

ARE YOU A £1,000 WINNER?

RECORD

mirror

OCTOBER 13, 1984 45p

STYLE COUNCIL



KID CREOLE • ULTRAVOX

PRINCE • ADAM ANT • PAUL YOUNG



IS THERE anything Swedish wunderkind *Virna Lindt* cannot turn her fair hand to? 24 year old Virn has, if the wacky Compact Organisation is to be believed, been a pop writer, cover girl, sleeve designer, set designer, interpreter, actress, literary agent, and still manages to find time to produce and play keyboards on her own records.

Her latest hobbyhorse is 'I Experienced Love', a languid little 45 culled from her recent 'Shiver' LP. Not surprisingly, for a lady closely related to the famed Swiss confection family, she likes to spend her rare moments of relaxation "eating chocolate with boys, if possible while watching a Hitchcock film". Yum yum, eh lads?

ANNE PIGALLE is beautiful. Anne Pigalle is a singer. Anne Pigalle is also the latest signing to ZTT Records. . . home of the stars and arbiters of public taste. She takes her name from Pigalle, the infamous red-light district in Paris (her home town), and her first single is likely to be 'Why Does It Always Have To Be That Way' — an erotic cry from the baret. It's certainly no flash in the pan — she has a whole album's worth of material waiting to be released, all of it *tres bien*.

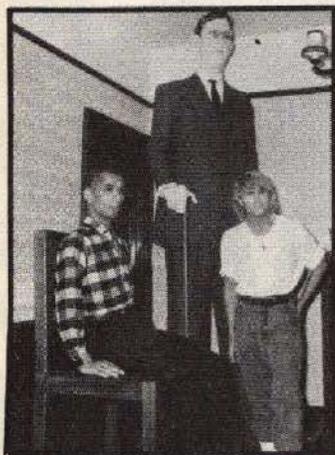
"My singing obviously comes from torch singing. . . they are love songs with a bit of drama," she says. "I try to be different in my work and I couldn't stand to sound the same as someone else. My songs are torch songs with a beat."

But what did she think of the English? "They can be a little bit cold, and sometimes a bit self conscious. All the young people of England are very clothes-conscious and very aware of the way they look. . . so they are constantly wary, which can be a little off-putting. But in general, I prefer English boys. . . maybe that's why I'm here."

Well, she had to say that, didn't she? But RECORD MIRROR urges you to stay tuned, because this girl is going places.



'THE BOUNTY' (Certificate 15, Directed by Roger Donaldson) **THIRD REMAKE** of the classic big screen tale. Captain Bligh argues with his second in command Fletcher Christian, who leads a mutiny when the Bounty's crew decide that the charms of Tahitian women are preferable to life in His Majesty's navy. Australian slice of beefcake Mel Gibson plays Christian, while Anthony Hopkins is Bligh. Both are very convincing in a powerful portrayal of friends turned into enemies by the force of circumstances. Finely crafted historical tale, which makes a refreshing change from space operas.



YOU MIGHT live in Wigan, Wales or Weston-Super-Mare, but brother thank your lucky stars your drum ain't sur le continent. For if it was you'd probably have to clock Radio Luxembourg's first move into the world of TV. It's a programme called 'Inter Face', and it's broadcast once a week on the un-British side of the Channel. The prog contains interviews from London and will feature a guest presenter every week. First guest presenter was Mike Nolan of Bucks Fizz. Here Mike interviews Animal Nightlife's Andy Polaris while Jim Reid looks on.

Music for mutiny

INDEX

Compiled by Jim Reid



DICK O'DELL has been all things to all (pop) men — a lighting man on Bowie's 1972 'Ziggy Stardust' tour, manager of the Slits and the Pop Group, head of Y Records, producer of Pigbag, the Box and Orchestra Jazira. Now going under the name of *Disconnection* O'Dell has recorded a craftily layered re-work of the Stones 'We Love You'. *Disconnection*, is O'Dell pulling the strings — ex Pigbag guitarist James Johnstone and Hi-Tension percussionist Leroy Williams guesting on 'We Love You'. Connect now!

HITLINE

ABOVE is the logo for Hitline, the game that gives the chance to win £1,000 every week. To see whether your Hitline game card has a winning number, turn to page 10. Regular readers will have received a Hitline card by now, but if you're unfortunate enough to have only just caught up on this orgy of prize-winning, there's still a chance to get a card. Details on page 10.

Have you won a prize?

Turn to page 7 for the list of winners



Cap-tivating stuff

- 4** NEWS
- 9** TV & RADIO
- 10** HITLINE
- 12** POLICY OF THE STYLE COUNCIL
- 14** ASTRONAUTICALLY ADAM ANT
- 17** CLINT EASTWOOD & GENERAL SAINT
- 18** SINGLES
- 20** ALBUMS
- 22** MAILMAN
- 23** ULTRAVOX LIVE
- 24** KID CREOLE IN PARADISE
- 26** EVERYTHING BUT THE GIRL
- 28** LEAGUE OF GENTLEMEN
- 30** US CHARTS
- 31** DISCO CHARTS
- 32** HELP!
- 33** JAMES HAMILTON
- 35** STEPHANIE MILLS FINDS THE CURE
- 36** THE PURPLE REIGN OF PRINCE
- 40** PUZZLES
- 45** UK CHARTS
- 47** CHARTFILE
- 48** PAUL YOUNG POSTER

● COVER PIC by IAN HOOTON
● BACK PAGE POSTER by LFI

News



SYLVESTER, THE only man in the world with a voice higher than Jimmy from Bronski Beat, releases his single 'Rock The Box' on October 12. His album 'M1015' will be out on November 2. Watch out for an appearance by Sylvester on 'The Tube'.

● **GARY GLITTER**, the man who can now afford to buy himself jewel encrusted corsets, will be appearing at the glam rock night at the Camden Palace October 18. Expect a single and album from Gary around Christmas.

● **TALKING HEADS** release their album 'Stop Making Sense' and single 'Slippery People' on October 15. Both are taken from their film 'Stop Making Sense' capturing the Heads in all their glory at Pantages Theatre in Hollywood last year.



BRONSKI ON THE STREET

BRONSKI BEAT take to the road at the end of this month, for a brief but undoubtedly memorable selection of dates. See them at Chippenham Goldiggers October 29, Manchester Hacienda 31, Edinburgh Caley Palais November 1, Glasgow Night Moves 2, Dundee Fat Sam's 3, Nottingham Rock City 5, Birmingham Powerhouse 6, Brighton Top Rank 7.

They will also be playing a Gay Switchboard benefit at the London Piccadilly Theatre on October 21. The gig will also feature Tom Robinson. The Bronskis are planning on setting up another London gig in late November and details will be known later.

Singers for Culture Club

CULTURE CLUB have added another date to their tour. They'll be playing an extra date at Wembley Arena on December 20. Tickets price £8.50 and £7.50 are available over the counter from the Wembley Box Office or by post from Culture Club Box Office, Wembley Arena, Wembley, Middlesex, HA9 0DW. All cheques and postal orders should be made payable to Wembley Stadium Ltd and enclose a sae and your phone number.

Culture Club will be joined by two new backing singers for the tour. They are 26 year old Ruby Turner and 27 year old Mo Birch. Culture Club's tour manager first spotted Ruby fronting her own band at London's Rock Garden in March. Ruby has also done session work on radio and television jingles. Mo has also done session work, as well as singing with a Birmingham band.

WHAM! BAM

WHAM! HAVE added a section of dates to their tour. They'll be playing Whitley Bay Ice Rink December 12, Bournemouth International Centre 18, Birmingham NEC 20, Wembley Arena 26. Tickets are on sale now from the venues and usual agents.

● **BRMMM BRMMM**. Ex Bauhaus vocalist Peter Murphy and former Japan bass player Mick Karn, have teamed up to form their band Dalis Car. Their debut single 'The Judgement Is The Mirror' will be out on October 22 and the 12 inch version will feature an extra track 'Lifelong Moments'.

OOH BABY....
EUGENE WILDE
 "GOTTA GET YOU
 HOME TONIGHT"
 A TIMELESS SOUL CLASSIC
 COMES OF AGE

12 BRW 15

FOURTH & BROADWAY
 BREAKING DOWN THE WALL OF HEARTACHE

THE NEW ALBUM & TAPE

TONIGHT

DAVID
BOWIE

INCLUDES THE HIT SINGLE
"BLUE JEAN"



EMI
AMERICA

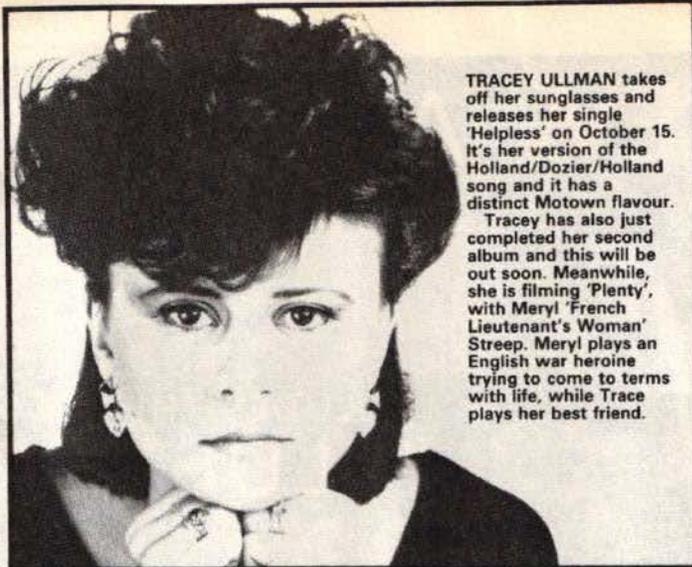
News

Whistle blowing

A BIGGER and brighter 'Whistle Test' returns to BBC 2 this month. The hour long episodes will start on October 23 at 7.30 pm.

Joining regular presenters David Hepworth and Mark Ellen will be Billy Bragg's roadie Andy Kershaw (no relation to Nick as far as we know). The series will be live with a new magazine style format. Live bands featured during the series will include Depeche Mode and Ultravox and they've secured interviews with Bruce Springsteen and reclusive Jimmy Page.

● **AFRIKA BAMBAATAA** has added yet another date to his tour with Soul Sonic Force and Shango. They'll be playing Kingston Polytechnic on October 12.



TRACEY ULLMAN takes off her sunglasses and releases her single 'Helpless' on October 15. It's her version of the Holland/Dozier/Holland song and it has a distinct Motown flavour.

Tracey has also just completed her second album and this will be out soon. Meanwhile, she is filming 'Plenty', with Meryl French Lieutenant's Woman' Streep. Meryl plays an English war heroine trying to come to terms with life, while Trace plays her best friend.



BUCKS FIZZ member Bobby G, releases his first solo single 'Big Deal' this week. Written by Bobby himself, it's the theme song from a forthcoming BBC series of the same name starring Ray Brooks as a Cockney wide boy (Arthur Dailey eat your heart out).

● **NIK KERSHAW** has added a string of dates to his sell out tour. He'll be playing Ipswich Gaumont December 3, Manchester Apollo 9, Glasgow Apollo 12, Newcastle City Hall 16, Nottingham Royal Centre 20. Nik's also finalising some special Christmas shows for London.

● **LIONEL RICHIE** released his single 'Penny Lover' on October 8. It's taken from his album 'Can't Slow Down' which has sold over 11 million copies worldwide. The B-side of 'Penny Lover' is 'You Are' while the 12 inch version has the additional track 'My Love'.

MARILLION HAVE added eight shows to their winter tour. They'll be playing Liverpool Royal Court November 3, Poole Arts Centre 5, Gloucester Leisure Centre 6, Cardiff University 7, Hanley Victoria Hall 8, Birmingham Odeon December 21, Aylesbury Friars 22. Marillion will be releasing a budget priced live album.

● **MELLE MEL** and the Furious Five, famous for their 'White Lines' single, release their album 'Work Party' this week. The album features an ultimate mix of 'White Lines' which is not available anywhere else. The band will also be playing dates at Glasgow Barrowlands November 1, Edinburgh Playhouse 3, Newcastle City Hall 4, Manchester Apollo 5, Batley Frontier 6, Liverpool Royal Court 7, Birmingham Odeon 8, Leicester Kaisa's 9, Plymouth Guildhall 11, Hammersmith Palais 12, 13.

● **SHRIEKBACK'S FOLLOW** up to 'Hand On My Heart' will be 'Mercy Dash (Ready For This)' out on October 19. The band have added an extra date to their tour at Sheffield Leadmill October 18.

MICHAEL JACKSON'S kid sister Janet, releases her second album 'Dream Street' on October 15. The album features her recent duet with Cliff Richard 'Two To The Power'. Janet will have a starring role in the new series of 'Fame'.

● **ELVIS COSTELLO'S** chums, the perky Pogues, release their single 'The Boys From The County Hell (Lend Me Ten Pounds And I'll Buy You A Drink)' on October 15. The B-side is 'Repeal Of The Licensing Laws'.

● **BOBBY WOMACK** rush releases a 12 inch version of his single 'Surprise Surprise' this week. The single includes the bonus track 'If You Think You're Lonely Now'.



from brooklyn . . .

. . . to the bronx

rock the box

sylvester

gets mighty real again
look out for the album M1015



from liverpool . . .

. . . to wales



THE XTC EXPRESS

XTC RELEASE their eighth album 'The Big Express' on October 15. The album was recorded in the exotic location of Bath and tracks include 'All You Pretty Girls' and 'Seagulls Screaming Kiss Her, Kiss Her'. 'The Big Express' features the first round LP sleeve since the Small Faces 'Ogden's Nut Gone Flake' and depicts a steam engine wheel.

XTC have no plans to tour and now see themselves as a recording unit.

"I'm not into wiggling my bum about in the spotlight anymore," Andy Partridge told RECORD MIRROR this week.

Betty Page is already dabbing her eyes with a handkerchief.

● NEW EDITION release their single 'Cool It Now' on October 8. It's the first single for many months from the line up whose song 'Candy Girl' topped charts in five countries.

● STYX GUITARIST Tommy Shaw releases his solo album 'Girls With Guns' on October 15.

GARY 'BIGGLES' Numan comes down to earth at last with a single and a monster tour. Gary's single 'Berserker' will be out later this month followed by an album. Both are on Gary's own new label Numa Records.

Gary kicks off his tour at Cardiff St David's Hall November 22, followed by Portsmouth Guild Hall 23, Birmingham Odeon 24, Bristol Colston Hall 25, Oxford Apollo 26, Leicester De Montfort Hall 27, Nottingham Royal Concert Hall 28, Blackburn King George's Hall 30, Manchester Apollo December 1, Edinburgh Playhouse 2, Glasgow Apollo 3, Newcastle City Hall 4, Sheffield City Hall 5, Guildford Civic Hall 6, Ipswich Gaumont 8, Southampton Gaumont 9, Brighton Dome 10, London Hammersmith Odeon 11, 12.



ARE YOU A HITLINE WINNER?

The following people are Hitline winners: M C Jackson, Hookers Place, Macclesfield, Cheshire; Leigh Beaumont, Broadleigh Grove, Leeds; K Packman, Seymour Road, Gloucester; S J Hove, Chaucer Road, Ashford, Middlesex; Mr S M Packman, Ridge Close, Strood Gardens, Bletchworth, Surrey; A J Myres, Douglas Close, Crocksdon, Nr Thetford, Norfolk; D A Sparrow, Wheatwood House, Ottley Road, Leeds 16; S Ottley, Black Print Avenue, Market Deeping, Lincs; C Manwell, Sharps Avenue, Bolton; Richard Lees, Forge Way, Billingshurst, West Sussex; Deborah Ewels, Waterloo Avenue, Chelmsley Wood, Birmingham; Mr S A Gurney, The Knolls, Beeston, Sandy, Bedfordshire; Mr P S Simkins, Park Road, Southport; Miss J Anscombe, Merland Rise, Tadworth Street, Burheath; Carol Carr, Rosemont Road, Dundee; J Pabia, St Thomas Road, Derby; Mark Smith, St James Close, Badsey, Evesham; Caroline Smith, Flat 2, Abbeydale Ride, Sheffield; Charles McGroarty, Bawhirley Road, Greenock, Scotland; Mr J Manchant, Beggs Close, North Tetterton, Nr Bridgewater, Somerset.



LEARN TO PLAY AMAZING BASS WITH HENRY THOMAS

These instructive tape and booklet courses cover the Theory Riffs and techniques of

BLUES, ROCK, HEAVY METAL,
POP, NEW WAVE, FUNK,
REGGAE, AND JAZZ

Get it right from the start
— develop your style —
then form a band!

magic thumb
music ltd.
11b lichfield grove
finchley central
london n3

For FREE details send a stamped addressed envelope to:

Single of the week

Take a song by *Prince*

Add a little rap by
Grandmaster Melle Mel

A touch of
Stevie Wonder's Harmonica

With the incredible
voice of *Chaka Khan*

Mix it all together
with a production by
Arif Mardin

And you get the
amazing new single

"I Feel For You"

—by—

Chaka Khan

7" W9209 3-TRACK 12" W9209T



Distributed by wea Records Ltd. A Warner Communications Co.

(I)

U L T R A V O X



“Love’s great adventure.”

New Single
Limited Edition 7" Gatefold Sleeve Available


Chrysalis

News

Irish Smiths

THE SMITHS play a selection of Irish dates in November. Morrissey and the lads will be at Waterford Savoy November 12, Limerick Savoy 16, Galway Leisureland 17, Cork Savoy 18, Letterkenny Leisure Centre 20, Colrairie University 21, Belfast Ulster Hall 22.



HAZEL O'CONNOR will be playing a residency at Ronnie Scott's Club in London from October 29 to November 3.

MODERN ROMANCE release their single 'Move On' on October 12 followed by their album 'Burn It' on November 12.

DATES AT THE BALLET

SPANDAU BALLET have added yet more dates to their tour. They'll be playing a third night at the Birmingham NEC on December 17, a second night at the Brighton Centre on December 22 and they'll also be playing a date at the Bournemouth International Centre December 23.

For Birmingham, tickets priced £7.50 and £6.50 are available from the Spandau Ballet Box Office, NEC, Birmingham, B40 1NT. Make cheques and postal orders payable to NEC (Spandau Ballet) and enclose a SAE. Tickets can also be bought from usual agents.

For Brighton, tickets are £6 and £5.50 available from the Brighton Centre Box Office, Russell Road, Brighton BN1 1GR. Cheques and postal orders should be made payable to the Brighton Centre and enclose a SAE. They are also available from the Box Office in person and local agencies.

For Bournemouth, tickets priced £6 are available from the Bournemouth International Centre Box Office phone (0202) 297297 and by postal application from the Bournemouth International Centre Box Office, Exeter Road, Bournemouth, BH2 5BH. Cheques should be made payable to Bournemouth Corporation (Spandau Ballet).

At all concerts, tickets are limited to six per person.

THE CULT follow up their sell out September tour with a fresh series of dates next month. Catch the little darlings at Bournemouth Academy November 12, Chippenham Goldiggers 13, Brighton Top Rank 14, Norwich East Anglia University 16, Bristol Studio 18, Birmingham Powerhouse 20, Newcastle Tiffanys 21, Edinburgh Caley Palais 22, Hanley Victoria Hall 23, Aylesbury Friars 24, London Lyceum 25.

FLOY JOY release their second single 'Until You Come Back To Me' on October 15. The 12 inch version features an extended version of the song and two special mixes of 'Into The Hot' the title track of their album. The band have also lined up some dates at Leicester Polytechnic October 24, Manchester Hacienda 25, Sheffield Lead Mill 27, London Wag 30.

Scargill's party

THE CLASH will headline two benefit concerts in aid of the miners at the Brixton Academy on December 6 and 7.

The shows will be called 'Scargill's Christmas Party' and several other leading acts (including Arthur himself if he's not in jail) are scheduled to appear. Details will be known soon.

Tickets priced £5 will go on sale on October 13 from the Brixton Academy Box Office. They are also available by post priced £5.30 each, from MCP Ltd, PO Box 124, Walsall, West Midlands WS1 1TJ. Cheques and postal orders (postal orders preferable) should be made payable to MCP Ltd and don't forget to enclose a sae.

TV + Radio

FRIDAY'S 'Tube' (C4, 5.30pm) will really funk you up. They're featuring Level 42 and also gracing the airwaves will be Bronski Beat, Hanoi Rocks and Sheila E.

SATURDAY finds 'Saturday Superstore' (BBC 1, 9am) opening for business with Paul Young and ex-Monkee David Jones. 'Saturday Starship' (ITV, 10am) features the very wonderful Helen Terry. Holly Johnson of Frankie Goes To Hollywood talks about his favourite records and the meaning of life in 'My Top Ten' (Radio 1, 1pm). Rick Ducommun serves up Jimmy Cliff, 'The Coconut' and Dave Edmunds in 'Rock n' America' (C4, 6.30pm). 'Ladybirds' (C4, 8.15pm) offers a profile of singer-songwriter Janis Ian.

SUNDAY (Radio 1, 4pm) finds the High Priestess Of Pop, Janice Long, having a chat with Thompson Twin Alannah Currie. 'Rock Around The Clock', the classic film starring Bill Haley And The Comets will be screened on C4 at 4.05pm. See how life was before Boy George was born.

TUESDAY'S 'Play At Home' (C4, 10.50pm) has XTC talking about their disillusionment with the music business.

FEELABELIA release their second single 'Feel It' this week. The band will also be touring with dates at Salford University October 12, Sheffield Leadmill 13, North Staffs Polytechnic 16, Bradford University 17, Newcastle Polytechnic 18, Aston University 19, London Marquee 21, 22.

THE PSYCHEDELIC FURS

NEW 7" & 12"



HITLINE

WEEK FOUR

£1,000 to be won every week!

REAGAN AND Gromyko don't spend all their time discussing nuclear weapons. Maggie Thatcher doesn't always worry about the miners and Ken Livingstone isn't always stroking his newts. Hell no, they also find time to play Hitline, the £1,000 game that's setting the world alight.

Not only can you win £1,000 every week — you can scoop up hi-fis and thousands of music videos.

Look at the numbers on your Hitline game card, then look at the three song titles listed below. Next, turn to the Top Of The Pops singles chart on page 46 and find their current positions.

Apollo 9, Adam Ant

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

Missing You, John Waite

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

Love Kills, Freddie Mercury

If your third number matches the chart position of this song you win a CBS music 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, 1P22 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 card under lock and key. Over the next four weeks Record Mirror will be printing more winning Hitline numbers, so 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 1P22 3HH.

RULES AND REGULATIONS

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

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

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

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

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

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

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

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

The TOP selling soundtrack album features **STEVIE WONDER'S** No. 1 Hit Single "I JUST CALLED TO SAY I LOVE YOU"

The Woman in Red



Shy, quiet Teddy Pierce wanted a little adventure.

And one day it walked into his life in a red silk dress.

Now his wife is packing a gun. His friends are going nuts trying to cover for him and he's about to get caught with his pants down on the six o'clock news.

Be very careful of what you want...

Because you just might get it.

"One of the funniest films I have ever seen."

-TERRY WOGAN
ON BBC RADIO 2

GENE WILDER CHARLES GRODIN JOSEPH BOLOGNA JUDITH IVEY
MICHAEL HUDDLESTON KELLY LE BROCK AND GILDA RADNER
A VICTOR DRAI PRODUCTION "THE WOMAN IN RED"
MUSIC BY JOHN MORRIS SONGS BY STEVIE WONDER
PERFORMED BY STEVIE WONDER AND DIONNE WARWICK
DIRECTOR OF PHOTOGRAPHY FRED SCHULER EXECUTIVE PRODUCERS JACK FROST SANDERS
BASED ON THE SCREENPLAY BY JEAN LOUP DABADIE AND YVES ROBERT
PRODUCED BY VICTOR DRAI WRITTEN FOR THE SCREEN AND DIRECTED BY GENE WILDER
COLOR BY DULLES™ SOUNDTRACK ALBUM AVAILABLE ON MOTOWN RECORDS AND TAPES

Released by RANK FILM DISTRIBUTORS

FROM FRIDAY OCTOBER 12
LEICESTER SQ. THEATRE 930
ODEON 5252
KENSINGTON ODEON
SWISS COTTAGE CORONET
WESTBOURNE GROVE

BRIGHTON Odeon
CARDIFF Odeon
COSHAM Classic
EASTBOURNE Curzon

EXETER Odeon
NORWICH Odeon
NOTTINGHAM Odeon
PORTSMOUTH Odeon

SOUTHAMPTON Odeon
SOUTHEND Odeon
SWANSEA Odeon
TORQUAY Odeon

WINCHESTER Studio
WORTHING Odeon

AND ALL OVER LONDON

CINEMA DETAILS CORRECT AT TIME OF GOING TO PRESS SEE LOCAL PRESS FOR DETAILS

**7 & 12
INCH**

**SPECIAL THANKS TO WONDERLOVE
AND THE WONDERFUL HARMONICA**

**PRODUCED BY GLENN BALLARD AND
D BROCK WALSH
FOR QUINCY JONES
PRODUCTIONS**

OCTOBER

- 12 SALFORD
university
- 13 SHEFFIELD
leadmill
- 16 STOKE-ON-TRENT
north staffs polytechnic
- 17 BRADFORD
university
- 18 NEWCASTLE-UPON-TYNE
polytechnic
- 19 BIRMINGHAM
aston university
- 21 LONDON
marquee
- 22 LONDON
marquee

TOUR DATES



FEEL

IT



FEELABELIA



Talbot and Weller, sartorially sussed statesmen of pop, on the ins and outs, dos and don'ts of the wonderful wacky world of the Style Council. Your penpal: Pedro

INDIVIDUALS

PAUL WELLER: I suppose the type of person I see as being an individual is someone who fights back against the way they were brought up, like say George Orwell. He wasn't by any means perfect but he could see over and above that whole public school bit that he was born into.

MICK TALBOT: You always tend to name famous people in answer to questions like this and forget about all the everyday people out there sticking up for what they think is right. Like there was a recent march by the Youth CND to all the nuclear bases in Britain. They're all true individuals.

PEOPLE YOU'D MOST LIKE TO MEET

MT: Well, there's quite a few actors that I'd like to meet but whenever I've heard any of them talk, they seem to have their minds taken over by the characters they've adopted. The same goes for people in groups unfortunately acting out their fantasies, but I would like to meet Ian McLagan (former Small Faces keyboard player), though I've heard he's been living in LA for a while which puts me off, and Michael Caine, or rather some of the characters he's played, like Harry Palmer.

IDOLS

PW: I haven't really got any now. All that pop star idol crap is a bit of an early age growing up thing — being conditioned to look up to bands until your own character starts developing and you realise you don't need them any more. Having said that, I still sit there staring for ages at pictures of the Small Faces, and I suppose I idolise clothes. I remember when I first started to get into them, seeing something like a Ben Sherman shirt in the window of a shop, saving up every day, and going back from day to day to stare at it.

STYLES OF DRESS

MT: Anything from Ivy League to zoot suits, smart, smooth, modernist or casual, with your own individuality thrown in, together with a dash of Noel Coward or Max Miller, not forgetting Bogart's mac!

PW: Yeah, I'll buy that!

SHOWMEN

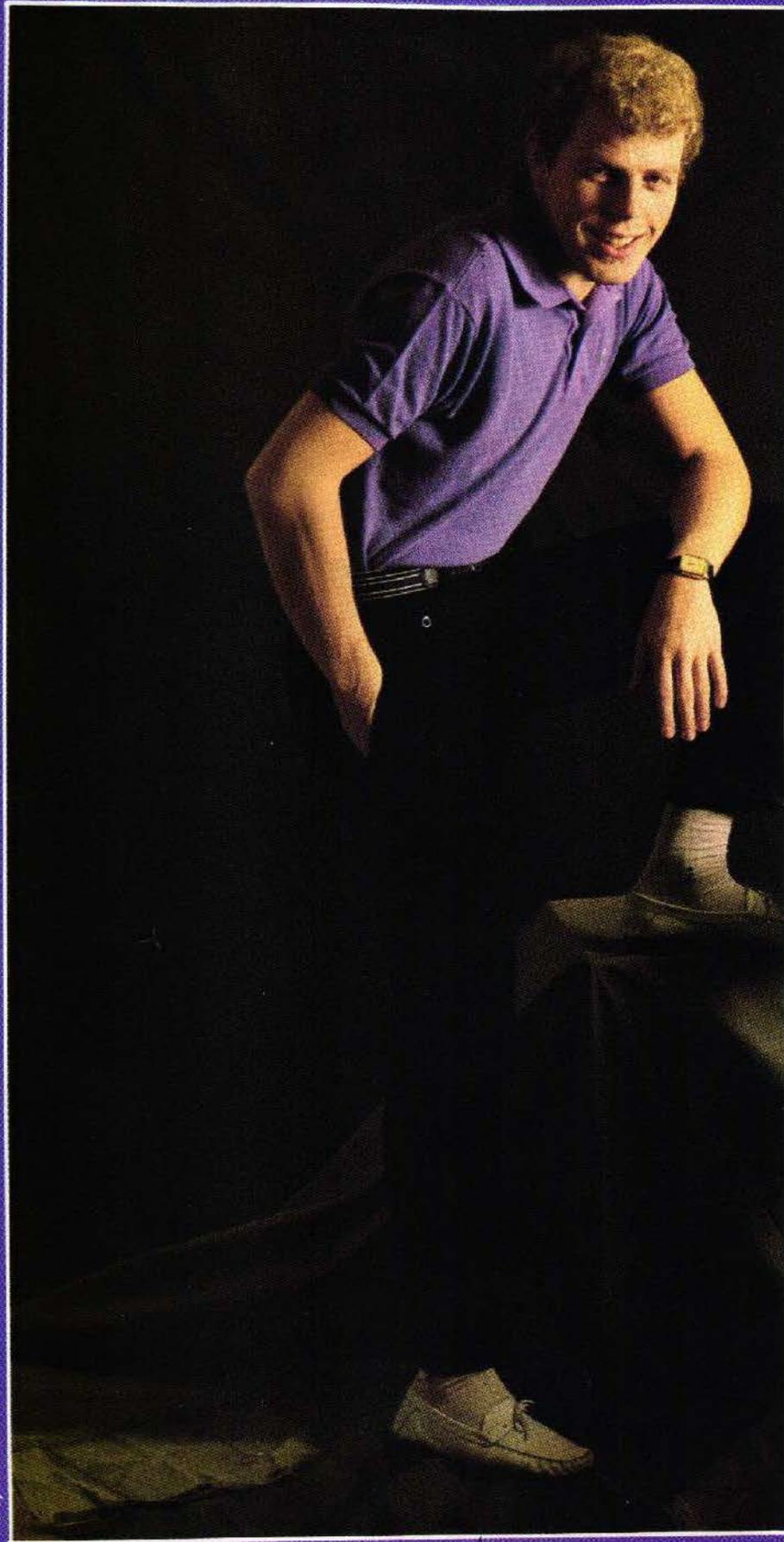
PW: For me, that's got to be James Brown, and one of the best gigs I saw last year was the Mighty Clouds of Joy, the American Gospel singers.

MT: I'll have to mention Lee Brilleux and Wilko Johnson of Dr Feelgood as well. I know some people have criticised us for our lack of showmanship live, but I don't think that's true. What we do is a natural part of our personality, letting the music speak for itself, with no showbiz or razzmatazz. We're performers rather than showmen, whereas for someone like James Brown, who enjoys getting up there and dancing, that's his best way of putting things across.

SPOKESMEN

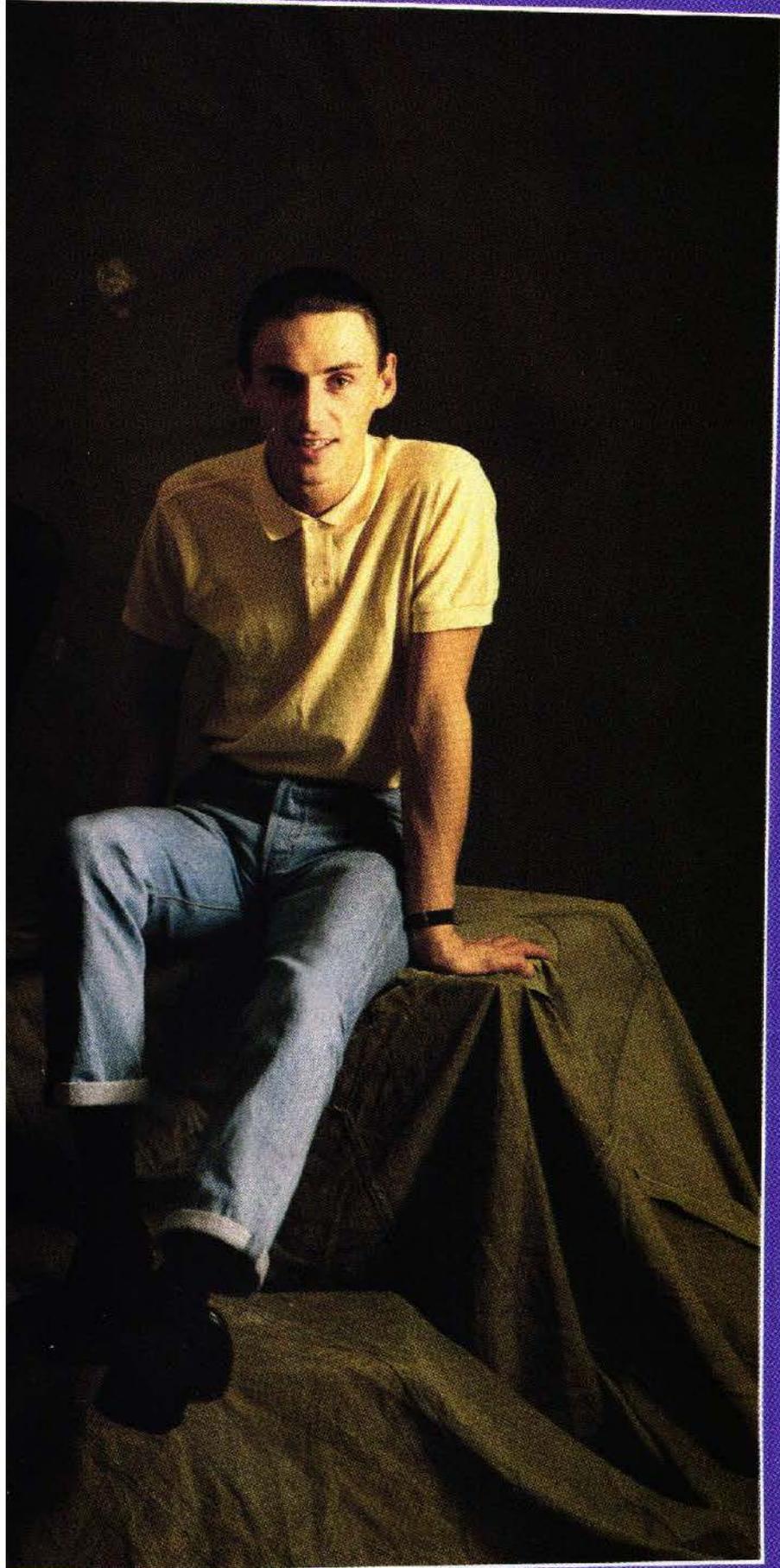
MT: I think we need them but I don't want them. The age old problem for politicians is no matter what political intention they set out with, it inevitably ends up with them just craving power for its own sake. I like Ken Livingstone but find it really strange how his honesty puts people off — you know, what's wrong with him admitting he sometimes gets things wrong?

PW: I'm another Ken Livingstone supporter, and Bruce Kent from CND is another spokesman that I'd actually bother to listen to. With spokesmen, it all tends to depend on what they're saying for me rather than how passionately they put it across. Like if it was Martin Luther King, I'd be all for it, whereas Thatcher or Hitler are obviously just evil. In every walk of life, people should stand up and have their say, rather than ducking or diving issues, though pop music often ends up spouting all that lame rebel crap.



Pic by Ian Hoaton

THE STYLE



POLITICS AND POP

MT: Politics shouldn't be put into a little box and neatly hidden away. It is about human concerns and anyone not interested in politics is not interested in life. All the best songs have human emotion in, so why shouldn't the two, politics and music, mix? Bands that do mix the two all the time tend to water down the impact, however.

BORROWED PHILOSOPHIES

PW: For me that's an amalgamation of Orwell, the 'Absolute Beginners' book by Colin MacInnes, Shelley's poetry, especially the revolutionary ones, and even some D H Lawrence.

MT: I don't think I've ever gone out and borrowed any as such. You just tend to make up your own as you go along, based upon what you know from how your dad brought you up.

PRETENTIOUSNESS

PW: I suppose we have been guilty of that, though it has been done on purpose because it's supposed to be funny. It may be self indulgent but if it's harmful, so what. Groups take themselves so seriously about all the wrong things. Nothing they ever do is of any worth, with all that screaming girls down the front and tinseltown shit. I could reel off a list of names here and now but that's just being boring and repetitive. They're the ones with all the wrong pretension, and I also hate all those young debs, living out the lifestyle of the aristocracy. You know, the type that actually do go round calling people proles and serfs. They're long overdue for their comeuppance, as resentment grows worse and the revolutionary spirit that this country needs increases.

FOOTBALL

PW: I don't really know anything about it nowadays. I think it's a lot less important to young people now than it used to be, and is less important to them than music is. I don't know, maybe I'm just saying that because I used to like it when I was about 11 but I was never any good at it so I put all my efforts into music.

MT: I used to prefer playing it to watching and just remember the late Sixties and early Seventies, when you had the Chelsea team with loads of creative flair and pop star characters like Osgood and Hudson, and then the Leeds football machine approach came along and made it boring so I lost interest.

DISAPPOINTMENTS

PW: The Tories getting in at the last election. I also hate it when you tell someone something in confidence and they go and tell someone else. I remember coming into contact with the music business at the beginning and drinking in all these lies that people would tell you just because they wanted to make some more dough — inevitable I suppose while there's private owned businesses, and, oh yeah . . . I remember the first time I had sex with a girl, I couldn't get it up and blamed it on the girl, telling her that there was something wrong with her rather than with me, which I think was a terrible thing to do now and really regret having said it.

WASTES OF SPACE

PW: Nuclear bases, the SDP, Dr David Owen and politics of non policy, Fleet Street, the Tory Party — plenty of other things that I suppose are just personal quirks and not worth worrying about unlike those other things. Oh, and also working class traitors, from people like Jimmy Tarbuck, to ordinary people who'll fight, steal and shit on each other just to get on. They're not even worth talking about, it's all too easy to always put everything down and forget about the Jarrow March, or the miners of today out on strike. They're the heroes.

WORTHY CAUSES

MT: Socialism as a fundamental belief rather than any party politics. You find it in all types of philosophies from Christianity to CND and others. It's that belief in helping others worse off than you.

COUNCIL



everything you want to know about

ADAM ANT

(featuring his incredibly zany and fantastic sense of humour)

Have you always had an interest in space travel? Yes, it's fantastic!

Have you ever fantasized about being a spaceman? No, but I have fantasized about being a void, man.

People think of you as a fantasy figure. What situations would you like them to fantasize about you in? Fantasy.

What do you fantasize about? The fantastic.

What is the worst film/TV show you have ever seen? Arrahawks.

What is the best? Underbirds.

What is the worst dream you

have ever had? Captain Black and the Mysterons were coming to get me.

What newspapers and magazines do you read and why? Record Mirror, it's really, really fantastic.

What is your favourite soap opera? The Tube.

Can you knit? Only in my fantasy.

If you could play a scene with any actor or actress of your choice, who would it be and why? Lady Penelope. Cos I love pink.

Have you ever dressed up like a woman and if you have, did you look good? Not yet, but I'm sure I'd look really, really, really fantastic if I did.

What would you write for your entry in 'Who's Who'? Adam Ant. Realist (and fantasy

man).

You recently appeared nude in a magazine. Why did you do it and how embarrassed were you?

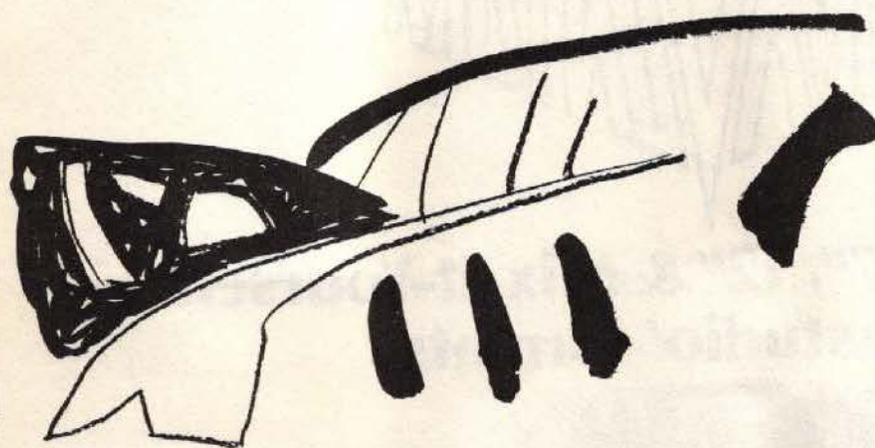
'Cos it was a fantastic idea and, after all, it's only a bod.

What would you like to be doing at 70?

Seeking truth, peace, love, an original questionnaire, any New York Dolls records, out in deep space, where man is but a fantastic, supernatural plop in the ocean of the universe.

ViD

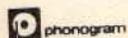
ISSUE 4 of the world's most discerning guide to pop visuals goes trick or treat. To celebrate Halloween, ViD presents its very own ghoulish gore special, featuring a step-by-step guide to horror make-up, an interview with the man who invented all those horrid special FX in 'Company Of Wolves', plus a review of the much v(h) haunted movie 'Ghostbusters'. Not to mention the marginally less gory Rolling Stones, Tina Turner and Gerry Anderson. And it's all free, in the October 27 issue of RECORD MIRROR. Be there or be turned into a pumpkin . . .



FRIENDS AGAIN

'Trapped and Unwrapped'

DEBUT ALBUM
AND
CHROME CASSETTE



SATISFACTION GUARANTEED OR YOUR MONEY BACK*

WHEN MALYNDY SINGS
the first single from

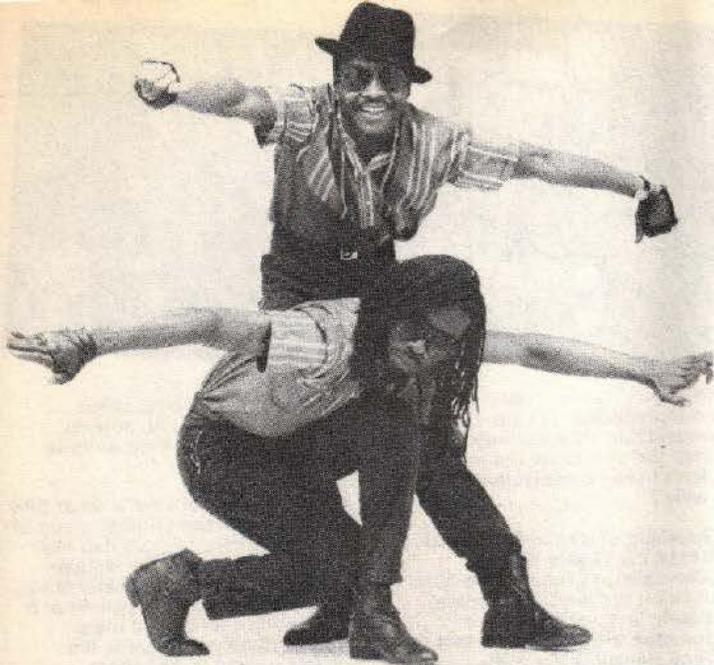


Available in 7", 12" & Mix-It-Yourself
'Portastudio' formats



***FULL REFUND IF RETURNED WITHIN 3 DAYS**

Offer valid until 15th November 1984 at Participating Stores



PICTURE YOUR average U2 fan. Is he skanking around singing 'Last Plane (One Way Ticket)'? Nope, didn't think so. That's because he isn't Clint Eastwood. But make no mistake, Eastwood's there with his cardboard guitar just like all the others when Bono and the boys come on. So much for reggae people only liking reggae.

"I always play U2 from dusk till dawn," he says. "People get fed up and walk away. I like them very much, I can't see why other people don't like them." A rating on 'The Unforgettable Fire', then? "I think it's very good, to me. Whatever they do, I'll always think it's good." Camera switches to U2 toasting and singing 'Stop That Train'...

General Saint, meantime, turns out to be a bit of a soulboy, while we're bringing all these secret favourites out of the closet. "I like the SOS Band, and I like LJ Reynolds very much," he says, adding a list of reggae names off-pat like Barrington Levi, Michael Palmer and Dennis Brown. "I like to listen to roots music."

But as the reggae funsters prepare for what looks like their biggest pop success so far with that 'Last Plane' number, Eastwood (I'm not being formal, that's what everyone calls him) explains their problem. Except it isn't a problem, they couldn't care less about it.

"Most people in England class what we do as reggae. But most of my friends don't have time to check that kind of music; they think it's not roots enough for them, so in a way we're in the middle of nowhere. The reggae crowd class us as pop artists and the pop crowd class us as reggae artists."

SINCE THEIR teaming a few years ago, Eastwood and Saint have worked the live circuit to death. How many gigs?

"'undreds, 'undreds, 'undreds," laughs Saint. "The first one was... um... I think it was in a very small place in Paddington, it went great, that's when we realised we'd got something going. It's very far different now — we used to go on stage and make mistakes, we're more professional now. We'd be DJing and somebody would miss a line — the audience never used to recognise it but we did."

The toasting twosome ply their pop, reggae, whatever it is, very successfully on the Continent.

"We've just had a number two hit in Holland with 'Stop That Train'," says Eastwood. "It was number two for about three weeks. We do a lot of television there and we've toured Holland three or four times. Reggae is not generally popular in Holland, only Bob Marley, Dillinger, you know."

"But everywhere we go, people seem to enjoy it, we always play a good show. I work until I'm wet with sweat, I never stop working. People say what we do is energetical."

And as the two Bad DJs battle it out in the pop charts with Aswad, Eastwood tells you straight: "I think Aswad are a more serious style. We're the type that always give a joke. We're punk, they're dread."

SUDDEN IMPACT

Eastwood and Saint skank Paul Sexton



MIAMI SOUND MACHINE

ON 7" & EXTENDED REMIX 12"

PRISONER OF LOVE

Singles



Reviewed by
ELEANOR LEVY

WHEN THE New World Philharmonic's 'Theme From 'Dynasty'' is in serious contention for Single Of The Week, you know the music business is in a major state of decay.

Not three months ago the charts were bursting with newness and life. 'Two Tribes' reigned supreme, pop was at its harsh finest. Now, bands you've never heard before sound like bands you have — and bands you have, sound like they're ready for the knackers yard. The excrement of 1980s pop is upon us. RM say War On Poop, Frankie Say BORE — hide yourself, and the whole world goes quietly mad. As Nietzsche once said — why?

FIRST OFF though is a rare bright spot. DAVE EDMUNDS' 'Steel Claw' (Arista) sees Dai at his shimmy-shuddering best. Thump-thump drone-drone, wah-wah and Davey Boy has any self respecting living being singing along in minutes. Brilliant, even if we have heard it all before?

AFRICA BAMBAATAA AND SOUL SONIC FORCE (WITH SHANGO) is a name that fairly rolls off the tongue. Am I the only one who's thoroughly pissed off with all these beat-box/hip-hop rhythms? On 'Frantic Situation' (Tommy Boy Records) it must be admitted Mr T lookalike Bambaataa does it with a deal more class and sense of fun than most, and on the dance floor it is no doubt absolutely ace. One for the feet and loins rather than the aural orifices though.



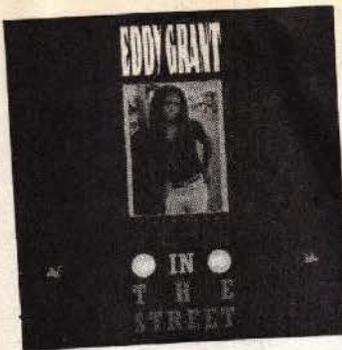
THE VIOLENT FEMMES meanwhile, are a Milwaukee cross between the Scaffold and the Seekers. For me this spells something fast approaching heaven. 'It's Gonna Rain' (London) has deep punchy bass and rollicking shout-along sneering from Gordon Gano. A little classic of its kind.

'Living In A World (Turned Upside Down)' by PRIVATE LIVES (Parlophone) conversely, is trying to be a classic of someone else's kind. Hall & Oates' kind, to be precise. It fails. Instead, the duo provide what is commonly termed 'a ballad' with the truly inspired message "We're living in a world turned upside down". Profundity is obviously not their strong point.

THE PSYCHEDELIC FURS, however, are famed for it. Since actually getting A HIT with 'Heaven', 'Heartbeat' (CBS) sees the Furs returning to their melodic best. A disco beat, an electro synth backing and a bloody good sound is the result. They've lost their edge but found mass appeal and marketability. Evolution! A small spot in my heart will forever remain for you though, Richard Butler.

Not so with ULTRAVOX. 'Love's Great Adventure' (Chrysalis) sees them finally justifying all the (largely unfair) criticism that's been thrown at them in the past. You know — how ALL their songs sound the same. Well, they didn't, but they do now. I'm disappointed in you lads.

Meanwhile, THE CHEVALIER BROTHERS tell us 'I Like 'Em Fat Like That' (Mean Records). Yes Maurice dear, but do they like you? And as Les Brudders get this week's prize for bozo lyrics, the answer is probably "Non". They have produced through a grand



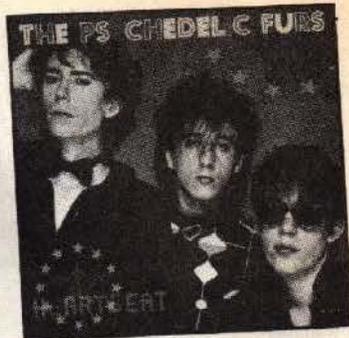
thumping Louis Jordan clone-sound which is SO hip, but an undeniable little treasure for all that. Did you know the French don't have an equivalent word for 'willy'?

Speaking of which, SPANDAU BALLET'S 'Highly Strung' (Chrysalis) is probably the best track off the abysmal 'Parade' album. Is it, we wonder, a guarded reference to the fact that Tony Hadley really is the Gerry Anderson puppet we always suspected he was, or just Steve Norman's inevitable reaction to years of looking at himself in the mirror? Who knows? Who cares?

From the sublime to the revolutionary, 'Unclean' by PSYCHIC TV — a band who survive on theory rather than practice. Like a lot of avant-garde film makers/artists/writers, they are too busy looking at the faults in how things ARE to realise how inaccessible and tedious their (theoretically sound) alternative is. Live they are a worthwhile spectacle, on record they are a real drone.

Unlike TERRY AND GERRY with their wonderful 'Butter's On The Bread' EP (Vindaloo Records). Yes, country music is pretty trendy these days isn't it? Double bass, Yankee accents, damn hot rhythms; and yes, there are a real load of cobblers about. Terry and Gerry though, owe more to the spirit of Lonnie Donegan (bless him) and Buddy Holly than Glen Campbell and are perfect music to dance and fall over to in a drunken woop of delight. But why are all the best records this week more at home in the previous three decades?

TWISTED SISTER 'I Wanna Rock' (Atlantic) are stars, while QUIET RIOT 'Winner Take All' (Epic) would like to think they are.



Originality not being either groups strong point, at least they're honest in their endless repeatability.

Metal of another kind is what SPK offer. One of the original group of metal bashers, they've had their promised commercial thunder recently stolen by Depeche Mode. 'Junk Funk' (WEA) is just what it says — but where are those heavy rhythms, where is the sweat, where is the, ahem, passion? This is a good electro pop song and was no doubt intended as such.

MARC RILEY WITH THE CREEPERS is the complete opposite. 'Shadow Figure' (Red Rhino and Cartel) is more melodic than the Violent Femmes but has the same simplicity and Sixties hippy mentality of 'let's do the show right here, man'. Such sounds are a welcome diversion from all this terrible sex and horror we're immersed in these days.

THE LUCY SHOW with 'See It Goss' (Piggy Bank/A&M) have the same kind of quality, but with a much fuller, guitar sound and a singer sounding like Robert Smith on key. Likewise 'Wild Times' by THE ENGINE ROOM (Arista), which spells the welcome return of the very lovely Richard Hell.

Finally, comes A FLOCK OF SEAGULLS with 'Never Again (The Dreamer)' (Jive). Everyone knows what they sound like and all the insults that could be hurled at them have been, so why re-open old wounds? Likewise, 'Boys In The Street' (Ice/RCA) from EDDY GRANT, 'Big Deal' by Bucks Fizzer BOBBY G (BBC Records) and 'I Feel For You' from CHAKA KHAN (Warner Brothers). Good records or bad records, who cares? Welcome to the pleasure drone!

SPECIAL LIMITED EDITION NOW AVAILABLE

Bronski Beat
WHY?
THE REMIX

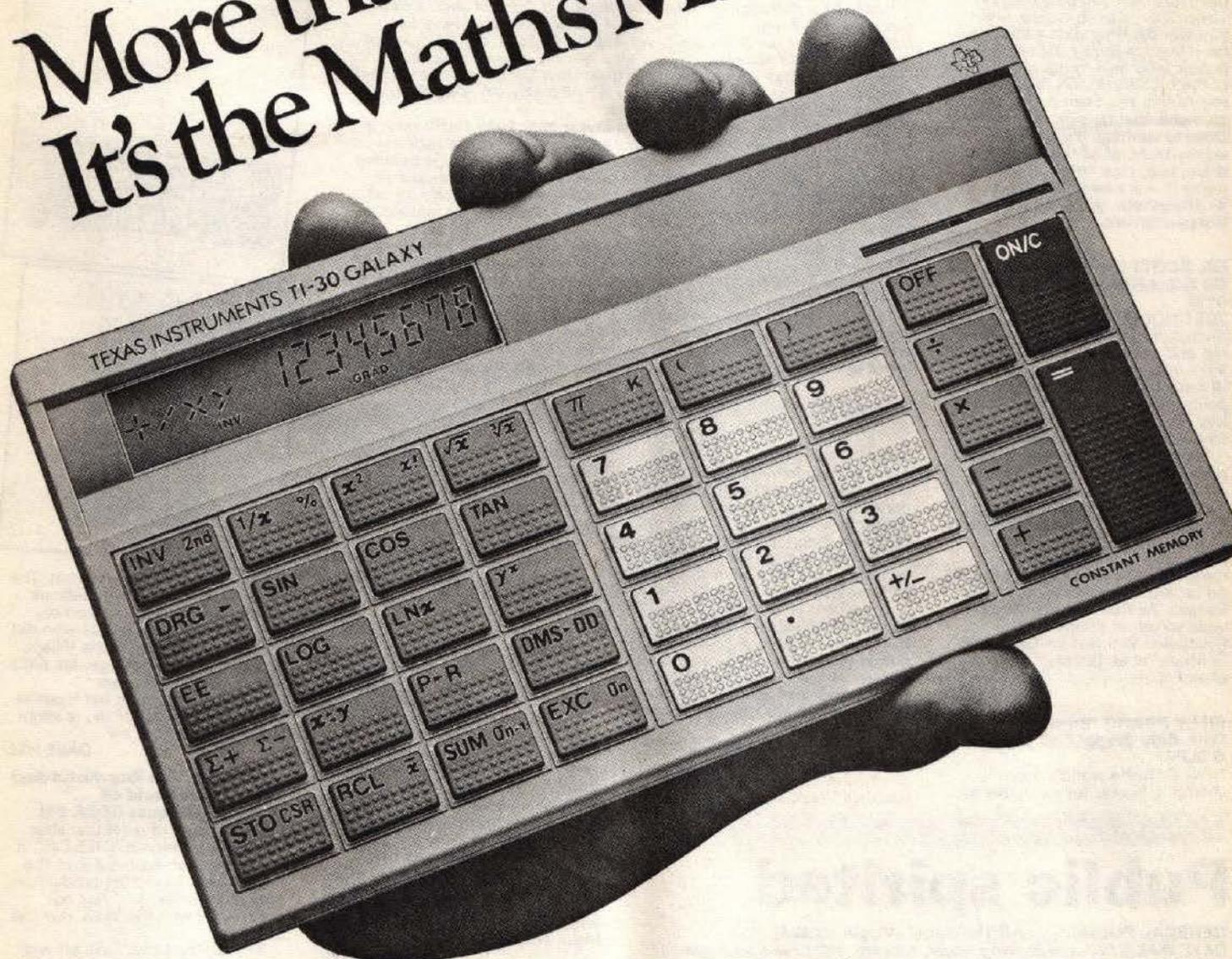
AVAILABLE IN 12" ONLY

Bronski Beat
WHY?
THE REMIX

WITH ADDITIONAL BONUS TRACK
SMALLTOWN BOY (12" VERSION)

Bronski Beat
WHY?
THE REMIX

More than a calculator. It's the Maths Machine.



The TI-30 Galaxy.

Forget about school calculators you've seen before. The new TI-30 Galaxy from Texas Instruments is totally different. It's the Maths Machine.

Made to make maths easier. Made to help you do better. The latest technology makes the TI-30 Galaxy different.

Truly pocket-sized, but made for non-slip desk-top use, too. Large, smooth-actioned keys, sensibly spaced for error-free

*Trademarks Texas Instruments

entries. And a unique display feature which actually helps you keep track as you work.

Innovations, all the

Specifications:

- * 66 functions including statistics
- * Tilted display—11 digit accuracy
- * 15 levels of parentheses
- * AOS*—display indicators
- * Constant Memory*
- * Rugged carrying case
- * Unique 2-year "no quibble" guarantee

functions you need, and helpful "how-to" manual. There's nothing like it.

Find out why it's the Maths Machine at branches of Boots, Comet, Dixons, J. Menzies, W. H. Smith and other leading calculator stores.

**TEXAS
INSTRUMENTS**

Creating useful products
and services for you.



Albums

Seized up Machine

MIAMI SOUND MACHINE 'Eyes Of Innocence' (EPIC EPC26167)
 'DR BEAT' has proved to be one of this year's most successful club records. A mid-Seventies jitterbug boogie that was revered by both the hoofers down 'The Wag', and the cats down any Best Disco In Town. It's a superb record, and you wonder how such a thrill could have been made by the same people who have produced the rest of the rubbish on this record. A record that has been compromised so much, that no side even comes close to winning. It's a wishy-washy blend of all things popular: disco, pop, rock, dross... you name it — it's here. Basking in all its anaesthetic glory. A severe disappointment.+

DYLAN JONES

GIL SCOTT-HERON 'The Best Of Gil Scott-Heron' (Arista 206 618)

JUST NOBODY'S sold the revolution with such style. If street rap and street punk's message is form over content, then Scott-Heron's is the mellowest way to politpop; smoothly crafted, almost lazy dance numbers that simply smoulder with indignation.

Scott-Heron is a rare bird; a pop performer who is both politically sensitive and musically accomplished. A man who adds the poignancy of fluttering flutes to the cacophony of crumbling civilisation. Weary, but not resigned; 'The Best Of', delivers Gil on racism 'Johannesburg', on Reagan 'Re-Ron', on the whole wide screen of things — 'The Revolution Will Not Be Televised', 'B Movie' et al. Simply essential.+++++

JIM REID

BILLY BRAGG 'Brewing Up With Billy Bragg' (GO DISCS GOLP4)

HOW CAN the world's most charming busker follow up his ace

True grit

UB40: 'Geffrey Morgan...' (Dep International LPDEP6)
THE VERY basic thing to realise before tackling a UB40 album is that above and beyond all else, they are the epitome of the down-to-earth, easy going yet gritty Brummy type that can be spotted on a Moseley street corner any time of the day or night. It's this attitude (rather than any outright politicking) that's reflected in their music and lyrics.

Funny how Birmingham produces musical hybrids of such a dead cosmopolitan breed... but I digress. I won't pretend to have been UB40's greatest fan in the past, yet 'Labour Of Love' and its brace of cover hits would always nag their way into my singalong sensory centres. Now they've returned with their Own Songs recorded in their Own Flash Studio and I'm swayed — it's all pretty fab, despite my inherent loathing of reggae as a genre.

How can this be? Because the UBs invest their hybrid with such a zest and freshness in production and melody that it transcends the boundaries of the genre. It's real punchy stuff, right from the opening dubby bits of 'Riddle Me' through to the nuke horror sentiments of 'Your Eyes Were Open'. And 'If It Happens Again' is definitely my all time fave UB40 single, a real celebration of a tune with an infernally catchy hook.

Other nuggets: the gentle, lilting 'Seasons', rip-roaring instrumental 'Nkomo A Go Go' and poignant 'The Pillow', the story of a suicide. Of course, the lyrics are there in all their opinionated glory if you want to pore over them — and there's plenty worth poring over.

I'm not going to rush out and buy a woolly hat and 10 Yellowman elpees, but this me can relate to. Can't fault the execution and production, its beefy synthy bits taking the UBs into new areas. As a friend of mine might say, it makes me feel dead made up. . . .++++

BETTY PAGE

debut LP armed with only a guitar and the complete A-Z of the British Isles? Well, there's organ, trumpet, guitar over dubs and harmony vocals here that certainly adds to the basic Bragg ingredients, but it's not without trepidation that your reviewer drew up a chair to listen to 11 sparse songs in a row.

The whole of side one of this record is brilliant! 'The Saturday Boy' sums up perfectly those angst ridden years of pubescent torment that we all face, 'Island Of No Return' and 'Like Soldiers Do' are predictable targets, though no less poignant for that.

Even Billy's guitar work is more entertaining on this LP. You have to smile at the antics of 'From A Vauxhall Velox' and admire the

delicate touch on 'St Swithin's Day'. This guitar should say sorry about drowning Billy's vocals occasionally but we'll forgive it. Best taken in two halves with a cuppa at half time.++++

ANDY STRIKE

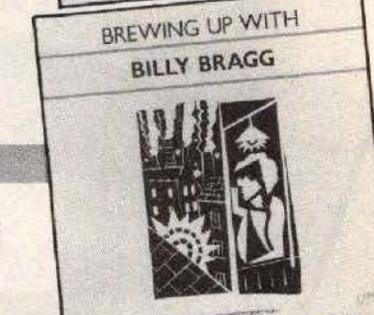
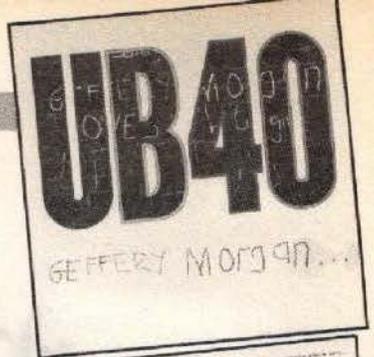
VARIOUS ARTISTS 'Dance Mix Dance Hits Volume 5' (EPIC DM5)

THE CLUB compilation has become ever-more popular during the Eighties, but the one thing that many of them haven't been able to master, is the sound quality. This is no more apparent than on this here disc — which sounds as though it was recorded about 400 yards and several bus-rides away from the recording studio. It includes a noteworthy bunch of mostly homegrown tracks. As well as Miami Sound Machine, Cheryl Lynn, Herbie Hancock and bad man Johnny Mathis, you can also wrap your ears or your feet around Alphonse Mouzon Chernelle's annoyingly infectious 'I Didn't Mean To Turn You On'.+++

DYLAN JONES

EARTHA KITT 'I Love Men' (Record Shack)

YOU'VE GOT to hand it to Eartha Kitt, I suppose; after all, if you didn't she'd probably just grab hold of it anyway. Yes, it's that kind of record, though not so exciting. Ms Kitt has an accomplished but limited act which comprises basically of updating her "old-fashioned mieeeeeelionairrrrrre" routine to tacky modern disco demands, and making that fab, predatory purring



noise in the back of her throat. The music here is supremely tedious despite being produced and co-written by Jacques Morali who did some clever stuff with the Village People many moons ago. Ms Kitt's recent hit 45, (and scant justification for letting her loose at 33 1/3) 'Where Is My Man', is about the best thing here.++

DAVE HILL

THE FALL: 'The Wonderful And Frightening World Of...'

(Beggars Banquet BEGA 58)
 PHEW! A sigh of relief that after the highly produced 'C.R.E.E.P.', it soon becomes apparent that The Fall haven't caught the production bug. 'T.W.A.F.W.O...' has not done away with the fresh, raw Fall sound.

'Lay Of The Land' kicks off with that great kerb of sound, Fall style. Tingling guitars to the fore, drums hammering along, bass wandering dangerously and Mark E Smith's voice as unique and indecipherable as ever.

From the indulgent insect poetry of 'Bug Day' to the classic that Dexy's never wrote, 'Stephen Song', this record exudes a rare spirit. Take it or leave it, there's no inbetween with The Fall, this LP is a more concise offering than of late and yes, it is wonderful.++++

ANDY STRIKE

Public spirited

GENERAL PUBLIC '... All the Rage' (Virgin V2324)
 DAVE WAKELING and Ranking Roger, for sure, still have a spring in their steps, brains in their heads and warm hearts in the right (or should that be Left?) places. Their current 45, 'Tenderness', and the similarly styled 'Never You Done That' are beautifully played pieces of up-beat, back-beat music. Special commendations to Horace (ex-Specials) on the bass and Micky Billingham's (ex-Dexy's) keyboards, which bubble to the surface to very pleasing effect, notably on 'Are You Leading Me On?'

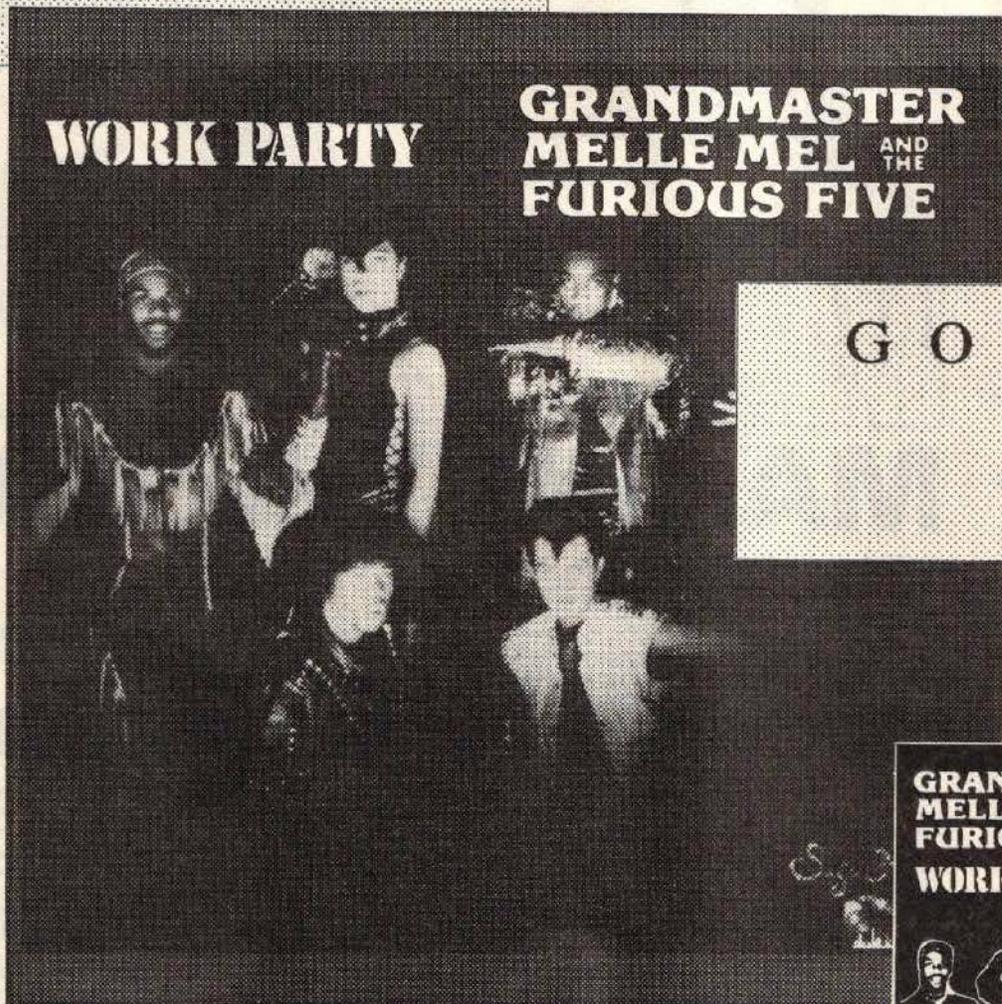
Some Ska-derived skanking, some plain-speaking, some double-meaning, some brightly coloured pop-tones... it'll be all the rage, then? Not quite, I'm afraid. I enjoy a pun as much as the next pervert, and the LP's title is a good one, but extended puns do not make songs, and 'As A Matter Of Fact' and 'Day To Day' are little more or less than that. Better songs must come before the general public will hear this on the radio, from day to day.+++1/2

MARK CORDERY



SPANDAU ● DIVINE ● FRANKIE ● CARS

IT'S NEW.



GOT IT?



ON RECORD OR CASSETTE £4.79

WE HAVE.

WHSMITH 

Price correct at time of going to press. Subject to availability. Available where you see this sign.

Mailman

Gripe or growl, write to Mailman, Record Mirror, 40 Long Acre, London WC2

SOMEONE OUGHT to point out to the acidic Cyril Quigley that criticism is supposed to be constructive — not destructive, like his blatant 'slagging off' of German pop group Alphaville, in September 8 issue of Record Mirror.

For starters, it doesn't matter a scrap about the personal appearance or nationality of a group, as long as they make good music and are climbing up the charts.

Quigley's 'Voice of the north' page is the only thing which blights an otherwise super mag. No magazine should allow this anti-German slander to continue. The article is racist, and bluntly conveys Quigley's opinion that all Germans are ugly exhibitionists who like sausages — you could say that my opinion on Mr Quigley at this moment is that he is a loud-mouthed, beer swilling ferret breeder, with a very ugly personality, who wouldn't know good journalism, if it got up and hit him with a black pudding!

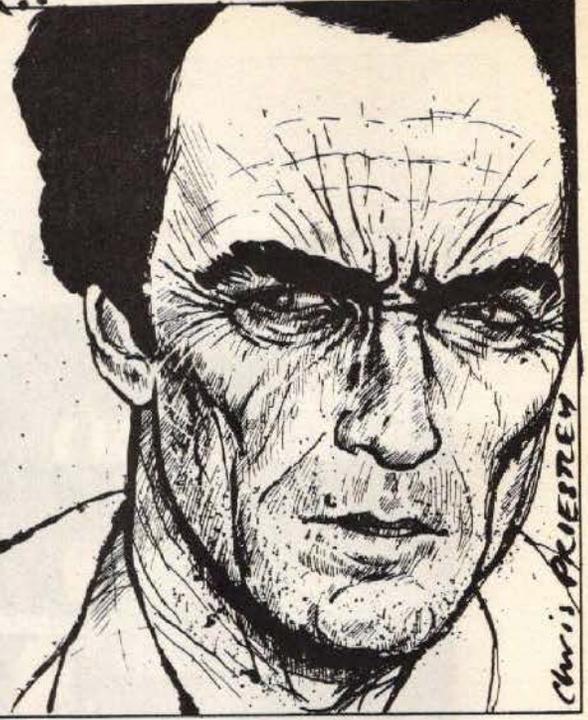
I suggest that he sticks to breeding ferrets, and swilling beer — maybe then he can work on trying to grow his beer gut to match the size of his head... somehow, I doubt if it will ever catch up.

Kerry-Anne Loadman, Reacehaven, East Sussex

● *Ouch, Quigley is currently recuperating in New Brighton, where he is served black pudding on the hour and all comments on Liverpool's inauspicious start to the season are removed from his copy of the Daily Star*

WHAT RIGHT has that talentless fool Malcolm McLaren got to criticise every group in the charts? He has been paid a fortune to drone on about his 'Madam Butterfly' single in the Sunday papers. He thinks it's so original, well, I've got news for you Malc, it's been done before! Hooked on classics, remember? Classical music to a disco beat. All you

COME ON PUNK...
MAKE MY DAY!



MACHO THE DAY

SO THE Duran Duran single's going to be called 'Wild Boys', the mind boggles. Just what are we going to see in the video? Simon Le Bon slugging it out with Clint Eastwood, John Taylor six shooting with John Wayne, Andy Taylor out flexing Charles Bronson?

Oooh, can't wait.
Susan Stevens, Finchley, London

● *Neither can we. We're just hoping that the title refers to the boys', erm, rock 'n' roll habits, not gratuitous machismo*

have done is put opera to a disco beat. You've even ripped off the opera bit of your song.

God knows why people respect you so much. To me, you're just an ageing old bore, who is too old to appreciate today's music. Why don't you just admit you are bald and rip off that curly nylon wig?

Louis Crook, Orchard Hill, Northampton

● *McLaren tells a lot of whoppers, that's for sure. Yet, without his constant probing, adventuring and plundering, the pop world would be a far lesser place*

CAN IT BE true? Is that hunky RM sexpot Andy Strike, the very same Andy Strickland who plays guitar for indie heroes the Loft? If so, Andy, I'm the big chested blonde in the grey mac who always stands up the front at Loft gigs.

Wanda from Wandsworth
● *Strickland is indeed that man. When we asked him about the blonde at his gigs all he could say was 'blondes aren't my cup of tea really, though I'm sure she's quite nice*

I HAVE just read the review Robin Smith gave Gary Numan's 'The Plan 1978'. It seems not only is he

a complete fool, he obviously does not have any taste in music at all. We all know music papers are upset because Gary didn't need their backing to make it to the top, but that's no reason to repeatedly slag off every record that he releases. (This is where it gets nasty folks!) So unless Robin wants me to come round to Record Mirror's office and see if my baseball bat fits up his rear passage, let's see if he can give Gary a good review next time!

Mark, Ashton, Preston
● *Mark, you're so informed. Who told you about Robin's sexual inclinations, I'd like to know?*

MANTEAU
THE BEST SOUND TO COME FROM LIVERPOOL SINCE FRANKIE
(VAUGHAN)



ULTRAVOX

DOMINION, LONDON

ULTRAVOX — BEYOND the voice. Or maybe extreme voice. Ultravox have survived beyond the critical voices and beyond the extremes of pop fashion. Ultravox are peculiarly British, and peculiarly unique. They'll never be hugely Pop but will always Be There, sometimes In The Charts. Tonight they celebrated that fact (and for charity, too). This is for those who didn't: reasons why Ultravox maybe shouldn't inspire instant fear and loathing.

Things Ultravox may not be: trendy; young; fresh; adventurous; glossy; risqué; stupid. Things Ultravox may be well be: stylised; stylish; perverse; pompous; carefully-crafted; clever.

Popular misconceptions about Ultravox live: they're monotonous; they indulge in endless guitar solos and verge on HM; they take themselves too seriously; they're all hard rock and pretension; all art and no heart.

Predictable realities about Ultravox live: the dry ice; the quasi-religious stage ritual; the grandiose FX; 'Vienna'; moody metallics; keyboard vibrato; atmospheric synthscapes; banks of gleaming hardware; a

sparse, industrially futuristic monochrome-lit stage set.

Pleasant surprises about Ultravox live: they are entertaining; their geometric lighting; hearing more hit singles than you remember; their crafty precision and quality of sound (Ultravox — is it live or is it on compact disc); their absurdist sense of the dramatic.

Giggles about Ultravox live: Midge's hip wiggles; Chris Cross looking like an extra from 'Jesus Of Nazareth'; Billy Currie leaping around like an overgrown schoolboy (on a natural high, of course); my impersonation of Midge singing 'Dancing With Tears In My Eyes' and sounding like Howard Jones; the lads thrashing merry hell out of their syndrums at the end of 'The Voice'.

Ultravox live are dead easy to take the mickey out of. That temptation I resist, because, quite simply, I found them a good deal more enjoyable than I thought I would. They ain't wacky, they ain't hip, but Midge can wiggle his hip at me anytime.

Betty Page

AUGUST DARNELL is in a Granada Television studio, bang in the middle of recording his upcoming Christmas 90 minute extravaganza 'There's Something Wrong In Paradise'. His joie de vivre, his certain smile, his near awesome talent is being put to the test in this special showcase, where he is joined obviously enough by the Coconuts, Coati Mundi. . . with support from Hollywood strolling player Karen Black, ex-Selector and Black On Black star Pauline Black, and former Seventies sirens the Three Degrees. It's a lavish and exciting romantic musical that is based loosely on Creole's 'Fresh Fruit In Foreign Places' LP.

The whole thing is set on the Caribbean island of Zyllha, where Creole finally ends up in his seemingly fruitless quest for his elusive love Mimosa (played by Pauline Black).

The co-writing credit for the 12 songs goes to 'No Problem' script writer Mustapha Matura who, along with Darnell, has succeeded in combining the verve of Creole with the fleeting jest of the Caribbean to produce something quite out of the ordinary. Says producer Steve Morrison: "This is the biggest show that ITV are producing for the winter season. It's going to be huge, it's going to be elaborate and it's going to be three weeks of incredibly hard work."

THE COCONUTS are actually *more* attractive in the flesh than they are on celluloid. As they tip-toe around the goat droppings scattered about on the sand covered floor of Granada's largest indoor studio, under the watchful eye of several thousand palm trees and several hundred salivating Granada gofers, sugar coated Coati Mundi prepares to play the fool, one more time, for the camera.

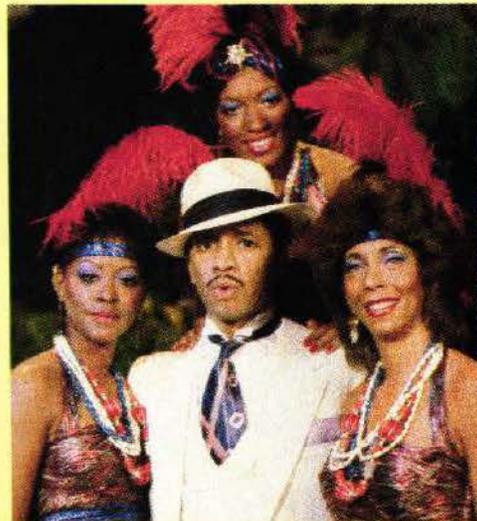
Anyway, while the provincial reporters were hurling the stale prawn vol-au-vents and warm brown ale down their throats and while the rest of the company were having their collective noses and tushes dusted off and tarted up, me and August Darnell snuck off into a corner to talk about. . . things.

● How did 'There's Something Wrong In Paradise' come about? How close is it to the song?

The song actually came about after the synopsis was written. It was originally a play, and the idea goes back five years. I tried to sell the thing in New York — I took it through four or five revisions, but I never got the definitive version. Then I got involved with the Kid Creole tour and I shelved the thing for a while, but it was always in the back of my mind. When I did the first Granada special two years ago, I tried to sell the idea to them. They kept it, juggled it around and kept it on ice. I really wanted the piece to be called 'Doppelganger', but they decided that it wasn't right, so they called it '... Paradise'.

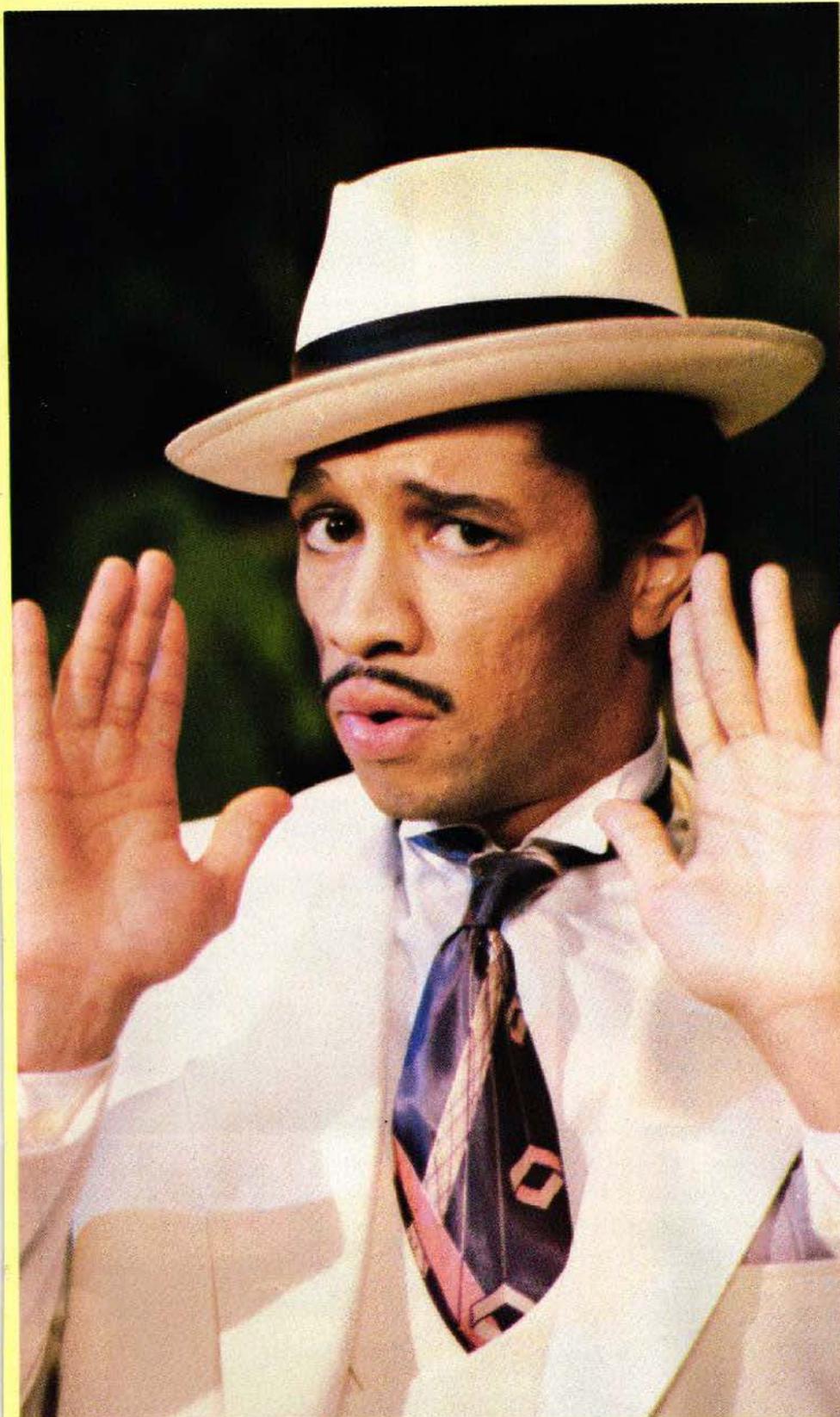
● Two years ago you were working on a version of 'The Mikado' and now Malcolm McLaren is doing 'Madam Butterfly' — how do you feel about that?

You're kidding me? Really? Well, good luck to him. Let's hope he takes it all the way. I'm glad that opera is finally happening in the charts. 'The Mikado' didn't happen because if



The recipe for a TV musical extravaganza — Kid Creole, a bunch of Coconuts, T

PARADISE



you do a project of that nature and that scope, you have to sacrifice something else and I wasn't prepared to sacrifice touring for 'The Mikado'. I've decided to do this project despite the fact that it's taken up six months of my life, 'cause if I don't do it now I probably never will.

● **One of the themes in the musical is the maltreatment of Mulattos. Is this in any way based on personal experience?**
No physical experience, more of a cerebral metaphysical experience. Mulattos receive an insidious kind of treatment in America. It's never been blatant in my life — just little jibes and underhanded things. I took that notion and exaggerated it and wrote a piece about something that's never been touched.

● **Is it political?**
Oh, it's very political. It reeks of politics. I wanted it to be my 'Sound Of Music'. That is a very light-hearted musical but it has a very serious backdrop, like the Nazis taking over Austria. That always fascinated me as a child. The music was always up front in a light-hearted manner. The whole Rogers and Hammerstein score has those songs interspersed with things like 'Edelweiss', which is an emotion packed number full of Nazi symbolism and an underlying sense of fear. That's what I wanted in the programme. I wanted the surface to be Kid Creole, the poor guy combing the world for his long lost girlfriend, and he winds up on Zyllha, but Zyllha happens to be a place with many problems just like Austria in 'Sound Of Music'.

● **This is being networked at Christmas. Where will you be at Christmas?**
I'll be back in New York working on the new Kid Creole record for CBS Records. They got us because they offered the better deal, and at my age I gotta take the better deal.

● **What's your favourite form of relaxation?**
I love taking cruises. The last one I took was in the South Pacific and it was brilliant. It's the only way I can relax, because when I'm in the city and I try and relax I can't. If I go to a movie I always come out at the end with a head full of ideas and I rush back to my apartment and sit at my piano and start working.

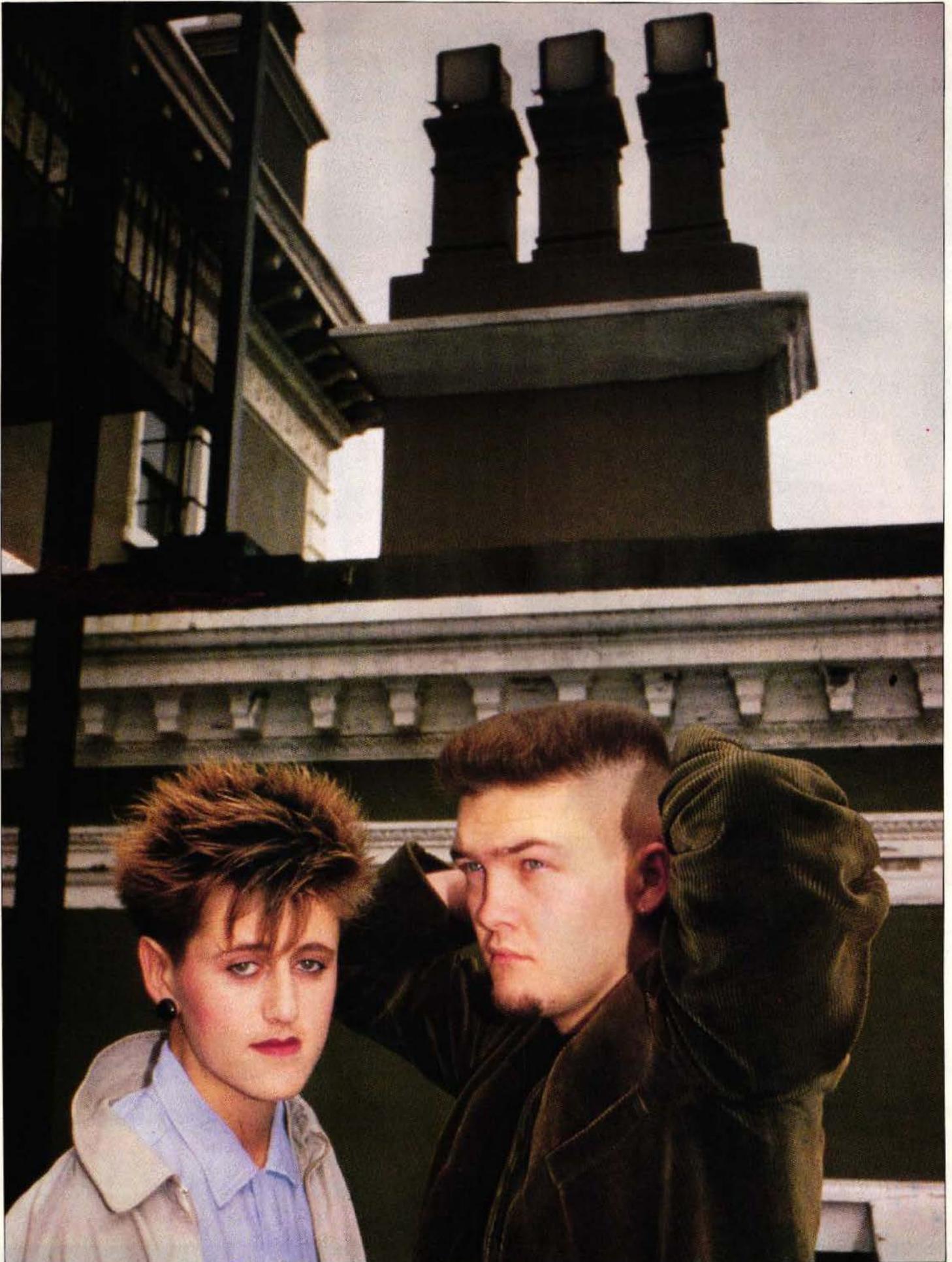
● **Are you still a womaniser?**
I used to be. It was part of the Kid's image to be one, but in this new project there are new personas coming out of August Darnell. There's a guy called Argyll Kneft who is another alter ego who is a lot different from Creole, he's less of a chauvinist. You can only take this womanising thing so far, and Creole has done all the womanising he can do.

● **Are you still celibate? Is herpes still a danger in New York? What about AIDS?**
That's a good question. I must say in all honesty that I am no longer celibate. Herpes is now out of style. It was taken over for a while by AIDS, but now AIDS has dropped out as well. There is no great new venereal disease — it's a great shame. But I'm sure they'll have cooked up something by the time I get back to New York.

Pics by Eugene Adebari

Three Degrees and Karen and Pauline Black. Dylan Jones tests the mixture

SE LOST



Difficult, us?

We try to get a word in edgeways with laugh-a-minute duo Everything But The Girl. Graham K Smith tries to control himself

AS WE come to the end of our little chat, I ask Ben Watt if he would describe himself as *wary*. Bearing his usual expression (twixt wind-up and woe) he mutters a careful "... possibly", finally emphasising his considerable difficulty in translating the sultry charm of his music into interviewpeak. 'Wary' might describe him. A fan would call him 'wryly ironic', a stranger, perhaps 'downright rude'. This is the problem with Everything But The Girl...

The clashing of two quietly interesting solo careers into a sort of polite indie superduo had the stamp of minor greatness right from its inception. Allied to the then stimulating idea of a record label boasting Rough Trade's fingersnap bedsit appeal and the big bad pop industry's moneyed muscle (and designed for universal appeal — hey, let's call it Blanco Y Negro!) and boosted by the patronage of uncle good cause Weller, Everything But the Girl became the admen's delight. The time, of course was right.

As Julie London did battle with Wes Montgomery on a thousand dansettes, the 'sloppy Joe' and goatee becoming de rigueur (and that was just the girls) while manufacturers of solid guitars went bankrupt, full-grown promotion men wept openly with joy at the mention of the new messiah — Jazz! A call was made and Everything, etc stood proudly to attention. Perfect concept. Almost perfect records, too...

With 'Each And Everyone' young(ish) Ben and his smooth chant-oozy companion Tracey Thorn came up trumps, damned the critics, fulfilled the formula and a whole lot more besides with a kind of tune that does *not* pop up everyday.

Steaming into the public's most private domain the pair found themselves sitting their English finals in Hull with a hit on their hands. As Everything But The Girl-mania (well, sort of) swept the land, desperate fans eager to hang on to their heroes every last utterance suddenly found that the missives emanating from the band were few and far between. 'Difficult', 'unhelpful' came the debriefed reports from a clutch of once hardy journalistic types, and as a nation gently grooved tempers started to fray...

AND MR Ben Watt it really is down to you, Sir. While Tracey edges between a dour dogmatism and a shoppish giggle, humorous and approachable when the ice melts, Ben remains forever the sullen Sarf Lunnen wind-up merchant smiling occasionally, and then solely, at his latest acerbic witticism — this particular session finding its inspiration in football. What's your fave tune, Ben? "Blue Is The Colour". How about lyricists? "Pat Nevin". And the first song you wrote? "You're going home in a London ambulance... daddyo." Pure hilarity.

Ben, it seems, always wanted to be a goalkeeper. So weren't there any parental pressures to do a proper job? "Yeah, my dad wanted me to be a centre half." And so it went on. Seemingly uneasy about actually being *specific* about anything, Ben continued to confuse his boorish idiocy with dryness, Tracey gamely attempting some communication but obviously torn between voicing her own opinions and letting the collective level of levity down. As the mask slipped from time to time we learnt of a few EBTG faves — the Smiths, Bertolt Brecht. Encouraged, I delved a bit deeper. What were the bands whose records you'd rush out to buy on the day of release?

Tracey: "The Buzzcocks, the Undertones and Orange Juice... oh, and Aztec Camera for a while — now it's the Smiths."

Ben: "I don't ever really remember rushing into a shop to buy something — apart from when Chelsea released 'Blue Is The Colour'."

What about Jazz, though, Ben? You've got the requisite big twangy guitar and trad-style goatee — surely you're hep to get solid gone an awful lot?

"Well, I actually find jazz guitar incredibly boring — totally unemotional. I get more excited by George Harrison than Joe Pass. Here I am, pop's answer to Wes Montgomery and I prefer George Harrison. I'm a crazy mixed-up kid." Quite.

Y'SEE, EVERYTHING But The Girl possess a fear of misquotation that is quite out of proportion with the tenuous position they hold in today's pop palaver. For while 'Each And Everyone' took them rightly into the heady environs of the 30, its neat but

subtle little pursuer 'Mine' failed to emulate that feat and their brand new stereo 45 cut 'Native Land' will also struggle to keep their name in the short pop memory. Their worry about their literary profile seems to have already diluted the knack to spin a decent pop tune.

As spokespeople they *can* be eloquent. On education, Ben defensively responds to an innocent inquiry about his own recent results. "It's irrelevant. I find it unbelievable that the pop press is still anti any kind of education and still have this pathetic belief that pop music should be made by and for ignorant working class kids." On the state of pop: "It's become a shopwindow now. Bands get signed up from one demo tape and put into a studio where a producer makes their sound."

Tracey: "Like us."

Ben: "And then they need a bunch of session musicians to reproduce it."

And on their role within pop: Tracey — "I'm not so passionately involved in pop I could never do anything else. I'm equally passionate about politics and literature."

Ben: "I wasn't drawn to it as a blind fan. It's a very useful medium to speak to a lot of people, more people than would ever read a book if I wrote one."

THEY BOTH appear more concerned with using their newfound position to impart opinions, rather than honing their budding abilities as songwriters and makers of records. 'Each And Everyone', and parts of the LP 'Eden', hinted at a potentially formidable skill allied to substantial style. But simply by acting in the manner which is now norm rather than the exception they're undermining their own position. And if they piss off fans like me, watch out for their enemies.

Meanwhile, as 'Native Land' tries its darndest to recapture the glory of 'Each... Everything But The Girl are about to set off on their first proper tour — a clutch of youngsters June Miles Kingston, Phil Moxham and Neil Scott replacing the older jazzers who constructed the album. Go and see them. If only to tell Ben to bloody well start enjoying it!

The League of gentlemen

translated by JAMES A REID



tattered remnants of discarded **Adam Ant** outfits and forgotten **Paul Weller** manifestos.

Down, down fighting back acres of yawning print... 'a radical new direction'... 'crucial'... 'boss'... 'punk, powerpop, mod, new romantic...urggh'.

Down until they reached the bottom. A gaping hollow in the pop netherworld peopled by hobgoblins, troglodytes and Sounds reporters.

"Gadzooks not since my days as a public bar referee in Glasgow have I come across such a dark 'n miserable place," said Lord Hip Hop.

"Why even the bally cockroaches are wearing thermal underwear. Why on earth have you brought us here Reid?"

Muttering something about my imminent promotion to 'Travel

Trade Gazette', I ignored the good Lord's question and pointed the League in the direction of the local hostelry, for it was here that the Prince of this domain rested.

"Who is this blessed Prince," demanded Sir Public House, flagon of whiskey in hand, 12-bore slung around his shoulder, **Howard Jones** 'Like To Get To Know You Well' lodged imperceptibly in his drink sodden mind.

Then he fell over, the crash mightier than Gourmand K Gourmand placing his little toe in a steaming hot bath, woke the Prince from his slumber.

Stumbling out of his Pub — 'The Promotional Video And Chart Return Shop' — the Prince of the Pop netherworld looked the League Of Gentlemen straight in the eye and bid them come quaff with him.

"Strange place this", remarked Toby Jug stepping over satin — jacket clad figures, while life size dummies of Sir **Mike Read** delivered Dame **Mary Whitehouse** lectures on 'Art and Morality' to 5ft 4in record company execs in **Yes** T-shirts and polka dot boxer shorts.

While this madness gathered around their heads, the League clung onto the only stable thing in this crazy world of ours, their pints.

But, no sooner had they sunk a barrel or two than they were being whisked off to the Prince's private video room for a grilling indoctrination into life in the Pop netherworld. This was going to be a real horror show....

"Be seated gentlemen," instructed the Prince placing us all into our own specially customised iron maiden's.

THE LEAGUE OF Gentlemen were falling into the abyss. Down, down past the charred remains of **Boys In Darkness** press releases, down past the

Meat Loaf

Modern Gurl

THE NEW SINGLE
NOW ON STRICTLY
LIMITED EDITION
SHAPED DISC

Also available on 7" & 12" Singles

INCLUDES LIMITED EDITION FREE POSTER
PLUS A COMPETITION
TO WIN A CUSTOMISED
SUZUKI GSX 440X
DETAILS ON FREE POSTER

ARISTA

"Now listen here," he continued, "I know your blasphemous ways, I know of your refusal to pray at the saintly altar of **Nik Kershaw**, but now you will change."

At this the Prince tightened the screws on our customised iron maiden's and set about the not inconsiderable task of boring us to death before we bled to death.

"Now hear this," he proclaimed. "The one that you detest, Mr Nik Kershaw, has temporarily joined forces with **Level 42** wonder man **Mark King**. The two deities met at the 'TOTP' studio, struck up an immediate friendship and set to work on a couple of tracks for Nik's forthcoming album release." The Prince paused, tightened the screws, and as one we chanted the legend 'rack momentum'.

The Prince continued. "Right scum, listen further. **Sting**, possibly the most talented man in the universe, is celebrating his release from the tedious business of making a film — 'The Bride' — by heading off for the Himalaya's to search out the Yeti (there is no truth in the rumour that once he locates the Yeti it will be signed by EMI). On return from his travels the god-like one will be preparing for a cameo role in a film called 'Plenty'. Star of the film? — **Meryl Streep**.

"Listen anew you slackers, I have sad news to relate. Wonderful radio, TV and RECORD MIRROR star **Gary Crowley**, yes Lord Lisson Grove himself, was struck by a mouth grabbing illness this week. Taking antibiotics to shrug off a nasty bout

of flu' Gary found himself tongue tied, literally, when he tried to introduce **Gary Kemp** on his Red Hot Club radio show last week. Gal's tongue had become inflamed through taking too many antibiotics and he was led from the studio pronto. Kemp senior kept his head and proceeded to DJ the rest of the two hour show. RECORD MIRROR apologises for its lack of Crowley this week and wishes the lad a speedy recovery.

"The League shocked at the misfortunes of a dear friend braced themselves for the rest of the Prince's oration. This was turning into a nightmare.

"And while we're talking Gary Kemp, I was heartened to hear that the Islington metaphysician has bought his old Dad a computer. In fact Pa Kemp is so taken by his machine that he has taken up computer lessons.

"While RECORD MIRROR is taking lessons in public apologies, y'see last week's **Bananarama** feature seemed to indicate that the gals were not too keen on **FGTH**, this in fact was a typographical error, for as **Siobhan** told RM this week 'Frankie are my friends and I wouldn't say anything like that'.

"And just to keep your appetite for pop as hot as it should be — three news items — (1) **Marilyn** is recording with current producer-in-demand **Don Was** (2) The video for **Kim Wilde's** 'The Second Time' was turned round in a near record 48hrs — that's from the beginning of filming to its appearance on breakfast TV. Phew. (3) **Ian McCulloch** could be releasing a solo single at Christmas, it's called 'September



The Nik Kershaw album had begun to take its toll

Song'."

"Please no more of this," squealed Lord Hip Hop. The Prince ignored him and carried on.

"Clamour in London's gay community after **Donna Summer's** controversial remarks on gays and aids. The lady's records have been banned from most gay clubs and we hear that her US record company — Geffen — have revoked her contract.

"No such excitement for the **Alarm's Mike Peters**, though the Welsh one did get to meet one of his soccer heroes when on holiday in Ibiza this summer. Peters was quickly spotted by holidaying Brits and press ganged into playing a one-off gig. Recruiting members for his make

shift band, he came across one bubble headed jock singing along to '68 Guns' in a club. The name of the jock — **Charlie Nicholas**, yup the Arsenal saviour himself. Nicholas, an Alarm fan, sang backing vocals at the impromptu gig. Mike Peters will not be turning out for Arsenal this season — they've already got **Brian Talbot**."

"My god, popstars, Arsenal and Ibiza; this must stop," demanded Sir Public House who had risen to his feet and was rapidly making ground on the evil Prince. Smiling to himself he brought an empty Guinness bottle down on the Prince's head and thus ended the League's despicable torture. The League Of Gentlemen acted best in moments of crisis.

CREW CUTS

TOUGHEST MASTER MIXES



CREW CUTS LESSON 2 MINI ALBUM/CASSETTE IMA 14/IMC 1

LESSON 2

FEATURING CUTS FROM
**JOCELYN BROWN · T.H.S. · BEATMASTER
 SCREAMIN' TONY BAXTER · RUN D.M.C.
 SPECIAL REQUEST**

CREW CUTS HITS THE ROAD

THE CUTS CREW, LEAD BY DECK GENERAL CHAD JACKSON, HITS THE ROAD IN OCTOBER FOR A SERIES OF LIVE CUTTIN' AND SCRATCHIN' PERFORMANCES CATCH THE BEAT, TWELVE NOON SHARP, AT THE FOLLOWING JOINTS:

- ⊕ HMV LEEDS MON OCT 15TH
- HMV SHEFFIELD TUE OCT 16TH
- ⊕ HMV MANCHESTER WED OCT 17TH
- HMV BIRMINGHAM THUR OCT 18TH
- ⊕ VIRGIN LONDON FRI OCT 19TH

US Albums

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

- 47 49 THE LAST IN LINE, Dio, Warner Brothers
- 48 41 INTO THE GAP, Thompson Twins, Arista
- 49 46 COULDN'T STAND THE WEATHER, Stevie Ray Vaughan and Double Trouble, Epic
- 50 50 PARADE, Spandau Ballet, Chrysalis

Compiled by Billboard

US Singles

- 1 2 I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
- 2 1 LET'S GO CRAZY, Prince And The Revolution, Warner Brothers
- 3 3 DRIVE, The Cars, Elektra
- 4 6 HARD HABIT TO BREAK, Chicago, Full Moon/Warner Brothers
- 5 8 LUCKY STAR, Madonna, Sire
- 6 11 CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN), Billy Ocean, Jive
- 7 4 MISSING YOU, John Waite, EMI-America
- 8 10 COVER ME, Bruce Springsteen, Columbia/CBS
- 9 7 THE GLAMOROUS LIFE, Sheila E, Warner Brothers
- 10 5 SHE BOP, Cyndi Lauper, Portrait
- 11 9 THE WARRIOR, Scandal featuring Patti Smith, Columbia/CBS
- 12 16 ON THE DARK SIDE, John Cafferty & The Beaver Brown Band, Scotti Brothers
- 13 15 I'M SO EXCITED, Pointer Sisters, Planet
- 14 12 CRUEL SUMMER, Bananarama, London
- 15 13 WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
- 16 19 ARE WE OURSELVES?, The Fixx, MCA
- 17 21 SOME GUYS HAVE ALL THE LUCK, Rod Stewart, Warner Brothers
- 18 28 PURPLE RAIN, Prince, Warner Brothers
- 19 14 IF THIS IS IT, Huey Lewis And The News, Chrysalis
- 20 23 BLUE JEAN, David Bowie, EMI-America
- 21 22 THERE GOES MY BABY, Donna Summer, Geffen
- 22 25 BOP 'TIL YOU DROP, Rick Springfield, RCA
- 23 24 GO INSANE, Lindsey Buckingham, Elektra
- 24 26 SWEEP AWAY, Diana Ross, RCA
- 25 27 WHO WEARS THESE SHOES?, Elton John, Geffen
- 26 32 WAKE ME UP BEFORE YOU GO GO, Wham!, Columbia/CBS
- 27 31 DESERT MOON, Dennis De Young, A&M
- 28 34 BETTER BE GOOD TO ME, Tina Turner, Capitol
- 29 29 FLESH FOR FANTASY, Billy Idol, Chrysalis
- 30 33 I FEEL FOR YOU, Chaka Khan, Warner Brothers
- 31 35 STRUT, Sheena Easton, EMI-America
- 32 38 OUT OF TOUCH, Hall & Oates, RCA
- 33 41 WHAT ABOUT ME?, Kenny Rogers with Kim Carnes & James Ingram, RCA
- 34 17 TORTURE, Jacksons, Epic
- 35 49 ALL THROUGH THE NIGHT, Cyndi Lauper, Portrait
- 36 18 WHEN YOU CLOSE YOUR EYES, Night Ranger, Camel/MCA
- 37 37 SHINE SHINE, Barry Gibb, MCA
- 38 54 PENNY LOVER, Lionel Richie, Motown
- 39 20 THE LUCKY ONE, Laura Branigan, Atlantic
- 40 40 THE LAST TIME I MADE LOVE, Joyce Kennedy & Jeffrey Osborne, A&M
- 41 30 DYNAMITE, Jermaine Jackson, Arista
- 42 45 A GIRL IN TROUBLE (IS A TEMPORARY THING), Romeo Void, 415/Columbia/CBS
- 43 50 IT AIN'T ENOUGH, Corey Hart, EMI-America
- 44 48 I CAN'T HOLD BACK, Survivor, Scotti Brothers
- 45 46 STRUNG OUT, Steve Perry, Columbia/CBS
- 46 56 THE WAR SONG, Culture Club, Virgin/Epic
- 47 60 I CAN'T DRIVE 55, Sammy Hagar, Geffen
- 48 — NO MORE LONELY NIGHTS, Paul McCartney, Columbia
- 49 51 BODY ROCK, Maria Vidal, EMI-America
- 50 52 ON THE WINGS OF A NIGHTINGALE, The Everly Brothers, Mercury
- 51 42 WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic
- 52 55 LEFT IN THE DARK, Barbra Streisand, Columbia/CBS
- 53 43 GHOSTBUSTERS, Ray Parker Jr, Arista
- 54 62 TEACHER, TEACHER, 38 Special, Capitol
- 55 64 COOL IT NOW, New Edition, MCA
- 56 59 SUGAR DON'T BITE, Sam Harris, Motown
- 57 36 STUCK ON YOU, Lionel Richie, Motown
- 58 65 GIRLS WITH GUNS, Tommy Shaw, A&M
- 59 61 BOUNCING OFF THE WALL, Matthew Wilder, Private I
- 60 70 THE ALLNIGHTER, Glenn Frey, MCA

Compiled by Billboard

BRILLIANT



THE NEW 7" & 12" SINGLE
WAIT FOR IT
 FOOD 3 - FOOD 3 T

Distributed by WGB Records Limited, A Warner Communications Company

Bullets 61-100

- 62 — SEA OF LOVE, Honeydrippers, Es Paranza
- 64 74 SHANGRI-LA, Steve Miller Band, Capitol
- 66 81 WE ARE YOUNG, Dan Hartman, MCA
- 68 — I NEED YOU TONIGHT, Peter Wolf, EMI-America
- 71 73 MIDNITE MANIAC, Krokus, Arista
- 72 76 SAY HELLO TO RONNIE, Janey Street, Arista
- 75 80 LOVE KILLS, Freddie Mercury, Columbia/CBS
- 78 85 CAN'T LET GO, Stephen Stills featuring Mike Finnegan, Atlantic
- 80 88 CENTIPEDE, Rebbie Jackson, Columbia/CBS
- 81 — HEAVEN'S ON FIRE, Kiss, Mercury
- 84 — THE MEDICINE SONG, Stephanie Mills, Casablanca
- 85 — HAD A DREAM (SLEEPING WITH THE ENEMY), Roger Hodgson, A&M
- 88 — AFTER ALL, Al Jarreau, Warner Brothers
- 90 — DON'T STOP, Jeffrey Osborne, A&M
- 92 — MEDLEY, Band Of Gold, RCA

Record Mirror Disco

- | | | | | |
|-------|--|-------|---|--|
| 1 3 | TUCH ME, Fonda Rae, Streetwave 12in | 64 | — | BATTLE CRY, Rockers Revenge ('Beat Street 2'), Atlantic LP |
| 2 4 | SLIPPERY PEOPLE, Staple Singers, US Private 1 12in | 65 | — | RUNAWAY LOVE, Linda Clifford, Curtom 12in/US remix promo |
| 3 7 | GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway 12in | 66 63 | — | STOP PLAYING WITH MY LOVE, Steve Drayton, Master Mix 12in |
| 4 9 | I FEEL FOR YOU/REMIX, Chaka Khan, Warner Bros 12in | 67 73 | — | ONE HUNDRED SPEAKERS, Daniel Sofer/Dr Dre/Unknown DJ, US Saturn Records 12in |
| 5 2 | THE MEDICINE SONG/DUB VERSION, Stephanie Mills, Club 12in | 68 52 | — | I'VE BEEN WATCHING YOU (JAMIE'S GIRL), Randy Hall, MCA 12in |
| 6 1 | RAIN FOREST/SOUND CHASER, Paul Hardcastle, Bluebird 12in | 69 74 | — | I'M WARNING YOU, Gayle Adams, US Mainline 12in |
| 7 5 | LOVE LIGHT IN FLIGHT/DON'T DRIVE DRUNK/IT'S YOU (with Dionne Warwick)/THE WOMAN IN RED, Stevie Wonder, Motown LP | 70 | — | CAUGHT IN THE ACT/EYE TO EYE/THIS IS MY NIGHT/HOLD HER/MY LOVE IS ALIVE, Chaka Khan, US Warner Bros LP |
| 8 6 | LOST IN MUSIC (REMIX), Sister Sledge, Atlantic 12in | 71 51 | — | KEEPING SECRETS, Switch, US Total Experience LP |
| 9 11 | OFF AND ON LOVE, Champaign, US Columbia 12in | 72 | — | WORK IT (REMIX)/DONKEY STROKE/NEW LOVE, Rose Royce, Streetwave LP |
| 10 8 | I WISH YOU WOULD/DUB Jocelyn Brown, Fourth & Broadway 12in | 73 60 | — | SURPRISE, SURPRISE, Bobby Womack, Motown LP/7in |
| 11 30 | CANDLELIGHT AFTERNOON, Phyllis St. James, Motown 12in | 74 68 | — | CHECKING OUT, Nat King Cool & The Cool Runners, Tai Wan 12in |
| 12 12 | FINESSE/YOU'RE THE ONLY ONE I LOVE/MEET ME HALF WAY THERE/SHOW ME/EVERLASTING LOVE, Glenn Jones, US RCA LP | 75 | — | RE-RON, Gil Scott-Heron, Arista 12in |
| 13 13 | WE NEED SOME MONEY, Chuck Brown & The Soul Searchers, Master Mix 12in | 76 67 | — | I CAN'T WAIT TO BREAK, Billy Jones, US NIA 12in |
| 14 26 | WEEKEND GIRL/NO ONE'S GONNA LOVE YOU, The SOS Band, US Tabu LP | 77 | — | WE GOT LOVE, The Real Thing, RCA 12in |
| 15 27 | HALF A MINUTE/MATT'S MOOD II, Matt Bianco, WEA LP | 78 | — | FRANTIC SITUATION, Afrika Bambaataa & Soulsonic Force with Shango, Tommy Boy/Polydor 12in |
| 16 31 | WHO'S THAT STRANGER/JUST LIKE DREAMIN'/CAN'T STOP, Terri Wells, London LP | 79 64 | — | WE DON'T WORK FOR FREE, Grandmaster Melle Mel & The Furious Five, Sugarhill 12in |
| 17 14 | MAGIC TOUCH (REMIX), Rose Royce, Streetwave 12in | 80 70 | — | WHAT IS LIFE, Black Uhuru, Island 12in |
| 18 24 | TODA MENINA BAIANA, Gilberto Gil, WEA 12in | 81 | — | IT MUST BE HEAVEN, Mercy, Mercy, Ensign 12in promo |
| 19 10 | PRIME TIME/YOU, ME AND HE/C.O.D. (I'LL DELIVER)/TIE ME UP, Mtume, US Epic LP | 82 | — | EROTIC CITY, Prince & The Revolution, US Warner Bros 12in |
| 20 17 | YOUR TOUCH (CLUB VERSION), Bonnie Pointer, US Private 1 12in | 83 56 | — | SETTLE DOWN/NEVER GIVE YOU UP, Lillo Thomas, US Capitol LP |
| 21 20 | AIN'T NO TURNIN' BACK/PHONEMATE, Phyllis St. James, US Motown LP | 84 | — | DO OR DIE BED STY, Divine Sounds, US Specific Records 12in |
| 22 15 | ENCORE/GOT TO BE REAL, Cheryl Lynn, Streetwave 12in | 85 75 | — | NO FAVORS, Temper, MCA 12in |
| 23 18 | UNDERCOVER LOVER/GIVIN' UP ON LOVE/ONE GIRL/JUST FOR YOU, The Controllers, US MCA LP | | | |
| 24 19 | PLEASE DON'T GO (REMIX), Steve Washington, Streetwave 12in | | | |
| 25 28 | HOT POTATO, LaToya Jackson, US Private 1 12in | | | |
| 26 21 | YOU TURN ME ON, Rick James, Gordy LP | | | |
| 27 33 | AFTER THE DANCE IS THROUGH, Kyrstol, US Epic 12in | | | |
| 28 37 | JAZZY LADY, Richard 'Dimples' Fields, RCA LP/US 12in | | | |
| 29 59 | LET IT ALL BLOW, Dazz Band, US Motown 12in | | | |
| 30 83 | SECRET FANTASY/BREAK OUT, Tom Browne, US Arista LP | | | |
| 31 42 | INTERNATIONAL (REMIX), Brass Construction, Capitol 12in | | | |
| 32 16 | I JUST CALLED TO SAY I OVE YOU (REMIX), Stevie Wonder, Motown 12in | | | |
| 33 32 | DR BEAT, Miami Sound Machine, US Epic 12in | | | |
| 34 35 | RUNNING, Gwen Pressley & Portable Patrol, US Aerial 12in | | | |
| 35 48 | MAS QUE NADA, Sergio Mendes & Brasil '66, A&M LP | | | |
| 36 45 | NOT THAT I HAVE YOU, McGee, US American Dream Records Ltd 12in | | | |
| 37 25 | YOU GET THE BEST FROM ME (SAY, SAY, SAY), Alicia Myers, MCA 12in | | | |
| 38 23 | I'M GIVIN' ALL MY LOVE, Terri Wells, US Philly World 12in | | | |
| 39 29 | LET SLEEPING DOGS LIE, Intrigue, Music Power Records 12in | | | |
| 40 41 | I CHOOSE YOU, Paris, Bluebird 12in | | | |
| 41 | GIVE ME YOU LOVE/MAGIC JOHNSON/LET'S STAY TOGETHER/FIND YOURSELF, Bobby Broom, US Private 1 12in | | | |
| 42 39 | I CAN'T LET YOU GO, Haywoode, CBS 12in | | | |
| 43 40 | I GET ROMANTIC, Booker Newberry III, Buzz International 12in | | | |
| 44 38 | WE'RE ROCKING THE PLANET, Hashim, US Cutting Records 12in | | | |
| 45 85 | RELEASE YOURSELF (DUB), Aleam, Streetwave 12in | | | |
| 46 22 | GHOSTBUSTERS, Ray Parker Jr, Arista 12in | | | |
| 47 53 | NAUGHTY TIMES, Cutty, US Hudson River Records 12in | | | |
| 48 62 | MIDNIGHT LOVER/BIG STRONG MAN, Margie Joseph, Atlantic 12in | | | |
| 49 | YOU MAKE ME HAPPY, Hi-Tension, Streetwave 12in promo | | | |
| 50 80 | IPANEMA LADY/GOT TO GET BACK TO LOVE, George Duke, US Epic LP | | | |
| 51 | UNITY, Afrika Bambaataa & James Brown, Tommy Boy/Polydor 12in | | | |
| 52 34 | HOT WATER, Level 42, Polydor 12in | | | |
| 53 36 | YOU'RE NEVER TOO YOUNG, The Cool Notes, Abstract Dance 12in | | | |
| 54 57 | IN THE NAME OF LOVE, Ralph MacDonald/Bill Withers, London 12in | | | |
| 55 55 | MUSIC IS THE ANSWER (DUB VERSION), Colonel Abrams, US Streetwise 12in | | | |
| 56 54 | NIGHT SO RIGHT, Dolos, US Sunnyview 12in | | | |
| 57 | CARIBBEAN QUEEN (REMIX)/AFRICAN QUEEN, Billy Ocean, Jive 12in | | | |
| 58 58 | COME AND GET MY LOVIN', Barbara Fowler, Master Mix 12in | | | |
| 59 44 | LET HER FEEL IT, Simplicity, Fourth & Broadway 12in | | | |
| 60 47 | MEGAMIX II (WHY IS IT FRESH?), D.ST., Celluloid 12in | | | |
| 61 | SEA SHELLS, George Lee's Anansi, Ebusia 12in | | | |
| 62 66 | MR SOLITAIRE (PANTHER MIX), Animal Nightlife, Island 12in | | | |
| 63 49 | GET OFF (YOU FASCINATE ME) (REMIX), Patrice Rushen, Elektra 12in | | | |

Hi-NRG Disco

- | | |
|-------|--|
| 1 5 | ALL AMERICAN BOY, Barbara Pennington, Record Shack 12in |
| 2 1 | BLACK LEATHER, Miquel Brown, Record Shack 12in |
| 3 2 | IN THE EVENING, Sheryl Lee Ralph, US New York Music Company 12in |
| 4 6 | REACHING FOR THE BEST, Xenia Rowe, Crystal City 12in pre |
| 5 12 | HEARTS ON FIRE, Sam Harris, US Motown LP |
| 6 3 | CAUGHT IN THE ACT, Earlene Bentley, Record Shack 12in |
| 7 8 | TIME BOMB, Jeanie Tracy, US Megatone 12in |
| 8 10 | HIGH SEX DRIVE, Dolmann, Passion 12in |
| 9 18 | SECOND BEST/RUNNING WILD IN THE NIGHT/HEARTLESS, Evelyn Thomas, French In The Mix LP/Record Shack LP promo |
| 10 9 | CAN THE RHYTHM, Girtalk, Innervation 12in |
| 11 4 | THE FIGHT (FOR THE SINGLE FAMILY), Norma Lewis, ERC 12in |
| 12 13 | EASY LOVE (REMIX), Vikki Benson, Bronze 12in |
| 13 11 | YOU CRY, Sense, W.A.R. 12in |
| 14 22 | I'M ON FIRE, Kelly Marie, Calibre Plus! 12in white label |
| 15 26 | THUNDER AND LIGHTNING, Heat-X-Change, Passion 12in white label |
| 16 7 | MASQUERADE, Evelyn Thomas, Record Shack 12in |
| 17 17 | HEY HEY GUY, Ken Laszlo, Italian MEM 12in |
| 18 | LAST CALL, Jolo, US Megatone 12in |
| 19 24 | BE MY BABY, Dennis Dwyer, Dutch Friends 12in |
| 20 | I ALWAYS WANTED TO BE FREE, Tina B, US Elektra LP |
| 21 14 | DANCE TRANCE MEDLEY/A GOOD MAN IS HARD TO FIND, Boystown Gang, Dutch Rams Horn LP |
| 22 20 | GONNA GET ALONG WITHOUT YOU NOW (CELEBRATION DANCE MIX), Viola Willis, Touch 12in |
| 23 | HANDS OFF, Laura Pallas, Record Shack 12in white label |
| 24 | LONG AFTER TONIGHT IS ALL OVER, True, Rock City 12in |
| 25 28 | REMEMBERING LOVE, Tiffany, Canadian Unidisc 12in |
| 26 | SATELLITES, Christopher Street, ERC 12in |
| 27 | THE LUCKY ONE (JACK WHITE MIX)/(JOHN ROBIE MIX), Laura Branigan, Atlantic 12in |
| 28 19 | WHY?, Bronski Beat, London 12in |
| 29 16 | I'M SO BEAUTIFUL, Divine, Proto 12in |
| 30= | SWEPT AWAY (REMIX), Diana Ross, US RCA 12in |
| 30= | THE MEDICINE SONG, Stephanie Mills, Club 12in |

new
single
on 12

JEFFREY OSBORNE

*Don't Stop**

12" RE-EDITED BY FROGGY & SIMON HARRIS

*Forever Mine**

Eenie Meenie

* also available on 7"



Help!

SEVERAL MONTHS ago I left a hospital radio station where I'd worked for around four years. Now I'd very much like to get back into hospital broadcasting, but don't know who to contact.

Mike, Beckenham

● *Find yourself another niche as a hospital jock by checking out which hospitals in your area have broadcasting facilities and approaching station managers direct or write to The Secretary, National Association Of Hospital Broadcasting Organisations, 107 Bare Lane, Morecambe, Lancs. Send an sae.*

Meanwhile, deejay Martin Kinch of Stoke Mandeville hospital says interested enquiries from prospective jocks are always welcomed. Contact Hospital Radio, Stoke Mandeville Hospital, Mandeville Road, Aylesbury, Bucks. Applicants to Stoke Mandeville and other hospital stations must be 16 plus.

MY AUSTRIAN girlfriend wants to live in England and I need to know how easy it would be for her to come into this country for an extended period of time.

She has a three and a half year old son, and although she's never married or lived with the father, this man does help support the child financially.

I feel I could look after this boy

Periods of doubt

I'M NEARLY 22 now, and while I've been having periods since I was 11 years old, they've never been regular. They either seem to come every two weeks, or I go eight months without one. They're totally haywire.

Apart from the fact that they've been very painful when I've missed a couple, I've never been bothered before. But someone said they should be regular by now and that there may be something wrong with my ovaries which could stop me having children.

If I saw a doctor, would I need to have an internal? This worries me, as I'm a virgin.

Tarryn, Coventry

● *Many girls and women experience erratic periods, but a very irregular menstrual cycle can be a problem if you are trying to get pregnant as you won't be ovulating and releasing vital egg cells from your ovaries as often as other women.*

Many factors, including malnourishment and crash diets, overwork, illness and emotional upset, can affect the regularity of your periods. But the fact that they've NEVER been regular seems to show that your hormones may still need to settle down so ovulation happens regularly.

You'll easily survive any medical check-up which would probably involve simple hormone tests as well as an internal examination. So, make an appointment with your doctor, or at your nearest Brook Advisory Centre, Gynae Outpatients, Coventry And West Midlands Hospital, Stoney Stanton Road, Coventry. (Ring Coventry 24055 any Thursday evening, 7pm-9pm).

as my own, but need to know if the child's father would have to give permission for him to live here? We feel we can make a life together if my girlfriend and her son can come to live freely in the UK. Her mother is currently looking after the child while she studies.

R, Isle Of Wight

● *Marriage to a UK citizen (you?), in Austria, before coming to England, has to be the best chance your girlfriend may have*

of staying here.

Are you both ready for this kind of commitment? If not, your girlfriend must apply, in her own right, as an Austrian citizen, for UK entry through the British Embassy in Vienna. The Home Office may agree to a six month stay. If she is also the legal guardian of her child, she must also apply for his entry to the UK. She would need to apply for extension of her stay.

Unless the father of her child is



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

his legal guardian, he has no legal say in where his son lives. But in Austria the mother of an illegitimate child is not automatically his legal guardian. It is possible that her parents have taken on this role and, if so, would be the ones to give permission.

More info from Social Services, Austrian Embassy, 18 Belgrave, Mews West, London SW1. (Tel: 01-235 3731), and Home Office, (Immigration), Lunar House, Wellesley Road, Croydon. (Tel: 01-686 0688)

DIVINE

I'm So Beautiful



NEW SINGLE

Available in a
7" - 12"
Full Colour
Picture Bag

Marketed by
**THE PROTO
RECORD COMPANY**



YOU TOO can star in your own super-glamorous video production. . . there's just one catch: you have to film it over 24 hours solid. Then you can wear the same exhausted smile as Stephanie Mills did in her 'Medicine Song'.

You've seen it, have you? One of the freshest promos of the year, with Steph busting out of her nurse's kit to perform a real shakedown on the hospital floor ("The nurse is here. . ."). Well, by the time they'd finished, she was very nearly the one who had to be hospitalised.

"We had no sleep at all, we just shot for 24 hours," says Stephanie. "By the end of it I was delirious. You know at the end when I've got that 'done-it-all' kind of smile on my face — that was a smile of relief, because they told me that was the end!"

"The director on the video worked on 'Close Encounters' and 'Blade Runner', his forte is special effects, and we had one special effects girl who worked on 'Ghostbusters'."

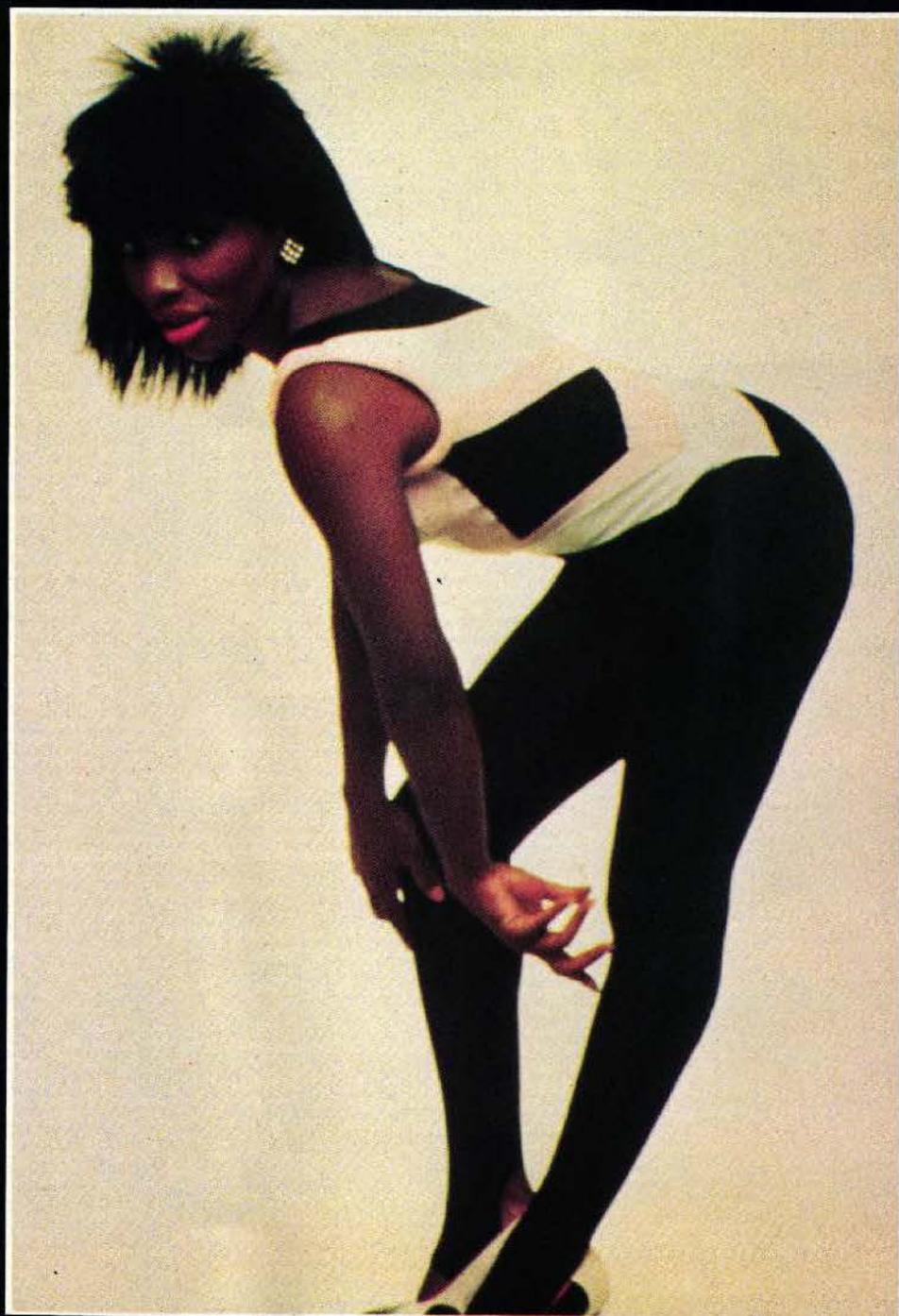
THE AMOROUS advances of 'The Medicine Song' come as a pleasant surprise for everyone in Britain who remembers Stephanie for the wide-eyed innocence of 'Never Knew Love Like This Before', her only other big UK hit from 1980; and even more so for American audiences who still have her down as Dorothy from the black production 'The Wiz', of which more later. But she agrees there's a certain boldness about the lyrics.

"On my first two albums, I would *never* sing a song with lyrics as suggestive as that. I think it's a change in the music scene, but it also represents a change in me, I feel more confident in myself now. Hawk," (her producer 'Hawk' Wolinski) "really made me become an actress for this album. He came to the shows of 'The Wiz' and watched me perform, then he wanted me to bring that interpretation into the studio, like this is a woman talking to this guy, you can't just sing it."

It seems 'The Wiz' is a production that Stephanie just can't shake loose. She was speaking on the phone from Osaka in Japan, where she's been combining a promo tour for the record with a touring version of the musical.

STEPHANIE STARTED playing the role as a teenager having been acting since she was just knee-high to a record producer, and went with the production to Broadway where it won seven Tonys. Now during that time she was hot property for a record deal, but most people don't remember that she signed a pretty abortive deal with Motown in 1975 which produced the 'For The First Time' LP, written and produced by Burt Bacharach and Hal David. The hits never came, neither did the role in the film version of 'The Wiz', Diana Ross beating Steph to the punch.

"I wanted to embark on a serious recording career and people found it difficult to take me



MILLS & CROON

seriously because they associated me with Dorothy."

It's the first time Britain's taken any of Stephanie's medicine since her 'Two Hearts' ballad with Teddy Pendergrass in 1981, when she also came over and appeared with him at the Apollo Theatre. Since then she's changed labels — "I made the transition from a small label (20th Century) where I was a very big priority, to a major label (Polygram) where they said 'We've got Stephanie Mills, what are we going to do with her!' It took them two years to recognise what kind of artist I was. The last two albums have been

STEPHANIE MILLS finds the cure to chart failure. Paul Sexton swallows the medicine

nominated for Grammys, they haven't had the international recognition I would have liked but I was extremely happy with them."

The man behind the medicine, David 'Hawk' Wolinski, is a former member of Rufus, the man who wrote 'Ain't Nobody' and the producer of the hour. "He's new but he's not new," says Stephanie. "His model for the whole project is 'no guts, no glory' — he said he didn't want to do what's been done,

because it's been done. I guess he's part of the new breed of producers who are musicians too."

The result: the 'I've Got The Cure' album and one ecstatic artist. "Without meaning to sound over-confident, I really feel this is the best production I've ever done. Usually I'm highly critical of myself. But it's nothing but A-sides." She'd better patent that cure pretty quick.

PRINCE & FAMILY

*"DO whatever we want/Wear lingerie to a restaurant"
(D.M.S.R., from '1999')*

EVER SINCE Prince thrust the hand of fate down the front of his itty bitty teeny weeny sheer satin bikini briefs some three years ago in front of a delirious, disbelieving London audience, we have all come to know and love his penchant for frilly undies . . . preferably trashy, preferably worn unencumbered, and preferably on women.

This is the Great Lingerie Connection which has linked the Prince Family together-in-suspenders. Here we present the story of the Man Himself and the girls he underweared along the way: Vanity, Apollonia 6, and Sheila E, his skimpily clad protegees. But don't forget . . .

"Girl it ain't no sin/to strip right down to your underwear . . ."

THE DEVIL'S answer to Michael Jackson. The Black Jagger. The next Stevie Wonder. Smokey Robinson's heir apparent. The new James Brown. The most innovative black performer since Sly Stone. Jimi Hendrix reincarnated. Marvin Gaye's spiritual successor.

In the build-'em-up, knock-'em-down world of rock journalism, hyperbole is a way of life, but it takes a special talent to excite such generous comparisons with so many rock greats: a talent contained within the diminutive (5ft 2in) frame of a softly spoken, doe-eyed 24-year-old from Minneapolis, known universally as Prince.

Born June 7, 1959 on the south side of the city, Prince Roger Nelson owes his rather unusual and distinguished handle to his father, a black Italian jazz musician who used the stage name Roger Prince.

Prince's mother, a large matronly woman, had once been the singer with the band, but retired to look after her growing brood before Prince was born.

The Nelsons' marriage was stormy, and, when Prince was seven years old his father walked out for good, leaving behind his grand piano which had previously been out of bounds to the Nelson children.

Prince immediately set about mastering the instrument, spending several hours a day at the keyboard shutting himself off from the rest of his family, particularly his mother and her boyfriends.

Soon he was able to pick out familiar TV themes like 'Batman' and 'The Man From U.N.C.L.E.', and started creating his own simplistic tunes.

WHEN HIS mother remarried, Prince was unable to get on with his stepfather and was sent to live with a succession of relatives. He ended up with an aunt who finally turned him out after his father bought him an electric guitar. Prince recalls: "There was no room for a piano, and I guess she just didn't like the guitar."

The 13-year-old eventually turned up on the doorstep of school chum Andre Anderson (nee Cymone) whose mother readily took him in, though she had six children of her own to feed. Prince eventually took over the basement as a bedroom and spent long hours practising guitar with Andre.

Still 13, Prince joined his first band, a 12 piece named Champagne. "Only four of us played," he told Rolling Stone later. "Eight were faking. Andre played saxophone. I played piano. I also wrote all the music. No one ever sang. I didn't write lyrics until I got to high school — and then it was really raunchy stuff from the outset."

In 1976, a mysterious admirer gave Champagne a few dollars to record a demo, which they duly did at a small, low budget studio on the edge of town.

Studio proprietor Chris Moon was particularly impressed with Prince, and asked him to help produce some commercials. Prince agreed, and in exchange for his assistance he was allowed generous use of the studio.

Moon recalls: "He always showed up with a chocolate milk shake in his hand. He looked

pretty tame. Then he'd pick up an instrument and that was it. It was all over."

Within a year, Prince had been pacted to the mighty Warner Brothers label with a six figure advance and a contract calling for three albums — an unprecedented act of faith in an untried 17-year-old.

INITIALY WARNER Brothers tried to assign a name producer and some session musicians to Prince's first album, but after convincing studio bigwigs that he was more than capable of doing the whole thing himself, he was left to get on with it, with only an executive producer — a glorified engineer — for company.

The resulting album, 'For You', was reasonably well received by critics though Prince himself would later declare "I was just trying to make hits. I'm not particularly proud of the album, and would never play it for pleasure."

A big Warner Brothers publicity campaign ensured that everyone who mattered knew that the album was written, produced, sung and played by one man. An enterprising PR working out that Prince had used some 27 different musical instruments. One track, 'Soft And Wet' was a minor hit, and, together with 'Baby', provided first evidence of the direction Prince's lyrics would take.

A second album, 'Prince', followed in 1979, and was far more explicit in its lyrics. In 'When We're Dancing Close And Slow' Prince admitted "Sex-related fantasy is all my mind can see", and 'Bambi' exposed a former girlfriend who'd embarked on a lesbian affair. But 'Prince' also contained some more accessible tunes, notably 'I Wanna Be Your Lover', a candid and sweet flowing slab of late Seventies funk counterpointed by a fragile falsetto, which became a top 20 hit.

After two completely solo albums, Prince went back to Minneapolis and put together a band of local musicians, both black and white, including Andre Cymone, and took them into the studio to record his bawdy third album 'Dirty Mind'. Critics loved it, and though few tracks were suitable for airplay — 'Head', for example, was about oral sex, whilst 'Sister' was a graphic description of incest — the album quickly developed beyond cultists to gain widespread popularity, ultimately selling over a million copies in America.

BY NOW, Prince's stage act was as sexually bizarre as his music. He had, of course, adopted the guitar-as-phallic-symbol posturing of Hendrix, but unlike his macho predecessor he was strutting around stage in black suspenders, lacy knickers and a trenchcoat, simulating sex with everything and anything, including the Vanity 6, a handpicked trio of beauties who doubled as backing vocalists.

'Controversy', released in 1981, was similar to 'Dirty Mind', though it covered more bases. In an effort to remain controversial, Prince was now handing out political advice ('Ronnie, Talk To Russia') and recited a version of the Lord's Prayer halfway through the title track, causing extreme agitation to

continues over



PRINCE & FAMILY

from previous page

the moral majority. There was sex-a-plenty too with titles like 'Sexuality', 'Jack U. Off' and 'Do Me, Baby', the latter a slow, sinewy piece of seduction with erotic orgasmic yelping.

In 1982, Prince made another massive leap forward with the double album '1999', a dynamic fusion of rock and funk which included the usual quota of musical erotica. The title track, however, was an incredible tour-de-force, a danceable vision of the apocalypse which anticipates and surpasses Frankie Goes To Hollywood's 'Two Tribes'. The set's other big single, 'Little Red Corvette', contains some of Prince's best lyrics to date: "A Body Like Yours Ought To Be In Jail, Cuz It's On The Verge Of Being Obscene. Move Over Baby, Give Me The Keys, I'm Gonna Try To Tame Your Little Red Love Machine".

AND SO to 'Purple Rain', the masterpiece which prompted all the favourable comparisons with other rock greats. It's a work of enormous breadth which stands on its own merits, something few soundtrack albums do.

The gloriously overblown title track lasts nearly nine minutes and boasts a majestic tune and a neat guitar solo. 'Let's Go Crazy' is a delightfully quirky piece of little consequence, whilst the poppy 'Take Me With You' gives Prince a chance to duet with the delightful raven haired beauty Apollonia, who replaced Vanity and fronts the Apollonia 6, who provides his on and off-screen romantic interest at present.

'When Doves Cry' needs no introduction — and watch out for 'Baby I'm A Star', initially one of the less appealing tracks, it's a delightful hymn of self-praise. Finally, 'Darling Nikki' is the sleasiest cut on offer: "I Guess You Could Say She Was A Sex Fiend. I Met Her In A Hotel Lobby, Masturbating With A Magazine", being just one example of the lyrics.

Whilst others are acclaiming Prince, old sourpuss Rick James has launched a vicious attack on him, claiming that his former friend stole the Vanity 6 idea from Rick's own Mary Jane Girls.

"You can't take his music seriously — he's a mentally disturbed young man . . . what is most worrying is that this little man is very dangerous because so many people relate to him," says Rick, adding for good measure: "Prince is the most contrived, pretentious artist I have ever witnessed."

Rick's attack will have no effect on Prince's recently acquired megastardom. The purple reign has just begun, and looks like continuing for some time. Long live Prince.

Alan Jones

APOLLONIA 6

FEMINISTS BEWARE! Much as I'll try to control myself, the following story is highly likely to contain words such as 'pouting' or 'grope', expressions like 'softly yielding' and 'man bait', or even whole sentences designed with the eroticist's eye for fine detail.

Being of a quiet and artistic nature I was sadly ill-prepared when the carrier pigeon brought news of my impending liaison with the 'six-legged sex machine' (it says here) called Apollonia 6.

Particular scenes in the motion picture 'Purple Rain' had played havoc with my biorhythms and, I'll frankly admit, the notion of actually coming face to face with the statuesque Amazonian beauty Apollonia (not to mention her equally substantial stablemates) saw me retiring to a darkened room . . . to gather my thoughts.

Then to cap it all, as I'm sitting there awaiting their entry, just getting used to my ManliStyle chestwig and Build-U-Up stacked heels, in



PRINCE ROGER Nelson looking demure in an early (October '79) publicity shot



SAUCY ISN'T the word: satin briefs and hand of fate — the evidence



SHEILA E, accomplished percussionist and latest protégée, in more clothes than usual

tride wearing . . . gulp . . . corsets, and
es of other garments which are
mly too tight or too skimpy. Too

REVEALING MY vital instrument I issued
my instruction — "Put your mouths
close to this, girls, and proceed
sully" — and lay back, thinking of England
"Life is wonderful," began Apollonia, "But
e things are more wonderful than
rs." Like cashmoney?
m in love with being healthy and happy
successful — wealth comes last."
Everybody likes to make money," chips in
blonde bombshell (the old clichés are the
t) Brenda, "but we don't lay in bed
aking 'I gotta be a star.'" There's a great
... well what *do* you lie in bed thinking
...?
Sleep," deadpans the cute, pert, perfectly
med (etc, etc,) Susan before cracking with
gles. But inevitably the conversation drifts
wards matters of the flesh . . . C'mon gals,
ur previous incarnation Vanity 6 was hardly
own for its demure coyness, and the
roduction of Apollonia seems to have done
tle to raise the intellectual quality of your
ork (their current single is entitled 'Sex
hooter'). Many of my colleagues would wish
o know whether you're *really* that . . . er . . .
orny?

became like our playground — he'd be my
leading man. Then I fell in love with George
Harrison — I got dragged along to a Beatles
concert when I was about three. It was like a
dream — a lot of girls were crying and I got
stepped on a lot."

So what were you doing before 'Purple
Rain'?"
"TV shows and films in LA for the Latin
American countries, singing in nightclubs —
western musicals, comedies, variety."
And how quickly were you scooped up to
become Prince's leading lady?
"It took seven days — from my first
audition, through the negotiation, flying to
Minneapolis to meet Prince and flying back to
pack. On the seventh day I was rehearsing."

AND STARTING a work schedule that
extends well into the future. On their
return to the US Apollonia 6 begin
scripting their own video book of their LP,
promoting further 'Purple Rain' (cos Prince
won't do it!) events, and pulling together a
group for a live tour, a 'salt 'n pepper band'
(which apparently means black, white and
spicy! Quaint). And what form will next year's
shows take?

Apollonia: "Those live concerts will be
everything you ever wanted them to be . . .
and more!"

AS A younger girl, and on her mother's
advice, Vanity attended a modelling
school near her hometown of Niagara
Falls, Ontario. She was hopeless. Couldn't
walk with a book on her head. But she
persevered. At 16 she moved out to her first
apartment, above the restaurant where she
worked as a waitress.

Just 17 now, she moved to Toronto and
some modelling jobs — having been hired by
'Pearl Drops' tooth polish. She also did some
film work, but decided that really she wanted
to be a singer. She went into a studio with
some friends. She was horrible. How they
laughed.

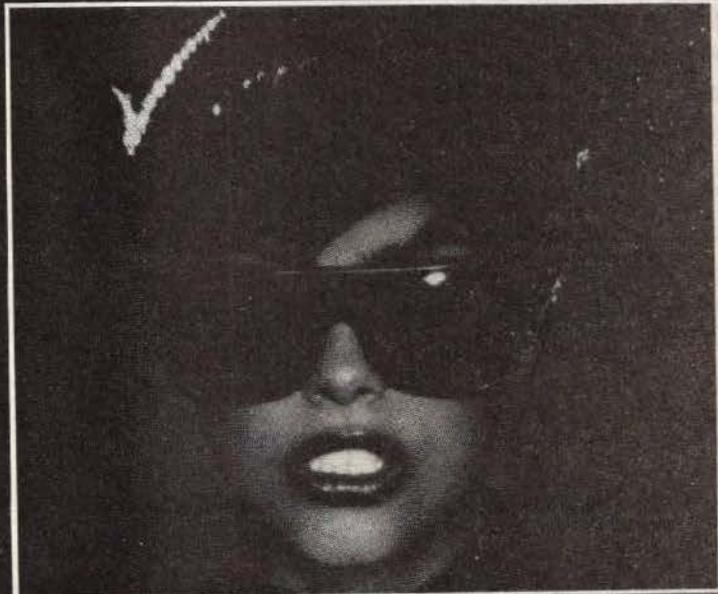
Characteristically undeterred, Vanity
presented herself to the William Morris
Agency in LA. They were similarly
unimpressed by her vocals, and gave her a
ticket to a music awards show, just to get rid
of her.

IF VANITY was wondering just when her
prince was going to show up, she didn't
have long to wait. He introduced himself
backstage that very evening. But what did
Prince say to the Showgirl?

"He just said 'Hi' I think, I don't really
remember. We just got along well. We're both
hard workers and we have the same feelings
about a lot of things, ideas about lyrics."
Thence did His Royal Badness design the



APOLLONIA 6 turning young men into quivering jellies: of corset's not sexist . . .



VANITY: now sixless, ex-communicated from The Family, but merrily vamping it up

Brenda: "Sex is not a conscious goal of
ours — to send out a message — but this *is*
the way we feel. When Vanity 6 started we
ran into a lot of controversy, like we were *low*
women or something. We don't follow a
feminist groove but we do like being
feminine."

Apollonia: "Things *are* a little different
now . . ."

Brenda: "Vanity brought a much stronger
blatant sexual influence to stuff like 'Nasty
Girls', Apollonia has brought a more
glamorous appeal — more sensuous and
erotic — less slap-you-in-the-face with it."

Do you get a lot of marriage proposals?

Brenda: "Yeah . . . a lot!"

Apollonia: "But Susan's too young at the
moment — she hasn't even kissed on the first
date yet. Eventually I *do* want to get married
and have children but at the moment my
husband is my work."

Which part, singing or acting?

"Both — I could never choose between
them — and while I can do both I don't have
to."

Tell me how you fell in love with the
wonderful world of showbiz . . .

"When I was a kid we used to live across
the street from MGM, so me and my brother
managed to rip a hole in the fence so it

Excuse me, I think I'm going to have to go
and lie down again . . .

Graham K

VANITY

VANITY'S VIDEO, for her 'Pretty
Mess' 45, features her frolicking
with a pretty young thing in a 'Rod
Stewart' or new wave haircut. They
tumble playfully, like cats without claws,
and throw heaps of feathers at each
other. He opens a bottle of champagne
and Vanity coos:

"Oooh! You made SUCH a pretty
MESS on my DRESS! Ooooh . . ."

Well!

"I know kids of 10 who like the record a
lot," Vanity tells me. The theory being, I think,
that kids of all ages like mess and innuendo.
Vanity is on the phone in the living-room of
her LA home — which I presume to be wall-
to-wall mirrors?

"No, actually there's only one in here,
above the fireplace, a big one. But the last
apartment I had in New York, *that was all*
mirrors."

group Vanity 6. And the rest is lingerie.

The expensive kind that became the
trademark of 'Pop's most uninhibited display
of female sexuality', according to the LA
Times. Her first solo LP for Motown is called
'Wild Animal' — but is the scarlet scamp a
vamp or a victim?

"Oh, more of a vamp, definitely."

Always an attention-seeking child — "I was
terrible! A real show-off" — she'd go out in a
short jacket and sneakers even when it was
20 below, maybe to the movies.

"I liked a lot of vampire movies, and the
older stars, y'know?"

Clark Gable?

"Oh sure. And Elizabeth Taylor . . ." (!) I
don't think she meant it quite like that.

Touring with Prince and the Time taught
her a lot, she says.

"This is the show and this is the business!
And you have to take care of both. I was just
out on a promotional tour, lots of pictures,
signing autographs, and someone asked me if
I got bored by it. Bored! No way! If I was
bored I wouldn't be here. I'll go on until I'm
bored and then I'll stop.

"I'm fulfilling my dreams, and I hope it
coincides with someone else's."

Mark Cordery

K Albums

Week ending October 13, 1984

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

THIS WEEK

LAST WEEK

WEEKS ON CHART

—	1	THE UNFORGETTABLE FIRE, U2, Island U25
3	12	DIAMOND LIFE, Sade, Epic ☆
1	2	TONIGHT, David Bowie, EMI America
2	4	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder and Dionne Warwick, Motown □
4	10	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ☆
6	15	ELIMINATOR, ZZ Top, Warner Bros □
7	3	WE ARE FAMILY, Sister Sledge, Cotillion □
5	2	SOME GREAT REWARD, Depeche Mode, Mute
8	16	PRIVATE DANCER, Tina Turner, Capitol □
9	13	PURPLE RAIN, Prince And The Revolution, Warner Bros □
1	10	THE WORKS, Queen, EMI ☆
2	13	CAN'T SLOW DOWN, Lionel Richie, Motown ☆
3	21	ALL BY MYSELF, Various, K-Tel ○
14	—	TRUE COLOURS, Level 42, Polydor POLH10
15	20	NIGHT MOVES, Various, K-Tel
16	—	HITS HITS HITS, Various, Telstar STAR2243
17	19	THRILLER, Michael Jackson, Epic ☆
18	16	LEGEND, Bob Marley And The Wailers, Island ☆
19	12	HOW MEN ARE, Heaven 17, Virgin ○
20	14	PARADE, Spandau Ballet, Chrysalis ☆
21	15	KNIFE, Aztec Camera, WEA
22	31	BREAKING HEARTS, Elton John, Rocket □
23	22	HUMAN'S LIB, Howard Jones, WEA ☆
24	18	HUMAN RACING, Nik Kershaw, MCA ☆
25	24	SELF CONTROL, Laura Branigan, Atlantic
26	17	STREET SOUNDS ELECTRO 5, Various, Streetsounds
27	23	POWERSLAVE, Iron Maiden, EMI ○
28	—	GREATEST HITS, Randy Crawford, K-Tel NE1281 □
29	27	QUEEN GREATEST HITS, Queen, EMI ☆
30	25	UNDER A BLOOD RED SKY, U2, Island ☆
31	11	ANIMALIZE, Kiss, Vertigo
32	—	WE WANT MORE, Gary Moore, 10 Records GMDL1
33	26	AN INNOCENT MAN, Billy Joel, CBS ☆
34	28	HOPE AND GLORY, Tom Robinson, Castaway
35	35	BORN IN THE USA, Bruce Springsteen, CBS □
36	30	BREAKOUT, Pointer Sisters, Planet □
37	32	1100 BEL AIR PLACE, Julio Iglesias, CBS ○
38	33	GHOSTBUSTERS, Original Soundtrack, Arista
39	45	LABOUR OF LOVE, UB40, Dep International/Virgin ☆
40	—	THE MAGAZINE, Rickie Lee Jones, Warner Bros 9251171
41	39	WAR, U2, Island □
42	47	THE CROSSING, Big Country, Mercury ☆
43	37	ALCHEMY, Dire Straits, Vertigo
44	29	THE PLAN, Gary Numan And Tubeway Army, Beggars Banquet
45	84	HEARTBEAT CITY, Cars, Elektra
46	46	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ☆
47	36	CRE-OLE, Kid Creole And The Coconuts, Island
48	—	DES O'CONNOR NOW, Des O'Connor, Telstar STAR2245
50	42	INTO THE GAP, Thompson Twins, Arista ☆
51	41	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait ○
52	43	OCEAN RAIN, Echo And The Bunnymen, Korova □
53	50	JUNK CULTURE, Orchestral Manoeuvres, Virgin ○
54	52	PHIL FEARON AND GALAXY, Phil Fearon And Galaxy, Ensign ○
55	44	NO REMORSE, Motorhead, PROTV ○
56	40	SWEPT AWAY, Diana Ross, Capitol
57	75	JUST THE WAY YOU LIKE IT, SOS Band, Tabu
58	56	COLOUR BY NUMBERS, Culture Club, Virgin ☆
59	—	DON'T STOP, Jeffrey Osborne, A&M AMA5017
60	49	AMERICAN HEARTBEAT, Various, Epic □
61	61	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
62	38	DOWN ON THE STREET, Shakatak, Polydor
63	68	SWEET 16, Sweet, Anagram
64	53	VICTORY, Jacksons, Epic □
65	51	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ☆
66	70	FACE VALUE, Phil Collins, Virgin ☆
67	92	THE LAST IN LINE, Dio, Vertigo
68	80	TRUE, Spandau Ballet, Chrysalis ☆
69	—	MUSIC MAGIC, Rose Royce, Streetwave MKL2
70	63	NO PARLEZ, Paul Young, CBS ☆
71	83	CAFE BLEU, Style Council, Polydor ☆
72	72	TOO LOW FOR ZERO, Elton John, Rocket ☆
73	58	1999, Prince, Warner Bros
74	—	PARADISE, James Last, Polydor POLD5163
75	48	UNDER WRAPS, Jethro Tull, Chrysalis
76	62	FANTASTIC, Wham!, Innervision ☆
77	93	RUMOURS, Fleetwood Mac, Warner Bros



U2: Phew, what a scorcher — Bono fire night already?

78	74	18	BREAKDANCE, Original Soundtrack, Polydor □
79	—	1	FOOTLOOSE, Original Soundtrack CBS CBS70246 □
80	—	1	TOUCH, Eurythmics, RCA PL7019 ☆
81	—	1	ROCK'N'SOUL PART ONE, Daryl Hall and John Oates, RCA PL84858
82	78	48	OFF THE WALL, Michael Jackson, Epic ☆
83	64	2	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
84	54	10	SISTERS, Bluebells, London
85	—	1	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland KLP185
86	65	18	EDEN, Everything But The Girl, Blanco y Negro
87	55	5	GREATEST HITS, Roberta Flack, K-Tel
88	77	2	LOVE SONGS, Barbra Streisand, CBS ☆
89	—	1	SOIL FESTIVITIES, Vangelis, Polydor POLH11
90	—	1	GUSTAV HOLST: BEYOND THE PLANETS, Various, Telstar STAR2244
91	66	12	LOVE OVER GOLD, Dire Straits, Vertigo ☆
92	59	33	THE SMITHS, Smiths, Rough Trade □
93	57	15	DISCOVERY, Mike Oldfield, Virgin ○
94	76	2	MAN ON THE LINE, Chris De Burgh, A&M
95	—	1	ELECTRIC DREAMS, Original Soundtrack, Virgin V2318
96	—	1	MAKIN' MOVIES, Dire Straits, Vertigo 6359034 ☆
97	60	4	WORKOUT RECORD NEW AND IMPROVED, Jane Fonda, CBS
98	71	12	BREAKDANCE — YOU CAN DO IT, Various, K-Tel
99	67	17	CAMOUFLAGE, Rod Stewart, Warner Bros □
100	69	10	WELL PLEASED, Chas And Dave, Rockney

Compiled by Gallup

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

Music Video

1	—	SYNCHRONICITY CONCERT, The Police, A&M/PVG
2	1	WE WILL ROCK YOU, Queen, Peppermint/Guild
3	2	SINGLE PICTURES, Nik Kershaw, CIC
4	3	NOW, THAT'S WHAT I CALL MUSIC VIDEO III, Virgin/PMI
5	11	DON'T WATCH THAT — WATCH THIS, Polygram
6	8	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
7	—	INSTANT PICTURES, Japan, Virgin/PVG
8	—	LABOUR OF LOVE, UB40, Virgin/PVG
9	6	FAR EAST & FAR OUT, Style Council, Polygram
10	4	BREAKDANCE, YOU CAN DO IT, K-Tel/Polygram
11	—	FOOTLOOSE, CIC
12	—	STAY HUNGRY, Twisted Sister, Virgin/PVG
13	10	NIGHT OF THE HAWKS, Hawkwind, Jettisoundz
14	7	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
15	14	NOW, THAT'S WHAT I CALL MUSIC VIDEO II, Virgin/PMI
16	5	ASIA IN ASIA, Asia, Vestron/PVG
17	13	LEGEND, Bob Marley, & The Wailers, Island
18	20	LA TRAVIATA, VideoSpace
19	19	SERIOUS MOONLIGHT, David Bowie, Videoform
20	15	STREETS OF FIRE — A MUSICAL FANTASY, CIC

Compiled by Video Week

Small Ads

Personal

LONDON GIRL — straight. Seeks similar partners to write, meet. Any.

Any Likes music, travel, laughs, Richard Gere. Box No 4321.

SAK SOMEONE make me immortal by writing a song about me. Write to R Kappel Drive, Scholes, Rotherham, Yorkshire, S75 2ST.

FENFRIENDS, 118,000 members, 145 countries, SAE to I.P.F. (RM2), PO Box 75, Shiloh, BD15.

WORKING HOLIDAYS anywhere in the world. Free travel, long or short term, great variety, good pay. SAE for brochure of opportunities, Kyvig Centre (RM), Spinningdale, Ardgay, Ross-shire, Scotland IV24 3AD.

FRIENDS/MARRIAGE: Postal intros all areas, ages. Write: ORION INTRODUCTIONS, Dept A3, Waltham, Grimsby, DN12 3JF.

GIRL 21 seeks friends in Birmingham area into Culture Club. Box No 4322.

MALE 23, friendly, good humour, likes sport, most music, would like to write, meet quiet, friendly girl 18-25. North Yorkshire East, Genuine. Box No 4324.

MALE 23, seeks female for friendship. Any area considered. Box No 4324.

FENFRIENDS FROM FINLAND, Sweden and many other countries. Free details Pen Friend Service PL 27, SF-20801 Turku 50, Finland.

FENPAL MAG for lonely people. Approval copy from: Matchmaker, Dept 4, Croftly, Lancs.

BOY PUPP, Street Dance, Flashdance. Teaching yourself. Now on video. Details, Dance Publications, 136 Markhill Lane, Pontefract.

FRIENDS OF MARRIAGE

Postal introductions all areas, ages 18-30. Personal, confidential, responsive, a member of the Association of British Introduction Agencies.

To receive introductions, send your own introduction to:

Orion Introductions

Dept A3 Waltham, Grimsby DN12 3JF. Tel: 0476 541111. Fax: 0476 541112.

FRIENDS, PENPALS, dating — partners. New contact magazine with addresses, photographs. Send for approval copy — R.S.V.P. (D24) 39 Harold Lane, Manchester 21.

FREE MAGAZINE for penpals. Send large SAE to PFW60, 60 Ellersmere Road, Newcastle upon Tyne NE4 8TS.

1000 PHOTOGRAPHS to help you choose your Penpals — Partners. Send stamp for Free 12 page photo brochure — Dovelinc A16, Lewes, Sussex BN8 4JL.

JANE SCOTT for genuine friends, introduction to the opposite sex with sincerity and thoughtfulness. — Details: SAE to Jane Scott, 3 SOU, North Street Quadrant, Brighton, Sussex BN1 3JF.

FENFRIENDS — USA, Make lasting friendships through correspondence. Send age and interests for reply. Details: Box 378565, Phoenix, Arizona 85069.

Records for Sale

GARY NUMAN, Down In The Park, 12 inch single, Excellent condition. Highest offer. 30 Soane Street, Nevedon Park, Baddinton, Essex.

80s SET sale, instruments, Cliff, Shadows, Jess Conrad, etc. Large lists, SAE 52 Wendip Gardens, Bath, Avon.

50 SINGLES, by Bobi Alarm, The Beatles, Bowie, Duran, Dylan, Genesis, Marillion, Stones, Police, Springfield, U2. Write more than 10 to see sale list. Send IRC to: Francis, Greenwood 4, 5256 N Harpt, Netherlands.

ORIGINALS UK/45s 50's/60's/70's. SAE 3 Woodland Street, Heywood, Lancashire.

1950s-1960s set sale, 26 pages, 1,500 records. Mostly originals. Tracks: A. Faith, B. Boys, B. Gees, Dylan, Hollies, Shadows, Stones, Who, Kinks, mood, rockabilly, instrumental, collectors items. 4 pages of ELVIS + CLIF. Large SAE: Pop Records, 172 Kings Road, Reading, RG3.

COLOURED VINYL, picture discs. Private collection of early rare coloured vinyl picture discs being sold in one-off auction. SAE for lists to Anthony Weyer, 16 Thurlough Road, Didsbury, Manchester, M20 2LW.

55 PISTOLS RARITIES plus thousands punk, new wave, metal, rock, pop, soul, classics etc. Pop in shop or send large SAE for massive forty-nightly lists. Gregs Records and Tapes, 126 Magdalen Street, Norwich, Tel: 0693 619512.

R.S RECORDS OPEN NOW NEW COLLECTORS RECORD SHOP OPEN FRIDAY-SATURDAY 10-6pm. NEW STOCKS OF SUPER-RARITIES, R.S. RECORDS, 21 SILVER STREET, WIVELISCOMBE, SOMERSET.

COMPUTER GENERATED catalogues now available, approx. 4000 hit titles, details, prices, disc info, 7 1/2" singles, LPs, cassettes, 50's to current charts. New, mint, used. Send 5p stamp. Studios familiar, 95 Wood St, London E17 3LL.

THOUSANDS HIT singles to clear at silly prices. SAE list, 45 Boston Road, King's Lynn, Lines.

FREE MAMMOTH CATALOGUE 50's-80's. SAE: Valco, 24 Southwalk, Middlesex.

FANTASTIC NEW LISTS — OUT NOW! Supermagazines Japanese picture discs, rare promo demo records, US radio promos, rare autographed records. ALL HEAVY METAL, PUNK, NEW WAVE, EARLY 70s BANDS.

MASSIVE SELECTION of imported coloured vinyl 45s and picture discs! Rock, Darned, U2, Genesis, Queen, Japan, Marillion, Police, Bowie, Numan, Zeppelin, Sabbath, Stranglers, Scorpions, LED Zep, New Wave, Purple, Hawkwind, Pink Floyd, Iron Maiden, AC/DC, Kiss, thousands more.

COLLECTORS DON'T MISS THIS! Large SAE to RS Records, 21 Silver Street, Wiveliscombe, Somerset.

WE SELL detailed, oldies, rarities at cheap prices. Catalogue available. SAE Backtrack, Baker Street, Brighton. Catalogues or ring 0275 658380.

RECORD FINDING SERVICE, Having trouble finding that record? Try us. Send enquiries with SAE to: "Groove Finders", 39 Rockall, Southend-on-Sea, Essex. Personal efficient service.

COLLECT RECORDS?! LARGE SAE brings fatigiously bargain lists. Record Revival, PO Box 165, Horning, Norfolk.

RATES AND CONDITIONS

HEADINGS Personal, Fan Clubs, Pen Pals, etc. For full details see our Free Sale. For Rate Statements See Sale. Terms: Cash on Delivery. No returns.

Wanted Any other private trade enquiries. We do not accept mail order enquiries. In kind terms. 30p per word for 100 words. All other enquiries for free. number plus £1 service fee.

PLEASE MAKE SURE WHEN SENDING PAYMENT IN ANSWER TO OUR ADVERTISEMENTS YOU SEND ONLY CHEQUE OR POSTAL ORDER AND ALWAYS WITH PROOF OF RECEIPT.

SEMI DISPLAY (Minimum 30mins) £8.00 Single Column Cash on delivery. Advertisements must be received at least 8 days before issue.

ALL SMALL ADS MUST BE STRICTLY PRE PAID BY CHEQUE OR POSTAL ORDER. CASH WILL NOT BE ACCEPTED.

Send computer form with cheque/Postal Order to: Small Ads Dept. Records for Sale, 45 Long Walk, London, W22 1RT.

(SEMI-DISPLAY MIN 3CMS)

Heading required (eg. Personal, Fan Club, etc.).

Number of weeks (1, 2, or 3 weeks, etc.).

Communicating issue detail.

Enclose cheque/postal order for.

NAME AND ADDRESS WHEN INCLUDED IN ADVERT MUST BE PAID FOR

NAME _____ ADDRESS _____

Record Fairs

POOLE — ARTS Centre, Saturday 20/10/84. Pre entry £1 at 12.30pm. 1.30-4.30. 3p.

IPSWICH RECORD Fair — Saturday 13th October, Manor Ballroom, Saint Margarets Green, 8.30am-4.30pm.

BEDFORD RECORD Fair — Sunday 14th October — Harpur Suite, Harpur Street, 10am-4.30pm.

HULL SATURDAY 13th October, Victoria Galleries, City Hall, 11.30am-4pm, admission 40p. Details 0532 852078.

MAIN MANCHESTER RECORD FAIR SATURDAY 13TH OCTOBER 10am-5.30pm, Piccadilly Plaza Exhibition Hall, York Street, City Centre. 50 STALLS FULLY BOOKED, buy! Admission 50p/2p.

DUDLEY — SATURDAY October 13th, Parish Church Hall, King Street, 10am-4pm. 30p.

SCUNTHORPE RECORD Fair — Sunday 14th October (10am-5pm) at Royal Hotel, Concorde Road, Scunthorpe, New Fair — 30 dealers — admission 40p.

SHEFFIELD RECORD fair — Saturday 13th October (10am-5pm) at Students Union Building, Sheffield Polytechnic, Pond Street, Sheffield (50 dealers — 100 yards rail, bus stations).

SIDMOUTH KENT Record Fair, Marlow Rooms, opposite Sidcup Station, Sunday 14th October 11.00-17.00. Next fair Wimbledon, Sunday 21st October.

Records Wanted

WANTED! LPs by Frida "Ensam" and Kisaku "First Album" "Hope" and "Sir Army Suli" in good condition. Realistic prices paid. Mr Ian Charles, 0342 2260, West Sussex RH19 4HD. 0342 2260.

BURTON CUMMINGS albums, singles, deleted or otherwise. Contact mornings, on 01855 4625.

COLLECTORS RECORDS!!! — WANTED! Test pressings, promotion, demo records/picture discs, autographed records, Japanese pressings, foreign picture sleeve singles. ALL GOOD QUALITY HEAVY METAL/NEW WAVE/PUNK/70s GROUPS!!! — SPECIAL REQUEST for KISS, JAPAN, QUEEN, BOWIE, DEEP PURPLE, ZEPPELIN, GENESIS, MARILLION, POLICE, PINK FLOYD, SABBATH, STRANGLERS, T-REX, GARY NUMAN, AC-DC, IRON MAIDEN, DARNED, CURE, ALICE COOPER, TZUKE, SIOUXIE, RUSH, PLEASE — State your price — send lists or call! (Dept W), RS Records, 21 Silver Street, Wiveliscombe, Somerset.

ABSOLUTELY ALL your records, cassettes, videos, Hi-Fi, computers, musical instruments bought or exchanged. NONE REFUSED! Bring ANY quantity in ANY condition to Record, Tapes and Video Exchange (MOI) Ltd, 38 Notting Hill Gate, London W11 2NP, open 7 days, 10-8; tel 01-243 8973; or SEND any quantity by post with SAE for cash — none returned except when we decide fair price. Large quantities collected — phone 01-727 3538 10am-8pm.

For Sale

FRANKIE FANZINE: Relax No 3 £1 + SAE, 87 Easons Tower, Motherwell, Lanarkshire.

DAVID SULL COLLECTION. Box No 4320.

BUMPUSTICKERS 4/15" black, blue, red, or your message custom printed. Maximum 30 letters. £1.45 each. Cheques/PO to J Cook, 107 Oxford Road, Gillingham, Oxon.

"PTO ENTERTAINMENT mag: Issue 4. Includes Sister Sledge, Bucks Fizz, Tina Turner, Marillion, Lewis Collins, albums to be won, glossy rock posters, give away £10 or £20 subscription. Cheques/postal orders payable to S. J. Hunt, Whitehead, Cophorne, Wilt, Wiltshire RH10 3L.

MUSIC PAPERS 1971-1984, SAE Clive (RM) 266 Kingston Road, London SW20.

ORIGINAL BEATLE memorabilia books, magazines etc. SAE to Cavern Mecca, Cavern Walks, Matthew St, Liverpool, Merseyside.

GIANT ILLUSTRATED catalogue of rock books, posters, badges, t-shirts, leather goods, patches, scarves, 1000s of items. Send 20p plus large SAE, overseas send £1. Harlequin, 60 St. Petersburg, Stockport.

Wanted

CULTURE CLUB, picture discs, photos or any other Culture Club rarities. Please state your price. Box No 4323.

LYRICIST, LYRICS set to music and demo recorded for publishers S.A.E. Climax Music, 74 Lavender Hill, E. Field, Middx.

LYRICS WANTED by Music Publishing House, 11 St Albans Avenue, London W4.

ABSOLUTELY FREE Twenty Songwriting Questions Answered explains copyright, royalties, publishing contracts, recording agreements etc. Absolutely free without obligation from International Songwriters Association (IRM) Limerick, Ireland.

Please write ad in BLOCK CAPITALS

TURN YOUR SURPLUS EQUIPMENT INTO CASH SECOND HAND AUCTION OF LIGHTING SOUND AND ACCESSORIES '84

CALLING ALL D.J.s AND ENTERTAINERS
Come to SALSA '84 on 4th November — at Parkhall,
Wormelow, Hereford — your chance to sell all your unwanted
and surplus equipment.
Decks, Amps, Speakers, Records, Accessories, Vans, Trailers, etc.!!
or pick up a bargain before the new season.
Doors open for equipment entry at 8 a.m. — Viewing starts 11 a.m.
Sale Starts 12 Noon (prompt)

IT IS ESSENTIAL TO PRE-ENTER YOUR ITEMS NOW FOR INCLUSION IN
THE LOT CATALOGUE
RING NOW

SALSA '84 HOT LINE HEREFORD (0432) 55407

The UK's Largest Auction of Second Hand Sound and Lighting Equipment — No Item too small or too large.



ZODIAC DISCO SALES AND HIRE

28 CHEQUERS COURT, HUNTINGDON, CAMBS. TEL: (0480) 50934

"JUST OFF THE A1"

NEW & SECOND HAND DISCO EQUIPMENT. "LOTS OF BARGAINS"

4 x ELECTRO-VOICE E10 CABS FULL RANGE £500 EACH

COMPLETE S/H CS SYSTEM £500

2 x PREMIER DECS £150 PP

WE NOW HAVE THE ALTERNATIVE TO TECHNICS R1200'S — THE S1200's

BELT DRIVE VERSION £150 EACH

ALL S/H EQUIPMENT HAS FULL GUARANTEES

ALL PRICES INCLUDE VAT

WE PROVIDE A TOTAL SERVICE FOR THE MOBILE, CLUB D.J., INSTALLER, EVEN THOUGH
WE ARE SMALL WE HAVE THE PEOPLE WHO COUNT. DISCO DANCE FLOORS — VIDEO
INSTALLATIONS CLUB/MOBILE "INCLUDING ALL THE LATEST DISCO CHART MUSIC".
JUST PHONE STEVE OR TINA

COSMIC

DISCO & LIGHTING
SPECIAL OFFER

2x1200W 4ch disc including
tape deck, rec/play, etc. only £398 inc VAT
MAIL ORDER & FINANCE AVAILABLE
WYBETHORPE 0982 or 871 5402/43/59
ASK FOR BRUCE 1240
244-254 Stratton Road, Addlestone, Surrey
Open 10am-6pm 7-9
WE NOW OPERATE A SOUND & LIGHTING
TELEPHONE SERVICE PLEASE

WANTED

QUALITY USED DISCO EQUIPMENT

Decks, Speakers, Lighting
& Complete Installations
We also sell, hire & service

MIDLAND DISCO CENTRE

160-164 Wellingborough Road,
Northampton. Tel: (0604) 84100

NOW AVAILABLE

THE NEW
ILLUSTRATED
CATALOGUE



FROM
LUTON
SOUND
& LIGHTING

64 pages of Sound, Lighting and Special Effects
for Mobiles and Installations
GET YOUR COPY NOW!

LUTON SOUND & LIGHTING
75 & 82-88 WELLINGTON STREET,
LUTON LU1 5AA, ENGLAND
TELEPHONE 0582 39102/141/1733
TELEX 825562 CHACOM G LITECO

Open Mon-Fri 10am-6pm Sat 10am-4.30pm

SOUND, LIGHTING & SPECIAL EFFECTS
FOR ENTERTAINMENT, LEISURE & PROMOTION - UK & WORLDWIDE SUPPLIES

Send this coupon to us now for your copy

Name
Address

Type of Business

RM

Squire Disco Sales

"The best deal for the deejay"

Lowest prices guaranteed

Prices quoted INC VAT

PRICE If you can find a lower price elsewhere,
PROMISE we will match or beat it on the spot



THE SUPER PINBEAM

Stylish pinspot fully fused,
with swivel bracket, visor,
and PAR 36 included.

SUPER LOW DISCOUNT PRICE ONLY
£10.95

ZERO 4000

The No 1 Lighting Controller for
Mobile Deejays.

Sound to Light * Sequencer
* Static * Manual * Dim

Usual Price £180 Squire Price **£145** **SAVE £35**

BETA 4000 Lighting Controller



* 4 Channels * Inductive loads * Manual
override * Automats. programme sequence

Usual Price £79.00

SPECIAL OFFER **£69.90**

CITRONIC STEREO HAWAII

Britain's Best Selling Stereo
Console. Britain's most
popular twin deck for
professional Deejays. Best
ever bargain at Squire's super low price.

Usual Price **£499** Squire Price **£399**



Brand new



**SQUIRE Super
scanners inc
Dual Circuit
Adjustable
Scan
PAR 36 Lamp
ONLY
£39.90**



ALSO From CITRONIC

Stereo Disco Console £299 Squire Price £239
SM130 Mixer £109 Squire Price £157
SM440 Mixer £149 Squire Price £244
* price includes PSU

THE MONITOR 100 100W Compact Speakers

3 way Baffle Board for better
Sound Dispersion.
Tuned porting for maximum Bass.
Built-in horn for optimum Treble.

Usual Price **£113.85** Squire Price **£99.95**



**Record
Cases**



RSD Amplifiers
RSD 125 **£99.50**
RSD 125 + 125 **£184**

Access. Visa. Easy Terms. Trade-Ins. Mail Orders.
SQUIRE Showrooms — open Tue-Sat: 10am-6pm.
Mail Orders Carriage extra — Tel London for quote.

LONDON Closed Mondays
176 Junction Road N19
50yds — Turnell Plk Tube Station
Tel: 01-272 7474 Telex: 261993

BIRMINGHAM Closed Mondays
220 Broad Street Nr City Centre
Tel: 021-643 6767

MANCHESTER Closed Mondays
251 Deansgate M3 Tel: 061-831 7676

GLASGOW Closed Mondays
1 Queen Margaret Road Kelvinside
(off Queen Margaret Drive —
Nr Botanical Gardens)
Tel: 041-946 1303



UK Albums

OFFICIAL TOP OF THE POPS/RADIO ONE CHARTS

Week ending October 13, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	—	1	THE UNFORGETTABLE FIRE, U2, Island U25
2	3	12	DIAMOND LIFE, Sade, Epic ✦
3	1	2	TONIGHT, David Bowie, EMI America
4	2	4	WOMAN IN RED ORIGINAL SOUNDTRACK, Stevie Wonder and Dionne Warwick, Motown □
5	4	10	NOW THAT'S WHAT I CALL MUSIC 3, Various, EMI/Virgin ✦
6	6	15	ELIMINATOR, ZZ Top, Warner Bros □
7	7	3	WE ARE FAMILY, Sister Sledge, Cotillion □
8	5	2	SOME GREAT REW, Depeche Mode, Mute
9	8	16	PRIVATE DANCER, Tina Turner, Capitol □
10	9	13	PURPLE RAIN, Prince And The New Power Generation, Warner Bros □
11	10	32	THE WORKS, Queen, EMI ✦
12	13	51	CANT SLOW DOWN, Lionel Richie, Motown ✦
13	21	4	ALL BY MYSELF, Various, K-Tel □
14	—	1	TRUE COLOURS, Level 42, Polydor POLH10
15	20	5	NIGHT MOVES, Various, K-Tel
16	—	1	HITS HITS HITS, Various, Telstar STAR2243
17	19	96	THRILLER, Michael Jackson, Epic ✦
18	16	22	LEGEND, Bob Marley And The Wailers, Island ✦
19	12	2	HOW MEN ARE, Heaven 17, Virgin □
20	14	15	PARADE, Spandau Ballet, Chrysalis ✦
21	15	3	KNIFE, Aztec Camera, WEA
22	31	16	BREAKING HEARTS, Elton John, Rocket □
23	22	31	HUMAN'S LIE, Howard Jones, WEA ✦
24	18	32	HUMAN RACING, Nik Kershaw, MCA ✦
25	24	9	SELF CONTROL, Laura Branigan, Atlantic
26	17	2	STREET SOUNDS ELECTRO 6, Various, Streetsounds
27	23	5	POWERSLAVE, Iron Maiden, EMI □
28	—	1	GREATEST HITS, Randy Crawford, K-Tel NE1281 □
29	27	66	QUEEN GREATEST HITS, Queen, EMI ✦
30	25	46	UNDER A BLOOD RED SKY, U2, Island ✦
31	11	2	ANIMALIZE, Kiss, Vertigo
32	—	1	WE WANT MORE, Gary Moore, 10 Records GMDL1
33	58	3	AN INNOCENT MAN, Billy Joel, CBS ✦
34	28	3	HOPE AND GLORY, Tom Robinson, Castaway
35	35	18	BORN IN THE USA, Bruce Springsteen, CBS □
36	30	24	BREAKOUT, Pointer Sisters, Planet □
37	32	7	1100 BEL AIR PLACE, Julio Iglesias, CBS □
38	23	3	GHOSTBUSTERS, Original Soundtrack, Arista
39	45	56	LABOUR OF LOVE, UB40, Dep International/Virgin ✦
40	—	1	THE MAGAZINE, Rickie Lee Jones, Warner Bros 9251171
41	39	5	WAR, U2, Island □
42	47	63	THE CROSSING, Big Country, Mercury ✦
43	37	30	ALCHEMY, Dire Straits, Vertigo
44	29	2	THE PLAN, Gary Numan And Tubeway Army, Beggars Banquet
45	84	2	HEARTBEAT CITY, Cars, Elektra
46	299	48	SAT OUT OF HELL, Meat Loaf, Epic/Cleveland ✦
47	36	5	CRE-OLE, Kid Creole And The Kojaks, Island
48	—	1	DES O'CONNOR NOW, Des O'Connor, Telstar STAR2245
49	42	34	INTO THE GAP, Thompson Twins, Arista ✦
50	41	16	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait □
51	42	23	OCEAN RAIN, Echo And The Bunnymen, Korova □
52	50	23	JUNK CULTURE, Orchestral Manoeuvres, Virgin □
53	52	8	PHIL FEARON AND GALAXY, Phil Fearon And Galaxy, Ensign □
54	44	5	NO REMORSE, Motorhead, PROTV □
55	40	2	SWEPT AWAY, Diana Ross, Capitol
56	7	7	JUST THE WAY YOU LIKE IT, SOS Band, Tabu
57	58	52	COLOUR BY NUMBERS, Culture Club, Virgin ✦
58	—	1	DON'T STOP, Jeffrey Osborne, A&M AMA5017
59	49	18	AMERICAN HEARTBEAT, Various, Epic □
60	61	6	WHOSE SIDE ARE YOU ON, Matt Bianco, WEA
61	38	8	DOWN ON THE STREET, Shakatak, Polydor
62	68	4	SWEET 16, Sweet, Anagram
63	53	13	VICTORY, Jacksons, Epic □
64	51	45	NOW THAT'S WHAT I CALL MUSIC, Various, EMI/Virgin ✦
65	70	27	FACE VALUE, Phil Collins, Virgin ✦
66	70	13	THE LAST IN LINE, Dio, Vertigo
67	80	19	TRUE, Spandau Ballet, Chrysalis ✦
68	—	1	MUSIC MAGIC, Rose Royce, Streetwave MKL2
69	70	63	NO PARLEY, Paul Young, CBS ✦
70	83	64	CAFE BLEU, Style Council, Polydor ✦
71	83	64	1999, Prince, Warner Bros
72	72	71	TOO LONG FOR ZERO, Elton John, Rocket ✦
73	58	6	TRUST, Various, Warner Bros
74	—	1	PARADISE, James Last, Polydor POLD5163
75	48	5	UNDER WRAPS, Jethro Tull, Chrysalis
76	62	21	FANTASTIC, Wham!, Innersensation ✦
77	93	4	RUMOURS, Fleetwood Mac, Warner Bros



U2: Phew, what a scorcher — Band fire night already?

78	74	18	BREAKDANCE, Original Soundtrack, Polydor □
79	—	1	FOOTLOOSE, Original Soundtrack CBS CBS70246 □
80	—	1	TOUCH, Eurythmics, RCA PL7019 ✦
81	—	1	ROCKY'S SOUL PART ONE, Danyl Hill And John Oates, RCA PL84858
82	78	48	OFF THE WALL, Michael Jackson, Epic ✦
83	64	2	HELLO, I MUST BE GOING, Phil Collins, Virgin ✦
84	54	10	SISTERS, Bluebelles, London
85	—	1	SEA OF TRANQUILITY, Phil Coulter, K-Tel Ireland KLP185
86	65	18	EDEN, Everything But The Girl, Blanco y Negro
87	55	5	GREATEST HITS, Roberta Flack, K-Tel
88	77	2	LOVE SONGS, Barbara Streisand, CBS ✦
89	—	1	SOIL FESTIVITIES, Vangelis, Polydor POLH11
90	—	1	GUSTAV HOLST: BEYOND THE PLANETS, Various, Telstar STAR2244
91	66	12	LOVE OVER GOLD, Dire Straits, Vertigo ✦
92	53	33	THE SMITHS, The Smiths, Rough Trade □
93	57	15	DISCOVERY, Mike Oldfield, Virgin □
94	76	2	MAN ON THE LINE, Chris De Burgh, A&M
95	—	1	ELECTRIC DREAMS, Original Soundtrack, Virgin V2318
96	—	1	MAKIN' MOVIES, Dire Straits, Vertigo 6883034 ✦
97	60	4	WORKOUT RECORD NEW AND IMPROVED, Jane Fonda, CBS
98	71	12	BREAKDANCE — YOU CAN DO IT, Various, K-Tel
99	57	17	CAMOUFLAGE, Rod Stewart, Warner Bros □
100	69	10	WELL PLEASED, Chas And Dave, Rockney

Compiled by Gallup

✦ Platinum (300,000 sales) □ Gold (100,000 sales) ○ Silver (50,000 sales)

Music Video

1	—	1	SYNCHRONICITY CONCERT, The Police, A&M/PVG
2	1	2	WE WILL ROCK YOU, Queen, Pappermint/Gulf
3	2	3	SINGLE PICTURES, Nik Kershaw, CIC
4	3	2	NOW, THAT'S WHAT I CALL MUSIC VIDEO III, Virgin/PMI
5	11	11	DON'T WATCH THAT — WATCH THIS, Polygram
6	9	9	UNDER A BLOOD RED SKY, LIVE AT REDROCK, U2, Virgin/PVG
7	7	7	INSTANT PICTURES, Japan, Virgin/PVG
8	—	1	LABOUR OF LOVE, UB40, Virgin/PVG
9	6	8	FAR EAST & FAR OUT, Style Council, Polygram
10	4	4	BREAKDANCE, YOU CAN DO IT, K-Tel/Polygram
11	—	1	FOOTLOOSE, CIC
12	1	1	STAY HUNGRY, Twisted Sister, Virgin/PVG
13	10	10	NIGHT OF THE HAWKS, Hawkwind, Jettsoundz
14	7	14	MAKING OF THRILLER, Michael Jackson, Vestron/PVG
15	14	15	NOW, THAT'S WHAT I CALL MUSIC VIDEO II, Virgin/PMI
16	5	5	ASIA IN ASIA, Asia, Vestron/PVG
17	13	13	LEGEND, Bob Marley & The Wailers, Island
18	20	18	LA TRAVATA, VideoSpace
19	19	19	SERIOUS MOONLIGHT, David Bowie, Videofrom
20	15	15	STREETS OF FIRE — A MUSICAL FANTASY, CIC

Compiled by Video Week

UK Singles

OFFICIAL TOP OF THE POPS/RADIO ONE CHART

Week ending October 13, 1984

THIS WEEK

LAST WEEK

WEEKS ON CHART

1	1	8	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown ☆
2	3	2	THE WAR SONG, Culture Club, Virgin ○
3	—	1	FREEDOM, Wham! Epic A4743 ○
4	2	8	GHOSTBUSTERS, Ray Parker Jr, Arista □
5	15	3	DRIVE, Cars, Elektra
6	28	2	NO MORE LONELY NIGHTS, Paul McCartney, Parlophone
7	6	4	WHY, Bronski Beat, Forbidden Fruit
8	4	5	PRIDE (IN THE NAME OF LOVE), U2, Island ○
9	21	4	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin
10	8	4	PURPLE RAIN, Prince, Warner Bros
11	5	6	LOST IN MUSIC, Sister Sledge, Cotillion ○
12	9	4	IF IT HAPPENS AGAIN, UB40, Dep International
13	—	1	SHOUT TO THE TOP, Style Council, Polydor TSC7
14	10	4	LOVE KILLS, Freddie Mercury, CBS
15	13	4	APOLLO 9, Adam Ant, CBS
16	38	3	MISSING YOU, John Waite, EMI America
17	7	4	BLUE JEAN, David Bowie, EMI America
18	11	11	CARELESS WHISPER, George Michael, Epic □
19	12	5	A LETTER TO YOU, Shakin' Stevens, Epic
20	—	—	I'M GONNA TEAR YOUR PLAYHOUSE DOWN, Paul Young, CBS A4786
21	32	2	SKIN DEEP, Stranglers, Epic
22	22	5	SMOOTH OPERATOR, Sade, Epic
23	14	9	BIG IN JAPAN, Alphaville, WEA
24	17	3	EAST OF EDEN, Big Country, Mercury
25	16	16	AGADOO, Black Lace, Flair □
26	18	9	DR BEAT, Miami Sound Machine, Epic ○
27	25	9	MR SOLITAIRE, Animal Nightlife, Island
28	19	4	HAMMER TO FALL, Queen, EMI
29	29	4	THE MEDICINE SONG, Stephanie Mills, Club
30	20	5	HUMAN RACING, Nik Kershaw, MCA
31	23	7	MADAM BUTTERFLY, Malcolm McLaren, Charisma
32	27	7	HOT WATER, Level 42, Polydor
33	24	7	MASTER AND SERVANT, Depeche Mode, Mute
34	46	2	MODERN GIRL, Meat Loaf, Arista
35	—	1	ALL CRIED OUT, Alison Moyet, CBS A4757
36	26	6	TESLA GIRLS, OMD, Virgin
37	33	15	SELF CONTROL, Laura Branigan, Atlantic ○
38	44	2	COVER ME, Bruce Springsteen, CBS
39	30	9	PASS'NGERS, Elton John, Rocket ○
40	31	9	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA ○
41	39	36	WHITE LINE (DON'T DON'T DO IT), Grandmaster and Melle Mel, Sugarhill ○
42	71	2	TOO LATE FOR GOODBYES, Julian Lennon, Charisma
43	34	3	MYSTERY, Dio, Vertigo
44	37	8	TOUR DE FRANCE, Kraftwerk, EMI
45	48	3	THE A TEAM, Mike Post, RCA
46	36	8	I'LL FLY FOR YOU, Spandau Ballet, Chrysalis
47	56	2	GIMME ALL YOUR LOVIN', ZZ Top, Warner Bros
48	47	5	TOUCH BY TOUCH, Diana Ross, Capitol
49	35	8	TALKING IN YOUR SLEEP, Bucks Fizz, RCA
50	—	1	GOTTA GET YOU HOME TONIGHT, Eugene Wilde, Fourth & Broadway BRW15
51	49	2	TUCH ME, Fonda Rae, Streetwave
52	—	1	THE SECOND TIME, Kim Wilde, MCA KIM1
53	45	5	BETTER BE GOOD TO ME, Tina Turner, Capitol
54	42	18	TWO TRIBES/WAR, Frankie Goes To Hollywood, ZTT/Island ☆



PAUL YOUNG: spoilsport!; WHAM!: a revolutionary song — 45 rpm; STYLE COUNCIL: loudmouths

55	57	3	ALL YOU PRETTY GIRLS, XTC, Virgin
56	74	2	THE LUCKY ONE, Laura Branigan, Atlantic
57	43	4	RAIN FOREST, Paul Hardcastle, Bluebird
58	55	4	ON THE WINGS OF A NIGHTINGALE, Everly Brothers, Mercury
59	53	7	MAGIC TOUCH, Rose Royce, Streetwave
60	40	7	CATH, Bluebells, London
61	54	3	FLESH FOR FANTASY, Billy Idol, Chrysalis
62	—	1	WEEKEND GIRL, SOS Band, Tabu A4785
63	—	1	LISTEN TO YOUR FATHER, Feargal Sharkey, Zarjazz JAZZ1
64	51	3	LAST PLANE (ONE WAY TICKET), Clint Eastwood & General Saint, MCA
65	41	6	TORTURE, Jacksons, Epic
66	50	47	RELAX, Frankie Goes To Hollywood, ZTT/Island ☆
67	63	3	I CAN'T LET YOU GO, Haywoode, CBS
68	88	1	CARIBBEAN QUEEN/EUROPEAN QUEEN, Billy Ocean, Jive
69	—	1	THE NEVER ENDING STORY, Limahl, EMI LML3
70	72	2	54 46 WAS MY NUMBER, Aswad, Island
71	58	6	WHAT IS LIFE, Black Uhuru, Island
72	52	4	WE DON'T WORK FOR FREE, Grandmaster Melle Mel etc, Sugarhill
73	65	3	LET HER FEEL IT, Simplicious, Fourth & Broadway
74	73	2	NATIVE LAND, Everything But The Girl, Blanco y Negro
75	81	1	PARTY DOLL, Jets, PRT

THE NEXT 25

76	75	I NEED YOU, Pointer Sisters, Planet
77	76	I'M SO ROMANTIC, Evelyn Champagne King, RCA
78	—	LEAN PERIOD, Orange Juice, Polydor OJ7
79	80	ACE OF HEARTS, Chris Rea, Magnet
80	78	SLIPPERY PEOPLE, Staple Singers, Epic
81	79	YOUR TOUCH, Bonnie Pointer, Epic
82	—	OUT OF TOUCH, Daryl Hall and John Oates, RCA RCA449
83	83	MUSIC TO WATCH GIRLS BY, Higsons, Upright
84	—	STUTTERING, Helen Terry, Virgin VS724
85	68	CCCANT YOU SEE, Vicious Pink, Parlophone
86	—	RELAX, Judge Dread, Creole CR66
87	91	CANDLELIGHT AFTERNOON, Phyllis St James, Motown
88	—	BLACK LEATHER, Miquel Brown, Record Shack SOHO27
89	85	LEFT IN THE DARK, Barbra Streisand, CBS
90	87	LET SLEEPING DOGS LIE, Intrigue, Music Power
91	—	LIVE WITHOUT YOUR LOVE, Windjammer, MCA MCA921
92	86	THE WARRIOR, Scandal Featuring Patty Smyth, CBS
93	82	A MILLION MILES AWAY, Positive Noise, Statik
94	—	GIRL YOU'RE SO TOGETHER, Michael Jackson, Motown TMG1355
95	—	WHAT ABOUT ME, Kenny Rogers/Kim Carnes/James Ingram, RCA RCA448
96	—	WARSAW IN THE SUN, Tangerine Dream, Jive Electro JIVE74
97	—	I WON'T RUN AWAY, Alvin Stardust, Chrysalis CHS2829
98	—	JUNK FUNK, SPK, WEA YZ24
99	—	FEEL IT, Feelabeelia, Interdisc IN11
100	—	HOLLOW HORSE, Iccicle Works, Beggars Banquet BEG119

Compiled by Gallup

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



ZZ Top announce their Wilkinson Sword sponsorship deal

Chartfile

AND THAT'S
FACT!
SPECIAL

JS HITMAKER **Billy Squier** is so fed up with promoters mis-spelling his name that he now inserts a clause in all contracts which states that if tickets, programmes, bills or newspaper advertisements for his shows spell his name incorrectly he gets a 10 per cent bonus.

Before the **Pretenders** turned it into a top 10 hit in 1981, **Ray Davies'** 'I Go To Sleep' had been released as a single by seven other acts without success. The **Plebeians** were first to record it, back in 1965. Over the next 12 months **Peggy Lee**, the **Truth**, **Marion**, **Adrian Pride**, **Fingers and Lesley Duncan** all tried and failed to make it a hit. **The Kinks'** own version was never released, though it is doubtless languishing in PRT's vaults.

The Bachelors are the only act to have five hit singles with songs whose titles consist in their entirety of a girl's name: 'Charmaine', 'Diane', 'Ramona', 'Marie', and 'Marta'.

As previously reported in Chartfile, the greatest playing time of any hit album is the 72-minute 'Street Sounds Edition 4', but **Saydisc Records'** uncharted 'Kilverts' Diary' read by **Timothy Davies** contains an even more impressive 90 minutes of narrative and incidental music on a single 12 inch record.

ZZ Top are so called simply because they want their records to be the last in record shop browser bins.

London's **Vintage Record Centre** (01-607 8586) has just issued the painstakingly compiled 'Collectable 45s Of The Swinging Sixties A-F' (£3.75) which contains full A and B-side details and values for singles released in Britain in the second half of the Sixties. An invaluable reference tool, it's also a great book for browsing through. What's more noticeable is the tremendous number of records put out by Jamaican recording acts during this period. Between 1965 and 1970, the **Beatles** released 13 singles, the **Beach Boys** 18, and **James Brown**, one of the most prolific of artists, 25. In the same five year period, **Laurel Aitken** released 30 singles, **Dandy** 36, and **Prince Buster** an unbelievable 65 — more than one a month.

Nowadays a vast number of small reggae labels operate in the UK, and Jamaican recording acts are as loathe as ever to sign exclusive contracts, but no one ever comes near to matching **Prince Buster's** output. However, keep an eye on **Frankie/Franky Paul**, a new and much-vaunted artist who recently put out five singles in a week via **Ethnic**, **Blacker Dread**, **Jammy's**, **Arrival** and **Londisc**.



THE SMITHS' JOHNNY MARR: Bolan boogie boy

IT'S HARD to believe, but once upon a time the hitmakers of today were just ordinary punters like you and me, buying the hits recorded by a previous generation of stars. Here's a random selection of replies to the question "What was the first record you ever bought?"

NIK KERSHAW: 'Your Song' by Elton John

HOLLY: 'Blackberry Way' by the Move

MARILYN: 'I Got You, Babe' by Sonny & Cher

MICK TALBOT (The Style Council): 'Baby Love' by The Supremes

PAUL YOUNG: 'Riders On The Storm' by The Doors

JOHNNY MARR (The Smiths): 'Jeepster' by T. Rex

STUART ADAMSON (Big Country): 'Death Of A Clown' by Dave Davies

PETE WYLIE (Wah!): 'War' by Edwin Starr

GEORGE MICHAEL: 'The Right Thing To Do' by Carly Simon

TRACEY ULLMAN: 'When I'm Dead And Gone' by McGuinness Flint

RADIO STATION KSFM in Calgary was playing **Carole King's** hit 'I Feel The Earth Move' when the studio collapsed in 1971. Closer to home, **Terry Wogan** was entertaining listeners to Radio 2 with the **Beach Boys'** 'Good Vibrations' at the precise moment Britain suffered its worst earthquake earlier this year.

American band **Gadfly's** latest tilt at fame is a self-penned opus called 'Peace', which, they boast, includes lyrics in 23 different languages in a shade under six minutes.

The youngest producer credited on any current US or UK hit album is eight-year-old **Sean Ono Lennon**, son of **John** and **Yoko**, who garners a co-producer credit with **Yoko** for the track 'It's Alright' on the multi-artist 'Every Man Has A Woman' album which showcases the songs of **Yoko**. **Sean** is also vocalist on the track.

Frank Sinatra names costly acquisitions after the hits which paid for them. So far he's got two yachts and an office called 'My Way', but he says of the song: "I loathe it. It's an awful **Paul Anka** song which has become a kind of national anthem."

One of the oldest American chart debutants of all-time was comedian **Jimmy 'Shnozzle' Durante**, who was 70 when he had his only hit, 'September Song', in 1970. ... **Stevie Wonder** first started to write 'I Just Called To Say I Love You' eight years ago, but shelved it until earlier this year after finding it hard to finish.

ZZ Top guitarist **Billy Gibbons**

frequently uses a 25 cent piece as a plectrum. He has a collection of over 200 guitars, some bought for considerable sums of money, though none matches the \$11,000 **Dan Hartman** paid for a guitar in 1974. It took the form of a silver lycra suit, rather like a spacesuit in appearance, with the guitar built in. It remains the most expensive customised guitar ever built, though **Sotheby's** auctioned a secondhand steel-string Hofner guitar, (formerly owned by **John Lennon**), for the US equivalent of \$20,900 on August 30.

Rufus & Chaka Khan's 'Ain't Nobody' was originally to be titled 'I'm So Happy'. ... In the early Thirties, **Regal Zonophone Records** released 'Back Your Fancy', a race commentary disc with six different results on six concentric grooves all on the same playing surface. ...

AMONGST THE seven acts to have had most hit singles in the UK, five have scored with songs using 'blue' in their titles. **Elvis Presley** seemed particularly fond of the colour, hitting the charts with 'Blue Suede Shoes', 'Blue Moon', 'A Mess Of Blues', 'Blue Christmas', 'Blue River', 'Indescribably Blue' and 'Moody Blue'.

Elton John recorded 'Blue Eyes' and later concluded 'I Guess That's Why They Call It The Blues'. Ol' **Blue Eyes**, **Frank Sinatra**, hit with 'Learnin' The Blues' and 'My Blue Heaven'.

Cliff Richard had a Sixties hit with a song from the **Jagger/Richard** songbook, 'Blue Turns To

Grey, and **David Bowie** is currently in the top 20 with 'Blue Jean'.

Diana Ross has had no hit singles of a blue nature, but scored at the box office and in the album charts with 'Lady Sings The Blues'.

Finally, **Stevie Wonder** is doing pretty well with his 'Woman In Red' soundtrack album, and once had a hit with 'Black Orchid', but his only association with blue is via the harmonica solo he contributed to the previously mentioned **Elton John** hit 'I Guess That's Why They Call It The Blues'.

Booker T & The MGs sold a million copies of 'Green Onions' in America in 1962 when it reached number three in the chart. It didn't become a British hit until 17 years later, reaching number seven. ...

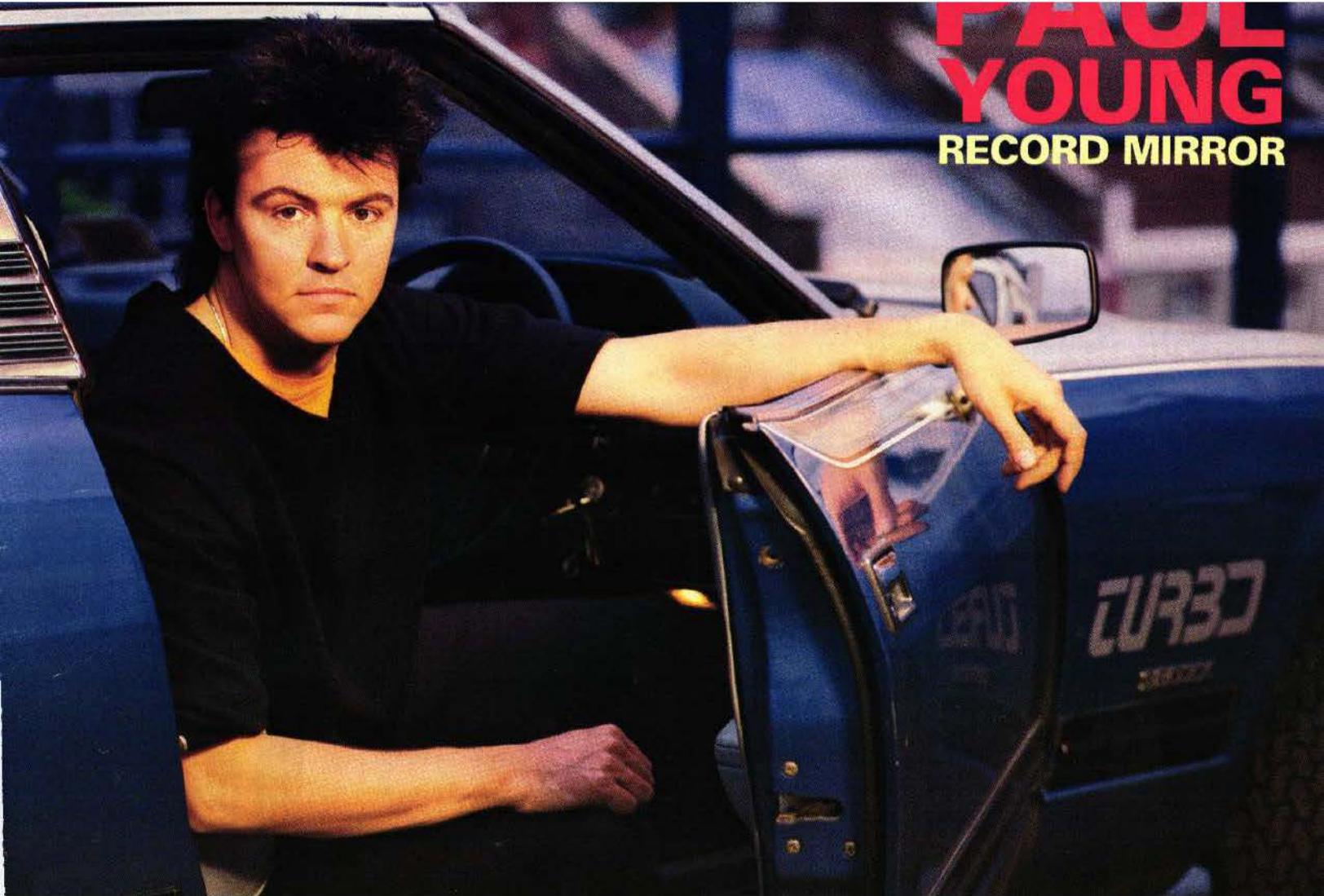
In 1966 **Bobby Darin** had a major world hit with **Tim Hardin's** song 'If I Were A Carpenter'. The following year **Tim Hardin** had his only hit as a vocalist with 'Simple Songs Of Freedom' — written by **Bobby Darin**. Both men died in Los Angeles before their 40th birthdays.

Iron Maiden are about to embark on a world tour of staggering proportions. Starting next month they'll be performing 287 concerts in 13 months in 28 countries including such heavy metal strongholds as India, Tibet, Thailand and Hungary. More than three million fans are expected to attend. ... **Barbra Streisand's** forthcoming album apparently includes a duet with **Kim Carnes**, whilst **Barry Gibb** and **Olivia Newton-John** are paired on the former's new 'Now Voyager' album. And **Kenny Rogers** and **Dolly Parton**, duettists on Barry's 'Islands In The Stream', which sold over three million copies in America, and the same again worldwide, are currently in the studios putting the finishing touches to an album of Christmas duets.

Dionne Warwick has been recording with **Barry Manilow**, and the pair are expected to release a cover of the **Bee Gees'** 'Run To Me' before Christmas, unless **Motown** decide to pull one of **Dionne's** duets with **Stevie Wonder** first. **Dionne** is also about to renew her partnership with **Burt Bacharach** who guided her career as producer and songwriter in the Sixties.

Van Halen is the only act to name an American hit after the South American state of Panama — but nine other countries have been named in US top 40 hits. **Bob Moore** hit with 'Mexico', **Harry Belafonte** with 'Jamaica Farewell' and **Roger Miller** with 'England Swings'. **Dick Jacobs** scored with 'Petticoat Of Portugal', **George Harrison** with 'Bangla Desh' and the **Ritchie Family** with 'Brazil'. Finally, **Paul McCartney** demanded 'Give Ireland Back To The Irish', **Three Dog Night** admitted they'd 'Never Been To Spain' and **David Bowie** sang the praises of his 'China Girl'.

Pic by Eugene Adebart



**PAUL
YOUNG**
RECORD MIRROR