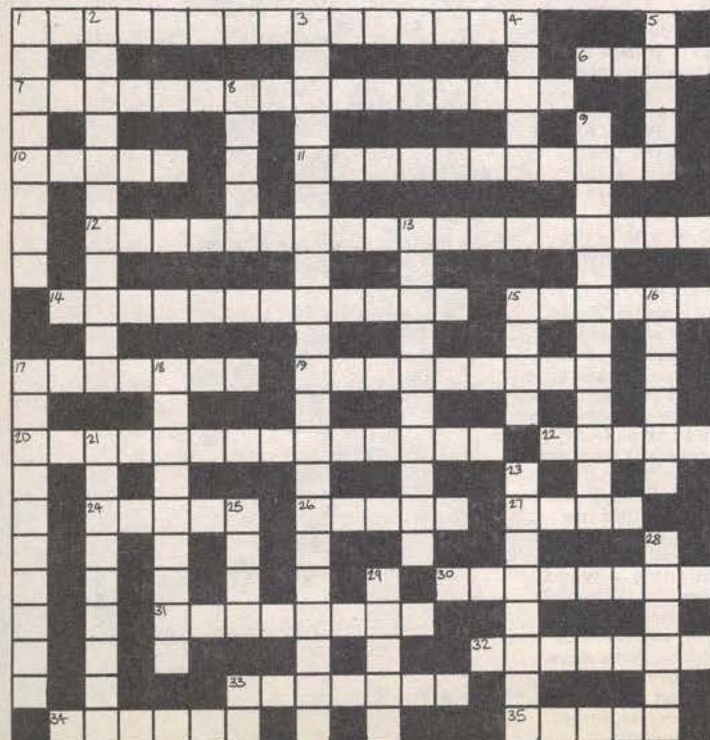
- 9 When it didn't reach number one Michael and family could be found in this condition (5,2,5)
- 13 It was written on Ringo's bass drum (3,7)
- 15 Marvin who was a sexual healer (4)
- 16 Label surrounded by water (6)
- 17 John Waite's upset (7,3)
- 18 He's been Breaking Hearts with his Sad Songs (5,4)
- 21 Instrument of David Sylvian (3,6)
- 23 First light inspired this LP from 27 across
- 25 Found without a face (4)
- 28 Brothers who have interests in ZZ Top and Prince (6)
- 29 & 6 Across He wants to swop Flesh For Fantasy (5,4)
- 33 See 5 down

LAST WEEK'S SOLUTION

ACROSS: 1 'Hope and Glory', 5 Smooth, 7 Mark King, 9 Adam Ant, 10 RCA, 11 'In The Country', 13 'Torch', 14 'Young At Heart', 18 'Iko Iko', 22 'What Is Life', 24 Cher, 25 'Pride', 26 Altered, 28 'Help', 31 'Rain Forest', 34 Golden, 36 Operator, 37 'No Remorse'.

DOWN: 1 'Hammer To Fall', 2 'Purple Rain', 3 'Don't Try To Stop Us', 4 'Radio Ga Ga', 5 Start, 6 'Touch', 8 Keith Richard, 12 Kraftwerk, 16 'The Lebanon', 17 The Medicine, 19 Kissing, 20 The Studio, 21 Mike Post, 23 Phil Oakey, 27 Why, 30 Odds, 32 Fats, 33 Song, 34 Game, 35 Art.

X-WORD WINNER (Oct 20)
A P Cutts, 11 Elmcroft Ave,
Sidcup, Kent DA15 8NW



COP THIS bunch of frontliners who made it to number one in 1968. Name them, the hit and the podgy faced chap in the centre who has since proved himself to be without equal in the charts to start our kiddies trivia quiz

TRIVIA QUIZ

- 1 Who said in the seventies 'You Just Might See Me Cry'?
- 2 Name Kim Wilde's first hit?
- 3 Which group was hitmaker John Waite originally with?
- 4 Which school choir scored a number one with 'No One Quite Like Grandma'?
- 5 Who had hits with 'Tweedle Dee' and 'I'm Gonna Knock On Your Door'?
- 6 Who sang about a child's prayer in 1975?
- 7 Who said it was impossible to fool the children of the revolution?
- 8 Name the Supremes single that was a hit in 1964 and 1974?
- 9 Van Morrison had a hit with 'Baby Please Don't Go'. Name the group he fronted.
- 10 'Baby Now That I've Found You' was a number one for which group?
- 11 Name Lena Zavaroni's top 10 hit from 1974.
- 12 Which rockabilly outfit sang about 'Babes In The Wood' in 1981?
- 13 Which child singer had a hit with 'Mother Of Mine' in 1972?
- 14 Wing And A Prayer Fife And Drum Corps scored a hit in 1976 with which record?
- 15 'Baby I Love You OK' was a hit for which teeny band in 1975?
- 16 Who took 'Baby Jump' to number one?
- 17 'Starmaker' was a top three hit in 1982 for whom?
- 18 'Me No Pop I' began the chart career of which artist?
- 19 Who went down to Junior's Farm in 1974?
- 20 Who has had hits with 'Too Late' and 'Let Me Know'?
- 21 Peter Frampton had a hit with 'Baby I Love Your Way'. From which album did it originate?
- 22 Who sang about a new kid in town?
- 23 Bread had a hit with 'Baby It's You'. Who was their main songwriter?
- 24 Who had a hit with 'Babe'?
- 25 'Little Children' was a number one in 1964 for which artist?

ANSWERS

1 Our Kid, 2 Kids In America, 3 The Babys, 4 St Whiffred's, 5 Little Jimmy Osmond, 6 Hot Chocolate, 7 T Rex, 8 Baby Love, 9 Them, 10 The Foundations, 11 Ma He's Making Eyes At Me, 12 Matchbox, 13 Neil Field, 14 Baby Face, 15 Mungo Jerry, 17 Kids From Fame, 18 Kid Creole & The Coconuts, 19 Wings, 20 Junior, 21 Frampton Comes Alive, 22 The Eagles, 23 David Gates, 24 Styx, 25 Billy J Kramer & The Dakotas.

PICTURE: The Equals hit number one with 'Baby Come Back' and they were led by Eddy Grant

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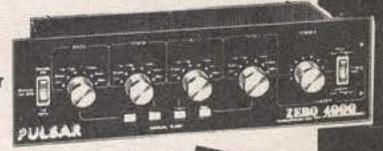
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9	9	17	ELIMINATOR, ZZ Top, Warner Bros □
10	7	6	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder and Dionne Warwick, Motown □
11	5	4	TONIGHT, David Bowie, EMI America □
12	14	53	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
13	47	2	YESTERDAY ONCE MORE, Carpenters, EMI/A&M
14	18	3	GREATEST HITS, Randy Crawford, K-Tel □
15	—	1	EMOTION, Barbra Streisand, CBS CBS86309
16	13	2	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor
17	22	17	PARADE, Spandau Ballet, Chrysalis ☆
18	12	5	WE ARE FAMILY, Sister Sledge, Cotillion □
19	17	34	THE WORKS, Queen, EMI ☆
20	11	15	PURPLE RAIN, Prince And The Revolution, Warner Bros □
21	15	18	PRIVATE DANCER, Tina Turner, Capitol □
22	16	2	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
23	21	24	LEGEND, Bob Marley And The Wailers, Island ☆
24	41	2	I FEEL FOR YOU, Chaka Khan, Warner Bros
25	23	98	THRILLER, Michael Jackson, Epic ☆
26	19	3	TRUE COLOURS, Level 42, Polydor
27	29	4	HEARTBEAT CITY, Cars, Elektra
28	—	1	BIG BAM BOOM, Daryl Hall And John Oates, RCA PL85309
29	20	4	SOME GREAT REWARD, Depeche Mode, Mute ○
30	98	2	CINEMA, Elaine Page, K-Tel □
31	31	4	HOW MEN ARE, Heaven 17, Virgin ○
32	43	3	DES O'CONNOR NOW, Des O'Connor, Telstar
33	24	18	BREAKING HEARTS, Elton John, Rocket □
34	26	48	UNDER A BLOOD RED SKY, U2, Island ☆
35	32	68	QUEEN GREATEST HITS, Queen, EMI ☆
36	37	301	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
37	27	34	HUMAN RACING, Nik Kershaw, MCA ☆
38	—	1	THE BIG EXPRESS, XTC, Virgin V2325
39	45	26	BREAKOUT, Pointer Sisters, Planet □
40	—	1	GREATEST LOVE CLASSICS, Andy Williams, Columbia ANDY1
41	35	33	HUMAN'S LIB, Howard Jones, WEA ☆
42	30	20	BORN IN THE USA, Bruce Springsteen, CBS □
43	46	58	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
44	64	2	I AM WHAT I AM, Shirley Bassey, Towerbell □
45	59	2	WORK PARTY, Grandmaster And Melle Mel, Sugarhill
46	51	3	ELECTRIC DREAMS, Original Soundtrack, Virgin
47	40	60	AN INNOCENT MAN, Billy Joel, CBS ☆
48	33	11	SELF CONTROL, Laura Branigan, Atlantic
49	25	7	NIGHT MOVES, Various, K-Tel ○
50	50	3	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
51	39	5	KNIFE, Aztec Camera, WEA ○
52	73	32	CAFE BLEU, Style Council, Polydor □
53	—	1	THEM AND US, Frank Zappa, EMI FZD1
54	38	2	IT'LL END IN TEARS, This Mortal Coil, 4AD
55	75	3	SOIL FESTIVITIES, Vangelis, Polydor
56	44	25	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
57	—	1	STOP MAKING SENSE, Talking Heads, EMI TAH1
58	34	4	STREET SOUNDS ELECTRO 5, Various, Streetsounds
59	53	32	ALCHEMY, Dire Straits, Vertigo
60	36	9	1100 BEL AIR PLACE, Julio Iglesias, CBS ○
61	66	23	FANTASTIC, Wham!, Innervision ☆
62	42	7	POWERSLAVE, Iron Maiden, EMI ○
63	63	66	NO PARLEZ, Paul Young, CBS ☆
64	69	3	GUSTAV HOLST: BEYOND THE PLANETS, Various, Telstar
65	48	3	WE WANT MOORE, Gary Moore, 10 Records
66	57	3	THE MAGAZINE, Rickie Lee Jones, Warner Bros
67	58	18	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
68	55	5	GHOSTBUSTERS, Original Soundtrack, Arista
69	28	2	TWO STEPS FROM THE MOVE, Hanoi Rocks, CBS
70	85	2	IN THE EYE OF THE STORM, Roger Hodgson, A&M
71	54	30	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
72	65	2	MUSIC FROM THE FILM CAL, Mark Knopfler, Vertigo
73	52	65	THE CROSSING, Big Country, Mercury ☆
74	61	7	WAR, U2, Island □
75	87	14	LOVE OVER GOLD, Dire Straits, Vertigo ☆
76	78	36	INTO THE GAP, Thompson Twins, Arista ☆
77	80	29	FACE VALUE, Phil Collins, Virgin ☆
78	—	1	GREATEST HITS, Roberta Flack, K-Tel NE1269

79	86	9	JUST THE WAY YOU LIKE IT, SOS Band, Tabu
80	77	47	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
81	90	73	TOO LOW FOR ZERO, Elton John, Rocket ☆
82	70	3	DON'T STOP, Jeffrey Osborne, A&M
83	68	54	COLOUR BY NUMBERS, Culture Club, Virgin ☆
84	62	2	WONDERFUL AND FRIGHTENING WORLD OF THE FALL, Fall, Beggars Banquet
85	99	2	NOW VOYAGER, Barry Gibb, Polydor
86	91	4	MAN ON THE LINE, Chris De Burgh, A&M ○
87	60	4	THE PLAN, Gary Numan And Tubeway Army, Beggars Banquet
88	—	1	ART AND ILLUSION, Twelfth Night, Music For Nations MFN36
89	97	7	CRE-OLE, Kid Creole And The Coconuts, Island
90	81	25	OCEAN RAIN, Echo And The Bunnymen, Korova □
91	—	1	REFLECTIONS, Various, CBS CBS10034 ☆
92	—	1	TOUCH, Eurythmics, RCA PL70109 ☆
93	74	6	SWEET 16, Sweet, Anagram
94	56	4	ANIMALIZE, Kiss, Vertigo
95	—	1	CREW CUTS LESSON 2, Various, Island IMA14
96	72	4	SWEPT AWAY, Diana Ross, Capitol
97	—	1	WHAT ABOUT ME, Kenny Rogers, RCA PL85043
98	95	3	ROCK 'N' SOUL PART ONE, Daryl Hall And John Oates, RCA
99	88	4	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
100	—	1	LAMENT, Ultravox, Chrysalis CDL1459 □

Compiled by Gallup

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

Music Video

1	2	WE WILL ROCK YOU, Queen, Peppermint/Guild
2	1	SYNCHRONICITY CONCERT, The Police, A&M/PVG
3	3	LABOUR OF LOVE, UB40, Virgin/PVG
4	4	INSTANT PICTURES, Japan, Virgin/PVG
5	9	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
6	8	SINGLE PICTURES, Nik Kershaw, CIC
7	11	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
8	10	DON'T WATCH THAT — WATCH THIS!, Polygram
9	5	LET'S SPEND THE NIGHT TOGETHER, The Rolling Stones, Thorn EMI
10	7	FOOTLOOSE, CIC
11	18	SERIOUS MOONLIGHT PART 1, David Bowie, Videoform
12	12	BREAKDANCE, YOU CAN DO IT, K-Tel/Polygram
13	13	LEGEND, Bob Marley, & The Wailers, Island/Lightning
14	6	NOW, THAT'S WHAT I CALL MUSIC VIDEO III, Virgin/PMI
15	15	STAY HUNGRY, Twisted Sister, Virgin/PVG
16	20	THE COMPLETE BEATLES, MGM/UA
17	16	SERIOUS MOONLIGHT, David Bowie, Media
18	14	ZIGGY STARDUST & THE SPIDERS FROM MARS, David Bowie,
19	—	NIGHT OF THE HAWKS, Hawkwind, Jettisoundz
20	—	FAR EAST AND FAR OUT, Style Council, Polygram

Compiled by Video Week

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending October 27, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	3	FREEDOM, Wham!, Epic ○
2	4	4	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone
3	5	6	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin
4	2	10	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
5	22	2	I FEEL FOR YOU, Chaka Khan, Warner Bros
6	3	4	THE WAR SONG, Culture Club, Virgin ○
7	6	5	DRIVE, Cars, Elektra
8	12	3	ALL CRIED OUT, Alison Moyet, CBS
9	10	5	MISSING YOU, John Waite, EMI America
10	7	3	SHOUT TO THE TOP, Style Council, Polydor
11	9	3	I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, CBS
12	30	4	TOO LATE FOR GOODBYES, Julian Lennon, Charisma
13	23	2	LOVE'S GREAT ADVENTURE, Ultravox, Chrysalis
14	8	10	GHOSTBUSTERS, Ray Parker Jr, Arista □
15	25	2	HIGHLY STRUNG, Spandau Ballet, Chrysalis
16	11	6	WHY? Bronski Beat, Forbidden Fruit/London
17	26	4	MODERN GIRL, Meat Loaf, Arista
18	15	4	SKIN DEEP, Stranglers, Epic
19	13	7	PRIDE (IN THE NAME OF LOVE), U2, Island ○
20	19	7	SMOOTH OPERATOR, Sade, Epic
21	14	6	PURPLE RAIN, Prince, Warner Bros
22	36	2	PENNY LOVER, Lionel Richie, Motown
23	—	1	THE WANDERER, Status Quo, Vertigo QUO16
24	17	8	LOST IN MUSIC, Sister Sledge, Cotillion ○
25	43	3	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive
26	20	13	CARELESS WHISPER, George Michael, Epic ☆
27	16	6	IF IT HAPPENS AGAIN, UB40, Dep International/Virgin
28	18	6	LOVE KILLS, Freddie Mercury, CBS
29	33	3	THE SECOND TIME, Kim Wilde, MCA
30	40	3	LISTEN TO YOUR FATHER, Feargal Sharkey, Zarjazz
31	24	18	AGADOO, Black Lace, Flair □
32	39	3	GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway
33	21	6	APOLLO 9, Adam Ant, CBS
34	41	4	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros
35	29	7	THE MEDICINE SONG, Stephanie Mills, Club
36	32	11	MR SOLITAIRE, Animal Nightlife, Island
37	28	7	A LETTER TO YOU, Shakin' Stevens, Epic
38	31	11	BIG IN JAPAN, Alphaville, WEA
39	27	6	BLUE JEAN, David Bowie, EMI America
40	47	3	THE NEVER ENDING STORY, Limahl, EMI
41	56	6	ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury
42	38	4	COVER ME, Bruce Springsteen, CBS
43	35	11	DR BEAT, Miami Sound Machine, Epic ○
44	—	1	I'M SO EXCITED, Pointer Sisters, Planet RPS108
45	49	2	WALK AWAY, Sisters Of Mercy, Merciful Release/WEA
46	—	1	THIS IS MINE, Heaven 17, Virgin VS722
47	—	1	THE THORN EP, Siouxsie And The Banshees, Wonderland/Polydor SHEEP8
48	66	2	OUT OF TOUCH, Daryl Hall and John Oates, RCA
49	34	5	EAST OF EDEN, Big Country, Mercury
50	60	2	WHO WEARS THESE SHOES?, Elton John, Rocket
51	51	3	WEEKEND GIRL, SOS Band, Tabu
52	58	2	I'M SO BEAUTIFUL, Divine, Proto
53	37	6	HAMMER TO FALL, Queen, EMI
54	42	8	TELSA GIRLS, OMD, Virgin
55	52	38	WHITE LINES (DON'T DON'T DO IT), Grandmaster and Meller Mel, Sugarhill ○



CHAKA KHAN: still pussyfooting up the charts; SPANDAU BALLET: a nerve shattering single; ULTRAVOX: true new romantics

56	—	1	GOLDEN DAYS, Bucks Fizz, RCA FIZ3
57	53	4	TUCH ME, Fonda Rae, Streetwave
58	45	9	HOT WATER, Level 42, Polydor
59	44	7	HUMAN RACING, Nik Kershaw, MCA
60	—	1	HARD HABIT TO BREAK, Chicago, Full Moon W9214
61	69	2	DON'T STOP, Jeffrey Osborne, A&M
62	—	1	IF THIS IS IT, Huey Lewis And The News, Chrysalis CHS2803
63	—	1	HELPLESS, Tracey Ullman, Stiff BUY211
64	48	17	SELF CONTROL, Laura Branigan, Atlantic ○
65	63	20	TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island ☆
66	46	9	MADAM BUTTERFLY, Malcolm McLaren, Charisma
67	62	5	ALL YOU PRETTY GIRLS, XTC, Virgin
68	—	1	I WON'T RUN AWAY, Alvin Stardust, Chrysalis CHS2829
69	50	9	MASTER AND SERVANT, Depeche Mode, Mute ○
70	—	1	INTERNATIONAL, Brass Construction, Capitol CL341
71	—	1	WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & Pia Zadora, Arista ARIST584
72	61	5	THE A TEAM, Mike Post, RCA
73	57	10	TOUR DE FRANCE, Kraftwerk, EMI
74	—	1	LEAN PERIOD, Orange Juice, Polydor OJ7
75	59	11	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA ○

THE NEXT 25

76	—	—	OFF AND ON LOVE, Champaign, CBS
77	76	—	RELAX, Judge Dread, Creole
78	95	—	BOYS IN THE STREET, Eddy Grant, Ice
79	—	—	PHEW WOW, Farmers Boys, EMI FAB3
80	83	—	SLIPPERY PEOPLE, Staple Singers, Epic
81	100	—	HEARTBEAT, Psychedelic Furs, CBS
82	80	—	WELCOME, David Essex, Mercury
83	—	—	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A&M AM220
84	72	—	PARTY DOLL, Jets, PRT
85	82	—	ACE OF HEARTS, Chris Rea, Magnet
86	78	—	I WISH YOU WOULD, Jocelyn Brown, Fourth & Broadway
87	—	—	I'M WARNING YOU, Gayle Adams, Fourth & Broadway
88	85	—	BLACK LEATHER, Miquel Brown, Record Shack
89	—	—	SINCE YESTERDAY, Strawberry Switchblade, Korova KOW38
90	—	—	ROCK THE BOX, Sylvester, Cooltempo COOL104
91	89	—	FRANTIC SITUATION, Afrika Bambaataa, Tommy Boy/Polydor
92	—	—	CAN THE RHYTHM, Girl Talk, Innervision, IVS4
93	—	—	SLIPPERY PEOPLE, Talking Heads, EMI EMI5504
94	—	—	I CHOOSE YOU, Paris, Bluebird BR9
95	99	—	IN THE NAME OF LOVE, Ralph MacDonald, London
96	—	—	THE GLAMOROUS LIFE, Sheila E, Warner Bros W9285
97	94	—	JUNK FUNK, SPK, WEA
98	—	—	HERE SHE COMES, Bonnie Tyler, CBS A4637
99	92	—	WHAT ABOUT ME?, Kenny Rogers/Kim Carnes/James Ingram, RCA
100	86	—	STUTTERING, Helen Terry, Virgin

Compiled by Gallup

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



◀ DIVINE: another typically all-American boy

Chartfile

GEORGE MICHAEL earned a place in the songwriters' Hall of Fame last week, as **Wham!**'s 'Freedom', which he wrote, roared to the top of the single chart.

George also penned Wham!'s previous number one, 'Wake Me Up Before You Go Go', and co-penned 'Careless Whisper', his recent solo chart topper. George has now written, alone and with **Andrew Ridgeley**, three of the last five singles to reach number one, a sequence bettered only once in chart history.

In 1963, Record Mirror feted **John Lennon** and **Paul McCartney** after they performed a similar feat, claiming that their success "set a new standard of achievement for songwriters which seems unlikely ever to be surpassed." It was, but not for 18 years, and even then it was only the senseless slaying of John Lennon that brought about the situation. In a brief spell just after his death, songs written (and performed) by Lennon came up trumps three times out of four, the only interruption to their supremacy coming from **Gordon Lorenz**'s 'No One Quite Like Grandma', as performed by **St Winifred's School Choir**.

Lennon's chart toppers during this period were '(Just Like) Starting Over', 'Imagine' and 'Woman'. **Joe Dolce**'s novelty hit 'Shaddap You Face' dethroned 'Woman', but was itself replaced at number one by **Roxy Music**'s tribute to Lennon 'Jealous Guy'.

George Michael is, of course, alive and well, and, in the circumstances it can be argued that his achievement is the equal of Lennon's, particularly in view of the historically high level of singles aimed chartwards in the last few weeks (around 130 a week), each a potential rival in the



CHAKA KHAN: feeling a head

race for honours.

Britain's not the only country to go ape about Wham! either; 'Freedom' is already number one in Ireland whilst 'Wake Me Up Before You Go Go' is making a rapid ascent of the American and Canadian top twenties after topping the charts in five European countries. Meanwhile, 'Careless Whisper' has been number one in Australia, Holland, Belgium and France. Curiously, it ultimately suffered the same fate in all these countries as it did in

Blighty — that is, it was finally prised from the summit by **Stevie Wonder**.

ON HIS current form, Stevie is one of the hottest acts in the world, but if his songwriting talent and vocal ability ever fail him, it's quite clear that he could make a substantial living as a session musician.

A little over a year ago, I called attention to the fact that Stevie could be heard on two hits — as

by **ALAN JONES**

harmonica player on **Elton John**'s 'Guess That's Why They Call It The Blues', and in a variety of roles on **Gary Byrd**'s 'The Crown'.

In the last fortnight, excellent singles by **Feelabelia** ('Feel It') and **Chaka Khan** ('I Feel For You') have entered the singles chart. Coincidentally, both are graced by unmistakable harmonica solos by Stevie, as is the **Controllers**' much praised 'Crushed', which comes out as a single in the next fortnight. Its chart potential is matched by **Junior**'s newie, 'Do You Really Want My Love' on which Wonder plays drums.

There's rumours too of a proposed link-up between Stevie and **Ray Parker Junior**, who turned down a chance to join his backing band **Wonderlove** in the Seventies. Finally, Stevie can be heard on synthesiser and vocoder on former wife **Syreeta**'s reading of the **Beatles**' 'She's Leaving Home', which can be found on K-tel's current top 20 album 'All By Myself'...

The increasingly close relationship between the record and film industries was vividly illustrated a fortnight ago, when no less than five of the top 10 singles were songs specifically recorded for use in movies. The records responsible for this unique state of affairs were 'I Just Called To Say I Love You' (from 'The Woman In Red'), 'No More Lonely Nights' (from 'Give My Regards To Broad Street'), 'Together In Electric Dreams' (from 'Electric Dreams') and 'Ghostbusters' and 'Purple Rain' from the movies of the same name.

It has recently been estimated that as many as 30 per cent of films in production in America will include musical contributions from mainstream rock/soul acts...

...AND THAT'S A FACT

OUT OF TOUCH' is **Daryl Hall and John Oates**' fourteenth American top 40 hit of the Eighties, more than any other act. **Billy Joel** is hot on their heels however, with 13... Though several hundred compact discs are available in Britain, all have been made abroad — until now. The first UK pressed CD to reach the shops is **Elkie Brooks**' tribute to the heyday of Hollywood, 'Screen Gems', which was released on CD on October 1. The disc was produced at the £2,000,000 factory set up in Wales by **Nimbus** specifically to cater for production of CDs. Incidentally, American boffins have been doing their sums, and have now revised their estimates for the complete eradication of vinyl as an album carrier downwards from 15 years to seven, such is the CD's impact on the market there... Background vocals on **U2**'s 'Pride (In The Name Of Love)' hit were supplied by **Chrissie Hynde**, or **Mrs Christine Kerr** as she is styled on the sleeve of 'The Unforgettable Fire'... **Paddy Reilly**'s 'Fields Of Athenry' is still in the Irish top 30 after 65 weeks. If you're interested in hearing the record, which has outlasted 'Relax' and 'White Lines' in the Republic, you'll be pleased to know that it is set for UK release this week on **Ritz Records**... According to **EMI**, new signing **Frank Zappa** has thus far recorded 39 albums, 200 vocal songs, 91 instrumental works, 32 compositions for orchestra, four ballets, two feature films and two video specials. His output is about to be swelled further by the release of two new albums, one single and one a double, before the year is out. Though his new work will appear under the **EMI** logo, **Zappa** must have set up more independent labels for his own use than any other recording act, having started **Bizarre**, **Discreet**, **Zappa** and **Barking**

Pumpkin... **Paul Young**'s current hit was originally recorded by **Ann Peebles** in 1973... The only number one single recorded in Yorkshire to date is **Lonnie Donegan**'s 1960 chart topper 'My Old Man's A Dustman', which was culled from a live performance Donegan gave at the **Gaumont Cinema, Doncaster**... And the only occasion on which consecutive number one singles have had composer credits for members of the same family was in 1969, when 'Ob-La-Di, Ob-La-Da' sung by **Marmalade**, and penned by **John Lennon** and **Paul McCartney**, replaced **Scaffold**'s 'Lily The Pink' (co-written by **McCartney**'s older brother, **Mike McGear**) on top... Ireland's **RTE Radio 2** reported, Monday last, that apart from **Abba**, the artist to sell most records in the country in the last 10 years is **Chris De Burgh**. If you're one of De Burgh's growing coterie of British fans, you might like to know that his first ever album 'Far Beyond These Castle Walls' has just been reissued on **Hallmark** at £2.25. Four of the 10 tracks feature monologues, but there's some evidence of the outstanding talent which emerged fully grown with 'Don't Pay The Ferryman' and 'A Spaceman Came Travelling' on the remaining tracks, with the poignant 'Satin Green Shutters' and 'Goodbye' particularly worthy of attention. De Burgh has improved steadily over the years, but there's enough melody and melancholy here to satisfy even recent converts... The last budget priced album to be certified gold was 'Shakin' Stevens', which hit the standard in 1983. Due to their (obviously) lower price, budget albums have to sell 200,000 copies to go gold, so it's quite an achievement. With his recent hit 'A Letter To You' a top 10 entry, interest in Stevens is once again high, so there'll be quite a demand for his latest budget release, 'Rockin' And Shakin' With Shakin' Stevens', which has just been released by **Hallmark**. It contains 12 recordings from the mid-Seventies featuring **Shaky**'s interpretations of rock and roll classics.

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RECORD MIRROR

