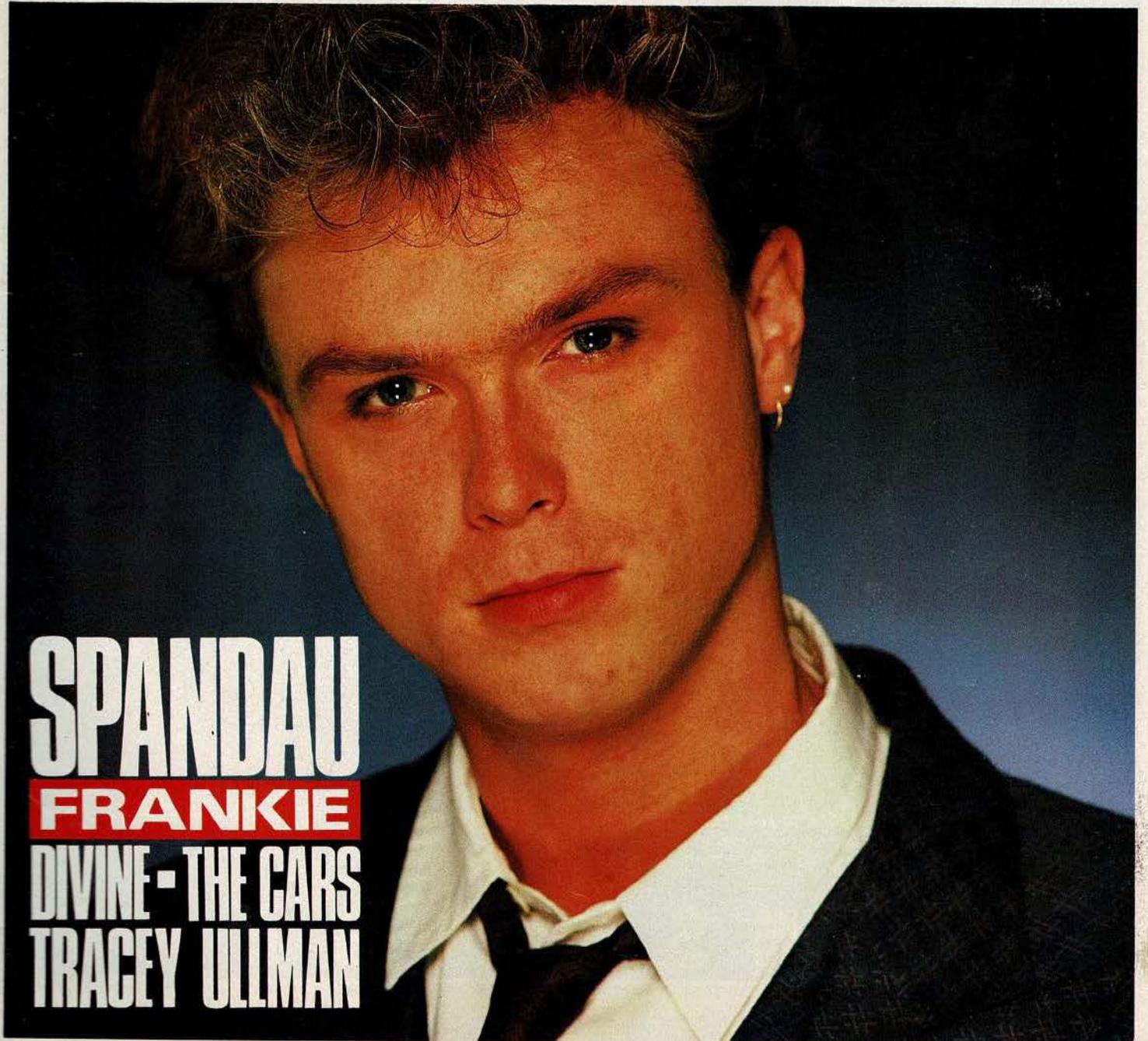


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RECORD

OCTOBER 20, 1984 45p

mirror



SPANDAU

FRANKIE

DIVINE - THE CARS

TRACEY ULLMAN

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FOR**

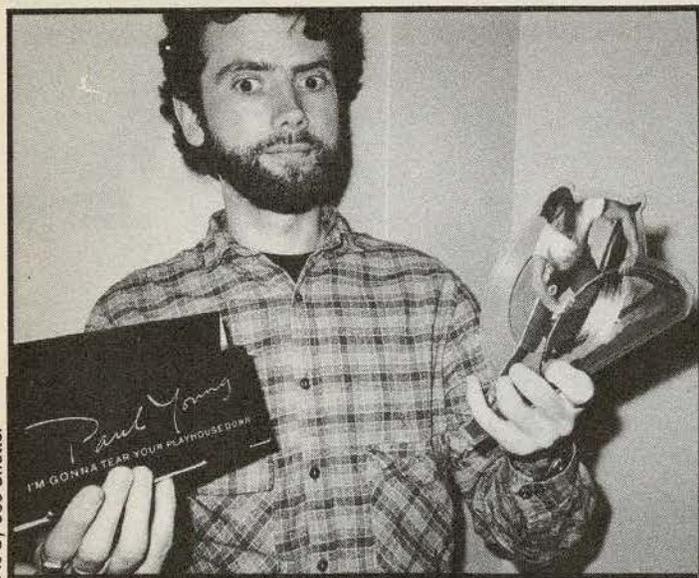
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B R O N S K I B E A T

Pic by Joe Shutter



RABID ROBIN Smith wonders which to eat first

FANCY HUNKY Paul Young on your mantelpiece? Ya do, well keep those eyes down and enter our fab Paul Young picture disc and record stand competition.

We're giving away 50 copies of this marvellous artefact to any of you lucky readers who can answer these three questions:—
 (1) Paul Young was lead vocalist for which band (a) the Sex Pistols (b) PG Tips (c) the Q Tips?
 (2) Paul Young comes from (a) Luton (b) Louisiana (c) Liverpool?
 (3) Paul Young's first solo hit was a cover of an old Sixties song. Was it (1) 'Wherever I Lay My Kaftan That's My Pad' (b) 'Wherever I Lay My Hat That's My Home' (c) 'Wherever I Lay, I Lay'.

Send your answers plus your name and address on a postcard to: RECORD MIRROR, PAUL YOUNG COMPETITION, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. Answers should reach us by October 30.



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Young ● Wise ● BIG

INDEX

Compiled by Diane Cross

TWO TONS of fun... well more like 10 tons actually, is the big sound of the mammoth mini album from West London country giants the *Blubbery Hellbellies*, appropriately entitled 'At Large'.

And a bellyful of fun it is too, with the large waisted ones giving the treatment to classics like 'Green Green Grass Of Home' as well as band originals 'I Don't Wanna Get Thin' and 'Perfect Woman'.

The biggest-bodied band around is Slim (accordion/piano/vocals), Lloyd (slap bass), Arthur (guitar/vocals), Esso (one drum) and Robin Bibi (lead guitar). Other vital statistics are 24, 54, 26 — feet that is. An instant cure for anorexia.

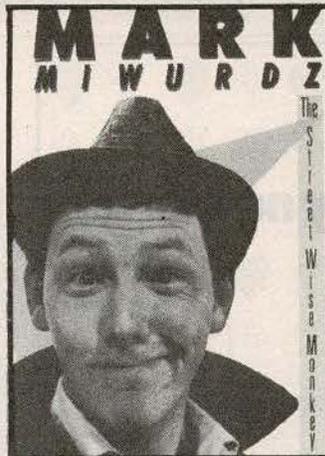


HITLINE

HAVE YOU checked your Hitline numbers yet? Could it be that your Hitline card, so generously supplied by this very magazine, carries one of this week's winning digits? Find out whether you've won £1,000, a hi-fi, or a music video on page 20.

If you're without a Hitline card, details on how to correct this unfortunate situation are also on page 20.

The following are winners: John Lawson, Nottingham; Trebor Clarke, Rochester; Paul Woodcock, Birmingham; Ray Williams, London W12; Mr M Fowler, Bridgend; Patricia West, Sutton in Ashfield; J Bexley, Epsom; Miss A Monteith, Edinburgh; G Breslin, Luton; Andrew Ball, Southport; B K Tyrrell, St Helens; Mr T A Owers, Manchester; Mr A Swan, Louth; Gary Hitchin, London, NW8; David Hingston, Palmers Green; C Zinellotti, Southampton; Mr P Borley, Northolt; Keith Reilly, Middlesboro; N Gibson, Wigan; Miss J Reynolds, Kirkby; Sandy Lovie, Edinburgh; Paul Norman, Bedford; Mr D Love, Bathgate; D Gent, Derby; Alan Smith, Southend; Mick Brown, Kirkcaldy; R J Beak, Pangbourne; Fiona Thompson, Aberdeen; Mr G Robinson, Newark; David Henson, Boscombe; Russell Wade, Maidstone; Marion Foster, Blackpool; Carl Mace, Harrogate; Jonothan Willerby, Carlisle; S Prestwell, Edinburgh; P Greer, Birmingham; Tod Little, Hampshire; Savash Tayfun, London SW10; B A Smith, Witley Bay; Shaun Hoyland, Sheffield; Mike Painter, Ashton under Lyne; Sheena Love, West Lothian; Philip Watson, Barnsley; Jean Whiteway, Portsmouth; Thomas Clarke, Livingstone; K Lister, Livingstone; Hazel Smith, Birmingham; A D Atkins, Sheffield; Neil Chapman, Pontefract; John Lock, Norfolk; Andy Johnstone, Edinburgh; Tracy Hicks, St Helens; A Lord, Witley Bay.



'THE STREET WISE MONKEY' — by Mark Miwurdz (Blandford Press £1.95)

STREET WISE perhaps, but certainly not pennywise at £1.95 for 96 pages of anarchy from this Tube presenter. And talking of tubes, I read my copy during two journeys home lasting only half an hour each.

Having said that though, the lad can certainly pack the punches. In a mixture of poetry and prose, his dry wit and vitriolic humour give the treatment to a range of social issues and everyday experiences — childhood, aerosol cans, football, sex education and unwanted visitors are a few topics to get a lashing. And yes, some of it is hysterically funny.

News



SIUXSIE AND the Banshees release a four track EP 'The Thorn' on October 19. It has completely new arrangements of 'Overground', 'Voices', 'Placebo Effect' and 'Red Over White'.

ALISON MOYET releases a special 12 inch version of her 'All Cried Out' hit on October 15, and she's added another date to her tour. The single features what Alison refers to as a "lager and lime radical re-mix" of 'All Cried Out' and 'Steal Me Blind'. Her extra date is at the London Dominion on November 26. Tickets priced £6, £5 and £4 are available now from the Box Office and usual agents.

● **IMAGINATION'S** FIFTH album 'Gold' will be out on October 26. The album features 10 of their hit singles including 'Flashback', 'Music And Lights' and the naughty 'Body Talk'. Imagination's single 'Thank You My Love' will be out on November 2. This time around the lads are trying a ballad.



CULTURE CLUB IN A HOT HOUSE

CULTURE CLUB release their long awaited album 'Waking Up With The House On Fire' on October 22 and they've added yet more dates to their December tour.

'Waking Up With The House On Fire' has 10 tracks including their current hit 'The War Song'. Other cuts include 'Unfortunate Thing', 'Crime Time' and 'The Dive'. The album was produced by Steve Levine and additional musicians include Ron Williams on trumpet, Kenneth McGregor on trombone, Phil Pickett on piano and Steve Grainger on saxophone. Backing vocalists include Helen Terry, Christopher Rainbow and Claire Torry.

Culture Club have added two extra nights to their

date sheet. They'll be playing Birmingham NEC for a third night on December 13 and a fifth night at Wembley Arena December 21.

Tickets for the NEC are priced £7.50 and £8.50. They are available over the counter from the NEC Box Office or by post from the NEC Box Office, Birmingham B40 1NT. Make cheques or postal orders payable to NEC Ltd (Culture Club) and enclose a sae.

For Wembley, tickets are also priced £7.50 and £8.50 available over the counter from the Wembley Box Office or by post to the Wembley Arena Box Office, Wembley, Middx HA9 0DW. Cheques or postal orders should be made payable to Wembley Stadium Ltd and enclose a SAE.

● **BONNIE TYLER** unveils her single 'Here She Comes' this week. It's taken from the 'Metropolis' soundtrack which has already given Freddie Mercury a hit with 'Love Kills'.

Bonnie's single was produced by Giorgio Moroder and the 12 inch contains the extra track 'It's A Jungle Out There', taken from Bonnie's album 'Faster Than The Speed Of Night'.



● **DIVINE TAKES** to the road next month for a major tour. Be proud and fat at Leeds Tiffanys November 6, Preston Clouds 7, Warwick University 8, Brighton Sussex University 10, London Lyceum 14, Nottingham Palais 15, Sheffield Top Rank 16, Newcastle University 17, Liverpool State 19, Leicester Palais 20, Guildford Surrey University 21, Blackpool Flamingo 24, Birmingham Powerhouse 25, Manchester Ritz 27, Edinburgh Outer Limits 29, Strathclyde University 30. More dates will be added shortly.

Divine will be releasing a compilation album featuring classics such as 'Love Reaction' and 'Shake It Up' soon.

VISAGE, FRONTED by the always lovely Steve Strange, release their album 'Beat Boy' on October 26 and the title track will be out as a single on November 9. The album will also be available as a special remix chrome cassette featuring the extra track 'Reprise'.

Visage will be releasing a one hour video cassette shortly tracing their history. They are also working on a tour — details to follow.



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News

Costello solo dates

ELVIS COSTELLO will be playing a solo tour in November — his last live appearances of the year. The wild man of rock will be at Harrogate Royal Hall November 9, Edinburgh Playhouse 10, Liverpool Philharmonic 11, Cardiff St David's Hall 13, Bristol Colston Hall 14, Dublin Stadium 17, London Royal Festival Hall December 3. Tickets for all venues are on sale now, except London where they go on sale from October 29.

Elvis has already performed solo dates in the States and it was such a success he's decided to do it over here. Elvis will be supported by T-Bone Burnett.



NICK HEYWARD releases his single 'Warning Sign' on October 26. The single marks a radical change in style for Tricky Nicky, and features his new band member keyboard player Danny Schogger. The 12 inch version of the single features extended versions of the title track and a special instrumental version.

DAVID SYLVIAN releases his single 'Pulling Punches' on October 22. Initial copies of the single will come complete with three different postcards of David taken by Yuka Fujii — just the thing for covering up the cracks in your bedroom wall.

David is just off to Japan to repeat his exhibition or polaroid collages and montages, held recently at London's Hamiltons Gallery.

OMD WILL be playing three Irish dates this month. Catch them at Dublin Stadium October 18, Belfast Avoneill Leisure Centre 19, Galway Leisureland 20.



DURAN ON THE WILD SIDE

DURAN DURAN (can't these men afford a decent razor?) unleash their single 'The Wild Boys' on October 22. It's the only studio track on their forthcoming live album which should be out in November. The album was recorded during Duran's American dates in the summer and it's produced by Nile Rodgers — responsible for 'The Reflex'.

The B-side of Duran's single will be 'I'm Looking For (Cracks In The Pavement)' a special bonus live track which will not be included on the live album.

To coincide with the single, Duran Duran will also be releasing an 80 minute video directed by Russell Mulcahy. The video features the actor Milo O'Shea who played the character Duran Duran in the film 'Barbarella'.

DREADLOCKED WONDER Mulligan, has quit Fashion and he's forming a new band. He's joined forces with Lynk the former keyboard player and vocalist with Weapon Of Peace and they've formed a new outfit called D'Zyon. The duo will be going into the studio later this month and expect a single shortly.

"I want to get back to the original motivations of Fashion," says Mulligan. I feel that with Lynk we have the blend of ideas and sounds to achieve just that."

IRON MAIDEN's single 'Aces High' will be out on October 22. The 12 inch will feature a live version of 'The Number Of The Beast' recorded in Dortmund last year.



Hollow sound for Smiths

THE SMITHS release a bargain price special album on November 2. 'Hatful Of Hollow' contains classic material from Radio One sessions for John Peel and David Jensen. It also includes their last two chart singles 'Heaven Knows I'm Miserable Now' and 'William It Was Really Nothing'.

The album has 16 tracks and a playing time of 55 minutes. It comes packaged in a deluxe gatefold sleeve, with a printed inner bag featuring the lyrics to all 16 songs. The band have stipulated that each record will carry a 'pay no more than £3.99' sticker.

"A good portion of our mail contains imploring demands that we release versions of our songs that we recorded for Radio One sessions," explained Morrissey.

The Smiths are currently working on an entirely new album which should be out in February.

LEVEL 42 follow up 'Hot Water' with 'The Chant Has Begun' out on October 26. The B-side features 'Almost There' and the 12 inch has a previously unreleased version of 'The Sun Goes Down (Living It Up)'.

THE CURE release their live album on October 26. 'Concert — The Cure Live' features 10 meaty tracks and was recorded in London and Oxford in May of this year. Epics include 'Shake Dog Shake', 'The Hanging Garden' and 'Killing An Arab'. A double cassette will be released at the same time. Side two of the cassette is called 'Curiosity — The Cure Anomalies 1977-1984' and features live tracks taken from Robert Smith's cassette collection.



MIQUEL BROWN

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BLACK LEATHER

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JULIAN LENNON releases his debut solo album 'Valotte' on October 22. Produced by Phil Ramone, the album was recorded in New York and Alabama. All the tracks on the album except one were written or co-written by Julian. Songs include 'Too Late For Goodbyes' and 'Let Me Be'.

THE FARMERS Boys release their single 'Phew Wow' this week — and you could win a prize when you buy it. Limited editions of the single contain an easy to enter competition form and the first prize is Stan's mini complete with an air freshener, furry dice and a full tank of petrol. Second prize is Baz's pushbike and third prize is a monthly bus pass which the lucky winner can have for the city or town of his/her choice.

● **JUST WHEN** you thought it was safe to throw out your denim jacket, Status Quo are coming blasting back with a single.

Although they've stopped touring, they're still a recording unit and 'The Wanderer' will be out on October 19. It's their version of the classic old Dion hit.



EURYTHMICS LOVE BIG BROTHER

THE EURYTHMICS are back with an album and a single. 'Sexcrime (Nineteen Eighty Four)' will be out on October 22 followed by their album '1984 (For The Love Of Big Brother)' on November 12.

The album is the soundtrack from the film '1984' which has just opened in London. Dave and Annie recorded their meisteerwerk at Compass Point Studios in Nassau.

"We saw our task as twofold," Dave and Annie explained this week. "To score music for the film which we underplayed so as not to detract from the film's powerful imagery, but also to record an album which stands up in its own right. For the album we put our imaginations to work to try and create the same atmosphere we got from watching the film."

● **BUCKS FIZZ**, currently wiggling their bums on tour, release their single 'Golden Days' on October 15.

● **SNOWY WHITE's** single 'Land Of Freedom' is out this week. It's taken from Snowy's album, 'Snowy White', out at the end of this month.

● **THE LORDS OF THE New Church**, who release their album 'The Method To Our Madness' on November 5, have lined up a tour. They'll be playing Birmingham Tin Can November 2, Preston Clouds 5, Edinburgh Caley Palais 8, Glasgow Strathclyde

TV + Radio

FRIDAY's 'Tube' (C4, 5.30pm) features those men of the moment *Heaven 17*. Also gracing the show hosted by Paula Yates and Jools Holland, will be the *Gun Club*, *Silent Running* and the *Style Council*.

SATURDAY's 'Saturday Superstore' (BBC 1, 9am) roars into action with a guest appearance by *The Cars*. Changing gear will be *Midge Ure*. 'Saturday Starship' (ITV, 10am) has that racey little number *Kim Wilde* and two members of *Spandau Ballet* (they're not sure which ones yet), will be putting in an appearance. Rock promoter *Harvey Goldsmith* chats about his all time faves in 'My Top Ten' (Radio 1, 1pm) and 'Saturday Live' (Radio 1, 4pm) finds Richard Skinner and Andy Batten Foster taking a lively look at the music scene. 'In Concert' (Radio 1, 6.30pm) grooves along with *Les Enfants* and the *Passion Puppets*. Rick Ducommun is in the hot seat for 'Rock 'n' America' (C4, 6.30pm) and this week the show includes the *Rubinoos*, *Firesign Theatre* and *Dead Or Alive*.

SUNDAY has the thinking man's Bo Derek. Janice Long, chatting to Pretender *Chrissie Hynde* in 'Who's That Girl?' (Radio 1, 4pm).

TUESDAY sees the return of the 'Whistle Test' (BBC 1, 7.30pm). The *Violent Femmes* will be in the studio, Richard Skinner looks at the charts and there will be a feature on the *Castle Donington festival* and archive footage of *Japan* (the group not the country).

University 10, Nottingham Palais 12, Folkestone Leas Cliff Hall 13, Aylesbury Friars 16, Portsmouth Polytechnic 17, London Lyceum 18. The tour will feature special guests *Wall Of Voodoo*.

Champaign

12"

HOT FROM THE PRESSES — THE 12" REMIX
ON AND OFF LOVE



The League of Gentlemen

translated by JAMES A REID



suits, brocade and pork scratching waistcoats, the 'Cockney Cafe' dining club tie-pins — they made their way through the assembled paisley and tartan ranks until they reached the bar. Or what passed for the bar. . . .

"By my father's garters," exclaimed Sir Public House, "A beer-less bar, a bar without bitter, a barman without the pungent aroma of hops in his nostrils. THIS BAR HAS NO BEER."

And indeed it hadn't. Instead before our eyes was a sickly collection of cocktails, wine, perrier water . . . and, readers my typewriter shudders, CAPPUCCINO.

"By my father's britches," exclaimed Sir Public House again, as not once, not twice, but thrice he searched the bar for the red-

brown nectar that, more than the country home, the Aston Martin, and the intact collection of the Hornet, was his life support system.

"By my great grandfather's mashie niblick," he said once more before passing out, stone cold sober.

Before we could gather our senses, locate the nearest bar and pick our crestfallen colleague from the floor, a rude young fellow, dressed from head to toe in yellowing copies of the London Evening News stood in our way.

"Please remain where you are gentlemen, I am sent to teach you a lesson. My name is Jasper de-Jasper and I am to instruct you in matters sartorial. Hence the beer-less bar — I demand full attention."

Stunned by this impertinence Lord Hip Hop removed the watch

chain from his waistcoat and proceeded to beat the talkative knave about the head with his gold Timex.

But no sooner had watch connected with bonce than the noble Lord was thrown to the ground by renowned fashion industry heavies Norris, Maurice and Horace Fitswell.

This was a dashed serious business and the League, wary when physical violence was preferred, sat tight and gave de-Jasper a listen. . . .

"Right boys, hear this," said de-Jasper skipping back and forth.

"You've heard about designer bootlaces, day-glo underpants and all that boring stuff, I want to hit you with something new.

"For instance did you know that unbearably trendy **Ozzy Osbourne** turned up to last week's **Iron Maiden** gig in a

THE LEAGUE OF Gentlemen were at a fashion show. Dressed in their autumn finery — light'n'bitter flavoured tweed

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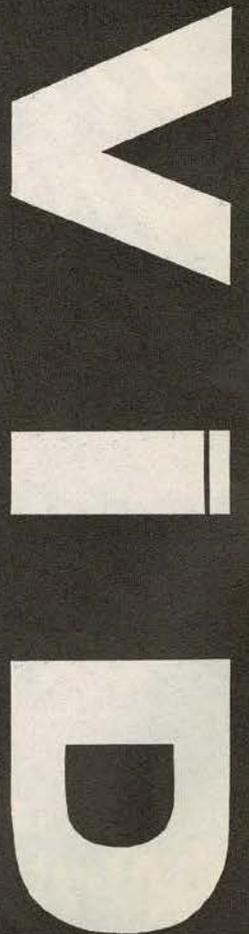


BILLY FRANKS'N'HANKS GO MAO ON THE CONTRA FLOWS

UNIVERSITY OF EAST ANGLIA, NORWICH	27TH	DUNDEE UNIVERSITY	28TH
LOUGHBOROUGH UNIVERSITY	27TH	21ST CALEY PALACE, EDINBURGH	28TH
COVENTRY POLYTECHNIC	28TH	THE OASIS, DUMFRIES	29TH
SALFORD UNIVERSITY	28TH	CIVIC HALL, WHITEHAVEN, CUMBRIA	29TH
BIRMINGHAM UNIVERSITY	29TH	ROYAL UNIVERSITY	30TH
ESSEX UNIVERSITY, COLCHESTER	29TH	NEW OCEAN CLUB, CARDIFF	30TH
KEVIN'S COLLEGE	29TH	ROYAL COURT THEATRE, LIVERPOOL	30TH
UNIVERSITY OF KENT, CANTERBURY	29TH	VICTORIA PALACE, LONDON	30TH
LEEDS POLYTECHNIC	29TH		
QUEEN MARGARET UNION, GLASGOW UNIVERSITY	29TH		

OUT NOW

JACK O' LANTERN here . . . All Hallow's Eve be approachin', so stands to reason the netherworld's most goriously colourful rag what goes on about all them new-fangled pop'lar visual thingummies be goin' ViDeo naasty! Fiendishly turn your lady friend into an extra from 'The Evil Dead' in three queasy steps . . . or take a tip from the 'Company Of Wolves' special effects gent and bring 'er over all vulpine . . . And supernaturally, they be tellin' you all about (oc)cult movie 'Ghostbusters', and you'll be goblin up the Rolling Stones, Lionel Richie, Tina Turner and Gerry Anderson an' all. . . . If there bain't no gremlins about . . . it be totally free with this 'ere RECORD MIRROR next week . . . Phantasmagorical I be callin' it. . . .



German helmet, a pink wig and his wife's green dress, such style. Next week he plans to take out a loan on **Robin Smith's** check shirt.

"But listen honeychops, if ya think that's ritzy you should have been at the Wag Club on Tuesday night, by my hairdresser, I've never seen so many people get sooo drunk, in such style.

"Y'see it was a little partee **Madness** had organised to raise money for the NUM and walking the catwalk to the bar were; **Bananarama**, **Paul Rutherford**, some old **Belle Stars** and most of the Zarjazz directors. Playing for our delectation were **Mr B Bragg** — jeans by Solly Blimey of Bow — and **Animal Nightlife's Andy Polaris**.

"Actually, checked Wilbur's aside, the most fashionable accessory of the moment is flab. Yep, just pile it on, roll after roll, spare tire after spare tire. Keep warm for winter and impress your friends.

"Why, that's what Meat Loaf has been doing for many a year and now he's planning to share it with a few more celebs. The Loaf wants to duo with skinny **Tina Turner**, and while in Britain is planning to go fishing with weight-conscious **Roger Daltrey**. Fashion — spread it around!

"And that's just what the **Chevalier Brothers** are planning to do. The gallic ones are letting any, err hefty, young ladies in free to all their gigs between Oct 19 and Christmas — this to celebrate their new single 'I Like 'Em Fat Like That'.

"Still I suppose if you can't get

fat, why not pop along to the impending **Malcolm McLaren vs Sex Pistols** court case come Xmas-tide. The ex-punk people are meeting to squabble over the royalties arising from the Pistols success. Will **John** wear tartan, will **Mal** be in a tutu . . .

"Though if you've got the ultimate Sixties fashion king — a genuine Dalek as seen in the original **William Hartnell** and **Peter Cushing** films — contact the Love Organisation record company pronto — they want one to do a bit of promo and will pay handsomely . . .

"Now **Boy George** is a chap who's always dressed handsomely, but t'appears the smart singer spent little of his precious time at the premiere for **Dickie Burton's** last film '1984'. George was bored by the flick and didn't stay till the end.

"Meanwhile **Roy Hay's** missus was less than pleased with the motor Virgin Records served up to take her and hubby to the premiere — might be something to do with the fact that **Duran's Nick Rhodes** pulled up in a limo as they were arriving . . .

"Not invited to the 1984 premiere but cutting a dash at the trendiest gig of the week — **Afrika Bambaataa** at the Hammy Palais — was ex-**Clasher Mick Jones**, also in attendance **Elvis Costello**, film maker **Don Letts** and ex-**Linx** bassist **Sketch** . . .

"While the most inelegant illnesses of the week were **Freddie Mercury's** loss of voice in South Africa, and **Elton John's** virus in North Carolina. Mind, the



Fashionable London was in a state of amusement

Higson's van smash in Edinburgh is a pretty messy way to find oneself in a fashion round up. Get well soon lads . . ."

Midst all this menswear muttering the League Of Gentlemen had fallen, en masse, into a deep sleep. Snorting 'n' snoring, curled up tight in their tweed suits, they made, how can I say this, a rather aesthetic

assembly. Indeed the League's display of symmetrical slumber had so impressed the fashion people, that set designers began to gather around their sleeping bodies and ponder the commercial viability of dozing fashion models. Even in moments of extreme boredom the League Of Gentlemen were full of fresh ideas.

ANIMAL NIGHTLIFE

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Auto-matic

YOU CAN be sure that if Dali had a car, it would be pretty damn unorthodox. Likewise, putting Mick Karn (ex-Japan) and Peter Murphy (ex-Bauhaus) in the same room to get their act together is going to turn out not unadjacent to surreal.

Dali's Car (moniker courtesy a Captain Beefheart LP track), is a product of... fate! Destiny! Art! I thought it immediately appropriate and rather natural for these two suave former 'pop' idols to be engaged in fruitful partnership. When I suggested this to the pair, ensconced in a comfy video studio in Dublin, they expressed deep consternation.

"That is interesting," said Mick, analytically. "I wouldn't have thought so, given my reputation," added Peter. "I would've thought that when we got together and began to talk about it, it was a totally unpredictable move, which was nice, I liked that." Ah yes, the hand of fate at work again, to be sure. But gentlemen, please — a little history.

Mick's story: "I was going to form a band, there were plans for touring, but I began to feel I was trying to be something I wasn't. I had these visions of being a frontman, having a band behind me, and it suddenly dawned on me that that's not what I am or what I want to do. All the plans had to be completely destroyed, which left me with nothing, really.

"Instead of approaching writing with a view of commercial success, which I had done, I began writing what I enjoyed listening to, rather than making the public happy. It didn't get me very far — record companies aren't interested in instrumentals. I eventually went off the material myself... and suddenly I met up with Pete... I realised I needed a new impetus, something to change the way I was writing.

"I'd done an interview with a Japanese journalist, and a couple of weeks later Pete was interviewed by the same person, and they suggested he get in touch with me. That's how it happened. We met, found we had the same sort of ideas, I found that impetus I was looking for, started writing material for myself, and miraculously other people liked it too."

HEY PRESTO! Pete's story: "My situation was exactly the mirror of Mick's. I was expected to pull together my own musical material, which I've got no ability to do. The big misconception about the lead singer is that he is the catalyst of everything, whereas I always found myself projecting a

group ideal rather than the body of it. I really was like a quarter of a group — which I kept stating — but the classic image was that I was the group, so I was half expected to launch myself into this massive solo singing career, of which I had no intention at all.

"I was getting pretty exasperated by the frontman responsibility, of having to be the spokesman, and not really liking many musicians I was working with. Then I heard Mick's solo album, I liked it very much, but I never imagined it would work out. I thought he was really involved in whatever he was doing. And then the interview thing happened..."

This smacks of my 'parallel destinies' theory: both from big bands with big reputations. Mick: "Oh, in that way, yes..." So maybe it was fate? "It certainly seemed like that. I'm really glad what I've got out of this," continued a glowing Mick. "We've both had pretty traumatic times since our bands have split up, 'cos it's not as easy as people think — a lot goes on inside your head which can tend to mess you up a lot — but I'm really pleased, 'cos I started out looking for fame and fortune, and instead I'm getting peace of mind, which is much more valuable."

Were they both under a lot of pressure to come up with something mind-blowing?

Pete: "Ridiculous pressure. To such an extent that I deliberately went into a reclusive existence — I'm still in it. The music reflected that, it related to what I was actually going through, and the lyrics I was formulating suited me very well."

Mick: "I've never really let outside pressures get to me. When I did that thing with Midge (Ure), I'd already cancelled my record contract, management, everything else. The worst pressure I get is from myself. That's something I've learned not to do now."

THE FRUIT of their current gainful employment is a single on Paradox Records (a joint Beggars Banquet/Virgin venture) entitled 'The Judgement Is The Mirror', and a soon come album. It's a hauntingly atmospheric piece, highlighting their respective talents in a very sparse setting that's full of Eastern promise. But it's not exactly a chartbound sound.

Pete: "I don't think either of us could actually write like that, Mick tried but couldn't. I think there are people who do write very good commercial songs and I really admire that, it's a skill in itself."

Mick: "It's not easy, but the answer is to be yourself, not to try and fit in with the scheme of things — but for others to try and fit you

into their scheme."

Is the heavy Eastern influence completely intentional?

"Yeah, I suppose so," admits Mick. "When we first began, we wanted to make the album sound Middle Eastern, 'cos we were both interested in that music at the time, but it took so long before we actually started working seriously on it, we'd grown away from that really."

Pete: "I think the Eastern vein is nicely placed against... unplaceable music. It's a nice juxtaposition, it's not obviously Eastern."

Mick: "It still sounds tribal to me, but you can't pinpoint where on the map it comes from. I got so bored with what I was trying to do that I really wanted to keep things to a bare minimum. I got really sick of people talking about my bass playing and the tags I was getting — I wanted to show how basic and simple I could be. But that leaves Pete in a difficult position 'cos there's no real focal point in the music — Pete has to become that."

DO YOU think people's expectations of you will be upset?

Mick: "I think we've both got away from what people expected of us."

Pete: "I had to — I was no longer what the press were claiming — I never was. The group were stagnant at the end, we'd become parodies of ourselves. So the change was automatic — the music Mick and I are making is part of the change."

Mick: "The album gives a much clearer idea of how we are getting away from what we were previously known for. It leaves you with a weird feeling — a bit confused, a bit down."

Pete: "Yeah, the lyrics are a chronicle of what I've been through in the last year..."

Mick: "There's even a couple of tracks without bass. I think what it shows is that Pete is more than just an image for a backing group — he's a serious vocalist, and that I'm a songwriter and not just a bass player. That's what I hope."

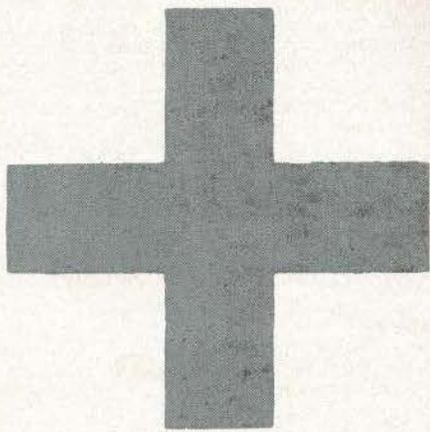
I asked the horrendous question 'how would you sum up what you do'. At this they froze; Peter stating that at this point I probably realised he hates doing interviews. So that one's up to me and you.

But this one I did get an answer to... How do you think you'll fit into the scheme of things?

Pete: "From the outside looking in... the outsiders."

Mick: "I don't think we will at all. We've always been misfits. I'd like to carry on being one. I don't really want to fit in."

Mick Karn and Peter Murphy are steering a new course; but will Dali's Car pass the test? Your examiner: Betty Page





TO CUT A LONG STORY SHORT

Spandau Ballet's Journeys To Glory: a look back and a look forward, with Jim Reid

SPANDAU BALLET are doing a photo session. Make up and clothes. It's the modern pop group.

"Our aim is to present the most contemporary statement that London can offer in terms of fashion and ideas," — Gary Kemp October 1980.

Spandau Ballet have travelled a long way since those words. They look very comfortable in the sheeny showbiz Top Five. And why not? It's their territory — their blueprint has come home.

Spandau's story is the story of the new pop mainstream — the logical conclusion of late nights in extravagant clubs — sold BIG. Then again it's quite a typical story. Radical outsiders pushing through the door, and well, setting the new rules.

Trouble is, what happens to you once it all comes true? Whether the pioneers of pop-style in a pop chart where visual image is all things to most marketing men? You have to run pretty fast to keep ahead.

Spandau (and few people seem to realise this) have always been rather quick on their feet. Early singles — 'The Freeze' in particular — that made mincemeat of New Order's Blue forge into Euro-sleaze; a white-funk single — 'Chant No 1' — that trounced all competitors and would give the highly credible Paul Weller goose pimples if he could equal it.

And then the world came a lot closer to them. Spandau struck it very BIG. With 'True', crafted pop soul, Chris Sullivan suits and pretty David Bond illustrations, they were making a skilful collaboration with the new showbiz. The music was very good and very traditional. The incidentals, the whole flavour of the thing, were just right.

'Parade' is an extension of that flavour. It's Spandau on hold. Stuck in the middle. Wembley, the world and what next? As FOTM play cut-ups with the new mainstream, have Spandau got it in them to hit the big surprise again?

Looking back and then looking forward, SPANDAU SAY YES! Now read on. . .

continues over

TO CUT A LONG STORY SHORT

from previous page

ARE SPANDAU Ballet still searching for the most 'contemporary statement' on music and fashion?

Gary Kemp: "Yes, given that we're four years older. I do stand by those words. I think you have to represent people, you can't throw things at them. They won't buy anything unless they feel it's part of them. I never wanted to dictate brand new images and sell them to people, say 'buy this, buy that'. I think our statements — what we say and the music we make — are relevant to British pop in the Eighties."

● **And your relevance consists purely within the mainstream, right?**

Gary Kemp: "I think what we've done is created a new mainstream, a new establishment. I don't think we've joined one. I don't think the rock industry is anything like it was pre-1980, it's more visual now, it operates through more mediums that are more exciting."

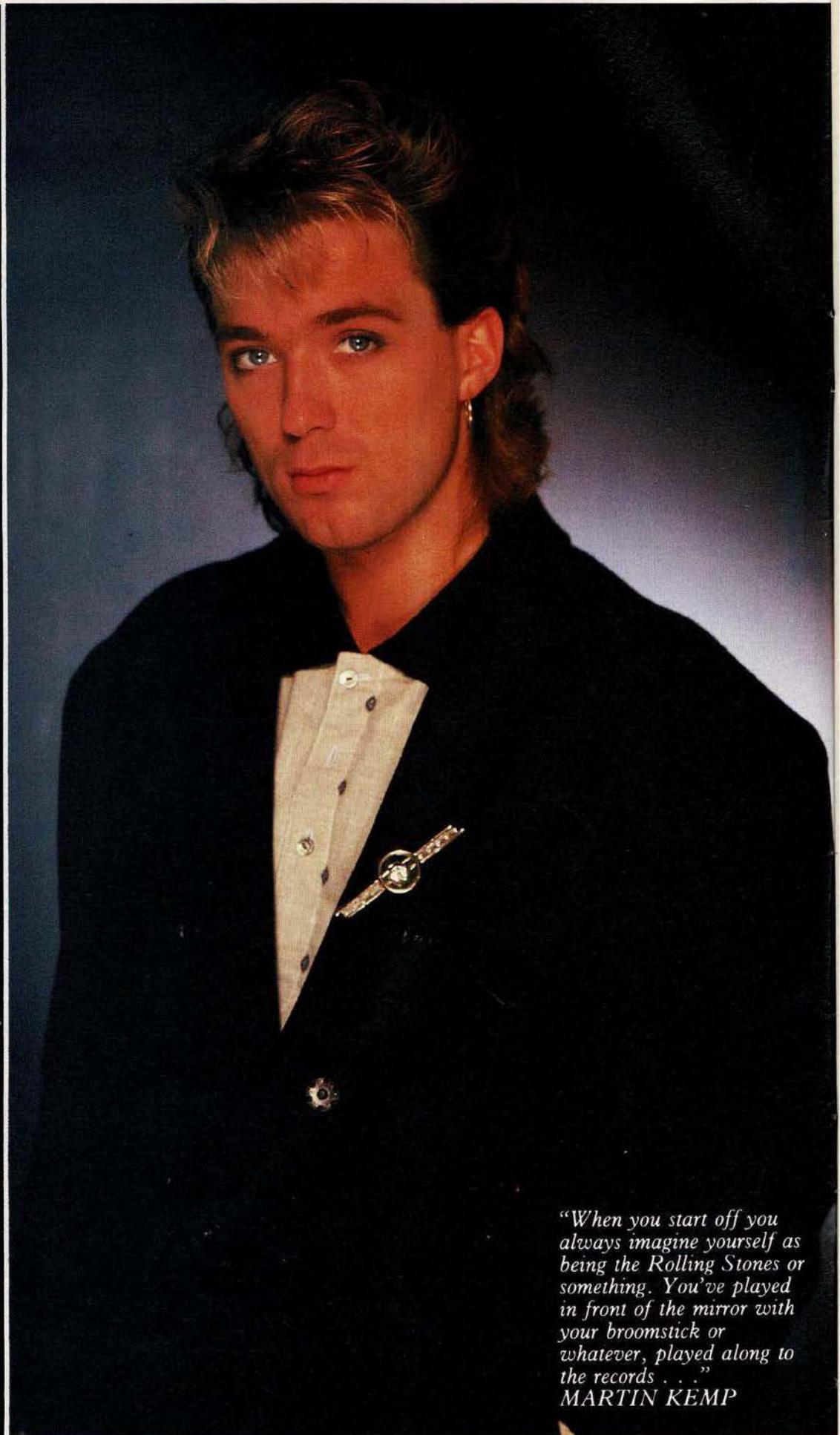
John Keeble: "We are the mainstream now, us, Duran and Culture Club. I think people who profess about being a cult band for the rest of their lives are people who can't sell records. I think everyone wants to be successful deep down. Even if you're trying to put across some sort of message, you want people to hear it."

● **If you were 20 now, and looking to do something, would you look to Spandau Ballet for inspiration?**

Gary Kemp: "No, I wouldn't. I would never look to the establishment if I was starting anything, 'cos that's the kind of person I am — I'd look to find a new angle. Yet I don't think it's the time to make radical changes right now. Obviously I'm seeing this from a very safe point of view, yet I think the kind of direction everything was pushed into four years ago hasn't fulfilled its potential and hasn't made any sort of conclusion."

● **Now you're BIG. How does it change things . . . from select gigs to 'Jackie', it's a long way.**

Gary Kemp: "Four years ago we were a London band — now



"When you start off you always imagine yourself as being the Rolling Stones or something. You've played in front of the mirror with your broomstick or whatever, played along to the records . . ."

MARTIN KEMP

we're an international band — all we were bothered about was appealing to a few people in London, now we have to think about everybody, we're part of the international pop business.

"Everything's expanded from that — our original audience don't come to see us any more — 'cos they all do TOTP themselves! The original Blitz class of '79 is making directions everywhere.

"Our early gigs weren't just us playing to an elite audience, they were a small group of people trying to discover what they wanted to do. They all knew they had more to offer than the world was prepared to give them. They were all looking for the cure for life — which is what 'With The Pride' is about — our cure for life was Spandau Ballet."

● **With 'True' and 'Parade' you seem to have settled into a certain style — in the early days you changed far more often.**

John Keeble: "That was always our problem when we started off and we were pioneering; people would come along six months later with a record that sounded similar to ours — and do much better. I think with 'Parade' we've taken a bit of a sideways move and improved on 'True'. I don't think 'Parade' is as radically different from 'True' as the other LPs are."

Gary Kemp: "Our perverse thing is that we always change before it becomes mainstream. It's to our disadvantage really, we open doors and then we're off down another alleyway. I suppose I haven't really seen us making our changes as much as other people — because I have to live with the music all the time. You don't see yourself changing, you only see it when you look back — we've come a long way!

"Journeys To Glory' was obviously a dance orientated LP, but in a different way — it wasn't funky at all — had a lot of new European synthetic elements in it. But we felt a bit frustrated 'cos we'd always wanted to play black funk music.

"Chant Number 1' was us saying we can honestly do it now, 'cos we've told everyone we're different. If we'd come along straight away and just done 'Chant' everyone would have thought we were just another Britfunk band."

● **How did recording 'Journeys To Glory' differ from the way you approach things now?**

John Keeble: "Like most bands our first LP was mainly a collection of songs we'd been playing live for about a year. We went into the studio and recorded it all as it stood — we probably added two overdubs to everything and that was it.

"With 'Parade' I can sit down and listen and there's still stuff on it that surprises me."

● **There's been a change in your music — away from the frantic midnight hour of dancing, to the more**

reflective early hours of romancin' . . .

Gary Kemp: "We've got away from dancing. I just wasn't interested in songs based around a 4/4 drum beat. I just wanted to have complete freedom and write the sort of songs I want. Plus, I'd never put any of my emotions in my songs, nothing before 'True' contained any emotion from me as a songwriter. The kind of songs we were doing didn't demand it. They were much more channelled to making dance music. I just wanted to sit down and write a song that is me — no matter who it sounds like and what market it appeals to — that was the 'True' LP. That's what we've continued on 'Parade'."

● **It's the longest you've ever stayed with one style.**

Gary Kemp: "I just felt with 'True' I entered a style of writing that the LP hadn't quite fulfilled. I felt I wanted to expand it a bit more and take it where it should be. I'm happier with 'Parade' and songs like 'With The Pride' than 'True'."

● **But the singles haven't been massive hits . . .**

Gary Kemp: "That doesn't worry me. I don't see us as a band that's sold on seven inch singles anymore. Last year we couldn't sell out two Birmingham Odeons on our tour, this year we're playing the NEC twice. There's a history behind the band that people recognise and wanna go and see."

● **World tours, videos . . . but precious little new material?**

Gary Kemp: "'Parade' is like a concept for us that contains about five different mediums we wanna operate through. By the end of 1985 'Parade' will have a flavour that people'll remember — a taste that'll last for a long time."

● **But isn't it frustrating flogging the same product for 12 months?**

Gary Kemp: "It begins to get frustrating when you play live, 'cos that's when you start thinking about new material. It took a long time to get 'Parade' out, 'Only When You Leave' was written a long time before 'True' was a hit single."

● **And the future. Are Spandau ready to plunder the real possibilities of video and computer?**

Gary Kemp: "I want to make films and put the music to it, make records and make films of them. But it's all a matter of time. Music is going to end up on floppy discs — the music and the visuals. I think you'll be able to punch into a computer what kind of music you want — and do your own mixing at home. That's why everyone's gotta be a package. As technology changes, doors'll open up for people to go through. That's the way the generation below us will go and it's very exciting."

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BETTER

JiM DiAMOND

NEW 7" & 12" SINGLE



Singles



Reviewed by DYLAN JONES UPPERS

TALKING HEADS 'Slippery People/Naive Melody' (EMI) David Byrne's got bigger and better suits than Yohji Yamamoto, but never mind the width — what about the quality? Well, the Heads' musical accomplishments continue to surpass even their sartorial achievements, and this two-headed blast of pure dance-floor intelligentia is living proof of that. Since their first LP in 1977, they've been a constant source of mature moods and homely madness, never ever missing a single beat. Lifted from their forthcoming celluloid venture 'Stop Making Sense' (filmed on their last tour), the sound quality is beyond excellence, whilst the puns are pure fun: get ahead — get a Talking Head.

VIRNA LINDT 'I Experienced Love' (Compact) A self-moulded sullen barstool belle, Virna has been much maligned in the music press (including yours truly), but her LP 'Shiver' surprisingly stands up to repeated rotations, and this single is a lively taster. . . Like a wacky Françoise Hardy in her pale mackintosh, carved cheekbones and pencil-pastel-painted lips, she's taken the pop playground

SINGLE OF THE WEEK

FLOY JOY 'Until You Come Back To Me' (Virgin) These sweet and sultry chatterbox hazy rhythms should place the Floy Joys on the chart-mart in next to no time. Don't listen to all those dour journalists revelling in the dark and dowdy exploits of some of pop's more trite-minded merchants . . . throw off those autumn anxieties and loop the loop to this most wunnerful 12 inch release. As a bonus to the torch-like ballad on Side A — we are also blessed with the 'Theme From The Age Of Reason' and their debut LPs title cut 'Into The Hot'. Was Not Wasness at its most animated and uncluttered. One hundred per cent!

maybe not by the horns, but at least by the ears — playing on words like she owned them. Her synthesised spy-movie riverside cafe doodlings and electric violins akimbo make this a tasty morsel.

SWEET 'The Sixteens/Action' (Anagram) The tackiness of those early Seventies is epitomised in this BRILLIANT piece of tat — it's plastic, pristine, phony and unbelievably 10 years old. The Sweet once rampaged through a succession of high-identity hits that trod the thin line between bad taste and badder taste . . . this being from the compelling compilation called 'Sweet 16 — It's It's . . . Sweet's Hits', and shouldn't be missed at any cost. Sweet as a nut.

STRAWBERRY SWITCHBLADE 'Since Yesterday' (Korova) After their impressive first outing 'Trees And Flowers', this Scottish duo waltz back into the psychedelic drive-in with a jaunty little tale of love and loneliness that tastes of saccharine flavoured popcorn and steaming Kia-Ora. More sexy than Everything But The Girl, more cosmic than the 13th Floor Elevators and showing that they haven't put all their strawberries in one basket.

KING 'Won't You Hold My Hand Now' (CBS) Though they've yet to produce a classic 45, the boys from Coventry have certainly tried their hand at just about every musical style in the book. 'Love & Pride' was a ska-based Gary Glitter/Jobriath gallop, 'Soul On My Boots' was Culture Club on amphetamine . . . and this here disc is like a mutant Shadows gone haywire. However thin and lifeless King may appear, you can't get the damn tunes out of your head.

DOWNERS

JEFFREY OSBORNE 'Don't Stop' (A&M) Jeffrey obviously can't slow down, as he races through a mediocre song that wants so much to be a rock record that it almost forgets to put any soul into the performance at all. File under dull.

GAYLE ADAMS 'I'm Warning You' (Fourth & Broadway) A marvellous production over a sturdy and enticing tune gets this the thumbs up from this weeks passing groove patrol. A chanting voice dances around the edit, as the edit dances around itself. Strong stuff indeed.

SIOUXSIE AND THE BANSHEES 'The Thorn' (Polydor) Mealy mouthed and tight lipped they come, leather jerkins and flowers in hand with axes to grind. Yet another dirge of dishwasher consistency that sounds like it came from a Jefferson Starship record. If this lot had been around in 1967 The Velvet Underground would have HATED them.

THE POOKAH MAKES THREE 'Take It Back' (10) The Pookah Makes Three surprise everyone concerned, not least themselves by making a pretty good record. Nice sound, Cliff Richard type tune and a good turnout all round. 10 Records are an interesting proposition . . . save from the appalling Savage Progress.

BONNIE TYLER 'Here She Comes' (CBS) The new Giorgio Moroderised version of 'Metropolis' has attracted some well dodgy geezers and boilers . . . and why he wants to go and ruin such a great film by accompanying it with such dross as this — who knows? On the heels of the camp-fire favourite Freddie Mercury with his 'Love Kills' opus, comes the Welsh wench of mammoth proportions ploughing her way through another track from the movie. Fritz Lang is currently turning in his grave.

ATTILA THE STOCKBROKER 'Radio Rap' (Cherry Red) Now Attila's supposed to be a funny guy, and on occasion in the past he has lived up to that accolade . . . but only on occasion. Unfortunately this sort of parody is not effective because a: The target (Radio One) is as old as any other you care to mention . . . and b: It's just not funny enough. In fact it isn't funny at all. At all, at all.



THE EXPLORERS 'Falling For Nightlife' (Virgin) I would love to see both Phil Manzanera and Andy Mackay make good — as with Roxy Music they were part of one of the greatest groups that ever existed in the entire world — ever! Roxy cannot be praised to highly . . . and I wish I could say the same for their new venture. But sadly The Explorers are lumbered with a vocalist (James Wraith) full of Ferry mannerisms and no voice of his own . . . and an annoying polystyrene electro sound that doesn't do them any justice whatsoever. A shame.

FORCE MD's 'Forgive Me Girl' (Tommy Boy) The press release attached to this vinyl informs us that this is a clean slice of 'DOO WOP HIP HOP', and that's a remark quite near the mark. A New York based group, they cleverly mix barbershop, Capris vocals with a fresh New Edition edged backbeat. The song's not a peach but it's adequate enough.

piece 4

Frankie will invite you to the pleasure dome



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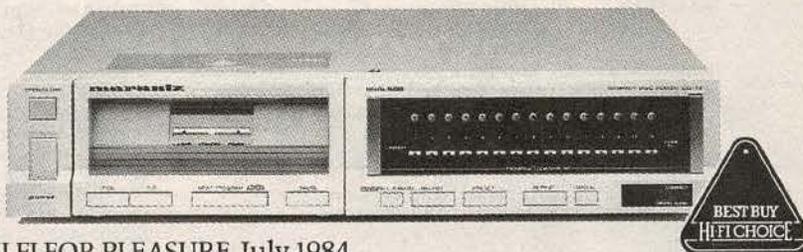
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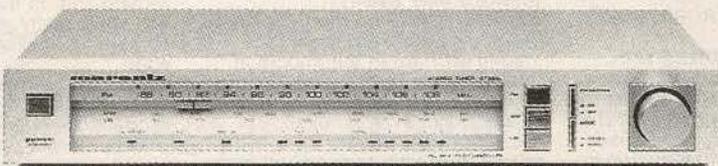


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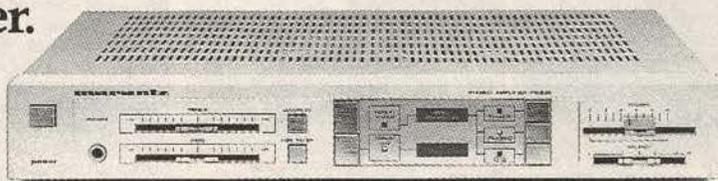
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Albums



Gang bang

DARYL HALL AND JOHN OATES 'Big Bam Boom' (RCA PL 85309)

IT'S AN apt description for the loudest and proudest album of Hall and Oates' long career. Simply, they just appear to let rip and have fun. This album captures the gritty spirit that's propelled them through many a live show.

The second track 'Out Of Touch' is pure class. Vocal mastery combined with the kind of instrumentation to twist your spine into knots. Moving uptown we have the creepy, crawling 'Bank On Your Love', before a more traditionally flavoured approach on 'Some Things Are Better Left Unsaid'.

It's side two though, which really sweats with energy — typified by the fearsome 'Going Thru' The Motions' and the sensual 'All American Girl'. 'Big Bam Boom' is explosive material.+++++

ROBIN SMITH

GRANDMASTER MELLE MEL AND THE FURIOUS FIVE 'Work Party' (Sugarhill SHLP 5553)

HAVING SET the standards for the electro-phunk 12-inch, the Furious Five have been beset by a curious

Steely bland

BIG COUNTRY 'Steeltown' (Mercury MERH49)

I LIKE the idea of Big Country. A real band playing real music both on stage and on record, but that doesn't mean it's necessarily good. Not long ago, this band were a badly needed breath of fresh air but at this moment in time it is they who are short of breath.

'Steeltown' is everything you'd expect it to be and nothing more. An aural assault of hammering guitar over hammering guitar, drums and bass designed to take the top off your head at 20 paces — in short, it's over the top.

Big Country's intentions are, I'm sure, laudible but making romantic heroes out of the unemployed is not really on. 'Steeltown', the story of industrial decay and the collapse of capitalism borders on the patronising and insulting. There's nothing grand about doing dirty, sweaty, jobs Stuart.

Stuart — you and your band are a bloody good night out at the local Palais but you're not making the greatest records of a generation — shame.+++

ANDY STRIKE

inconsistency; the excellent 'White Lines' being the one diamond 'midst a vanity case of fake pearls. With 'Work Party' the demise continues; Flash-less, the Five have mellowed so much that on 'Yesterday' they sound like nothing so much as second rate Lionel Richie.

Still, all is not lost. 'We Don't Work For Free' is a nice enough pop work out, 'The Truth' is some mean rap and drum box. If the Furious Five have failed to maintain the momentum of their earlier work, then their attempts to infuse more trad pop-funk with some of those original street rhythms may yet pay dividends.+++

JIM REID

THE CARS 'Heartbeat City' (Elektra 960 296-1)

AS AMERICANS go the Cars have lasted very well. But then, they started off right in the middle of things — nice boys flying a skinny leather tie against the punk wave — and they haven't moved. 'Heartbeat City' is very neat, old school rock with its hands all over

the latest box of tricks. That's the way you can keep with the times without actually changing. That's a sign of real professionalism, but it doesn't really say an awful lot for the music.++½

JIM REID

STEPHANIE MILLS 'I've Got The Cure' (CLUB JABL 5)

THE NURSE is here all right... trouble is she's prescribed slightly too many spoonfuls of sugar and not enough of the hard stuff. Stephanie Mills found something close to a miracle cure with 'The Medicine Song' but for the album, she only fitfully remembers the formula.

Steph takes several sure steps into new wave soul. 'Hawk' Wolinski affords a certain 'now' production edge when he's around and on these tracks you feel she's really going for something new and hitting the spot.

But George Duke, old Uncle George, is also on hand as producer, and Dukey Stick will always make a traditional ballad sound even more traditional.

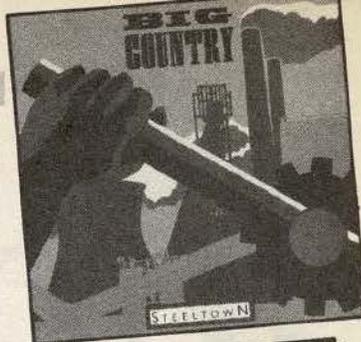
Still, her voice holds smooth and true, and if the day comes when you can get Stephanie Mills on the National Health I'll be a happy man (cue sexist tirade).+++½

PAUL SEXTON

APOLLONIA 6 'Apollonia 6' (Warner Bros 925 108-1)

WELL IT may be someone's idea of a quick buck, but I for one didn't have a good time with this record: the latest runner from the Prince stable, which divides into 'electric' and 'acoustic' sides. Side one features the basic Prince bump/crunch/bump/crunch bass-less beat.

'Acoustic' here means there's a bass on it, and some pretty good percussion. Otherwise, there's a bit of heavy breathing, some disappointingly coy nudge-nudge



stuff, and a soppy ending called 'Spanish Villa'. I'd rather go deaf!+½

MARK CORDERY

TALKING HEADS 'Stop Making Sense' (EMI TAH1)

THE SOUNDTRACK from the Heads' wacky film, and a sort of greatest hits compilation, though as always it's more than that. Talking Heads have never been a band to sit back and merely recreate their records on stage, so there's plenty here to satisfy the hungry Heads fan.

The sparse acoustic opening of 'Psycho Killer' lays low, stretches away from the original whilst retaining its solemn menace. On top of everything, David Byrne's voice twists and turns — whether it'sfunking up 'Burn Down The House' or preaching 'Once In A Lifetime'.

Finishing off with a classic version of 'Take Me To The River', 'Stop Making Sense' is a very fine record. Some new songs soon please. ++++

ANDY STRIKE

XTC 'The Big Express' (Virgin V2325)

XTC HAVE always been excruciatingly English and 'The Big Express' is no exception. The Beatles influence is still audible on tracks like 'You're The Wish You Are I Had' mixed in with Andy Partridge's wacky arrangements and tongue-in-cheek lyrics. XTC make records for themselves these days, but there's still the odd tasty morsel for we old fans.

'The Big Express', I fear, will be remembered more for its circular sleeve than its somewhat square contents. This ain't pop!++

ANDY STRIKE

Boy's own stories

BRONSKI BEAT 'The Age Of Consent' (Forbidden Fruit BITLPI) DO YOU remember when 'Smalltown Boy' was released, thinking it was astonishingly fresh and fab but stopping a minute to wonder whether you could actually take a whole album's worth of Jimi Somerville's choirboy croon? I do, but now my answer is a resounding affirmative.

Of course, you have the rip-roaring hi-NRG dancefloor stompers: 'Why', and the new slant on Summer's 'I Feel Love'. And the gently poignant, mournful 'Screaming', 'Love And Money' and 'Junk'.

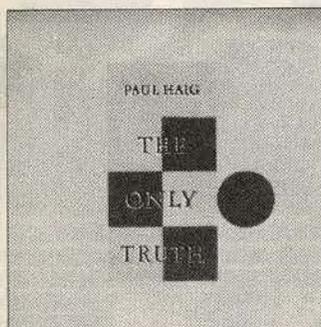
Lyrical, of course, it's brave; the love that dare not speak its name is now shouted from the rooftops. There's absolutely nothing closet or coy or camp about this: it's straight stories of homosexual love (not sex). And the fact that 'The Age Of Consent' has gone gold on advance orders alone must be seen as a major triumph for the Bronskis.++++

BETTY PAGE



What's black, 12" in diameter, and costs less bought in pairs?

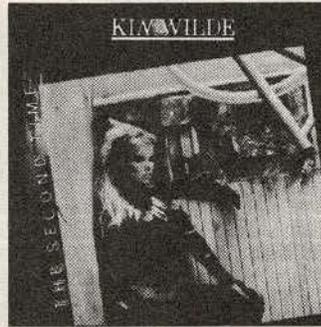
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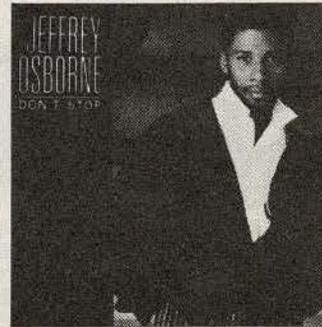
Paul Haig
The Only Truth



Spandau Ballet
Highly Re-strung



Kim Wilde
The Second Time



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HITLINE

WEEK FIVE

DEPRESSED? ANXIOUS? Fed up? You need a dose of Hitline, the game where you can win £1,000 and pep yourself up with mouth watering hi-fi systems and video cassettes. It's just what the doctor ordered.

Look at your Hitline game card and then at the three song titles listed below. Now turn to the Top Of The Pops singles chart (in this week's issue on page 42) and find their current positions.

Smooth Operator, Sade

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

Careless Whisper, George Michael

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.

Love Kills, Freddie Mercury

If your third number matches the chart position of this song you win 'Now That's What I Call Music Video III'. 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.

KEEP 'EM SAFE. Remember to keep your Hitline card under lock and key. Over the next three weeks you'll be able to play Hitline again and win a fantastic prize. If you haven't got a Hitline card send an SAE to Record Mirror Personal Record Card, PO Box 3, Diss, Norfolk IP22 3HH.

RULES AND REGULATIONS

RECORD MIRROR reserves the right to substitute any prize for a prize of similar value. Names and addresses of winners may be published and used in publicity materials or advertising.

The "HITLINE" competition will close on a date to be announced in Record Mirror. We reserve the right to alter or cancel the promotion at any time without prior notice.

Employees of Record Mirror, its advertising and promotion agencies, games suppliers, distributors and members of their immediate families, are not eligible to enter.

All prizes are subject to verification and all materials submitted become the property of Record Mirror. Proof of posting will not be accepted as proof of receipt. All materials are transmitted entirely at the risk of the sender. Only series RM-1 materials are valid. Game materials will be declared void if; damaged, illegible, altered, defective, not obtained

legitimately, tampered with in any way, or if they contain printing or other errors.

The instructions attached to and contained on your Personal Record Card comprise part of the Full Rules. All materials are subject to the Full Rules. Participation in Record Mirror "HITLINE" will be deemed as involving agreement to abide by the Full Rules. Breach of these rules will result in automatic disqualification. The decisions of Record Mirror will be final and binding upon all participants and no correspondence will be entered into.

Winning "HITLINE" numbers are also available each week by writing to "HITLINE" Results, PO Box 3, Diss, Norfolk, IP22 3HH.

A replacement card will be issued with your prize. Hitline record cards will also be available by sending a SAE to Record Mirror Personal Record Card, PO Box 3, Diss, Norfolk, IP22 3HH.



THE NEW SINGLE



RIVA 43

MANTEAU

P R O M I S E S

see them as special guests on the David Essex tour



BUY THE FARMERS BOYS SINGLE "PHEW WOW"

Available on 7" and 12"
AND ENTER THE COMPETITION TO
WIN A CAR



The first 15,000 copies of the Farmers Boys new single Phew Wow contain an entry form for a sensational (Phew Wow!) competition as detailed below:
1st Prize Stan's very own Mini with many extras including air freshener, fuzzy dice and a full tank of petrol.

2nd Prize Baz's pushbike which has a good pump and a new set of batteries for the lights.

3rd Prize a jolly useful monthly bus pass for the UK city or town of your choice. The winners will be invited to a special prize giving evening with The Farmers Boys. See them performing "Phew Wow" on Friday 26th October on Crackerjack BBC1.

"Phew Wow" hits the shops on Monday 15th October.

BE THERE OR BE PEDESTRIAN.



Please note that Stan's car does appear to be a bit dodgy, after all, he only paid a fiver for it. We don't actually sell cars and we certainly wouldn't sell this one - an EMI spokesperson.

Mailman

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

CONSIDERING THE recently-announced track-listing of Frankie Goes To Hollywood's long-awaited album 'Welcome To The Pleasure Dome', I think we can now safely assume that we won't be seeing a T-shirt proclaiming FRANKIE SAY VALUE FOR MONEY in the near future.

The album may well be a double-set, but the fact remains that it not only includes 'Relax' and 'Two Tribes' which over three million people have already bought in one of their many formats/mixes, but also 'War' and their forthcoming release 'The Power Of Love'. Doubtless Trevor Horn, in his technical brilliance, has revamped these tracks yet again.

I've been dubious of the Frankies/ZTT/Paul Morley and all their associated marketing techniques since they successfully endeavoured to screw as much green stuff from the gullible British public with the umpteenth 'Two Tribes' remixes.

Surely loyal British record buyers who have put the band in their current, exalted, dizzying position should be given a chance to see them live on stage before the Americans who have wisely given both singles the thumbs-down thus far?

Paul Mount, Llandaff, Cardiff
● So Frankie Goes On Holiday — to Hollywood. Where else?

WHEN ARE we going to see some more pics and features on that gorgeous hunk of male beauty and perfection, namely Limahl.

How can life go on unless your readers get a glimpse of the 'face and body of the decade', every week.

The hand in Limahl's underpants
● Waddy mean, Limahl is the face and body of the decade? You've obviously never seen



Pic by Anton Corbijn



JUST WHAT has happened to Bananarama? They used to be such good looking girls, but I opened my copy of Record Mirror the other week and they looked awful. What's with the Boy George type make up and hats? Have they been to Madame Tussaud's to see the dummy of George or something? The three of them look like waxwork models. I wish they'd go

back to how they used to look in the old days. They were very attractive and cuddly then. John Evans, Grimsby.

● Bananarama looking like Boy George, bah! The playful kittens have become sophisticated tempting tigresses that's all (much smitten Mailman)

Robin Smith in his leatherette jockstrap

IT IS hardly surprising that with the British charts polluted with glossy images and totally inconsequential music(?), that the two best LPs this year should originate from other shores. Anyone who is finding him/herself increasingly disillusioned with the current glut of over-produced drivel could do a lot worse than listen to REM's 'Reckoning' and 'Seance' by the Church.

REM's LP was written and recorded in a matter of weeks, and due to the 'rough' production the jangly guitars and great melodies are able to be appreciated entirely on their own merits instead of relying on some clever-dick production job. 'Seance' is excellent too and yet both the Church and REM remain almost unknown here.

If the great British public were to abandon their xenophobic prejudices they would be pleasantly surprised. I was! Stephen, Kilmarnock, Ayrshire

● Did REM really spend a few weeks on their album? We thought they'd recorded it all in an hour in somebody's bedroom

I FELT compelled to write to you after being put into a 'state of shock' for hours after reading Dylan Jones review of the new Diana Ross album 'Swept Away'.

Apart from being one of the two greatest female singers ever

to live, the album is brilliant.

All I can say to you Mr Jones, is that with an obvious low vocabulary output you went straight for her image. You never mentioned one track off the album and as for her being an extra from 'Thriller' I am, to say the least, shocked.

"Another new wave hair cut," he scoffs. I didn't even know she'd had one before. The day she starts to change her style and colour of hair to stay popular, like Boy George does, is the day I'll start to worry about her.

So Mr Jones, if you have time to listen to the superb tracks like 'Missing You' and 'Swept Away' take them in and enjoy. She might not be everyone's cup of tea but to a lot of people 'Ross is the Boss' and that's the way it will stay.

Little Boy Blue, Yorkshire
● The day Diana Ross starts looking like Boy George, we'll start worrying as well

I DON'T know, the photos in Record Mirror get worse. Pic after pic of po-faced young men, gazing steadfastly into space or even more terrible, straight at me! When it's a photo of a group, you get not one but five or six terrifying faces glaring at you all at once. Take Depeche Mode for instance, on Top Of The Pops, in soft light they all look quite cosy but one whiff of Record Mirror's decadent pages and their features become as granite. What are they all trying to say?

That they can see a nuclear winter?

That they are good in bed?

That their underpants are killing them?

Ah well, there's always good old Barry Manilow to gaze upon, at least he looks pleasant when he's photographed (Please resist all temptation to edit last sentence out).

Mavis Riley's wedding album, Oakham, Leicestershire

● Barry Manilow good looking in photographs? Have you thought of seeing a psychiatrist?

◀ ULTRAVOX'S men of stone — Midge Ure and Chris Cross worry over their chart position

HOPELESS



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7" Buy 211 12" (Includes Extra Track) Buy it 211



FRANKIE GOES TO HOLLYWOOD

RECORD MIRROR

Papa's got a brand new Bragg

Billy Bragg brews up. Andy Strike finds him just his cup of tea

BILLY BRAGG'S going up in the world. Two new guitars and a new LP 'Brewing Up With Billy Bragg' on the streets. It's a big step forward since the three afternoons he spent making his debut 'Life's A Riot', last year. I think the new album's great, but you're an honest sort of chap Bill, what do you think of it?

"Well, you go through periods of not being able to listen to things and that's how I'm getting with 'Brewing Up' now. I took a tape of it with me to America, maybe it's just being finnickety, but you always think, 'oh, I could have done this and I could have done that a bit differently'.

"Having said that, it's a step on from 'Life's A Riot'. There's some other instruments on it because I didn't want it to be the same as the first LP."

Billy, of course, is renowned for the amount of gigs he does and his being an electro/solo performer. Can he ever see the day when he'll get a band together?

"I don't see why not," he says thoughtfully. "If I thought the songs were suffering through not being done with bass and drums, then I'd put a band together, maybe just for recording. I'd hate to be held back by the audience's or my own preconception that it's got to be solo.

"When I go out and play I still think I'm a band anyway. I try to make as much noise as a band and I try to cover all the gaps. The reasons for being solo is the mobility, the ease and the economics of the thing."

IT WOULD be hard to imagine a more English performer than Billy Bragg, but this doesn't stop him taking his one man show to all corners of the world, given the chance. How did he go down on his support slot with Echo And The Bunnymen in the States recently?

"We were playing on this riverboat in New Orleans," Billy tells me. "It was all rather seedy because the boat leaked and there was water everywhere, it's never how you imagine it to be.

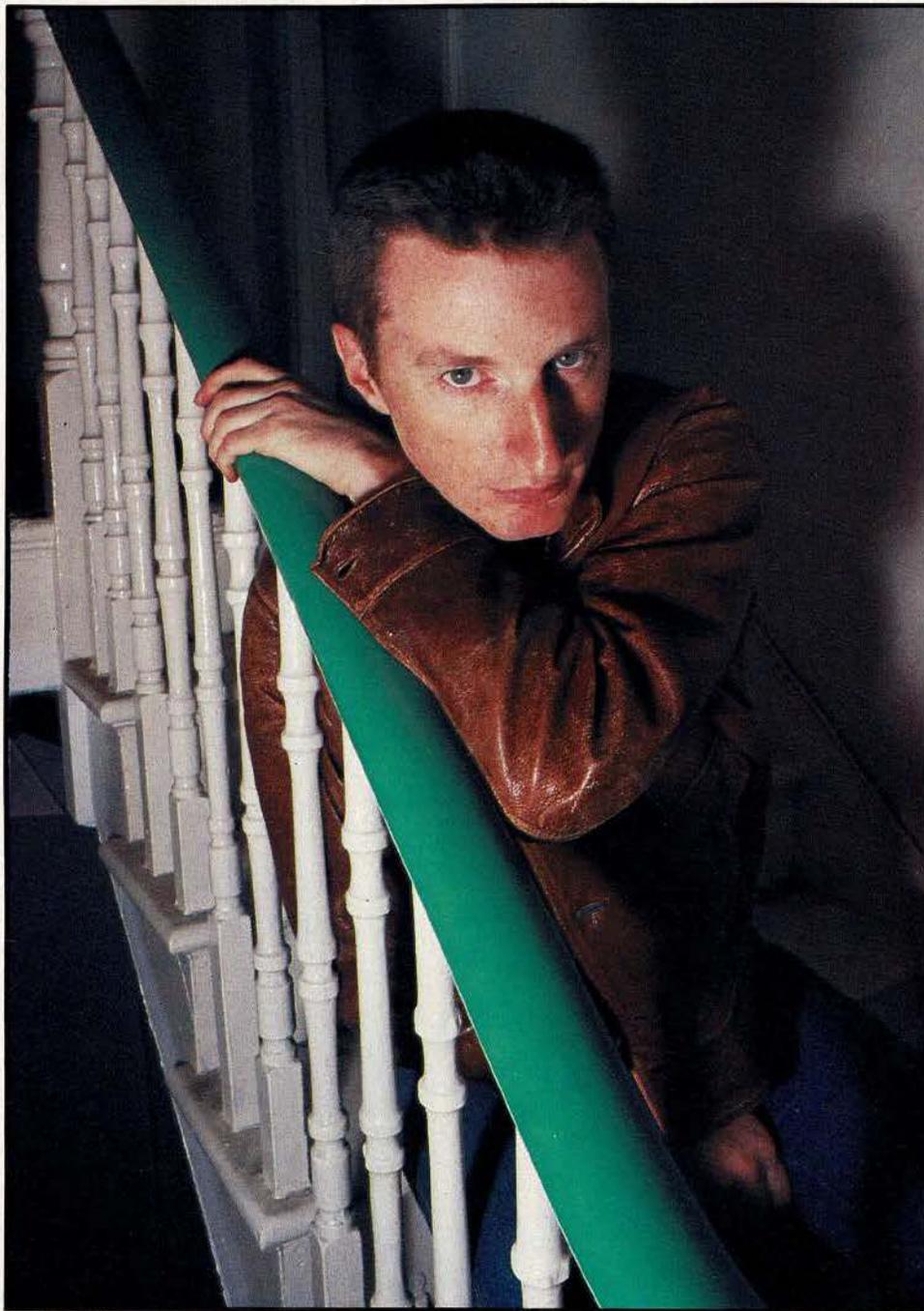
"There was these two geezers sat up on deck with their feet up on the rails and as I walked towards them, I noticed to my horror that one of them was wearing an Arsenal shirt and as I walked past they said 'Allo Bill' and the first thing they wanted to know was the football results back home.

"We stopped off at Elvis Presley's home — Graceland in Memphis. That was well tacky, I mean he's there in the ground, poor sod, and they're still making money out of him. As if they didn't make enough while he was alive."

BILLY'S BEEN tagged a 'Political Performer' due to his support of many worthy causes and being a supporter of the Labour Party. How important is the political side of Billy Bragg and the benefits you do?

"They're very important because I believe there's more to music than just making records, becoming famous and getting on 'Top Of The Pops'," says Billy.

"I'm waiting for someone to accuse me of



BILLY BRAGG practises climbing the ladder of success

just being trendy but that's not the case at all, it's something I believe in. Benefits are good because they get you playing places you wouldn't normally do.

"Like I've just played Corby and I know that place because I used to live in Peterborough and it's an absolute wasteland. They used to have a steelworks there, but they closed it down and now they're going to build the biggest Disneyland in Europe. All these steelmen are going to go round dressed as Mickey Mouse.

"I don't believe you can change the world with music, I wouldn't offer you revolution on a record, so there's only so much you can do. One thing I can do is benefits, so I do them. I see no difference between playing gigs for the GLC, CND, the miners, the TGWU — because it's all part of the fight against Thatcherism which I feel very strongly more people should become involved with. If Labour don't win the next election, there will be no Welfare State."

"I'll go along with all that. Buy Billy Bragg and vote Labour, it's common sense!

LEVEL 42 TRUE COLOURS

NEW ALBUM

+ CHROME CASSETTE

INCLUDES TOP TWENTY HIT HOT WATER
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+ 23RD MARGATE, WINTER GARDENS + 24TH GUILDFORD, CIVIC HALL
+ 25TH CARDIFF, UNIVERSITY + 27TH OXFORD, APOLLO + 28TH
CROYDON, FAIRFIELD HALL + 30TH NOTTINGHAM, ROYAL CENTRE
+ 31ST MANCHESTER, APOLLO

NOVEMBER

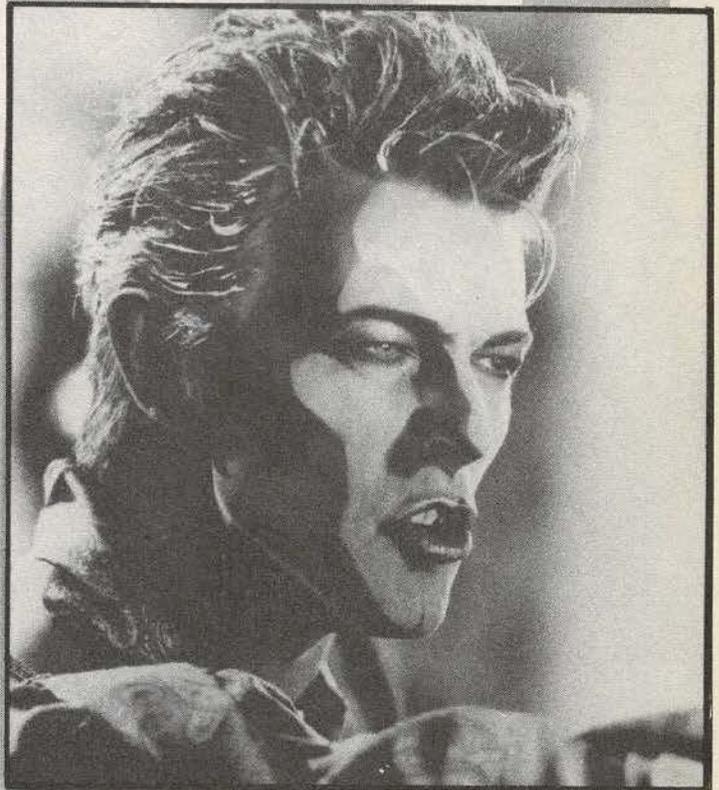
1ST NEWCASTLE, CITY HALL + 2ND GLASGOW, BARROW LANDS
+ 3RD LEEDS, UNIVERSITY + 5TH EXETER, UNIVERSITY + 6TH
BRISTOL, COLSTON HALL + 7TH PORTSMOUTH, GUILDHALL + 9TH
SOUTHEND, CLIFFS PAVILION + 10TH IPSWICH, GAUMONT + 11TH
BIRMINGHAM, ODEON + 12TH LONDON, HAMMERSMITH ODEON + 13TH
LONDON, HAMMERSMITH ODEON



US Singles US Albums

- 1 1 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
 2 6 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
 3 4 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
 4 5 LUCKY STAR, Madonna, Sire
 5 2 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
 6 3 DRIVE, The Cars, Elektra
 7 8 COVER ME, Bruce Springsteen, Columbia/CBS
 8 12 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
 9 18 PURPLE RAIN, Prince, Warner Brothers
 10 13 I'M SO EXCITED, Pointer Sisters, Planet
 11 9 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
 12 7 MISSING YOU, John Waite, EMI-America
 13 26 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
 14 17 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
 15 16 ARE WE OURSELVES?, The Fixx, MCA
 16 20 BLUE JEAN, David Bowie, EMI-America
 17 10 SHE BOP, Cyndi Lauper, Portrait
 18 25 WHO WEARS THESE SHOES?, Elton John, Geffen
 19 27 DESERT MOON, Dennis De Young, A&M
 20 22 BOP 'TIL YOU DROP, Rick Springfield, RCA
 21 24 SWEEP AWAY, Diana Ross, RCA
 22 31 STRUT, Sheena Easton, EMI-America
 23 28 BETTER BE GOOD TO ME, Tina Turner, Capitol
 24 30 I FEEL FOR YOU, Chaka Khan, Warner Brothers
 25 11 THE WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
 26 32 OUT OF TOUCH, Hall & Oates, RCA
 27 14 CRUEL SUMMER, Bananarama, London
 28 33 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, RCA
 29 15 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
 30 38 PENNY LOVER, Lionel Richie, Motown
 31 35 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
 32 29 FLESH FOR FANTASY, Billy Idol, Chrysalis
 33 21 THERE GOES MY BABY, Donna Summer, Geffen
 34 46 THE WAR SONG, Culture Club, Virgin/Epic
 35 19 IF THIS IS IT, Huey Lewis And The News, Chrysalis
 36 44 I CAN'T HOLD BACK, Survivor, Scotti Brothers
 37 43 IT AIN'T ENOUGH, Corey Hart, EMI-America
 38 48 NO MORE LONELY NIGHTS, Paul McCartney, Columbia
 39 23 GO INSANE, Lindsey Buckingham, Elektra
 40 42 A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, 415/Columbia/CBS
 41 45 STRUNG OUT, Steve Perry, Columbia/CBS
 42 47 I CAN'T DRIVE 55, Sammy Hagar, Geffen
 43 54 TEACHER, TEACHER, 38 Special, Capitol
 44 39 THE LUCKY ONE, Laura Branigan, Atlantic
 45 55 COOL IT NOW, New Edition, MCA
 46 62 SEA OF LOVE, Honeydrippers, Es Paranza
 47 58 GIRLS WITH GUNS, Tommy Shaw, A&M
 48 49 BODY ROCK, Maria Vidal, EMI-America
 49 36 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
 50 52 LEFT IN THE DARK, Barbra Streisand, Columbia/CBS
 51 56 SUGAR DON'T BITE, Sam Harris, Motown
 52 34 TORTURE, Jacksons, Epic
 53 — WALKING ON A THIN LINE, Huey Lewis & The News, Chrysalis
 54 59 BOUNCING OFF THE WALL, Matthew Wilder, Private I
 55 88 I NEED YOU TONIGHT, Peter Wolf, EMI-America
 56 60 THE ALLNIGHTER, Glenn Frey, MCA
 57 66 WE ARE YOUNG, Dan Hartman, MCA
 58 41 DYNAMITE, Jermaine Jackson, Arista
 59 64 SHANGRI-LA, Steve Miller Band, Capitol
 60 50 ON THE WINGS OF A NIGHTINGALE, The Everly Brothers, Mercury

- 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 5 HEARTBEAT CITY, The Cars, Elektra
 6 6 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
 7 12 WOMAN IN RED, Stevie Wonder, Motown
 8 10 MADONNA, Madonna, Sire
 9 7 CAN'T SLOW DOWN, Lionel Richie, Motown
 10 9 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
 11 8 BREAK OUT, Pointer Sisters, Planet
 12 11 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
 13 19 17, Chicago, Full Moon/Warner Brothers
 14 13 OUT OF THE CELLAR, Ratt, Atlantic
 15 14 NO BRAKES, John Waite, EMI-America
 16 15 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
 17 17 WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
 18 18 STAY HUNGRY, Twisted Sister, Atlantic
 19 20 PHANTOMS, The Fixx, MCA
 20 25 SUDDENLY, Billy Ocean, Jive
 21 21 POWERSLAVE, Iron Maiden, Capitol
 22 16 SIGNS OF LIFE, Billy Squier, Capitol
 23 23 VICTORY, Jacksons, Epic
 24 24 ICE CREAM CASTLE, The Time, Warner Brothers
 25 22 GHOSTBUSTERS, Soundtrack, Arista
 26 46 ANIMALIZE, Kiss, Mercury
 27 27 1984, Van Halen, Warner Brothers
 28 29 SWEEP AWAY, Diana Ross, RCA
 29 26 ELIMINATOR, ZZ Top, Warner Brothers
 30 30 BANANARAMA, Bananarama, London
 31 31 REBEL YELL, Billy Idol, Chrysalis
 32 32 BREAKING HEARTS, Elton John, Geffen
 33 33 CAMOUFLAGE, Rod Stewart, Warner Bros
 34 28 THE GLAMOROUS LIFE, Sheila E, Warner Brothers



Bullets 61-100

- 61 — TEARS, John Waite, EMI-America
 64 — VALOTTE, Julian Lennon, Atlantic
 67 81 HEAVEN'S ON FIRE, Kiss, Mercury
 68 72 SAY HELLO TO RONNIE, Janey Street, Arista
 69 — HANDS TIED, Scandal, Columbia
 71 78 CAN'T LET GO, Stephen Stills featuring Mike Finnegan, Atlantic
 73 80 CENTIPEDE, Rebbie Jackson, Columbia/CBS
 74 88 AFTER ALL, Al Jarreau, Warner Brothers
 75 90 DON'T STOP, Jeffrey Osborne, A&M
 76 85 HAD A DREAM (SLEEPING WITH THE ENEMY), Band Of Gold, RCA
 78 84 THE MEDICINE SONG, Stephanie Mills, Casablanca
 79 — TWO TRIBES, Frankie Goes To Hollywood, Island
 80 — I WANNA ROCK, Twisted Sister, Atlantic
 83 — EDGE OF A DREAM, Joe Cocker, Capitol
 86 92 LOVE SONGS ARE BACK AGAIN (MEDLEY), Band Of Gold, RCA
 88 — ALL I NEED, Jack Wagner, Qwest (Warner Brothers)
 89 — SEX SHOOTER, Apollonia 6, Warner Brothers
 90 — SATISFIED MAN, Molly Hatchet, Epic

Compiled by Billboard

- 35 — TONIGHT, David Bowie, EMI-America
 36 36 THE BLITZ, Krokus, Arista
 37 39 WHAT ABOUT ME?, Kenny Rogers, RCA
 38 38 SELF CONTROL, Laura Branigan, Atlantic
 39 35 AN INNOCENT MAN, Billy Joel, Columbia/CBS
 40 40 CATS WITHOUT CLAWS, Donna Summer, Geffen
 41 41 STOP MAKING SENSE, Talking Heads, Sire
 42 42 FIRST OFFENSE, Corey Hart, EMI-America
 43 43 VOA, Sammy Hagar, Geffen
 44 — EB 84, The Everly Brothers, Mercury
 45 45 GO INSANE, Lindsey Buckingham, Elektra
 46 37 LIGHTS OUT, Peter Wolf, EMI-America
 47 — THE UNFORGETTABLE FIRE, U2, Island
 48 34 CONDITION CRITICAL, Quiet Riot, Pasha
 49 47 THE LAST IN LINE, Dio, Warner Brothers
 50 — THE MAGAZINE, Rickie Lee Jones, Warner Brothers

Compiled by Billboard

Record Mirror Disco

- | | | | |
|-------|---|-------|---|
| 1 4 | I FEEL FOR YOU/REMIX, Chaka Khan, Warner Bros 12in | 62 73 | SURPRISE, SURPRISE, Bobby Womack, Motown LP/7in |
| 2 2 | SLIPPERY PEOPLE, Staple Singers, US Private 1 12in | 63 58 | COME AND GET MY LOVIN', Barbara Fowler, Master Mix 12in |
| 3 3 | GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway 12in | 64 51 | UNITY, Afrika Bambaataa & James Brown, Tommy Boy/Polydor 12in |
| 4 1 | TUCH ME, Fonda Rae, Streetwave 12in | 65 64 | BATTLE CRY, Rockers Revenge ('Beat Street 2'), Atlantic LP |
| 5 5 | THE MEDICINE SONG, Stephanie Mills, Club 12in | 66 67 | ONE HUNDRED SPEAKERS, Daniel Sofer/Dr Dre/Unknown DJ, US Saturn Records 12in |
| 6 16 | WHO'S THAT STRANGER/JUST LIKE DREAMIN', Terri Wells, London LP | 67 56 | NIGHT SO RIGHT, Dolos, US Sunnyview 12in |
| 7 12 | FINESSE/MEET ME HALF WAY THERE/YOU'RE THE ONLY ONE I LOVE, Glenn Jones, US RCA LP | 68 — | L.A. NIGHT, Yasuko Agawa, Japanese Invitation LP |
| 8 70 | EYE TO EYE/CAUGHT IN THE ACT/THIS IS MY NIGHT, Chaka Khan, Warner Bros LP | 69 74 | CHECKING OUT, Nat King Cool & The Cool Runners, Tai Wan 12in |
| 9 29 | LET IT ALL BLOW, Dazz Band, US Motown 12in | 70 — | JAILHOUSE RAP, Fat Boys, US Sutra 12in |
| 10 9 | OFF AND ON LOVE, Champaign, CBS 12in | 71 — | LOCK IT UP, Al McCall, US Profile 12in |
| 11 7 | LOVE LIGHT IN FLIGHT/DON'T DRIVE DRUNK/IT'S YOU (with Dionne Warwick), Stevie Wonder, Motown LP | 72 — | CAN'T SLOW DOWN, Angela Bofill, US Arista 12in |
| 12 6 | RAIN FOREST/SOUND CHASER, Paul Hardcastle, Bluebird 12in | 73 42 | I CAN'T LET YOU GO, Haywoode, CBS 12in |
| 13 11 | CANDLELIGHT AFTERNOON, Phyllis St. James, Motown 12in | 74 — | LOVE AIN'T NO HOLIDAY, Native, US Jamaica 12in |
| 14 40 | I CHOOSE YOU, Paris, Bluebird 12in | 75 61 | SEA SHELLS, George Lee's Anansi, Ebusia 12in |
| 15 15 | HALF A MINUTE/MATT'S MOOD II, Matt Bianco, WEA LP | 76 81 | IT MUST BE HEAVEN, Mercy, Ensign 12in promo |
| 16 19 | PRIME TIME/C.O.D. (I'LL DELIVER)/TIE ME UP/YOU, ME AND HE/ SIMPLY LIKE, Mtume, US Epic LP | 77 45 | RELEASE YOURSELF (DUB), Alem, Streetwave 12in |
| 17 21 | AIN'T NO TURNIN' BACK/PHONEMATE, Phyllis St. James, US Motown LP | 78 68 | I'VE BEEN WATCHING YOU (JAMIE'S GIRL), Randy Hall, MCA 12in |
| 18 3 | LOST IN MUSIC (REMIX), Sister Sledge, Atlantic 12in | 79 69 | I'M WARNING YOU, Gayle Adams, Fourth & Broadway 12in |
| 19 13 | WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in | 80 — | I KEEP CALLIN', Al Jarreau, US Warner Bros 7in |
| 20 17 | MAGIC TOUCH (REMIX), Rose Royce, Streetwave 12in | 81 — | FIND IT (HOLD THAT NOTE)/JUST HAVING FUN, Cabo Frio, US Zebra LP |
| 21 10 | I WISH YOU WOULD, Jocelyn Brown, Fourth & Broadway 12in | 82 — | LOVERGIRL, Teena Marie, US Epic 12in |
| 22 22 | ENCORE/GOT TO BE REAL, Cheryl Lynn, Streetwave 12in | 83 — | KINKY GIRL, The Creations, US Dre Mar Records 12in |
| 23 — | GEORGY PORGY, Charme, US RCA Victor 12in | 84 — | (I'LL BE A) FREAK FOR YOU, Royale Delite, US Skyview 12in |
| 24 41 | GIVE ME YOUR LOVE/FIND YOURSELF/BEAT FREAK/MAGIC JOHNSON/LET IT GO, Bobby Brown, US Arista LP | 85 — | GET READY, LET'S PARTY/U CAN DO (WATCHA WANNA)/DANCE FRITE, New Horizons, US Columbia 12in/LP |
| 25 23 | UNDERCOVER LOVER/GIVIN' UP ON LOVE/JUST FOR YOU/ONE GIRL, The Controllers, US MCA LP | | |
| 26 14 | WEEKEND GIRL/NO ONE'S GONNA LOVE YOU, The SOS Band, US Tabu LP | | |
| 27 24 | PLEASE DON'T GO (REMIX), Steve Washington, Streetwave 12in | | |
| 28 30 | SECRET FANTASY, Tom Browne, US Arista LP 7in | | |
| 29 38 | I'M GIVIN' ALL MY LOVE, Terri Wells, US Philly World 12in | | |
| 30 20 | YOUR TOUCH (CLUB VERSION), Bonnie Pointer, US Private 1 12in | | |
| 31 54 | IN THE NAME OF LOVE/UNIVERSAL RHYTHM (INSTRUMENTAL MIX), Ralph MacDonald, London 12in | | |
| 32 25 | HOT POTATO, LaToya Jackson, US Private 1 12in | | |
| 33 27 | AFTER THE DANCE IS THROUGH, Krystol, US Epic 12in | | |
| 34 26 | YOU TURN ME ON, Rick James, Gordy LP | | |
| 35 31 | INTERNATIONAL (REMIX), Brass Construction, Capitol 12in | | |
| 36 18 | TODA MENINA BAIANA, Gilberto Gil, WEA 12in | | |
| 37 36 | NOW THAT I HAVE YOU, McGee, US American Dream Records Ltd 12in | | |
| 38 44 | WE'RE ROCKING THE PLANET, Hashim, US Cutting Records 12in | | |
| 39 50 | IPANEMA LADY/GOT TO GET BACK TO LOVE, George Duke, US Epic LP | | |
| 40 — | CHANGE YOUR WICKED WAYS, Penny Ford, US Total Experience 12in | | |
| 41 49 | YOU MAKE ME HAPPY, Hi-Tension, Streetwave 12in promo | | |
| 42 39 | LET SLEEPING DOGS LIE, Intrigue, Music Power Records 12in | | |
| 43 — | SEXOMATIC (REMIX), Bar-Kays, US Mercury 12in | | |
| 44 34 | RUNNING, Gwen Pressley & Portable Patrol, US Aerial 12in | | |
| 45 28 | JAZZY LADY, Richard 'Dimples' Fields, RCA LP/US 12in | | |
| 46 35 | MAS QUE NADA, Sergio Mendes & Brasil '66, A&M LP | | |
| 47 57 | CARIBBEAN QUEEN/DANCEFLOOR/AFRICAN QUEEN, Billy Ocean, Jive 12in | | |
| 48 47 | NAUGHTY TIMES, Cutty, US Hudson River Records 12in | | |
| 49 — | OUT OF CONTROL, Evelyn 'Champagne' King, RCA 12in | | |
| 50 — | OOHH/THAT'S THE WAY I LIKE IT, Slave, US Cotillion 12in | | |
| 51 32 | I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown 12in | | |
| 52 71 | KEEPING SECRETS, Switch, US Total Experience LP | | |
| 53 — | INSIDE MOVES/WHEN I LOOK AT YOU, Grover Washington Jr, Elektra LP | | |
| 54 63 | GET OFF (YOU FASCINATE ME) (REMIX), Patrice Rushen, Elektra 12in | | |
| 55 59 | LET HER FEEL IT, Simplicious, Fourth & Broadway 12in | | |
| 56 84 | DO OR DIE BED STY/CHANGES (WE GO THROUGH), Divine Sounds, US Specific Records 12in | | |
| 57 43 | I GET ROMANTIC, Booker Newberry III, Buzz International 12in | | |
| 58 77 | WE GOT LOVE, The Real Thing, RCA 12in | | |
| 59 — | TREAT HER LIKE A LADY, The Temptations, US Gordy 7in | | |
| 60 48 | MIDNIGHT LOVER/BIG STRONG MAN, Margie Joseph, Atlantic 12in | | |
| 61 65 | RUNAWAY LOVE, Linda Clifford, Custom 12in/US remix promo | | |

Hi-NRG Disco

- | | |
|-------|--|
| 1 1 | ALL AMERICAN BOY, Barbara Pennington, Record Shack 12in |
| 2 2 | BLACK LEATHER, Miquel Brown, Record Shack 12in |
| 3 9 | BEST/RUNNING WILD IN THE NIGHT/HEARTLESS, Evelyn Thomas, French In The Mix LP/Record Shack promo |
| 4 14 | I'M ON FIRE, Kelly Marie, Calibre Plus 12in |
| 5 3 | IN THE EVENING, Sheryl Lee Ralph, US New York Music Company 12in |
| 6 7 | TIME BOMB, Jeanie Tracy, US Megatone 12in |
| 7 10 | CAN THE RHYTHM, Girltalk, Intervention 12in |
| 8 4 | REACHING FOR THE BEST, Xenia Rowe, Crystal City 12in pre |
| 9 5 | HEARTS ON FIRE, Sam Harris, US Motown LP |
| 10 15 | THUNDER AND LIGHTNING, Heat-X-Change, Passion 12in white label |
| 11 11 | THE FIGHT (FOR THE SINGLE FAMILY), Norma Lewis, ERC 12in |
| 12 18 | LAST CALL, Jolo, US Megatone 12in |
| 13 8 | HIGH SEX DRIVE, Dolmann, Passion 12in |
| 14 23 | HANDS OFF!, Laura Pallas, Record Shack 12in white label |
| 15 19 | BE MY BABY, Dennis Dwyer, Dutch Friends 12in |
| 16 13 | YOU CRY, Sense, W.A.R. 12in |
| 17 12 | EASY LOVE (REMIX), Vikki Benson, Bronze 12in |
| 18 24 | LONG AFTER TONIGHT IS ALL OVER, True, Rock City 12in |
| 19 17 | HEY HEY GUY, Ken Laszlo, Italian MEM 12in |
| 20 20 | I ALWAYS WANTED TO BE FREE, Tina B, Elektra LP |
| 21 — | SHARP SHOOTER, Laura Branigan, US EMI America LP (soundtrack) |
| 22 26 | SATELLITES, Christopher Street, ERC 12in |
| 23 22 | GONNA GET ALONG WITHOUT YOU NOW (CELEBRATION DANCE MIX), Viola Wills, Touch 12in |
| 24 — | HE LOVES ME, HE LOVES ME NOT, Kim Fields, US Critique 12in |
| 25 21 | DANCE TRANCE MEDLEY/A GOOD MAN IS HARD TO FIND, Boystown Gang, Dutch Rams Horn LP |
| 26 28 | WHY?, Bronski Beat, London 12in |
| 27 — | PRIME CUTS (MEDLEY), Various, ERC 12in |
| 28 — | IF IT'S LOVE (YOU'RE AFTER), Jackson Moore, ERC 12in white label |
| 29 — | HELPLESS, Flirts, US Telefon 12in |
| 30 — | MY LOVE, Lime, Canadian Matra 12in |

SOUNDS
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BIG FUN



Help!**'Men Too' comp answers**

THANKS TO everyone who entered our 'Men Too' contraception competition — and pretty knowledgeable you were too. Both the five outright winners and the five runners-up get a special 'Men Too' T-shirt, marking the launch of a young men and contraception campaign by the Family Planning Association, with backing from entertainers, sportsmen and pop personalities. All your entries well 'n truly proved that contraception ISN'T just for girls and that men too are ready 'n willing to get it together.

Congratulations outright winners! You are Neil Dunncliffe, Griffydram, Leics; D Thornley, Burton On Trent; Ann Turner, Walton-On-The-Naze; Michael Mallison, Carpenders Park; and Ricky Dink, lead singer with RinTinTin from North London.

Five who came in second by missing out on just one answer, (tricky number 6), are dynamic clone Tony Watts/A Martin, Decca International Pop Marketing Dept, London; Gordon Laing, Glasgow; Louise Hyde, Haslemere; Jacqui Vincent, Norfolk; and S Branchflower, Harrow.

Expect your T-shirts soon. Everyone who entered the comp will get a personal reply.

EYES DOWN for the answers:-

1) She won't get pregnant if you do it standing up.

FALSE. Standing up, lying down, sitting, swinging from a chandelier — if you have sex without taking reliable contraceptive precautions, a pregnancy can result.

2) One teaspoonful of semen contains 500 million sperm.

TRUE. Honest! It does. Give or take a sperm or two. Wonder which mathematical wizard did the counting?

3) You can use a sheath/rubber johnny two or three times.

FALSE. It isn't safe to use a condom/sheath/protective more than once, as far as protecting against pregnancy goes. It isn't practical or hygienic either. Don't try.

4) Girls don't get pregnant during their periods.

FALSE. Another myth. They can. And do.

5) The morning after pill only works if it is taken within three days of having sex.

TRUE. If you've had sex without using contraception or it probably hasn't worked, because the sheath split or fell off f'instance, it is essential for a girl/woman to seek help from her doctor, family planning clinic or Brook Advisory Centre within 72 hours of having

sex, at the very latest. The morning after pill is intended for just that, emergency use only!

6) Condoms don't protect you from sexually transmitted diseases.

FALSE. Most entries went for the 'True' answer instead. But condoms/sheaths can and do help to protect against some sexually transmitted infections, including venereal diseases carried by genital/genital contact. They can also reduce the risk to girls of contracting cervical cancer.

7) Family planning clinics give free advice and information to men and women.

TRUE. The Family Planning Information Service can point you in the right direction if you want to contact your nearest clinic. Ring them on 01-636 7866.

8) Girls can't get pregnant the first time.

FALSE. Ready or not, they can and they do.

9) A spermicide doesn't work if used alone.

TRUE. A spermicide, whether in cream, jelly, tablet or aerosol form exists to kill sperm, but with an average of 500 million of them to bump off per ejaculation, it needs some help. Used alone, these products have a high failure rate. That's why they should be combined with a diaphragm or cap.

10) The Pill is still the most reliable form of contraception when taken according to instructions.

TRUE. This is the most efficient contraceptive when used correctly, but it does place responsibility firmly on the female of the species. Health-wise, it isn't a good idea to use the Pill and smoke.

11) Sheaths are free from Family Planning clinics.

TRUE. They're available free to men too from clinics. Or, you can buy them from any chemist, barbers shops, and they can be found in pub and club toilet slot machines.

12) It's really a girl's responsibility to make sure she doesn't get pregnant.

FALSE. It's up to both of you. Everyone who entered this competition, men too, disagreed with this false assumption, although we all know some people who think differently don't we! Get working on 'em.

Free leaflets on contraception, including the sheath, the Pill, and more, are available to anyone from Family Planning Information Service, 27-35 Mortimer Street, London W1N 7RJ. Send a medium sae.

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Disco

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ODDS 'N' BODS

LUTHER VANDROSS does indeed sing 'Georgy Porgy' by *Charme*, originally a B-side, although as everyone's been quick to remind me it first came out in 1978 by *Toto* featuring *Cheryl Lynn* ... *Sister Sledge* 'We Are Family (Remix)' and *Chic* 'Chic Cheer' will be out next month, as (rather late?) will be *Matt Bianco* 'Half A Minute', but *George Benson's* LP has gone back to the New Year ... 'Street Sounds 11' looks a winner with *Staple Singers*, *Fonda Rae*, *Steve Washington*, *Rose Royce*, *Paul Hardcastle*, *Major Harris*, *The SOS Band* 'Weekend Girl', *Mtume* 'You Me And He', *Bonnie Pointer* 'Johnny' — watch singles' sales plummet! ... *Hi-Tension* is not now commercially released until next week, while *Bress Construction* are in danger of "doing a *Divine*" unless copies hit the shops darned fast — all the initial disco buzz has gone and it hasn't been on radio for weeks ... *Richard Welsh*, in a growing trend, has left his managership of *Holborn's City Sounds* record shop to take over disco promotion for *Cooltempo*, building a mailing list from scratch — so send full work details (which'll be checked) to him at *Chrysalis Records*, 12 Stratford Place, London W1N 9AF ... *Roy Ayers* has at least two jazz-funk goodies that I've heard on his long-awaited new LP ... *Yasuko Agawa* 'LA Night' is rumored to be on US 12in (but has anyone actually seen one?) ... *JiFs* in *Chadwell Heath* have evidently kept their import prices to LP £7.50 (from £6.99), 12in £4.50 (from £3.99) ... *Hereford's The Disco Centre* are organising *SALSA '84*, a Second-hand Auction of Lighting, Sound and Accessories at *Wormelow's Park Hall* on November 4 (11am for noon start), so call 0432-55407 now if you've any unwanted gear to sell ... *Dave Gregory's* weeknight 7-9pm *Essex Radio* 95.3/96.4FM 'Gregamix' show has now joined his Saturday 6-9pm 'Electric Boogie' in being totally black, the growing trend at least in the south-east (he mixes 'Sexomatic' out of

PIRATE BUST UPDATE

SOUTH LONDON'S pirate TV station Channel 36, plus the proximity of JFM on 103.3FM to ILR's imminent Radio Mercury on 103.6FM (about which I warned months ago), finally last Thursday prodded the Department of Trade & Industry's men into swooping on the heights of Crystal Palace and confiscating all the transmitter aerials along Church Road, the street corners of which were thronged with pirates watching while their property was dismantled: *Horizon*, *JFM*, *Skyline* and *LWR* were thus all off the air, only *Radio Jackie* being left on Medium Wave, but as transmitter confiscation in the past has meant only a brief hiccup you can expect many to be back — and indeed already *Horizon's* DJs have organised a new co-operative management to run *Solar* 102.5FM (Sound of London Alternative Radio) which actually began broadcasting a continuous music test transmission as early as Sunday evening, still going round the clock as I write (great — no boring chat!). The most dramatic event of last Thursday though was the swoop on *Horizon's* studio. Rivals *JFM* had taken time off after the latest anti-pirate laws came into force in which to move their studio location and set up an infra-red transmitter link, which spared them from further detection, but unfortunately *Horizon* had merely moved up one floor in their original East Dulwich building and spent £15,000 on brand new studio equipment (this despite decoy details of a move to *Victorial*). In the full when no action was taken against them their security became lax, and it was only when on-air jock *CJ Carlos* glanced at the TV monitor at about 4.45pm that he realized the front door was being beaten down — so, quick as a flash, he pulled out the actual transmitter link (the one prosecutable bit of equipment) and, Plan A, chucked it out of the window into the neighbour's garden. This is where farce takes over, as the neighbour picked it up and was bringing it back round to the front door when luckily he was waylaid by *Gary Kent*, arriving just after the Department's men and the police has forced an entry, who smuggled it into the private ground floor flat's front room and immediately scattered all the component parts! However nobody in charge of the bust seemed too sure of procedure, and confiscated absolutely everything out of the studio, brand new cart machines, *Technics* desks, the lot, leaving just the clock on the wall and a chair — this despite *Horizon's* then owner *Chris Stewart* suddenly remembering Plan B, that the building belonged to an African diplomat and had diplomatic immunity. *CJ Carlos* actually laughed in the police cells for two hours, but eventually got away with all his records bar those that he'd played on air. Anyway, *Chris Stewart* has washed his hands of *Horizon*, it's now back as *Solar* with new studios being built, and who knows what the future of London's airwaves will hold? Don't forget though that any legal soul station, should such ever materialize, will obviously be bound by the same restrictive "needletime" agreement with the Musicians Union which prevents both the BBC and ILR from playing wall-to-wall records around the clock — so make the most of the pirates while you've got them.

'*Medicine Song*') ... *Graham Gold* on the old *Horizon* last Wednesday synched perfectly *Staple Singers* 'Slippery People' / *Bar-Kays* 'Sexomatic' / *Slave* 'That's The Way I Like It', before then playing back the previous week's *Eugene Wilde* interview which luckily he'd recorded anyway at the time unaware the station had gone off air — it revealed *Eugene* actually wrote 'Gotta Get You Home Tonight' during an earlier London visit in May, immediately after a night out at *Graham's* club *Mayfair Gullivers!* ... *Radio Mercury* 103.6FM/152.1kHz/197m MW, where you're never more than three minutes away

from an oldie (during weekday shows anyway), must have the country's pleasantest setting for its studios in an elegant 150 year-old house just outside *Crawley* — don't forget it starts this Saturday (20) with *Peter Young's* 6pm soul show the first proper (non-introductory) programme, *Pete* then also doing weekdays 4-7pm, while (cripes!) *Ian Davidson* actually does Saturday mornings — so he really can say "good morning good people!" (*Capital* listeners will remember *Ian* fondly, the only man who reads so much off the back of an LP sleeve that once he even said "printed by *Garrod & Lofthouse*") ... *Mike Allen* now runs down *Groove's* electro chart at 11.30pm Fridays on his soulful weekend midnight shift on *Capital*, where weekday 3-5pm jock *John Sachs* is doing his best to get black material onto the playlist ... *Stockport's KFM* has moved studios, and up a notch to 94.3FM, while *American* accented *Al Stockwell* has moved from *KFM* to South Manchester's brand new *STR* 92.1FM (currently just Fri/Sat/Sun 7am-midnight) for the Saturday 1-4pm 'LiVin' Wildstyle For The Weekend' pop-disco show, during which he counts down *Record Mirror's*

Nightclub chart — so he's a fortnight out of date before he starts (however *Manny Junior* hip hops Sun 3-6pm) ... 'Tugboat' *Phil Blizard* (*Stoke On Trent* 0782-634584) is the latest graduate from *Soho's IBA-guided National Broadcasting School* — a part-time college lecturer and disco DJ, he's now a qualified radio presenter/producer too (given a gig) ... *New York City's* airwaves are still just led by the Top 40 format of *WHTZ (Z-100)*, over the once dominant *Urban Contemporary* of *WRKS (KISS-fm)* at number two in the latest ratings ... *Prince* 'Let's Go Crazy' briefly topped *US Black 45s*, *Stephanie Mills* *Dance/Disco*, both topped by respectively *Stevie Wonder* (*Black and Pop* — *Motown's* first US chart-topper in over four years NOT by *Lionel Richie*) and *Diana Ross* 'Swept Away' (her 'Upside Down' was *Motown's* last non-*Richie* no. 1); *Lionel Richie* has had at least one of his singles from 'Can't Slow Down' somewhere in the US Top 40 since Oct 1st 1983, when 'All Night Long (All Night)' first hit, the LP itself still being Top 10 after 50 weeks ... *Alan* 'Gibbo' *Gibson* en-route to *Bangkok* found *Lionel Richie* even being relayed over the PA in *Moscow!* ... *Mark Ryman* (*London Tokyo Joe*) recently flew out for a one night gig in *Karachi*, *Pakistan!* ... *Jeffrey Osborne* has produced his US hit partner *Joyce Kennedy* singing the 'Stronger Than Before' *Burt Bacharach/Carole Bayer Sager/Bruce Roberts* song from *Chaka Khan's* LP (on which of course *The System*, not *Material*, did 'This Is My Night') ... *Penny Ford* actually seems to fluctuate fractionally around 0-119bpm, while it's *Bobby Broom* with an LP on *Arista* ... *Bar-Kays* guitarist *Marcus Price* was shot dead while leaving a *Memphis* rehearsal studio Sept 24 — that group have had enough disasters, most original members perishing in the *Otis Redding* plane crash ... *Streetwave* had a party for *Rose Royce* last week at *Mayfair's Gullivers*, where amongst others I chatted at length with almost the entire staff of *Horizon* (a new slimline *CJ Carlos* included), pre-bust ... *Rose Royce* apparently lost their audience halfway through their *Dominion* show with over-long self indulgent bass, guitar and drums solos: I myself felt when seeing them at *Baileys* that *Loquint Jobe's* bass was very powerful in its initial shock impact but the others had nothing to say — however, the set there was saved by the huge hydraulic stage/dancefloor which then reverted to its latter function for the dance-along finale ... *Steve Jason* led local rappers *Rayon Gee & Owen Lee* take over the mike during his Sunday soul spot at *Peterborough Centers* and the result was so good that the duo have written a rap specially about the club — and are recording a live version there this Sunday (21) ... *Chad Jackson* (a 'Funky Sister' only for the first *Windjammer* remix) is currently giving "live" lunchtime mixing demonstrations in various record

continues over

NIGHTCLUB

POP JOX are playing: 1 (2) *Sister Sledge*, 2 (4) *Stephanie Mills*, 3 (1) *Ray Parker Jr.*, 4 (3) *Miami Sound Machine*, 5 (24) *Culture Club*, 6 (5) *Stevie Wonder*, 7 (7) *Level 42*, 8 (6) *Bronski Beat*, 9 (9) *Paul Hardcastle*, 10 (14) *David Bowie*, 11 (8) *Animal Nightlife*, 12 (12) *Simplicious*, 13 (15) *Laura Branigan*, 14 (32) *Staple Singers*, 15 (11) *Jocelyn Brown*, 16 (39) *Fonda Rae*, 17 (10) *Melle Mel* 'WL', 18 (31) *Freddie Mercury*, 19 (-) *Chaka Khan*, 20 (-) *Cars*, 21 (-) *Matt Bianco* 'MM2', 22 (-) *Moroder/Oakey*, 23 (27) *UB40*, 24 (-) *Style Council*, 25 (22) *Sade*, 26 (-) *Billy Ocean*, 27 (18) *Alphaville*, 28 (38) *Margie Joseph*, 29 (17) *Alicia Myers*, 30 (19) *Depeche Mode*, 31 (16) *Hazell Dean*, 32 (13) *Rose Royce*, 33 (20) *Prince*, 34 (37) *Gilberto Gil*, 35 (-) *Eugene Wilde*, 36 (29) *Tin-Tin*, 37 (-) *Wham*, 38 (-) *Miquel Brown*, 39 (-) *Kraftwerk*, 40 (-) *Boney M.*

GAYLE ADAMS

"I'M WARNING YOU"

A MIGHTY WARNING THIS GROOVE MEANS BUSINESS!

FOURTH & BROADWAY
"ONLY THE STRONG SURVIVE"

12BRW 16



Disco

from previous page

shops (Thur 18 Birmingham HMV Shop, Fri 19 London Virgin Megastore) to plug his 'Crew Cuts Lesson 2' LP on Island, while having left Wednesdays at Manchester Legend he's after a major city weekend residency — mixing, of course! — on 0744-50587 ... **Silhouette** plugger **Bryan O'Connor's** razor-cut bounce was the cleverly interlocked sleeve design on the first 'Crew Cuts', and his hair still looks the same! ... **Tony Blackburn's** Soul Night Out will soon be making once monthly forays from Kilburn's National Club to other assorted venues around London ... Central London purchasers of RM this Wednesday (17) are in time for **Steve Watts'** latin samba night at Purley Brighton Road's **Bar Montmartre** (1/2-price booze if appropriately dressed, bring your marracas) — he's also at South Croydon Royal Oak Centre **Scarletts** Sat, and after more gigs on 71-52110 ... **Stafford Top Of The World's** exciting Hi-NRG mixer **Bruce Harper** has joined **Reg Saunders** for a new Wednesday Hi-NRG night at Birmingham's **Powerhouse** ... Thursday (18) **Tony Simmons** funks Luton **Pink Elephant** with jazz band **Catch Catch Catch**, and **Ian Reading** has another notoriously "rude" night at Southend **Zero 6** ... Friday (19) **Mastermind Roadshow** cut up **Ealing Town Hall** until midnight ... **Ray Davies** mixes soul/disco-cum-chart and always some soulful smoochers **Thur/Fri** at Uxbridge High Street's "Hippodrome-ish" new **Regals** (another old cinema?), where **Top Hats Nightclubs** have started a specialist soul Monday with **Joe Field** joined by **Chris Hill** (22), **Tony Blackburn** (29) ... **Simon Dunmore** jazz-souls Mondays 8-11pm at Hillingdon's **Hiccups Wine Bar** in Hercies Road, "proper punters" now replacing his mates as the place hots up ... **Steve Glover** plays sophisticated stuff like **Frank Sinatra's** 'Mack The Knife' at Bournemouth's **Zig Zag** ... Gt. Yarmouth's **Danny Smith**,



Heavyweight dudes **George Lee** and **Steve Walsh** seem to agree that "George Lee's NOT a Nancy" ... as pronunciation of his label credit might lead one to think, it reading **GEORGE LEE'S ANANSI!!** Finally biked to me by **Rowdy Yeats**, saxophonist George's 'Sea Shells' (Ebusia EB 001) is indeed a brassily shuffling and pausing 0-120-0-120-123 (piano)-124-0bpm afro-jazz instrumental, flipped by the moodily atmospheric slow 'Song Of Peace', both quality jazz.

still **Thur/Fri/Sat** at the **One Five One Club**, now also jazz-soul-hip hops **Wed** at **Spangles** in Regent Road ... **Steve Ogley** offers a reward at **Lowestoft Oulton Broad's Park Avenue Disco** following the very selective theft of about a hundred imports, promos, vinyl **DMCs**, and — cruellest cut of all — his **Malcolm X** slipmats ... **Ian Gordon** reckons he's swung weekends at Liverpool's **Cagneys** around to "much harder material", and could do with **PAs/promotion** nights on 051-207 1962 (11am-4.30pm) ... **George S. Georgiou** funkyng **Aycliffe Bee Jays Country Club** (funkiest Sun) and **Steve Vaughn** similarly at **Stockton Buddy's Bar** are both keen for **alliter/dayer** gigs if offered — maybe the **LADS** up there could check 'em out? ... **Island** plugger **Julian Palmer** and **Mike's** brother **Brian Gardner** (now known as **Slack & Black**) are a firm fixture **Wednesdays** at **Soho Whisky-A-Go-**

Go's Wag Club, mixing up funk, soul, hip hop and northern — and they're muttering about a real mix-up coming soon (**Double Dee & Steinski** look out) ... **Ken Brudenell** (**Poole Mariners Wharf**) and **Paul Lewis** (**Swindon Brunel Rooms**) both suggest synching the rightly re-activated **Sheila E** 'Glamorous Life' out of **Chaka Khan** 'I Feel For You' ... **Stephanie Mills** video on **Top Of The Pops** should help her medicine go down even better ... **BBC-2's** excellent 'The Money Programme' last Sunday examined **Michael Jackson's** finances — and expressed the fear that like **Elvis Presley** he may be shutting himself off too much from reality, which could adversely affect future career moves ... **London** appears to be plastered with posters of **Morgan Khan**, bearing the caption "This man is a Nerd" — it is of him, isn't it? ... **Adrian Allen** (**South Shields Chelsea**) sent my first Christmas card of the season ... **Graham Hunter** of **Basingstoke's Firefly Roadshow** bought a **Mercedes Benz L409 van**, but while it was being customised used the old **Ford Transit** for one last time — and of course broke down on the way to the gig! ... **HEAVE HO, HEAVE HO!**

scratches and much pent-up excitement (sparser electro inst flip). **TEENA MARIE: 'Lovergirl'** (US Epic 49-05100) Self-prod/penned as usual, the 12in version of her rhythmically Rick James-ish 123bpm frisky bouncer has an intensely keened catchy "I just want to be your lovergirl" hook line which with some subdued rock guitar (inst flip) must help widen her appeal Stateside without any of her last LP's less satisfying compromises.

FORCE MD'S: 'Forgive Me Girl' (Tommy Boy/Island 12IS 207) Purveyors of "hip hop doo wop" the guys even pose like a '50s photo on the sleeve, this juvenile pitched plaintive 102bpm soul swayer sounding like a nagging grower given enough radio play, while the flip's beater 105bpm 'tchin' For A Scratch' has the expected effect but still relies on their fun-filled vocals. A clever concept.

Laura Pallas: 'Hands Off!' (Record Shack SOHOT 29) Forget all preconceptions of this lady's Hi-NRG appeal — her Ian Levine-produced newie is sighted smack on soul fans, even if it is already climbing the Hi-NRG chart. Set to a speeded-up but still only 102bpm retreat of the **Lowrell** 'Mellow Mellow Right On' bass rhythm, it's a great gritty chugger right in today's groove (inst flip).

GAYLE ADAMS: 'I'm Warning You' (Fourth & Broadway 12BRW 16) Out here in the nick of time, this Willie Lester & Rodney Brown-prod/penned huskily wailed heavily jolting 107bpm rolling tripper is solidly workman like soul-disco (inst flip).

SLAVE: 'Ooohh' (US Cotillion 0-96913) Now on 12in, this pumping bass jittered nasally nagged 117 1/2-117 3/4-0bpm rolling chugger turns out to be A-side, but on better acquaintance the jerkily jolting worryingly whinnied 116 1/2bpm 'That's The Way I Like It' may be more memorable — though both seem too introverted to have wide appeal.

SYLVESTER: 'Rock The Box' (Cooltempo COOLX 104) Not Hi-NRG but still speedy, Sylvie's switched to an 124bpm electro rhythm for some lightweight hip hop (bonus beats and inst Drum Box dub flip).

THE TEMPTATIONS: 'Treat Her Like A Lady' (US Gordy 1765GF) Only on 7in but exploding anyway, a powerful nicely wailed beeffily joggng 0-113bpm backbeat swayer with jittery undertone (older mellow harmony 106bpm 'Isn't The Night Fantastic' flip).

AL McCALL: 'Lock It Up' (US Profile PRO-7054) Eric Matthew-mixed spacious lean bass bumped swaying 113bpm revival of **Leprechaun's** oldie (on **Excaliber** 3 years ago), very well controlled if ultimately just a little lacking (inst flip).

THE SYLVERS: 'In One Love And Out The Other' (US Geffen Records 0-20258) **Leon F. Sylvers III** produces his siblings on a lurchingly chugging 114 1/2bpm beffy jolter kicking a powerful backbeat through staccato vocals (inst flip).

HAYWOODE: 'I Can't Let You Go (Thigh & Mighty Remix)' (CBS QTX 4664) Held back in soul clubs by its pop sound, **Sharon's** 111 1/2bpm hit-let has had a harder remix (flipped by its inst and her older better 114 1/2bpm 'A Time Like This'), which may be too late.

JOCELYN BROWN: 'I Wish You Would (Mastermix)' (Fourth & Broadway BRWX 14) Too late and not sufficiently different 111bpm remix by **Slack & Black**, flipped by its inst and the old (but previously import-only) 103bpm 'I'm Somebody Else's Guy — Rap' by **Frederick 'MC Count'** Linton.

HIT NUMBERS: Beats Per Minute for last week's Top 75 entries on 7in (all fade) — **Wham!** 132f, **Style Council** 144-143 1/2f, **Paul Young** 112f, **Alison Moyet** 72/144f, **Eugene Wilde** 93f, **Kim Wilde** 118f, **The SOS Band** 79f, **Fergal Sharkey** 135f, **Billy Ocean** 113 1/2f, **Limahl** 121f, **Jets** 187f.

HiNRG

HI-NRG BREAKERS include **Nicci Gable** 'I Don't Give A Damn' (Passion), **Peter Brown** 'Love Is Just The Game' (US Columbia), **Hazel Dean** 'Back In My Arms' (MCA), **Maria Vidal** 'Body Rock' (US EMI America), **The Tapps** 'Runaway' (Dutch Injection).

BRONSKI BEAT: 'I Feel Love/Johnny Remember Me' (LP 'The Age Of Consent' London/Forbidden Fruit BITLP 1) Haunting falsetto wailed 139bpm medley of — if this isn't a deterrent — **Donna Summer's** classic (which sets the tempo) and **John Leyton's** 1961 oldie.

SECESSION: 'Touch (Part 3)' (Beggars Banquet BEG 118T) Droningly intoned skittery 0-128bpm galloper with chugging backbeat (less vocal Part 4).

JOHN STAX: 'Dance For My Love' (Lamborghini 12LMG 18) Noisily enthusiastic 138bpm racer, fast pop with Hi-NRG trappings (inst on flip).

CHARLENE: 'We're Both In Love With You' (Motown TMGT 1352) Lightweight fast 147bpm see-sawing backbeat flier, vocally post-Lauper.

HOT VINYL

CHAMPAIGN: 'Off And On Love' (CBS TA 4768) CBS without any disco feedback have made the disastrous mistake of putting the dreadful stark 108bpm Dance Remix on the A-side, relegating the sizzling hot superb scat-climaxed jauntily catchy 110bpm soul swayer hit side to the B-side, which it now shares with the undanceable short cod-creole 'Laissez Le Bontemps Roulez'. Buyers, beware!

ANGELA BOFFILL: 'Can't Slow Down' (US Arista AD 1-9277) Prod-penned by The System, wailing **Angie's** back in business with a 'Plane Love/Medicine Song'-style starkly rumbling 111bpm judderer full of bonging bells, slippery

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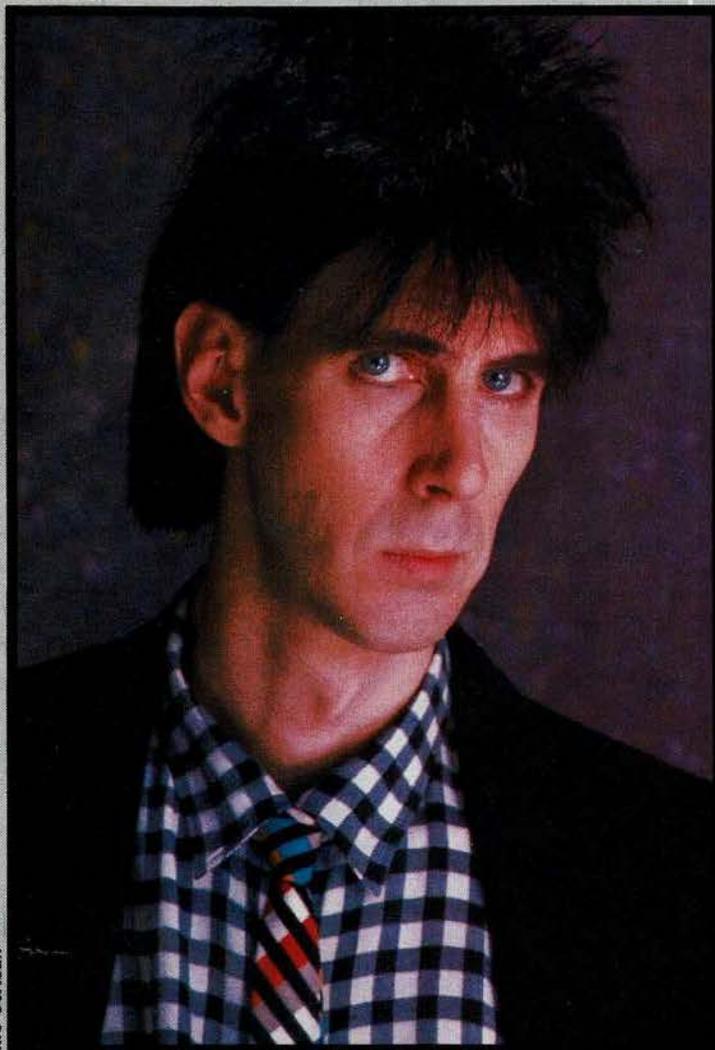
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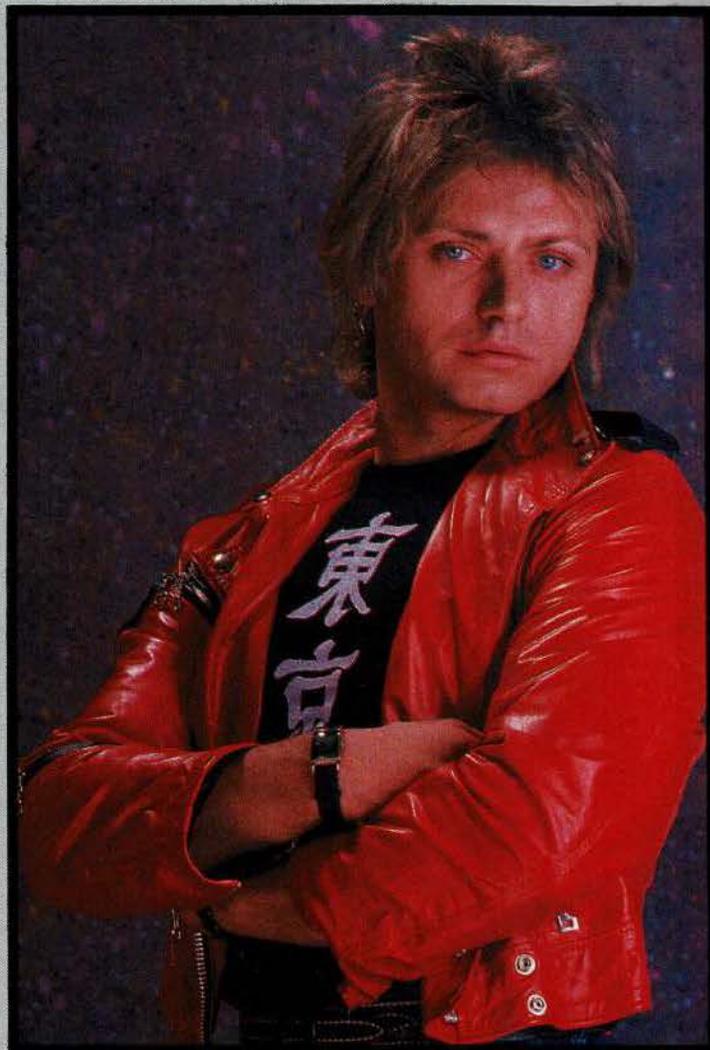
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DRIVE MY CAR

WELL WHO'D have thought it? Six years after 'My Best Friend's Girl' hit the UK chart, The Cars are again parked at the top end of the top 10. You may be surprised, but how do you think The Cars feel? RM drew up alongside the man who drives The Cars — Ric Ocasek, and found him as surprised as the rest of us.

"Yeah, I'm pretty surprised actually," says the amiable American. "I certainly didn't expect to be in there, and certainly not as high as we are now."

'Drive' is hardly the sort of song we remember The Cars for, is it Ric? "It's the one odd song we've got and it's certainly different from the rest of our stuff," he says. "We did the album 'Heart Beat City' and 'Drive' was the only one that came out that way. You've got to remember that The Cars are basically a guitar band and there's no guitar on 'Drive'. I suppose it's been successful because it's such a universal song."

But the lyrics are so sad and depressing, I suggest. "Yes they are, it's inspired by a relationship that could never work. It's about someone I know but it's a universal theme, it could be about anybody."

So why did The Cars disappear off the face of the earth this side of the Atlantic? Was it the old fashioned tag? "Definitely!" says Ric. "Over in the US things don't change so quickly. They can't possibly do so because the place is so big. Fashion changes very slowly and the same is true of music. Like you've got

The Cars, left field? Exploited fan Ric Ocasek tries to convince Andy Strike he's avant garde

maybe two radio stations whereas we've got literally thousands and they're never up to date.

"The music papers are the same, whereas yours are weekly and keep up with things, ours are monthly and struggle to keep up. I like things to change quickly myself. I suppose this is why the British don't have a very high opinion of a lot of American bands."

Well I won't argue with you Ric, but as we all remember, back in '78 The Cars were what then passed as an American punk band. Things have changed a bit since then haven't they?

"Well we're still seen as quite an obscure band," Ric assures me. "We're not like all these pop bands that are in the charts all the time. We're very much left of field, more adventurous. People see us in the same way as bands like Talking Heads."

"We've lasted this long because our songs are better and more accessible. It's our attitude you know, we've kept our integrity where other bands have moved on and become part of showbiz."

THE CARS spent five months in England this year, their first trip since '78, and Ric still has the traditional American love of Blighty.

"It was great getting back into that whole English thing, that English feel. I'm still into the British scene, I really like bands like Danse Society, Talk Talk and the Exploited. I love that hardcore sound and we've got a good hard core scene in the States. In fact, I've just produced a record by the Bad Brains who are very much a hard core band."

Time has come for the question that Ric has never been asked before in his life. What car do you drive, I ask pathetically. Ric pauses, allowing the sheer magnitude of the question to sink in.

"Well, I use public transport most of the time," he replies cheekily. "I live in the city and it's not too convenient driving in Boston. I do have a car of course, it's an English Jaguar Sedan which is a few years old now. I've only been home for six weeks this year, so you can see I don't get much chance to drive anyway."

When will you be over in the UK Ric? "We're hoping to play some gigs in the UK in November. We'll still play 'My Best Friend's Girl'. I still put that one in, though it does get a bit wearing, playing the same song for six years. Then we're off on a European tour and next year I'll be doing another solo album. I've just set up my own record company as well."

Phew! Full tank of gas, please!

HOW CAN Glen Milston bear to live with himself? How can he sleep peacefully at night knowing that he has been personally responsible for corrupting young children and causing the moral degeneracy of the youth of today, nay, the whole of western civilisation as we know it?

To generate such hostility! See the violence of the reactions in the pages of Mailman in this very publication. He must be REALLY evil.

Yet look at the picture on the back of his latest record and there is Glen, smartly dressed, bow tie (Frank Muir wears a bow tie so it must signify good breeding). An overall friendly chubbiness oversees the whole proceedings. He looks like your cuddly uncle Ron who never quite married and dabbled a bit in showbusiness.

But don the Bert Lynch wig, the dagger-like eyelashes and a spot of make up with the subtlety of Bernard Manning with dysentery, and Glen turns into the most hideous and heinous pop star EVER.

He outrages people so much that they HAVE to write to newspapers and magazines and complain. They are FORCED to sit in front of their telly and watch him — even though they are so sickened they don't really want to.

They even phone up 'Top Of The Pops' and tell them — just because they are so nice and generous they don't want anyone else to have to suffer it again.

Divine, Divine, how can you ever show your face again! You're UGLY. You're FAT. You're OLD — and you're a man wearing women's clothes, so you're obviously a PERVERT too. Clipes!

It's all very strange really, because if you were to judge everyone by these criteria, the charts would be positively empty.

As Divine says: "When I went on 'Top Of The Pops' I did what I was asked and was still banned. I'm still a bit bemused by it all really. Unless it was just not wanting fat people in television, in which case it's going to put a lot of people out of work."

QUITE RIGHT too. And in actual fact, Glen is an eminently reasonable person. A one-soul campaign for

love, peace and goodwill to all. And the latest single is an answer to all those civil minded people who had such violent reactions to him. 'I'm So Beautiful' is a pretty poor NI-NRG record, but listen to the words and have a quiet chuckle. It's Divine's two fingers up at all his critics isn't it?

"We didn't plan it that way," he says, "but when we were recording it I said that it was a good answer to all the people who complained. I think I'm a beautiful person — not meaning the way I look, but it comes from inside. I guess if you look at the face and figure then I'm not beautiful, being rather on the large side, but you have to dig deeper than that."

Divine is currently very big in the southern hemisphere. Australia has taken him to their heart and a sell out tour and prestigious TV appearances have met with none of the 'problems' the poor soul encountered over here.

"No, it's been wonderful," he explains, "I was on the 'Burt Newton Show' which is the biggest talk show, and I've had no bad reaction — but then they seem a bit more lenient over there."

DIVINE is a strange animal. A facade for shy Glen to hide behind, a cover for him to do all sorts of unmentionables and say the things nice people don't.

A man larger than society thinks quite right, dresses as — not only a woman — but THAT woman. The worst kind of woman — a tart, a woman of ill repute.

But dear me, what a shock when you get the knickers down. Oh yes, Divine was doomed to encounter disgust and was equally tailor made for warm affection and delight from those who appreciate the artistic parameters in which he works.

Divine takes many of society's prejudices and spits them back in the faces of those who hold them. And forget all this calling him 'she'. Divine is a bloke in a dress. Have you ever seen a woman who looks like THAT?

Divine is a caricature of a woman," Glen says, "but it's not an attack on women. It's larger than life — an act." And large is the operative word.

Divine is no lady. Divine is no gent. Divine is a movie star — "a part of me because I give breath

to the character," Glen clarifies, "but it's not me. It's a clown. I can hide behind the make up and the dress and act in a much less inhibited manner to unleash that part of me."

ALWAYS TALKING of Divine in the third person, Glen seems to consider his creation a wild and respected friend.

"She is outgoing and makes no bones about anything, that's why she appeals so much. I think a lot of people want to be like that. To say just what they feel and not get uptight."

"People tend to get very excitable when I'm in costume. When they meet me in slacks or something, I won't say they're disappointed, but a lot of them want the image."

Like everyone thinks Thelma Barlow is really Mavis Reilly and that Bobby Ewing was really shot at the end of 'Dallas', so Glen is really Divine isn't he, and wears suspenders and gold lame dresses to do the gardening?

"No," he laughs, "these are just my work clothes, and fortunately, I'm paid very well to put them on."

Divine is back in Britain in November. A new show is promised for the new year. "A Las Vegas type revue," he says, "so expect feathers, high kicks and a great deal of dirt."

At the same time, his latest cinematic masterpiece 'Last In The Dust' is finally unleashed in the capital.

Divine describes it thus: "I play a Mexican harlot, singing and travelling across the American desert going from bar to bar. It was great fun." It also sees the re-teaming of Divine with the wonderful Ian Hunter, while Cesar Romero who played the Joker in 'Batman', also pops up to join in the fun.

Until then, Divine is waltzing around Australia, wowing them with the full 'outrageous' treatment. It isn't surprising that that far country has taken Divine so much to its heart, being weaned on its own, slightly more refined, version — Dame Edna Everage. Was Barry Humphries a seminal influence on the creation of Divine, and what does Glen think of this fellow entertainer?

"I have to admit that though I've heard of him, I've never caught the show," he says. "I wouldn't think we were the same though. He impersonates the Queen doesn't he?"

DIVINE

"I think I'm a beautiful person," Divine tells Eleanor Levy



Photo by Andrew Brown

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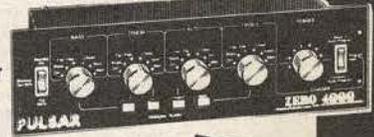
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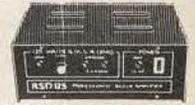


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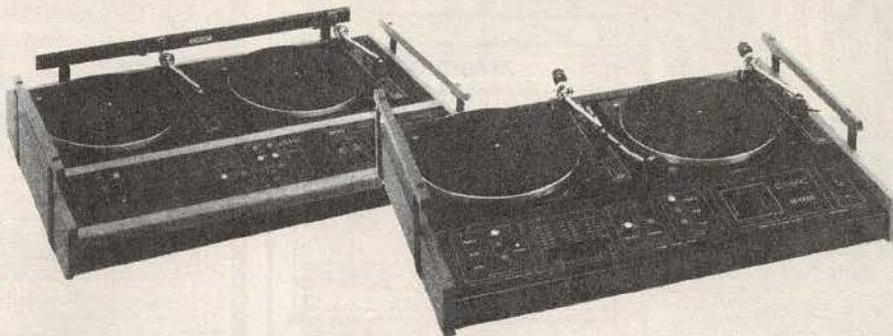
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 - P5671 EURYTHMICS Love is a stranger
 - PS160 EDDY GRANT Electric Avenue
 - PS285 DARYL HALL & JOHN OATES Family man
 - PS309 JOBOXERS Sexerbeat
 - P2194 FERRI KINNEY Together we are beautiful
 - P4748 KOKOMO A little bit further away
 - PS310 MEN AT WORK Overkill
 - PS472 ODYSSEY If you're looking for a way out
 - P1362 ELVIS PRESLEY She's not you
 - PS82 KENNY ROGERS & DOLLY PARTON Islands in the stream
 - P4776 SHALAMAR A night to remember
 - PS680 SIMPLE MINDS Someone Somewhere
 - PS646 SPANDAU BALLET Gold
 - PS621 BARBRA STREISAND Women in love
 - P4011 GROVER WASHINGTON JR Just the two of us

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UK Albums

Week ending October 20, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ALBUM
1	1	2	THE UNFORGETTABLE FIRE, U2, Island
2	2	13	DIAMOND LIFE, Sade, Epic ☆
3	—	1	JEFFERY MORGAN, UB40, Dep International/Virgin LPDEP6
4	—	1	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit BITLP1 □
5	3	3	TONIGHT, David Bowie, EMI America
6	16	2	HITS, HITS, HITS, Various, Telstar
7	4	5	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder and Dionne Warwick, Motown □
8	5	10	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
9	6	16	ELIMINATOR, ZZ Top, Warner Bros □
10	13	5	ALL BY MYSELF, Various, K-Tel ○
11	10	14	PURPLE RAIN, Prince And The Revolution, Warner Bros □
12	7	4	WE ARE FAMILY, Sister Sledge, Cotillion □
13	—	1	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor LCLP1
14	12	52	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
15	9	17	PRIVATE DANCER, Tina Turner, Capitol □
16	—	1	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs AGOLP4
17	11	33	THE WORKS, Queen, EMI ☆
18	28	2	GREATEST HITS, Randy Crawford, K-Tel □
19	14	2	TRUE COLOURS, Level 42, Polydor
20	8	3	SOME GREAT REWARD, Depeche Mode, Mute
21	18	23	LEGEND, Bob Marley And The Wailers, Island ☆
22	20	16	PARADE, Spandau Ballet, Chrysalis ☆
23	17	97	THRILLER, Michael Jackson, Epic ☆
24	22	17	BREAKING HEARTS, Elton John, Rocket □
25	15	6	NIGHT MOVES, Various, K-Tel ○
26	30	47	UNDER A BLOOD RED SKY, U2, Island ☆
27	24	33	HUMAN RACING, Nik Kershaw, MCA ☆
28	—	1	TWO STEPS FROM THE MOVE, Hanoi Rocks, CBS CBS26066
29	45	3	HEARTBEAT CITY, Cars, Elektra
30	35	19	BORN IN THE USA, Bruce Springsteen, CBS □
31	19	3	HOW MEN ARE, Heaven 17, Virgin ○
32	29	67	QUEEN GREATEST HITS, Queen, EMI ☆
33	25	10	SELF CONTROL, Laura Branigan, Atlantic
34	26	3	STREET SOUNDS ELECTRO 5, Various, Streetsounds
35	23	32	HUMAN'S LIB, Howard Jones, WEA ☆
36	37	8	1100 BEL AIR PLACE, Julio Iglesias, CBS ○
37	46	300	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
38	—	1	IT'LL END IN TEARS, This Mortal Coil, 4AD CAD411
39	21	4	KNIFE, Aztec Camera, WEA ○
40	33	59	AN INNOCENT MAN, Billy Joel, CBS ☆
41	—	1	I FEEL FOR YOU, Chaka Khan, Warner Bros 9251621
42	27	6	POWERSLAVE, Iron Maiden, EMI ○
43	48	2	DES O'CONNOR NOW, Des O'Connor, Telstar
44	53	24	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
45	36	25	BREAKOUT, Pointer Sisters, Planet □
46	39	57	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
47	—	1	YESTERDAY ONCE MORE, Carpenters, EMI SING1
48	32	2	WE WANT MOORE, Gary Moore, 10 Records
49	34	4	HOPE AND GLORY, Tom Robinson, Castaway
50	85	2	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
51	95	2	ELECTRIC DREAMS, Original Soundtrack, Virgin
52	42	64	THE CROSSING, Big Country, Mercury ☆
53	43	31	ALCHEMY, Dire Straits, Vertigo
54	49	29	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
55	38	4	GHOSTBUSTERS, Original Soundtrack, Arista
56	31	3	ANIMALIZE, Kiss, Vertigo
57	40	2	THE MAGAZINE, Rickie Lee Jones, Warner Bros
58	51	17	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
59	—	1	WORK PARTY, Grandmaster And Melle Mel, Sugarhill SHLP5553
60	44	3	THE PLAN, Gary Numan And Tubeway Army, Beggars Banquet
61	41	6	WAR, U2, Island □
62	—	1	WONDERFUL AND FRIGHTENING WORLD OF THE FALL, Fall, Beggars Banquet BEGA58
63	70	65	NO PARLEZ, Paul Young, CBS ☆
64	—	1	I AM WHAT I AM, Shirley Bassey, Towerbell TOWLP17 □
65	—	1	MUSIC FROM THE FILM CAL, Mark Knopfler, Vertigo VERH17
66	76	22	FANTASTIC, Wham!, Innervision ☆
67	—	1	SHINE, Frida, Epic EPC26178
68	58	53	COLOUR BY NUMBERS, Culture Club, Virgin ☆
69	90	2	GUSTAV HOLST: BEYOND THE PLANETS, Various, Telstar
70	59	2	DON'T STOP, Jeffrey Osborne, A&M AMA5017
71	60	19	AMERICAN HEARTBEAT, Various, Epic □
72	56	3	SWEPT AWAY, Diana Ross, Capitol

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS



MEAT LOAF: 300 weeks and the 'Bat' man's still Robin someone of a chart slot

73	71	31	CAFE BLEU, Style Council, Polydor □
74	63	5	SWEET 16, Sweet, Anagram
75	89	2	SOIL FESTIVITIES, Vangelis, Polydor
76	62	9	DOWN ON THE STREET, Shakatak, Polydor
77	65	46	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
78	50	35	INTO THE GAP, Thompson Twins, Arista ☆
79	77	5	RUMOURS, Fleetwood Mac, Warner Bros
80	66	28	FACE VALUE, Phil Collins, Virgin ☆
81	52	24	OCEAN RAIN, Echo And The Bunnymen, Korova □
82	55	6	NO REMORSE, Motorhead, PROTV ○
83	69	2	MUSIC MAGIC, Rose Royce, Streetwave
84	68	20	TRUE, Spandau Ballet, Chrysalis ☆
85	—	1	IN THE EYE OF THE STORM, Roger Hodgson, A&M AMA5004
86	57	8	JUST THE WAY YOU LIKE IT, SOS Band, Tabu
87	91	13	LOVE OVER GOLD, Dire Straits, Vertigo ☆
88	83	3	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
89	73	7	1999, Prince, Warner Bros
90	72	72	TOO LOW FOR ZERO, Elton John, Rocket ☆
91	94	3	MAN ON THE LINE, Chris De Burgh, A&M ○
92	93	16	DISCOVERY, Mike Oldfield, Virgin ○
93	67	14	THE LAST IN LINE, Dio, Vertigo
94	96	2	MAKIN' MOVIES, Dire Straits, Vertigo ☆
95	81	2	ROCK'N'SOUL PART ONE, Daryl Hall and John Oates, RCA
96	—	1	TRACK RECORD, Joan Armatrading, A&M JA2001
97	47	6	CRE-OLE, Kid Creole And The Coconuts, Island
98	—	1	CINEMA, Elaine Page, K-Tel/WEA NE1282
99	—	1	NOW VOYAGER, Barry Gibb, Polydor POLH14
100	86	19	EDEN, Everything But The Girl, Blanco y Negro

Compiled by Gallup

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

Music Video

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

Compiled by Video Week

UK Singles

Week ending October 20, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	3	2	FREEDOM, Wham!, Epic ○
2	1	9	X I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
3	2	3	THE WAR SONG, Culture Club, Virgin ○
4	6	3	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone
5	9	5	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin
6	5	4	DRIVE, Cars, Elektra
7	13	2	SHOUT TO THE TOP, Style Council, Polydor
8	4	9	X GHOSTBUSTERS, Ray Parker Jr, Arista □
9	20	2	I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, CBS
10	16	4	MISSING YOU, John Waite, EMI America
11	7	5	WHY, Bronski Beat, Forbidden Fruit
12	35	2	ALL CRIED OUT, Alison Moyet, CBS
13	8	6	PRIDE (IN THE NAME OF LOVE), U2, Island ○
14	10	5	X PURPLE RAIN, Prince, Warner Bros
15	21	3	SKIN DEEP, Stranglers, Epic
16	12	5	IF IT HAPPENS AGAIN, UB40, Dep International/Virgin
17	11	7	X LOST IN MUSIC, Sister Sledge, Cotillion ○
18	14	5	X LOVE KILLS, Freddie Mercury, CBS
19	22	6	X SMOOTH OPERATOR, Sade, Epic
20	18	12	X CARELESS WHISPER, George Michael, Epic ☆
21	15	5	X APOLLO 9, Adam Ant, CBS
22	—	1	I FEEL FOR YOU, Chaka Khan, Warner Bros W9209
23	—	1	LOVE'S GREAT ADVENTURE, Ultravox, Chrysalis UV3
24	25	7	X AGADOO, Black Lace, Flair □
25	—	1	HIGHLY STRUNG, Spandau Ballet, Chrysalis SPAN5
26	34	3	MODERN GIRL, Meat Loaf, Arista
27	17	5	X BLUE JEAN, David Bowie, EMI America
28	19	6	X A LETTER TO YOU, Shakin' Stevens, Epic
29	29	6	THE MEDICINE SONG, Stephanie Mills, Club
30	42	3	TOO LATE FOR GOODBYES, Julian Lennon, Charisma
31	23	10	X BIG IN JAPAN, Alphaville, WEA
32	27	10	X MR SOLITAIRE, Animal Nightlife, Island
33	52	2	THE SECOND TIME, Kim Wilde, MCA
34	24	4	EAST OF EDEN, Big Country, Mercury
35	26	10	X DR BEAT, Miami Sound Machine, Epic ○
36	—	1	PENNY LOVER, Lionel Richie, Motown TMG1356
37	28	5	X HAMMER TO FALL, Queen, EMI
38	38	3	COVER ME, Bruce Springsteen, CBS
39	50	2	GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway
40	63	2	LISTEN TO YOUR FATHER, Feargal Sharkey, Zarjazz
41	47	3	X GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros
42	36	7	X TELSA GIRLS, OMD, Virgin
43	68	2	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive
44	30	6	X HUMAN RACING, Nik Kershaw, MCA
45	32	8	X HOT WATER, Level 42, Polydor
46	31	8	MADAM BUTTERFLY, Malcolm McLaren, Charisma
47	69	2	THE NEVER ENDING STORY, Limahl, EMI
48	37	16	SELF CONTROL, Laura Branigan, Atlantic ○
49	—	1	WALK AWAY, Sisters Of Mercy, Merciful Release MR033
50	33	8	MASTER AND SERVANT, Depeche Mode, Mute ○
51	62	2	WEEKEND GIRL, SOS Band, Tabu
52	41	37	X WHITE LINES (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill ○
53	51	3	TUCH ME, Fonda Rae, Streetwave
54	39	10	X PASSENGERS, Elton John, Rocket ○
55	48	6	TOUCH BY TOUCH, Diana Ross, Capitol
56	58	5	ON THE WINGS OF A NIGHTINGALE, Evely Brothers, Mercury
57	44	9	X TOUR DE FRANCE, Kraftwerk, EMI
58	—	1	I'M SO BEAUTIFUL, Divine, Proto ENA121
59	40	10	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA ○

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

15



THE STRANGLERS: pores for thought; LIONEL RICHIE: get a cheap lover — you know it makes cents; ALISON MOYET: in need of some dry humour?

60	—	1	WHO WEARS THESE SHOES, Elton John, Rocket EJS6
61	45	4	THE A TEAM, Mike Post, RCA
62	55	4	ALL YOU PRETTY GIRLS, XTC, Virgin
63	54	19	X TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island ☆
64	46	9	I'LL FLY FOR YOU, Spandau Ballet, Chrysalis
65	56	3	THE LUCKY ONE, Laura Branigan, Atlantic
66	—	1	OUT OF TOUCH, Daryl Hall and John Oates, RCA
67	43	4	MYSTERY, Dio, Vertigo
68	57	5	RAIN FOREST, Paul Hardcastle, Bluebird
69	—	1	DON'T STOP, Jeffrey Osborne, A&M AM222
70	70	3	54 46 WAS MY NUMBER, Aswad, Island
71	66	48	X RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
72	75	2	PARTY DOLL, Jets, PRT
73	49	9	TALKING IN YOUR SLEEP, Bucks Fizz, RCA
74	59	8	MAGIC TOUCH, Rose Royce, Streetwave
75	67	4	I CAN'T LET YOU GO, Haywoode, CBS

THE NEXT 25

76	86	RELAX, Judge Dread, Creole
77	78	LEAN PERIOD, Orange Juice, Polydor
78		I WISH YOU WOULD, Jocelyn Brown, Fourth & Broadway BRW 14
79	74	NATIVE LAND, Everything But The Girl, Blanco Y Negro
80		WELCOME, David Essex, Mercury ESSEX4
81	97	I WON'T RUN AWAY, Alvin Stardust, Chrysalis
82	79	ACE OF HEARTS, Chris Rea, Magnet
83	80	SLIPPERY PEOPLE, Staple Singers, Epic
84		IF THIS IS IT, Huey Lewis and The News, Chrysalis CHS2803
85	88	BLACK LEATHER, Miquel Brown, Record Shack
86	84	STUTTERING, Helen Terry, Virgin
87	77	I'M SO ROMANTIC, Evelyn Champagne King, RCA
88		WILLIAM IT WAS REALLY NOTHING, Smiths, Rough Trade RT166
89		FRANTIC SITUATION, Afrika Bambaataa, Tommy Boy/Polydor AFRX3
90		MOTHER'S TALK, Tears For Fears, Mercury IDEA7
91		HOLLOW HORSE, Icicle Works, Beggars Banquet
92	95	WHAT ABOUT ME, Kenny Rogers/Kim Carnes/James Ingram, RCA
93		I WANNA ROCK, Twisted Sister, Atlantic A9634
94	98	JUNK FUNK, SPK, WEA
95		BOYS IN THE STREET, Eddy Grant, Ice ICE62
96	93	A MILLION MILES AWAY, Positive Noise, Statik
97	87	CANDLELIGHT AFTERNOON, Phyllis St James, Motown
98		PRISONER OF LOVE, Miami Sound Machine, Epic A4800
99		IN THE NAME OF LOVE, Ralph MacDonald, London LON57
100		HEARTBEAT, Psychedelic Furs, CBS A4654

Compiled by Gallup

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

◀ BRUCE SPRINGSTEEN AND THE E STREET BAND: CARMA chameleons



Chartfile

THE BATTLE for album chart supremacy is really hotting up after a period of great calm which saw the leadership changing hands just once in five months. In successive weeks now, **David Bowie** and **U2** have both seen their new albums debut in pole position. We'll return to both later, but first it's worth mentioning that 'The Unforgettable Fire' is the 100th album to enter the charts at number one.

The album chart dates back to 1958, but the first album to debut in pole position was the **Beatles'** 'Help!' in 1965. By 1977, 50 albums had made chart topping first appearances, and the pace has quickened since.

Already in the Eighties some 41 albums have turned the trick. So far, 1980 and 1983 share the honours for most 'instant' number one LPs, with 10 apiece.

In 1984, seven albums have made first week trips to the chart summit, including each of the last four number ones — **Marley's** 'Legend', the compilation 'Now That's What I Call Music III', Bowie's 'Tonight', and now U2's 'The Unforgettable Fire'. The only previous instances of four consecutive number one debutants came in 1980 and 1982.

This year may yet turn out to be a record breaker, with an incredibly strong line-up of albums due for release in the last quarter, including newbies from **Duran Duran**, **Culture Club**, **FGTH**, **McCartney**, **Bronski Beat**, **The Style Council**, **Freddie Mercury**, **Howard Jones**, **Paul Young**, **Alison Moyet**, **The Carpenters**, **The Smiths**, **Wham!**, **UB40** and another 'Now That's What I Call Music', to name just a few.

This exceptional burst of superstar activity will undoubtedly cause a few casualties, as there are just not enough high numbers to go around. Particularly prone will be second line acts like **Streisand**, **Big Country**, **Adam Ant**, **Bucks Fizz**, **Meat Loaf** and others who would ordinarily expect top 10 placings, but will now only get them if they can focus attention on themselves with major hit singles.

WHILST HIS newly recorded 'Modern Girl' heads up the singles chart, **Meat Loaf's** 'Bat Out Of Hell' album completes 300 weeks of album chart duty without a break.

Of the many thousands of albums to have visited the chart, only one has stayed longer — 'The Sound Of Music', which put together a run of 318 weeks before dipping all too briefly out of the charts in 1971. It subsequently returned to the charts on a number of occasions, most recently on 17 July 1982, when it checked in at number 98, after the movie was shown on TV, and swelled its total weeks on chart to 381.

That figure too is threatened by 'Bat Out Of Hell', which had already spent 40 weeks on the chart in shorter spells before commencing its current residency in 1978.

In recent weeks it's been doing rather well, rising as high as number 31 on a couple of occasions, its highest placing for two years.

It's currently on schedule to outrank 'The Sound Of Music' by August 17, 1985 so long as the latter does not return to chart duty after its inevitable TV screening this Christmas.

Let's hope it doesn't; at his current rate of shrinkage, **Meat Loaf** will weigh only 15 ounces by August 17, and a delay of even a week could find him slimmed out of existence before he gets time to celebrate with a *Slimcea* biscuit or two.



DAVID BOWIE: six of the best chart toppers

Though its reign atop the charts was limited to seven days, Bowie's 'Tonight' album has already gone gold. Bowie's not a man who believes in messing about; all six of his chart toppers to date have debuted at number one, equalling the record established by the **Rolling Stones**.

For the record, Bowie's previously outranked all opposition with 'Aladdin Sane' and 'Pin-Ups' (both 1973), 'Diamond Dogs' (1974), 'Scary Monsters And Super Creeps' (1980) and 'Let's Dance' (1983).

'Tonight' is thus his third number one in the Eighties. The **Police** and **Genesis** also have three, whilst **Abba's** four number ones between 1980 and 1982 have yet to be matched.

U2 are one of several acts to have two number ones this decade, and they too would have three if they hadn't had the misfortune to release 'Under A Blood Red Sky' at the same time as EMI unleashed Duran Duran's 'Seven And The Ragged Tiger' last year.

In the event, U2 had to be satisfied with a number two placing for what is undoubtedly one of the best live albums issued for many a moon, containing

stirring extra dimensional versions of their best work.

I must admit, though, to an almost equal regard for 'The Unforgettable Fire', which has consistently refused to leave my turntable since I returned from U2's native land a fortnight ago.

Before that I had been a little disappointed with the album, but the band's status in Ireland is such that I had little chance of avoiding a high level of exposure to all its tracks courtesy of the country's unbelievably slick pirates, particularly Dublin's Radio Nova and CCR in Cavan.

Though they hail from Eire, U2 have managed to break through all the usual sectarian barriers and are hugely popular north of the border, even with Protestants who usually treat acts from the overwhelmingly Catholic Eire with disdain.

A special Gallup survey (thanks, Godfrey) shows that 'The Unforgettable Fire' was the Province's number one album by a massive margin last week. K-tel's double 'All By Myself' was number two, whilst **Phil Coulter's** 'Sea Of Tranquility' made a very strong showing at number three. Though unreleased in mainland Britain, Coulter's album, featuring gentle orchestral interpretations of the Emerald Isle's best loved songs, was a new entry to last week's album chart at number 85 purely on the strength of sales in Northern Ireland.

Ironically, Coulter's earlier album 'Classic Tranquility' HAS been released by K-tel in Britain, but is uncharted! It was also a major hit in Ireland, selling over

by **ALAN JONES**

MOST NUMBER ONE ALBUMS (YEAR OF FIRST AND LAST NUMBER ONE IN BRACKETS)

- 12 **Beatles** (1963-1977)
- 9 **Rolling Stones** (1964-1980)
- 8 **Abba** (1976-1982)
- 8 **Led Zeppelin** (1970-1979)
- 7 **Rod Stewart** (1971-1979)
- 6 **David Bowie** (1973-1984)
- 6 **Bob Dylan** (1964-1970)
- 6 **Elvis Presley** (1960-1977)
- 5 **Cliff Richard** (1961-1981)
- 5 **Paul McCartney (3)/ Wings (2)** (1971-1982)
- 4 **Elton John** (1973-1975)
- 4 **Police** (1979-1983)
- 4 **Queen** (1975-1981)
- 4 **Shadows** (1961-1979)
- 4 **Status Quo** (1973-1982)

75,000 copies — an equivalent UK sale would be nearly one million.

Forty-two year old Coulter, from Derry, rates this chart success the most exciting thing that's happened to him in a musical career spanning 20 years.

That's quite a statement considering that on his own, and with Scotsman **Bill Martin**, he has penned dozens of hits including number one singles by **Sandie Shaw**, **Cliff Richard**, **The England World Cup Squad** and **Slik**.

Strangely, Coulter and his Orchestra were also responsible for 'Good Thing Going' and the quaintly titled 'Runaway Bunion'; two much sought Northern Soul cuts which were re-issued last year by **Neil Rushton's** excellent Inferno label.

Coulter wasn't the only Derryman to have good reason to be pleased with last week's charts either; former **Undertones** vocalist **Feargal Sharkey** immediately got on the hit trail with his debut solo single 'Listen To Your Father', which also happens to be the first release/hit for **Madness's** Zarjazz label.

Congratulations to all, especially to Feargal, whose vocals have previously been as attractive to my ear as a knife scraping a plate, but who has won me over with a fine performance...

As the extensively remixed 'Penny Lover' embarks on its quest to become the fifth major hit lifted from **Lionel Richie's** 'Can't Slow Down' album, I can reveal that the album itself has gone quadruple platinum (1.2 million sales) in the UK. In America it's close to six million, and worldwide it's Motown's best seller ever, with 11 million sales...

U2 ALBUM DISCOGRAPHY/CHART LOG

TITLE	DATE ENTERED CHART	HST POS	WEEKS ON CHART
<i>Boy</i>	29 Aug 1981	52	26
<i>October</i>	24 Oct 1981	11	35
<i>War</i>	12 Mar 1983	1	66*
U2 Live —			
<i>Under A Blood Red Sky</i>	3 Dec 1983	2	46*
<i>The Unforgettable Fire</i>	13 Oct 1984	1	1*
Up to and including 13 October 1984.			
* indicates title still on chart.			

TRACEY ULLMAN ● RECORD MIRROR

