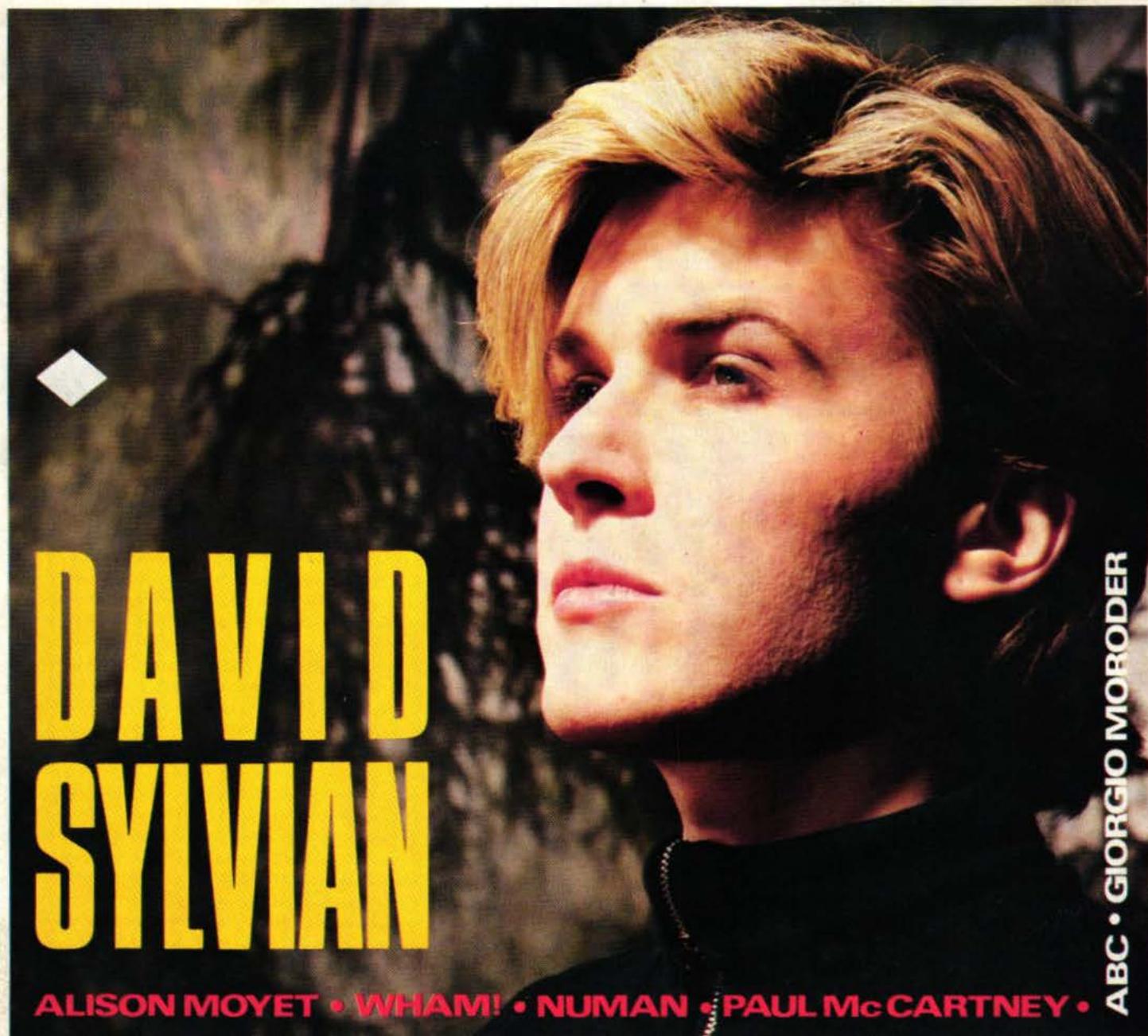


MEET OUR £1,000 WINNER!

# RECORD

mirror

NOVEMBER 10, 1984 45p



◆  
**DAVID  
SYLVIAN**

ABC • GIORGIO MORODER

ALISON MOYET • WHAM! • NUMAN • PAUL McCARTNEY •



**B**EFORE BOYSTOWN, before Grace Jones hit Heaven, there was 'No G.D.M.', Gina X's Quentin Crisp-inspired AC/DC anthem, a legend broken on gay dancefloors and still making heads spin on mainstream boards today. Six years on, Gina's still best remembered for this ("it's still a classical song in a way — maybe it was ahead of its time") but is now back with her first album in three years. Entitled 'Yinglish', it's powerful, electronic, erotic, blatant, multi-lingual, risqué, and rather good. But why 'Yinglish'? "It's a combination of Yiddish and English," reveals Gina. "The album is a kind of diary of a time I was living in London and picking up special motifs, themes like fashion, art, what gave me a kick at the time. For me it was the first time I felt Jewish — I'm half Jewish."

Her current 45 is 'Harley Davidson', written and recorded in 1968 by Brigitte Bardot, with whom Gina shares a birthday and a great affinity. Gina speaks five languages (including Yiddish), is a noted art critic in Germany, listens to Foetus, Psychic TV and Italian music, would love to work with Alice Cooper, would have loved to work with Marc Bolan and has worked with Billy Mackenzie. She (reluctantly) did a cover version of the Beatles' 'Drive My Car' for her last single, but would really like to cover Frankie Laine's 'Rawhide'. She'll be back in the UK soon (appearing this time with a band) to stun us with her subtle aggression and classy cosmopolitan cool.

**N**OW WE can introduce the *Real Thing* the way they've always dreamed of: ladies and gentlemen, songwriters for Earth, Wind and Fire... well, almost. First of all it's Chris and Eddie Amoo who wrote 'Children Of The Ghetto', second of all it's just been released by EW&F lead singer Philip Bailey and produced by Phil Collins.

All the same, Eddie says "creatively, it's got to be the high-point of our career." Commercially, they're on the verge of another: their own new *Real Thing* single 'We Got Love', just out on RCA, and written, believe it if you can, by Tony Britten and Lynsey De Paul.



**C**OLLECT YOUR Ultravox goodies here. Yes folks, we're giving away 10 sets containing the band's current album *The Collection* plus the recent video. Just answer these two simple questions:  
 (1) Which member of Ultravox once played with Tubeway Army. Was it (a) Chris Cross (b) Midge Ure (c) Billy Currie?  
 (2) Which capital city provided the band with

the title for a hit single; (a) Paris; (b) Copenhagen (c) Vienna?

Send your answers, together with your name and address, on a postcard to **RECORD MIRROR, ULTRAVOX COMPETITION, Unit 5, Seager Buildings, Brookmill Road, London SE8 4JT. The first 10 correct entries out of the bag on the closing date, Monday November 19 win.**



Pic by Joe Shutter

**M**ICHAEL JACKSON was one figure out . . . George Michael is kicking himself that he scratched off the 'void if removed' section by mistake . . . Boy George said it just couldn't be done . . . But at last, it's true . . . gasp . . . YOU GUESSED IT. We have our very first £1,000 winner in our exceptionally magnanimous but astoundingly easy-to-win HITLINE competition.

Yes, it's lucky number 19 for 22-year-old Julie Elias of Carmarthen, pictured above being presented with that elusive, yummy cheque by gleeful members of the hard-working RECORD MIRROR team, Betty Page, Diane Cross and Robin Smith.

Modest Julie left her winning card sitting on the mantelpiece for two days 'cos she just didn't believe she'd won, but was finally egged on by her family to claim her just reward. Julie, a keen RM chart-watcher, isn't sure how she's going to spend the money but some of it's going to her 15-year-old brother (an ardent RM reader and Bronski Beat fan), and two sisters.

Don't forget — you too can still win a thousand delicious green things — turn to page 9 instantly and CHECK THOSE NUMBERS — maybe it'll be *you* beaming joyfully from page 3 next week!! (For yet more Hitline winners, see page 7).

The big money Mirror

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Compiled by Diane Cross



Pic by Joe Shutter

**'MAKING A RECORD'** — by Josie Karavasil (Cambridge University Press £1.10 paperback)

EVER WONDERED how those round black plastic things end up on your turntable? If so, a simple step by step description is contained in these 'ere pages, with illustrations by Tim Hunkin.

Get to the centre, close the book, turn it round and start again. This time you're shown how up and coming bands release records, using four rather than 24 track studios.

A novelty stocking filling for Christmas.

**R**ECORDS, BOOKS, films, airlines and now . . . Virgin pubs. Yes, everyone's favourite entrepreneur, Richard Branson, has decided to support the League Of Gentlemen's favourite pastime and open 10 drinking establishments in the London area.

First up is the Princess Victoria in Shepherds Bush, which opened at the end of October. And very nice it was too. The opening ceremony looked like one of those English Tourist Board adverts — you know, shire horses outside, lots of beer and the Pearly King and Queen of . . . Thornton Heath! You couldn't hear Bow Bells from there even if the wind was in the right direction. Oh well, Sir Public House would've been proud of 'em.



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● COVER PIC by ASHWORTH

# News



Pic by Robert Ellis

## PHIL COLLINS TOUR

PHIL COLLINS plays his first tour for two years in February. Phil will be touring with his Hot Tub Band featuring Chester Thompson on drums, Daryl Stuermer guitar, Peter Robinson keyboards, Lee Sklar bass and the Phoenix Horns who have worked with such outfits as Earth Wind And Fire.

The whole shebang kicks off at Nottingham Royal Concert Hall February 11 (tickets £8.50), followed by Manchester Apollo February 12 (tickets £8.50), Glasgow Apollo February 13 (tickets £8.50, £7.50, £6.50), Newcastle City Hall February 15 (tickets £8.50), Sheffield City Hall February 16 (tickets £8.50), London Royal Albert Hall February 17-21 (tickets £11.50, £10.50, £9.50, £8.50) and Birmingham NEC February 23 (tickets £8.50, £7.50, £6.50).

Tickets for all the shows go on sale from November 12. For all concerts except the Royal Albert Hall, they are available from JCP/Philtour, PO Box 4YA London W1A 4YA. The outside of your envelope should be marked with the venue required and enclose a SAE. Cheques or postal orders should be made payable to JCP/Philtour and allow 28 days for delivery. A limited number of tickets will also be available from box offices. Tickets for the Royal Albert Hall will be available over the counter from the Box Office or by post from the Royal Albert Hall Box Office. Cheques or postal orders should be made payable to the Royal Albert Hall and enclose a SAE. Tickets will be restricted to four per application.

Fiery Phil is currently hard at work on his third solo album. During most of the year he's been on the road with Genesis and Earth Wind And Fire's Philip Bailey. Somehow Phil also found time to marry the luscious Jill.

● **NICK HEYWARD** releases a special picture disc edition of his 'Warning Sign' hit on November 16. The single has a picture of Nick on one side and is pressed in scarlet vinyl on the other. Very tasteful.

● **WAHI RELEASE** a compilation album 'The Way We Wah!' on November 16. The retrospective album features 10 tracks covering the period 1980 to 1983. Gems include 'The Story Of The Blues', 'Hope', 'Other Boys', 'Some Say', 'You Can't Put Your Arms Around A Memory' and 'Remember'. 'Remember' will be issued as a single to coincide with the album release.

● **LLOYD COLE** and his cuddly Comotions will be playing a short string of dates in December. They'll be at Birmingham Powerhouse December 9, Leeds University 10, London Hammersmith Palais 13, Edinburgh Caley Palais 16. Support group will be the Blow Monkeys who were with the Comotions on their autumn tour.

● **RAY PARKER Jr's** single 'I Still Can't Get Over Loving You' is re-released this week. It's taken from his 'Woman Out Of Control' album and the 12 inch version will feature the bonus track 'Invasion'.

● **JUST BACK** from their exploits on the Elvis Costello tour, the Pogues will be putting down their beer glasses for an hour or two to play the Hammersmith Clarendon on November 10. More dates will be announced later.

**HAZELL DEAN'S** debut album 'Heart First' will be out on November 16. The album contains her two hit singles 'Searchin'' and 'Whatever I Do/Wherever I Go' and eight other songs. Considering that Hazell is taking part in the Health and Education Council's anti smoking campaign, the title of her album is a good one.



 VS 716-12

**As seen on the Tube**  
**Limited edition double**  
**pack 12" now available**  
**includes 'Burn Down A Rhythm'**  
**'Until You Come Back To Me'**

**FLOY**  
**JOY**

## Tracey goes to Hollyhead

TRACEY ULLMAN releases her single 'Helpless' as a ritzy picture disc this week and she promises her album will be out very shortly.

Meanwhile, Tracey has just finished work on a video called 'Tracey Goes To Hollyhead' (ho ho). Shot on a Saturday afternoon in Richmond Theatre, the audience was made up of kids from local childrens' homes entertained by Tracey with her various wacky impressions.



KIM WILDE releases her album 'Teases And Dares' this week. The album, which was recorded at her digital studio Selectsound in Knebworth, features her current chart hit 'The Second Time' and two of her own compositions.

"I think the one word I can use to describe the record is joyful, there's a lot of energy involved," Kim told us this week.

Plans are underway for Kim to play some dates very soon.

## MEAT LOAF DRUMMER DIES

MEAT LOAF will be going ahead with his tour despite the death of his drummer Wells Kelly (above right) who was found slumped in the doorway of his North London home. Police have ruled out foul play and an inquest is being held.

"I have spoken to Wells' wife Chris who has expressed the wish that the band do not cancel the forthcoming tour," said Meat Loaf this week.

Thirty-five year old Kelly, who came from Woodstock in New York State, had been with Meat Loaf for over two years. He had previously played with the Beach Boys and Orleans. His replacement is New York session drummer Robert LaMonica. It's not known whether LaMonica will be joining the band on a permanent basis.

Due to overwhelming ticket demand Meat Loaf has added 11 more dates to the tour at Newcastle City Hall January 19, Edinburgh Playhouse 20, Manchester Apollo 22, Birmingham NEC 23, Harrogate Centre 24, Bournemouth Windsor Hall 26, Brighton Centre 27, Preston Guildhall 29, Sheffield City Hall 30, Ipswich Gaumont 31, London Hammersmith Odeon 2.

All tickets are on sale from box offices now with the exception of Birmingham where they are available priced £7.50 and £6.50 by postal application from Meat Loaf Concert, PO Box 4, Altrincham, Cheshire, WA14 2JQ. Cheques and postal orders should be made payable to Kennedy Street Enterprises and enclose a SAE.

LENNY HENRY is hoping for a laugh a minute when he releases a single and an album followed by a crazy 16 date tour.

Lenny's single 'Lenny Henry Presents Delbert Wilkins and Crucial Times' is out this week, followed by his album 'Stand Up Get Down'. The album features a host of Lenny's friends including Junior Giscombe, and part of it was recorded at the Deptford Albany.

Lenny hits the road at Cardiff University November 20, Salford University 22, Glasgow University 23, Dundee University 24, Bradford University 28, Keele University 29, Manchester University 30, Leicester University December 1, Guildford University 3, Brighton Polytechnic 4, Canterbury University 5, Sheffield Polytechnic 7, Leeds University 8, Belfast Whitla Hall 13, Derry Rialto Cinema 14, Dublin Olympia 16.

● ALISON MOYET'S album, simply titled 'Alf', is out this week. The album features nine tracks, including her two singles 'Love Resurrection' and 'All Cried Out'.

# m a d o n n a



## like a virgin

new single 7" & 12" special u.s. dance remix  
limited edition 12" includes full colour poster

W9210/W9210T

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# News



**YOUNG ONES** star Rik Mayall and his sidekick Ben Elton, begin an extensive tour this month. See them at Dundee University November 23, Strathclyde University 24, Glasgow University 24 (starts at 11pm after Strathclyde gig), Inverness Eden Court Theatre 25, Aberdeen Capitol 26, Westcliff On Sea Cliffs Pavilion 27, Farham Ferneham Hall 28, Slough Fulcrum 29, Margate Winter Gardens 30, Doncaster Gaumont December 1, Birmingham Repertory Theatre 2, Southport Theatre 3, Lancaster Sugar House Club 3 (Starts at 11pm after Southport Theatre show) Cardiff St Davids Hall 4, Warwick Arts Centre 5, Derby Assembly Rooms 6, Salford University 7, Middlesborough Town Hall 8.

**TOM ROBINSON** plays a series of dates this month supported by the Immaculate Fools. He can be seen at Swansea University November 16, Essex University 17, Exeter University 19, Canterbury Kent University 20, Leicester Kief's 21, Norwich University of East Anglia 22, Sheffield City Hall (CND Benefit) 24, Lancaster University 25, York University 26, Edinburgh Playhouse 27.

● **SHARON REDD** releases her album 'Beat The Street — The Very Best Of Sharon Redd' this week. The album features all Sharon's classics like 'In The Name Of Love', 'Can You Handle It' and 'Never Gonna Give You Up'.



## DURAN ENTER THE ARENA

**DURAN DURAN'S** live album 'Arena' will be out on November 12. Recorded during their world tour this year, the album features such Duran greats as 'Planet Earth', 'Hungry Like The Wolf', 'Save A Prayer', 'Is There Something I Should Know' and 'Union Of The Snake'. The album also features the studio version of their current hit 'The Wild Boys' and the double package comes lovingly wrapped in a deluxe sleeve with a full colour eight page booklet. (Betty Page has just fainted). The cassette version will feature a colour fave panel inlay card, whatever that is.

Duran Duran will be starring in two ITV Christmas specials 'Blue Silver' will be screened on December 29, looking at the boys backstage and 'As The Lights Go Down' will be broadcast on December 30 capturing the band live.

## MEN ONLY

**SYLVESTER**, the man who makes Morrissey seem as butch as John Wayne, releases his album 'M1015' on November 16. The masterpiece includes such tracks as 'Sex' and 'Loving Is Really My Game'. Sylvester will also be making personal appearances at Yeovil Electric Studio November 9 and London Heaven 10. The Heaven gig will be for men only, but plans are being made for a mixed London date.

● **ROD STEWART** follows up 'Some Guys Have All The Luck' with 'Trouble' out on November 16. The 12 inch version will feature an extra track, the superb 'This Old Heart Of Mine'.

● **PAUL YOUNG** has added a couple of dates to his sell out tour. He'll be playing Brighton Centre December 13 and Leeds Queens Hall 15. Tickets are on sale now.

## Helen Terry thinks electric

**HELEN TERRY'S** next single will be 'Now You're Mine' out on November 12. Taken from the soundtrack of 'Electric Dreams', the 12 inch version will feature an extended mix of the title track.

Helen is currently writing and recording songs for her debut album. Although Helen is no longer a member of Culture Club, she's still friends with the little darlings and some of the songs on her album will be co-written with Roy Hay and Boy George.

● **THE ALARM** will be playing a one off special show at Christmas. They'll be at the Hammersmith Palais on December 23 and all tickets will be priced £4. The Alarm's second album will be out in the New Year.

● **BUCKS FIZZ** release their fifth album 'I Hear Talk' on November 12. The album features 10 tracks including 'Talking In Your Sleep' and 'Golden Days'. The Fizzers will also be going out on a mini tour with dates at Nottingham Theatre Royal, December 10, Newcastle City Hall 11, Manchester Apollo 14, Harrogate Conference Centre 16, Preston Guildhall 17, Gloucester Leisure Centre 18.

**HOT GOSSIP**, the group who make Apollonia Six seem like a bunch of nuns, are back in action with their single 'Don't Beat About The Bush'. Beely Floyd provides the vocals on the single.



MCP, by arrangement with TBA International and Friars Management, Presents

# HOWARD JONES

Plus Special Guests

**BIRMINGHAM INTERNATIONAL ARENA**  
**NATIONAL EXHIBITION CENTRE**  
 Friday 21st December 7.30 p.m.

Tickets £6.00, £5.00 (+ a booking fee of 30p from agents)

available from NEC Box Office Tel: 021-780 4133 and the following agents:  
 Cyclops and Odeon Theatre Birmingham, Piccadilly Manchester,  
 Mike Lloyd Stoke, Newcastle and Stafford, Way Ahead Nottingham,  
 Way Ahead Derby, Town Hall Box Office Leicester, Royal Court Theatre  
 Liverpool, Box Office Lincoln and Goulds TV Wolverhampton.

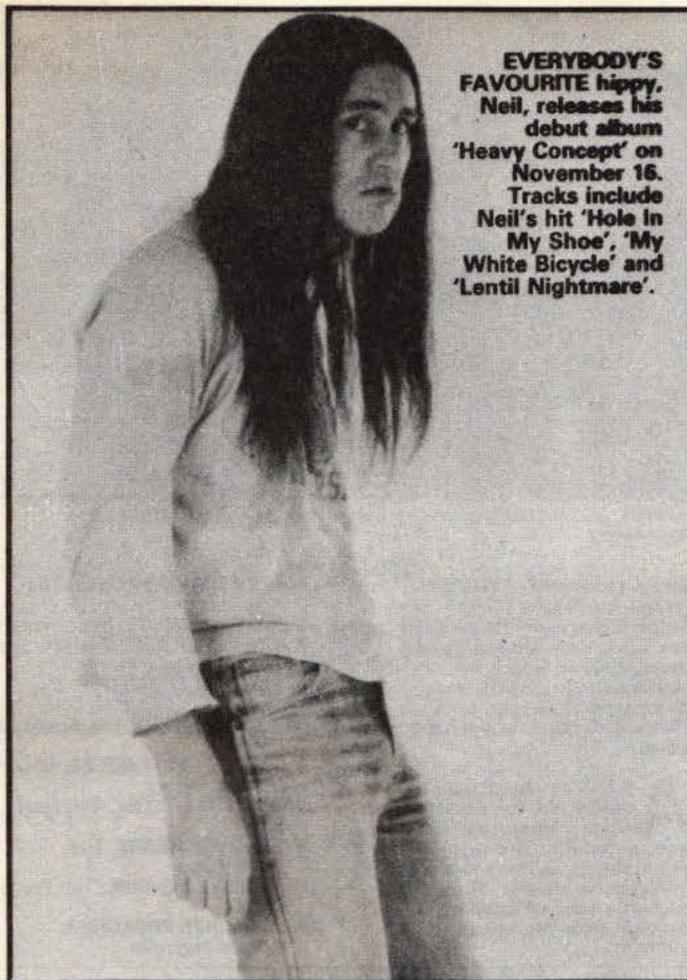
Coach Travel from the South West and South Wales is being arranged by  
 Concert Travel Club Tel: 02372 79070 and is also available through  
 most of the agents.

**THE SERIES OF BOOKS  
HOT ON LOOKS  
EAR. TO STREET  
IDEA. THAT'S NEAT  
TWELVE INCHES SQUARE  
READ. GASP. STARE  
NEW STUFF THIS  
MUST NOT MISS  
GIVE. TO FRIEND  
BORROW. LEND  
CAN NOT BEAT  
THE PERFECT TREAT**

WHAT'S THE NAME  
**HALL OF FAME**  
CAST OUT HOOKS  
**CATCH LOOK BOOKS!**

FRESH FROM ANABAS-  
EUROPE'S LEADING  
POP POSTER COMPANY

**ANABAS**



**EVERYBODY'S FAVOURITE hippy, Neil, releases his debut album 'Heavy Concept' on November 16. Tracks include Neil's hit 'Hole In My Shoe', 'My White Bicycle' and 'Lentil Nightmare'.**

## Jett love

JOAN JETT releases her single 'I Love You Love' on November 9. It's her version of the classic old Gary Glitter song. She'll be playing a special low price London show at the Marquee on December 6.

● **TREVOR WALTERS** follows up 'Stuck On You' with 'Never Let Her Slip Away' on November 16. This time Trev has given a thumping reggae treatment to an old Andrew Gold song.

● **SHAKATAK HAVE** added a couple more dates to their tour at Brighton Top Rank November 12, Ipswich Gaumont 25. Their single 'Watching You' is out this week.

● **CHIC ARE** releasing a remix of 'Chic Cheer' as a single on November 16. The B-side on the seven inch is 'Savoir Faire', with 'Dance, Dance, Dance', 'Savoir Faire' and the LP version of 'Chic Cheer' on the 12 inch flip. 'Chic Cheer', which has been remixed by Bernard Edwards, was originally on the 1979 album 'C'est Chic'.

**HELEN AND the Horns** release their single 'Surrey With A Fringe On Top' this week. It's their version of the old Rodgers and Hammerstein number, featured in the musical 'Oklahoma'. The B-side is Helen's very own song 'Happy Ending'.

Helen And The Horns want to apologise for cancelling a few dates over the past month. This was due to a throat infection which Helen went down with and the drummer breaking his foot.

## TV + Radio

**THURSDAY** finds *Jonathan King* packing his bags and heading for Charleston South Carolina in 'Entertainment USA' (BBC 2, 9pm). He'll be talking to thriller writer *Micky Spillane* and *Lee Remick*, voted one of the 10 most beautiful women in the world.

**FRIDAY** also sees Paula Yates getting off to exotic climes in 'The Tube' (C4, 5.30pm). She'll be talking to *Simon Le Bon* and *Nick Rhodes* in St Tropez. The show will also feature the *Alarm* and *Strickback*.

**SATURDAY'S 'Saturday Superstore'** (BBC 1, 9am) has George and Andrew from *Wham!* manning the phones. Keigh Chegwin will be trying to master American football and *Shakin' Stevens* will be taking a lucky competition winner around a record factory. 'Saturday Starship' (ITV, 10am) will feature several members of *Duran Duran* (they don't know which ones yet). *Lummy* talks to Andy Peebles about his favourite records in 'My Top Ten' (Radio 1, 1pm) and 'In Concert' (Radio 1, 6.30pm) features *Kissing The Pink* and *Adventures*, live from London.

**TUESDAY'S 'Whistle Test'** (BBC 2, 7.30pm) offers a feature on Soho's *Wag Club*, an interview with *Robert Smith* and Francis and Rick from *Status Quo*, offering a guitar and amplifier as prizes in a phone in competition.

**WEDNESDAY'S 'Razzmatazz'** (ITV, 4.50pm) has *Nick Heywood*, *Alphaville* and an interview with *Paul Young*. How can you resist?

## HITLINE

THESE ARE the lucky winners: B A Smith, Whitley Bay, Tyne & Wear; Savash Tayfun, London, SW10; Todd Little, New Milton, Hants; P. Grear, Birmingham; Andy Johnston, Edinburgh; John Locke, Hall Cottage, Catfield, Norfolk; Neil Chapman, Featherstones, Pontefract; A Datkin, Sheffield 13; Hazel Smith, Birmingham 7; K Lister, Carmondean, Livingston; Thomas Clarke, Ladywell, Livingstone; Jean Whiteway, Portsmouth, Hants; Philip Watson, Barnsley, Yorks; Sheena Love, Bath Gate, West Lothian; Mike Painter, Ashton-Under-Lyne, Lancs; Sean Hoyland, Sheffield; Tracie Hicks, St Helens, Merseyside; A Loro, Whitley Bay, Tyne & Wear; Collin Bully, Portsmouth; Tracey Spencer, Coventry; David Lillicot, Ashington; Pete Ackhurst, London; K Dickens, Leicester; Alistair Montgomery, Glasgow; Kevin Orr, West Bromwich; Derek Kay, Offerton; Ms S Alderton, Cambridge; C J Townsend, Wrexham; Mr S Illott, Cheltenham; T C Robertson, Newcastle; F Cook, Norwood; F R Radcliffe, Edinburgh; David Bishop, Kent; P Carver, Rainham; J Freeman, Leicester; Jeffrey Goldsmith, Carmarthen; Mr Genevar, Borne; P J Haene, Derby; C Doherty, Kingsbury; J Clark, Bracknell.



M.C.P. and Kennedy Street Presents

## THE BERSERKER TOUR



# GARY NITTAN

Plus Special Guests

## HOHOKAN LARRY LOEBER

ST. DAVIDS HALL, CARDIFF  
THURSDAY 22nd NOVEMBER 7.30 p.m.  
Tickets £5.00

GUILD HALL, PORTSMOUTH  
FRIDAY 23rd NOVEMBER 7.30 p.m.  
Tickets £5.00, £4.50

ODEON THEATRE, BIRMINGHAM  
SATURDAY 24th NOVEMBER 7.30 p.m.  
Tickets £5.00, £4.50

COLSTON HALL, BRISTOL  
SUNDAY 25th NOVEMBER 7.30 p.m.  
Tickets £5.00, £4.50

APOLLO THEATRE, OXFORD  
MONDAY 26th NOVEMBER 7.30 p.m.  
Tickets £5.00

DE MONTFORT HALL, LEICESTER  
TUESDAY 27th NOVEMBER 7.30 p.m.  
Tickets £5.00, £4.50

ROYAL CONCERT HALL, NOTTINGHAM  
WEDNESDAY 28th NOVEMBER 7.30 p.m.  
Tickets £5.00, £4.50

BLACKBURN KING GEORGES HALL  
FRIDAY 30th NOVEMBER 7.30 p.m.  
Tickets £4.50 Ad £5.00 Door

APOLLO THEATRE, MANCHESTER  
SATURDAY 1st DECEMBER 7.30 p.m.  
Tickets £5.00, £4.50

EDINBURGH PLAYHOUSE THEATRE  
SUNDAY 2nd DECEMBER 7.30 p.m.  
Tickets £5.00, £4.50

APOLLO THEATRE, GLASGOW  
MONDAY 3rd DECEMBER 7.30 p.m.  
Tickets £5.00, £4.50

CITY HALL, NEWCASTLE  
TUESDAY 4th DECEMBER 7.30 p.m.  
Tickets £5.00, £4.50

CITY HALL, SHEFFIELD  
WEDNESDAY 5th DECEMBER 7.30 p.m.  
Tickets £5.00, £4.50

CIVIC HALL, GUILDFORD  
THURSDAY 6th DECEMBER 7.30 p.m.  
Tickets £5.00

GAUMONT THEATRE, IPSWICH  
SATURDAY 8th DECEMBER 7.30 p.m.  
Tickets £5.00

GAUMONT THEATRE, SOUTHAMPTON  
SUNDAY 9th DECEMBER 7.30 p.m.  
Tickets £5.00, £4.50

DOME THEATRE, BRIGHTON  
MONDAY 10th DECEMBER 7.30 p.m.  
Tickets £5.00, £4.50

ODEON THEATRE, HAMMERSMITH  
TUES/WED 11th/12th DECEMBER 7.30 p.m.  
Tickets £6.00, £5.50, £5.00

Single BERSERKER Released 26th OCTOBER Album BERSERKER Released 9th NOVEMBER

All Tickets available from Box Offices and usual agents.

# Gary Crowley

**A**FTER A month of feigning death and endless games of carry on doctor with yours truly starring as the long suffering patient, it's great to be back folks, and believe it or not I feel twice as spunky (!), basically due to quite trivial things.

I'm happy to report my book collection is swelling dramatically and could almost resemble a mini library (what a great imagination I have). To name but a few of the hard/soft backs that have lately joined the Crowley shelves, check for one, 'Satisfaction', a collection of fascinating photos, spanning those groovy way-out Rolling Stone years of 1965 until 1967. Taken by the camera of ace lensman, Gered Mankowitz, they feature the scruffy long-haired ones at work, rest and play. Photos like Keef Richards recovering from an electric shock particularly are absolutely fascinating. Published by Sidgwick and Jackson it retails for £7.95.

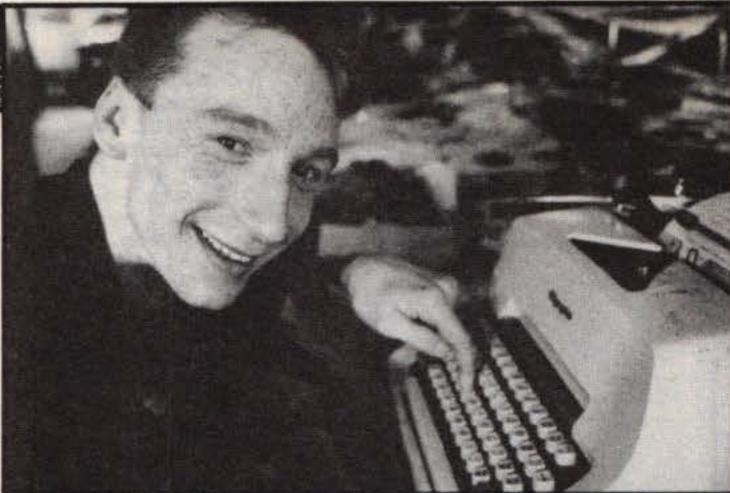
Also successfully conjuring up images of swinging Sixties music and mayhem is 'Pirate Radio' an interesting book that traces the development of illegal broadcasting from the early days to mid Sixties rockin' radio a la Caroline and London right up to Laser and now.

Packed with some colourful interviews, amongst the best chats are with Tony Blackburn, John Peel, Dave Cash and Kenny Everett. It captures perfectly the jolly roger spirit that refuses to die! Written and researched by Radio Luxembourg turntable ace, Stuart Henry, and pal, Mike Von Joel, it's published by Blandford and sells for a reasonable £4.95.

**N**OW FILMS I just love, and the continuing decline of the local picture palace saddens me greatly. Having said that, me and my gang make sure we go at least once a week. Recently I saw Sergio Leone's gangster blockbuster 'Once Upon A Time In America', starring Bobby De Niro. Stretching over 3½ hours, one does get a rather sore arse but it really is worth it.

Rather disappointing was 'Top Secret' which a lot of people seem to be raving about. I went along expecting something of a side-splitting, button-popping rib-tickler, but instead, found it a rather thin and unfunny film.

Also rather bad is the new Paul McCartney flick, 'Give My Regards To Broad Street'. Now, like a billion other people scattered around the world, I'm a big Beatles freak and was looking forward enormously to the aforementioned. Needless to say, I have to regrettably admit I found it one big drawn-out bore



*CRACKIN', CLACKIN'* Crowley bounces back from deathbed to typewriter

and a sad waste of talented people i.e. Tracey Ullman, Sir Ralph Richardson, Ringo Starr etc. I just wish old Macca had been made to watch the classic 'A Hard Day's Night' before putting pen to paper, because that wipes the floor with this effort.

**A**S FAR as records are concerned, the Frankie and Wham! long players are getting a right old thrashing at the moment, as are some old Phillybuster albums. The singles currently stacked upon my decrepit cassette are as follows:—

- 1 KEEP ON KEEPIN' ON, The Redskins
- 2 HALF A MINUTE, Matt Bianco
- 3 TREAT HER LIKE A LADY, The Temptations
- 4 EXCEPTION OF LOVE, The Truth
- 5 MATT'S MOOD, The Breakout Crew
- 6 I BLOOD BROTHER BE, Shock Headed Peters
- 7 LET IT ALL BLOW, The Dazz Band
- 8 SEND MY HEART, The Adventures
- 9 FORGIVE ME GIRL, The Force MD's
- 10 PREACHER PREACHER, Animal Nightlife

**Shakatak**

The new single .  
**Watching You (Remix)**  
 Available on 7" and 3 track 12"

**Dolby**

# HITLINE

WEEK EIGHT

**W**E'RE NOT talking 100. We're not talking 200. We're not even talking about 500, but 1,000 luvverly green smackders. Yes, £1,000 could be yours when you play Hitline. And you can also win hi-fis and music videos. 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.

**I Won't Run Away, Alvin Stardust**

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

**Pride (In The Name Of Love), U2**

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.

**The Second Time, Kim Wilde**

If your third number matches the chart position of this song you win a Blancmange 'Hello, Good Evening' video. 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 cards under lock and key. RECORD MIRROR will be printing more winning Hitline numbers and you could win a fabulous 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.

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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.

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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.

No need to ask if you're still afraid of the

# Art Of Noise

who could be...

"Hey hey they're the Art Of Noise  
People say they donkey around  
But they're too busy  
Talking to Bing Crosby."

The second stage of advertising for ZTT 1Q2, ZTPSD1, ZC1Q2 - The Art Of Noise L.P., single and cassette - might well have featured highly supportive quotes from music paper reviews of the records. But, you know, there are better things to mention - like poise, responsibility, tenacity, enforcement, realisation, performance, assent, robustness. The last thing you need in your life is bleak hectoring. So, T'art of Noise; there with you, or not.

 responsibility



**SO, ANYWAY SLEAK HECTORING**  
 "A pleasure dome & a treasure trove all artful noise is here. Enjoy it" NME "Who's Afraid is brilliant - without it you will be incomplete" M.M. "A greedy bunch of bastards" SOUNDS "An intriguing entertainment" GUARDIAN "Don't listen to the Art of Noise, let them live with you" NUMBER ONE "Top 20 A certainty" MORE MUSIC

# The league of gentlemen

translated by JAMES A REID

**T**HE LEAGUE of Gentlemen were settling the miming dispute. Resting their perfectly formed posteriors 'gainst the finest hand-carved Shropshire shooting sticks, they sat in a field somewhere near the old Rutland-Leicestershire border.

"Confound it all," said Lord Hip Hop. "Now I want to preserve the right to mime uneconomic **Alphaville** songs as much as the next chap, but really you'd think they'd furnish us with more suitable surroundings than this." "Acas it's all to do with the senile Mac the knife," remarked Harry Green-Fingers before members of NACKERS picked up their shooting sticks and left the League, the senile American and the most reactionary government since Attila the Hun, to discuss the miming industry...

"Of course," said the senile

American walking around the field with a copy of the Daily Express bound around his eyes. "Of course the event of the week was the **Wham!** party at Xenon. Negotiating large amounts of drink and food were; **Captain Sensible, Spandau Ballet, David Cassidy** (yup, another senile colonial), **Sandie Shaw, Gary Holton, Koo Stark, Frankie Howerd, Limahl, Bob Geldof, Mike Read, Simon Bates, Bobby Ball, Suzanne Danielle, Angie Best, Girlschool, Hanoi Rocks, the Duchess of Argyll and Lady Rothermere.**"

The League Of Gentlemen were not impressed. "Bah, let's have no more of the Showbiz Party," said Toby Jug. "Doing his best to redistribute wealth amongst the miming community is **Mr Suggs of Madness**. Suggs has produced the first single from scouse scallies **the Farm**, the mighty 'Hearts and Minds'. The nutty one

gave the lads four free days in the whizzo Zarjazz studio.

"While in a move of pinpoint appropriateness, **Mick Jagger** has agreed to play the part of the devil in an upcoming film. In the absence of **Adam Ant, Orson Welles** will be playing God. Talking of whom, **William Bragg**, barker of this parish, is attracting some rather strange fans these days. For, after hearing Billy's session on the **Peel** show last week, jock japester **Billy Connolly** rang up Bragg's record company and blagged the boy's complete works. Billy Bragg is not appearing on the Royal Variety show...

"Be a damn good thing if he was," remarked Lord Hip Hop, "though personally I prefer the Fish Trawler's Ball at the Albert Scruggins Memorial Hall meself. Which reminds me, fish cakes are the new trendy aphrodisiac amongst London's miming fraternity. RM's **Gary Crowley**

swears by 'em. I don't know what **Raquel Welch** reckons on fish cakes, but she did let some pop people along to her reception at the Hippodrome last week. **Limahl** and **Gary Kemp** looked on as the lady did the tango with debonaire **Tony Hadley**. **Eddy Grant** might not tango, but he is sponsoring Ms Barbados, Gale Thomas, in this year's Miss World contest."

"Pah," snorted the Maharajah Taffye. "Still too much Showbiz Party. What we need is something a little bit earthier, dirtier, uglier. Like **John Entwistle** perhaps. The ex **Who-er** is to form a heavy rock band called, and really this is **too** ridiculous, **Kinelle**. Also on John's work list, a how-to-play-bass cassette. Meanwhile John's old bud **Pete Townsend** has stopped talking to the young Conservatives and has donated £50 to the Kellingley Colliery Brass Band for the making of an album. Hmm, I would have thought the NUM could have done with more solid support.

**Paul McCartney** doesn't need any financial support, though the way his film 'Give My Regards to Broad Street' is bombing in the USA he may have to touch the **Buddy Holly** royalties after all...

As the Maharajah winded up the senile American, fell, glassy eyed from his shooting stick. Stunned by a torrent of miming rhetoric he lay on the ground pleading for mercy. No mercy was offered. The League Of Gentlemen knew that the name of the game was 'keep on keepin on'.

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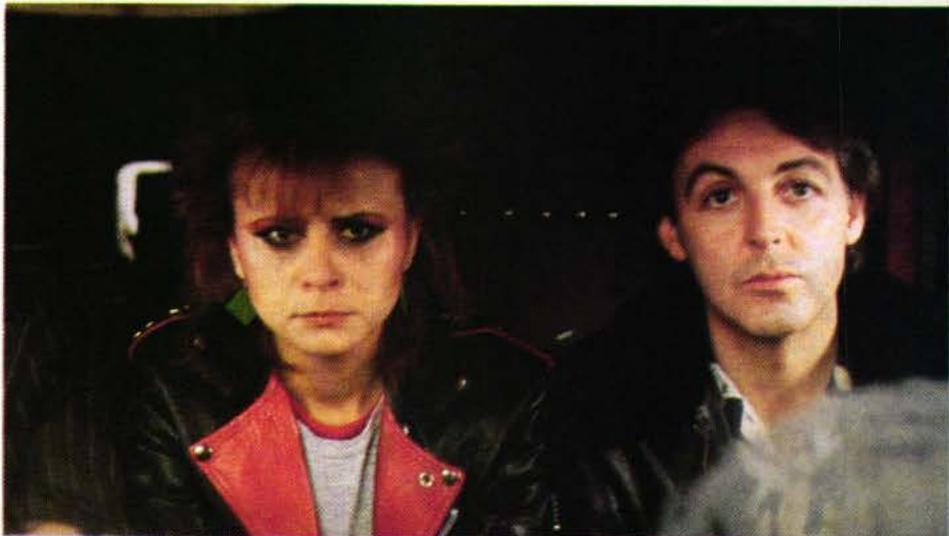
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● THE 'BALLROOM Dancing' spectacular: lurking amidst the pink tulle are Paul, Dave Edmunds, Chris Spedding and John Paul Jones . . .

# BROAD street SHUFFLE

Paul McCartney waxes lyrical about his fantasy musical



● TRACEY ULLMAN (playing Sandra the roadie's girlfriend) blubs en route to a rehearsal with Paul

**H**E COULD buy a fleet of Rolls-Royces, sail around the world in a luxury yacht or just stay at home counting his cash. But Paul McCartney likes to enjoy himself in a more practical way — by making his own films.

Fourteen years after his last full-length film appearance in the Beatles documentary 'Let It Be', McCartney has written 'Give My Regards To Broad Street', a musical fantasy.

The action centres around what happens when a pop star's tapes for an album disappear and the plot is spiced with songs and fantasy sequences.

"I wanted to make the sort of movie that I like to go out and see," explains Paul. "It's an old fashioned musical, a good night out. I go to the cinema to be entertained, not to see problems on the screen."

Paul had been thinking about making his own film for some time. First of all he commissioned Willy Russell (author of the play about the Beatles 'John, Paul, Ringo and Bert') to write a script, but Paul felt that it just wasn't right. Then when he was recording his 'Tug Of Love' album Paul started work on his own script.

"I heard about a band who had lost the master of their first album. I suppose it

triggered my own paranoia since I was recording at the time. It was the hook that started me writing."

**F**ILMING STARTED in autumn 1982 and locations included London's dockland and the Royal Albert Hall. Interior shots, including a full scale replica of the London Lyceum, were shot at Elstree Studios. Steven Spielberg was there at the same time shooting 'Indiana Jones And The Temple Of Doom' and Barbra Streisand was editing 'Yentl'.

A scene with Paul as a busker, imagining what happens to him if he doesn't get the missing tapes back, was shot in Leicester Square. Dressed in a pork pie hat, Paul jumped out of a car and started to sing.

"Nobody recognised me," he says. "It's interesting the way people don't really look at each other. Someone did toss me a 10 pence coin though, so I couldn't have been that bad!"

The film also stars Paul's wife Linda, his old chum Ringo Starr and Sir Ralph Richardson. Jeffrey Daniel also pops up and Tracey Ullman plays the girlfriend of an ex-convict suspected of stealing the tapes.

"The whole family used to watch Tracey on 'Three Of A Kind'," says Paul. "We fell in love

with her. She's so cheeky, good natured and irreverent, I really wanted to work with her. I was a bit nervous about acting with Sir Ralph Richardson, but he was such a wonderful actor he made me look good — he did it all for me."

**T**HE FILM also boasts some of the best people on the technical side: costume designer Milena Canonero who worked on 'Chariots Of Fire', and make up artist Barbara Daly who's often put the finishing touches on Princess Diana.

The film's soundtrack, which has coasted in at number one, features a number of re-recorded Beatles songs like 'Yesterday', 'Eleanor Rigby' and 'The Long And Winding Road'. New songs include the smash hit 'No More Lonely Nights', 'Ballroom Dancing' and 'So Bad'.

'Ballroom Dancing' provides the theme for one of the most spectacular scenes in the film. A group of nasty rockers descend upon a team of formation dancers on a ballroom floor and a riot breaks out. It's a brilliant piece of choreography.

See for yourself and give your regards to Broad Street when it opens soon.

ROBIN SMITH

# COOP DE GRACE

Eggsclusive! ALISON MOYET has a hen party with Andy Strike. And he's no chicken either.

**S**OME PEOPLE I know do all their thinking on the bog. Others in a hot bath or jogging. Alison Moyet likes to get back to nature.

"If I ever get fed up or just want to contemplate something, I go off to my chicken pen and sit in the chicken shit with a hen on my lap," she explains.

"When I was young and in France, there were no other kids of my age around so I'd go and sit with the chickens and I always promised myself that when I got a place of my own I'd get some chickens as well.

"I couldn't eat them — they're my pets but they're also very good layers and I get about half a dozen eggs a day out of them.

"There's a real feeling of satisfaction and self sufficiency when you pick up the eggs, especially when they're still warm. I've got six chickens but I can't tell them apart. They all look the same to me.

"They're real cowards when you go up to them, but if you've got a scar on your leg and you go to feed them, they'll all go for it. They can be right bastards."

Well, being chicken is something Alison herself couldn't be accused of. Having turned her back on the blues to team up with Vince Clark in Yazoo, a courageous move in itself, she now finds herself poised to break as a solo performer with an album out this week and her first tour under way.

1984 was designated "... year of the woman", as Alison puts it, but she was never convinced.

"I never see things like that," she says. "All I'm concerned with is whether it's my year or not my year. Personally I couldn't give a shit

about what else is going on unless it affects me.

"I don't like this classification of women singers and men singers. I think that's a bit dodgy. I'd rather have good singers and bad singers.

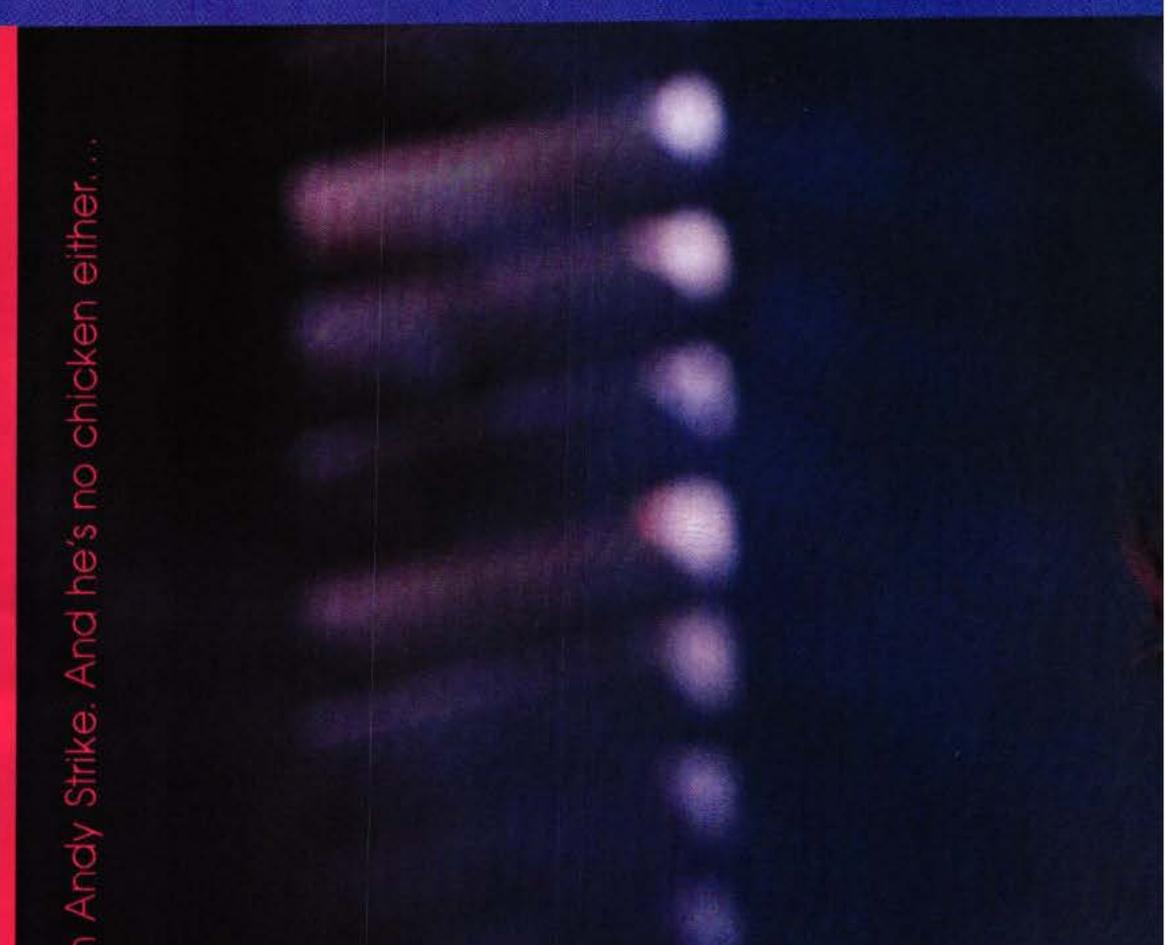
"Just because there're a lot of women singers around, doesn't mean they're good ones or that they deserve to be up there with Wham! and the like. I'm not saying that Wham! are fantastic, but they do write very clever commercial pop songs that are designed for a number one spot, and the women singers who happen to be around now, myself included, don't do the same so we don't deserve that success. Just because it's the year of the woman or whatever."

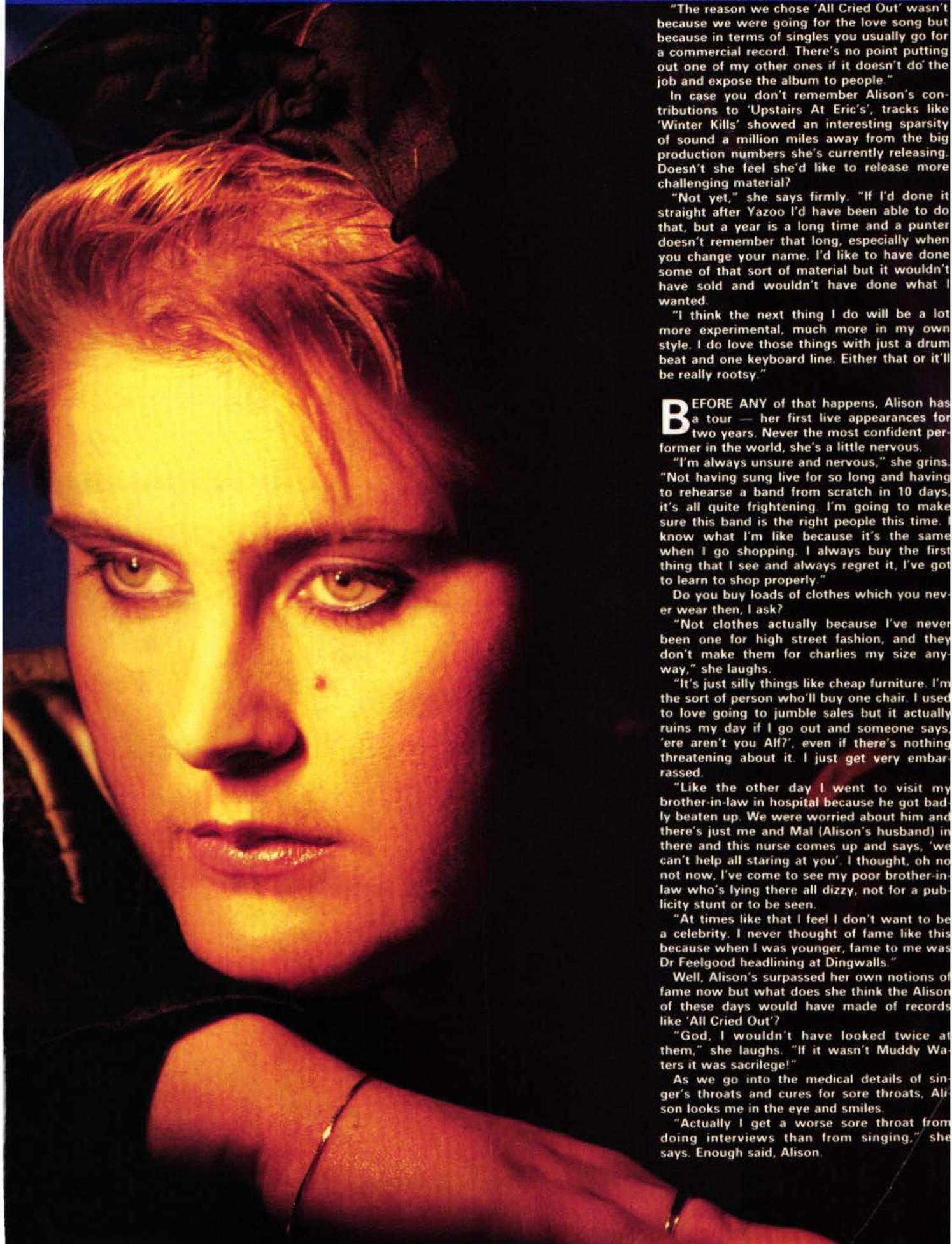
**W**HEN I first heard the solo Ms Moyet I was somewhat disappointed. Sure, she can knock spots off other more glamorous operators in the vocal stakes but as someone who has broken down so many preconceptions in the business, isn't it a shame she's still singing corny old love songs?

'All Cried Out', the current smash, is a prime example. Writing with producers Jolley and Swain, isn't it difficult to stamp your own character on your music, Alison?

"It is, but then when I started working with them it had been a year out of work for me and I'd lost a lot of confidence. I wondered how people would react to me and could I actually write songs or was it because Vince could write great melodies?

"I needed somebody to fall back on and doing this album with them has given me back my confidence. I know my strengths and weaknesses now and I know that I'm a lyricist as opposed to a songwriter. I do need a writing partner.





"The reason we chose 'All Cried Out' wasn't because we were going for the love song but because in terms of singles you usually go for a commercial record. There's no point putting out one of my other ones if it doesn't do the job and expose the album to people."

In case you don't remember Alison's contributions to 'Upstairs At Eric's', tracks like 'Winter Kills' showed an interesting sparsity of sound a million miles away from the big production numbers she's currently releasing. Doesn't she feel she'd like to release more challenging material?

"Not yet," she says firmly. "If I'd done it straight after Yazoo I'd have been able to do that, but a year is a long time and a punter doesn't remember that long, especially when you change your name. I'd like to have done some of that sort of material but it wouldn't have sold and wouldn't have done what I wanted."

"I think the next thing I do will be a lot more experimental, much more in my own style. I do love those things with just a drum beat and one keyboard line. Either that or it'll be really rootsy."

**B**EFORE ANY of that happens, Alison has a tour — her first live appearances for two years. Never the most confident performer in the world, she's a little nervous.

"I'm always unsure and nervous," she grins. "Not having sung live for so long and having to rehearse a band from scratch in 10 days, it's all quite frightening. I'm going to make sure this band is the right people this time. I know what I'm like because it's the same when I go shopping. I always buy the first thing that I see and always regret it, I've got to learn to shop properly."

Do you buy loads of clothes which you never wear then, I ask?

"Not clothes actually because I've never been one for high street fashion, and they don't make them for charlies my size anyway," she laughs.

"It's just silly things like cheap furniture. I'm the sort of person who'll buy one chair. I used to love going to jumble sales but it actually ruins my day if I go out and someone says, 'ere aren't you Alf?', even if there's nothing threatening about it. I just get very embarrassed."

"Like the other day I went to visit my brother-in-law in hospital because he got badly beaten up. We were worried about him and there's just me and Mal (Alison's husband) in there and this nurse comes up and says, 'we can't help all staring at you'. I thought, oh no not now, I've come to see my poor brother-in-law who's lying there all dizzy, not for a publicity stunt or to be seen."

"At times like that I feel I don't want to be a celebrity. I never thought of fame like this because when I was younger, fame to me was Dr Feelgood headlining at Dingwalls."

Well, Alison's surpassed her own notions of fame now but what does she think the Alison of these days would have made of records like 'All Cried Out'?

"God, I wouldn't have looked twice at them," she laughs. "If it wasn't Muddy Waters it was sacrilege!"

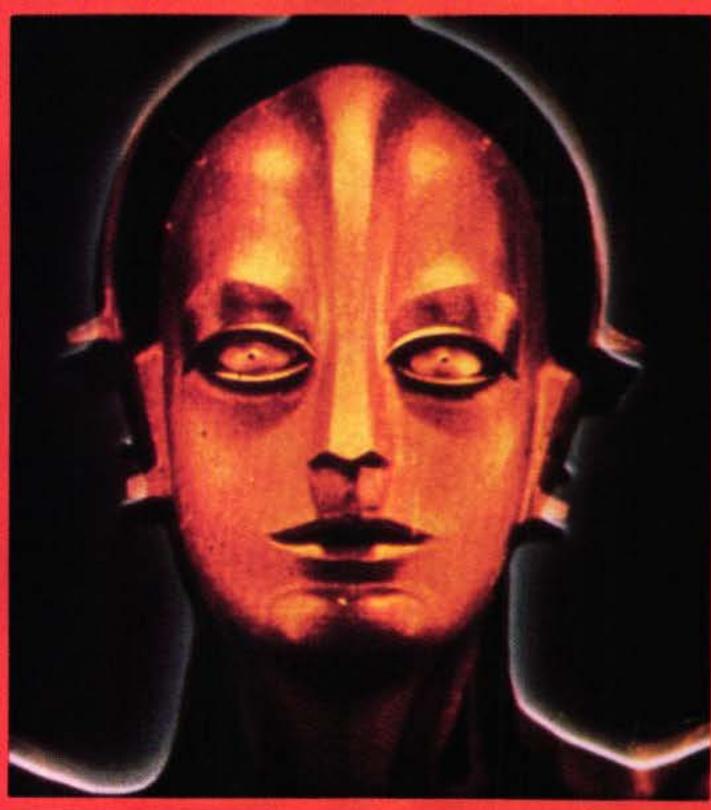
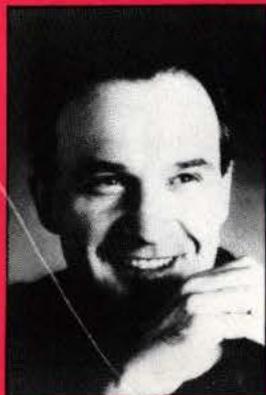
As we go into the medical details of singer's throats and cures for sore throats, Alison looks me in the eye and smiles.

"Actually I get a worse sore throat from doing interviews than from singing," she says. Enough said, Alison.

# METRO GNOME



PROLIFIC POP PRODUCER GIORGIO MORODER DISCUSSES THE RE-VAMPED 'METROPOLIS' AND HIS LIST OF FAMOUS FRIENDS. SICK WITH ENVY: ELEANOR LEVY



**G**IORGIO MORODER must be rolling in it. Philip Oakey, Freddie Mercury and Bonnie Tyler are currently nestling comfortably in the charts due to the Italian music maestro, while Moroder's refurbished silent classic 'Metropolis' is about to be released in a cinema near you. World domination must be just around the corner. Add to this a list of production credits as long as THREE arms, and the man must have made a small fortune.

Currently, he's sitting in his eighth floor penthouse suite in London's top notch Dorchester Hotel — a charming, dashing handsome man with an endearing laugh and a real smell of style around him. Makes you sick, doesn't it?

Moroder has worked with some BIG names. He introduced the world to Donna Summer, while the likes of Japan, Blondie, David Bowie and James Last (James Last?) have all benefitted from his nimble aural guidance.

His two Oscars for the soundtrack of 'Midnight Express' and 'Flashdance ... What A Feeling' (with Irene Cara and Keith Forsey) sit proudly on his mantelpieces — one in Italy and one in Los Angeles, his current home. It's a long way from Moroder's first success in Britain as composer of 'Son Of My Father' for Chicory Tip in 1972 (a minor classic of its time).

● **Why did you decide to revamp 'Metropolis'?**

"First of all I knew I wanted to put a score to a silent movie. I remembered 'Metropolis' because I saw it a few years ago and always liked it. It's a contemporary movie — certainly not old fashioned. At the time silent movies came out they had music — played in halls with big orchestras, until finally in the little towns they just had pianos. There were never real silent 'silent movies', so I thought I'd present it the way they would have in 1927. I have music, lyrics and sound effects, so apart from the dialogue, everything is there that you would get in a modern movie."

● **The album features some well-known names: Freddie Mercury, Adam Ant, Pat Benatar, Jon Anderson. Why did you decide on the 'hit single to sell the film' approach?**

"First of all, I wanted to try something new. Secondly, at the very beginning, I wanted just music but there were other considerations. Mainly — how do I get a young audience into the cinema to see a silent movie? So I thought I'd have the kind of music which would attract a younger audience."

● **Was there anyone you tried to get involved who said no?**

"Nnnn ... well, even if I had I don't think I would tell you! I know a lot of people wanted to do it who couldn't, but I'm not going to tell you who they are either."

● **Queen have used parts of 'Metropolis' in one of their videos. Was that a result of your collaboration with Freddie Mercury on 'Love Kills'?**

"Right. The group was in Los Angeles recording and I just asked them if they wanted to do a song for 'Metropolis'. The whole of the group didn't but Freddie did, so I wrote a song with him and then the group liked the movie so much they took bits of it and used it in their own video for 'Radio Ga Ga'. I don't know if they had the idea before, but I guess the momentum was when they

finally saw a version of it."

● **You've worked with a great many famous people. How much control do you have over the final product?**

"It depends a lot on the artist. If it's a one time situation, like a song for a movie and an artist comes in to sing it (Philip Oakey, Blondie) then I must have a lot of control. The song has to fit the movie, so if I use an artist who will not agree with what I want then I would have a hard time."

"If you're doing a song for an album then the singer is the main character. THEN you have to agree with what they want and fit the song to their style. For a movie I must have control, for an album the star has more say. On the last album I worked with Donna on, she had four of her own songs on it, Pete Bellotte had two or three, I had three or four and that was very even."

● **What was your reaction to Donna Summer's comments that AIDS was a punishment from God to gay men for their sins?**

"Oh, did she say that?" (looking genuinely concerned). "I know that in '78/'79 she became 'born again' and I remember she was trying to convert me, but she did not. But Pete Bellotte and myself never had any problems religious-wise. At the beginning I don't think she was that intensely involved with it, but then afterwards ..."

"I see her once every two or three months in LA but we never discuss that, so I don't know exactly how strongly she's into religion. But I didn't hear about the AIDS thing. That's bad news. You never know what kind of brain washing goes on with these things."

● **Of all the people you have worked with, who was the best?**

"I did one song with David Bowie for the film 'Cat People'. There was a time when we were talking about doing something together. Bowie is a very creative artist so he would be my favourite. One thing is for sure — he's very versatile."

"He comes out with an album like 'Let's Dance' which is completely different from this latest album, which again, is completely different from the others. He's very intriguing and interesting."

● **And who haven't you written songs for who you would have liked to?**

"Oh, certainly the Beatles. But they wrote their own songs so they wouldn't have needed me! Probably Elvis Presley as well. I was a big fan of his. The little American and English music I was able to hear in Italy was, more or less, Elvis for a long time. So, he was my idol, especially as he didn't compose and so he could have recorded something of mine. By the time I was in America he was doing very little and by the last years I wasn't interested anyway."

● **One final question, have you ever written a song for the Eurovision Song Contest?**

"No! Definitely not."

# Sister Sledge

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1984 MIX BY  
BERNARD EDWARDS

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COTILLION

# Singles



Reviewed by  
**PEDRO**

## OTHER CANDIDATES

**SISTER SLEDGE 'We Are Family' (WEA)** And the beat goes on... reissue after reissue but aren't they all simply marvellous. Once again Chic supremo Bernard Edwards remixes that old early Seventies Sister Sledge spice, gently shaking and stirring it to give it a slightly different taste without losing any of that vintage... Don't stop till you get enough!

**HUMAN LEAGUE 'Louise' (Virgin)** Beneath the lumpy synthesiser squeals and dull, thudding rhythms lies a simple, plaintive peach of a song. Its insidious melody and Oakey-Cokey's appropriately deadpan delivery would all but wrench out those heart strings if it wasn't for all those bleeding Bontemps sounding like a budgie chirping on a digital watch alarm.

**FRIENDS AGAIN 'South Of Love' (Phonogram)** Another track from their sadly neglected debut album, 'Trapped and Unwrapped', it reinforces what great songwriters they are, but chart topping hit-machines they sure ain't, no siree. Yet who cares when a song such as this can put a spring in your step and some warmth in your heart.

## SINGLES OF THE WEEK

**REDSKINS 'Keep On Keepin' On'. (Decca)** *Greetings pop picketers! Prick up your ears to the blood and thunder of 'K.O! K.O!', an unashamed soundtrack for the strike-stricken Britain of 84, that combines musical power and dexterity with mouth and message. Standing out by standing up, and getting up offa that thing like a Red machine, it wins by a landslide victory by sheer virtue of its Northern grit and bite. Borrowing a hint or two from the fire and fury of the Jam and the Clash, red is their colour and rockin's the game. On your Marx, get set, and go! go! go!*

**TEMPTATIONS 'Treat Her Like A Lady' (Motown)** *Without doubt, this was one of the hottest platters to be gracing the turntables of the latest and greatest Caister Soul Weekend. Seeing all those dedicated fun(k)sters move to its grooves immediately gave this record a head start. But when I learned this was none other than those mighty marvels of the Sixties and Seventies, those cool talking, fast walking Temptations, well the superlatives just had to flow. A classy and essential record for fans of all dance music, its modern sound is worthy of opening yet another era for even them.*

**THE TRUTH 'Exception Of Love' (IRS)** The breezy confidence and vigour of this record does make you think that the much-maligned Truth warrant more attention than the media in general chooses to award them. True, they may have awkwardly stepped into a Jam vacuum and paid the price for workmanlike sheepishness, but 'The Exception Of Love' is an exception to that rule. Buoyant and punchy; it rides on the crest of a swirling Hammond Organ; glimpses briefly towards Sixties songwriting, catches a glimpse of Seventies urgency, but lands smoothly in the spirit of the Eighties.

**SHINEHEAD 'Billy Jean' (Hawkeye)** For some time now, this skanking version of the Michael 'matchstick' Jackson song has been one of the most bought and sought after discs on the Reggae front. Whilst its appeal lies largely in being such a bold and cheeky reworking of such an immediately recognisable song, therein lies its limitations.

**DAZZ BAND 'Let It All Blow' (Motown)** This meanest mother of an instrumental surges and urges in a manner unheard of since 'Rockit' blasted its way into the clubs. This superb slab of vinyl whips it up in a manner that is, ahem... excuse the pun... dazzling.

## BACKBENCHERS

**THE WHO 'Twist And Shout' (MCA)** This record really does sum up the value of the nation's best loved dinosaurs of rock. I mean, their choice of such a seldom covered song really does display the creative foresight and pioneering spirit that they have graced us with over the centuries. I don't think I'll ever forget the rousing screams of the assembled ranks of rock 'n' roll pensioners who not only remind us that this is LIVE! and where it's at, man!, but of how right and unselfish the Who were to call it a day when they could have kept churning out the same old stuff over and over again....

**LENNY HENRY PRESENTS DELBERT WILKINS SINGS 'Crucial Times' (Chrysalis)** As a result of the 'Three Of A Kind' series and his own recent TV show, Lenny Henry has developed into one of the country's leading comedians. The value of his work in that area is unquestionable, but in the arena of music the man still has some considerable way to go. With Delbert "Know what I mean guy?" Wilkins, he is if anything too uptight, outasight and in the groove, attempting to make a good MUSICAL record, and sounding a bit too convincing for self-parody. Whatever humour is present is rather safe and obvious. Let's have the punchline rather than the hook-line next time.

**MADONNA 'Like A Virgin' (WEA)** Visually, let it be said,

Madonna is a pure vision. She walks the deadly tightrope between sophistication and outright sexuality. Her records, on the other hand, are simply tame and lame modern pop disco, and her ability to perform centres more on pouting than on pirouetting. Putting it bluntly, she is a marketing man's dream: a carrot to dangle in front of lechers such as myself, a slightly classier musical version of Page 3, and her record here shares all the throwaway qualities of the said publication.

**HELEN AND THE HORNS 'Surrey With The Fringe On The Top' (RCA)** If Madonna is the musical equivalent of a classier Page 3, then Helen could be seen as a slightly younger version of 'Woman's Own'. Here she is all cute and whimsical Rodgers and Hammerstein, conservatively retreading Radio 2 music to remind us what a jolly day it is! Any attempt to add some verve or nerve to the song has been ignored in favour of a bit of meek cheek.

**SLADE 'All Join Hands' (RCA)** You can imagine Noddy Holder writing this while leaning up against the bar, thinking of, on the one hand, where he's going to get his next pint of Special Brew from, and on the other, of all those forthcoming Xmas and New Years parties when the beer will be flowing. "I know," he thinks, "I'll write a cheery-beery Xmas singalongaSlade epic, you know the type, all the lads at the bar swaying terrace style, hands joined and pint mugs raised. Not so much the "So Here It Is Merry Xmas, Everybody's Having Fun" knees-up but more the rousing chorus anthem type. "That should keep me in beer money till the New Year." Recently, all the bookies drastically lowered the odds on lightning striking twice.

**PAUL HARDCASTLE 'Eat Your Heart Out' (Chrysalis)** Mr Hardcastle is the young musician whizz-kid who recently nearly had a couple of hits with his version of the D-Train classic 'You're The One For Me' and his own 'Rain Forest' song. Within the import/specialist shop circuit he does seem to be incredibly popular, but I myself have always wondered what all the fuss was about. Here again we have another disco workout, totally lacking in identity.

# BILLY OCEAN

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# Albums

## Careless misters

**WHAM!** 'Make It Big' (Epic EPC 86311)

**THE TROUBLE** with 'Make It Big', now that they have, is that it isn't even slightly ambitious. Or much fun, frankly.

Reasonably enough it kicks off with a big hit single, namely 'Wake Me Up . . .' Also included is 'Careless Whisper' and another number one 'Freedom'. All competently sung, written, produced and arranged by the cherubic one. He also plays all keyboards on the Kashif-y 'Everything She Wants', which chugs along quite effectively and hints at some painful frustration. Even if the atmosphere is somewhat blow-dried.

Likewise on the other ballad, 'Like A Baby' — although the crying in question sounds more like the tears of a crocodile than the tears of a clown to me. The pumping 'Heartbeat', astonishingly enough, feels like George has been listening to Bruce 'The Boss' Springsteen, of all people.

On 'Credit Card Baby' George tells the girl that he doesn't mind her fingering his Gold American Express card, so long as she lays off the pretence of any desires on his heart. Fair enough!

So far, so-so. This leaves only the fairly feeble shadow of the mightily bright Isley Brothers' 'If You Were There'. All pretty much George Michael's baby, I would guess. Andrew Ridgeley, though, is credited merely with a share in 'Careless Whisper' (split the money and no hard feelings, huh?) and 'Electric Guitar'. Now since one Hugh Burns is also credited with a similar instrument, plus its acoustic variety, one is tempted to conclude that Mr Ridgeley had a bit of time to kill after the soft-focus photo sessions were complete.

It's a carefully, if not altogether lovingly, crafted Pop record. Now I know that George is going away for a long, and no doubt well-deserved holiday. I think he could pack some old Dollar 45's along with the other cosmetics, to remind him of how exciting, carefully and lovingly crafted Pop records can be. Or even the new Kim Wilde.++

MARK CORDERY

**ALISON MOYET 'Aif'** (CBS 26229)

CLOSE THE curtains quick someone, before the glare from this highly polished record blinds us all. Phew, Jolley and Swain know how to make records don't they? But wait, isn't there a singer here somewhere? Oh yes, Alison Moyet, one of the great vocal discoveries of recent years. It's easy to forget she's here at times as the big reproduction threatens to swamp any human input.

Always a dodgy one when the producers co-write the songs but 'Aif' manages to overcome all these problems due to the talent of those involved. Classy MOR pop is what 'Aif' is all about — there's not a duff track on it, but there's nothing that really leaps out and grabs you either. Apart from the two singles, only 'Twisting The Knife' and the Lamont Dozier penned 'Invisible' strike me as anything remarkable and I expected a little more of that on this record.

Alison seems not to be pushing herself here, though I'm sure this is probably due to this being her debut and the old confidence meter not being too near maximum just yet. Having said that, 'Aif' is as good a pop record as you'll find around at the moment and it's definitely a grower. By Xmas, I might love it.++++

ANDY STRIKE

**THE SMITHS 'Hatful Of Hollow'** (Rough Trade 76)

THE RAIN falls hard on four tortured souls . . . and what a barbaric life it is indeed. But what if we weren't shown a glimpse underneath the floorboards every now and then . . . where would we be? The Smiths know exactly where we are, as they have proved on their spectacular bevy of singles . . . singles that make them one of the centre-spreads in today's popular music emporium. Once again we must bellow from the tree-tops: Long live The Smiths! . . . because they give us a sense of wonder . . . and if we lose that sense of wonder then we lose all sense at all.

And on to long playing record number two: 'Hatful Of Hollow'. It contains culled cuts from John Peel and David Jensen Radio One sessions (including 'Hand In Glove', 'What Difference Does It Make' and 'This Charming Man') — plus the two recent singles 'Heaven Knows I'm Miserable Now' and 'William, It Was Really Nothing' . . . thus making it virtually a greatest hits presentation — so soon!? SO GOOD!!

The sound of a few of the session tracks is a bit muddy — but all in all it simply adds a new dimension to the already overflowing Smith sound. Also, in an unmitigated brash and expensive package, Rough Trade offer a hyper-gloss gatefold sleeve, a quality inner bag, complete printed lyrics . . . and SIXTEEN TRACKS!! William, this is really something, so I urge even the most ardent Smiths non-supporter to delve into this mixture of alphabet soup and soaring, roaring melodious guitar. The Smiths will not make you heart-sick or queasy . . . they will make you think and they will make you smile.++++

DYLAN JONES  
Continues over

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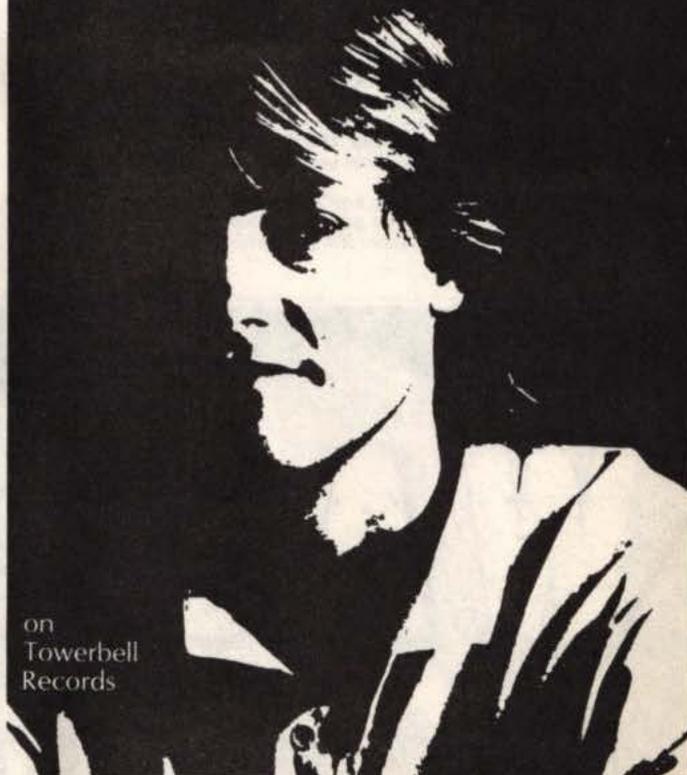
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# Albums

## Rock the Vox

**ULTRAVOX 'The Collection' (Chrysalis UTVD1)**

THERE WAS once this boy called Midge. Funny kind of name but, well, he was a funny kind of guy. He was in all these groups and people got to know who he was, but he never seemed quite SETTLED.

There was also, by chance, this group. A talented bunch, they'd just lost their singer and looked set to disappear despite their obvious charm. 'One Small Day' they got together and the new re-vamped Ultravox was born.

You've lived the story — now love the album. This sees all the post-Ure singles as the bait and a cleaner, more finely tuned collection of electronic pop you couldn't hope for. With the exception of the odd over-theatrical drone ('We Came To Dance'), this collection of 14 singles from 'Sleepwalk' onwards, is a pleasant earful of polish, drama and... love.

You could never accuse Ultravox of being an excessively passionate band, but 'The Collection' is the perfect Christmas present for those who like their pop gift-wrapped in gilt.++++

ELEANOR LEVY

# Nice 'n' easy

**THE STRANGLERS 'Aural Sculptures' (Epic EPC 26220)**

THE STRANGLERS of today are as (musically) far removed from 'Rattus Norvegicus' as can be imagined. Blues, jazz and melody now replace the grate, grind and sleaze... and it's a welcome progression.

To accompany 'Aural Sculptures' they've organised their own exhibition of 'artistic ears', and the aural imagery continues onto the cover, with rather fetching shots of four earholes prompting the question 'just what parts of Jean Jacques Burnel are left for us to see?'

If 'Skin Deep' surprised and warmed by its sensuality, then 'Aural Sculptures' sees the continuation of the less harsh, but by no means weaker, sound that the Stranglers have headed towards for the last five years.

'North Wind Blowing' and 'Laughing' are prime examples — being slow and controlled but with an underlying vague uncomfortableness in both the lyrics and vocals.

'Aural Sculptures' is the most accessible music the Stranglers have produced in their 10 years of playing with titillation and butchness. And any album with a man called Spong playing trumpet has got to be worth a little of anyone's time.+++++

ELEANOR LEVY

**MARILLION 'Real To Reel' (EMI ES 26 03031)**

WADING THROUGH a swamp with mud coming over the tops of your gumboots would be easier than listening to this. Sorry, but I'm just not in the mood for 'Real To Reel' with its six live tracks recorded in Canada and good old Blighty. It's all rather strangely dull, lacking in the attack and

spirit of which great live recordings are made. Even 'Assasing' sounds like a duff 'un. They should have left the tapes down in the vaults.+

ROBIN SMITH

**KIM WILDE 'Teases & Dares' (MCA WILDE1)**

THE WILDE family's brand of pop injected a bit of nervous glamour into the scene a couple of years ago before it all went sour and Dad's songs dried up leaving Kim alone with her growing pains. 'Teases & Dares' sweeps all that away as its Frankiesque big production catapults the new look Kim into the present if not quite the future.

The fact that her somewhat skinny vocals do not always match up to the forceful sound which swamps her at times, doesn't seem to matter too much. It's the simpler tracks like 'Fit In' and 'Thought It Was Goodbye' that work best. It's also no coincidence that these two and 'Shangri-la' were written by Kim herself.

'Teases & Dares' shows that there's still plenty of life in the Wilde pop phenomenon. If Kim can gain the confidence to squeeze her own songs in a bit more often, she might make an even bigger success of things second time around.++++½

ANDY STRIKE

**THE WHO 'Who's Last' (MCA WHO 1)**

THE LAST encore before the curtain finally falls on their career, 'Who's Last' is a live album taken from the band's sell out American and Canadian tour a couple of year's ago. Despite Daltrey's new found tastes in Man At C&A suits and more lines on the band's faces than you find at Clapham Junction, this album has more than its fair share of belters.

Backed by a chorus of millions of rabid yanks, the old magic still works through 16 classic tracks like 'My Generation', 'Can't Explain' and 'Substitute'. An interesting flavoursome period piece.++++

ROBIN SMITH

**DEEP PURPLE 'Perfect Strangers' (Polydor POLH 16)**

TIME TO suck in the cheekbones, pull in the beer guts and get back on the boards again. I can't blame Deep Purple for getting back together when they've probably been offered more cash than I'll make in 10 lifetimes, but the net result is disappointing.

We've all been spoilt of course. Purple were responsible for some of the best metal ever to come out of Britain, but now they've become a cabaret turn. The title track is a proud and powerful piece of new Purple but it's all really downhill from there. Lord and Paice try to pull the strands together but Blackmore's guitar routines have become a real snore. By the time we get to 'Wasted Sunsets' the album has become embarrassing and I reckon Gillan's voice is well past its prime.

I might change my opinions but for the time being I'm going to dig out 'Made In Japan' again. +¾

ROBIN SMITH

**VISAGE 'Beat Boy' (Polydor POLH 12)**

HAVING PASSED a very pleasant hour or two interviewing Steve Strange, staying up way beyond my bedtime, I desperately wanted to like this. But despite his promises that steel was going to rasp against steel with 'Beat Boy', all I seem to hear are the distant cries of an act well past its prime and all the make up in the world isn't going to cover up the cracks.+

ROBIN SMITH

# No Pop, no style

**THE STAPLE SINGERS 'The Turning Point' (Epic EPC 26212)**  
THIS EXQUISITE musical smorgasbord by the renowned Staple Singers is a wonderful experience.

Thus runs the dedication (TO YOU) on the sleeve, and I am in no mood to argue. It's the closest thing to heaven I've heard since another famous family affair fought the 'Love Wars'. These vocal roots also go through Gospel, but always have the power to move the most hopeless sinner. Hear, for example, Roebuck 'Pops' Staples sing 'H-A-T-E Don't Live Here Anymore' and feel the funkiness of a man born during World War One...

The synthesizers on the title track cannot fail to take you higher, unless of course you are already dead. Also featured is D Byrne's improved 'Slippery People', which is an outstanding noise everywhere except here, where everything is of similarly high quality. It's meltdown time. Indeed, the record is filled with such WARMTH that the listener is almost unconsciously moved to open the windows when playing it.

Staple Singers' Soul has a long and honourable history — 'Respect Yourself', 'I'll Take You There', to name but two — and is also the most up-to-date record this week. It's the turning point — reach it.+++++

MARK CORDERY



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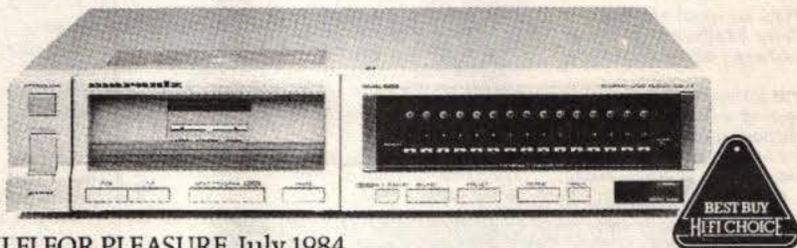
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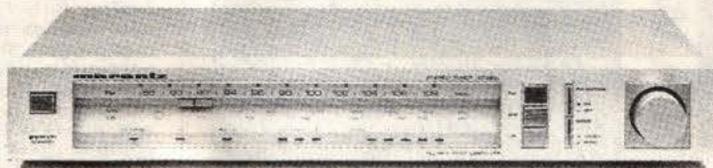


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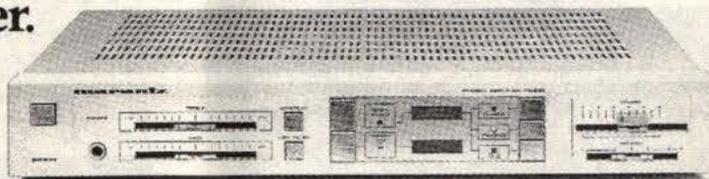
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**D**O YOU know of any fan club for Kraftwerk? Is there anywhere I can write to the band?

Tony, North London

● Try dropping a line, along with an international reply coupon to Kraftwerk c/o EMI Electrola, Maarweg 49, 5000 Cologne, West Germany, or c/o Kling-Klang

# Girls? Just want to have fun

**M**Y PROBLEM is that I'm very attracted to other girls and think I'm a lesbian. So far I have been out with a few boys but only to stop other people from thinking I'm queer. Only one other person knows I'm gay and she's a close friend who promised she wouldn't tell anyone else. We're still good friends.

Is there any way of telling for sure if you're gay? How can you tell if other people are too? And how do I get in touch with other young lesbians?

I'm beginning to think I'm the only lesbian around, but am too scared and embarrassed to ring lesbian line or something like that. I'm 17. Joanna, UK

● You're certainly not alone, although the realisation that you are or might be gay or bisexual can be a bit of a shock and hard to handle at first. It's estimated that one out of every 20 people is gay, that is, sexually attracted to the same sex, so, with an estimated two million homosexual people in the UK, the figures speak for themselves.

How can you tell? While there's no rush to label yourself as gay, bisexual or heterosexual you are the only person who, ultimately, can be aware of your own sexuality. Be honest with yourself. Take things at your own pace.

Unless they happen to wear badges or talk about their sexuality gay people look just the same as everyone else. Because they are. So without knowing someone fairly well, you might never suss whether he or she is gay or not. If your intuition lets you down, the result could be embarrassing, so making an attempt to meet other young gay people is always a good move. Readers who want to write to Joanna, go ahead, c/o this page.

You could join GYM, the Gay Youth Movement, for men and women under 26. GYM (send an sae to GYM, BM GYM, London WC1N 3XX), is in touch with youth groups throughout the country and has a penfriend service. Or, you could summon some

courage, and, only if you feel ready to do this, ring your nearest women's telephone service, fully listed below.

Young gay women will find a new booklet, 'Talking About Young Lesbians' edited by Lorraine Trenchard and published by the London Gay Teenage Group, a revealing read. Young gay women talk — about themselves. Price £1.75, inc postage, from Central Books, 14 The Leathermarket, London SE1. (Cheques to Central Books).

If you know you are or think you might be gay or bisexual you can talk it over with someone who'll understand on any of these numbers — LONDON, Lesbian Line, (01-251 6911), Monday and Friday, 2-10pm, Tuesday, Wednesday, Thursday 7-10pm; BANGOR, (351263), Tuesdays, 8-10pm; BIRMINGHAM, (6226580), Mondays and Wednesdays, 7-10pm; BRADFORD, (305525), Thursdays, 7-9pm, or (723802), Wednesdays, 7-10pm; BELFAST, (222023), Thursdays, 7.30-9.30pm; BRIGHTON, (603298), Tuesdays, 8-10pm, Fridays, 2-5pm/8-10pm; BRISTOL, (425927), Wednesdays, 8-10pm; CAMBRIDGE, (246113), Friday, 6-10pm; CARDIFF, (374051), Thursdays, 8-10pm; COLCHESTER, (870051), Wednesdays, 8-10pm; COVENTRY, (77105), Wednesdays, 7-10pm; DUBLIN, (710608), Thursday, 8-10pm; EDINBURGH, (031 556 4049), Thursdays, 7.30-10pm; GLASGOW, (041 248 4596), Monday, 7-10pm; LEEDS, (453488), Tuesdays, 7.30-9.30pm; LEICESTER, (826299), any evening, 7.30-10.30pm; LIVERPOOL, (051 708 0234), Tuesday and Thursday, 7-10.30pm; MANCHESTER, (061 236 6205), Monday to Thursday, 7-10pm; MERSEYSIDE, (St Helens 34920), Monday and Thursday, 8.30-11pm; NEWCASTLE UPON TYNE, (612277), Thursday and Friday, 7-10pm; NORWICH, (28055), Tuesdays, 8-10pm; OXFORD, (24233), Wednesdays, 7-10pm; PETERBOROUGH, (238005), any evening until 10pm; SHEFFIELD, (581238), Thursdays 7-10pm; SWANSEA, (467365), Fridays, 7-9pm.

Studios, Mintropstrasa 16, 4 Dusseldorf, West Germany. There is no official club.

**I**S THERE any way I can get some details on the beliefs and activities of the Ecology Party? So far, despite a lot of effort, I've been unable to find an address. Mark, Ampthill

● Propaganda, what propaganda? The 6,000-strong Ecology Party advocates the concept of personal rather than material growth. "We're a democratic political party with policies based on the principle that people must live in harmony with nature within the limitations of the earths finite supply of resources," says a spokesperson. So now you know. More tax on this growing pressure group for change from Ecology Party, 38 Clapham Road, London SW9. (Tel: 01-735 2485).

**M**Y THREE all-time favourite songs are 'Ashes To Ashes', the David Bowie number, 'Up The Junction', by Squeeze and the Ultravox song 'Vienna'. I've just started a pop group, and want to know where I can get both the music and lyrics to these numbers. David, Alconbury

● According to major mail-order sheet music supplier Chappell Of Bond Street, neither 'Ashes To Ashes' or 'Vienna' are currently available in sheet music form. But, 'Up The Junction' is included in a 'Squeeze Singles' songbook, available for £4.25, inc postage and packing from Chappell Of Bond Street, 50 New Bond Street, London W1.

You could play the singles and transcribe the words 'n music for yourself.

**M**Y SCHOOL is having a trip to Europe next year and I really want to go. How do I get a passport and do my parents have to agree to me having one? My mother isn't too keen on the idea of this foreign trip. I'm 16.

Pat, South Wales  
● At 16, you can get a passport in your own right, but you must have the consent of one of your parents. Only when you reach 18 can you apply for a passport without this go ahead. Ask any post office for an application form which includes all the information.

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# Young Free And Single

LET'S KICK off this week's contact slot with a request from Kevin (19) living in Rainham, into Hi-NRG disco music and hoping to meet some girls who also like Duran Duran; meanwhile amateur dramatics and chartmusic fan Rod (22) from Washington, Tyne & Wear hopes to hear from people in Newcastle and Sunderland; heavy metal enthusiast, Ruth (17); from Acle, Norfolk wonders if she's the only rockfan in the universe; Mandy (17) from Blackburn wants penpals into Aztec Camera, China Crisis, Siouxsie, the Cure and more; and gay, unemployed and lonely Nigel (23) in Prestwich hopes to hear from readers who like Hi-NRG, Thompsons, Spandau Ballet and fellwalking. Write to Kevin, Rod, Ruth, Mandy and Nigel c/o YF&S, Help, Record Mirror, 40 Long Acre, London WC2.

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19. Kim Wilde  
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# WHSMITH



# HU **TORY** WANKY

*A partly political broadcast on behalf of the Conservative Party by Gary Numan, a man who reckons his cards are on the table. (Oh — and actually, he's got a record out too. . .)*

**I**F GARY Numan ever met Maggie Thatcher, he'd shake her by the hand and tell her she's doing a good job. Other people from Weller to Wham! would give her a pasting for her policies, but Numan remains true blue — from the tips of his toes to the top of his exquisitely coloured hair.

"I don't care if it's not very trendy to be a Tory," he says. "I've never worried about what anybody else says. I've never been trendy and I never will be. I haven't gone out and bought a Frankie Say t-shirt.

"A lot of people criticise the Tory Government, but the seeds of the present trouble were sown long ago before they were in power. The Government is reaping a grim harvest. Nationalised industries have meant overmanning and low output. It's partly led to this massive unemployment problem. The Government is doing its best to cope with it.

"Margaret Thatcher has achieved a lot. She's given us back our self respect. Nobody thinks they can piss all over Britain anymore and get away with it. Margaret made sure the EEC didn't rip us off.

"She also gave the Argies a good bollocking when they tried to have a go. Did you know that some of their troops were putting up white flags in mock surrender and then shooting our boys? That was disgusting.

"Argentina got all it deserved. Of course the Belgrano had to be sunk. It was a war, wasn't it? People get killed in wars.

"I'm proud of what this country has done. I'm proud of what my Grandfather did in the war. We should never forget the memory of the men behind the guns. There is always some little wimp in the background anxious to do this country down.

"Until the Tories came into power, Britain was losing its backbone. Thatcher is the first great leader since Churchill and just look what he did. Britain wouldn't have survived without his rallying call."

**G**ARY WOULD like to see the miners back to work as quickly as possible and admits that he's not exactly fond of Arthur Scargill.

"How much more are they going to cost the country and themselves by not working? If they don't go back now so many pits are going to collapse that there won't be any jobs left anyway. I think the Government is right in what it's doing. You can't keep pouring money into an uneconomic industry.

"I think the pit violence was inevitable. I'm not a great believer in the goodness of mankind. Underneath it all, people can be very nasty, grasping and vicious. I don't like people very much."

Gary thinks that CND is about as useless as somebody trying to empty the River Thames with a teaspoon.

"The money that's poured into that organisation would be better spent on buying kidney machines. You will never get rid of nuclear weapons. You cannot de-invent something. You will never rid the world of nuclear weapons no matter how hard you try. Each side will always keep stocks in the hills as security.

"I don't mind cruise missiles being stationed here. The Americans are our allies, I don't think we're being swallowed up by them. We're friends — we help each other.

"I think that if a nuclear war does start it will be triggered off by some maniac in the Third World or the Middle East. Imagine what Gaddafi would be capable of if he got his hands on a nuclear device."

**G**ARY HAS a lot of uncompromising views to be sure, but then that's always been part of his appeal. He's always gone his own way and his fans love him for it. Not many other people could get away with doing a full scale tour when they haven't released a single for a year. But Gary's able to come blasting back with a series of dates and his single and album both called 'Berserker'.

Not only that but he's doing his bit for Britain by starting up his own record company, Numa Records, which he hopes will give fresh young talent a chance.

"I haven't been idle over the past year," he says. "I've written 22 songs, enough for two albums. I like to call 'Berserker' a science alternative album."

Gary's LP isn't exactly full of joy and laughter. One of the continuing themes that runs through it is a man being pursued. Even darker is the fact that Gary seems to be obsessed by death at the moment. He tells me that he thinks he might be killed quite soon.

"I just have this feeling that my time is coming. I think that if I survive through next year then I'll be alright, but I have the feeling that something might happen before that. I'm not afraid of death but I'm afraid of the method. I don't want to burn."

I suggest to Gary that maybe he gives up flying if he feels like this. But he says he'll never clip his wings.

"It's the thrill, there's nothing else like it. All my life I've been obsessed with mastering things that go fast or fly high. It excites me, I could never give it up."

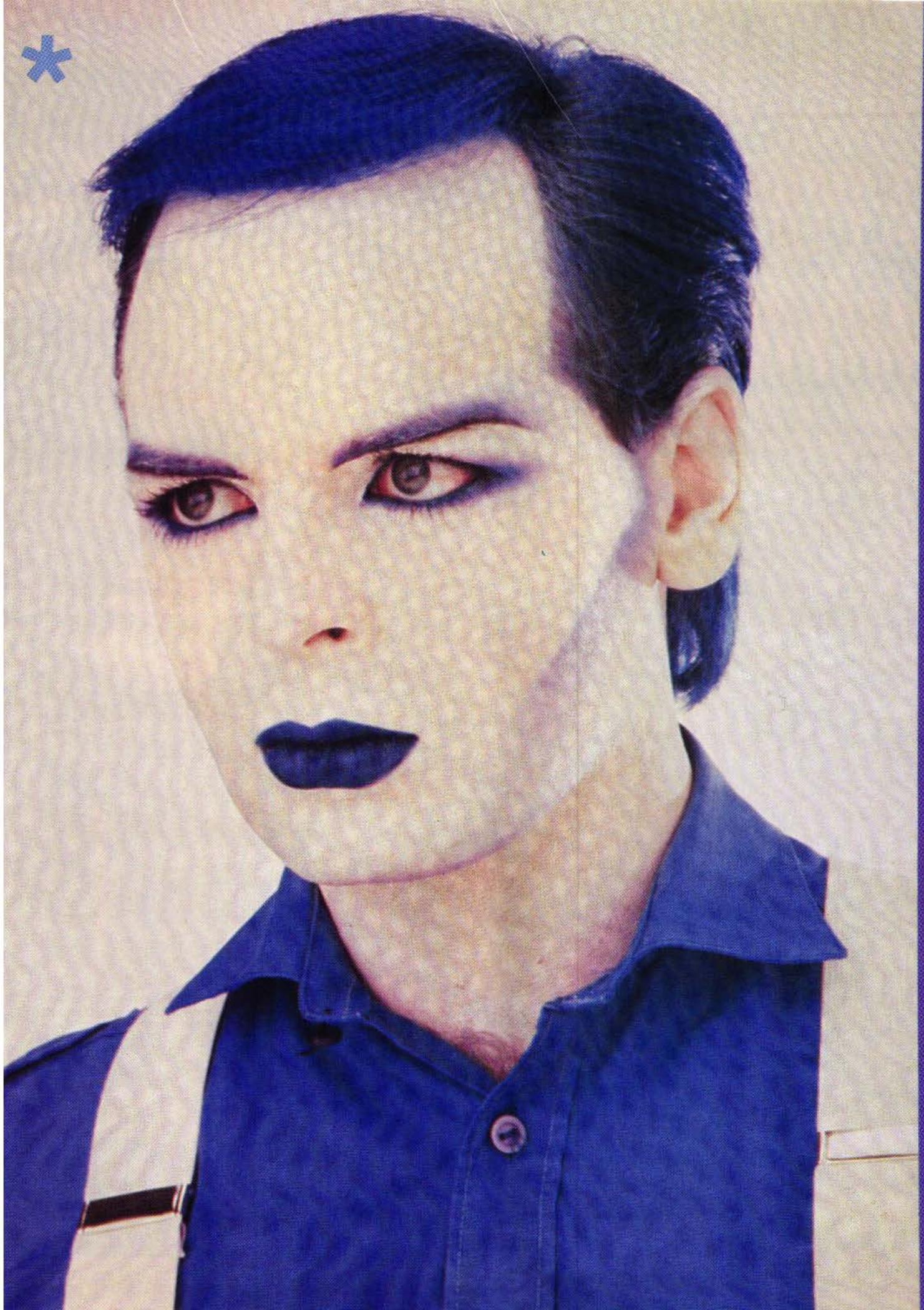
For the future then we can only hope and pray as Gary takes to the skies in his World War Two Harvard trainer plane. He's also spending a lot of time getting his new record label off the ground.

"I'm my own boss now, which is great. I fell out with my old record company. In the early days they were very supportive, but later on I didn't think they were doing enough for me considering the amount of money they were making out of my music. They spent a fortune on the Aztec Camera album but peanuts on me."

So far, Gary has signed up about four acts to his label including an outfit called Hohokam and curvaceous model Caroline Munro who's fulfilling her ambition to sing.

"We're not interested in signing people to one off single deals," says Gary. "We're interested in signing people we can develop as a long term project. Numa has a lot of quality about it. The singles will come packaged in good sturdy card. Not the flimsy stuff you sometimes get."

"I'm interested in signing acts who want to be stars, not banner waving people with silly messages."



# WHO WANTS TO BE A POP STAR ANYWAY?

*Certainly not David Sylvian, pop's very own Garbo. Mark Cordery takes a peek into his reclusive world. Pix by Ashworth.*

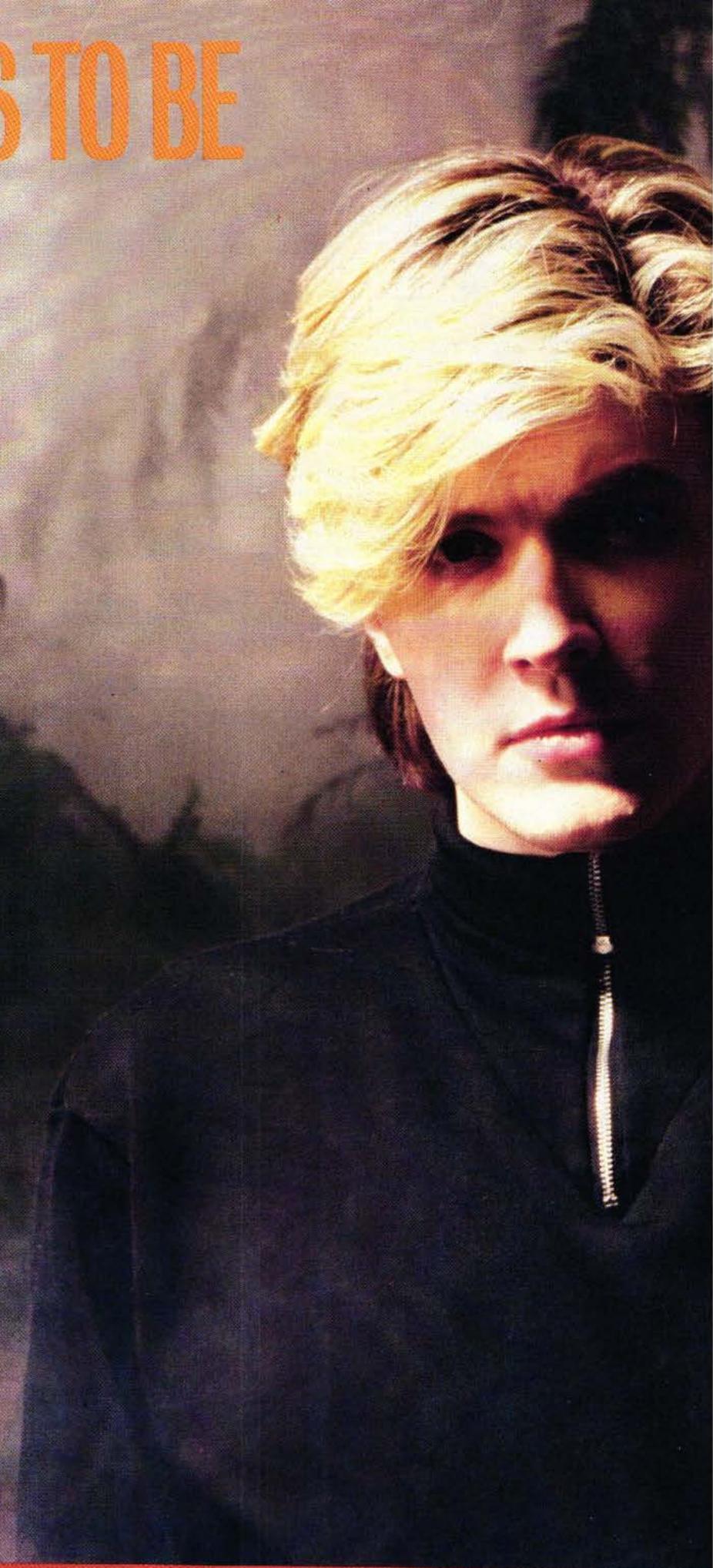
**D**AVID SYLVIAN is a rare thing — a reluctant Pop Star. Whereas most of the faces you read about would do anything for a ride on Pop's gaily-painted merry-go-round, he's just not interested, thanks all the same.

Although introspective — almost to the point of disappearance! — his single-minded attitude hasn't prevented public interest in him. He still has the power to haunt reporters from young women's magazines who melt when he grins — which is more often than you might think — and those who follow his progress, from 'Nightporter' to 'Ghosts' to 'Forbidden Colours' and now to his new single 'Pulling Punches' (from 'Brilliant Trees').

● I went to meet him on a video shoot, wondering if he's surprised that anyone's interested at all. . .

"No, I'm not really surprised . . . because I

*continues over*





*from previous page*

think that people do tend to spend a lot of time on their own, thinking. I think that happens more and more to young people, maybe more so than any other generation. And that's why I think my work would appeal to a surprisingly young age at times."

● **But what do you think of fans?**

"Japan always appealed to different ages, it was never a group that appealed to a specific audience. It was never a fashionable group to like, at any point. So individuals just picked it up. I think at the very end it became kind of fashionable with young girls, that was the disappointing aspect of it, only on the touring side, because that's when we came face-to-face with it.

"I'm generalising, because there are girls of that age who listen, and boys, or whatever. You know what I'm saying — I don't want to offend those people. Those people who write me extremely long, long letters explaining to me exactly what it is I shouldn't be saying!"

**In answer to some of those correspondents, David says no, Japan will not reform, although he has been exercising some ghosts and compiling a Japan retro.**

● **When he was defying school regulations by dyeing his hair and wearing make-up all those years ago, and getting beaten-up in the playground and expelled for his pains, what attracted him to Pop? David Bowie and Roxy Music?**

"I think that Bowie, at that age, is a sort of escapist figure. You could lose yourself in his world, in his theatrics, or whatever. Roxy Music was a band that I would take far more seriously, musically. At the time I did. And Japan's biggest influence, if you have to take an individual figure, was Brian Eno.

"But why do I find him appealing? I think it comes down to the fact that he's exploring, not changing for the sake of change. I think it must have been Bowie that started that thing off, you know, the constant changing, the idea that every LP should be different. It should give something different in the way of value, of emotional experience.

"And I think that honesty is something that can be conveyed in music, as well as emotion. An honesty in trying to uncover something about yourself. There is something that shines in a piece of work, and that comes from the honesty of the artist."

● **Does he understand that some think he's precious?**

"Somebody asked me. . . they said they thought my music was very *dignified*, and was 'dignity' something I thought a lot about? I found that quite offensive in a way, because it gives the impression that I try to create a dignified image, and dignified music to go with that image. But he said, 'Do you have a very pleasant life-style, then?' But I'm trying to explain that what I'm doing, like 'Brilliant Trees', expresses a discomfort rather than comfort."

● **What's your idea of luxury?**

"To do the work I do without ever having to stand up in public."

● **You have an uneasy relationship with the business end of the music industry.**

"I don't think it's a good idea for a, er, 'Pop Star' if you like, to have a very good business mind. I think it's a damaging thing. In a way, I mean, you should be aware of business, but just to keep it on one side so you know you're not being cheated. There are a couple of people I've seen, who're quite intelligent, but who use their intelligence in the business rather than in the music. They make formula music and use it to further themselves in business, and it's the wrong way around. I find that very ugly in young people."

● **You spend a lot of time in Japan, the group was called Japan, your girlfriend is Japanese (Yuka Fujii, photographer), and**

**you were eating with chop-sticks on the 'Tin Drum' LP cover — do you speak the language?**

"No. Only the odd words that help in conversation with Yuka. Pidgin English!"

● **Aha! This admission, and your somewhat flirtatious affair with Pop fuel those gruff, bluff types that have you figured as a dilettante. . .**

"I think there's an area in between that avant garde and that pop world where I think I fit in. But it's such a broad area that I don't feel confined by it. I think that people, like Virgin Records, are not sure where I stand. They're not sure where they can put me. They know I could sell a lot more records if I went along with them, doing TOTP, or whatever, and so therefore they feel a bit cheated by the fact that I don't do it."

● **And the trouble with videos is that they tend to limit any images the song may suggest. Morrissey doesn't like them either. I wondered if D Sylvian saw the Smith as a distant relative?**

"To be honest, I don't know much about him. From what I've read, he seems to have the right temperament. I think it could lead him to do something quite interesting. I like his lyrics, but at the moment I find the music a bit too. . . monotonous. Using the same melody."

● **You might strike some people as a lazy sod. What do you actually do with your**

**time?**

"I don't have a set day — I don't have a waking time, a sleeping time. It tends to vary every day, it's not a regular thing, but most of it's taken up with working in one way or another.

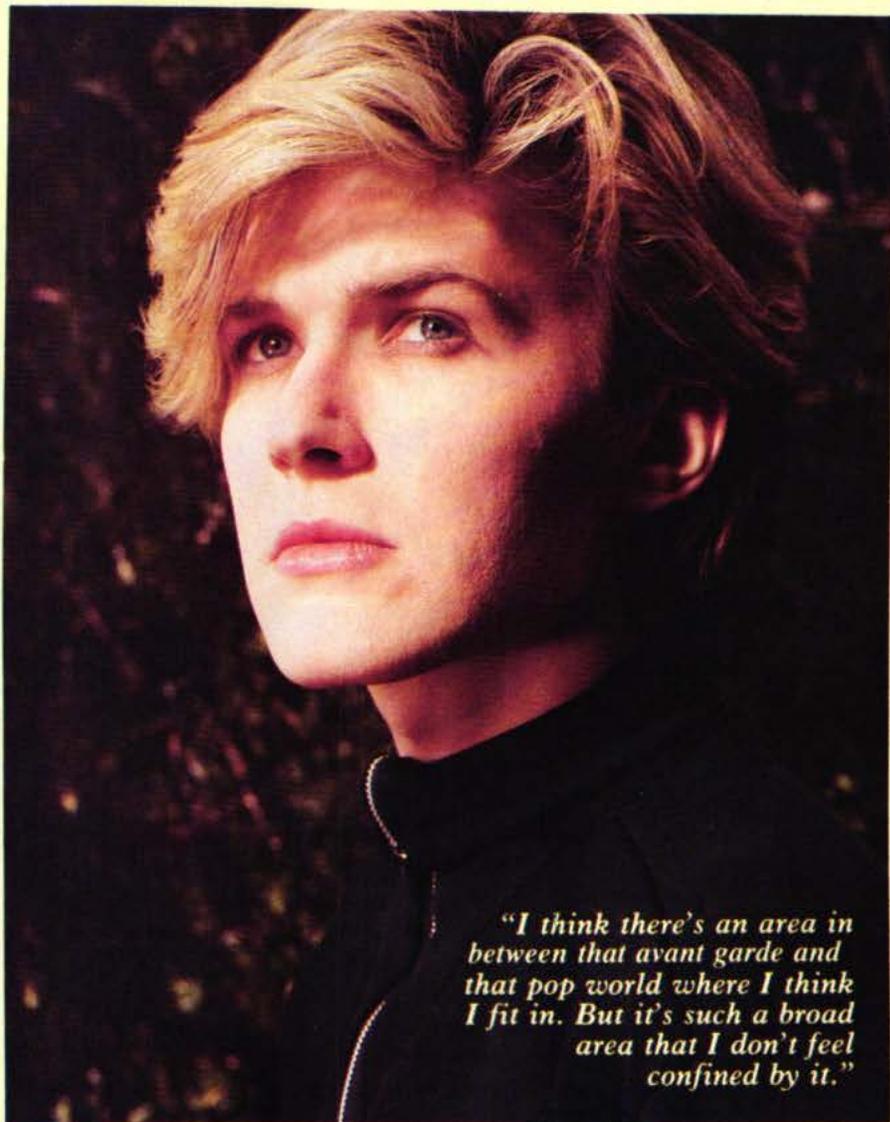
"I consider everything working, everything I do. If I'm relaxing reading, for me it's working because I know I'm learning from what I'm reading. Or even if it's going to the cinema, I'll make sure it's probably something I could learn from, or get something from.

"I think the only time I ever feel exhausted through the work is when it becomes business-like, through doing a video or a press tour. That's the only time I feel I want to escape, because I want to get back to what I want to do, which is. . . the work."

● **Are you serious? (Laughs. Long pause. . . Saved by the bell! Time for another video take. He replies 10 minutes later.)**

"I've been thinking about that! I think the more you understand, the more you learn, the easier it is to have a sense of humour about everything. You understand yourself, therefore it's not so important to take yourself so seriously. I think maybe the older you get the more humorous you become. More flippant, in some ways."

**If D Sylvian should chance to disappear from the face of the Pop Map, you could do worse than to tune in to his reports from wherever it is he happens to be.**



*"I think there's an area in between that avant garde and that pop world where I think I fit in. But it's such a broad area that I don't feel confined by it."*

# Mailman

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

OK OK OK. So Paul Weller is making Big Money. He deserves every cent that he has earned. Not only has he earned a lot of money (Kevin Murfitt — just what do you expect to happen with a group as phenomenally successful as the Jam???) but he puts a lot of money back into our ever drooping music industry.

Paul Weller could, if he had the inclination, easily afford to spend three or four months of every year lazing around in the sunny climes doing sweet FA like a lot of big bands do these days. BUT NO! He takes an average two weeks holiday in Europe, like most of us, and then ploughs a lot of his time, money and attention into helping other musicians.

Nobody asked him to form Respond, or to initiate the careers of Tracie And The Soul Squad, the brilliant Questions, or the MEFF. Paul Weller could have quite easily decided to lay back living off the money earned from the Jam's success, occasionally releasing a mediocre Style Council track.

If Paul Weller was motivated purely by wealth (as Kevin Murfitt implies) he would not be so eager to do free gigs for the Miners Benefit Fund. DID ANYBODY FORCE HIM TO DONATE LARGE CHUNKS OF MONEY EARNED FROM THE EXCELLENT 'MONEY-GO-ROUND' SINGLE TO THE CND???????? NO!!!!!!

Please, please, please don't knock Paul Weller for having earned his money. The important thing is that it hasn't obviously affected him in the usual 'Pop mega-star' way. He continues to produce excellent material and more importantly, he stands by his beliefs. I'm sick of people criticising him for speaking his mind. There is nothing wrong with honesty.

I believe that Paul Weller is the best thing that's happened to the music industry for a LONG TIME. Keep up the good work boy-o!!!  
Someone Rotting Behind A



## Buck off, beastly Bronskis

I RECENTLY heard Jimi Somerville insult Bucks Fizz on 'Round Table' (Radio One). He said he couldn't take them seriously. God knows how you can say that, I mean, look at Bronski Beat, three ugly boys who howl and scream their way through music which sounds like a ship's fog horn.

Also, look at the state of you Jimi, a little shrimp with a Tin Tin hair cut, and the other two, well, one's over-weight and one's under-weight.

All you know, Jimi, about the music business, is it's the fashionable thing to do to laugh and put down Bucks Fizz. The group have

been going for nearly four years now and their hits still shine through that thick fog of critics. Bucks Fizz are different to most groups in one way, they can sing but the music press don't seem to like this. Jealousy perhaps?

Still, I wonder just how long it will take before the public get sick of Jimi's high-pitched scream? Not long I can tell you. Bucks Fizz always end up laughing.

Cheryl's wonderful cockney accent, Northampton

● Yeah, of course we're jealous of Bucks Fizz, especially Bobby's hair and Cheryl's legs. What a formidable talent they are

### Typewriter In The Depths Of Darkest London

● Seems like the only thing Weller can't do is walk on water — or can he?

HOW CAN Andy Strike state that the new Big Country album 'Steeltown' is an "aural assault of hammering guitar over hammering guitar" (Record Mirror, Oct 20). Has he actually

bothered to listen to every track? Maybe it's not as good as 'The Crossing' but it's a brave attempt which can't fail to do well. Songs like 'East Of Eden', 'Where The Rose Is Sown' and 'Come Back To Me' are hardly hammering guitar tracks.

Big Country are one of a few bands who care about their public which I think is very important, although journalist Strike doesn't

seem to think so.

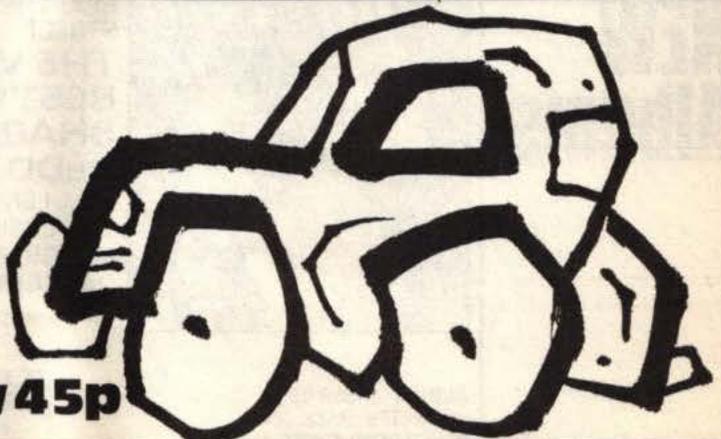
I think Stuart and the band ARE making the "Greatest records of a generation". Mr Strike — mark my words!

U2/Big Country fan, Durham

● The greatest records of a generation, Bah! You've obviously never heard of Strike's own band, the Loft. They're so wild, they make ZZ Top sound like the Smiths

SOUNDS

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# US Singles

- 1 1 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 2 2 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 3 3 PURPLE RAIN, Prince And The Revolution, Warner Brothers
- 4 5 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
- 5 10 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 6 12 OUT OF TOUCH, Hall & Oates, RCA
- 7 9 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 8 8 BLUE JEAN, David Bowie, EMI-America
- 9 4 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 10 11 DESERT MOON, Dennis De Young, A&M
- 11 15 STRUT, Sheena Easton, EMI-America
- 12 20 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
- 13 18 PENNY LOVER, Lionel Richie, Motown
- 14 7 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 15 13 I'M SO EXCITED, Pointer Sisters, Planet
- 16 14 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 17 6 LUCKY STAR, Madonna, Sire
- 18 22 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, RCA
- 19 25 NO MORE LONELY NIGHTS, Paul McCartney, Columbia/CBS
- 20 24 THE WAR SONG, Culture Club, Virgin/Epic
- 21 16 WHO WEARS THESE SHOES?, Elton John, Geffen
- 22 30 COOL IT NOW, New Edition, MCA
- 23 19 SWEPT AWAY, Diana Ross, RCA
- 24 27 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 25 29 SEA OF LOVE, Honeydrippers, Es Paranza
- 26 28 IT AIN'T ENOUGH, Corey Hart, EMI-America
- 27 31 WALKING ON A THIN LINE, Huey Lewis & The News, Chrysalis
- 28 38 THE WILD BOYS, Duran Duran, Capitol
- 29 32 TEACHER, TEACHER, 38 Special, Capitol
- 30 33 I CAN'T DRIVE 55, Sammy Hagar, Geffen
- 31 35 WE BELONG, Pat Benatar, Chrysalis
- 32 17 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 33 42 VALOTTE, Julian Lennon, Atlantic
- 34 21 DRIVE, The Cars, Elektra
- 35 37 GIRLS WITH GUNS, Tommy Shaw, A&M
- 36 39 SUGAR DON'T BITE, Sam Harris, Motown
- 37 40 WE ARE THE YOUNG, Dan Hartman, MCA
- 38 46 HELLO AGAIN, The Cars, Elektra
- 39 23 COVER ME, Bruce Springsteen, Columbia/CBS
- 40 44 TEARS, John Waite, EMI-America
- 41 43 I NEED YOU TONIGHT, Peter Wolf, EMI-America
- 42 47 I DO WANNA KNOW, REO Speedwagon, Epic
- 43 49 DO WHAT YOU DO, Jermaine Jackson, Arista
- 44 50 STRANGER IN TOWN, Toto, Columbia
- 45 48 HANDS TIED, Scandal featuring Patty Smith, Columbia/CBS
- 46 26 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 47 59 RUN TO YOU, Bryan Adams, A&M
- 48 55 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 49 53 BODY, Jacksons, Epic
- 50 52 HEAVEN'S ON FIRE, Kiss, Mercury
- 51 62 ALL I NEED, Jack Wagner, Qwest
- 52 — BORN IN THE USA, Bruce Springsteen, Columbia
- 53 34 MISSING YOU, John Waite, EMI-America
- 54 — UNDERSTANDING, Bob Seger & Sylvia Vartan, MCA
- 55 74 PRIDE (IN THE NAME OF LOVE), U2, Island
- 56 60 DON'T STOP, Jeffrey Osborne, A&M
- 57 64 TWO TRIBES, Frankie Goes To Hollywood, Atco
- 58 61 HAD A DREAM, Roger Hodgson, A&M
- 59 70 THE BELLE OF ST MARKS, Sheila E, Warner Brothers
- 60 45 A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, Columbia

# Bullets 61-100

- 61 73 HOT FOR TEACHER, Van Halen, Warner Brothers
- 63 — BOYS OF SUMMER, Don Henley, Geffen

- 68 71 I WANNA ROCK, Twisted Sister, Atlantic
- 70 76 EDGE OF A DREAM, Joe Cocker, Capitol
- 74 89 CATCH MY FALL, Billy Idol, Chrysalis
- 76 85 CONCEALED WEAPONS, J Geils Band, EMI-America
- 78 83 JUNGLE LOVE, The Time, Warner Brothers
- 79 — HEAVEN (MUST BE THERE), Eurogliders, Columbia
- 82 — CALL TO THE HEART, Guiffra, MCA
- 83 90 TI AMO, Laura Branigan, Atlantic
- 84 — SUPERNATURAL LOVE, Donna Summer, Geffen
- 88 — LOVE AGAIN, John Denver & Sylvia Vartan, MCA
- 89 — THE GAP, Thompson Twins, Arista
- 90 — SOLID, Ashford & Simpson, Capitol
- 94 — THE WILD LIFE, Bananarama, London

Compiled by Billboard

# US Albums

- 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 6 WOMAN IN RED, Stevie Wonder, Motown
- 5 4 SPORTS, Huey Lewis And The News, Chrysalis
- 6 5 1100 BEL AIR PLACE, Julio Iglesias, Columbia/CBS
- 7 7 HEARTBEAT CITY, The Cars, Elektra
- 8 10 CAN'T SLOW DOWN, Lionel Richie, Motown
- 9 9 SOUNDTRACK, Eddie And The Cruisers, Scotti Brothers
- 10 13 SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
- 11 16 BIG BAM BOOM, Daryl Hall & John Oates, RCA
- 12 12 17, Chicago, Full Moon/Warner Brothers
- 13 11 BREAK OUT, Pointer Sisters, Planet
- 14 14 SUDDENLY, Billy Ocean, Jive/Arista
- 15 17 THE UNFORGETTABLE FIRE, U2, Island
- 16 8 MADONNA, Madonna, Sire
- 17 21 TONIGHT, David Bowie, EMI-America
- 18 32 VOLUME ONE, The Honeydrippers, Es Paranza
- 19 25 EMOTION, Barbra Streisand, Columbia/CBS
- 20 20 ANIMALIZE, Kiss, Mercury
- 21 30 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 22 18 OUT OF THE CELLAR, Ratt, Atlantic
- 23 23 STAY HUNGRY, Twisted Sister, Atlantic
- 24 15 NO BRAKES, John Waite, EMI-America
- 25 22 MIDNIGHT MADNESS, Night Ranger, Camel/MCA
- 26 27 SWEPT AWAY, Diana Ross, RCA
- 27 29 ICE CREAM CASTLE, The Time, Warner Brothers
- 28 28 1984, Van Halen, Warner Brothers
- 29 19 PHANTOMS, The Fixx, MCA
- 30 24 POWERSLAVE, Iron Maiden, Capitol
- 31 26 WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 32 36 WHAT ABOUT ME?, Kenny Rogers, RCA
- 33 35 ELIMINATOR, ZZ Top, Warner Brothers
- 34 34 SIGNS OF LIFE, Billy Squier, Capitol
- 35 42 DESERT MOON, Dennis De Young, A&M
- 36 33 REBEL YELL, Billy Idol, Chrysalis
- 37 37 CAMOUFLAGE, Rod Stewart, Warner Brothers
- 38 38 EB 84, The Everly Brothers, Mercury
- 39 39 VOA, Sammy Hagar, Geffen
- 40 — GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Columbia
- 41 43 SAM HARRIS, Sam Harris, Motown
- 42 49 A PRIVATE HEAVEN, Sheena Easton, EMI-America
- 43 31 THE BLITZ, Krokus, Arista
- 44 45 THE MAGAZINE, Rickie Lee Jones, Warner Brothers
- 45 46 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 46 41 STOP MAKING SENSE, Talking Heads, Sire
- 47 — TEACHERS, Soundtrack, Capitol
- 48 — NEW EDITION, New Edition, MCA
- 49 — DON'T STOP, Jeffrey Osborne, A&M
- 50 — MAKE IT BIG, Wham!, Columbia

Compiled by Billboard

## NEW Albums!



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FINESSE  
INCLUDES MEET ME HALFWAY THERE  
YOU'RE THE ONLY ONE I LOVE

ALBUM: PL 88036  
CASSETTE: PK 88036



# Record Mirror Disco

- |       |   |       |   |
|-------|---|-------|---|
| 1 2   | LET IT ALL BLOW, Dazz Band, Motown 12in   | 62 44 | THAT'S THE WAY I LIKE IT/OOOHH, Slave, US Cotillion 12in                    |
| 2 1   | I FEEL FOR YOU/REMIX, Chaka Khan, Warner Bros 12in  | 63 74 | CONTAGIOUS, Whispers, US Solar 7in  |
| 3 19  | HALF A MINUTE (REMIX), Matt Bianco, WEA 12in  | 64 48 | TODA MENINA BAIANA, Gilberto Gil, WEA 12in                                  |
| 4 11  | TREAT HER LIKE A LADY, The Temptations, US Gordy LP/Motown 12 in remix  | 65 38 | ENLIGHTENMENT, Lonnie Liston Smith, US Doctor Jazz LP                       |
| 5 10  | EYE TO EYE/CAUGHT IN THE ACT/THIS IS MY NIGHT/STRONGER THAN BEFORE/MY LOVE IS ALIVE, Chaka Khan, Warner Bros LP               | 66 —  | WHO DO YOU LOVE?, The Intruders, US El Cee Records 12in                     |
| 6 8   | I CHOOSE YOU, Paris, Bluebird 12 in   | 67 43 | HOT POTATO, LaToya Jackson, US Private 1 12in                               |
| 7 3   | GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway 12in  | 68 —  | PLAYMATES/OPERATOR, Midnight Star, US Solar 12in                            |
| 8 4   | SLIPPERY PEOPLE, Staple Singers, US Private 1 12in  | 69 41 | AIN'T NO TURNIN' BACK/PHONEMATE, Phyllis St. James, US Motown LP            |
| 9 7   | FINESSE/MEET ME HALF WAY THERE/ YOU'RE THE ONLY ONE I LOVE/SHOW ME, Glenn Jones, RCA LP                                       | 70 57 | MAS QUE NADA, Sergio Mendes & Brasil '66, A&M LP                            |
| 10 34 | YOU USED TO HOLD ME SO TIGHT, Thelma Houston, US MCA 12in   | 71 56 | LET HER FEEL IT, Simplicious, Fourth & Broadway 12in                        |
| 11 24 | I FORGOT, The Cool Notes, Abstract Dance 12in   | 72 72 | I'M THE BEST, Tomorrow's Edition, US Mel-O Records 12in                     |
| 12 5  | OFF AND ON LOVE, Champaign, CBS 12in  | 73 69 | JAZZY LADY, Richard 'Dimples' Fields, RCA LP/US 12in                        |
| 13 8  | GEORGY PORGY, Charmie, US RCA Victor 12in   | 74 —  | MYSTERIOUS/IN THE NIGHT/DON JUAN, Twilight 22, US Vanguard LP               |
| 14 5  | TUCH ME, Fonda Rae, Streetwave 12in   | 75 —  | CHILDREN OF THE GHETTO, Philip Bailey, CBS 12in                             |
| 15 68 | KEEPING SECRETS, Switch, Total Experience 12in  | 76 52 | I'M GIVIN' ALL MY LOVE, Terri Wells, US Philly World 12in/London LP         |
| 16 39 | MATT'S MOOD, The Breakout Krew, US Next Plateau 12in/London promo   | 77 80 | JUST HAVING FUN/FIND IT (HOLD THAT NOTE)/PRISM, Cabo Frio, US Zebra LP      |
| 17 21 | IN THE DARK/LOVE IS IN THE FEEL, Roy Ayers, US Columbia 12in  | 78 re | MOSQUITO (A.K.A. HOBO SCRATCH), West Street Mob, Sugarhill 12in             |
| 18 22 | INTERNATIONAL (REMIX), Brass Construction, Capitol 12in   | 79 —  | SATURDAY NIGHT, Glen Adams Affair featuring T.Ski Valley, Belgian Nunk 12in |
| 19 16 | CARIBBEAN QUEEN, Billy Ocean, Jive 12in   | 80 —  | GIVE ME THE NIGHT/CHINAFREAK, B.R.U.T., French Jump & Shout 12in            |
| 20 61 | YOU MAKE ME HAPPY, Hi-Tension, Streetwave 12in  | 81 re | RUNNING, Gwen Pressley & Portable Patrol, US Aerial 12in                    |
| 21 36 | EAT YOUR HEART OUT/DUB, Paul Hardcastle, Cooltempo 12in   | 82 67 | GOTTA MAKE UP YOUR MIND, Major Harris, Streetwave 12in                      |
| 22 27 | YOU TURN ME ON (REMIX), Rick James, Gordy 12in  | 83 83 | NOW THAT I HAVE YOU, McGe, US American Dream Records Ltd 12in               |
| 23 37 | LOVERGIRL, Teena Marie, US Epic 12in  | 84 84 | LET SLEEPING DOGS LIE, Intriplex, Music Power Records 12in                  |
| 24 13 | THE MEDICINE SONG/DUB VERSION, Stephanie Mills, Club 12in   | 85 —  | PEOPLE HOLD ON, Earl Flint, US Panda 12in                                   |
| 25 20 | WEEKEND GIRL/NO ONE'S GONNA LOVE YOU, The SOS Band, US Tabu LP  |       |   |
| 26 12 | WHO'S THAT STRANGER/JUST LIKE DREAMIN', Terri Wells, London LP  |       |   |
| 27 14 | NAUGHTY TIMES, Cutty, Cooltempo 12in  |       |   |
| 28 25 | SEXOMATIC, Bar-Kays, US Mercury 12in  |       |   |
| 29 17 | SECRET FANTASY/TOMMY GUN/BREAK OUT, Tom Browne, Artista LP  |       |   |
| 30 15 | CANDLELIGHT AFTERNOON, Phyllis St. James, Motown 12in   |       |   |
| 31 18 | LOVE LIGHT IN FLIGHT, Stivie Wonder, Motown LP  |       |   |
| 32 32 | CHANGE YOUR WICKED WAYS, Penny Ford, US Total Experience 12in   |       |   |
| 33 30 | AFTER THE DANCE IS THROUGH, Krystal, US Epic 12in   |       |   |
| 34 70 | I'LL MAKE THE LIVING IF YOU MAKE THE LOVING WORTHWHILE, Gene Chandler, Bluebird 12in  |       |   |
| 35 29 | LOST IN MUSIC (REMIX), Sister Sledge, Atlantic 12in   |       |   |
| 36 26 | RUNAWAY LOVE, Linda Clifford, CRC 12in/US Curtom promo remix  |       |   |
| 37 —  | OHIC CHEER (1984 REMIX), Chic, Atlantic 12in promo  |       |   |
| 38 62 | SOLID/STREET CORNER, Ashford & Simpson, Capitol 12in  |       |   |
| 39 35 | NO ONE'S GONNA LOVE YOU (REMIX), The SOS Band, US Tabu 12in   |       |   |
| 40 33 | MAGIC TOUCH (REMIX), Rose Royce, Streetwave 12in  |       |   |
| 41 50 | IT MUST BE HEAVEN, Mercy Mercy, Ensign 12in   |       |   |
| 42 40 | I'M WARNING YOU, Gayle Adams, Fourth & Broadway 12in  |       |   |
| 43 23 | RAIN FOREST, Paul Hardcastle, Bluebird 12in   |       |   |
| 44 —  | NEW LOVE/WORK IT (REMIX), Rose Royce, Streetwave 12in   |       |   |
| 45 81 | FORGIVE ME GIRL/ITCHIN' FOR A SCRATCH, Force MD's, Tommy Boy/Island 12in  |       |   |
| 46 71 | I KEEP CALLIN'/LET'S PRETEND, Al Jarreau, WEA 12in  |       |   |
| 47 45 | ENCORE/GOT TO BE REAL, Cheryl Lynn, Streetwave 12in   |       |   |
| 48 31 | MAGIC JOHNSON/GIVE ME YOUR LOVE/BEAT FREAK/FIND YOURSELF/LET IT GO, Bobby Broom, US Ariata LP                                 |       |   |
| 49 58 | COMPROMISE/WAS DOG A DOUGHNUT, Jellybean, EMI America EP  |       |   |
| 50 —  | SUNSHINE, Total Contrast, Total Contrast Records 12in   |       |   |
| 51 73 | CAN'T SLOW DOWN, Angela Bofill, US Arista 12in  |       |   |
| 52 28 | YOUR TOUCH (CLUB VERSION), Bonnie Pointer, US Private 1 12in  |       |   |
| 53 49 | SEA SHELLS, George Lee's Anansi, Ebusia 12in  |       |   |
| 54 51 | OUT OF CONTROL, Evelyn 'Champagne' King, RCA 12in   |       |   |
| 55 66 | IN THE NAME OF LOVE, Ralph MacDonald/Bill Withers, London 12in  |       |   |
| 56 63 | I WISH YOU WOULD (MASTERMIX)/I'M SOMEBODY ELSE'S GUY (RAP), Jocelyn Brown/Frederick 'MC Count' Linton, Fourth & Broadway 12in |       |   |
| 57 42 | UNDERCOVER LOVER, The Controllers, US MCA LP  |       |   |
| 58 —  | BEAT FREAK/DUB, Bobby Broom, US Ariata 12in   |       |   |
| 59 76 | WE'VE GOT OUR CHANCE, Linda Clifford, US Red Label LP   |       |   |
| 60 46 | WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in   |       |   |
| 61 54 | PRIME TIME/YOU, ME AND HE/TIE ME UP/C.O.D. (I'LL DELIVER), Mtume, US Epic LP  |       |   |

## Hi-NRG Disco

- |        |   |
|--------|---|
| 1 1    | ALL AMERICAN BOY, Barbara Pennington, Record Shack 12in   |
| 2 3    | SECOND BEST/RUNNING WILD IN THE NIGHT/HEARTLESS, Evelyn Thomas, French In The Mix LP/Record Shack promo |
| 3 2    | BLACK LEATHER, Miguel Brown, Record Shack 12in  |
| 4 7    | HANDS OFF!, Laura Pallas, Record Shack 12in   |
| 5 8    | IN THE EVENING, Sheryl Lee Ralph, US New York Music Company 12in  |
| 6 4    | I'M ON FIRE, Kelly Marie, Calibre Plus! 12in  |
| 7 9    | IF IT'S LOVE (THAT YOU'RE AFTER), Jackson Moore, ERC 12in white label                                   |
| 8 10   | DON'T BEAT AROUND THE BUSH, Hot Gossip, Fanfare 12in  |
| 9 5    | REACHING FOR THE BEST, Xenia Rowe, Crystal City 12in pre  |
| 10 6   | LAST CALL, Jolo, US Megatone 12in   |
| 11 17  | HELPLESS, Flirts, US Telefon 12in   |
| 12 21  | WITHOUT YOUR LOVE, Paul Parker, Fantasia 12in white label   |
| 13 18  | LONG AFTER TONIGHT (IS ALL OVER), True, Rock City 12in  |
| 14 14  | SEX/TAKE ME TO HEAVEN/LOVIN' IS REALLY MY GAME/ROCK THE BOX, Sylvester, US Megatone LP                  |
| 15 16  | SHARPSHOOTER, Laura Branigan, US EMI America LP (soundtrack)  |
| 16 11  | THUNDER AND LIGHTNING, Heat-X-Change, Passion 12in  |
| 17 13  | THE FIGHT (FOR THE SINGLE FAMILY), Norma Lewis, ERC 12in  |
| 18 12  | CAN THE RHYTHM, Girltalk, Innervision 12in  |
| 19 30* | HE LOVES ME, HE LOVES ME NOT, Kim Fields, US Critique 12in  |
| 20 24  | I FEEL LOVE (JOHNNY REMEMBER ME), Bronski Beat, London LP   |
| 21 26  | HIGH SEX DRIVE, Dolbrants, Passion 12in   |
| 22 20  | BACK IN MY ARMS (ONCE AGAIN), Hazel Dean, Proto 12in  |
| 23 —   | THE POWER OF LOVE, Astaire, Passion 12in  |
| 24 23  | I DON'T GIVE A DAMN, Nicci Gabie, Passion 12in white label  |
| 25 25  | REACH FOR THE STARS, Life Force, Polc 12in promo  |
| 26 27  | I'LL CRY FOR YOU (1984 REMIX), Kumaro, Canadian Power 12in  |
| 27 —   | I FEEL FOR YOU, Chaka Khan, Warner Bros 12in  |
| 28 15  | HEARTS ON FIRE, Sam Harris, US Motown LP  |
| 29 —   | TURN THE TABLES, Liquid Gold, Ecstasy 12in  |
| 30=20  | LOVERGIRL, Teena Marie, US Epic 12in  |
| 30=22  | I ALWAYS WANTED TO BE FREE, Tina B. Elektra LP/US 12in remix  |

NEW 7 & 12" SINGLE

SHALAMAR  
AMNESIA  
SHAL(T)



MCA RECORDS

SOLAR  
A DIVISION OF  
MCA RECORDS

# XWORD

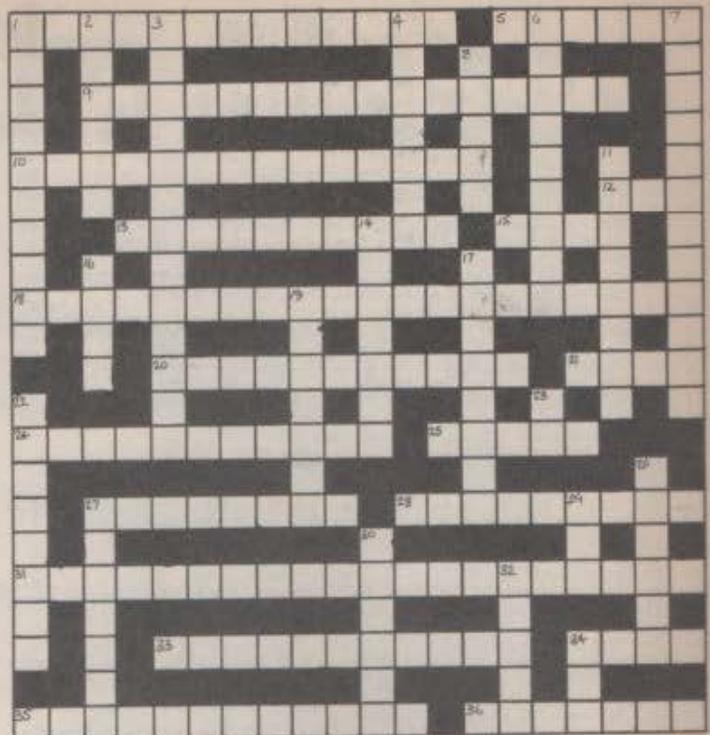
First correct solution wins a £5 record token. Entries to: Record Mirror, 40 Long Acre, London WC2

## ACROSS

- 1 Home for The Cars (9,4)
- 5 What U2, Animal Nightlife and Bob Marley have in common (6)
- 9 Michael Jackson number one from 1981 (3,3,2,4,4)
- 10 This Mortal Coil's prediction (4,3,2,5)
- 12 There was something in it for Thunderclap Newman (3)
- 13 She'd cause trouble in a field of bulls (5,2,3)
- 15 Uptown female (4)
- 18 They advised us to Give It Up (1,1,3,3,8,4)
- 20 Group hoping to ride into the charts on a Hollow Horse (6,5)
- 21 Genesis proved they were mummy's boys by singing this (4)
- 24 It only applies if your name is Sledge (2,3,6)
- 25 See 29 down
- 27 Elton breaks hearts with them (3,5)
- 28 Billy's putting the kettle on (7,2)
- 31 & 23 down Asked by Tina (5,4,3,2,2,4,2)
- 33 See 4 down
- 34 A challenge thrown down by the Human League (4)
- 35 Chart buster who is in touch with the spiritual world (3,6,3)
- 36 1980 Secret Affair hit (2,5)

## DOWN

- 1 Group you'll find Two Steps From The Move (5,5)
- 2 Ant space vehicle number 9 (6)
- 3 Kim's come back (3,6,4)
- 4 & 33 across Julian has time keeping problems (3,4,3,8)
- 6 Live Stones LP (5,4)
- 7 Singer who had to thank his Lucky Stars for having a hit (4,8)
- 8 Found in the Pretenders' pocket (5)
- 11 Good advice from the Sisters Of Mercy (4,4)
- 14 The Stray Cats' boys (7)
- 16 She lives a Diamond Life (4)
- 17 Elvis Costello producer who had to be Cruel To Be Kind (4,4)
- 19 What Genesis were doing to England by the pound (7)
- 22 Group who took a trip on the Soul Train (8)
- 23 See 31 across
- 26 Ian who used to front Mott The Hoople (6)
- 27 Feargal listens to dad (7)
- 29 & 25 across Ian Dury could be found wearing these and panties (3,5)
- 30 Earring that gave us Radar Love (6)
- 32 Ms Springfield (5)
- 34 Mystery surrounds this group (3)



## LAST WEEK'S SOLUTION

ACROSS: 1 'The Unforgettable Fire', 6 'Upstairs At Eric's', 9 'Closest Thing To Heaven', 10 'Eighth Day', 11 Starting, 12 'Breakdance', 14 AC/DC, 16 'Agadoo', 18 'The Works', 22 'Big Yellow Taxi', 24 Laura Branigan, 25 Bucks Fizz, 27 Moon, 31 George Michael, 32 'Dr Beat'.

DOWN: 1 'True Colours', 2 'East Of Eden', 3 'The Only Way Out', 4 'Back On The Chain Gang', 5 'Fantastic', 7 Rat, 8 Queen, 12 Baggy, 15 Daryl Hall, 17 Oil, 19 Woman, 20 Snowy White, 21 Absolute, 23 Word, 26 Free, 28 Over, 29 Dare, 30 Shy.

# TRIVIA QUIZ

- 1 Abba had a major hit with 'Money, Money, Money'. From which album did it originate?
- 2 Who took the song 'Juliet' to number one in 1964?
- 3 Name the former rock and roller who starred in the film 'Half A Sixpence'?
- 4 Who had a hit album called 'Billion Dollar Babies'?
- 5 Who was working for the yankee dollar in 1979?
- 6 With which group did Frank Zappa record an album called 'We're Only In It For The Money'?
- 7 Who was selling England by the pound in 1973?
- 8 Name the Motown song that has been recorded by the Beatles and the Flying Lizards.
- 9 Who had money in their pocket in 1979?
- 10 Which Stiff artist said 'take the cash'?
- 11 Name the American singer-songwriter who sang 'Nickels and Dimes'?
- 12 Who had a hit with a song about the US financial centre?
- 13 Which group watched the money go round?
- 14 Name the Prince who scored a dancefloor hit with 'Cash Money'?
- 15 Which Beatles song was a double A-side with 'Strawberry Fields'?

- 16 'One Of Those Nights' and 'Piece Of The Action' were hits for which group?
- 17 From which album does the Pink Floyd song 'Money' originate?
- 18 Which group consisted of David Van Day and Therese Bazar?
- 19 Which record company label resembles a pound sign?
- 20 Name the American guitarist who said 'Take The Money And Run'?
- 21 Who claimed their daddy was a bankrobber?
- 22 'Take That To The Bank' was a hit for which disco outfit?
- 23 Which member of Genesis released an album called 'A Curious Feeling'?
- 24 Name the DJ who once presented a regular show with Kenny Everett?
- 25 Whose first chart hit was 'Shooting Star' in 1978?

## ANSWERS

1 'Artist', 2 The Four Pennies, 3 Tommy Steele, 4 Alice Cooper, 5 The Slide, 6 The Mothers Of Invention, 7 Genesis, 8 Money, 9 Dennis Brown, 10 Weakness Crl, 11 Darry Hamilton, 12 Icos, 13 Wall Street Shuffle, 14 The Style Council, 14 Prince Charles, 15 Fantasy Lane, 16 Bucks Fizz, 17 The Dark Side Of The Moon, 18 Dollar, 19 Parlophone, 20 Bruce Miller, 21 Tony Banks, 22 Dave Cash, 23 Dolla.

## NEW Singles!



**PENNYE FORD**  
CHANGE YOUR WICKED WAYS  
7"XE 503 12" XET 503



**SWITCH**  
KEEPING SECRETS  
7"XE 502 12" XET 502

## CHARME GEORGY PORGY

7"RCA 464 12" RCAT 464 **RCA**

## FIVE STAR CRAZY

7"RCA 451 12" RCAT 451



# Disco

**JAMES HAMILTON**  
mans the decks

## ODDS 'N' BODS

**CAISTER'S BIGGIES**, inevitable oldies apart, seem "officially" to have been decided as *Temptations*, *Thelma Houston*, *Chic*, *Teena Marie*, *Roy Ayers*, *Evelyn Thomas* 'Heartless' (Remix), *Dazz Band*, *Breakout Krew*, *Charme* and *Penny Ford* are due here now, *Phillip Bailey* is already here (CBS TA4857), while the *Controllers* 'Crushed' 12in in a week of so will include 'Undercover Lover' AND 'Givin' Up On Love'! ... *MCA* now have the *Solar* label, with a *Whispers* 12in due ... *John Morales* partner in the *M&M* remix team, *Sergio Munizbai* is *US Motown's* new head of East Coast A&R — so maybe the label will get more streetwise again? ... *Tony Hodges* (following *Paul Buick* — I hear ya!) kicked off his debut *SOLAR* 101.5FM Monday 1.30am dawn shift with a brilliant marathon 'The Scratcher Mix', one of the best "mixers" ever — so who did it? (he also used lots more mixers including *Double Dee & Steinski*) ... *Chris Hill* (Sheffield Park Hill's) observes that black clubgoers due to the increase in soul radio have become like pop punters, dancing to the words they know rather than to a new rhythm they don't, making it harder to break anything that hasn't already been plugged to death on radio — OK, so maybe disco DJs no longer call the shots, but I'm sure as an *Ensign* record company man he must appreciate the radio-created pre-release demand for *Mercy Mercy* (now of course that finished pressings are finally out the initial demand has gone!) ... *Gallup's* Top 75 is currently showing the immediate impact of sales to disco DJs the week of release, with no further punter or radio pick-up causing certain titles to slump the following week ... *Wham!*, *Style Council*, *Culture Club* and so many more have built a career here by often copying the *Motown*-style black rhythm that back in the '60s truly was "The Sound of Young America", yet ironically today in America all the black stars are having to adopt a white rock rhythm in order to emulate *Michael Jackson's* 'Beat It' in "crossing over" to pop radio — as *James Mtume* recently so sagely said, who needs to cross over when 'Juicy Fruit' sold more copies on top of the *Black* chart than it would have done as number one Pop? ... *Mtume's* next album 'Theater Of The Mind' will be a concept set linked by narrative, while 'C.O.D. (I'll Delivered)' is his new *US* 12in ... "You're watching me watching you touch me all night long" could be a winning lyric right now — if it hasn't already been done? ... *Rick*

## HiNRG

**Hi-NRG BREAKERS** include *Giorgio Moroder & Phillip Oakey* 'Together In Electric Dreams' (Virgin), *Maria Vidal* 'Body Rock' (US EMI America), *Diana Ross* 'Swept Away' (US RCA), *Silhouette* 'Manhunt' (US Fantasy), *Eurythmics* 'Sexcrime' (Virgin), *The Tapps* 'Runaway' (Dutch Injection), *English Evenings* 'Tear You Down' (Safari).

**FRANKIE GOES TO HOLLYWOOD**: 'Welcome to The Pleasure Dome' LP: (ZTT IQ1) Immediately familiar to millions though not specifically a dance set, all the good numbers (good buddy) are side one's fragmented "Pink Floyd Relax" 0-113-0-113-0bpm title track, the true to Bruce 160-0bpm 'Born To Run', less true to Dionne 154-0bpm 'San Jose', interesting 132bpm 'The Only Star In Heaven', attractive AOR 121bpm 'Black Night White Lights', spikily speeding 145 bpm 'Wish' (past hits and slowies apart).

**THE CLIMAX ORCHESTRA**: 'Interaction' Challenge TAL 10) Chris Lucas co-produced fresh 'n breezy bounding 135bpm instrumental galloper, kinda "spaghetti western" melodically (alternative Nite rate Mix and electronic LSD Mix flip).

**DONNA SUMMER**: 'Love To Love You Baby' (Casablanca CANX 1014) Virtually an LP this 33 $\frac{1}{3}$ rpm 12in totals 26 minutes with the full album version of her debut nine years old 96bpm orgasmic groaner flipped by a new 8 minute "Come Dancing" (I) Jeff Young edit: meanwhile, her brand new 'Supernatural Love' (Warner Bros U 9254T) is a disjointedly introed 120bpm pop chugger.

**SANDY MARTON**: 'People From IBIZIA' (Carrere CART 347) Phonetic-type limply sung synth backed 118bpm Euro pop chugger getting hot on the Continent (inst/edit flip).

**SUZANNE YOUNG**: 'Boys Do It' (Lanborghini 12LSU 3) Brightly snappy. 150bpm fast pop bouncer (inst on flip).

*Robinson* funks South London Old Kent Road's free admission *The Oasis* Thursdays, with *Claudia PA-ing* tonight (8), and is after more artist/DJ/dance troupe PA's/guest spots on 01-771 1761 ... *Phil England* gets silly Thursdays at Burnham Beeches *Henry's* (girls free B4 11) ... *Chris Hill* joins *Colin Hudd* at Dartford Flicks Friday (9), when *Take 3 PA* at Dalston *Oasis* (and *Soho Hombro Sat*) ... *Richard Searling* is promoting a Sunday (11) 2pm all-day at Manchester *Legend* with *Colin Curtis*, *Simon Smith*, *Jonathon*, *Hewan Clarke*, and the return of *Greg Wilson* (wo!, record production doesn't pay the bills?) ... Sunday (11) *The Cool Notes PA* for *Steve Jason* at *Peterborough Centers* ... *Inner City Street Crew* break up *Manchester New Millionaire's* Monday (12) *Disco Mix Club* night, while *Black Britain* join *Kevin Birchall* Wednesday (14) at *Manchester Tropicana* ... *Paul Barron* (Sheffield), who doesn't contribute his own chart so is in no position to complain, should note our main *Disco* chart (strictly without personal bias) as rapidly and realistically as possible reflects what's happening in *SOUL* clubs — if that's not to his punters' taste, they're sure to appreciate our *Nightclub* hits though ... *Disco Gary* (London *Trump*) is after a copy of *Greg Perry* 'It Takes Heart' on *Medway* 0634-663841 ... *Denmark's DJ News* editor *Kevin James* is looking for UK clubs and jocks to test certain European promos: contact him at *English And American DJ Club*, Møllevej 14, DK 7323 Give, Denmark (phone 010-45-5-73 50 66) ... "Hi Kev, my name's *Rob Harknett*" ... *Simon Walsh* has left *Bradford* for steamy Bangkok's

*Bubbles* in the *Dusit Thani* Hotel until the new year, nightly spinning nothing but *Hi-NRG* hits from 2-3 months ago ... *Alan James Jewell* is briefly back in London (and New York) from the sumptuous clubs of Hong Kong ... I sped through the sun to Cornwall last week, scorching back through the night from (as it happens my birthplace) *Redruth* just in time to catch the *BBC2 Thursday 9pm* return of *Jonathan King's Inestimable Entertainment USA* ... *BBC2* last Tuesday screened 1978's marvellous 'American Hot Wax', an encapsulation of *Rock 'n Roll* and the career of its first DJ *Alan Freed*, who championed (to the eventual detriment of his career) the sort of exciting black music that young white Americans had found on those funny little black stations in the early '50s — and the film was a feast of vintage black (and white doo wop) vocal styles, often all too brief, but at least the TV version didn't cut out *Screamin' Jay Hawkins* as had the cinema version (which I saw three times when new!) ... *BBC2* 'Arena's' exhaustive profile of the *Everly Brothers* had many tantalising glimpses of vintage clips by *Bo Diddley*, *Elvis Presley*, *Eddie Cochran*, *Beatles* and many more, all actually more exciting than anything we saw by *Don & Phil* themselves (exactly 21 years ago when they, *Bo Diddley*, *Rolling Stones*, *Mickie Most & Julie Grant* played *Victoria*, it was I from the balcony who shouted during a pause after they'd sung 'Lucille', "We want *Little Richard!*" — and a week later he too was added to the tour!) ... 'Arena' this Friday 9.25pm has a film portrait of *Billie Holiday* — pretty well essential? ... 'Shout!' — singing *Otis*

*Day & The Knights* in the 'Animal House' toga party scene (which inspired a *Caister* tradition) was actually *DeWayne Jessie* — who also acted in 'Car Wash' and 'Bingo Long' — the kid brother of '50s black rocker and sometime *Coasters* member (Obediah) *Young Jessie* ... 'Conan The Destroyer', rollicking comic strip *hokum*, gets quite funny halfway thanks to the startling presence of *Grace Jones*, who's joined in the cast by another black star of a different sort, veteran basketballer 'Wilt The Stilt' *Chamberlain* (playing a character called *Bombasta*), who 20 years ago owned *Harlem's* long established *Smalls Paradise* — where I used to hang out with *Burgess Meredith*, *James Baldwin*, *King Curtis* watching many informal performances by the likes of *Martha & The Vandellas*, *Major Lance*, *Chuck Jackson* (rather like *Harlem's Gullivers!*) ... *Robert Prosky* plays the new *Sgt Stan Jablonski* in 'Hill Street Blues', but his "Let's do it to them before they do it to us" won't be gracing the close of this column! ... HEAVE HO, HEAVE HO!

## HOT VINYL

**THE TEMPTATIONS**: 'Treat Her Like A Lady' (Motown TMGT 1365) The biggest boost they've had in a decade, this terrific soaring and roaring vocal interplay filled buoyantly bumping 113bpm jittery chugger is now a UK-only 12in remix and bound for the top in double quick time (older traditionally mellow 105 $\frac{1}{2}$ bpm 'Isn't The Night Fantastic' flip).

**SWITCH**: 'Keeping Secrets' (Total Experience XET 502) Someone at *RCA* has finally pulled their finger out, this long overdue gorgeous gently plopping 104bpm "today's groove" lush harmony jigger having been a huge underground hit on import LP for months, very much the sound of now in black London at least (unlike the punchily whipping 126bpm 'Switch It Baby' flip).

**SISTER SLEDGE**: 'We Are Family' (1984 Remix) (Atlantic 896927) *Bernard Edwards*-remixed catchily trotting 116-117-118bpm revival of 1979's classic anthem, without any *Duran Duran* additions but cleaner and tighter than before, flipped on 12in by a gently swinging 122-121-123 $\frac{1}{2}$ bpm 'My Guy-Canadian Sunset' medley and the typical *Nerada* *Michael Walden* produced 121bpm 'All American Girls'.

**FLEA**: 'Hard Rock (It's The Beat Of The Street)' (US Atlantic 0-88924) *Ex-New York* disco DJ, record shop assistant and dance club promoter, self-taught musician *Flea* lays down a bassily chugging 107bpm fresh jitter for rapping 'Sugarfree' *Eric Howard* and the partying *chix* (edit/inst flip) — and it really is "fresh", unlike the usual hip hop noise, so it may take a while for the excitement to sink in. Another 'White Lines'?

Continues over



**BIG'N'BROAD**  
new single

Drop the cartridge in the groove, and let lyrics and rhythm make you move!

**PAPA LEVI**

ISLAND

# Disco

from previous page

**MADONNA: 'Like A Virgin'** (Sire W9210T) Nile Rodgers-produced 'Billie Jean'-ish purposeful 119bpm chugger coyly squeaked in Lauper-ish style, powerful pop, flipped by a slowed-down 'Searching'-ish 118½bpm 'Stay'. All the attendant photos should fuel a few fantasies!

**THE INTRUDERS: 'Who Do You Love'** (US El Cee Records CE 708-2) Leon Bryant-prod/penned ringing clear acappella-introed then rather War-like gently jiggly 118bpm trotter, superbly sung in gospel style almost like a male Staples, pure class especially for deep soul freaks (semi-inst flip). Incidentally, Leon's own excellent LP is now out here... and I'll finally work off that album backlog next week!

**THEOPHILUS P. WILDEBEESTE: 'Big Love'** (Chrysalis CHS 12-2818) Lenny Henry's return to singing (let's not embarrass him with early efforts!) is a Steve Harvey-produced wicked 73½bpm parody of Teddy Pendergrass, on 12in along with the DELBERT WILKINS-sung funky 107½bpm 'Crucial Times' and its starker Floor Crusher dub. But where's 'Katanga'?

**BRENDA LEE EAGER: 'Watch My Body Talk'** (Epic TA 4950) Mildly catchy stripped down 124bpm retreat of the Jacksons' 'Shake your Body/Wanna Be Startin' Somethin'' rhythm, much played by radio but slow to sell on import (dub/bonus beats flip).

**MIDNIGHT STAR: 'Operator'** (US Solar 0-68931) Vocoder underpinned steadily lurching 119bpm choppy chant, familiar routine electrofied funk flipped (edit too) by the far preferable really meaty deliberately chugging chick-sung 107bpm 'Playmates', bang in "today's groove" (with a trace of 'Bad Mama Jama'?).

**GLEN ADAMS AFFAIR featuring T.S.KI VALLEY: 'Saturday Night (Caribbean Style)'** (Belgian Nunk NUNK 1008) Naggily mindless purposeful little 106bpm stroller with repetitively chanting chix around bursts of T.Ski rap and an electronically stuttered 'g-g-g-groove rock' break (less of Ski on the Skank Mix flip).

**MIDWAY: 'Set It Out'** (Personal 12PER 108) I remain amazed this electro skittered socking 120½bpm 'D' Train-style smacker (in four beelily driving mixes plus acappella), obviously based on 'You're The One For Me' with a bit of 'IOU' too, never repeated its US disco success here — however it yet may, following inclusion (with George Kranz 'Din Daa Daa') in the 'Breakdance Part 2' movie 'Electric Boogaloo'.

## NIGHTCLUB

POP JOX are playing: 1 (6) Chaka Khan 12in, 2 (2) Billy Ocean, 3 (1) Stephanie Mills, 4 (4-) Ray Parker Jr. 5 (7) Wham!, 6 (4-) Sister Sledge 'LIM', 7 (11) Moroder/Oakey, 8 (8) Eugene Wilde, 9 (8) Bronski Beat 'W', 10 (3) Culture Club, 11 (16) Staple Singers, 12 (10) Stevie Wonder 12in, 13 (—) Dazz Band, 14 (13) Style Council, 15 (12) Miami Sound Machine, 16 (—) Pointer Sisters, 17 (14) Animal Nightlife, 18 (26) Jocelyn Brown, 19 (21) The SOS Band 'WG', 20 (27) Phyllis St. James 'CA', 21 (30) Lionel Richie, 22 (22) Prince, 23 (15) Fonda Rae, 24 (—) Julian Lennon, 25 (18) Paul Hardcastle 'RF', 26 (—) John Waite, 27 (17) Spandau Ballet, 28 (—) Duran Duran, 29 (20) Simplicio, 30 (—) Breaux Construction, 31 (23) Margie Joseph, 32 (19) David Bowie, 33 (24) Cars, 34 (38) Gayle Adams, 35 (—) Hazel Dean, 36 (—) Ashford & Simpson, 37 (—) Feargal Sharkey, 38 (37) Paul McCartney, 39 (25) Sade, 40 (—) Champaign/Paris.

**NUANCE Featuring VIKKI LOVE: 'Loveride'** (US 4th & B'way BWAY 409) Powerfully thudding if somewhat plodding 107bpm follow-up to their US hit 'Take A Chance', breathy Vikki walling strongly through the Shannon-ish blockbusting beat before a bragging guy's rap (Dubride flip) — a bit of a growler.

**RAY PARKER JR.: 'Jamie'** (US Arista AS1-8293) Forget his recent rock approach, this (not Eddie Holland's oldie) is a gloriously strutting 111bpm soul swinger croakingly and soaringly sung, really infectious, only on 7in so far (seasonably sentimental 83-Obpm 'Christmas Time Is Here' flip).

**B.R.U.T.: 'Give Me The Night'** (French Jump & Shout JS 1219) Vocally rather phonetic but instrumentally perky Dutch-made 117½bpm George Benson remake on white vinyl, with a really infectious lickety-split tinkling 124bpm instrumental 'Chinafreak' flip.

**TAKE 3: 'This Good Feeling'** (Elite DAZZ 34) Subdued chix cooed 'n moaned sparse 114½bpm swayer pleasantly bumped along by lean bass synth without rising to any great heights (two-dubs on flip).

**JAKI GRAHAM: 'Once More With The Feeling'** (EMI 12JAKI 3) Derek Bramble-produced crowd exhortation-introed fast (but not uncomfortably so) 134bpm infectiously smacking chunky lurcher, flipped by its edit and the more soulful buoyantly swaying 112½bpm 'Hold On' — which impressed many when an earlier B-side.

**ERASMUS HALL: 'I Can't Keep My Head'** (US Capitol V-8616) George Clinton cony with a wild and woolly acappella chant introed fast 133-Obpm P'funk whipper, interestingly varied good fun harking back to old R&B influences (Sly Stone surely has to be involved?), the good dub flip having a Kid Creole-ish Mexican section.

**THE KANE GANG: 'Respect Yourself'** (London SKX 16) Pete Wingfield co-produced acappella-introed rockily chugging 112bpm affectionate revival of the Staple Singers' classic, pop-aimed and already seemingly played by Radio One more than the Staples' own newie — someone's priorities are wrong.

**LIGHT + SHADE: 'L'Amour'** (Light + Shade MS-LS 100, via 01-505 4392) Another 'Je T'Aime' for horny grope sessions, this gentle sax backed 61-63½bpm smoocher has a breathy chick babbling at first in French to an English muttering fellah as they build to a fadeout climax (inst flip, 78in only). Phew, c'est chaud, ca!

**MILLIE JACKSON: 'Sister In The System'** (US Spring SPR-7-3040) Running on the platform of sex, Millie declares her candidacy for President because 'you need a Jackson in the White House — you've got them everywhere else'! An hilarious then serious ultra-jittery 80½(161)bpm 7in rap that'll raise a chuckle or two while being powerful stuff for the sociologically minded.

**THE NIGHT PEOPLE Featuring Sammy Relford: 'Night Person'** (US AL&A ALA-2000) Jauntily lurching fast whipping 130bpm bouncer with street chatter start (not on the more spacious Special Dance Mix flip).

**RICH CASON & THE GALACTIC ORCHESTRA: 'Space Connection 2012'** (US Rappers Rapp Disco Co RR-12-2003) Hard hitting instrumental 126bpm electro of the 'Planet Rock'-derived school, on 6-track 12in with an alternative mix and the similar but differently emphasized 124bpm 'X-Planetary Zone', 124bpm 'Android Boogie', stark 107bpm 'Solar Scratch', tempoless 'Lunar Voyage'.

**nyc PEECH BOYS: 'Come On, Come On (Don't Say Maybe)'** (US Garage Records ITG 202) Aping their original electro approach, this Larry Levan co-prod/penned fluttering 113bpm chugger is totally vocoded and largely lyricless (dub/acappella flip).

**GROOVE CONTROL: 'Do It Anyway You Wanna'** (Belgian Nunk NUNK 1009) Peoples Choice oldie given a monotonous 110½bpm semi-update — the bass line remains good (Cool Mix, and Forrest-type fast instrumental 128bpm 'Africa' flip).

**FONZI THORNTON: 'Rock My Heart, Rock My World'** (US RCA Victor PW-13948) Rumbling and tapping would-be tense 110bpm judderer like a less haggard 'Plane Love', with no less than 11 dub versions and the catering 118bpm 'Playmate' as flip.

**B.T. EXPRESS: 'Your Love (Is All I Need)'** (US Earthtone ET-1205) Bongo tapping bassily jolting 122bpm lurcher with saxy stabs and meandering masculine soul vocal, but not much modern dancefloor urgency despite some nice solos (shorter flip).

**D.C. EXPRESS: 'Close To Me'** (US Sound Of New York 429 95129) Bass thudded angrily buzzing 118bpm jolter with good wailing female and sax solo (inst flip), but less than vital.

**FLOY JOY: 'Into The Hot'** (Virgin VS 716-12) Percussively tapping purposeful 110½-Obpm lurcher produced in America by hip (but commercially still unproven) Don Was before back in Britain reggae's Carroll Thompson replaced its original vocalist — promos had an inst too, while commercially it's flip to the quite nice soulful slow 85bpm 'Until You Come Back To Me'.

**JANET JACKSON: 'Don't Stand Another Chance'** (LP 'Dream Street' A&M ANA 4962) Michael's cutest sister generally disappoints on her second LP, overloaded with current US 'black

pop' production clichés, even though this infectiously lurching Rick James/Prince-ish 123bpm smacker has been huge Black/Disco and bubbling under Pop for months Stateside — it's produced by brother Marlon (as is the frantic Jacksons-ish 128bpm 'All My Love To You'), while The Time guitarist Jesse Johnson's 116½bpm 'Fast Girls' and (especially!) long 114-Obpm 'Pretty Boy' paraphrase Vanity, and Giorgio Moroder & Pete Bellotte, despite their dreary 52/103½bpm 'Two To The Power Of Love' Cliff Richard dust, contribute the pleasantly sea-sawing 123bpm 'If It Takes All Night'. I'll let you guess at the rock-disco content!

**THE TIME: 'Ice Cream Castles'** (Warne Bros W 92477) Music box introed minimalist (0-117-0bpm strutter co-produced by Prince, flipped on 3-track 12in by the Prince-penned older and funkier 112bpm 'Get It Up', plus the Morris Day showcasing comical chat started and interrupted 125bpm 'Tricky'.

**ALIKI: 'Dancing Through The Night'** (Ecstasy XTCT 8) Sassy 105bpm swayer spoilt by a 'Palais' squawker, a pity as the rhythm's good (backing track flip).

**CANDY GIRLS: 'No One's Gonna Love You'** (21st Century Fox FOX-001) Reggae production values (but not the best) given to a simply appealing 102bpm cover of The SOS Band song (dub flip).

**JOHN HOLT: 'Too Much Love'** (Trojan TROT 9077) Strings and harmonica backed pleasant old 87bpm pop-reggae shuffler, on 12in with three more similarly early '70s tracks including his 'Help me Make It' hit.

**RONI GRIFFITH: 'Dancing Machine'** (US Vanguard SPV 77) Mark Berry-produced ponderously thudding 115bpm revamp of the Jacksons' oldie sneakily incorporating the 'Relax High Energy' riff, a bit heavy and held back by its jerky structure (dub flip). Hi-NRG jox dropped it fast.

**JODY: 'Where The Boys Are'** (Mercury JODY 112) Ugly stark (0-125bpm) electro pop, all noise no song, but a mere melodic 126bpm 7in edit and similar 128bpm 'My House (4-Free)' flip.

**THE ALARM: 'The Chant Has Just Begun'** (IRS IRSY 114) Raucous rock aimed yet "dancebeat" driven (if jerky) 125bpm chant from the same source quotation as Level 42.

**STEVE MILLER BAND: 'Shangri-La'** (Mercury SM1) Snappily striding little 124-125bpm chugger, classy populence, usefully flipped on 12in by 'Abracadabra'.

**TYRANTS IN THERAPY: 'Three People (Nude Below The Waist)'** (US JDC JDC0038) Intriguingly airy Knights Of The Turntables-scratched 'n cut 110bpm hippy-hop, possibly with pot appeal due to the female voice (unfunky 'white' flip).

**BARONE: 'Shake It Up (Til Ya Drop)'** (US Silver Blue 429 05114) Clever if a bit undynamic 'cutter' nicely using vintage doo wop vocal group-type records amidst the monotonous 118bpm beat (dub mix flip).

**PAUL ANDERSON: 'Four Year Battle'** (US Starlite B357) Bright electro jittered 114bpm squawking chick, the backing being quite fresh (inst flip).

**CATCH 'Indecisive'** (US Columbia 44-05123) Lightly chanted 120bpm mild funky burber in the old Prince style (inst. flip).

**HIT NUMBERS: Beats Per Minute** for last week's Top 75 entries on 7in (1/4r for fade/cold/resonant ends) — Duran Duran 115½, Iron Maiden 160/0-252-270-0c, Gary Numan (0-) 117f, Jim Diamond 18½-39-78-76-Or, Hazell Dean 129f, The Alarm 126-0c, Dazz Band 115-Or, Cliff Richard 116-Of, David Sylvian 108c, Level 42 107f, Eurythmic 0-119f, Farmers Boys 171-Or, Nick Heyward 123f, Dalis Car (0-172c, Talking Heads 111-107-Of.

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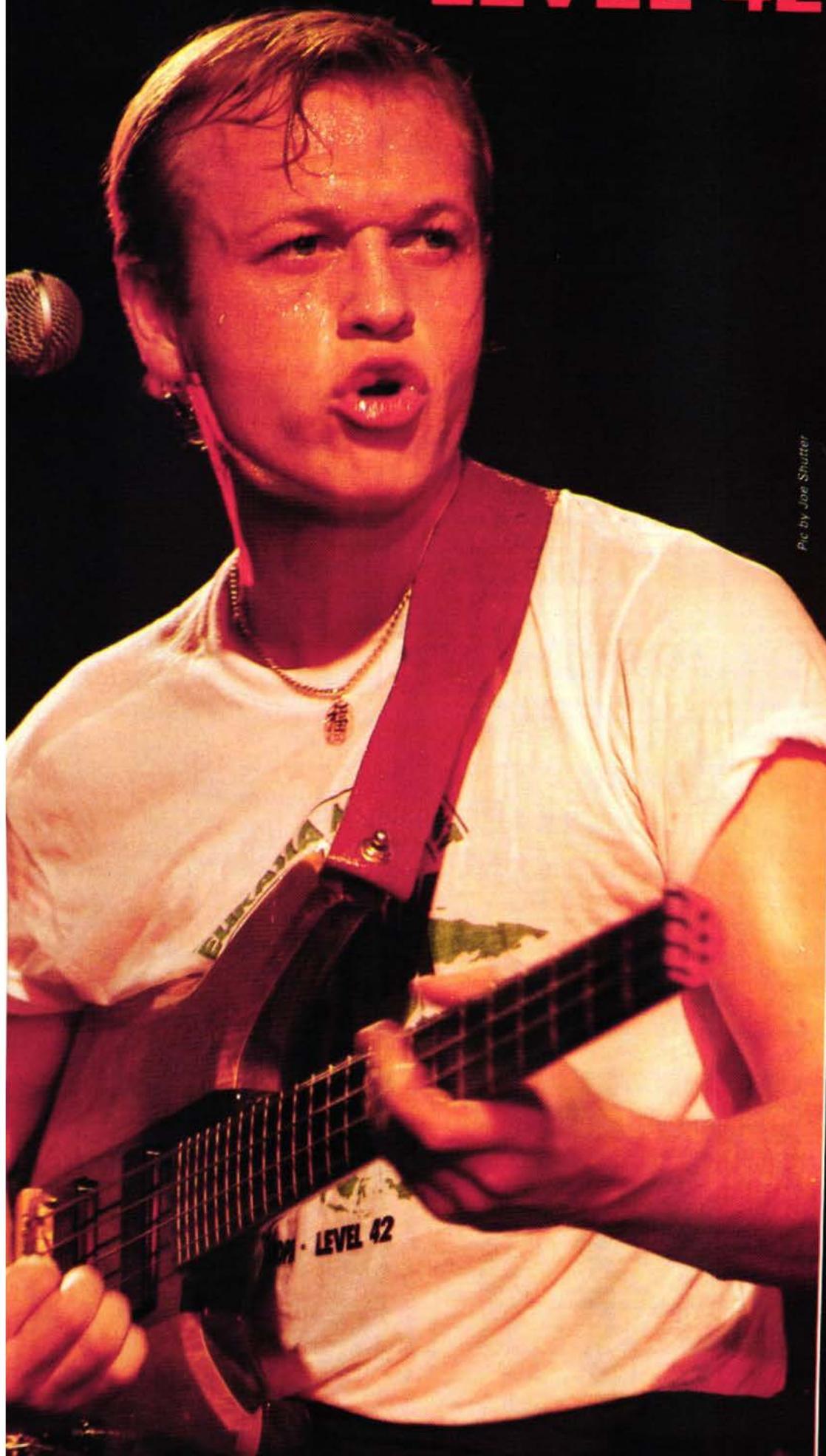
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THE SYSTEM — Sweet

# LEVEL 42

● CIVIC HALL, GUILDFORD



Pic by Joe Shutter

THE CHANT has begun long before Level 42 take the stage tonight. Every other mouth at the front of the stage seems to have a whistle stuffed into it and a chorus of shrill appreciation greets each announcement from Mark King.

People come to Level 42 gigs to dance. Rows of gum-chewing girls step this way and that, as young men wiggle nervously at the back of the hall and the band play their hearts out onstage. Not that Level 42 consider themselves a dance band but there aren't many people here tonight to admire their heroes' musicianship.

The temptation to sneer at Level 42's technique is a strong one but how can you slag off a band for being musos when so many people are getting down and dancing their feet off? When did you last see anyone dance to Genesis or Yes? The sound is a hard thundering funk dominated by THAT bass of course. "Flash bastard," grins the chap next to me as Mark tears strips off his guitar. Yes, he is, I think to myself — but God, he's brilliant with it!

Old favourites from 'The Pursuit Of Accidents' album are warmly greeted but as always it's the hits that send us all crazy. 'The Chinese Way' has knackered dancers sprinting back to the floor, from the cool relief of the foyer where they retreated during quieter moments. Mike Lindup squeezes out the falsetto vocal and Phil Gould hammers away at his drums as though every beat is torn from his body. The man has a look of permanent agony on his face.

Boon stalks the stage, often inaudible save for the odd blistering solo, but on songs from 'True Colours' he seems to get more involved and looks happier. It's on extended workouts of songs such as 'Are You Hearing What I Hear' that Level 42 seem to lack focus for their vicious sound, but when they put it together on the likes of 'Micro Kid' with Mike's electro voice box solo, they're irresistible.

Onstage, the interplay between Mark and Mike — both musically and verbally, is a real winner. "Let's have a big hand for the man who plays out of tune," quips Mark. Mike Lindup duly obliges before getting back down to the real business. Level 42 gigs have a unique air of good times and fun. 'We're here to enjoy ourselves and by golly that's what we'll do', is a feeling that the band emits from the stage in the first place.

The great thing about this band is that they are out on their own when it comes to putting on a live show of hard dance music. For a music that is generally reserved for the weekend dance floor or layby, Level 42 live is a joy to behold. I wiggled nervously with the rest of them at the back of the hall as a blistering version of 'Hot Water' threatened to melt everyone in the hall. Phew, onstage these boys show their true colours.

Andy Strike

# IN G B THANK!

*Part II of our  
Wham!-make-it-gin-  
ormous profile: Jim  
Reid reveals what  
the Bushey Boys do  
when they're not  
lounging around  
swimming pools . . .*

**T**HE DAY after 'Freedom' got to number one, Wham! were grinning from the front page of a national newspaper. No news, no story, they'd just thumped out another hit and *that* was news in itself. These days Fleet Street can't get enough of the new showbiz. Eleven days earlier Wham! swapped smiles on the Wogan Show; now you never saw the Bay City Rollers doing that. And it's going to get bigger and busier. Flash bulbs and headlines pinging to big pop's revived momentum. Wham! are tight in the middle of this, carving a private life from public pressures. Coming from comfortable backgrounds they've handled all this razzamatazz better than most, and as the spotlight dims for a minute they talk to me about family, home, big heads, smaller noses . . . and Frankie . . .

● **ARE WHAM!** arrogant little bleeders, then?

**ANDREW:** "I think there's a fine line between arrogance and confidence. I think arrogance is parading your confidence. Obviously if someone asks you do you have faith in your work it's confidence not arrogance."

**GEORGE:** "Where I see people as being arrogant as opposed to confident is when people are so generally confident about themselves as people that they just feel they can make statements on each and every subject and know exactly what they're talking about. I am very very confident as a songwriter and someone who knows how to be professional at what they do in the world of showbusiness and in the area of presentation. Those are two things I feel in control of. I could say that I'm confident to the point of arrogance in those, but as a person I'm not particularly arrogant. I don't see myself as being particularly knowledgeable. I see my limitations just the same as everyone else. I have the same insecurities."

● **YOU'RE UNDER** the public microscope. Does such close scrutiny bother you?

**G:** "It's not scrutiny that bothers me, it's just people following you around. People expecting you to have time for every single one of them every day. It does piss me off now, actually. Sometimes you're just walking about in the West End and you suddenly get a professional photographer following you about or you're standing at the traffic lights and opposite you is a guy snapping away. There's even been a taxi driver that followed me and Pat around, it's really bad — you're always looking over your shoulder. Other than that . . . I suppose the point is, you have to expect it. With every number one it gets worse, but then again, we can't say we don't wanna get any more number ones . . ."

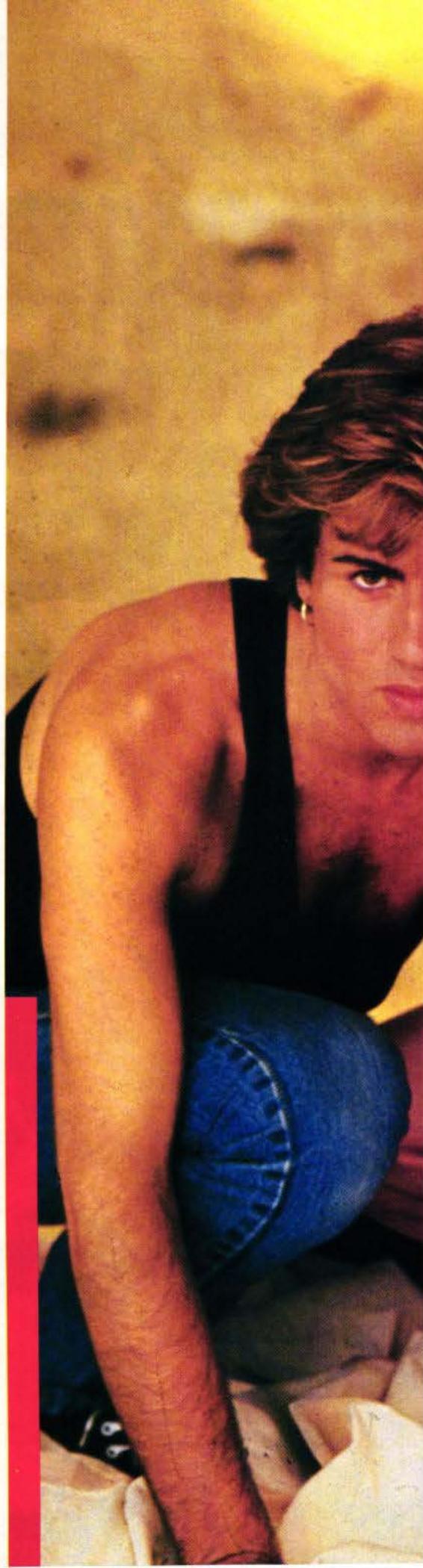
● **DO YOU** still live at home?

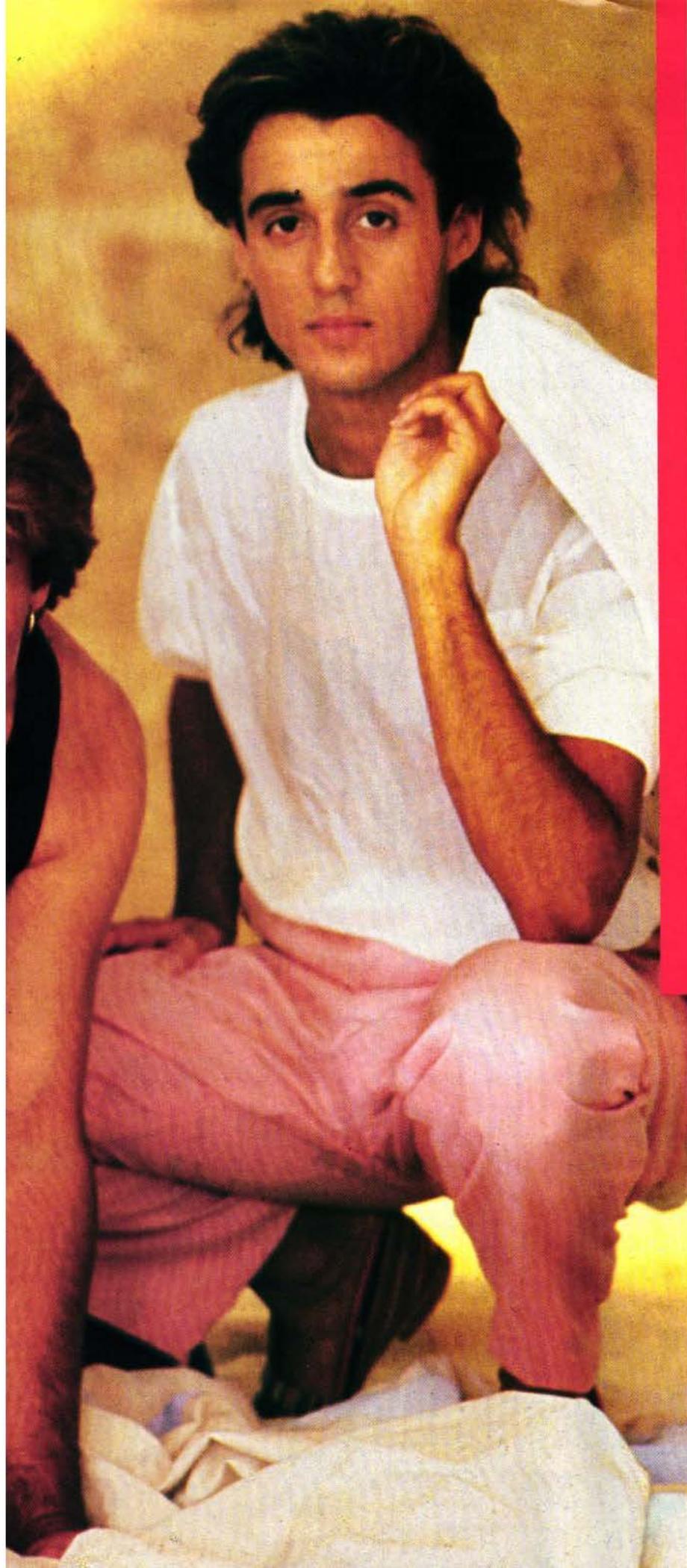
**A:** "Yes. We haven't had the time since we've had the money to move out and when we did have the time we didn't have the money. It's a Catch 22 situation. A place to live in London would be great, the amount of time we spend up here. Also, unfortunately we're still in the phone book — the phone book for two years ago as it were. Therefore people still know where I live so I get loads and loads of people round my place."

"My dad still doesn't understand. Two girls had come up from Norfolk and I told him to say I wasn't in and he said 'Andrew's not in — come back later'. The man just does not learn, I don't know what he thinks he's up to."

● **HAS STARDOM** altered your friendship?

**G:** "Not a lot really. I don't think we socialise as much as we used to, 'cos we work together all the time. I think the time we socialised the most was when Andy went to





sixth form college and I was at school — 'cos we didn't see each other all the time."

A: "When I wanna go out he's tired — I don't like the clubs anymore and he still likes them. He doesn't like eating out — and I like eating out all the time. He doesn't like the flicks — he goes once in a blue moon — I go all the time, see all the crap."

● **HOW HAVE** your families reacted to all the hoo-hah?

G: "My mother's smile just gets bigger as the months go by — she gets so excited that I'm embarrassed."

A: "It's funny — I get irritated by my mother. She's so proud and she doesn't make any attempt to hide it. George's mum is very reserved about it — she's very cool."

G: "She's not even publicly cool — look at all the concerts, she's down the front with all the kids — your mum doesn't do that — she was down the front with all the kids, sweating."

A: "But that's not irritating. My mother's continually irritating — she's got pictures of me all over the house."

G: "So's mine."

A: "Not all over the hall. You come into our house and there's me going 'hi'."

● **I HEAR** you're taking your parents on tour . . .

A: "They wanna go, it's a chance of a lifetime. How many people get the chance to go to Japan, America and Australia, all in one go? After 21 years, you've gotta repay them somehow."

● **HAVE YOU** ever found one another ridiculous?

G: "No. But look what happened to you at sixth form college (points at Andy). That was probably the most revolting year of your life. He became really pretentious."

A: "George was stuck festering in sixth form at school, while I was at college having a great time."

G: "I didn't have a bad time, it wasn't as bad as the time you had."

A: "I had a great time, y'know college is so different from school."

G: "I'd rather have an eventful six months, than six months making a wanker of myself — 'cos I thought you did. You were really pretentious — the way you dressed, the way you talked to people."

A: "The way I dressed? Baggy pants, chinese slippers and two cardigans . . ."

G: "And your little scarf around your head . . . you looked so pretentious."

A: "That was about a month's worth of scarf. I won't comment on George's style in those days."

G: "I know I looked a wanker — but in a different way — we both looked wankers!"

● **DO YOU** feel any affinity with any other band?

G: "I think the only people who are as definite about what they want to do are the people at ZTT. We're going for different markets, but both of us know how to get to our markets and improve on them."

A: "The difference between us and Frankie is that when you're talking about Frankie, you're talking about a real corporation structure. When you're talking about Wham!, it's really just me and him. Holly, Paul and the rest of the boys don't really get to make the kind of career decisions we make."

G: "They know what they can get out of this business and they're milking it. They're a records group — we're a song group."

A: "They're more a media band — an image band — but their records are great."

● **AND FINALLY,** that nose job . . .

A: "It was a good press wind-up, the best one in years. Our manager Simon phoned up just after I'd come out of hospital and said that Fleet Street knew I'd been in hospital and wanted a story. So I said 'tell 'em I've been in a car crash', he said that might upset a few people. So I said 'Leave it with me, I'll think up a story'. So I phoned David (Austin) and said 'is it OK if I do this story?' and he said OK so we just went right ahead."

**N**OT EVERY band can boast that they've played in a haunted Nazi palace or been the star attraction at a Polish wedding. But when you've been on the road as much as Iron Maiden, you take these things in your stride.

Iron Maiden are slap in the middle of a massive world tour taking in over 300 dates. With luck they'll be able to take a break next August and their single 'Aces High' typifies the Maiden Devil-may-care hard working spirit.

"The only way to get anything done is to go out there and knock people senseless—that's why we tour so much," says burly vocalist Bruce Dickinson.

"When we played Poland, the audiences were like people who hadn't had sex for 10 years being sent to a brothel for a holiday. We didn't go there to make a heavy political statement. By playing there we just wanted to break down the barriers. The kids out there don't have a lot of entertainment.

"It was a great experience. They had armed security men at the concerts but even they were dancing. We were glad it was so relaxed and nobody kicked somebody else's head in."

But the tour wasn't all fun and games. In Potsdam they played in a palace built for leading Nazi Hermann Goering and his cronies.

"It was a huge dark cavern of a place," recalls Bruce. "In the centre of the ceiling was a huge stone swastika holding the building up. If you stood in the centre of the place when it was quiet, I swear you could hear marching and cheers just like the old days.

"But the really spooky thing were the slits in the wall at the back of the stage. You could observe the audience but not be seen."

**M**AIDEN were also very disturbed by a visit to the Auschwitz concentration camp. Bruce still seems visibly shaken by the experience.

"There is nothing you can say or think that can adequately describe your feelings about the place," he explains. "It's appalling to think that anybody could be capable of such evil and such savagery. A black atmosphere just hangs over the place.

"Over the gate the Nazis had erected a sign saying 'freedom through hard work', perhaps the people who got off the trains outside the camp even felt there was hope for them when they read it.

"I don't think I could ever write a song about the place. Words just couldn't sum it all up. We all felt relieved to walk away."

After this depressing experience Maiden cheered themselves up with some good Polish vodka and somehow managed to end up at the Polish wedding.

"There was a really straight band on stage doing waltzes and all that," says guitarist Dave Murray. "They invited us to jam with them — so there we were doing old heavy metal classics like 'Smoke On The Water'. The audience loved it!"

The mind-boggling scene and other aspects of Iron Maiden's day-to-day activities, have been captured in a documentary about the band. The documentary will be shown on American TV first of all, but hopefully it'll wind up over here as well.

"It's not your standard cliché ridden film," explains Bruce. "There are no interviews in it, the various dialogues we have explain what's going on."

Maiden are also planning a live album, much of which was recorded during their week's stint at Hammersmith Odeon. It'll be an earth-shattering double epic, boys and girls.

**F**OR THE time being though, Maiden are concentrating on promoting their 'Powerslave' album worldwide and



## IRON CURTAIN

*Around the world with Iron Maiden's Bruce Dickinson*

they're even going to India.

"The heat on stage will be tremendous but it's nothing we can't handle," continues Bruce. "We played Corpus Christi down on the Gulf of Mexico in a place which had a tin roof. The heat in there rose to 120 degrees but we survived.

"We've told people that we're going to be touring Tibet as well but that's just a joke. Our manager's knowledge of geography is so bad that he thought Tibet was in Bangkok and he thinks Bangkok is a country. Don't worry if you're bad at geography at school — you can wind up being the manager of a rock band.

"Then again, maybe it wouldn't be such a bad idea to play Tibet. Just think of appearing in front of all those hairy Yetis. I'm sure

they'd get off on us.

"I'd like to perform 'Powerslave' underneath the Pyramids in Egypt. The title track is all about a Pharaoh who doesn't want to die. He's lying there expiring but he doesn't want to go. People are always slaves to power — there's always something bigger than you, in charge of your life.

"We tried to create an Egyptian feeling in the studio. We put up a step ladder to look like a pyramid. You can laugh, but if that step ladder wasn't there we didn't sound half as good. It's the power of the pyramids you see."

Blimey, it seems as if Maiden are just mummy's boys.

ROBIN SMITH

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### Record Fairs

**SOUTHAMPTON** 17.11.84 Saturday, Guildhall Solent Suite, Pre-Entry £1 at 11.30am, 12.30-4pm 40p.

**COVENTRY SATURDAY** November 17th — Central Methodist Hall, Warwick Lane. 11am-5pm, 40p (10am-£1).

**CROYDON RECORD FAIR** Altered date now Sunday November 18th. 50 stalls at Cinatras Night Club, London Road, West Croydon, 1100-1200 £1, 1200-1600 50p, details 0322 91067.

**BRIGHTON RECORDS FAIR** Brighton Centre, Sunday November 11th, admission 50p, 12.30pm-4.00pm (10.30am-12.30pm £1.50) everything for the record collector.

**SHEFFIELD SATURDAY** 10th November, Channing Hall, Surrey Street. (Opposite Town Hall). 10.30am-4pm, details 0532 892087.

**OXFORD** 10.11.84 Saturday, Arts Centre, George St, Pre Entry £1 at 10.30am, 12-4pm, 30p.

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**CUTTINGS** — SAE stating wants, 66 Victoria Road, Thornhill Lees, Dewsbury.

**SPANDAU, DURAN, Wham, Frankie, U2, Culture Club, Paul Young, UB40**, Police rarities state interests. SAE Rob, 21 Greenlee, Wincobate, Tamworth, Staffs.

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HEADINGS: Personal, Fan Clubs, Penfriends, Singles & Variant, Records For Sale, For Sale, Instruments For Sale, Tours, Special Notices, Records Wanted, Situations Wanted. Any other price list. Advertisement 20p per word. If you want all your ads in full letters, 30p per word. BOX NUMBERS. Allow two words for box number plus £1 service fee.

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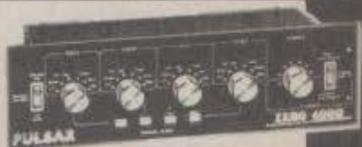
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# UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending November 10, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	—	1	WELCOME TO THE PLEASUREDOME, Frankie Goes To Hollywood, ZTT/Island ZTT1Q1 ☆
2	—	1	THE COLLECTION, Ultravox, Chrysalis UTV1 ☆
3	1	2	GIVE MY REGARDS TO BROAD STREET, Paul McCartney, Parlophone □
4	4	19	ELIMINATOR, ZZ Top, Warner Bros □
5	—	1	PERFECT STRANGERS, Deep Purple, Polydor POLH16
6	3	16	DIAMOND LIFE, Sade, Epic ☆
7	2	2	WAKING UP WITH THE HOUSE ON FIRE, Culture Club, Virgin ☆
8	—	1	BAD ATTITUDE, Meat Loaf, Arista 206619
9	6	5	THE UNFORGETTABLE FIRE, U2, Island □
10	5	3	STEELTOWN, Big Country, Mercury □
11	10	5	GREATEST HITS, Randy Crawford, K-Tel □
12	9	55	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
13	7	4	THE AGE OF CONSENT, Bronski Beat, Forbidden Fruit/London □
14	15	4	YESTERDAY ONCE MORE, Carpenters, EMI/A&M □
15	8	14	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
16	18	3	EMOTION, Barbra Streisand, CBS □
17	14	8	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder & Dionne Warwick, Motown □
18	19	4	I FEEL FOR YOU, Chaka Khan, Warner Bros
19	11	5	HITS HITS HITS, Various, Telstar □
20	13	4	GEFFERY MORGAN . . . , UB40, DEP International/Virgin
21	17	4	CINEMA, Elaine Paige, K-Tel □
22	27	3	GREATEST LOVE CLASSICS, Andy Williams, EMI □
23	12	8	ALL BY MYSELF, Various, K-Tel □
24	22	19	PARADE, Spandau Ballet, Chrysalis ☆
25	28	20	PRIVATE DANCER, Tina Turner, Capitol □
26	24	36	THE WORKS, Queen, EMI ☆
27	16	6	TONIGHT, David Bowie, EMI America □
28	25	17	PURPLE RAIN, Prince and the Revolution, Warner Bros □
29	23	100	THRILLER, Michael Jackson, Epic ☆
30	43	22	BORN IN THE USA, Bruce Springsteen, CBS □
31	20	2	VALOTTE, Julian Lennon, Charisma
32	29	26	LEGEND, Bob Marley and the Wailers, Island ☆
33	39	303	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
34	21	7	WE ARE FAMILY, Sister Sledge, Cotillion □
35	40	70	QUEEN GREATEST HITS, Queen, EMI ☆
36	—	1	VERMIN IN ERMINE, Marc Almond, Some Bizzare BIZLB
37	26	2	CONCERT — THE CURE LIVE, Cure, Fiction
38	33	6	HEARTBEAT CITY, Cars, Elektra
39	32	4	BREWING UP WITH BILLY BRAGG, Billy Bragg, Go! Discs
40	35	3	BIG BAM BOOM, Daryl Hall and John Oates, RCA
41	31	4	RATTLESNAKES, Lloyd Cole and the Commotions, Polydor
42	58	62	AN INNOCENT MAN, Billy Joel, CBS ☆
43	38	50	UNDER A BLOOD RED SKY, U2, Island ☆
44	34	6	HOW MEN ARE, Heaven 17, Virgin □
45	47	36	HUMAN RACING, Nik Kershaw, MCA ☆
46	57	25	FANTASTIC, Wham!, Innervision ☆
47	55	28	BREAKOUT, Pointer Sisters, Planet □
48	—	1	STREETOUNDS 11, Various, Streetsounds STSND011
49	46	5	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland
50	45	35	HUMAN'S LIB, Howard Jones, WEA ☆
51	36	2	THE EVERLY BROTHERS, Everly Brothers, Mercury
52	30	5	TRUE COLOURS, Level 42, Polydor
53	37	3	STOP MAKING SENSE, Talking Heads, EMI
54	52	60	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
55	65	20	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait □
56	56	5	DES O'CONNOR NOW, Des O'Connor, Telstar
57	49	9	POWERSLAVE, Iron Maiden, EMI □
58	44	4	I AM WHAT I AM, Shirley Bassey, Towerbell □
59	66	11	1100 BEL AIR PLACE, Julio Iglesias, CBS □
60	72	68	NO PARLEZ, Paul Young, CBS ☆
61	41	6	SOME GREAT REWARD, Depeche Mode, Mute □

62	42	20	BREAKING HEARTS, Elton John, Rocket □
63	61	32	NOW THAT'S WHAT I CALL MUSIC 2, Various, EMI/Virgin ☆
64	—	1	NO BRAKES, John Waite, EMI America WAIT1
65	70	9	WAR, U2, Island □
66	51	5	ELECTRIC DREAMS, Original Soundtrack, Virgin
67	48	2	REBEL SOULS, Aswad, Island
68	85	2	WHO'S AFRAID OF THE ART OF NOISE, Art of Noise, ZTT/Island
69	—	1	MICRO PHONIES, Cabaret Voltaire, Some Bizzare CV2
70	64	34	CAFE BLEU, Style Council, Polydor □
71	60	67	THE CROSSING, Big Country, Mercury ☆
72	59	34	ALCHEMY, Dire Straits, Vertigo □
73	50	9	NIGHT MOVES, Various, K-Tel
74	93	16	LOVE OVER GOLD, Dire Straits, Vertigo ☆
75	63	6	STREET SOUNDS ELECTRO 5, Various, Streetsounds
76	62	7	GHOSTBUSTERS, Original Soundtrack, Arista
77	92	31	FACE VALUE, Phil Collins, Virgin ☆
78	—	1	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA WX7
79	—	1	COLOUR BY NUMBERS, Culture Club, Virgin V2285 ☆
80	69	5	GUSTAV HOLST: BEYOND THE PLANETS, Various, Telstar
81	—	1	EDEN, Everything But The Girl, Blanco Y Negro BYN2 □
82	53	13	SELF CONTROL, Laura Branigan, Atlantic □
83	77	2	BREAKDANCE, Original Soundtrack, Polydor □
84	75	27	JUNK CULTURE, Orchestral Manoeuvres, Virgin □
85	—	1	GREATEST HITS, Marvin Gaye, Telstar STAR2234 □
86	78	49	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
87	68	38	INTO THE GAP, Thompson Twins, Arista ☆
88	—	1	GOLDEN DAYS, Fureys, K-Tel ONE1283
89	—	1	CHESS, Various, RCA PL70500
90	—	1	POLAND, Tangerine Dream, Jive Electro HIP22
91	90	2	TRUE, Spandau Ballet, Chrysalis ☆
92	54	4	WORK PARTY, Grandmaster Melle Mel, Sugarhill
93	79	2	BEAT BOY, Visage, Polydor
94	—	1	LIONEL RICHIE, Lionel Richie, Motown STMA8037 ☆
95	82	4	IN THE EYE OF THE STORM, Roger Hodgson, A&M
96	80	2	AMERICAN HEARTBEAT, Various, Epic □
97	—	1	MAN ON THE LINE, Chris de Burgh, A&M AMLX6500 □
98	67	4	IT'LL END IN TEARS, This Mortal Coil, 4AD
99	—	1	THE GENIUS OF VENICE, Rondo Veneziano, Ferroway RON2
100	—	1	MAKIN' MOVIES, Dire Straits, Vertigo 6359034 ☆

Compiled by Gallup

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

# Music Video

1	1	DANCING ON THE VALENTINE, Duran Duran, PMI
2	2	WE WILL ROCK YOU, Queen, Peppermint/Guild
3	4	SYNCHRONICITY CONCERT, The Police, A&M/PVG
4	6	LET'S SPEND THE NIGHT TOGETHER, The Rolling Stones, Thorn EMI
5	3	INSTANT PICTURES, Japan, Virgin/PVG
6	7	LABOUR OF LOVE, UB40, Virgin/PVG
7	13	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
8	8	DURAN DURAN, PMI
9	10	SERIOUS MOONLIGHT, David Bowie, Media (Import)
10	11	THE COMPLEAT BEATLES, MGM/UA
11	5	DON'T WATCH THAT — WATCH THIS!, Polygram
12	16	ZIGGY STARDUST & THE SPIDERS FROM MARS, David Bowie, Thorn EMI
13	19	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
14	—	A READY STEADY GO SPECIAL, Otis Redding, PMI
15	14	SINGLE PICTURES, Nik Kershaw, CIC
16	—	LIVE IN CONCERT, Dio, Polygram
17	9	STAY HUNGRY, Twisted Sister, Virgin/PVG
18	17	IN MY MIND'S EYE, Tears For Fears, Polygram
19	18	FOOTLOOSE, CIC
20	—	LEGEND, Bob Marley & The Wailers, Island/Lightning

Compiled by Video Week

UB40 ● SIOUXSIE ● DOA ● EURYTHMICS

# UK Singles

OFFICIAL TOP OF THE POPS / RADIO ONE CHARTS

Week ending November 10, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	2	4	I FEEL FOR YOU, Chaka Khan, Warner Bros ○
2	1	5	FREEDOM, Wham!, Epic ○
3	5	2	THE WILD BOYS, Duran Duran, EMI ○
4	3	6	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone ○
5	4	8	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin ○
6	6	6	TOO LATE FOR GOODBYES, Julian Lennon, Charisma
7	7	3	THE WANDERER, Status Quo, Vertigo
8	8	5	ALL CRIED OUT, Alison Moyet, CBS
9	12	5	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive
10	20	5	THE NEVER ENDING STORY, Limahl, EMI
11	15	6	GIMME ALL YOUR LOVIN', Z Z Top, Warner Bros
12	13	4	LOVE'S GREAT ADVENTURE, Ultravox, Chrysalis
13	40	2	I SHOULD HAVE KNOWN BETTER, Jim Diamond, A & M
14	9	12	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
15	10	7	MISSING YOU, John Waite, EMI America
16	28	3	I'M SO EXCITED, Pointer Sisters, Planet
17	11	7	DRIVE, Cars, Elektra ○
18	18	4	PENNY LOVER, Lionel Richie, Motown
19	17	6	MODERN GIRL, Meat Loaf, Arista
20	32	2	ACES HIGH, Iron Maiden, EMI
21	39	3	HARD HABIT TO BREAK, Chicago, Full Moon
22	24	5	GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway/Island
23	22	5	I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, CBS
24	23	5	LISTEN TO YOUR FATHER, Feargal Sharkey, Zarjazz
25	14	6	THE WAR SONG, Culture Club, Virgin ○
26	16	5	SHOUT TO THE TOP, Style Council, Polydor
27	19	12	GHOSTBUSTERS, Ray Parker Jr, Arista □
28	36	3	THIS IS MINE, Heaven 17, Virgin
29	—	1	BLASPHEMOUS RUMOURS/SOMEBODY, Depeche Mode, Mute 7BONG7
30	21	4	HIGHLY STRUNG, Spandau Ballet, Chrysalis
31	27	8	WHY?, Bronski Beat, Forbidden Fruit/London
32	38	2	BERSERKER, Gary Numan, Numa
33	35	20	AGADOO, Black Lace, Flair □
34	25	9	PRIDE (IN THE NAME OF LOVE), U2, Island ○
35	50	2	LET IT ALL BLOW, Dazz Band, Motown
36	31	10	LOST IN MUSIC, Sister Sledge, Cotillion ○
37	29	5	THE SECOND TIME, Kim Wilde, MCA
38	34	15	CARELESS WHISPER, George Michael, Epic ☆
39	26	6	SKIN DEEP, Stranglers, Epic
40	30	9	SMOOTH OPERATOR, Sade, Epic
41	47	2	BACK IN MY ARMS (ONCE AGAIN), Hazell Dean, Proto
42	43	8	ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury
43	33	8	PURPLE RAIN, Prince, Warner Bros
44	82	2	SEXCRIME (NINETEEN EIGHTY FOUR), Eurythmics, Virgin
45	45	3	IF THIS IS IT, Huey Lewis and the News, Chrysalis
46	59	2	THE CHANT HAS BEGUN, Level 42, Polydor
47	65	2	WARNING SIGN, Nick Heyward, Arista
48	37	8	IF IT HAPPENS AGAIN, UB40, Dep International/Virgin
49	49	2	THE CHANT HAS JUST BEGUN, Alarm, IRS TMG1361
50	—	1	HALF A MINUTE, Matt Bianco, WEA YZ26
51	75	3	I WON'T RUN AWAY, Alvin Stardust, Chrysalis
52	51	2	SHOOTING FROM THE HEART, Cliff Richard, EMI
53	—	1	ONE NIGHT IN BANGKOK, Murray Head, RCA CHES1
54	—	1	RESPECT YOURSELF, Kane Gang, Kitchenware SK16
55	53	4	OUT OF TOUCH, Daryl Hall and John Oates, RCA
56	—	1	KEEP ON KEEPIN' ON, Redskins, Decca F1



CHAKA KHAN do no wrong; BILLY OCEAN: a king-sized record?; DEPECHE MODE swear to God it's true

57	—	1	HOW TO BE A MILLIONAIRE, ABC, Neutron NT107
58	41	8	LOVE KILLS, Freddie Mercury, CBS
59	64	2	PHEW WOW, Farmers Boys, EMI
60	42	3	GOLDEN DAYS, Bucks Fizz, RCA
61	61	3	HELPLESS, Tracey Ullman, Stiff
62	56	2	PULLING PUNCHES, David Sylvian, Virgin
63	—	1	THE LAST FAREWELL, Elvis Presley, RCA RCA459
64	58	13	BIG IN JAPAN, Alpaville, WEA
65	44	8	APOLLO 9, Adam Ant, CBS
66	69	2	THE JUDGEMENT IS THE MIRROR, Dalí's Car, Paradox
67	48	3	THE THORN EP, Siouxsie and the Banshees, Wonderland
68	70	2	SLIPPERY PEOPLE, Talking Heads, EMI
69	55	13	DR BEAT, Miami Sound Machine, Epic ○
70	—	1	NEVER TURN AWAY, Orchestral Manoeuvres, Virgin VS727
71	46	9	THE MEDICINE SONG, Stephanie Mills, Club
72	—	1	KEEPING SECRETS, Switch, Total Experience XE502
73	—	1	TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island ZTAS3
74	63	5	WEEKEND GIRL, S O S Band, Tabu
75	54	8	BLUE JEAN, David Bowie, EMI America

## THE NEXT 25

76	80	OFF AND ON LOVE, Champaign, CBS
77	EAT YOUR HEART OUT, Paul Hardcastle, Cooltempo COOL	
78	I FORGOT, Cool Notes, Abstract Dance AD002	
79	82 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait	
80	MADAM BUTTERFLY, Malcolm McLaren, Charisma MALC5	
81	73 TOUR DE FRANCE, Kraftwerk, EMI	
82	RATTLESNAKES, Lloyd Cole And The Commotions, Polydor COLE3	
83	84 SINCE YESTERDAY, Strawberry Switchblade, Korova	
84	83 NAUGHTY TIMES, Cutty, Cooltempo	
85	87 TAKE IT BACK, Pookah Makes Three, 10 Records TEN31	
86	HUMAN RACING, Nik Kershaw, MCA NIK5	
87	76 HEARTBEAT, Psychedelic Furs, CBS	
88	88 ROCK THE BOX, Sylvester, Cooltempo	
89	91 WHEN LOVE BREAKS DOWN, Prefab Sprout, Kitchenware	
90	81 I CHOOSE YOU, Paris, Bluebird	
91	SEND MY HEART, Adventures, Chrysalis CHS2001	
92	EXCEPTION OF LOVE, Truth, IRS IRS115	
93	BIG DEAL (THEME), Bobby G, BBC RESL151	
94	77 I'LL FLY FOR YOU, Spandau Ballet, Chrysalis	
95	WATCHING YOU, Shakatak, Polydor PÖSP711	
96	89 YOU TURN ME ON, Rick James, Motown	
97	68 WHEN THE RAIN BEGINS TO FALL, Jermaine Jackson & F Zadora, Arista	
98	HYPNOTIZE, Scritti Politti, Virgin VS725	
98	THIS WORLD OVER, XTC, Virgin VS721	
100	90 THE GANGSTER SINGLE, James Cagney/Humphrey Bogart, RCA	

Compiled by Gallup

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



◀ REDSKINS: "Better watch out for the Skin's 'Keep...'"

# Chartfile

**C**ULTURE SHOCK: Seasoned chart campaigner Paul McCartney dramatically upstaged Culture Club last week to gain the 18th number one album of his career.

The release date of Culture Club's third album, 'Waking Up With The House On Fire', had been carefully timed to fall between the autumn's major releases by U2, Frankie Goes To Hollywood and Wham!

McCartney was not regarded as a major threat, until Gallup's mid-week chart, compiled exclusively for record industry use, showed Macca and Culture Club neck and neck. Even then, Virgin staff I spoke to were confident that TV advertising plugging the Culture Club album would ensure it pulled ahead of McCartney by the end of the week. In fact, it faded badly, and was lucky to keep **Sade** out of runners-up spot.

Since 1963, Paul McCartney has visited the chart summit more frequently than any other act — 12 times as a **Beatle**, twice with **Wings** and now four times solo. For the record, Culture Club have had one number one, their second album 'Colour By Numbers'. Their first, 'Kissing To



PAUL McCARTNEY: still hitting the heights

Be Clever', peaked at number five. The devastating ordinariness of 'The War Song' undoubtedly harmed 'Waking Up With The House On Fire' and, with the new Frankie Goes To Hollywood and Wham! albums already out, it's unlikely to get a second chance of chart honours.

'Give My Regards To Broad Street' will undoubtedly also fall victim to Frankie and Wham!, but at least it managed a week on top — something of a rarity for movie soundtrack albums these days. Since 'Grease' surrendered the chart leadership at the end of 1978, the only other such album to reach number one was 'Fame', in 1982.

It was very much a case of swings and roundabouts for Paul

McCartney last week, as 'No More Lonely Nights' was turned back in its challenge for singles chart supremacy after a week at number two.

Undoubtedly one of the major factors in the single's success has been the spinechilling virtuosity of **Pink Floyd's Dave Gilmour**, whose inspired guitar solo weaves a magic spell during the record's final stages. Gilmour has previously performed a similar chore on two other singles — and both went to number one. In 1978, he climaxed **Kate Bush's** extraordinary 'Wuthering Heights' with an extended and forceful solo, and the following year he provided a potent outro for Pink Floyd's 'Another Brick In The Wall'. This boy can play! . . .

by ALAN JONES

**NINE-YEARS** ago, the enterprising **Alan Warner** was the man responsible for releasing **Laurel & Hardy's** 'Trail Of The Lonesome Pine' which so nearly became the Christmas number one.

Warner has since masterminded the re-issue of many noteworthy cinematic gems, the latest being 'The Gangster Single', which cleverly splices original dialogue from several MGM silver screen classics over 'I'm Just Wild About Harry' and 'My Melancholy Baby', from the 1939 movie 'The Roaring Twenties'. Amongst the "gangsters" featured are **Edward G Robinson**, **James Cagney** and **Humphrey Bogart**.

The single has already charted, and for **Bogie** at least, it's a case of history repeating itself. **Bogart's** immortal 'You played it for her, now play it for me' dialogue can be heard on **Dooley Wilson's** 1977 top 20 hit 'As Time Goes By', which was, of course, from the 1942 classic 'Casablanca'.

Another movie to yield a belated hit was 'Gold Diggers Of 1935', whence came **Winifred Shaw's** 1976 hit 'Lullaby Of Broadway'. Until now, the 41 years which elapsed between the recording and chart success of 'Broadway' were a record — but 'The Gangster Single' draws from films released between 1931 and 1949.

In common with 'Lonesome Pine' and 'The Gangster Single', 'As Time Goes By' and 'Lullaby Of Broadway' were plucked from the archives by Alan Warner.

**G**IORGIO MORODER'S work on the movie soundtracks for 'Metropolis', 'Never Ending Story' and 'Electric Dreams' spanned three years. However, all have recently spawned hit singles with major involvement from the 41-year-old Italian.

Synthesizer wizard Moroder produced and wrote the music for four current hits; 'Together In Electric Dreams' (song by **Phil Oakey**), 'Never Ending Story' (**Limahl** and **Beth Anderson**), 'Here She Comes' (**Bonnie Tyler**) and 'Love Kills' (**Freddie Mercury**). He's the first songwriter to juggle more than three simultaneous hits since the beginning of 1983, when **Polydor** reissued all of **The Jam's** singles in picture sleeves. Their subsequent reappearance in

the charts meant that for a short while **Paul Weller's** name was attached to as many as 14 simultaneous hits.

**Giorgio Moroder** rarely writes songwords, though fluent in five languages, and his current crop of hit compositions all have different lyricists. **Oakey** and **Mercury** penned their own lyrics, whilst **Limahl** and **Bonnie Tyler's** hits are, respectively, the work of long time Moroder collaborators **Keith Forsey** and **Pete Bellotte**.

In all, Moroder has written 32 British hits and produced nearly 20 more. His choice of partners has been both shrewd and wide-ranging with a few major surprises, as you will gather from the following chronological list of his hit compositions.

## HITS WRITTEN OR CO-WRITTEN BY GIORGIO MORODER

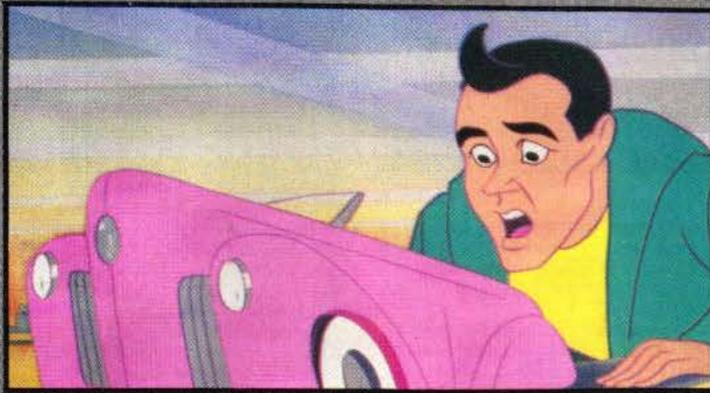
PERFORMER (Title) (Writers)	Date	Hst Pos	Wks
CHICORY TIP: Son Of My Father (Moroder, Bellotte, Holme)	29 Jan 72	1	13
CHICORY TIP: What's Your Name (Moroder, Bellotte)	20 May 72	13	8
CHICORY TIP: Good Grief Christina (Moroder, Bellotte)	31 Mar 73	17	13
DONNA SUMMER: Love To Love You Baby (Moroder, Bellotte, Summer)	17 Jan 76	4	9
DONNA SUMMER: Winter Melody (Moroder, Bellotte, Summer)	25 Dec 76	27	6
DONNA SUMMER: I Feel Love (Moroder, Bellotte, Summer)	9 Jul 77	1	11
GIORGIO: From Here To Eternity (Moroder, Bellotte)	24 Sep 77	16	10
DONNA SUMMER: I Remember Yesterday (Moroder, Bellotte, Summer)	24 Sep 77	14	7
DONNA SUMMER: Love's Unkind (Moroder, Bellotte, Summer)	3 Dec 77	3	13
DONNA SUMMER: I Love You (Moroder, Bellotte, Summer)	10 Dec 77	10	9
MUNICH MACHINE: Get On The Funk Train (Moroder, Bellotte)	10 Dec 77	41	4
DONNA SUMMER: Rumour Has It (Moroder, Bellotte, Summer)	25 Feb 78	19	8
DONNA SUMMER: Back In Love Again (Moroder, Bellotte, Summer)	22 Apr 78	29	7
THE THREE DEGREES: Givin' Up, Givin' In (Moroder, Bellotte)	7 Oct 78	12	10
DONNA SUMMER: Heaven Knows (Moroder, Bellotte, Summer)	17 Feb 79	34	8
GIORGIO MORODER: The Chase (Moroder)	17 Mar 79	48	6

THE THREE DEGREES: The Runner (Moroder, Ferguson)	24 Mar 79	10	10
JANIS IAN: Fly Too High (Moroder, Ian)	17 Nov 79	44	7
DONNA SUMMER: On The Radio (Moroder, Summer)	16 Feb 80	32	6
BLONDIE: Call Me (Moroder, Harry)	12 Apr 80	1	9
JAMES LAST BAND: The Seduction (Love Theme) (Moroder)	3 May 80	48	4
DONNA SUMMER: The Wanderer (Moroder)	27 Sep 80	48	6
DAVID BOWIE: Cat People (Putting Out Fire) (Moroder, Bowie)	10 Apr 82	26	6
JAPAN: Life In Tokyo (Moroder, Sylvian)	9 Oct 82	28	6
DONNA SUMMER: I Feel Love (Remix) (Moroder, Bellotte, Summer)	4 Dec 82	21	9
IRENE CARA: Flashdance . . . What A Feeling (Moroder, Forsey, Cara)	4 Jun 83	2	14
IRENE CARA: Why Me (Moroder, Forsey, Cara)	3 Dec 83	86	3
DEBBIE HARRY: Rush, Rush (Moroder, Harry)	11 Feb 84	87	3
IRENE CARA: Breakdance (Moroder, Cara, Hull)	20 May 84	88	3
FREDDIE MERCURY: Love Kills (Moroder, Mercury)	22 Sep 84	10	7*
GIORGIO MORODER with PHILIP OAKEY: Together In Electric Dreams (Moroder, Oakey)	22 Sep 84	3	7*
LIMAHAL with BETH ANDERSON: Never Ending Story (Moroder, Forsey)	13 Oct 84	20	4*
BONNIE TYLER: Here She Comes (Moroder, Bellotte)	27 Oct 84	98	1

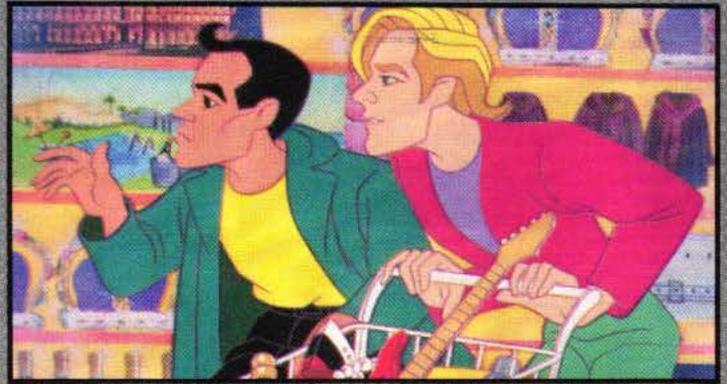
\*Still in chart 3 Nov

# THE **ABC** GUIDE TO MAKING MONEY

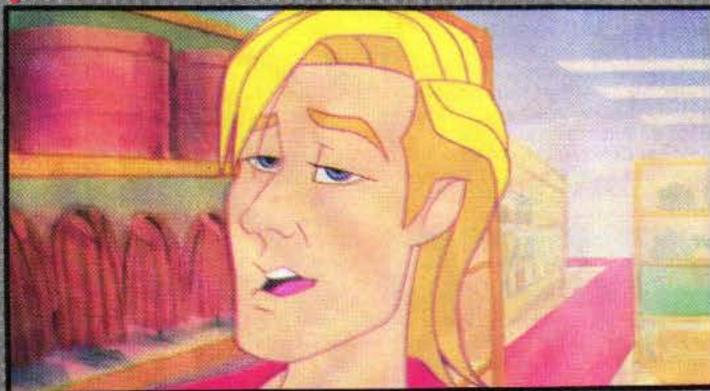
Fun packed scenes from ABC's cartoon video for 'How To Be A Millionaire'



**1** Just what I've always wanted, a pink Rolls-Royce! That's the great thing about appearing in a cartoon, all your fantasies come true



**2** Yep, it beats shopping at Sainsbury's. This hypermarket sells anything we dream about



**3** I look really hunky here, don't I? Fred Flintstone's got nothing on me



**4** That'll be £200,000 please. Nah, we don't take luncheon vouchers



**5** Whoops, this is all getting a little crazy. Maybe we should have stayed at home and played 'Hitline' after all



**6** Hey, what's going on? What did you spike my prune juice with this morning?



**7** So this is what Nik Kershaw feels like when he goes shopping at Harrods



**8** We're surrounded by everything that money can buy but are we really happy? I think there's a moral in all this somewhere